

# CASH BOX

December 25, 1982



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John Cougar  
Artist of the Year

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Merchandising Guide  
Year-End Polls



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# CASH BOX

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## CASH BOX

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# Season's Greetings

### TO OUR READERS

This is a combined year end issue for the weeks of Dec. 25, 1982 and Jan. 1, 1983. Due to the holiday period, we are publishing this double issue as a year end special. The next regular issue of **Cash Box** will appear the week of Jan. 8, 1983.

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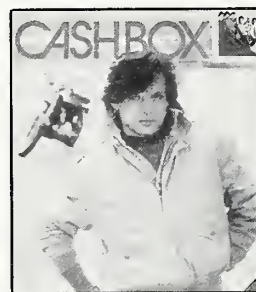
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### ON THE COVER

Surely one of 1982's biggest and brightest music industry success stories, John Cougar rose from relative obscurity to become a top-selling recording star with this year's multi-platinum album, "American Fool." The LP, which held a firm #1 position on the **Cash Box** Pop Albums chart for 11 weeks, also spawned a pair of #1 singles — the semi-autobiographical "Jack & Diane" about two kids coming of age in the Midwest and the pained pop anthem "Hurts So Good" — and a third single entitled "Hand to Hold On To," which is currently bulleting at #22 on the **Cash Box** Pop Singles chart. Cougar, whose songs ooze with colorful imagery (such as the two lovers "sucking on chili dogs outside the Tastee Freeze" in "Jack & Diane"), has long been compared to other streetwise rockers like Bob Seger and Bruce Springsteen, but with "American Fool," finally established his own identity as a composer/performer.

For his outstanding contribution to pop music, Cougar has been named **Cash Box** Artist of the Year, as well as Top Male Artist in both the Singles and Albums categories.



## TOP POP DEBUTS

### SINGLES

78 STRAY CAT STRUT — Stray Cats — EMI America

### ALBUMS

15 THRILLER — Michael Jackson — Epic

### POP SINGLE

#### MANEATER

Daryl Hall & John Oates  
RCA

### B/C SINGLE

#### SEXUAL HEALING

Marvin Gaye  
Columbia

### COUNTRY SINGLE

#### THE BIRD

Jerry Reed  
RCA

### JAZZ

#### TWO OF A KIND

Earl Klugh/Bob James  
Capitol

## NUMBER ONES



Daryl Hall & John Oates

### POP ALBUM

#### BUSINESS AS USUAL

Men At Work  
Columbia

### B/C ALBUM

#### MIDNIGHT LOVE

Marvin Gaye  
Columbia

### COUNTRY ALBUM

#### MOUNTAIN MUSIC

Alabama  
RCA

### GOSPEL

#### PRECIOUS LORD

Al Green  
Hi/Myrrh

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*Phil*

*John*

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*John*

*Steve*



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# CASH BOX TOP 100 SINGLES

December 25, 1982

	Weeks On Chart	12/18
<b>1 MANEATER</b> DARYL HALL & JOHN OATES (RCA PB 13354)	1	11
<b>2 MICKEY</b> TONI BASIL (Chrysalis 2638)	2	16
<b>3 THE GIRL IS MINE</b> MICHAEL JACKSON/PAUL McCARTNEY (Epic 34-03288)	4	8
<b>4 TRULY</b> LIONEL RICHIE (Motown 1644)	3	12
<b>5 DIRTY LAUNDRY</b> DON HENLEY (Asylum 7-69894)	6	9
<b>6 DOWN UNDER</b> MEN AT WORK (Columbia 38-03303)	10	8
<b>7 IT'S RAINING AGAIN</b> SUPERTRAMP (A&M 2502)	8	9
<b>8 SEXUAL HEALING</b> MARVIN GAYE (Columbia 38-03302)	9	9
<b>9 THE LOOK OF LOVE (PART ONE)</b> ABC (Mercury/PolyGram 76168)	12	16
<b>10 STEPPIN' OUT</b> JOE JACKSON (A&M 2428)	5	19
<b>11 ROCK THIS TOWN</b> STRAY CATS (EMI America B-8132)	11	15
<b>12 MUSCLES</b> DIANA ROSS (RCA PB-13348)	7	13
<b>13 SHADOWS OF THE NIGHT</b> PAT BENATAR (Chrysalis CHS 2647)	13	10
<b>14 AFRICA</b> TOTO (Columbia 38-03335)	16	9
<b>15 HEARTBREAKER</b> DIONNE WARWICK (Arista AS 1015)	15	12
<b>16 YOU CAN'T HURRY LOVE</b> PHIL COLLINS (Atlantic 7-89923)	19	8
<b>17 BABY, COME TO ME</b> PATTI AUSTIN (Qwest/Warner Bros. QWE50036)	20	13
<b>18 THE OTHER GUY</b> LITTLE RIVER BAND (Capitol B-5185)	24	6
<b>19 YOU GOT LUCKY</b> TOM PETTY AND THE HEARTBREAKERS (Backstreet/MCA BSR-52144)	21	7
<b>20 ROCK THE CASBAH</b> THE CLASH (Epic 34-03245)	22	12
<b>21 GLORIA</b> LAURA BRANIGAN (Atlantic 4048)	17	26
<b>22 HAND TO HOLD ON TO</b> JOHN COUGAR (Riva/PolyGram R211)	26	8
<b>23 ON THE WINGS OF LOVE</b> JEFFREY OSBORNE (A&M 2434)	25	13
<b>24 HEART TO HEART</b> KENNY LOGGINS (Columbia 38-03377)	35	5
<b>25 GOODY TWO SHOES</b> ADAM ANT (Epic 34-03367)	37	6
<b>26 BE MY LADY</b> JEFFERSON STARSHIP (Grunt/RCA FB-13350)	27	12
<b>27 WHAT ABOUT ME</b> MOVING PICTURES (Network/Elektra 7-69952)	29	15
<b>28 A PENNY FOR YOUR THOUGHTS</b> TAVARES (RCA PB-13292)	30	14
<b>29 YOU AND I</b> EDDIE RABBITT with CRYSTAL GAYLE (Elektra 7-69936)	34	11
<b>30 LET'S GO DANCIN' (OOH LA, LA, LA)</b> KOOL & THE GANG (De-Lite/PolyGram DE824)	33	9
<b>31 SHAME ON THE MOON</b> BOB SEGER & THE SILVER BULLET BAND (Capitol B-5187)	51	2
<b>32 WHATCHA GONNA DO</b> CHILLIWACK (Millennium/RCA TB-13110)	32	11
<b>33 I DO</b> THE J. GEILS BAND (EMI America B-8148)	36	6
<b>34 LOVE IN STORE</b> FLEETWOOD MAC (Warner Bros. 7-29848)	39	5

	Weeks On Chart	12/18
<b>35 ALLENTOWN</b> BILLY JOEL (Columbia 38-03413)	41	5
<b>36 I GOTTA TRY</b> MICHAEL McDONALD (Warner Bros. 7-29861)	44	7
<b>37 SHOCK THE MONKEY</b> PETER GABRIEL (Geffen 7-29883)	43	9
<b>38 HEART OF THE NIGHT</b> JUICE NEWTON (Capitol B-5192)	47	5
<b>39 DOES IT MAKE YOU REMEMBER</b> KIM CARNES (EMI America B-8147)	42	8
<b>40 TWO LESS LONELY PEOPLE IN THE WORLD</b> AIR SUPPLY (Arista AS 1004)	45	7
<b>41 UP WHERE WE BELONG</b> JOE COCKER AND JENNIFER WARNES (Island/Atco 79996)	14	18
<b>42 BAD BOY</b> RAY PARKER, JR. (Arista AS 1030)	48	5
<b>43 SPACE AGE LOVE SONG</b> A FLOCK OF SEAGULLS (Jive/Ariste VS2003)	49	6
<b>44 MEMORY</b> BARRY MANILOW (Ariste AS 1025)	50	6
<b>45 DO YOU REALLY WANT TO HURT ME</b> CULTURE CLUB (Epic 34-03368)	60	4
<b>46 1999</b> PRINCE (Warner Bros. 7-29896)	46	8
<b>47 NOBODY</b> SYLVIA (RCA PB-13223)	18	19
<b>48 YOUR LOVE IS DRIVING ME CRAZY</b> SAMMY HAGAR (Geffen 7-29816)	59	4
<b>49 I KNOW THERE'S SOMETHING GOING ON</b> FRIDA (Atlantic 7-89984)	53	8
<b>50 MISSING YOU</b> DAN FOGELBERG (Full Moon/CBS 34-03289)	23	12
<b>51 I.G.Y. (WHAT A BEAUTIFUL WORLD)</b> DONALD FAGEN (Warner Bros. 7-29900)	38	12
<b>52 EVERYBODY WANTS YOU</b> BILLY SQUIER (Capitol B-5163)	31	13
<b>53 ALL THOSE LIES</b> GLENN FREY (Asylum 7-69857)	71	3
<b>54 HEARTLIGHT</b> NEIL DIAMOND (Columbia 18-03219)	28	16
<b>55 TWILIGHT ZONE</b> GOLDEN EARRING (21/PolyGram T 1103)	61	5
<b>56 RIGHT BEFORE YOUR EYES</b> AMERICA (Capitol B-5177)	62	5
<b>57 HEART ATTACK</b> OLIVIA NEWTON-JOHN (MCA-52100)	40	17
<b>58 I KNEW YOU WHEN</b> LINDA RONSTADT (Asylum 7-69853)	75	3
<b>59 ON THE LOOSE</b> SAGA (Portrait/CBS 37-03359)	68	4
<b>60 GOODBYE TO YOU</b> SCANDAL (Columbia 38-03234)	64	7
<b>61 PUT IT IN A MAGAZINE</b> SONNY CHARLES (Highrise SHR-2001)	67	5
<b>62 USED TO BE</b> CHARLENE & STEVIE WONDER (Motown 1650)	54	9
<b>63 PSYCHOBABBLE</b> THE ALAN PARSONS PROJECT (Arista AS 1029)	70	4
<b>64 SOUTHERN CROSS</b> CROSBY, STILLS & NASH (Atlantic 7-89969)	57	15
<b>65 THE WOMAN IN ME</b> DONNA SUMMER (Geffen 7-29805)	87	2
<b>66 FUNNY HOW TIME SLIPS AWAY</b> SPINNERS (Atlantic 7-89922)	73	4

	Weeks On Chart	12/18
<b>67 I KEEP FORGETTIN' (EVERY TIME YOU'RE NEAR)</b> MICHAEL McDONALD (Warner Bros. 7-29933)	58	21
<b>68 WHO CAN IT BE NOW?</b> MEN AT WORK (Columbia 18-02888)	55	25
<b>69 DESTINATION UNKNOWN</b> MISSING PERSONS (Capitol B-5161)	63	12
<b>70 LOVE ME TOMORROW</b> CHICAGO (Full Moon/Warner Bros. 7-29911)	52	14
<b>71 JUMP</b> LOVERBOY (Columbia 38-03346)	74	4
<b>72 THEME FROM DYNASTY</b> BILL CONTI (Arista AS 1021)	65	6
<b>73 GIVE IT UP</b> THE STEVE MILLER BAND (Capitol B-5194)	80	3
<b>74 BACK ON THE CHAIN GANG</b> PRETENDERS (Sire 7-29840)	84	2
<b>75 PASS THE DUTCHIE</b> MUSICAL YOUTH (MCA-52149)	86	2
<b>76 PAINTED PICTURE</b> COMMODORES (Motown 1651)	79	3
<b>77 NOWHERE TO RUN</b> SANTANA (Columbia 38-03376)	69	5
<b>78 STRAY CAT STRUT</b> STRAY CATS (EMI America B-8122)	—	1
<b>79 ALL TOUCH</b> ROUGH TRADE (Boardwalk NB-11-167-7)	88	2
<b>80 YOUNG LOVE</b> JANET JACKSON (A&M 2440)	89	2
<b>81 CROSS MY HEART</b> LEE RITENOUR (Elektra 7-69892)	81	3
<b>82 DON'T STOP TRYING</b> RODWAY (Millennium/RCA 13111)	90	2
<b>83 HUNGRY LIKE THE WOLF</b> DURAN DURAN (Capitol B-5195)	—	1
<b>84 A LOVE SONG</b> KENNY ROGERS (Liberty B-1485)	86	12
<b>85 YOU DON'T WANT ME ANYMORE</b> STEEL BREEZE (RCA PB-13282)	56	18
<b>86 SHOOT FOR THE MOON</b> POCO (Atlantic 7-89919)	—	1
<b>87 FOREVER</b> LITTLE STEVEN AND THE DISCIPLES OF SOUL (EMI America B-8144)	—	1
<b>88 EMINENCE FRONT</b> THE WHO (Warner Bros. 7-29814)	—	1
<b>89 THE ELVIS MEDLEY</b> ELVIS PRESLEY (RCA PB-13351)	77	6
<b>90 PAPA WAS A ROLLIN' STONE</b> WOLF (Constellation/Elektra 7-69849)	—	1
<b>91 FOREVER MINE</b> THE MOTELS (Capitol B-5182)	72	7
<b>92 (YOU'RE SO SQUARE) BABY, I DON'T CARE</b> JONI MITCHELL (Geffen 7-29849)	82	6
<b>93 I'M SO EXCITED</b> POINTER SISTERS (Planet/RCA JH-13317)	78	15
<b>94 WAKE UP MY LOVE</b> GEORGE HARRISON (Dark Horse/Warner Bros. 7-29864)	83	7
<b>95 AMERICAN HEARTBEAT</b> SURVIVOR (Scotti Bros./CBS Z54 03213)	91	14
<b>96 BURNING HEART</b> VANDENBERG (Atco 7-99947)	—	1
<b>97 JACK &amp; DIANE</b> JOHN COUGAR (Riva/PolyGram R-210)	85	23
<b>98 THE ONE YOU LOVE</b> GLENN FREY (Asylum 7-69974)	76	19
<b>99 I WOULDN'T BEG FOR WATER</b> SHEENA EASTON (EMI America B-8142)	93	9
<b>100 SHAKIN'</b> EDDIE MONEY (Columbia 38-03252)	95	11

## ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Love Song (Music Corp. Of America/Sycamore Valley — BMI)	84	Shame On The Moon (Coolwell/Granite — ASCAP)	31
A Penny For (Kenny Nolan/Downtown — ASCAP)	28	Shock The Monkey (Peter Gabriel Ltd. — ASCAP)	37
Africa (Hudmar/Cowbells — ASCAP)	14	Shoot For The Moon (Pirooting — ASCAP)	86
All Those Lies (Red Cloud — ASCAP)	53	Southern Cross (Kenwon/CatPatch — BMI/Gold Hill — ASCAP)	64
All Touch (Mummy Dust/Joan Tone Musik — ASCAP)	79	Space Age Love Song (Zomba Ent. — BMI)	43
Allentown (Joel Songs — BMI)	35	Steppin' Out (Albion — ASCAP)	10
American Heartbeat (Holy Money/Rude — BMI/WB/Easy Action — ASCAP)	95	Stray Cat Strut (Zomba Ent. — BMI)	78
Baby, Come To Me (Rodsongs — PRS)	17	The Girl Is Mine (Mijac — BMI)	3
Baby I Don't Care (Gladys adm. by Intersong — ASCAP)	92	The Look Of Love (Virgin/Chappell — ASCAP)	9
Back On The Chain (Al Gallico — BMI)	74	The One You (Red Cloud/Night River — ASCAP)	98
Bad Boy (Raydiola — ASCAP)	42	The Other Guy (Screen Gems — EMI/BMI)	18
Be My Lady (Allen — BMI)	26	The Woman In Me (Warner-Tamerlane/Rashide/Flying Dutchman/Sweet Harmony — ASCAP)	65
Burning Heart (WB Music — ASCAP)	96	Theme From Dynasty (SVO — ASCAP)	72
Don't Stop Trying (Carbert — BMI/Four Moons — ASCAP)	82	Truly (Brockman — BMI)	4
Down Under (Blackwood — BMI)	6	Twilight Zone (Fever — ASCAP)	55
Elvis Medley (Various — BMI/ASCAP)	89	Two Less Loney (Ukntart/Big Parade — BMI)	40
Eminence Front (Tower Tunes — BMI)	88	Up Where We (Famous — ASCAP/Ensign — BMI)	41
Everybody Wants You (Songs Of The Knight—BMI)	52	Used To Be (Stone Diamond — BMI)	62
Forever (Blue Midnight — ASCAP)	87	Wake Up My Love (Ganga BV — BMI)	94
Forever Mine (Clean Sheets — BMI)	91	What About Me (Australian Tumbleweed — BMI)	27
Funny How Time Slips (Tree/Tree Group — BMI)	66	Whatcha Gonna Do (ATV Of Canada/Some Sung Songs/18 Karat Gold/P.R.O. — BMI)	32
Give It Up (Sailor — ASCAP)	73	Who Can It Be (April Music Pty. — BMI)	68
Gloria (SugarSongs — BMI)	21	You And I (Four Way — ASCAP)	29
Goodbye To You (Zacko Songs)	60	You Can't Hurry Love (Stone Agate — BMI)	16
Goody Two Shoes (EMI/Colgems-EMI — ASCAP)	25	You Don't Want (Toneman/Wood Street—ASCAP)	85
Heart To Hold On To (Riva — ASCAP)	22	You Got Lucky (Gone Gator/Wild Gator—ASCAP)	19
Heart Attack (Stephen A. Kipner/April/Paul Bliss — ASCAP)	57	Young Love (A La Mode/Arista — ASCAP)	80
Heart Of The Night (Warner-Tamerlane/Flying Dutchman/Sweet Harmony — BMI/ASCAP)	38	You're Love Is Driving (Warner Bros./Benine — ASCAP)	48
Heart To Heart (Milk Money/Genevieve — ASCAP/Foster Frees — BMI)	24		
Heartbreaker (Gibb Brothers adm. by Unichappell — BMI)	15		
Heartlight (Stonebridge/New Hidden Valley — ASCAP/Carole Bayer Sager — BMI)	54		
Hungry Like The Wolf (Tritec Ltd.)	83		
I.G.Y. (Freejunkt — ASCAP)	51		
I Do (Music Corp. of America — BMI)	33		
I Gotta Try (Genevieve/Milk Money — ASCAP)	36		
I Keep Forgettin' (Yellow Dog — ASCAP)	67		
I Knew You When (Lowery — BMI)	58		
I Know There's (Russ Ballard Ltd./Island Ltd.)	49		
I'm So Excited (Braintree/'Til Dawn/Blackwood — BMI)	93		
It's Raining Again (Delicate — ASCAP)	7		
I Wouldn't Beg (Unichappell — BMI)	99		
Jack & Diane (Riva — ASCAP)	97		
Jump (Irving/Adams/Calyppo Tunes/Blackwood/dean Of Music/Duke Reno — ASCAP)	71		
Let's Go Dancin' (Delightful — BMI/Double F — ASCAP)	30		
Love In Store (Fleetwood Mac — BMI)	34		
Love Me Tomorrow (Double Virgoloster Frees/Irving — BMI)	70		
Maneater (Fust Buzza/Hot-Cha/Unichappell—BMI)	1		
Memory (Koppelman — Bandler — BMI)	44		
Mickey (Chinnichap/Careers — BMI)	2		
Missing You (Hickory Grove — ASCAP)	50		
Muscles (Mijac — BMI)	12		
1999 (Controversary — ASCAP)	46		
Nobody (Tom Collins — BMI)	47		
Nowhere To Run (April/Russell Ballard Ltd. — ASCAP)	77		
On The Loose (Pocket — ASCAP)	59		
On The Wings (Lincoln Pond/Almo/March 9 — ASCAP)	23		
Painted Picture (Walter Orange/Snouse — ASCAP)	76		
Papa Was A Rollin (Stone Diamond — BMI)	90		
Pass The Dutchie (Virgin/Hal Shaper — ASCAP)	75		
Psychobabble (Woolfson/Careers — BMI)	63		
Put It In (Pari-Wex/Sun Hill — ASCAP)	61		
Right Before (Mark-Cain — CAPAC)	56		
Rock The Casbah (Ninaden Ltd. — PRS)	20		
Rock This Town (Zomba — BMI)	11		
Sexual Healing (April — ASCAP)	8		
Shadows Of The Night (Inner Santum — BMI)	13		
Shakin' (Grajonca — BMI/Elizabeth Myers — ASCAP)	100		

⊘ = Exceptionally heavy radio activity this week

⊙ = Exceptionally heavy sales activity this week



A space shuttle is shown in the lower half of the frame, ascending from a reddish, rocky planet. The shuttle is white with a red stripe and has the word "DeLuxe" written in red cursive on its side. It is emitting two bright yellow flames from its engines. In the background, the Earth is visible as a blue and white sphere against a starry black sky. Three horizontal banners with a stylized orange and purple border and a red and white striped pattern on the left side are positioned in the upper half of the image. The text on the banners is in bold, black, sans-serif font.

**CROWN HEIGHTS AFFAIR**

**KOOL & THE GANG**

**LEON BRYANT**

PLANNING FOR TOMORROW



# Maxine Nightingale

## Hear this Nightingale sing!

Maxine Nightingale's new album  
**"It's A Beautiful Thing"** includes  
**"Turn To Me,"** her smashing new  
duet with Jimmy Ruffin.

From HighRise Entertainment Co.



Produced by Sam Brown III for Get Down Brown Productions

Album: **"It's A Beautiful Thing"** HR101AE

Single: **"Turn To Me"** SHR2004

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For Information Contact: Marc Kreiner or Mike Lushka at (213) 274-8629





**PROMETHEAN PERFORMANCE** — Metropolitan Opera soprano and RCA recording artist Renata Scott was a featured singer at the recent tree lighting ceremony at New York's Rockefeller Center. In front of the famed statue of Prometheus, Scott sang selections from her album "Christmas With Renata Scott." As on the album, she was backed by the St. Patrick's Cathedral Choir under the direction of John Brady.

## RIAA Reports Gold And Platinum Certifications Down Again In 1982

by Jeffrey Ressler

LOS ANGELES — The depressed economic status of the music industry was illustrated once again by a tally of gold and platinum certifications assigned by the Recording Industry Assn. of America (RIAA), which declined sharply in comparison to last year's slightly disappointing figures. Albums certified gold (selling 500,-

000 units) in 1982 as of Dec. 16 tally 119, as compared to last year's overall 156 gold units (a 23% decrease), while only 48 LPs received platinum (million-selling) status this year compared to 59 certifications in that category in 1981 (18% down). Gold singles at presstime numbered 21 for the year, down from 1981's 29 count (27% down). The only increase this year came in

the category of platinum singles, totalling four as opposed to last year's two.

December certifications for 1982 at presstime dropped to seven gold albums, compared to 20 such awards last month, and platinum LPs kept pace with November's total of three. Only one gold single has been named in December so far though, "Truly" by Lionel Richie, as contrasted to 20 certifications last month in that category. December, the record trade's best sales month traditionally, is expected to help boost the figures considerably, but may have a hard time matching last year's final month sums, which included 17 gold LPs, 13 platinum LPs and three gold singles.

Albums certified gold in December include "A Flock of Seagulls" (Jive/Arista), "Astreal Sounds — A Natural High" (Dr. Mark Presents), Don Henley's "I Can't Stand Still" (Elektra/Asylum), "No Fun Aloud" (Full Moon/Elektra) by Glenn Frey, "Lionel Richie" (Motown), "Get Loose" (RCA) by Evelyn King and Diana Ross' "Silk Electric" (RCA). The three LPs granted platinum recognition in December a week prior to Christmas were The Stray Cats' "Built For Speed" (EMI America), "The Nylon Curtain" by Billy Joel (Columbia) and "Lionel Richie" (Motown).

CBS Records Group led the pack of labels with 30 gold LPs, 13 platinum LPs, four gold 45s and one platinum single under its belt. The WCI labels (Warner Bros., Elektra/Asylum and Atlantic) garnered 33 gold albums, 11 platinum albums and three gold singles. PolyGram earned nine gold

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## Dealers Report Mixed Results In NARM TV Push

by Jim Bessman

NEW YORK — Retailers contacted by Cash Box in the four markets where the National Assoc. of Recording Merchandisers (NARM) is testing its "Gift of Music" institutional advertising campaign (Cash Box, Dec. 11) are presently unsure of the promotion's effect on their holiday business. Although one retailer in Cincinnati has reported a 50% increase during the first week of the campaign, most others show average increases relative to the time of year.

(While all queried are strongly in favor of the campaign and report thorough merchandising of it in-store, they question both the link between the ads and holiday buying and whether that link is measurable.)

The four test markets are Cincinnati, Greensboro, N.C., Portland, and Phoenix. The campaign in Greensboro and Phoenix is targeted at adults via a five-week TV ad campaign, which started Nov. 22 and continues through Christmas Eve. The Cincinnati and Portland markets are also targeted at teens and include radio ads as a secondary thrust. Milwaukee and San Antonio are being used as control markets for the test.

The "vignette" TV spots promote the concept of giving records and tapes as gifts

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## YEAR IN REVIEW: PIRACY New Laws Passed In 1982 Protect Copyright Owners

by Richard Imamura

LOS ANGELES — Significant strides in the continuing fight against illegal prerecorded music product were taken during 1982, highlighted by a landmark law creating harsh penalties for piracy and counterfeiting, the final disposition of the Sam Goody, Inc., counterfeit tape case and a massive and sometimes bitter effort to resolve the copyright question as it pertains to the practice of home taping. In addition,

outside of the legal arena, a number of labels tackled the problem on their own with a variety of anti-counterfeit ID systems.

While the bulk of the headlines this year were devoted to the home taping issue, for immediate effect, the developments in the legal battle against pirated, counterfeit or other illegal product were perhaps more significant. Almost as the culmination of the concerted manufacturer outcry against bogus product voiced at the National Assn. of Recording Merchandisers (NARM) convention in 1980, when losses were pegged at nearly \$400 million annually (Cash Box, April 5, 1980), the Piracy and Counterfeiting Amendment Act of 1980 was finally signed into law, replacing relatively minor misdemeanor penalties with harsh ones consistent with a felony crime.

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## Davis Appointed To Newly Created NARM VP Post

by Richard Imamura

LOS ANGELES — Dan Davis has been named vice president of the National Assn. of Recording Merchandisers (NARM) and executive vice president of the Video Software Dealers Assn. (VSDA). He will assume both positions Jan. 1, 1983.

As vice president of NARM, Davis will work closely with the organization's executive vice president, Joe Cohen. Davis will be responsible for the management and administration of the NARM staff, all

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Dan Davis

## Stellar Slate Of LPs Set For Release In '83 First Quarter

by Jeffrey Ressler

LOS ANGELES — A stellar lineup of at least two dozen top recording artists encompassing practically every field of music — rock, pop, country, R&B and jazz — is slated to release product during the first quarter of 1983, along with a host of works by new and developing talent. While several performers issuing albums next year have been involved with the pop/rock scene since the '60s — such as Elton John, Eric Clapton, The Kinks, Melissa Manchester and Sly & The Family Stone — many of the LPs due out in the first quarter come from acts like The Human League, Joan Jett and Laura Branigan, who scored with #1 records only recently and will be attempting to assert themselves as more than flashes in the pan.

Traditionally a time when debuting ventures are introduced to the record-buying public, the first quarter this year instead highlights proven, established acts. Among those expected to have LPs out over the next few months are Smokey Robinson

(Motown), The Police (A&M), The Doobie Brothers (Warner Bros.), Alabama (RCA), Kenny Rogers (Liberty), ELO (Jet/Epic), Oak Ridge Boys, (MCA), Bruce Springsteen (Columbia), Charley Pride (RCA), Merle Haggard/Willie Nelson (Epic), Al Green (Motown), Stevie Nicks (Atlantic), Styx (A&M), Neil Young (Geffen) and Rick Springfield (RCA).

### Developing Acts

Developing artists seeking to gain a firmer following include Haircut 100 (Arista), Kim Wilde (EMI America), XTC (Virgin/Epic), Dexy's Midnight Runners (PolyGram), Bow Wow Wow (RCA), Thomas Dolby (Capitol), Echo & The Bunnymen (Sire), Dazz Band (Motown), The Thompson Twins (Arista), Diesel (Atco/Regency), The Plimsouls (Geffen), The Nolans (Epic), Nona Hendryx (RCA), Sharon O'Neill (Epic) and the aforementioned Human League (Virgin/A&M), Joan Jett & The Blackhearts (Boardwalk) and Branigan (Atlantic). Another eagerly anticipated follow-up album is expected to be

Christopher Cross' second for Warner Bros., due out in January, which arrives almost two years after he swept the 1981 Grammy Awards for his debut, "Sailing." Newcomer Cross scooped up five awards at the '81 Grammy ceremony, including Record of the Year, Song of the Year, Album of the Year, Best New Artist and Best Arrangement Accompanying a Vocalist.

Other LPs highlighting the January releases include Tom Waits (Elektra/Asylum), Molly Hatchet, (Epic), Sister Sledge (Cotillion), Garland Jeffreys (Epic), Triumph (RCA), Talking Heads (Sire), Hank Williams, Jr. (Elektra/Curb), Black Sabbath (Warner Bros.), and Frizzle & West (Warner Bros.).

February/March albums include Pablo Cruise (A&M), Grateful Dead (Arista), Sissy Spacek (Atlantic), The B-52's (Warner Bros.), Bob Welch (RCA), Cheap Trick (Epic), Greg Kihn (Elektra/Asylum), Robert Palmer (Island), Rickie Lee Jones (Warner Bros.), Sylvia (RCA), Joan Armatrading (A&M), O'Jays (Epic), ZZ Top (Warner Bros.), Lou Reed (RCA), Barbara Mandrell (MCA), XTC (Virgin/Epic), Chas Jankel (A&M), Ramones (Sire) and George Jones (Epic.)

Jazz artists represented on the first quarter shipments are abundant, particularly

due to two sets coming out from Bruce Lundvall's prodigious Elektra/Musician label. Chick Corea, Ron Carter, Eric Gale, John Klemmer, Billy Cobham and the late Bill Evans all have discs due on Elektra/Musician during January and March, and other top names in the field also have LPs due, such as Al Jarreau (Warner Bros.), Coleman Hawkins (RCA), George Duke (Epic), John McLaughlin (Warner Bros.) and Larry Carlton (Warner Bros.)

The following is a label by label rundown of new product scheduled for release during the first quarter:

### A&M

**January:** Chris De Burgh, Jerry Knight, Simple Minds (Virgin/A&M), Los Illegals, Bryan Adams. **February:** Danceclass, Pablo Cruise, Kiddo, *Mike's Murder* soundtrack, Rita Coolidge, Styx. **March:** Joan Armatrading, Rockie Robbins, Chas Jankel, Mass, Active Force, Espionage, Johnny & The Distractions, Sergio Mendes, Human League (Virgin/A&M), Police.

### Arista

**January:** Peter Allen, Angela Bofill, Kinks, Thompson Twins. **February:** Melissa Manchester, Kashif, Haircut 100, Ministry,

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## BUSINESS NOTES

## ASCAP-Hubbel Award Winners Named

NEW YORK — The American Society of Composers, Authors and Publishers (ASCAP) has selected 23 college students to share a total of \$18,000 in this year's ASCAP-Raymond Hubbell Musical Scholarships. In addition to the annual student awards, which aid college students majoring in music, each of the 12 U.S. universities represented will receive \$1,500 to be given to one of two students chosen by the school.

Gary James of the University of California at Berkeley will receive \$1,500, while the other 22 recipients will get \$750 each. The others are: Judith Lee and Grady Powell of Howard University; David Tsang and Christopher M. Culpo of Boston University; Lisa Hellstrom and David Morrison of the University of Charleston; David Weirich and Robert Rabinowitz of Arizona State University; Wendy Kendrick and Charles W. Smithisler II of the University of Kansas; Mark Phillips and Elbert Lechtman-Steinberg of the University of Indiana; Cynthia Gustafson and Zigmund Gron of Western Michigan University; Kim Miner and Thomas Stoneman of the Cleveland Institute of Music; Andrea Mills and Ana Lena Dukes of Bethune-Cookman College; Margaret O'Keefe and Joseph Barone of Tulane University; and Janis Dunson and Jose Carlos Flores of the University of Houston.

The Raymond Hubbell Scholarships were established in 1973 and are funded by the estates of Raymond Hubbell, a founder of ASCAP, and his wife. Hubbell, best known as a songwriter for composing "Poor Butterfly," died in 1954.

## 'Beach Music Salute' Set For Easter

NASHVILLE — On the heels of the inaugural Beach Music Awards, a Beach Music Assn.-sponsored activity taped for national syndication in Myrtle Beach in November (Cash Box, Dec. 4), the Beach Music Salute, a major two-day concert event set for Easter weekend has been announced. The salute will feature a number of groups currently among the top names in "beach music," a nostalgic musical genre based in the Southeast.

While performance contracts for the attraction are still being negotiated by Beach Music Assn., and the various acts under consideration, the organization has embarked on a membership drive and is gearing up for the second awards ceremony, anticipated next November. The first awards show was hosted by Wolfman Jack, with an added appearance by James Brown.

Information on the spring concert and association membership may be obtained through the Beach Music Awards Assn., 514 Alder St., Myrtle Beach, S.C. 29577, the telephone number is (803) 626-9451.

## Hosts Named For 10th AMA Special

LOS ANGELES — Mac Davis, Aretha Franklin and Melissa Manchester have been slated as hosts of the 10th annual American Music Awards special, to air live on ABC-TV, Jan. 17 from the Shrine Auditorium. Davis, Franklin and Manchester are set to perform during the show along with other recording artists.

Fifteen awards in three categories — including pop/rock, country and soul — will be given to the top male and female artists, top group and best single and album. Nominees for the awards are selected on the basis of their year-end chart positions in the top music trade publications.

Ballots will be mailed to about 30,000 record buyers around the country and then be tabulated by Herbert Altman Communications Research, Inc. under the direction of the Peat, Marwick & Mitchell accounting firm.

The show is a Dick Clark Teleshows, Inc. production, with Clark serving as executive producer. Al Schwartz will produce the show, which will be directed by Jeff Margolis.

## Four Charged With Bootlegging In Los Angeles

NEW YORK — A Federal Grand Jury in Los Angeles has charged four men with conspiracy, copyright infringement, mail fraud, and interstate transportation of stolen property (ITSP) in connection with the pressing and distribution of bootleg Elvis Presley records.

Named in the indictment were William Samuel Theaker (a/k/a Vic Colonna), of Glendale, Calif.; Paul Edmond Dowling, of Ruxton, Md.; Aca Anderson of Baltimore; and Richard Minor of Fort Pierce, Fla.

The result of an FBI investigation in Baltimore, Miami and Los Angeles, the indictment charged Theaker, Dowling and Anderson with one count of conspiracy, 10 counts of ITSP, nine counts of criminal copyright infringement and four counts of mail fraud. Minor was charged with one count of conspiracy, five counts of ITSP and six counts of criminal copyright infringement.

According to the indictment, Theaker pressed the bootleg records using Presley material that Dowling, Anderson and he had obtained without the authorization of RCA Records or the musical composition copyright holders. After pressing the records, Theaker allegedly distributed catalogs and solicited orders throughout the U.S. and other countries. The indictment also charges that many of the records were then shipped to Baltimore for distribution by Dowling and Anderson. Minor joined the conspiracy in 1979, and allegedly received hundreds of cartons of records from the other defendants as well as materials for manufacturing his own bootleg Presley albums. The albums allegedly contain such well-known Presley recordings as "Jailhouse Rock," "Heartbreak Hotel" and "Hound Dog."

The indictment was returned Nov. 30, but was ordered sealed at the request of the government. Dowling, Anderson and Minor were arrested and then arraigned by Federal Magistrates on Dec. 8. Theaker appeared voluntarily in Federal Court in Los Angeles on Dec. 9, after being advised through an attorney that an arrest warrant had been issued.

A trial date and judge will be assigned on Dec. 20. Under the new anti-piracy and copyright protection laws, the charges in the indictment carry the following maximum penalties: ITSP, \$10,000 fine and/or 10 years imprisonment; mail fraud, \$1,000 fine and/or five years imprisonment; copyright infringement, \$25,000 fine and/or one year imprisonment; and conspiracy, \$10,000 fine and/or five years imprisonment.

## Cahn Wins Johnny Mercer Award

NEW YORK — Oscar-winning lyricist Sammy Cahn will receive the Songwriters Hall of Fame Johnny Mercer Award March 7 at the organization's eighth annual awards dinner at New York's Waldorf-Astoria Hotel. Cahn, who has co-written several film, stage and other hits with such composers as Jule Styne and Jimmy Van Heusen, has served as the president of the National Academy of Popular Music since Mercer died in 1976.

"I am, of course, honored," said Cahn. "The board made this decision when I was not present. Since Johnny Mercer was one of my heroes as well as my friend, I'm proud to continue our long association. In the popular music world, the Mercer Award is just as special as the wonderful man it memorializes."

## Transitional Fee Set In Buffalo Broadcasting Case

NEW YORK — A one-year transitional blanket license fee has been set in the Buffalo Broadcasting Case by U.S. District Court Judge Lee P. Gagliardi. The decision comes nearly one month after the court requested that lawyers for the American Society of Composers, Authors and Publishers (ASCAP), Broadcast Music, Inc. (BMI) and the local television stations acting as plaintiffs submit proposals on how much the transitional fees should total.

According to ASCAP lawyer Bernard Korman, local stations will pay the licensing organizations at approximately the same rate they paid in 1980. Korman estimated that that figure would represent a reduction of about 25% from the fee paid in '82, and was very close to the proposal offered by BMI and ASCAP.

"Considering that the opinion was against us 100%," said Korman, "we came out of here in a fashion where the members are going to get 5% less than had our proposal been accepted." He added that the licensing organizations "will rush to have the appeal briefed, argued and decided as soon as possible."

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## AM Stereo Firms Discount Results Of Delco Test

NEW YORK — Delco Electronics' Dec. 8 decision to recommend incorporation of Motorola's AM stereo system into General Motors car radios (Cash Box, Dec. 18) has not deterred the other three principal AM stereo system proponents from aggressively marketing their equipment. For some, the Delco decision was even a source of encouragement.

A standard AM stereophonic broadcasting system is necessary to the industry because each transmission system can only broadcast to radios specially equipped to receive its signals. The Delco decision has caused a bit of rancor among many AM broadcasters because the Motorola system was their least favored transmission system, although it was apparently the cheapest for Delco to produce.

The three remaining proponents — Kahn Communications, Harris Corp. and Magnavox — all view the Delco decision, which had been based on tests of each system except Kahn's, as just another factor in the ongoing battle to win broadcaster acceptance. Kahn had chosen not to participate in the test because it feared anti-trust violations.

## Not Worried

For Leonard Kahn, president of Kahn Communications, the Delco decision has little relevance to the outcome of the competition. "I'm not a bit worried about the Delco test because we're leading strongly with the broadcasters," said Kahn. "We've got 26 stations on the air now, and we'll probably have 30 by the end of next week. And they're blockbuster stations like WNBC in New York, WGN in Chicago and KFRC in San Francisco."

In addition to fearing anti-trust

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## 'Gap Band IV' Platinum

LOS ANGELES — Total Experience/PolyGram recording group The Gap Band had its "Gap Band IV" album certified platinum recently by the Recording Industry Assn. of America (RIAA), signifying sales in excess of one million copies. "Gap Band IV" was the only black music record released in 1982 to be certified platinum this year.

## REVIEWS

## ALBUMS

## OUT OF THE BOX



**THE DISTANCE — Bob Seger & The Silver Bullet Band — Capitol ST-12254 — Producer: Jimmy Iovine — List: 8.98 — Bar Coded**

Motor City's gritty, gravelly-voiced Seger joins up with lieutenants from the California rock mafia (Glenn Frey, Waddy Wachtel, Russ Kunkel and Danny Kortchmar) on his latest platter, and the result is a varied selection of his latest energetic on-the-road anthems and laid-back, introspective ballads. Crystal-clear production by Jimmy Iovine and engineering work courtesy of Shelly Yakus also lends a nice sheen to Seger's well-known "raw" sound. Like "Against The Wind" and "Nine Tonight," expect momentum on this LP to bring it to exceptionally high chart status. In its second week, the single "Shame on the Moon" has jumped 20 notches to bullet at #31 with exceptionally strong sales and airplay figures.

## FEATURE PICKS

## POP

**EXERCISE & DANCE PROGRAM VOLUME 3 — Carol Hensel — Vintage/Mirus VNI 30004 — Producer: Roger Hatfield — List: 8.98**

The Cars' "Shake It Up," Junior's "Mama Used To Say," J. Geils' "Freeze Frame" and Rick Springfield's "Jessie's Girl" are just some of the Top 40-charted songs used here by fitness album pioneer Hensel in exercises aimed at reducing stress. Hensel's original volume was the first exercise LP to break on the Pop Albums charts, and her latest is also limbering up, jumping to #168 from #177 last week in its debut. Complete illustrated guidelines are included with the disc, which caps off its twist-and-shout motif with Vangelis' "Chariots of Fire" theme.

**COUNT FLOYD — RCA MFL1-8501 — Producer: Paul Flaherty — List: 6.98 — Bar Coded**

The zany character from *Second City Television Network (SCTV)* is a cross between Bela Lugosi and Joey Bishop, if you can imagine a Slavic vampire doing Vegas shtick and singing silly ditties such as "The Gory Story of Duane & Debbie" or "Reggae Christmas Eve in Transylvania." Look for chiefly alternative airplay, but don't underestimate the power of SCTV to attract record buyers, proven by Bob and Doug McKenzie's "Great White North" comedy smash earlier this year.

**THE ROOTS IS THERE — The Mighty Diamonds — Shanachie 43009 — Producer: Augustus "Gussie" Clarke — List: 8.98**

One of the first reggae bands to be accepted by AOR after Bob Marley & The Wailers broke through on American radio, Mighty Diamonds remains one of the seminal Jamaican groups performing roots

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# Congratulations, Winners!

The Beach Music Awards Association  
is Pleased to Announce the Winners of the  
First Annual Beach Music Awards.

- GENERAL NORMAN JOHNSON - Record Producer of the Year
- GENERAL NORMAN JOHNSON - Song Writer of the Year
- JACKIE GORE - Male Vocalist of the Year
- JANICE BARNETTE - Female Vocalist of the Year
- "THIS ONE'S FOR YOU", The Embers - Album of the Year
- "OCEAN BOULEVARD", Band of Oz - Single Record of the Year
- BILLY SCOTT - Best New Group of the Year
- THE EMBERS - Single Artist of the Year
- THE TAMS - Group of the Year
- "MISS GRACE", The Tymes - Song of the Decade
- WBT, Charlotte, North Carolina - Radio Station of the Year
- BILLY SMITH, WAMB, North Myrtle Beach, S.C. - Disc Jockey of the Year
- FAT JACK'S, North Myrtle Beach, S.C. - Beach Music Club of the Year
- THE COQUINA CLUB, Landmark Resort Hotel, Myrtle Beach, S.C. - Beach Music Show Club of the Year
- ERIC & RHONDA LESSMEISTER - Novice Shag Couple of the Year
- CECIL & LINDA SQUIRES - Pro Shag Couple of the Year





## REVIEWS

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music. Spearheaded by genre giants Robbie Shakespeare and Sly Dunbar, the second Diamonds album of the year is heavy with political statements ("Declaration of Rights," "The Poor Man's Prayer," "Heads of Government") and also contains a satire of the #1 Paul McCartney/Stevie Wonder hit, "Ebony & Ivory" set to a gentle island backbeat.

## JAZZ

**DOGFACE — Gary Windo — Europa JP 2011 — Producers: Hal Willner and Gary Windo — List: 8.98**

Presently with the Psychedelic Furs and a former sideman with the likes of Ian Hunter, Robert Wyatt, Gary Glitter, Nick Mason and Carla Bley, saxophonist Gary Windo is certainly a versatile fellow even if he isn't a household name. With support from members of NRBQ and Pam Windo & The Shades, the hornman has put together a somewhat bizarre concept album featuring such titles as "The Husky," "Puppy Kisses" and a cover of Rufus Thomas' "Feela Dog." Eclectic, loose and a great deal of fun.

## CHRISTMAS RECORDS

**THE BELLS OF CHRISTMAS/THE DIGITAL SOUND OF ENGLISH HANDBELLS — The Martin Ringers — Golden Crest Digital CRDG 4220 — List: 9.98**

An album of traditional Christmas music performed by a 12-man group on hand bells. Though steeped in history and tradition, the sound achieved by the group remains unique and fresh, and breathes life into the program of classical and religious music. The sound quality is superior, as is the pressing.

## NEW AND DEVELOPING

**THE YOUTH OF TODAY — Musical Youth — MCA 5389 — Producer: Peter Collins — List: 8.98 — Bar Coded**

Ranging in age from 11 to 16, this Birmingham, U.K.-based team of five no jive kids has a million-selling #1 single, "Pass the Dutchie," overseas to its credit, and could score big on this side of the Atlantic too.

Producing a bright, tight blend of reggae, calypso and pop rhythms with lyrics speaking out on the romantic, economic, social and spiritual issues facing contemporary teenagers, Musical Youth's first LP features such potential hits as the techno-ska "Rockers" and the reflective mid-tempo track, "Mirror, Mirror." Recently, "Pass the Dutchie" entered B/C and Pop Singles charts here.

**EVERY CORNER DANCE — Spooner — Mountain Railroad HR-8005 — Producers: Gary Klebe and Spooner — List: 8.98**

The first long-player from this sprightly gang of Wisconsin pop-rockers makes no pretense about its inspiration from Buddy Holly, Tom Petty, the Beatles and Jonathan Richman, and serves up a feast of hook-laden danceables that uses cheesy Farfisa riffs and frothy Fender action to capture its sizable Midwest following. Gary Klebe of Zion, Ill. group Shoes, who produced a four-song EP and a single by Spooner in 1979 and '80, again aids the band in the studio, transposing the quartet's renowned live dynamics down on vinyl.

**ROBERT HAZARD — RCA MXL1-8500 — Producer: Robert Hazard — List: 6.98 — Bar Coded**

A record reeking with paranoia, Philadelphia rocker Robert Hazard's self-

titled EP consists of three original songs lashing out against the anonymous but omnipresent forces lurking about. "You've got to play their games," Hazard warns in the downbeat, up-tempo "Out of the Blue," while the keyboard-dominated "Change Reaction" claims "They tried to crucify your love," yet never manages to identify the accused. An updated, synth-streamlined cover of Bob Dylan's "Blowin' In The Wind" provides the closing meditation on this premier label effort, which is packaged with a removable, wraparound cover that doubles as a poster.

**WEEKEND IN DUBROVNIK — Billy Sheets Undercover — Big Clock BC 726 — Producers: Bob Mothersbaugh/Undercover — List: 5.98**

Produced by Devo's "Bob I" Mothersbaugh, "Weekend In Dubrovnik" is an inspired bit of musical lunacy that takes new wave, zydeco, blues, rock, funk, R&B and Caribbean cadences, puts them in a Waring blender and whips it good. Vocalist/accordionist/keyboardist/harpist and all-around stooge Billy Sheets leads a combo of crazed personnel — like axeman Kent State and percussionist Gajate — through a series of eccentric aural adventures that must be heard to be believed. Perfect stuff for progressive and college stations who dare to traipse where others fear to tread.

## SINGLES

## OUT OF THE BOX



**STRAY CATS (EMI America 8122)**  
**Stray Cat Strut (3:15)** (Zomba Enterprises Inc. — BMI) (B. Setzer) (Producer: D. Edmunds)

With the Stray Cats' "Built For Speed" album recently at #1 and "Rock This Town" rockin' its way up to #11 on the Pop Singles chart, EMI is giving the neo-rockabilly trio's first release another go. A slinky, somewhat bluesy tune, rockabilly aficionados will note its similarity to "Pink Pedal Pushers."

## FEATURE PICKS

## POP

**LUTHER VANDROSS (Epic 34-03487)**  
**Since I Lost My Baby (3:50)** (Jobete Music Co., Inc. — ASCAP) (W. Robinson, Jr., W. Moore) (Producer: L. Vandross)

Vandross gives this Smokey Robinson and the Miracles tune an almost gospelish feeling, as he sings with a mixture of both reverence and deeply felt emotion. Equally emotional female background vocals underscore the anguish in Vandross' voice on the follow-up to "Bad Boy/Having A Party" from the "Forever, For Always, For Love" LP.

## BLACK CONTEMPORARY

**FRANKIE SMITH (Frills FR-12005)**  
**Double Dutch II — The Rope-Part 1 (3:25)** (Frashon Music — BMI) (F. Smith) (Producer: F. Smith)

With "Double Dutch Bus" selling more than 3 million copies worldwide, a sequel was not unexpected. Neither would be its similarity to the original, a pig Latin, rope-skipping schoolyard rap. If you liked "Double Dutch Bus" and want to hear more of the same, this is right up your alley.

**PETER BROWN (RCA JH-13413)**  
**Baby Gets High (3:48)** (Minong Pub. Co. — BMI) (P. Brown) (Producer: P. Brown)

Remember the disco era? Well, back in the late '70s, a veritable one-man group by the name of Peter Brown was working in his home studio and came up with the hit "Dance With Me." Dancing is back now and so is Brown, who's lost none of his ability at coming up with great dance hooks and sharp arrangements, as this tune from his forthcoming "Back To The Front" LP illustrates.

**SLAVE (Cotillion 7-99927)**  
**Do You Like It...(Girl) (3:40)** (Slave Song/Cotillion Music Inc. — BMI) (M.L. Adams, F. Miller, D. Webster, D. Taylor, M. Wheatley) (Producers: M.L. Adams, F. Miller, D. Webster)

Horns tootle and handclaps, manual or electronic, slap out the midtempo beat to this generally breezy funk tune from Slave's "Visions Of The Lite" LP. The bass comes up front popping hard near the end of the track, giving it a somewhat harder groove, but overall it's not a particularly heavy jam.

## CHRISTMAS RECORDS

**AL JARREAU (Warner Bros.)**  
**The Christmas Song (4:12)** (Edwin H. Morris & Co. — ASCAP) (M. Torme, R. Wells) (Producer: J. Graydon)

A brief Christmas wish from Jarreau intros this warm, glowing performance of "The Christmas Song (Chestnuts Roasting On An Open Fire)." Jarreau gives a deep, straightforward reading without his trademark flights into jazzy vocalese, and the effect is more MOR than anything else, especially with the string backing. Christmas crossover for pop, A/C, B/C and jazz.

**RAY PARKER, JR. (Arista AS 1035)**  
**Christmas Time Is Here (2:59)** (Raydiola Music Co. — ASCAP) (R. Parker, Jr.) (Producer: R. Parker, Jr.)

Parker turns in an original Christmas tune here that's got the distinctive Raydio sound and is especially reminiscent of one of his past hits, "You Can't Change That." There are a few new Christmas songs to come out that leave any impact, but the melody here is so memorable that pop, B/C, and A/C have to play it.

**KARLA DeVITO (Epic 34-03404)**  
**Santa Claus Is Coming To My House (2:36)** (Songs of Bernadette — ASCAP/Sarge Music — BMI) (K. DeVito, R. Benson) (Producers: K. DeVito, R. Benson)

It's a boogie woogie Christmas for Karl DeVito and her co-writer/co-producer/hubby Robby Benson, with Jim Pinchin reeling off a hot sax solo in a guest spot as Santa. DeVito warns, in her best kitenish, bobby sox beat voice, "Karla is coming to your house."

**SANDI HALL (K-tel KS-077)**  
**A Christmas-y Day (1:07)** (Hanna-Barbera Cartoon Publishing Co.) (Cahn, Lane, Curtin) (Producer: none listed)

**GARREL NANNAC (CBM 999)**  
**I Believe In Santa Claus (2:45)** (Cannan Bros. Music — ASCAP) (J. Cannan) (Producer: J. Cannan)

## NEW FACES TO WATCH



## Steel Breeze

Rarely does the fickle finger of pop fandom so thoroughly grip the efforts of a new band as it has the past year for RCA recording act Steel Breeze. The Northern California-based pop/rock outfit didn't plan on pop success, though, and that makes their chart and critical achievements all the more satisfying.

The band made good of a \$120,000 investment from family and friends with the airwave acceptance and sales solidarity of "You Don't Want Me Anymore," a single which introduced Steel Breeze nationally after regional release. The self-titled debut LP by the group went to #79 bullet on the **Cash Box** Top 200 Albums chart and, more importantly, served as a sparkling representation of the group's woodshedding efforts as a Sacramento bar band.

"We've been through every stage of building an act from the floor up," said Ken Goorabian, a guitarist for the act. "We went from cover band to doing original material and several personal changes in between. We're a unit now."

The rags to almost rich story for this act started out typically enough in 1975 when keyboardist Rod Toner put together some players to do parties around the University of California at Davis campus. Pop/rock of the era, namely Fleetwood Mac and Linda Ronstadt, constituted the group's repertoire.

During the ensuing years from 1976 to 1981, the group was a chameleon, shifting from pop/rock to heavy metal to new wave back to pop/rock. During that time the band hosted between 25 and 30 different players, although Toner and

Goorabian remained as the core of the group.

As bassist Vince Pantaleoni put it, "We thought we were in the bush leagues while playing the clubs, being forced to play music that people could party to, while after hours and during rehearsals we worked on our own material."

A cohesive unit was the goal of the band's member, and when lead singer Ric Jacobs answered an ad in *Bam* (Bay Area Music magazine) the character of today's Steel Breeze was formed.

Those after-hours rehearsals produced three singles, with the A-side of the third 45, "You Don't Want Me Anymore," gaining regional acceptance and eventually being included on KZAP/Sacramento's "Hometown Album."

According to guitarist Waylin Carpenter, "The experience with the single and the reaction we got in Northern California gave us more enthusiasm so we began to take steps to get better gigs and wider audiences."

One step involved a gig at L.A.'s Madame Wong's West, where the group played to a raucous crowd of five. "It wasn't a total loss," said Goorabian. "A tape that got us that gig wound up in the hands of Kim Fowley," who produced the group's LP.

It was Fowley who urged the group to collect cash from investors, friends, family and their burgeoning cadre of fans to produce their own LP. "It was an incredible gamble on the part of those who donated money. It was also an incredible show of faith," said Pantaleoni.

Perhaps the most apparent display of faith came from Steel Breeze drummer Barry Lowenthal, who was a member of the ska-influenced Tasmanian Devils when he got the call to join the band for a recording session.

"I think it was the attitude of trust that got me," said Lowenthal, "I dug the fact that I was accepted for what I was as a musician."

It is the clean, crisp no frills approach to rock that enamored the public. And the limelight that has followed Steel Breeze since release of their album continues to stun the members. "To get all this attention, well, it makes me nervous," said Goorabian, "I sometimes wanna say 'aw, shucks'."



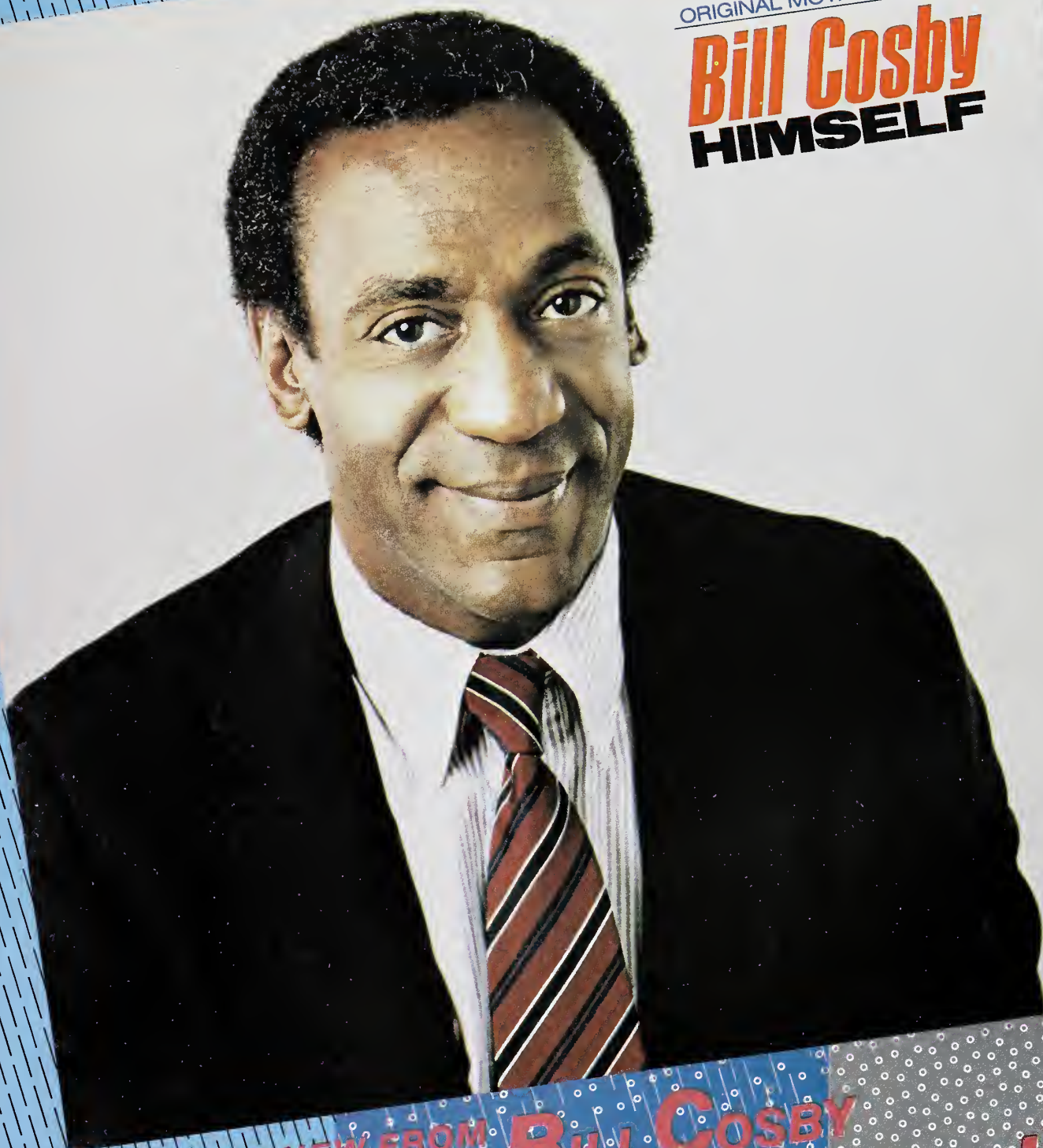
NEITHER  
RAIN

NOR SLEET

NOR SNOW

FROM THE  
ORIGINAL MOTION PICTURE

**Bill Cosby**  
HIMSELF



BRAND NEW FROM **BILL COSBY**  
"HIMSELF"

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KILL THE BOY • CHOCOLATE CAKE FOR BREAKFAST • SAME  
THING HAPPENS EVERY NIGHT • THE GRANDPARENTS

ON MOTOWN RECORDS AND TAPES



6026 ML  
6026 WC



## Davis Appointed NARM VP, Will Also Take Over VSDA

(continued from page 9)

association meetings and conventions, the NARM Scholarship Foundations, publications and liaison between the NARM staff and all advisory committees.

Cohen will concentrate on developing NARM's market expansion programs, including the "Gift of Music" campaign and the Grammy Awards promotion.

As executive vice president of the NARM-affiliated VSDA, Davis will head the group's administrative staff. He replaces Cohen in this capacity.

Commenting on some of his goals upon entering the NARM management team, Davis said, "NARM should serve to coalesce the entire (music industry) community. NARM should be an operational marketing arm that serves the entire industry. All of the elements of the industry — rack jobbers, retailers, manufacturers and everyone else — should be able to work together here.

"The NARM convention has become a real working convention, where all elements of the industry can get together and work on the things that have to get done," he added. "The needs are spoken openly — it is no longer clandestine. It has become one of the significant trade organizations in the country today — and not only in the home entertainment field."

A veteran of 18 years in the Capitol organization, Davis has dealt with issues in both the recorded music and video fields, most recently serving as vice president, video marketing, for Thorn EMI Video Programming Enterprises. Prior to that, he served for five years as vice president: creative services, merchandising & advertising, film & video production center, press & artist development for Capitol Records. (He joined Capitol in 1964.)

Davis' background in marketing in both the recorded music and video fields (all from the manufacturer's point-of-view) should come in handy with the impending debut of the Compact Disc (CD) in the U.S. in the first quarter of 1983. Commenting on any role NARM might play in the introduction of the new configuration, Davis said, "I think NARM — the retailer, rack, indie part of our industry — can be very helpful to the manufacturers by letting them know what we need.

"In other words, how should the CD be

marketed to fit the needs of the rack jobber, who has one set of requirements for fixtures, storage and so on, but at the same time fulfill what the retailer, who may have different requirements, wants? What NARM can do is let the manufacturers know what we need in advance to help them come up with a product that can be marketed properly by NARM members.

"This is something NARM needs to do here."

Davis added that the example of cassettes, with numerous packaging methods in use today, should be enough to spur manufacturers and NARM members alike to make an effort to work together on the CD. (Cassette packaging, by the way, should be another of the fields Davis will work on as NARM vice president.)

"If you look at the cassette, you can see that packaging is still a problem today," he said. "That's because there was never really any planning when it first came out; it just gradually trickled out. We as an industry have tried spaghetti boxes and almost everything else under the sun, but we still haven't come up with anything that works well for everyone.

"On the other hand, with the CD, we are starting from scratch," he added. "If we deal with those kinds of problems ahead of time, we can probably avoid them further down the line."

Davis will be based at the NARM headquarters in Cherry Hill, N.J.

### Ritchie Cordell Bows Screaming Skull Prods.

NEW YORK — Ritchie Cordell has formed Screaming Skull Prods. The new production company's first project is Doug & The Slugs' third RCA album, produced by Cordell and Glen Kolotkin and set for release in January 1983. Cordell and Kolotkin are currently producing The Ramones' forthcoming Sire Records album, tentatively scheduled for release in February 1983.

Additional projects for the production team next year include The Stompers' debut LP for Boardwalk Records and Girlschool for Bronze/Phonogram Records.

Screaming Skull Prods. is located at 1650 Broadway, suite 1003, New York, N.Y. 10019. The telephone number is (212) 541-7640.

## EXECUTIVES ON THE MOVE

**Changes At CBS** — Laurence B. Glasberg has been elected vice president and general auditor, CBS Inc. He has been vice president, finance and administration, CBS Consumer Publishing, since 1977. And George Vradenburg III has been elected vice president, CBS Inc. He continues as deputy general counsel, CBS Inc., a position he has held since 1981.

**Nacht Appointed** — Carl Fischer, Inc. has announced the appointment of Gary A. Nacht to vice president-finance. For the past seven years, he has been on the staff of Touche Ross & Co., certified public accountants, in their Philadelphia offices.

**RCA Names Kress** — The appointment of Alan Kress as director, talent affairs, has been announced by RCA Records. He rejoins RCA Records' after having been vice president, business affairs, for Warner Home Video.

**Kelleher Named At PolyGram** — Brian Kelleher has been appointed director of administration, business affairs, PolyGram Records, Inc. He was most recently director of accounting for Paramount's Famous Music Company.

**Kornblum Appointed** — Cherry Lane Music has announced the appointment of Laurence Kornblum as sales manager. He has been working in sales and marketing at Cherry Lane for the last 12 months.

## CBS, MCA Reach Settlement In E.T. Dispute

LOS ANGELES — MCA Records began shipping and advertising the "E.T. Storybook" LP again last week under terms of an out-of-court settlement with CBS Records, which had filed suit against MCA over Epic Records artist Michael Jackson's participation in the project.

Although specific terms of the agreement were not available, in announcements from both record labels, it was explained

## Stolon Appealing His Goody Prison Sentence

NEW YORK — Attorneys for Sam Stolon went before Federal Judge Thomas C. Platt last week to appeal Stolon's one-year prison sentence in the Sam Goody counterfeit tapes case (**Cash Box**, Nov. 13). The attorneys applied for a reduction of sentence, and also asked that it be set aside on the grounds that various illegalities were attached to it and that the indictment never charged a criminal offense.

Foremost of the alleged illegalities attached to the sentence is the defense's contention that Judge Platt was not entitled to determine that Stolon's plea of no contest was an admission of guilt.

Another hearing was set for Dec. 28.

Stolon, who was vice president of Sam Goody, Inc., pleaded nolo contendere to one count of copyright infringement on Nov. 5 (**Cash Box**, Nov. 13), as part of a plea bargain agreement in which the government dropped all other remaining charges and agreed to stay out of the sentencing process. Stolon agreed to waive his right to a sentencing panel of three judges and was then immediately sentenced by trial Judge Platt.

Stolon is currently scheduled to enter the minimum security Federal Penitentiary in Allenwood, Pa., on Jan. 4, though Platt may postpone incarceration if his sentence appeal continues past that date.

that CBS agreed to discontinue the suit in exchange for MCA's payment of "sizeable advance against royalties" from past and future sales of the album.

The injunction CBS obtained from the New York Supreme Court of Appeals barring MCA from further sale and distribution or advertising of the package will be lifted and the suit will be dropped. In addition to the payments, MCA is barred from releasing a song featuring Jackson's vocals (he narrates the rest of the LP) as a single, something MCA claims it never intended.

CBS, also claimed in its suit that the \$11.98 LP that features Jackson, who is under exclusive contract to Epic (a wholly-owned CBS subsidiary), was not to be released until after Christmas to avoid confusion with Epic's release of Jackson's "Thriller" album. MCA, however, had already released 450,000 copies of "E.T. Storybook" to the marketplace prior to the legal action by CBS.

Until the agreement was reached, the matter was to be heard in the New York Supreme Court in January.

## Louis Clark Set To Play Orange Bowl Game

NEW YORK — To support his recently released single "Hooked On the Orange Bowl," RCA/K-tel recording artist Louis Clark, leader of the London Philharmonic Orchestra, is scheduled to entertain during the half-time festivities at the Orange Bowl football game New Year's Day. He will lead his 72-piece orchestra in a collage of original material specially arranged for the performance, his sixth in North America. Clark came to fame originally with the RCA/K-tel "Hooked On Classics" series of LPs. The third edition is slated for release in February.

## McDonald Goes Gold

LOS ANGELES — Michael McDonald's debut solo LP, "If That's What It Takes," on Warner Bros. has been certified gold by the Recording Industry Assn. of America (RIAA), signifying sales of 500,000 units.

