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Billboard

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RIAA FIGURES RELEASED

'82 Shipments Slide Again

By IS HOROWITZ

NEW YORK—Manufacturer net shipments of recordings continued to slide in 1982, dropping for the fourth consecutive year in both units and dollars at suggested retail list price, the Recording Industry Assn. of America (RIAA) reported last week.

At 575.6 million units, net shipments of records and tapes declined about 3% from 1981's total of 594 million units, net after returns. In dollars, at suggested list, the dip was about 1%, to \$3.59 billion in 1982 against the prior year's tally of \$3.63 billion.

The report, prepared by the RIAA

market research committee, shows a marginal dip in wholesale volume at \$1.971 billion for 1982, compared to \$1.988 billion the year before. It also states that the decline in units, list price and wholesale dollar totals was steeper in serving the retail sector than direct marketing. The latter

(Continued on page 104)

WCI: Tape \$\$ Not Maximized

By SAM SUTHERLAND

LOS ANGELES — Prerecorded music's swing from LP to cassette may be undercut by a lag in merchandising visibility for tapes. That prospect emerges in new consumer research from Warner Communications' ongoing music market survey, scheduled to be excerpted Monday (11) morning during the opening session of the NARM convention in Miami Beach.

This year's precis of the WCI effort, now in its sixth year of data collection and analysis, proves comparatively brief alongside the digests released at the previous five NARM gatherings. But the key findings to be unveiled at the

(Continued on page 94)

Credit Bombshell Provokes Fears For Pickwick Distrib Role

By JOHN SIPPEL

LOS ANGELES—Pickwick's establishment of a new and stringent credit policy that flouts industry tradition has heightened speculation on the company's future role in independent distribution.

Pickwick last week told customers in the continental U.S. that it's slashing its credit period from 60 to 30 days, and that it will not ship any account delinquent 30 days from the date of an invoice.

At presstime, there was a further element in the unfolding drama: the possibility that Pickwick was to inform its indie label customers that it would no longer handle new orders. Such a communication, according to sources, was expected either Fri-

day (8) or Monday (11). Pickwick executives could not be reached for comment.

Earlier, Jim Moran, president of the indie distribution unit, said the stringent credit revamping could be laid in large part at the doorstep of Arista Records, which is moving from Pickwick and other indie set-ups to branch distribution under terms of an interest in the firm acquired by RCA (Billboard, April 9).

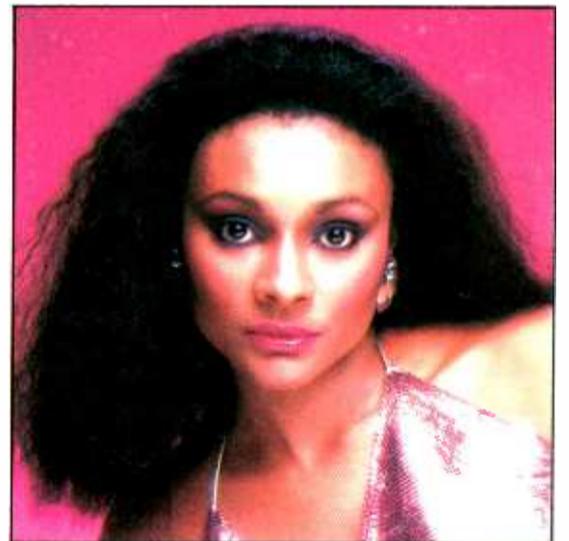
With the RCA/Arista ties in mind, Moran said, "We do not wish to increase our corporate liability. For the foreseeable future, this policy will continue. Certainly, this will

(Continued on page 98)

At press time the RIAA sharply revised its account of the drop in manufacturer shipments. Citing the use of new methodology used to assemble the 1982 figures, the RIAA asserted that had the new methodology been available in 1981, industry totals for 1982 would have shown a decline of 9% in both units and dollars at suggested list, and 8% in wholesale dollars.

- Inside Billboard -

- **WINTER ARBITRONS** for more than a dozen major markets are detailed on pages 16 and 17. They include New York, Chicago, Los Angeles, Detroit, Philadelphia, San Francisco, Boston, Seattle, Pittsburgh, Washington, D.C. and San Diego.
- **THE NARM CONVENTION** in Miami this week packs a full slate of industry issues, among them the fate of independent distribution. Billboard's pre-show issue includes a kick-off report on page 3, full convention agenda on page 66 and an expanded Retailing Section beginning on page 60. Related reports on the way in which record retailers and distributors are moving into the home computer field appear on page 3.
- **BILLBOARD'S VIDEO GAMES** Conference in San Francisco April 18-20 will feature participation by more than 40 key executives of the game and home computer industries, and will be keynoted by a special address from ACTIVISION's Jim Levy. Page 3.
- **THE NAB CONFERENCE** in Las Vegas this week is expected to draw 30,000 to its exhibits and program of seminars, clinics and forums. A pre-event report appears on page 3, while a roundup of local station activity planned during the event is on page 12. A guide to hospitality suites is on page 30.
- **VETERAN AIR PERSONALITY** Jon Rivers is the new PD and afternoon drive host of KLIF Dallas. He's best known as host of the weekly syndicated "Powerline," and also serves as producer of Lee Arnold's "On A Country Road" for Mutual. Radio, page 12.

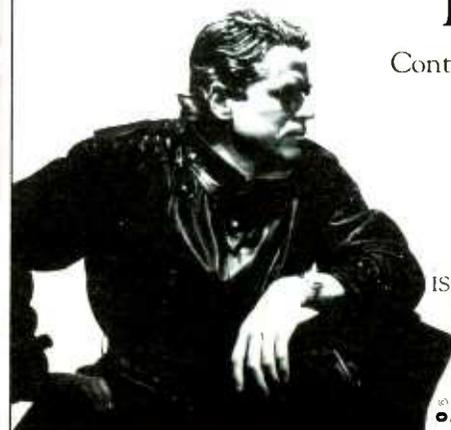
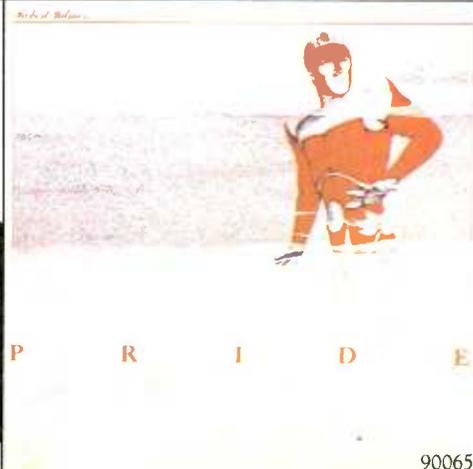


Bulleting its way to the top of the Black Singles Chart is "Listen To Your Heart" (LP FW 38533, 12" 4W9 03813, 7" 4-03535), the title of the new single and LP by Diane Richards, America's newest chart throb. It's a sparkling, high quality pop/urban contemporary track beginning to cross over now. Available on Zoo York Recordz (CBS). (Advertisement)



MARTHA AND THE MUFFINS (M+M). DANSEPARC the follow-up to M+M's U.K. top 10 smash hit "Echo Beach." DANSEPARC the RCA debut LP AFL1-4664. DANSEPARC the new single PB-13476. DANSEPARC the new 12" maxi-single PD-13476. DANSEPARC backed up with a U.S. tour starting this month. Multi-formatted DANSEPARC ready to move out now. Cassette AFK1-4664. (Advertisement)

ROBERT PALMER



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'PRODUCTIVITY' THE THEME

30,000 Expected To Attend Annual Gathering Of NAB

By ROLLYE BORNSTEIN

LAS VEGAS—Amidst the world's largest exhibit of commercial broadcast equipment, this week's 61st annual convention of the National Assn. of Broadcasters is expected to draw 30,000 attendees. The event and concurrent broadcasting engineering conference run Sunday through Wednesday (10-13) at the Convention Center here.

The meeting's theme is "Productivity: Let's Work Together," and NAB president Edward O. Fritts is scheduled to offer the opening address. He's set to be followed by the presentation of the Distinguished Service Award to former association president Vincent T. Wasilewski, partner in the Washington, D.C. communications law firm of Dow, Lohnes & Albertson.

As usual, the agenda will be broken down into three categories—radio, television and engineering—with the radio meetings further divided into clinics and forums, many of which will be repeated for ease in scheduling conflicting sessions.

Monday (11) morning radio clinics include sales sessions (motivation, co-op and training), engineering (digital and SCA), FCC (deregulation and EEO) and management. Forums include George Glover's sales session and consultant George Burns' popular "A Day In The Life Of A Station Manager."

For the very energetic, a syndicators' breakfast at 7:30 a.m. and an FCC roundtable discussion at 8 a.m. are also scheduled.

Monday afternoon clinics include some repeats from the morning as well as new topics, including Dave Klemm on motivation, minority market programming, and several FCC-related issues, including two deregulation sessions, an EBS symposium and public file regulations. Additionally, a clinic on America's national defense policy will be offered. Afternoon forums include daytimers and Spanish-language radio.

Tuesday (12) morning clinics begin at 7:30 a.m. and range from Doubleday's Gary Stevens' "Budg-

(Continued on page 30)

Motown Cancels Pickwick Ties, Sets L.A. Branch

By IS HOROWITZ

NEW YORK—Motown Records informed Pickwick Distribution by letter Thursday (7) that it was removing its line from the wholesaling facility, according to Jay Lasker, Motown president. He said it was effective immediately.

At the same time, Lasker disclosed that Motown would be opening its own distribution branch in Los Angeles.

Lasker tied his decision to exit the Pickwick distribution fold to failure on the part of the American Can subsidiary to service his label's needs. "They haven't shipped any records in the last two weeks, nor have they answered my telephone calls. This has damaged us," he asserted.

Pickwick handled Motown in Atlanta as well as Los Angeles. Lasker said MS will be establishing distribution facilities in Atlanta, and will take on the Motown line.

OVER 900 IN FLORIDA

25th NARM Meet Addresses Trade's Concerns, Hopes

By IRV LICHTMAN

NEW YORK—The National Assn. of Recording Merchandisers (NARM), in existence from the birth of the stereo era to the emergence of the Compact Disc, probes current industry concerns and imminent developments at its 25th anniversary convention in Florida this week, Sunday through Thursday (10-14).

While the 940 registrants on hand at Miami Beach's Fountainebleau Hilton Hotel (down about 200 from last year's meeting in Los Angeles) can take some comfort in a generally better sales climate for prerecorded music, internal distribution patterns in bringing software to market continue to evolve in a manner damaging to independent distributors. The latest challenges to this industry segment's future well-being are the loss of Chrysalis to CBS in January

and the impending shift of Arista Records to RCA/A&M's branch system later this spring (Billboard, April 2, 9).

It's difficult, of course, to document precisely an improvement in prerecorded audio sales, but perceptions, never to be discounted, are on the positive side. And the much-heralded full-scale emergence later this year of the Compact Disc, which is generating highly favorable consumer press previews, is also picking up industry spirits.

Full convention agenda, page 66

Even video, which in its many home entertainment manifestations has been fingered as a source of music industry woes, offers a bright point of view. That's the exposure of recording artists' video clips, with MTV currently the main vehicle for such play. Manufacturers are beginning to treat such avenues of exposure with the same vigor they address to radio, convinced this medium has broken a number of key acts.

In addition to informal lobby and corridor dialog among registrants and the usual army of non-registrants, NARM has provided formal platforms for the tense independent distributor scene. The Wednesday

(Continued on page 69)

Retail Facing Computer Age With Image-Building Ad Outlays

By EARL PAIGE

LOS ANGELES—As video games continue to represent a substantial and increasing part of record retailers' volume, a number of dealers are becoming motivated to move aggressively into the home computer field. This is evidenced by results of a Billboard survey of 20 retail firms nationwide.

In addition, store managements are now realizing that video games and computer software are changing the way they do business, as well as the image of their stores. Notes Ben Bartel of the 11-unit Big Daddy's chain out of Chicago, "We're going from just Big Daddy's Records & Tapes to Big Daddy's—The Entertainment Store. We haven't changed our outside signing yet, but that will come."

Retailers are grappling with various aspects of this metamorphosis. The very integration of non-music home entertainment into a record/tape retail environment often dictates that dealers handle hardware

in some way. The survey clearly indicates that an increasing number of stores are bringing in specialists to plan and implement their expansion.

Retailers of all sizes are seeing the need to develop specialists, especially in the areas of buying, in-store merchandising and advertising. Wayne Steinberg of the seven-unit Record & Tape Collector in Baltimore epitomizes this trend. He has authorized sending an employee, Stephen Pierce, to an Essex Community College computer class.

What makes personal home computer software a larger leap than video games is that many retailers see the need to carry hardware. This has proved frustrating. More and more retailers are deciding that they should concentrate on one brand of personal home computers, with games usually leading the action.

Record & Tape Collector, another chain that may have to modify its

(Continued on page 75)

By JOHN SIPPPEL

LOS ANGELES—The advertising budgets of the nation's record/tape/video retail chains are changing, a reflection of their increasingly diversified and broadening inventory base. Where 85% to 95% of the dollars for advertising a year ago came from recorded product subsidization, the picture now shows videocassettes, videodisks, video games and home computer software to be figuring more strongly. Chains polled indicate that music now represents between 60% and 70% of their ad expenditures.

Music has one notable new advertising medium going for it, however: the Warner Amex MTV channel. Ad managers at the chains surveyed—including Record Bar, Camelot/Grapevine, Hastings, Music Plus and Record Factory—all react to MTV to some degree, ranging from vapid to most intense.

(Continued on page 74)

VIA HOME COMPUTER BOOM

Distribs Finding New Customers

LOS ANGELES—Sales of home computer hardware and software are not only buffering dollar volume of the music industry's subdistributors, but also—and equally importantly—expanding their customer base.

Video specialty stores, computer retailers and even some computer systems houses are among new customers dealing with the Zamoiski Co., Baltimore; Schwartz Bros., Lanham, Md.; Major Distributing, Seattle; Danjay Music, Denver; Artec Distributing, Shelburne, Vt; and Alpha, New York.

"While we are selling some of our old accounts like Bon Marche, Safeway and Pay 'n Serve, we have added more than 30 new accounts since we introduced personal computer merchandise eight months ago," states Bob Anderson of Major. The Seattle rackjobber has long had

a consumer electronics division, which handles such established names as Hitachi, Mitsubishi, Panasonic and Electra.

"Personal computers are an interesting business," Anderson continues. "We have done real well as a Commodore distributor. Our last quarter 1982 and first quarter 1983 were much better than a year before, largely because of this new product. It's been a great experience for us. For example, it was nice to find that a Commodore would make up to us for inventory cash valuation when prices on hardware in our inventory were decreased."

In addition to Commodore software, Major handles third party software from Epyx, Creative, Thorn-EMI, Micro/Digital, UMI, HES and Cardco, along with Dishwasher accessories.

Oldest in experience with per-

sonal computers is that division of Zamoiski, headed by one-time data processor Ray Malarkey. The Baltimore electronics distributor giant, whose record division is headed by Irv Gomprecht, set up a separate home computer segment over two years ago. "Today we handle Texas Instruments, Commodore, Timex, Aquarius by Mattel and Sharp hand-held computers. I'd say we stock 25 different lines of third party software, three lines of peripherals and 15 accessories lines. In addition, we carry technical books and a complete line of knockdown, connectible modular mix-and-match furniture to handle various units of computer hardware," says Malarkey.

"We serve a new customer list of approximately 1,500 dealers in a five-state area. We have six outside salespeople, with Jim Cronk han-

(Continued on page 106)

Speakers Are Set For Games Meet

LOS ANGELES—Billboard's first Video Games Conference, to be held at San Francisco's Westin Miyako Hotel April 18-20, will feature a strong lineup of speakers as well as an awards presentation. Jim Levy, president of Activision, will serve as keynote speaker. He launched the first independent video game software company three years ago and has built it into a \$100 million phenomenon.

Levy is one of more than 40 key executives in the electronic games industry who have agreed to speak. The three-day event covers the gamut of issues impacting the game and computer software business, from creative questions to the harsh business realities that have hit the industry in recent months.

Panel discussions tackle retailing and distribution, new trends in hardware and software, challenges facing cartridge manufacturers, overseas marketing, the designer's perspective, tele-delivery of games via cable and telephone, a Wall analysis of key companies and the surge of the home computer.

An awards ceremony, to take place Tuesday night, April 19, will be the highlight of event. The awards are given for crea-

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Recoton Getting Into Home Computer Aids

By IRV LICHTMAN

NEW YORK—Recoton, the audio/video accessory company based here, will enter the personal computer accessory field this summer. With product previewed at the Summer CES in June and availability at retail around August, the company will offer its line within such product segments as maintenance, power supply, extension and inter-connecting cables and computer dust-covers and storage for floppy disks for the most popular home computer lines.

Bob Borchardt, president of Recoton, says the line reflects strong guidance from the company's retail universe, which he says has rapidly moved into home computers. While he claims that this area will represent a "substantial" percentage of Recoton's volume in the years ahead, he feels "it's too difficult" to make specific projections. "Two years ago, I would have said that telephone accessories would be a good, steady business. Now, we can't get enough of them."

Indicative of Recoton's strong

hold on currently available accessory lines, the company has just reported the best quarter in its history for the period ending Dec. 31, 1982 and the third consecutive year of increased sales and earnings.

Net income for the over-the-counter traded firm came to \$138,000 or 16 cents per share, up 41% from \$98,000 a year before. Net sales were up 17%, from \$3,772,000 to \$4,428,000.

For the year ended Dec. 31, record net and sales are also reported. For the period, net income climbed 51%, from \$277,000 or 33 cents per share on sales of \$15,745,000, an increase of 18% over the 1981 figure of \$13,347,000.

Recoton also reports that its board of directors has declared a share distribution effected in the form of a 50% stock dividend to be issued to holders of record as of March 31, 1983. Shares issued in this connection with the dividend will be delivered on April 28.

THREE-YEAR PROBATION

Stolon Sentence Suspended

By LEO SACKS

NEW YORK—A federal judge has suspended the one-year jail term imposed on Samuel Stolon, the former Sam Goody Inc. official who pleaded no contest last fall to one count of criminal copyright infringement for his role in the celebrated counterfeit tape trafficking case.

District Judge Frank X. Altamari, sitting in Uniondale, N.Y., directed Stolon to participate in 200 hours of community service during a three-year probationary period after ruling that the government violated its plea arrangement with the 66-year-old executive when it opposed a defense motion to reduce sentence.

Judge Thomas C. Platt of Federal District Court in Brooklyn, who presided at the 1981 trial of the executive and the Goody chain on charges of plotting to acquire and sell more than 106,000 bogus tapes with a retail value in excess of \$1 million, ruled in February that the motion be assigned to a different judge.

Stolon, who retired last year as a Goody vice president after 40 years with the company, now works for the Moss Music Group here. He received the maximum prison sentence of one year from Judge Platt after pleading no contest to the unlawful infringement of the "Grease" copyright (Billboard, Nov. 13, 1982). He also faced a possible \$25,000 misdemeanor fine. Sam Goody Inc. was fined \$10,000 for interstate transportation of stolen merchandise.

BAN LIFTED

Surf's Down For Watt In Rock Dispute

By BILL HOLLAND

WASHINGTON—Interior Secretary James Watt's presidentially induced turnaround Thursday (7) on the White House lawn, when he extended an invitation to the Beach Boys to perform for the third time at this year's Fourth of July celebration on the Mall, left behind a wave of bad vibrations.

Two days before, Watt had announced that he was banning "rock bands" like the Beach Boys and the Grass Roots from the annual celebration, and replacing them with "patriotic, family-based entertainment," specifically Las Vegas show champ Wayne Newton and the U.S. Army's Blues Band. Watt said he wanted to keep the Mall free of "the wrong element"—drinking, pot-smoking, violent youths.

The Interior Secretary's remarks caused the kind of furor here one would expect if he'd announced he was going to chop down the nation's forests—as tv viewers nationwide found out by watching the network news.

He emerged a little while later holding a bronze replica of a human foot with a bullet hole through it, a macabre kind of trophy that was supposed to soften the press's reaction. "The President said I'd sort of shot myself in the foot on this one," he told reporters. They asked if he'd apologize to the Beach Boys. "I'm not sure if there's anything to apologize for," he said, "but if someone wants an apology, I'll be glad to apologize."

Here's a chronology of the Secretary's brief war against the evil forces of rock'n'roll:

Tuesday

• Watt makes his announcement. It immediately hits the wire services.

Wednesday

• All Washington dailies and many out-of-town papers carry the story, many on the front page.

(Continued on page 104)



TOZZI TALKS TURKEY—Umberto Tozzi, left, who co-wrote the Laura Branigan hit, "Gloria," visits with Leeds Levy, center, president of MCA Music, his domestic publishing company, and his manager, Franco Dal Dello of Sugar-music, Italy. Branigan also covers his tune "Mama" on her new LP.

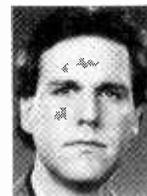
Executive Turntable

Record Companies

Warner Bros. Nashville has named Vic Faraci vice president of marketing. He is a former executive vice president of WEA Corp. and executive vice president/director of marketing for Elektra/Asylum Records. He is based in Bur-



Faraci



Jones



Brown



Barton

bank. . . CBS Records has appointed Jeff Jones associate director of customer merchandising in New York. He has been the company's field merchandiser for the Boston market since 1978. . . Columbia Records has named Elaine Cooper associate director of East Coast press and public information in New York. She is a former account executive for the Howard Bloom Organization. . . MCA Records has promoted Christy Hill to director of international operations in Los Angeles. She has been international marketing coordinator. . . RCA Record has upped Lygia Brown to manager of regional black music promotion and merchandising. Brown, based in Los Angeles, joined RCA in 1977 as western regional black music promotion manager. . . CBS Records has appointed Linda Barton vice president of Gotham Advertising in New York. She was vice president of advertising planning and joined the company in 1972. . . Billy Smith has been named director of commercial sales communications and cable-video relations for Salsoul Records in New York. Smith, who joined the label in 1979, continues as national director of dance and New York radio promotion. . . Wayne Edwards, regional country music promotion director for RCA Records in Dallas, has left the company to join Big Country Promotions there. . . WindChime Records in Nashville has appointed Royce Gray director of career development. . . Tyscot/Circle City Records in Indianapolis has named Valerie Ballow national promotion director. . . Jeff Spiegel has joined Kid Stuff Records as a regional sales trainee for the midwest and northeast. He is based in Cleveland.

(Continued on page 93)

Platinum Album Certifications Down In First Quarter

By PAUL GREIN

LOS ANGELES—The industry's first-quarter total of platinum albums dropped 25% from the first quarter last year, but gold albums were fractionally ahead of last year and gold singles were dead even.

A total of 12 albums were certified platinum by the RIAA from January to March, down from 16 in the same period last year. But there were 28 gold albums, up from 27 in the first quarter of '82. There were six gold singles in both quarters.

This year's results reflect gains over last year for both traditional and new rock. A total of 13 mainstream pop-rock acts notched gold albums in the quarter (up from 10 in the same period last year), as did four new rock acts (up from two). The number of gold albums by black and adult contemporary acts both declined from first quarter '82.

New rock acts hitting gold in the quarter were Missing Persons and Duran Duran, both on Capitol, Adam Ant on Epic and Toni Basil on Chrysalis. Basil's single "Mickey" also hit platinum in March, becoming the first new rock single to top

the two-million sales mark. (It's Chrysalis' second platinum hit, following Nick Gilder's 1978 smash "Hot Child In The City.")

Chrysalis also earned a platinum album in March for Pat Benatar's "Get Nervous," the singer's fourth platinum album out of four releases. Chrysalis' recent switch from independent to branch distribution caused a delay in the RIAA certification of the album, which rode the top 10 for 12 weeks beginning last December.

March's other platinum album was Luther Vandross' "Forever, For Always, For Love" on Epic. The album went gold last November along with 21 other releases in the RIAA's annual holiday certification blitz. It's noteworthy that Vandross has graduated to platinum ahead of several more highly-touted November gold recipients, such as Bruce Springsteen's "Nebraska" and Joe Jackson's "Night And Day."

Vandross helped to make Epic the label with the most platinum albums in the first quarter. Epic also hit platinum with Michael Jackson's "Thriller" and the Clash's "Combat Rock." Corporately, CBS led with

five platinum albums, with Columbia contributing "Jane Fonda's Workout Record" and newly-acquired Chrysalis adding Benatar's "Get Nervous."

While the total of six gold singles in the first quarter matches the first quarter last year, it reflects a steady drop over the past several years. There were 20 gold singles in the first quarter of '79, 14 in the same quarter in '80 and 10 in '81.

Quincy Jones produced two of the first quarter's six gold singles: Michael Jackson & Paul McCartney's "The Girl Is Mine" and Patti Austin & James Ingram's "Baby, Come To Me." (And Jones has a head start on the competition for the second quarter: Jackson's "Billie Jean" went gold April 4.)

Besides "Baby, Come To Me," one other single went gold in March—Don Henley's "Dirty Laundry." It's Henley's first gold hit on his own, following three million-sellers with the Eagles: "New Kid In Town," "Hotel California" and "Heartache Tonight."

The RIAA also announced in March that it failed to report the November 10 certification of Kool &

the Gang's "As One" (gold) and Rush's "Signals" (gold and platinum). Both were released through PolyGram.

Here's the complete list of March certifications:

PLATINUM ALBUMS

Pat Benatar's "Get Nervous," Chrysalis. Her fourth.

Luther Vandross' "Forever, For Always, For Love," Epic. His first.

GOLD ALBUMS

Waylon Jennings & Willie Nelson's "WWII," RCA. Jennings' 11th; Nelson's 13th.

Diana Ross' "All The Great Hits," Motown. Her fifth.

Pat Benatar's "Get Nervous," Chrysalis. Her fourth.

Christopher Cross' "Another Page," Warner Bros. His second.

Def Leppard's "Pyromania," Mercury. Their second.

Adam Ant's "Friend Or Foe," Epic. His first.

Toni Basil's "Word Of Mouth," Chrysalis. Her first.

Duran Duran's "Rio," Capitol. Their first.

Ricky Skaggs' "Waiting For The Sun To Shine," Epic. His first.

"Children's Favorites," Disneyland/Vista.

PLATINUM SINGLES

Toni Basil's "Mickey," Chrysalis. Her first.

GOLD SINGLES

Patti Austin & James Ingram's "Baby, Come To Me," Qwest. Their first.

Don Henley's "Dirty Laundry," Asylum. His first.

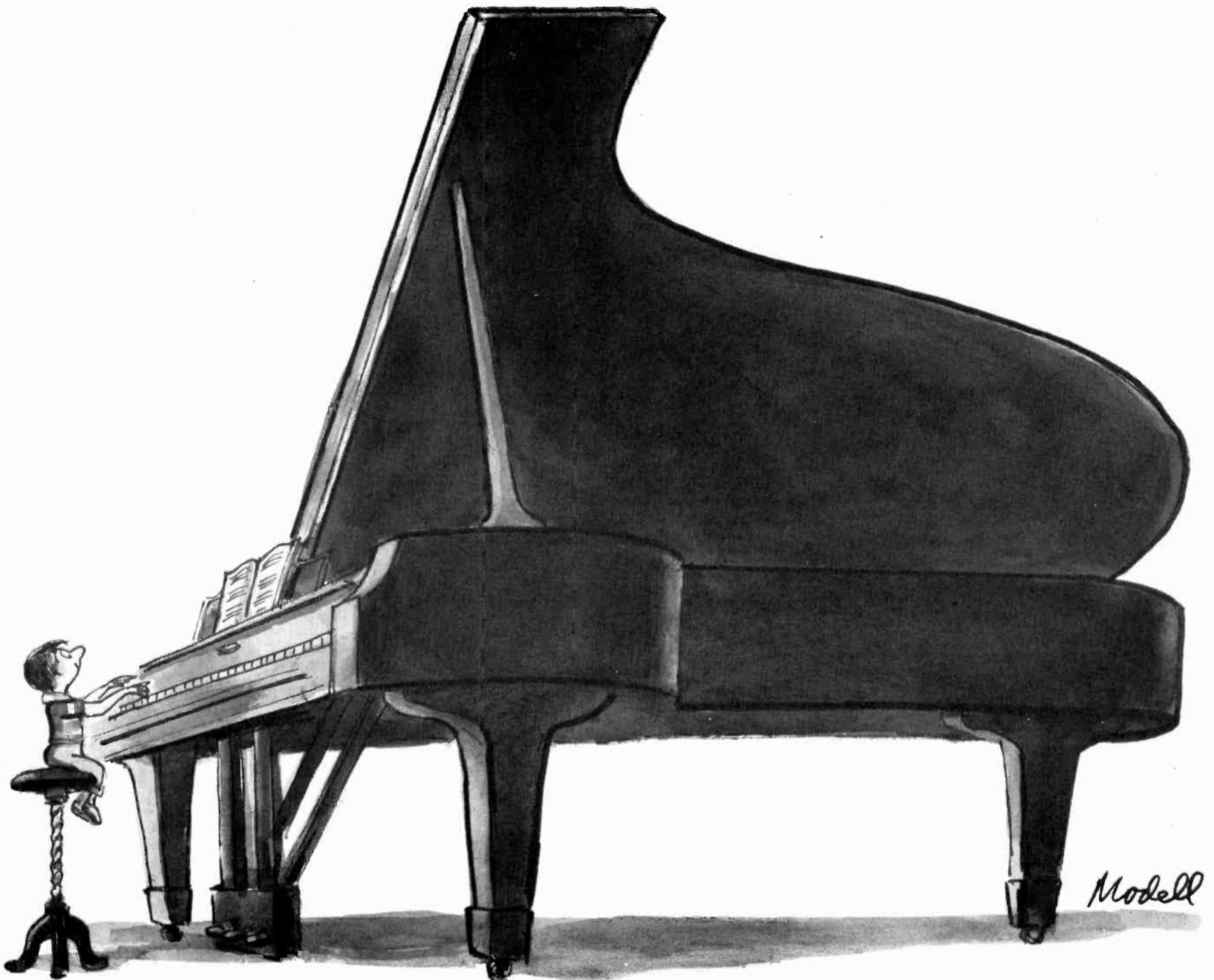
GOLD CHILDREN'S SINGLES

"Lady And The Tramp," Disneyland/Vista

"Pinocchio," Disneyland/Vista

"Snow White," Disneyland/Vista

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Remember when you didn't need BMI?

It was all pretty simple back then. Music hadn't yet become your business. But when you began to compose and publish your work, things began to change. And that's why today, you do need BMI.

BMI is a non-profit making organization that exists to help you by protecting your public performance interests.

No matter what type of music you write, you're welcome at BMI. Our advanced computerized sampling and comprehensive logging systems ensure accuracy. And our tradition of personal service means that you'll always get the attention you need.

We're proud of the fact that most of the music on last year's charts was created by BMI affiliates. But we're not surprised. Because that's what we're here for—to make it easier for the most talented collection of writers and composers to create the most popular music. Today and tomorrow.



Wherever there's music, there's BMI.

Gramavision, PolyGram Linking Major's Classics Wing Set To Distribute Jazz Label

By SAM SUTHERLAND

LOS ANGELES—PolyGram's rejuvenated jazz operations make a further step forward via a new agreement in the works with Gramavision Records, the small but ambitious New York-based label headed by producer Jonathan Rose.

For PolyGram Classics, the Gramavision pact will mark the first formal U.S. production commitment for new jazz releases in years. For Gramavision, the deal offers the prospect of tapping into a major distribution network while retaining the special marketing control previously exerted through independent channels.

The PolyGram/Gramavision link-up boasts a blueprint for release activity and marketing that encompasses major tour tie-ins, 12-inch singles aimed at the dance markets, special sampler packages designed for sequential promotional and commercial release, national radio promotions and even digital Compact Disc representation.

For Barry Feldman, manager of jazz and pop at PolyGram Classics, the touring element was a lure in negotiation. For his part, Rose, who

launched the line in the '70s with offbeat soundtrack projects before expanding into the "new music" ground bridging jazz and classical disciplines, retaining that daily contact had been a reason not to pursue ties to a branch distribution giant. "One of the reasons we always liked independent distribution was that we felt we could be closer to the mechanics of the market," he admits.

Helping offset those fears is the emphasis that Feldman and PolyGram Classics marketing chief Harvey Rosen are placing on educating field sales reps. Apart from early staff distribution of the samplers, of which two are already in the works, Rose has supplied them with detailed print materials he describes as "a virtual history of the label and each release, including which markets it's sold in."

The new association begins early next month with the first in an orchestrated release policy calling for each three-title schedule to have a common generic focus. Jazz will dominate the opening volley via a new James Newton album featuring the flutist in an all-star octet including labelmates Jay Hoggard (vibes) and Anthony Davis (piano); the

Bob Moses Big Band, produced by Pat Metheny, and a more crossover-slanted ensemble project fronted by Hoggard.

The Newton album will be closely tied to a tour which begins Sunday (10), with a special world premiere for the LP being coordinated via approximately 90 radio stations.



Billboard photo by Chuck Pulin
INTERNATIONAL LOVER—Prince sings about dance, music, sex, romance and the coming of "1999" at Radio City Music Hall in New York.

Pair Adds New Labels To Economy Twin Album Line

NEW YORK—Pair Records, established a year ago as an economy-priced twin-album line by music industry veterans Sam Goff, Pete Hyman, Manny Wells and Merrill Rose, has added product from the Capitol and Chrysalis labels to its catalog.

According to Goff, Pair is augmenting the release of 18 LP/cassette titles from RCA with six releases from Capitol and seven from Chrysalis. Capitol-drawn performers include Nat King Cole, Judy Garland and Frank Sinatra, with Cole and Sinatra represented by two releases each. From Chrysalis, performers include Jethro Tull, Robin Trower, Ten Years After, Steeleye Span, Procol Harum, Leo Kottke and Ian Hunter.

Goff says Pair expects to have an additional 100 titles within the year, and is currently negotiating with additional label lines.

With RCA and Capitol, Pair receives product manufactured by the labels at a set price for each release, with these labels handling royalty

payments. In the case of Chrysalis, the deal is structured so that Pair manufacturers the product under license and makes royalty payments itself.

Goff projects billings of \$2 million this year, selling product direct through points in Passaic, N.J. and Chicago. Some independent distributors are also used. Goff says the latter are happy to have access to artists they could not obtain otherwise from branch-distributed labels. Peter Young directs sales activities for Pair.

Pair's ratio of LP to cassette sales, limited so far to the 18 RCA-originated albums, is 3/2 in favor of cassettes. Interestingly, Goff has put out one 8-track title, featuring Eddy Arnold, to capture what Goff feels is still a viable market for certain product.

Goff was planning to be on hand at this week's NARM convention in Florida, to huddle with independent distributors and to debut the Capitol and Chrysalis titles.



Billboard photo by Sam Siegel
CHECKING THE DETAILS—Roger Whittaker, second left, thumbs through the concert program for one of the dates on his current 70-city U.S. tour. With him are, from left, attorney Allen Arrow, publicist Dick Gersh and promoter Alex Drapos. Latter is promoting 11 of Whittaker's Eastern seaboard dates.

Legal Action

PARKER BROS. REBUFFED

Judge Lifts Ban On Atari Plan

NEW YORK—Atari can renew its efforts to seek exclusive video game distribution with 40 wholesalers, following a lifting of a temporary injunction by Judge Albert Bryan of U.S. District Court in Alexandria, Va.

Judge Bryan refused Parker's request to continue the injunction five days before in reaction to a suit against Atari by Parker Bros., which offers its own line of independently-marketed video games. Judge Bryan's refused Parker's request to continue the injunction (Billboard, April 9).

Atari, the industry's largest maker of home video games, is trying to create an exclusive independent wholesaler network and drop its distribution through WEA, which is like Atari—a unit of Warner Communications Inc.

In another development, the softening arcade video game market is reflected in Atari's decision to reduce to four days from five the work week of 350 employees at an arcade plant in Milpitas, Calif., which employs about 1,000. Atari had previously announced plans to cut its workforce by 1,700 in the U.S. in a shift to manufacturing abroad.

FILES SUIT IN PHILADELPHIA

Promoter: Joel Breached Pact

ALLENTOWN, Pa.—Thomas J. Makoul, head of locally based talent and concert promotion agency Makoul Productions, has filed a \$600,000 suit alleging breach of contract against Billy Joel and the William Morris Agency in New York. The suit, filed in the U.S. District Court in the Eastern District in Philadelphia, claims that the verbal contract was broken in the production of Joel's sellout concert last Dec. 27 at the Stabler Arena on the

campus of Lehigh University in neighboring Bethlehem, Pa.

The action, filed by local attorney Richard Makoul, the promoter's brother, claims that last December, after protracted negotiations with Dennis Arfa of William Morris and Jeff Shock, Joel's manager, it was agreed that Makoul would act as promoter of the concert. Terms of the agreement were that Makoul would be responsible, at his expense,

(Continued on page 104)

Chartbeat

Jackson Earns While Clinton Returns

By PAUL GREIN

Michael Jackson this week becomes the first artist so far in the '80s to simultaneously place two singles in the top five. He achieves this feat as "Billie Jean" holds at No. 1 for the seventh straight week and "Beat It" vaults five notches to number five.

The last artist to have two singles in the top five was Donna Summer, who did it twice in 1979, with "Hot Stuff" and "Bad Girls" in July and "Dim All The Lights" and "No More Tears" in November. Three other acts in the past decade have pulled off this coup: Linda Ronstadt in December, 1977 with "Blue Bayou" and "It's So Easy," the Bee Gees in March, 1978 with "Night Fever" and "Stayin' Alive" and Olivia Newton-John in September, 1978 with "Hopelessly Devoted To You" and "Summer Nights."

With Jackson's two hits leading the way, Epic finds itself with a commanding four top singles this week. After The Fire's "Der Kommissar" jumps from 12 to nine; Culture Club's "Do You Really Want To Hurt Me" (on Virgin/Epic) dips from two to 10.

But on the black singles chart, Jackson is nudged out of the top spot by George Clinton's "Atomic Dog" (Capitol). It's Clinton's first No. 1 black hit since he had a run of five black toppers from March, 1978 to October, 1979 with Parliament's "One Nation Under A Groove" and "Knee Deep" (Warner Bros.) and Bootsy's Rubber Band's "Bootzilla" (WB). "Atomic Dog," which is bubbling under the Hot 100 this week at number 101, is Capitol's first No. 1 black hit since A Taste Of Honey's "Sukiyaki" two years ago.

Also this week, David Bowie's "Let's Dance" (EMI America) bows on the black chart at number 84. It's Bowie's first black chart hit since "Fame" climbed to 21 in 1975. And it's doubly interesting because the record's co-producer, Nile Rodgers, failed to hit the black chart with his latest release, "Yum Yum."

Bowie isn't the only pop star faring well on this week's black chart. Daryl Hall & John Oates hold at number eight with "One On One," Culture Clubs dips to 42 with "Do You Really Want To Hurt Me," the Greg Kihn Band jumps to 48 with "Jeopardy" and Patrick Simmons advances to 80 with "So Wrong."

The Kihn smash also holds at No. 1 for the second week on the dance/disco chart and vaults to number four on the Hot 100. It's the first top

10 pop hit for Kihn, Beserkley Records and "reigning looney"/producer Matthew King Kaufman.

In other action, Sergio Mendes this week returns to the Hot 100 for the first time since the late '60s as "Never Gonna Let You Go" bows at 90. The Barry Mann & Cynthia Weil song is Mendes' first release since resigning with A&M after a disappointing tenure with Elektra/Asylum. With Brasil '66, Mendes scored 10 chart singles between '66 and '69.

The week's chart news is not so good for Earth, Wind & Fire, which holds at 12 on the pop album survey with "Powerlight." That's no disgrace, surely, but it must be considered a disappointment, given that the group's last eight albums (dating back to '75's "That's The Way Of The World") all made the top 10.

Streisand's 20-Year Blitz

Twenty years ago this week, the debut album by a promising 21-year-old singer from Brooklyn made its first appearance on the Billboard charts. The album would go on to hit the top 10 and win two Grammys; the singer would go on to become the most celebrated female vocalist of her generation, and to rank with Judy Garland and Ella Fitzgerald as the top female pop singer of the century.

That singer, it should go without saying, is Barbra Streisand, who has been a leading force on the pop charts for most of the two decades since the release of "The Barbra Streisand Album."

A grand total of 38 Streisand albums have hit the charts over the years, including nine soundtracks and two original cast albums. Fully 27 of these releases were certified gold, and 18 shot into the top 10. Streisand's singles track record, after a slow start, is also impressive; 34 chart hits, including seven that went gold and 11 that cracked the top 10.

But one measure of Streisand's tremendous popularity is that she's conquered so many different charts during her career. "No More Tears," a 1979 duet with Donna Summer, was a top 20 black hit and also logged four weeks at No. 1 on the disco chart. (And that wasn't Streisand's first disco hit: "Main Event"/"Fight" had climbed to 13 on the disco chart that summer, and "Shake Me, Wake Me" garnered club plays in 1974.)

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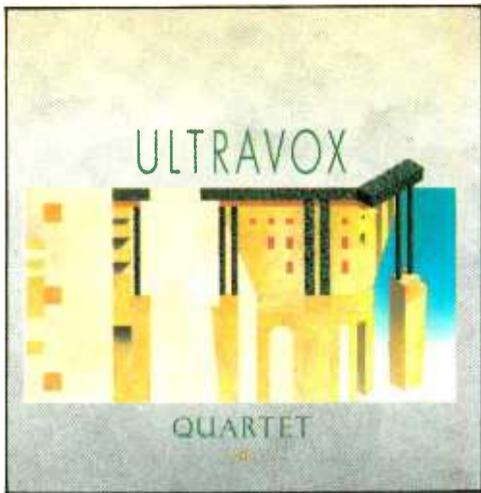
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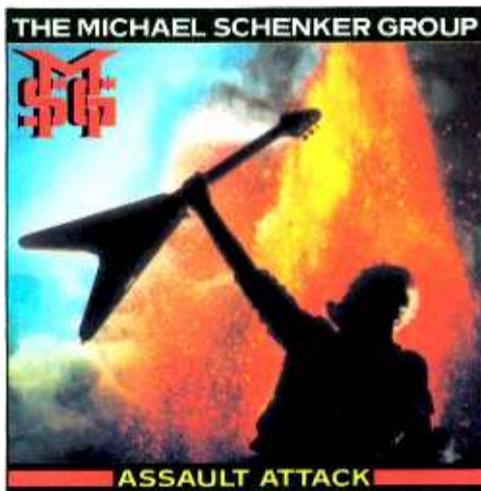
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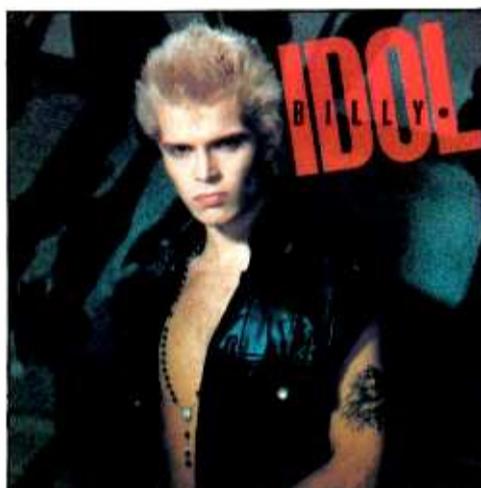
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Chrysalis
Records & Cassettes

News/International

British Figures For 1982 Show Little Cause For Trade Optimism

By PETER JONES

LONDON—Single sales up, but only just; prerecorded cassettes up by nearly 10%; albums down by precisely the same margin; and a "significant upturn" in sales of blank tapes. These are the main trends revealed in British Phonographic Industry statistics showing the state of the U.K. record industry in 1982 as compared with the year before.

Total value of trade deliveries was \$408.75 million, an increase of 4% over the 1981 total of \$393 million. But over this period the Retail Price Index, the cost of living indicator, rose by 8.6%. So, says BPI, there has been a "further drop in the real value of trade deliveries."

Looking for bright spots in the overall picture is a daunting task. But singles, says John Deacon, director general of BPI, more than recovered the ground lost in 1981, going up 1.7% in volume to 78.6 million units. He adds: "The industry has clearly attempted to protect its margins in this area, with an increase in the average trade price of 11.7%, though the continuing importance of premium priced 12-inch singles must also have contributed to this."

But the total market for long-playing product, LPs and cassettes, declined by 3.7% in 1982. A 9.6% decline in LP unit sales to 57.8 million was only partially offset by an increase of 9.6% in prerecorded cassette volume to 31.5 million. Says Deacon: "The average price of LP records held up rather better than that for cassettes, though in both cases the increase was below the RPI."

That blank tape sales were up significantly is indicated by a British Market Research Bureau survey

showing purchases up by 12% over 1981. Sales have increased by 56% since 1978, observes Deacon, adding: "Last year's 12% growth indicates an alarming acceleration in the blank tape market, which had increased by only 3% in 1981 as compared with 1980."

A major problem for the British record industry was that the October-December quarter, with its Christmas sales buildup, just didn't compensate as expected for a generally poor year. Deacon says: "Despite a number of strong singles, many from new acts such as Musical Youth and Culture Club, singles volume in this quarter declined by 2.2% as against the same three months of 1981, though value was up by some 10.8%."

In this quarter, LPs were down 7.8%, with a 3% decline in monetary sales value. "It may be that the 'late Christmas' came too late for the record industry in 1982. 'The John Lennon Collection' was far and away the most successful LP release over Christmas," says Deacon.

But prerecorded cassette sales increased by an "encouraging" 16.6% to a total of 12.9 million units in the last quarter of 1982. Says Deacon:

"This was enough to ensure that the combined sales of LPs and cassettes decreased by less than 1% in unit terms against the same period of 1981. The continuing success of prerecorded cassettes may partially be explained by the fact that their average price was less than 1% higher than a year before."

Full-year figures for trade deliveries in the U.K. in 1982, with previous year figures in brackets, show:

Singles: 78.63 million units, \$93.39 million value (77.33 million, \$82.18 million), up 1.7% in units, up 13.6% in value. LPs: 57.84 million units, \$208.84 million (64 million units, \$217.5 million), down 9.6% in units, down 4.1% in value. Prerecorded cassettes: 31.48 million units, \$106.54 million (28.71 million units, \$93.04 million), up 9.6% in units, up 14.5% in value. Total value for 1982: \$408.75 million, as against \$393 million the previous year, up 4%.

Statistics for the final quarter of 1982, with the 1981 figures for the same period in brackets:

Singles: 21.48 million units, \$27.1 million (21.96 million, \$24.46 million), down 2.2% in units, up 10.8% in value. LPs: 24.45 million units,

(Continued on page 90)



LIGHT MOMENT—Leading Japanese jazzman Sadao Watanabe, center, enjoys Nesuhi Ertegun's explanation of the difference between plastic Sushi and recorded music, while Bruce Lundvall, left, observes. Watanabe has newly signed to Warner-Pioneer in Japan, and WEA International, of which Ertegun is president, will distribute his recordings worldwide outside the U.S. In the latter market, product will be handled by Elektra/Musician, of which Lundvall is president.

New Sing-Along Craze Sweeps Japanese Market

TOKYO—Nearly 40 hardware manufacturers here, including 27 major names, are now producing "karaoke" (sing-along) machines. It's one of the fastest-growing areas of the Japanese entertainment market.

The machines play background tapes for amateur and at-home singing. They were originally made for use in clubs, bars and other commercial establishments. But, in 1978, Clarion and Matsushita Electric took the lead in marketing domestic versions, and since then the equipment has enjoyed a nationwide boom.

By 1981, an estimated 700,000 machines a year were being produced, and the overall market, including tape software, was worth an estimated \$420 million. Last year, sales leaped to around 1.2 million machines.

Retail prices range from \$220-\$830, depending on the sophistication of the equipment, and purchasers usually also buy karaoke "big hit albums," which contain anywhere from 10 to 50 8-track cartridge package, with each cartridge containing six songs. A package of 10 cartridges costs about \$42; a package of 50 costs about \$210.

Most buyers are in the 30-54 age group, with the largest number concentrated in the 40-44 category. But there has been a recent trend of young people buying karaoke equipment for home parties.

Top manufacturer is Clarion, better known for car radio sales, which makes up 70% of its business. According to Clarion executive Yoichi Iwasaki, the company is aiming to increase karaoke hardware sales by 20% this year, though rumors that

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'HARDCORE' COUNTRY IN LONDON

25,000 See 15th Wembley Fest

By TONY BYWORTH

LONDON—It was very much "down to basics" as Mervyn Conn, reassured by fans' requests and previous successes in the genre, staged his 15th annual International Festival of Country Music at Wembley Arena April 2-4. The event featured artists whose music was deeply in "hardcore" country territory.

Conn's decision appeared well rewarded, as around 25,000 tickets were sold for the three-day event and the whole festival was liberally punctuated with rousing receptions and standing ovations. It was, how-

ever, more of a "slim-line" festival than it had been in previous years, cut back from four to three days. Promoter Conn argued that it was the "best value for money" yet in the series, with ticket prices reduced to a 1977 level and over 30 U.S. acts appearing at a time when the pound sterling has fallen considerably in value against the U.S. dollar.

The "hardcore" emphasis was at its strongest on opening night, April 2, when, for the first time, the greater part of the evening was given over to the Grand Ole Opry and its artists Roy Acuff, Porter Wagoner, Jeannie Pruett, Billy Walker, Roy Drusky

and Skeeter Davis, as well as a bluegrass gala comprising Bill Monroe & the Bluegrass Boys, Jim and Jesse & the Virginia Boys and the Dillards.

That lineup aroused swift and enthusiastic audience response. Monroe, highly rated by British bluegrass devotees, won accolades as the accepted founding figure of his genre. Walker, making his British stage debut, guaranteed himself future business this side of the Atlantic, building his act to a well-deserved encore. Wagoner and Drusky also scored heavily, as did the octogenarian Roy Acuff, who gave an entertaining performance with the Smokey Mountain Boys.

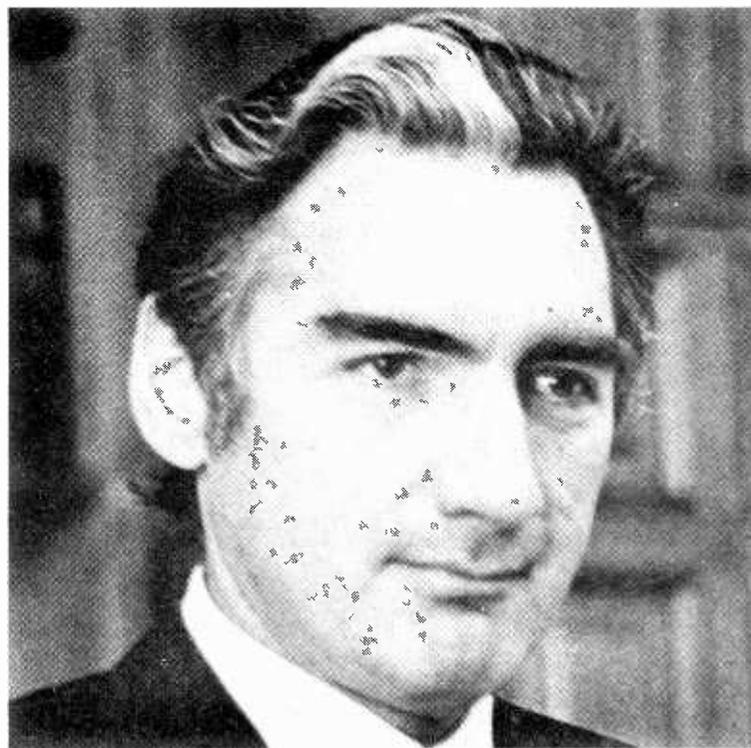
The second evening presented another array of familiar faces and sounds, with Jimmy C. Newman & Cajun Country, stepping in at the last minute for an ailing George Jones, culling the biggest applause of the evening. Tompall & the Glaser Brothers showed they've lost no popularity here.

Headliner Tammy Wynette presented a rather overly familiar set. But Barbara Fairchild, who hasn't been seen in Britain for several years, exuded bounce and energy. Singer/songwriter John D. Loudermilk was joined by BBC network disk jockey Mike Read on a "Language Of Love" duet, while Florida-based Tom Gribbin & the Saltwater Cowboys presented a few

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TOKYO TALKS—Billboard Publications recently reconfirmed its long-running association with Japan's Music Labo trade magazine, a joint venture between Billboard and Dempa Publications. Pictured after the meetings are, from left, Music Labo's general manager Haruhiko Fukuhara; editor-in-chief Y. Kudo; Dempa executive vice president Ted Hirayama; sales manager S. Kinoshita; Billboard executive vice president Jerry Hobbs; Music Labo's manager of general affairs K. Shioda; and director Frank Kito.



EMILIO AZCARRAGA, President of Televisa, S.A. in Mexico, will address the International Music Industry Conference (IMIC '83) May 3-6, 1983, at the Alvor Praia Hotel in Portugal. His keynote address "Is This The Best Of Years?" will be one of the highlights of this year's Conference. For registration details, please contact Kris Sofley, Billboard Los Angeles (213) 273-7040 or Vera Madan, Billboard London (01) 439-9411.

U.K. Fans Pick Country Favorites

LONDON—The results of the 1983 International Country Music Awards, presented at the International Festival of Country Music over the Easter weekend here, reflected tastes of the U.S. marketplace in its international category, with Alabama—yet to perform in Britain—winning out as best group.

George Jones and Emmylou Harris were named top in the male and female international singer categories, with George Strait emerging most promising act. In the British section, Tammy Cline and Stu Stevens won in the male and female categories, with Scotland's Colorado named best group.

For the first time, all the British winners will be flown to the U.S. in July to appear at a special gala in Fort Worth, Tex., presented by the newly launched International Country & Western Music Assn. The awards were decided on the votes of readers of the British magazine Country Music People, and sponsored by the Mervyn Conn Organization in association with BBC Radio 2's "Country Club" program.



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umae, 6-Chome, Shibuya-ku, Tokyo 150 03-498-4641 Telex: 781-25735; Mexico:

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c/o Radio Madrid 232-8000; United Kingdom: Patrick Campbell, European Adver-

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Vol. 95 No. 15

EDITORIAL

A Record Of Achievement

Logic dictates that trade groups celebrate silver anniversaries, especially when they serve the needs of their industries well. NARM certainly commands industry respect and continued prosperity on that count.

Just examine the history of the music industry over the past 25 years: The advent of stereo. The mass merchandising of recordings. The cassette. The 8-track. Prerecorded home video. The Compact Disc. And, yes, the difficult task of finding a solid footing in the expanded home entertainment universe.

NARM has been through it all, providing a forum for problems and new ideas; restructuring its own internal mechanism when necessary to better cope with the ever-widening expanse

of home entertainment.

In recent years, the organization has been playing a commendable role in the marketing of prerecorded music, telling the story, through its "Gift Of Music" campaign, of its value in the everyday lives of consumers. NARM has also become a conduit of good works for those who work in the industry. Its NARM Scholarship Awards provide financial support for the college education of deserving members of the industry or their families.

NARM has had its detractors, to be sure. But its limitations pale before its considerable achievements. On the whole, the industry agrees this is so. So does Billboard.

A New Relationship Is Needed

By JEAN-PIERRE WEILLER

Chrysalis yesterday, Arista today. Who's next? Independent distributors are dismayed. Slowly, their main independent labels are leaving them for major branch distribution.

As the head of a small independent record label, I think that the advisability of the Chrysalis move may be debatable. But it is certainly not too difficult to understand in this period of crisis. It is also a kind of statement, in my opinion, of how badly the relationship between labels and distributors has deteriorated.

To put it bluntly, the view of many of us independent labels is that independent distributors are just getting what they deserve. The fact that I am still in business today, after two-and-a-half years (by current standards an achievement in itself), is not due to them, but in spite of them.

For instance, I'd like to know what the difference is between not paying for goods sold, and what might more simply be defined as theft. What better way to describe the situation when distributors do not pay labels for recordings that have already been sold through to the consumer?

More specifics would be appreciated from a well-known executive from one of the principal distributors in the country who told me he didn't have any intention of paying simply because he "didn't care." Perhaps he'll come up with a better explanation before a court of law.

It's time to reintroduce some ethical principles in our record business. That is to say, principles other than those practiced to-

business. Music for sale is not dead. We already have great innovations at our disposal. There is digital recording and the Compact Disc. And cassette quality is getting better all the time.

Furthermore, there is a whole new generation of creative people involved with new record labels. They are working from the street. They listen, and they are aware of shifting patterns in consumer taste. It is these people whom many distributors have either neglected or ignored because their main preoccupation has been in making the quick dollar, and not in longterm benefits.

If distributors had paid more attention to these new labels, maybe by just paying them what was due, many of them would still be in business today. And the distributors' situation might be entirely different. *Arista Leaving? Well, we still have 10 or 15 new labels working with us, labels we've been with from the beginning.*

It has taken me more than two years to set up a reasonably good distribution network. How many record labels have disappeared during that time, falling victim to financial pressures? More than ever, the economic situation favors big business. Lacking money, indie labels have had to face up to economic batter-

ing with ingenuity, talent and courage.

Listening to music on records and tapes is still a favorite leisure activity for Americans. This should allow for a respected and rewarding business, with plenty of room for both indie record labels and indie distributors.



Weiller: "Independent distributors are just getting what they deserve."

'Lacking money, indie labels have had to face up to economic battering with ingenuity, talent and courage'

day, such as, *you are only as good as your next record, the check is in the mail, sorry we can't pay you, but the computer has broken down.*

Chrysalis and Arista are gone. Maybe others will follow. Distributors do not have much left. It is their own fault.

The Golden Era may be over, with much "pleasure" money going to amusements other than music. But we should not complain. On the contrary, it presents a great challenge to our industry. It means we must find new ideas and new ways of doing

Let's change the way we do business. Let's install a new working relationship in which we will not throw our problems at each other. Our goal is common: to sell records.

A distributor once told me: "Look, kid, I know the business because I've been in it for 20 years. You know nothing." My answer to him is: "All right. But don't sit comfortably on your past. Turn a page, and move ahead."

Jean-Pierre Weiller is president of Europa Records, an independent label with offices in New York and Paris.

Letters To The Editor

Parallel Inspiration

This is in reference to the recent court decision involving the Bee Gees' "How Deep Is Your Love."

I'm not saying the suit wasn't justified, but I'd like to point out that as songwriter/artist, our imaginations may clash from time to time without our knowing it. I'm sure that over the next couple of hundred years at least two songs a decade will sound the same.

Eric Steven Kador
Baton Rouge, La.

A Defective Policy

I must comment on the article about Licorice Pizza stores allowing their clerks to preview up to five albums a week, which are then returned to suppliers as

"defective" (Billboard, March 5). As an ardent record buyer, I view this policy with alarm.

While it is essential for store personnel to be informed about the product they sell, this need can be served better and with less of a negative impact on the industry by in-store play. This would achieve the same results, and have the added advantage of exposing the music to customers.

Further, why return these items as defective? There is a flourishing market for second-hand records, and these in-store demos could be sold in a special "as is" section for, say, \$2.99. By returning the demo disks, Licorice Pizza is asking suppliers, in effect, to carry a portion of the cost of product exposure, and that cost is then passed on to the customer.

I find it difficult to understand the rationale of the statement that it is okay to return the product since

the stores' returns figures are in line with manufacturer requirements. Perhaps it should be suggested to Licorice Pizza that every effort should be made to reduce returns levels, not maintain them.

M.S. Archer
New Rochelle, N.Y.

'Airplane!' List: \$29.95

In a page one article March 19, "Pricing, First Sale Stir Debate," Billboard incorrectly reported that the reissue selling price of "Airplane!" is \$39.95. It is \$29.95 (along with "Grease"), a price we hope will further encourage consumer videocassette purchases.

Hollace Brown
Paramount Pictures Corp.
Los Angeles

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

Man Parrish's "Hip Hop" hits Europe, "Man Made" invades the U.S.

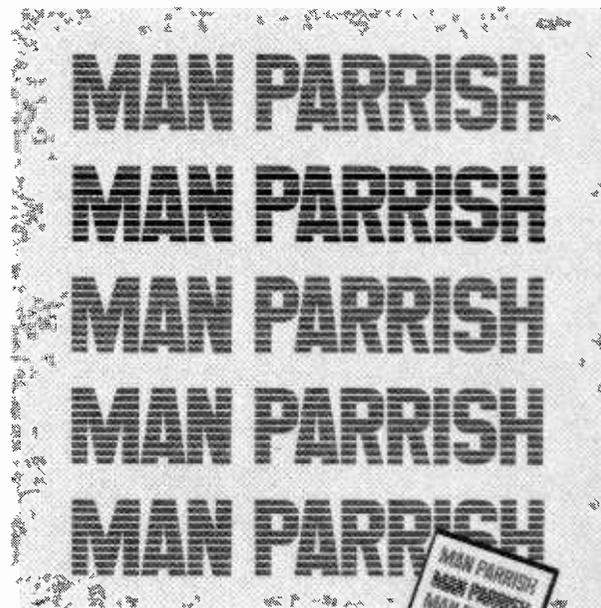
"Hip Hop, Be Bop (Don't Stop)" by Man Parrish is becoming the European techno pop smash on Polydor (UK and Italy), RCA (Spain), RKM/WEA (France), Rams Horn (Netherlands and Germany) and TMC (Scandinavia).

And "Man Made" is invading the airwaves in the U.S. on KTU and BLS in New York, EDR and RBD in Miami, DAS in Philadelphia and JLH and DAY in Los Angeles. Check out "Man Made" and all of the 9 cuts on the MAN PARRISH Importe/12 album (MP-320) and cassette (MP-320C).



See the new "Hip Hop" video on MTV produced by Co-Directions, Inc.

Produced by Raul A. Rodriguez and Man Parrish. Engineered by Mark Berry.



The Beat Boys rock to "Be Bop Rock."

Sugarscoop is back with one serious rap! The Beat Boys, two funky young brothers off the streets of New York, have taken a get-down track and really funk'd it up! The Beat Boys are here to "...separate the good stuff (Huh!) from the junk!" So check out this Sugarscoop 12" (SS-423) and without a doubt Mr. Slick and Franky D will take your sales "To the T-O-P!"



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Much To Listen To In Vegas

Transtar Satellite, AM Stereo On The Local Airwaves

By ROLLYE BORNSTEIN

LAS VEGAS—For those in attendance at this week's NAB, local radio provides opportunities to hear various products in action.

KENO, reported to be switching to country, instead has switched to Transtar, the Research Group's satellite format headed by Dwight Case. "I reserved the right to change my mind, and I'm glad I did," says GM Nancy Reynolds. "We only made the move last Friday, and already it's sounding great. Transtar does three things for us. It provides

us better music and better rotation. It's less cluttered, and it gives us truly professional announcers."

KENO's morning show is done locally by station newcomer Andy Carr, who had been with KRAM across town. You can hear the station in action at the Transtar suite. Its FM counterpart, KOMP, is Burkhardt/Abrams "SuperStars."

Those interested in AM stereo have two opportunities to hear the difference. KMJJ is using the Magnavox system, and KORK features Harris.

Says Jack London, PD of KORK, "We switched to a nostalgia/MOR format two weeks ago, and our air people have 2,150 titles available to them, all in stereo." The station has been using the Harris system since the Winter Consumer Electronics Show, when Sansui bought time and aired experimental spots directed to car radio manufacturers at the show.

But London is careful how he promotes the fact. "We tell the listeners that they can't hear it on their home receivers, but we do several weekend remotes and we always have a stereo receiver on hand." Listeners are invited to come on by and hear how it sounds. If you want to hear it, visit the station or the Harris or Sansui booths, where AM stereo receivers will be tuned to the station.

Should you want to check out Bonneville, KORK-FM is a subscriber to the easy listening format. But they're not on the satellite.

Using the same AM stereo philosophy as London is KMJJ PD Bill Kelly. His AC station utilizes the Magnavox system, which will also be on display at the convention. "We tell the listener it's experimental," says Kelly. "That they can't hear it,

not even on their \$800 stereo system. We've got some perceptual research that shows some people think that AM stereo is static in two speakers, so we don't give them the impression that they can hear it." In conjunction with two stereo stores in the city, the station sets up demonstrations where listeners can hear the system and receive literature about it.

If you're curious about Fairwest's syndicated "Continuous Country" format, you can hear that in action on KFM102 (KFMS), and you can watch its digitally controlled transmitter in action at the Hallikainen booth.

KXTZ offers Churchill's easy listening format. CNN, among other things, can be heard on KNUU.

If you're staying in the Union Plaza, drop on by KDWN in the hotel. For those of you at the Marina Hotel, KUDO is located there.

Kjar Stepping Down From Bonneville Post

SALT LAKE CITY—Joe Kjar, executive vice president of Bonneville International Corp.—a communications conglomerate owned by Deseret Management Corp., a wholly owned subsidiary of the Mormon Church—will retire from that position on April 30.

A replacement for Kjar, who has been called to a mission by the Church of Jesus Christ of Latter Day Saints, is expected to be named shortly. Bonneville president Arch L. Madsen says he is looking both within and outside the company for suitable candidates.

Bonneville, which has offices in 14 cities, is based here. Among its holdings are four AM and seven FM radio stations, two television properties, cable tv franchises, the Torbet Radio rep firm, Radio Data Services, and Bonneville Broadcasting Systems, the easy listening syndication arm located in Tenafly, N.J., which includes the satellite division, Bonneville Entertainment and Bonneville Productions.

THREE YEARS AFTER SWITCH

Country Out, Rock Back At KHJ

LOS ANGELES—On Aug. 29, 1980, recently appointed KHJ general manager Neil Rockoff issued a memo to his staff. In it he heralded the coming format change, or "psychonym" as he put it. KHJ would be moving "from Boss to Hoss," in the words of insiders. Rockoff called it COR (country oriented rock). The memo predated not only KHJ's format change (by more than a month) but also KZLA's unexpected switch.

Overnight, the Cap Cities AM-FM combo switched from AC to country, dramatically changing the competitive situation here. KHJ would have more than KLAC to handle, perhaps more than they could handle. They made the switch anyway, but things were never right. They experimented on the air with the sound and the image. It was proven that Angelenos did not "all grow up to be cowboys."

Vox Jox

McGinley Lands WHKX Job

Neil McGinley is back in the news and back at work. McGinley, who resigned the WKBW PD post, will get to keep those great Cap Cities benefits after all. He's the new PD of the company's Atlanta outlet, WHKX, a post vacated by Ted Stecker, who moves to Cincinnati to form his own consultancy (Billboard, April 2).

Filling the vacancy created when Randy Lane announced he'd leave his post as PD of Chicago's NBC-FM WKQX last week to manage WABB-AM-FM is Chuck Morgan, PD of Detroit's WOMC. Prior to that position, Morgan had been director of consultation for Todd Wallace's Radio Index.

WROK/WZOK Rockford wasted no time in filling Charlie Quinn's shoes. While Charlie packs to move to KZZP Phoenix, WLS programming assistant Tom Graye will be loading up a truck for his first PD-ship in Rockford.

Jhani Kaye is moving into the off-the-air elite. The KOST Los Angeles PD (who, by the way, had a very nice first book) is replacing himself in afternoon drive with Bryan Simmons, who had been doing 10 p.m. to 2 a.m. Filling that night shift is weekend Ted Ziegenbusch, leaving Jhani with a possible weekend opening.

★ ★ ★

It's back to radio for Charley Lake. The former Charter Broadcasting national PD, who defected to Warner Bros. Records as national promotion director four years ago, is back in action as PD of Rust's WHFM in Rochester. He replaces Kelly McCann, who exits the station. . . . While we're on the subject, congratulations to a former WFHM PD, Jim Snowden, who has been doing mornings at Amatur's Detroit urban contemporary outlet, WDRQ. He's upped to PD while continuing to hold down the morning slot. . . . Also in Detroit, James Long, station manager and director of sales for WJR, adds vice president to that title.

KWJJ Portland, Ore. air personality Berry Bucks walked across town to KYTE (AM Country 97), where he's program director and midday personality. He replaces Laid Back Lennie, who's now Laid

Off Lennie. Robin Mitchell remains as operations director.

★ ★ ★

John Conomikes moves up from his position as general manager of television operations for Hearst Broadcasting to GM of the broadcast group, which includes seven radio and five television stations. He replaces Franklin Snyder, who retires from that position later this year.

WHIO Dayton adds the title of operations manager to their employment roster and the services of one Drew Bentley, who had been PD of KFMW/KWLO Waterloo, Iowa. Judy Kelly will continue in her PD post at the Cox AC outlet.

Chris Witting Jr. is upped from PD to a nifty title, vice president of station operations, at Price's WOWO in Ft. Wayne, while he continues to handle the programming chores.

★ ★ ★

Stephen Dean moves from his post as GM of KGA/KDRK Spokane into the same position at KTOM/KWYT Salinas/Monterey. Also at country-formatted KTOM, Bob McKnight comes on board as morning drive personality from Crosstown KESE, where he was PD.

(Continued on page 20)

Fans Petition FCC To Block Sale Of WHFS

WASHINGTON—Fans of the no-holds-barred new music format of tiny WHFS-FM in Bethesda, Md. have petitioned the FCC for a motion to deny the sale of the station's license to the Outlet Co. of Providence, R.I., which plans to turn the station into an all-news operation.

The Washington Council For Progressive Radio, angered by the proposed sale, filed their petition last Monday (4), charging that WHFS has a "unique format" and that thousands of Washington-area progressive music fans will suffer as a result of the sale and format change of the 3,000-watt station.

Application for the sale was filed March 4, after two months of negotiations. The station is being sold for \$2.1 million.

Rivers Named At KLIF Dallas

DALLAS—Veteran air personality Jon Rivers has been appointed program director and afternoon drive host for KLIF (Classic Country 1190) here.

Rivers, known throughout the country as host of "Powerline," a syndicated weekly show from the Southern Baptist Radio & Television Commission heard on over 1,600 stations worldwide, also produces Lee Arnold's "On A Country Road" for Mutual.

Prior to this appointment, Rivers served as program director of the ill-fated Christian Broadcast Network's radio satellite service. Most recently, he was on the air at KLVU here.

"I was fortunate in finding someone with so much experience in the Dallas market," comments KLIF/KPLX station manager Dan Halyburton. "Jon has worked in the area more than 13 years, and he's so strong."

Anne Jones To Leave FCC

WASHINGTON—FCC Commissioner Anne Jones has announced her resignation, effective May 31. That's more than two years before her term expires in June, 1985.

Jones, a Republican, has been a member of the Commission since April, 1979. She has announced no plans for the future. For years, Jones has commuted to Washington from her home in Florida, where her husband is a banker.

Her vacancy could possibly be filled by Commissioner Stephen Sharp, nominated recently to serve a one-year term because the Congress recently voted to limit the FCC from seven to five members.

In two other surprising actions, the FCC has amended the rules on AM, FM and tv call letters to allow stations to call themselves by their

"nicknames," and has opened the door to commercial use of potential money-making SCAs, the subcarrier frequencies.

The call letter modification means that a station with the call letters WLIT, for example, can now be known by the nickname "W-LITE." However, if another station with similar call letters objects, the Commission now says it must settle its grievances in court, rather than at the Commission. The FCC says most such cases are "frivolous and cost money."

In the subcarrier service ruling, the FCC amended the rules to allow FM stations to use their SCAs for commercial purposes, such as background music services to stores or offices. In the past, SCAs were limited to non-commercial uses.



WHERE THE SUN SHINES—Joe Sun, right, meets with WPAP-FM execs following a show at the Spinnaker 2 in Panama City Beach, Fla. He's pictured with air personality Ben Harris; music director John Dunaway; and program director Kevin O'Neal.

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ABC FM RADIO NETWORK 

Doubleday In, Changes Made At WMET

CHICAGO—Those who speculated that immediate changes would be forthcoming when Doubleday assumed control of Metromedia's WMET here were proved right last Monday (4).

While PD Tripp Reeb had already resigned to return to WCMF Rochester, which he had previously programmed (Billboard, April 2), Monday's take-over brought the following announcements:

Interim GM Gary Brandt will stay with Metromedia, returning to his former post as director of operations at KRLD Dallas. Bert Gould, one-time Enterprise Radio Network director of sales and current WMET general sales manager, has been upped to GM. Replacing him as GSM is Kevin Driscoll from Chicago's WMAQ.

On the programming side, Doubleday consultant Bobby Hattrik will remain in residence until a PD is selected, and former KWK-AM-FM music director John McCrae becomes WMET's music director.

WRJZ Knoxville Is Rocking Again

KNOXVILLE—Country to oldies seems the way to go this week. First, KHJ Los Angeles made the switch (story, page 12); now WRJZ here, which switched from Top 40 to country a few years ago, is back to vintage rock'n'roll.

The change came on Tuesday (5) at 3:05 p.m. with the airing of Bill Haley's "Rock Around The Clock."

"We're keeping the staff intact," asserts Burt Sherwood, who along with his partner Bill Hennes controls the station. "We just told them, 'You are now rock'n'roll. Go!'"

The station currently airs no currents. But plans for that, as well as plans to incorporate such regional sounds as "beach music" (a select group of r&b oldies heard along the North and South Carolina beaches currently popular in the area), will be considered in the future.

Mariner Makes More Moves

LOS ANGELES—Changes continue at financially troubled Mariner Communications. The company is shifting its headquarters from Cincinnati to Boston, where its only remaining property, nostalgia-formatted WRME, is located. Earlier this year, the company announced plans to sell WLW/WSKS Cincinnati and KBEQ Kansas City.

With the shift in headquarters comes word that Boston financier James A. Lack, a former mutual fund executive and financial consultant to radio groups, has been named president of Mariner. Replacing Frank Tanore, who exits his GM position, is William A. McCarthy, who had been WRME's operations manager and program director.