## Top 10 Albums

- Jump Up! — Elton John — Geffen
- Picture This — Huey Lewis & The News — Chrysalis
- Toto IV — Toto — Columbia
- Steve Wariner — RCA
- Gary Morris — Warner Bros.
- Strait From The Heart — George Strait — MCA
- Wild Heart Of The Young — Karla Bonoff — Columbia
- American Fool — John Cougar — Riva/PolyGram
- Inside Out — Lee Greenwood — MCA
- Just Sylvia — Sylvia — RCA

—Tom Roland

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ON MOTOWN RECORDS AND TAPES



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# THE PEOPLE WHO PICKED THE ARTISTS

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



## RUSH

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

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



## GUENTER HENSLER

Cashbox  
Executive of the Year



## VANGELIS

Cashbox  
1 Instrumentalist Pop Singles

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



## KOOL & THE GANG

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

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

## BOB & DOUG MCKENZIE

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

Billboard  
15 New Pop Artists (LPs & Singles)



## THE KENDALLS

Cashbox  
2 Duo Country Singles

## THE GAP BAND

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

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



## REBA McENTIRE

Cashbox  
5 Female Country Singles

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



## JOHN COUGAR

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

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



## STEPHANIE MILLS

Cashbox  
7 Female Black Contemporary Albums  
7 Female Black Contemporary Singles

Billboard  
24 Top Pop Album Artists (Female)





# KNOW THE MOST THEY LIKED THE BEST.

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



### CAMEO

Cashbox  
7 Group Black Contemporary Singles

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

### CENTRAL LINE

Cashbox  
New Group Black Contemporary Albums

Billboard  
New Black Artists (LPs & Singles)



Cashbox  
Soundtrack Pop Albums  
Top 100 Albums  
Top 100 Singles: "Main Theme"

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

### TOP POP SINGLES PRODUCERS

Billboard  
9 Eumir Deodato  
& Robert John (Mutt) Lange  
8 Ron Haffkine



### THE BAR-KAYS

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

### SCORPIONS

Cashbox  
75 Top 100 Albums: "Blackout"

Billboard  
37 Top Pop Albums: "Blackout"  
49 Top Pop Album Artists



### ABC

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

### GREASE 2

Cashbox  
8 Soundtrack Pop Albums



### THE WAITRESSES

Cashbox  
7 New Group Pop Albums  
10 Mixed Group Pop Albums



### THE STATLER BROTHERS

Cashbox  
3 Group Country Singles  
5 Group Country Albums

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



### LIPPS, INC.

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



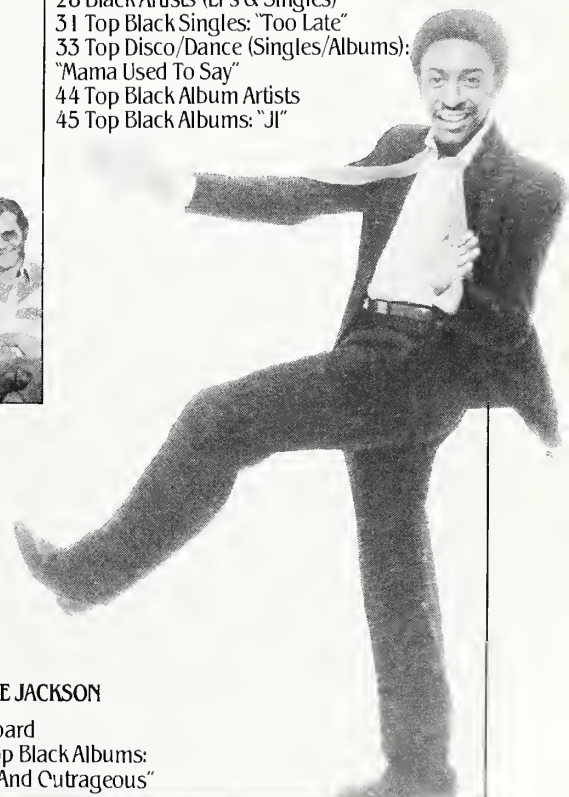
### MILLIE JACKSON

Billboard  
49 Top Black Albums: "Live And Cutraeous"

### JUNIOR

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

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





## Top 10 Albums

American Fool — John Cougar — Riva  
 Business As Usual — Men At Work — Columbia  
 Imperial Bedroom — Elvis Costello — Columbia  
 Night And Day — Joe Jackson — A&M  
 Madness, Money And Music — Sheena Easton — EMI America  
 The Storyteller And The Banjo Man — Earl Scruggs and Tom  
 T. Hall — Columbia  
 Music For A New Society — John Cale — ZE  
 Call Of The West — Wall of Voodoo — I.R.S.  
 The Legend Goes On. . . — The Statler Brothers — Mercury  
 Kim Wilde — EMI America

—Jim Bessman

### NY Mayor's Council: Discount Ticket Booth To Open In Spring

NEW YORK — Following a recommendation made by New York Mayor Edward Koch's Advisory Council to the Music Industry, the Bryand Park Restoration Corp. plans to open a half-price ticket booth in that park. The booth will sell at half price tickets on the day of the performance to music and dance events in New York. It expects to open next spring.

In order to assure the non-profit restoration corporation's success in this venture, the Theater Development Fund (TDF) has been charged with operating the ticket booth. Designed by the architectural firm of Mayers and Schiff, the ticket booth will remain open seven days a week from noon to 7 p. m. Participating concert halls include

Alice Tully Hall, the Brooklyn Academy of Music, Carnegie Hall, the Joyce Theatre, the Metropolitan Opera, the New York City Opera, the New York Philharmonic, the 92nd Street YM-YWHA, Symphony Space and Town Hall.

Funding for this project comes from the Corporate Special Projects Fund of the New York Community Trust.

### Earwaves Is Formed

NEW YORK — Sanford Fagin has formed Earwaves, and independent record promotion concern and radio and video consultancy house. Fagin served most recently as marketing and promotion director at Coast To Coast Records, a CBS Associated label, and had previously been a radio air talent. Earwaves is located at 5 E. 67th St., New York, N.Y. 10021. The telephone number is (212) 772-9592.

## COAST TO COAST

**POINTS WEST** — Move over, **Matt Dillon**. Here comes the next teen idol of the '80s — **Dweezil Zappa**. The 13-year-old axe-wielding son of **Frank** and brother of **Moon** **Ult** has a new single out on the CBS-distributed Barking Pumpkin label called "My Mother Is A Space Cadet" b/w "Crunchy Water," which has already received attention from local jocks. Young Zappa, whose brand of "new metal" reflects his interest in bands like **Krokus**, **Iron Maiden** and **Motorhead** as well as "weird piano music" by **Bela Bartok** and the pop tones of **Men At Work**, first seriously picked up a guitar last year, after hearing **Ozzy Osbourne's** "Blizzard Of Oz" LP. "When I heard **Randy Rhodes**, that's when it all started," exclaimed Dweezil. "I just played all the time." Self-taught, with a little help from his father and Zappa band member **Steve Vai**, Dweezil's current inspiration is

**Edward Van Halen**, who gave him a Kramer Voyager guitar (equipped with the patented Van Halen vibrato bar) after hearing an out-of-tune performance at Zappa's school arts festival. In fact, the two have grown so close that Eddie's given his personal endorsement to Dweezil's single ("It smokes," said the heavy metal king) and says they may "possibly" record together. Meanwhile, Dweezil and his self-named band (formerly called "Fred Zepplin," but changed for fear of legal reprisals) are rehearsing a complete set, practicing songs such as "Something In A Larger Size" (about a fat lady throwing fits on a bus), "Ugly Women" and "Shecky," which is a tune about a male appendage. With no live gigs planned for the near future, Dweezil plans to bone up



**SON OF A SPACE CADET** — Frank Zappa's sire, Dweezil, displays his guitar skills to teens across the land following the release of his first single on Barking Pumpkin records.

his bass, drum and piano-playing skills, along with tightening his group — including **Tucker Tooley**, **Scott Marshall**, **Chris Peters** and **Greg Kirsten** — over Christmas vacation. . . **Red Wedding** has a new EP on Bemisbrain Records entitled "Up And Down The Aisle," produced by Thom Wilson. . . **Police** vocalist **Sting**, seen recently in the film *Brimstone and Treacle*, will co-star in **Dino DeLaurentis'** sci-fi epic *Dune*, directed in Mexico by **David (The Elephant Man) Lynch**. . . Rhino Records is releasing a series of albums in early February, including an L.A. rockabilly sampler, an anthology of KRLA's greatest hits and an LP by **The Honeys** (formerly **American Spring**) featuring a slew of rare **Brian Wilson** songs performed by his wife, **Marilyn**. . . The Museum of Rock Art in Hollywood held its rock 'n' roll auction Dec. 10-12, and among the 600+ items sold off were a **Molly Hatchett** promo hatchet (\$95), **Fleetwood Mac** "Tusk" proof sheets (\$25), a **George Harrison** prescription (\$35) and one of his American Express carbons (\$20), an autographed first edition of **Patti Smith's** *Babel* (\$65), a life mask of **Ringo Starr** (\$125), a Woodstock poster (\$175), a road case used by **The Doors** for miscellaneous performing equipment (\$85), five rock lithos from **Boyd Elder's** "American Fetish" series, including the source design for the **Eagles'** "One Of These Nights" LP cover (\$850), and 13 pieces from **John Lennon/Yoko Ono** "Love Drawings" collection (\$75). Much of the **Beatles** paraphernalia on the auction block came from Harrison's brother-in-law, who's doing some mighty extensive housecleaning, ditching everything from books about Indian mysticism to Harrison's 1977 BMW auto. Baby, you can drive his car. . . This week, **Cash Box** editorial staffers present their personal favorite 10 albums of the year, and these "Top 10" listings can be found sprinkled throughout this ish.

—jeffrey resner

**EAST COASTINGS** — Pepp Postmortem: Following the closing of New York's Peppermint Lounge, Pepp People **Tom Goodkind** and **Frank Riccio** are set to bow two new music ventures. The pair will soon begin presenting bands in 3,500+ venues in Manhattan and open a private late-night club named Eiger Vault at Zippers. "The new music scene has separated from the clubs," Goodkind told us in explaining his move to concert halls. "The new wave audience has gotten younger because of MTV, and towards the end, we had to card most of the kids who were coming to the Pepp." In the meantime, Eiger Vault will allow the pair to keep a hand in the club scene. First attractions at the club will include an evening of music dee-jayed by **Marshall Crenshaw**, and an acoustic duo performance by **Jeff Pierce** of **The Gun Club** and **Biondie's** **Chris Stein**.



**RITZ RENDEZVOUS** — Atlantic recording artist **Phil Collins** (c) listens to Atlantic chairman **Ahmet Ertegun** (r) backstage at New York's Ritz following Collins' recent sell-out show at the venue. Looking on is **Tony Smith**, Collins' manager.

By-the-by, Goodkind's band, **Animal Luxury**, recently cut a cover of "The Peppermint Twist" as a parting gesture to the club. The band also features saxophonist **Mars Williams** of **The Waitresses** and **The Swollen Monkeys**. . . EMI has dropped **Gary U.S. Bonds**. . . In a move destined to lose them their entire audience, MTV has added "1999" by **Prince**. . . Promoter **Sparkie Martln** debuted a new R&B and doo-wop showcase dubbed Club S at 51st Street and 12th Ave. Saturday night. Opening act is **The Exhllirations**, an a cappella group who previously worked with **Mink DeVille**. . . The Blues Foundation of Memphis recently presented its annual W.C. Handy Awards. Vocalist of the Year was **Bobby "Blue" Bland**, while other winners included **Clarence**

**Gatemouth Brown**, instrumentalist; **Johnny Copeland**, contemporary male blues artist; **Robert Jr. Lockwood**, traditional male artist; **Koko Taylor**, contemporary female artist; and **Sipple Wallace**, traditional female artist. Contemporary Blues Album of the Year went to "Funny Stuff" by **Larry Davis** on Rooster Blues Records, while "Down Home Blues," recorded by **Z.Z. Hill** was Blues Song of the Year. . . Presently on its first American tour, Australian group **Rose Tattoo** was recently forced to call home in order to find out where it was. Seems the band was enroute from Philadelphia to Detroit, when the bus driver decided to make a pit stop. Four members of the band also disembarked,

(continued on page 58)

# PROFILE

Since our inception we've brought you such records as . . .

**"Seasons of Gold"**

by Gidea Park

**"Whip Rap"**

by Disco Four

**"Genius Rap"**

by Dr. Jeckyll & Mr. Hyde

and

**"I SPECIALIZE IN LOVE"**

by Sharon Brown

1982 Cashbox #1 New Female  
Black Contemporary Singles

Our current releases include "The Challenge," the second single by Dr. Jeckyll & Mr. Hyde, and "Rappin' Christmas," a new single by The Cold Crew.

We're off and running! In the clubs. On the radio. In the stores. And, on the charts. Just watch us in 1983. We're . . .

# PROFILE™



# LITTLE STEVEN and the DISCIPLES of SOUL

**“ The premier release of Little Steven and his Disciples of Soul is so perfectly constructed and performed that it just about defines what rock can still be in this day and age.**

Wayne King—The Record

**...A bold group of original songs that speak with much intensity and desire about remaining true to your dreams.**

Bob Hilburn—Los Angeles Times

**What can't be denied is Little Steven's fervent intensity as a songwriter and singer. When he sings...he's talking about a life lived for music.**

Fred Schruers—Rolling Stone

**...an album of uncompromising, passionate rock and roll.**

Lisa Robinson—N.Y. Times Syndicate ”



Featuring the single, "Forever."  
From the album and motion picture,  
**Men Without Women.**  
Produced by Miami Steve.



Available on EMI Records and High Quality XDR cassettes.

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## Barbara Mandrell

MGM GRAND CELEBRITY ROOM, LAS VEGAS — The visual elements of her former primetime variety television show have rooted themselves within the framework of Barbara Mandrell's stage presentation, as clearly defined by her debut on the Las Vegas Strip. Spicing it up with several changes of costumes and sets, Mandrell provided a fast-faced and energetic set that continued for nearly two hours, mixing her hefty stockpile of contemporary melodies with other standard material.

The blonde entertainer opened the program with an elaborate set and costumes depicting an auto repair shop, and, after rollicking across the stage with four similarly clad dancers, she emerged from the pack in a stunning gown, moving from that point to the main body of her presentation.

Mandrell worked in a strong cross-section of tunes, from her familiar "Sleeping Single In A Double Bed" and "I Was Country (When Country Wasn't Cool)" to her impressive, moving "Years". Additionally, she added a gospel segment to the show, pulling material from her gospel LP, "He Set My Life To Music," with backup vocals provided by Bobby Jones & New Life.

Naturally, a Mandrell live show could not be complete without her obligatory instrumental climax — turning in a performance on a host of media, including harmonica, saxophone, keyboards and pedal steel — and her patriotic rendition of "The Battle Hymn Of The Republic."

Mandrell was well-received with packed houses for two shows at the outset of her two week stand, and the local press seemed quite favorable to the multi-talented entertainer; Barbara Mandrell may have found herself another new venue for her unique abilities.

jim sharp

## Little River Band

UNIVERSAL AMPHITHEATRE, L.A. — Few acts that are consistent when it comes to chart success are as versatile with their style of music to such a wide range of audience as the Little River Band. You anticipate a somewhat laid-back, toned-down and entertaining event... and that is what you get.

After a somewhat uncomfortable beginning, the LRB was able to get the crowd's acknowledgement of its popular tunes, starting with its first U.S. hit (back in 1976), "It's A Long Way There," and then "Man On Your Mind."

After these songs, the six-man group seemed lost as to the direction it wanted to go with the audience. Fog emanated from backstage during the opening, yet was somewhat useless with the stage antics. With new lead vocalist John Farnham handling introductory chores, the group sometimes wanted "something done with your hands" or to "sit back and remember this one." But whatever was done, the opening night crowd willingly approved.

With lead vocals going back and forth between Farnham, Graham Goble, Beeb Birtles and Wayne Nelson, the LRB went through a selection of new material from its forthcoming studio LP. Some of the great songs included the rocky "Danger Signs," the uptempo "Falling" (with fantastic guitar by Steve Housden) and the lilting "Dee."

As the band's current "Greatest Hits" continues to climb up the album chart, no wonder fans are deciding to include it as a

Christmas gift item. The LRB went through most of the hits, including "Happy Anniversary," "Cool Change" (which was a little too loud for a ballad), "Take It Easy On Me" and my favorites, "Help Is On the Way" and "The Other Guy."

The 90-minute set was beautifully encoored with "Lady," which seems to be a trademark of this truly talented group.

The LRB was quite refreshing after the opening by ex-Eagle Randy Meisner. Lacking stage presence and a tuned back-up band, Meisner needs all the help he can get to have fans recognize his work. It'd be a pity to see him always opening for someone else.

greg leschishin

## The Residents

ROXY, L.A. — Haunting, taunting, epic, creepy, bold, stupid, madness, weird, nerve-racking, artsy, boring, mysterious, legendary, well... it's kinda hard to explain what a Residents show (non-appearance? concert? act?) is all about. Sure, you can talk about the music created by banks of sci-fi-like "emulators" that hum and drone, a cross between neo-wave fake jazz and the electro-buzz of Devo's instrumentation. Or you can recount the "storyline" to the performance itself, a tale of underground "Moles" who migrate to the land of "Chubbs" only to be ruthlessly exploited as workers (shades of Karl/Groucho Marxism here). You can even discuss the Residents' Roxy gig as the kind of claptrap media event many make the group's dates out to be, considering this was its first real "tour" and the team rarely plays in public. Who knows? There were just so many facets to "The Mole Show," as it was billed, it would be hard to describe just what went down at the Roxy.

Anyway, the spaciest thing about the show was the context in which it was performed. Earlier in the evening, across town at the L.A. Coliseum, The Who delivered its farewell extravaganza complete with a wild fireworks display and a monstro-monitor that broadcast the show via video to the back rows of the enormous football arena. In contrast, the Residents' attraction was intimate, yet nevertheless explosive. Since the group never really "appears" without some kind of mask or other face covering (at times showing up dressed as huge eyeballs adorned in tuxedos, complete with top hats and canes), many folks who came to "see" the Residents were frantic; indeed, a gaggle of photographers at one table complained bitterly, only to struggle for a shot of a large cut-out "Chubb" entering the stage from behind a partition.

Throughout the night, the mood was goofy, intense, strange. Audience members were unsure whether they were watching a joke or taking part in one. Those who opened up and let their imaginations run wild seemed to find the show absorbing, in the same way that "I Am The Walrus," Daliesque landscapes and Dada theatre have the ability to take the mind to far-away places and new realities. On the other hand, expectations of a trad rock/dance/sweat time was getting some Roxy regulars uptight. Of course, the hipsters acted like they knew what was going on, chuckled politely and sat attentively, taking it in, but after an hour-and-a-half of "Chubb" and "Mole" nonsense, even they looked clueless. Something was happening, that was for sure.

Climaxing with a version of the Stones' "Satisfaction" and then a reprise of the opening discordant song "Happy Home" (with the sole lyric "People must be left alone/unless they have a happy home."), the group finished its work and, adorned in tuxedoed eyeballs, waved a good night to the crowd.

jeffrey ressner

## Top 10 Albums

- All Four One — The Motels — Capitol
- Big Science — Laurie Anderson — Warner Bros.
- The Dreaming — Kate Bush — EMI America
- Somewhere In The Stars — Rosanne Cash — Columbia
- Mirage — Fleetwood Mac — Warner Bros.
- Private Audition — Heart — Epic
- Love Over Gold — Dire Straits — Warner Bros.
- The Singles — ABBA — Atlantic
- Dread Beat An' Blood — Linton Kwesi Johnson — Heartbeat
- Das Boot soundtrack — Klaus Doldinger — Atlantic

—Richard Imamura

## Numerous Acts To Release LPs During '83 First Quarter

(continued from page 9)

Alex Call, Phyllis Hyman, Bobby Broom Group. **March:** Grateful Dead, Krokus, Real to Reel, A Flock of Seagulls.

### Atlantic

**January:** Laura Branigan, Klein & MBO, Christina (Island), Blancmange (Island), The System (Mirage), Diesel (Atco/Regency), Sister Sledge (Cotillion). **February:** Chris Mancini, Zebra, Bette Midler, Chris Squire/Alan White, Backseat Sally, Sissy Spacek, James House, PHD, Eddie Schwartz (Atco), Pattie Brooks (Mirage), Nile Rogers (Mirage), Gary Moore (Mirage), Robert Palmer (Island), Marianne Faithful (Island), Stevie Nicks, (Modern), Herbie Mann, Change, Mass Production (Cotillion), Johnny Gill (Cotillion).

### Boardwalk

**January:** The Ascenders, The Stompers. **February:** Joan Jett & The Blackhearts.

### Capitol

**January:** Red Rider, Thomas Dolby, Gene Dunlap, McFadden & Whitehead, Light of the World.

### Elektra/Asylum

**January:** Billy Field, Tom Waits, Hank Williams Jr. (Elektra/Curb), Jaki Whitren & John Cartwright, Ron Carter (Elektra/Musician), Chick Corea (Elektra/Musician), Kevin Eubanks (Elektra/Musician), Bill Evans (Elektra/Musician), John Klemmer (Elektra/Musician), Charles Lloyd Quartet (Elektra/Musician), the Sweet Comfort Band (Light). **February:** Greg Kihn, Eikichi Yazawa, Patrick Simmons, The Whispers (Solar). **March:** Camaros (Solar), Lakeside (Solar), Lenny White, Joe Walsh, David Aram (Elektra/Musician), Billy Cobham (Elektra/Musician), Eric Gale (Elektra/Musician), Bill Laswell (Elektra/Musician), the Young Lions (Elektra/Musician).

### EMI America/Liberty

**January:** John Hall Band, Bill Wray, Powder Blues. **February:** Marty Balin, Naked Eyes, Kim Wilde, *Tough Enough* soundtrack, Thom Schuyler. **March:** Australian Crawl, Kenny Rogers, The Dirt Band.

### Epic

**January:** The Nolans, The B'zz, Garland Jeffreys, The Yardbirds (re-package), Art in America (Pavillion), Jerry Goodman/Jan Hammer (Nemporer), Single Bullet Theory (Nemporer), Molly Hatchet, Angela Clemmons (Portrait), Merle Haggard/Willie Nelson, Felony (Rock & Roll). **February:** Archangel (Portrait), O'Jays, The Stranglers, The Collins Kids, Duke Jupiter, Steve Hackett, Ellen Foley, Shakin' Stevens, ELO (Jet), Mike Batt, Sharon O'Neill, Tyrone Brunson (BID), George Duke, Theodora Ifudu, Hawaiian Pops (mini-LP), Big Maybelle, Quiet Riot (Pasha), Ron Evans, (Coast to Coast), Gus, Randy Bishop & The Underdogs (Pasha), *Orchestral Manoeuvres In The Dark* (Virgin/Epic). **March:** Rage (Carrerre),

Love Unlimited Orchestra (UG), Cheap Trick, William Robinson (Coast To Coast), MCB, Meatloaf, Ronnie McDowell, Mtume, XTC (Virgin/Epic), George Jones.

### MCA

**January/February:** Marty Robbins, Peter Emmett, Elton John/Tom Bill Section, Helen Reddy, Oak Ridge Boys, Mel Tillis, Younger Brothers, a compilation of Buddy Holly tracks. **March:** Barbara Mandrell, Lee Greenwood.

### Monument

**February:** Percy Sledge, Muscle Shoals Horns, Strommen Brothers, Ralph Smith.

### Modern

**First Quarter:** Smokey Robinson, Dazz Band, Gene Van Buren, Al Green (live).

### PolyGram

**January:** Def Leppard, Dexy's Midnight Runners, Rick Segall, Everything You Ever Wanted To Know About Home Computers, Jim Photoglo, Albert Lee, The McGarrigles, The Call, Yarbrough & Peoples, Lez Netto, Joneses (EP).

### RCA

**January:** Triumph, Hooked on Swing II, Hooked on Classics III, Nantucket, Peter Brown, R.E. Orrall (mini-LP), Michael Wycoff, Platinum Hook, Jim Reeves, Louise Mandrell (mini-LP), Leon Everette (mini-LP), Stewart/Dillon (mini-LP), Instant Funk (Salsoul), Aurra (Salsoul), Rodway (Millenium). **February:** Bow Wow Wow, Lamont Cranston Band, Mick Fleetwood, Bob Welch, The Mood (mini-LP), Blushing Bride, LeRoux, Perry Como, The Dillman Band, Doug & The Slugs, Glenn Jones, Nona Hendryx, War, Tease, Sylvia, Eddy Arnold, Jakki Boy & The Bad Bunch (Salsoul), Vaughn Mason (Salsoul). **March:** Lou Reed, Rick Springfield, Coleman Hawkins (a mini-LP on Rockats), Fonzi Thornton, Wynd Chymes, Alabama, Charley Pride, The Strangers (Salsoul), Funk Deluxe (Salsoul), June Pointer (Planet).

### Warner Bros.

**January:** John McLaughlin, Black Sabbath, Philip Lynott, Frizzel & West, Todd Rundgren (Bearsville), Neil Young (Geffen), Ric Ocasek (Geffen), The Nitecaps (Sire), Randy Newman, Randy VanWarmer (Bearsville), Rufus, Christopher Cross, *King of Comedy* soundtrack, Eric Clapton, Shelly West (Geffen), Cats original Broadway cast (Geffen), Soft Cell (Sire), Talking Heads (Sire). **February:** The Doobie Brothers (live), ZZ Top, Porter Wagoner, Gerard McMahon (Full Moon) Mac McAnally (Geffen), Echo & The Bunnymen (Sire), Ramones (Sire), Sly & The Family Stone, Al Jarreau, Marshall Tucker Band, David Grisman, Rickie Lee Jones, Nicole Willis (Bearsville), NRBQ (Bearsville), John Rivers (Geffen). **March:** The B-52's, David Frizzell, Marcus Miller, Plimsouls (Geffen), Elton John (Geffen), Larry Carlton, Planet P (Geffen), James Ingram (Qwest).



# Leading Foreign Imports:

## Adam Ant

Halt? Britain's Adam Ant can't. Even as his debut, "Kings Of The Wild Frontier," goes for gold, his latest, "Friend Or Foe," is gaining momentum.

The video of his new single, "Goody Two Shoes," is the fifth consecutive Adam Ant video to reach #1 at MTV™. As for radio, everything is A.A.O.K.! Hundreds of AOR stations are giving "Friend Or Foe" a very friendly reception and the single is moving quickly at Top-40.

His fans want their Adam Ant live, too. The current tour looks to be a sell-out, just like the first two.



## The Clash

The Clash know that you don't see action unless you do battle. So they've taken the fight for "Combat Rock" into every major and secondary market in the country. A four-month solo tour and appearances with The Who alerted old fans and converted new ones by the thousands.

Promotional efforts on every front brought these fans into the store, bringing this UK band their first platinum record.

Now the action continues as the single, "Rock The Casbah," bullets its way up the charts.

## The Psychedelic Furs

"Forever Now," produced by Todd Rundgren, has proven to be the breakthrough album for Great Britain's Psychedelic Furs. The single, "Love My Way," is a #1 audio and video hit on the club scene and their sell-out tour is translating into steady album sales all over the U.S. Now is definitely the time for The Psychedelic Furs.



## Loverboy

In what seemed like five minutes, Loverboy arrived from Canada, sold over five million albums and had five hit singles.

Their record breaking journey from unknown

to unprecedented has taken them on a series of sold-out tours all across the country. Millions more have seen their immensely popular videos on MTV™. Now, what began

overnight is happening over and over again with each new Loverboy release. Their latest single, "Jump," is bound to go higher than ever.



## Judas Priest

Our prayers have been answered! '83 will be Judas Priest's biggest year ever.

They've already sold out Madison Square Garden and The Meadowlands and will have played to more than a million people by February.

This amazing response has made England's Judas

Priest one of AOR's most popular acts and sent their latest album, "Screaming For Vengeance," screaming for platinum.

Their new single, "You've Got Another Thing Comin'," subject of an eye gouging video, is racking up airplay even as we scream!



## Men At Work

Men At Work's double platinum #1 U.S. debut features the #1 smash hit, "Who Can It Be Now?" and the up and coming new single, "Down Under."

Talk about artist development at work! Radio,

Cable TV and retail can't begin to satisfy the unbelievable demand for this Australian band!

Of course, for CBS Records, taking an international act to #1 in the U.S.A. on the singles and LP charts is simply "Business As Usual!"



**CBS Records International.**  
In the world of music  
our business is the world.





## TOP 30 ALBUMS

	Weeks On Chart	12/18		Weeks On Chart	12/18
<b>1 TWO OF A KIND</b> EARL KLUGH/BOB JAMES (Capitol ST-12244)	1	8	<b>15 LET ME KNOW YOU</b> STANLEY CLARKE (Epic FE 38086)	14	19
<b>2 CASINO LIGHTS — RECORDED LIVE AT MONTREUX, SWITZERLAND</b> VARIOUS ARTISTS (Warner Bros. 9 23718-1)	3	9	<b>16 EARTHBOUN</b> PASSPORT (Atlantic 80034-1)	17	4
<b>3 THE BEST IS YET TO COME</b> GROVER WASHINGTON, JR. (Elektra 9 60215-1)	7	3	<b>17 DECEMBER</b> GEORGE WINSTON (Windham Hill C-1025)	24	2
<b>4 RIT/2</b> LEE RITENOUR (Elektra 9 60186)	4	5	<b>18 LIVE AT THE PLUGGED NICKEL</b> MILES DAVIS (Columbia C2 38266)	20	6
<b>5 INCOGNITO</b> SPYRO GYRA (MCA-5368)	2	11	<b>19 HANDS DOWN</b> BOB JAMES (Tappan Zee/Columbia FC 38067)	16	25
<b>6 OFFFRAMP</b> PAT METHENY GROUP (ECM-1-1216)	6	32	<b>20 LOTUS FLOWER</b> WOODY SHAW (Enja 4018)	23	4
<b>7 TOUR DE FORCE — "LIVE"</b> AL DI MEOLA (Columbia FC 38373)	9	5	<b>21 DESIRE</b> TOM SCOTT (Musician/Elektra 9 60162-1)	21	17
<b>8 AS WE SPEAK</b> DAVID SANBORN (Warner Bros. 9 23650-1)	5	26	<b>22 MOVING TARGET</b> GIL SCOTT-HERON (Arista AL 9506)	19	10
<b>9 LEARNING TO LOVE</b> RODNEY FRANKLIN (Columbia FC 38198)	11	5	<b>23 70 MILES YOUNG</b> CHUCK MANGIONE (A&M SP-4911)	—	1
<b>10 HOME AGAIN</b> STANLEY TURRENTINE (Elektra 9 60201-1)	13	4	<b>24 WINTER INTO SPRING</b> GEORGE WINSTON (Windham Hill C-1019)	26	22
<b>11 KENNY G</b> (Arista AL 9608)	10	11	<b>25 RADIANCE</b> JEFF TYZIK (Capitol ST-12224)	27	10
<b>12 WE ARE ONE</b> PIECES OF A DREAM (Elektra 9 60142-1)	12	23	<b>26 BREAKIN' AWAY</b> AL JARREAU (Warner Bros. BSK 3576)	28	71
<b>13 CHANCE ENCOUNTER</b> RAMSEY LEWIS (Columbia FC 38294)	8	6	<b>27 TOUCH THE FEELING</b> STIX HOOPER (MCA-5374)	25	7
<b>14 OFF THE TOP</b> JIMMY SMITH (Musician/Elektra 9 60175-1)	15	18	<b>28 WORDS, SOUNDS, COLORS, AND SHAPES</b> DONALD BYRD and 125TH STREET, N.Y.C. (Elektra 9 60188-1)	22	10
			<b>29 CASCADES</b> AZYMUTH (Milestone M-9109)	—	1
			<b>30 CITYSCAPE</b> CLAUS OGERMAN/MICHAEL BRECKER (Warner Bros. 9 23698-1)	18	13

## ON JAZZ

**YEAR-END WRAP-UP** — There seems little chance that '82 will be remembered as one of jazz's more eventful years. Save for the introduction of a few young artists such as **Wynton Marsalis** and **Bobby McFerrin** who show every indication of becoming mainstays on the music scene, there was little in terms of music trends. Yet the state of the industry itself wrought changes in the public's perception of both the music and where to look to for its future. With the all but complete dismantling of Blue Note by UA/Liberty and the trimming of Columbia's deep catalog, record buyers found themselves bereft of titles they never dreamed would become unavailable, as long-standing shelf leaders abdicated their thrones. In their stead, several newcomers made their moves, most notably Elektra/Musician, Antilles and PolyGram Classics. Combining artists from his Columbia tenure (**Dexter Gordon**, **Woody Shaw**, **Freddie Hubbard**) with new signings (McFerrin, Material and **Red Rodney & Ira Sullivan**) and historical recordings (**Charlie Parker**, **Bud Powell**, **Clifford Brown & Max Roach**), Musician president **Bruce Lundvall** laid the foundation of a broad-based label able to satisfy both the connoisseur and the casual listener. Tasteful and ambitious, Musician is already a success from an aesthetic standpoint; whether such a label can survive in the branch-distribution world of the '80s remains to be seen, especially in light of WEA's trimming of the ECM catalog. . . . Opting for independence was Island's Antilles project, which converted the former reggae and pop label into a jazz outfit. Like Musician, Antilles sought to combine established artists (**Phil Woods**, **Ornette Coleman**, **JoAnne Brackeen**) with new faces (**Ronald Shannon Jackson**, **Birell Lagrene**). Label honcho **Ron Goldstein's** plans for '83 include such artists as **Gil Evans**, and the label's independent network seems to have infused new vigor into the sale of albums by artists like **The Heath Brothers** who were stagnating under the branch system. . . . In sheer volume and approach, PolyGram's program of import titles from its own Japanese Verve, Limelight, Mercury and EmArcy catalogs hit the beaches like it was D-Day, while new deals with Enja, Black Saint, Soul Note and ECM brought in quality European pressings at affordable prices. The label's decision to go through its PolyGram Classics and PSI distribution systems rather than compete with the hit product of the branch system seems successful so far. . . . Other frontline newcomers included California's Palo Alto Records, an ambitious little indie bankrolled by a money management outfit, while New York's Gramavision deftly made the switch from soundtracks and contemporary classical music to contemporary jazz with the signing of **Oliver Lake**, **Jay Hoggard**, **Anthony Davis** and **James Newton**. . . . Back on the shelves were a few old friends, courtesy of Atlantic's Deluxe Series (**Ray Charles**, **Albert King**, **Professor Longhair**), and Jazzlore Series (**Mingus**, **Coleman**, **Modern Jazz Quartet**, **Kelth Jarrett**, **Duke Ellington** and others). Ten discs worth of material from CBS's Okeh vaults found their way back onto the streets via Epic's double album re-issue series, and Sugarhill celebrated the success of such rap acts as **Grand Master Flash** and **The Sugarhill Gang** by pouring the profits back into the long-dormant Chess catalog. . . . MCA's conversion of the remnants of the Impulse catalog into a midline series and its continued release of old Decca titles on the Jazz Heritage Series also helped shore up the jazz retail activity. . . . Sitting this one out was Arista's Savoy series and RCA, who, aside from completing their **Bunny Berrigan** series on Bluebird, pretty much managed to sleep through it all.



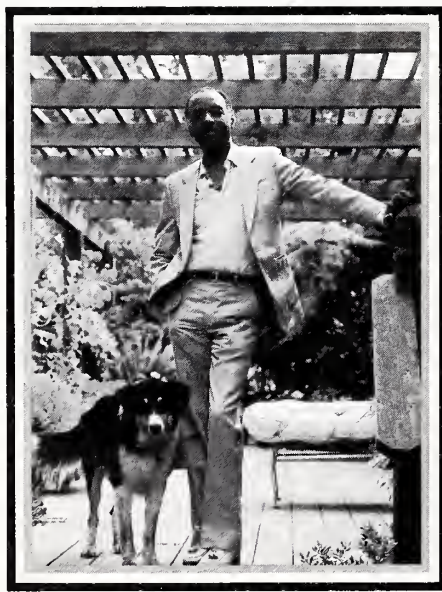
**OPENING NIGHT** — Columbia recording artist **Rodney Franklin** recently had several of the compositions from his new album, "Learning To Love," chosen for use in the film's Chicago opening are (l-r): Franklin; actors **Richard Roundtree** and **Jim Kelly**; director/producer **Fred Williamson**; and album producer **Stanley Clarke**.

**ON THE LIVE SIDE** — Perhaps the most significant development in jazz for '82 belongs not to the labels or the musicians, but to promoter **George Wein** and his **Kool Jazz Festival**. With seemingly unlimited funds provided by the **Brown & Williamson Tobacco Co.**, Wein and associates packaged the most ambitious nationwide series of festivals in the music's history. Covering in the neighborhood of 20 cities — many of them notoriously tough towns for jazz shows — the **Kool Festival** attempted to rejuvenate interest in the art form in much the same manner that Wein's **Boston Globe Festival** did for Beantown. Additionally, **Brown & Williamson** became the first major corporate underwriter to build its own product advertising around a link to jazz, giving even greater exposure to the music. . . . In New York, **Dewar's White Label** scotch sponsored the first **Greenwich Village Jazz Festival**, a week-long extravaganza that brought competing clubs together to provide a continuous program of music, lectures and films.

fred goodman

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## Top 10 Albums

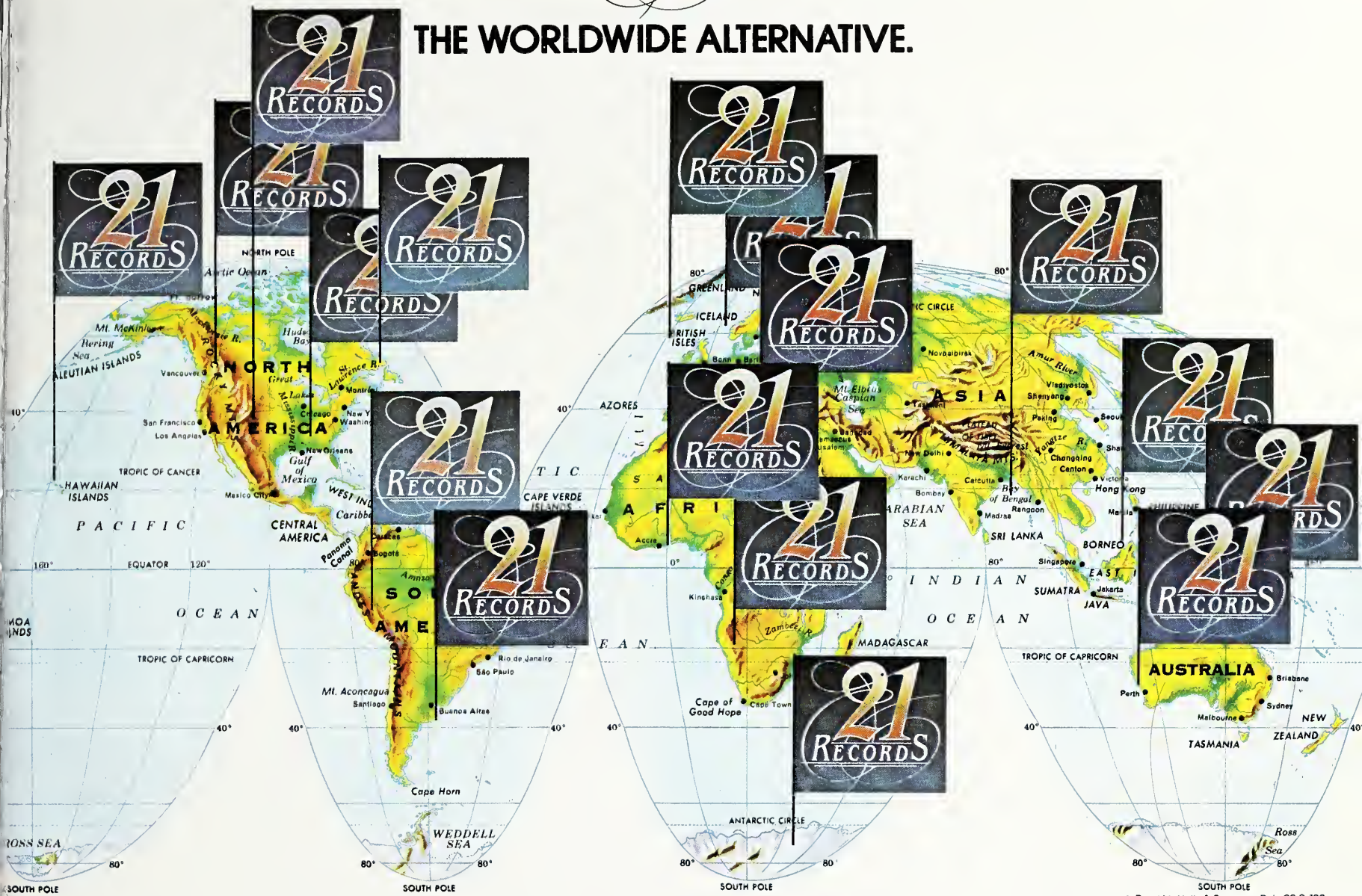
- Singles, 45s and Under — Squeeze — A&M
- Long After Dark — Tom Petty and The Heartbreakers — Backstreet
- Music For a New Society — John Cale — Ze/Island
- Lexicon of Love — ABC — Mercury/PolyGram
- English Settlement — XTC — Virgin/Epic
- Midnight Love — Marvin Gaye — Columbia
- Security — Peter Gabriel — Geffen
- Thriller — Michael Jackson — Epic
- The Blue Mask — Lou Reed — RCA
- Nebraska — Bruce Springsteen — Columbia

—Michael Glynn





# THE WORLDWIDE ALTERNATIVE.



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Paul Brady



Cheri



Golden Earring



Tommy James



Kristen Lee



Loz Neffo's Bzar



Romanelli



Soul Sonic Force  
(outside U.S.A.)



21 Records, Inc.  
21 Music, Inc.  
21 Video





## Significant Steps Made In '82 To Protect Copyright Owners

(continued from page 9)

The new law, signed by President Reagan on May 24, was hailed by industry and law enforcement sources alike, with many expressing the opinion that the stiffer penalties would serve as a deterrent to would-be offenders, as well as an encouragement for law enforcement agencies to more vigorously pursue piracy and counterfeiting cases.

"It gives the FBI a lot more credibility when they come to prosecutors around the country with cases because now they're felonies instead of misdemeanors," said attorney John Jacobs of the Organized Crime Strike Force in New York at the time. "Prosecutors have priorities like anybody else. They pick things the way people in any other business do." (Cash Box, June 5).

Under the new law, recording and motion picture pirates and counterfeiters would face maximum felony penalties of up to five years imprisonment and/or fines of up to \$250,000. Specific penalties would be meted out on three levels:

- For those reproducing or distributing 1,000 or more unauthorized sound recordings of 65 or more unauthorized copies of a motion picture of audiovisual work over a 180-day period would face the maximum penalties of up to five years imprisonment and/or fines up to \$250,000;

- Those reproducing or distributing between 100 and 1,000 unauthorized sound recordings or between seven and 65 unauthorized copies of a motion picture or audiovisual work over a similar period of time would face penalties up to two years imprisonment and/or \$250,000 in fines; and

- Those reproducing or distributing less than 100 unauthorized sound recordings or less than seven unauthorized copies of a motion picture or audiovisual work would face penalties of up to one year imprisonment and/or \$25,000 in fines.

Previous to the new law, first-time offenders, regardless of volume of business, faced maximum misdemeanor penalties of up to one year in jail and/or \$25,000 in fines.

With the new law in place, the industry fight against bogus product took another big step forward with the sudden end of the Sam Goody, Inc., case involving alleged involvement in a plan to sell counterfeit prerecorded cassettes. The case, nearly three years in duration due to various legal maneuvers and appeals, was abruptly resolved when the chain's attorneys pleaded nolo contendere to a charge of Interstate Transportation of Stolen Property (ITSP) and its former vice president, Sam Stolon, pleaded nolo contendere to a charge of copyright infringement on Nov. 5 (Cash Box, Nov. 13).

Stolon, whose copyright infringement charge involved the shipment of 23,000 counterfeit recordings of the soundtrack to the movie *Grease* (widely acknowledged as the second-biggest selling LP in history behind the soundtrack to *Saturday Night Fever*) from Maspeth, Queens, to a Pickwick warehouse in Minneapolis, received a sentence of one year in jail; and Sam Goody, Inc., which was charged with ITSP for the transportation of those tapes from New York to Minnesota, was fined \$10,000.

While the nolo contendere pleas by Stolon and Sam Goody, Inc., represented only two of the original 16 counts filed against the two (plus then-Sam Goody, Inc., president George Levy) by a federal grand jury in February 1980, federal prosecutors and Recording Industry Assn. of America (RIAA) spokesmen hailed the final resolution as a landmark in the pursuit of traffickers of bogus product.

"I'm very pleased with the sentence and glad to see the case disposed of, as it saved everybody a needless retrial, which would have had the same result," Jacobs of the

Organized Crime Strike Force in New York and one of the original prosecutors in the trial said at the time. "I think that to some extent, the disposition is a vindication of what went on at the trial." (Cash Box, Nov. 20).

(The pleas of nolo contendere were apparently the result of a plea bargaining action that saw the government drop the remaining charges against both Stolon and Sam Goody, Inc. This followed a July ruling by Judge Thomas C. Platt that overturned April 9 convictions on some of the counts and ordered a new trial.)

### 'Set An Example'

Joel Schoenfeld, special counsel and director, anti-piracy operations, RIAA, added at the time that the case and sentences were particularly important since they marked the first time a major retailer had been sentenced for intentionally trafficking in counterfeit sound recordings. Echoing Jacobs, Schoenfeld said he felt that Stolon's sentence would "set an example to others who might consider such activity that they won't get off scot-free or with a minor fine."

Schoenfeld also added that the case has seemingly had a "healthy" effect on the record industry, especially in the retail sector. "We have definitely observed a drop-off in the availability of counterfeit sound recordings in the major retail outlets," he said.

"Back in the boom days of the industry leading up to the time of the Goody indictments," he explained, "it was not at all unusual to walk into any retail store in the country and find one or more counterfeit pieces, sometimes as much as half the inventory. Now, it's much more unusual to find significant quantities of counterfeit product in record retail outlets." The majority of such counterfeit product today is now found in secondary outlets such as flea markets, seasonal tourist stands and convenience stores, he added. (Cash Box, Nov. 20).

Along with the efforts in the fight against piracy and counterfeiting, the recording and video industries also pushed hard to resolve once and for all the question of home taping. Spurred by the October 1981 ruling by the Ninth Circuit Court of Appeals overturning a lower court decision that home taping off TV with a videocassette recorder (VCR) constituted "fair use," recording, film and TV industry representatives intensified their efforts to obtain some kind of royalty for the unauthorized home duplication of their wares.

### Hometaping War

The battle began in earnest early in the year with the introduction of what would become known as the Mathias Amendment, which in essence legalized home taping in the audio field, while charging a "royalty" surcharge on the import of both video and audio recording hardware and blank tapes and barring unauthorized rentals. Introduced by Sen. Charles Mathias (R.-Md.) and co-sponsored by Sens. Howard Baker (R.-Tenn.), Robert Byrd (D.-W.Va.), Ted Stevens (R.-Alaska) and Alan Cranston (D.-Calif.), among others, Mathias' proposal was actually an amendment to S. 1758, the DeConcini-D'Amato bill, which merely called for a "home use exemption" for video recording. (Cash Box, Jan. 9 and March 13).

At the same time, Rep. Don Edwards, (D.-Calif) introduced a similar bill in the House as an amendment to Virginia Democrat Stan Parris' House equivalent to the DeConcini-D'Amato bill.

The anti-home taping movement reached its next big boost at the annual NARM convention in April. The concurrent release of the Warner Communications, Inc. (WCI) consumer study on the home taping problem and announcement of the

(continued on page 28)



**CHRISTENING CRESCENDO AUDIO** — Crescendo Audio in Puerto Rico, a \$1.5 million 24-track audio recording and film/video dubbing and mixing facility, was recently opened with a champagne christening. Pictured are (l-r): the string and control rooms for Studio 'A' and, at the console, standing, Brooke Cadwallader, chairman of the board; Chip Davis, LEDE designer; and Jose Madera, head of Fomento, the Economic Development Administration. Shown seated is Alan Manger, vice president of engineering.



## Crescendo Audio And Film Dubbing Complex Opens In Puerto Rico

LOS ANGELES — Crescendo Audio Productions, a \$1.5 million audio recording complex housing a 24-track automated studio and a separate film theater for high speed dubbing, has opened in San Juan, Puerto Rico. Researched and designed by New York-based engineer Alan Manger who serves as vice president, engineering, Crescendo Audio was financed by composer/arranger/musician Brooke Cadwallader, who is also the founder of the international economic consulting firm Criterion, Inc.

The complex has been granted tax exempt status due to its planned involvement in Puerto Rico music and film industries. The sister company to Crescendo, Double Talk, Inc., is a Spanish/English film and dubbing facility and the cost of both Crescendo and Double Talk, when completed in the summer of 1983, is expected to reach \$3 million.

Built into a former movie house, Crescendo's Studio A is 50' x 40' x 20', with drum booth, mirrored room for recording of string instruments and two isolation areas. The control room has an automated MCI JH-5283 mixing console; MCI JH-45 Auto-lock for time code synchronization; Grass Valley sync generator; MCI 24-track recorder; a pair of MCI 2-track master recorders; Dolby noise reduction; Sony BVU-200 videotape recorders; and UREI 813 Time Align monitors. Outboard equipment includes an Eventide H949 Har-

monizer; UREI digital metronome; three Echoplex chambers; AKG BX-10 spring reverb; Kepex II; Gain Brain II; Ashly SC-68 notch filter; dbx compressor/limiters; Dyna-Mite 410 2 limiter gate; and a Delta Labs DL-2 Acousticcomputer.

Among the instruments offered are marimba, xylophone, guitars, basses, various percussion instruments, an Oberheim OB-XA and Yamaha CS-80 synthesizer. In addition, the studio also has a 105-year-old Chickering and a Sons 9-foot grand piano, rebuilt by Mark Allen.

### Location Equipment

For location recording, the studio has a Nagra recorder and complete sound kit. The 24-channel SpectraSonics console in the film mixing theater has foldable legs, portable rack mounted power supplies and comes with outboard gear for 24-track location recording.

The film mixing theater, in addition to the SpectraSonics console, has an announce booth for dialogue replacement and radio production and UREI 811 monitors. The projection booth utilizes a Magna Tech projector with Xetron 2000 watt lamp housing, four Magna Tech dual dubbers and four-track pickup recorder. The system is compatible with both 16mm and 35mm film and operates at up to six times the normal speed in forward and reverse.

Chip Davis was responsible for the interior acoustic design of the studios as well as the two LEDE control rooms. The mixing theater was the first Davis has designed specifically for film and video production. Interior designs and furnishings were provided by top Puerto Rico interior designer Jami Cobas.

## SESSION MIX

At **Fantasy Studios** in Berkeley, Calif., Journey recently completed work on its new album, with **Kevin Elson** and **Mike Stone** producing. Stone also engineered, along with **Wally Buck**. Beserkley/Elektra recording act the Greg Kihn Band has also been in at Fantasy, with **Matthew Kaufman** producing and **Richie Corsello** engineering. Other acts working at Fantasy in recent weeks include The Manhattan Transfer, doing vocals in Studio 'A' for a Weather Report LP, with **Brian Risner** engineering and **Jesse Osborne** assisting; Fantasy Records group Shock, tracking with **Phil Kaffel** engineering and overdubbing with Osborne engineering (**Marlon McClain** produced); and another Fantasy artist, Tom Coster, who finished laying down tracks with Kaffel as engineer and producer, along with Coster.

Alan Kubicka's **Chicago Recording Co.** has been busy with projects by Windy City rockers and other local acts. U.S.S.A. — a band composed of former Cheap Trick bassist Pete Comita, former Off Broadway leader Cliff Johnson, and former Pezbander Tommy Gawenda — cut two self-produced for a forthcoming EP with **Paul**

**Klingberg** engineering. Chicago's The Kind, which had an indie Midwest hit with "Loved By You," remixed its next single at CRC with **Tom Hanson** engineering. Trilogy, a Chicago-based Contemporary Christian group, recorded its new album both at CRC and in Nashville. The LP, which features former Wings drummer Joe English, was produced by **Steve Camp** and engineered by **Hank Neuberger**.

Joe Walsh recently cut tracks for his new record at a spot not normally reserved for recording — the Casino Ballroom on Catalina Island on the Southern California coastline. A **Record Plant** mobile truck was used for the project, produced by **Bill Szymczyk** and engineered by **Jim Nilpar** and assistant **Terry Nelson**. One track, in addition to all overdubs and mixing, was done at **Santa Barbara Sound Recording**.

With Christmas just around the corner, **Scharff Communications** is gearing up to record N.Y.C.'s Metropolitan Opera presentation of Hansel & Gretel on Dec. 25. Scharff has already completed three shows for the season and is using its 24-track mobile audio truck to record the Dec. 20 Met presentation of "Tannhauser" for "Live From The Met." "Live..." is currently seen on PBS with FM simulcasts.



Rescuing deserted housing in the South Bronx is part of what the Erma Cava Fund is all about. Then they turn it into comfortable, affordable housing for seniors in the area.


Daryl Hall & John Oates found this ongoing project a worthy one indeed. In fact, they contributed two one-thousand dollar awards to the Erma Cava Fund. And the Ampex Golden Reel Award made it possible. It's more than just another award. It's a thousand dollars to a charity named by artists receiving the honor.

For Hall & Oates, *Voices* and *Private Eyes*, were the albums, *Electric Lady* and *Hit Factory* were the recording studios, and the seniors were the winners.

So far, over a quarter of a million dollars in Golden Reel contributions have gone to designated charities. For children's diseases. The arts. Environmental associations. The needy.

Our warmest congratulations to Hall & Oates, *Electric Lady*, *Hit Factory*, and to all of the other outstanding recording professionals who've earned the Golden Reel Award.

**AMPEX**

Ampex Corporation • One of The Signal Companies 



HALL & OATES  
CONTRIBUTE TO A  
MOVING EXPERIENCE.



## SOUND/IEWS

**VIDAMERICA INKS DISTRIB PACT WITH VESTRON** — VidAmerica, the home video software division of Video Corp. of America (VCA), will be marketed in the U.S. by Stamford, Conn.-based independent Vestron, effective Jan. 1, as the result of an exclusive agreement signed recently between the two companies. VidAmerica currently has more than 50 home video titles in catalog.

**THORN TO BOW LOW-PRICED 'COLLECTOR'S SERIES'** — Similar to MCA's Reel Deal/Collector's Choice and reductions on catalog by Warner Home Video and CBS/Fox, among others, Thorn EMI is introducing a "Collector's Series" of classic British comedies and dramas at the Winter Consumer Electronics Show (CES) in Las Vegas next month. Retailing for \$39.95, titles in the series include *The Lavender Hill Mob*; *Kind Hearts and Coronets*; *The Lady Killers*; *The Man In The White Suit*; *Heavens Above*; *I'm All Right Jack*; *Morgan*; and *The Cruel Sea*.

**VIDEO SOFTWARE NOTES** — February releases and it isn't even January yet? That's right, if you want to get a jump on CES ordering, Vestron already has its release line up for the second month of 1983 set. Included among the six titles are the *General*



**FONDA DROPS BY VIDEO SHACK** — Actress/fitness expert Jane Fonda (l) posed with Video Shack president Arthur Morowitz during a recent visit to the nine-store New York chain. Fonda, whose *Workout* videocassette is a top-seller, signed posters during the in-store.

*Hospital*-type soap opera spoof *Young Doctors In Love*; the *Benji* sequel, *For The Love Of Benji*; *The Double McGuffin*; the original *Godzilla*; *The Greatest Adventure*; and *Grace Jones' One Man Show*, an original music video programming starring the strikingly unique Island recording artist . . . Well, Paramount Home Video opted not to release *Friday the 13th, Part III*, in 3-D, as it was shown theatrically, but it will be available in the usual two-dimensional form come the beginning of the year. Also coming from Paramount are *Godzilla Vs. Monster Zero* (idea for dealers: stage a *Godzilla* monster promo with titles from Vestron and Paramount in February) and *Vic Braden's Tennis* . . . Also shipping in February is *To See Such Fun*, a salute to some of the funniest moments in British film comedy, on Pacific Arts Video Records. Compiled by producer Michael Grade, the son of Sir Lew Grade, *To See Such Fun* is made up of a number of segments or chapters representing different genres of comedy, such as slapstick, musical comedy, etc . . . When MCA Videocassette releases *Fast Times At Ridgemont High* next year, those who've seen the film should notice something very different about the home video version. It's missing nine of the original songs from the motion picture, which have been replaced by new ones that were written by an in-house songwriter. According to previously published reports, the inability of MCA to obtain clearance rights from music publishers is the reason. The result is that tracks by **Timothy B. Schmit**, **Don Felder**, **Oingo Boingo**, **Donna Summer**, **Quarterflash**, **Billy Squier**, **Tom Petty** and the **Shirelles** will not appear. Strangely enough, a number of these tracks did not appear on the Full Moon/Elektra/Asylum-released two-record soundtrack, either, while other songs were included. That means there will now be three different *Fast Times* soundtracks. Sound confusing? . . . Walt Disney is releasing four new titles in March (yes, March) — *The Wind In The Willows*, an animated feature starring **J. Thaddeus Toad** and including two extra Disney cartoons, *Motor Mania* and *Trailer Horn*; Disney's *American Heroes*, another animated feature; *The Island At The Top Of The World*; and *The Shaggy D.A.* In other Disney news, the company will be re-releasing, for two months only, 20,000 *Leagues Under The Sea*; *Hot Lead & Cold Feet*; *Davy Crockett, King Of The Wild Frontier*; *Davy Crockett and the River Pirates*; and *Gus*. The titles have been off sales since Nov. 1 . . . RCA SelectaVision will be releasing three new Disney titles on CED disc in early '83 — *The Black Hole*; *Swiss Family Robinson*; and *Treasure Island*. Two more titles, *Tron* and *Alice In Wonderland*, have also been licensed . . . New titles from Thorn EMI Home Video, which the company is releasing to coincide with the Winter Consumer Electronics Show, are the music video program *Genesis/Three Sides Live*; *The Dam Busters*; a new version of the *Wolfman*; *The Demon*, *Endless Night*; *Waitress*; and *Deep Red: Hatchet Murders* (for further Thorn EMI release news see separate item).

**3-D AEROSMITH, JEFFERSON STARSHIP FLIES ON DISC** — Steve Tyler, the pouty lead singer of hard rockers **Aerosmith**, will soon "Walk This Way" across the stage in 3-D. "If this works, you can lock up your daughters as much as you want, but I'll still wind up in your house," said Tyler of the 3-D shoot, which took place Dec. 11 and 12 at concert performances in Huntington, W. Va. Producer-director **Jonas McCord**, in conjunction with partners **Ted Halmes** and **Jack Douglas**, utilized the Optimax one-lens system with a prism, the same system that is set to be used by **Steven Spielberg** on *Jaws III*. Tapes of the film will be made available as promotional videos in early '83, while a full-length concert feature is being set for cassette and disc . . . RCA recording group the **Jefferson Starship** will be appearing on RCA SelectaVision (CED) Videodisc shortly in a program that includes both current footage of the band playing cuts from the album "Winds Of Change," as well as live performances and scenes from the Starship's early years.

**JUST A SONG BEFORE WE GO** — The 14-year-old group has weathered tremendous internal strife, leading to numerous break-ups and eventual reconciliations. But when it comes to **Crosby, Stills & Nash**, you never know what the future brings, so many fans will be heartened by the news that Universal Pay Television, MCA Videocassette and MCA Videodisc captured the trio, in excellent voice we hear, during their recent three-night stand at the new Universal Amphitheatre in Universal City, Calif. **Neal Marshall** produced, while **Tom Trebovich** directed the eight-camera shoot, and judging from their past accomplishments, we can't think of any two people more highly qualified. Both Marshall and Trebovich have won Ace Awards (the Emmys of cable TV) for ABC music specials and Marshall produced the **Rolling Stones** pay-per-view concert broadcast last year. We're told that the program is set to be titled *Daylight Again* after the LP . . . Rock 'n' roll heartbreaker **Pat Benatar** was also scheduled to be taped Dec. 18 and 19 in performance at the New Haven Coliseum for her first pay TV concert to be aired by Home Box Office in the fall of '83, the Rising Star Video Pictures production was directed by **Marty Callner**.

— michael glynn

## TOP 30 VIDEO CASSETTES

	Weeks On 12/18 Chart	Weeks On 12/18 Charts
<b>1 STAR TREK II: THE WRATH OF KHAN</b> Paramount Home Video PA 1180	1	5
<b>2 VICTOR VICTORIA</b> MGM/UA 0051	2	7
<b>3 FIREFOX</b> Warner Home Video 11219	3	5
<b>4 RICHARD PRYOR LIVE ON SUNSET STRIP</b> RCA/Columbia Co 10469	5	4
<b>5 ROCKY III</b> CBS/FOX TW 4708	—	1
<b>6 THE THING</b> MCA Distributing Corp. 77009	4	5
<b>7 DINER</b> MGM/UA 00164	9	4
<b>8 ESCAPE FROM NEW YORK</b> Embassy BA 1601	6	6
<b>9 TRON</b> Walt Disney WD 122	—	1
<b>10 AUTHOR, AUTHOR</b> CBS/Fox Video 1181	7	6
<b>11 PLAYBOY, THE MAGAZINE, VOL. 1</b> CBS/Fox 6201	13	4
<b>12 POLTERGEIST</b> MGM/UA 00164	—	1
<b>13 CONAN THE BARBARIAN</b> MCA Distributing Corporation 77010	8	14
<b>14 ANNIE</b> RCA/Columbia Co 10008	27	2
<b>15 THE BEST LITTLE WHOREHOUSE IN TEXAS</b> MCA 77014	—	1
<b>16 QUEST FOR FIRE</b> 20th Century-Fox Video 1148	11	9
<b>17 STAR WARS</b> 20th Century-Fox Home Video 1130	18	29
<b>18 THE COMPLETE BEATLES</b> MGM/UA 00166	10	8
<b>19 MISSING</b> MCA 71009	—	1
<b>20 DEATHTRAP</b> Warner Home Video 11256	12	12
<b>21 ON GOLDEN POND</b> 20th Century-Fox Video 9037	21	30
<b>22 THE SWORD AND THE SORCERER</b> MCA Distributing Corporation 71010	16	8
<b>23 DEATH WISH II</b> Warner Home Video 26032	14	12
<b>24 MEGAFORCE</b> CBS/Fox 1182	19	4
<b>25 JANE FONDA'S WORKOUT</b> KVC/RCA Karl Video Corporation 042	23	26
<b>26 THE AMATEUR</b> 20th Century-Fox Video 1147	15	8
<b>27 DEAD MEN DON'T WEAR PLAID</b> MCA Distributing Corporation 77011	17	8
<b>28 MONTY PYTHON AND THE HOLY GRAIL</b> RCA/Columbia Co 10127	26	4
<b>29 ARTHUR</b> Warner Home Video 72020	20	34
<b>30 CHARIOTS OF FIRE</b> Warner Home Video 70004	24	18

The Cash Box Top 30 Videocassettes chart is a compilation of the fastest moving titles in both Beta and VHS formats, based on sales and rental activity, as reported by various accounts around the country. Accounts surveyed include: Video Plus-Chicago; Radio 437-Philadelphia; Classic Video-Oak Lawn; The Video Store-Cincinnati; Precision Video-Chicago; Entertainment Systems-Phoenix; Nickelodeon-Los Angeles; Everybody's-Portland; Radio 437-Bala Cynwyd; American Tape & Video-Atlanta; Crazy Eddie-New York; The Cinema Store-Encino; Video Company-Larkspur; Video Studio-Farmington; Video Library-San Diego; Video Media-Chatsworth; Wonderful World of Video-Chattanooga; Warehouse-National; Video Showroom-Louisville; Erol's Video Club-Springfield; New England Home Video-Groton; Movies Unlimited-Philadelphia; Video Showcase-Federal Way, Movies To Go — Clayton.

## NEW VIDEO SOFTWARE RELEASES

This listing of new videocassette and videodisc software releases is designed to keep home video retailers and dealers abreast of the latest product available and can be used as an ordering aid. Product is separated into Cassette and Disc groups, followed by manufacturer, catalog number and price. Some product listed may not have been assigned either a catalog number or price at presstime.

<b>YOUNG DOCTORS IN LOVE**</b> Cassette—Vestron 5012 . . . . .	\$79.95
<b>FOR THE LOVE OF BENJI**</b> Cassette—Vestron 4014 . . . . .	\$69.95
<b>THE DOUBLE MCGUFFIN**</b> Cassette—Vestron 4015 . . . . .	\$69.95
<b>GODZILLA**</b> Cassette—Vestron 3010 . . . . .	\$59.95
<b>THE GREATEST ADVENTURE**</b> Cassette—Vestron 2501 . . . . .	\$49.95
<b>GRACE JONES' ONE MAN SHOW**</b> Cassette—Vestron 2004 . . . . .	\$39.95
<b>FRIDAY THE 13TH, PART III*</b> Cassette—Paramount Home Video 1539 . . . . .	\$59.95
<b>GODZILLA VS. MONSTER ZERO*</b> Cassette—Paramount Home Video 2321 . . . . .	\$37.95
<b>VIC BRADEN'S TENNIS*</b> Cassette—Paramount Home Video 2316 . . . . .	\$39.95
<b>GENESIS/THREE SIDES LIVE*</b> Cassette—Thorn EMI 1422 . . . . .	\$49.95
<b>THE DAM BUSTERS*</b> Cassette—Thorn EMI 1423 . . . . .	\$59.95
<b>WOLFMAN*</b> Cassette—Thorn EMI 1441 . . . . .	\$59.95
<b>THE DEMON*</b> Cassette—Thorn EMI 1440 . . . . .	\$59.95
<b>ENDLESS NIGHT*</b> Cassette—Thorn EMI 1424 . . . . .	\$59.95
<b>WAITRESS*</b> Cassette—Thorn EMI 1442 . . . . .	\$59.95
<b>DEEP RED: HATCHET MURDERS*</b> Cassette—Thorn EMI 1428 . . . . .	\$59.95
<b>TREASURE ISLAND*</b> CED — Walt Disney Home 41 . . . . .	\$21.98

<b>TRON*</b> CED — Walt Disney Home Video 122 . . . . .	\$24.98
<b>ALICE IN WONDERLAND</b> CED — Walt Disney Home Video 36 . . . . .	\$21.98
<b>THE SOLDIER*</b> Cassette — Embassy Home Entertainment 2001 . . . . .	\$59.95
<b>THE EXTERMINATOR*</b> Cassette — Embassy Home Entertainment 2002 . . . . .	\$59.95
<b>BREAKER, BREAKER*</b> Cassette — Embassy Home Entertainment 1708 . . . . .	\$59.95

\* January release  
\*\* February release



**THE GOOD, THE BAD & THE LOOK-ALIKE** — Sean Albrecht (l) took first prize in a Clint Eastwood look-alike contest staged at Columbia Video Systems in Highland Park, Ill., Dec. 3. Inga Smidchens, manager of the Rentertainment division, hands Albrecht a copy of *Firefox*. Albrecht is now eligible to win a dinner for two with Eastwood as part of the promotion sponsored by Columbia Audio/Video, Great Takes Video stores and Warner Home Video.



**IF IT TAKES A FEW TRIPS TO DECIDE TO BUY HARDWARE,  
STOCK THE SOFTWARE THAT WILL KEEP HIM COMING BACK.**



When a person has a Maxell tape in his hand, you've got an exceptional customer in your store.

According to research, people who buy our tape buy over 40% more cassettes in a year than the average cassette buyer.

But what's even more important is how Maxell tape buyers are willing to pay a little more for quality and keep coming back for it.

That's why they're more likely to be interested in everything else you carry than the average cassette buyer.

So maybe you should stock up on Maxell. After all, just because people buy a lot of our tape doesn't mean they can't pick up an accessory now and then. Like a new pair of speakers.



**IT'S WORTH IT.**



## YEAR IN REVIEW: VIDEO

## Home Video Market Weathers 'Teething' Period During 1982

by Michael Glynn

LOS ANGELES — If, as many industry observers like to point out, home video is still in its infancy, then it might be said that 1982 was a teething period for the young business. New questions, such as whether a mass consumer sales market exists for prerecorded videocassettes, arose to eclipse such previously hot issues as rental programs, which virtually disappeared. New joint ventures, including CBS/Fox and RCA/Columbia Pictures, replaced old alliances such as MGM/CBS, with MGM/UA Home Video also being formed as a result. Old faces, such as Magnetic Video founder Andre Blay, re-emerged at the helm of new companies, such as Embassy Home Video.

At retail, it was the year in which the unlikely combination of sci-fi space epics and Jane Fonda provided the one-two punch on the charts, as the top titles at the end of 1982 included *Star Wars* and *Star Trek II: The Wrath of Khan*, along with *Jane Fonda's Workout* and *On Golden Pond* (also the last motion picture to star Henry Fonda).

1982 brought both good and bad news in the videodisc arena. The good news was for RCA, which reported that its SelectaVision CED discs were selling in far greater numbers than anticipated, as player owners were buying an average of 32 in the first year. The bad news was for VHD, as the launch of the third videodisc system was indefinitely postponed. The Laserdisc camp did not leave the year without making news, either; DiscoVision Associates, the Costa Mesa, Calif.-based joint venture between MCA and IBM, sold its interest (including Carson, Calif. manufacturing facility) in Universal Pioneer Corp. to Pioneer Electronics, making Pioneer sole owner of UPC's laser optical disc and player production plant in Kofu, Japan.

On the pay-TV front, record companies found a good new friend in Warner Amex's MTV, as the Music Television channel offered a very viable alternative to radio in helping sell records and break new acts. Meanwhile, MTV pushed for new cable outlets with ad spots that had rock stars demanding MTV. Not so good, from the

viewpoint of home video suppliers and dealers, was the progress of pay-per-view. Attendees at the ITA Audio/Video Update Seminar in San Diego earlier this year were told by industry experts that the future was in pay-per-view; for prize fighters and rock groups, the future was now. The Holmes-Cooney Heavyweight bout raked in more than \$9 million and the Dec. 17 broadcast of the Who's last North American concert date was expected to bring in more revenues than the Rolling Stones' pay-per-view show last year.

The pay-per-view broadcast of *Star Wars* also did well, although it's hard to say how much it diminished cassette and disc sales. Perhaps more telling will be the forthcoming pay-per-view showing of Universal Pictures' *The Pirates of Penzance* on Feb. 18, day and date with theatrical release, a first in home video.

Direct Broadcast Satellite (DBS) technology received the approval of the Federal Communications Commission this year, after a long struggle with the National Assn. of Broadcasters. NAB's contention was that DBS, which allows programs to be broadcast from satellite direct onto private dish antennas, poses a threat to local TV stations. The world got its first glimpse of another new technology, high definition TV, in 1982 when CBS and NHK of Japan sponsored a series of demonstrations of the new system.

Meanwhile, on Capitol Hill, the motion picture studios, represented by Jack Valenti, Motion Picture Assn. of America president, waged a hard, bitter lobbying effort for legislation which would impose a levy on VCRs and blank video tape throughout the year and against the Home Recording Rights Coalition, the Electronics Industries Assn.'s Consumer Electronics

Group and its representative, former FCC chairman Charles Ferris. Valenti called upon the motion picture community for aid and a number of stars, including Clint Eastwood, showed up to testify before such bodies as the House Judiciary Committee's subcommittee on courts, civil liberties and the administration of justice in session at UCLA and in Washington, D.C.

However, neither star power nor Valenti's vitriolic attack on the VCR ("an unlicensed monster") and blank tape ("it's 'Tonto'") moved Congress to act on such legislation (the Mathias Amendment in the Senate and the Edwards bill in the House, respectively) before year end (see separate story page 9). The Supreme Court, however, did agree to hear what has come to be known as the controversial "Betamax Case," and many felt this to be the main reason Congress didn't address the bills in the last session.

**Dealers Come Together**

Video dealers themselves were concerned that such legislation, if passed, would revoke the right of first sale, and a number of them testified against the amendments and bills. That was but one example of the more unified front that dealers presented in '82, a year in which the Video Software Dealers Assn. (VSDA) voted to become a self-contained part of the National Assn. of Recording Merchandisers (NARM), set goals and held its first conference.

At the beginning of the year, two separate dealer groups existed — the VSDA, initially formed in Chicago on Nov. 16, 1981, and the Video Software Retailers Assn., which was later renamed the Video Retailers Assn. and had planned to be affiliated with the National Assn. of Retail Dealers of America (NARDA). However, VSDA officers Barry Locke (who left the organization not long ago) and Risa

Solomon, along with NARM/VSDA officer Joe Cohen, undertook an aggressive regional membership drive, while the VRA was simultaneously experiencing internal problems and by the time of the Summer Consumer Electronics Show in June, most of the former VRA members had joined VSDA.

Among the initial "achievable goals" which VSDA had set for itself and, to one degree or another, accomplished in 1982, was the setting up of a toll-free (800) number to serve as an anti-piracy hotline; a bonding program; establishment of a monthly newsletter; endorsement for rental surcharges (as opposed to programs); the collection of dealer business information and statistics and holding a national convention.

That convention was held Aug. 29-31 at the Fairmont Hotel in Dallas. At the conference, which drew 300, it was revealed that A.C. Nielsen would work with VSDA on collecting retail data and Paramount president Mel Harris announced one of the most significant home video events of the year — the release of *Star Trek II: The Wrath of Khan* by Paramount at \$39.95.

*Star Trek II* immediately became a point of controversy in the home video software industry, with dealers universally praising Paramount's move (and increasing the number of orders they would normally have made many times over), while execs from other companies expressed some reservations. The outcome of the test is still far from clear, since the title just shipped Nov. 8, but Paramount's Reg Childs indicated that more than 100,000 copies had been sold in a month, setting a new industry mark (69,000 were preordered).

While point of purchase merchandising display aids, co-op advertising allocations and piracy all remained important issues to video dealers in 1982, reduced prices emerged as the key topic of discussion by year end. This owed not only to *Star Trek II*, but also from such other manufacturer efforts to promote sales as the lowering of prices on selected catalog titles. MCA Videocassette introduced its Reel

(continued on page 29)

**'Betamax' Headed For Showdown In Supreme Court**

(continued from page 24)

formation of the Coalition to Save America's Music, a confederation of music industry groups and associations headed by the RIAA and the National Music Publishers Assn. (NMPA), started what would eventually become a national campaign on the part of the music, film and TV industries to muster support for the various home taping royalty bills pending in Congress.

The WCI study, which claimed that the equivalent of up to 455 million LP units (representing a retail value in excess of \$2.85 billion) was home taped during 1980. Of that total, the WCI survey concluded that at least \$1 billion would have been spent on prerecorded music product if it hadn't been home taped instead.

Soon the battle lines were drawn, with the Coalition to Save America's Music, the Motion Picture Assn. of America (MPAA) and various individuals from the music, film and TV industries arrayed on one side and the manufacturers, importers, distributors and retailers of video and audio recording hardware and blank tape on the other. NARM, curiously, straddled the fence, endorsing the audio portions of the DeConcini-D'Amato/Mathias and Parris/Edwards proposals, but remaining mum on those parts pertaining to video. The Video Software Dealers Assn. (VSDA), the NARM subsidiary representing video dealers, rejected the bills out of hand.

A series of acrimonious hearings held by the House Sub-Copyright Subcommittee of the House Judiciary Committee in Los Angeles and Washington, D.C., followed,

with the Coalition and its allies adamant in their demands to be compensated for what they saw as a gross infringement of their copyrights and the pro-taping camp accusing its opponents of seeking an unreasonable subsidy at the expense of the hardware and tape industries.

**Supreme Court Bid**

However, as the congressional fight appeared to be heating up to a final confrontation, the Supreme Court agreed in June to hear an appeal of the Ninth Circuit Court of Appeals' October 1981 ruling (**Cash Box**, June 26). The Supreme Court's decision to hear the Betamax case appeal in effect ended the efforts to push the home taping bills through Congress in 1982, with many of the various sponsors of the bills choosing to wait for a Supreme Court resolution of the basic "fair use" doctrine as it applied to home taping before proceeding further.

The Coalition and its allies continued to push for action on the bills after the Supreme Court's decision to hear the Betamax case, but to no avail — all of the bills died in committee and would have to be reintroduced in 1983. However, there was enough support for the Coalition's position that many assurances were given that the bills would indeed be reintroduced in the new congressional session next year.

So, as 1982 ended, the home taping issue had gone full circle back to the one development that started it all — the Betamax case, which has been set for a Jan. 18, 1983 hearing before the Supreme Court. To date, briefs supporting the recording, film and TV industries have been filed by Universal-Disney (which filed the

original Betamax suit in 1976), the RIAA, MPAA, NMPA, TV and movie producers and distributors, entertainment entities, public TV stations and program suppliers. Briefs supporting the recording hardware and blank tape position have been filed by Sony Corp. of America (which was a primary defendant in the original suit), the Consumer Electronics Group of the Electronic Industries Assn. (CEG/EIA), consumer councils of six states, five advertising agencies, the attorneys general of 17 states and miscellaneous others. (**Cash Box**, Nov. 6).

For all concerned, the final outcome of the Supreme Court's hearing of the Betamax case will be anxiously awaited, with many future plans hinged on the outcome.

In the final major front in the fight against bogus or otherwise illegal product, significant advances were made in the area of label-generated anti-counterfeit ID stickers for records and prerecorded tapes. Ranging from the WCI stickers on all Warner Bros., Elektra/Asylum, Atlantic and associated label LPs and prerecorded tapes (already in use by 1982) to the adoption of Polaroid's Polaproof system by PolyGram and K-tel to the elaborate Light Signatures set-up debuted by Chrysalis, the industry looked at a variety of methods of guaranteeing the authenticity of its product.

While more mundane than court trials or congressional hearings, the anti-counterfeit stickers and such indeed contributed significantly to stemming the tide of bogus product. With distribution centers understandably more cautious about ex-

amining the authenticity of returns in the wake of the aforementioned Sam Goody, Inc. case (the legal chain of events that led to the charges against the chain, Levy and Stolon stemmed partly from the discovery of counterfeits among returns sent to a Pickwick warehouse in Minneapolis), the mere existence of such systems served to deter part of the flow of counterfeits.

In addition, a more tangible use of the anti-counterfeit stickers occurred in March with the confiscation of 6,000 alleged counterfeit cassettes and the filing of charges against some dealers in Massachusetts. The dealers had been discovered through use of the WCI stickers (**Cash Box**, April 10).

While similar results cannot be claimed in the short time it has been on the market, the most sophisticated verification system to date was debuted in November on Pat Benatar's "Get Nervous" LP on Chrysalis. Developed by Light Signatures, the elaborate system utilizes cards to be sent back to the label for verification of authenticity based on a unique "fingerprint" that can be detected by Light Signatures equipment.

Such developments, along with the Polaproof system, have been a long time coming, according to some, and their effect will only grow as they become more universally adopted throughout the industry. Add to this the efforts in such areas as home taping and the pursuit and prosecution of counterfeiters and pirates, and it just might be that the industry has finally turned a corner in its long fight against those who would take its wares without paying.



## 'River Raid' New Activision Game

LOS ANGELES — Activision, the home video game software manufacturer, recently announced plans to market a new game called "River Raid," a battle game that centers around the dawn patrol of a B1 strato-wing assault jet.

The new game, designed by Carol Shaw for Activision, utilizes special sound and visual effects in the video graphics. River Raid will carry a suggested list price of \$31.95 and will be available to retailers the day after Christmas.

## Bustin' Loose Fifth MCA Title To Garner RIAA/Video Gold

LOS ANGELES — *Bustin' Loose* has become the fifth title to garner a Gold Video Award from RIAA/VIDEO for MCA Videocassette/Videodisc, Inc. The award represents combined sales and rentals of at least 25,000 units valued at a retail list price of a minimum of \$1 million.

MCA received Gold Video Awards earlier this year from the video division of the Recording Industry Assn. of America (RIAA) for *The Four Seasons*, *Night Hawks*, *The Deer Hunter* and *Slap Shot*. The company also received a platinum Video award this year for *The Blues Brothers*; signifying sales and rentals of at least 50,000 units with a retail list amounting to \$2 million.

The newest award brings the 11 month total of Gold Awards given out this year to 25, as compared with 33 last year. Three platinum awards have been given out this year, compared with five during 11 months of 1982.



**IT'S A PARTY CHRISTMAS AT MTV** — MCA recording group Joe "King" Carrasco and the Crowns perform "It's A Party Christmas," a song especially written for Warner Amex's MTV, with the assistance of the 24-hour video music channel's staff. The taped performance will air on MTV throughout the holiday season.

## Home Video Market Weathers 'Teething' Period During 1982

(continued from page 28)

Deal/Collector's Choice line while Warner Home Video and CBS/Fox cut prices on more than 30 titles each. At the summer CES, Paramount had also announced plans for a budget line called Gateway, but according to the company, market research indicated that the different name and packaging for the mostly horror and cult film line was drawing resistance.

Paramount later abandoned Gateway.

After getting off to a somewhat tenuous start, both the CED and Laserdisc systems got a firmer footing in the marketplace; and while the Laser optical camp trailed CED, it gained significant momentum in '82. Much of the credit for laser's turnaround was due to Pioneer's takeover, which improved production efficiency, as well as the quality of the discs. Up until Pioneer took over, a

main problem with the MagnaVision players and discs had been the high number of defects and the general lack of titles in comparison with RCA's broad catalog.

Under Pioneer Video president Ken Kai, that was rectified in '82. The defect rate dropped to a fraction and, by year end, Pioneer Video's software catalog numbered more than 300 titles, including a number of new original programs (many of which were music-oriented) offered by Pioneer Artists and interactive discs by Optical Programming Associates. Kai also planned to get a leg up on the competition by beginning to offer adult material on Laserdisc, announcing his plan to utilize a community standards committee to review proposed material.

While Laserdisc had boasted stereophonic sound as a selling point from the introduction of the system (with many titles CX-encoded for noise reduction), it was only in '82 that RCA began offering its stereo model. With the debut of the stereo player, however, RCA began offering its earlier SFT-100 CED player as a discontinued model at \$299, as part of the "razor and blades" approach to marketing it adopted upon finding the greater than expected rate of disc sales. According to RCA, the company had sold more than \$90 million in CED players and discs in the first year.

In light of the economy, which accounted for a few business casualties, the home video industry maintained steady, if not sharp, growth in 1982. According to the EIA/CEG, eleven month sales of VCR's to dealers stood at slightly more than 1.7 million units, a 45.2% rise over the same period last year, and holiday sales could push that figure over the 2 million mark. Similarly, cable TV subscribers increased 30%, with a total of 30 million homes now wired for cable.

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## Top 10 Albums

Another Grey Area — Graham Parker — Arista  
 Imperial Bedroom — Elvis Costello — Columbia  
 Night And Day — Joe Jackson — A&M  
 Nick The Knife — Nick Lowe — Columbia  
 Who Feels It, Knows It — Rita Marley — Shanachie  
 Lords of the New Church — I.R.S.  
 Roadgame — Art Pepper — Galaxy  
 The Dreaming — Kate Bush — EMI America  
 Nightfly — Donald Fagen — Warner Bros.  
 Wasn't Tomorrow Wonderful — The Waitresses —  
 Polydor/PolyGram

—Jeffrey Ressler

## NARM TV Ads

(continued from page 9)

by showing gift-giving scenes accompanied by appropriate music. Almost all of the dealers praised the quality of the spots and reported customer awareness of them.

### 50% Up

"The ads make people more aware that buying music for Christmas is a good thing," said Diane Weber, assistant manager for Record Theatre in Cincinnati, which stood out in its report of a 50% business increase in the first week of the ad campaign. Weber was especially fond of the vignette in which an overweight jogger is handed a cassette gift by his wife to the tune of Billy Joel's "I Love You Just The Way You Are." It's interesting, well done, and makes you think," she said.

"You can't miss the spots," stated Mike Salsinger, the NARM field merchandiser in

Cincinnati responsible for setting up in-store Gift of Music displays to reinforce the commercials' impact. Salsinger said that 15-20 spots a week were being split between the three network affiliates and one independent TV station, with radio spots being heard on AOR station WEBN and Top 40 station WKRQ. "Everybody, in and out of the business, recalls them," he said.

Angela Singer, operations manager at the four-store Phoenix-based Circles Records & Tapes chain, lauded the "beautiful and professional" quality of the

(continued on page 44)

## Cassettes Overtake LPs

LOS ANGELES — The cassette will surpass the LP as the dominant prerecorded music configuration during 1983, according to the Recording Industry Assn. of America (RIAA).

## YEAR IN REVIEW: WASHINGTON

### Copyright Issues Dominate Solons' Slate During 1982

by Earl B. Abrams

WASHINGTON — A direct attack on the burgeoning retail rental business involving records and movies is the number one legislative priority by the music and motion picture industries in 1983. Target is the "first-sale doctrine" of the Copyright Law.

This is the strategy evolved by both industries in preparation of the convening Jan. 3, 1983 of the 98th Congress, when the movement begins to change the law to give copyright owners more control over rentals.

The provision in the Copyright Law is Section 109, which provides that anyone who buys a copyrighted work and pays the required royalty may use it in any way he desires (sell, rent, loan, etc.) except for public performance. What both music and movie producers want to do is to constrain this right to keep rentals in the domain of the copyright holder.

This was one of the principal sections of the proposed legislation by Sen. Charles Mathias (R-Md.) in the 97th Congress that was the subject of a number of hearings in both the Senate and the House last year. These saw music and movie representatives favoring passage; music and video retailers opposing.

The movement to amend the first-sale provision of the Copyright Law emanated from moves to legislate home taping of video and audio off-air and videocassette programs following a federal appeals court ruling that held the recording of TV programs at home for personal use to be a violation of the copyright. The proposed legislation — which must be reintroduced in the new Congress — would have freed home tapers from copyright royalty liability but would have, according to the Mathias Amendment, imposed a royalty on the sale of video cassette recorders and on both video and audio blank tape. The fee would have been established by the Copyright Royalty Tribunal.

Down the line, according to music sources, is the long-time campaign to have a law enacted that would require payment of copyright royalties for performance rights. This was principally aimed at radio stations, which would have to pay additional royalty fees in addition to the music royalties now paid by broadcasters. The performance rights legislation was sponsored in the 97th Congress by Rep. George E. Danielson (D-Calif.), who retired last year. No one has picked up the performance issue yet, although there doesn't seem to be any doubt that a new bill will be introduced in the new year.

The first sale and royalty move for home taping stems from the so-called Betamax case, which saw a federal appeals court

hold that home taping of off-air TV programs without payment of royalties is a violation of the Copyright Law. The litigation began in 1976, when Universal and Disney studio sued Sony Corp. of America and several department stores for selling equipment that permitted copyrighted movies and other TV programs to be taped at home. A district court judge ruled that home tapers are not liable for copyright violation, but the appeals court reversed and held that the action is illegal. Sony asked the U.S. Supreme Court to review the contradictory decisions, and the court has scheduled argument Jan. 18. A decision is expected to be issued sometime before the court recesses for the summer; usually before the July 4th holiday.

In other areas, the new year will see a full Copyright Royalty Tribunal with a new commissioner and chairman. The new commissioner, who succeeded Frances Garcia, is Katherine D. Ortega, an accountant and resident of New Mexico. The new chairman of the Tribunal is Edward W. Ray, a Los Angeles businessman and one-time record industry executive, who was named to the Tribunal earlier in the year to succeed the resigned Clarence W. James, Jr. Ray was nominated and confirmed for a full seven-year term late this year. The Tribunal chairman is rotated annually among the five CRT commissioners.

The 1982 year also saw activities that are beneficial to the music industry. A CRT decision to raise jukebox annual royalty fees from the existing \$8 per machine to \$25 and then to \$50 in 1984, with a cost of living adjustment to be made in 1987, was upheld by a federal appeals court earlier last year and confirmed when the U.S. Supreme Court declined to review the lawsuit, which was brought by the Amusement and Music Operators Assn. The increased jukebox fees were effective Jan. 1, 1982.

Also enacted into law earlier last year were new, tougher penalties for piracy and counterfeiting. The new law, which already had engendered increased enforcement activity, raised fines tenfold and jail sentencing fivefold. The more severe, maximum penalties, now \$250,000 and/or five years in jail, apply to first-time violators who make or distribute 1,000 or more copies of a sound recording within a 180-day period.

Even the fast-moving, electronic games industry won a victory of sorts early in 1982 when the U.S. Supreme Court turned back to a lower court for clarification of a dispute about a Mesquite, Tex., city ordinance that would have prohibited attendance at game arcades of youths younger than 17 unless accompanied by parents or guardians. The court, however, upheld a section of that ordinance that required the police chief to investigate "for criminal connections" applicants for arcade licenses.

In the radio broadcasting field, the FCC leadership still is pushing for congressional action that would remove the current fairness and equal time provisions of the Communications Act.

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## Top 10 Albums

Under The Big Black Sun — X — Elektra  
 Business As Usual — Men At Work — Columbia  
 Night And Day — Joe Jackson — A&M  
 Too Ry-Aye — Dexy's Midnight Runners — Polydor/PolyGram  
 Another Grey Area — Graham Parker — Arista  
 Nebraska — Bruce Springsteen — Columbia  
 Shattered Room — The Fixx — MCA  
 Dare — Human League — A&M  
 All Four One — The Motels — Capitol  
 Wasn't Tomorrow Wonderful — The Waitresses —  
 Polydor/PolyGram

—Larry Riggs





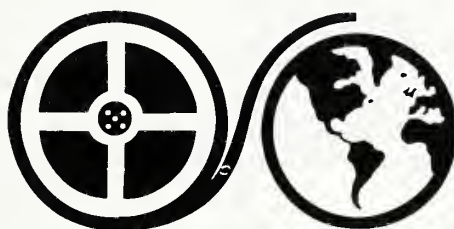
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**INTERCONTINENTAL BROADCASTING SYSTEMS, INC.**



## TOP 15 VIDEO GAMES

	Weeks On 12/18 Charts	
1 PITFALL! Activision AX018	1	4
2 FROGGER Parker Brothers 5300	2	4
3 DONKEY KONG Coleco 2451	4	4
4 E.T. Atari CX2674	5	4
5 MEGAMANIA Activision AX017	3	4
6 RAIDERS OF THE LOST ARK Atari CX2659	7	4
7 BERZERK Atari CX2640	8	4
8 ZAXXON Coleco 2435	9	4
9 SWORD QUEST: EARTHWORLD Atari CX2656	6	4
10 PAC-MAN Atari CX2646	11	4
11 DEMON ATTACK Imagic 3200	12	4
12 ATLANTIS Imagic 3203	—	1
13 REAL SPORTS: BASEBALL Atari CX2640	10	4
14 TURBO Coleco 2473	13	3
15 THE EMPIRE STRIKES BACK Parker Brothers 5050	15	4

COMPILED FROM: Alta — Phoenix • Disc-O-Mat — New York • Sound Video, Unltd. — Chicago • Musicland — St. Louis • Everybody's — Portland • Licorice Pizza — Los Angeles • New England Home Video — Groton • Movies To Go — St. Louis • Sound Warehouse — San Antonio • Spec's — Miami • American Tape & Video — Atlanta • Nickelodeon — Los Angeles • Show Industries — National • Tower — Sacramento • Crazy Eddie — New York • Video Store — Cincinnati • Turtles — Atlanta • Radio 437 — Bala Cynwyd, Stratford — New York • Wonderful World of Video — Chattanooga • Entertainment Systems — Phoenix • Lieberman — Kansas City.

## TOP 15 MIDLINES

	Weeks On 12/18 Charts	
1 CHRISTMAS WISHES Anne Murray (Capitol SN-16232)	1	3
2 TAPESTRY Carole King (Epic PE 34946)	4	19
3 PRETTY PAPER Willie Nelson (Columbia JC 36189)	7	3
4 LOOK SHARP! Joe Jackson (A&M SP-6-4907)	2	13
5 CHRISTMAS ALBUM Barbra Streisand (Columbia CS 9557)	5	3
6 WORLDS APART Saga (Portrait/CBS ARP 38246)	8	10
7 SOUVENIRS Dan Fogelberg (Full Moon/Epic PE 33137)	3	8
8 A COUNTRY CHRISTMAS Various Artists (RCA CPL 1-4396)	6	3
9 I COULD RULE THE WORLD IF I COULD GET THE PARTS The Waitresses (Ze/Polydor PX-1-507)	10	4
10 JANET JACKSON (A&M SP-6-4907)	13	2
11 CARNIVAL Duran Duran (Capitol ST-15006)	12	8
12 THE DOORS (Elektra EKS 75007)	11	23
13 SO FAR Crosby, Stills, Nash & Young (Atlantic SD-19119)	9	14
14 KISSING TO BE CLEVER Culture Club (Virgin/Epic ARE 38398)	14	3
15 LET THERE BE ROCK AC/DC (Atco SD-3615)	15	2

COMPILED FROM: Charts — Phoenix • Gary's — Virginia • Licorice Pizza — Los Angeles • Musicland — St. Louis • Lieberman — Denver, Portland • Tower Records — Sacramento • Disc-O-Mat — New York City • Sound Video, Unltd. — Chicago • Dan Jay Music — Denver • Sound Warehouse — San Antonio • Record Theatre — Cincinnati • Peaches Records — Cincinnati



This listing of records outside the national Top 20 showing steady or upward movement is designed to keep retailers abreast of the latest regional sales trends.

## REGIONAL ALBUM ANALYSIS

### NATIONAL BREAKOUTS

- |                     |                           |
|---------------------|---------------------------|
| 1 OZZY OSBOURNE     | 9 ABBA                    |
| 2 FOREIGNER         | 10 PRINCE                 |
| 3 JOHN LENNON       | 11 GROVER WASHINGTON, JR. |
| 4 BARRY MANILOW     | 12 COMMODORES             |
| 5 TONI BASIL        | 13 YOKO ONO               |
| 6 OAK RIDGE BOYS    | 14 ADAM ANT               |
| 7 LITTLE RIVER BAND | 15 CHAKA KHAN             |
| 8 J. GEILS BAND     |                           |

### NORTHEAST 1.

- 1 JOHN LENNON
- 2 FOREIGNER
- 3 J. GEILS BAND
- 4 OZZY OSBOURNE
- 5 ENGLISH BEAT
- 6 TONI BASIL
- 7 BARRY MANILOW
- 8 ABBA
- 9 GROVER WASHINGTON, JR.
- 10 SQUEEZE

### SOUTHEAST 2.

- 1 BARRY MANILOW
- 2 OZZY OSBOURNE
- 3 PRINCE
- 4 COMMODORES
- 5 OAK RIDGE BOYS
- 6 ADAM ANT
- 7 COUNTRY CHRISTMAS
- 8 FOREIGNER
- 9 TONI BASIL
- 10 BILL COSBY

### BALTIMORE/ WASHINGTON 3.

- 1 OZZY OSBOURNE
- 2 BARRY MANILOW
- 3 FOREIGNER
- 4 LITTLE RIVER BAND
- 5 TONI BASIL
- 6 CHAKA KHAN
- 7 GROVER WASHINGTON, JR.
- 8 JOHN LENNON
- 9 PRINCE
- 10 PEABO BRYSON

### WEST 4.

- 1 JOHN LENNON
- 2 FOREIGNER
- 3 OZZY OSBOURNE
- 4 YOKO ONO
- 5 COMMODORES
- 6 CHAKA KHAN
- 7 LITTLE RIVER BAND
- 8 GROVER WASHINGTON, JR.
- 9 ABBA
- 10 ENGLISH BEAT

### MIDWEST 5.

- 1 BARRY MANILOW
- 2 OZZY OSBOURNE
- 3 J. GEILS BAND
- 4 JOHN LENNON
- 5 OAK RIDGE BOYS
- 6 LITTLE RIVER BAND
- 7 RAY PARKER, JR.
- 8 FOREIGNER
- 9 PRINCE
- 10 PATTI AUSTIN

### NORTH CENTRAL 6.

- 1 OAK RIDGE BOYS
- 2 E.T. STORYBOOK
- 3 TONI BASIL
- 4 OZZY OSBOURNE
- 5 ANNE MURRAY (XMAS)
- 6 JOHN LENNON
- 7 BARRY MANILOW
- 8 FOREIGNER
- 9 KENNY ROGERS (XMAS)
- 10 LITTLE RIVER BAND

### DENVER/PHOENIX 7.

- 1 FOREIGNER
- 2 OZZY OSBOURNE
- 3 TONI BASIL
- 4 SAGA
- 5 CULTURE CLUB
- 6 JOHN LENNON
- 7 CULTURE CLUB
- 8 OAK RIDGE BOYS
- 9 TOTO
- 10 BAR-KAYS

### SOUTH CENTRAL 8.

- 1 ABBA
- 2 TONI BASIL
- 3 OZZY OSBOURNE
- 4 DEVO
- 5 BAR-KAYS
- 6 ADAM ANT
- 7 OAK RIDGE BOYS
- 8 YOKO ONO
- 9 BARRY MANILOW
- 10 FOREIGNER





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YEAR IN REVIEW: RETAIL

# Dealers Expand Product Mix While Coping With Recession

by Jim Bessman

NEW YORK — Faced with continued recession and a changing home entertainment world, record retailers in 1982 were forced to adjust both in terms of product mix and method of moving it. The year saw an expansion by many dealers into new areas, most notably video games and "lifestyle" merchandise; and promotional muscle was exerted more frequently and forcefully to squeeze out sales. Dealers also showed their strength in an intense reaction against the June RCA price hike, as well as other label tightenings.

But perhaps the most far-reaching developments of the year were the growth of prerecorded cassette sales and the increased retailer and industry recognition of the "new music," which after five years of gestation, finally broke through to the top of the charts with the rise of such acts as Human League, Men At Work, Stray Cats and Flock Of Seagulls.

That the continued gloomy economy was wreaking havoc on record retailers was evident from the first **Cash Box** retail survey of the year (**Cash Box**, Jan. 9), which showed an 11th-hour buying spree salvaging a Christmas buying season hurt by consumer concern over economic problems. That these fears continued through the year was reflected in dealer reaction to President Reagan's 10% tax break (**Cash Box**, July 24), with those queried expressing doubts that the cuts were too small to stimulate either consumer traffic and their own investment. "If a guy has a couple of extra bucks a week to spend, I don't think that the first thing that comes to his mind is going to be records," summed up Spec's Music's Martin Spector.

A Labor Day survey (**Cash Box**, Sept. 18) revealed dealer concern that the negative media attention given the record industry's problems was also taking a toll. "We're suffering from our own bad press," pro-

claimed vice president David Blaine, noting an adverse effect on sales.

The following week, however, found retailers in a generally hopeful mood in their Christmas planning stages. Chains such as Record Bar were readying major fall promotions, to last through the Christmas season, and a pre-Thanksgiving survey (**Cash Box**, Nov. 27) showed many merchants moving up their Christmas promotions and using innovative ideas such as coupons and mailers to get an earlier than usual jump on the holiday season.

### Christmas Concern

But Thanksgiving results were mixed (**Cash Box**, Dec. 11), with dealers in economically hard-hit areas reporting big drops and prosperous merchants thanking hot holiday record product and video games. While most retailers were "cautiously optimistic" in their Christmas forecasts, many feared a repeat of the late Christmas of recent years.

Even those retailers upset by dismal Thanksgiving sales were grateful for WEA's Thanksgiving gift of reduced list on front-line catalog (**Cash Box**, Dec. 4). Tower Records president Russ Solomon called the move "the best thing to happen to the record business in years," and most retailers agreed that it would significantly stimulate sales by overcoming widely perceived consumer price resistance. Some, however, resented the 2.5% returns charge increase, the one cent rise in "base customer cost," termination of the open tape merchandising program, and most important, the immediate devaluation of current inventory, though this was expected in most cases to be offset by adequate sell-off time.

Not all manufacturer moves met with such majority support. Dealer reaction to PolyGram Distribution's restrictive returns policy on 7" and 12" (**Cash Box**, April 3),

(continued on page 36)

# Home Video Game Makers Jockey For Prominent Position In Record Stores

by Jeffrey Ressler

LOS ANGELES — With home video games jockeying for position as a major, if not the hottest, holiday gift item in 1982, it seems a bit difficult to believe that last year only a handful of manufacturers even made such product. Yet Christmas of 1981 saw just three competing hardware systems — Atari's VCS, Mattel's Intellivision and N.A.P. Consumer Electronic Corp.'s Odyssey 2 — and a single software-only company, Activision, offer programmable game entertainment.

Today, there are at least a half-dozen different consoles on the market and 18 gamemakers providing cartridges for players, as well as a separate cottage industry of accessory firms making joysticks, controllers, covers, carrying cases and T-shirts in conjunction with the amusements. Among several other points, 1982's video game history was highlighted by its sheer diversity, including the release of several hundred new titles.

The biggest cartridge of the year, by far, was Atari's VCS-compatible "Pac-Man," based on the most popular arcade game of all time. Coin-op machine adaptations, such as "Asteroids" and "Space Invaders" in years past, have traditionally been big movers, but sales of Pac-Man exceeded all expectations, becoming the object of an intense media blitz that caused many retailers to drop below the \$37.95 suggested list to entice customers into their stores. Though stocking problems cropped

up amidst the heavy demand for the product, retailers just entering the video game arena with the March release of Pac-Man were enraptured with the merchandise's fast turnover rate and high profit potential. A typical comment came from Westwood, Calif.'s Music Plus store manager, Liz Hays, who said, "We received 42 Pac-Man cartridges, priced them at \$34.99, and the next day they were all gone."

Though other arcade adaptations, such as "Frogger" by Parker Bros., taken from the Sega upright, and Coleco's "Donkey Kong," produced under license from Nintendo, proved to be top-selling hits, it was Pac-Man that really signalled the first monumental test of home video game cartridges' viability as a sales item for most record retailers. By April, music outlets started to get a grip on handling the new software — including dealing with the "no returns" policy of the manufacturers and fierce competition from mass merchandisers and discount stores — but were sometimes dismayed over the low priority their stores received when new titles were distributed. At the end of May, however, Atari and WEA Corp. (both subsidiaries of Warner Communications, Inc.) announced that WEA had been appointed as a "non-exclusive, national distributor of Atari games and game cartridges to free-standing recorded music outlets." WEA president Henry Droz commented about

(continued on page 38)

# WHAT'S IN-STORE



**BANDFIGHT AT THE S/C CORRAL** — The annual Massillon/McKinley Pep Rally was held at the Stark/Camelot chain's warehouse last month to whip up excitement for showdown between the Massillon Tigers and McKinley Bulldogs high school football teams (see What's In-Store). Pictured are the Massillon Tiger Swing Band and cheerleaders as they perform for warehouse and chain headquarters employees.

**HERE IN STARK/CAMELOT** — Pictured above is last month's sixth annual Massillon/McKinley Pep Rally, always an eagerly anticipated event at the Stark/Camelot warehouse in Canton, Ohio. The rally honors the 87-year old football rivalry between Canton's McKinley High School and Massillon High School in nearby Massillon, where Stark president Paul David is one of approximately 28,000 residents. The origin of the now traditional rally began when Stark's Canton contractor, being a McKinley fan, secretly arranged for the McKinley band to perform at Stark unannounced. David, who is an admitted disciple of the legendary Cincinnati Bengals general manager and former Massillon High coach Paul Brown, was ready the following year with the Massillon band, and a yearly "battle of the bands" ensued, much to the delight



**IN-STORE BLAST OFF** — Members of Slash/Warner Bros. rockabilly recording group The Blasters recently made an in store appearance at the Harvard Coop in Cambridge, Mass. before performing later that evening at Boston's Channel club.

of Stark employees supporting both sides. This year Stark T-shirts were provided to all band members, majorettes, and cheerleaders participating in the rally. The Massillon Tigers then went on to shut out McKinley's Bulldogs 7-0, turning the tables on the defending state champs who had won last year's game. The Tigers themselves made it to this year's championship but were beaten by Cincinnati's Moeller High School before 42,000 fans at Ohio State Stadium in Columbus. "We consider this area to be the high school football capital of the world," says David. Incidentally, Al Bergamo, president of MCA Distribution, was a guest of Stark at last year's game. David quotes Bergamo as being "completely overwhelmed by the intensity of the rivalry," which is said to be the oldest in the country. . . . In a "The Best of Southwest Ohio" survey conducted by station WSWO in Wilmington, in conjunction with National Bank & Trust, the Camelot Music outlet at Dayton Mall in Dayton was named best record store. "This suggests to me that people in Wilmington are willing to travel quite a distance to shop in our store," says S/C's Geoff Mayfield, noting the 40 miles separating the two cities.

**RUSH PUSH** — PolyGram Records, in conjunction with California one-stop Brown Records Distribution, recently held a three-part incentive for store employees in Brown's West Coast accounts to promote Rush's LP "Signals." The first contest involved making as many words as possible out of "Rush Signals." Opus I record store in Salem, Ore. won with an incredible 373 words including "singular," "Russian" and "lugenail." Recycled Records in Redondo Beach, Calif. won the second part by ordering the most Rush product. Blue Mill Records in Yucca Valley, Calif. took the third competition, a display contest, by incorporating a flashing traffic signal into its display. Awards for the three contests included 10-speed bikes and Walkmans.

**RECORD BAR BITES** — To support University of North Carolina's non-commercial radio station WUNC-FM during the station's annual fund-raising marathon, Chapel Hill Record Bars gave customers \$1 off on all classical product and then donated \$1 from each classical sale to the station. . . . T-bone steaks were appropriate giveaways to winning registrants in a T-Bone Burnett "Trap Door" promotion sponsored by the Raleigh, Durham and Chapel Hill, N.C. outlets, station WQDR-FM and WEA. . . . District supervisor Becky Dunn has been upped to regional supervisor and moves into the home office, joining fellow regional supervisors Al Coffeen and Brad Martin. She is now in charge of District #8 (Chicago area and Michigan), #10 (Colorado, Utah, Wyoming and Idaho), #11 (Tennessee and Kentucky) and the new District #18, which covers Ohio, Indiana and Kentucky.

**IN-STORE ACTION** — The Record Emporium in Columbus, Ohio, expected only a couple hundred or so fans of The Time and Vanity 6 to show for an in-store autograph party last week and hired a pair of security guards to make sure things ran smoothly. So they were utterly unprepared for the crush of 3,000 who mobbed the group's separate half-hour visits. According to manager Donald Terry, a total of 36 cops from four precincts were called out to make sure that the bands escaped safely, which they did thanks to a police escort from the mall in cruisers with sirens blaring. The only other in-store held at the Emporium was also memorable. "Grand Master Flash started throwing dollar bills out into the crowd and they nearly pushed over the counter," recalls Terry of an in-store supporting Grand Master's "It's Nasty" LP a year ago. "We had to stop him." . . . Vanity 6 and Prince held a guitar in-store at the Greenbriar Mall Record Bar, signing autographs for over 1,000 fans who bought 148 Prince and 31 Vanity records during the one-hour session. Shortly afterwards The Time walked in unannounced. The three bands were appearing together at a concert that evening. . . . The Producers prompted their "You Make The Heat" LP at the Mobile, Ala. Record Bar prior to a show at the Sahara Club.

jim bessman



# PLATINUM...AND STILL POURING IT ON.

**"SIGNALS" BY RUSH.**

SRM 1-4063



**CIRCUS MAGAZINE 1982 READER'S POLL WINNER**

Best Album	Best Songwriter: NEIL PEART
Of The Year: "SIGNALS"	Best Drummer: NEIL PEART
Best Group: RUSH	Best Bassist: GEDDY LEE

WATCH FOR THE SECOND HALF OF RUSH'S U.S. TOUR IN FEBRUARY.



Produced by Rush and Terry Brown

Manufactured and Marketed by  
**PolyGram Records**  
\*\*\*\*\*

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YEAR IN REVIEW: RACK JOBBING

# Racks Focus On Improved Services, Expanded Lines

by Michael Martinez

LOS ANGELES — Maintenance and expansion of the rack jobbers' business in 1982 were largely predicated upon how well individual companies were able to provide their services. Continued improvement in their role as a buffer from the deluge of new releases, channeling merchandising and advertising resources to their accounts and developing cross-promotion opportunities with other products sold by their mass merchandising clients remained the predominant practices for racks last year.

But beyond improving such services, racks also became more aggressive in acquiring their share of distribution of burgeoning product lines such as video, home video games and other audio and video accessories. The key, according to some, was to convince mass merchandisers that racks can provide the same kind of service to department stores that they do with records and tapes.

The growth of catalog titles at midline prices during 1982, highlighted by the WEA move in November (**Cash Box**, Nov. 27) to reduce \$8.98 catalog to \$6.98 list, should also eventually buoy sales at the racks by offering price and title values attractive to their core consumers.

The advancing parity of LP to cassette sales benefited all segments of the record retail community during 1982, and racks tried to capitalize on the growing popularity of the tape configuration by packaging cassettes in long, "spaghetti" style 4"x12" packages (in most cases), giving rise to their support of that size tape package as an industry-wide standard (**Cash Box**, Nov. 6).

During the last year, many racks also devoted a great deal of time to the improvement of in-store merchandising, including better use of record and tape section space, displays and signage. Stronger presence in the department store advertis-

ing mix was another area that racks focused on throughout 1982.

The heightened activity in promotional and marketing activity by the racks was largely prompted by the sagging economy, a circumstance that remained uncertain throughout 1982. Slow consumer activity in many cases did not deter expansion plans for the racks, particularly in the U.S. Southwest, which many rack jobbers interviewed last year identified as a prime spot for operation expansion.

Despite the closure of some accounts in 1982, most notably the 340 Woolco stores nationwide, and the move by some mass merchandisers to an in-house record purchasing and racking system (**Cash Box**, Oct. 23), most racks felt that there would be enough growth in the discount store, mass merchandise community to compensate for such account losses.

### Many Roles

"Service in our business is a given," said David Lieberman, chairman of the Minneapolis-based Lieberman Enterprises, a national rack jobber. "What racks have had to accept is the fact that they are really in the retailing business because we have to manage store space and inventory, we have to merchandise the product and act as a buffer for product so the right titles are always stocked."

Although record and tape sales at many mass merchandised stores constitute a small percentage of the overall sales volume, Lieberman said, "those stores like the traffic that a record and tape department can build and also the fact that record and tapes are not subject to inventory obsolescence like other products."

He said the key to competing as a rack jobber today has been their effectiveness in screening product for accounts, noting that the trend among mass merchandisers to buy direct has slowed down.



**INSTORE HEALING** — Columbia recording artist Marvin Gaye recently made an in-store appearance at Big Ben's in Los Angeles. The top-charting artist was mobbed by fans as he signed autographs celebrating the success of his platinum album, "Midnight Love."

Another selling point for many racks, according to Lieberman, has been the ability to actively develop cross-promotion opportunities with other products carried by accounts. Lieberman recalled a marketing program where various stores stocking the (Little Orphan) Annie dolls ran promotions in connection with release of the Columbia Records Annie soundtrack. He also pointed out that the "E.T. Storybook" LP could have successfully been cross-merchandised with the wide variety of paraphernalia available in connection with the movie character.

"Stores are increasingly looking for ways to expose all product lines, and part of our job is to actively help them look for ways," Lieberman added.

But the wider and growing presence of more vintage titles as mid-priced product — both as albums and cassettes — has created greater sales potential for rack accounts' primary consumer demographic — shoppers (particularly women) between the ages of 25-50.

"While many department store shoppers consider themselves to be 'with it,'" Lieberman said, "they are not active, regular buyers. But they know what music is happening now and might be inclined to

purchase that title or titles at a store where they do the majority of their shopping.

"We have departments that stock the current hits, but also have a representative variety of catalog titles," he added. "While we can't stock all of the Bob Dylan or Fleetwood Mac titles, we can stock a wide range of catalog titles by a variety of artists."

"Many of our core customers grew up on lower record prices and are attracted by the value reduced priced catalog represents. That's why midlines and cutouts will continue to do strong business for us."

In terms of geographical expansion, Lieberman said that the Southwest remains a fertile area for expansion with many communities and retail outlets flourishing in this part of the U.S. He also noted that account acquisition would be a strong priority during the coming year, particularly in the East.

But the most profitable expansion, according to some dealers, will come from increased activity with other product lines. "If we position ourselves to be only prerecorded music dealers, then we're going to have a lot of sleepless nights," observed Jim Lara, vice president of marketing at Maryland-based Largo Music, where he said product lines outside prerecorded

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# Dealers Expand Product Mix While Coping With Recession

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which limited wholesale accounts to a 40% return, retailers to a 30% return, and gave accounts five percent of the gross amount for holding returns under the assigned percentage while charging 10% for going over it, was accepted with some regret, with many buyers cutting back on their purchases. Reaction to RCA's announcement that it would up most album and tape prices by 2.1% on July 1, however, was universal outrage (**Cash Box**, June 26), with some merchandisers, including Lieberman, Music Plus and Record Bar, submitting various boycott plans as others waited in the wings. These dealer actions continued for several weeks until individual agreements were reached satisfying involved parties. But differences in manufacturer costs to retailers continued to be reflected in variable shelf and sale prices throughout the year.

### Dealers Not Surprised

No one was surprised, but no one was pleased when CBS raised wholesale prices of midlines by 5.3% and singles 19.2% in August (**Cash Box**, Aug. 21). Dealers were particularly bitter about the new \$3.18 midline wholesale price, up from \$3.02. "The original idea of the midline when it was introduced three years ago loses its effect if the price differential between midlines and frontline titles is shortened," said Cavages vice president John Grandoni. Other merchants predicted a detrimental effect on store traffic, multiple album purchases and promotional use of the configuration.

Reduced list product was of major in-

terest to retailers throughout the year. In January, A&M debuted a \$6.98 list midline for selected new and developing artists, and Warner Bros. instituted a \$5.99 list for the "Mesopotamia" "Mini-LP" by the B-52's (**Cash Box**, Jan. 16). Other labels soon followed suit to the delight of retailers, though many feared lack of manufacturer commitment, as well as price hikes, once the artists were established.

By the end of the first quarter, it was evident that midlines had become the lifeblood for U.S. exporters (**Cash Box**, March 6), and that midline promotions could total as much as one-quarter of a merchant's sales during that period (**Cash Box**, April 3). But the CBS midline price hike, which followed a WEA 5.5% base price increase on April 26 (**Cash Box**, March 20), together with a disappointment in the quality of new titles, tarnished the luster of the once-hallowed product line (**Cash Box**, Sept. 4). The November WEA price reduction, which also raised approximately 200 midline titles to \$6.98, was seen by some retailers as the death knell of reduced list product.

Besides midlines, the year saw changes in other product lines and configurations. America's expanding health consciousness manifested itself in the **Cash Box** Pop Albums Chart, which on April 3 contained 10 dance/exercise titles. Dealer tie-ins with danceercise classes, health spas, racquetball clubs, sporting good stores and anything else related to the craze became the order of the day.

Reports of aggressive independent dis-

tribution of predominantly black dance-oriented records (**Cash Box**, May 15) were substantiated when dealers located in strong disco markets noted a doubling of 12" dance disc sales in the past year (**Cash Box**, Oct. 9). Meanwhile, the much-lauded introduction of one-sided singles by CBS in September (**Cash Box**, Sept. 11) received a mixed reaction in the marketplace (**Cash Box**, Oct. 23).

Used records dealers reported improved sales over the preceding year (**Cash Box**, Aug. 7), largely due to the down economy and high list prices of new product. Specialty stores dealing in independent label and imported product also weathered the sick economy by offering hard-to-get product for a specified clientele (**Cash Box**, July 3).

Prerecorded cassettes continued to increase their share of the market for prerecorded audio, fueled by the boom in Walkman-type portable tape players and the upgrading of the configuration's packaging and quality. A July retailer survey (**Cash Box**, July 17) disclosed that cassettes were approaching parity with album sales, and that dealers expected them to equal or overtake albums by the end of the year. "The trend is changing so dramatically that it's hard to keep up with," observed Record Bar's purchasing director, Steve Bennett, after noting the chain's narrowed album to cassette ratio of 1.5-1 from 2-1 only a few months earlier.

Manufacturers were quick to jump on the cassette bandwagon, introducing new cassette formulations including

"cassingles," cassette EPs, double-album cassettes and cassettes with the same full LP on each side of the tape (**Cash Box**, Oct. 2). The labels also instituted various merchandising campaigns to further exploit the increased sales. At October's National Assn. of Recording Merchandisers (NARM) Retailers Advisory Committee meeting in Houston, results of select market testing of discounted cassettes showed sales increases by as much as 59% (**Cash Box**, Oct. 16). "It's time we begin to feature our only exploding configuration," declared WEA Corp. president Henry Droz, predicting that prerecorded cassettes sales would total half of his company's business by January.

The year saw a more fundamental shift in record retailing than the LP-to-cassette ratio, when more and more merchants, responding to declining record sales and increased demand for video, expanded their product mix to include other home entertainment items (**Cash Box**, April 24). Video games, prerecorded video cassettes and discs, computer hardware and software, Walkman-type cassette players and accessories, and boutique and lifestyle items were becoming a significant part of the record retail scene.

### Video Games Strong

A mid-year retailer survey showed that while record sales were slightly up, video games were getting stronger (**Cash Box**, July 31). Earlier many retailers who had once been big on prerecorded movies had reported a change of heart in favor of video

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# STRAY CATS

# BUILT FOR SPEED

## 'TOP CATS!' #1 PLATINUM



**EMI AMERICA** Featuring the New Single 'Stray Cat Strut'



## Indie Distributions Cite Vitality Of Labels As Highlight Of '82

by Michael Martinez

LOS ANGELES — Confident that they can survive the economic rigors of any epoch, independent distributors say that 1982 was a strong year because of solid product from the indie labels, both the established ones and the newer ones, many of which released top charting records during the last year.

"Indies have survived 45 years in the record business," remarked John Salston, co-owner of M.S. Distributing, based in Chicago. "We've watched every record company that is now a part of a major branch operation come and go (through independent distribution) during the years, including Warner Bros., Elektra/Asylum and Atlantic."

The possibility that independent distributors could lose many of the accounts they service (i.e. one-stops, chains or mom & pops) is more distressing than the prospect of large independent record manufacturers folding or joining branch systems, a path chosen by many smaller labels. It is the strength shown by burgeoning independent labels such as Sugar Hill, Beverly Glen, Slash and other regional companies that has permitted indie distributors to remain optimistic about the future.

"We have to give some of the new labels credit," said Clay Pasternack, operations manager and buyer at Cleveland-based Action Music Sales. "A year ago, labels like Tommy Boy didn't exist; but they were very important to our business this year."

Much of the independent label successes during the past year came in the dance music genre, where many independent labels broke records on the street through clubs and dance radio. On the **Cash Box** Black Contemporary Singles chart dated Dec. 18, 34% of all entries were on independent labels, including Tommy Boy, Sugar Hill, Prelude, Profile and Bridge Records.

But the established indies like Motown, Arista, Chrysalis and Fantasy have also continued to release product that has sold well through independent distributors. At



**STRAWBERRIES HAILS UTOPIA** — Todd Rundgren and his group Utopia stopped by Boston's Strawberries outlet for a personal appearance to promote the band's debut on Network Records, a 15-song release on two LP's which sells at a suggested list price of \$8.98. Pictured are (l-r): Willie Wilcox; Rundgren; Roger Powell; and Kasim Sulton.

Fantasy, release of 12" dance product has served as a renewal of mainstream market interest. Product by acts such as Steptoe, Nijel and Cybotron on Fantasy and Prestige has its genesis in regional release where it initially gained acceptance.

The growing popularity of reggae was sharply underscored by the increased availability of the product and resultant sales, according to some distributors, who noted that Shanachie Records' and Alligator Records' involvement in the genre infused the marketplace with some solid roots reggae titles. Titles by Joe Gibbs Music and product by artists on Mango also made a strong showing in the marketplace.

Mango/Antilles also registered strong sales for the Antilles jazz line, which duplicated the unexpected success gained by indie labels Windham Hill Records and Concord Jazz last year. Fantasy's Milestone and Prestige releases, especially catalog releases, showed strong on the jazz front also.

Gospel also began to represent a larger business for some distributors, who said that mainstream airplay of some of that product combined with greater presence at retail for an increase in sales.

Pasternack noted that, even though his company does not handle established indie labels like Arista, Chrysalis and Motown, the loss of any of those labels (Chrysalis'

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## Home Video Game Makers Jockey For Prominent Position In Record Stores

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the link-up, "When we get our feet wet, we want to try some tie-ins, such as cross-promotions with records and tapes and whatever else makes sense."

### 'Blockbuster' Deal

Other corporations possessing holdings in the record business forged on with video game-related projects as well. CBS/Columbia Group formed CBS Video Games as a new unit of its toy and game division, Gabriel Industries, with some games like "Gorf" and "Wizard of Wor" resulting from a pact between CBS and coin-op giant Bally Manufacturing Corp., which gave the CBS/Columbia group rights to first refusal to all home versions of arcade games Bally designs in the next four years. "This deal is like a Barbra Streisand record deal," said CBS/Columbia Group president Thomas M. Kirwin. "It allows us to get a blockbuster."

Kirwin also announced plans for releasing games via the CBS Records domestic and CBS Records International (CRI) distribution arms to record accounts that carried the games. MCA Video Games was created as a new division of MCA, Inc., and planned to draw on the extensive library of Universal Pictures and Universal Television programs for its upcoming cartridges. As 1982 progressed, certainly a more symbiotic relationship between record companies and home video game manufacturers evolved, with mutual benefits for both parties.

The hook-up of music retail shops and home video games may have started slowly this year, but it gained strong momentum as top dealers around the country jumped on the game bandwagon with a mixture of curiosity and ardor, some carrying just a modest selection of cartridges and others going full steam ahead with entire product lines. Many retailers redesigned their stores to accommodate the new items, modifying 8-track bins to accept the amusements and using inventive display modules and splashy point-of-purchase materials supplied by gamemakers to showcase the merchandise. By the end of the year, some prerecorded music chains

had devoted as much as 10% of their total floor space to home video games and various accessories, and a few even ventured into the realm of personal computer software.

### Rock 'n' Roll Video

While various manufacturers delivered mini-catalogs, display cases, ad mats, various banners and signage to attract attention to their products, a new game company called Data Age showed a bit more ingenuity by offering consumers a free flex-disc that simulated a journey inside a computer as a promotional gimmick for its debut line. Later in the year, Data Age released the first-ever rock 'n' roll-based game, "Journey Escapes," which used the multi-platinum rock act's music as a soundscape for a program requiring players to get the group past a horde of groupies, reporters and fans to their waiting limousine. The game, along with a Top 10 single by Columbia recording artists Buckner & Garcia called "Pac-Man Fever," further fueled the connection between the youthful worlds of pop music and video games. Even legendary superstar group, The Who, which helped boost pin games over a decade ago with the song "Pinball Wizard," acknowledged the cultural impact of video games by featuring an Atari unit on the cover of its latest LP, "It's Hard."

As the demographics of record-buyers and video game-buyers seemed to coalesce, music outlets became more confident that the games were a good investment and began to advertise them more frequently. Record retailers started taking advantage of co-op support offered by gamemakers, which was often much more expensive than those granted by major labels. "Dating doesn't mean a thing," said Reade White-Spunner, manager of special projects for Durham, N.C.-based Record Bar. "It's deceiving. With return programs, it's not like records and a 20% line of return. But if the game industry does have a strong point, it would have to be its co-op program, as all the major software manufacturers have a definite 3-5% co-op accrual." In addition to co-op dollars,

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## Dealers Expand Product Mix While Coping With Recession

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games, due to the rental nature of the videocassette business as opposed to the sales potential of video games (**Cash Box**, June 26). As Christmas approached, retailers were including more video game accessories in their offerings to go along with the games (**Cash Box**, Nov. 6), and several retailers cited video games sales as the most important factor in their positive Thanksgiving reports.

With the expanded product mix, many retailers began modifying their store designs to handle the new merchandise. When Los Angeles' Music Plus opened its 27th outlet in Santa Monica in June, the store boasted a spiral staircase leading to a mezzanine that allowed open merchandising of audio and video cassettes, video games and demonstration video game consoles (**Cash Box**, July 3).

In addition to new store designs to segregate different kinds of product, retailers were beginning to separate record product in new merchandising areas created to highlight such specified product as midlines and new artist releases. Harmony Hut created a "Sound Bank" midline marketing concept designating a permanent midline marketing area in each store (**Cash Box**, Oct. 16), while Waxie Maxie set up "New Names" sections and Stark/Camelot instituted "New Artist Development" fixtures to highlight new music (**Cash Box**, Aug. 28). Other promotional programs to aid new music

sales included Licorice Pizza's guaranteed sale and Record Bar's "Disc-overly," the latter being a chainwide survey of select new artist product that is tallied in the monthly newsletter.

Recognition of the increased sales potential of new music acts was heightened throughout the year, as more and more of these acts appeared on the charts and were heard on new music formats like KROQ and WLIR. Extremely important in this regard was the emergence of MTV as a prime vehicle for breaking new acts. In January the then six-month-old cable music channel began actively cross-promoting in-store via a promotional hookup with CBS whereby the label's merchandising division distributed counter cards and posters listing upcoming MTV concerts (**Cash Box**, Jan. 23). These promotions were to continue regularly. "MTV and the record industry make a natural marriage," declared John Sykes, MTV's director of programming, when he detailed the service's step up in label cross-promotion and its initiation of local cable company involvement with records stores, such as providing free cable drops in-store, running retail related contests and enlisting "MTV coordinators" at the cable companies to facilitate the relationship between the company, MTV and local record stores (**Cash Box**, May 1).

### Individual Efforts

By the end of the year retailers were exploiting the service more actively themselves, buying time either nationally or

through the local cable companies (**Cash Box**, Nov. 13). Some, such as Harmony Hut, were working exclusive deals with their local cable companies. Meanwhile, NARM was preparing a market research study aimed at quantifying store sales data relating to MTV.

The ad money being spent on MTV was also part of a growing trend toward using TV advertising as an alternative to the more traditional vehicles of print and radio. Retailers were finding that rising costs of radio and daily newspaper advertising were making TV buys more attractive. "TV is not that expensive if you know how to buy it," said Joe Andrules, vice president and general manager at Spec's (**Cash Box**, May 15). Most retailers surveyed later in the year felt that TV offered a wider audience plus a more diverse range of musical styles and acts than radio with only a slight difference in cost (**Cash Box**, Oct. 9).

Special events provided other avenues of successful promotion during 1982. Retailers in cities where the Kool Jazz Festival played reported substantially increased sales of jazz product due to the festival and its attendant publicity (**Cash Box**, July 10). Country Music Month likewise affected sales positively for retailers taking advantage of it, though here some retailers suggested greater industry support in the future (**Cash Box**, Oct. 16).

Critical retailers also suggested greater industry support in promoting the Grammy Awards presentation (**Cash Box**, Feb. 20),

and at October's NARM Retailer Advisory Committee meeting, NARM revealed a joint promotional campaign with NARAS to bolster sales via an annual merchandising and advertising program.

At the end of the year, the industry's first collective advertising campaign began in four test markets. Two generic 30-second "Gift Of Music" spots were being run in Phoenix, Cincinnati, Portland and Greensboro/Winston-Salem for five weeks. Following the test run's completion on Christmas Eve, a tracking study was set to determine viewer awareness of the commercials and their effectiveness. A second two-week run was then scheduled before Valentine's Day.



**MIDLAND MARSHALL** — Pop rocker Marshall Crenshaw visited Midland Records in Providence, R.I., for an in-store appearance accompanied by members of his band prior to a gig at the city's Lupo's nitespot. Pictured (l-r): Mark Pyne, Midland's manager; band member Robert Crenshaw; Marshall Crenshaw; and Rob Lipschitz, WAAF.



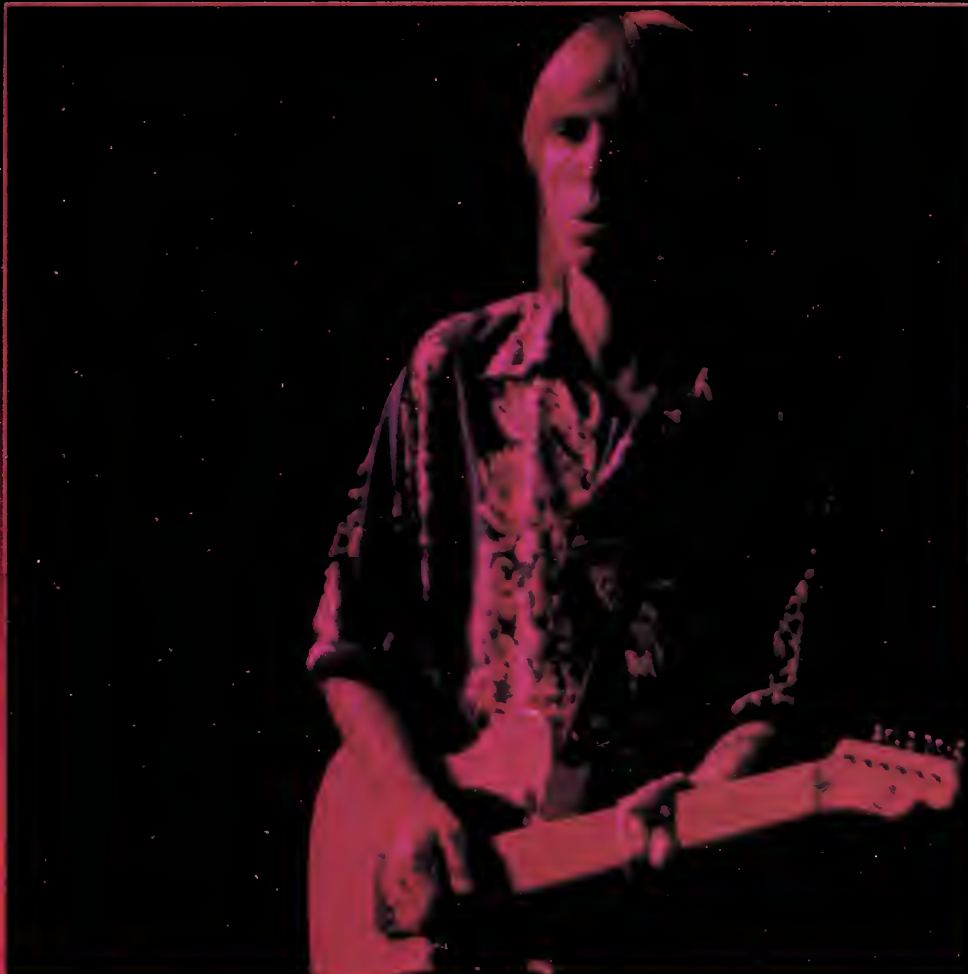
The lights come up on...

**TOM PETTY**

AND

**THE HEARTBREAKERS**

**LONG AFTER DARK TOUR**



**TOM PETTY AND THE HEARTBREAKERS LONG AFTER DARK TOUR '83**

- 1/17 FRESNO, CA
- 1/18 SACRAMENTO, CA
- 1/20 OAKLAND, CA
- 1/22 PHOENIX, AZ
- 1/23 TUCSON, AZ
- 1/24 EL PASO, TX
- 1/26 OKLAHOMA CITY, OK
- 1/27 AUSTIN, TX
- 1/28 HOUSTON, TX
- 1/30 DALLAS, TX
- 1/31 LUBBOCK, TX
- 2/2 PINE BLUFF, AK
- 2/3 MEMPHIS, TN
- 2/4 ATLANTA, GA
- 2/6 CHARLOTTE, NC
- 2/8 WEST PALM BEACH, FL
- 2/10 GAINESVILLE, FL
- 2/11 ST. PETERSBURG, FL
- 2/15 LOUISVILLE, KY
- 2/26 SEATTLE, WA
- 2/27 SPOKANE, WA



BSR 5360

- 3/2 BOULDER, CO
- 3/5 KANSAS CITY, MO
- 3/6 OMAHA, NE
- 3/8 AMES, IA
- 3/11 MINNEAPOLIS, MN
- 3/12 CEDAR RAPIDS, IA
- 3/14 MILWAUKEE, WI
- 3/15 CHICAGO, IL
- 3/17 INDIANAPOLIS, IN
- 3/18 DETROIT, MI
- 3/19 CLEVELAND, OH
- 3/21 BUFFALO, NY
- 3/22 PITTSBURGH, PA
- 3/24 WORCESTER, MA
- 3/25 PROVIDENCE, RI
- 3/26 HARTFORD, CN
- 3/28 LARGO, WASHINGTON D.C.
- 3/29 WILLIAMSBURG, VA
- 3/31 NASSAU, LI, NY
- 4/1 MEADOWLANDS, NJ
- 4/2 PHILADELPHIA, PA

PRODUCED BY  
**TOM PETTY & JIMMY IOVINE**

ENGINEERED BY  
**SHELLY YAKUS**

RE-MIX ENGINEERS  
**SHELLY YAKUS & DON SMITH**

MANAGEMENT:  
**TONY DIMITRIADES & ELLIOT ROBERTS**  
FOR LOOKOUT MANAGEMENT

*Backstreet*  
RECORDS & CASSETTE





## YEAR IN REVIEW: RADIO

# Radio Gets Mixed Signals On Key Issues During 1982

by Larry Riggs

NEW YORK — Mixed signals about the future viability of satellite-fed radio, further stagnation of the AOR format and "new music" formats looming on the horizon marked the year in radio. In addition, promotion of network radio, the rise of the Birch Report as a rival to Arbitron and competitive pressures exerted from cable television and cable radio also surfaced as significant issues.