WRME was formerly news/talk WITS. Prior to that, it was the legendary WMEX, where Arnie "Woo Woo" Ginsburg rose to fame in the '60s.

Winter Arbitron Results

Following are 12 plus, average quarter hour, metro survey area figures, Monday-Sunday, 6 a.m.-midnight.

station	format	Winter '83	Fall '82	station	format	Winter '83	Fall '82
New York				Washington, D.C.			
WINS	news	5.4	5.2	WRKO	talk	4.7	4.4
WKTU	urban	5.2	4.2	WMJX	MOR	4.5	4.4
WBSL	urban	4.9	5.6	WJIB	beautiful	4.4	4.9
WOR	MOR	4.9	5.3	WROR	contemporary	4.1	3.8
WYNY	AC	4.7	5.0	WXKS-AM	nostalgia	3.2	3.5
WCBS	news	4.6	4.8	WHUE-FM	beautiful	3.1	2.9
WPLJ	AOR	4.5	4.3	WSSH	soft hits	2.6	3.0
WNBC	AC	4.1	4.0	WVBF	AC	2.5	2.7
WRKS	urban	4.0	4.5	WILD	black	1.8	2.5
WPAT-FM	beautiful	3.9	3.8	Washington, D.C.			
WPAT	beautiful	2.1	2.3	WMAL	MOR	10.6	8.9
WRFM	beautiful	3.7	4.3	WKYS	urban	8.8	9.3
WPIX	AC	3.3	1.8	WGAY-FM	beautiful	7.1	7.3
WCBS-FM	oldies	3.0	2.8	WRQX	contemporary	6.7	5.1
WAPP	AOR	2.9	3.1	WHUR	urban	5.4	7.5
WNEW	nostalgia	2.7	3.4	WLTT	AC	4.5	4.4
WADO	Spanish	2.5	2.7	WASH	AC	3.9	3.8
WABC	news/talk	2.4	2.5	WTOP	news	3.9	3.3
WNEW-FM	AOR	2.2	2.1	WPX	country	3.8	5.0
WHN	country	2.1	2.3	WAVA	AOR	3.7	4.0
WMCA	talk	1.8	1.8	WOOK	urban	3.7	3.6
WQXR-FM	classical	1.7	1.4	WWDC-FM	AOR	3.2	2.9
WJIT	Spanish	1.7	2.1	WRC	news/talk	3.1	3.6
WKHK	country	1.6	1.8	WPGC-FM	contemporary	2.9	3.3
WNCN	classical	1.2	1.4	WMZQ	country	2.7	3.6
WWRL	black	.8	.7	WGMS-FM	classical	2.6	2.5
WLIR	AOR	.5	.7	WYCB	religion	2.5	1.9
Chicago				Cleveland			
WGN	MOR	8.7	9.6	WDOK	beautiful	8.7	7.9
WLOO	beautiful	5.9	6.1	WQAL	beautiful	8.1	6.7
WGCI	urban	5.4	5.3	WMMS	AOR	7.8	8.4
WBBM	news/talk	5.2	4.8	WGCL	contemporary	7.3	5.9
WLS-AM	contemporary	4.1	3.8	WMJI	contemporary	6.4	7.7
WBBM-FM	hot hits	4.0	4.1	WBBG	nostalgia	6.4	6.2
WCLR	AC	3.9	4.1	WDMT	urban	5.3	5.3
WIND	news	3.8	4.1	WERE	news/talk	4.8	4.4
WBMX	urban	3.6	4.7	WZZP	AC	4.2	5.5
WLS-FM	contemporary	3.5	3.4	WGAR	AC	4.2	3.6
WMAQ	country	3.5	3.2	WHK	country	3.8	5.1
WKQX	contemporary	3.4	3.1	WABQ	urban	3.8	2.4
WOJO	Spanish	3.2	1.0	WJMO	urban	3.3	2.2
WLUP	AOR	3.1	3.4	WZAK	urban	3.2	4.3
WXRT	AOR	2.9	2.3	WJW	news/talk	3.0	2.3
WFYR	AC	2.8	3.1	WKSX	country	2.9	3.5
WLAK	beautiful	2.7	3.2	WWWE	country	2.3	3.2
WJPC	urban	2.6	2.5	WCLV	classical	2.3	2.7
WUSN	country	2.6	2.1	Dallas			
WMET	AOR	2.6	2.0	KVIL-FM	AC	8.3	7.9
WJJD	nostalgia	2.2	3.5	KSCS	country	7.2	8.3
WCFL	MOR	1.1	1.0	KMEX-FM	beautiful	7.2	7.1
Philadelphia				Seattle			
KYW	news	9.2	8.7	KIRO	news/talk	10.3	10.8
WEAZ	beautiful	7.9	8.2	KBRD	beautiful	6.7	4.5
WMGK	AC	6.3	7.9	KOMO	MOR	5.6	7.1
WUSL	urban	5.6	4.4	KISW	AOR	5.6	6.2
WDAS-FM	urban	5.5	4.9	KUBE	contemporary	5.3	4.9
WMMR	AOR	5.3	4.5	KZOK	AOR	5.2	6.2
WPEN	nostalgia	5.1	4.2	KSEA	beautiful	5.1	5.7
WCAU-FM	hot hits	5.0	5.9	KIXI	nostalgia	4.2	3.2
WCAU-AM	news/talk	4.9	4.4	KNBQ	contemporary	3.6	3.6
WIP	AC	4.5	4.6	KRPM	country	3.3	1.7
WWDB	talk	4.4	4.7	KMPS-FM	country	3.2	3.2
WYSP	AOR	4.2	4.8	KKFX	urban	3.1	1.8
WIOQ	AOR/AC	3.8	4.1	KING-FM	classical	3.0	3.5
WFIL	country	2.8	3.5	KYYX	contemporary	3.0	2.8
WKSZ	AC	2.6	.4	KZAM	AOR	2.9	3.6
WSNI-FM	AC	2.5	2.1	KVI	news/talk	2.5	3.5
WWSH	AC	2.4	2.4	KJR	contemporary	2.5	2.6
WFLN-FM	classical	2.3	1.9	KIXI-FM	nostalgia	2.5	2.3
WIFI	contemporary	1.1	1.3	KGDN	religion	2.4	1.8
San Francisco				Pittsburgh			
KGO-AM	news/talk	7.2	8.4	KDKA	MOR/talk	18.4	18.4
KCBS	news	6.3	6.7	WBZZ	contemporary	6.7	6.0
KFRC	contemporary	4.1	3.7	WDVE	AOR	6.3	6.7
KABL-FM	beautiful	4.0	2.9	WJAS	nostalgia	5.7	5.2
KABL-AM	beautiful	3.0	2.4	WAMO-FM	urban	5.6	7.4
KYUU	AC	3.7	3.2	WSSH	beautiful	5.6	5.0
KIOI	AC	3.5	2.8	WWSW	AC	5.4	3.9
KSAN	country	3.3	3.0	WHYW-FM	AC	5.1	4.8
KBLX	urban	3.3	2.6	WTAE	AC	5.0	6.7
KSOL	urban	3.2	3.7	WPNT	beautiful	5.0	4.1
KOIT	beautiful	3.2	3.5	KQV	news/talk	3.5	4.1
KNBR	MOR	3.0	2.8	WXKX	contemporary	3.4	2.7
KNEW	country	2.9	2.8	WEEP	country	2.6	2.2
KDIA	urban	2.4	3.3	WTKN	talk	2.2	1.5
KRQR	AOR	2.3	2.7	WDSY	country	2.1	2.8
KBAY	beautiful	2.3	2.3	Boston			
KYA	oldies	2.3	2.1	WBZ	MOR/talk	9.0	8.6
KSJO	AOR	2.2	2.6	WBCN	AOR	7.4	5.6
KMEL	AOR	2.1	3.3	WHDH	MOR	7.3	7.9
KSFO	nostalgia	2.1	2.2	WXKS-FM	urban	6.7	9.0
KFOG	AOR	1.9	1.1	WEEI-AM	news	5.2	5.4
KQAK	AOR	1.2	1.6	WCOZ	AOR	4.8	4.9
KLHT	AC	1.0	1.7				

Radio

XTRA SPECIAL 'Rock Of The '80s' Boosts San Diego FMer's Ratings

By THOMAS K. ARNOLD

SAN DIEGO—New music has passed its first big test in San Diego. XTRA-FM (91X), which switched to Rick Carroll's "Rock Of The '80s" format in January, has almost doubled its Arbitron ratings to become the most listened-to rock radio station in the San Diego market.

The station increased its overall share from a 3.5 to a 6.2, surging ahead of traditional rock leaders KGB-FM, which placed second with a 5.4, and KPRI-FM, which came in third with a 4.6. Both KGB and KPRI, down from a 6.6 and a 5.1, respectively, over the previous ratings period, have maintained their AOR formats for close to a decade. 91X, too, kept its AOR format from the time it first went on the air in 1979 until its surreptitious switch less than three months ago in response to what general manager John T. Lynch called "a nationwide trend" toward new music.

"I think any time you change a format as completely as we did it's a gamble, but that's what separates a

strong station from a weak station," Lynch says. "To me, the most evident thing was that we could not beat KGB playing rock music, for they were the eminent rock force in the market simply because of their longevity. So we decided to take a chance and go with what our focus panel research told us: that people were tired of hearing the same hits over and over again on all three rock radio stations, and that they wanted to hear some new music."

Lynch says that he expects other stations in the San Diego market to "jump on the bandwagon" and incorporate at least some new music into their formats, but that prospect doesn't worry him. "Our research has shown us that if you mix new music with rock, you're dead," Lynch asserts. "It's got to be all or nothing, because you're appealing to two very different groups."

"And because we tried new music first, we are the eminent new music station in San Diego—just like KGB is to rock. And with Rick Carroll, who designed the format, as our consultant, we have a distinct advantage over the other radio stations."

"The key is change," Lynch says. "Over the course of a month, 60% of our music is brand new. The radio station changes every day, and that's what the people want. The Stray Cats haven't had a chart hit here in two months, but we're already playing a lot of stuff off their new album which the other stations aren't touching. Then, when they do hit, we'll be ahead of the game."

Program director Larry Bruce, whose KGB fell to second place among local rock stations, says he is not overly disappointed by the ratings. "Yes, I was a bit surprised by their initial splash, but I feel a format that breaks that quickly has a built-in burnout factor," Bruce says. "I feel KGB has been doing the best job of playing rock in this market, and one (Arbitron) book doesn't change that."

"They went up most in teen listeners, while we continued to beat them among men, ages 18 to 34, which is precisely what we wanted to do. I don't see that this one book makes any real difference in the game plan at this radio station."

(Continued on page 93)

Winter Arbitron Results

Following are 12 plus, average quarter hour, metro survey area figures, Monday-Sunday, 6 a.m.-midnight

station	format	Winter '83	Fall '82
Los Angeles			
KABC	news/talk	6.2	5.6
KBIG	beautiful	5.3	5.1
KHIS	contemporary	4.7	4.4
KROQ-FM	AOR/new music	4.6	3.9
KFWB	news	4.3	4.2
KLOS	AOR	4.0	3.7
KNX-AM	news	3.7	3.7
KRTH	oldies/AC	3.5	2.6
KJOI	beautiful	3.4	3.8
KMET	AOR	3.0	3.7
KOST	AC	2.8	2.4
KHTZ	AC	2.7	2.9
KIQQ	contemporary	2.6	3.1
KMPC	nostalgia	2.6	2.8
KZLA-AM-FM	country	2.6	2.4
KRLA	oldies	2.5	1.5
KLAC	country	2.1	2.4
KPRZ	nostalgia	2.1	2.0
KTNQ	Spanish	2.0	2.2
KLVE	Spanish	1.9	1.4
KMGG	AC	1.9	1.3
KJLH	urban	1.7	1.3
KFI	contemporary	1.6	2.3
KWKW	Spanish	1.6	1.7
KACE	urban	1.6	1.4
KUTE	urban	1.6	1.4
KGFJ	urban	1.5	2.1
KKGO	jazz	1.5	1.3
KNX-FM	soft rock	1.4	2.5
KALI	Spanish	1.3	1.9
XTRA	contemporary	1.2	1.8
KHJ	country	1.2	1.4
KNOB	nostalgia	1.1	1.2
KDAY	urban	1.0	1.0
KFAC-FM	classical	1.0	.8
KIEV	talk	1.0	.7
KBRT	religious	.9	.8
KEZY-FM	AOR	.6	.5
KNAC	AOR	.6	.3
KGIL-AM-FM	nostalgia	.5	.4
KWIZ	AC	.4	.3
XPRS	Spanish/oldies	.4	—
KYMS	religious	.3	.3
Detroit			
WJR	MOR	9.1	9.3
WJOI	beautiful	6.1	6.6
WNIC-FM	AC	6.1	4.8
WRIF	AOR	5.9	5.4
WDRQ	urban	5.7	5.1
WWJ	news/talk	5.5	5.5
WXYZ	news/talk	4.4	5.6
WMJC	AC	4.3	3.9
WHYT	hot hits	4.0	4.9
WJLB	urban	4.0	4.7
WCZY	AC	4.0	2.8
WLLZ	AOR	3.9	4.3
WOMC	AC	3.5	3.5
WABX	AOR	3.5	2.8
WWWW	country	3.4	4.0
WCXI-AM	country	2.9	2.3
WCXI-FM	country	1.3	2.2
CKJY	nostalgia	2.4	1.8
WJZZ	jazz	2.2	1.7
CKLW	contemporary	2.0	2.9
WLBS	urban	1.8	1.9
WQRS	classical	1.8	1.4
WHND	oldies	1.7	1.6
WGPR	urban	1.3	1.8
WMUZ	religious	1.0	.8
WCHB	urban	.8	.6
WNIC-AM	AC	.6	.7
WLQV	religious	.6	.3
WIQB	AOR	.6	.3
WQBH	urban	.5	.5
San Diego			
KJQY	beautiful	9.8	9.2
XTRA-FM	AOR/new music	6.2	3.5
KFMB-AM	MOR	5.5	4.7
KGB	AOR	5.4	6.6
KSDO-AM	news/talk	5.4	4.8
KPRI	AOR	4.6	5.1
KFMB-FM	AC	4.6	4.2
KYXY	AC/oldies	4.5	3.7
KBZT	AC	4.0	3.2
KMLO	nostalgia	3.6	5.2
KCBQ-FM	country	3.6	2.2
KCBQ-AM	country	3.5	3.0
XTRA-AM	contemporary	3.5	4.2
KSDO-FM	AC	3.4	2.8
XHRM	urban	3.3	5.7
KOGO	AC	3.0	3.4
KNX	news	2.6	2.5
KSON-FM	country	2.4	3.1
KSON-AM	country	1.9	2.4
KFSD	classical	2.4	3.3
KIFM	contemporary	1.6	3.1
KJFM	beautiful	1.5	1.8
KCNN	news/talk	1.5	1.2
KKOS	AC	.6	.7

Most Added Records

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

Title, Artist, Label	% of Billboard's radio panel adding record this week	% of Billboard's radio panel now reporting record	Key stations adding title this week include
HOT 100			
1 "Affairs Of The Heart," Rick Springfield, RCA	41%	41%	KRTH-FM, WLOL-FM, WCAU-FM, WQXI-FM, WZGC-FM, KBEQ-FM
2 "Time," Culture Club, Virgin/Epic	37%	38%	WZGC-FM, WHYW-FM, WBSB-FM, WHYI-FM, KYXX-FM, WKCI-FM
3 "My Love," Lionel Richie, Motown	33%	59%	WEZB-FM, WBEN-FM, WBCY-FM, KQKQ-FM, WTIC-FM, WRBQ-FM
4 "Faithfully," Journey, Columbia	26%	30%	WCAU-FM, WZGC-FM, WCGC-FM, KAFM-FM, WCAU-FM, WBZZ-FM
5 "Overkill," Men At Work, Columbia	22%	84%	WCAU-FM, WHYW-FM, WTIK-AM, WBCY-FM, WZOK-FM, WAEV-FM
BLACK			
1 "Side By Side," Earth, Wind & Fire, Columbia	36%	46%	KGFJ-AM, WPLZ-FM, WAOK-AM, WLOK-AM, XHRM-FM, WESL-AM
2 "My Love," Lionel Richie, Motown	26%	31%	KDAY-AM, WZEN-FM, WAOK-AM, WAMO-FM, WGCI-FM, WUFO-AM
3 "Candy Girl," New Edition, Streetwise	21%	73%	KGFJ-AM, WLOK-AM, XHRM-FM, KDIA-AM, WVOL-AM, KDAY-AM
4 "Feels So Good," Yarbrough & Peoples, Total Experience	20%	51%	WAOK-AM, XHRM-FM, WDAO-FM, KUKQ-AM, WILD-AM, WEDR-FM
5 "Walkin' The Line," Brass Construction, Capitol	19%	23%	WRKS-FM, WGPR-FM, WBOK-AM, WTLC-FM, KUKQ-AM, WEDR-FM
COUNTRY			
1 "Love Is On A Roll," Don Williams, MCA	51%	51%	KLZ-AM, KMPS-AM, KKYX-AM, WMAQ-AM, WMC-AM, WPLO-AM
2 "Oh Baby Mine (I Get So Lonely)," Statler Brothers, Mercury	34%	35%	WMAQ-AM, KKYX-AM, KSOP-AM, KRAK-AM, KEBC-FM, WKSJ-AM
3 "I.O.U.," Lee Greenwood, MCA	33%	61%	WMAQ-AM, KVEG-AM, KRMD-FM, WPKX-FM, WEZL-FM, KIK-FM
4 "The Love She Found In Me," Gary Morris, Warner Bros.	30%	34%	WMC-AM, KSOP-AM, KGA-AM, KEBC-FM, WXCL-AM, WKSJ-AM
5 "Fly Into Love," Charly McClain, Epic	24%	45%	WSOC-FM, KSOP-AM, KVOO-AM, WTSO-AM, WSLC-AM, WEZL-FM
ADULT CONTEMPORARY			
1 "My Love," Lionel Richie, Motown	36%	54%	KHOW-AM, KPPL-FM, WWSW-AM, WCCO-AM, WFYR-FM, WRVR-FM
2 "Time," Culture Club, Virgin/Epic	23%	23%	KPPL-FM, KIXI-FM, KMGC-FM, WENS-FM, WLTA-FM, WRVR-FM
3 "Stranger In My House," Ronnie Milsap, RCA	20%	61%	KPPL-FM, KMGC-FM, WZZP-FM, KMBZ-AM, WGNS-AM, WRVA-AM
4 "Overkill," Men At Work, Columbia	20%	40%	WYEN-FM, KOY-AM, KUGN-AM, WRIE-AM, WHB-AM, WMAZ-AM
5 "You Can't Run From Love," Eddie Rabbitt, Warner Bros.	17%	70%	WGAR-AM, WENS-FM, WZZP-FM, KEYI-FM, WCLR-FM, KLTE-FM

APRIL 16, 1983, BILLBOARD

Washington Roundup

By **BILL HOLLAND**

WASHINGTON—The FCC last week finally put an end to the freeze dating back to 1954 on new assignments of daytime-only stations located inside the service area of the 25

giant so-called Clear Channel stations.

The Commission affirmed on April 1 its 1982 ruling to resume assignment of AM daytimers on the same frequencies as the Clear Channel stations, and denied reconsideration of the ruling. However, while the appeal was pending, the new assignment freeze had been in effect.

The FCC initially approved a relaxation of the interference protection offered to the clear channel stations in 1980, after a five-year

inquiry. That proposal also included limitations on the nighttime power of the giant 1-A stations so additional stations around the country could use the frequencies at night.

★ ★ ★

The National Assn. of Broad-

casters (NAB) has said no to an FCC-proposed reduction in the minimum required mileage separations among FM stations. The organization cites "unnecessary interference" and the destruction of service the public has become accustomed to receiving.

The NAB adds that even the existing minimum mileage separations provide only for "inferior FM stereophonic service" and that the standards should be increased, not decreased. The FCC is searching for ways to utilize the FM spectrum to full advantage.

★ ★ ★

The NAB was also angry at the Commission last week for its action on teletext. The FCC approved partial retransmission of broadcast signals, but omitted teletext carriage and left standards up to the marketplace to decide. NAB president Edward Fritts compares the Commission's action to its non-stand on AM stereo last year. "To this date," Fritts states, "no marketplace consensus is in sight and AM stereo may never become a reality."

★ ★ ★

In an exceptional show of support, FCC Commissioner Henry Rivera issued a statement on behalf of the Commission last week thanking Congressmen for introducing new legislation to help minorities buy existing stations.

An advisory committee chaired by Rivera came to the conclusion last year that lack of adequate financing remains minorities' "single greatest obstacle" to ownership. The new bill, B.R. 2331, implements the committee's recommendations, calling for amendments to the investment tax credit provisions and tax certificate modifications for sale of properties. The legislation, if passed, would give minorities "potent tools to enter possibly the most dynamic sector of this nation's economy," Rivera said.

★ ★ ★

Industry observers at the U.S. Appeals Court's oral arguments by opponents of AM-FM combos late last month came away with the distinct feeling the three judges were on the side of broadcasters and the Fowler-led FCC. Last year the Commission announced it was stopping future plans for an AM-FM combo breakup proposal. The judges, said observers, seemed irritated they were being asked to order the FCC into rulemakings.

★ ★ ★

The FCC's Commissioners, after a closed meeting vote, have instructed the staff to prepare a draft decision in the long-standing WIOO renewal case, granting the station a license renewal, after finding the 1,000-watt Carlisle, Pa. AM station, and its owners, Carlisle Broadcasting Associates, "preferred" in a comparative hearing.

The April 4 order, FCC staffers say, is a "bottom line" decision to grant the renewal, and the staff will now simply prepare a "formal" final action on the matter, which the Commission will then vote on.

★ ★ ★

Some bad news—old news, really—for radio broadcasters hoping the FCC would extend the use of lotteries in selecting new licensees: commercial radio was not among the services that the FCC mentioned last week in announcing the rules for using lotteries. In fact, the only broadcast service mentioned was low-power tv. FCC staffers add, however, that the Commission might "occasionally" use the lottery system for radio licensees with "no substantial differences." That means very occasionally.

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COMING UP THE WEEKEND OF MAY 7...JEFFERSON STARSHIP.

ABC ROCK RADIO NETWORK 

Supergroups is produced by DIR Broadcasting

• Continued from page 12

Weird Wayne Watkins moves across Louisiana from his assistant PD and afternoon drive post at Baton Rouge's WFME into the afternoon slot at New Orleans AOR WRNO. Wayne, who also becomes music director, replaces **Dave Nichols**.

Annette Parks, morning drive news personality for San Francisco's KITS, takes on additional duties as news and public affairs director at the "Hot Hits" outlet. Prior to joining KITS, she was a reporter at KCBS there. Joining the station as Annette's assistant is **Tina Bachemin**, who had been across town at K-101.

A new addition to San Diego's 91X (XTRA-FM): **Russ T. Nailz** (Russell Stolnack Jr.), who had been with A&R Associates, a San Diego media firm, joins air personality **Sue Delaney** on the morning show. . . . Across town at B-100 (KFMB-FM), **Jon Michael K.** is upped from the 5 to 9 p.m. slot into that morning drive opening, leaving PD **Glen McCartney** with a choice evening vacancy.

★ ★ ★

Tom Grier, who had been PD at KGGO Des Moines until **Larry Moffitt's** return last month, is on the loose and looking for a PD slot or a morning gig or a combination of the above. You can reach him at (515) 266-6115. . . . Also looking is **Bruce Daly**, who had been doing overnights at WCUZ-AM-FM Grand Rapids. Believe it or not, Bruce wants to continue doing overnights, so if you're an AC or urban facility looking for a rare find, call him at (616) 669-5367.

The search continues for a country PD in the Cap Cities chain, with a vacancy at WBAP Ft. Worth. And **Bill Barry** is the new weekend at Cap Cities' KZLA Los Angeles.

★ ★ ★

Congrats to WPLJ New York's **Pat St. John** who celebrated his 10th anniversary with the AOR outlet last Saturday. . . . Also at ABC, **Art Rust**, host of WABC New York's "Sports-talk," will be doing that nightly program for some time to come. He's just signed a five-year contract. . . . Speaking of "Talkradio 77," **Sue Lee** is upped from operations assistant to assistant operations director, which sounds the same to us but hopefully means more money to her.

Another sports nut signing a contract—maybe writing it too, as he's also an attorney with Holstein, Mack & Associates—is **WLUP** Chicago's sports director **Bruce Wolf**, who'll be heard in that capacity for at least the next year.

Nancy Jay is upped to news and public affairs director for Dallas' KAAM/KAAM. She'll continue to anchor the morning newscasts on both Bonneville stations. . . . **Jackie Ripley**, who most recently did news at WPLP Pinnel Park, Fla., is the newest member of the WQYK (K99) news department in Tampa/St. Pete. . . . A couple of new positions in CBS News' Washington bureau, as assignment/executive editor **Bill Galbraith** moves up to director of news operations and assistant editor **Jan McDaniel** moves up to news assignment manager there.

At Fairbanks' Boston outlets, **Gene Molter**, former morning news co-anchor on WVBF, moves over to the AM side as host of WKOX's "Mornings," a magazine talk show.

★ ★ ★

William A. Berrol, an entertainment and communications attorney, has joined **Mike Harrison's** Goodphone Communications as VP/director of business affairs.

George S. Smith Jr. is upped to vice president of finance and admin-

istration for the Viacom Broadcast group. . . . **Denny Rossman** is upped from GSM to GM at WFBQ/WNDE Indianapolis. He replaces **L. David Moorhead**, who left earlier this year. Prior to rejoining the Gulf Broadcasting properties, where he worked as GSM in the late '70s,

Rossman managed WKS across town and Sarasota's WWZZ.

Chagrin Valley Broadcasting will take over WIFE-AM Indianapolis on April 15. **Howdy Bell**, who had been station manager at WAKY Louisville, will move up I-65 100 miles and up the ladder to GM at

WIFE. Applications, including one from People's Broadcasting of Carmel, Ind., have been filed for WIFE-FM, dark since the mid '70s.

★ ★ ★

Jack Armstrong resigns his operations manager post at WCII/WKJJ Louisville as the stations eliminate

that position. As it now stands, each facility will be independently programmed, with **Lee Jacobs** leaving his assistant PD post at Boston's WMJX to program WKJJ and no word on who'll handle the AM side,

(Continued on opposite page)

If you're ready to move up to a specialized mixer, you're ready for Ramsa.

The Sound Reinforcement Specialist: Ramsa WR-8716

When your sound says you're professional but your mixer doesn't. When you're wasting your subtlety and style on "make-do" boards. When you're creating compromises instead of clear-cut distinctions. Then you're ready for Ramsa—the mixers that are specialized so you won't have to compromise.

The WR-8716 is a fully modular sound reinforcement console with 16 input

modules, 4 group modules, and 2 masters. It features 16 input pre-fader solo buttons, 4 group modules with pre-fader insertion patch points, and lockable post-fader solo buttons. There are 6 illuminated VU meters with peak LED's for easy outdoor

reading and a separate stereo variable frequency EQ for monitor sends. Pan pot controls allow panning to the left or right masters while level controls permit 16 x 6 board operation. The left and right direct channel assign function lets you bypass the group modules for individual sources. Portable operation is a snap with easy access connectors.

And the WR-8716 features plastic conductive faders for greater reliability and smooth, low-noise operation; external power supply for light weight, and switchable 48V DC phantom power for condenser mics.



• Continued from opposite page
 "Country 11," consulted by **John Lund**.

The latest lineup at KHK Davenport is **Spike "At The Mike" O'Dell** doing mornings, followed by **Jim "King Of The Oldies" O'Hara** 9-11, **Sue Chekouras** 11-3, **Bill Hickok** af-

ternoons, **Jerry "The Frenchman" Pelletier** handling nights and **Ron Evans** on the overnight shift.

Some changes at Georgetown, Del.'s WSEA (Sea-93), one of the "Great Scott" stations, where night jock **Jay Young** is upped to PD of Top 40 Sea-93 and its AM country

counterpart WJWL. He abdicates his night slot to do afternoons on the AM, while **Pat Waters** from OC-104 in Berlin, Del. fills his 6-midnight vacancy. Former WJWL afternoon jock **Donna Cavander** moves into middays, replacing **Hal Laster**, who's now news director for Sea-93.

Meanwhile, former news director **Chris Knight** becomes morning news anchor, afternoon drive jock and promotion director. In his spare time he's knitting a Trans-Am.

★ ★ ★

14-JKX (WJKX) Moss Point, Miss. switched to urban contempo-

rary, making it the only such outlet in the area. GM **Glen Murphey** has upped morning man and MD **Jeffrey Paul** to PD, while **Patty Isaac** handles middays and **Etta St. James** does afternoons. **John Tee** handles weekends.

Also new is KRRG 98 FM Laredo, Tex. According to PD **Bob Clark**, who also handles mornings (he's called "The Alarm Clark"), since they made the switch last fall its three competitors conveniently also changed formats. One Top 40 became country, another AOR, and MOR facility KVOZ has recently announced a move to news/talk and proposed frequency move from 1490 to 890. (Wonder how the World's Largest Store feels about that?) Clark is followed on the air by **Joe Ruiz** middays, **Kirk Davidson** afternoons, **Liza With A Z** nights and **Pat Rodriguez** in the overnight slot.

John DeVon has "arrived where I always wanted to be—Southern California," joining the air staff of San Bernardino country outlet KDIG. Prior to this move he was doing overnights on Boise's KGEM.

Joining C.C. McCartney's MJM radio research and consultancy are **J.J. Jordan**, longtime RKOer who was most recently executive PD for McLendon in Dallas, and **Gary Hamilton**, whose credits include Los Angeles' KRLA, Denver's KIMN and Dallas' KNUS. The duo will be based in the company's new Dallas sales and research headquarters, while C.C. remains in the Kansas City office.

★ ★ ★

Congrats to Westinghouse's Los Angeles outlet KFVB and staffers **Cleve Hermann** and **Rita Cash** on winning a couple of California Associated Press awards. The station scored equally well with the UPI Broadcasters of California and Nevada. . . . Meanwhile, KFVB's **Barbara Riegler** has been elected president of the Orange County Press Club.

WQDR Raleigh's news and public affairs director **Gayle Rancer** has been elected president of the North Carolina chapter of American Women in Radio & Television, while the station has scored yet another award for its series "Our Forgotten Warriors, Vietnam Veterans Face The Challenges Of The '80s." This time **David Berry**, GM of the AOR outlet, received top honors from the 1983 Ohio State Awards competition.

★ ★ ★

Joseph A. Reilly is upped to executive VP of the New York State Broadcasters Association. . . . Meanwhile, the New Jersey Broadcasters association returns to the Golden Nuggett in Atlantic City for its 37th annual convention, Sept. 11-13.

★ ★ ★

Kudos too to WEEI Newsradio 59 in Boston for their 1982 Sigma Delta Chi distinguished service award for their coverage of the World Airways crash last year . . . and to KFRC San Francisco. Their news team received first place honors from the AP Western Region for the best newscast under 5 minutes, from UPI for best spot news coverage, and a couple of commendations from the RTNDA. In case you're trying to hire her away, their news director is **Vikki Li-viakis**.

Mutual's WCFL Chicago walked away with three high honors from the Illinois chapter of UPI, and WCXI Detroit, Golden West's country outlet, has been named station of the year in the 1982 Michigan UPI broadcast awards competition for the second year in a row.

APRIL 16, 1983, BILLBOARD

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Many Programmers Still Have Ears Tuned To Retail

Despite the advent of callout research and more sophisticated means of determining listeners' music preferences, the information culled from local retail outlets continues to be a strong factor in many programming decisions. Broadcasters in a variety of formats nationwide offer their views on the subject in this special report by Billboard's radio editor, Rollye Bornstein.

LOS ANGELES—"It's the fastest and largest sample of what people in the market like," asserts Sherman Cohen, program director of Tucson's KHYT, an AM Top 40 outlet that has nearly doubled its numbers since his arrival last summer. But, Cohen admits, "It depends on the format, too. I'm involved in teen to

34 numbers, and record sales reflect what my audience does. It might be useless to another station in the market with a different audience."

"Useless" is exactly how Lee Masters, station manager of WAVG in Louisville, sees retail reports for the AC outlet. "I don't perceive AC listeners as being record buyers. I don't

use any retail now, and I probably wouldn't have 10 years ago." Masters paints a different picture for WAVG's FM, AOR-formatted WLRS. "We're still using retail reports for that station, but we're relying on them considerably less. Ten years ago it probably accounted for 85% of our decision to add a record. Today it's about 25%. Ten years ago it was the best. It's not less valid today, but we have better methodology in the form of callout research."

Callouts are seen as a major re-

search tool by some. But they're viewed by others, such as Glen McCartney, PD of San Diego AC outlet KFMB-FM (B-100), as "ineffective in researching new music. While we do callouts, they aren't a factor in new music except when you're looking for burnouts in currents. We use retail reports as much as we ever have. A PD should use any source of information available to him; then it's his decision how to evaluate it. For us, it's probably two-thirds gut and one-third retail on new music."

Jeffrey B. Kelly, operations manager of Cleveland urban outlet WDMT, also places no value on callout research for currents. "In our format we're dealing with a lot of new music; therefore, callouts don't really help us much. Even though the amount of research we do with local retailers has been cut way back, it's still our basic form of research."

"The problem we've found in this market centers around competitive stations tampering with our sources. A lot of reports we get just aren't valid."

"So many things go into it at the store level that can create inflated figures," adds KEX/KQFM Portland operations manager Bill Ford. "I used to rely on retail information a lot more than I do now, but I've become disenchanted with the results. I still use a couple of select stores, like I still look at requests, but these days I find myself looking at the national charts and listening to the records harder, and sometimes I wait for the other guys."

Bob Cole, PD of Washington country outlet WPKX (KIX 106), had also faced the problem of unreliable retail sources. "I admit I was naive in the past," he says. "Here Jason Kane, my music director, and I have taken time to develop rapport with the managers of the retail outlets, and we've developed a trust in them. To work, it's got to be a relationship beyond a phone call each week."

"The stores we call level with us, we're friends, and I was blown away to learn how much record companies were asking them to lie to us. They'd bonus them with albums or whatever, but once we got to know them well enough they'd say, 'Here's what the record company wants us to say, and now here's what's really selling.' That's why we check only seven stores. We're getting qualitative information instead of quantitative."

Cole does, however, rely on callout research as well. "Couldn't get along without it; even on currents, it's about 60% of our decision. Retail accounts for 15%. The remaining 25% is requests and gut," he says.

While occupying only 15% of the scheme, Cole's retail research procedure is meticulously orchestrated. "The real importance of retail record outlets lies in the geographic relationship to Arbitron diary distribution. It starts for me as a map on the wall with colored dots representing country listeners in our key demographic cell. The zip codes that have the most dots constitute the hot pockets of our listeners; hence, the importance of a retail record outlet that sells country product in one of these areas is one of long-term audience understanding. The seven stores we check give us an idea of the tendencies and preferences of our core audience, meaning if it's a week when we have to decide between a new Oak Ridge Boys or Merle Haggard single, and we know that Merle is a favorite with our audience and they buy him consistently, our decision is less subjectively based and more factually based."