While the broadcasting deregulation tide begun last year under Mark Fowler's stewardship of the Federal Communications Commission (FCC) slowed con-

## AM Stereo Firms Discount Results Of Delco Test

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irregularities, Kahn had other reasons for not participating in the Delco test. "For one thing, they have a history of making the cheapest radios they could build, and I also knew that Motorola would win because they're GM's top vendor and they talked Delco into getting involved in this."

But Kahn is optimistic about the outcome of the AM stereo question. "The Delco test should never have happened, but the fact that it did was the best thing for us because they did not pick Harris," continued Kahn. "If they had, it would have been the end because Harris is a strong competitor." Looking to the future, Kahn is currently negotiating with several radio manufacturers for use of his system and said that he was waiting to announce an affiliation with a major Japanese receiver manufacturer. At presstime, that information was unavailable.

### Little Effect

For Harris Corp., the Delco decision had relatively little effect. "It's going to be business as usual with us," said Bob Wirerauther, Harris consultant for advanced design. "We've listened carefully to everybody and watched the market, but we've felt nothing happened as a result of the Delco test. When the Federal Communications Commission (FCC) chose the Magnavox system, that caused an outcry in the marketplace, so why should a receiver manufacturer have the last word? They're just one more force in the marketplace."

In March 1980, the FCC designated the system proposed by Magnavox as the industry standard. It revoked that decision three months later. When Mark Fowler took office as FCC chairman in early 1981, he pledged to allow the marketplace to determine the fate of AM stereo. In March 1982, that decision was made.

Harris systems are currently installed at 12 stations nationwide, including KFI/Los Angeles, WLS/Chicago and WSM/Nashville. It is also planning to display its microchips that are used in AM stereo receivers at the upcoming Winter Consumer Electronics Show (CES) in Las Vegas. Otherwise, it has no plans to conclude any deals with any receiver manufacturers at this time.

For Magnavox, the story is a little different since it does not manufacture broadcasting equipment. Instead, it has licensed Continental Electronics to market its AM stereo exciter, an electronic component that enables AM broadcasters to transmit in stereo. Currently, only WOWO/Ft. Wayne, Ind., broadcasts with a Magnavox exciter, although the company plans to set up KMJJ/Las Vegas to broadcast in stereo during the CES convention. It also plans to market AM stereo receivers in early 1983.

siderably, several key decisions were made. Among them were the FCC's decision in March to let the marketplace determine the fate of AM stereo and the Commission's abolition of the compulsory financial disclosure form for radio and television stations.

### January

In January, the Region Two International Radio Conference, which had attempted to insure that all nations in North, Central and South America did not have overlapping radio signals, ended without firm agreement as Cuban leader Fidel Castro walked out of the meeting. Interference from Cuban AM stations had long been a problem to broadcasters in South Florida and to stations as far away as West Virginia and Iowa.

Later in the year, President Reagan used his power to get Congress to establish Radio Marti, a high-powered propaganda station aimed at the Caribbean nation.

That same week, the NBC Radio Network and NBC's Source web announced plans to install 480 digital earth stations at their affiliates to receive satellite-fed broadcasts. While interim broadcasts began in March, full service is not expected to come until early in 1983. In addition, Arbitron expanded coverage from nine to 23 markets in its winter rating period.

The month closed out with the six ABC radio networks pacting Scientific-Atlanta for 1,800 satellite earth stations and broadcasters feeling bullish about the comeback of network radio, now that it would be delivered via satellite.

In another development, Mike Kakoyiannis became vice president and general manager at AOR station WNEW-FM/New York. He subsequently tightened the format, and tried to make it appeal to the 25-34 year old demographic. However, he failed in the ratings, partly because of the introduction of Doubleday's WAPP in the beginning of the summer.

### February

February got off to a start with ABC Radio Enterprises purchasing the California-based Watermark radio syndication company. In addition to producing its programming fare like *Soundtrack of the '60s*, it was also intended to produce ABC's forthcoming Superadio venture. Fellow syndicator DIR Broadcasting also announced plans to form a satellite radio network. To date, nothing has been heard from the company about satellite syndication.

From the FCC came word that communications lawyer Laurence Harris would replace Broadcast Bureau Chief Dick Shiben. His views were said to mirror those of FCC chairman Mark Fowler in calling for deregulation and First Amendment rights for broadcasters in the fall, the FCC combined the Broadcast and Cable TV Bureaus.

From Rep. Dante Fascoll (D-Fla.) came the proposal to build Radio Marti.

In mid-month, executives of the ABC, CBS, NBC and RKO Networks got together in New York to form the Radio Network Assn. (RNA), a group dedicated to promoting the use of network radio as an advertising medium. That same week, the Florida Assn. of Broadcasters (FAB) urged the U.S. government to jam Cuban radio stations, adding fuel to the President's fire.

Two portentous events occurred at the end of the month: the Birch Report merged with Mediastat, and the FCC amended its financial statistics for radio stations in 1980. Although it was usually a year behind, the FCC kept reliable tabs on the radio industry because stations were required to fill out Form 324 to keep their licenses. The

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## AIRPLAY

**IT DON'T COME EASY** — Beginning next June, the ABC FM network plans to air a 26-part special on the history of the **Beatles**. The kicker is that the show, which is to be divided into one-hour segments, will be hosted by none other than **Ringo Starr**. The series, which will be taped in the drummer's London home, will trace the progress of the Fab Four from their days in Hamburg to their parting of ways in 1970. In the last segment, a nationwide system will be set up for listeners to call in and speak to Mr. Starkey.

**NETWORK NEWS** — According to the Radio Network Assn. (RNA), the latest Radio All-Dimension Audience Report (RADAR) says that network radio's rate of listenership increase was 12% greater than that of the total radio medium. The report, which surveyed network listening habits last fall, also noted a decline in the number of radio listeners who watch any television. Hmmm . . . The ABC Radio networks have inked an exclusive two-year pact with the neophyte United States Football League (USFL) for broadcast of at least 39 of its games, two playoffs and the championship game on the affils of the ABC Information network. Unlike the National Football League, the USFL season begins March 6 and runs to July 17 . . . The Mutual Broadcasting System is donating \$500,000 worth of air time to the Broadcast Industry Council to improve American Productivity (BICIAP), an industry group dedicated to improving American worker productivity. The time will be used to air BICIAP spots urging us all to work together for a brighter future. They begin Christmas day . . . On Jan. 3, cable television subscribers in the Greater Philadelphia area will be able to play bingo at local churches without leaving home because the Cable Radio Network is planning to broadcast the games at five local churches. The network, which operates on the FM bands that come on each cable system, has been licensed by the Commonwealth of Pennsylvania to make this innovation.

**SYNDICATION INDICATIONS** — MJI Broadcasting, producer of *Rock Quiz*, has



**L.A. SOUL** — Miami Steve recently visited Los Angeles with his group, *Little Steven and the Disciples of Soul*, as part of a nationwide tour in support of their current *EMI America LP*. After the show, Miami Steve was visited by local radio people. Pictured are (l-r): Hugh Surratt, MD, KMET; Sherry Nixon; Miami Steve; and Jack Snyder, KMET.

scheduled special supergroup editions focusing on **Led Zeppelin** in January, the **Beatles** in February, **Bruce Springsteen** in March and the **Doors** in April. The spots air 20 times on a single weekend during the month, and prizes ranging from books to stereo equipment are awarded . . . **Bert Kleinman** has been signed by Westwood One to write and produce its *Star Trak Specials*. The twice-monthly package of 24 artist music and interview shows aimed at A/C and CHR stations, is set to bow in January . . . In the Dec. 11 issue, **Janis Hahn** was incorrectly identified as producer of Watermark's *Soundtrack of the '60s*. **Don Vustani** produces the show.

**STATION TO STATION** — A/C outlet **WSFM/Harrisburg, Pa.**, operations

manager **Bob Paiva** recently took issue with the record industry's advertising practices, concerning placement of ads for a **Barry Manilow** concert in newspapers rather than at his station. In a letter addressed specifically to Arista head **Clive Davis** but to the entire record industry in general, Paiva attacked distributor advertising allowances, which favor newspaper advertising, promotional video clips funded out of advertising budgets and concert promotion budgets that do not allocate funds for radio ads. While Paiva calls for reform for these three practices, he does acknowledge that radio playlists are tight, but still stresses that radio is the best promotion tool for new artists . . . Once again, Top 40 outlet **WLS/Chicago** is releasing an album of air talent **Larry Lujack's** animal stories. The LP focuses on the amusing, rare and weird phenomena of the animal world. The albums sell in the Windy City area and proceeds go to the Forgotten Children's Fund . . . **Jim Elliott**, AM drive personality at Top 40 station **WRQX/Washington, D.C.**, married **Pamela Turner** on Dec. 10. Acting as best man was his on-air partner **Scott Woodside** . . . On Dec. 23, AOR station **WPLJ** is sponsoring a benefit concert for the Volunteers of America with **Steve Forbert** and **Marshall Crenshaw** at New York's Beacon Theater. Concertgoers are asked to bring along a can of food or article of clothing to donate to the charity that aids the city's growing homeless population . . . PLJ's AM sister, **WABC** has named **James E. Haviland**, vice president and general manager. Haviland brings four years of similar experience from **WLAK/Chicago** . . . Down in St. Louis, **KMOX-FM** officially adopted the call letters **KHTR** and switched its format to Top 40. Although fellow CBS O&O station **WBBM-FM/Chicago** has enjoyed a meteoric ratings rise as a result of **Mike Joseph's** Hot Hits format. KHTR plans a calmer approach . . . But Joseph's format has reportedly been adopted at **KRBG/San Francisco** . . . **Marty Wilson**, who has been doing jazz shows overnight at New York MOR station **WVJN-FM**, has switched to **WHLI/Hempstead, N.Y.** and is attempting to syndicate his jazz show in the manner of **Al Ham's** Music Of Your Life format. So far, he has affiliated **WDBI/Tawas, Mich.**, and is reportedly searching for more small market affiliations . . . An *Airplay* spot check of New York AOR stations on Dec. 8 revealed that **WNEW-FM** was the only station that paid much tribute to the memory of **John Lennon's** assassination in 1980. The station interspersed Lennon's music with a live call-in from listeners. The consensus among them as that we should fight to commemorate John Lennon's birthday, Oct. 9, rather than Dec. 8.

**JAZZ ALIVE RINGS IN THE NEW** — National Public Radio's sixth annual New Year's Eve show kicks off Dec. 31 and will broadcast live by satellite from New York, Chicago and San Francisco. Leading off will be **John Hendricks** and **Family** from New York's Lush Life club in Greenwich Village. This portion will be hosted by NPR's **Susan Ettramborg**. Next, the remote moves up to the Big Apple's Fat Tuesday's club where **Betty Carter** and her band will do their interpretations of ballads and jazz standards **WBGO PD Al Ayer** hosts. The time barrier will be crossed when the remote switches to Chicago, where pianist **Jay McShann** and saxophonist **Eddie "Lockjaw" Davis** bring in the New Year from the Jazz Showcase, owner Joe Seyol hosts. Finally, listeners will be transported to San Francisco, where singer **Bobby McFerrin** plays the Great American Music Hall. Dick Conte, air personality of commercial jazz outlet **KJAZ**, plays host.

Larry Riggs





**FIFTEEN CANDLES** — Atlantic records recently threw a party for the staff at AOR station WNEW-FM/New York to celebrate its 15th anniversary as a rock outlet. Pictured at New York's Supreme Macaroni Company, the site for the fete, are (l-r): Richard Neer, PD, WNEW-FM; Bruce Tenenbaum, local promotion representative, Atlantic; Jim Monaghan, MD, WNEW-FM; Robin Sagon, newscaster, WNEW-FM; Scott Muni, operations director, WNEW-FM; Dan Neer, air personality, WNEW-FM; Alan Wolmark, associate director, national album promotion, Atlantic; and Judy Libow, director, national album promotion, Atlantic.

## Radio Gets Mixed Signals On Key Issues During 1982

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Birch/Mediastat merger was significant because later in the year, the company waged an aggressive campaign to rival Arbitron.

Another trend that picked up some steam during the year was B/C station KDIA/Oakland's contest that gave away free air time to local businesses if they called the station within a certain time period. It was the first of many promotions aimed at helping listeners cope with the recession.

### March

The beginning of March marked the beginning of a new era in New York radio with longtime Top 40 powerhouse WABC's decision to switch to an all-talk format. The station had consistently dominated the market for 20 years until the disco craze put the new-fangled urban contemporary outlets WPLS and WKTU on top of the market. It also signaled the weakness of music programming on the AM band. The announcement of WABC's format change came in the wake of the death of Murray the K Kaufman, one of the first Top 40 disc jockeys.

Later in the month came the FCC's long-awaited decision that cleared the way for the marketing of AM stereophonic broadcasting and receiver equipment. The FCC decided to leave the choice of a standard broadcasting system to the marketplace rather than choose a standard system itself. This was significant because broadcasting equipment systems manufactured by the four are mutually exclusive.

In the same vein, Rep. James Broyhill (R-N.C.) proposed N.R. 5585, which would repeal the Fairness Doctrine, Equal Time Clause and Reasonable Access provisions of the Communications Act of 1934. The bill stayed in the House Telecommunications Subcommittee.

Following its AM stereo decision, the FCC subsequently dropped Form 324. Although the Radio Advertising Bureau (RAB) and the National Assn. of Broadcasters (NAB) have attempted to make up the FCC's loss, they have not been able so far to do as effective a job.

ABC was in the news again at month's end when it unveiled its Super radio, a joint venture with the Marshalk Co. that provides 24-hours-a-day A/C music by satellite and also takes care of the marketing and promotional needs. At the time David Pollei, ABC Radio Enterprises vice presi-

dent of marketing, said he was counting on major market stations to join as affiliates.

### April

The NAB convention, held in Dallas in early April, was characterized by the familiar First Amendment and deregulatory issues, as well as aggressive promotion efforts by the AM stereo system proponents.

The long-standing court battle between the FCC and RKO General over the latter's fitness to hold broadcasting licenses came to a head in late April when the U.S. Supreme Court upheld the FCC's 1980 decision stripping RKO of its television license for WNAC-TV in Boston. The fate of RKO's 13 radio stations and television stations WOR/New York and KHJ/Los Angeles were to be decided in August.

### May

In May, Vincent Wasilewski, president of the NAB for the past 17 years, announced that he was resigning.

Then, A/C-formatted WTFM/New York was sold to Doubleday Broadcasting, which announced its plans to change its call letters to WAPP and its format to AOR. It began broadcasting in June, commercial-free for the entire summer, and all but wiped out WNEW/FM's share of the market.

On a different note, owner of B/C-formatted stations registered mixed reactions to Arbitron's controversial Differential Survey Treatment (DST) method for measuring black audiences in high-density urban areas.

By the middle of the month, President Reagan nominated FCC general counsel Steven Sharp for the Commission seat that was to be vacated by Abbott Washburn in July. Like Reagan, Sharp has been strongly in favor of massive broadcasting deregulation.

In addition, several more stations joined KDIA in Oakland with recession-oriented promotions: WNEW-FM/New York ran its low-budget contest that awarded a year's rent, gasoline, electric and food bills to lucky winners, while country station KFH/Tulsa initiated a jobs hotline and ran short-form features on resume writing and other job skills.

In the first of many such failures, United Stations indefinitely postponed the start-up of its satellite-delivered country music network for lack of affiliates. In the beginning of June, the RKO Radio Networks cancelled its *Country Star Countdown* show, *Ask the Expert* spot and *The Hot Ones* con-

cert show because it had been told by top management to trim its budget. At the same time, it laid off many of its employees. Toward the end of the year, RKO General, faced with loss of all of its broadcasting outlets, decided to gamble on the strength of its network offerings and resuscitated its cancelled shows.

On the Cuban front, the FAB, the same trade group that six months earlier had called on the U.S. government to jam Cuban stations, blasted the House of Representatives for authorizing Radio Marti. It did so on the grounds that the \$17 million dollar station might make their problems worse.

The month closed as it began with the failure of a satellite-delivered radio network. This time, it was ABC's much ballyhooed Superradio. Despite all its efforts, ABC was unable to affiliate more than four stations nationwide.

On the programming front, a national survey of AOR program directors revealed an interesting trend: a greater propensity to play electro-pop groups such as the Human League and Flock of Seagulls that was possibly the format's first sign of loosening up from tight restrictions laid down by AOR consultants.

In the same vein, Rick Carroll, program director at new music Top 40 station KROQ/Los Angeles, took his music director, Larry Groves, and formed a consultancy for new music formats. To date, he consults KROQ, KYYX/Seattle and KEOL/Dallas and also reportedly signed a corporate consultancy deal with Sandusky Broadcasting.

Similarly, Denis McNamara, program director at WLIR/Garden City, N.Y., in the New York suburbs pacted with consultant Lee Abrams for a similar new music format.

The tide was also turning for deregulation as the National Radio Broadcasters Assn. (NRBA) revived its call for a spectrum fee for broadcasters to pay for radio deregulation. Although it was opposed by the NAB, and FCC, Chairman Fowler called for the same thing early in November.

### August

August started off with a Senate Commerce Committee proposal to reduce the FCC to five members, beginning in July 1983. The measure eventually passed as part of the Budget Reconciliation Act for 1983 and was a deliberate measure intended to eliminate the seat for which Steven Sharp had been nominated. This occurred because committee member Sen. Ted Stevens (D-Alaska) had nominated his own candidate but had been rebuffed by the President.

The AM stereo question re-emerged when Delco Electronics, manufacturer of car radios for General Motors, began a test at country station WIRE/Indianapolis to see which of the four proponent AM stereo systems were best for GM cars. The systems tested were Harris Corp., Magnavox and Motorola. Two weeks ago, Delco chose the Motorola system (**Cash Box**, Dec. 18). The other proponent, Kahn Communications, declined to participate in the test, fearing possible anti-trust violations (see related story).

August also saw the NAB elect Edward O. Fritts, chairman of its joint board of directors, its 19th president.

On the 12th, the U.S. Court of Appeals in Washington D.C., ruled that all of RKO's 13 radio broadcasting licenses could undergo comparative hearings. While the Court ruled that the FCC could not accept competing applications for either KHJ or WOR-TV, the latter recently decided to voluntarily relocate to Secaucus, N.J., giving the Garden State its only full-time television outlet.

August closed out with the NAB Radio Programming Conference (RPC) in New Orleans. Unlike other such conventions, this one focused on the death of the AOR format and radio's growing competition from such entities as Warner-Amex's Music Television (MTV). To counteract the threat, the convention consensus was that radio

should promote itself more, improve its public service and community affairs programs and stress its localism.

Missing was the best emphasis on the virtues of satellite broadcasting, due most likely to the shake out that occurred earlier in the year.

Despite an industry feeling that AOR had had its day, two new stations debuted in the San Francisco market at the time: KQAK and KPOC. Unlike other AORs, however, these two outlets put emphasis on catering to the 25-38-year-old demographic group, and KQAK pledged to play new music from acts like Romeo Void, Translator and the Stray Cats.

The theme of an older demographic audience for AOR stations led to a consensus among the four top AOR consultants — Lee Abrams, John Sebastian, Jeff Pollack and Bob Hatrik — that AOR will have to soften its sound as times goes on. Unlike many programmers present at the NAB, RPC, they were all bullish on the format. At the same time, program consultants Rick Carroll and Mike Joseph, who run latter day versions of Top 40 formats, were still staking a lot on teenage audiences.

### October

By October, the Birch Report had grown to serve 147 markets nationwide, 47 of which were in the top 50 nationwide. It was generally well-received by general managers and program directors at AOR stations because its telephone methodology usually favors adolescent audiences.

Later that month, a report by the Arbitron found that growth of the FM band had levelled off, after 11 straight years of expansion.

In addition, AOR stations KZEW/Dallas and KSRR/Houston made a bold move by purchasing all the seats for their respective city's concert by the Who. This is reportedly the Who's farewell tour.

### November

In November, the mid-term Congressional elections saw the defeat of such broadcasting deregulation supporters as Sens. Harrison Schmitt (R-N.M.) and Howard Cannon (D-Nev.), as well as Rep. James Collins (R-Tex.), and threw into doubt the chances of further deregulatory measures passing Congress. At present, the only broadcasting bill likely pass the same lame duck session of Congress is the Radio Marti bill.

The end of the year also saw the rise of new music shows at AOR stations and Delco selecting the AM stereo system proposed by Motorola as the standard for its car radios. Production is expected to begin in 1984.

## Yoplait, XTRA Join In Regional Promo Campaign

LOS ANGELES — Yoplait USA, the yogurt manufacturer, has joined with radio station XTRA (the "Mighty 690") in a three-month regional campaign in Southern California centered around a ski club promotion. The tie-in will feature on-air promotion of the ski club by the radio station and distribution of approximately 400,000 membership cards throughout the region at stores carrying Yoplait product.

Dubbed the "Mighty 690/Yoplait Ski Club," the promotional tie-in has been designed to cover the entire Southern California region, from the Mexican border up to Santa Barbara and Bakersfield in the north — a situation made possible by clear channel XTRA's 100,000 watt signal.

"It's important for a station like us, covering as much as we do, to have promotions that all of our listeners can participate in," said XTRA promotion director Paul Sansone. "It's usually pretty difficult for us to find things like this."

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## British Industry Retrenches In 1982, Learns To Cope With New Realities

by Nick Underwood

LONDON — This year has been one when most of the U.K. record industry finally accepted cutbacks and a shrinking record market as facts of life. Heads came out of the sand and record companies came to terms with the harsh fact that the Golden Days of the last decade are over.

Records no longer feature so prominently in consumer leisure time, yet the demand for popular music is as strong as ever and still growing, in fact, as was shown in the third quarter industry figures that revealed a growing prerecorded cassette market. Many in the industry knew it would be a decisive year in terms of consolidating activities to try and halt the decline in record sales, with a number of people finally accepting that it is only the technical

media that have diversified today.

Musical creativity, though, has never been more alive, as was shown with the successful breakthrough of such new groups as Soft Cell, Flock Of Seagulls, Duran Duran, Human League, Haircut 100, ABC and Culture Club, as well as the thriving tour scene that still saw packed houses all over the country for both the new and established names. Record companies started becoming music companies again, and the new music carriers, such as prerecorded cassettes, video tape, compact disc and videodiscs, started to feature more prominently in many long-term planning schedules.

The shock of recession is over — there is and always will be a future for popular music; it's just that new technology demands that it come in many different forms today. Most of the major labels injected the changing theme — from records to music in all forms of carrier — in their annual conventions. They latched on to what many of the thriving independent labels already knew — have empathy for the music and the new technology, and the public will buy it in whatever form.

### Fighting Back

Consolidating the decline in record sales was as important as planning for the future in 1982, and the year saw many new campaigns to stamp out parallel imports, curb home taping, rethink cassette marketing and stop record bootlegging. At the beginning of the year, the U.K. industry became confident that the flood of parallel imports (which was reckoned to account for 30% of all albums sold in Britain) was no longer the problem it had become. The decline in the strength of sterling currency was attributed as the major factor in reversing the trend (making U.K. pressings an attractive export item), as well as legal activity by the British Phonographic Industry (BPI), and keener pricing of British repertoire.

Home taping became slightly less of a curse as new "skull and crossbone" logos began to appear on more and more releases warning that "Home taping is killing music." The British government also finally commissioned a reporting committee to look into home copying problems. However, the committee's findings were ultimately disappointing in that its recommendations proposed a blank tape levy to subsidise the arts in general, including recorded music, rather than offering any hope for direct copyright loss compensation for record companies. Island Records took a more positive initiative to the taping problem. Better the devil, you know, was its

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## Strong Sales By Domestic Acts Spur Recovery By Brazilian Industry In '82

by Christopher Pickard

RIO DE JANEIRO — Year-end sales remained buoyant, led once again by Roberto Carlos, whose advance orders were a staggering one million units. Other top name artists were also selling well in the run up to Christmas, including Beth Carvalho, Maria Bethania, Gal Costa, and Milton Nascimento. In addition, Ney Matogrosso, Alceu Valença, Rita Lee, Simone, Fagner, Djavan, Blitz, Gilberto Gil, Gonzaguinha and Dalto sold strongly over the course of the year, all having gone gold and the majority platinum.

But those were just the top sellers. Overall, the trend for all acts and all musical styles was to do better in 1982 than in 1981, and it looks as if this upward trend will continue on into 1983, even though, as a country, Brazil still has many serious economic problems.

Looking back on 1982, there has been no



**RCA CANADA'S CURRENT PLANS** — RCA Canada and Current Records executives recently met to iron out a long-term agreement for worldwide manufacturing and distribution of the new Toronto-based label. Current will bring new music acts to RCA starting with Martha and The Muffins, whose new LP and single, both entitled "Dansepare," will be simultaneously released in Canada and the U.S. in February. Pictured standing at RCA's Toronto office are (l-r): Jim Fatheringham, A&R director, RCA; Joe Joly, RCA Legal; Joe Fodor, general manager, Current; Gerry Young, vice president, Current; and Don Kollar, director finance, RCA. Pictured seated are (l-r): John Ford, general manager, record division, RCA Canada; and Brian Keevil, president, Current.

## Stagnating Sales, CD Introduction Mark Ambivalent Year In Japan

by Kozo Otsuka

TOKYO — Declining sales, brought on in part by the proliferation of record rental shops, and the introduction of the new 4.7" Compact Disc (CD) marked an up-and-down year for the industry here during 1982. While the industry overall experienced one of its worst years in terms of sales growth, all was not lost as the October debut of the CD here gave a glimpse of what the music business might look like in the not-too-distant future.

Nevertheless, in the area of sales, Japanese record companies failed to improve on the previous year for the first time in nearly two decades. Although final figures for the fiscal year ended Sept. 30, 1982, have yet to be released, a clear indication of the downward trend was contained in the figures for the six months ended March 31, 1982. During that period, revenues of 141.5 billion yen (\$556 million) were down 0.8% from the same time the year before, and from all indications, the final six months of the fiscal year would not be strong enough to significantly alter the results.

One of the major reasons for this overall drop in sales was the continuing proliferation of record rental shops, according to the Japan Phonograph Record Assn. (JPR). During 1982, the number of such shops rose 60% to 1,620.

A source of irritation for the industry ever since they began cropping up two-to-three

years ago, the record-rental shops were the focal point of a furious debate over copyright this year. Most industry spokesmen regard the record-rental shops as an open invitation to home tape the product; and the JPRA claimed that regular record dealers suffered 20-30% decreases in sales on the average, with some losing as much as 50-60% of their business.

As a result, the JPRA and Japanese Assn. of Rights of Authors and Composers (JASRAC) filed suits with the Tokyo District Court to close the record-rental shops after making them pay manufacturers and other copyright holders for lost revenues. The JPRA submitted a statement to the court in

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## Spanish Industry Faces Up To Mounting Problems

by Angel Alvarez

MADRID — 1982 has been a difficult year for the Spanish economy. The past months have been marked by events like the Football World Cup (FIFA) 1982 and, on a very different level, Pope John Paul's visit to Spain. Spanish TV had a very important role in these events, using new equipment, techniques and links, and gaining very good results. A new era seems about to start in the State TV with the coming of a new Socialist Government, which advises a policy of economy, saving and moderation in all types of activities. But the rise of the price of raw material, petrol and taxes haven't permitted advances in the record, cassette and video world, and the word "crisis" once again dominated the year, as it did before in 1981. Discographic labels that had good results, however, were Polydor (Miguel Rios, Roxy Music, Plácido Domingo, Shakatak, Jean-Michel Jarre, Francisco, Lime II, etc.); Ariola (Orchestral Maneuvers in the Dark, Camilo Sesto, Human League, Rocio Durcal, Alan Parsons Project, El Fari, etc.) and Fonogram (Los Chichos, Páaco de Lucía, Azuly Negro, Steve Miller Band, Moody Blues, Dexys Midnight Runners, etc.).

CBS, in an unstable year, gained good sales for Mecano, Julio Iglesias and Luis Cobos conducting the Royal Philharmonic in Zarzuelas, but failed, however, in some local productions; and RCA, after a difficult six months, overcame in these last months with good sale success with Stevie Wonder, Yaz, Depeche Mode, Jose Feliciano, Joan Baptista Humet, Ultravox, Pepe da Rosa,

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## British Industry Retrenches In 1982, Learns To Cope With New Realities

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attitude, and it released several albums on prerecorded cassette on one side only, thus offering a 40-minute free blank tape on the B-side for home taping — much to the annoyance of many other companies, which accused Island of perpetuating the practice.

### More Cassettes

Without going as far as Island Records, most of the major companies allocated more financial resources into cassette marketing. The boom in portable Walkman cassette players helped push tape sales up, and with more aggressive prerecorded tape marketing by the end of the third quarter, cassette sales had risen to up to 35% of the business.

In trying to combat international piracy, the middle of the year saw a campaign formulated by the IFPI in which 100 top international artists were sent a pirated copy of one of their albums to remind them of lost royalties. Each artist was also asked to contribute \$3,000 towards financing the IFPI's international anti-piracy activities.

PolyGram set a March '83 date for the launch of its laser-read Compact Disc (CD) and stated that the company was confident that CDs will become the world standard digital long-player system. PolyGram allocated an initial launch selection of 60 classical titles and 120 pop albums and said from March '83 all major PolyGram releases will automatically be produced in CD form. The company also affirmed its belief that increasing numbers of U.K. record companies will treat the CD as a major sound carrier of the future.

For new U.K. music, 1982 was the year when another British invasion took place overseas, especially in the U.S.A. Extra

resources were allocated to many A&R departments, as relatively new names like Human League, Soft Cell, ABC, Haircut 100 and Flock Of Seagulls, not to mention Asia, made significant dents in the U.S. record market.

Suddenly it seemed the floodgates had opened, and many reasons were cited as to the cause of the new explosion. The generally accepted major factor for the sudden boom was a change of attitude in U.S. radio programmers. It seemed they had finally opened their ears to the new

techno-pop sounds and realized that new rock groups don't have to base their sound around the lead and bass guitar format — innovative new sounds can emerge based around synthesizers when they are made to sound like synthesizers rather than 60-piece orchestras.

In Britain, new names broke through with innovative new sounds, including Yaz, Culture Club, Haysi Fantayzee and Scritti Politti. With quirky, often blatantly eccentric styles and attitudes, the new new music continued to capture the young public im-

agination, while MCA probably pulled off the biggest coup of the year with its new unknown black reggae group, Musical Youth, which had a #1, "Pass The Dutchie," that was the fastest selling single for three years in the U.K., clocking up 102,000 orders in one day, 90,000 of them before lunch.

### Publishing Woes

On the other hand, 1982 was not a very good year for the publishing world, with many major publishers rallying to improve their image after two headlining cases involving Sting of The Police suing Virgin Music and Elton John fighting DJM in the courts. Sting settled out of court after claiming that his original publishing agreement was grossly unfair. The ensuing publicity caused many publishers to add legal advice clauses to all new contracts to prevent similar occurrences. John sued for the return of all his DJM copyrights, and the case is presently about to go to court. In the meantime, the Music Publishers Assn. (MPA) is formulating a generic p.r. campaign to improve the image of music publishers during 1983.

In 1982, the retail trade, consolidated by cut-price competition and the major chains, boomed with Woolworths, Virgin, HMV and Our Price all re-investing and expanding by adding new stores and refurbishing existing spaces. The BMRB charts saw their final year, soon to be replaced by three hundred in-store computers controlled by the Gallup Poll market research company.

Overall, 1982 was a year of consolidation — when recession paranoia and declining markets have been replaced by optimism for the future of music in home entertainment centers, no matter what the carrier may be.

## Strong Sales By Domestic Acts Spur Recovery By Brazilian Industry In '82

(continued from page 42)

Pepelu and Baby Consuelo. However, the big end-of-year event turned out to be a concert given Dec. 18 by Ney Matogrosso in the Morumbi Stadium in Sao Paulo

On the international front, Peter Frampton swept triumphantly through Rio, Belo Horizonte, Sao Paulo and Porto Alegre on what was his second tour of Brazil in two years. Frampton told **Cash Box** that he now hopes to be able to tour Britain in 1983, a country he has been absent from for a long time. Another end-of-year visitor was John Helliwell of Supertramp, who was in Brazil for eight days to promote the new album and investigate the possibility of a group visit in 1983. At present, Supertramp will tour North America and Europe between May and July and then have to decide whether to continue to tour or return to the studio. In Brazil, Helliwell caught the Frampton dates in Sao Paulo and also had a close look at Morumbi when it was packed by 120,000 soccer fans.

Helliwell also used his time in Brazil to check out the local music scene. He accumulated a large number of albums to take back with him and told **Cash Box** that so far, from what he had heard, he thought the new albums from Djavan and Gal Costa were outstanding. Helliwell also told **Cash Box** that he was surprised how quickly the new Supertramp album had been accepted around the world.

Brazil's next scheduled visitor will be the group Van Halen, which arrives for dates in mid-January.

After the recent elections in Brazil, it is hoped that the new governor of Rio will open the huge Maracana football stadium for live shows. And as 1982 closes with all the majors operating in the black, they can now look forward to a more tranquil year ahead than they could at this time last year. 1983 is, however likely to be more competitive than 1982, and a number of companies are likely to start looking outside of Brazil for new markets.

*I.B.T. and His....*



**Hard Rock**  
CAFE



— LONDON —

*Wish P.A.M. & His Friends  
Good Luck with the L.A. Rock*



## Spanish Industry Looks Back On Year Of Mounting Problems

(continued from page 42)

Pat Benatar, Rocio Jurado, etc.

Hispavox had its artistic catalog reduced to almost exclusively national acts, such as Zafiro.

Special mention should be made of WEA, which opened in Spain in July. In that short space of time, it has gained excellent results for some of its productions (Chicago, Donna Summer, Rod Stewart), as well as a surprising children's national production (Antonio & Carmen). Its "double cassette" campaign hasn't been so successful, in spite of the attractive price (like a normal cassette), but it is hoped that there will be an increase in sales for this Christmas.

The rest of the Spanish labels (Columbia, Belter, C.F.E., Movieplay, etc.) went through a hard year in which big department stores, wholesalers and specialized shops tried to no avail with discounts, special campaigns and other offers to increase their sales. Through the year, different independent labels appeared with recordings of young local groups, promoted by their constant appearances in small clubs and pubs (especially in Madrid).

1982 was also a great year for performances: Simon & Garfunkel, Jethro Tull, Roxy Music, King Crimson, Ray Charles, Rainbow, Roberta Flack and especially the Rolling Stones, with their two performances two days before the end of the FIFA World Cup attracting enthusiastic youths to the stadiums, sport grounds and arenas, and who, with their total joyous surrender, even surprised the artists. The greatest success of the year without doubt (in Spanish rock) was Miguel Rios' "Rock & Rios" tour, which went all over Spain from March to October. At the same time, his LP (directly recorded at the beginning of this tour) reached sales of more than 500,000 units.

Jazz also had a great success in the Festivals of San Sebastian, Vitoria and finally Madrid. The latter had five days of almost total bookings (10,000 people each concert) to admire artists such as B.B. King, Oscar Peterson, Art Ensemble of Chicago, Heath Bros., Sonny Rollins, Phil Woods and Max Roach.

The types of music young Spaniards were most in favor of were techno and pop, although the young local groups varied from funky to psychedelic.

The musical comedies have been a success with the public, with titles such as *Evita*, *Annie*, and a new version of *My Fair Lady*.

The Teatro Real continued its great activity in celebrating concerts in charge of the Spanish National Orchestra and the RTVE Orchestra directed by their own conductors or invited international stars. Special mention should be made of Igor Markevitch's direction of RTVE Orchestra, which he has conducted at its foundation. It

was an authentic triumph: the great recital, before 500,000 people in the Madrid University Paranymph, of the tenor Placido Domingo, another of the culture acts that took place during the FIFA World Cup '82.

The Spanish musical year is about to end, but before it's finally closed, it would be well to remember the success of two very different acts — Jose Feliciano (RCA) in his presentations in Madrid and Barcelona achieving a total success from both critics and the public, and Mecano (CBS), a young Spanish group that dominated in the spring of 1982 with its album bought by millions of fans. Up until then, Mecano had never appeared live in Madrid, and its debut in that city was eagerly awaited.

There is no optimistic prediction for the sale of records, cassettes and video in 1983. Record companies will continue fighting against the constant increasing of prices, campaigns, publicity, etc., while the financial benefits are reduced. The cassettes, which were recorded in "economy" lines, have achieved good sales, but in its "normal" price, the LP is still the most popular. There has been a constant increase in sales in the blank cassettes, tapes or videotapes, which indicates homemade recordings and worries the industry more every day.

## Japanese Sales Drop

(continued from page 42)

November outlining its position — that record-rental shops violate the exclusive rights of copyright holders by encouraging their customers to home tape records instead of buying them, thereby circumventing copyright royalties. The JPRA characterized the record-rental shops as "parasites" on the industry and urged the court to declare them illegal.

The brightest development of the year was the Oct. 1 national roll-out of the Compact Disc (CD). Several major labels here — CBS/Sony, Victor Musical Industries, Nippon Columbia, Toshiba/EMI, Polydor and Nippon Phonogram — debuted software at this year's Tokyo Consumer Electronics Fair to go along with a number of hardware systems also introduced.

The roll-out was termed a "success," with many dealers quickly running out of product. Their biggest complaints were that there are still not enough titles in the format and that there isn't enough product manufactured to meet the customer demand.

The roll-out in Japan followed closely the debut of the system in Europe by PolyGram. (The CD was developed through a joint venture involving Sony of Japan and Philips of the Netherlands, one of the parent companies of PolyGram). An American roll-out of the CD is set for the first quarter of 1983 by CBS/Sony and the third quarter by PolyGram.

## Top 10 Albums

- Peter Gabriel — Peter Gabriel — Charisma**  
**Rio — Duran Duran — EMI**  
**Sleepwalking — Gerry Rafferty — EMI**  
**Hello, I Must Be Going — Phil Collins — Virgin**  
**Love Over Gold — Dire Straits — Vertigo/Phonogram**  
**Flock Of Seagulls — Flock Of Seagulls — Jive**  
**Well Kept Secret — John Martyn — WEA**  
**Living My Life — Grace Jones — Island**  
**Love Songs — Barbra Streisand — CBS**  
**Avalon — Roxy Music — Polydor**

—Nick Underwood

## Top 10 Albums

- The Beat — King Crimson — EG/Warner Bros.**  
**Gap Band IV — The Gap Band — Total Experience/PolyGram**  
**Big Science — Laurie Anderson — Warner Bros.**  
**Dread Beat 'an Blood — Linton Kwesi Johnson — Heartbeat**  
**Thriller — Michael Jackson — Epic**  
**Cat People soundtrack — Backstreet/MCA**  
**Alligator Woman — Cameo — Mercury/PolyGram**  
**Who Feels It, Knows It — Rita Marley — Shanachie**  
**Future Funk/Uncut — Alfonia Timms and his Flying Tigers — ROIR**  
**JI — Junior — Mercury/PolyGram**

—Michael Martinez

## NARM 'Gift of Music' TV Ads Attract Mixed Results So Far

(continued from page 30)

TV ads. "If I were wondering what kind of gift to buy, they would sure make me think about buying a record," she said.

Singer also cited the "excellent time slots" purchased for the commercials in Phoenix. "I've seen them before and after the Carson show, once right after a Barry Manilow appearance, which was super timing," she observed.

Jon Kerr, manager at Hollywood Records in nearby Mesa, Ariz., reported a generally favorable reaction, but added that a couple customers criticized the unchanging "Gift of Music" logo, suggesting that NARM "mix it up a little." Bob Prout, manager of Greensboro's Record Bar #64, where business was just beginning to pick up after a "quiet" three weeks following the campaign's inception, was afraid that the commercials' "low-key, soft-sell might miss."

At Everybody's Records in Portland, chain buyer Bob Macauley noted that many customers were unaware of the generic nature of the ads, and had asked why record companies and record stores weren't included.

### Unsure Of Effectiveness

Macauley was among those retailers unsure of the effectiveness of the ads. But he did credit the campaign with helping put the chain's total business, which had been down 15% throughout the year, about even with last year as of Dec. 15. He further noted that the holiday sale of gift certificates was also running even with last year, "but we always sell a ton of them at this time of year."

Harry Suttmiller, buyer for the Gold Circles 50-store discount chain, felt that it was "much too early" to judge the campaign's effect on the six Cincinnati-area stores. While calling Cincinnati a "historically good volume market for our chain," Suttmiller said that while business was up chainwide during the first week by 12% over last year, the Cincinnati market showed a four percent drop. The second week brought the Cincinnati share up to about even with last year, though the chain was still six points better. Checking the first of two sales reports last week, Suttmiller did discover that something was definitely happening in Cincinnati, with key bestseller product by Neil Diamond, Olivia Newton-John, Billy Joel and Men At Work running substantially ahead of other market.

### Late Item

"The week is building," continued Suttmiller, "though I don't see the types of increases in the Cincinnati area to say that the campaign is effective. But records are historically a late item. And advertising in general is a very nebulous thing. I've found that TV doesn't get the immediate response as radio."

Suttmiller added that Gold Circles is buying very heavily on strictly Gift of Music radio spots, and hoped that the radio buys combined with the NARM TV ads would "come home for us between now and Christmas."

Unlike Gold Circles, Hollywood Records saw a substantial increase the first week of the campaign and remains 5-10% up over last year. But Kerr said that since business picks up for Christmas anyway, it was "hard to say" how much of it came from the ad. "The ads might put the idea of buying a record in people's minds, but they won't say that they bought it because of the ad or in-store signs."

In Phoenix, Singer also noted the difficulty in measuring the ads' effect during the Christmas buying season. "I have to believe there is an impact, but I can't give a percent increase," she said.

Michael Eckes, manager of the Camelot Music outlet in Cincinnati's Northgate Mall, was unable to assess the degree of the "Gift of Music" campaign, since his store's "continued success" throughout the year made it difficult to see any measurable change. Judging the campaign was also hard for Robert Payne, manager of Camelot's Greensboro store, who hadn't been taking customer "head counts" to correlate the ads with gift buying. But Payne had noticed "a lot more older people buying gifts, such as parents, buying Lynyrd Skynyrd and raking risks with their gift purchases." He credited this to a NARM-sponsored meeting held in early November for all area retailers, label reps and wholesalers at which the campaign's objectives were explained. "It's more of a consciousness raising kind of thing," said Payne. "We can't ask for miracles overnight."

### Positive Effects

Other retailers have also already discerned positive effects from the campaign. Mona Luther, manager of Cincinnati's Music World, said that while her figures were "kind of down from last year," the NARM campaign was definitely helping. "If we didn't have some kind of attention grabber line 'Gift of Music,' people would walk on by," she said. At Cincinnati's Record Bar, manager Patty Miller noted business increases over last year's of 10-15% each week of the campaign. "I think it's helping, especially considering the economy and that before it we were only doing okay."

Even though Terri Currier, manager of D.J.'s Sound City in Portland, has noted a perhaps slight dip in current business from last year, she felt that business may have been worse without the NARM campaign. "It's probably the best thing NARM ever did," she said. "We're being very overshadowed by Atari and other forms of home entertainment. This helps even the score."





THE INTERNATIONAL MUSIC-RECORD WEEKLY

Cash Box, in conjunction with Mel Tillis Enterprises, is proud to announce "The Magic Of Mel Tillis", a special supplement that will be published in our January 29, 1983 issue. This tribute to one of the entertainment industry's most respected artists will cover both the domestic and international markets, with bonus distribution at MIDEM in Cannes, France January 24-28, 1983.

Mel's influence in the music business spans over 25 years, and Cash Box will highlight all sides of his multi-faceted career -- from songwriter to artist, entertainer, businessman, and farmer.

We are sure you will want to participate in this exciting tribute to a great man.

Sincerely,

A handwritten signature in cursive script that reads "George Albert".

George Albert  
President and Publisher

Issue Date: January 29, 1983

Advertising Deadline: January 14, 1983

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## Country Continues To Stand Firm In National Recession

by Tom Roland

NASHVILLE — In a year in which the record industry in general was confronted with a slumping economy and the nemesis of home taping, forcing cutbacks in just about every area, country music's position as a major profit center was strengthened in nearly every facet of the industry.

Country record companies, publishers, booking agents and radio all felt the brunt of a depressed market to some extent, but the difficulties encountered were never as severe as those faced by many of their counterparts in other musical formats. Proponents of the genre predicted at the beginning of the decade that country music would become the mass appeal format of the '80s, and the possible validity of that forecast was never more apparent than at the radio level, where the Country Music Assn. (CMA) found in a survey that the number of country stations programming country full-time had increased nearly 20% over the previous year. In fact, nearly half of all the signals in the United States and Canada (44.5%) send out a country program during some part of the broadcast day.

Much of the appeal of country could be attributed to an influx of new artists who have met with immediate approval. Ricky Skaggs led a group that also includes names such as George Strait, Steve Wariner, Sylvia, John Anderson and Lee Greenwood into the limelight. Skaggs, in particular, dominated the entire format with his unique bluegrass stylings, reaching the #1 position on the **Cash Box** Country Singles chart with three different singles and the top spot on the album chart with both "Waitin' For The Sun To Shine" and "Highways & Heartaches." In recognition of his efforts, Skaggs was the recipient of two awards at the CMA awards show — the Male Vocalist of the Year and the Horizon Award, given to an artist who showed exceptional development in his career.

### First #1 Hits

Several other artists also experienced their first #1s, including Strait, who reached that plateau a week after Skaggs with "If You're Thinking You Want A Stranger"; Sylvia, who topped the album listing with her second LP, "Just Sylvia"; Michael Murphey, whose "What's Forever For" reached the summit in November; and Earl Thomas Conley, who last week hit the top with the title track from his current album, "Somewhere Between Right And Wrong."

As these artists began piling up action within the country field, several others expanded on that base to conquer the pop market, the most notable of these being Willie Nelson and Alabama. Nelson's "Always On My Mind" reached the Top Five on the pop side, spurring the album on to sales of 1.5 million units within nine months of release. Alabama, receiving heavy attention from teen listeners, set attendance records nearly every place it played on a seemingly never-ending concert trek with Janie Fricke. Approximately two-and-one-half years after the band's first album was released by RCA, Alabama has garnered sales in excess of six million units.

Dolly Parton, Ronnie Milsap, the Oak Ridge Boys, Jerry Reed and Sylvia all crossed over at some time during the year, with the latter artist making the Top 10 with her "Nobody" single.

### Single Still Supreme

In spite of advances in those areas, the single remained the primary vehicle for the country artist, and record labels examined the situation in depth during the year with several schemes currently being employed in an attempt to stimulate further growth. CBS, of course, began its one-sided test with three country releases from

Skaggs, Larry Gatlin and Merle Haggard, while RCA and PolyGram have both tested a two-hit disc, featuring, for example, "Good Hearted Woman" on the B-side of Waylon & Willie's current "Sittin' On The Dock Of The Bay" 45.

The double-hit approach was primarily aimed at jukebox operators in an attempt to increase the value of single releases. The jukebox, meanwhile, was faced with the increased competition from video games, and the rising price of singles and performance royalties paid to songwriters, and some observers have predicted the demise of the machine.

Distributors, however, exercised more caution in buying singles during 1982 and, if they did not trim the number of titles in their inventory, many bought the same number of titles in lesser quantities, and some officials were concerned that sales were lost on particularly hot product. With a smaller number of titles stocked and shrinking playlists at country radio, labels decreased the amount of time between releases for most artists who have albums on the market, fighting to gain as large a market share as possible. At one time, labels waited as much as four to six weeks to release a follow-up to a Top 10 record, but that time this year was cut to two weeks for many, and, in a few isolated cases, the second single was released while the previous one was still bulleting in the Top 10.

Visual media also become increasingly important in the development of the country artist's image. RCA and CBS led the way in the growing area of video within the realms of country music, but an all-out effort by most was hampered by a lack of promotional venues for the pieces. MTV has refused to run all the country material it has reviewed, and the video field is at something of a standstill by the end of the year. Labels seemed understandably cautious about producing video until a substantial number of promotional venues exist, but most would-be entrepreneurs wishing to assemble shows that would feature country video are hesitant to begin such programs until more visual clips are available.

Some had hoped that the Nashville Network, a joint venture by Group W and WSM, Inc., would become the "country MTV," but programming officials for the cable channel, currently targeted for a

(continued on page 52)



**RABBITT GETS OVATION** — Eddie Rabbit recently became the third recipient of the Ovation Award, devised by the instrument company to recognize influential musicians who have made a major impact in different genres of music, when he debuted at Harrah's in Atlantic City. The award was presented at a birthday party held one week prior to his actual birthday, Nov. 27. Pictured backstage are (l-r): Rabbit; Bill Kaman, vice president, technology, Ovation; David Bergstron, artist relations manager, Ovation; and Mrs. Loraine Kaman.

## Nashville Music Community Mourns Passing Of Country Pioneer Robbins

by Tom Roland

NASHVILLE — The passing of Marty Robbins marked not only the loss of a respected entertainer, but also the end of an innovator who was among the first to successfully combine country music with pop, spurring the gradual change that has altered the format over the past 30 years.

During those three decades (all but three of those years with CBS), Robbins recorded approximately 70 albums, spawning now legendary material such as "El Paso" and "A White Sport Coat." The latter record, in particular, was an important contribution to Nashville music, selling in excess of one million copies at a time when country was divided between "hillbilly" and "western swing," and practically devoid of a middle-of-the-road sound that could attract a larger number of listeners.

Robbins maintained a steadily prosperous career until 1969, when he was felled by a massive heart attack that eventually required triple bypass surgery. Beginning in the late '70s, Robbins found his career on a downswing, and suffered a second heart attack in 1981, although it was milder than the first.

Following his "Return To Me" single in 1978, it was four years until he again reached the Top 10 in the **Cash Box** country singles charts with "Some Memories Just Won't Die," his first effort under the direction of producer Bob Montgomery. His career was suddenly building up momentum once again. Last June, he won the **Music City News** Cover Award for Male Vocalist of the Year, and, in October, he was inducted into the Country Music Hall of Fame.

Contrary to the mass of country artists, Marty Robbins was a self-made man. In

spite of the fact that he never received a high school diploma, Robbins managed himself through his entire career, and observers note that he was one of the shrewdest artist/businessmen in Nashville.

"Marty had a real fine attitude toward the business," said Gene Ferguson, who worked at CBS Records from 1956-78 and dealt with the Grand Ole Opry member throughout most of his career. "A big ego goes with an artist in many ways, but he had tremendous control over it. He was able to separate the world of Disney and the real world very well, which most artists can't do."

"He came closer to being an entertainer than most do. Nashville has been accused of having individual acts that are not entertainers, they come out with a guitar and stand in front of a microphone and sing a song. That's on one end and Las Vegas is on the other, but I think that Marty came about as close as anyone to being a complete entertainer."

Many within the country industry were disheartened by the loss of Robbins, not only those who knew him throughout his career, such as Ferguson, but also people who had known him for only a short period of time, such as Jim Carlson, product manager for Columbia Records. "As soon as I heard about him I wanted to write a song," he remarked, "but then I realized that I can't write it. For me to put into words what I feel about Marty Robbins is real difficult. He was one of the people that made me realize that this business is something more than just a business."

Carlson, who has worked just four years with CBS, noted that Robbins was genuinely more interested in him as a person than as a business associate. Robbins had been in the midst of recording his second album with Montgomery, and CBS was preparing to enter that project into the release schedule. "Now I don't no where we stand," he said, "and I don't really care. That's not what I'm thinking about. I'm sure we'll come up with some tasty ways to remember him, but it comes down to more than dollars at this point. He was just one of those kinds of people. I'm glad I didn't see him that often because I'd be a lot more emotional about it. Since I didn't see him that often, it's still difficult for me to realize that I'll never see him again."

Among those closest to Robbins was Bobby Sykes, who served as his booking agent through Sykes & Assoc. Sykes recalled that after Robbins underwent his first bypass operation, many fans who were afflicted with heart conditions sought him out for advice, and he noted one particular incident in Las Vegas where a hotel maitre d' asked him to speak with his mother in New York about a coronary bypass. "He called her after a show from the hotel room one night," said Sykes, "and Marty must have talked to her for three hours long distance, and he literally talked her into going and having that surgery and she made it just beautiful. Anyone with a

(continued on page 52)



**MONUMENTAL CHRISTMAS PARTY** — After the company won first prize for the best overall booth at the recent Entertainment Expo '82 held in Nashville, Monument Records was presented with a pair of round-trip tickets to Las Vegas via Ozark Airlines. Monument will give the tickets to an employee at a sweepstakes drawing at the label's annual Christmas party. Pictured at the ticket presentation are (l-r): Bob Hunka, general manager, Monument; Bryce Yarborough, district supervisor, Ozark; Dale Franklin-Cornelius, executive director, Nashville Music Assn.; and Fred Foster, founder and chairman of the board, Monument.



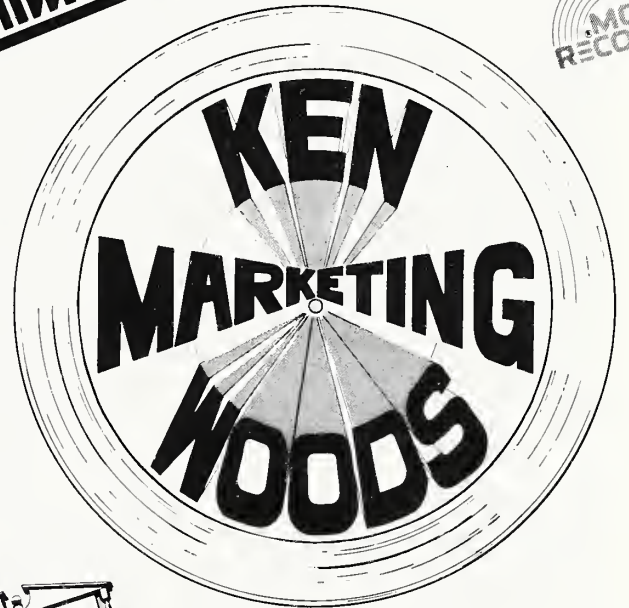
# TOP 75 ALBUMS

		Weeks On Chart			Weeks On Chart		
1	<b>MOUNTAIN MUSIC</b> ALABAMA (RCA AHL 1-4229)	1	42	38	<b>LOVE WILL TURN YOU AROUND</b> KENNY ROGERS (Liberty LO 51124)	37	24
2	<b>HIGHWAYS &amp; HEARTACHES</b> RICKY SKAGGS (Epic FE 37996)	2	13	39	<b>MY HOME'S IN ALABAMA</b> ALABAMA (RCA AHL1-3644)	38	129
3	<b>WW II</b> WAYLON AND WILLIE (RCA AHL1-4455)	4	10	40	<b>WILD &amp; BLUE</b> JOHN ANDERSON (Warner Bros. 23721-1)	44	10
4	<b>JUST SYLVIA</b> SYLVIA (RCA AHL 1-4312)	3	38	41	<b>SOUNDS LIKE LOVE</b> JOHNNY LEE (Full Moon/Asylum 60147-1)	39	10
5	<b>GREATEST HITS</b> DOLLY PARTON (RCA AHL1-4422)	6	12	42	<b>UNLIMITED</b> REBA McENTIRE (Mercury/PolyGram SRM1-4047)	42	24
6	<b>A TASTE OF YESTERDAY'S WINE</b> MERLE HAGGARD & GEORGE JONES (Epic FE 38203)	5	17	43	<b>A COUNTRY CHRISTMAS</b> VARIOUS ARTISTS (RCA CPL1-4396)	—	1
7	<b>ALWAYS ON MY MIND</b> WILLIE NELSON (Columbia FC 37951)	7	41	44	<b>BIGGEST HITS</b> MARTY ROBBINS (Columbia FC 38309)	—	1
8	<b>HANK WILLIAMS, JR.'S GREATEST HITS</b> (Elektra/Curb 60193-1)	9	12	45	<b>THE PRESSURE IS ON</b> HANK WILLIAMS, JR. (Elektra/Curb E1 60019)	47	68
9	<b>SOMEWHERE BETWEEN RIGHT AND WRONG</b> EARL THOMAS CONLEY (RCA AHL1-4348)	10	15	46	<b>THE LEGEND GOES ON</b> THE STATLER BROTHERS (Mercury/PolyGram SRM-1-4048)	46	56
10	<b>THE BELLAMY BROTHERS GREATEST HITS</b> (Warner/Curb 9 23697-1)	11	18	47	<b>A GATLIN FAMILY CHRISTMAS</b> LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 38183)	—	1
11	<b>GOING WHERE THE LONELY GO</b> MERLE HAGGARD (Epic FE 38092)	12	6	48	<b>CONWAY'S #1 CLASSICS</b> CONWAY TWITTY (Elektra ET-60115)	40	15
12	<b>RADIO ROMANCE</b> EDDIE RABBITT (Elektra 60160-1)	8	10	49	<b>A LITTLE MORE RAZZ</b> RAZZY BAILEY (RCA AHL 1-4423)	54	2
13	<b>DREAM MAKER</b> CONWAY TWITTY (Elektra 60182-1)	13	12	50	<b>GOING HOME FOR CHRISTMAS</b> MERLE HAGGARD (Epic FE 38307)	53	2
14	<b>CHRISTMAS</b> THE OAK RIDGE BOYS (MCA-5365)	16	6	51	<b>HIGH NOTES</b> HANK WILLIAMS, JR. (Elektra/Curb E1-60100)	55	36
15	<b>IT AIN'T EASY</b> JANIE FRICKE (Columbia FC 38214)	14	11	52	<b>COME BACK TO ME</b> MARTY ROBBINS (Columbia FC 37995)	52	22
16	<b>WAITIN' FOR THE SUN TO SHINE</b> RICKY SKAGGS (Epic FE 37193)	15	54	53	<b>STRAIT FROM THE HEART</b> GEORGE STRAIT (MCA 5320)	57	26
17	<b>THE BIRD</b> JERRY REED (RCA AHL 1-4529)	21	5	54	<b>JUST HOOKED ON COUNTRY</b> ATLANTA POPS ORCHESTRA — ALBERT COLEMAN, conducting (Epic FE 38154)	58	19
18	<b>PUT YOUR DREAMS AWAY</b> MICKEY GILLEY (Epic FE 38082)	17	19	55	<b>CHRISTMAS</b> KENNY ROGERS (Liberty LOO-5115)	—	1
19	<b>THE WINNING HAND</b> KRIS KRISTOFFERSON, WILLIE NELSON, DOLLY PARTON AND BRENDA LEE (Monument JWG38389)	20	5	56	<b>LISTEN TO THE RADIO</b> DON WILLIAMS (MCA-5306)	56	37
20	<b>ANNIVERSARY — TEN YEARS OF HITS</b> GEORGE JONES (Epic KE2 38328)	26	7	57	<b>THE ELVIS MEDLEY</b> ELVIS PRESLEY (RCA AHL1-4530)	—	1
21	<b>TRUE LOVE</b> CRYSTAL GAYLE (Elektra 60200-1)	29	4	58	<b>BIGGEST HITS</b> MICKEY GILLEY (Epic FE 38320)	—	1
22	<b>SURE FEELS LIKE LOVE</b> LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 38135)	23	10	59	<b>STRONG WEAKNESS</b> THE BELLAMY BROTHERS (Elektra 60210)	—	1
23	<b>THE FAMILY'S FINE, BUT THIS ONE'S ALL MINE!</b> DAVID FRIZZELL (Warner/Viva 23688-1)	18	25	60	<b>BUSTED</b> JOHN CONLEE (MCA 5310)	62	37
24	<b>FEELS SO RIGHT</b> ALABAMA (RCA AHL 1-3930)	24	92	61	<b>TOO GOOD TO HURRY</b> CHARLY McCLAIN (Epic FE 38064)	68	10
25	<b>PERFECT STRANGER</b> T.G. SHEPPARD (Warner/Curb 23726-1)	19	10	62	<b>INSIDE</b> RONNIE MILSAP (RCA AHL 1-4311)	41	27
26	<b>QUIET LIES</b> JUICE NEWTON (Capitol ST-12210)	22	31	63	<b>THIS DREAM'S ON ME</b> GENE WATSON (MCA-5302)	63	20
27	<b>INSIDE AND OUT</b> LEE GREENWOOD (MCA-5305)	25	35	64	<b>TOM JONES COUNTRY</b> (Mercury/PolyGram ARM-1-4062)	45	10
28	<b>WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)</b> WILLIE NELSON (Columbia KC2 37542)	32	56	65	<b>HE SET MY LIFE TO MUSIC</b> BARBARA MANDRELL (MCA/Songbird MCA-5330)	49	10
29	<b>BIG CITY</b> MERLE HAGGARD (Epic FE 37593)	27	60	66	<b>THE MAN WITH THE GOLDEN THUMB</b> JERRY REED (RCA AHL1-4315)	59	30
30	<b>SOMEWHERE IN THE STARS</b> ROSANNE CASH (Columbia TC37570)	30	27	67	<b>THE HOTTEST NIGHT OF THE YEAR</b> ANNE MURRAY (Capitol ST-1225)	48	17
31	<b>GET CLOSER</b> LINDA RONSTADT (Asylum 9 60185)	28	6	68	<b>BOBBIE SUE</b> OAK RIDGE BOYS (MCA 5294)	50	45
32	<b>STEVE WARINER</b> RCA (AHL 1-4154)	33	8	69	<b>KENNY ROGERS GREATEST HITS</b> KENNY ROGERS (Liberty LOO 1072)	69	93
33	<b>MICHAEL MARTIN MURPHEY</b> (Liberty LT-51120)	31	16	70	<b>BEST OF BOXCAR, VOL. ONE</b> BOXCAR WILLIE (Main Street ST 73002)	70	6
34	<b>16TH AVENUE</b> LACY J. DALTON (Columbia FC37975)	34	22	71	<b>THE BEST OF JERRY LEE LEWIS</b> (Elektra 60191-1)	51	6
35	<b>GREATEST HITS</b> JANIE FRICKE (Columbia FC 38310)	36	6	72	<b>I WRITE IT DOWN</b> ED BRUCE (MCA-5323)	60	8
36	<b>LAST DATE</b> EMMYLOU HARRIS (Warner Bros. 9 23740-1)	43	7	73	<b>SHE'S NOT REALLY CHEATIN'</b> MOE BANDY (Columbia FC 38009)	61	28
37	<b>THE BEST LITTLE WHOREHOUSE IN TEXAS</b> ORIGINAL SOUNDTRACK (MCA 6112)	35	18	74	<b>YOU'RE MY SUPER WOMAN, YOU'RE MY INCREDIBLE MAN</b> LOUIS MANDRELL and R.C. BANNON (RCA AHL1-4377)	64	11
				75	<b>THE DAVID FRIZZELL AND SHELLY WEST ALBUM</b> (Warner Bros./Viva BSK 3643)	65	47

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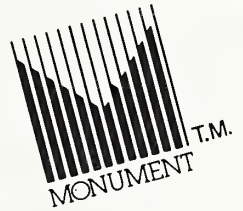
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# TOP 100 COUNTRY SINGLES

December 25, 1982

Weeks  
On  
12/18 Chart

1	<b>THE BIRD</b> JERRY REED (RCA PB-13355)	2	11
2	<b>A LOVE SONG</b> KENNY ROGERS (Liberty P-B-1485)	4	11
3	<b>MARINA DEL REY</b> GEORGE STRAIT (MCA-52120)	5	12
4	<b>GOING WHERE THE LONELY GO</b> MERLE HAGGARD (Epic 34-03315)	6	10
5	<b>WILD AND BLUE</b> JOHN ANDERSON (Warner Bros. 7-29917)	7	14
6	<b>I DON'T REMEMBER LOVING YOU</b> JOHN CONLEE (MCA-52116)	10	13
7	<b>CAN'T EVEN GET THE BLUES</b> REBA MCKENTIRE (Mercury/PolyGram 76180)	11	13
8	<b>I WONDER</b> ROSANNE CASH (Columbia 38-03283)	12	11
9	<b>LIKE NOTHING EVER HAPPENED</b> SYLVIA (RCA PB-13330)	13	9
10	<b>SOMEWHERE BETWEEN RIGHT AND WRONG</b> EARL THOMAS CONLEY (RCA PB-13320)	1	13
11	<b>(SITTIN' ON) THE DOCK OF THE BAY</b> WAYLON & WILLIE (RCA PB-13319)	15	10
12	<b>LOST MY BABY BLUES</b> DAVID FRIZZELL (Warner/Viva 7-29901)	17	12
13	<b>CHEROKEE FIDDLE</b> JOHNNY LEE AND FRIENDS (Full Moon/Asylum 7-69945)	18	13
14	<b>(LOST HIS LOVE) ON OUR LAST DATE</b> EMMYLOU HARRIS (Warner Bros. 7-29898)	19	11
15	<b>REDNECK GIRL</b> THE BELLAMY BROTHERS (Warner/Curb 7-29923)	3	14
16	<b>TALK TO ME</b> MICKY GILLEY (Epic 34-03326)	20	7
17	<b>INSIDE</b> RONNIE MILSAP (RCA PB-13362)	23	6
18	<b>WITH YOU</b> CHARLY McCLAIN (Epic 34-03309)	21	10
19	<b>WHAT SHE DON'T KNOW WON'T HURT HER</b> GENE WATSON (MCA-52131)	22	8
20	<b>HARD CANDY CHRISTMAS</b> DOLLY PARTON (RCA PB-13361)	27	8
21	<b>ONLY IF THERE IS ANOTHER YOU</b> MOE BANDY (Columbia 38-03309)	24	10
22	<b>TODAY MY WORLD SLIPPED AWAY</b> VERN GOSDIN (AMI 1310)	26	10
23	<b>THANK GOD FOR KIDS</b> OAK RIDGE BOYS (MCA-52145)	30	6
24	<b>A CHILD OF THE FIFTIES</b> STATLER BROTHERS (Mercury/PolyGram 76184)	25	10
25	<b>YOU AND I</b> EDDIE RABBITT w/CRYSTAL GAYLE (Elektra 7-69936)	14	12
26	<b>16TH AVENUE</b> LACY J. DALTON (Columbia 18-03184)	8	16
27	<b>BACKSLIDIN'</b> JOE STAMPLEY (Epic 34-03290)	28	11
28	<b>HOLD ON</b> GAIL DAVIES (Warner Bros. 7-29892)	29	9
29	<b>THE ELVIS MEDLEY</b> ELVIS PRESLEY (RCA PB 13351)	31	8
30	<b>STILL TAKING CHANCES</b> MICHAEL MURPHEY (Liberty P-B-1486)	34	7
31	<b>'TIL I GAIN CONTROL AGAIN</b> CRYSTAL GAYLE (Elektra 7-69893)	38	6
32	<b>ROMANCE</b> LOUISE MANDRELL (RCA PB-13373)	36	8
33	<b>GREEN EYES</b> TOM CARLILE (Door Knob DK 82-187)	33	10
34	<b>I WISH I WAS IN NASHVILLE</b> MEL McDANIEL (Capitol P-B-5169)	35	8

Weeks  
On  
12/18 Chart

35	<b>FAKING LOVE</b> T.G. SHEPPARD and KAREN BROOKS (Warner/Curb 7-29854)	39	6
36	<b>THE AMERICAN DREAM</b> HANK WILLIAMS, JR. (Elektra 7-69960)	9	12
37	<b>SOMEBODY'S ALWAYS SAYING GOODBYE</b> ANNE MURRAY (Capitol P-B-5183)	42	6
38	<b>SURE FEELS LIKE LOVE</b> LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia 18-03159)	16	16
39	<b>VELVET CHAINS</b> GARY MORRIS (Warner Bros. 7-29853)	44	5
40	<b>SHADOWS OF MY MIND</b> LEON EVERETTE (RCA PB-13391)	45	5
41	<b>OLD HOME TOWN</b> GLEN CAMPBELL (Atlantic America 7-99967)	41	9
42	<b>DON'T PLAN ON SLEEPING TONIGHT</b> STEVE WARINER (RCA PB-13395)	47	5
43	<b>C.C. WATERBACK</b> GEORGE JONES/MERLE HAGGARD (Epic 34-03405)	49	4
44	<b>WHY BABY WHY</b> CHARLEY PRIDE (RCA PB-13397)	51	4
45	<b>SAN ANTONIO NIGHTS</b> EDDY RAVEN (Elektra 7-69929)	46	8
46	<b>BABY I'M GONE</b> TERRI GIBBS (MCA-52134)	48	7
47	<b>IF HOLLYWOOD DON'T NEED YOU</b> DON WILLIAMS (MCA-52152)	53	3
48	<b>WHEN YOU'RE NOT A LADY</b> JIM GLASER (Noble Vision NV-101)	50	6
49	<b>CHRISTMAS IN DIXIE</b> ALABAMA (RCA PB-13358)	59	3
50	<b>IT AIN'T EASY BEING EASY</b> JANIE FRICKE (Columbia 18-03214)	32	15
51	<b>LAST THING I NEEDED FIRST THING THIS MORNING</b> WILLIE NELSON (Columbia 38-03385)	57	4
52	<b>TURN THE PENCIL OVER</b> PORTER WAGONER (Warner/Viva 7-29875)	52	8
53	<b>MAKING A LIVING'S BEEN KILLING ME</b> McGUFFEY LANE (Atlantic 7-99959)	54	7
54	<b>AIN'T NO TRICK</b> LEE GREENWOOD (MCA-52150)	60	3
55	<b>IF HEAVEN AIN'T A LOT LIKE DIXIE</b> HANK WILLIAMS, JR. (Elektra 7-69960)	55	8
56	<b>BLUE &amp; BROKEN HEARTED ME</b> BURRITO BROTHERS (Curb ZS4-03314)	56	7
57	<b>WHAT MAMA DON'T KNOW</b> JIM STAFFORD (Town House P-B-1062)	58	6
58	<b>EVERYTHING'S BEAUTIFUL</b> DOLLY PARTON/WILLIE NELSON (Monument WS4 03408)	64	3
59	<b>PLEASE SURRENDER</b> DAVID FRIZZELL & SHELLY WEST (Warner/Viva 7-29850)	61	5
60	<b>POOR BOY</b> RAZZY BAILEY (RCA PB-13383)	63	4
61	<b>FEELS RIGHT</b> TANYA TUCKER (Arista AS 0677)	65	6
62	<b>A GOOD NIGHT'S LOVE</b> TAMMY WYNETTE (Epic 34-03384)	67	3
63	<b>HEART OF THE NIGHT</b> JUICE NEWTON (Capitol B-5192)	68	3
64	<b>THE ROSE</b> CONWAY TWITTY (Elektra 7-69854)	—	1
65	<b>SOMEWHERE IN TEXAS</b> RAY PRICE (Dimension DS 1038)	69	4
66	<b>THE NEW WILL NEVER WEAR OFF YOU</b> BILLY "CRASH" CRADDOCK (Capitol B-5170)	66	7
67	<b>THERE'S NO SUBSTITUTE FOR YOU</b> YOUNGER BROTHERS (MCA-52148)	70	4

Weeks  
On  
12/18 Chart

68	<b>I CAN'T GET OVER YOU</b> BANDANA (Warner Bros. 7-29831)	74	3
69	<b>I WOULDN'T CHANGE YOU IF I COULD</b> RICKY SKAGGS (Epic 34-03482)	—	1
70	<b>HONKYTONK MAN</b> MARTY ROBBINS (Warner/Viva 7-29847)	—	1
71	<b>KEEP ON ROLLIN' DOWN THE LINE</b> BOXCAR WILLIE (Main Street B 953)	71	7
72	<b>HANGIN' AROUND</b> THE WHITES (Elektra 7-69855)	—	1
73	<b>ONE TEAR</b> NOEL (Deep South A.G. 706)	73	6
74	<b>IF IT TAKES ALL NIGHT LONG</b> DOTTIE WEST (Liberty P-B-1490)	84	2
75	<b>I'D RATHER BE DOING NOTHING WITH YOU</b> KAREN TAYLOR-GOOD (Mesa NSD/M 1113)	79	3
76	<b>SUNNYSIDE OF THE MOUNTAIN</b> DAVID HOUSTON (Black Rose 8274)	81	4
77	<b>LYING HERE LYING</b> MAC DAVIS (Casablanca/PolyGram NB 2363)	88	2
78	<b>IN HONKY TONK HEAVEN</b> "COUNTRY" TONY MARTIN (American Spotlight ASR 101)	78	6
79	<b>EASIER</b> SANDY CROFT (Angelsong ASR 1821)	82	2
80	<b>LONELY HEARTS</b> SNEED BROS. (RCLB 2370)	80	4
81	<b>THE FOOL IN ME</b> SONNY JAMES AND SILVER (Dimension DS 1040)	—	1
82	<b>BORN TO LOVE ME</b> RAY CHARLES (Columbia 38-03429)	—	1
83	<b>MY FINGERS DO THE TALKIN'</b> JERRY LEE LEWIS (MCA-52151)	85	2
84	<b>WHEN IT COMES TO LOVE</b> THOM BRESH & LANE BRODY (Liberty P-B-1487)	94	2
85	<b>WILD WESTERN WINDBLOWN BAND</b> THE KIP ATTAWAY BAND (CIS-1051-AS)	—	1
86	<b>JUST ONCE</b> JOHN WESLEY RYLES (Primer PR 1016)	86	3
87	<b>WHO'S BEEN SLEEPING IN MY BED</b> DIANA (Adamas AD 103)	87	4
88	<b>NEVER ENDING SONG OF LOVE</b> THE OSMOND BROTHERS (Elektra 7-69883)	—	1
89	<b>LET'S FALL IN LOVE UNTIL ELEVEN</b> BARRY DALE (Stargem SG 2160)	90	2
90	<b>DALLAS</b> BAMA BAND (Oasis BB-1)	93	2
91	<b>ANOTHER PLACE, ANOTHER TIME</b> NORMA WADE (LS 193)	92	2
92	<b>LOVE LOCK</b> DURHAM BROTHERS (King J KJ 1015)	—	1
93	<b>HOMEMADE LOVE</b> RONNIE RENO (EMH-1110)	95	2
94	<b>ONE FINE MORNING</b> THE CORBIN/HANNER BAND (Lifesong LS-45120)	—	1
95	<b>LET IT DIE HERE IN MY ARMS</b> DAVID HEAVENER (Brent DH 1004)	96	2
96	<b>LAI D OFF</b> BILL ANDERSON (Southern Tracks ST 1011)	—	1
97	<b>I REMEMBER NEW YEAR'S EVE</b> CHUCK REDDEN (Deep South A.G. 716)	—	1
98	<b>MAKE A MOTION</b> MIKE ESTES (SIRIUS 8210)	—	1
99	<b>EVER, NEVER LOVIN' YOU</b> ED BRUCE (MCA 52109)	37	18
100	<b>STEP BACK</b> RONNIE McDOWELL (Epic 14-03203)	40	16

## ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Child Of (American Cowboy — BMI)	24	Homemade Love (Shady Dell — BMI)	93	Lying Here Lying (Rick Hall — ASCAP/Fame — BMI) 77	Thank God For Kids (Milene — ASCAP)	23
A Good Night's Love (House of Gold — BMI)	62	Honkytonk Man (Peso/Wallet — BMI)	70	Make A Motion (Don Wayne — BMI/Broken Lance — ASCAP)	The American Dream (Bocephus — BMI)	36
A Love Song (Music Corp. of America/Sycamore Valley — BMI)	2	I Can't Get (New Albany — BMI/Hoosier — ASCAP)	68	Making A Living's (Cedarwood/JenSing — BMI)	The Bird (Pulman/House of Gold/Willie Nelson — BMI)	1
Ain't No Trick (House of Gold — BMI)	54	I Don't Remember (Tree — BMI)	6	Marina Del Rey (Hall-Clement c/o Welk/Golden Opportunity — BMI/SESAC)	The Elvis Medley (Various Publishers — ASCAP/BMI)	29
Another Place, Another Time (Tree — BMI)	91	I Remember (Tearflake/Allen Cash/Abby-Amy — BMI)	97	My Fingers Do The Talkin' (First Lady Songs — BMI) 83	The Fool (Leeds-MCA/Patchwork/Chappell/Sailmaker — ASCAP)	81
Baby I'm Gone (Chamblin — ASCAP)	46	I Wish I Was (Vogue c/o Welk — BMI)	34	Never Ending Song (Unart — BMI)	The New Will (Cross Keys — ASCAP)	66
Backslidin' (Jensing/Black Sheep/Old Friends — BMI)	27	I Wouldn't Change (Peer Int'l — BMI)	69	Old Home Town (WB/Upward Spiral — ASCAP)	The Rose (Warner-Tamerlane — BMI)	64
Blue And Broken (Sabal — ASCAP)	56	I'd Rather Be (BIL-KAR — SESAC)	75	One Fine Morning (Sabal — ASCAP)	There's No Substitute (Collins court/Famous — ASCAP)	87
Born To Love Me (Music City — ASCAP)	82	If Hollywood Don't (Hall-Clement c/o Welk — BMI)	55	One Tear (Sirdale/Foxtail — ASCAP)	'Til I Gain Control (Jolly Cheeks — BMI)	31
C.C. Waterback (Shade Tree — BMI)	43	If It Takes All Night (Arista/Dann Rogers — ASCAP/BMI)	74	Only If There (Baray — BMI)	Today My World (Vogue c/o Welk/Gary S. Paxton — BMI)	22
Can't Even Get (Coal Miners/Elektra/Asylum — BMI)	7	Laid Off (Atallion/Lowery — BMI)	96	Please Surrender (Peso/Wallet — BMI)	Turn The Pencil Over (Peso/Wallet — BMI)	52
Cherokee Fiddle (Mystery — BMI)	13	Last Thing I Needed (Nunn — BMI)	51	Poor Boy (Irving/Down 'N Dixie/Simonton/Fifty Grand — BMI)	Velvet Chains (Cross Keys — ASCAP)	39
Christmas In Dixie (Maypop A Div. of Wildcountry — BMI)	49	Let It Die Here In My Arms (I.S.P.D. — ASCAP)	95	Redneck Girl (Famous/Bellamy Brothers — ASCAP)	What Mama Don't Know (Cross Keys — ASCAP/Tree — BMI)	57
Dallas (Unart/Mighty Mississippi/Spoonfed — BMI)	90	Let's Fall In Love Until Eleven (Tree — BMI)	89	Romance (Meadowgreen — ASCAP/Tree — BMI)	What She Don't (Booth & Watson/Crosstimbers/Blue Creek — BMI)	19
Don't Plan On (Arista/Gloria's Songs — ASCAP)	42	Like Nothing Ever (Tome Collins — BMI)	9	San Antonio Nights (Milene — ASCAP)	When It Comes To Love (Debdave/Briarpatch — BMI)	84
Easier (Sawgrass/Duck Songs — BMI)	79	Lonely Hearts (Protunes — BMI)	80	Sittin' On (East/Memphis/Irving — BMI)	When You're Not (Colgems — EMI/Tiny Tiger — ASCAP)	48
Ever, Never Lovin' (Calico/Tree/Sugarplum — SESAC/BMI)	99	Lost His Love (Acuff-Rose — BMI)	14	Still Taking Chances (Timberwolf — BMI)	Wild And Blue (Sweet Baby — BMI)	85
Everything's Beautiful (Combine — BMI)	58	Lost My Baby Blues (Ben Peters — BMI)	12	Still Taking Chances (Timberwolf — BMI)	Wild Western Windblown (Up The Creek — ASCAP)	5
Faking Love (Tree — BMI)	35	Love Lock (Shady Dell — BMI)	92	Sunnyside Of The Mountain (Streets of Gold — ASCAP)	With You (Onhison — BMI/Arian/Ron Mulr — ASCAP)	18
Feels Right (Debdave/Briar Patch — BMI)	61			Sure Feels Like (Larry Gatlin — BMI)	Who's Been Sleeping (House of Gold/Jensing — BMI)	87
Going Where (Shade Tree — BMI)	4			Talk To Me (Jay & Cee — BMI)	Why Baby Why (Fort Knox — BMI)	44
Green Eyes (Opa-Locka — ASCAP)	33				You And I (Four Way — ASCAP)	25
Hangin' Around (Refuge — ASCAP/Elektra/Asylum — BMI)	72					
Hard Candy Christmas (Daniel/Shukat/MCA — ASCAP)	20					
Heart Of The Night (Warner-Tamerlane/Flying Dutchman/Sweet Harmony — BMI/ASCAP)	63					
Hold On (Rick Clark/Tricia — ASCAP/Mark Marchetti/Little Chickadee — BMI)	28					

⊘ = Exceptionally heavy radio activity this week

⊙ = Exceptionally heavy sales activity this week



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*Louise Mandrell* CLOSE UP to include the  
hit singles "Romance" and "Some Of My Best Friends Are Old Songs".





THE COUNTRY MIKE

**STATIONS RESPOND TO ROBBINS' PASSING** — In the wake of country performer **Marty Robbins'** death, various country music stations across the nation responded with special tributes. **Mark Andrews**, music director at **KWJJ/Portland**, noted that his station had just spotlighted Robbins after the performer played a venue there last month, but, with his passing, requests for his songs have continued to increase. **Scott Jeffries** of **KXXY/Oklahoma City** stated that **KXXY** has played Robbins tunes once or twice an hour as a "quiet tribute" to the late performer. Country station **WPLO/Atlanta** is in the process of marketing a tribute entitled *Kin To The Wind*, a tribute focusing on Robbins' early days up into his latest releases, with added comments from close personal friends. **Stephanle Pflum**, music director at **WDAF/Kansas City**, said that **DAF** held



**MUTUALLY EXCLUSIVE** — **David Frizzell** & **Shelly West** will be featured in an exclusive interview during *Mutual's Country Countdown 1982 for New Year's*. Pictured at the interview are (l-r): **West**, **Frizzell** and **Bob Cole**, associate producer for the special.

special spotlights dealing with Robbins the weekend following his death. Music director for **WJKZ & WNKZ/Nashville**, **Janet Bozeman**, added that requests for Robbins songs have been answered with added air play of classic Robbins tunes.

**COUNTRY RADIO TV SPOTS REQUESTED** — The Organization of Country Radio Broadcasters (OCRB) is asking any country radio station that airs TV commercials dealing with their station to submit a copy of the spot to the OCRB for the purpose of developing a video presentation to be shown at the 14th annual Country Radio Seminar, which will be held in Nashville Feb. 17-19, 1983. All commercials should be submitted to the group on 3/4" videocassettes — with the station's call letters, city and state and the name of the TV campaign attached to the cassette. All tapes should be sent to **David Gerard**, general manager, **WKSW-FM**, On Playhouse Square, Cleveland, Ohio, 44115 no later than Jan. 7. Each of the submitted tapes will be returned during the seminar.

**RIVER CONCERT NEARS** — Country radio station **KKXY/San Antonio** and the Paseo del Rio River Assn. are gearing up for the 11th annual River Festival, which is set for Jan. 14-16, with over 75,000 area country fans expected to attend. Artists scheduled to appear include **Earl Thomas Conley**, **The Whites**, **Lloyd David Foster**, **Mundo Earwood**, **Gary Morris**, **Connie Hanson**, **John Wesley Ryles**, **Billy Parker** and **Frenchie Burke**. According to **KKXY** music director **Jerry King**, the festival is held each year to showcase live country music for the station's listeners and to attract tourists to the San Antonio area.

**WASHINGTON STATION ADDS TWO** — **WPKX-FM/Washington** has added two new sales associates, **Tom Robinson** and **Loretta Battle**, according to station general manager **Bob Woodward**. Robinson joins **WPKX** as an account executive after serving in a similar position at **WMZQ/Washington** for the past 2 1/2 years. Prior to serving at **WMZQ**, Robinson was sales manager at **WOHN/Herndon, Va.** Battle moves over to **WPKX**, after serving for the past year-and-a-half at **WMZQ** and will handle the job of sales assistant for the country music station. In a related development, **WPKX** has completed negotiations with **Gary Shore**, chief meteorologist for **WJLA-TV/Washington**, for the weatherman to broadcast his exclusive weather forecast on the country music station, along with **WPKX's** sister station **WRMR-AM**. Shore, who joined the Washington station last February, previously served as weatherman at **KARD-TV/Wichita** and **KJRH-TV/Tulsa**.

**PENNIES BENEFIT MAKES CENTS** — Country music station **WSIX-AM&FM/Nashville** received commitments from more than a dozen country music performers to perform a benefit showcase to help raise funds for the station's 21st annual Parade of Pennies, designed to raise funds to purchase gifts for underprivileged children in the Nashville area. Among those appearing were **Bandana**, **Eddy Raven**, **Jim Glaser**, **Tom Grant**, **Randy Wright**, **Dave Rowland** and **Sugar**, **Russell Smith**, **Don King**, **Margo Smith**, **Ronnie Rogers**, **Mike Campbell**, **Lori Morgan**, **Charlie MacAlexander** and several surprise guests. Along with the showcase, various items were auctioned off between sets, including autographed albums from **Alabama** and the **Oak Ridge Boys**, **Lee Greenwood's** own MCA jacket, an autographed T-shirt from **Charlie Daniels** and a stage outfit from **Lynn Anderson**, among other items. **WSIX** air personalities **Beau Kent** and **Gerry House** emceed the show, held at The Cannery nightclub in Nashville, Dec. 15.

country mike

MOST ADDED COUNTRY SINGLES

1. THE ROSE — CONWAY TWITTY — ELEKTRA — 37 ADDS
2. I WOULDN'T CHANGE YOU IF I COULD — RICKY SKAGGS — EPIC — 32 ADDS
3. HONKY TONK MAN — MARTY ROBBINS — WARNER/VIVA — 29 ADDS
4. HANGIN' AROUND — THE WHITES — ELEKTRA — 27 ADDS
5. EVERYTHING'S BEAUTIFUL — DOLLY PARTON & WILLIE NELSON — MONUMENT — 18 ADDS

MOST ACTIVE COUNTRY SINGLES

1. IF HOLLYWOOD DON'T NEED YOU — DON WILLIAMS — MCA — 53 REPORTS
2. CHRISTMAS IN DIXIE — ALABAMA — RCA — 50 REPORTS
3. THANK GOD FOR KIDS — OAK RIDGE BOYS — MCA — 49 REPORTS
4. WHY BABY WHY — CHARLEY PRIDE — RCA — 49 REPORTS
5. FAKING LOVE — T.G. SHEPPARD & KAREN BROOKS — WARNER/CURB — 41 REPORTS

SINGLES REVIEWS

OUT OF THE BOX

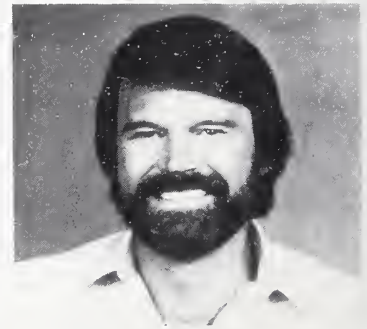


**TOM CARLILE** (Door Knob DK82-191) **Rainin' Down In Nashville** (3:29) (Opa-Lock Music Pub. — ASCAP) (T. Carlile) (Producer: G. Kennedy)

This lament of loneliness, dripping with sentiment, is about the wettest rain record since "A Rainy Night In Georgia," with shimmering strings and tinkling piano figures. Carlile holds some of his energy in reserve at the record's start, then builds to a thunderous conclusion. Carlile's career has been building as well, and this should be his biggest record yet.

**GLEN CAMPBELL** (Atlantic America 7-99930) **I Love How You Love Me** (2:30) (Screen Gems — EMI Music Inc. — BMI) (B. Mann, L. Kolber) (Producer: J. Fuller)

The second release from his "Old Home Town" debut for Atlantic's new country division, "I Love How You Love Me" finds Glen Campbell at his vocal peak, properly accentuating each crest and valley in the song's melodic contour. A million-seller for Bobby Vinton in 1968, the tune is enhanced by a contemporary production that adds to its inherent nostalgic appeal. Should garner some A/C airplay as well.



FEATURE PICKS

**MIKE CAMPBELL** (Columbia 38-03488) **Do You Wanna Make Love** (3:21) (MCA Music, A Division of MCA, Inc. — ASCAP) (P. McCann) (Producer: J. Crutchfield)

**BARBARA ANN** (Stargem SG 2150) **Tell Me A Warm Lie** (2:59) (Coal Miners Music, Inc. — BMI) (T. Beaty, B. Hyder) (Producer: W. Hodges)

**RICH LANDERS** (AMI 1311AA) **Take It All** (Escrow Music — BMI/Plum Creek Music — BMI) (R. Landers) (Producer: B. Fisher)

**TAMMY COMSTOCK** (U.S. WS4 03401) **Reason To Believe** (3:30) (Bruce Springsteen Music — ASCAP) (B. Springsteen) (Producer: E. Mazer)

**DAVE LEMMON** (SCP 9781) **Too Good To Be Through** (2:55) (Jensong/Blackwood — BMI) (Eaton, Waters) (Producer: R. Simpson)

**OSCAR BURR** (Lamon LR 10051-45) **The Phone Call** (3:08) (CDT Production — ASCAP) (O. Burr) (Producer: not listed)

NEW AND DEVELOPING



**TOM WOPAT** (Columbia 38-03486) **Full Moon, Empty Pockets** (2:56) (ATV Music Corp./Blue Lake Music — BMI) (R. Jones, M. Kosser) (Producer: M. Post)

The former "Duke" hooks up with producer Mike Post, the king of television theme songs (*Hill Street Blues*, *Rockford Files*, etc.), with an innovative country production, combining a slew of catchy ideas, including an a capella intro, delayed backbeats and a couple of guitar lines reminiscent of Hank, Jr.'s "A Country Boy Can Survive." Skeptics of actors-cum-singer should take heed of Wopat — his inspired, gritty performance is perfect for the country genre.

PROGRAMMERS PICKS

<b>Jim Stricklan</b>	<b>KBRQ/Denver</b>	<b>The Light Of My Life</b> — Tommy St. John — RCA
<b>Nick Upton</b>	<b>KSON/San Diego</b>	<b>Everything's Beautiful</b> — Dolly Parton & Willie Nelson — Monument
<b>Rick Turner</b>	<b>KFKF/Kansas City</b>	<b>Heart Of The Night</b> — Juice Newton — Capitol
<b>Tony Kidd</b>	<b>WZZK/Birmingham</b>	<b>Wherever You Are</b> — Thrasher Bros. — MCA
<b>Henry Jay</b>	<b>WGTO/Cypress Gardens</b>	<b>Hangin' Around</b> — The Whites — Elektra
<b>Dave Wolfe</b>	<b>WHOO/Orlando</b>	<b>I Wouldn't Change You If I Could</b> — Ricky Skaggs — Epic
<b>Brian Ringo</b>	<b>KNOE/Monroe</b>	<b>The Fool In Me</b> — Sonny James and Silver — Dimension
<b>Stephanle Pflum</b>	<b>WDAF/Kansas City</b>	<b>Why Baby Why</b> — Charley Pride — RCA



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*MARTY ROBBINS' CONTRIBUTIONS TO MUSIC  
AND TO THE WORLD WILL BE WITH US  
FOREVER.*

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**MARTY ROBBINS**

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*1925 • 1982*

CBS RECORDS

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♦



## Country Music Weathers Recession

(continued from page 46)

February start-up period, indicated that their shows' content will be based on in-house series and specials. Music City, meanwhile, became increasingly video-oriented, and the Nashville Music Assn. (NMA) put together the first video showcase for the city last April. Several country figures, including Jerry Foster, Razy Bailey and Bobby Bare, have been tabbed as hosts for country talk shows, which should begin airing in the coming year.

Video wasn't the only technology that country labels kept abreast of — home taping was an issue that officials with the major record companies felt would have increasing significance in years to come for country. Most agreed that currently the problem is not as significant as with pop and rock music, but as the older buyer becomes more familiarized with home audio equipment and the procedures required to operate it, the amount of home taping done by country buyers will increase.

### Tarnished Relationship

The labels' usually close relationship with radio was tarnished somewhat by increased competition, as "enterprising" promoters — mostly a handful of independents — attempted to use "negative promotion" in an effort to build their own singles. Although the practice was not particularly widespread, it proved quite damaging to some records, as promoters would call radio stations with unflattering advance numbers on records that they were not working themselves. Quite often the information was incorrect and put a dent in the efforts of the promotion teams that were legitimately working the disc.

Radio was also forced to face the competition on its own front. It was noted during the Country Radio Seminar last February that, in contrast to general assumptions

that are easily made regarding country radio, 80% of the country station's audience is shared with adult/contemporary outlets and only 10% is shared with country competitors. In fact, a study at WPKX-FM/Washington, D.C., showed that 20% of the music programming at A/C stations in that market consists of country records.

Two factions of programming techniques clearly emerged during the year: (1) the full-service approach, which relies heavily on personality, news and information; and (2) the music-oriented approach, best illustrated by the "3-In-A-Row" music format. A seminar on the disc jockey, held at the Federation of International Country Air Personalities (FICAP) mini-clinic in Wichita, called for the re-emergence of the air personality as opposed to the "time-and-temp" disc jockey, while a later FICAP seminar during Country Music Week emphasized the gap between both programming philosophies.

(continued on page 56)

## Marty Robbins

(continued from page 46)

heart condition always wanted to talk to Marty; they were all scared — as they should be. But, for some reason or another, Marty was never afraid of it."

Robbins refused to be limited by his health right up until his death, and "lived his life to the fullest," especially following the initial surgery in 1970. He was an entertainer who faced his challenge with courage and determination, and, while he was a master at achieving his objectives his own way, he gave freely of himself to aid others. Fortunately, through songs like "My Woman, My Woman, My Wife" and "Some Memories Just Won't Die," the legend of Marty Robbins will remain with us.

Thanks  
for another  
great year



Bob Saporiti

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**THE FASTEST GROWING FAN CLUB FOR A D.J. COMES OUT OF WHEELING, WEST VIRGINIA FOR SCOTT MILLER, WHO DOES THE ALL NIGHT SHOW ON WWVA. HIS PERSONAL APPROACH AND CHARISMA HAVE BEEN COMPARED TO THAT OF ELVIS PRESLEY BY HIS FANS.**

FOR DETAILS WRITE TO: IRENE SMITH, SECRETARY  
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## COUNTRY COLUMN

**HAPPY NEW YEAR** — While growth and change are certainly necessary qualities to keep in mind when approaching a new year, there are some traditions that must be kept alive. So, for the fourth consecutive year, we bring you the New Year's resolutions of the country music community. Noting the performance of most respondents in the past, it's a sure bet that most of these goals will never be reached . . . but then most probably shouldn't be attempted either. Anyway, here they are:

**Leon Everette, RCA recording artist** — I resolve to finish remodeling my 7,200 square foot home by 1985 with the help of Rex Goddin.

**Eddy Arnold, RCA recording artist** — I simply resolve to be nicer to people.

**Janet Bozeman, WJRB/Nashville** — I'm thinking.

**Reba McEntire, PolyGram recording artist** — I want a #1 record.

**The Kendalls, PolyGram recording artists** — We want a #1 record.

**Larry Jenkins, Capitol recording artist** — I resolve to forget the resolutions I made last year.

**Bob Fead, Monument Records** — For the coming year, I resolve to work toward an industry-wide goal of returning integrity to our business.

**Charlie Williams, WSIX/Nashville** — I'm going to continue my research in finding a cure for celibacy.

**Tony Tamburrano, MCA Records** — I resolve to not shout "Whiskey" anymore during the Country Radio Seminar, to return my telephone calls and to lose 20 pounds so I can be my good-looking self again.

**Don Reid, Statler Brothers** — I want to try to be more selfish.

**Jimmy Fortune** — I want to be successful and make everyone I can happy.

**Phil Baisley, Statler Brothers** — I want to go on a strict diet; I need to lose some weight.

**Harold Reid, Statler Brothers** — #1, I will not observe any Arab holidays. #2, I will not wash by neighbor's car.



**DOWNING, EMERY TEAM UP** — Team Records recording artist Big Al Downing (r) recently appeared on Nashville Alive! hosted by Ralph Emery via Ted Turner's WTBS cable station. Currently on tour with Doug Kershaw, Downing's self-titled debut album was recently released.

**Tommy St. John, RCA recording artist** — I resolve to conquer the whole world for country music.

**Joe Galante, RCA Records** — I resolve to survive '83.

**Mike Hyland, Monument Records** — I resolve to be even more helpful to newspaper reporters and trade magazines and to work hard to make Monument Records the top label in the world.

**Razy Bailey, RCA recording artist** — After being asleep on the bus, I'm not going into any more truck stops before combing my hair or putting on a cap. Also, I'm not going to any more parties with Earl Thomas Conley.

**Jeff Walker, independent publicist** — I resolve not to lose my Australian accent.

**Bob Stewart, Radlo Luxembourg** — I'm trying to get over two years' worth of jet lag. I've been getting sexy at breakfast time and hungry at night. My New Year's resolution is not to get hungry at night.

**Steven J. Grell, GrellWorks** — I'm determined to subscribe to **Cash Box** in 1983.

**Peter Mikelbank, Grellworks** — I'm determined to read the **Cash Box** that Steve Grell subscribes to.

**Bobby Bare, Columbia recording artist** — I'm going to cancel my subscription to *Record World* and stop watching their charts.

**The Piggys, Nashville club band** — We resolve to erect a new stop along the "Tour of the Stars' Home" route — Piggy City. We want to give some of ourselves back to our fans.

**Jennifer Bohler, Network Ink** — I resolve to get the Piggys on Geffen Records and forgive all the car dealers I've had to talk with over the last few weeks.

**Janet Bozeman** — I'm still thinking.

**Robln Kaye, Denim & Lace Prods.** — I resolve to convince the world that Bandana is a country band and not a handkerchief and to have people confuse me with Juanita Butler from behind since she has the most-talked about buns in town.

**Juanita Butler, Cash Box** — I resolve to wear more skirts than jeans so that Tom Roland will quit making his lewd comments.

**Bob Hunka, Monument Records** — I resolve to have a New Year's resolution for 1984.

**Gary Harrison, Dick James Music** — I plan to write a standard and retire to a cozy trailer park in Smyrna, Tenn.

**Rhubarb Jones, WLWI/Montgomery** — I resolve to be more sensitive to everybody and to pay more attention to my family and friends, to try to be more of a human being.

**Karen Taylor-Good, Mesa recording artist** — I resolve to have continued health, happiness and success in the music business.

**Fred Foster, Monument Records** — I resolve to try each day to become better at what I do and more sensitive to the needs of others.

**Kelth Hinton, Cash Box** — I resolve to write a better *Country Mike* column with fewer mistakes.

**Don King, Epic recording artist** — I resolve to renew my personal efforts to do all that I can to see that country music maintains the high profile in the marketplace.

**Martha Haggard, PolyGram Records** — My goal is to rollerskate in every state in the United States. I rolled in eight this year, and I hope to skate in at least eight more this coming year.

**Jerry Bailey, MCA Records** — I resolve to learn to rope wild turkeys like George Strait, to play two saxes like Lee Greenwood and to dance like Barbara Mandrell — and then, when I get all that done, I'm going to go on a diet and lose 10 pounds.

**Janet Bozeman** — Not tonight, Tom, I've got a headache.

Personally, I intend to (1) run in at least six races over six miles, (2) to make it to Los Angeles sometime before it falls into the ocean, (3) to be a better press agent on behalf of Juanita Butler and make her buns the most famous buns in the world and (4) to catch Janet Bozeman on a night that she doesn't have a headache. Happy holidays!

tom roland



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## Country Industry Stands Firm Amidst Recession

(continued from page 52)

Although the AM band has suffered a decline with most formats, it has remained strong in country, and the impetus for further development of the band was set in place with the actual installment of the first AM stereo transmitting units. Such stations as WIRE/Indianapolis, KHJ/Los Angeles and WSM/Nashville have all been involved in the testing or installation of the new systems, and consumer hardware that can decode the signal is expected by next summer.

### Satellites Bomb

The development of satellite-transmitted stations was supposed to have taken a toehold in radio during the year, but 24-hour satellite transmission seems to have given way to shorter satellite programming, such as the Music Country Network and *Talkin' Country*. Nationally syndicated features have adopted a position of greater strength, and one country syndicator, Dick Clark's United Stations, reached as many as 19.5 million people weekly in 1982.

Publishers were faced with declining royalties in the area of sheet music sales, and were urged during a Nashville Music Publishers Forum to look for new avenues in which to sell printed words and music. Like jukebox operators, print companies and publishers were subjected to the "Pickwick syndrome," referring to the Pickwick rack jobbing operation, which has cut its inventory of and floor space for sheet music in favor of video tapes and equipment. One alternative avenue suggested was direct mail.

### Live Country

On the concert front, promoters, following disastrous attempts in 1981, held very few outdoor country festivals. Several acts, most notably Alabama and the Oak Ridge Boys, were strong draws in the larger auditoriums, although country acts were still strongest suited, for the most part, to smaller halls and clubs. Fair talent buyers relied heavily on country to supply talent at the fairs this summer, as the genre is still the most favorable for a large draw complementary to the midway.

Internationally, country was strong enough that the CMA opened a European branch in London last March. Among other CMA activities, Ricky Skaggs, Alabama and Willie Nelson were the major winners at the organization's 16th annual awards ceremony in October, while the 11th Fan Fair celebration moved to a new location at the Tennessee State Fairgrounds, drawing some 16,000 participants from across the nation. John Marmaduke, of Amarillo's Western Merchandisers, and Joe Galante, RCA Records, were elected chairman of the board and president of the CMA for the 1982-83 year, respectively.

The Nashville Music Assn. (NMA) also sponsored its first Entertainment Expo, attracting more than 14,000 to a display of Nashville's talent and wares. NMA officials are hopeful that next year's event will be taken on a more international scope.

In a number of respects, the year was a landmark for country music. RCA celebrated its 60th year of involvement with country music, while the year also marked the 25th anniversary of the opening of the RCA Studio, now a tourist attraction. CBS Studios, where such classic country records as Lynn Anderson's "I Never Promised You A Rose Garden" and Marty Robbins' "El Paso," also closed during 1982.

Robbins was felled late in the year by his third heart attack. The country community also lost such respected members as Shorty Lavender, Grady Nutt, Bill Justis, Tommy Cogbill, Doyle Wilburn, Alex Neilson, Jimmy Riddle and **Cash Box** chart manager Tim Stichnoth.

## Recession Forces Consolidation In Gospel Industry

by Tom Roland

NASHVILLE — 1982 was a year of consolidation for the gospel music industry, a segment of the music world that has long attempted to meld with the mainstream and widen the audience for the music's message. Those attempts, however, were thwarted in part by a difficult economic situation, especially in black gospel, where the recession has greatly affected the consumer base.

In spite of the traditional perception of gospel music, it has become a contemporary vehicle for the proliferation of spiritual ideals; the stereotyped gospel quartet has been replaced with artists whose material competes on a musical level with artists in all segments of the industry — pop, country, AOR black/contemporary, etc. The gap between gospel and secular musics shrank again in 1982, the main difference being the lyrical content of the product, and even that has been toned down in many instances to gain a stronger foothold in the mass market.

The year also marked the completion of the first 12 months of a number of agreements that had combined the gospel expertise of the gospel industry with the distribution webs of major labels, namely, the pacts of Light Records and Elektra and the emergence of PolyGram's Lection label and CBS's Priority division.

Priority, in particular, used 1982 to establish itself as a credible entity within the gospel industry, attempting to dispel the negative attitudes within the gospel business toward the rest of the industry. As the year moves toward its conclusion, officials with the label are hopeful that with that challenge met successfully, they can move on in '83 to further establish Priority within the distribution chain of the secular industry and reach a new plateau in communicating the gospel message.

Another important facet of their strategy for the coming year also includes an extension into the foreign marketplace, as well as forays into southern gospel and Hispanic gospel music via their newly created River-song and Discos Priority labels.

Two of the major gospel labels — Benson and Word — attempted to further entrench themselves in the gospel community through a more concentrated effort in the black field. While some strides were made, the task was impeded by the economy, which took its toll in greater numbers in the urban localities than in suburban communities.

Black product that did sell, however, took on a more traditional sound than in the past few years. Some retailers noted that older catalog product had picked up, citing the economic condition as the impetus for a desire on the part of many record buyers to return to a more solid and stable period.

Al Green's "Precious Lord," for example, a collection of classic hymns by one of the industry's most-respected vocalists, jumped to #1 almost immediately and dominated the chart throughout the latter part of the year. Amy Grant, the Imperials and B.J. Thomas continued their reign among the top performers on the **Cash Box** Inspirational charts, although great strides were made by newer artists such as Joni Eareckson and Sandi Patty.

The single configuration, which was taboo until two years ago, was supported by a more concentrated effort in 1982, with companies such as Benson and Word placing more reliance on the 7" disc in their radio promotion functions. As resistance to the configuration wears down, the labels are hopeful that marketing pushes behind a single record can take on more of a national scope, spurring greater sales.

## TOP 15 ALBUMS

### Spiritual

	Weeks On Chart	12/18
<b>1 PRECIOUS LORD</b> AL GREEN (Hi/Myrrh MSB-6702) Title Cut	1	20
<b>2 BROTHER TO BROTHER</b> WILLIAMS BROTHERS (Myrrh MSB 6717) "Call Him Up"	2	22
<b>3 UNCLOUDY DAY</b> MYRNA SUMMERS (Savoy SL 14594) Unavailable At Press Time	4	13
<b>4 LORD, YOU KEEP ON PROVING YOURSELF TO ME</b> FLORIDA MASS CHOIR (Savoy SGL 7078) Title Cut	3	33
<b>5 A TOUCH OF CLASS</b> JACKSON SOUTHERNAIRES (MALACO 4375) "Don't Look Down On A Man"	5	34
<b>6 YOU BROUGHT THE SUNSHINE</b> CLARK SISTERS (Sound of Gospel SOG 132) Unavailable At Press Time	6	7
<b>7 WHEN ALL GOD'S CHILDREN GET TOGETHER</b> REV. KEITH PRINGLE (Savoy SL 14656) Title Cut	7	54
<b>8 IT'S GONNA RAIN</b> MILTON BRUNSON (Myrrh MSB 6695) Title Cut	8	33
<b>9 10TH ANNUAL PRAISE AND REDEDICATION CONCERT</b> SOUTHEAST INSPIRATIONAL CHOIR (Jewel 0172) Unavailable At Press Time	10	4
<b>10 THE RICHARD SMALLWOOD SINGERS</b> (Onyx/Benson R3803) "I Love The Lord"	9	14
<b>11 EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA VOL. II</b> (Myrrh MSB 6700) "I Know A Man"	11	13
<b>12 JAMES CLEVELAND AND THE CLEVELAND SINGERS</b> (Savoy SGL-7080) Unavailable At Press Time	12	2
<b>13 REQUEST LINE</b> MIGHTY CLOUDS OF JOY (Myrrh MSB 6712) "Mighty Clouds Of Joy"	13	9
<b>14 GLORY TO HIS NAME</b> ALBERTINA WALKER & THE CATHEDRAL OF LOVE MASS CHOIR (Savoy SL-14614) Title Cut	14	26
<b>15 HE IS REAL</b> THE SENSATIONAL NIGHTINGALES (Malaco MAL 4380) "Do You Know The Man"	15	6

### Inspirational

	Weeks On Chart	12/18
<b>1 AGE TO AGE</b> AMY GRANT (Myrrh MSB-6697) "Sing Your Praise To The Lord"	1	32
<b>2 AMAZING GRACE</b> B.J. THOMAS (Myrrh 6675) Title Cut	2	70
<b>3 MIRACLE</b> B.J. THOMAS (Myrrh 6705) Unavailable At Press Time	3	54
<b>4 THE VERY BEST OF THE IMPERIALS</b> (Dayspring SST 4025) "Same Old Fashioned Way"	4	50
<b>5 I SAW THE LORD</b> DALLAS HOLM (Greentree R3723) Title Cut	5	54
<b>6 STAND BY THE POWER</b> IMPERIALS (Dayspring DST-4100) Unavailable At Press Time	7	7
<b>7 UNFAILING LOVE</b> EVIE TORNUST (Word WSB 8867) "How I Love You Lord"	6	54
<b>8 LIFT UP THE LORD</b> SANDI PATTI (Impact 3799) "How Majestic Is Thy Name"	9	17
<b>9 JONI'S SONG</b> JONI EARECKSON (Word WSB 8856) Title Cut	8	54
<b>10 PLAY THRU ME</b> PHIL KEAGGY (Sparrow SPR 1062) "Morning Light"	10	10
<b>11 AMY GRANT IN CONCERT VOL. II</b> (Myrrh MSB 6677) "I'm Gonna Fly"	11	55
<b>12 PRIORITY</b> IMPERIALS (Dayspring DST 4017) "The Trumpet Of Jesus"	14	34
<b>13 HE SET MY LIFE TO MUSIC</b> BARBARA MANDRELL (MCA/Songbird MCA-5330) Unavailable At Press Time	15	5
<b>14 EXALTATION</b> RON HUFF VOCAL-INSTRUMENTAL CONGREGATION (Paragon/PR33101) Unavailable At Press Time	12	4
<b>15 MAKE ME READY</b> FARRELL & FARRELL (New Pax NP33104) Title Cut	13	27

Last notation indicates the cut receiving the most airplay. The **Cash Box** Gospel chart is compiled from a broad cross-section of sales reports from national distributors and one-stops.



**MANDRELL BRINGS NEW LIFE TO VEGAS** — Barbara Mandrell recently debuted at the MGM Hotel in Las Vegas with a multi-faceted show augmented by the appearance of Bobby Jones & New Life. Mandrell's first gospel album, "He Set My Life To Music," is currently #13 on the **Cash Box** gospel chart. Pictured backstage are (l-r): Jones; Mandrell; Frances Preston, vice president, BMI; Joe Moscheo, director, affiliate relations, BMI; and Bill Hearn, vice president, marketing, Sparrow Records.



## Indie Distributors Cite Vitality Of Labels As Highlight Of '82

(continued from page 38)

departure to branch distribution has been rumored as imminent) would significantly curtail business for some.

He pointed out that many of those labels were responsible for solid, street-generated hits and lent credibility to the indie scene. "It's important to be able to walk into a retailer or radio station and have Pat Benatar along with the newer artists," he said.

### Key To Survival

But Pasternack said that the key to indie survival has been the ability to successfully work catalog product during an absence of hit product. "When these smaller labels don't have their hit product out, we know how to react to that and build the catalog presence in the marketplace."

Salston at M.S. Distributing explained that the confidence exuded by indie distributors comes from a knowledge of the streets. "We've always been able to react faster," he said, adding "We still have stocking locations in major cities throughout the East and Midwest, which are staffed by people who have lived in the market where they work, so they know what's happening."

"We think with that kind of situation we have the best possible relationship with radio, retail and the people in the street," Salston continued. "It's all common sense. We're not too sophisticated, not too corporate, not too encumbered by systems and paperwork to know what's happening in our markets."

One area in which many major indepen-

## Top 10 Albums

- Don't Walk Away — Sweet Pea Atkinson — Ze/Island  
 Of Human Feelings — Ornette Coleman — Antilles  
 Midnight Love — Marvin Gaye — Columbia  
 The Message — Grandmaster Flash & The Furious Five — Sugarhill  
 Ji — Junior — Mercury/PolyGram  
 Wynton Marsalis — Columbia  
 One Night in Washington — Charlie Parker with the Orchestra — Elektra/Musician  
 Future Funk/Uncut! — Alfonia Timms & His Flying Tigers — ROIR  
 The Bennie Wallace Trio with Chick Corea — Bernie Wallace — Enja/PolyGram  
 One In A Million — Yellowman — Joe Gibbs

—Fred Goodman

dent distributors have been slow to become involved has been video and other accessories. According to Salston, his company would not be involved in video unless it was a one-stop operation of chain stores. "All we sell is records and tapes," said Salston.

Pasternack's Action Music Sales, on the other hand, recently began stocking and distributing Activision video game carts, which he said seemed to be growing as an important item in the sales mix offered by its accounts.

But one major consensus was concern over the loss of many small mom & pop

stores serviced by their one-stop accounts. "Mom & pop accounts have been disappearing during the last year at an alarming rate, especially in Detroit and now even in Cleveland," said Pasternack.

### Suggested Solution

"While some one-stops are getting stronger and acquiring more accounts, others are shrinking and cutting back their," the Action Music Sales manager reported.

A solution to preserving indie business, according to Pasternack, will be to "be like a retail operation; know what's happening in the marketplace and be in a position to react to it."

## Talbot Tapped For CMA Post In Europe

LOS ANGELES — Jana Talbot was recently promoted to manager of European operations for the Country Music Assn. (CMA), which opened offices in London in March 1982 to develop country music's following overseas.

In her post, Talbot will be responsible for establishing firm relations with European music industry leaders and will act as a liaison between the U.S. and European markets. The new CMA executive, the daughter of Nashville music industry stalwart Joe Talbot, worked in the Nashville offices of Broadcast Music, Inc. (BMI) before being recruited by the trade group.

## Yoplait, XTRA Join In Regional Promo Campaign

(continued from page 41)

"Mighty 690/Yoplait Ski Club" membership cards will be distributed throughout Southern California region via a network of more than 2,000 stores carrying Yoplait product.

Over the course of the campaign, which will run from Dec. 26-March 8, 1983, 26 ski weekends for four at South Lake Tahoe or Mammoth Lakes will be given away on the air to club members. The campaign will be highlighted by two grand prizes of ski trips to Italy to be awarded to club members on Feb. 12 and March 12.

The promotion is being coordinated by Don Janklow Prods. of Santa Monica, Calif.

# BIG - SEVEN - MUSIC

## CELEBRATES ANOTHER GREAT YEAR! THANKS TO:

DIANA ROSS

KOOL & THE GANG

JOAN JETT

CLIFF RICHARD

LINDA RONSTADT

SHAKIN' STEVENS

LAURA BRANIGAN

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## Home Vid Games Jockey For Position In Record Stores

(continued from page 38)

retailers were assured customers would be aware of the product through the manufacturers' own national advertising campaigns, which saturated the TV and radio airwaves, along with massive doses of print coverage.

Although many retailers took to stocking home video games eagerly, a number of perplexing issues faced them. One of the more puzzling dilemmas concerned the extensive number of titles available. A flood of new VCS-gearred, software-only companies — such as Imagic, CommaVid,

### Transitional Fee Set

(continued from page 10)

Earlier this year, the Buffalo Broadcasting Co., Inc., and four other plaintiffs on behalf of themselves and approximately 750 other local broadcasters, asked for the cessation of blanket licensing in order to permit competition for performing rights. In their suit, the broadcasters sought a system of "source licensing," whereby producers of syndicated television programming would pay for the performing rights "at the source" and transfer them to local stations. On Aug. 19, Judge Gagliardi decided in favor of the plaintiffs, and in a 55-page opinion proposed the development of alternative forms of licensing for local broadcasters.

The transitional fee was proposed to cover the transitional period between the decision and the development of alternative forms of licensing. However, both BMI and ASCAP have pledged to appeal Gagliardi's original opinion and seek restoration of the blanket license.

### RIAA Certifications

(continued from page 9)

albums, two platinum LPs and a pair of gold singles to date, with the Capitol/EMI America/Liberty Records Group taking in 11 gold LPs, eight platinum LPs and four gold singles. RCA tied Capitol/EMI/Liberty on gold albums with 11 counted at presstime, plus six platinum LPs and one gold single. MCA took in seven gold albums, three platinum LPs and two platinum singles.

TigerVision, UltraVision, U.S. Games, Apollo, 20th Century-Fox Games of the Century, Starpath and Telesys — entered the fray around mid-year, as did some of Intellivision-compatible software, and retailers wondered whether they should order all the games and be assured of a complete selection, or whether they should carry just the best-selling titles. The proliferation of titles, combined with tough competition from large discount department stores, led some record retailers to introduce the rental concept to home video game cartridges. Although an overwhelming majority of outlets opted for outright sales of games, some retailers, such as the Atlanta-based American Tapes and Video stores and Santa Monica, Calif.'s Off The Record, reported positive responses from their game rental programs.

Besides the games themselves, a large amount of options and accessories became available to retailers and con-

### Racks Improve Services

(continued from page 36)

music comprised a "substantial portion" of the 1982 sales picture.

Lara made his comments although his company's involvement in distribution of video and computer software is only three months old.

"If we instead see ourselves in the distribution business, the distribution of items that consumers consider disposable in time and income, then we have new horizons to approach," Lara added.

He noted that while Largo's mass merchandising, discount department store outlets might already be supplied with video game and computer software, there might eventually be another retail tier that requires distribution attention for such product. "When computer specialty stores begin to gain momentum down the line — with sale of items like Apple One business computers and other sophisticated computer hardware — there will be a market for distribution of the software, separate from our other accounts," Lara stressed.

As Lara put it, "It's important not to be confined in your options during the coming year."

sumers. Both Mattel and Odyssey came out with voice-synthesis modules for their respective consoles, and new, improved joysticks also emerged on the scene, with Discwasher's Pointmaster and Wico's Command Control selling well over the counter. Other items, such as storage boxes, dust covers and player tip guides also racked up high sales figures, with many retailers eyeing Christmas season as particularly beneficial to accessory sales.

The end of the year witnessed the bow of Atari's much-heralded E.T. cartridge, based on the summer motion picture blockbuster by Steven Spielberg. Other movie tie-ins during the year, including Parker Bros.'s *The Empire Strikes Back* and Atari's *Raiders of the Lost Ark* (both derived from George Lucas' Lucasfilm features), received mass player interest

and signalled a new alliance between pop filmmakers and home video gamemakers. The crossover of film to video games originally made waves during 1982 with the summer release of Walt Disney Prods.'s *Tron*, about a young programmer zapped inside a computer where he's forced to play a series of lethal games on a "video grid." Although the motion picture fell short of projected returns, it nevertheless won the attention of video players and earned a historic place as the first film to fully integrate live action with computer-generated graphics. Several scenes from the movie were transferred to a series of home video games by Mattel Electronics, as well as to a Bally Midway coin-op machine, and game companies looked forward to future, more fruitful collaborations between celluloid and silicon chip.

### COAST TO COAST

(continued from page 18)

but unfortunately didn't get back on before the bus pulled out again. Since none of them were carrying itineraries, they were forced to contact their label's office in Australia in order to find out where their bus was heading. Contacted in Detroit, the driver returned, along with the group vocalist **Angry Anderson**, who managed to sleep through the entire affair. . . . Year end: A lot of good albums were released this year, and unfortunately many of them went unnoticed for one reason or another. By way of trying to give a few of them one last shot, we asked a few folks dumb enough not to leave their phone machines off to pick one album released during '82 which they would like to see rescued from an unjust obscurity. Herewith, our first annual "dirty dozen" panel of experts and their choices — **Arthur Baker**, mix-master and producer of "Planet Rock": "Berlin Airlift," (Handshake Records); **Duncan Browne**, general manager, Rounder Distributors: "Seven Nights To Rock" by **Moon Mullican** (Western Records); **George Cartwright**, saxophonist and leader of **Curlew**: "Archery" by **John Zorn** (Parachute Records); **Susan Crane**: independent publicist: "Music From **Penquin Cafe**" (Editions EG); **Scott Forman**, co-owner of Detroit's independent Transcity label: "**Ronald Cole And the Trillionaires**" (No Other Records); **Tom Goodkind**, club promoter, record producer and member of Animal Luxury: "Who's Landing in My Hanger?" by **Human Switchboard** (Faulty Records); **Arthur Levy**, associate director, media services, Columbia Records: "History of Surf Music", volumes 1, 2, & 3, compiled by **Harold Bronson** (Rhino Records); **Anton Mikofsky**, on-air host, WBAI's *A Taste of the Blues*: "I'm Here" by **Clifton Chenler**, Alligator Records; **Ira Robbins**, publisher, *Trouser Press*, "Sleep Convention" by **Trees** (MCA Records); **Dave Schulps**, MJI Broadcasting's *Rock Quiz*: "All Of A Sudden" by **John Hyatt** (Geffen Records); **Tom Silverman**, owner, Tommy Boy Records: "Go Bang" by **Dinosaur** (Sleeping Bag Records); **Bob Singerman**, owner, Singermanagement: "Destiny Street" by **Richard Hell** (Red Star Records); **Roy Trakin**, WAMEX employee, journalist and man-about-town: "Sundown" by **Rank And File** (Slash Records); and **Hal Willner**, producer, Deep Creek Prods. and musical coordinator for *Saturday Night Live*: "Eraserhead: The Soundtrack" (IRS/A&M); and **Don Was**, co-leader **Was (Not Was)**: two tracks by **Zino and Impl** on "Dangerous Dance Music" (Jive Records). **fred goodman**



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# YEAR-END POLLS

## CASH BOX

**Y**ou might say that 1982 was the year of the cat in pop music, as one particular cat by the name of John Cougar ended up walking away with the **Cash Box** Year-End Awards for top male in both the Pop Singles and Pop Albums categories. The Riva/PolyGram recording artist (whose real name, which he prefers, is John Mellencamp) accomplished the feat on the strength of his "American Fool" LP, which lingered at the top position on the Top 200 Albums chart for 11 weeks, and two #1 singles, "Hurt So Good" and "Jack & Diane." (A third single, "Hand To Hold On To," is bulleting at #22 this week on the **Cash Box** Top 100 Singles chart.)

Cougar dominated the individual pop male artist awards but it was a tiger that dominated the singles chart. "Eye Of The Tiger," to be exact, by Scotti Bros./CBS recording group Survivor was the number one single for the year, beating out Steve Miller Band's "Abracadabra" and the J. Geils Band's "Centerfold." The song, which was featured in the film *Rocky III*, virtually exploded as the movie became one of the summer's biggest box office hits.

From cats we move to continents, as Asia — the supergroup featuring former members of Yes (guitarist Steve Howe and Buggie/Yes man Jeff Downes), King Crimson (bassist John Wetton) and Emerson, Lake & Palmer (drummer Carl Palmer) — had the #1 LP for the year (its self-titled debut) and garnered the top group honors in the Pop Albums category as a result.

Another new act that scored big was Sheffield, England synth poppers, Human League. The A&M recording group's single was the sixth largest of the year, helping the unit to earn the Pop Singles Award for top mixed group and the Pop Album Award for best new group. Interestingly, Australia's Men At Work narrowly beat out the League for new group honors in Pop Singles, while the League won out over the Columbia recording act as the top new group for Pop Albums. Likewise, Warner Bros. superstar group Fleetwood Mac was the main competition for the League in the mixed group category. The Mac won in Pop Albums, the League won in Pop Singles.

No recording act crossed over this year like RCA's Hall & Oates. Last year's "Private Eyes" LP gave us no less than three hit songs — the title track, "I Can't Go For That (No Can Do)" (a #2 Black Contemporary chart hit) and "Did It In A Minute," which carried over into this year as the #68 single. Now, at year's end, the first single from the twosome's "H2O" album, "Maneater," stands at #1. These achievements earned Hall & Oates the Pop Album Award, Pop Singles Award and Black Contemporary Single Award as top duo, as well as the Pop Album Award for top AOR duo.

Another duo crossed over successfully this year to win more than one Year-End Award. Dave Thomas and Rick Moranis, better known as the slow-witted, beer guzzling Canadian brothers Bob & Doug McKenzie, made the leap from television's *SCTV* onto vinyl. Their PolyGram debut LP gave them the Pop Album Award for top comedy/novelty record, while they won the Pop Singles Award in the same category and as top new duo for the single "Take Off," featuring Rush's Geddy Lee.

Multiple award winners among the males in pop music this year also included Paul McCartney, who rebounded strongly with his "Tug Of War" LP and the duet single with Stevie Wonder, "Ebony & Ivory." The two, in fact, won as top adult contemporary duo and new duo, and McCartney also won as top adult contemporary male in Pop Singles. Greek-born synthesizer player Vangelis picked up two awards for his *Chariots of Fire* LP. The PolyGram artist won a Pop Singles Award as top instrumentalist and a Pop Album Award in the soundtrack category. And the Royal Philharmonic Orchestra, with Louis Clark, won the Pop Album and Single Award for top medley.

The women had a number of multiple award winners in pop as well, with Olivia Newton-John, the Go-Go's and Joan Jett leading the way. MCA's Olivia Newton-John only released one new single, "Heart Attack," and a *Greatest Hits, Volume Two* package this year but nevertheless, she picked up both the Pop Singles Award and Pop Album Award as top female, making her Cougar's female counterpart. IRS/A&M's Go-Go's, who made such an impressive debut last year with "Beauty And The Beat," returned with (not from) "Vacation," and the title track became a top-charting single. The reward is top female group honors in both Pop Singles and Pop Albums. Boardwalk artist Joan Jett screamed "I Love Rock 'n' Roll" and record buyers loved Jett. She won the Pop Singles and Albums Awards as top new female, and the Pop Albums Award as top AOR female.

(Former Led Zeppelin screamer Robert Plant was her male counterpart, winning Pop Album Awards as top new male and AOR male.)

Not surprisingly, two generations of Motown superstars accounted for most of the top Black Contemporary Albums and Singles Awards. Stevie Wonder, who still records for Motown, and Diana Ross, who is now on RCA, won as top male and female artists. B/C Singles, respectively. Ross also won as top female, B/C Albums. Punk-funker Rick James won B/C Album kudos as top male.

Former LTD member Jeffrey Osborne rode "On The Wings Of Love" to take the top new male award in both B/C Singles and Albums, while Prelude's D Train won as top new group, B/C Singles, and PolyGram's Central Line was named top new group, B/C Albums. De-Lite's Kool & The Gang were tapped as top group, B/C Albums, and Total Experience's Gap Band was picked as top group, B/C Singles. Planet's Pointer Sisters won as top female group, B/C Albums, and Capitol's A Taste of Honey triumphed as top female group, B/C Singles.

Liberty's Xavier, a relatively new unit, was voted top mixed group, B/C Albums, while Solar's Shalamar, which already has had a number of hits to its credit, copped the top mixed group award, B/C Singles. Producer par excellence Quincy Jones won as top instrumentalist and Stix Hooper, Wilton Felder and Joe Sample — better known as the Crusaders — won as top instrumental group in the B/C Albums awards. Funnyman Bill Cosby, who enjoyed a number of top selling LPs in the '60s (i.e. "Why Is There Air?" etc.), returned with a Motown set and took the B/C Album Award for best comedy record. The Geffen soundtrack to the smash Broadway musical *Dreamgirls* easily took top soundtrack honors, thanks to the showstopping performance of Jennifer Holliday on "And I Am Telling You I'm Not Going," which made her the #3 new female singer, B/C Singles, behind Janet Jackson and #1 Sharon Brown, on Prelude.

Al Jarreau's "Breakin' Away" LP gave the singer his first gold record in '82 and **Cash Box** honored him with the top jazz vocalist award. Mister Magic on sax, Grover Washington, Jr., won the jazz soloist award while the Crusaders won their second Year-End award, this time for top jazz group. Trumpet prodigy Wynton Marsalis was the hands down choice for top new jazz artist and the top new group was actually a compendium of jazz players that has included Chick Corea, Joe Henderson, Stanley Clarke, Lenny White, Chaka Khan and, most recently, Nancy Wilson — Echoes of An Era. Claus Ogerman and Michael Brecker picked up the top jazz duo award.

The top adult contemporary male, Pop Singles, this year also turned out to be the top male vocalist, Country Albums — Willie Nelson, for "You Were Always On My Mind." However, only Epic's Ricky Skaggs and RCA's Alabama won both Country Singles and Country Albums awards. Skaggs was easily the top choice as new male artist but Alabama had to edge out both the Oak Ridge Boys and the Statler Brothers for top group. Rosanne Cash proved that "Seven Year Ache" was no fluke with her LP "Somewhere In The Stars" and a number of top charting singles, which earned her the top female award, Country Singles.

MCA's Kippi Brannon took the top new female award, Country Singles. Following a label change from Warner Bros. to Elektra, the Bellamy Brothers took top duo and Emmylou Harris and Don Williams were named top new duo, Country Singles. The troika of Roger Miller, Willie Nelson and Ray Price got best new group honors in Country Singles.

The unsinkable Barbara Mandrell left her TV series at the peak of its popularity, recorded a new LP for MCA, "Black and White," in addition to a gospel set and was again named **Cash Box**'s top female performer, Country Albums. Columbia's Zella Lehr was named top new female, Country Albums, while David Frizzell and Shelly West were dubbed top duo. Although they never recorded together while they were alive, the voices of Jim Reeves and Patsy Cline were put together this year and the effect was more than a little haunting. They won as best new duo, while Koala's Nashville Rhythm Section won as best new group.

In Gospel, the Rev. Al Green dominated the spiritual charts and was the hands down top male pick, while Myrrh labelmate Shirley Caesar took top female honors. New Birth's Clark Sisters were named top group. Former secular star B.J. Thomas won over Don Francisco as top Inspirational male performer, while Amy Grant was picked as top Inspirational female performer. The Imperials took group honors.

A new Year-End Awards section for **Cash Box** was the Video category. CBS/Fox's *Star Wars*, one of the biggest films in box office history, also turned out to be one of the largest video cassettes. Activision's Pitfall beat out Atari's Defender and Parker Bros.' Frogger to be named top video game.

The Special Achievement Awards bring us full circle, back to John "Cougar" Mellencamp, who was named Artist of the Year, while the president of the label for which he records, PolyGram's Guenter Hensler, was named executive of the year. Asia's Brian Lane was named manager of the year and Peter McLan, who produced Men At Work's debut, "Business As Usual," was named producer of the year. Screen Gems/EMI was publisher of the year, Durham, N.C.-based Record Bar was retailer of the year, Lieberman Enterprises was rack jobber of the year and Schwartz Bros. was indie distributor of the year. CBS/Fox was named video supplier of the year.





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1. Artist of the Year • John Cougar
2. Record Company of the Year • RCA
3. Executive of the Year • Guenter Hensler
4. Manager of the Year • Brian Lane
5. Producer of the Year • Peter McIan
6. Publisher of the Year • Screen Gems/EMI Music
7. Retailer of the Year • Record Bar
8. Rack Jobber of the Year • Lieberman Enterprises
9. Independent Distributor of the Year • Schwartz Brothers
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## MALE

1. John Cougar • Riva/PolyGram
2. Stevie Wonder • Tamla/Motown
3. Paul McCartney • Columbia
4. Rick Springfield • RCA
5. Ray Parker, Jr. • Arista
6. Michael McDonald • Warner Bros.
7. Willie Nelson • Columbia
8. Jackson Browne • Asylum
9. Bertie Higgins • Kat Family/CBS
10. George Benson • Warner Bros.