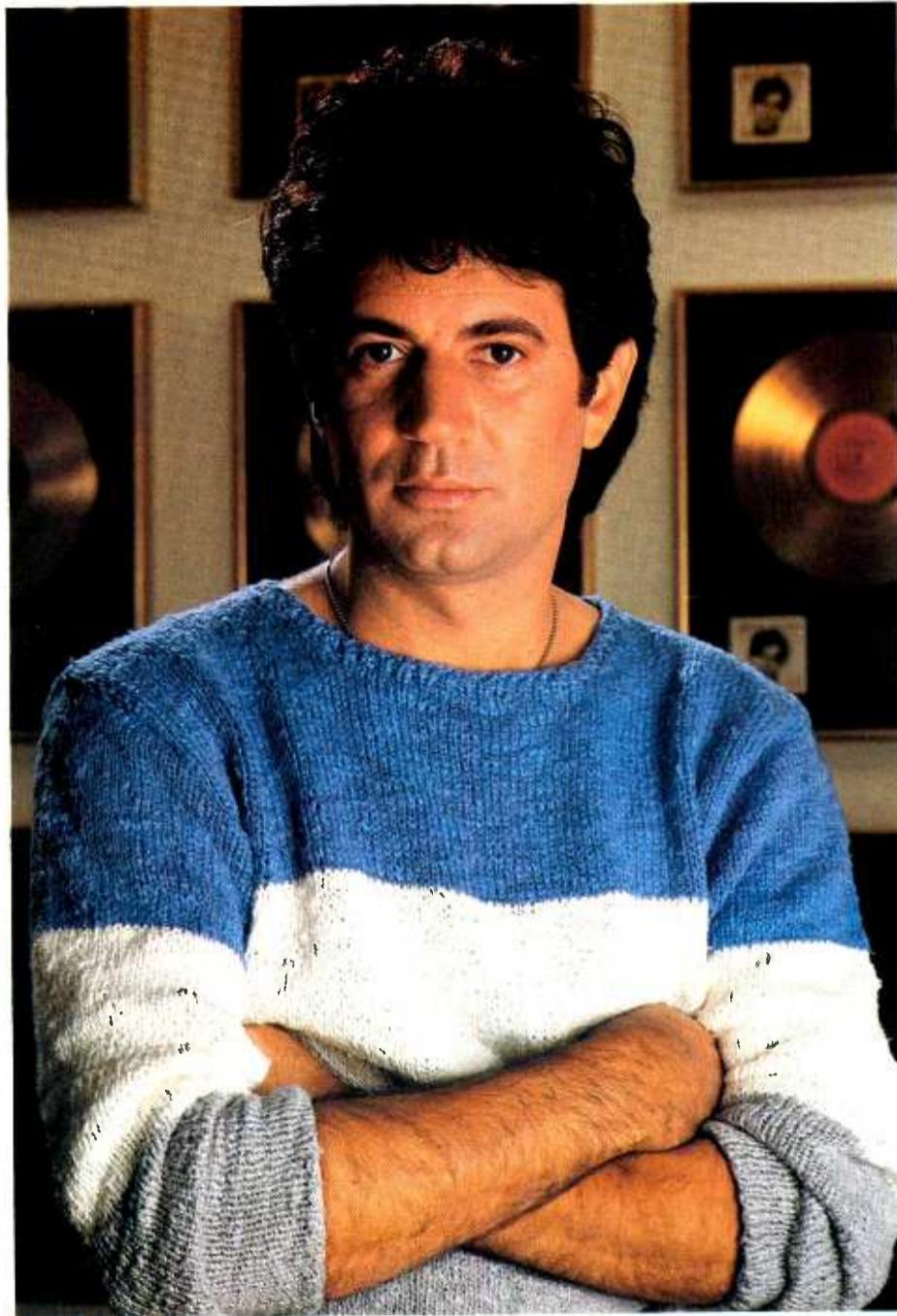
Cole quickly warns, though that "all research is a tool, and a great deal of gut has to go into a new music add," Kelly agrees. "We have a lot of active staffers involved in our new music decisions at WDMT, and it boils down to gut reaction on a lot of our adds."

"Retail research is important, maybe more important than ever," says Steve Huntington, PD of Sara-

(Continued on page 33)

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photographed for
American Country Countdown
by Les Leverett.

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (4/5/83)

PRIME MOVERS-NATIONAL

- MICHAEL JACKSON—Beat It (Epic)
- AFTER THE FIRE—Der Kommissar (Epic)
- THE GREG KINN BAND—Jeopardy (Beserkley)

TOP ADD ONS -NATIONAL

- MEN AT WORK—Overkill (Columbia)
- LIONEL RICHIE—My Love (Motown)
- IRENE CARA—Flashdance, What A Feeling (Casablanca)

BREAKOUTS-NATIONAL

- RICK SPRINGFIELD—Affair Of The Heart (RCA)
- CULTURE CLUB—Time (Virgin/Epic)
- NIGHT RANGER—Sing Me Away (Boardwalk)

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

Pacific Southwest Region

★ PRIME MOVERS

- MICHAEL JACKSON—Beat It (Epic)
- THE GREG KINN BAND—Jeopardy (Beserkley)
- DURAN DURAN—Rio (Capitol)

● TOP ADD ONS

- MEN AT WORK—Overkill (Columbia)
- LIONEL RICHIE—My Love (Motown)
- BRYAN ADAMS—Straight From The Heart (A&M)

● BREAKOUTS

- CULTURE CLUB—Time (Virgin/Epic)
- RICK SPRINGFIELD—Affair Of The Heart (RCA)
- JOURNEY—Faithfully (Columbia)

KCPX-FM—Salt Lake City

- ★ KENNY LOGGINS—Welcome To Heartlight 12.6
- ★ TOTO—I Won't Hold You Back 20.15
- ★ MAC McANALLY—Minimum Love 23.18
- ★ DURAN DURAN—Rio 28.19
- ★ IRENE CARA—Flashdance, What A Feeling 37.27
- AL JARREAU—Mornin' B
- LIONEL RICHIE—My Love B
- INXS—The One Thing B
- THE TUBES—She's A Beauty B
- MEN AT WORK—Overkill B
- ROBBIE PATTON—Smiling Islands B
- STEVE MILLER—Livin' In The U.S.A. B
- BRYAN ADAMS—Straight From The Heart A
- PRINCE—Little Red Corvette A
- BOW WOW WOW—Do You Want To Hold Me A
- SPARKS—Cool Places A
- PETER ALLEN—You Haven't Heard The Last Of Me A
- RED RIDER—Human Race A
- RICK SPRINGFIELD—Affair Of The Heart A
- DEBARGE—All This Love A
- GOLDEN EARRING—The Devil Made Me Do It A

KDZA-FM—Pueblo

- ★ JOURNEY—Separate Ways 2.1
- ★ MICHAEL JACKSON—Beat It 9.6
- ★ DXO—Whirly Girl 18.10
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now 25.15
- ★ KENNY LOGGINS—Welcome To Heartlight 27.19
- DURAN DURAN—Rio
- SAMMY HAGAR—Never Give Up
- MEN AT WORK—Overkill B
- RONNIE MILSAP—Stranger In My House B
- THOMAS DOLBY—She Blinded Me With Science B
- JOHN ANDERSON—Swingin' B
- GARY PORTNOY—Where Everybody Knows Your Name B
- LINDA RONSTADT—Easy For You To Say B
- WALL OF VODDOD—Mexican Radio A
- INS—The One Thing A
- LIONEL RICHIE—My Love X
- Z.Z. TOP—Gimme All Your Lovin' X
- LOU RAWLS—Wind Beneath My Wings X
- IRENE CARA—Flashdance, What A Feeling X
- GERARD McMAHON—Count On Me X
- DEF LEPPARD—Photograph X
- WALTER EGAN—Fool Moon Fire X
- ROBERT HAZARD—Escalator Of Life X
- RICK SPRINGFIELD—Affair Of The Heart A

KFMB-FM (B100)—San Diego

- CULTURE CLUB—Time A
- SERGIO MENDES—Never Gonna Let You Go A
- CARL WILSON—What You Do To Me A
- LIONEL RICHIE—My Love X
- LOUR RAWLS—Wind Beneath My Wings X
- IRENE CARA—Flashdance, What A Feeling X
- RONNIE MILSAP—Stranger In My House X
- JIM CAPALDI—That's Love X
- FLEETWOOD MAC—Oh Diane X
- PETER ALLEN—You Haven't Heard The Last Of Me X
- MAC McANALLY—Minimum Love X
- YAZ—Only You X

KGGI (99.1-FM)—Riverside

- ★ MICHAEL JACKSON—Beat It 1.1
- ★ JOURNEY—Separate Ways 6.2
- ★ THE GREG KINN BAND—Jeopardy 16.8
- ★ STEPHEN BISHOP—It Might Be You 17.12
- ★ DIDNNE WARWICK—Take The Short Way Home 22.14
- THOMAS DOLBY—She Blinded Me With Science
- MEN AT WORK—Overkill
- LIONEL RICHIE—My Love A
- CULTURE CLUB—Time A
- NEIL DIAMOND—Front Page Story A
- THE SYSTEM—You Are In My System X

KIMN-AM—Denver

- ★ MICHAEL JACKSON—Billie Jean 1.1
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 4.3
- ★ JOURNEY—Separate Ways 5.4
- ★ STYX—Mr. Roboto 6.5
- ★ THE GREG KINN BAND—Jeopardy 8.6
- NAKED EYES—Always Something There To Remind Me
- GERARD McMAHON—Count On Me
- DURAN DURAN—Rio B
- IRENE CARA—Flashdance, What A Feeling B
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No A
- BRYAN ADAMS—Straight From The Heart X
- THOMAS DOLBY—She Blinded Me With Science X
- AL JARREAU—Mornin' X
- RONNIE MILSAP—Stranger In My House X
- WALTER EGAN—Fool Moon Fire X
- DEF LEPPARD—Photograph X

KKXX-FM—Bakersfield

- ★ THE GREG KINN BAND—Jeopardy 1.1
- ★ YAZ—Only You 5.3
- ★ DEF LEPPARD—Photograph 14.5
- ★ LAURA BRANIGAN—Solitaire 23.10
- ★ TOTO—I Won't Hold You Back 18.12
- STYX—Don't Let It In
- CULTURE CLUB—Time
- SCANDAL—Love's Got A Line On You B
- LIONEL RICHIE—My Love B
- DAVID BOWIE—Let's Dance A
- BRYAN ADAMS—Straight From The Heart A
- JIM CAPALDI—That's Love A
- MEN AT WORK—Overkill X
- EDDIE RABBITT—You Can't Run From Love X
- NIGHT RANGER—Don't Tell Me You Love Me X

KLUC-FM—Las Vegas

- ★ THE GREG KINN BAND—Jeopardy 2.1
- ★ STYX—Mr. Roboto 5.3
- ★ PATRICK SIMMONS—So Wrong 13.9
- ★ STEPHEN BISHOP—It Might Be You 21.15
- ★ TOTO—I Won't Hold You Back 24.19
- JOURNEY—Faithfully
- LIONEL RICHIE—My Love
- MICHAEL JACKSON—Beat It B
- MEN AT WORK—Overkill B
- DEF LEPPARD—Photograph B
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No B
- AL JARREAU—Mornin' B
- DURAN DURAN—Rio A
- THOMAS DOLBY—She Blinded Me With Science A
- MAC McANALLY—Minimum Love X
- ABC—Poison Arrow X
- RICK SPRINGFIELD—Affair Of The Heart A

KIQQ-FM—Los Angeles

- MEN AT WORK—Overkill B
- DARYL HALL AND JOHN OATES—Family Man B
- BRYAN ADAMS—Straight From The Heart B
- DIDNNE WARWICK—Take The Short Way Home B
- SCANDAL—Love's Got A Line On You A
- BOW WOW WOW—Do You Want To Hold Me A
- JOURNEY—Faithfully A
- NEIL DIAMOND—Front Page Story A
- CULTURE CLUB—Time A
- THE TEMPTATIONS—Love On My Mind Tonight X
- NAKED EYES—Always Something There To Remind Me X
- AL JARREAU—Mornin' X
- PATRICK SIMMONS—So Wrong X
- LOU RAWLS—Wind Beneath My Wings X
- RONNIE MILSAP—Stranger In My House X
- RANDY NEWMAN—I Love L.A. X
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X
- IRENE CARA—Flashdance, What A Feeling X
- SAGA—Wind Him Up X
- SAMMY HAGAR—Never Give Up X
- KA JIA GOO GOO—Too Shy X
- GARLAND JEFFREYS—What Does It Take To Win Your Love X
- PAT BENATAR—Looking For A Stranger X
- THE TUBES—She's A Beauty X
- PETER ALLEN—You Haven't Heard The Last Of Me X
- CARL WILSON—What You Do To Me X
- SERGIO MENDES—Never Gonna Let You Go X
- NIGHT RANGER—Sing Me Away X
- BELLE STARS—Sign Of The Times A
- LITTLE ANTHONY—This Time We're Winning A
- DEBARGE—All This Love A

KROQ-FM—Tucson

- ★ MICHAEL JACKSON—Billie Jean 2.1
- ★ MICHAEL JACKSON—Beat It 3.3
- ★ DARYL HALL AND JOHN OATES—Family Man 5.4
- ★ ERIC CLAPTON—I've Got A Rock N' Roll Heart 6.5
- ★ THE GREG KINN BAND—Jeopardy 7.6
- RONNIE MILSAP—Stranger In My House
- AL JARREAU—Mornin'
- MEN AT WORK—Overkill B
- JOURNEY—Send Her My Love B
- SCANDAL—Love's Got A Line On You B
- BRYAN ADAMS—Straight From The Heart X
- PATRICK SIMMONS—So Wrong X
- STYX—Don't Let It In D
- SCANDAL—Goodbye To You D

KRTH-FM—Los Angeles

- (David Grossman—MD)
- ★ MICHAEL JACKSON—Beat It 2.1
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 4.3
- ★ DAVID BOWIE—Let's Dance 15.6
- ★ THOMAS DOLBY—She Blinded Me With Science 30.11
- ★ DURAN DURAN—Rio 24.17
- JOURNEY—Faithfully
- Prince—Little Red Corvette
- MEN AT WORK—Overkill B
- IRENE CARA—Flashdance, What A Feeling B
- LIONEL RICHIE—My Love B
- CULTURE CLUB—Time A
- SERGIO MENDES—Never Gonna Let You Go A
- RICK SPRINGFIELD—Affair Of The Heart A
- MAC McANALLY—Minimum Love X

KZZP-FM—Phoenix

- (Randy Stewart—PD)
- ★ MICHAEL JACKSON—Billie Jean 1.1
- ★ TOTO—I Won't Hold You Back 9.9
- ★ JOURNEY—Separate Ways 11.11
- ★ DIDNNE WARWICK—Take The Short Way Home 23.18
- PATRICK SIMMONS—So Wrong 30.25
- OXO—Whirly Girl
- PRINCE—Little Red Corvette B
- DURAN DURAN—Rio B
- MEN AT WORK—Overkill B
- LAURA BRANIGAN—Solitaire X
- DARYL HALL AND JOHN OATES—Family Man X
- IRENE CARA—Flashdance, What A Feeling X
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X

XTRA-AM—San Diego

- (Jim Richards—MD)
- ★ STYX—Mr. Roboto 2.1
- ★ MICHAEL JACKSON—Beat It 3.2
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 5.4
- ★ THE GREG KINN BAND—Jeopardy 8.6
- ★ AFTER THE FIRE—Der Kommissar 13.10
- ★ RICK SPRINGFIELD—Affair Of The Heart
- JOURNEY—Faithfully
- MEN AT WORK—Overkill B
- LAURA BRANIGAN—Solitaire B
- PSYCHEDELIC FURS—Love My Way B
- RONNIE MILSAP—Stranger In My House B
- THE TUBES—She's A Beauty A
- CULTURE CLUB—Time A
- DEF LEPPARD—Photograph X
- WALTER EGAN—Fool Moon Fire X
- IRENE CARA—Flashdance, What A Feeling X
- THE GAP BAND—Outstanding X

Pacific Northwest Region

★ PRIME MOVERS

- STYX—Mr. Roboto (A&M)
- DEXYS MIDNIGHT RUNNERS—Come On Eileen (Mercury)
- OXO—Whirly Girl (Geffen)

● TOP ADD ONS

- LAURA BRANIGAN—Solitaire (Atlantic)
- PATRICK SIMMONS—So Wrong (Elektra)
- MEN AT WORK—Overkill (Columbia)

● BREAKOUTS

- CULTURE CLUB—Time (Virgin/Epic)

KBBK-FM—Boise

- (Bob Lee—MD)
- ★ DXO—Whirly Girl 12.8
- ★ DEF LEPPARD—Photograph 15.9
- ★ DIDNNE WARWICK—Take The Short Way Home 18.10
- ★ KENNY LOGGINS—Welcome To Heartlight 19.13
- ★ PRINCE—Little Red Corvette 20.14
- THE TUBES—She's A Beauty
- SAGA—Wind Him Up
- MEN AT WORK—Overkill B
- IRENE CARA—Flashdance, What A Feeling B
- LIONEL RICHIE—My Love B
- LAURA BRANIGAN—Solitaire B
- PLANET P—Why Me A
- CHRIS DE BURGH—Don't Pay The Ferryman A
- ROBBIE PATTON—Smiling Islands A
- STEVE MILLER—Livin' In The U.S.A. A
- CHAMPAGNE—Try Again A
- WALTER EGAN—Fool Moon Fire A
- GERARD McMAHON—Count On Me A
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No A
- LOU RAWLS—Wind Beneath My Wings A
- EDDIE MONEY—Take A Little Bit A
- NIGHT RANGER—Sing Me Away A
- WALL OF VODDOD—Mexican Radio A
- ROBERT HAZARD—Escalator Of Life A
- RICK SPRINGFIELD—Affair Of The Heart A
- BELLE STARS—Signs Of The Times A

KCBN-AM—Reno

- (Jim O'Neil—MD)
- ★ DIDNNE WARWICK—Take The Short Way Home 18.12
- ★ PSYCHEDELIC FURS—Love My Way 19.13
- ★ ULTRAVOX—Reap The Wild Wind 26.20
- ★ DAVID BOWIE—Let's Dance 27.21
- ★ PRINCE—Little Red Corvette 30.23
- DEF LEPPARD—Photograph
- CULTURE CLUB—Time
- FALCO—Der Kommissar (The Commissioner) B
- MEN AT WORK—Overkill B
- MUSICAL YOUTH—Never Gonna Give You Up B
- FELONY—The Fanatic B
- INXS—The One Thing A
- GERARD McMAHON—Count On Me X

- JIM CAPALDI—That's Love X
- RICK SPRINGFIELD—Affair Of The Heart A

KCNR-FM—Portland

- (Richard Harker—MD)
- ★ BARRY MANILOW—Some Kind Of Friend 15.10
- ★ TOTO—I Won't Hold You Back 20.13
- ★ STEPHEN BISHOP—It Might Be You 13.8
- ★ MAC McANALLY—Minimum Love 21.14
- ★ KENNY LOGGINS—Welcome To Heartlight 24.18
- LAURA BRANIGAN—Solitaire
- AL JARREAU—Mornin'
- BOB SEGER AND THE SILVER BULLET BAND—Even Now B
- DAVID BOWIE—Let's Dance B
- PATRICK SIMMONS—So Wrong B
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No B
- ROBBIE PATTON—Smiling Island B
- BRYAN ADAMS—Straight From The Heart X
- RONNIE MILSAP—Stranger In My House X

KFCR-AM—San Francisco

- (Kate Ingram—MD)
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 6.2
- ★ MEN AT WORK—Be Good Johnny 9.7
- ★ THOMAS DOLBY—She Blinded Me With Science 14.8
- ★ STYX—Mr. Roboto 30.9
- DAVID BOWIE—Let's Dance 27.16
- AFTER THE FIRE—Der Kommissar
- DEBARGE—All This Love
- CON FUNK SHUN—Ms. Got the Body B
- THE WHISPERS—Tonight B
- IRENE CARA—Flashdance, What A Feeling A
- TOTAL COELO—I Eat Cannibals A
- LAURA BRANIGAN—Solitaire X
- THE TEMPTATIONS—Love On My Mind Tonight X
- FELONY—The Fanatic X
- PATRICK SIMMONS—So Wrong X

KJRB-AM—Spokane

- (Brian Gregory—MD)
- MEN AT WORK—Overkill B
- DURAN DURAN—Rio B
- SERGIO MENDES—Never Gonna Let You Go B
- TOTO—I Won't Hold You Back A
- LAURA BRANIGAN—Solitaire A
- IRENE CARA—Flashdance, What A Feeling A
- THOMAS DOLBY—She Blinded Me With Science A
- CULTURE CLUB—Time A
- DAVID BOWIE—Let's Dance A
- MICHAEL JACKSON—Beat It D
- STYX—Mr. Roboto D

KSFM-FM—Sacramento

- (Mark Preston—MD)
- ★ THE GREG KINN BAND—Jeopardy 18.11
- ★ AL JARREAU—Mornin' 28.17
- ★ DIDNNE WARWICK—Take The Short Way Home 19.14
- ★ TOTO—I Won't Hold You Back 21.15
- ★ KENNY LOGGINS—Welcome To Heartlight 26.20
- PATRICK SIMMONS—So Wrong
- RONNIE MILSAP—Stranger In My House
- BRYAN ADAMS—Straight From The Heart B
- PRINCE—Little Red Corvette B
- LIONEL RICHIE—My Love A

KTAC-AM—Tacoma

- (Rob Sherwood—MD)
- ★ DARYL HALL AND JOHN OATES—One On One 3.1
- ★ TOTO—I Won't Hold You Back 13.6
- ★ K.C. AND THE SUNSHINE BAND—Don't Run (Come Back To Me) 14.8
- ★ BARRY MANILOW—Some Kind Of Friend 16.11
- ★ ROBBIE PATTON—Smiling Islands 17.13
- LIONEL RICHIE—My Love
- B.J. THOMAS—Whatever Happened To Old Fashioned Love
- MAC McANALLY—Minimum Love B
- THE ALAN PARSONS PROJECT—Old And Wise X

KUBE-FM—Seattle

- (Tom Hufley—MD)
- ★ MICHAEL JACKSON—Billie Jean 1.1
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 2.2
- ★ STYX—Mr. Roboto 3.3
- ★ JOURNEY—Separate Ways 5.4
- ★ OXO—Whirly Girl 6.5
- PATRICK SIMMONS—So Wrong
- LAURA BRANIGAN—Solitaire
- MEN AT WORK—Overkill B
- BRYAN ADAMS—Straight From The Heart B
- MAC McANALLY—Minimum Love B
- TOTO—I Won't Hold You Back B
- THOMAS DOLBY—She Blinded Me With Science A
- DURAN DURAN—Rio B

KYYA-FM—Billings

- (Charlie Fox—MD)
- ★ STYX—Mr. Roboto 2.1
- ★ KENNY LOGGINS—Welcome To Heartlight 25.21
- ★ THE GREG KINN BAND—Jeopardy 5.2
- ABC—Poison Arrow 17.13
- BOB SEGER AND THE SILVER BULLET BAND—Even Now 19.15
- DURAN DURAN—Rio
- MEN AT WORK—Overkill
- LAURA BRANIGAN—Solitaire B
- MAC McANALLY—Minimum Love B
- RONNIE MILSAP—Stranger In My House A
- AL JARREAU—Mornin' A
- DEF LEPPARD—Photograph X

North Central Region

★ PRIME MOVERS

- MICHAEL JACKSON—Billie Jean (Epic)
- DAVID BOWIE—Let's Dance (EMI/America)
- KENNY LOGGINS—Welcome To Heartlight (Columbia)

● TOP ADD ONS

- IRENE CARA—Flashdance, What A Feeling—Casablanca
- MAC McANALLY—Minimum Love (Geffen)
- LAURA BRANIGAN—Solitaire (Atlantic)

● BREAKOUTS

- RICK SPRINGFIELD—Affair Of The Heart (RCA)

WCIL-FM—Carbondale

- (Tony Waitkus—PD)
- ★ MICHAEL JACKSON—Billie Jean 2.1
- ★ MICHAEL JACKSON—Beat It 3.2
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 7.3
- ★ DEF LEPPARD—Photograph 15.6
- ★ TOTAL COELO—I Eat Cannibals 24.15
- PRINCE—Little Red Corvette
- MAC McANALLY—Minimum Love
- DEBARGE—All This Love B
- BOB SEGER AND THE SILVER BULLET BAND—Even Now B
- LAURA BRANIGAN—Solitaire B
- BOW WOW WOW—Do You Want To Hold Me B
- INXS—The One Thing B
- RONNIE MILSAP—Stranger In My House A
- THOMAS DOLBY—She Blinded Me With Science A
- MADNESS—Our House A
- THE FIXX—Red Skies X
- DURAN DURAN—Rio X
- MEN AT WORK—Overkill X
- BRYAN ADAMS—Straight From The Heart X
- ART IN AMERICA—Undercover Lover A

WGCL-FM—Cleveland

- (Tom Jefferies—MD)
- ★ MICHAEL JACKSON—Billie Jean 1.1
- ★ DAVID BOWIE—Let's Dance 6.2
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now 17.10
- ★ DURAN DURAN—Rio 15.13
- ★ KENNY LOGGINS—Welcome To Heartlight 28.17
- IRENE CARA—Flashdance, What A Feeling
- RICK SPRINGFIELD—Affair Of The Heart
- NIGHT RANGER—Sing Me Away B
- SAGA—Wind Him Up B
- LAURA BRANIGAN—Solitaire B
- STEPHEN BISHOP—It Might Be You B
- RONNIE MILSAP—Stranger In My House A
- CULTURE CLUB—Time A
- MAC McANALLY—Minimum Love X
- LOU RAWLS—Wind Beneath My Wings X

WNAP-FM—Indianapolis

- (Paul Mandenhall—MD)
- ★ MICHAEL JACKSON—Billie Jean 1.1
- ★ DARYL HALL AND JOHN OATES—One On One 3.2
- ★ TOTO—I Won't Hold You Back 12.8
- ★ STEPHEN BISHOP—It Might Be You 14.10
- ★ KENNY LOGGINS—Welcome To Heartlight 15.11
- LIONEL RICHIE—My Love

WOMP-FM—Bellaire

- (Rich McKenzie—PD)
- ★ STYX—Mr. Roboto 2.1
- ★ LAURA BRANIGAN—Solitaire 22.19
- ★ RONNIE MILSAP—Stranger In My House 27.20
- ★ ROBERT HAZARD—Escalator Of Life 28.23
- INXS—The One Thing 3.24
- RICK SPRINGFIELD—Affair Of The Heart
- RITA COOLIDGE—I'll Never Let You Go
- DEF LEPPARD—Photograph B
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No B
- DAVID BOWIE—Let's Dance B
- NIGHT RANGER—Sing Me Away B
- CHRIS DE BURGH—Don't Pay The Ferryman B
- NAKED EYES—Always Something There To Remind Me A
- MUSICAL YOUTH—Never Gonna Give You Up A
- U2—New Year's Day A
- AL JARREAU—Mornin' A
- THE TUBES—She's A Beauty X
- SIMPLE MINDS—Promised You A Miracle X
- DURAN DURAN—Rio X
- IRENE CARA—Flashdance, What A Feeling X

Southwest Region

★ PRIME MOVERS

- THE GREG KINN BAND—Jeopardy (Beserkley)
- MICHAEL JACKSON—Beat It (Epic)
- DEF LEPPARD—Photograph (Mercury)

● TOP ADD ONS

- RONNIE MILSAP—Stranger In My House (RCA)
- MEN AT WORK—Overkill (Columbia)
- IRENE CARA—Flashdance, What A Feeling (Casablanca)

● BREAKOUTS

- RICK SPRINGFIELD—Affair Of The Heart (RCA)
- NIGHT RANGER—Sing Me Away (Boardwalk)

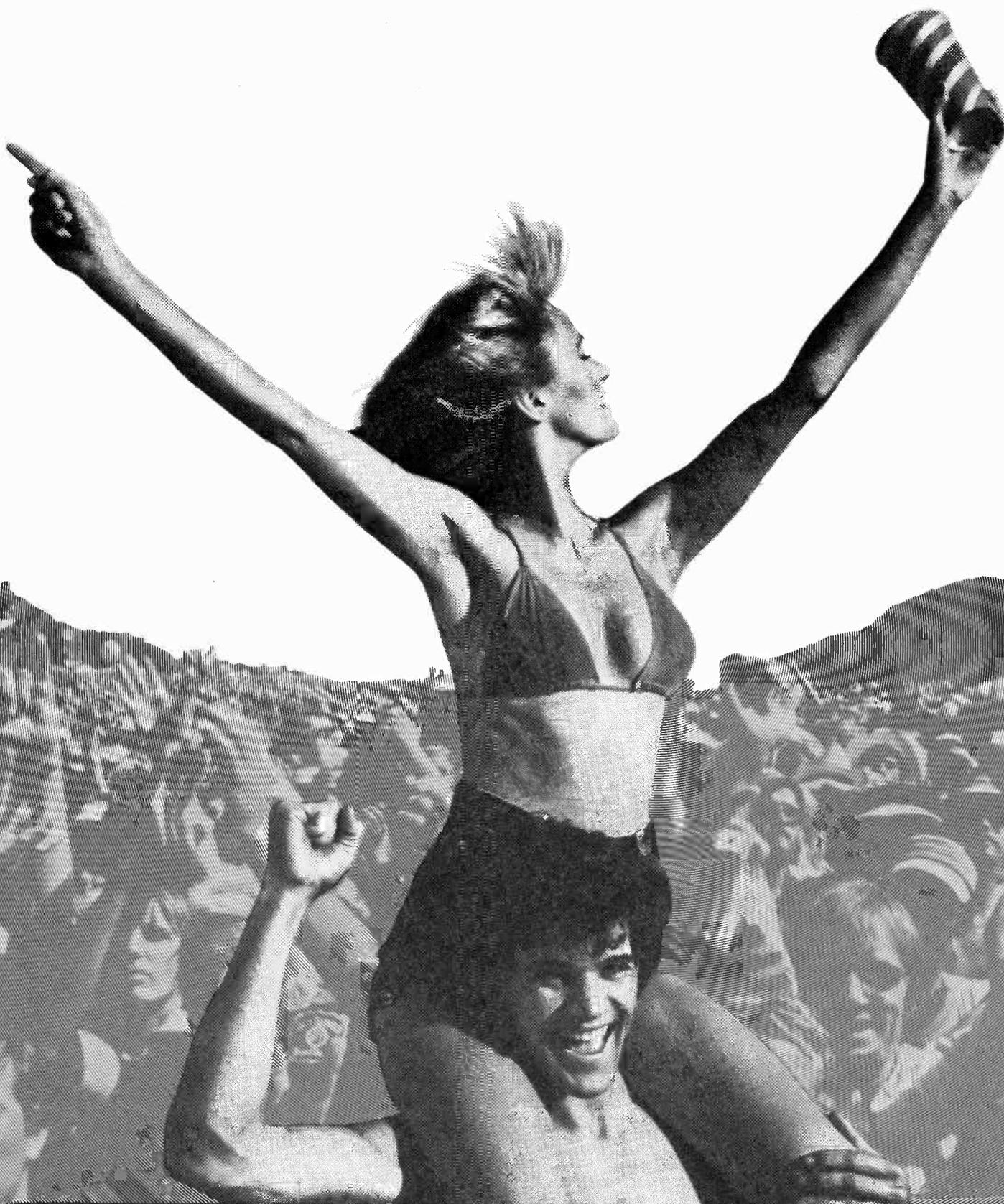
KAFM-FM—Dallas

- (Pete Thompson—MD)
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 1.1
- ★ TOTO—I Won't Hold You Back 4.3
- ★ AFTER THE FIRE—Der Kommissar 3.2
- ★ THOMAS DOLBY—She Blinded Me With Science 6.5
- ★ BARRY MANILOW—Some Kind Of Friend 19.9
- JOURNEY—Faithfully
- RICK SPRINGFIELD—Affair Of The Heart
- LIONEL RICHIE—My Love B
- NAKED EYES—Always Something There To Remind Me B
- PRINCE—Little Red Corvette X
- SAMMY HAGAR—Never Give Up X
- IRENE CARA—Flashdance,

EXCLUSIVELY
IN '83

WESTWOOD ONE **W** PRESENTS

STYX



This summer STYX will be featured in their first and only concert for national radio.

WESTWOOD ONE's Mobile Recording Studio will be there to record STYX live and exclusively for our "SUPERSTAR CONCERTS SERIES"...the most prestigious, most publicized, most visible Rock event of the summer.

Every Saturday night from the 4th of July to Labor Day "SUPERSTAR CONCERTS" will present Rock's biggest performing acts in concert: JOURNEY, MEN AT WORK, ROD STEWART, STRAY CATS, FLEETWOOD MAC, LOVERBOY, GENESIS, SAMMY HAGAR, QUARTERFLASH and R.E.O. SPEEDWAGON.

And that's not all...This fall WESTWOOD ONE will provide the satellite FM stereo simulcast of STYX in concert on MTV.

For the best in concerts, specials and satellite simulcasts...we're the one!

WESTWOOD ONE

America's number one producer of nationally sponsored radio programs, concerts and specials

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (4/5/83)

Continued from page 24

- FELONY—The Fanatic X
- ROBERT HAZARD—Escalator Of Life X
- WALL OF VOODOO—Mexican Radio X

KYST-AM—Houston

- CLAY GISH/CAT SIMON—(MD)
- THE GREG KINN BAND—Jeopardy 10 7
- MICHAEL JACKSON—Beat It 12 9
- PRINCE—Little Red Corvette 18 12
- DEF LEPPARD—Photograph 22 15
- MODERN ENGLISH—I Melt With You 39 18
- RONNIE MILSAP—Stranger In My House B
- AL JARREAU—Mornin' B
- BARRY MANILOW—Some Kind Of Friend B
- IRENE CARA—Flashdance, What A Feeling A
- MEN AT WORK—Overkill A
- THE DISHES—Beep Beep A
- REX SMITH—In The Heat Of The Night X

Midwest Region

★ PRIME MOVERS

- AFTER THE FIRE—Der Kommissar (Epic)
- BOB SEGER AND THE SILVER BULLET BAND—Even Now (Capitol)
- TOTO—I Won't Hold You Back (Columbia)

● TOP ADD ONS

- LIONEL RICHIE—My Love (Motown)
- BRYAN ADAMS—Straight From The Heart (A&M)
- MEN AT WORK—Overkill (Columbia)

BREAKOUTS

- RICK SPRINGFIELD—Affair Of The Heart (RCA)
- CULTURE CLUB—Time (Virgin/Epic)
- NIGHT RANGER—Sing Me Away (Boardwalk)

KBEQ-FM—Kansas City

- MAJIA BRITTON—(MD)
- THE GREG KINN BAND—Jeopardy 7 1
- TOM PETTY AND THE HEARTBREAKERS—Change Of Heart 14 11
- OXO—Whirly Girl 28 22
- BARRY MANILOW—Some Kind Of Friend 30 23
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 19 15
- BRYAN ADAMS—Straight From The Heart
- RICK SPRINGFIELD—Affair Of The Heart
- DEF LEPPARD—Photograph B
- JOURNEY—Faithfully A
- STEPHEN BISHOP—It Might Be You A
- FELONY—The Fanatic X
- GARY PORTNOY—Where Everybody Knows Your Name X

KDVV-FM—Topeka

- TONY STEWART—(PD)
- MICHAEL JACKSON—Beat It 8 2
- GOLDEN EARRING—Twilight Zone 9 5
- BRYAN ADAMS—Straight From The Heart 22 12
- Z.Z. TOP—Gimme All Your Lovin' 28 20
- NIGHT RANGER—Sing Me Away 30 21
- JOURNEY—Faithfully
- LIONEL RICHIE—My Love
- MEN AT WORK—Overkill B
- SAMMY HAGAR—Never Give Up B
- LAURA BRANIGAN—Solitaire B
- CULTURE CLUB—Time A
- DURAN DURAN—Rio X

KEYN-FM—Wichita

- DON PEARMAN—(MD)
- MICHAEL JACKSON—Beat It 10 4
- AFTER THE FIRE—Der Kommissar 14 7
- BOB SEGER AND THE SILVER BULLET BAND—Even Now 19 12
- BARRY MANILOW—Some Kind Of Friend 21 16
- KENNY LOGGINS—Welcome To Heartlight 25 18
- LIONEL RICHIE—My Love
- IRENE CARA—Flashdance, What A Feeling
- MEN AT WORK—Overkill B
- LAURA BRANIGAN—Solitaire B
- PATRICK SIMMONS—So Wrong B
- RICK SPRINGFIELD—Affair Of The Heart A

KFYR-AM—Bismarck

- DAN BRANNAN—(MD)
- MICHAEL JACKSON—Billie Jean 1 1
- JOHN ANDERSON—Swingin' 10 5
- AFTER THE FIRE—Der Kommissar 15 8
- THE GREG KINN BAND—Jeopardy 17 9
- OXO—Whirly Girl 19 11
- BRYAN ADAMS—Straight From The Heart B
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No A
- MICHAEL JACKSON—Beat It A
- JOURNEY—Faithfully A
- MAGGIE BELL AND BOBBY WHITLOCK—Put Angels Around You A
- DON HENLEY—Nobody's Business A
- SERGIO MENDES—Never Gonna Let You Go X
- PRINCE—Little Red Corvette X
- LAURA BRANIGAN—Solitaire X
- MEN AT WORK—Overkill X
- IRENE CARA—Flashdance, What A Feeling X
- BARRY MANILOW—Some Kind Of Friend X
- DIONNE WARWICK—Take The Short Way Home X
- RONNIE MILSAP—Stranger In My House X
- LIONEL RICHIE—My Love X
- KENNY LOGGINS—Welcome To Heartlight X
- BOB SEGER AND THE SILVER BULLET BAND—Even Now X
- EDDIE RABBITT—You Can't Run From Love X
- FLEETWOOD MAC—Oh Diane X

KIOA-AM—Des Moines

- MIKE JUDGE—(MD)
- DAN FOGELBERG—Make Love Stay 3 2
- DIONNE WARWICK—Take The Short Way Home 7 5
- BARRY MANILOW—Some Kind Of Friend 9 6
- AL JARREAU—Mornin' 10 8
- MAC MCANALLY—Minimum Love 13 9
- PATTI AUSTIN—Every Home Should Have One B
- EDDIE RABBITT—You Can't Run From Love B
- RONNIE MILSAP—Stranger In My House B
- LIONEL RICHIE—My Love A
- MEN AT WORK—Overkill A
- CARL WILSON—What You Do To Me A
- SERGIO MENDES—Never Gonna Let You Go A
- BRYAN ADAMS—Straight From The Heart X
- FLEETWOOD MAC—Oh Diane X
- BERTIE HIGGINS—Tokyo Joe X
- ALABAMA—Dixieland Delight X
- JOHN ANDERSON—Swingin' X
- LEE RITENOUR—Keep It Alive X
- JIM CAPALDI—That's Love X

- MAUREEN McDONALD—Twice Upon A Time
- MICHAEL MURPHEY—Love Affairs X

KKLS-AM—Rapid City

- RANDY SHERWYN—(PD)
- STYX—Mr. Roboto 2 1
- JOURNEY—Separate Ways 4 2
- THE GREG KINN BAND—Jeopardy 7 3
- BOB SEGER AND THE SILVER BULLET BAND—Even Now 11 6
- AFTER THE FIRE—Der Kommissar 18 10
- MEN AT WORK—Overkill
- NAKED EYES—Always Something There To Remind Me
- LIONEL RICHIE—My Love A
- IRENE CARA—Flashdance, What A Feeling A
- SAMMY HAGAR—Never Give Up X
- AL JARREAU—Mornin' X
- DIRE STRAITS—Twisting By The Pool X
- PATRICK SIMMONS—So Wrong X
- PHIL COLLINS—I Can Not Believe It's True X

KQKC-FM—OMAHA

- JAY TAYLOR—(MD)
- MICHAEL JACKSON—Beat It 2 1
- PRINCE—Little Red Corvette 6 4
- DEF LEPPARD—Photograph 8 7
- TOTO—I Won't Hold You Back 20 8
- BOB SEGER AND THE SILVER BULLET BAND—Even Now 18 10
- LIONEL RICHIE—My Love
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No
- THOMAS DOLBY—She Blinded Me With Science B
- JOHN ANDERSON—Swingin' B
- IRENE CARA—Flashdance, What A Feeling A
- WALTER EGAN—Fool Moon Fire A
- AL JARREAU—Mornin' X

KRNA-FM—Iowa City

- BART GOYNSHOR—(MD)
- MICHAEL JACKSON—Beat It 2 1
- PRINCE—Little Red Corvette 10 5
- BOB SEGER AND THE SILVER BULLET BAND—Even Now 15 10
- KENNY LOGGINS—Welcome To Heartlight 18 11
- TOTO—I Won't Hold You Back 19 12
- CULTURE CLUB—Time
- IRENE CARA—Flashdance, What A Feeling
- DURAN DURAN—Rio B
- THOMAS DOLBY—She Blinded Me With Science B
- LAURA BRANIGAN—Solitaire B
- RICK SPRINGFIELD—Affair Of The Heart A
- RONNIE MILSAP—Stranger In My House A
- BRYAN ADAMS—Straight From The Heart X
- ROBBIE PATTON—Smiling Islands X
- SPARKS—Cool Places X
- NAKED EYES—Always Something There To Remind Me X
- MEN AT WORK—Overkill X
- DEF LEPPARD—Photograph X
- STEPHEN BISHOP—It Might Be You X
- PSYCHEDELIC FURS—Love My Way D
- ULTRAVOX—Reap The Wild Wind D
- INXS—The One Thing D
- SAMMY HAGAR—Never Give Up D
- ROBERT HAZARD—Escalator Of Life D
- WALL OF VOODOO—Mexican Radio D
- U2—New Year's Day D
- NIGHT RANGER—Sing Me Away D

KSTP-FM (KS-95)—St. Paul

- CHUCK NAPP—(MD)
- DARYL HALL AND JOHN OATES—One On One 8 1
- STEPHEN BISHOP—It Might Be You 7 4
- KENNY LOGGINS—Welcome To Heartlight 8 6
- DIONNE WARWICK—Take The Short Way Home 11 8
- TOTO—I Won't Hold You Back 15 9
- LAURA BRANIGAN—Solitaire B
- BRYAN ADAMS—Straight From The Heart A
- THE PRETENDERS—Back On The Chain Gang X
- DARYL HALL AND JOHN OATES—One On One 8 1
- STEPHEN BISHOP—It Might Be You 7 4
- KENNY LOGGINS—Welcome To Heartlight 8 6
- DIONNE WARWICK—Take The Short Way Home 11 8
- TOTO—I Won't Hold You Back 15 9
- LAURA BRANIGAN—Solitaire B
- BRYAN ADAMS—Straight From The Heart A
- THE PRETENDERS—Back On The Chain Gang X

WCCO-FM—Minneapolis

- CURT LUNDGREN—(MD)
- BARRY MANILOW—Some Kind Of Friend 7 5
- STEPHEN BISHOP—It Might Be You 9 7
- TOTO—I Won't Hold You Back 19 11
- DIONNE WARWICK—Take The Short Way Home 14 12
- ROBBIE PATTON—Smiling Islands 18 15
- LIONEL RICHIE—My Love
- CULTURE CLUB—Time
- AL JARREAU—Mornin' B
- KENNY LOGGINS—Welcome To Heartlight B
- LOU RAWLS—Wind Beneath My Wings A
- RONNIE MILSAP—Stranger In My House A
- DEBARGE—I Like It X
- EDDIE RABBITT—You Can't Run From Love X
- MAC MCANALLY—Minimum Love X
- LAURA BRANIGAN—Solitaire X
- MEN AT WORK—Overkill X
- IRENE CARA—Flashdance, What A Feeling X
- NAKED EYES—Always Something There To Remind Me X

WKAU-FM—Appleton

- RON RUSS—(PD)
- AFTER THE FIRE—Der Kommissar 6 2
- MICHAEL JACKSON—Beat It 20 14
- BOB SEGER AND THE SILVER BULLET BAND—Even Now 23 16
- TOTO—I Won't Hold You Back 24 18
- PRINCE—Little Red Corvette 29 22
- CULTURE CLUB—Time
- THE TUBES—She's A Beauty
- DURAN DURAN—Rio B
- DAVID BOWIE—Let's Dance B
- MEN AT WORK—Overkill B
- THOMAS DOLBY—She Blinded Me With Science B
- NAKED EYES—Always Something There To Remind Me A
- WALTER EGAN—Fool Moon Fire A
- NIGHT RANGER—Sing Me Away A
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X
- AL JARREAU—Mornin' X
- LIONEL RICHIE—My Love X
- RONNIE MILSAP—Stranger In My House X
- ALEX CALL—Just Another Saturday Night X
- PAT BENATAR—Little Too Late X

WKZW-FM—Peoria

- MARK MALONEY—(MD)
- MEN AT WORK—Overkill A
- WALTER EGAN—Fool Moon Fire A
- THE TUBES—She's A Beauty A
- NIGHT RANGER—Sing Me Away X
- DURAN DURAN—Rio X
- Z.Z. TOP—Gimme All Your Lovin' X
- SAMMY HAGAR—Never Give Up X
- BRYAN ADAMS—Straight From The Heart X
- DAVID BOWIE—Let's Dance X
- DEF LEPPARD—Photograph X

WLOL-FM—Minneapolis

- GREGG SWEDBERG—(MD)
- JOURNEY—Separate Ways 6 1
- PRINCE—Little Red Corvette 7 2
- AFTER THE FIRE—Der Kommissar 10 6
- BOB SEGER AND THE SILVER BULLET BAND—Even Now 12 8
- STEPHEN BISHOP—It Might Be You 16 11
- RICK SPRINGFIELD—Affair Of The Heart
- JOURNEY—Faithfully

- BARRY MANILOW—Some Kind Of Friend B
- THE TUBES—She's A Beauty B
- CULTURE CLUB—Time A
- PATRICK SIMMONS—So Wrong A
- WALTER EGAN—Fool Moon Fire A
- IRENE CARA—Flashdance, What A Feeling A
- MODERN ENGLISH—I Melt With You A
- EDDY GRANT—Electric Avenue A
- NIGHT RANGER—Sing Me Away X
- ROBBIE PATTON—Smiling Islands X
- RONNIE MILSAP—Stranger In My House X
- MEN AT WORK—Overkill X
- GOLDEN EARRING—Twilight Zone X

WRKR-FM—Racine

- STEVE WARREN—(PD)
- FRIOA—I Know There's Something Going On 19 15
- JOHN ANDERSON—Swingin' 24 18
- TOTO—I Won't Hold You Back 30 20
- GARY PORTNOY—Where Everybody Knows Your Name 39 32
- LAURA BRANIGAN—Solitaire 40 34
- ULTRAVOX—Reap The Wild Wind B
- TOTAL COELO—I Eat Cannibals B
- DAVID BOWIE—Let's Dance B
- LINDA RONSTADT—Easy For You To Say A
- TODD RUNDGREN—Bang The Drum All Day A
- LIONEL RICHIE—My Love A
- DARYL HALL AND JOHN OATES—Family Man X
- MEN AT WORK—Overkill X
- LENE LUDWIG—It's Your Only You X
- DON HENLEY—Nobody's Business A

WSPT-FM—Stevens Point

- BRAD FUHR/DIANNE TRACY—(MD)
- JOHN ANDERSON—Swingin' 4 4
- FRIDA—I Know There's Something Going On 7 6
- STYX—Mr. Roboto 1 1
- DEXYS MIDNIGHT RUNNERS—Come On Eileen 2 2
- GOLDEN EARRING—Twilight Zone 3 3
- CULTURE CLUB—Time
- RICK SPRINGFIELD—Affair Of The Heart
- LAURA BRANIGAN—Solitaire B
- THOMAS DOLBY—She Blinded Me With Science B
- DURAN DURAN—Rio B
- U2—New Year's Day B
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No A
- WALTER EGAN—Fool Moon Fire A
- THE TUBES—She's A Beauty A
- NIGHT RANGER—Sing Me Away A
- MEN AT WORK—Overkill X
- LIONEL RICHIE—My Love X
- MAC MCANALLY—Minimum Love X
- BRYAN ADAMS—Straight From The Heart X
- FIREFALL—Always X
- RONNIE MILSAP—Stranger In My House X
- AL JARREAU—Mornin' X
- DARYL HALL AND JOHN OATES—Family Man X

WZEE-FM—Madison

- MATT HUDSON—(MD)
- STYX—Mr. Roboto 1 1
- MICHAEL JACKSON—Beat It 4 3
- OXO—Whirly Girl 7 4
- THE GREG KINN BAND—Jeopardy 9 5
- JOURNEY—Faithfully 29 12
- BARRY MANILOW—Some Kind Of Friend
- RICK SPRINGFIELD—Affair Of The Heart
- TODD RUNDGREN—Bang The Drum All Day B
- SAGA—Wind Him Up B
- BRYAN ADAMS—Straight From The Heart B
- Z.Z. TOP—Gimme All Your Lovin' A
- WALTER EGAN—Fool Moon Fire A
- PRINCE—Little Red Corvette X
- LIONEL RICHIE—My Love X
- THE TUBES—She's A Beauty X
- LAURA BRANIGAN—Solitaire X
- PATRICK SIMMONS—So Wrong X
- MAC MCANALLY—Minimum Love X
- MODERN ENGLISH—I Melt With You X
- INXS—The One Thing X

WZOK-FM—Rockford

- TIM FOX—(MD)
- JOURNEY—Separate Ways 1 1
- STYX—Mr. Roboto 2 2
- DEXYS MIDNIGHT RUNNERS—Come On Eileen 5 3
- THE GREG KINN BAND—Jeopardy 7 4
- AFTER THE FIRE—Der Kommissar 8 5
- MEN AT WORK—Overkill
- DURAN DURAN—Rio
- BRYAN ADAMS—Straight From The Heart A

Northeast Region

★ PRIME MOVERS

- THE GREG KINN BAND—Jeopardy (Beserkley)
- DAVID BOWIE—Let's Dance (EMI/America)
- AFTER THE FIRE—Der Kommissar (Epic)

● TOP ADD ONS

- MEN AT WORK—Overkill (Columbia)
- LIONEL RICHIE—My Love (Motown)
- DURAN DURAN—Rio (Capitol)

BREAKOUTS

- RICK SPRINGFIELD—Affair Of The Heart (RCA)
- CULTURE CLUB—Time (Virgin/Epic)
- THE TUBES—She's A Beauty (Capitol)

WACZ-AM—Bangor

- MICHAEL O'HARA—(MD)
- STYX—Mr. Roboto 3 1
- DEXYS MIDNIGHT RUNNERS—Come On Eileen 4 3
- THE GREG KINN BAND—Jeopardy 7 6
- AFTER THE FIRE—Der Kommissar 8 7
- JOHN ANDERSON—Swingin' 16 10
- MEN AT WORK—Overkill
- NAKED EYES—Always Something There To Remind Me
- LIONEL RICHIE—My Love A
- RONNIE MILSAP—Stranger In My House A
- THE CALL—The Walls Came Down A
- JIM CAPALDI—That's Love A
- THE TUBES—She's A Beauty A
- CULTURE CLUB—Time A
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No A

WBEN-FM—Buffalo

- ROGER CHRISTIAN—(MD)
- THE GREG KINN BAND—Jeopardy 6 4
- DAVID BOWIE—Let's Dance 24 5
- AL JARREAU—Mornin' 13 6
- DEF LEPPARD—Photograph 14 7
- LIONEL RICHIE—My Love

- SAGA—Wind Him Up
- WALTER EGAN—Fool Moon Fire A
- CARL WILSON—What You Do To Me A
- RICK SPRINGFIELD—Affair Of The Heart A

WBLI-FM—Long Island

- (BIL Terry—PD)
- MICHAEL JACKSON—Billie Jean 1 1
- DARYL HALL AND JOHN OATES—Family Man 6 4
- DEXYS MIDNIGHT RUNNERS—Come On Eileen 10 6
- STYX—Mr. Roboto 9 7
- THE GREG KINN BAND—Jeopardy 15 12
- PRINCE—Little Red Corvette
- MEN AT WORK—Overkill
- LAURA BRANIGAN—Solitaire B
- AFTER THE FIRE—Der Kommissar A
- DAVID BOWIE—Let's Dance A
- STEPHEN BISHOP—It Might Be You X
- KENNY LOGGINS—Welcome To Heartlight X
- BARRY MANILOW—Some Kind Of Friend X
- DIONNE WARWICK—Take The Short Way Home X

WCAU-FM—Philadelphia

- GLEN KALINA—(MD)
- MICHAEL JACKSON—Beat It 5 3
- AFTER THE FIRE—Der Kommissar 8 4
- DAVID BOWIE—Let's Dance 16 10
- PATRICK SIMMONS—So Wrong 27 24
- MAC MCANALLY—Minimum Love 3 28
- MEN AT WORK—Overkill X
- LENE LUDWIG—It's Your Only You X
- DON HENLEY—Nobody's Business A
- RICK SPRINGFIELD—Affair Of The Heart
- JOURNEY—Faithfully A
- THE WHISPERS—Tonight A
- CHAMPAIGN—Try Again A
- CULTURE CLUB—Time A
- GERARD McMAHON—Count On Me A
- THE POINTER SISTERS—If You Wanna Get Your Lady Back X
- INXS—The One Thing X
- Z.Z. TOP—Gimme All Your Lovin' X
- WALTER EGAN—Fool Moon Fire X
- PLANET P—Why Me X
- BARRY MANILOW—Some Kind Of Friend X
- LAURA BRANIGAN—Solitaire X
- NIGHT RANGER—Sing Me Away X
- THE TEMPTATIONS—Love On My Mind Tonight X
- RONNIE MILSAP—Stranger In My House X
- THE TUBES—She's A Beauty X
- PHIL GARLAND—You Are The One X
- DEBARGE—All This Love A

WFEA-AM (13 FEA)—Manchester

- RICK RYDER—(MD)
- DEXYS MIDNIGHT RUNNERS—Come On Eileen 3 1
- MICHAEL JACKSON—Beat It 6 3
- AFTER THE FIRE—Der Kommissar 16 4
- BARRY MANILOW—Some Kind Of Friend 21 21
- MEN AT WORK—Overkill 28 17
- AL JARREAU—Mornin' B
- NAKED EYES—Always Something There To Remind Me B
- PETER GODWIN—Images Of Heaven B
- LIONEL RICHIE—My Love A
- PETER ALLEN—You Haven't Heard The Last Of Me A
- DURAN DURAN—Rio A
- MAC MCANALLY—Minimum Love A
- PRINCE—Little Red Corvette A
- NEIL DIAMOND—Front Page Story A
- EDDIE RABBITT—You Can't Run From Love A
- BRYAN ADAMS—Straight From The Heart X
- THOMAS DOLBY—She Blinded Me With Science X
- IRENE CARA—Flashdance, What A Feeling X
- JOHN ANDERSON—Swingin' X
- SCANDAL—Love's Got A Line On You X
- BOB SEGER AND THE SILVER BULLET BAND—Even Now X
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X
- THE POINTER SISTERS—If You Wanna Get Your Lady Back X

WGUW-AM—Bangor

- (BILL PASHA—MD)
- PRINCE—Little Red Corvette 14 9
- LAURA BRANIGAN—Solitaire 17 11
- OXO—Whirly Girl 19 12
- PATRICK SIMMONS—So Wrong 29 15
- HEAVEN 17—Let Me Go 21 13
- MEN AT WORK—Overkill
- CULTURE CLUB—Time
- DEF LEPPARD—Photograph B
- THE WHISPERS—Tonight B
- WALL OF VOODOO—Mexican Radio B
- BOB SEGER AND THE SILVER BULLET BAND—Even Now B
- INXS—The One Thing B
- IRENE CARA—Flashdance, What A Feeling B
- THE GAP BAND—Outstanding B
- STEPHEN BISHOP—It Might Be You B
- MODERN ENGLISH—I Melt With You B
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No A
- SPARKS—Cool Places A
- JULIO IGLESIAS—Amor A
- EDDY GRANT—Electric Avenue A
- BRYAN ADAMS—Straight From The Heart A
- DURAN DURAN—Rio X
- MISSING PERSONS—Walking In L.A. X

WHEB-FM—Portsmouth

- (RICK DEAN—PD)
- DIONNE WARWICK—Take The Short Way Home 14 8
- AFTER THE FIRE—Der Kommissar 16 12
- TOTO—I Won't Hold You Back 18 13
- BOB SEGER AND THE SILVER BULLET BAND—Even Now 25 16
- KENNY LOGGINS—Welcome To Heartlight 27 19
- MEN AT WORK—Overkill
- DURAN DURAN—Rio
- DAVID BOWIE—Let's Dance B
- PATRICK SIMMONS—So Wrong B
- BRYAN ADAMS—Straight From The Heart B
- RONNIE MILSAP—Stranger In My House B
- IRENE CARA—Flashdance, What A Feeling A
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X
- BARRY MANILOW—Some Kind Of Friend X
- PETER GODWIN—Images Of Heaven X

WHFM-FM—Rochester

- (MARC CRONIN—MD)
- AFTER THE FIRE—Der Kommissar 12 5
- MICHAEL JACKSON—Beat It 20 8
- BRYAN ADAMS—Straight From The Heart 22 13
- AL JARREAU—Mornin' 24 14
- BOB SEGER AND THE SILVER BULLET BAND—Even Now 25 16
- LIONEL RICHIE—My Love
- INXS—The One Thing
- DURAN DURAN—Rio B
- DUKE JUPITER—You Make It Look Easy B
- NAKED EYES—Always Something There To Remind Me B
- IRENE CARA—Flashdance, What A Feeling B
- THE TUBES—She's A Beauty B
- THOMPSON TWINS—Lies B
- WALTER EGAN—Fool Moon Fire A
- LOU RAWLS—Wind Beneath My Wings A
- RICK SPRINGFIELD—Affair Of The Heart A
- ROBBIE PATTON—Smiling Islands X
- THE POINTER SISTERS—If You Wanna Get Your Lady Back X
- NIGHT RANGER—Don't Tell Me You Love Me X

- THOMAS DOLBY—She Blinded Me With Science X
- SAMMY HAGAR—Never Give Up X
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X

WIFI-FM—Philadelphia

- (ROY LAURENCE/VERNA MCKAY—MD)
- DAVID BOWIE—Let's Dance 9 4
- MODERN ENGLISH—I Melt With You 14 11
- PRINCE—Little Red Corvette 16 13
- HEAVEN 17—Let Me Go 22 19
- THE TALKING HEADS—Swamp 25 20
- THE BLASTERS

DIR
PRESENTS

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Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (4/5/83)

Continued from page 26

- PRINCE—Little Red Corvette B
- PETER DINKlage—Images Of Heaven B
- IRENE CARA—Flashdance, What A Feeling A
- LOU RAWLS—Wind Beneath My Wings A
- DURAN DURAN—Rio A
- AL JARREAU—Mornin' A
- PETER ALLEN—You Haven't Heard The Last Of Me X
- JULIO IGLESIAS—Amor X
- PATTI AUSTIN—Every Home Should Have One X

WXKS-FM—Boston

- (Jeni Donaghy—MD)
- ★ MICHAEL JACKSON—Beat It 1-1
 - ★ THE GREG KIHN BAND—Jeopardy 2-2
 - ★ PRINCE—Little Red Corvette 6-4
 - ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now 14-8
 - ★ OXO—Whirly Girl 15-9
 - ★ BRYAN ADAMS—Straight From The Heart B
 - ★ DURAN DURAN—Rio B
 - ★ LOU RAWLS—Wind Beneath My Wings A
 - ★ U2—New Year's Day A
 - ★ THE TUBES—She's A Beauty A
 - ★ PLANET P—Why Me X
 - CULTURE CLUB—Time A
 - ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X
 - EDDY GRANT—Electric Avenue X
 - CHAMPAIGN—Try Again X
 - SPARKS—Cool Places X
 - MEN AT WORK—Overkill X
 - IRENE CARA—Flashdance, What A Feeling X
 - O'BRYAN—I'm Freaky X
 - YOKO ONO—Never Say Goodbye X
 - TOTAL COELO—I Eat Cannibals X
 - GERARD McMAHON—Count On Me X

Mid-Atlantic Region

★ PRIME MOVERS

- MICHAEL JACKSON—Beat It (Epic)
- TOTO—I Won't Hold You Back (Columbia)
- THE GREG KIHN BAND—Jeopardy (Berserkley)

● TOP ADD ONS

- MEN AT WORK—Overkill (Columbia)
- LIONEL RICHIE—My Love (Motown)
- IRENE CARA—Flashdance, What A Feeling (Casablanca)

BREAKOUTS

- RICK SPRINGFIELD—Affair Of The Heart (RCA)
- CULTURE CLUB—Time (Virgin/Epic)
- NIGHT RANGER—Sing Me Away (Boardwalk)

WBSB-FM—Baltimore

- (Rick James/Jan Jeffries—MD)
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 10-1
 - ★ THE PRETENDERS—Back On The Chain Gang 4-3
 - ★ THE GREG KIHN BAND—Jeopardy 11-5
 - ★ MICHAEL JACKSON—Beat It 13-9
 - ★ NAKED EYES—Always Something There To Remind Me 21-16
 - CULTURE CLUB—Time
 - RICK SPRINGFIELD—Affair Of The Heart
 - MEN AT WORK—Overkill B
 - LIONEL RICHIE—My Love B
 - SAMMY HAGAR—Never Give Up X
 - SERGIO MENDES—Never Gonna Let You Go X
 - IRENE CARA—Flashdance, What A Feeling X
 - ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X

WBZZ-FM—Pittsburgh

- (Chuck Tyler—MD)
- ★ MICHAEL JACKSON—Beat It 1-1
 - ★ STYX—Mr. Roboto 3-2
 - ★ JOURNEY—Separate Ways 4-3
 - ★ MEN AT WORK—Be Good Johnny 5-4
 - ★ PRINCE—Little Red Corvette 12-5
 - ★ THOMAS DOLBY—She Blinded Me With Science B
 - LIONEL RICHIE—My Love B
 - IRENE CARA—Flashdance, What A Feeling B
 - DURAN DURAN—Rio A
 - JOURNEY—Faithfully A
 - CHAMPAIGN—Try Again A
 - RICK SPRINGFIELD—Affair Of The Heart A

WCCK-FM—Erie

- (J.J. Sanford—MD)
- ★ TOTO—I Won't Hold You Back 10-4
 - ★ PRINCE—Little Red Corvette 13-6
 - ★ KELLY GROUCHITT—Am I A Dreamer 15-8
 - ★ MEN AT WORK—Overkill 32-16
 - ★ LIONEL RICHIE—My Love 33-20
 - THE TUBES—She's A Beauty
 - RICK SPRINGFIELD—Affair Of The Heart
 - U2—New Year's Day B
 - WALTER EGAN—Fool Moon Fire B
 - TONY CAREY—I Won't Be Home Tonight B
 - THE AUTOMATIC—When The Feeling's Gone B
 - NEIL YOUNG—Mr. Soul B
 - THE GAP BAND—Outstanding B
 - GOLDEN EARRING—The Devil Made Me Do It A
 - RITA COOLIDGE—I'll Never Let You Go A
 - ART IN AMERICA—Undercover Lover A
 - ALEX CALL—Just Another Saturday Night A
 - EDDY GRANT—Electric Avenue A
 - SAGA—Wind Him Up A
 - CHRIS DE BURGH—Don't Pay The Ferryman X
 - IRENE CARA—Flashdance, What A Feeling X
 - TOTAL COELO—I Eat Cannibals X
 - JOURNEY—Faithfully X
 - REX SMITH—In The Heat Of The Night X

WFBG-AM—Altoona

- (Tony Booth—MD)
- ★ TOTO—I Won't Hold You Back 13-8
 - ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now 23-17
 - ★ MEN AT WORK—Overkill 28-19
 - ★ DURAN DURAN—Rio 35-23
 - ★ AL JARREAU—Mornin' 36-28
 - JOURNEY—Faithfully
 - RICK SPRINGFIELD—Affair Of The Heart
 - GOLDEN EARRING—The Devil Made Me Do It A
 - DOBBIE GRAY—One Can Fake It A
 - CULTURE CLUB—Time A
 - TOTAL COELO—I Eat Cannibals A
 - SCANDAL—Love's Got A Line On You A
 - CHRIS DE BURGH—Don't Pay The Ferryman A
 - TONY CAREY—I Won't Be Home Tonight A
 - IRENE CARA—Flashdance, What A Feeling X
 - ROBBIE PATTON—Smiling Island X

- SPARKS—Cool Places X
- GERARD McMAHON—Count On Me X
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X
- Z.Z. TOP—Gimme All Your Lovin' X
- JEFFREY OSBORNE—Eenie Meenie X
- INKS—The One Thing X
- NAKED EYES—Always Something There To Remind Me X
- TOMMY JAMES—Say Please X
- NIGHT RANGER—Sing Me Away X
- BILLY JOEL—Goodnight Saigon X
- LOU RAWLS—Wind Beneath My Wings X
- THE ENGLISH BEAT—I Confess X
- ROBERT HAZARD—Escalator Of Life X

WHYY-FM—Pittsburgh

- (Jay Cresswell—MD)
- ★ DIONNE WARWICK—Take The Short Way Home 15-11
 - ★ JEFFREY OSBORNE—Eenie Meenie 18-14
 - ★ AL JARREAU—Mornin' 20-15
 - ★ KENNY LOGGINS—Welcome To Heartlight 25-16
 - ★ THE PRETENDERS—Back On The Chain Gang 24-18
 - MEN AT WORK—Overkill
 - CULTURE CLUB—Time
 - MAC McANALLY—Minimum Love B
 - NAKED EYES—Always Something There To Remind Me B
 - RONNIE MILSAP—Stranger In My House A
 - LAURA BRANIGAN—Solitaire A
 - EDDIE RABBITT—You Can't Run From Love A
 - LIONEL RICHIE—My Love A

WKRZ-FM—Wilkes Barre

- (Jim Rising—PD)
- ★ THE GREG KIHN BAND—Jeopardy 3-1
 - ★ MICHAEL JACKSON—Beat It 6-3
 - ★ OXO—Whirly Girl 7-6
 - ★ DEF LEPPARD—Photograph 9-8
 - ★ THOMAS DOLBY—She Blinded Me With Science 11-9
 - ★ RICK SPRINGFIELD—Affair Of The Heart
 - THE CALL—The Walls Came Down A
 - JOURNEY—Faithfully A
 - CHRIS DE BURGH—Don't Pay The Ferryman A
 - SPARKS—Cool Places X
 - EDDY GRANT—Electric Avenue X
 - SAMMY HAGAR—Never Give Up X
 - SCANDAL—Love's Got A Line On You X
 - TOTAL COELO—I Eat Cannibals X
 - BILLY JOEL—Goodnight Saigon X
 - PHIL GARLAND—You Are The One X
 - ULTRAVOX—Reap The Wild Wind X
 - THE TUBES—She's A Beauty X
 - AL JARREAU—Mornin' X
 - WALTER EGAN—Fool Moon Fire X
 - ALEX CALL—Just Another Saturday Night X
 - THE BELLE STARS—Sign Of The Times A

WNVZ-FM—Norfolk

- (Steve Kelly—MD)
- ★ AFTER THE FIRE—Der Kommissar 10-5
 - ★ ABC—Poison Arrow 12-8
 - ★ THOMAS DOLBY—She Blinded Me With Science 14-11
 - ★ TOM PETTY AND THE HEARTBREAKERS—Change Of Heart 19-16
 - ★ DAVID BOWIE—Let's Dance 26-17
 - ★ LIONEL RICHIE—My Love B
 - ★ IRENE CARA—Flashdance, What A Feeling B
 - CULTURE CLUB—Time A
 - THE TUBES—She's A Beauty A
 - ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No A
 - WALTER EGAN—Fool Moon Fire A

WRQX-FM—Washington

- (Mary Taten—MD)
- AL JARREAU—Mornin' B
 - MEN AT WORK—Overkill B
 - LAURA BRANIGAN—Solitaire B
 - PATRICK SIMMONS—So Wrong B
 - BRYAN ADAMS—Straight From The Heart A
 - IRENE CARA—Flashdance, What A Feeling A

WRVQ-FM—Richmond

- (Jim Payne—MD)
- ★ MICHAEL JACKSON—Billie Jean 3-1
 - ★ OXO—Whirly Girl 16-9
 - ★ AFTER THE FIRE—Der Kommissar 20-10
 - ★ TOTO—I Won't Hold You Back 22-15
 - ★ PRINCE—Little Red Corvette 27-20
 - ROBBIE PATTON—Smiling Islands
 - SCANDAL—Love's Got A Line On You
 - MEN AT WORK—Overkill B
 - DURAN DURAN—Rio B
 - INKS—The One Thing B
 - THOMAS DOLBY—She Blinded Me With Science B
 - NIGHT RANGER—Sing Me Away B
 - BARRY MANILOW—Some Kind Of Friend A
 - LIONEL RICHIE—My Love A
 - SAGA—Wind Him Up X
 - WALTER EGAN—Fool Moon Fire X
 - ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X
 - U2—New Year's Day X

WXIL-FM—Parkersburg

- (Jerry Lee Collins—MD)
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 3-1
 - ★ FRIDA—I Know There's Something Going On 7-3
 - ★ DARYL HALL AND JOHN OATES—Family Man 22-11
 - ★ DONNIE IRIS—This Time It Must Be Love 24-12
 - ★ MEN AT WORK—Overkill 33-19
 - THE TUBES—She's A Beauty
 - RICK SPRINGFIELD—Affair Of The Heart
 - DEF LEPPARD—Photograph B
 - RONNIE MILSAP—Stranger In My House B
 - IRENE CARA—Flashdance, What A Feeling B
 - FLEETWOOD MAC—Oh Diane B
 - INKS—The One Thing B
 - CHRIS DE BURGH—Don't Pay The Ferryman B
 - ALEX CALL—Just Another Saturday Night A
 - SHACKIN' STEVENS—I'll Be Satisfied X
 - U2—New Year's Day X
 - THE GAP BAND—Outstanding X
 - NEIL YOUNG—Mr. Soul X
 - SAGA—Wind Him Up X
 - REX SMITH—In The Heat Of The Night X
 - JOURNEY—Faithfully X
 - TOTAL COELO—I Eat Cannibals X
 - WALTER EGAN—Fool Moon Fire X
 - MICHAEL JACKSON—Billie Jean X
 - ART IN AMERICA—Undercover Lover A
 - RITA COOLIDGE—I'll Never Let You Go A
 - DON HENLEY—Nobody's Business A

WXLK-FM—Roanoke

- (David Lee Michaels—MD)
- ★ PRINCE—Little Red Corvette 2-2
 - ★ THE GREG KIHN BAND—Jeopardy 15-9
 - ★ TOTO—I Won't Hold You Back 16-12
 - ★ DAVID BOWIE—Let's Dance 22-15
 - ★ PATRICK SIMMONS—So Wrong 25-20
 - DURAN DURAN—Rio B
 - AFTER THE FIRE—Der Kommissar B
 - MAC McANALLY—Minimum Love B
 - BERTIE HIGGINS—Tokyo Joe B
 - AL JARREAU—Mornin' B
 - ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No A
 - DEF LEPPARD—Photograph A

- LIONEL RICHIE—My Love A
- THE TUBES—She's A Beauty A
- CULTURE CLUB—Time A
- JOURNEY—Faithfully A
- THE CLASH—Should I Stay Or Should I Go X
- SINGLE BULLET THEORY—Keep It Tight X
- ABC—Poison Arrow X
- TOM PETTY AND THE HEARTBREAKERS—Chance Of Heart X
- NAKED EYES—Always Something There To Remind Me X
- FIREFALL—Always X
- SAGA—Wind Him Up X
- KENNY LOGGINS—Welcome To Heartlight X
- FLEETWOOD MAC—Oh Diane X
- NIGHT RANGER—Sing Me Away X
- ROBERT HAZARD—Escalator Of Life X
- MEN AT WORK—Overkill X

WYCR-FM—York

- (J.J. Randolph—MD)
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 7-3
 - ★ TOTO—I Won't Hold You Back 13-8
 - ★ PATRICK SIMMONS—So Wrong 18-11
 - ★ DEF LEPPARD—Photograph 22-17
 - ★ MAC McANALLY—Minimum Love 29-24
 - MEN AT WORK—Overkill B
 - CULTURE CLUB—Time
 - DURAN DURAN—Rio B
 - RONNIE MILSAP—Stranger In My House B
 - LIONEL RICHIE—My Love B
 - RICK SPRINGFIELD—Affair Of The Heart A
 - DON HENLEY—Nobody's Business A
 - NAKED EYES—Always Something There To Remind Me A
 - CULTURE CLUB—Time A
 - PLANET P—Why Me A
 - JOURNEY—Faithfully A
 - INKS—The One Thing A
 - ROBERT HAZARD—Escalator Of Life X
 - KIX—Body Talk X
 - NIGHT RANGER—Sing Me Away X
 - PRINCE—Little Red Corvette X
 - IRENE CARA—Flashdance, What A Feeling X
 - ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X
 - AL JARREAU—Mornin' X
 - Z.Z. TOP—Gimme All Your Lovin' X
 - THE TUBES—She's A Beauty X

WZYQ-FM—Frederick

- (Memosabi Joe—MD)
- ★ MICHAEL JACKSON—Beat It 2-1
 - ★ THE GREG KIHN BAND—Jeopardy 13-4
 - ★ AFTER THE FIRE—Der Kommissar 15-8
 - ★ DEF LEPPARD—Photograph 16-10
 - ★ TOTO—I Won't Hold You Back 22-15
 - JOURNEY—Faithfully
 - RICK SPRINGFIELD—Affair Of The Heart
 - LAURA BRANIGAN—Solitaire B
 - MEN AT WORK—Overkill B
 - KENNY LOGGINS—Welcome To Heartlight B
 - CULTURE CLUB—Time A
 - KIX—Body Talk A
 - PATRICK SIMMONS—So Wrong X
 - INKS—The One Thing X
 - DURAN DURAN—Rio X
 - THE TUBES—She's A Beauty X
 - RONNIE MILSAP—Stranger In My House X
 - LIONEL RICHIE—My Love X
 - NIGHT RANGER—Sing Me Away X
 - DON HENLEY—Nobody's Business A
 - GOLDEN EARRING—Devil Made Me Go It A

Southeast Region

★ PRIME MOVERS

- MICHAEL JACKSON—Beat It (Epic)
- TOTO—I Won't Hold You Back (Columbia)
- AFTER THE FIRE—Der Kommissar (Epic)

● TOP ADD ONS

- LIONEL RICHIE—My Love (Motown)
- JOURNEY—Faithfully (Columbia)
- MEN AT WORK—Overkill (Columbia)

BREAKOUTS

- CULTURE CLUB—Time (Virgin/Epic)
- INKS—The One Thing (Atlantic)
- RICK SPRINGFIELD—Affair Of The Heart (RCA)