## FEMALE

1. Olivia Newton-John • MCA
2. Joan Jett • Boardwalk
3. Julie Newton • Capitol
4. Melissa Manchester • Arista
5. Charlene • Motown
6. Diana Ross • RCA
7. Stevie Nicks • Modern/Atco
8. Donna Summer • Geffen
9. Sheena Easton • EMI America
10. Karla Bonoff • Columbia

## DUO

1. Daryl Hall & John Oates • RCA
2. Paul McCartney/Stevie Wonder • Columbia
3. Joe Cocker/Jennifer Warnes • Island/Atco
4. Michael Jackson/Paul McCartney • Epic
5. Buckner & Garcia • Columbia
6. Soft Cell • Sire
7. Bob & Doug McKenzie • Mercury/PolyGram
8. Kenny Loggins/Steve Perry • Columbia
9. Charlene/Stevie Wonder • Motown
10. Eddie Rabbitt/Crystal Gayle • Elektra



# POP SINGLES AWARDS

## GROUP

1. The J. Gells Band • EMI America
2. The Steve Miller Band • Capitol
3. Go Go's • I.R.S./A&M
4. Survivor • Scotti Bros./CBS
5. Human League • A&M
6. Chicago • Full Moon/Warner Bros.
7. Fleetwood Mac • Warner Bros.
8. Toto • Columbia
9. Journey • Columbia
10. Cars • Elektra

## NEW MALE

1. Lionel Richie • Motown
2. Bertie Higgins • Kat Family/CBS
3. Don Henley • Asylum
4. Michael McDonald • Warner Bros.
5. Glenn Frey • Asylum
6. Donald Fagen • Warner Bros.
7. Paul Carrack • Epic
8. Jeffrey Osborne • A&M
9. Timothy B. Schmit • Full Moon/Asylum
10. Greg Guidry • Columbia

## NEW FEMALE

1. Joan Jett • Boardwalk
2. Charlene • Motown
3. Stevie Nicks • Modern/Atco
4. Laura Branigan • Atlantic
5. Toni Basil • Chrysalis

## NEW DUO

1. Paul McCartney/Stevie Wonder • Columbia
2. Joe Cocker/Jennifer Warnes • Island/Atco
3. Buckner & Garcia • Columbia
4. Michael Jackson/Paul McCartney • Epic
5. Bob & Doug McKenzie • Mercury/PolyGram

## NEW GROUP

1. Men At Work • Columbia
2. Human League • A&M
3. Tommy Tutone • Columbia
4. Asia • Geffen
5. Motels • Capitol
6. Soft Cell • Sire
7. Dazz Band • Motown
8. A Flock Of Seagulls • Jive/Arista
9. Steel Breeze • RCA
10. ABC • Mercury/PolyGram





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



1  
1  
1

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OF THE YEAR**  
POP LP

**NEW FEMALE VOCALIST  
OF THE YEAR**  
POP ALBUM

**NEW FEMALE VOCALIST  
OF THE YEAR**  
POP SINGLE

2  
2

**FEMALE VOCALIST  
OF THE YEAR**  
POP SINGLE

**FEMALE VOCALIST  
OF THE YEAR**  
POP ALBUM

3  
3

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Jett Lag Productions





# POP SINGLES AWARDS



## MIXED GROUP

1. Human League • A&M
2. Fleetwood Mac • Warner Bros.
3. Quarterflash • Geffen
4. Motels • Capitol
5. Missing Persons • Capitol

## FEMALE GROUP

1. Go-Go's • I.R.S./A&M
2. Pointer Sisters • Planet/RCA
3. A Taste Of Honey • Capitol

## MEDLEY

1. Royal Philharmonic Orchestra • RCA
2. Beatles Movie Medley • Capitol
3. Larry Elgart And His Manhattan Swing Orchestra • RCA
4. Stars On 45 • Radio/Atlantic
5. Meco • Arista

## ADULT CONTEMPORARY MALE

1. Paul McCartney • Columbia
2. Willie Nelson • Columbia
3. Michael McDonald • Warner Bros.
4. Dan Fogelberg • Full Moon/CBS
5. Bertie Higgins • Kat Family/CBS

## ADULT CONTEMPORARY FEMALE

1. Olivia Newton-John • MCA
2. Juice Newton • Capitol
3. Charlene • Motown
4. Melissa Manchester • Arista
5. Karla Bonoff • Columbia

## ADULT CONTEMPORARY GROUP

1. Chicago • Full Moon/Warner Bros.
2. Fleetwood Mac • Warner Bros.
3. Alan Parsons Project • Arista
4. Air Supply • Arista
5. America • Capitol

## ADULT CONTEMPORARY DUO

1. Paul McCartney/Stevie Wonder • Columbia
2. Joe Cocker/Jennifer Warnes • Island
3. Charlene/Stevie Wonder • Motown
4. Eddie Rabbitt/Crystal Gayle • Elektra
5. Simon & Garfunkel • Warner Bros.

## INSTRUMENTALIST

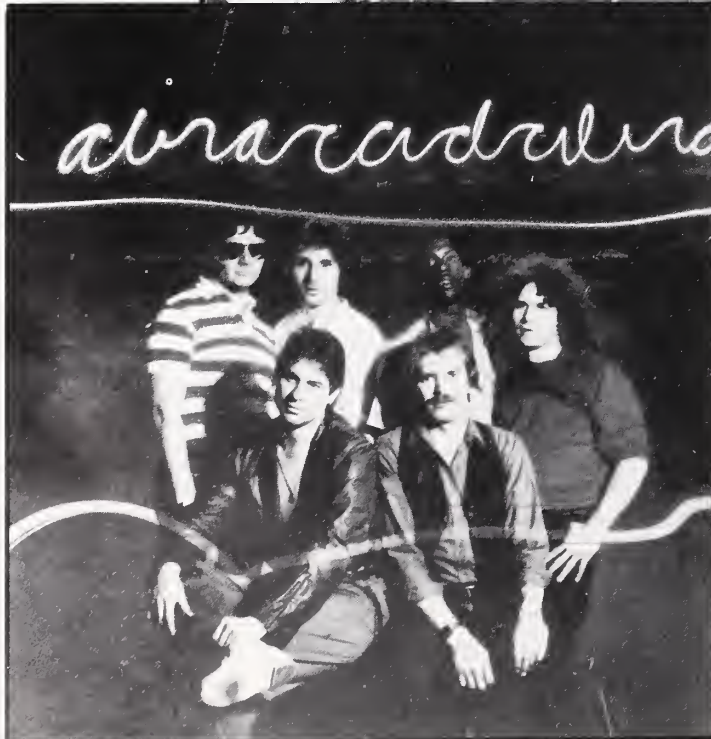
1. Vangells • Polydor/PolyGram
2. Herb Alpert • A&M
3. Walter Murphy • MCA

## COMEDY/NOVELTY

1. Bob & Doug McKenzie • Mercury/PolyGram

## JUKEBOX

1. The Steve Miller Band • Capitol
2. John Cougar • Riva/PolyGram
3. Joan Jett • Boardwalk
4. Survivor • Scotti Bros./CBS
5. Paul McCartney • Columbia
6. Daryl Hall & John Oates • RCA
7. The J. Geils Band • EMI America
8. The Go-Go's • I.R.S./A&M
9. Human League • A&M
10. Chicago • Full Moon/Warner Bros.







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**WHAT THIS  
BUSINESS  
NEEDS IS  
MORE  
MEN AT  
WORK**

*The artist development story of the year.*

From Columbia Records. 





## MALE

1. John Cougar • Riva/PolyGram
2. Willie Nelson • Columbia
3. Paul McCartney • Columbia
4. Rick Springfield • RCA
5. Robert Plant • Swan Song/Atco
6. Billy Squier • Capitol
7. Michael McDonald • Warner Bros.
8. Stevie Wonder • Tamla/Motown
9. Bruce Springsteen • Columbia
10. Aldo Nova • Portrait

## FEMALE

1. Olivia Newton-John • MCA
2. Joan Jett • Boardwalk
3. Stevie Nicks • Modern/Atco
4. Barbra Streisand • Columbia
5. Aretha Franklin • Arista
6. Diana Ross • RCA
7. Linda Ronstadt • Asylum
8. Juice Newton • Capitol
9. Patrice Rushen • Elektra
10. Deniece Williams • Columbia

## GROUP

1. Asla • Geffen
2. Go-Go's • I.R.S./A&M
3. The J. Gells Band • EMI America
4. Loverboy • Columbia
5. Journey • Columbia
6. Fleetwood Mac • Warner Bros.
7. The Rolling Stones • Rolling Stones/Atlantic
8. The Police • A&M
9. Foreigner • Atlantic
10. The Steve Miller Band • Capitol

# POP

## ALBUM AWARDS

## DUO

1. Daryl Hall & John Oates • RCA
2. Simon & Garfunkel • Warner Bros.
3. Bob & Doug McKenzie • Mercury/PolyGram
4. Buckner & Garcia • Columbia
5. Ashford & Simpson • Capitol
6. Earl Klugh/Bob James • Capitol
7. Merle Haggard/George Jones • Epic
8. Waylon Jennings/Willie Nelson • RCA
9. Soft Cell • Sire
10. Jack Bruce/Robin Trower • Chrysalis

## NEW DUO

1. Bob & Doug McKenzie • Mercury/PolyGram
2. Buckner & Garcia • Columbia

## NEW GROUP

1. The Human League • A&M
2. Men At Work • Columbia
3. Asla • Geffen
4. ABC • PolyGram
5. Stray Cats • EMI America
6. Missing Persons • Capitol
7. The Waitresses • Polydor/PolyGram
8. Steel Breeze • RCA
9. Haircut 100 • Arista
10. Quarterflash • Geffen

## MIXED GROUP

1. Fleetwood Mac • Warner Bros.
2. Human League • A&M
3. Quarterflash • Geffen
4. Motels • Capitol
5. Heart • Epic
6. Skyy • Salsoul
7. Atlantic Starr • A&M
8. Blondie • Chrysalis
9. Missing Persons • Capitol
10. The Waitresses • Polydor/PolyGram

## FEMALE GROUP

1. Go-Go's • I.R.S./A&M
2. The Pointer Sisters • Planet/RCA
3. A Taste Of Honey • Capitol
4. Sister Sledge • Cotillion
5. Vanity 6 • Warner Bros.

## NEW MALE

1. Robert Plant • Swan Song/Atco
2. Jeffrey Osborne • A&M
3. Aldo Nova • Portrait
4. Michael McDonald • Warner Bros.
5. Marshall Crenshaw • Warner Bros.

## NEW FEMALE

1. Joan Jett • Boardwalk
2. Stevie Nicks • Modern/Atco
3. Charlene • Motown
4. Laura Branigan • Atlantic
5. Laurie Anderson • Warner Bros.



1

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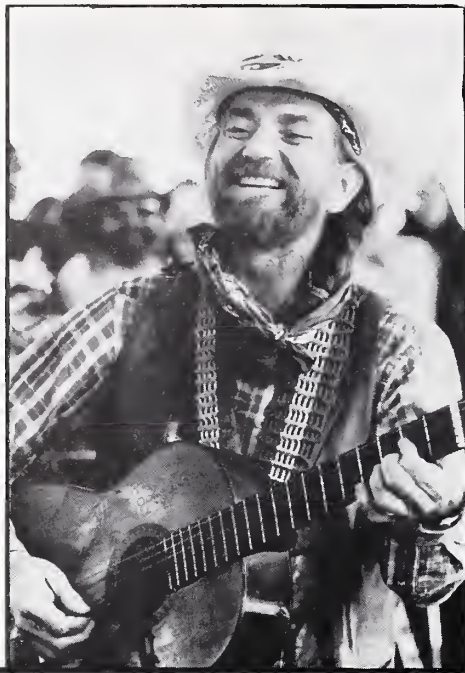
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8

2





## AOR MALE

1. Robert Plant • Swan Song/Atco
2. Paul McCartney • Columbia
3. Rick Springfield • RCA
4. Aldo Nova • Portrait
5. Billy Squier • Capitol

## AOR FEMALE

1. Joan Jett • Boardwalk
2. Stevie Nicks • Modern/Atco
3. Linda Ronstadt • Asylum
4. Pat Benatar • Chrysalis
5. Bonnie Raitt • Warner Bros.

## AOR DUO

1. Daryl Hall & John Oates • RCA
2. Bob & Doug McKenzie • Mercury/PolyGram
3. Andy Summers/Robert Fripp • A&M
4. Soft Cell • Sire
5. Jack Bruce/Robin Trower • Chrysalis

## AOR GROUP

1. Asia • Geffen
2. Journey • Columbia
3. Go-Go's • I.R.S./A&M
4. The J. Geils Band • EMI America
5. Loverboy • Columbia

## ADULT CONTEMPORARY MALE

1. Willie Nelson • Columbia
2. Dan Fogelberg • Full Moon/CBS
3. Michael McDonald • Warner Bros.
4. Neil Diamond • Columbia
5. Kenny Rogers • Liberty

## ADULT CONTEMPORARY FEMALE

1. Olivia Newton-John • MCA
2. Barbra Streisand • Columbia
3. Juice Newton • Capitol
4. Charlene • Motown
5. Anne Murray • Capitol

## ADULT CONTEMPORARY GROUP

1. Crosby, Stills & Nash • Atlantic
2. Alabama • RCA
3. Chicago • Full Moon/Warner Bros.
4. The Alan Parsons Project • Arista
5. Air Supply • Arista

## SOUNDTRACK

1. Charlots Of Fire • Polydor/PolyGram
2. Rocky II • Liberty
3. Annie • Columbia
4. Fast Times At Ridgemont High • Full Moon/Asylum
5. The Best Little Whorehouse In Texas • MCA
6. An Officer And A Gentleman • Island/Atco
7. E.T. The Extra-Terrestrial • MCA
8. Grease 2 • RSO/PolyGram
9. Cat People • Backstreet
10. Richard Pryor Live On The Sunset Strip • Warner Bros.

# POP ALBUM AWARDS

## COMPILATION

1. The Secret Policeman's Other Ball • Island
2. The Dukes Of Hazzard • Scotti Bros./CBS
3. Echoes Of An Era • Musician/Elektra

## FITNESS/EXERCISE

1. Jane Fonda • Columbia
2. Joanle Greggains • Parade
3. Marcy Muir • Parade
4. Kathy Smith • Muscle Tone
5. Judi Sheppard Missett • MCA

## BROADWAY CAST RECORDING

1. Dreamgirls • Geffen
2. Sophisticated Ladies • RCA
3. Evita • MCA

## COMEDY/NOVELTY

1. Bob & Doug McKenzie • Mercury/PolyGram
2. The First Family Rides Again • Boardwalk
3. George Carlin • Atlantic
4. Eddie Murphy • Columbia
5. Richard Pryor • Warner Bros.

## MEDLEY

1. Hooked On Classics • RCA
2. Hooked On Swing • RCA
3. Hooked On Classics II • RCA
4. Just Hooked On Country • Epic
5. Turned On Broadway • RCA



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# 1 album  
# 1 single



**CHARIOTS OF FIRE**





# TOP 100 SINGLES



1. Eye Of The Tiger • Survivor • Scotti Bros./CBS
2. Abracadabra • The Steve Miller Band • Capitol
3. Centerfold • The J. Geils Band • EMI America
4. Ebony And Ivory • Paul McCartney • Columbia
5. I Love Rock 'N' Roll • Joan Jett & The Blackhearts • Boardwalk
6. Don't You Want Me • Human League • A&M
7. Truly • Lionel Richie • Motown
8. Jack & Diane • John Cougar • Riva
9. Up Where We Belong • Joe Cocker And Jennifer Warnes • Island
10. Main Theme From "Chariots Of Fire" • Vangelis • Polydor
11. Hard To Say I'm Sorry • Chicago • Full Moon
12. That Girl • Stevie Wonder • Tamla/Motown
13. Who Can It Be Now? • Men At Work • Columbia
14. Hurts So Good • John Cougar • Riva/PolyGram
15. We Got The Beat • Go-Go's • I.R.S./A&M
16. The Girl Is Mine • Michael Jackson/Paul McCartney • Epic
17. Don't Talk To Strangers • Rick Springfield • RCA
18. Rosanna • Toto • Columbia
19. Hold Me • Fleetwood Mac • Warner Bros.
20. The Other Woman • Ray Parker, Jr. • Arista
21. Open Arms • Journey • Columbia
22. Maneater • Daryl Hall & John Oates • RCA
23. Shake It Up • The Cars • Elektra
24. I Keep Forgettin' (Every Time You're Near) • Michael McDonald • Warner Bros.
25. You Should Hear How She Talks About You • Melissa Manchester • Arista
26. Gloria • Laura Branigan • Atlantic
27. Freeze Frame • The J. Geils Band • EMI America
28. Eye In The Sky • Alan Parsons Project • Arista
29. I've Never Been To Me • Charlene • Motown
30. Heart Attack • Olivia Newton-John • MCA
31. Always On My Mind • Willie Nelson • Columbia
32. Steppin' Out • Joe Jackson • A&M
33. Somebody's Baby • Jackson Browne • Asylum
34. Dirty Laundry • Don Henley • Asylum
35. Make A Move On Me • Olivia Newton-John • MCA
36. Mickey • Toni Basil • Chrysalis
37. Love's Been A Little Bit Hard On Me • Juice Newton • Capitol
38. 867-5309/Jenny • Tommy Tutone • Columbia
39. Vacation • Go-Go's • I.R.S./A&M
40. Down Under • Men At Work • Columbia
41. Key Largo • Bertie Higgins • Kat Family/CBS
42. You Can Do Magic • America • Capitol
43. Heat Of The Moment • Asia • Geffen
44. Sexual Healing • Marvin Gaye • Columbia
45. Take It Away • Paul McCartney • Columbia
46. Crimson And Clover • Joan Jett & The Blackhearts • Boardwalk
47. Pac-Man Fever • Buckner & Garcia • Columbia
48. Sweet Dreams • Air Supply • Arista
49. Only The Lonely • Motels • Capitol
50. Tainted Love • Soft Cell • Sire
51. It's Raining Again • Supertramp • A&M
52. Wasted On The Way • Crosby, Stills & Nash • Atlantic
53. Mirror, Mirror • Diana Ross • RCA
54. The Sweetest Thing (I've Ever Known) • Juice Newton • Capitol
55. Even The Nights Are Better • Air Supply • Arista
56. Nobody • Sylvia • RCA
57. Muscles • Diana Ross • RCA
58. Break It To Me Gently • Juice Newton • Capitol
59. Blue Eyes • Elton John • Geffen
60. '65 Love Affair • Paul Davis • Arista
61. Hold On • Santana • Columbia
62. Leader Of The Band • Dan Fogelberg • Full Moon/CBS
63. Keep The Fire Burnin' • REO Speedwagon • Epic
64. Caught Up In You • 38 Special • A&M
65. The Look Of Love • ABC • Mercury/PolyGram
66. (Oh) Pretty Woman • Van Halen • Warner Bros.
67. Heartlight • Neil Diamond • Columbia
68. Did It In A Minute • Daryl Hall & John Oates • RCA
69. Love Is In Control • Donna Summer • Geffen
70. Through The Years • Kenny Rogers • Liberty
71. Body Language • Queen • Elektra
72. Rock This Town • Stray Cats • Liberty
73. You Could Have Been With Me • Sheena Easton • EMI America
74. Get Down On It • Kool And The Gang • De-Lite/PolyGram
75. The One You Love • Glenn Frey • Asylum
76. Personally • Karla Bonoff • Columbia
77. Shadows Of The Night • Pat Benatar • Chrysalis
78. Empty Garden (Hey Hey Johnny) • Elton John • Geffen
79. Let It Whip • Dazz Band • Motown
80. Love Will Turn You Around • Kenny Rogers • Liberty
81. Man On Your Mind • Little River Band • Capitol
82. Bobbie Sue • Oak Ridge Boys • MCA
83. Gypsy • Fleetwood Mac • Warner Bros.
84. Do You Believe In Love • Huey Lewis & The News • Chrysalis
85. Take It Easy On Me • Little River Band • Capitol
86. The Beatles' Movie Medley • The Beatles • Capitol
87. Making Love • Roberta Flack • Atlantic
88. Waiting On A Friend • Rolling Stones • Rolling Stones/Atlantic
89. I Ran (So Far Away) • A Flock Of Seagulls • Jive/Arista
90. Take Off • Bob & Doug McKenzie • Mercury/PolyGram
91. Run For The Roses • Dan Fogelberg • Full Moon/CBS
92. Do I Do • Stevie Wonder • Tamla/Motown
93. Someone Could Lose A Heart Tonight • Eddie Rabbitt • Elektra
94. Heartbreaker • Dionne Warwick • Arista
95. Any Day Now • Ronnie Milsap • RCA
96. Spirits In A Material World • Police • A&M
97. Don't Fight It • Kenny Loggins With Steve Perry • Columbia
98. Tonight I'm Yours • Rod Stewart • Warner Bros.
99. American Music • Pointer Sisters • Planet/RCA
100. I.G.Y. (What A Beautiful World) • Donald Fagen • Warner Bros.



# ALL TOP 10 SINGLES OF 1982 LICENSED BY ASCAP

SONG	WRITER	PUBLISHER
1. Eye of the Tiger	James Peterik	WB Music Corp.
2. Abracadabra	Steve Miller	Sailor Music
3. Centerfold	Seth Justman	Center City Music
4. Ebony & Ivory*	Paul McCartney (PRS)	MPL Communications, Inc.
5. I Love Rock 'N' Roll	Alan Merrill	Finchley Music Corp.
6. Don't You Want Me*	John Callis (PRS), Philip Oakey (PRS), Adrian Wright (PRS)	Chappell & Co., Inc.
7. Truly	Lionel Richie	Brockman Music
8. Jack and Diane	John Cougar	Riva Music, Inc.
9. Up Where We Belong	Jack Nitzsche, Buffy Sainte-Marie	Famous Music Corp.
10. Main Theme "Chariots of Fire" *	Vangelis (SACEM)	WB Music Corp.

The Top ASCAP Songs of 1982 as reflected in the Cashbox year-end listings.

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American Society of Composers, Authors & Publishers  
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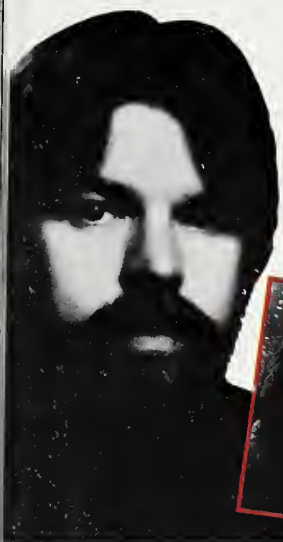
# TOP 100 ALBUMS



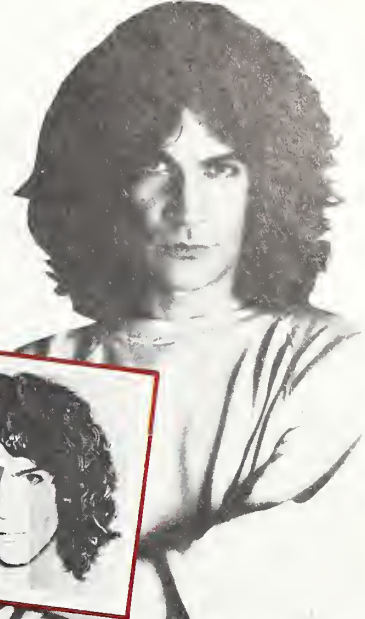
1. Asia • Geffen
2. American Fool • John Cougar • Riva/PolyGram
3. Freeze-Frame • The J. Gells Band • EMI America
4. Mirage • Fleetwood Mac • Warner Bros.
5. Get Lucky • Loverboy • Columbia
6. Escape • Journey • Columbia
7. Always On My Mind • Willie Nelson • Columbia
8. Beauty And The Beat • Go-Go's • I.R.S./A&M
9. Chariots Of Fire • Original Soundtrack Music By Vangelis • Polydor/PolyGram
10. I Love Rock 'N' Roll • Joan Jett And The Blackhearts • Boardwalk
11. Physical • Olivia Newton-John • MCA
12. Ghost In The Machine • Police • A&M
13. 4 • Foreigner • Atlantic
14. Tug Of War • Paul McCartney • Columbia
15. Hooked On Classics • Louis Clark Conducts The Royal Philharmonic Orchestra • RCA
16. Success Hasn't Spoiled Me Yet • Rick Springfield • RCA
17. Abracadabra • The Steve Miller Band • Capitol
18. Emotions In Motion • Billy Squier • Capitol
19. Pictures At Eleven • Robert Plant • Swan Song/Atco
20. Diver Down • Van Halen • Warner Bros.
21. Private Eyes • Daryl Hall & John Oates • RCA
22. Business As Usual • Men At Work • Columbia
23. Eye Of The Tiger • Survivor • Scotti Bros./CBS
24. Totto You • Rolling Stones • Rolling Stones/Atlantic
25. If That's What It Takes • Michael McDonald • Warner Bros.
26. IV • Toto • Columbia
27. Chicago 16 • Chicago • Full Moon/Warner Bros.
28. Dare • Human League • A&M
29. For Those About To Rock We Salute You • AC/DC • Atlantic
30. Lionel Richie • Motown
31. Still Life (American Concert 1981) • Rolling Stones • Rolling Stones/Atlantic
32. Stevie Wonder's Original Musiquarium I • Tamlia/Motown
33. Eye In The Sky • Alan Parsons Project • Arista
34. Vacation • Go-Go's • I.R.S./A&M
35. The Nylon Curtain • Billy Joel • Columbia
36. Bella Donna • Stevie Nicks • Modern/Atco
37. Daylight Again • Crosby, Stills & Nash • Atlantic
38. Shake It Up • Cars • Elektra
39. Olivia's Greatest Hits Volume 2 • Olivia Newton-John • MCA
40. Nebraska • Bruce Springsteen • Columbia
41. Good Trouble • REO Speedwagon • Epic
42. The Concert In Central Park • Simon & Garfunkel • Warner Bros.
43. Built For Speed • Stray Cats • EMI America
44. It's Hard • The Who • Warner Bros.
45. Mountain Music • Alabama • RCA
46. Signals • Rush • Mercury/PolyGram
47. Raise! • Earth, Wind & Fire • ARC/Columbia
48. Quarterflash • Quarterflash • Geffen
49. Night And Day • Joe Jackson • A&M
50. Memories • Barbra Streisand • Columbia
51. Hot Space • Queen • Elektra
52. Great White North • Bob & Doug McKenzie • Mercury/PolyGram
53. Jump To It • Aretha Franklin • Arista
54. Famous Last Words • Supertramp • A&M
55. Aldo Nova • Aldo Nova • Portrait
56. Special Forces • .38 Special • A&M
57. Thrown' Down • Rick James • Gordy/Motown
58. Rocky III • Original Soundtrack • Liberty
59. H2O • Daryl Hall & John Oates • RCA
60. Three Sides Live • Genesis • Atlantic
61. Why Do Fools Fall In Love • Diana Ross • RCA
62. Get Nervous • Pat Benatar • Chrysalis
63. Tonight I'm Yours • Rod Stewart • Warner Bros.
64. Heartlight • Neil Diamond • Columbia
65. Get Closer • Linda Ronstadt • Asylum
66. The Other Woman • Ray Parker, Jr. • Arista
67. The Nightfly • Donald Fagen • Warner Bros.
68. The Dude • Quincy Jones • A&M
69. Donna Summer • Geffen
70. Gap Band IV • Gap Band • Total Experience/PolyGram
71. The Innocent Age • Dan Fogelberg • Full Moon/CBS
72. Midnight Love • Marvin Gaye • Columbia
73. Forever, For Always, For Love • Luther Vandross • Epic
74. On The Way To The Sky • Neil Diamond • Columbia
75. Blackout • Scorpions • Mercury/PolyGram
76. Greatest Hits • Queen • Elektra
77. Long After Dark • Tom Petty And The Heartbreakers • Backstreet
78. Jump Up! • Elton John • Geffen
79. Annie • Original Soundtrack • Columbia
80. Now And Forever • Air Supply • Arista
81. The George Benson Collection • George Benson • Warner Bros.
82. Greatest Hits • Dan Fogelberg • Full Moon/CBS
83. All Four One • The Motels • Capitol
84. Keep It Live • Dazz Band • Motown
85. Bobbie Sue • Oak Ridge Boys • MCA
86. I Can't Stand Still • Don Henley • Asylum
87. Exit . . . Stage Left • Rush • Mercury/PolyGram
88. High Adventure • Kenny Loggins • Columbia
89. Diary Of A Madman • Ozzy Osbourne • Jet
90. Reel Music • The Beatles • Capitol
91. Shango • Santana • Columbia
92. Something Special • Kool & The Gang • De-Lite/PolyGram
93. A Flock Of Seagulls • A Flock Of Seagulls • Jive/Arista
94. Combat Rock • The Clash • Epic
95. Vinyl Confessions • Kansas • Kirshner
96. Quiet Lies • Juice Newton • Capitol
97. Pac-Man Fever • Buckner & Garcia • Columbia
98. Love Will Turn You Around • Kenny Rogers • Liberty
99. Silk Electric • Diana Ross • RCA
100. Zapp II • Zapp • Warner Bros.



# MAKE 1983 A RECORD YEAR!



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THE STEVE MILLER BAND ABRACADABRA (ST-12216)



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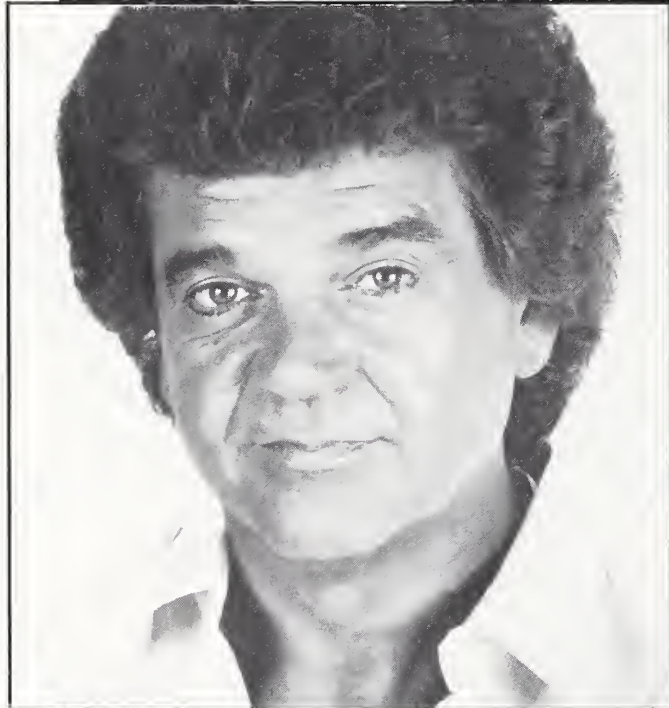
PEABO BRYSON DON'T PLAY WITH FIRE (ST-12241)



ON RECORDS AND NEW HIGH QUALITY XDR CASSETTES







## MALE

1. Conway Twitty • Elektra
2. Kenny Rogers • Liberty
3. Charley Pride • RCA
4. Merle Haggard • Epic
5. Hank Williams, Jr. • Elektra/Curb
6. Mickey Gilley • Epic
7. T. G. Sheppard • Warner/Curb
8. Eddie Rabbitt • Elektra
9. Ricky Skaggs • Epic
10. Don Williams • MCA

## NEW MALE

1. Ricky Skaggs • Epic
2. Lee Greenwood • MCA
3. Gary Morris • Warner Bros.
4. David Frizzell • Warner/Viva
5. Kieran Kane • Elektra

## FEMALE

1. Rosanne Cash • Columbia
2. Janie Fricke • Columbia
3. Charly McClain • Epic
4. Barbara Mandrell • MCA
5. Reba McEntire • Mercury/PolyGram
6. Emmylou Harris • Warner Bros.
7. Sylvia • RCA
8. Crystal Gayle • Columbia
9. Anne Murray • Capitol
10. Lacy J. Dalton • Columbia

# COUNTRY SINGLES AWARDS

## NEW FEMALE

1. Kippi Brannon • MCA
2. Cindy Hurt • Churchill
3. Helen Cornelius • Elektra
4. Diane Pfeifer • Capitol
5. Karen Taylor • Mesa

## DUO

1. Bellamy Brothers • Elektra/Curb
2. Kendalls • Mercury/PolyGram
3. Waylon Jennings/Willie Nelson • RCA
4. David Frizzell/Shelly West • Warner Bros.
5. Emmylou Harris/Don Williams • Warner Bros.

## NEW DUO

1. Emmylou Harris/Don Williams • Warner Bros.
2. Jim Reeves/Patsy Cline • RCA/MCA
3. Merle Haggard/George Jones • Epic
4. Louise Mandrell/R. C. Bannon • RCA
5. Gary Stewart/Dean Dillon • RCA

## GROUP

1. Alabama • RCA
2. Oak Ridge Boys • MCA
3. Statler Brothers • Mercury/PolyGram
4. Larry Gatlin & The Gatlin Brothers • Columbia
5. Roger Miller/Willie Nelson/Ray Price • Columbia

## NEW GROUP

1. Roger Miller/Willie Nelson/Ray Price • Columbia
2. Younger Brothers • MCA
3. Calamity Jane • Columbia
4. Tennessee Express • RCA
5. Wright Brothers • Warner Bros.

## JUKEBOX

1. Alabama • RCA
2. Ronnie Milsap • RCA
3. Oak Ridge Boys • MCA
4. Charley Pride • RCA
5. Ricky Skaggs • Epic
6. Jerry Reed • RCA
7. Willie Nelson • Columbia
8. T. G. Sheppard • Warner/Curb
9. Mickey Gilley • Epic
10. Waylon Jennings • RCA



Thanks, Cash Box



Love, Rosanne





# COUNTRY ALBUM AWARDS

## MALE

1. Willie Nelson • Columbia
2. Hank Williams, Jr. • Elektra/Curb
3. Ronnie Milsap • RCA
4. Merle Haggard • Epic
5. Ricky Skaggs • Epic
6. Waylon Jennings • RCA
7. Don Williams • MCA
8. George Jones • Epic
9. Eddie Rabbitt • Elektra
10. T.G. Sheppard • Warner/Curb

## NEW MALE

1. Ricky Skaggs • Epic
2. David Frizzell • Warner/Viva
3. Lee Greenwood • MCA
4. George Strait • MCA
5. Jack Grayson • Koala

## FEMALE

1. Barbara Mandrell • MCA
2. Juice Newton • Capitol
3. Rosanne Cash • Columbia
4. Emmylou Harris • Warner Bros.
5. Sylvia • RCA
6. Dolly Parton • RCA
7. Crystal Gayle • Columbia
8. Charly McClain • Epic
9. Lacy J. Dalton • Columbia
10. Terri Gibbs • MCA

## NEW FEMALE

1. Zella Lehr • Columbia
2. Karen Brooks • Warner Bros.
3. Cindy Hurt • Churchill
4. Rita Remington • Sun
5. Liz Lyndell • Koala

## DUO

1. David Frizzell/Shelly West • Warner/Viva
2. Jim Reeves/Patsy Cline • RCA and MCA
3. Bellamy Brothers • Elektra/Curb
4. Gary Stewart/Dean Dillon • RCA
5. Louise Mandrell/R.C. Bannon • RCA

## NEW DUO

1. Jim Reeves/Patsy Cline • RCA and MCA
2. Gary Stewart/Dean Dillon • RCA
3. Louise Mandrell/R.C. Bannon • RCA
4. Merle Haggard/George Jones • Epic
5. Mel Tillis/Nancy Sinatra • Elektra

## GROUP

1. Alabama • RCA
2. Oak Ridge Boys • MCA
3. Larry Gatlin & The Gatlin Brothers • Columbia
4. Charlie Daniels Band • Epic
5. Statler Brothers • Mercury/PolyGram

## NEW GROUP

1. Nashville Rhythm Section • Koala
2. Albert Coleman's Atlanta Pops • Epic
3. Snuff • Elektra

## SOUNDTRACK

1. Honeysuckle Rose • Columbia
2. The Best Little Whorehouse In Texas • MCA
3. The Night The Lights Went Out In Georgia • Mirage
4. Urban Cowboy • Full Moon/Asylum
5. Pursuit of D.B. Cooper • Polydor/PolyGram

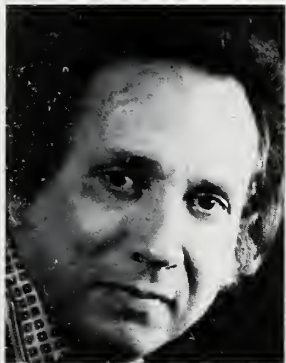




# Tree International's Decade Awards

Tree's top money-making songs for the past ten years.

**Green  
Green Grass  
of Home**

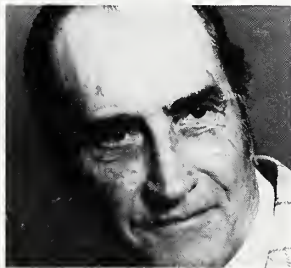


**Curly  
Putman**

**Heartbreak  
Hotel**



**Mae Axton**



**Tommy Durden  
and Elvis Presley**

**King of the  
Road**



**Roger  
Miller**

**Make the  
World Go  
Away**



**Hank  
Cochran**

**Mammas  
Don't Let  
Your Babies**

*Grow Up To Be Cowboys*



**Ed and  
Patsy  
Bruce**

**Another  
Somebody  
Done**

*Somebody Wrong Song*



**Larry Butler**



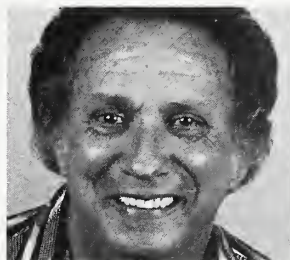
**Chips Moman**

**Funny How  
Time Slips  
Away**



**Willie  
Nelson**

**My  
Elusive  
Dreams**



**Curly Putman**



**Billy Sherrill**

**Heartaches  
By the  
Number**



**Harlan  
Howard**

**Crazy**



**Willie  
Nelson**



*Tree International*

TREE PUBLISHING (BMI) • CROSS KEYS MUSIC (ASCAP)

8 Music Square West P.O. Box 1273 Nashville, Tennessee 37202

Buddy Killen, President and C.E.O.; Donna Hilley, Vice President; Roger Sovine, Vice President





## MALE

1. Stevie Wonder • Tamla/Motown
2. Smokey Robinson • Tamla/Motown
3. Junior • Mercury/PolyGram
4. Rick James • Gordy/Motown
5. Jeffrey Osborne • A&M
6. Prince • Warner Bros.
7. Luther Vandross • Epic
8. Jermaine Jackson • Motown
9. Bobby Womack • Beverly Glen
10. Ray Parker, Jr. • Arista

## NEW MALE

1. Jeffrey Osborne • A&M
2. Howard Johnson • A&M
3. James Ingram • A&M
4. Junior • Mercury/PolyGram
5. O'Bryan • Capitol

## FEMALE

1. Diana Ross • RCA
2. Evelyn King • RCA
3. Deniece Williams • Columbia
4. Patrice Rushen • Elektra
5. Stacy Lattisaw • Cotillion
6. Cheryl Lynn • Columbia
7. Stephanie Mills • Casablanca/PolyGram
8. Donna Summer • Geffen
9. Aretha Franklin • Arista
10. Jennifer Holliday • Geffen

## NEW FEMALE

1. Sharon Brown • Profile
2. Janet Jackson • A&M
3. Jennifer Holliday • Geffen

# BLACK CONTEMPORARY SINGLES AWARDS

## DUO

1. Daryl Hall & John Oates • RCA
2. Ashford & Simpson • Capitol
3. Cheryl Lynn/Luther Vandross • Columbia
4. Cheri • Venture
5. Paul McCartney/Stevie Wonder • Columbia

## NEW DUO

1. Cheryl Lynn/Luther Vandross • Columbia
2. Cheri • Venture
3. Paul McCartney/Stevie Wonder • Columbia
4. Michael Jackson/Paul McCartney • Epic
5. Yaz • Sire

## GROUP

1. Gap Band • Total Experience/PolyGram
2. Kool & The Gang • De-Lite/PolyGram
3. Dazz Band • Motown
4. Atlantic Starr • A&M
5. Bloodstone • T-Neck/CBS
6. One Way • MCA
7. Cameo • Chocolate City/PolyGram
8. Skyy • Salsoul
9. Zapp • Warner Bros.
10. The Time • Warner Bros.

## NEW GROUP

1. D Train • Prelude
2. Xavler • Liberty
3. Soul Sonic Force • Tommy Boy
4. Tom Tom Club • Sire
5. Vanity 6 • Warner Bros.

## FEMALE GROUP

1. A Taste Of Honey • Capitol
2. Sister Sledge • Cotillion
3. Jones Girls • Philadelphia International
4. Pointer Sisters • Planet/RCA
5. Vanity 6 • Warner Bros.

## MIXED GROUP

1. Shalamar • Solar
2. Atlantic Starr • A&M
3. Xavler • Liberty
4. Skyy • Salsoul
5. Aurra • Salsoul

## JUKEBOX

1. Stevie Wonder • Tamla/Motown
2. The Gap Band • Total Experience/PolyGram
3. Evelyn King • RCA
4. Dazz Band • Motown
5. Ray Parker, Jr. • Arista
6. Kool & The Gang • De-Lite/PolyGram
7. Aretha Franklin • Arista
8. Deniece Williams • ARC/Columbia
9. Jennifer Holliday • Geffen
10. Xavier • Liberty





ARTISTS

MUSIC



**Because of artists like these and the diversity of the music they make, we are all fortunate to be involved in the most vital and progressive entertainment industry of our time.**

<b>Billboard</b>		<b>Cashbox</b>	
<b>Go-Go's</b>	#1 Top Pop Artist	<b>Go-Go's</b>	#1 Pop Female Group—Singles
	#1 Top Pop Album Artist		#1 Pop Female Group—Albums
	#1 Top Pop Album Artist—Duo/Group	<b>The Human League</b>	#1 Pop New Group—Albums
			#1 Pop Mixed Group—Singles
<b>Chaz Jankel</b>	#1 Top Disco/Dance—Singles/Albums	<b>Jeffrey Osborne</b>	#1 Black Contemporary New Male—Singles
			#1 Black Contemporary New Male—Albums
<b>A&amp;M Records</b>	#1 Top Disco/Dance Label	<b>Quincy Jones</b>	#1 Black Contemporary Instrumentalist—Albums

***Congratulations to them and congratulations to us all!***

**A&M CASSETTES AND RECORDS**







## MALE

1. Rick James • Gordy/Motown
2. Luther Vandross • Epic
3. Stevie Wonder • Tamla/Motown
4. Smokey Robinson • Tamla/Motown
5. Richard "Dimples" Fields • Boardwalk
6. Teddy Pendergrass • Philadelphia International
7. Ray Parker, Jr • Arista
8. Jeffrey Osborne • A&M
9. Bobby Womack • Beverly Glen
10. Peabo Bryson • Capitol

## NEW MALE

1. Jeffrey Osborne • A&M
2. Junior • Mercury/PolyGram
3. Howard Johnson • A&M
4. O'Bryan • Capitol
5. Bobby Nunn • Motown

## FEMALE

1. Diana Ross • RCA
2. Evelyn King • RCA
3. Aretha Franklin • Arista
4. Patrice Rushen • Elektra
5. Deniece Williams • Columbia
6. Cheryl Lynn • Columbia
7. Stephanie Mills • Casablanca/PolyGram
8. Stacy Lattisaw • Cotillion
9. Roberta Flack • Atlantic
10. Donna Summer • Geffen

# BLACK CONTEMPORARY ALBUM AWARDS

## DUO

1. Ashford & Simpson • Capitol
2. Daryl Hall & John Oates • RCA

## GROUP

1. Kool & The Gang • De-Lite/PolyGram
2. Gap Band • Total Experience
3. Whispers • Solar
4. Dazz Band • Motown
5. Shalamar • Solar
6. Atlantic Starr • A&M
7. Skyy • Salsoul
8. Zapp • Warner Bros.
9. The Time • Warner Bros.
10. Earth, Wind & Fire • Columbia

## NEW GROUP

1. Central Line • Mercury/PolyGram
2. Xavler • Liberty
3. D Train • Prelude
4. Tom Tom Club • Sire
5. Vanity 6 • Warner Bros.

## FEMALE GROUP

1. Pointer Sisters • Planet/RCA
2. Sister Sledge • Cotillion
3. Jones Girls • Philadelphia International
4. A Taste Of Honey • Capitol
5. Vanity 6 • Warner Bros.

## MIXED GROUP

1. Xavler • Liberty
2. Atlantic Starr • A&M
3. Shalamar • Solar
4. Aurra • Salsoul
5. Skyy • Salsoul

## COMEDY

1. Bill Cosby • Motown
2. Eddie Murphy • Columbia
3. Richard Pryor • Warner Bros.

## SOUNDTRACK

1. Dreamgirls • Geffen
2. Richard Pryor — Live On The Sunset Strip • Warner Bros.
3. Soup For One • Mirage

## INSTRUMENTALIST

1. Quincy Jones • A&M
2. Grover Washington, Jr. • Elektra
3. George Duke • Epic
4. Tom Browne • GRP/Arista
5. Gil Scott-Heron • Arista

## INSTRUMENTAL GROUP

1. Crusaders • MCA
2. Pieces Of A Dream • Elektra
3. Kraftwerk • Warner Bros.





*Congratulations*

UK TO THE USA  
WELL DONE

**Junior**

AND

**CENTRAL LINE**

FROM ALL AT PHONOGRAM (LONDON)

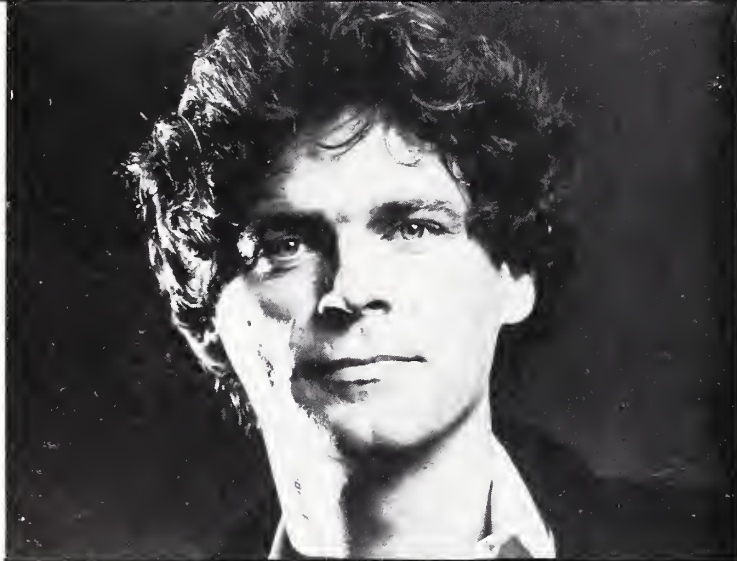


PolyGram Records

\*\*\*\*\*







# SPIRITUAL

## MALE

1. Al Green • Myrrh
2. James Cleveland • Savoy
3. Walter Hawkins • Light

## FEMALE

1. Shirley Caesar • Myrrh
2. Myrna Summers • Savoy
3. Albertina Walker • Savoy

## GROUP

1. Clark Sisters • New Birth
2. Mighty Clouds Of Joy • Myrrh
3. Winans • Light

# GOSPEL AWARDS

## INSPIRATIONAL

## MALE

1. B.J. Thomas • Myrrh
2. Don Francisco • New Pax
3. Dallas Holm • Greentree

## FEMALE

1. Amy Grant • Myrrh
2. Evie Tornquist • Word
3. Joni Eareckson • Word

## GROUP

1. Imperials • Dayspring
2. Candle • Birdwing
3. Bill Galther Trio • Word





# JAZZ AWARDS

## SOLOIST

1. Grover Washington, Jr. • Elektra
2. Quincy Jones • A&M
3. Miles Davis • Columbia
4. Bob James • Tappan Zee/Columbia
5. Jean-Luc Ponty • Atlantic
6. Earl Klugh • Liberty
7. David Sanborn • Warner Bros.
8. Wynton Marsalis • Columbia
9. Al Di Meola • Columbia
10. Lee Ritenour • Musician/Elektra

## VOCALIST

1. Al Jarreau • Warner Bros.
2. George Benson • Warner Bros.
3. Angela Bofill • Arista
4. George Duke • Epic
5. Stanley Clarke • Epic

## DUO

1. Claus Ogerman/Michael Brecker • Warner Bros.
2. Cal Tjader/Carmen McRae • Concord Jazz
3. Pat Metheny/Lyle Mays • ECM
4. Neil Larsen/Buzz Feiten • Warner Bros.
5. Sarah Vaughn/Michael Tilson Thomas • Columbia

## GROUP

1. Crusaders • MCA
2. Pat Metheny Group • ECM
3. Pieces Of A Dream • Elektra
4. Azymuth • Milestone
5. Spyro Gyra • MCA
6. Weather Report • Columbia
7. Billy Cobham's Glass Menagerie • Musician/Elektra
8. Fathers And Sons • Columbia
9. Echoes Of An Era • Musician/Elektra
10. Fuse One • CTI

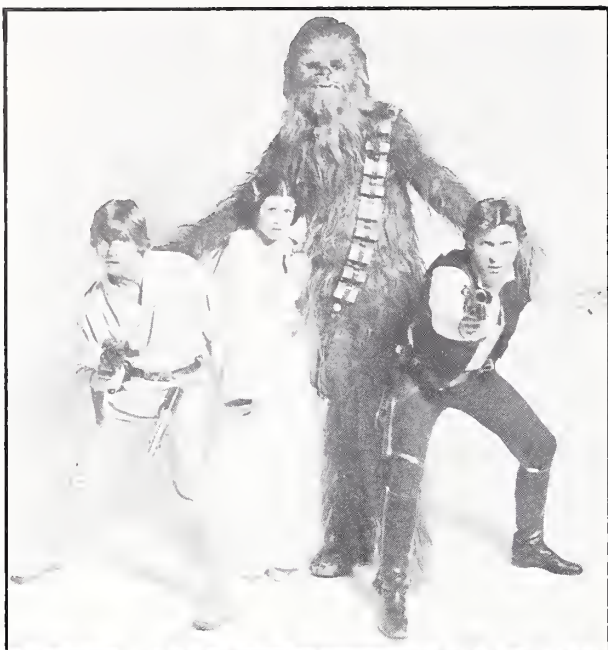
## NEW ARTIST

1. Wynton Marsalis • Columbia
2. Alex Degrassi • Windham Hill
3. Bobby McFerrin • Musician/Elektra
4. James "Blood" Ulmer • Columbia
5. Lester Bowie • ECM

## NEW GROUP

1. Echoes Of An Era • Musician/Elektra
2. Father And Sons • Columbia
3. Fuse One • CTI





## VIDEO CASSETTES

1. **Star Wars** • CBS/Fox
2. **On Golden Pond** • CBS/Fox
3. **Superman II** • Warner Home Video
4. **Arthur** • Warner Home Video
5. **Stripes** • RCA/Columbia Pictures Home Video
6. **The French Lieutenant's Woman** • CBS/Fox
7. **An American Werewolf In London** • MCA Videocassette
8. **Jane Fonda's Workout** • KVC (Karl Video Company)
9. **Body Heat** • Warner Home Video
10. **For Your Eyes Only** • CBS/Fox

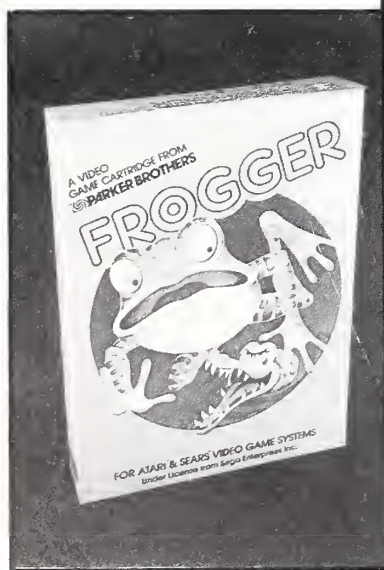


# VIDEO AWARDS



## VIDEO GAMES

1. **Pitfall** • Activision
2. **Defender** • Atari
3. **Frogger** • Parker Bros.
4. **Donkey Kong** • Coleco
5. **Pac-Man** • Atari
6. **StarMaster** • Activision
7. **Berzerk** • Atari
8. **Chopper Command** • Activision
9. **Demon Attack** • Imagic
10. **Space Invaders** • Atari





# BLACK CONTEMPORARY

## TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
1	12/18	40	12/18
MIDNIGHT LOVE MARVIN GAYE (Columbia FC 38197)	1	GIVE EVERYBODY SOME RICHARD "DIMPLES" FIELDS (Boardwalk NB-33258-1)	47
2	2	41	45
LIONEL RICHIE (Motown 6007ML)	11	FRICTION CHOCOLATE MILK (RCA AFL1-4412)	5
3	3	42	3
FOREVER, FOR ALWAYS, FOR LOVE LUTHER VANDROSS (Epic FE 38235)	11	CASINO LIGHTS — RECORDED LIVE AT MONTREAU, SWITZERLAND VARIOUS ARTISTS (Warner Bros. 9 23718-1)	8
4	4	43	41
1999 PRINCE (Warner Bros. 9 23720-1F)	6	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN (Owest/Warner Bros. QWS 3691)	12
5	—	44	32
THRILLER MICHAEL JACKSON (Epic QE 38112)	1	SNEAKIN' OUT STACY LATTISAW (Cotillion/Atco 90002-1)	19
6	7	45	43
GET LOOSE EVELYN KING (RCA AFL1-4337)	16	ALICIA ALICIA MYERS (MCA-5181)	14
7	8	46	35
JANET JACKSON (A&M SP-6-4907)	9	SEVENTEEN BILL SUMMERS & SUMMERS HEAT (MCA-5367)	8
8	9	47	31
PROPOSITIONS THE BAR-KAYS (Mercury/PolyGram SRM-1-4065)	7	INSTANT LOVE CHERYL LYNN (Columbia FC 38057)	25
9	6	48	48
WHAT TIME IS IT? THE TIME (Warner Bros. 923701-1)	15	RIGHT BACK AT CHA! DYNASTY (Solar/Elektra 9 60176-1)	4
10	5	49	60
SILK ELECTRIC DIANA ROSS (RCA AFL-4386)	11	VISIONS OF THE LITE SLAVE (Cotillion/Atco 7 90024-1)	2
11	14	50	50
DON'T PLAY WITH FIRE PEABO BRYSON (Capitol ST-12241)	4	ICE 'N HOT JERRY BUTLER (Fountain FR2-82-1)	12
12	12	51	37
JUST AIN'T GOOD ENOUGH JOHNNIE TAYLOR (Beverly Glen BG 1001)	9	TONGUE IN CHIC CHIC (Atlantic 80031-1)	5
13	11	52	42
VANITY 6 (Warner Bros. 9 23716-1)	13	GRAND SLAM THE SPINNERS (Atlantic 80020-1)	9
14	13	53	59
THE MESSAGE GRAND MASTER FLASH & THE FURIOUS FIVE (Sugar Hill SH 266)	11	THE SUN STILL SHINES SONNY CHARLES (Highrise HR 102)	3
15	10	54	57
AS ONE KOOL & THE GANG (DeLite/PolyGram DSR 8505)	13	THE NIGHTFLY DONALD FAGEN (Warner Bros. 9 23696-1)	4
16	16	55	56
TO THE MAX CON FUNK SHUN (Mercury/PolyGram SRM-1-4067)	6	HERE WE GO AGAIN BOBBY BLAND (MCA-5297)	25
17	22	56	58
CHAKA KHAN (Warner Bros. 9 23729-1)	3	DISTANT LOVER ALPHONSE MOUZON (Highrise HR 100AE)	5
18	18	57	46
JUMP TO IT ARETHA FRANKLIN (Arista AL 9602)	21	FIRST TAKE THE VALENTINE BROTHERS (Bridge BR-101936)	18
19	19	58	—
SKYYJAMMER SKYY (Salsoul/RCA SA-8555)	6	L-O-V-E ROBERT WINTERS & FALL (Casablanca/PolyGram NBLP 7275)	1
20	15	59	61
THE OTHER SIDE OF THE RAINBOW MELBA MOORE (Capitol ST-12243)	9	USED TO BE CHARLENE (Motown 6027ML)	3
21	24	60	—
ALL THE GREAT HITS THE COMMODORES (Motown 6028ML)	4	TYRONE DAVIS (Highrise HR 103)	1
22	21	61	64
GAP BAND IV THE GAP BAND (Total Experience/PolyGram TE-1-3001)	29	CHANGE BARRY WHITE (Unlimited Gold/CBS FZ 38048)	17
23	33	62	53
LIVING MY LIFE GRACE JONES (Island/Atco 7 90018-1)	3	NEW DIRECTIONS TAVARES (RCA AFL1-4357)	14
24	17	63	52
HEARTBREAKER DIONNE WARWICK (Arista AL 9609)	10	THE BAD C.C. CARL CARLTON (RCA AFL 1-4425)	11
25	27	64	63
S.O.S. III THE S.O.S. BAND (Tabu/CBS FZ 38352)	5	IN THE HEAT OF THE NIGHT IMAGINATION (MCA-5373)	8
26	28	65	49
HARD TIMES MILLIE JACKSON (Spring/PolyGram SP-1-6737)	7	IF THAT'S WHAT IT TAKES MICHAEL McDONALD (Warner Bros. 9 23703-1)	15
27	26	66	—
WILD NIGHT ONE WAY (MCA-5369)	10	H2O DARYL HALL & JOHN OATES (RCA AFL1-4383)	1
28	23	67	72
JEFFREY OSBORNE (A&M SP-4896)	28	WINDSONG RANDY CRAWFORD (Warner Bros. 9 60142-1)	28
29	55	68	68
GREATEST HITS RAY PARKER, JR. (Arista AL 9612)	2	BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	71
30	34	69	65
COMPUTER GAMES GEORGE CLINTON (Capitol ST-12246)	4	DONNA SUMMER (Geffen GHS 2005)	21
31	40	70	70
THE BEST IS YET TO COME GROVER WASHINGTON, JR. (Elektra 9 60215-1)	3	WE GO A LONG WAY BACK BLOODSTONE (T-Neck/CBS FZ 38115)	25
32	20	71	62
ZAPP II ZAPP (Warner Bros. 9 23583-1)	21	ENCHANTED LADY ENCHANTMENT (Columbia FC 38024)	6
33	30	72	54
SECOND TO NUNN BOBBY NUNN (Motown 6022)	12	LET ME TICKLE YOUR FANCY JERMAINE JACKSON (Motown 6017ML)	21
34	29	73	66
TANTALIZINGLY HOT STEPHANIE MILLS (Casablanca/PolyGram NBLP 7265)	21	THIS ONE'S FOR YOU TEDDY PENDERGRASS (Philadelphia Int'l./CBS FZ 38118)	19
35	51	74	74
BLAST! THE BROTHERS JOHNSON (A&M SP-4927)	2	STEVIE WONDER'S ORIGINAL MUSIQUARIUM I STEVIE WONDER (Tamla/Motown 6002TL2)	31
36	36	75	71
LIVIN' IN THE NEW WAVE ANDRE CYMONE (Columbia FC 38123)	8	D TRAIN (Prelude PRL 14105)	7
37	38		
ALL THIS LOVE DeBARGE (Motown 6012G)	9		
38	39		
TWO OF A KIND EARL KLUGH/BOB JAMES (Capitol ST-12244)	7		
39	44		
THE RHYTHM & THE BLUES ZZ HILL (Malaco MAL 7411)	3		



**GETTING A JUMP 'ON THE LINE'**— RCA Records artist Michael Wycoff is currently promoting his forthcoming album, "On The Line," which is due out in January. Pictured at a recent visit to station KJLH in Los Angeles are (l-r): Lygia Brown, West Coast regional manager, black music promotion, RCA; Rick Holmes, music director, KJLH; Wycoff; and Sparkle Kemp, West Coast promotion representative, black music, RCA Records.

## THE RHYTHM SECTION

**SHORT CUTS** — The "Double Dutch Bus" is back, but it is no longer running in Philadelphia for WMOT Records. Frankie Smith, the bus driver who made "pig-latin funk" popular, has opened his own label called Frill Records which carries the slogan, "The People's Label." "Double Dutch Bus II" is the label's first offering. . . . When Warner Bros. groups The Time and Vanity 6 visited the Columbus, Ohio Music Emporium recently, the police had to intervene. During their autograph session the crowd got too rowdy and the security guards had to call in police to quell the fervor. The groups left (through a rear exit of the store) and police had to escort them away by motorcade. . . . Tyrone Davls (High Rise), Sonny Charles (High Rise) and Tavares (RCA) recently signed for world wide agency representation with Norby Walters Associates. . . . Derrick Harris, Augusta, Ga.; Tommy Hart, L.A., Calif.; William Holley, Wilmington, N.C.; Theresa Moss, Ann Arbor, Mich.; and Rosa White, Knoxville, Tenn. were all nationwide winners in the "Be A Star" contest sponsored by Magnum Malt Liquor, which brought the young songwriters to Capitol Records' Hollywood offices recently and into the studio to record a rap rhyme ad for radio extolling the virtues of the beverage. The contest winners also won an all-expense paid excursion to many of L.A.'s prime spots.

**SURVIVING THE '80s** — Well, as the year winds down to a close, most will not want to reflect on the horror that will go down in history as 1982. But it existed. And one must believe that there are grounds for hope in 1983. At least grounds for survival. That's the tack KJLH/L.A. took the past year with its "Survival In The '80s" contest, which last winter was responsible for giving away a slew of prizes from community-based businesses. During the approaching winter that would soon be 1983 the station gave away grand prizes of \$1,023, a week in the Bahamas (one needs to get away from the problems) and a 1983 BMW 320i (one needs to break away) under "Phase II" of the program. What a wonderful way to survive. Hope we all do in 1983.

**RASPOET** — On January 20 the U.S. will hear the sound. It will be the American debut of dub poet Mutabaruka on vinyl, an LP titled "Check It." Alligator Records is bringing this rap to the market place, which represents its sixth foray into reggae. The package will come out on High Time Records in Jamaica, a fitting vehicle for Mutabaruka's vibe. "Every Time A Ear De Soun" and "Hard Time Loving" are a pair of songs featured on this album, which draws its material from three poem books by Muta published in the Sunsplash country. The U.S. reggae scene saw Mutabaruka at the UCLA Cultural Reggae Festival last March. He plans to return to the states with album co-producer Earl "Chinna" Smith, the High Times Players and Augustus Pablo during the spring of 1983. Muta's sound is the outgrowth of spiritual greening instigated by Malcolm X and Eldridge Cleaver. Muta was known as Allan Hope before he heard the sound.

**THE FUTURE** — "We didn't feel we wanted to be limited coming into 1983; when times are tough, if you have the resources, then it is an excellent time to expand." So says Ray Harris, president of Solar and Constellation Records, which operate under the Dick Griffey Group of companies. "We're here for the long term, and we've learned that you have to be aggressive to survive," Harris said. Harris comes to Solar Music and Constellation from RCA Records where he headed the black music division there. "I'm beginning to get acclimated to WCI (Warner Communications, Inc.) Elektra/Asylum and the Dick Griffey way of doing business." Expansion is an important aspect of the Griffey philosophy, which has energized plans for new Hollywood-based headquarters and establishment of a pop label companion for Solar. "Constellation represents an opportunity for this company to invest in the contemporary music field, which is new to me. It's a new ball game to a degree, especially in terms of judgments about which artists to sign," Harris explained. But, Bill Wolfer is the inaugural artist for the label and will be pivotal in the development of talent and material for Constellation. The performer/songwriter's self-produced "Wolf" LP gained strong reaction from black radio but also cracked on pop airwaves. "The marketing strategy, as I see it, is to offer product that will permit the widest possible exposure and also gain inroads into broader retail markets, like the racks, a little faster," Harris noted. "One thing that will be consistent between the two labels is the caliber of artists signed. Whether you are a contemporary label or a black label, you've got to establish a distinct identity, or should I say distinguished identity."

**THE YEAR BEFORE ORWELLIAN HORROR** — The mandate was clear in 1982 toward existence in 1983: it was clear that you had to "Dance Or Die" (on Island by Sweet Pea Atkinson). After all, "1999" is just around the corner (Warner Bros. Prince LP of the same name). The renaissance of creative thought in an economically hostile environment is near ("Who Feels It, Know It" on Shanachie by Rita Marley). And as we reflect on our past, we find that it is *Sophisticated Ladies* and not "Dolly Dagger" that makes our hearts sing. And next year, Smokey Robinson will still make money without opening his mouth. Hail to Jobete. Rock, Reggae and the everpresent blues will continue to remind us of the roots of victory. With Coastal Music, taken to the Bridge, with hard Phax, Tommy's Boy in Zoo York, no wonder the stars are in fear of the Constellation around the corner. Let's hope the black retailer can keep up. We at Cash Box hope it is a merry Christmas.

michael martinez



# GAP BAND IV GOES PLATINUM



#1

## R & B GROUP & ALBUM IN 1982

### Gap Band filling the gaps

In the beginning, there were some gaps in The Gap Band. But it seemed each time one occurred a brother was there to fill it.

Today, it appears the gaps have been filled by success as The Gap Band rides high on the soul and rhythm and blues charts, and has

also been successful on pop charts — again filling the gaps.

The group's latest single, "Early in the Morning," was the No. 1 song on Billboard magazine's soul Top 10 last week and is among the top three on most of the other soul charts across the country.

### GAP BAND: A Total Music Experience

The Gap Band also fills the top chart slots with songs like "Burn Rubber" (a No. 1 R & B single as well as a pop hit), and "Yeehah" (Top 10 R & B and Top 40 pop) from *The Gap Band III*, now a platinum album. Hit songs like "Open Up Your Mind (Wide)," "Steppin'," "Oops (Upside Your Head)" and "Party Lights" have plugged The Gap Band into

America's ears, and earned them admiration from the likes of Stevie Wonder, who asked them to contribute their talents to his *Hotter Than July* album.

*The Gap Band IV* (on Total Experience Records, marketed by PolyGram Records) finds this million-selling act taking yet another successive step upward and outward on the fourth chapter of what promises to be a long and enjoyable story.

### Gap Band to 'Drop the Bomb' on Macon

Hits like "Burn Rubber" and "Oops (Upside the Head)," featuring the Gap's familiar thumping, rhythmic sounds, have kept them at the tops of both R & B and top 40 record charts.

"Gap Band II," released in 1979, went gold. "Gap Band III" released in 1980, is platinum.

Their current hit from the "Gap Band IV" album, "Early in the Morning," was released May 17. It sits atop this week's R & B record chart and is listed among *Billboard* magazine's top 10 records.