WAEV-FM—Savannah

- (J.D. North—MD)
- ★ ROBBIE PATTON—Smiling Islands 6-1
 - ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 4-2
 - ★ DIONNE WARWICK—Take The Short Way Home 12-5
 - ★ MAC McANALLY—Minimum Love 16-8
 - ★ NAKED EYES—Always Something There To Remind Me 21-11
 - MEN AT WORK—Overkill
 - CULTURE CLUB—Time
 - LAURA BRANIGAN—Solitaire B
 - RONNIE MILSAP—Stranger In My House B
 - ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No B
 - BOB SEGER AND THE SILVER BULLET BAND—Even Now B
 - LINDA RONSTADT—Easy For You To Say B
 - EDDIE RABBITT—You Can't Run From Love B
 - IRENE CARA—Flashdance, What A Feeling A
 - LIONEL RICHIE—My Love A
 - PATTI AUSTIN—Every Home Should Have One A
 - JIM CAPALDI—That's Love A
 - CHAMPAIGN—Try Again X
 - LOU RAWLS—Wind Beneath My Wings X

WANS-FM—Anderson/Greenville

- (Rod Metts—MD)
- ★ JOURNEY—Separate Ways 1-1
 - ★ AFTER THE FIRE—Der Kommissar 9-4
 - ★ MICHAEL JACKSON—Beat It 10-6
 - ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now 15-10
 - ★ THOMAS DOLBY—She Blinded Me With Science 21-16
 - RONNIE MILSAP—Stranger In My House
 - IRENE CARA—Flashdance, What A Feeling
 - LAURA BRANIGAN—Solitaire B
 - BRYAN ADAMS—Straight From The Heart B
 - BARRY MANILOW—Some Kind Of Friend B
 - MEN AT WORK—Overkill B
 - DURAN DURAN—Rio B
 - CULTURE CLUB—Time A
 - THE TUBES—She's A Beauty A
 - LIONEL RICHIE—My Love A
 - WALTER EGAN—Fool Moon Fire A

- Z.Z. TOP—Gimme All Your Lovin' A
- PLANET P—Why Me X
- SAGA—Wind Him Up X
- NAKED EYES—Always Something There To Remind Me X
- AL JARREAU—Mornin' X
- ROBERT HAZARD—Escalator Of Life X
- INXS—The One Thing X
- NIGHT RANGER—Sing Me Away X
- DEF LEPPARD—Photograph X
- DIONNE WARWICK—Take The Short Way Home X

WBBQ-FM—Augusta

- (Bruce Stevens—MD)
- ★ BARRY MANILOW—Some Kind Of Friend 20-15
 - ★ LIONEL RICHIE—My Love 27-20
 - ★ MEN AT WORK—Overkill 28-21
 - ★ BRYAN ADAMS—Straight From The Heart 29-22
 - ★ LAURA BRANIGAN—Solitaire 30-23
 - JOURNEY—Faithfully
 - RICK SPRINGFIELD—Affair Of The Heart
 - DEF LEPPARD—Photograph B
 - AL JARREAU—Mornin' B
 - WALL OF VOODOO—Mexican Radio B
 - DIONNE WARWICK—Take The Short Way Home B
 - DAVID BOWIE—Let's Dance B
 - PATRICK SIMMONS—So Wrong B
 - MAC McANALLY—Minimum Love B
 - Z.Z. TOP—Gimme All Your Lovin' A
 - CULTURE CLUB—Time A
 - CHAMPAIGN—Try Again X
 - DURAN DURAN—Rio X
 - INXS—The One Thing X
 - RONNIE MILSAP—Stranger In My House X
 - NAKED EYES—Always Something There To Remind Me X
 - ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X
 - IRENE CARA—Flashdance, What A Feeling X
 - JIM CAPALDI—That's Love X

WBCY-FM—Charlotte

- (Bob Kagan—MD)
- ★ MICHAEL JACKSON—Beat It 8-1
 - ★ PRINCE—Little Red Corvette 21-15
 - ★ AFTER THE FIRE—Der Kommissar 12-7
 - ★ DAVID BOWIE—Let's Dance 24-19
 - ★ DURAN DURAN—Rio 30-25
 - JOURNEY—Faithfully
 - LIONEL RICHIE—My Love
 - NAKED EYES—Always Something There To Remind Me B
 - MEN AT WORK—Overkill B
 - LAURA BRANIGAN—Solitaire B
 - THE TUBES—She's A Beauty A
 - CULTURE CLUB—Time A
 - IRENE CARA—Flashdance, What A Feeling A
 - DEF LEPPARD—Photograph X
 - AL JARREAU—Mornin' X
 - RONNIE MILSAP—Stranger In My House X
 - PATRICK SIMMONS—So Wrong X
 - DEBARGE—I Like It X
 - TOM PETTY AND THE HEARTBREAKERS—Change Of Heart X

WBGW-FM—Tallahassee

- (Al Brock/Jack Norris—MD)
- ★ MICHAEL JACKSON—Beat It 3-2
 - ★ THE GREG KIHN BAND—Jeopardy 5-3
 - ★ OXO—Whirly Girl 15-7
 - ★ DIONNE WARWICK—Take The Short Way Home 16-11
 - ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now 21-14
 - ROBBIE PATTON—Smiling Islands
 - RICK SPRINGFIELD—Affair Of The Heart
 - MEN AT WORK—Overkill B
 - DURAN DURAN—Rio B
 - RONNIE MILSAP—Stranger In My House B
 - IRENE CARA—Flashdance, What A Feeling A
 - WALTER EGAN—Fool Moon Fire A
 - JOURNEY—Faithfully A
 - SAGA—Wind Him Up X
 - ULTRAVOX—Reap The Wild Winds X
 - INXS—The One Thing X
 - THE TUBES—She's A Beauty X
 - LOU RAWLS—Wind Beneath My Wings X
 - SCANDAL—Love's Got A Line On You X
 - BERLIN—Sex X
 - SAMMY HAGAR—Never Give Up X
 - ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X
 - AL JARREAU—Mornin' X

WKXX-FM—Birmingham

- (Steve Davis—MD)
- ★ TOTO—I Won't Hold You Back 10-7
 - ★ DIONNE WARWICK—Take The Short Way Home 14-11
 - ★ THE GREG KIHN BAND—Jeopardy 17-12
 - ★ MAC McANALLY—Minimum Love 19-15
 - ★ KENNY LOGGINS—Welcome To Heartlight 21-17
 - ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now
 - MEN AT WORK—Overkill B
 - LIONEL RICHIE—My Love B
 - BRYAN ADAMS—Straight From The Heart B
 - ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No A
 - CULTURE CLUB—Time A
 - JOURNEY—Faithfully A
 - AL JARREAU—Mornin' A
 - EDDIE RABBITT—You Can't Run From Love X

WBJW-FM—Orlando

- (Oxy John—MD)
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 3-2
 - ★ MICHAEL JACKSON—Beat It 10-5
 - ★ AFTER THE FIRE—Der Kommissar 11-7
 - ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now 20-12
 - ★ TOTO—I Won't Hold You Back 22-13
 - DURAN DURAN—Rio
 - LIONEL RICHIE—My Love
 - PRINCE—Little Red Corvette B
 - DAVID BOWIE—Let's Dance B
 - MAC McANALLY—Minimum Love A
 - RONNIE MILSAP—Stranger In My House D
 - DEF LEPPARD—Photograph O

WCGF-FM—Columbus

- (Bob Raleigh—MD)
- ★ MICHAEL JACKSON—Beat It 7-6
 - ★ FRIDA—I Know There's Something Going On 10-8
 - ★ PRINCE—Little Red Corvette 19-10
 - ★ DEF LEPPARD—Photograph 14-11
 - ★ STEPHEN BISHOP—It Might Be You 17-12
 - ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No
 - LIONEL RICHIE—My Love
 - PATRICK SIMMONS—So Wrong B
 - IRENE CARA—Flashdance, What A Feeling B
 - CHAMPAIGN—Try Again A
 - CULTURE CLUB—Time A
 - RICK SPRINGFIELD—Affair Of The Heart A
 - AL JARREAU—Mornin' X
 - RONNIE MILSAP—Stranger In My House X
 - Z.Z. TOP—Gimme All Your Lovin' X
 - DURAN DURAN—Rio X

WCSA-FM—Charleston

- (Chris Bailey—MD)
- ★ MICHAEL JACKSON—Beat It 3-2

- ★ JOURNEY—Separate Ways 5-4
- ★ AFTER THE FIRE—Der Kommissar 3-5
- ★ PRINCE—Little Red Corvette 11-7
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now 19-12
- CULTURE CLUB—Time
- RICK SPRINGFIELD—Affair Of The Heart
- THE TUBES—She's A Beauty B
- ROBBIE PATTON—Smiling Islands B
- LIONEL RICHIE—My Love B
- NAKED EYES—Always Something There To Remind Me B
- AL JARREAU—Mornin' B
- Z.Z. TOP—Gimme All Your Lovin' B
- JIM CAPALDI—That's Love A
- WALTER EGAN—Fool Moon Fire A
- NEIL DIAMOND—Front Page Story A
- LOU RAWLS—Wind Beneath My Wings A
- IRENE CARA—Flashdance, What A Feeling X
- MUSICAL YOUTH—Never Gonna Give You Up X
- WALL OF VOODOO—Mexican Radio X
- PLANET P—Why Me X
- EDDIE RABBITT—You Can't Run From Love X
- MODERN ENGLISH—I Melt With You X
- DENECHE WILLIAMS—Do What You Feel A
- MARTY BALIN—Do It For Love A

WDCG-FM—Durham

- (Randy Kabrich—MD)
- ★ MICHAEL JACKSON—Billie Jean 1-1
 - ★ THE WEATHER GIRLS—It's Raining Men 3-2
 - ★ MICHAEL JACKSON—Beat It 11-3
 - ★ AFTER THE FIRE—Der Kommissar 13-5
 - ★ STYX—Mr. Roboto 6-6
 - DAVID BOWIE—Let's Dance
 - IRENE CARA—Flashdance, What A Feeling
 - DURAN DURAN—Rio B
 - NAKED EYES—Always Something There To Remind Me B
 - BRYAN ADAMS—Straight From The Heart B
 - AL JARREAU—Mornin' A
 - INXS—The One Thing A
 - LIONEL RICHIE—My Love A
 - WALTER EGAN—Fool Moon Fire A
 - SAGA—Wind Him Up A
 - LAURA BRANIGAN—Solitaire X
 - GERARD McMAHON—Count On Me X
 - ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X

WEZB-FM—New Orleans

- (Jerry Lousteau—MD)
- ★ DE

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Singles Radio Action

Continued from page 28

- ★ THE GREG KIHN BAND—Jeopardy 4-3
- ★ TOTO—I Won't Hold You Back 7-5
- ★ PRINCE—Little Red Corvette 16-8
- CULTURE CLUB—Time
- JOURNEY—Faithfully
- LIONEL RICHIE—My Love B
- CHAMPAIGN—Try Again B
- MEN AT WORK—Overkill B
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No B
- DURAN DURAN—Rio B
- ROBBIE PATTON—Smiling Islands A
- NAKED EYES—Always Something There To Remind Me A
- DEF LEPPARD—Photograph A
- RICK SPRINGFIELD—Affair Of The Heart A

WQUE-FM—New Orleans

- (Chris Bryan—MD)
- ★ STEPHEN BISHOP—It Might Be You 11-5
- ★ TOTO—I Won't Hold You Back 16-14
- ★ LAURA BRANIGAN—Solitaire 25-19
- ★ RONNIE MILSAP—Stranger In My House 26-22
- ★ AL JARREAU—Mornin' 27-23
- ★ THE GREG KIHN BAND—Jeopardy B
- LIONEL RICHIE—My Love B
- EDDIE RABBITT—You Can't Run From Love B
- MEN AT WORK—Overkill A

WQUT-FM—Johnson City

- (Dave Adams—MD)
- ★ MICHAEL JACKSON—Billie Jean 9-5
- ★ STYX—Mr. Roboto 12-11
- ★ DAN FOGELBERG—Make Love Stay 16-14
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 17-15
- DAVID BOWIE—Let's Dance
- JOURNEY—Faithfully
- LAURA BRANIGAN—Solitaire B
- PATRICK SIMMONS—So Wrong B
- THOMAS DOLBY—She Blinded Me With Science A
- MEN AT WORK—Overkill X
- DURAN DURAN—Rio X
- MICHAEL JACKSON—Beat It X
- NAKED EYES—Always Something There To Remind Me X
- AL JARREAU—Mornin' X
- RONNIE MILSAP—Stranger In My House X
- PRINCE—Little Red Corvette X
- SAMMY HAGAR—Never Give Up X
- MAUREEN McDONALD—Twice Upon A Time X
- BRYAN ADAMS—Straight From The Heart X
- FLEETWOOD MAC—Oh Diane X
- AFTER THE FIRE—Der Kommissar X

WRBQ-FM—Tampa

- (Pat McKay—MD)
- ★ MICHAEL JACKSON—Beat It 14-7
- ★ THE GREG KIHN BAND—Jeopardy 17-11
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 16-12
- ★ PRINCE—Little Red Corvette 20-15
- ★ DEF LEPPARD—Photograph 24-17
- THOMAS DOLBY—She Blinded Me With Science
- LIONEL RICHIE—My Love
- BRYAN ADAMS—Cuts Like A Knife A
- SCANDAL—Love's Got A Line On You A

WSGF-FM—Savannah

- (J.P. Hunter—MD)
- ★ MICHAEL JACKSON—Beat It 12-3
- ★ STEPHEN BISHOP—It Might Be You 17-10
- ★ TOTO—I Won't Hold You Back 21-12
- ★ THOMAS DOLBY—She Blinded Me With Science 22-16
- ★ DAVID BOWIE—Let's Dance 33-21
- INXS—The One Thing
- DEBARGE—All This Love
- DEF LEPPARD—Photograph B
- NAKED EYES—Always Something There To Remind Me B
- BRYAN ADAMS—Straight From The Heart B
- THE SYSTEM—You Are In My System B
- JOURNEY—Faithfully A
- CULTURE CLUB—Time A
- RICK SPRINGFIELD—Affair Of The Heart A
- DENICIE WILLIAMS—Do What You Feel A

WSKZ-FM—Chattanooga

- (David Carroll—MD)
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now 10-7
- ★ TOTO—I Won't Hold You Back 17-11
- ★ MICHAEL JACKSON—Beat It 5-3
- ★ AFTER THE FIRE—Der Kommissar 9-6
- ★ BRYAN ADAMS—Straight From The Heart 20-14
- PRINCE—Little Red Corvette
- LAURA BRANIGAN—Solitaire
- THE TUBES—Shes A Beauty X
- JOHN ANDERSON—Swingin' X
- TONY CAREY—I Won't Be Home Tonight X
- Z.Z. TOP—Gimme All Your Lovin' X
- DONNA SUMMER—The Woman In Me X
- THOMAS DOLBY—She Blinded Me With Science A
- PATRICK SIMMONS—So Wrong A
- RICK SPRINGFIELD—Affair Of The Heart A

WTIX-AM—New Orleans

- (Gary Franklin—MD)
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 1-1
- ★ MICHAEL JACKSON—Beat It 12-5
- ★ LAURA BRANIGAN—Solitaire 18-11
- ★ TOTO—I Won't Hold You Back 22-12
- ★ DAVID BOWIE—Let's Dance 20-13
- MEN AT WORK—Overkill
- IRENE CARA—Flashdance, What A Feeling
- LIONEL RICHIE—My Love B
- JOHN ANDERSON—Swingin' B
- NAKED EYES—Always Something There To Remind Me B
- SAMMY HAGAR—Never Give Up B
- RONNIE MILSAP—Stranger In My House B
- Z.Z. TOP—Gimme All Your Lovin' A
- THE WHISPERS—Tonight A
- CHAMPAIGN—Try Again A
- SERGIO MENDES—Never Gonna Let You Go X
- RICK SPRINGFIELD—Affair Of The Heart A

WZGC-FM—Atlanta

- (John Young—MD)
- ★ MICHAEL JACKSON—Billie Jean 1-1
- ★ AFTER THE FIRE—Der Kommissar 3-2
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 4-3
- ★ STYX—Mr. Roboto 7-4
- ★ THE GREG KIHN BAND—Jeopardy 11-7
- CULTURE CLUB—Time
- JOURNEY—Faithfully
- NAKED EYES—Always Something There To Remind Me B
- IRENE CARA—Flashdance, What A Feeling B
- AL JARREAU—Mornin' B
- Z.Z. TOP—Gimme All Your Lovin' A
- DEF LEPPARD—Photograph X
- MEN AT WORK—Overkill X
- LIONEL RICHIE—My Love X
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X
- RICK SPRINGFIELD—Affair Of The Heart A

NAB Hospitality Suites

A complete list of suites and exhibitors is available from the NAB. The following is a partial listing of companies of interest to radio programmers arranged for your convenience by floor at the Las Vegas Hilton.

Floor	Company	Suite
30th Floor	McGavren Guild	3000
29th Floor	ABC	29-118
	Associated Press/Music Country Network	2910
	CBS	29-102
	Katz Communications	2905
	More Music Programming	2921
	Mutual Broadcasting	2964
	National Black Network	2980
	NBC	2925
	RKO	2962
	Sheridan Broadcasting	2976
	Watermark/ABC	2904
28th Floor	Drake Chenault Enterprises	2875
	FairWest Studios/Music Of Your Life	2865
	Noble Broadcast Consultants	2869
	Otis Conner	2861
	TM Companies	2871
26th Floor	Satellite Music Network	2669
24th Floor	Blair Radio	24-121
22nd Floor	Surrey Research	2250
20th Floor	Peters Productions, Inc.	2050
19th Floor	Radio Arts, Inc.	1969
18th Floor	MCI/Quantel	1810
16th Floor	Orban Associates	1697A
14th Floor	Transtar Radio Network	1469
9th Floor	Bonneville Broadcasting System	969
6th Floor	Arbitron Ratings	669
5th Floor	CNN	564
	Eagle, Inc.	577
	Schulke Radio Productions	5-109
3rd Floor	Kalamusic	326
	Musicworks, Inc.	334
	William B. Tanner	360

Las Vegas Hilton suite numbers not available at press time: Birch Radio; Burkhart/Abrams/Michaels/Douglas; Churchill Productions; Hahn Communications; Major Market Radio; Otari Corporation; Unidyne Direct Mail.

New UPI Service To Debut At NAB

LAS VEGAS—On display at this week's NAB convention will be UPI's latest contribution to broadcast journalism. Called "Custom-Cast," it allows each radio station to design its own UPI news service, according to UPI director of broadcast group sales Dick Boggs.

Canada Body To Look Into Cross-Ownership

HULL, Quebec—The Canadian Radio-Television & Telecommunications Commission (CRTC) will hold public hearings starting May 24 into license renewals by companies with holdings in both the Alberta broadcast and print media: a subsidiary of Maclean Hunter Ltd. of Toronto and an affiliate of Southam Inc. of Toronto.

The CRTC, Canada's broadcast regulator, was ordered by the cabinet last July to refuse license renewals for companies with cross-media holdings in cases where it seemed their cross-ownership was not in the public interest. It has held two hearings on that matter since then at renewal time, but has not yet rendered decisions.

CFCN Communications Ltd., the Maclean-Hunter firm, has applied for renewals of CFCN-AM and CGCN-TV, both in Calgary. Maclean Hunter has a 50% interest in the Toronto Sun Publishing Corp.,

(Continued on page 90)

Radio

30,000 Expected At NAB Convention

Continued from page 3

ets, Income And Expense Projections" (which will be repeated later in the day) to Jefferson Pilot's Cullie Tarleton's discussion of the Cuban interference controversy. Also on the early bird schedule is more about deregulation, the art of buying and selling radio stations, and Arbitron's Bill Livek on qualitative research. New sales, management and engineering topics will also be offered, including some repeated sessions and a programming session for managers led by WCLR Chicago PD Dave Martin.

Tuesday's schedule also includes a radio luncheon featuring Rep. Timothy Wirth (D-Ill.), chairman of the House subcommittee on telecommunications, consumer protection and finance. The afternoon fea-

tures a repeat of George Burns' Monday forum, two RAB sales forums and a general session with Larry Harris, chief of the mass media bureau of the FCC, and NAB's Edward Fritts. New clinic topics include computers and cable. Held over from last year's NAB (where they were extremely well received) will be 12 concurrent legal clinics scheduled at 8 p.m. Tuesday night.

Wednesday (13) sessions are broader in nature, including a general breakfast session with Sen. Bob Packwood (R-Ore.), chairman of the committee on energy and commerce; a discussion of the FCC today, a message from President Reagan, and a luncheon featuring FCC Chairman Mark Fowler and comedian Bill Cosby.



BALTIMORE BOOGIE—WXYV-FM Baltimore music director Mark Williams, left, collars Eddie Murphy during a visit to the station to promote his single, "Boogie In Your Butt." The "Saturday Night Live" star is also shown with program director Tim Watts; Freddie Richardson of CBS Records; and WXYV account exec Kevin Kelley.

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YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

1. The Night The Lights Went Out In Georgia, Vicki Lawrence, Bell
2. Neither One Of Us, Gladys Knight & the Pips, Soul
3. Tie A Yellow Ribbon Round The Old Oak Tree, Dawn, Bell
4. Ain't No Woman, Four Tops, Dunhill
5. Sing, Carpenters, A&M
6. The Cisco Kid, War, United Artists
7. Danny's Song, Anne Murray, Capitol
8. Break Up To Make Up, The Stylistics, Avco
9. Killing Me Softly With His Song, Roberta Flack, Atlantic
10. Call Me, Al Green, Hi

POP SINGLES—20 Years Ago

1. He's So Fine, Chiffons, Laurie
2. Can't Get Used To Losing You, Andy Williams, Columbia
3. South Street, Orions, Cameo
4. The End Of The World, Skeeter Davis, RCA
5. Baby Workout, Jackie Wilson, Brunswick
6. Our Day Will Come, Ruby & the Romanics, Kapp
7. I Will Follow Him, Little Peggy March, RCA
8. Puff (The Magic Dragon), Peter, Paul & Mary, Warner Bros.
9. Young Lovers, Paul & Paula, Philips
10. Do The Bird, Dee Dee Sharp, Cameo

TOP LPs—10 Years Ago

1. Lady Sings The Blues, Diana Ross/Soundtrack, Motown
2. Billion Dollar Babies, Alice Cooper, Warner Bros.
3. Don't Shoot Me I'm Only The Piano Player, Elton John, MCA
4. Prelude/Deodato, Eumir Deodato, CTI
5. The World Is A Ghetto, War, United Artists
6. The Dark Side Of The Moon, Pink Floyd, Harvest
7. Deliverance, Soundtrack, Warner Bros.
8. Shoot Out At The Fantasy Factory, Traffic, Island
9. Masterpiece, Temptations, Gordy
10. Aloha From Hawaii Via Satellite, Elvis Presley, RCA

TOP LPs—20 Years Ago

1. Songs I Sing On The Jackie Gleason Show, Frank Fontaine, ABC-Paramount
2. West Side Story, Columbia
3. Moving, Peter, Paul & Mary, Warner Bros.
4. Moon River & Other Great Movie Themes, Andy Williams, Columbia
5. Richard Chamberlain Sings, MGM
6. Peter, Paul & Mary, Warner Bros.
7. I Left My Heart In San Francisco, Tony Bennett, Columbia
8. Big Girls Don't Cry, Four Seasons, VeeJay
9. Paul & Paula Sing For Young Lovers, Philips
10. Fly Me To The Moon & The Bossa Nova Pops, Joe Harnell & Orch., Kapp

COUNTRY SINGLES—10 Years Ago

1. A Shoulder To Cry On, Charley Pride, RCA
2. Super Kind Of Woman, Freddy Hart, Capitol
3. Superman, Donna Fargo, Dot
4. Teddy Bear Song, Barbara Fairchild, Columbia
5. I Love You More And More Everyday, Sonny James, Columbia
6. Behind Closed Doors, Charlie Rich, Epic
7. If You Can Live With It, Bill Anderson, MCA
8. You Can Have Her, Waylon Jennings, RCA
9. Come Live With Me, Roy Clark, Dot
10. Take Time To Love Her, Nat Stuckey, RCA

SOUL SINGLES—10 Years Ago

1. Masterpiece, Temptations, Gordy
2. Neither One Of Us, Gladys Knight & the Pips, Soul
3. Ain't No Woman, Four Tops, Dunhill
4. Call Me, Al Green, Hi
5. Oh La De Da, Staple Singers, Stax
6. Break Up To Make Up, The Stylistics, Avco
7. Pillow Talk, Sylvia, Vibration
8. Step By Step, Joe Simon, Spring
9. Master Of Eyes, Aretha Franklin, Atlantic
10. A Letter To Myself, Chi-Lites, Brunswick

Hall Gets Wireless Gift

FREEHOLD, N.J.—Edward G. Raser, who bills himself as “one of the oldest wireless men in town,” has donated the bulk of his wireless radio collection to the National Broad-

casters Hall Of Fame museum here. Raser, who turns 84 this month, amassed a 500-piece collection of varied items from the early days of radio and from his years as a dealer

for RCA, Atwater Kent and Philco in his hometown of nearby Trenton, N.J.

Arthur S. Schreiber, president of the museum, called the gift the single most significant wireless collection extant, consisting of more than 200 items, including a Western

Electric cone speaker made of papier mache; a Magnavox amplifier made in the early 1900s; and several coil and spark sets—the type used before the invention of the telephone.

The collection has become a per-
(Continued on page 33)



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Photo News



RAPPER'S DELIGHT—Gerry Thomas, left, and Bill Curtis, right, of the Spring group Fatback, join WWRL New York air personality Gerry Bledsoe in the studio during recording of their new LP, "Is This The Future?"



LEADERSHIP IN ACTION—WLS-FM Chicago air personalities Steve Dahl, right, and Garry Meier do their thing at Mother's, a local establishment, on St. Patrick's Day. Part of the cover charge collected during the afternoon show was donated to the Vietnam Veterans' Leadership Program.



NEW POST—Al Ham, left, founder of the "Music Of Your Life" format, shows his gratitude to Mackey Beard, MOYL's new national fan club director. They're pictured with Charlie Jenkins, president of WXVW Louisville, and Jim West, vice president of FairWest, which syndicates the format.



HARVEY AT SUPPERTIME?—Is that what's next for the popular WIOQ-FM Philadelphia air personality? The jock, who began as "Harvey In The Graveyard," moved to "Harvey In The Evening," and now hosts the "Harvey In The Morning" show, celebrated his 10th anniversary at the station with a trip through his personal archives.



WEATHER TOUGH—WHN New York's Lee Arnold, left, keeps Willie Nelson warm with a hug at Nassau Coliseum during the singer's "Tougher Than Leather" tour.



RABBITT RUN—Scott Chapin, right, of Creative Factor stumps Elektra's Eddie Rabbitt in Las Vegas during a taping of the syndicator's "Radio Romance" program.



PINK PARKER—Alan Parker, center, who directed "Pink Floyd The Wall," visits with WMET-FM promotion director Jim Corboy, right, to discuss the station's promotional efforts on behalf of the film's debut in Chicago with Michael Waterkotte, creative director for the outlet's advertising agency, Eisaman Johns & Laws.



MANEATERS—Backstage at the Park West in Chicago, where Daryl Hall and John Oates and company performed their slew of RCA hits, they gathered with execs from WLUP-FM. Pictured are, from left, Jeb Brien of Champion Entertainment; air personality Bob Gelms; general manager Jim Descastro; Oates, a friend, and Hall; air personality Sky Daniels; and Sam Kopper of Starfleet Blair.

Radio

Many Programmers Still Have Ears Tuned To Retail

• Continued from page 22

sota's WSRZ. "But it's not the single most important factor. That would still be the sound of the record. If I believe in a record and it fits within my sound, I'll get on it and I'll stay on it."

Combining "guts" and retail sales is also the tactic used by Dave Richley, assistant GM of Dayton/Xenia's newest country outlet, WBZI-FM. "I'm calling all the country outlets in Dayton, and I'm relying heavily on the results. We also look at the trades and requests and there's a lot of gut feeling, but it's also a case of being continually aware of what's going on in our community, what our listeners are talking about, and reflecting that in our programming.

"If an act is in town, we may add their record or change our rotation pattern. We look at HBO specials; they're programming more and more country, and if there's a Willie Nelson we may increase his airplay. It's really just keeping your ears to the ground.

"As for record stores, it's a two-

way street. When we ask them what they're selling, we also let them know what we're doing. Often we're the first to tell them an act is coming to town."

Like Ford, KUBE Seattle GM Michael O'Shea is also looking harder at trade lists these days. "We still contact retail outlets to help us keep in touch with the people who

do buy records, but as the majority of our audience are not record buyers, we're relying heavily on the national charts," he says. "Straight off the national charts"

is how KZLA Los Angeles operations director Tom Casey terms his music policy. "Our whole thing is playing familiar music, and when
(Continued on page 69)

WIMG Goes 'Inspirational'

By MAURIE ORODENKER

TRENTON, N.J.—A format new to this area—"contemporary inspirational," with emphasis on black-oriented music—has been introduced by the new owners of WIMG-AM, based in neighboring Princeton, with studios across the river in Washington Crossing, Pa. The station, formerly owned by Jeanne Greenberg and her husband, Herbert, was recently sold to the Rev. L. E. Willis, of Norfolk, Va.

An area radio pioneer, WIMG began as WOAX in 1923, making it one of the nation's oldest continuously broadcasting stations. The call letters were changed to WTNJ after World War II, then to WAAT in the 1960s, back to WTNJ in 1972, and finally to WIMG in 1979. The station has played MOR, rock, country, soul and disco. Until Willis stepped in, the format was adult contemporary.

Willis' organization operates four other stations in the South, featuring the inspirational format at outlets in Richmond and Portsmouth, both in Virginia, and in Jacksonville, Fla. His fourth station, offering urban contemporary, is in Norfolk, Va. Willis says the Trenton outlet will program the music of such performers as Al Green, Shirley Caesar and the Rev. James Cleveland.

Plans for WIMG call for a boost in the station's broadcasting power from its present 5,000 watts. Although Willis purchased the Washington Crossing studio property in addition to the broadcast license, he aims to eventually open a studio in downtown Trenton. In addition to selling advertising, the station will also sell blocks of time throughout the week to churches and other groups.

Wireless Gift

• Continued from page 31

manent part of the local museum, which is a major repository for radio equipment and radio programs that date back to the beginnings of the broadcast industry.

In 1922, Raser helped establish Trenton's first radio station, WMAL. The following year, he helped in the design and construction of Trenton's first 500-watt radio station, WOAX.

FINGERS... 'VIDEO GAMES' ^{F8216}
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Rock Albums & Top Tracks

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Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
★ 1	2	12	DEF LEPPARD—Pyromania, Mercury	★ 1	1	10	DEF LEPPARD—Photograph, Mercury
2	6	6	U2—War, Island	2	3	11	JOURNEY—Separate Ways, Columbia
3	11	3	PINK FLOYD—The Final Cut, Columbia	3	9	2	MEN AT WORK—Overkill, Columbia
4	1	10	JOURNEY—Frontiers, Columbia	4	20	2	THE TUBES—She's A Beauty, Capitol
5	38	2	MEN AT WORK—Overkill, Columbia (45)	5	16	3	PLANET P—Why Me?, Geffen
6	12	4	THE TUBES—Outside/Inside, Capitol	6	2	6	U2—New Year's Day, Island
7	3	11	BRYAN ADAMS—Cuts Like A Knife, A&M	7	15	5	INXS—The One Thing, Atco
8	5	7	STYX—Kilroy Was Here, A&M	8	4	7	AFTER THE FIRE—Der Kommissar, Epic
9	9	6	PLANET P—Planet P, Geffen	9	NEW ENTRY		Z.Z. TOP—Gimme All Your Lovin', Warner Bros.
10	20	2	Z.Z. TOP—Eliminator, Warner Bros.	10	5	11	THE GREG KIHN BAND—Jeopardy, Beserkley
11	4	9	THE GREG KIHN BAND—Kihnsspiracy, Beserkley	11	6	7	THOMAS DOLBY—She Blinded Me With Science, Capitol
12	8	7	INXS—Shabooh, Shoobah, Atco	12	13	10	BRYAN ADAMS—Cuts Like A Knife, A&M
13	14	11	THOMAS DOLBY—The Golden Age Of Wireless, Capitol	13	14	9	THE FIXX—Red Skies, MCA
14	21	4	DAVID BOWIE—Let's Dance, EMI/America	14	21	9	TONY CAREY—I Won't Be Home Tonight, Rocshire
15	7	14	TRIUMPH—Never Surrender, RCA	15	8	3	PINK FLOYD—Your Possible Pasts, Columbia
16	19	4	MODERN ENGLISH—After The Snow, Sire	16	24	12	TRIUMPH—A World Of Fantasy, RCA
17	22	6	MICHAEL BOLTON—Michael Bolton, Columbia	17	25	9	THOMAS DOLBY—One Of Our Submarines Is Missing, Capitol
18	10	13	RED RIDER—Neruda, Capitol	18	27	3	BILLY IDOL—White Wedding, Chrysalis
19	37	6	CHRIS DE BURGH—The Getaway, A&M	19	17	3	PINK FLOYD—Not Now John, Columbia
20	23	6	THE JOHN BUTCHER AXIS—The John Butcher Axis, Polydor	20	26	4	DAVID BOWIE—Let's Dance, EMI/America
21	16	19	DURAN DURAN—Rio, Capitol	21	10	14	BOB SEGER AND THE SILVER BULLET BAND—Even Now, Capitol
22	17	12	TONY CAREY—I Won't Be Home Tonight, Rocshire (12 inch)	22	46	10	RED RIDER—Human Race, Capitol
23	29	6	THE CALL—The Walls Came Down, Mercury (45)	23	12	10	DURAN DURAN—Rio, Capitol
24	42	4	GARY MOORE—Corridors Of Power, Mirage	24	29	9	BRYAN ADAMS—Take Me Back, A&M
25	24	20	SAMMY HAGAR—3 Lock Box, Geffen	25	NEW ENTRY		U2—Sunday, Bloody Sunday, Island
26	26	7	ULTRAVOX—Quartet, Chrysalis	26	33	22	GOLDEN EARRING—Twilight Zone, 21 Records
27	32	20	SCANDAL—Scandal, Columbia	27	23	18	DEXY'S MIDNIGHT RUNNERS—Come On Eileen, Mercury
28	25	10	BERLIN—Pleasure Victim, Geffen	28	35	12	RIC OCASEK—Something To Grab For, Geffen
29	27	8	AFTER THE FIRE—Der Kommissar, Epic (12 inch)	29	7	10	STYX—Mr. Roboto, A&M
30	NEW ENTRY		PATRICK SIMMONS—So Wrong, Elektra (12 inch)	30	18	8	TOM PETTY AND THE HEARTBREAKERS—Change Of Heart, Backstreet
31	15	30	THE FIXX—Shattered Room, MCA	31	58	6	BRYAN ADAMS—I'm Ready, A&M
32	NEW ENTRY		KROKUS—Headhunter, Arista	32	22	5	FALCO—Der Kommissar (The Commissioner), A&M
33	34	6	MOLLY HATCHET—No Guts, No Glory, Epic	33	NEW ENTRY		Z.Z. TOP—Got Me Under Pressure, Warner Bros.
34	13	23	TOM PETTY AND THE HEARTBREAKERS—Long After Dark, Backstreet	34	11	4	MODERN ENGLISH—I Melt With You, Sire/Warner Bros.
35	18	17	BOB SEGER—The Distance, Capitol	35	40	4	ULTRAVOX—Reap The Wild Wind, Chrysalis
36	33	21	NIGHT RANGER—Dawn Patrol, Boardwalk	36	30	2	DURAN DURAN—Girls On Film, Capitol
37	31	2	MARTIN BRILEY—One Night With A Stranger, Mercury	37	36	11	TRIUMPH—Never Surrender, RCA
38	NEW ENTRY		BILLY IDOL—Billy Idol, Chrysalis	38	28	11	FRIDA—I Know There's Something Going On, Atlantic
39	44	21	GOLDEN EARRING—Cut, 21 Records	39	38	5	PHIL COLLINS—Through These Walls, Atlantic
40	39	14	RIC OCASEK—Beatitude, Geffen	40	39	4	ART IN AMERICA—Art In America, Pavillion
41	28	10	ERIC CLAPTON—Money And Cigarettes, Warner Bros./Duck	41	NEW ENTRY		NAKED EYES—Always Something There To Remind Me, EMI/America
42	41	22	PHIL COLLINS—Hello, I Must Be Going!, Atlantic	42	51	18	DURAN DURAN—Hungry Like The Wolf, Capitol
43	43	9	ART IN AMERICA—Art In America, Pavillion	43	59	17	SAGA—Wind Him Up, Portrait
44	36	12	DEXY'S MIDNIGHT RUNNERS—Too-Rye-Ay, Mercury	44	44	14	VANDENBERG—Burning Heart, Atco
45	30	2	NICK LOWE—The Abominable Showman, Columbia	45	60	7	PAT BENATAR—Little Too Late, Chrysalis
46	35	5	PETE TOWNSHEND—Scoop, Atco	46	19	6	BERLIN—Sex, Geffen
47	NEW ENTRY		NAKED EYES—Always Something There To Remind Me, EMI/America (12 inch)	47	48	4	BOB SEGER AND THE SILVER BULLET BAND—Boomtown Blues, Capitol
48	50	19	VANDENBERG—Vandenberg, Atco	48	49	4	ORCHESTRAL MANOEUVRES IN THE DARK—Telegraph, Polydor
49	NEW ENTRY		THOMPSON TWINS—Side Kick, Arista	49	32	3	ORCHESTRAL MANOEUVRES IN THE DARK—Genetic Engineering, Virgin
50	40	2	DIVINYLS—Boys In Town, Chrysalis	50	31	2	DAVID BOWIE—Cat People, EMI-America
				51	50	3	THOMPSON TWINS—Love On Your Side, Arista
				52	34	18	SCANDAL—Goodbye To You, Columbia
				53	45	11	ERIC CLAPTON—I've Got A Rock N' Roll Heart, Warner Brothers/Duck
				54	53	4	CHRIS DEBURGH—Don't Pay The Ferry Man, A&M
				55	41	27	THE PRETENDERS—Back On The Chain Gang, Sire
				56	37	8	THE PRETENDERS—My City Was Gone, Sire
				57	42	23	MISSING PERSONS—Walking In L.A., Capitol
				58	43	18	FRANK MARINO—Strange Dreams, Columbia
				59	47	10	DIRE STRAITS—Twisting By The Pool, Warner Bros.
				60	56	7	SAMMY HAGAR—I Don't Need Love, Geffen

Top Adds

1	PATRICK SIMMONS—So Wrong, Elektra (12 inch)
2	CARLOS SANTANA—Havana Moon, Columbia
3	RED ROCKERS—China, Columbia (EP)
4	Z.Z. TOP—Eliminator, Warner Bros.
5	WALTER EGAN—Fool Moon Fire, Backstreet (45)
6	RICK SPRINGFIELD—Living In Oz, RCA
7	KROKUS—Head Hunter, Arista
8	U.F.O.—Making Contact, Chrysalis
9	THOMAS DOLBY—The Golden Age Of Wireless, Capitol
10	MADNESS—Our House, Geffen (45)

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

Radio

New On The Charts

This weekly feature is designed to spotlight new artists on Billboard's pop, country and black music charts.



ART IN AMERICA

The Flynn family of brothers Chris and Dan and sister Shishonee—better known as Art In America—are admittedly unlikely candidates for pop success. Their debut single, "Undercover Lover," differs from most pop outings in that the lead instrument is Shishonee's string pedal harp. Yet the group maintains the groove of a progressive rock band on their self-titled album, produced by Eddie Offord for Pavillion.

"It's definitely not your run-of-the-mill music," Shishonee says during a break from her job for a silverware distributor in Detroit. "Chris writes lyrics in a tongue-in-cheek style, although 'Undercover Lover' is about a serious relationship."

She looks forward to introducing other instruments from Eastern cultures, such as the Japanese koto and tamboura and the Chinese cheng, on the group's next LP. "It adds different textures to the sound that Western ears just aren't accustomed to," she explains.

For further information, contact Rick Smith, Machat & Machat, 1501 Broadway, New York, N.Y. 10036; (212) 840-2200.



GEORGE HOWARD

Springtime connotes such pleasant pastimes as sitting in the park, for which saxophonist George Howard's lively Palo Alto single, "The Preacher," is the perfect accompaniment. The tune, featured on his debut album, "Asphalt Gardens," climbs to a starred 82 on the current Black Singles chart, but it shouldn't be long before pop stations pick up on the instrumental's spry seasonal feel.

From a Holiday Inn in Houston, where his new group is performing, Howard, who is 26, says he wrote the tune with thoughts of pink and blue flowers in bloom. "It reminds me of a sunny day, a chilled bottle of wine, watching the river with a pretty companion," he relates. "It's hard to equate it with rain."

Born and raised in Philadelphia, Howard studied classical clarinet and bassoon before switching to "r&b bar band music" when he was 13. "But I got tired of vamping in D, picked up the horn, started listening to Eddie Harris and let my fingers run free."

For further information, contact Paulette De Suzie, Palo Alto Records, Studio City, Calif. 91604; (213) 506-6444.



FONZI THORNTON

"Beverly," Fonzi Thornton's buoyant debut 45, which jumps to a starred 78 on this week's Black Singles chart, is the sort of crossover tune that cries out for recognition from pop programmers. The song, taken from an album called "The Leader" (RCA), which features most of the top names in New York session circles, is a fine showcase for Thornton's animated and engaging vocal delivery.

"Everyone asks me if 'Beverly' is someone I know," the singer says, speaking from a rehearsal hall in midtown Manhattan, where he is preparing for a summer tour. "But it's really about any girl who's been hurt by love. And I'm the saviour man."

For further information, contact Robert Ellis Management, 225 East 57th St., New York, N.Y. 10022; (212) 888-7711.

For The Record

The "New On The Charts" entry for Tari Hensley (April 9) incorrectly stated that Hensley's current single, "Falling In Love," previously appeared on Juice Newton's "Juice" album. It was, instead, on Newton's "Quiet Lies" LP.

Photo News



THE PAYOFF—KZLA-AM-FM Los Angeles operations manager Tom Casey, left, promised listener Phillip Phelps of Pasadena, right, a backstage visit with Kenny Rogers, and he kept his word following the performer's show at UCLA, where Phelps won a limo trip as the finalist in a write-in contest.



NO PRETENDING—Martin Chambers, center, drummer for the Pretenders, poses with Warner Bros. publicist Steve Beubis, left, and producer Dar Formento of Rolling Stone Productions during a "Guest DJ" taping at Nola Studios in New York.



SECOND RAINBOW SEMINAR CONVENES—Panelists at the Platinum Rainbow Seminar, sponsored by KMGF-FM Los Angeles and Long Beach City College, gather at the school to tape a segment for its Video Education series, set for broadcast later this year. Music industry figures who took part included, from left, Bobby Colomby of Capitol Records; saxophonist Ernie Watts; songwriter Alan O'Day; publisher Arte Wayne; and James Riordan and Bob Monaco, authors of "The Platinum Rainbow."



FFANCIS GUESTS—Connie Francis consults with WHN music director Pam Green in New York on the occasion of the country station's 10th anniversary.



HANSEN IN HOLLYWOOD—Berry Hansen, a/k/a Dr. Demento, commandeers a segment called "In The Groove" or the NBC-TV special "Prime Times," produced by Malcolm Leo and Andrew Solt.



SUPREME TEAM — Steve Schiam, center, program and operations director for WLZZ/WZUU Milwaukee, lip-syncs to "Stop! In The Name Of Love" by the Supremes during a shoot for a new television commercial promoting the station. He's shown with general sales manager Al Moll, left, and local sales manager Tom Kennedy.



FAITHFUL FOLLOWING—Jimmy Christopher, who programs KNAC-FM Long Beach, Calif., and music director Mary Jo Godges display some of the 3,600 pledges—written on panties, undershirts, skis, surf boards and phone bills—that they received from their listeners as part of a campaign to launch their fourth year as an "original alternative" for modern rock and classic oldies.



USA ROCKS—Shown selecting the music for "Rock USA," the new weekly show produced jointly by Mutual Radio and Doubleday Broadcasting, is production assistant Joni Silverman; host Ted Cannarozzi of WAPP-FM New York; reporter Lou O'Neill Jr.; producer John Platt; engineer Bob Iorio; and



TOP 50 Adult Contemporary

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

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	1	13	IT MIGHT BE YOU Stephen Bishop, Warner Bros. 7-29753 (Gold Horizon, BMI, Golden Torch, ASCAP)	1
2	1	11	MAKE LOVE STAY Dan Fogelberg, Full Moon/Epic 34-03525 (Hickory Grove/April, ASCAP)	
3	8	5	I WON'T HOLD YOU BACK Toto, Columbia 38-03597 (Rehtakul Veets, ASCAP)	
4	4	11	ONE ON ONE Daryl Hall & John Oates, RCA 13421 (Hot-Cha/Unichappell, BMI)	
5	7	8	TAKE THE SHORT WAY HOME Dionne Warwick, Arista 1040, Gibb Bros./Unichappell (BMI)	
6	3	14	YOU ARE Lionel Richie, Motown 1657 (Brockman, ASCAP)	
7	6	10	I'VE GOT A ROCK 'N' ROLL HEART Eric Clapton, Warner Bros./Duck 7-29780 (WB/Warner-Tamerlane/Diamond Mine/Face The Music, ASCAP/ BMI)	
8	10	8	SOME KIND OF FRIEND Barry Manilow, Arista 1046 (Townsway/Angela, BMI)	
9	9	10	BILLIE JEAN Michael Jackson, Epic 34-03509 (Mijac/Warner-Tamerlane, BMI)	
10	11	6	MORNIN' Al Jarreau, Warner Bros. 7-29720 (Aljarreau/Garden Rake/Foster Frees, BMI)	
11	5	12	WE'VE GOT TONIGHT Kenny Rogers And Sheena Easton, Liberty 1942 (Gear, ASCAP)	
12	12	9	DON'T RUN K.C. & The Sunshine Band, Epic 34-03556 (Harrick, BMI)	
13	7	7	WHAT EVER HAPPENED TO OLD FASHIONED LOVE B.J. Thomas, Cleveland International 38-03492 (CBS) (Old Friends, BMI)	
14	17	5	WIND BENEATH MY WINGS Lou Rawls, Epic 34-03758 (Warner-Tamerlane, BMI/WB, ASCAP)	
15	15	6	MINIMUM LOVE Mac McAnally, Geffen 7-29736 (Warner Bros.) (I've Got The Music/Songs Tailors, ASCAP/BMI)	
16	14	13	ALL RIGHT Christopher Cross, Warner Bros. 7-29843 (Another Page, ASCAP)	
17	24	3	YOU CAN'T RUN FROM LOVE Eddie Rabbitt, Warner Bros. 7-29712 (Debdave/Briarpatch, BMI)	
18	21	4	EASY FOR YOU TO SAY Linda Ronstadt, Asylum 7-69838 (Elektra) (White Oak Songs, ASCAP)	
19	22	5	WELCOME TO HEARTLIGHT Kenny Loggins, Columbia 38-03555 (Milk Money, ASCAP)	
20	16	11	BREAKING US IN TWO Joe Jackson, A&M 2510 (Albion/Almo, ASCAP)	
21	23	7	OLD AND WISE Alan Parson Project, Arista 1048 (Woolfson/Careers, BMI)	
22	30	3	STRANGER IN MY HOUSE Ronnie Milsap, RCA 13470 (Lodge Hall, ASCAP)	
23	26	3	YOU HAVEN'T HEARD THE LAST OF ME Peter Allen, Arista 1052 (Snow, BMI/Kaz April, ASCAP)	
24	29	4	EVERY HOME SHOULD HAVE ONE Patti Austin, Qwest 7-29727 (Warner Bros.) (Blackwood, BMI)	
25	27	5	SMILING ISLANDS Robbie Patton, Atlantic 7-89955 (Red Snapper/Adel, ASCAP)	
26	NEW ENTRY		MY LOVE Lionel Richie, Motown 1677 (Brockman, ASCAP)	
27	18	8	EENIE MEENIE Jeffrey Osborne, A&M 2530 (WB/Gravity Raincoat/Crystal, ASCAP)	
28	38	2	OVERKILL Men At Work, Columbia 38-03795 (April, ASCAP)	
29	33	3	SOLITAIRE Laura Branigan, Atlantic 7-89868 (Youngster Musikverlag GmbH, GEMA)	
30	19	9	SO CLOSE Diana Ross, RCA 13424, (Rossville, BMI/Mel-Day, ASCAP)	
31	31	10	MY KIND OF LADY Supertramo, A&M 2517 (Delicate/Almo, ASCAP)	
32	36	3	WHERE EVERYBODY KNOWS YOUR NAME Gary Portnoy, Applause 106 (Addax, ASCAP)	
33	NEW ENTRY		NEVER GONNA LET YOU GO Sergio Mendes, A&M 2540 (ATV/Mann & Weil, BMI)	
34	37	2	COME ON EILEEN Dexy's Midnight Runners, Mercury 76189 (Polygram) (Colgems-EMI, ASCAP)	
35	39	2	OH DIANE Fleetwood Mac, Warner Bros. 7-29698 (Fleetwood Mac/Now Sounds/Putz Tunes, BMI)	
36	NEW ENTRY		TIME Culture Club, Virgin/Epic 34-03796 (Virgin/Chappell ASCAP)	
37	25	17	SHAME ON THE MOON Bob Seger & The Silver Bullet Band, Capitol 5187 (Coolwell/ Granite, ASCAP)	
38	NEW ENTRY		WHAT YOU DO TO ME Carl Wilson, Caribou 4-03590 (Epic) (Siren BMI)	
39	31	7	NICE GIRLS Melissa Manchester, Arista 1045 (House Of Gold/Pullman/Daticabo/Warner-Tamerlane, BMI)	
40	32	8	INNOCENT EYES Michel Berger, Atlantic 477 (Editions Musicales Colline, SACEM)	
41	28	14	I'M ALIVE Neil Diamond, Columbia 38-03503 (Stonebridge, ASCAP/Foster Frees, BMI)	
42	34	18	SHOOT FOR THE MOON Poco, Atlantic, 7-89919 (Pirooting, ASCAP)	
43	35	17	DO YOU REALLY WANT TO HURT ME Culture Club, Virgin/Epic 34-03368 (Virgin/Chappell, ASCAP)	
44	40	14	THE WOMAN IN ME Donna Summer, Geffen 7-29805 (Warner Bros.) (Warner-Tamerlane/Rashida/Flying Dutchman, BMI/Sweet Harmony/WB, ASCAP)	
45	41	6	ONE OF US Abba, Atlantic 7-89881 (Artwork, ASCAP)	
46	43	22	BABY COME TO ME Patti Austin, Qwest 50036 (Warner Bros.) (Rodsongs/Almo, ASCAP)	
47	42	4	ONLY YOU Yaz, Sire 7-29844 (Warner Bros.)	
48	47	11	I LOVE HOW YOU LOVE ME Glen Campbell, Atlantic/America 7-99930 (Screen Gems-EMI, BMI)	
49	46	27	YOU AND I Eddie Rabbitt With Crystal Gayle, Elektra 7-69936 (Four Way, ASCAP)	
50	44	20	HEART TO HEART Kenny Loggins, Columbia 38-03377, (Milk Money/Genevieve, ASCAP/Foster Frees, BMI)	

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

Radio

Featured Programming

Longtime Philadelphia radio legend Joe Niagara, currently heard on WPEN there, will host "The Honor Roll Of Hits," featuring top songs from the Billboard charts of the 1930s through the '60s. It's syndicated by the Philadelphia-based "Programming By Design" firm, which also produces "Your Hit Parade" starring Andre Baruch and Bea Wain. The weekly two-hour show is available on a cash or barter basis.

"The Screen Fiend," America's first radio feature on the video game industry, will debut June 27. The program was created by Philadelphia air personality Jeff Caplan for AOR and Top 40-oriented stations and is available from Audio Inventions, Mount Ephraim, N.J., on a barter basis. Each 60-second program offers reviews of cartridges, software accessories, and coin-operated arcade games, and makes use of the latest in sound effects techniques.

"Willie Nelson, Superstar!" is the Weedeck Radio Network's latest one-hour special, set for broadcast during the latter part of May. The show, consisting of interviews with Nelson, Waylon Jennings, Merle

Haggard, Webb Pierce and Ray Price, features music from the singer's latest LPs. Four of the eight minutes allocated for commercial time are available to stations for local sale.

"New Music: The Alternative 10," a half-hour weekly syndicated offering heard on over 400 college radio stations, is readying its 10th show featuring Dusty Street of KROQ-FM Los Angeles. Among the bands featured on newest edition will be the Call, Material and Siouxsie & the Banshees.

Nashville Top 40 outlet WWKX has appointed Major Market Radio as its national rep. . . . Also new with MMR is Greater Media's Los Angeles FM AC outlet KHTZ (MMR also reps Golden West's KMPC-AM there). . . . Eastman Radio has made two additions to its fold in Cleveland: "Music Of Your Life" WBBG and AC-formatted WMJL. . . . Three stations in California have joined CBS-FM national sales: KPOP Sacramento and KEZL and KUDE San Diego. . . . Eileen Seidowitz is upped to director of research for NBC's radio stations. LEO SACKS

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

- April 10-16, **Joey Ramone**, Newsweek FM, Thirsty Ear Productions, 30 minutes.
- April 11, **Kansas**, Captured Live, RKO Radioshows, 90 minutes.
- April 11-17, **Johnny Lee**, Country Closeup, Narwood Productions, one hour.
- April 11-17, **The Lettermen**, Music Makers, Narwood Productions, one hour.
- April 11, **Bryan Adams**, Guest D.J., Rolling Stone Productions, one hour.
- April 15-17, **Anne Murray**, Weekly Country Music Countdown, United Stations, three hours.
- April 15-17, **The Righteous Bros.**, Don & Deanna On Bleeker Street, Continuum Network, one hour.
- April 15-17, **Toto**, Off The Record, Westwood One, one hour.
- April 15-17, **Gap Band**, Special Edition, Westwood One, one hour.
- April 15-17, **Lights, Lasers & Rock 'N' Roll**, Rock Chronicles, Westwood One, one hour.
- April 15-17, **Canadian Dementia**/"Weird Al" Yankovic, Dr. Demento, Westwood One, two hours.
- April 15-17, **The Four Freshmen**, Great Sounds, United Stations, four hours.
- April 15-17, **Creedence Clearwater Revival**, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- April 15-17, **Berlin, U2**, In Concert, Westwood One, one hour.
- April 15-17, **One Way**, Budweiser Concert Hour, Westwood One, one hour.
- April 15-17, **Dexy's Midnight Runners**, The Source, NBC, 90 minutes.
- April 16, **Phil Collins**, Supergroups, ABC Rock Radio Network, two hours.
- April 16, **Sylvia, Lee Greenwood**, Silver Eagle, ABC Entertainment Network, 90 minutes.
- April 16, **Dion**, Solid Gold Saturday Night, RKO Radioshows, five hours.
- April 16-17, **Bobby Vinton, Gerry & the Pacemakers**, Soundtrack Of The 60s, Watermark, three hours.
- April 16-17, **Ray Walston**, "Damn Yankees," Musical, Watermark, three hours.
- April 17, **Olivia Newton-John**, Spotlight Special, ABC Contemporary Network, 90 minutes.
- April 17, **Culture Club, Thompson Twins**, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- April 17, **The Rockers**, Rolling Stone's Continuous History Of Rock And Roll, ABC Rock Radio Network, one hour.
- April 17-23, **Bow Wow Wow**, Newsweek FM, Thirsty Ear Productions, thirty minutes.
- April 18, **Martin Chambers of the Pretenders**, Guest D.J., Rolling Stone Productions, one hour.
- April 22-24, **Don Williams**, Weekly Country Music Countdown, United Stations, three hours.
- April 22-24, **Steve Winwood**, Off The Record, Westwood One, one hour.
- April 22-24, **Smokey Robinson**, part one, Special Edition, Westwood One, one hour.
- April 22-24, **Remember the Smothers Bros.**, Dr. Demento, Westwood One, two hours.
- April 22-24, **Bob Crosby & the Bob Cats**, Great Sounds, United Stations, four hours.
- April 22-24, **Lesley Gore**, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- April 22-24, **Jim Capaldi, Steve Winwood**, The Source, NBC, 90 minutes.
- April 23, **The Bellamy Bros.**, Silver Eagle, ABC Entertainment Network, 90 minutes.
- April 23, **The Hollies**, Solid Gold Saturday Night, RKO Radioshows, five hours.
- April 23-24, **Fleetwood Mac**, Pop Music Specials, Creative Factor, two hours.
- April 23-24, **Ronnie Milsap**, Country Music Specials, Creative Factor, two hours.
- April 23-24, **Darlene Love**, Soundtrack Of The 60s, Watermark, three hours.
- April 23-24, **Wanda Richert**, "42nd Street," Musical, Watermark, three hours.
- April 24, **Golden Earring, the Bees**, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- April 24, **Producer Profile: Felix Pappilardi, Jimmy Iovine**, Rolling Stone's Continuous History Of Rock And Roll, ABC Rock Radio Network, one hour.
- April 24-30, **Thompson Twins, Dr. Demento**, Newsweek FM, Thirsty Ear Productions, 30 minutes.

Out Of The Box HOT 100/AC

DULUTH—Karen Thomas, music director of WAKX-FM, knows how easily the adult contemporary format can be mistaken for mellow "dinnertime music," so she's partial to three new uptempo singles. Robert Ellis Orrall's "I Couldn't Say No" (RCA) evokes a springtime feel, she says, and Ronnie Milsap's "Stranger In My House" (RCA) represents a departure from his usual style with its uptempo, spirited crossover sound. Laura Branigan's "Solitaire" (Atlantic) shows Thomas that "she's more than a one-hit wonder," while Sheriff's "When I'm With You" (Capitol), a midtempo love song, appeals to females the way Journey's "Open Arms" "swept them away."

AOR

CLEVELAND—To John Gorman, program director of WMMS-FM, the sound of the new Banarama record, "Deep Sea Skiving" (PolyGram), is "another case of history repeating itself." Everytime he plays such cuts as "Na Na Hey Hey Kiss Him Goodbye" or "Shy Boy," their new single, he says that it sends him back to the first time he heard the Jaynettes do "Sally Go Round The Roses." "I guess we're ready for that glee club sound all over again," says Gorman. "The older demos like them because they're reminded of the Shangra-Las. And the younger ones think it's new music." Are you ready for the next Led Zeppelin? The programmer compares "Far Far From Home," a cut from the forthcoming Columbia LP by the British group Fastway, to the first Zeppelin disk. "It's very blues-rock oriented, the types of sound that's been missing on rock radio for some time." He adds that the new Carlos Santana record, "Havana Moon" (Columbia), is a delight. "Watch Your Step" and the instrumental "Lightin'" are his favorites.

BLACK/URBAN

COLUMBIA, S.C.—WDPN-FM music director A.D. Underwood has a feeling in his bones that Brenda Russell's new Warner Bros. single, "I Want Love To Find Me," is going to be a smash. "The lyrics and the rhythm are on time—they really blend well together," he says. "You could say it's what's happening; not too funky, but groovy." He enjoys the rhythm blues feel of Men At Work's "Overkill" single (Columbia). "The singer is a dynamite cat. His vocals are really beautiful." Underwood is also championing the Sergio Mendes 45, "Never Gonna Let You Go" (A&M), and a cut called "Nice N' Greezy" from flugelhornist Burgess Gardner's new MCA record, "Music Year 2001." Produced by Al Hudson, he says the disk evokes "the One Way sound . . . without vocals."

COUNTRY

HOUSTON—"In Times Like These" by Barbara Mandrell (MCA) parallels "the mood of the country," says KIKK-AM-FM music director Joe Ladd. "It's not only socially relevant," he says, "but it's also the most country-sounding song she's recorded in some time. The pop stuff hasn't come close." Another new single with "a traditional sound," in his view, is Ricky Scaggs' "Highway 40 Blues," which he calls "a fine piece of work," highlighted by uptempo banjo picking. And T.G. Sheppard's "Pretty Diamond Ring," taken from his Warner/Curb LP, "Perfect Stranger," has all of the elements that his audience identifies with. "What else? Cheating and drinking." LEO SACKS



GOLDEN RAZORS—Michael Brauer, right, engineer at Media Sound Studio, New York, accepts two 3M Golden Razor Awards from Arland Petersen of 3M's Audio/Video Products Division. The awards are for Brauer's work on Luther Vandross' single, "For Ever, For Always, For Love" and on Aretha Franklin's single, "Jump To It." The Golden Razor Award is presented to engineers whose records have been nominated for 3M's Scotty Awards. Last year Brauer won the Golden Razor for another Vandross project, "Never Too Much."

Mobile Disco Showcase Is Developed By Meteor

NEW YORK—Meteor Light & Sound has developed a mobile disco display as part of its updated marketing strategy. The travelling showcase believed to be the first of its kind, was designed and installed by Meteor's engineers in a high-ceilinged panel truck purchased especially for the mobile display.

According to Paul Twist, Meteor's vice president of marketing, the disco truck includes more than 20 separate equipment units, including the firm's model LVX-4 Quadra-Chase controller; several lighting systems, including its chrome, swivel ball pinspot, 16-arm rotating "octopus," long arm double 8 helicopter; and its four-lamp scanner and new open reel and cassette recorders, manufactured by ASC Electronics of Germany, and distributed in this country exclusively by Hammond Industries, Meteor's parent company.

Twist discloses that Meteor encountered several challenges in converting the truck. They included: insuring that the mountings and other supports were sturdy enough to withstand the intense vibrations of extended road travel; designing the display area so that there was sufficient room left over for future equipment additions; creating a design that would convert the truck's utility area into "a convincing show-room."

The challenge of constructing the project was entrusted to Andy Barbolla, Meteor technician, who used more than 250 interconnecting wires, and constructed a customized array of equipment racks using TechRack, a component system of adjustable anodized aluminum sections, manufactured by Hammond Industries. The travelling disco display made its debut at the last Consumer Electronics Show, and has since travelled to dealers and other clients in Atlanta, Memphis, Minneapolis, Milwaukee, Chicago, Kansas City and St. Louis.

Meteor moved its headquarters from New York to Alabama about two years ago, and Twist says he feels that the travelling display is an ideal way to bring his company's products to clients who would otherwise have to make the trip to Alabama, or depend on catalog pictures and specifications to make their equipment purchasing decisions.

Safe Sound Studio Opens In Gotham

NEW YORK—Safe Sound, a multi-service rehearsal studio for professional musicians, has been opened here by Tom Nielsen, musician and actor, and Lisa Mathews, singer-songwriter.

Unitel, Showtime Sign Agreement

NEW YORK—Unitel Video has entered into a multi-million-dollar agreement with Showtime Entertainment to provide that company with videotape post-production facilities beginning June 1. Under the two-year agreement, Unitel will design and build two editing suites, two quality control screening rooms, and a cassette duplication center for Showtime's exclusive use.

Unitel will also expand its post-production staff in order to service Showtime's requirements, according to Herbert Bass, the firm's president. Bass anticipates that additional editors, assistant editors and dubbers will be hired by his company for the job.

Showtime has used Unitel for a portion of its post-production work for the past three years. Under terms of the new contract, Showtime will consolidate the majority of its post-production work for the past three years. Under terms of the new contract, Showtime will consolidate the majority of its post-production business with Unitel.

The pact was signed by Bass and Stephan Schulte, Showtime's vice president of operations and production services. According to Bass, the contract includes renewable options which will be of long-term benefit to his firm.

Showtime has nearly four million subscribers in over 2,000 cable systems throughout the U.S. It is owned by Viacom International.

Soundcraftsmen Names Six Reps

SANTA ANA, Calif.—Soundcraftsmen has appointed six new sales representatives to handle its professional and high fidelity products in various parts of the country.

The Soundcraftsmen high fidelity division is being represented in upstate New York by McTaggart Electronic Sales. That firm maintains offices in Grand Island, Albany and Syracuse, N.Y. In the Southwest, the division will be represented by Ken Kingdon & Associates, with offices in Houston and Dallas. In Florida, Audio Marketing will rep Soundcraftsmen's professional and high fidelity divisions.

The firm's professional equipment division is being represented in the Southeast by Peachtree Marketing, based in Atlanta. Pro Marketing of Indianapolis will rep the line in Indiana and Kentucky, and HP Marketing, based in Littleton, Colo., will handle the Rocky Mountain states.

Guitar Players Get Synclavier Module

NEW YORK—New England Digital has developed a digital guitar interface module that allows professional guitarists to utilize the firm's Synclavier II synthesizer system. Use of the system has hitherto been restricted to keyboardists.

According to Bradley Naples, New England Digital's vice president for marketing and sales, the new digital guitar option is compatible with the Roland guitar. He adds that it is completely polyphonic, and incorporates pitch bend and dynamics. A 16-button chrome plated LED panel attaches to all Roland GR guitars to permit instant access to real-time Synclavier II features. The unit is due for release this August.

Roland Corp. Introduces New Teaching Lab System

LOS ANGELES—The Roland Corp. has expanded into the music education field with the introduction of its model TL-12 computerized teaching laboratory system. The company specializes in the manufacture of electronic musical instruments for professional use.

The Roland TL-12 is aimed at instructing students in how to play such instruments as electronic pianos, guitars, organs and synthesizers. Tom Beckmen, president of Roland, says that the basic system requires no special installation or other equipment, and can easily be connected to any keyboard instrument manufactured by Roland. These include the firm's HP Series Piano Plus keyboard instruments, as well as most other keyboard instruments.

Beckmen states that the TL-12 can be used in music learning centers, public and private schools and in-store classes. A single unit can ac-

commodate up to 12 students, and additional main units can be connected to teach up to 48 students at the same time. For smaller groups, or for dividing a larger class, the TL-12 can be divided into three sub-groups, allowing the teacher to monitor any group at the push of a button, he adds.

With the addition of a Connecting Box model TCL-1, and a headset/microphone model RHS-100, connected to each keyboard in the classroom, the teacher can talk to an entire class, a pre-selected group, or an individual student. Built-in LEDs indicate to the teacher which student or group has been selected.

Beckmen says that tape recorders, record players, rhythm machines and other external equipment can be hooked to the TL-12 for monitoring records and tapes.

On each TCL-1 Connecting Box, a standard phone jack connects to the keyboard. Two additional jacks are provided for connection to the model RHS-100 headset/microphone for individual student listening and teacher/student communication. The TLC-1 then connects to the TL-12 through standard 10-meter cords.

The TL-12 weighs 9.5 pounds and carries a suggested list price of \$695. A complete system package, including all connections, headsets and cords, will sell for about \$1,850 for a class of 12 and \$1,295 for a class of six.

C&C Studios Reopens With New Equipment

GLASBORO, N.J.—C&C Studios, a 16-track facility, has upgraded and expanded its facilities. The studio, headed by Ed Cendelora, now features a Sony model PCM-F1 digital audio processor and a video editing suite featuring Sony Type V three-quarter-inch editing machine.

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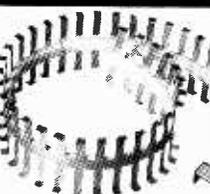
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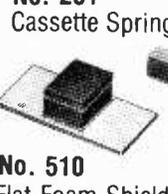




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Pro Equipment & Services

IAM Plant Will Meet The 'Clean Room' Challenge

By SAM SUTHERLAND

IRVINE, Calif.—How do you build a record manufacturing plant

when the very question of prerecorded software configurations is acknowledged as a crucial variable for the industry as a whole? In the case

of International Automated Media Corp., the answer will be on display within a few short weeks: a newly designed and built disk manufac-

turing site utilizing environmental controls first devised for the semiconductor and pharmaceutical industries, where the challenge of

creating true "clean room" industrial operations is a long-standing given.

A tour of the Orange County facility, expected to open in several weeks, underscores that goal from floor plan to utilities management, in the process giving a preview of the manufacturing concerns that will prove central to manufacturers intent on entering the coming market for true prerecorded digital software, such as the video laser disk and the audio Compact Disc.

"We're targeting after high-end, disk production and manufacturing," explains Jerry Shirar, IAMC president, "including audiophile records, special market titles in jazz and classical, and DJs. For now, we've decided to focus on analog media. We've tooled up, however, for whatever future technologies will be there, as far as considering clean room standards for utilities and design are concerned."

Shirar reports that the current building program has represented a major marketing shift for the six-year-old company, which opened its doors in 1976 as an audio/video recording and mastering operation. A sizable investment in a complete CMX video editing facility, along with long-range plans for substantial in-house production, were tabled when Shirar and his partners realized that the site's distance from Los Angeles' tv and film production centers represented a disadvantage when competing for video business.

"We pondered whether to go further into video and film sweetening work, or to focus instead on audio services," says Shirar, who adds that a new partnership with Paul Gies, who has a background in pharmaceutical manufacturing, helped shape the final audio-only swing.

It's Gies who has helped supply design guidance in layout of the floor, which devotes separate areas for virtually every step from receipt of a lacquer to packing the finished LPs. Installation of utilities—including air circulation systems, a closed-loop water purification system, nitrogen taps for use in pressure-cleaning delicate parts and other wrinkles—was likewise geared to Gies' assertion that even the most meticulously installed clean room devices could be undermined by improper use.

Measures begin, in fact, at the loading dock and warehousing areas, where a special sealed concrete floor is used to minimize cleanup problems. Entering the plating, processing and pressing areas, workers travel through a double-entry corridor into tiled rooms with slanted floors and drains to permit constant cleaning of surfaces. Those basic design features, along with the 18 megaohm water system and temperature and humidity controls, provide a basic standard of 10,000 ppm (parts per million) of particulate contamination in the pressing area, while control increases to allow fewer than 1,000 ppm in the plating and matrix areas, from tabletop to ceiling.

Gies acknowledges that CD production is now rated at an even more demanding tolerance of Class 100, or a mere 100 ppm. Use of air-scrubbing units, protective suits and additional decontamination procedures for employees entering a critical area will provide that standard, he claims.

Shirar confirms that CD manufacturing was originally part of the expansion and renovation plan, but suggests that a subsequent reevalua-

(Continued on page 93)

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Studio Track

By ERIN MORRIS

At Unique Recording Studios in New York Fredrix Clark & the Immigrants laying tracks, with Clark producing and Michael Finlayson engineering. . . . Tommy Boy recording act Planet Patrol completing their debut LP with producers Arthur Baker and John Robie. . . . Unique has opened Studio B, a 24-track facility that includes an Otari MTR-90.

John Benitez producing and mixing the latest release from Warp 9 at Sorcerer Sound.

At Electric Lady Studios, Snuff mixing tracks for Elektra/Asylum with producer Phil Gernhardt and engineer Ron St. Germain. . . . David Sancious cutting with producer/engineer Neil Kernon. . . . The Waitresses laying tracks for PolyGram, with Mike Frondelli producing and engineering. . . . Glen O'Brian producing Eel Dogs with engineer Joe Balney.

Keith Carradine recording songs from his current Broadway show, "Foxfire," at Chelsea Sound Studios. . . . Jonathan Holtzman, musical director and composer for the show, is producing, with assistance from Roger Mason. Engineering is Phil Bulla, with Mike Allaire seconding. . . . Jim Wann laying tracks with engineer Brad Leigh. . . . Danny Roberts and Roger Morse cutting upcoming release on DanRo with Mike Sansonia arranging and Bulla engineering.

At Le Mobile on Long Island, SPYS working on upcoming album for EMI America. Producing are Ed Gagliardi and Al Greenwood, with Clay Hutchinson behind the board.

At Downtown Recorders in Boston, McGregor McGee laying tracks for Condor Records with producer Fred Pineau. Engineering is Geoff Whitehead.

Christine Ohlman & the Soul Rockers cutting for TNA Records at Trod Nessel Recording Studios in Wallingford, Conn. Producing is Thomas Cavalier; engineers for the project are Richard P. Robinson and Douglas K. Snyder.

At Marcus Music Studios in London, Asia producing themselves, with Mike Stone engineering. . . . Fastway producing themselves, with Eddie Kramer engineering.

In Los Angeles at Sunset Sound Factory, RCA artists the Breaks recording their debut album with producer Vini Poncia and engineer Bobby Schaper. . . . Toni Basil working on her upcoming LP for Chrysalis with producers Greg Matheison and Trevor Veitch. Engineering the project is David Leonard. . . . Japanese artist Yazawa in the studio with producer Bobby La Kind and engineer David Morgan. Assisting is Richard McKernan.

At Group IV Recording, Tom Scott working on material for Elektra/Asylum with engineer Hank Cicalo and assistant Steve Burger.

Capitol artists Renee & Angel mixing tracks at Conway Recording Studio for their upcoming LP. Bruce Swedien is engineering, with Csaba Pecz assisting. . . . Little David Records artists Airt & Flora working on an upcoming release with Baird Banner behind the board and Jeff Stebbins assisting. . . . Producer Frank Day mixing Kalapana's album for Paradise Records, with Steve Zaretsky at the controls.

Aida Cuervas cutting at Fiddler's Recording Studio with producer Juan Gabriel and engineer Ira Leslie.

Bette Midler currently recording at Clover Recording Studio with Chuck Plotkin producing and Toby Scott engineering. Assisting on the Atlantic project is Steve Brix.

The cast of the Los Angeles Children's

Theatre production of "I Will" is recording the original cast album at That Studio. Jerry Ray is producing, with Rick Holbrook engineering and Robbi Pheifer assisting.

At Skip Saylor Recording, Uranus in with Saylor producing. Jon Gass is engineering the project. . . . Moby Grape recording an album for San Francisco Sound. Matthew Katz is producing,

with Gass behind the board. . . . White Beach working on an upcoming EP. Guitarist David Neilsen and engineer Gass are sharing production duties. . . . The Boy's Town Gang laying tracks with producer Bill Motley and engineer Don Mack.

At The Sounding Board in Easley, S.C., Christopher James working with producer Ottis For-

rest and engineer Art Bain on James' upcoming release.