Advertiser—Journal  
June 25, 1982

Soul Teen

The Macon Telegraph  
June 25, 1982



TOTAL EXPERIENCE RECORDS

CONGRATULATES

*The Gap Band*

AND

LONNIE SIMMONS

FOR

THE ONLY R&B ALBUM RELEASED IN 1982  
TO CERTIFY PLATINUM IN 1982 BY RIAA

THE GAP BAND IV #1 ALBUM

THE HIGHEST DEBUT ALBUM IN 1982  
ENTERING THE R&B CHARTS FEATURING  
THE HIT SINGLES:

"EARLY IN THE MORNING" #1

"YOU DROPPED THE BOMB ON ME" #2

"OUTSTANDING" – FASTEST RISING 3RD RELEASE

A "RECORD BREAKING" TOUR FOR 1982

THE ONES TO WATCH IN 1983



THE GAP BAND  
V



YARBROUGH  
& PEOPLES



GOODIE



SWITCH



MUSIC FROM TOTAL EXPERIENCE RECORDS IS QUALITY AT ITS BEST



# TOP 100 BLACK CONTEMPORARY SINGLES

December 25, 1982

	Weeks On Chart	12/18
1 SEXUAL HEALING	11	1
MARVIN GAYE (Columbia 38-03302)		
2 TRULY	11	2
LIONEL RICHIE (Motown 1644)		
3 THE GIRL IS MINE	7	3
MICHAEL JACKSON/PAUL McCARTNEY (Epic 34-03288)		
4 PUT IT IN A MAGAZINE	13	9
SONNY CHARLES (Highrise SHR-2001)		
5 YOUNG LOVE	12	5
JANET JACKSON (A&M 2440)		
6 GOT TO BE THERE	8	7
CHAKA KHAN (Warner Bros. 7-29881)		
7 LET'S GO DANCIN' (OOH LA, LA)	8	8
KOOL & THE GANG (De-Lite/PolyGram DE824)		
8 DO IT (LET ME SEE YOU SHAKE)	10	10
THE BAR-KAYS (Mercury/PolyGram 76187)		
9 1999	11	4
PRINCE (Warner Bros. 7-29896)		
10 BETCHA SHE DON'T LOVE YOU	7	14
EVELYN KING (RCA PB-13380)		
11 NIPPLE TO THE BOTTLE	9	13
GRACE JONES (Island/Atco 7-99963)		
12 ARE YOU SERIOUS	6	21
TYRONE DAVIS (Highrise SHR-2005)		
13 THE WALK	6	12
THE TIME (Warner Bros. 7-29856)		
14 WELCOME TO THE CLUB	5	17
THE BROTHERS JOHNSON (A&M 2506)		
15 THE SMURF	9	18
TYRONE BRUNSON (Believe In A Dream/CBS ZS4 03163)		
16 MUSCLES	12	6
DIANA ROSS (RCA PB-13348)		
17 NASTY GIRL	13	15
VANITY 6 (Warner Bros. 7-29908)		
18 PAINTED PICTURE	5	24
COMMODORES (Motown 1651)		
19 LADY IN RED	14	22
ALPHONSE MOUZON (Highrise SHR-2000)		
20 BAD BOY/HAVING A PARTY	15	11
LUTHER VANDROSS (Epic 14-03205)		
21 TURN TO ME	7	26
MAXINE NIGHTINGALE FEATURING JIMMY RUFFIN (Highrise SHR-2004)		
22 OUTSTANDING	5	29
THE GAP BAND (Total Experience/PolyGram TE 8205)		
23 MOVIN' VIOLATION	9	25
SKYY (Salsoul/RCA S7 7036)		
24 BAD BOY	4	30
RAY PARKER, JR. (Arista AS 1030)		
25 HEARTBREAKER	11	27
DIONNE WARWICK (Arista AS1015)		
26 LOVE ME RIGHT	5	28
ARETHA FRANKLIN (Arista AS1023)		
27 BODY SLAM	11	23
BOOTSYS' RUBBER BAND (Warner Bros. 7-29889)		
28 THE BEST IS YET TO COME	4	36
GROVER WASHINGTON, JR. with PATTI LABELLE (Elektra 7-69887)		
29 SWEET BABY	9	32
HARRY RAY (Sugar Hill SH 789)		
30 VERY SPECIAL PART	8	35
JERMAINE JACKSON (Motown 1649)		
31 TAKE IT OFF	8	34
CHOCOLATE MILK (RCA PB-13364)		
32 HIGH HOPES	12	19
THE S.O.S. BAND (Tabu/CBS ZS4 03248)		
33 MIND UP TONIGHT	6	48
MELBA MOORE (Capitol B-5180)		
34 LOOPZILLA	11	20
GEORGE CLINTON (Capitol B-5160)		

	Weeks On Chart	12/18
35 SCORPIO	8	37
GRAND MASTER FLASH & THE FURIOUS FIVE (Sugar Hill SH790)		
36 WILD NIGHT	8	39
ONE WAY (MCA-52133)		
37 PLAY AT YOUR OWN RISK	8	40
PLANET PATROL (Tommy Boy 825)		
38 PEOPLE TREAT YOU FUNKY	7	42
RICHARD "DIMPLES" FIELDS (Boardwalk NB-11-164-7)		
39 AIN'T NOBODY, BABY	7	43
CON FUNK SHUN (Mercury/PolyGram 76185)		
40 KNOCKOUT	6	44
MARGIE JOSEPH (HCRC WS4 03337)		
41 HANGIN'	7	46
CHIC (Atlantic 7-89954)		
42 DOO WA DITTY (BLOW THAT THING)	10	16
ZAPP (Warner Bros. 7-29891)		
43 HEARTBEATS	2	68
YARBROUGH & PEOPLES (Total Experience/PolyGram TE8204)		
44 LET ME BE CLOSE TO YOU	8	49
THE VALENTINE BROS. (Bridge BR-1984)		
45 KEEPIN' LOVE NEW	9	47
HOWARD JOHNSON (A&M 2448)		
46 DO IT ANY WAY YOU WANT	6	50
ROBERT WINTERS & FALL (Casablanca/PolyGram NB2361)		
47 THERE I GO	5	51
ALFIE SILAS (RCA PB-13387)		
48 USED TO BE	8	31
CHARLENE & STEVIE WONDER (Motown 1650)		
49 WE DON'T HAVE TO TALK (ABOUT LOVE)	2	64
PEABO BRYSON (Capitol B-5188)		
50 WALK ON BY	11	33
D TRAIN (Prelude PRL 8057)		
51 MUSIC AND LIGHTS	5	58
IMAGINATION (MCA-52129)		
52 AFTER I CRY TONIGHT	6	57
LANIER & COMPANY (LARC 81010)		
53 STROKIN'	8	45
DYNASTY (Solar/Elektra 7-69927)		
54 SHE'S JUST A GROUPIE	14	38
BOBBY NUNN (Motown 1643)		
55 YOUR PRECIOUS LOVE	12	52
AL JARREAU AND RANDY CRAWFORD (Warner Bros. 7-29893)		
56 SPECIAL OCCASION	10	41
MILLIE JACKSON (Spring/PolyGram SP 3028)		
57 KELLY'S EYES	7	56
ANDRE CYMONE (Columbia 38-03301)		
58 BABY, COME TO ME	9	66
PATTI AUSTIN (Qwest/Warner Bros. QWE50036)		
59 ONE MORE TIME	5	65
McFADDEN & WHITEHEAD (Capitol 5176)		
60 FUNNY HOW TIME SLIPS AWAY	4	67
SPINNERS (Atlantic 7-89922)		
61 SEVENTEEN	11	53
BILL SUMMERS & SUMMERS HEAT (MCA 52115)		
62 MY LOVE GROWS STONGER (PART I)	2	88
BLOODSTONE (T-Neck/CBS ZS4 03394)		
63 CHANGE THE WORLD	4	69
ALFONZO (LARC 81011)		
64 ENUFF IS ENUFF	6	61
RODNEY FRANKLIN (Columbia 38-03273)		
65 YOU CAN DO IT	2	75
VAUGHAN MASON FEATURING BUTCH DAYO (Salsoul/RCA S7 7042)		
66 WHAT ABOUT MY LOVE	16	60
JOHNNIE TAYLOR (Beverly Glen BG-20002)		

	Weeks On Chart	12/18
67 I LIKE IT	3	78
DeBARGE (Motown 1645)		
68 PASSION	4	74
BARRY WHITE (Unlimited Gold/CBS ZS4 03379)		
69 MS. FINE BROWN FRAME	7	73
SYL JOHNSON (Boardwalk NB-99904-9)		
70 IT'S RAINING MEN	3	80
THE WEATHER GIRLS (Columbia 38-03354)		
71 I.G.Y. (WHAT A BEAUTIFUL WORLD)	4	76
DONALD FAGEN (Warner Bros. 7-29900)		
72 YA MAMA	3	81
WUF TICKET (Prelude 644)		
73 I OWE IT TO ME	2	89
DUNN & BRUCE STREET (Devaki/Mirus DK 1014)		
74 MANEATER	4	77
DARYL HALL & JOHN OATES (RCA PB-13354)		
75 NUNK	2	83
WARP 9 (Prism 450)		
76 INTRO (COME TO BLOW YA MIND)	4	79
SLAVE (Cotillion/Atco 7-99953)		
77 MAGIC'S WAND	2	87
WHODINI (Jive/Arista VS 2004)		
78 HEY THERE LONELY BOY	2	85
STACY LATTISAW (Cotillion/Atco 7-99943)		
79 THE BEAT GOES ON	2	86
ORBIT (Quality/RFC 7025)		
80 SHE SAID SHE LOVES ME	3	82
KLEEEER (Atlantic 7-89924)		
81 ON THE WINGS OF LOVE	15	54
JEFFREY OSBORNE (A&M 2434)		
82 PASS THE DUTCHIE	1	—
MUSICAL YOUTH (MCA-52149)		
83 PAPA WAS A ROLLIN' STONE	1	—
WOLF (Constellation/Elektra 7-69849)		
84 HAPPY FEELING	6	62
DENROY MORGAN (Becket BKA 45-14)		
85 SUCH A FEELING	1	—
AURRA (Salsoul/RCA S7 7043)		
86 LAST NIGHT A D.J. SAVED MY LIFE	1	—
INDEEP (Sound Of New York S.N.Y. 5102)		
87 HEART TO HEART	1	—
KENNY LOGGINS (Columbia 38-03377)		
88 I'M THE ONE	1	—
MATERIAL (Elektra E-69933)		
89 YOU AND I	1	—
GOODIE (Total Experience/PolyGram TE8208)		
90 TOO LATE	1	—
SHAWN CHRISTOPHER (LARC 81012)		
91 I WAS TIRED OF BEING ALONE (GLAD I GOT CHA)	6	71
PATRICE RUSHEN (Elektra 7-69930)		
92 ATTACK OF THE NAME GAME	14	55
STACY LATTISAW (Cotillion/Atco 7-99968)		
93 SHE BLEW MY MIND (69 TIMES)	7	63
RICK JAMES (Gordy/Motown 1646)		
94 IN AND OUT	8	70
WILLIE HUTCH (Motown 1637)		
95 777-9311	19	59
THE TIME (Warner Bros. 7-29952)		
96 A PENNY FOR YOUR THOUGHTS	19	84
TAVARES (RCA PB-13292)		
97 LOVE COME DOWN	22	72
EVELYN KING (RCA JH-1327)		
98 WILD GIRLS	10	91
KLYMAXX (Solar/Elektra 7-69955)		
99 I WANT TO THANK YOU	13	93
ALICIA MYERS (MCA 52107)		
100 KEEP AWAY GIRLS	14	90
STEPHANIE MILLS (Casablanca/PolyGram NB2354)		

## ALPHABETIZED TOP 100 B/C (INCLUDING PUBLISHERS AND LICENSEES)

A Penny For (Kenny Nolan/Downtown — ASCAP)	96	High Hopes (Interior/Irving—BMI/Richer—ASCAP)	32	Ms. Fine Brown (On The boardwalk/Syl-Zel—BMI)	69	She's Just A (Stone Diamond — BMI)	54
After I Cry (Wishbone/Hot Stuff — BMI)	52	I.G.Y. (Freejunket — ASCAP)	71	Muscles (Mijac — BMI)	16	Special Occasion (Unichappell — BMI)	56
Ain't Nobody (Val-je Joe/Bee Jermaine — BMI)	39	I'm The One (In Dispute)	88	Music and Lights (MCA Music — ASCAP)	51	Strokin' (L.F.S.III/Spectrum VII — ASCAP)	53
Are You Serious (Content/Tiaura Ani Kiki — BMI)	12	I Like It (Jobete — ASCAP)	67	My Love Grows (Triple Three — BMI)	62	Such A Feeling (Red Aurra — BMI)	85
Attack Of (Gratitude Sky — ASCAP/Pologrounds — BMI)	92	I Owe It (Muriros/Davahkee — ASCAP)	73	Nasty Girl (Girl's Song — ASCAP)	17	Sweet Baby (Sugar Hill — BMI)	29
Baby, Come To Me (Roadsongs — PRS)	58	I Want To (Perk's/Duchess/MCA — BMI)	99	1999 (Controversary — ASCAP)	9	Take It Off (Cessess/Million Dollar — BMI)	31
Bad Boy (ABKCO — BMI/Legs — ASCAP)	20	I Was Tired (Baby Fingers/Mims/Amaze — ASCAP/Freddie Dee — BMI)	91	Nipple To The (Ackee/Grace Jones Entrp. — ASCAP/Island — BMI)	11	The Beat Goes (Chris Marc-Cotillion — BMI)	79
Bad Boy (Raydiola — ASCAP)	24	In And Out (Stone Diamond — BMI)	94	Nunk (Snowflake/RC Songs — ASCAP/Prismatic/Sonic Rock — BMI)	75	The Best Is Yet (Assorted — BMI)	28
Betcha She Don't (Music Corp. of America/Kashif — BMI)	10	Intro (Slave Song/Cotillion — BMI)	76	On The Wings (Lincoln Pond/Aimo/March 9 — ASCAP)	81	The Girl Is Mine (Mijac — BMI)	3
Body Slam (Mash-A-Mug — BMI)	27	It's Raining (Songs of Manhattan Island/Olga — BMI/Postvalda — ASCAP)	70	One More Time (McFadden & Whitehead — BMI/Barry Eastmond — ASCAP)	59	The Smurf (Dexotis/Band of Angels — BMI)	15
Change The World (Claka/Fonz Songs/Lindee — ASCAP)	63	Keep Away Girls (Nick-O-Val — ASCAP)	100	Outstanding (Total Experience — BMI)	22	The Walk (Tionna — ASCAP)	13
Do It (Warner-Tamerlane/Bar-Kays — BMI)	8	Keepin' Love New (Duchess — BMI)	45	Painted Picture (Walter Orange/Snouse—ASCAP)	18	There I Go (ATV — BMI)	47
Do It Any (Warner-Tamerlane Marsaint — BMI)	46	Kelly's Eyes (Ultrawave — BMI)	57	Papa Was A Rollin' Stone (Stone Diamond — BMI)	83	Too Late (Lindee/Man Of Song — ASCAP)	90
Doo Wa Ditty (Troutman's — BMI)	42	Knockout (Mannish Kidd/Funtown — BMI)	40	Passion (Ba-Dake/Seven Songs — BMI)	68	Truly (Brockman — BMI)	2
Enuff Is Enuff (Maicaboom/Clarkee — BMI)	64	Lady In Red (Mouzon — ASCAP)	19	People Treat You (On The Boardwalk/Dat Richfield Kat — BMI/Songs Can Sing — ASCAP)	38	Turn To Me (Peer Int'l Corp./Jet D'au/Cinescore — BMI)	21
Funny How Time (Tree/Tree Group — BMI)	60	Last Night (Fools Prayer/Young Lions — BMI)	86	Play At Your (Shakin' Baker — BMI)	37	Used To Be (Stone Diamond — BMI)	48
Got To Be (Jobete/Glenwood — ASCAP)	6	Let Me Be (Stan/Flo — BMI)	44	Put It In (Pari-Wex/Sun Hill — ASCAP)	4	Very Special (Jobete — ASCAP)	30
Hangin' (Chic — BMI)	41	Let's Go Dancin' (Delightful — BMI/Double F — ASCAP)	7	777-9311 (Tionna — ASCAP)	95	Walk On By (Blue Seas/Jac — ASCAP)	50
Happy Feelings (Fools Prayer/Bert Reid — BMI/Amber Pass/Fresh Ideas — ASCAP)	84	Loopzilla (Malbiz/Jobete — BMI)	34	Seventeen (Bilsum Music — BMI)	61	We Don't Have (WB/Peabo — ASCAP)	49
Heartbeats (Total Experience — BMI)	43	Love Come (Music Corp. of America/Kashif—BMI)	97	Sexual Healing (April — ASCAP)	1	Welcome To (State Of The Arts/Kelko — ASCAP)	14
Heartbreaker (Gibb Bros. adm. by Unichappell — BMI)	25	Love Me Right (April/Uncle Ronnie's — ASCAP)	26	She Blew My (Jobete/Stone City — ASCAP)	93	What About (Beverly Glen/Spaced Hands — BMI)	66
Heart To (Milk Money/Genevieve — ASCAP/Foster Fries — BMI)	87	Magic's Wand (Zomba — BMI/Participation — ASCAP)	77	She Said She (Stonseven — ASCAP)	80	Wild Girls (Flyte-Tyme/Spectrum VII — ASCAP)	98
Hey There Lonely Boy (Famous — ASCAP)	78	Maneater (Fust Buzza/Hot-Cha/Unichappell—BMI)	74			Wild Night (Perk's Duchess — BMI)	36
		Mind Up (Mighty M — ASCAP)	33			You And I (Total Experience — BMI)	89
		movin' Violation (Alligator 8 ASCAP)	23			You Can Do It (Silver Flute — BMI)	65
						Young Love (A La Mode/Arista — ASCAP)	5
						Your Precious (Jobete — ASCAP)	55





# **“ARE YOU SERIOUS?”**

***Radio and retail are!***

***“Are You Serious”***

***The new single from Tyrone Davis  
is moving up the charts as fast as his  
new album is moving out the door!***

## **TYRONE DAVIS**

***The legendary voice is now a brand new album.***

***From HighRise Entertainment Co.***

***We're serious.***

*To find out how serious we are, call Marc Kreiner or Mike Lushka at (213) 274-8629.*

*Album: “Tyrone Davis” HR103AE Single: “Are You Serious” SHR2005 © 1982 HighRise Entertainment Co.*

**HIGHRISE**  
ENTERTAINMENT CO.



**MOST ADDED SINGLES**

- 1. MY LOVE GROWS STRONGER — BLOODSTONE — T-NECK/CBS**  
WEDR, WUFO, V103, WYLD-FM, WRAP, KSOL, WATV, KGFJ, WRBD
- 2. HEARTBEATS — YARBROUGH & PEOPLES — TOTAL EXPERIENCE/POLYGRAM**  
WRBD, WPLZ, WGIV, WUFO, WCIN, WRAP, WATV, WWDM
- 3. PASS THE DUTCHIE — MUSICAL YOUTH — MCA**  
WAMO, WILD, WRKS, WDAS, WJMO, KDAY, WWDM, OK100
- 4. LAST NIGHT A D.J. SAVED MY LIFE — INDEEP — SOUND OF NEW YORK**  
WTLC, V103, WRKS, WWIN, WAIL, WPAL, OK100, WRBD
- 5. PAPA WAS A ROLLIN' STONE — WOLF — CONSTELLATION/ELEKTRA**  
WJLB, WILD, V103, WWIN, KDIA, WPAL, KGFJ
- 6. WE DON'T HAVE TO TALK — PEABO BRYSON — CAPITOL**  
WIGO, WTLC, WATV, WBMX, KMJQ, WRBD
- 7. SUCH A FEELING — AURRA — SALSOL/RCA**  
WPLZ, WILD, WCIN, WJMO, KUKQ, KPMS

**MOST ADDED ALBUMS**

- 1. THRILLER — MICHAEL JACKSON — EPIC**  
WEDR, WPLZ, WJLB, WIGO, WGIV, WUFO, WDIA, WGPR-FM, KUKQ, KDIA, WATV, KPMS, WRBD
- 2. GIVE EVERYBODY SOME — RICHARD "DIMPLES" FIELDS — BOARDWALK**  
WPLZ, WJLB, WTLC, WUFO, WRKS, KUKQ, OK100
- 3. BLAST! — BROTHERS JOHNSON — A&M**  
WUFO, WWIN, WGPR-FM, KUKQ, WATV, WWDM

**UP AND COMING**

- SINCE I LOST MY BABY — LUTHER VANDROSS — EPIC**  
**SWING THAT SEXY THING — CARL CARLTON — RCA**  
**ALL IN MY LOVER'S EYES — THE ISLEY BROTHERS — T-NECK/CBS**  
**AFRICA — TOTO — COLUMBIA**

**BLACK RADIO HIGHLIGHTS**

**V103 — ATLANTA — SCOTTY ANDREWS, PD — #1 — M. GAYE**  
 HOTS: Bar-Kays, Zapp, M. Jackson/P. McCartney, L. Richie, B. Collins, E. King, Janet Jackson, Prince, D. Ross, C. Khan, T. Brunson, Gap Band, T. Basil, P. Austin, Jermaine Jackson, Chic, Skyy, A. Jarreau/R. Crawford, G. Jones, G. Clinton. ADDS: Dr. Jekyll & Mr. Hyde, In Deep, DeBarge, G. Washington, Bloodstone, Wolf, Webboes, First Love, Isley Brothers. LP ADDS: Sylvester, G. Jones, C. Khan.

**WIGO — ATLANTA — MIKE ROBERTS, PD — #1 — M. GAYE**  
 HOTS: L. Richie, M. Jackson/P. McCartney, Prince, The Time, C. Khan, Bar-Kays, Grand Master Flash, D. Warwick, T. Brunson, B. Collins. ADDS: P. Bryson, H. Ray, DeBarge, Imagination, S. Christopher. LP ADDS: Michael Jackson.

**WWIN — BALTIMORE — CURTIS ANDERSON, PD — #1 — T. BRUNSON**  
 HOTS: G. Jones, L. Richie, M. Jackson/P. McCartney, C. Khan, M. Gaye, Inner Life, B. Collins, G. Washington, Jr., Melle Mel & Duke Booty, Lemelle, D. Ross, Janet Jackson, P. Bryson, G. Clinton, Whodini, M. Joseph, A. Mouzon, R. Griffin, Valentine Brothers. ADDS: Material, D.&B. Street, B. Bland, B. Nunn, Sylvester, In Deep, Contact, Cashmere, Wolf, Klymaxx, P. Zadora, F. Smith. LP ADDS: Cheri, T. Davis, Musical Youth, Con Funk Shun, Janet Jackson, Brothers Johnson.

**WATV — BIRMINGHAM — RON JANUARY, MD — #1 — M. JACKSON/P. McCARTNEY**  
 HOTS: L. Richie, C. Khan, D. Ross, M. Gaye, Planet Patrol, E. King, Bar-Kays, S.O.S. Band, M. Joseph, A. Cymone, Skyy, Janet Jackson, P. Austin, B. Collins, M.&B. Sutton, Orbit, B. Summers, S. Lattisaw, T. Brunson, The Time. ADDS: Bloodstone, Yarbrough & Peoples, P. Bryson, Goodie, M. Moore, Four Tops, Valentine Brothers, W. Devaughn. LP ADDS: Michael Jackson, Brothers Johnson, Cheri.

**WILD — BOSTON — STEVE CRUMBLEY, PD — #1 — M. GAYE**  
 JUMPS: 9 To 4 — E. King, 10 To 6 — Gap Band, 16 To 9 — Planet Patrol, 24 To 16 — T. Davis, 25 To 22 — Hall & Oates, 28 To 25 — G. Washington, Ex To 29 — P. Bryson, Ex To 30 — J. Taylor. ADDS: R. Lewis, Wolf, Aurra, Jonzun Crew, Musical Youth.

**WUFO — BUFFALO — DAVE MICHAELS, PD — #1 — PRINCE**  
 HOTS: M. Gaye, S.O.S. Band, M. Jackson/P. McCartney, D. Warwick, H. Johnson, Valentine Brothers, M. Khan, Dynasty, G. Jones, Kool & The Gang, P. Austin, M. Moore, L. Ritenour, Alfonzo, D. Fagen, Jermaine Jackson, Chic, Brothers Johnson, Gap Band, R. America. ADDS: C. Carlton, C. Lynn, L. Vandross, Bloodstone, Yarbrough & Peoples, Lace, H. Hancock, Slave, Sylvester, B. White, T. Davis, D. Summer, One Way, R. Sheppard. LP ADDS: Michael Jackson, Brothers Johnson, R. Fields.

**WPAL — CHARLESTON — DON KENDRICKS, PD — #1 — M. JACKSON/P. McCARTNEY**  
 HOTS: Janet Jackson, M. Gaye, Kool & The Gang, R. Lewis, Prince, The Time, McFadden & Whitehead, Planet Patrol, Brothers Johnson, Grand Master Flash, L. Richie, G. Jones, Bar-Kays, Charlene/S. Wonder, E. King, C. Khan, Imagination, Skyy, Orbit, Warp 9. ADDS: Jonzun Crew, Ariana, Wolf, Sylvester, M. Shaw, M. Parrish, Wrecking Crew, B. White, Lace, Hot Chocolate Milk, In Deep, Feel, Sinnamon. LP ADDS: Z.Z. Hill, Michael Jackson, H. Ray, S. Johnson.

**WBMX — CHICAGO — LEE MICHAELS, PD — #1 — M. GAYE**  
 HOTS: L. Richie, M. Jackson/P. McCartney, S.O.S. Band, A. Myers, Kool & The Gang, Wrecking Crew, H. Johnson, D. Morgan, H. Ray, Valentine Brothers, Janet Jackson, Gap Band, Grace Jones, E. King, C. Khan, Millie Jackson, S. Charles, Dynasty, Roberta Flack, Omni, Jermaine Jackson, D. Warwick, Commodores, DeBarge, R. Parker, P. Rushen, J. Butler, Imagination. ADDS: J. Osborne, First Love, P. Bryson, S. Redd, P. Brown, M. Nightingale. LP ADDS: S. Turrentine.

**WCIN — CINCINNATI — FRANK BAILEY, MD — #1 — M. GAYE**  
 HOTS: L. Richie, D. Ross, G. Washington, Charlene/S. Wonder, S. Brown, M. Jackson/P. McCartney, Prince, M. Joseph, Chic, Bar-Kays, Brothers Johnson, C. Khan. ADDS: L. Vandross, Aurra, Sylvester, Yarbrough & Peoples, Bobby M, C. Carlton, S. Johnson, Mikki. LP ADDS: Janet Jackson.

**WDMT — CLEVELAND — BOBBY MAGIC, PD — #1 — M. JACKSON/P. McCARTNEY**  
 HOTS: M. Gaye, The Time, Joe Jackson, G. Jones, Wuf Ticket, Hall & Oates, ABC, D. Fagen, Janet Jackson, T. Basil, Prince, D. Henley, E. King, C. Khan, P. Benatar, L. Vandross, Bar-Kays, Kool & The Gang, R. Fields, S. Johnson. ADDS: Commodores, R. Parker, L. Ritenour, Mikki, A. Franklin, Toto.

**WJMO — CLEVELAND — ERIC STONE, PD — #1 — M. GAYE**  
 HOTS: S. Charles, L. Richie, Kool & The Gang, Grand Master Flash, A. Silas, H. Ray, Planet Patrol, Lanier & Co., T. Davis. ADDS: Aurra, J. Taylor, J. Butler, Jonzun Crew, L. Vandross, B. Summers, B. Collins, S. Johnson, McFadden & Whitehead, H. Johnson, Musical Youth. LP ADDS: R. Winters.

**WDAO — DAYTON — LANKFORD STEPHENS, PD — #1 — B. COLLINS**  
 HOTS: T. Brunson, M. Jackson/P. McCartney, C. Khan, P. Bryson, Gap Band, G. Jones, M. Joseph, A. Franklin.

**WGPR-FM — DETROIT — JOE SPENCER, PD — #1 — M. GAYE**  
 HOTS: Prince, M. Jackson/P. McCartney, Orbit, C. Khan, Wrecking Crew, R. Griffin, Wuf Ticket, A. Cymone, DeBarge, Dr. Jekyll & Mr. Hyde. ADDS: B. Nunn, C. Carlton, Crown Hights Affair, W. Jackson, Four Tops, Melle Mel & Duke Booty, J. Osborne, Omni, Weeboes, Lemelle. LP ADDS: G. Clinton, Kleeer, Slave, Michael Jackson, ZZ Hill, Brothers Johnson, G. Washington, C. Khan, First Love.

**WJLB — DETROIT — J. MICHAEL MCKAY, PD — #1 — JANET JACKSON**  
 HOTS: Bar-Kays, T. Brunson, I-Level, C. Brand, M. Moore, Prince, J. Osborne, C. Khan, Hall & Oates, M. Jackson/P. McCartney, S. Charles, DeBarge, L. Vandross, M. Gaye, L. Richie, Orbit, A. Cymone. ADDS: Wolf. LP ADDS: R. Fields, Michael Jackson, Skyy, G. Washington.

**WRBD — FT. LAUDERDALE — JOE FISHER, PD — #1 — S. CHARLES**  
 JUMPS: 14 To 5 — Chic, 16 To 12 — M. Jackson/P. McCartney, 17 To 13 — Planet Patrol, 20 To 15 — Latimore, 22 To 16 — The Time, 27 To 17 — Dr. Jekyll & Mr. Hyde, 30 To 18 — Kleeer, 35 To 20 — Orbit, 25 To 21 — B. Bland, 34 To 23 — Commodores, 36 To 24 — Spinners, 37 To 25 — Dynasty, 42 To 27 — A. Franklin, 33 To 28 — H. Ray, 39 To 30 — Wuf Ticket, 40 To 31 — R. Parker, 41 To 32 — Brothers Johnson, 38 To 33 — McFadden & Whitehead, 45 To 34 — S. Lattisaw, 46 To 35 — Con Funk Shun, 44 To 36 — E. King, 48 To 37 — Junior, 47 To 38 — M. Joseph, 50 To 39 — R. James, 49 To 40 — J. Butler, Ex To 41 — R. Winters, Ex To 42 — R. Griffin, Ex To 43 — Fearless Four, Ex To 44 — Musical Youth, Ex To 45 — Man Parrish, Ex To 46 — E. Grant, Ex To 47 — Jermaine Jackson, Ex To 48 — G. Washington, Ex To 49 — M. Moore, Ex To 50 — V. Prince. ADDS: Lamelle, P. Bryson, G. McCrae, Melle & Duke Booty, In Deep, V. Mason, D. Summers, M. Shaw, Klique, Bloodstone, Yarbrough & Peoples. LP ADDS: Michael Jackson, Slave, J. Butler.

**KMJQ — HOUSTON — FRED HENDERSON, PD — #1 — M. JACKSON/P. McCARTNEY**  
 HOTS: M. Joseph, M. Gaye, DeBarge, Prince, Bar-Kays, Gap Band, L. Richie, S. Mills, Wuf Ticket, Planet Patrol, T. Brunson, Janet Jackson, The Time. ADDS: E. King, P. Bryson.

**WTLC — INDIANAPOLIS — KELLY CARSON, PD — #1 — L. RICHIE**  
 HOTS: M. Jackson/P. McCartney, C. Khan, Weather Girls, Bar-Kays, Con Funk Shun, Skyy, Whodini,

A. Cymone, E. King, Warp 9, Dynasty, Chic, H. Ray, One Way, A. Silas, Commodores, M. Joseph, Jermaine Jackson, Alfonzo, Brothers Johnson. ADDS: P. Bryson, In Deep, Mikki, Cashmere, C. Carlton, R. Flack, Isley Brothers, Valentine Brothers, S. Redd, D. Summer, R. Sheppard, Man Parrish. LP ADDS: R. Fields, L. Vandross.

**KPRS — KANSAS CITY — DELL RICE, PD — #1 — M. GAYE**  
 JUMPS: 20 To 9 — C. Khan, 27 To 24 — H. Ray, 28 To 25 — McFadden & Whitehead, 29 To 26 — Wrecking Crew, 31 To 27 — Material, 32 To 28 — G. Jones, 33 To 29 — Chic, 34 To 30 — Chocolate Milk, 36 To 32 — Commodores, 37 To 33 — Joe Jackson, 38 To 34 — M. Joseph, Ex To 35 — T. Davis, Ex To 36 — Orbit, Ex To 37 — Gap Band, Ex To 40 — Yarbrough & Peoples. ADDS: C. Carlton, Aurra, Toto, Jonzun Crew, R.J.'s Latest Arrival, Bobby M, Valentine Brothers. LP ADDS: Michael Jackson.

**KDAY — LOS ANGELES — JON BADEAUX, PD — #1 — M. JACKSON/P. McCARTNEY**  
 HOTS: Bar-Kays, Wuf Ticket, One Way, Commodores, R. Parker, G. Jones, S.O.S. Band, Con Funk Shun, DeBarge. ADDS: Brothers Johnson, B. White, Culture Club, M. Joseph, Toto, Musical Youth, Madonna.

**KGFJ — LOS ANGELES — GEORGE MOORE, PD — #1 — M. GAYE**  
 HOTS: M. Jackson/P. McCartney, Vanity 6, T. Brunson, C. Khan, E. King, L. Richie, Grand Master Flash, Prince, Janet Jackson. ADDS: DeBarge, Bloodstone, Planet Patrol, Rod, Wolf, A. Silas, Hunt's Determination, Whodini. LP ADDS: A. Myers, L.J. Reynolds, Enchantment, P. Austin, B. Nunn.

**WLou — LOUISVILLE — NEAL OREA, PD — #1 — M. JACKSON/P. McCARTNEY**  
 HOTS: C. Khan, B. White, E. King, A. Franklin, G. Jones, Kool & The Gang, GQ, Shock, F. Payne, Alfonzo, Lanier & Co., L. Richie, H. Ray, Chic, M. Gaye, S.O.S. Band, T. Davis, R. Parker, T. Brunson, A. Silas. ADDS: Brothers Johnson, C. Carlton, Mikki, Warp 9, P. Williams, Wrecking Crew, D.&B. Street. LP ADDS: G. Jones.

**WDIA — MEMPHIS — CARL CONNER, PD**  
 HOTS: Bar-Kays, Prince, M. Gaye, L. Richie, T. Davis, DeBarge, Lanier & Co., R. Parker, M. Jackson/P. McCartney, C. Khan, G. Jones, T. Brunson, E. King. ADDS: G. Washington, J. Taylor, T. Basil. LP ADDS: Michael Jackson.

**WEDR — MIAMI — GEORGE JONES, PD — #1 — M. GAYE**  
 HOTS: D. Ross, S.O.S. Band, Planet Patrol, G. Clinton, W. Hutch, Prince, Bar-Kays, One Way, Janet Jackson, S. Johnson, G. Jones, C. Khan, Whodini, R. Fields, Kool & The Gang, D. Washington, Dr. Jekyll & Mr. Hyde, M. Joseph, T. Davis, Musical Youth. ADDS: Kchemistry, Cashmere, Commodores, Goodie, Bloodstone, Webboes, D.&B. Street, Lemelle, Nairobi, C. Carlton, Slyve. LP ADDS: Michael Jackson, Cheri, Material, M. Reynolds, Musical Youth.

**WAIL — NEW ORLEANS — BARRY RICHARDS, PD — #1 — M. GAYE**  
 HOTS: M. Jackson/P. McCartney, L. Richie, Hall & Oates, Janet Jackson, T. Basil, T. Brunson, G. Jones, Wuf Ticket, P. Gabriel, P. Austin, C. Khan, Brothers Johnson, D. Fagen, Clash, Bar-Kays, Chocolate Milk, Joe Jackson, The Time, A. Franklin, Kool & The Gang. ADDS: Material, Men At Work, Webboes, Jonzun Crew, Hot Chocolate, D. Summer, In Deep, Spinners, Frida, S. Woods.

**WYLD-FM — NEW ORLEANS — BRUTE BAILEY, PD — #1 — M. GAYE**  
 HOTS: S.O.S. Band, M. Jackson/P. McCartney, T. Brunson, L. Richie, Charlene/S. Wonder, One Way, Shakatak, Valentine Brothers, Brothers Johnson, Midnight Star, G. Clinton, M. Joseph, T. Davis, Louisiana Purchase, G. Washington, Kleeer, Yarbrough & Peoples, P. Bryson. ADDS: Bloodstone, Ashford & Simpson, Imagination, Klique, C. Lynn, Toto.

**WRKS — NEW YORK — BARRY MAYO, PD — #1 — M. GAYE**  
 JUMPS: 8 To 5 — M. Jackson/P. McCartney, 9 To 6 — Madonna, 18 To 11 — Jermaine Jackson, 16 To 13 — M. Moore, 23 To 19 — C. Williams, 28 To 21 — Janet Jackson, Ex To 26 — Lace, Ex To 29 — Nairobi, Ex To 30 — Commodores. ADDS: P. Brown, Musical Youth, T. Lee, G. Washington, In Deep, E. King. LP ADDS: R. Fields.

**WRAP — NORFOLK — CHESTER BENTON, PD — #1 — PRINCE**  
 HOTS: M. Gaye, L. Richie, Zapp, S. Charles, A. Jarreau/R. Crawford, S.O.S. Band, Grand Master Flash, Janet Jackson, M. Jackson/P. McCartney. ADDS: Melle & Duke, Space Kadet, M. Moore, Yarbrough & Peoples, Dr. Jekyll & Mr. Hyde, Bloodstone, B. Summers, J. Carr, M. Cleveland. LP ADDS: Con Funk Shun, R. Winters, Kleeer.

**KDIA — OAKLAND — JEFF HARRISON, PD — #1 — E. KING**  
 HOTS: T. Brunson, S.O.S. Band, Brothers Johnson, Con Funk Shun, A. Franklin, C. Khan, M. Gaye, M. Jackson/P. McCartney, Janet Jackson, Jermaine Jackson, One Way. ADDS: Wolf, T. Basil, Wuf Ticket, R. Winters. LP ADDS: Michael Jackson.

**WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — M. JACKSON/P. McCARTNEY**  
 HOTS: M. Gaye, L. Richie, B. Collins, Grand Master Flash, G. Clinton, D. Warwick, T. Brunson, G. Jones, Prince, Kool & The Gang, S. Charles, C. Khan, D. Fagen, G. Washington, Janet Jackson, A. Mouzon, Bar-Kays, S. Johnson, R. Parker. ADDS: Musical Youth, Bobby M, Jonzun Crew, L. Ritenour, Central Line, S. Payne, W. Jackson, S. Redd. LP ADDS: The Jammers, S.O.S. Band.

**KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD — #1 — M. GAYE**  
 HOTS: M. Jackson/P. McCartney, L. Richie, Prince, E. King, H. Johnson, Con Funk Shun, R. Winters, S.O.S. Band, Janet Jackson. ADDS: J. Taylor, S. Christopher, Weather Girls, D. Fagen, T. Davis, Klique, Bloodstone.

**KOKA — SHREVEPORT — B.B. DAVIS, PD — #1 — L. RICHIE**  
 HOTS: M. Gaye, M. Jackson/P. McCartney, Prince, Janet Jackson, Kool & The Gang, S. Charles, Bar-Kays, P. Austin, Planet Patrol, Grand Master Flash, T. Brunson, T. Davis, Lanier & Co., S. Christopher, Gap Band, Vanity 6, Brothers Johnson, E. King, M. Nightingale. ADDS: L. Vandross, Isley Brothers, D. Summer, D.&B. Street.

**OK 100 — WASHINGTON, D.C. — JON TURK, MD — #1 — M. GAYE**  
 HOTS: Kool & The Gang, Janet Jackson, Jermaine Jackson, S. Charles, One Way, Skyy, Brothers Johnson, H. Johnson, Zapp, S.O.S. Band, D. Ross, Valentine Brothers, D. Train, M. Jackson/P. McCartney, T. Brunson, Bar-Kays, D. Warwick. ADDS: J. Osborne, Gap Band, C. Lynn, Spinners, Musical Youth, F. Smith, In Deep. LP ADDS: Mandrill, R. Fields.

**WKYS — WASHINGTON, D.C. — DONNIE SIMPSON, PD — #1 — M. GAYE**  
 HOTS: Vanity 6, S. Lattisaw, Trouble Funk, S.O.S. Band, L. Vandross, E. King, G. Jones, D. Warwick, Kool & The Gang, Prince, R. Parker, M. Jackson/P. McCartney, D. Ross, T. Brunson, Bar-Kays, Janet Jackson, L. Richie, Prince, J. Cocker/J. Barnes, Valentine Brothers, A. Myers, D. Fagen, Tavares, Charlene/S. Wonder, Starpoint, L. Branigan, A. Jarreau/R. Crawford, Spinners, Joe Jackson, C. Khan, Skyy, Musical Youth.





**A**t 16 Evelyn King was an overnight sensation. And while everyone loves a Cinderella story, the true test of an artist is time. Now, at the ripe old age of 22, King has established beyond question that she is an artist of broad-based appeal. With five gold records in as many years, she has emerged victorious from one of the toughest battles an artist can face: growing up in the record business.

"I'm still working on what my life is leading to," reflects King, "but these last few years have been about growing up and learning the business and how to make hits."

Few of the singers who rode the waves of the late seventies disco swell have been able to survive the stormy seas of the eighties. But the Bronx-born King has proven to be the stand-out in a legion responsible for more than its share of one-hit wonders. Her fifth RCA album, "Get Loose," has just been certified gold, and this year's *Cash Box* year-end polls reveal King to be one of 1982's top charting black contemporary female vocalists, second only to labelmate Diana Ross. Evelyn King is an artist with a past, present and future.

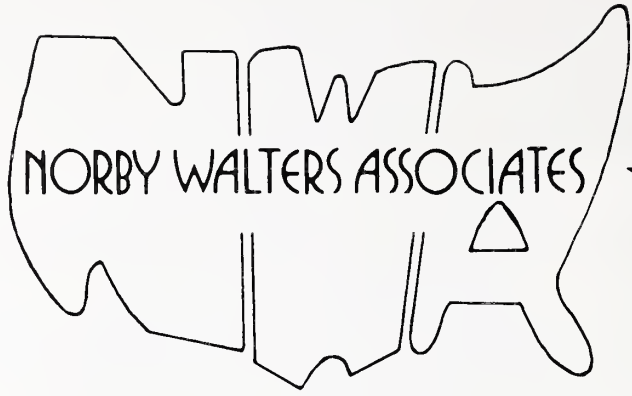
King's beginning has become one of the favorite fables of the industry; working as a charwoman in the Gamble and Huff studios of Philadelphia, King was "discovered" by Philadelphia International staffer T. Life, who overheard her singing as she worked. Bringing her songs and coaching her along, Life brought King into the studio, producing the first of their three collaborations, "Smooth Talk." Released in August 1977, the album shot up the charts on the shoulders of its club anthem single, "Shame." By the fall, both album and single were gold, and Evelyn "Champagne" King was a phenomenon.

"I couldn't believe it was going on," says King of that first hectic success. "I was still in high school and it was a little weird and hard. I think I might have missed some of the teenage fun you're supposed to have then, but it's also a time for learning and growing, and I certainly did that."

(continued on page EK-3)

EVELYN KING sophisticated lady





NORBY WALTERS ASSOCIATES

*Congratulations*

**EVELYN KING**

Norby Walters  
Jerry Ade and Sal Michaels  
and the entire staff at  
Norby Walters Associates

*Dear Evelyn,  
Betcha We  
Love You!*

*Morrie Brown*



MIGHTY M PRODUCTIONS



CELESTIAL SOUNDS RECORDING STUDIOS





# EVELYN KING

(continued from first page)

Nowhere is King's growth more evident than on her recordings. Her continued collaboration with T. Life yielded the gold single "I Don't Know If It's Right" and the gold album "Music Box." But feeling that the time was right for a change, King and Life amicably parted ways after three albums, at which point the production reins were handed to Morrie Brown and his Mighty M Ltd. The change proved to be another milestone in King's career, teaming her with assistant producers and songwriters Kashif and Paul Lawrence Jones III. The result was the album and single "I'm In Love," and a new winning combination.

"It couldn't have happened without these guys," says King of the Mighty M crew. "It's really like a family. As soon as we started working it felt like we'd been together for years."

If the empathy was evident on "I'm In Love," it was positively blatant on King's fifth

and most recent album, "Get Loose." Spurred by the success of the album's first single, the Kashif-penned "Love Come Down," the album nosed its way up to the gold plateau, reaffirming King's pop appeal. "It's happening because of the tunes," says King. "I'm moving in a better direction, covering pop and R&B and crossing over. I hope my relationship with Morrie, Lawrence and Kashif is long-term because their attitude is so great — I feel like they'd never do anything to hurt anybody. And now that Kashif is working on his own album, I want to help them as much as they've helped me."

Hand-in-hand with King's radio and record sales cross-over has come a change in the audiences she draws to her live performances fulfilling the promise of wide appeal inherent in "Shame."

"I feel that I'm capturing them all," the singer says of her concert audiences. "Older, younger, black and white — everyone is com-

ing together. I love to look out in the audience and watch the older people mouth the words to 'Love Come Down.' It makes me give them more."

Aside from her success as a performer in this country, King has performed and toured around the world, covering such diverse countries as France, Jamaica, Venezuela, the Philippines, Canada, Chile and Great Britain, where she received a silver record for "I Don't Know If It's Right." Her recent tour of Nigeria set attendance records, and her spring itinerary calls for an extensive tour of South America.

Although the days of having to take her family on the road with her are in the past, her father, Erick King, still accompanies her to handle sales of merchandising items. A stand-in vocalist at New York's Apollo Theater during its hey day and the man who choreographed Buddy Holly's appearance at that legendary hall, the senior King has had more than a passing influence on his daughter's career, and continues to set the family's musical tone. Evelyn's sister, Wanda, has toured with Evelyn as a back-up singer, and is presently in the studio recording her own debut album; while mother Johnniea King is managing her sons and their group, Rare Quality. With so many of her own career opportunities beckoning, Evelyn makes it clear that it's still a family affair.

"I always wanted to be a singer," she says, "and I always knew I had it in me. But my family really brought out all of my abilities. My family is proud of me and I hope to see my other family members make it. I'm going to do the best I can and help."

For the future, King would like to broaden her exposure to include acting roles in television and film. She has already appeared on virtually every major music and talk show, and will be featured on this year's Euro-broadcast show from MIDEM. Other aspirations include producing records and recording duets with Stevie Wonder and Patti LaBelle, whom King says is "a good friend and like a second mother."

Still, there's plenty to occupy King's time at the present. Reaffirmed as an artist beyond categorization, she will return to the studio in February. "We've achieved a level I'm proud of," she says. "I hope to keep growing in the same direction."



Clockwise from upper left: Evelyn King with former President Jimmy Carter, Stevie Wonder, Patti LaBelle and producer Morrie Brown.







Bob Schwaid is president of Sight & Sound Management, Ltd. He has managed Evelyn King since the beginning of her career.

# EVELYN KING

"My aim with Evelyn is to groom her to maturity."

So said Bob Schwaid in a **Cash Box** interview three years ago. Now, barely a thousand days separate Schwaid from that statement. But as Evelyn King's manager, Schwaid can draw a great deal of satisfaction from knowing that he has achieved that aim. Over the past five years he has been business manager, confidant, guardian angel and friend to King, guiding her from clubs to concert hall, from supporting act to headliner, from 17-year-old phenom to chart mainstay. He has helped Evelyn King follow that toughest of all opening acts: her own initial success.

Forming their relationship just as "Shame" was beginning to break, Schwaid brought experience from his prior management clients Al Green, Miriam Makeba and Van Morrison to the budding career of the teenaged King. "Shame" demonstrated that King was an artist of enormous crossover potential, a point which Schwaid has kept uppermost in planning her career. And when he felt that her career was stagnating, he wasted no time in making a change.

"That was a major and very difficult decision," Schwaid recalls of the move to find King a new producer after three albums with T. Life. "He had been with her from the very beginning and was also a client of mine. But I felt it was needed."

The successors proved to be producer Morrie Brown and his Mighty M Productions and songwriters Paul Lawrence Jones III and Kashif, a team recommended by RCA A&R man Robert Wright. Their first project with King was the "I'm In Love" album, which

helped to reaffirm the singer's mass appeal. "After 'I Don't Know If It's Right' Evelyn had some mid-chart success," recalls Schwaid. "The black base never left her, but unfortunately, the economics of this business demand that if an artist is to be major, she must cross-over onto the pop charts. It wasn't until 'I'm In Love' that Evelyn really exploded as a cross-over artist." The attainment of gold status for King's second Mighty M collaboration, "Get Loose," only confirms that King has made the right adjustment.

King's growth as a performer is naturally paralleled by her growth as a person, and although her early start demanded that Schwaid look out for King more than a manager normally might, the woman has evolved with her music.

"When we started I was more of a father/manager to Evelyn," says Schwaid. "Evelyn has matured beautifully and we're still enjoying the relationship but it's more of a partnership. I find myself discussing more with her because of her experience, and I feel even better about the relationship because she can contribute more. Of course, there's still a great deal of love there, and that father-daughter relationship will always exist because that's the way we started."

Aside from the knowledge and confidence King has accrued in business, Schwaid notes a change in her presence as a performer. "One big change I see is that she's really commanding the stage now," he says. "Where before she would be led by her musical director, now she knows who she is and what she is. All the influences seem to have melded and she's become aggressive in a very good sense of the word. Like a ballplayer on a basketball

court who always knows where he is even if he doesn't have the ball, Evelyn always knows where she is on stage as opposed to when she first started. And her show is better for it."

Now that the singer has reaffirmed her claim on a broad following, plans are being cemented to get her in front of that audience. "We want to get the right engagements," says Schwaid. "Evelyn will be in Carnegie Hall in February, and it's the first major venue of that type that she's played in New York. The show will be geared to attract the black audience and hopefully her white fans will also come. We're trying to present her in a setting that's comfortable to both." Similar upcoming engagements include the Circle Star in San Francisco and the Music Hall in Louisville.

Along with those American dates, King will tour South America in March, appear as part of the MIDEM Euro-broadcast, and return to the U.K. later in the year. "In the case of Europe, it's been a question of laying the groundwork," says Schwaid. "Evelyn has been over to do press tours and to appear on *Top of the Pops*. 'Love Come Down' went silver in the U.K. so it has paid off, and we're finally going over for a proper tour."

Coordinating all these efforts is no small feat, and Schwaid credits King's label, RCA, with helping the singer realize her potential. "Our relationship with RCA is an extremely good one," he declares. "They really work very hard on Evelyn's behalf and we have a great deal of access to everyone on a day-to-day basis. The field people are always there when she's in a town, and the correlation makes things a lot easier. They have cooperated up and down and have a commitment to make Evelyn a major star in '83."

Evelyn King.  
Our international reigning queen.

**RCA** Records  
International

We want Evelyn. We want Evelyn. We wa

We want Evelyn. We want Evelyn. We want Evelyn.

ely. We want Evelyn.



# LOVE COME DOWN

"I'M IN LOVE"

"BACK TO LOVE"

"BETCHA SHE DON'T LOVE YOU"

"SPIRIT OF THE DANCER"



**EVELYN, YOU'RE A HIT WITH US!**

**MCA MUSIC / KASHIF**

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RCA Salutes

# EVELYN KING

*Evelyn loves to sing, roller skate and plays a ferocious set of congas, though not all at the same time. Lucky for us (all of us) she loves to sing best. This spectacular little lady has belted out 3 gold albums and 2 gold singles (over 5,000,000 records), and earned an international reputation as one of the hottest concert performers in the business.*

*Yes, Evelyn King is every record company's dream, but we've got her, plus plans to make '83 her best year yet. So Evelyn, we love ya, and want you to know that developing you as an artist isn't just our responsibility, it's our privilege.*

...everyone loved Evelyn's music...

At age 16 producer T. Life came into her life...

...and as far as RCA was concerned, it was love at first listen.

At age 7 Evelyn was singing Aretha Franklin hits (in the shower).

Right from the beginning things were going verrrrrry well...



Robert D. Summer,  
President, RCA Records



AYL1-3730



AFL1-3033



W



**RCA**   
Records and Cassettes

...everywhere she went.



We want Evelyn.

The result: 5 gold records—  
and she's only 22!



AFL1-3962

Left to right  
Robert B. Wright,  
Director of  
Black Music, A&R,  
Evelyn, Jack Craigo,  
Division Vice President,  
USA & Canada



Includes the  
second hit  
single,  
"Betcha  
She Don't  
Love You"

AFL1-4337



# EVELYN KING

*"Evelyn King has come of age — with a bang! Instead of opening shows, she is headlining. And her popularity is spreading. She's a chartbreaker and best-seller in the U.K., as well as in the U.S.A. Twenty-two years old, and she has already brought us five gold records. That's consistency, something all artists strive for but few achieve . . . even in a lifetime."*

— Jack Craigo, division vice president, RCA Records, USA & Canada

## Don Ellis, managing director, RCA Records, U.K.

Evelyn King has always been popular in the U.K., according to RCA U.K. managing director Don Ellis. "The 12-inch single of 'Shame' enjoyed a 23-week run in the Top 75 in 1977. But until recently, her popularity has remained mainly within the dance market.

"However, with the release in the early summer of 1981 of the 'I'm In Love' album, and the two singles culled from it — 'I'm In Love' and 'If You Want My Loving' — gradual inroads were made into the pop market."

As a result of the activity surrounding the "I'm In Love" album, the follow-up was eagerly awaited and the pre-released cassette of "Love Come Down" confirmed that this selection was potentially Evelyn's biggest hit to date in the U.K.

"By rush releasing the 12-inch 45 and mailing it to the DJ and club market in advance of its American release, the company was seen to be heavily committed to the success of Evelyn, a commitment backed up by the simultaneous release of the album in America at the end of August," says Ellis.

"A brief two-day visit from Evelyn for the prestigious BBC TV show *Top of the Pops* helped push 'Love Come Down' into the Top 20, peaking at number seven for three weeks and selling over 250,000 units.

"Evelyn King is an artist whose success was originally built on the dance floor," Ellis concludes, "but whose fresh and innovative approach to new material has enabled her to achieve acceptance in all markets in England. Through an inspired pairing with Morrie Brown of Mighty M Productions, she has shown that sophisticated, quality dance music can break that elusive Top 20 barrier in the U.K."

## Jerry Ade, co-partner, Norby Walters Associates

For Jerry Ade, who has been booking her engagements since 1978, Evelyn King has evolved from an artist with a narrow appeal to primarily teenage disco audiences into a singer with strong appeal to both youthful audiences and sophisticated night club and pop crossover crowds. Beginning as an opening act, she has risen to the status of co-headliner and headliner, has played venues with capacities as large as 10,000 seats, and as elegant as New York's Copacabana.

"In the early days with the popularity of 'Shame,' we took her to night clubs for the most part," said Ade. "Now, she's developed an audience all around the world. She has become big in South America and in England, Holland and France."

Although her manager and songwriters have in recent years tried to make Evelyn King shed the disco-oriented image she began with as Evelyn "Champagne" King, Ade notes that she still has much of that appeal on the concert circuit. "A lot of the kids probably don't know that she lost that image," said Ade. "Four years ago, when she was still called Evelyn 'Champagne' King, her appeal was to the 12-

20 year olds and now that she's gotten older, the name still means something to her older customers."

King began her career playing such showcase venues as Ripley's in Philadelphia and the Wax Museum in Washington, D.C. as an opening act. Since then, billing has improved. In the past year, for example, her pop crossover appeal has enabled her to get headline bookings at such clubs as the Roxy Theater in Los Angeles, a primarily rock venue and has also played at stadiums as large as the Rose Bowl.

"There's certainly been a lot of crossover appeal due to, in part, the fact that her record made the Top 20," said Ade. "For that reason, she picks a lot of fair dates." She is currently slated to play Disneyland on New Year's Eve.

Ade sees a rosy 1983 for Evelyn King. "Her future is big," he said. "As she's grown up, she's developed the confidence of a woman." So far, she is scheduled to play such venues as New York's Carnegie Hall Feb. 12, the Music Hall and Warner Theater in Philadelphia, the Greek Theater in Los Angeles and the Santa Monica Civic Center in California. "In 1983, we're gonna see her emerge as a headlining act in her own right," concludes Ade.

## Leeds Levy, president, MCA Music, Inc.

For Leeds Levy, president of MCA Music, Evelyn King has played an instrumental role in the artistic development of songwriter Kashif. "Kashif and Evelyn King have been a good marriage, a marriage as good as Burt Bacharach and Hal David with Dionne Warwick," said Levy. "It's been that kind of team effort."

Kashif's relationship with King and MCA dates back to the end of 1979, after his tenure with B.T. Express and just following King's first exposure to the public. Levy recalls being somewhat skeptical about King's abilities at first, but in short time his fears were disproved. "At first, I did not realize how hot a singer she was," said Levy. "Since she had made 'Shame,' which was a disco record, I was not sure if it was more record than her vocals but after a bit, I saw that she has handled the thing with Kashif very well."

In the late fall of 1979, Kashif left B.T. Express to seek a solo songwriting career and submitted demo tapes to MCA Music. "Our business is to work with new writers and develop them as opposed to working with established songwriters," said Levy. "We help them with their writing and try to get them recording deals." In the case of Kashif, Levy described MCA's initial frustrations. "There were nibbles with the producers we pitched his songs to but they all resulted in nothing." But, through a live showcase at New York's Trax club, Kashif made the acquaintance of Rick Chertoff, an A&R man from Arista Records. "Rick had passed on his tapes when he first heard them but he changed his mind when he heard Kashif perform live," said Levy. "Here was the label that at least had interest in him."

Shortly after Kashif began working with Chertoff, his tapes were also submitted to



producer Morrie Brown, who had a close relationship with MCA Music. "He heard tapes with 'I'm In Love' and 'Spirit Of The Dancer,'" said Levy. "He was working with Evelyn and she needed the material. It was a fortuitous meeting because Evelyn had the artistic ability. Morrie had the production chops and Kashif didn't have an artist or a producer. Evelyn gave Kashif the opportunity."

## Paul Lawrence Jones III and Kashif, songwriters

Evelyn King's wide-ranging vocal capabilities have enabled Paul Lawrence Jones III and Kashif, her principal songwriters, to write songs as they please, because they know she can do them justice.

"She can sing so well, that I don't really have to tailor what I write," said Jones. "I can tailor a song to her whether I want it high or low, depending on the mood and where the melody is", adds Kashif.

For the past three years, the pair, which met Evelyn King through Robert Wright, black A&R director at RCA Records, has been working closely with King and helping her change her image from the girlish "Champagne" moniker she worked under during her disco days to the sophisticated soul singer she is now.

In order to do this, Kashif, who penned such tunes as "I'm In Love," "Back To Love" and "Love Come Down" and Jones, who authored "Don't Hide Our Love," wrote songs in higher keys than Evelyn had



previously been used to. "She has a very good sound and singing low was not showing the full complement of what she could do," said Jones. "When she sang 'Shame,' everybody thought she was a guy the way she sang it so low. Morrie Brown helped her bring up her voice."

With Evelyn King's musical chops, none of this was very difficult to accomplish. "She's probably a lot smarter and better educated than a lot of other singers," said Kashif. "If you say 'Evelyn do this' she does it and a lot of other singers are not like that. In 'Love Come Down' she was able to do the 16 tracks of background vocals."

"I really believe she can do whatever she wants with her voice, whereas other artists have a problem," added Jones. "She can be singing lines and making them vibrato and can make them fade out at the end. Her control is that good."

Besides displaying good vocal technique, Evelyn King is also able to give her songs a certain character. "She can define songs," said Jones. "When she did 'I'm Just Warming Up,' she made it sound so mellow, so real."

Additionally, King's professionalism has other rewards. "She's like a producer's dream," said Jones. "If you tell her something, nine times out of 10 she can do it. In a typical song, she can make it very easy and we can often do it in just one take."

Although Kashif is currently working on his solo career, the pair look forward to a continued relationship with Evelyn King. "I was just thinking it could go on as long as we keep her with the hits," said Jones.

**Morrie Brown, producer, Mighty M, Ltd.**

As Evelyn King's producer, Morrie Brown's objective has been to actualize the change in musical direction set down by RCA

Records black A&R director Robert Wright. "What we wanted to do was take a proven disco artist and move her in the direction of the Solar sound — like the Whispers," said Brown. "We want a very contemporary R&B sound, but we really go for songs, as opposed to just plain groove music."

To accomplish this task, some structural

now a treble voice, you'd never have to give her a pitch test and she'd sing in a happy, soulful voice."

Brown met Evelyn King last year through Wright, who was introduced to him by a mutual friend. "I was talking to an attorney friend of mine in L.A., who happened to be a good friend of Robert Wright," Brown

supportive to her."

As he sees it, Brown's crucial role as a producer is to correctly choose Evelyn King's songs. "I picked 'Love's Comin' At Ya' for Evelyn because she was the right artist," said Brown.

Otherwise, Brown does not feel he has to play too much of a hands-on role in the production of Evelyn King's albums. "Besides coordinating the whole project, my job, as I see it, is to step in only when I'm needed and to put support where it's needed."

**Basil Marshall, manager, product management, Black Music, RCA**

"We feel very good about Evelyn's proposed show at Carnegie Hall because at one time artist tours were suffering. The clubs have requested her a lot, and she's played at Bond's, but now we have her into Carnegie Hall, and it's a different appeal altogether. We think we should really capitalize on her appearance there.

"Evelyn is one of the few black artists on the label that is watched closely by the pop department. Based on the strength of 'Shame,' we know what she's capable of. At no time is she ignored by the two departments, and they work hand-in-hand. We are going to continue building her into a superstar act. A lot of things take time, but we have to remember that we got someone who was very young and changes take a little time. But she's a very quick learner and is receptive to all ideas and she has become a lady."

**Jorge Pino, director, international marketing, RCA Records**

"We see Evelyn King as a developing international star breaking new ground in Europe, South America and Africa. Her ambition and willingness to travel anywhere will ensure her worldwide success."



Jack Craig

Don Ellis

Jorge Pino



Basil Marshall

Morrie Brown

Kashif

changes in Evelyn King's style were necessary. "My basic feeling was that we had to deal with Evelyn's voice," said Brown. "We had to bring it to a higher range."

This undertaking proved to be easier than Brown had anticipated. "Evelyn was the first person I ever worked with who was really a giant talent," said Brown. "Anything I'd ask for, she'd just give it to me. Even though her voice is now higher than it had been, and is

recalled. "He called him, told him what I did and found out that he was looking for producers. So I gave him the tapes, which he played for Evelyn and her manager Bob Schwaid, and that's how it all happened."

Work began with King and her songwriters and co-producers Paul Lawrence Jones III and Kashif. "They are the two most significant people to her success," said Brown. "The people at Celestial Sound have also been very

# Evelyn King

We wish you the best of continued success, joy and happiness.

From the entire staff at CASH BOX.



*Bob Schwaid  
and  
Sight & Sound Management, Ltd.*

*Thank  
Evelyn*

*For Five Great Years!*



*119 West 57th Street  
New York, New York 10019  
(212) 541-5580*



# CASH BOX TOP 100 ALBUMS

December 25, 1982

Title, Artist, Label, Number, Distributor

	Title, Artist, Label, Number, Distributor	Weeks On Chart	
		12/18	Chart
1	<b>BUSINESS AS USUAL</b> MEN AT WORK (Columbia ARC 37978) CBS	3	25
2	<b>LIONEL RICHIE</b> (Motown 6007 ML) IND	2	10
3	<b>BUILT FOR SPEED</b> STRAY CATS (EMI America ST-17070) CAP	1	27
4	<b>H2 O</b> DARYL HALL & JOHN OATES (RCA AFL1-4383) RCA	5	9
5	<b>GET NERVOUS</b> PAT BENATAR (Chrysalis CHR 1396) IND	6	6
6	<b>CCDA</b> LED ZEPPELIN (Swan Song/Atco 7 90051-1) WEA	9	2
7	<b>MIDNIGHT LOVE</b> MARVIN GAYE (Columbia FC 38197) CBS	8	6
8	<b>FAMOUS LAST WORDS</b> SUPERTRAMP (A&M SP-3732) RCA	4	7
9	<b>NIGHT AND DAY</b> JOE JACKSON (A&M SP-4906) RCA	7	24
10	<b>THE NYLON CURTAIN</b> BILLY JOEL (Columbia TC 38200) CBS	10	11
11	<b>LONG AFTER DARK</b> TOM PETTY AND THE HEARTBREAKERS (Backstreet BSR-5360) MCA	12	6
12	<b>THE NIGHTFLY</b> DONALD FAGEN (Warner Bros. 9 23696-1)	11	9
13	<b>EMOTIONS IN MOTION</b> BILLY SQUIER (Capitol ST-12217) CAP	14	21
14	<b>GREATEST HITS</b> DAN FOGELBERG (Full Moon/Epic QE 38308) CBS	15	7
15	<b>THRILLER</b> MICHAEL JACKSON (Epic QE 38112) CBS	—	1
16	<b>COMBAT ROCK</b> THE CLASH (Epic FE 37689) CBS	17	29
17	<b>OLIVIA'S GREATEST HITS VOL. 2</b> OLIVIA NEWTON-JOHN (MCA-5347) MCA	13	13
18	<b>HELLO, I MUST BE GOING</b> PHIL COLLINS (Atlantic 80035-1) WEA	19	5
19	<b>AMERICAN FOOL</b> JOHN COUGAR (Riva RVL 7501) POL	16	34
20	<b>HEARTLIGHT</b> NEIL DIAMOND (Columbia TC 38359) CBS	18	11
21	<b>SPRING SESSION M</b> MISSING PERSONS (Capitol ST-12228) CAP	23	9
22	<b>DAYLIGHT AGAIN</b> CROSBY, STILLS & NASH (Atlantic SD 19360) WEA	21	24
23	<b>1999</b> PRINCE (Warner Bros. 9 23720-1F) WEA	25	6
24	<b>I CAN'T STAND STILL</b> DON HENLEY (Asylum EL-60048) WEA	22	17
25	<b>SPEAK OF THE DEVIL</b> OZZY OSBOURNE (Jet ZX2 38350) CBS	32	3
26	<b>THE JOHN LENNON COLLECTION</b> (Geffen GHSP 2023) WEA	30	5
27	<b>LEXICON OF LOVE</b> ABC (Mercury SRM-1-4059) POL	27	17
28	<b>WILD THINGS RUN FAST</b> JONI MITCHELL (Geffen GHS 2019) WEA	28	6
29	<b>SHOWTIME</b> THE J. GEILS BAND (EMI America SO-17087) CAP	34	4
30	<b>FRIEND OR FOE</b> ADAM ANT (Epic ARE 38370) CBS	33	9
31	<b>RECORDS</b> FOREIGNER (Atlantic 7 80999-1) WEA	—	1
32	<b>MOUNTAIN MUSIC</b> ALABAMA (RCA AHL 1-4229) RCA	29	41
33	<b>MIRAGE</b> FLEETWOOD MAC (Warner Bros. 9 23607-1) WEA	26	24
34	<b>FOREVER, FOR ALWAYS, FOR LOVE</b> LUTHER VANDROSS (Epic FE 38235) CBS	20	11

	Title, Artist, Label, Number, Distributor	Weeks On Chart	
		12/18	Chart
35	<b>WORD OF MOUTH</b> TONI BASIL (Chrysalis CHR 1410) IND	39	10
36	<b>CHRISTMAS</b> THE OAK RIDGE BOYS (MCA-5365) MCA	49	6
37	<b>LOVE OVER GOLD</b> DIRE STRAITS (Warner Bros. 9 23728-1) WEA	24	12
38	<b>WINDS OF CHANGE</b> JEFFERSON STARSHIP (Grunt BXL1-4372) RCA	35	9
39	<b>CHICAGO 16</b> CHICAGO (Full Moon/Warner Bros. 9-23689-1) WEA	36	28
40	<b>SCREAMING FOR VENGEANCE</b> JUDAS PRIEST (Columbia FC 38160) CBS	41	24
41	<b>JANE FONDA'S WORKOUT RECORD</b> (Columbia CX2 38054) CBS	40	31
42	<b>PROPOSITIONS</b> BAR-KAYS (Mercury SRM-1-4065) POL	46	7
43	<b>BRANIGAN</b> LAURA BRANIGAN (Atlantic SD 19288) WEA	47	17
44	<b>TWO OF A KIND</b> EARL KLUGH/BOB JAMES (Capitol ST-12244) CAP	44	8
45	<b>HEARTBREAKER</b> DIONNE WARWICK (Arista AL 9609) IND	38	10
46	<b>WORLDS APART</b> SAGA (Portrait ARR 38246) CBS	51	9
47	<b>OH, NO! IT'S DEVO</b> DEVO (Warner Bros. 9 23741-1) WEA	48	6
48	<b>ALL THE GREAT HITS</b> COMMODORES (Motown 6028ML) IND	54	4
49	<b>SIGNALS</b> RUSH (Mercury SRM-1-4063) POL	31	13
50	<b>GREATEST HITS</b> LITTLE RIVER BAND (Capitol ST-12247) CAP	61	4
51	<b>GREATEST HITS, VOLUME 2</b> EAGLES (Asylum 9 60205-1) WEA	45	7
52	<b>ALWAYS ON MY MIND</b> WILLIE NELSON (Columbia FC 37951) CBS	53	39
53	<b>NEBRASKA</b> BRUCE SPRINGSTEEN (Columbia TC 38358) CBS	37	12
54	<b>PETER GABRIEL</b> (Geffen GHS 2011) WEA	50	13
55	<b>SILK ELECTRIC</b> DIANA ROSS (RCA AFL1-4384) RCA	43	10
56	<b>GET CLOSER</b> LINDA RONSTADT (Asylum 9 60185-1) WEA	42	11
57	<b>HERE COMES THE NIGHT</b> BARRY MANILOW (Arista AL 9610) IND	80	3
58	<b>ABSOLUTELY LIVE</b> ROD STEWART (Warner Bros. 9 23743-1G) WEA	58	6
59	<b>IT'S HARD</b> THE WHO (Warner Bros. 9 23731-1) WEA	55	15
60	<b>THE SINGLES</b> ABBA (Atlantic 80036-1-G) WEA	83	3
61	<b>GET LUCKY</b> LOVERBOY (Columbia FC 37638) CBS	56	59
62	<b>ANNIE</b> ORIGINAL SOUNDTRACK (Columbia JS 38000) CBS	62	32
63	<b>HOOKEED ON CLASSICS II: CAN'T STOP THE CLASSICS</b> LOUIS CLARK conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL1-4373) RCA	63	22
64	<b>IV</b> TOTO (Columbia FC 37728) CBS	78	37
65	<b>AS ONE</b> KOOL & THE GANG (De-Lite DSR 8505) POL	85	13
66	<b>HIGH ADVENTURE</b> KENNY LOGGINS (Columbia TC 38127) CBS	66	15
67	<b>GONE TROPPO</b> GEORGE HARRISON (Dark Horse 9 23734-1) WEA	67	6

	Title, Artist, Label, Number, Distributor	Weeks On Chart	
		12/18	Chart
68	<b>SPECIAL BEAT SERVICE</b> THE ENGLISH BEAT (I.R.S./A&M SP 70032) RCA	75	10
69	<b>TO THE MAX</b> CON FUNK SHUN (Mercury SRM-1-4067) POL	72	7
70	<b>ASIA</b> (Geffen GHS 2008) WEA	68	39
71	<b>LOVE WILL TURN YOU AROUND</b> KENNY ROGERS (Liberty LO-51124) CAP	59	23
72	<b>IF THAT'S WHAT IT TAKES</b> MICHAEL McDONALD (Warner Bros. 9 23703-1) WEA	57	18
73	<b>CHAKA KHAN</b> (Warner Bros. 9 23729-1) WEA	82	3
74	<b>12 GREATEST HITS VOL. II</b> NEIL DIAMOND (Columbia TC 38066) CBS	71	31
75	<b>WW II</b> WAYLON AND WILLIE (RCA AHL 1-4455) RCA	76	10
76	<b>AN OFFICER AND A GENTLEMAN</b> ORIGINAL SOUNDTRACK (Island/Atco 7 90017-1) WEA	52	10
77	<b>EYE IN THE SKY</b> THE ALAN PARSONS PROJECT (Arista AL 9599) IND	69	28
78	<b>20 GREATEST HITS</b> THE BEATLES (Capitol SV-12245) CAP	88	6
79	<b>A FLOCK OF SEAGULLS</b> (Jive/Arista VA 66000) IND	64	32
80	<b>JANET JACKSON</b> (A&M SP-6-4907) RCA	86	9
81	<b>HOOKEED ON SWING</b> LARRY ELGART and his MANHATTAN SWING ORCHESTRA (RCA AFL 1-4343) RCA	73	44
82	<b>THE BEST IS YET TO COME</b> GROVER WASHINGTON, JR. (Elektra 9 60215-1) WEA	90	3
83	<b>LIVING MY LIFE</b> GRACE JONES (Island/Atco 7 90018-1) WEA	95	3
84	<b>VANITY 6</b> (Warner Bros. 9 23716-1) WEA	60	13
85	<b>REACH</b> RICHARD SIMMONS (Elektra E1-60122F) WEA	74	30
86	<b>CHRISTMAS WISHES</b> ANNE MURRAY (Capitol SN-16232) CAP	111	4
87	<b>GREATEST HITS</b> DOLLY PARTON (RCA AHL 1-4422) RCA	81	12
88	<b>NO CONTROL</b> EDDIE MONEY (Columbia FC 37960) CBS	77	25
89	<b>AEROBIC SHAPE-UP</b> JOANIE GREGGAINS (Parade/Peter Pan 104) IND	91	37
90	<b>MORE JAZZERCISE</b> JUDI SHEPPARD MISSETT (MCA-5375) MCA	96	7
91	<b>WHAT TIME IS IT?</b> THE TIME (Warner Bros. 9 23701-1) WEA	84	15
92	<b>GET LOOSE</b> EVELYN KING (RCA AFL1-4337) RCA	79	16
93	<b>QUIET LIES</b> JUICE NEWTON (Capitol ST-12210) CAP	85	31
94	<b>FEELS SO RIGHT</b> ALABAMA (RCA AHL 1-3930) RCA	92	94
95	<b>LAST DATE</b> EMMYLOU HARRIS (Warner Bros. 9 23740-1) WEA	70	8
96	<b>I ADVANCE MASKED</b> ANDY SUMMERS & ROBERT FRIPP (A&M SP-4913) RCA	94	10
97	<b>DON'T PLAY WITH FIRE</b> PEABO BRYSON (Capitol ST-12241) CAP	105	4
98	<b>TRUE LOVE</b> CRYSTAL GAYLE (Elektra 9 60200-1) WEA	98	5
99	<b>SKYYJAMMER</b> SKYY (Salsoul SA-8555) RCA	102	6
100	<b>GREATEST HITS</b> RAY PARKER, JR. (Arista AL 9612) IND	135	3



# Cash Box Top Albums/101 to 200

December 25, 1982

		8.98	97	28
		8.98	108	8
		8.98	93	11
		11.98	118	4
		8.98	122	4
		8.98	99	8
		8.98	101	8
		6.98	125	4
		8.98	120	4
		8.98	112	23
		—	100	11
		8.98	107	11
		8.98	114	5
		8.98	87	10
		—	126	4
		8.98	110	7
		—	127	5
		8.98	—	1
		—	132	4
		—	140	3
		8.98	89	28
		8.98	106	21
		8.98	—	1
		8.98	113	7
		—	103	17
		9.98	128	27
		—	104	13
		—	116	22
		8.98	154	5
		8.98	134	115
		6.98	141	4
		8.98	138	40
		8.98	156	3
101	JEFFREY OSBORNE	(A&M SP-4896) RCA	97	28
102	THE JAZZ SINGER	NEIL DIAMOND (Capitol SWAV-12120) CAP	108	8
103	THE MESSAGE	GRAND MASTER FLASH & THE FURIOUS FIVE (Sugar Hill SH-268) IND	93	11
104	E.T. THE EXTRA-TERRESTRIAL	STORYBOOK NARRATED BY MICHAEL JACKSON (MCA-70000) MCA	118	4
105	CHRISTMAS	KENNY ROGERS (Liberty LOO-51115) CAP	122	4
106	CASINO LIGHTS — RECORDED LIVE AT MONTREUX, SWITZERLAND	VARIOUS ARTISTS (Warner Bros. 9 23718-1) WEA	99	8
107	RADIO ROMANCE	EDDIE RABBITT (Elektra 9 60160-1) WEA	101	8
108	A COUNTRY CHRISTMAS	VARIOUS ARTISTS (RCA CPL-4396) RCA	125	4
109	CREATURES OF THE NIGHT	KISS (Casablanca NBLP 7270) POL	120	4
110	PICTURES AT ELEVEN	ROBERT PLANT (Swan Song/Atco SS 8512) IND	112	23
111	FOREVER NOW	THE PSYCHEDELIC FURS (Columbia ARC 3826) CBS	100	11
112	INCOGNITO	SPYRO GYRA (MCA-5368) MCA	107	11
113	RIT/2	LEE RITENOUR (Elektra 9 60186) WEA	114	5
114	WILD NIGHT	ONE WAY (MCA-5369) MCA	87	10
115	NO-MAN'S LAND	LENE LOVICH (Stiff/Epic ARE 38399) CBS	126	4
116	RUN FOR THE ROSES	JERRY GARCIA (Arista AL 9603) IND	110	7
117	S.O.S. III	THE S.O.S. BAND (Tabu FZ 38352) CBS	127	5
118	IT'S ALRIGHT	YOKO ONO (Polydor PD-1-6364) POL	—	1
119	KISSING TO BE CLEVER	CULTURE CLUB (Virgin/Epic ARE 38398) CBS	132	4
120	PRETTY PAPER	WILLIE NELSON (Columbia JC 36189) CBS	140	3
121	NO FUN ALOUD	GLENN FREY (Asylum 9-60129) WEA	89	28
122	JUMP TO IT	ARETHA FRANKLIN (Arista AL 9601) IND	106	21
123	THREE LOCK BOX	SAMMY HAGAR (Geffen GHS 2021) WEA	—	1
124	THE OTHER SIDE OF THE RAINBOW	MELBA MOORE (Capitol ST-12243) CAP	113	7
125	SHANGO	SANTANA (Columbia FC 38122) CBS	103	17
126	E.T. THE EXTRA-TERRESTRIAL	ORIGINAL SOUNDTRACK (MCA-6109) MCA	128	27
127	HIGHWAYS & HEARTACHES	RICKY SKAGGS (Epic FE 37996) CBS	104	13
128	EYE OF THE TIGER	SURVIVOR (Scotti Bros. FZ 38062) CBS	116	22
129	EVERY HOME SHOULD HAVE ONE	PATTI AUSTIN (Owest/Warner Bros. OWS 3691) WEA	154	5
130	GREATEST HITS	KENNY ROGERS (Liberty LOO-1072) CAP	134	115
131	I COULD RULE THE WORLD IF I COULD GET THE PARTS	THE WAITRESSES (Ze/Polydor PX-1-507) POL	141	4
132	SUCCESS HASN'T SPOILED ME YET	RICK SPRINGFIELD (RCA AFL 1-4125) RCA	138	40
133	HIMSELF	BILL COSBY (Motown 6026ML) IND	156	3

		8.98	147	4
		8.98	149	3
		8.98	115	7
		8.98	—	1
		8.98	117	12
		8.98	139	5
		8.98	129	28
		8.98	—	1
		8.98	123	27
		8.98	153	4
		—	131	73
		8.98	109	21
		—	150	67
		10.98	157	4
		8.98	133	12
		8.98	159	2
		8.98	155	7
		8.98	137	63
		8.98	144	58
		8.98	121	29
		8.98	158	147
		8.98	119	20
		8.98	171	2
		8.98	163	4
		8.98	168	2
		8.98	146	40
		—	143	5
		8.98	142	20
		8.98	162	6
		8.98	151	35
		10.98	166	27
		8.98	165	11
		8.98	173	3
134	CHRISTMAS ALBUM	BARBRA STREISAND (Columbia cs 9557) CBS	147	4
135	SINGLES — 45's AND UNDER	SOUEEZE (A&M SP-4922) RCA	149	3
136	MEN WITHOUT WOMEN	LITTLE STEVEN AND THE DISCIPLES OF SOUL (EMI America ST-17086) CAP	115	7
137	DECEMBER	GEORGE WINSTON (Windham Hill C-1025) IND	—	1
138	HANK WILLIAMS, JR.'S GREATEST HITS	(Elektra/Curb 9-60193-1) WEA	117	12
139	TONGUE IN CHIC	CHIC (Atlantic 80031-1) WEA	139	5
140	NOW AND FOREVER	AIR SUPPLY (Arista AL 9587) IND	129	28
141	AEROBIC SHAPE-UP II	JOANIE GREGGAINS (Parade/Peter Pan PA 106) IND	—	1
142	ABRACADABRA	the steve miller band (capitol ST-12216) CBS	123	27
143	CUT	GOLDEN EARRING (21 T1-1-9004) POL	153	4
144	ESCAPE	JOURNEY (Columbia TC 37408) CBS	131	73
145	ZAPP II	ZAPP (Warner Bros. 9 23583-1) WEA	109	21
146	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)	WILLIE NELSON (Columbia KC 237542) CBS	150	67
147	O HOLY NIGHT	LUCIANO PAVAROTTI (London OS 26473) POL	157	4
148	UTOPIA	(Network/Elektra 9 60183-1) WEA	133	12
149	BLAST!	BROTHERS JOHNSON (A&M SP-4927) RCA	159	2
150	SOMETHING'S GOING ON	FRIDA (Atlantic 80013-1) WEA	155	7
151	CHARIOTS OF FIRE	ORIGINAL SOUNDTRACK MUSIC BY VANGELIS (Polydor PD-1-6335) POL	137	63
152	HOOKE ON CLASSICS	LOUIS CLARK conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL 1-4194) RCA	144	58
153	GAP BAND IV	THE GAP BAND (Total Experience/TE-1-3001) POL	121	29
154	ANNE MURRAY'S GREATEST HITS	(Capitol SOO-12110) CAP	158	147
155	VACATION	GO-GO'S (I.R.S./A&M SP 70031) RCA	119	20
156	RIO	DURAN DURAN (Capitol ST-12211) CAP	171	2
157	MERRY CHRISTMAS	BING CROSBY (MCA-15024) MCA	163	4
158	VISIONS OF THE LITE	SLAVE (Cotillion/Atco 7 90024-1) WEA	168	2
159	BLACKOUT	SCORPIONS (Mercury SRM-1-4039) POL	146	40
160	TOUR DE FORCE — "LIVE"	AL DI MEOLA (Columbia FC 38373) CBS	143	5
161	JUST SYLVIA	SYLVIA (RCA AFL1-4312) RCA	142	20
162	JUST AIN'T GOOD ENOUGH	JOHNNIE TAYLOR (Beverly Glen BG 10001) IND	162	6
163	ALL FOUR ONE	THE MOTELS (Capitol s-12177) CAP	151	35
164	THREE SIDES LIVE	GENESIS (Atlantic SD 2-200) WEA	166	27
165	SHUTTERED ROOM	THE FIXX (MCA-5345) MCA	165	11
166	CHRISTMAS CARD	THE STATLER BROTHERS (Mercury SRM-1-5012) POL	173	3

		8.98	169	5
		8.98	177	2
		8.98	170	6
		8.98	148	7
		8.98	124	8
		8.98	172	4
		6.98	178	3
		8.98	175	4
		8.98	181	15
		—	187	2
		5.98	182	3
		8.98	186	3
		8.98	—	1
		8.98	185	3
		8.98	130	16
		—	189	58
		8.98	195	34
		8.98	190	3
		8.98	136	21
		7.98	160	41
		8.98	164	12
		8.98	152	8
		8.98	161	10
		6.98	174	14
		8.98	145	8
		—	179	15
		8.98	197	21
		8.98	193	6
		8.98	194	14
		8.98	167	12
167	USED TO BE	CHARLENE (Motown 6027ML) IND	169	5
168	CAROL HENSEL'S EXERCISE & DANCE PROGRAM — VOLUME 3	(Vintage/Mirus VNI 30004) IND	177	2
169	GRAND SLAM	THE SPINNERS (Atlantic 80020-1) WEA	170	6
170	THE PARTY'S OVER	TALK TALK (EMI America ST-17083) CAP	148	7
171	PAT TRAVERS' BLACK PEARL	(Polydor PD-1-6361) POL	124	8
172	COMPUTER GAMES	GEORGE CLINTON (Capitol ST-12246) CAP	172	4
173	MEMORIES OF CHRISTMAS	ELVIS PRESLEY (RCA CPL1-4395) RCA	178	3
174	FRICTION	CHOCOLATE MILK (RCA AFL1-4412) RCA	175	4
175	A CHRISTMAS TOGETHER	JOHN DENVER & THE MUPPETS (RCA AHL1-3451) RCA	184	2
176	HARD TIMES	MILLIE JACKSON (Spring SP-1-6737) POL	176	3
177	OPUS X	CHILLIWACK (Millennium BXL1-7766) RCA	180	2
178	BIGGEST HITS	MARTY ROBBINS (Columbia FC 38309) CBS	—	1
179	VOYEUR	KIM CARNES (EMI America SO-17018) CAP	181	15
180	MERRY CHRISTMAS	JOHNNY MATHIS (Columbia CS 8021) CBS	187	2
181	THE BITTEREST PILL (I EVER HAD TO SWALLOW)	THE JAM (Polydor PX-1-506) POL	182	3
182	A CHIPMUNK CHRISTMAS	THE CHIPMUNKS (RCA AFL1-4041) RCA	186	3
183	VANDENBERG	(Atco 7 90005-1) WEA	—	1
184	IN THE MOOD FOR SOMETHING RUDE	FOGHAT (Bearsfoot 9 1-23747) WEA	185	3
185	VIEW FROM THE GROUND	AMERICA (Capitol ST-12209) CAP	130	16
186	DIARY OF A MADMAN	OSZY OSBOURNE (Jet FZ 37492) CBS	189	58
187	DIVER DOWN	VAN HALEN (Warner Bros. BSK 3877) WEA	195	34
188	TURNED ON CHRISTMAS	THE HENRY HADAWAY ORCHESTRA AND CHORUS (RCA AFL1-4454) RCA	190	3
189	DONNA SUMMER	(Geffen GHS 2005) WEA	136	21
190	WALT DISNEY PRODUCTIONS' MOUSERCISE	(Disneyland 61516) IND	160	41
191	MADNESS, MONEY AND MUSIC	SHEENA EASTON (EMI America ST-17080) CAP	164	12
192	PERFECT STRANGER	T.G. SHEPPARD (Warner/Curb 9 23726-1) WEA	152	8
193	SECOND TO NUNN	BOBBY NUNN (Motown 6022) IND	161	10
194	STEEL BREEZE	(RCA AFL 1-4424) RCA	174	14
195	THE HIGH AND THE MIGHTY	DONNIE IRIS (Carouse/MCA-5358) MCA	145	8
196	ROCK IN A HARD PLACE	AEROSMITH (Columbia FC 38061) CBS	179	15
197	LET ME TICKLE YOUR FANCY	JERMAINE JACKSON (Motown 6017ML) IND	197	21
198	GREATEST HITS	POINTER SISTERS (Planet/Elektra 9 60203-1) WEA	193	6
199	UPSTAIRS AT ERIC'S	YAZ (Sire 9 23727-1) WEA	194	14
200	WIN THIS RECORD	DAVID LINDLEY (Asylum 9 60178-1) WEA	167	12

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

A Country Christmas	108	Commodores	48	Gayle, Crystal	98	Little River Band	110	Plant, Robert	110	Stray Cats	3
A Flock of Seagulls	79	Con Funk Shun	69	Genesis	164	Little Steven	136	Pointer Sisters	198	Steisand, Barbra	13
ABBA	60	Cosby, Bill	133	Go-Go's	155	Loggins, Kenny	66	Presley, Elvis	173	Summer, Donna	189
ABC	27	Cougar, John	19	Golden Earring	143	Loverboy	61	Prince	23	Summers & Fripp	96
Aerobics (Greggains)	89, 141	Crosby, Bing	15	Grand Master Flash	103	Lovich, Lene	115	Psychedelic Furs	111	Supertramp	8
Aerobics (Hensel)	168	Crosby, Stills & Nash	22	Hagar, Sammy	123	Manhattan Swing Orchestra	81	Rabbit, Eddie	107	Survivor	128
Aerobics (Missett)	90	Culture Club	119	Hall & Oates	4	Manilow, Barry	57	Richie, Lionel	2	Sylvia	161
Aerosmith	196	Denver, John & Muppets	175	Harris, Emmlylou	95	Mathis, Johnny	180	Ritenour, Lee	113	Talk Talk	170
Air Supply	140	Devo	140	Harrison, George	67	McDonald, Michael	72	Robbins, Marty	178	Taylor, Johnnie	162
Alabama	32, 94	Diamond, Neil	20, 74, 102	Henley, Don	24	Men At Work	1	Rogers, Kenny	71, 105, 130	Time	91



# CASH BOX

December 25, 1982

## AROUND THE ROUTE

by Camille Compasio

Cash Box would like to extend holiday greetings to all of our friends in the coin machine industry!

AMOA Expo '82 was indeed the association's best-attended convention to date, with a total record-setting figure of 12,792. As previously reported, there were 439 booths this year, sponsored by 162 exhibiting firms, which is further evidence of the significant growth and importance of this major trade function. In our post-convention dialog with a number of Expo regulars some constructive suggestions were made that should be brought to the attention of AMOA officials. For instance, distributors feel that one full day, or at the very least, several hours preceding the official opening of the convention should be allotted to them for viewing and absorbing the equipment, unhampered by heavy show traffic. Some participants complained that because of the congestion there was no time this year to say much more than a quick hello to most of the people they wanted to meet with; and more than one surmised that there were many in this year's show crowd who just didn't "belong." Another suggestion conveyed

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## Game Restrictions, Adverse Publicity AVMDA Meet Focus

by Camille Compasio

CHICAGO — AVMDA, the Amusement & Vending Machine Distributors Assn., met at the Hyatt Regency Chicago Hotel on Nov. 17, preceding the official opening of AMOA Expo '82. This was the second major general membership meeting of the distributor organization which was formed in 1981 and currently has a membership of 50, comprising the coin machine industry's most prominent distributors nationwide. Edward G. Doris, executive director of the association, opened the meeting, which focused largely on "changing times" in the coin machine industry and the problems of restrictive ordinances and adverse publicity which have been plaguing all levels of the business.

Association president Ira Bettelman set the tone in his opening remarks, noting the "dramatic changes" that have occurred over the past six months; and the "moralists of society" who are victimizing the consumer as well as the coin-operated amusement machine business. He talked about some of the bad press the industry has been getting and the various "undesirables" who have come into the business and whose practices have not served as an enhancement. Bettelman stressed the necessity for a strong organization during these pressing times and urged members to continue to actively support AVMDA.

Among the keynote speakers was Dr. B. David Brooks, behavioral scientist, who has appeared as a witness for the coin machine in-

dustry in various legislative proceedings. Dr. Brooks proposed that a national research study be initiated by the distributors' organization as a defense against restrictive legislation and adverse publicity. He quoted from Sega chairman David Rosen's recent speech (Cash Box, Oct. 23), and recommended that the industry place greater emphasis on advertising, promotion and national statistics to dispel some of the untruths that have been circulating and to convey an accurate picture of the coin machine business, the games it produces, the people who play them (especially the youths) and the environment of the locations that house the equipment.

AVMDA's legal counsel Allen Fagel also spoke on restrictive legislation and adverse publicity. "We should start looking at restrictive ordinances in various remote areas and decide whether or not we should 'open up' these towns and do something about this legislation," he told distributors, explaining that if enough favorable decisions are reached they can be used as examples from one town to another in an effort to stem the flow of unfavorable legislation.

He added that a legal legislative package has been put together to provide the necessary ammunition for fighting unfair legislation in court. It is available to AVMDA members on request.

In conclusion, Fagel reiterated the association's policy of maintaining "continued

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# COIN MACHINE



# INDUSTRY NEWS

## 1982: The Year In Review

*A synopsis of the coin machine happenings as reported in Cash Box over the past 12-month period.*



**MS. PAC MAN GOBBLES UP MALIBU GRAND PRIX** — Now those that enjoy the fun and thrills of the Pac-Man video games can double their excitement by racing the new Ms. Pac Man car. The Ms. Pac Man car can be driven at any of the 32 Malibu Grand Prix sites in the Continental U.S. In addition to being the fourth largest owner/operator of pinball and video games the Warner Communications Company is also America's most popular participant motor sport. The Ms. Pac-Man sponsorship started in October of 1982 and will continue for the next 12 months.

## Williams Revenues, Earnings Down Slightly In 1982

CHICAGO — Williams Electronics has announced that revenues for fiscal 1982 decreased slightly to \$136,302,000 from \$149,359,000 in fiscal 1981, due principally to the industry-wide slowdown during the summer months. Net income for the year ended Sept. 30, 1982 amounted to \$16,168,000 or \$2.15 per primary (\$2.02 fully diluted) share versus pro forma net income of \$19,727,000 or \$2.63 per primary pro forma share recorded in fiscal 1981.

Revenues for the fourth quarter of fiscal 1982 were \$19,734,000 compared with \$38,278,000 in the corresponding period of fiscal 1981. Net income equalled \$1,387,000 or 18 cents per share as compared with net income of \$5,715,000 or 76 cents per share attained in the corresponding period in fiscal 1981.

Net income and per share data for fiscal 1981 have been reported on a pro forma basis to show the results independent of the company's former parent. The pro forma presentation eliminates allocated parent corporate expenses and presents federal income tax provisions as if the company had filed its own consolidated federal income tax returns.

Williams' president Stroll noted that despite adverse economic conditions both domestically and abroad, write-downs and other expenses associated with the lack of success of the company's game, "Hyperball," and the summer slowdown which affected the entire coin machine industry, the company's earnings continued strong with the first nine months of the year being the best in the company's history.

"While the fourth quarter proved disappointing, positive events occurred which are

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## Atari, Konami Announce Pact For 'Time Pilot'

MILPITAS, Calif. — Atari, Inc. announced a licensing agreement between Konami Industry Co. Ltd. of Japan and Atari Ireland to manufacture and distribute Konami's coin video game, "Time Pilot," to Europe and the Middle East.

"This is our first licensing agreement with Konami Industry and we consider it a first step towards future projects," said Shane Breaks, vice president of sales for Atari International.

Time Pilot is a five-stage flight through time. The pilot must eliminate waves of technologically-dated aircraft to progress through the years. The first stage finds the player in 1910, where biplanes threaten his jet.

The next stage is 1940, where monoplanes are the barriers to progress. Defeat them and move to 1970, when jet range helicopters confront the player.

The fourth stage is 1983, and the player is up against sleek jet planes with deadly homing missiles. Get through them and he is into the new century, year 2001, the age of the unknown, where he'll battle spacecraft of the future.

Under terms of the licensing agreement, Time Pilot will be manufactured only at Atari Ireland for international distribution. Breaks said Atari Ireland is planning a January release for the game.

**January:** Micropin of Pasadena, Calif. acquires Michigan-based Elcon Industries . . . Noel Anglin resigns as president of Exidy . . . Sega/Gremlin expands service dept., adds six new technicians to the staff . . . ADMA, AVMDA and AMOA, the industry's three major trad groups, announce plans for a combined, national PR campaign . . . Sega/Gremlin release "Turbo" . . . Cocktail table version of "Qix" is released by Taito America . . . International ATE convention is held in Birmingham, England followed by the IMA show in Frankfurt, Germany . . . American manufacturers continue their action against copyright infringers . . . AMOA starts to computerize its headquarters office; adds to office staff . . . "Kick-Man" released by Bally Midway . . . GDI of Chicago intro's its first video game . . . Monroe Distg opens branch in Orlando, Fla. . . Gremlin launches "first" series of regional op meetings covering Dallas, Columbus, Atlanta, Chicago, New York, San Francisco and Los Angeles . . . Fred Fukumoto is named president of Cinematronics . . . Exidy's Chris Minarik and Howell Ivy are married in San Jose, Calif.

**February:** In a precedent setting decision, a federal appeals court in New York rules that video game manufacturers are entitled to copyright protection . . . Bally releases "Vector" pingame . . . A 4-player model of "Eliminator" is released by Sega/Gremlin . . . Ken Harkness is named president of Atari's coin-op games division . . . Ross Scheer forms The Alpha Group Ltd., based in Chicago . . . Bally Mfg. Corp. acquires Scientific Games Development Corp . . . "Haunted House" pingame is released by Gottlieb . . . Stern debuts "Jungler" video game . . . New trad group, Nihon Amusement Machine Operators Assn., is formed in Japan; initial convention is set for March 1-2 in Tokyo . . . Namco America reorganizes its operation in Sunnyvale, Calif. and announces plans to accelerate U.S. activities . . . Indiana ops form state group, Indiana Amusement & Music Operators Assn. . . Ops complain of increasing incidents of break-ins and robbery of equipment . . . Stern Electronics celebrates fifth anniversary . . . Industry expresses concern over restrictive ordinances and proposals that keep cropping up across the country and could develop into a major problem . . . Bally Midway debuts "Bosconian" . . . Production of "Hyperball" pin/video is announced by Williams . . . "Ms. Pac-Man" is released by Bally Midway . . . Sega chairman and CEO David Rosen is named a director of Paramount Pictures Corp. . . "Victory" is introduced by Exidy.

**March:** Paul F. Malloy is appointed vice president of Bally's Domestic Distributor Division . . . Chuck Arnold is appointed president of Bally Northeast Distg. in Massachusetts . . . AMOA moves Chicago headquarters office to suburban Oakbrook, Ill. . . Law firm of Jenner & Block is appointed AMOA's new legal counsel . . . Groundbreaking begins for a new multi-story Bally Midway office building in Franklin Park, Ill. . . Cleveland Coin opens new branch in Lexington, Ky. . . Atari releases "Space Duel" . . . Amusement Operators Expo holds successful third annual convention in Chicago . . . Jim Jarocki joins Bally Midway marketing team . . . Sega/Gremlin moves into new 125,000 sq. ft. facilities in San Diego's North County . . . "Robotron 2084" video is released by Williams . . . Stern hosts factory distrib meeting in Chicago . . . Dennis Rhodes Enterprises of Memphis is named a Rock-Ola distrib. . . Centuri releases "The Pit," "Loco-Motion" and "D-Day" video games . . . "Amidar" video is released by Stern . . . Pizza Time Theater opens 100th outlet, in Penfield, N.Y. . . AMOA hosts annual Notre Dame Seminar.

**April:** Paul Jacobs resigns as Universal USA president . . . Rus Strahan is named president of Loewen America . . . Stern announces loan agreement with U.S. Billiards, Inc. and Albert Simon, Inc. of New York to offset present financial difficulties . . . "Zaxxon" is released by Sega/Gremlin . . . Gottlieb debuts "Devil's Dare" pingame . . . AMOA announces expansion of Expo '82 format to four days . . . Morgan's Restaurant, Inc. acquires Southgate Enterprises, Inc., parent company of Southwest Vending (Texas, Oklahoma) . . . Ed Miller resigns as president of Centuri . . . Pete Harper is appointed marketing coordinator at Exidy . . . World Wide Distg. (Chicago) opens branch in Grand Rapids, Mich. . . "Orbitor 1" is released by Stern . . . GDI releases "The Thief" video . . . "Sweet Licks" is released by Namco America . . . Rock-Ola bows two video games, "Fantasy" and "Jump Bug."

**May:** AMOA releases its first in-depth Cost of Doing Business Survey . . . "Pac-Man" is licensed by Bally Midway for radio station promo campaign . . . Atari bows "Dig Dug" . . . "Jack The Giant Killer" is released by Cinematronics . . . Atari reorganizes coin-op games division, names John S. Farrand executive vice president and Don Osborne vice president of sales and marketing . . . NAMA holds annual Western Convention in San Francisco . . . Michael T. Lyon is appointed a vice president at Bally Mfg. Corp. . . Thomas Struhs is named senior veepee at Dynamo; Mark Struhs is named vice president of sales and marketing . . . "Frenzy" video is announced by Stern . . . Atari launches national public relations program with a 17-minute community awareness video tape presentation . . . CRT's plan to increase jukebox royalty fee to \$50 is upheld; AMOA petitions Supreme court in its campaign to reduce the fee . . . Stephen Kaufman resigns as president of Stern's games division . . . Pizza Time Theater, Inc. celebrates fifth anniversary; opens a games manufacturing plant in Hollister, Calif. . . "Mr. & Mrs. Pac-Man Pinball" is released by Bally . . . Dynamo debuts new foosball model "The Tournament Table" . . . Arnold Kaminkow is named president of Centuri . . . Bally Midway announces plans for a Pac-Man TV series . . . Keith Egging is upped to vice president of project development at Taito America . . . Northwest Sales of Seattle is appointed a Stern/Seeburg distrib . . . Hugh Gorman is named director of marketing at Game Plan.

**June:** Tom Siemieniec is named sales service coordinator at Centuri . . . Paul Jacobs joins Thomas Automatics as vice president-marketing . . . "Rapid Fire" pin/video is released by Bally Pinball Division . . . Taito America debuts "Wild Western" . . . "Caveman" pin/video is released by Gottlieb . . . "Tazz-Mania" video is released by Stern . . . Taito America releases "Kram" . . . "Tiger Cat" bumper pool table is released by Valley . . . Sega/Gremlin announces a compact cabinet style "Turbo" . . . Murph Gordon is upped to executive vice president at Bally's Aladdin's Castle, Inc. . . Amusement Device Manufacturers Assn. changes name to Amusement Game Manufacturers Assn.; Glenn Braswell is named executive director; association's offices are relocated from Chicago to Alexandria, Va. . . "Electric Yo Yo" is released by Taito America . . . Sega/Gremlin debuts cocktail table version of "Zaxxon" . . . Thomas Automatics releases "Triple Punch" video . . . "Naughty Boy" video is released by Cinematronics . . . Bally Mfg. Corp. and Warner Communications, Inc. buy interest in Namco Ltd. of Japan . . . Bally Midway's director of sales Larry Burke celebrates 36 years in coinbiz.

**July:** Betson Pacific Distg. relocates to spacious, new quarters in Los Angeles . . . Atari

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## CALENDAR

Feb. 21-23: Pacific Amusement Operators Show; annual trade show; Fairmont Hotel; San Francisco.

March 25-27: Amusement Operators Expo, O'Hare Expo Center, Chicago.

April 7-10: Florida Amusement Vending Assn; state convention; Curtis Hixon Hall; Tampa.

April 22-24: NAMA Western Convention Assn.; annual convention; Anaheim, Calif.

Oct. 28-30: Amusement & Music Operators Assn.; annual exposition; The Rivergate; New Orleans.

Oct. 13-16: NAMA National Convention; annual convention; McCormick Place, Chicago.

June 9-11; Illinois Coin Machine Operators Assn.; state convention; Holiday Inn; Springfield.

June 16-18; Ohio Music & Amusement Assn.; annual convention; Hyatt Regency Columbus, Columbus.



## AROUND THE ROUTE

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us was that the exposition has outgrown the exhibit capacity of a hotel and could be much more effectively presented in a convention facility. Next year's event, by the way, is scheduled for The Rivergate in New Orleans. Dates are Oct. 3, 29, 30.

A "Super Pac-Man" tournament is a strong possibility for late spring or early summer of 1983, as we learned from Bally Amusement Mfg. Division's advertising and sales promotion manager **Jim Marocki**. Everything is in the planning stage at this point but if it materializes the tournament will be limited to 1,000 locations (predominantly arcades and large game rooms) across the country. There will be state and regional playoffs and ultimately a national championship. What would be very effective, PR-wise, are prizes being offered — college scholarships and computers to schools designated by the winners. The event will have Bally's approval and will be developed and administered by nationally known figures (some in sports) and sponsored by major corporations. As Jim stressed, "We have been approached numerous times for national tournaments. We felt this one, however, had particular merit in that it can benefit the communities as well as the educational system. The impeccable reputation of the group that is planning the tournament is also a major factor," he added. The entire industry should realize some great publicity from such an event, if and when it takes place. . . . Jim mentioned that there's a Burger King "Pac-Man" meal-pack promotion currently underway, which will continue for a month. It's a tie-in with the noted fast food chain where meals of fries, burgers, etc. purchased for children are served inside a cardboard basket, which is designed in the familiar Pac-Man maze, spotlighting a different one of the four major characters each week — Pac-Man, "Ms. Pac-Man," "Baby Pac-Man" and Super Pac-Man. The basket is a game in itself so it's functional, too. Can you imagine how many thousands — or even millions — of these meal packs will be in circulation over the month-long period!

Among the "stars" of the recent AMOA convention, according to **Bob LeBlanc** of Bally Northeast-Norwood, are: Williams' "Joust," Bally Amusement's Baby Pac-Man and Super Pac-Man, Taito America's "Front Line," Nintendo's "Popeye" and Centuri's "Time Pilot." The Centuri piece was one of the show's "sleepers," Bob added. The distrib has been doing extremely well with it — and repeat orders are already starting to mount.

On the singles scene: With only a few more shopping days til Christmas, **Ben Arrigo** of Glenn Productions in New York, urges ops to give a listen to the **Julius LaRosa** single "A Christmas Gift" (GP Records). Ben can be reached at 157 W. 57th St., New York 10019 for jukebox promo copies.

## AVMDA Meet Held

(continued from page 105)

dialogue with the other trade associations," the primary purpose being to work together to prevent the passage of adverse legislation.

Other speakers included Robert Larson, president of Wholesaler Distributors Insurance Trust, whose topic was "Economic Recovery Tax Act," and Alan Adams, vice president of American National Bank and Trust Company of Chicago, who discussed distributorship financing.

The program concluded with a question and answer period conducted by AVMDA vice president Jerry Gordon.

### Legislative Package

The legislative package referred to by AVMDA legal counsel Allen Fagel in his speech is a legislative/legal reference service which the association is providing to distributors, attorneys for distributors and attorneys for operators sponsored by member distributors, to assist in "fighting" pending or passed state and municipal legislation concerning video games. It is composed of the following items:

- 1) A Community Relations Manual for the coin-operated amusement games industry, prepared by Daniel J. Edelman, Inc. for AGMA (the Amusement Games Manufacturers Assn.), AMOA (Amusement and Music Operators Assn.) and AVMDA.
- 2) A pending/passed legislation file containing copies of state and municipal legislation from throughout the nation together with a legal analyses of same.
- 3) A litigation "package" containing copies of state and federal judicial decisions as well as legal briefs prepared by counsel for AVMDA regarding governmental regulations of the video game industry.
- 4) An AVMDA "model ordinance," together with a set of instructions regarding its proper usage, which is designed to neutralize pending local legislation.
- 5) Copies of scientific and informational articles concerning the effects of video games upon their users.
- 6) An "expert" referral service for those seeking persons with proper credentials to testify at legislative and judicial hearings regarding governmental regulation of the video game industry.

This service is available to members upon request. Assistance is also available on a case by case basis.

## Williams Earnings Dip

(continued from page 106)

encouraging as they relate to our future operations," Stroll said.

"Earnings from our licenses for home video cartridges and hand-held and table top games through September 30 were significant. In addition, two games introduced in the fourth quarter, 'Joust' and 'Moon Patrol,' were well received and customer interest continues strong into the first quarter of the current fiscal year. The reception of 'Joust' and our newest game, 'Sinistar,' at the recent AMOA Show in Chicago on Nov. 18-20 was particularly gratifying.

"Since year-end we have granted additional licenses to Atari for our games 'Stargate' and 'Robotron 2084' and we believe that license revenues from the home video and personal computer applications of our games will make significant contributions to our future earnings.

"In addition, in an effort to broaden the base of our operations, we have recently acquired through share purchases and options a beneficial interest, directly or indirectly, in 24.8% of the outstanding shares of Great Bay Casino Corporation, which owns and operates the Sands Hotel and Casino in Atlantic City, New Jersey and we are seeking to increase our beneficial interest in such Hotel and Casino.

## New Equipment

### Insects Galore

"Millipede," a new coin video game from Atari, is the follow-up to the factory's successful "Centipede" unit.

"The enormous popularity of Centipede was the inspiration for Millipede," said John Farrand, president of Atari's coin video games division. "As a result, we took the best features of Centipede, added new thrills, and in essence, have created a game that far extends the Centipede adventure, requiring totally new strategies and game playing tactics."

In Millipede, the player becomes the archer, deep in a forest glade with only his bow and arrows to keep him safe. Suddenly, the insects start to appear.

The millipede makes his entrance, snaking down through a mushroom field in the archer's direction. If he hits the creature, it breaks up — the hit portion becomes a mushroom, the remainder continues its track to the bottom of the screen. Sounds simple, but don't be deceived. As soon as one millipede has been destroyed, another appears to take its place.



Should the millipede reach the player's shooting level, it will continue to move back and forth across the screen as new head segments start "side-feeding" from just above the player's level. The speed of new millipedes alternates between fast and slow with each

(continued on page 110)

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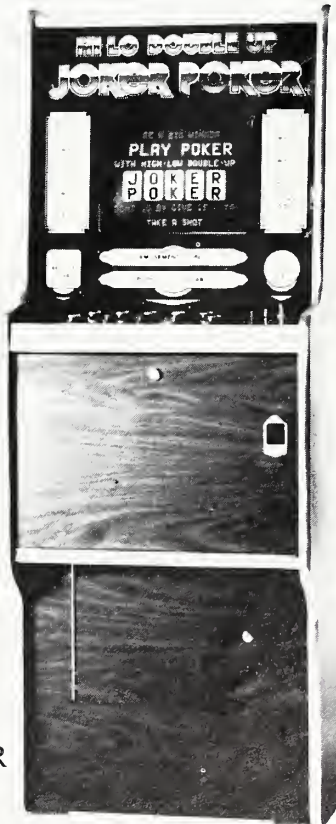
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December 25, 19

## POP

- 1 **MANEATER**  
DARYL HALL & JOHN OATES (RCA PB-13354)
- 2 **MICKEY**  
TONI BASIL (Chrysalis CHS 2638)
- 3 **THE GIRL IS MINE**  
MICHAEL JACKSON/PAUL McCARTNEY (Epic 34-03288)
- 4 **DIRTY LAUNDRY**  
DON HENLEY (Asylum 7-69894)
- 5 **IT'S RAINING AGAIN**  
SUPERTRAMP (A&M 2502)
- 6 **ROCK THIS TOWN**  
STRAY CATS (EMI America B-8132)
- 7 **TRULY**  
LIONEL RICHIE (Motown 1644MF)
- 8 **DOWN UNDER**  
MEN AT WORK (Columbia 38-03303)
- 9 **AFRICA**  
TOTO (Columbia 38-03335)
- 10 **SEXUAL HEALING**  
MARVIN GAYE (Columbia 38-03302)
- 11 **YOU CAN'T HURRY LOVE**  
PHIL COLLINS (Atlantic 7-89933)
- 12 **THE OTHER GUY**  
LITTLE RIVER BAND (Capitol B-5185)
- 13 **I DO**  
THE J. GEILS BAND (EMI America B-8148)
- 14 **MUSCLES**  
DIANA ROSS (RCA PB-13348)
- 15 **SHAME ON THE MOON\***  
BOB SEGER & THE SILVER BULLET BAND (Capitol B-5187)
- 16 **SHADOWS OF THE NIGHT**  
PAT BENATAR (Chrysalis CHS 2647)
- 17 **MISSING YOU**  
DAN FOGELBERG (Full Moon/CBS 34-03289)
- 18 **YOU AND I**  
EDDIE RABBITT with CRYSTAL GAYLE (Elektra 7-69936)
- 19 **ROCK THE CASBAH**  
THE CLASH (Epic 34-03245)
- 20 **THE LOOK OF LOVE\***  
ABC (Mercury/PolyGram 76168)
- 21 **YOU GOT LUCKY**  
TOM PETTY AND THE HEARTBREAKERS (Backstreet/MCA BSR-52144)
- 22 **HEARTBREAKER**  
DIONNE WARWICK (Arista AS 1015)
- 23 **BABY, COME TO ME**  
PATTI AUSTIN (Qwest/Warner Bros. QWE50036)
- 24 **HEART TO HEART**  
KENNY LOGGINS (Columbia 38-03377)
- 25 **STRAY CAT STRUT\***  
STRAY CATS (EMI America B-8122)
- 26 **STEPPIN' OUT**  
JOE JACKSON (A&M 2428)
- 27 **SPACE AGE LOVE SONG**  
A FLOCK OF SEAGULLS (Jive/Arista VS 2003)
- 28 **GLORIA**  
LAURA BRANIGAN (Atlantic 4048)
- 29 **I.G.Y. (WHAT A BEAUTIFUL WORLD)**  
DONALD FAGEN (Warner Bros. 7-29900)
- 30 **LOVE ME DO**  
THE BEATLES (Capitol B-5189)

## COUNTRY

- 1 **A LOVE SONG**  
KENNY ROGERS (Liberty B-1485)
- 2 **GOING WHERE THE LONELY GO**  
MERLE HAGGARD (Epic 34-03315)
- 3 **(SITTIN' ON) THE DOCK OF THE BAY**  
WAYLON & WILLIE (RCA PB-13319)
- 4 **LIKE NOTHING EVER HAPPENED**  
SYLVIA (RCA PB-13330)
- 5 **I DON'T REMEMBER LOVING YOU**  
JOHN CONLEE (MCA-52116)
- 6 **CHEROKEE FIDDLE**  
JOHNNY LEE (Full Moon/Asylum 7-69945)
- 7 **INSIDE**  
RONNIE MILSAP (RCA PB-13362)
- 8 **YOU AND I**  
EDDIE RABBITT with CRYSTAL GAYLE (Elektra 7-69936)
- 9 **THE BIRD**  
JERRY REED (RCA PB-13355)
- 10 **TALK TO ME**  
MICKEY GILLEY (Epic 34-03326)
- 11 **SOMEWHERE BETWEEN RIGHT AND WRONG**  
EARL THOMAS CONLEY (RCA PB-13320)
- 12 **WHAT SHE DON'T KNOW WON'T HURT HER**  
GENE WATSON (MCA-52131)
- 13 **SOMEBODY'S ALWAYS SAYING GOOD-BYE**  
ANNE MURRAY (Capitol B-5183)
- 14 **MARINA DEL REY**  
GEORGE STRAIT (MCA-52120)
- 15 **THANK GOD FOR KIDS**  
THE OAK RIDGE BOYS (MCA-52145)
- 16 **I WONDER**  
ROSANNE CASH (Columbia 38-03238)
- 17 **IT AIN'T EASY BEIN' EASY**  
JANIE FRICKE (Columbia 38-03214)
- 18 **WITH YOU**  
CHARLY McCLAIN (Epic 34-03309)
- 19 **CHRISTMAS IN DIXIE**  
ALABAMA (RCA PB-13358)
- 20 **C.C. WATERBACK**  
GEORGE JONES/MERLE HAGGARD (Epic 34-03405)
- 21 **CAN'T EVEN GET THE BLUES**  
REBA McENTIRE (Mercury/PolyGram 76180)
- 22 **WILD AND BLUE**  
JOHN ANDERSON (Warner Bros. 7-29917)
- 23 **LAST THING I NEEDED FIRST THING THIS MORNING**  
WILLIE NELSON (Columbia 38-03385)
- 24 **ONLY IF THERE IS ANOTHER YOU**  
MOE BANDY (Columbia 38-03309)
- 25 **IF HOLLYWOOD DON'T NEED YOU\***  
DON WILLIAMS (MCA-52152)
- 26 **THE AMERICAN DREAM**  
HANK WILLIAMS, JR. (Elektra 7-69960)
- 27 **I WOULDN'T CHANGE YOU IF I COULD\***  
RICKY SCAGGS (Epic 34-03482)
- 28 **SURE FEELS LIKE LOVE**  
LARRY GATLIN & THE GATLIN BROS. BAND (Columbia 18-03159)
- 29 **REDNECK GIRL**  
THE BELLAMY BROTHERS (Warner/Curb 7-29923)
- 30 **WE DID BUT NOW YOU DON'T**  
CONWAY TWITTY (Elektra 7-69964)

## BLACK CONTEMPORARY

- 1 **THE GIRL IS MINE**  
MICHAEL JACKSON/PAUL McCARTNEY (Epic 34-03288)
- 2 **LET'S GO DANCIN' (OOH LA, LA, LA)**  
KOOL & THE GANG (Da-Lita/PolyGram DE824)
- 3 **TRULY**  
LIONEL RICHIE (Motown 1644MF)
- 4 **WELCOME TO THE CLUB**  
THE BROTHERS JOHNSON (A&M 2506)
- 5 **YOUNG LOVE**  
JANET JACKSON (A&M 2440)
- 6 **GOT TO BE THERE**  
CHAKA KHAN (Warner Bros. 7-29881)
- 7 **SEXUAL HEALING**  
MARVIN GAYE (Columbia 38-03302)
- 8 **OUTSTANDING**  
THE GAP BAND (Total Experience/PolyGram TE 8205)
- 9 **1999**  
PRINCE (Warner Bros. 7-29896)
- 10 **DO IT (LET ME SEE YOU SHAKE)**  
THE BAR-KAYS (Mercury/PolyGram 76187)
- 11 **HEARTBREAKER**  
DIONNE WARWICK (Arista AS1015)
- 12 **ARE YOU SERIOUS**  
TYRONE DAVIS (Highrise SHR-2005)
- 13 **PAINTED PICTURE**  
THE COMMODORES (Motown 1651)
- 14 **NASTY GIRL**  
VANITY 6 (Warner Bros. 7-29908)
- 15 **PUT IT IN A MAGAZINE**  
SONNY CHARLES (Highrise SHR-2001)
- 16 **BETCHA SHE DON'T LOVE YOU**  
EVELYN KING (RCA PB-13380)
- 17 **LOOPZILLA**  
GEORGE CLINTON (Capitol B-5160)
- 18 **VERY SPECIAL PART**  
JERMAINE JACKSON (Motown 1649)
- 19 **THE BEST IS YET TO COME**  
GROVER WASHINGTON, JR. with PATTI LABELLE (Elektra 7-69887)
- 20 **MUSCLES**  
DIANA ROSS (RCA PB-13348)
- 21 **BAD BOY**  
RAY PARKER, JR. (Arista AS 1030)
- 22 **YOUR PRECIOUS LOVE**  
AL JARPEAU AND RANDY CRAWFORD (Warner Bros. 7-29908)
- 23 **WE DON'T HAVE TO TALK (ABOUT LOVE)**  
PEABO BRYSON (Capitol B-5188)
- 24 **BAD BOY/HAVING A PARTY**  
LUTHER VANDROSS (Epic 14-03205)
- 25 **HEARTBEATS**  
YARBROUGH & PEOPLES (Total Experience/PolyGram TE8204)
- 26 **USED TO BE**  
CHARLENE & STEVIE WONDER (Motown 1650)
- 27 **ON THE WINGS OF LOVE**  
JEFFREY OSBORNE (A&M 2434)
- 28 **PASS THE DUTCHIE\***  
MUSICAL YOUTH (MCA-52149)
- 29 **HIGH HOPES**  
THE S.O.S. BAND (Tabu/CBS ZS4-03248)
- 30 **WALK ON BY**  
D TRAIN (Pralude PRL8057)

## OPERATORS PICKS

**Dan Tortorice** (Modern Specialty, Madison)  
**STRAY CAT STRUT** — Stray Cats — EMI America

**Brad Hama** (A.H. Entertainers, Inc., Rolling Meadows)  
**SHAME ON THE MOON** — Bob Seger — Capitol

**Margot Green** (Jones Music — Burbank)  
**A PENNY FOR YOUR THOUGHTS** — Tavares — RCA

## RECORDS TO WATCH

**HEART OF THE NIGHT** — Juice Newton — Capitol  
**BACK ON THE CHAIN GANG** — Pretenders — Sire  
**AIN'T NO TRICK** — Lee Greenwood — MCA  
**THE SMURF** — Tyrone Brunson — Believe In A Dream/CBS

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## 1982: The Year In Review

(continued from page 106)

releases "Kid Kangaroo" . . . So. Dakota hosts 16th annual 8-ball pool tournament . . . "Tron" video game tournament finals are held in New York's Madison Square Garden . . . **David Stroud** resigns as vice president-marketing at Cinematronics . . . Sega initiates nationwide TV commercial campaign for "Zaxxon" . . . Williams bows "Cosmic Gunfight" pin . . . Gottlieb debuts "Reactor," its first video game . . . "Pepper II" is released by Exidy . . . L.A. ops are threatened with a possible \$250 license fee for coin-op machines . . . **Steve Blattspieler** is upped to vice president-sales at Cinematronics . . . Pizza Time opens its first Far East unit, in Hong Kong . . . Cinematronics licenses its X-Y system to Wells-Gardner . . . "Space Dungeon" is released by Taito America . . . Exidy's **Nancy Duesing** weds **Charles Takaichi** in Los Altos, Calif. . . "Tutankham" video is debuted by Stern . . . Bally Midway announces "Ms. Pac-Man" championship tournament being held in cooperation with the Six Flags theme parks during the summer months . . . Congress proposes 10% excise tax on amusement games . . . **Mark McCleskey** is named vice president-sales at Data East . . . Bid to place \$250 annual license fee on games is rejected by Los Angeles City Council . . . *Tron* film is premiered in New York and L.A. with Bally Midway execs in attendance . . . "Oli Boo Chu" is released by Thomas Automatics.

**August:** World Wide Distg. (Chicago) launches its second Michigan branch office with an open house gala . . . New game modification from Exidy . . . "Zektor" is released by Sega Gremlin . . . Bally debuts "Spectrum" pin . . . **John Margold** is named eastern regional sales rep for Bally organization . . . "Tron" video game is debuted by Bally Midway . . . Williams bows "Moon Patrol" video . . . Bally Midwest Distg. opens St. Louis branch . . . Recession and player selectivity causes dip in collections for many operators . . . Bally Midway debuts "Solar Fox" . . . Jack's Amusement in Eldorado, Ark. opens branch in Lubbock, Tex. . . *Pac-Man* TV series will debut on ABC in fall . . . Pennsylvania ops form state group . . . "Rocky" pin is released by Gottlieb.

**September:** Industry mourns death of **Clayton Norberg**, AMOA vice president, who succumbed at the age of 58 . . . **John Farrand** is named president of Atari's coin-op video games division . . . Bally Advance, Inc. moves to spacious, new facilities in San Francisco . . . American Video Athletic Assn. is formed in Madison, Wis. to help promote coin-op game play as a sport . . . Stern relocates corporate headquarters and video manufacturing operation from Chicago to suburban Elk Grove Village . . . Atari releases "Gravitar" . . . Banner Specialty forms Banner Technical Trade Schools, Inc. and appoints **James Calore** as president and instructor of the new, educational venture . . . London Distg. Co. is appointed a Taito America distributor . . . "Subroc 3D" is released by Sega/Gremlin . . . GDI releases "Slither" video game . . . Rock-Ola resumes production of can vending machines . . . "Donkey Kong Jr." is released by Nintendo . . . A new TV game show utilizing coin-op video games is announced . . . Taito America releases "Jungle King" . . . Atari announces new line of video game products for children . . . British Government will sponsor an exhibit at AMOA Expo '82 . . . Bally Chairman and CEO **Bob Mullane** to receive Israel's coveted Prime Minister's Medal . . . **Ron Crouse** is upped to vice president at Williams . . . Bally Midway bows new promo package, the "Super Shooter Competition Kit" . . . Louisiana ops form state association . . . "Explorer" is released by Data East . . . Bally debuts "Speakeasy" pin . . . Bally/Bally Midway hold service school in Arabia — a first.

**October:** Annual NAMA convention is held in New Orleans . . . Rowe Int'l. hosts annual distrib. meeting and new product showing in Whippany, N.J. . . "Spirit" pin is released by Gottlieb . . . Valley releases "Cougar Cheyenne" pool table . . . "Holey Moley" is released by Thomas Automatics . . . Sega/Gremlin annual distrib. conclave is held at La Costa . . . **Eddy Arnold** to headline AMOA Expo '82 banquet show . . . Bally Midway licensed Pac-Man products are debuted at Chicago press conference . . . AMOA announces game awards for this year's convention, which is a first . . . Jukebox ops react to Columbia Records proposed one-sided single . . . London Distg. of Milwaukee is appointed a Rock-Ola video games distrib. . . "Swimmer" is released by Centuri . . . Supreme Court denies AMOA petition contesting the CRT jukebox royalty fee increase . . . JAA convention is held in Japan . . . Wurlitzer exec **C.B. Ross** dies at the age of 63 . . . Rock-Ola holds annual distrib. meeting and new product showing at Kiawah Island . . . Coin Machine Distributors of New York opens a branch in Baton Rouge, La. . . **Gil Pollack** is named vice president of sales and merchandising at Gottlieb . . . Dynamo video unit is sold to Tago Electronics . . . **Tom Stroud** resigns as executive vice president of Cinematronics . . . "Pengo" is released by Sega/Gremlin . . . Williams debuts "Joust."

**November:** Williams acquires shares in Greate Bay Casino Corp. . . . Bally Midway holds annual weeklong service school in Chicago . . . "Satan's Hollow" is released by Bally Midway . . . Sega/Gremlin debuts "Tac/Scan" . . . Annual AMOA convention takes place in the Windy city at the Hyatt Regency Hotel, with a record participation of 165 exhibiting firms hosting 439 exhibit booths . . . Atari launches national TV advertising campaign on "Dig Dug" . . . Southwest Vending Sales of Dallas is appointed a Rock-Ola distrib. . . Stern intro's "Dark Planet" video . . . "Whirly Bucket" is released by Exidy . . . Data East debuts "Burger Time" . . . Pacific Amusement Operators Show is scheduled in San Francisco for February of 1983 . . . 1982 marks Atari's tenth anniversary . . . Taito America president **Jack Mittel** celebrates 25th year in coinbiz . . . Sega/Gremlin becomes Sega Electronics, Inc. . . . Nintendo of America relocates its Seattle facilities to Redmond, Wash. . . MorTronics, Inc. of Calif. acquires Circle International . . . "Blueprint" is released by Bally Midway . . . Gottlieb debuts "Punk" pin . . . "Super Pac-Man" is released by Bally Midway . . . Pizza Time Theater, Inc. plans to open units in London.

**December:** AGMA issues statement supporting factory authorized enhancement kits . . . Atari appoints **Alan Van Campen** as director of sales for coin-op video games division . . . World Wide Distg. moves its Mt. Clemens, Mich. branch office to larger facilities in Royal Oak, Mich. . . . Atari and Nintendo announce agreement to produce Donkey Kong for home computers . . . Taito America debuts "Front Line" . . . Exidy debuts "Hardhat" . . . Bally announces consolidation of Bally Midway and bally pinball division into bally amusement Manufacturing Division . . . Elcon Industries of Royal Oak, Mich. goes out of business . . . Centuri releases "Time Pilot" . . . The year 1982 saw a continuation of many of the problems that confronted the coin machine industry in 1981 — namely, copyright infringement of games, which the manufacturers are still battling; restrictive measures, such as age limitations on game players, reduced hours at game rooms, arcades that cater to young people, exorbitant license fees, etc.; and unfavorable publicity. In the past, the coin machine business has been known to prosper during trying times in the economy but this has not been happening in 1982. The economy has not improved and everyone is feeling the squeeze but there is a redeeming factor in that the industry has become more unified in the face of adversity and through the offices of its three major trade organizations will, hopefully, surmount these problems.

camille compasio

## New Equipment

(continued from page 107)

new introduction, and the mushroom field scrolls down one level with each new millipede introduced.

The millipede is only the first of any entirely new cast of video game characters: along with the familiar spider (as many as six of them now), the player battles bees, dragonflies, beetles, mosquitos, inchworms and earwigs, each bug with its own chilling dangers.

The earwig turns the mushrooms poisonous, which send the millipede spiraling down to the bottom of the screen should it hit one. The beetles appear at random on either side of the screen near the bottom, changing mushrooms into flowers that stop the archer's shots cold.

The bees, mosquitos and dragonflies go into what is called the "bombing mode," dropping on the archer at increased speeds and amounts. All of the insects will destroy the archer if they come into contact with him.

A new feature in Millipede is the existence of "DDT" bombs on the screen in strategic locations. This enables the player to destroy everything within the area of the insecticide's poisonous cloud. He detonates the bomb with a direct shot.

Another unique feature in Millipede is the select mode, which allows the player to choose the degree of difficulty of play, depending on his skills. If already playing a game, he can continue at the level in which he left off.

Points are scored in Millipede when the player shoots the different insects and the "DDT" bombs. Operator options include spider difficulty affecting the "easy" play levels, beetle difficulty affecting the "intermediate" play levels, and side-feed difficulty affecting the "advanced" levels. Bonus point levels, game lives and coin options are also operator selectable.

### Worthy Successor

"Super Zaxxon," the successor to Sega's popular "Zaxxon" video game presents the player with tremendous challenge and excitement never before experienced. The three-dimensional-like, isometric graphics are produced by projecting the picture at a slant on the screen, putting the player in remote controlled realism with his Super Zaxxon player ship. The player ship climbs, dives and strafes to maneuver through the many obstacles it encounters in its flight. In unique gameplay action, the player ship appears larger or smaller depending on its altitude and it casts a trailing shadow that follows it just as a real shadow would. This shadow, an altimeter on the video screen and the points of impact of the player's gunfire help judge the altitude of the player's space craft, lending new skill and challenge to Super Zaxxon.

Flying at supersonic speeds, the player confronts an ominous floating munitions fortress. Here the player ship must battle hidden ground-to-air missiles, rotating gun turrets, tracking parabolic antennas and electrifying maser barriers as he banks, climbs and dives to strafe enemy installations and fuel tanks, gaining valuable points towards bonus ships and extra fuel.

Once through the fortress, Super Zaxxon lures the player ship into a foreboding tunnel where the player must use cautious skill and responsive,

extra-heavy duty fighter pilot control stick to overcome the limited ceiling in the tunnel and dodge or destroy a terrific onslaught of flying minelayers, enemy ships and self-destructing robot spaceships, yet also avoid the indestructible mines that crowd the dim corridor.

Accompanied by the roar of "space wind," the player soars out of the tunnel to face another battle within the enemy headquarters. This is a more heavily defended floating fortress of tighter passageways armed with maser barriers and increasingly heavier firepower from enemy defenses. Overcoming all this, the player is ready to face the ultimate challenge within the enemy headquarters — a bigger-than-



life, fire breathing dragon who can destroy the player ship with a single breath of fire. With an unnerving wail, the fierce dragon flies forward and unleashes a breath of flame from its huge mouth. But by firing six direct hits on the dragon's fiery mouth, the player can defeat the dragon in a spectacular explosion.

For further information on Super Zaxxon, contact an authorized SEGA distributor or the factory.

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		WSB 03453	Roy Orbison	RUNNING SCARED LOVE HURTS
		WSB 03454	Roy Orbison	CRYING CANDY MAN
		WSB 03455	Roy Orbison	IN DREAMS THE CROWD
		WSB 03456	Roy Orbison	FALLING DISTANT DRUMS
		WSB 03457	Roy Orbison	LE'AH WORKING FOR THE MAN
		WSB 03458	Roy Orbison	MEAN WOMAN BLUES BLUE BAYOU
		WSB 03459	Roy Orbison	OH, PRETTY WOMAN IT'S OVER
		WSB 03440	Kris Kristofferson	HELP ME MAKE IT THROUGH THE NIGHT SUNDAY MORNIN' COMIN' DOWN
		WSB 03441	Kris Kristofferson	LOVER PLEASE (with Rita Coolidge) FOR THE GOOD TIMES
		WSB 03442	Kris Kristofferson	LOVIN' HER WAS EASIER (Than Anything I'll Ever Do Again) ME AND BOBBY MCGEE
		WSB 03443	Kris Kristofferson	WHY ME HELP ME
		WSB 03461	Boots Randolph	GENTLE ON MY MIND PROUD MARY
		WSB 03462	Boots Randolph	MARIE SENTIMENTAL JOURNEY
		WSB 03463	Boots Randolph	YAKETY SAX THE SHADOW OF YOUR SMILE
		WSB 03465	Joe Simon	HANGIN' ON THE CHOKIN' KIND
		WSB 03466	Joe Simon	NINE POUND STEEL MY SPECIAL PRAYER
		WSB 03467	Joe Simon	MISTY BLUE THAT'S THE WAY I WANT OUR LOVE
		WSB 03444	Charlie McCoy	THE ORIGINAL BOOGIE WOOGIE KEEP ON HARPIN'
		WSB 03445	Charlie McCoy	SHENANDOAH ORANGE BLOSSOM SPECIAL
		WSB 03446	Charlie McCoy	TODAY I STARTED LOVING YOU AGAIN I'M SO LONESOME I COULD CRY
		WSB 03434	Henson Cargill	SKIP A ROPE NONE OF MY BUSINESS
		WSB 03435	Don Cherry	THERE GOES MY EVERYTHING I LOVE YOU DROPS
		WSB 03436	The Dixiebells	(Down At) PAPA JOE'S SOUTHTOWN U.S.A.
		WSB 03437	Billy Grammer	GOTTA TRAVEL ON BONAPARTE'S RETREAT
		WSB 03438	Grandpa Jones	BLUE YODEL ('T' For Texas) TRITZEM YODEL
		WSB 03439	Robert Knight	EVERLASTING LOVE MY RAINBOW VALLEY
		WSB 03483	Robert Mitchum	LITTLE OLE WINE DRINKER ME BALLAD OF THUNDER ROAD
		WSB 03484	The Monarchs	THIS OLD HEART LOOK HOMEWARD ANGEL
		WSB 03449	Bob Moore	MEXICO (Theme From) MY THREE SONS
		WSB 03460	Dolly Parton	DUMB BLONDE THERE'S SOMETHING FISHY GOING ON
		WSB 03464	Jeannie Seely	DON'T TOUCH ME I'LL LOVE YOU MORE
		WSB 03468	Arthur Smith	DUELIN' BANJOS GUITAR BOOGIE
		WSB 03469	Billy Swan	I CAN HELP DON'T BE CRUEL
		WSB 03470	The Velvets	TONIGHT (Could Be The Night) THAT LUCKY OLD SUN
<b>Christmas Singles</b>				
		WSB 03471	Grandpa Jones	THE CHRISTMAS GUEST CHRISTMAS ROSES
		WSB 03472	Charlie McCoy	BLUE CHRISTMAS CHRISTMAS CHEER
		WSB 03473	Roy Orbison	PRETTY PAPER BEAUTIFUL DREAMER
		WSB 03474	Boots Randolph	SLEIGH RIDE WHITE CHRISTMAS

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