Moonshine recording artists Cedar Creek in Stargem Studios with producer Andy Di Martino. . . . Gene Kennedy producing Harry Shields for his upcoming release. . . . Bela Fleck working on sides for his latest Rounder Records release. Sam Bush and Pat Flynn, both of the New Grass

Revival, are playing on some of the tracks. . . . Wayne Hodge producing Ed Walters' latest project. . . . Gary Bethart working with engineer Bill Vorndick.

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

Studer Re-States the Art



With the new A810, Studer makes a quantum leap forward in audio recorder technology. Quite simply, it re-states the art of analog audio recording.

By combining traditional Swiss craftsmanship with the latest microprocessor control systems, Studer has engineered an audio recorder with unprecedented capabilities. All transport functions are totally microprocessor controlled, and all four tape speeds (3 75 to 30 ips) are front-panel selectable. The digital readout gives real time indication (+ or - in hrs, min, and sec) at all speeds, including vari-speed. A zero locate and one autolocate position are always at hand.

That's only the beginning. The A810 also provides three "soft keys" which may be user programmed for a variety of operating features. It's your choice. Three more locate positions. Start locate. Pause. Fader start. Tape dump. Remote ready. Time code enable. You can program your A810 for one specialized application, then re-program it later for another use.

There's more. Electronic alignment of audio parameters (bias, level, EQ) is accomplished via digital pad networks. (Trimpots have been eliminated.) After programming alignments into the A810's memory, you simply push a button to re-align when switching tape formulations.

The A810 also introduces a new generation of audio electronics, with your choice of either transformerless or transformer-balanced in/out cards. Both offer advanced phase compensation circuits for unprecedented phase linearity. The new transport control servo system responds quickly, runs cool, and offers four spooling speeds.

Everything so far is standard. As an option, the A810 offers time-coincident SMPTE code on a center track between stereo audio channels. Separate time code heads ensure audio/code crosstalk rejection of better than 90 dB, while an internal digital delay automatically compensates for the time offset at all speeds. Code and audio always come out together, just like on your 4-track. Except you only pay for 1/4" tape.

If you'd like computer control of all these functions, simply order the optional serial interface. It's compatible with RS232, RS422, and RS422-modified buses.

More features, standard and optional, are available. We suggest you contact your Studer representative for details. Granted, we've packed a lot into one small package, but ultimately you'll find that the Studer A810 is the most versatile, most practical, most useable audio recorder you can buy.

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Audio Engineering Sets Two-Day Meet

PASADENA, Calif.—Audio Engineering Associates will host a two-day "mini convention" here following the upcoming National Assn. of Broadcasters meet. The confab, scheduled for April 22-23, is aimed at getting the professional audio community to participate in technical exchange and one-on-one discussions.

One of the highlights of the event will be a demonstration of Studer's model A810, microprocessor-based programmable, four-speed, SMPTE two-track recorder. Exhibits will include individual production suites featuring broadcast, audio/video sweetening and recording equipment from Lexicon, DEX, Quantum, Aphex, BTX, Otari and Soundcraft. Technical staff and manufacturers representatives will be on hand to answer questions.

Pro Equipment & Services



Billboard photo by Chuck Pulin
ROCKING NAILS—Rock artist David Johansen, front row right, is surrounded by members of the New York rock group the Nails, whose record he recently produced at The Wranch recording studio in New York.

Electro Voice Sets Microphone Promo

BUCHANAN, Mich.—An EV PL microphone ensemble valued at close to \$4,000 is one of many prizes being offered to consumers who buy Electro Voice Pro-Line microphones now through June. The program, which also contains special incentives for Electro Voice retailers, is designed to help boost spring sales, according to Greg Hockman, Electro Voice's director of marketing, music products.

During the three-month promotion, purchasers of the firm's PL mi-

crophones will receive a free EV T-shirt simply by asking. Dealers will be provided with forms which customers will use to request the freebie.

The grand prize, which includes "a mike for every application the professional musician is likely to encounter," features 13 microphones in a custom-fitted tour case, along with accessories and a limited edition EV tour jacket. The package includes three model PL80s, three model PL77Bs, two PL11s, two

PL9s, one PL20, two shock mounts, 13 cables, five windscreens, a mike mouse and a road case.

Hockman describes the model PL77B as a vocal mike which allows control over the bass-boosting proximity effect, and can also be used for miking snare drums. He adds, "The model PL11, on the other hand, is excellent for toms or sax; and for jazz club dates the user may consider the full-range model PL9."

In addition to the grand prize and the free T-shirts, customers will also be eligible for 25 second prizes of either model PL76B or PL80 mike. There will be 50 third prizes of model PL88 mikes.

Close to 700,000 national advertising inserts will alert professional musicians and vocalists to the promotion. No purchase is necessary to enter the contest.

Electro Voice is also offering a special promotion buy-in package to its dealers, as well as such specially created collateral material as banners, posters and entry forms.

The face is young, but the credentials show fifteen years of experience in the industry. In seven years with A&R Recording and eight years as an independent engineer and producer, Elliot Scheiner has worked with the finest: Jimmy Buffet, Donald Fagen, Roberta Flack, Foghat, Billy Joel, Olivia Newton John, Ricki Lee Jones, Phoebe Snow and Steely Dan. With two Grammys as proof of his engineering skills, he now spends about a third of his time producing.

ON METHOD

"All of my recordings have basically been very, very clean. I like everything that's on tape to be heard, without strain to one's ears. My method is to clean up everything and make sure that everything that was intended to be heard is heard. I guess that's carried over to production. I don't really want to be categorized as... 'Oh yeah, his stuff is real clean, it always sounds good.' I want to be able to make really good records of all types."

ON COMING UP

"I still feel the best way to learn about the industry is being in the industry. The recording schools teach basic fundamentals and that's OK. But it doesn't really apply. You have to go in there and experience it and get in trouble and work it out yourself. That's sort of how I grew up in the industry. I learned everything I know from Phil Ramone. But basically I started at the bottom and it was really the only way to go. It's a long process now days, but you learn a lot."

ON DIGITAL

"Well the first time I recorded in a studio with it, we were doing an overdub on a piano track and it was this wonderful grand piano, that sounded unbelievable in the room. We recorded it and I played it back for the first time digitally and it was like having my head under the cover of the piano. It's so real. It will have to get a lot more inexpensive to replace analog totally, but I definitely think that it's the future."

ON BAD EXPERIENCES

"There was a moment not too long ago when I got into the studio, producing and engineering, and I was really happy with what everybody was playing. The room sounded amazing that day. And when it came up to the first play back I was thrilled. We reeled back the tape and it starts to roll and it sounded terrible. There was no top end on the tape, the bottom end was ill-defined and I was embarrassed. We had a serious tape problem."

ON TAPE

"One of the maintenance engineers suggested that I try 226. The first playback just astounded me, I was amazed. The top end, the bottom end, everything sounded exactly the way I was listening to it when it went through the console. And I became a 226 freak after that. I can't be bought, so if I say I like 3M 226 it's because I believe in it. I really feel strongly about the tape and what it's done for me."

SCOTCH® 226.
WHEN YOU LISTEN FOR A LIVING.

Alshire Acquires Mastering Room

LOS ANGELES—Alshire Custom Products has acquired one of the mastering rooms at the JVC Cutting Center here and has adapted the equipment to the upgrading and expansion of its own mastering facilities.

The new equipment includes a Neumann model VMS-70 lathe with a JVC Quartz lock servo motor, which, according to Al Sherman, president of Alshire, assures absolute speed accuracy, regardless of program dynamics. The lathe's turntable and motor are direct coupled to provide quiet, rumble-free rotation. A Neumann model SAL-74B cutter drive logic has been modified to improve the frequency response.

Other equipment featured in the mastering facility includes a Neumann model SX-74 cutter head; a JVC state-of-the-art custom disk mastering console; a Zuma disk mastering computer, for pitch and depth; and an MCI preview tape playback machine with custom transformerless electronics. According to Sherman, the custom disk mastering console is one of just nine transformerless ones in use.

Sherman says that the acquisition of this equipment provides Alshire with the capability to do both real time and half-speed mastering from either quarter-inch or half-inch master tapes.

Celebration Studios Upgrades Facilities

NEW YORK—Celebration Recording Studios here has upgraded and expanded its facilities. New equipment added to the mid-Manhattan facility includes a Studer model A-80 Mark III 24-track system, a Studer A-80 two-track, an Audio Kinetics "Q-Lock" SMPTE-based synchronizer, a JVC model 8250 Video Deck, and a Lexicon model 224-X digital reverberator.

The firm has also rebuilt its existing Harrison model 3624 console. The reconditioning was done under the guidance of Jim Martin of Multimedia Technology, Nashville. Mark Hood of Celebration says that Martin directed the replacement of all the unit's ICs, VCAs, and more than 1,800 electrolytic capacitors in the board.

ELLIOT SCHEINER ON TAPE.

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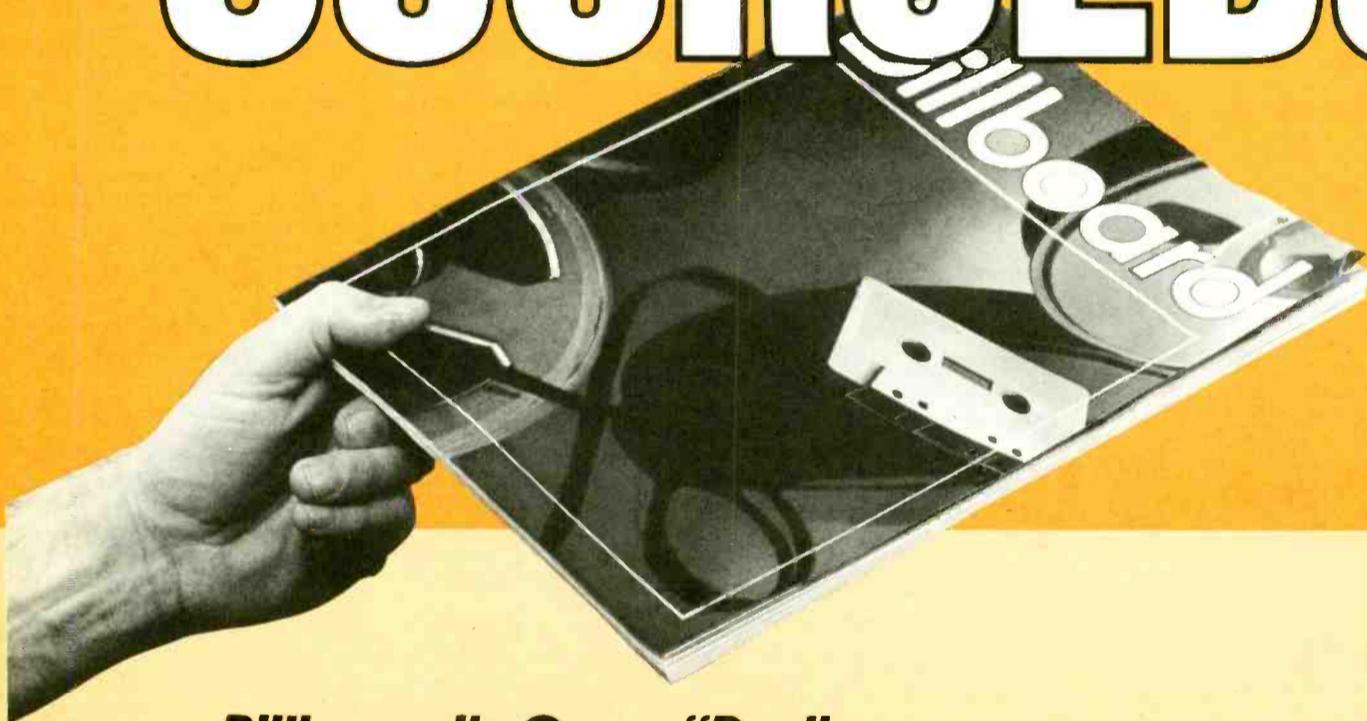
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Billboard

The International Newsweekly of Music & Home Entertainment

Software Companies Say Sales Are Exceeding Expectations

By LAURA FOTI

NEW YORK—A combination of greatly increased hardware sales in the last four months, experiments with lower price points and a general upturn in the economy has video software manufacturers smiling these days. Sales are exceeding projections at virtually every major supplier, and the surge is affecting not only new titles but catalog material.

In conversations with suppliers, the words "wonderful" and "great" crop up often—along with expressions of hope that the trend will continue. Some mention specific ad campaigns or promotional pushes behind new titles or collections of old titles that have brought customers into stores and reminded them that software can be purchased as well as rented.

New consumers in the market—and new stores stocking their

shelves—mean sales across the board. Len White, vice president of sales for CBS/Fox Video, puts it this way: "Existing VCR owners are diversifying their collections beyond movies, and new owners are changing the demographics and bringing in more diverse tastes." Not only current movies but music, how-to and "classics" are the beneficiaries of a larger dealer base and an expanded consumer marketplace.

White attributes part of the recent software sales increase to lower pricing, but points out that the average price of videocassettes has essentially remained stable. "There's been a perceived decrease in price, but the average has not really changed. We've actually created an era of stability in pricing, although press coverage does not give that impression."

Paramount Home Video, the company that launched low price promotions, began taking orders last week on "Airplane II" at \$39.95 and three reissued blockbusters at \$29.95. Vice president Reg Childs claims, "There's something to what people are saying about our pricing experiments helping sales in general, although other factors should also be cited."

"Low price promotions helped unplug a logjam by bringing people into the stores," he continues. "There seemed to be a real stagnation up to that point. Low software prices also introduced new VCR owners to prerecorded software at the time of their hardware purchase. The last two million VCR purchasers are a different breed."

Embassy Home Entertainment's "Blade Runner," which also sells for \$39.95, follows Paramount's "An Officer And A Gentleman" in the number two spot on Billboard's Videocassette Top 40 for the third week, illustrating that lower prices translate into strong sales activity. "You can't price everything at \$39.95," says company president Andre Blay, "because for it to work it has to be a title that will appeal to a large number of people. It's a matter of getting the right programs at the right prices."

Walt Disney Home Video has been selling its summer "All-Star Animation" promotional package to dealers for only a short time, but Ben Tenn, vice president of sales, says response has already been strong. The six titles, all previously released, are priced at \$29.95 and \$39.95, down from original prices of \$49.95 to \$84.95. Keyed to baseball, they each come with a free Disney baseball cap.

"Promotions like this one, outstanding product, the economy's

pick-up and the fact that there are two million more VCRs out there this year than last—all these factors are helping business," Tenn says. "The industry is more consistent." He downplays the effect of individual price promotions: "If you take a quality product and lower its price, you'll always see an effect at retail. We're doing it for sale product now because we're in the sale business. If we could do it behind rental, we could triple the rental business—and we will, once the First Sale Doctrine is changed."

Vestron Video, according to sales vice president Michael Olivieri, is selling more than projected on both catalog and new titles. "Since early January, it's been an effort to keep up with demand," he says. "I attribute it to the fact that there are more machines out there, and certainly more store openings. Since we've begun distributing the VidAmerica line, especially the 'Affordable Col-

(Continued on page 47)

Quarter-Inch Standards Set At VCR Meet

NEW YORK—Standards have been agreed upon for quarter-inch videocassette recorders by a group of manufacturers meeting in Tokyo last month. More than 120 companies agreed on the standards, paving the way for introduction of a new generation of video hardware without format wars.

The smaller machines would have widespread applications for portable use. It is not expected that they will replace current half-inch (VHS and Beta) VCRs, at least for some years. Manufacturer investment in half-inch development and current market penetration combine to insure that the status quo is secure for some time.

Companies representing countries accounting for virtually all of the world's VCR output agreed on specifications for cassettes and audio used, as well as a method of video recording.



COMPUTER GAME—For George Clinton's "Atomic Dog" video clip, director Peter Conn worked on-location at Hollywood's Sunset-Gower Studios, and on-computer, via a 24-channel digital visual mixing console. Characters actually appear inside a video game.

Music Monitor

Please submit all material for this column to Music Monitor, Billboard, 1515 Broadway, New York, N.Y. 10036.

● **Faithfulness:** Marianne Faithfull has completed a video for the song "Running For Our Lives," from the Island album "A Child's Adventure." Shot in Paris, it features Faithfull talking with her lover in a cafe, dancing in a club and running through back streets. Director was Clive Richardson; producer was Stephane Speery.

● **Tut, Tut:** The video clip for Sylvester's "Hard Up" has an Egyptian theme, reflecting the theme of the Megatone album "All I Need." Produced and directed by the San Francisco Production Group's Jeff and Mark Cretcher and shot by cameraman Geoff Schaff, "Hard Up" is a fast-paced montage of pyramids, dancers, writhing snakes and visual effects.

● **Not Tonight:** Producer Robert Lombard has completed work on "I Won't Be Home Tonight," by Tony Carey, for Rocshire Records. The clip, the first done by the record company, was shot in Los Angeles at the airport, train station and hotels. Three girls from around the country are in L.A. attempting to get into a Tony Carey concert. Peter Angelus directed.

● **Deep End:** The Pool, a Moment Productions act, has completed a clip for "Dance It Down," being released as an extended dance mix to coincide with the release of the video. The rhythms of the song are

linked to the rhythms of contemporary urban life in the video, shot in Austin, Tex. It was produced and directed by Eric Graham of I.C. Pictures.

● **Curling:** Two promos for the new band Curly were recently directed by George Cappannelli and co-produced by Axial Productions' Kent Watson and Cappannelli. "Small Talk" and "He's Just The Busboy" were post-produced at National Video Center/Recording Studios by editor Jud Johnston.

● **Calling On Caroline:** The Call, a Mercury/PolyGram group, recently completed a video for "When The Wall Came Down" from the album "Modern Romans." It was shot in 16mm black and white film and transferred to video. Director on the project was Patrick Kriwanek; producers were Juanita Diana and Michael Feeney. The three are partners in the San Francisco firm Video Caroline, a new company named after Radio Caroline, a British vessel which broadcast rock music off the coast of England, outside territorial waters, in defiance of non-commercial BBC programming.

● **Living Her Life:** Island Records has released a "single" from Grace Jones' "A One Man Show," a full-length feature available from Vestron Video. The song, "Living My Life," is the title of Jones' current album, but is not included on the album. There are close-ups of dancing feet, sped up to match the pace of the song. "Living My Life" was directed by Jean-Paul Goude. LAURA FOTI

Delilah Readies 'Screen Dreams'

NEW YORK—The latest production from Delilah Films, "Screen Dreams: The Hollywood Pinup," is due later this year for release to cable television and home video, distributed by MGM/UA. It will feature clips from studio promotional films, news and television footage, feature film clips and interviews filmed exclusively for the program. Among those being interviewed are Jane Russell, Tab Hunter, Pia Zadora, Dorothy Lamour, Buster Crabbe and Mamie Van Doren.

The program is a look at the Hollywood pinup from the days of Mack Sennett's bathing beauties through Pia Zadora's string bikini. Based on the book by John Kobael, who also serves as writer and executive producer, the project focuses on the film studios' star-making machinery. Producer is Stephanie Bennett.

Also upcoming from Delilah Films are two new video programs based on Delilah books. "Girl Groups" traces the story of the bands, producers, songwriters and singers involved in this phenomenon of the early 1960s; new interviews with Mary Wilson of the Supremes, Darlene Love and Ronnie Spector are included. "Cool Cats" follows the evolution of rock'n'roll style and fashion over the years and is a co-production with The Who Films Ltd. It features interviews with Pete Townshend, Roger Daltrey and David Bowie.

Japanese VCR Exports Up

TOKYO—Japanese VCR exports totalled over 958,000 units in February, according to figures released here by the finance ministry. That's a 26.5% increase over the same month in 1982.

Exports to the European Economic Community countries were 20.4% up at 395,909 units, despite the recent agreement on voluntary export controls. Some 204,351 units went to the U.K. (up 23.5% on last year) and 130,644 units went to West Germany (27.2% up), reversing a temporary drop in January, when German exports were 31% down and exports to the EEC as a whole 0.5% down.

The exception was France, where

customs clearance through Poitiers, an inland center, has slowed trade. The 21,188 units exported to France in February represented a 38.2% fall from last year's figure for the month.

Exports to the U.S. totalled 241,815 units, a 15.7% rise over last February. A 17% rise had been recorded in January.

Total export volume for the first two months of this year was 1.701 million VCRs, an increase of 23% over the first two months of 1982. By comparison, color television set exports for January and February were 826,413 units, up 5.5%, with U.S.-bound exports accounting for 105,166 units, 29.6% down on last year.

Clips In Spotlight At PolyGram Increased Promo Activity Is Tied To Restructuring

NEW YORK—The use of video by record companies has become much more sophisticated in the last few years, as production of promotional video clips has increased and the outlets for its use has proliferated. At virtually no company, however, has new staff been brought in to handle the area.

Instead, depending on the company, video was made the responsibility of someone from an existing department, usually promotion. At PolyGram, the task went to Len Epanand of the press and artist relations department—whose title now is vice president for press and video.

Epanand works closely with Randy Roberts, head of video and dance music promotion, as well as regional staff in the press/video department who work with clubs, cable channels and broadcast television outlets. "A regional geographic breakdown gives us local impact," Epanand says.

"We use the same sort of operation as for radio.

"It's not like we just discovered video," he continues. "We've been in it for some years. But there's been a need in the last few months to expand the department, make it more sophisticated, because outlets all over the country are opening up daily as public awareness of video music as a special medium becomes predominant."

Epanand himself has been involved in the area at PolyGram for six years and is responsible for budgeting, hiring directors and overseeing production and distribution of what he calls "song films." Recent restructuring at PolyGram, however, puts Epanand in closer contact with the promotion department and with Ken Reynolds, national black music publicity manager, in a coordinated effort designed to get the most impact from the use of video.

"We're taking the broad view," Epanand says. "We recognize the value of video and we're harnessing it."

He credits label president Guenter Hensler with the current aggressive attitude toward video, pointing out, "The previous management wanted outlets to pay for the use of the clips. Within two weeks of Guenter Hensler's coming in we were dealing with MTV, and he deserves credit for opening things up." Now, Epanand says, MTV is "indispensable" for artists that fit the demographics.

But MTV is not the only outlet for music video. "The cable industry in general is becoming more aware of music; pay- and STV channels can be much more adventurous in their programming. It's good for them to have versions that aren't shown elsewhere"—such as the unedited version of Peter Godwin's "Images Of

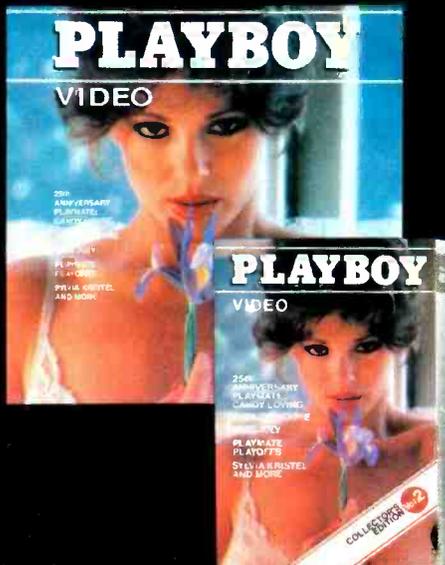
(Continued on page 47)

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Video

New On The Charts

"THE SECRET OF NIMH" MGM/UA Home Video—18

At a suggested retail price of \$29.95, "The Secret Of NIMH" is generating sales. The animated feature is based on a story by Robert O'Brien and features the voices of Dom DeLuise and others. A timid mouse, Mrs. Brisby, gets help from a crow, an owl and a pack of rats to save her home from the plow.

"The Secret Of NIMH" was produced by Don Bluth Productions, a group of animators formerly associated with Disney Studios.



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

Video Reviews



CHER—"A Celebration At Caesar's," Showtime airdates April 21, 23, 26, May 1. Directed by Art Fisher for Paramount Pay TV. 55 mins.

Cher's Las Vegas act is raunchy and often overstaged, but the woman has heart, and it always manages to shine through. "A Celebration At Caesar's" is a true showcase of her talents, somehow managing to combine three tons of costumes, dozens of musicians, backup singers, dancers, female impersonators and male strippers from Chippendales and still maintain a degree of sincerity and a sense of humor.

The show is well-rehearsed and edited, and extremely fast-paced. Songs range from the quiet "Take It To The Limit" to a country version of "When Will I Be Loved" complete with cowboys and elaborate sets to "Signed, Sealed And Delivered" and a truly incredible version of "Do Ya Think I'm Sexy?" (This is where the strippers come in, and where Cher dons her leopard-skin jumpsuit and harlequin glasses for a character-

ization of "Laverne Lasinsky.")

While some of the choreography is overdone or just plain bad, Cher manages to overcome the obvious flaws. Her Bob Mackie costumes, exotic hairdos and excruciatingly high energy level combine to make her completely visual.

Female impersonators J.C. Cooper (Diana Ross) and Kenny Sasha (Bette Midler) are superb, capturing the personalities of their characters and adding just the right note of lunacy to the show. **LAURA FOTI**

THE KINKS—"One For The Road," Vestron Video 2007. Produced by Ray Davies, directed by Ken O'Neil. One hour.

The Kinks, like the Beatles, the Who and the Rolling Stones, first hit America as part of the "British Invasion" of the 1960s. But unlike the others, the Kinks have never captured a mass American audience. Instead, they have become the property of a large, loyal cult.

Anyone not familiar with the group's history who views this lively concert video might be surprised by this, since the Kinks are a vital, hard-driving band with a strong stage presence and considerable charm. In short, they are as good a live rock band as any working today.

Lead singer and chief songwriter Ray Davies is an excellent live performer. Whether shouting through the hard-rocking "You Really Got Me" or accompanying himself on acoustic guitar on "Celluloid Heroes," he commands his young audience's attention. Also, as arena rock vocalists go, Davies is a fairly subtle song interpreter, squeezing meaning out of lyrics even with three guitars buzzing in the background.

There is nothing innovative in the way this program was taped, but it is done quite efficiently. Anyone planning on shooting a straight concert video could learn much from the crisp editing and shot selection. **NELSON GEORGE**

New Video Releases

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

- ABBOTT & COSTELLO MEET CAPTAIN KIDD
Beta & VHS VCI... \$29.95
- ARIZONA BADMAN
Reb Russell
Beta & VHS The Video Connection... \$27.95
- THE BELLES OF ST. TRINIAN'S
Alastair Sim
Beta & VHS Thorn EMI Home Video... \$39.95
- BLAZING FRONTIER
Buster Crabbe
Beta & VHS The Video Connection... \$27.95
- THE CAPTAIN'R PARADISE
Alec Guinness, Celia Johnson, Yvonne de Carlo
Beta & VHS Thorn EMI Home Video... \$39.95
- CHEYENNE ROUNDUP
Tex Ritter
Beta & VHS The Video Connection... \$27.95
- CRASHIN' BROADWAY
Rex Bell
Beta & VHS The Video Connection... \$27.95
- DOWN TEXAS WAY
Rough Riders
Beta & VHS The Video Connection... \$27.95
- DRIFT FENCE
Buster Crabbe
Beta & VHS The Video Connection... \$27.95
- DURAN DURAN
Girls On Film / Hungry Like The Wolf
Beta Sony Video 45 87V00005... \$15.95

- VHS 97W50002... \$19.95
- HAIR TRIGGER CASEY
Jack Perrin
Beta & VHS The Video Connection... \$27.95
- JACK & THE BEANSTALK
Beta & VHS VCI... \$29.95
- LADD, CHERYL
Fascinated
Beta & VHS Thorn EMI Home Video... \$49.95
- THE MASKED RIDER
John Mack Brown
Beta & VHS The Video Connection... \$27.95
- NAVAJO KID
Bob Steele
Beta & VHS The Video Connection... \$27.95
- NESMITH, MICHAEL
Cruisin' / Rio
Beta Sony Video 45 97W00006... \$15.95
VHS 97W5003... \$19.95
- RAE, JESSE
Rusha / Desire
Beta Sony Video 45 97W00004... \$15.95
VHS 97W50001... \$19.95
- THE RANGERS TAKE OVER
Texas Rangers
Beta & VHS The Video Connection... \$27.95
- SUMMER OF FEAR
Linda Blair
Beta & VHS Thorn EMI Home Video... \$59.95
- TO THE LAST MAN
Tom Tyler
Beta & VHS The Video Connection... \$27.95

To get your company's new video releases listed, send the following information — Title, Performers, Distributor/Manufacturer, Format(s), Catalog Number(s) for each format, and the Suggested List Price (if none, indicate "No List" or "Rental")—to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

Videocassette Top 40

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SALES

RENTAL

SALES			RENTAL								
This Week	Last Position	Weeks on Chart	Title	Copyright Owner, Distributor, Catalog Number	WEEKS AT #1	This Week	Last Position	Weeks on Chart	Title	Copyright Owner, Distributor, Catalog Number	WEEKS AT #1
1	1	8	★	AN OFFICER AND A GENTLEMAN Paramount Pictures, Paramount Home Video 1467	4	1	1	6	★	AN OFFICER AND A GENTLEMAN Paramount Pictures, Paramount Home Video 1467	6
2	2	6		BLADE RUNNER Embassy Home Entertainment 1380		2	2	6		BLADE RUNNER Embassy Home Entertainment 1380	
3	3	48		JANE FONDA'S WORKOUT KVC-RCA, Karl Video Corporation 042		3	3	8		ROAD WARRIOR Warner Brothers Pictures, Warner Home Video 11181	
4	5	21		STAR TREK II-THE WRATH OF KHAN Paramount Pictures, Paramount Home Video 1180		4	5	12		THE BOAT (DAS BOOT) RCA/Columbia Pictures Home Video 10149	
5	9	3		CREEPSHOW Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306		5	4	15		POLTERGEIST MGM/UA Home Video 800165	
6	4	8		ROAD WARRIOR Warner Brothers Pictures, Warner Home Video 11181		6	6	5		MONSIGNOR CBS-Fox Video 1108	
7	7	15		POLTERGEIST ● MGM/UA Home Video 800165		7	16	3		CREEPSHOW Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306	
8	6	17		ROCKY III ● CBS-Fox Video 4708		8	7	17		ROCKY III ● CBS-Fox Video 4708	
9	8	12		THE BOAT (DAS BOOT) RCA/Columbia Pictures Home Video 10149		9	9	11		NIGHT SHIFT The Ladd Co., Warner Home Video 20006	
10	10	20		PLAYBOY ● CBS-Fox Video 6201		10	10	12		FAST TIMES AT RIDGEMONT HIGH Universal City Studios Inc., MCA Dist. Corp. 77015	
11	11	9		STRAWBERRY SHORTCAKE IN BIG APPLE CITY Family Home Entertainment, MGM/UA Home Video 338		11	8	12		THE WORLD ACCORDING TO GARP Warner Brothers Pictures, Warner Home Video 11261	
12	12	18		ANNIE RCA/Columbia Pictures Home Video 10008		12	11	21		STAR TREK II-THE WRATH OF KHAN Paramount Pictures, Paramount Home Video 1180	
13	21	2		THE LAST UNICORN CBS-Fox Video 9054		13	14	7		YOUNG DOCTORS IN LOVE Vestron VA-5012	
14	19	6		YOUNG DOCTORS IN LOVE Vestron VA-5012		14	30	2		THE LAST UNICORN CBS-Fox Video 9054	
15	13	4		MONSIGNOR CBS-Fox Video 1108		15	15	3		HALLOWEEN III Universal City Studios Inc., MCA Distributing Corp. 71011	
16	15	5		MAN WITH THE GOLDEN GUN CBS-Fox Video 4606		16	24	2		HONKY TONK MAN Warner Brothers Pictures, Warner Home Video 11305	
17	24	24		THE COMPLETE BEATLES MGM/UA Home Video 700166		17	NEW ENTRY			THE SECRET OF NIMH MGM/UA Home Video 800211	
18	NEW ENTRY			THE SECRET OF NIMH MGM/UA Home Video 800211		18	13	17		TRON Walt Disney Home Video 122	
19	23	9		MOONRAKER CBS-Fox Video 4636		19	18	15		MISSING Universal City Studios Inc., MCA Distributing Corp. 71009	
20	NEW ENTRY			MIDNIGHT COWBOY MGM/UA Home Video 700193		20	12	17		THE BEST LITTLE WHOREHOUSE IN TEXAS Universal City Studios Inc., MCA Distributing Corp. 77014	
21	17	21		THE THING Universal City Studios Inc., MCA Distributing Corp. 77009		21	17	22		VICTOR/VICTORIA MGM/UA Home Video 800151	
22	14	21		FIREFOX Warner Brothers Pictures, Warner Home Video 11219		22	22	21		FIREFOX Warner Brothers Pictures, Warner Home Video 11219	
23	22	3		HALLOWEEN III Universal City Studios Inc., MCA Distributing Corp. 71011		23	23	9		DIVA MGM/UA Home Video 800183	
24	25	2		HONKY TONK MAN Warner Brothers Pictures, Warner Home Video 11305		24	20	10		THE SOLDIER Embassy Home Entertainment 2001	
25	27	20		RICHARD PRYOR LIVE ON THE SUNSET STRIP RCA/Columbia Pictures Home Video 10469		25	NEW ENTRY			AMITYVILLE II: THE POSSESSION Embassy Home Entertainment 1709	
26	NEW ENTRY			COME BACK TO THE 5 & DIME JIMMY DEAN, JIMMY DEAN Embassy Home Entertainment 1333		26	19	17		ANNIE RCA/Columbia Pictures Home Video 10008	
27	16	14		MISSING Universal City Studios Inc., MCA Distributing Corp. 71009		27	21	9		FRIDAY THE 13TH PART 3 Paramount Pictures, Paramount Home Video 1539	
28	20	17		TRON Walt Disney Home Video 122		28	28	4		VICE SQUAD Embassy Home Entertainment 2015	
29	29	2		DR. STRANGELOVE RCA/Columbia Pictures, Home Video 10182		29	27	15		REDS Paramount Pictures, Paramount Home Video 1331	
30	18	12		THE WORLD ACCORDING TO GARP Warner Brothers Pictures, Warner Home Video 11261		30	25	21		THE THING Universal City Studios Inc., MCA Distributing Corp. 77009	
31	32	15		ALICE IN WONDERLAND Walt Disney Home Video 36		31	32	19		PLAYBOY CBS-Fox Video 6201	
32	30	12		FAST TIMES AT RIDGEMONT HIGH Universal City Studios Inc., MCA Dist. Corp. 77015		32	29	10		ZAPPED Embassy Home Entertainment 1604	
33	31	7		DIVA MGM/UA Home Video 800183		33	31	19		DINER MGM/UA Home Video 800164	
34	33	33		CASABLANCA CBS-Fox Video 4514		34	26	4		MAN WITH THE GOLDEN GUN CBS-Fox Video 4606	
35	28	12		NIGHT SHIFT The Ladd Co., Warner Home Video 20006		35	35	7		THE EXTERMINATOR Embassy Home Entertainment 2002	
36	26	22		VICTOR/VICTORIA MGM/UA Home Video 800151		36	34	9		MOONRAKER CBS-Fox Video 4636	
37	35	7		SINGIN' IN THE RAIN MGM/UA Home Video 185		37	30	8		STRAWBERRY SHORTCAKE IN BIG APPLE CITY Family Home Entertainment, MGM/UA Home Video 338	
38	39	25		DUMBO Walt Disney Home Video 24		38	39	50		SUPERMAN II D.C. Comics, Warner Home Video 61120	
39	38	17		THE BEST LITTLE WHOREHOUSE IN TEXAS Universal City Studios Inc., MCA Distributing Corp. 77014		39	37	20		RICHARD PRYOR LIVE ON THE SUNSET STRIP RCA/Columbia Pictures Home Video 10469	
40	34	14		CHARIOTS OF FIRE Warner Brothers Pictures, Warner Home Video 70004		40	33	3		IT CAME FROM HOLLYWOOD Paramount Pictures, Paramount Home Video 1421	

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

Video

Director Arnold Levine Shoots Clips That People Notice

By LAURA FOTI

NEW YORK—From the trend-setting "Paradise By The Dashboard Light" (Meat Loaf) to the equally timely "Atlantic City" (Bruce Springsteen) and "Goodnight Saigon" (Billy Joel), director Arnold Levine has been making video that many believe stands apart. After 18 years at CBS Records, most recently as vice president of creative services, Levine is now out on his own and having more fun than ever.

"I seem to get all kinds of different projects to do," says Levine, whose Arnold Levine Productions is located at the VCA/Teletronics facility in New York where MTV is taped. "I've worked with a number of highly intelligent artists and powerful songs."

"Paradise By The Dashboard Light" was a half-hour extravaganza that took three days to shoot and cost the then-enormous sum of \$27,000 in 1977. More recently, Levine completed "Goodnight Saigon," a shorter but no less ground-breaking piece combining footage of Joel in concert with photos of soldiers in Vietnam.

"We had to be right on the money with that one," Levine says. "sensitive without hitting the viewer over the head." Candid photographs submitted by Vietnam veterans support the lyrics with a touching personal note.

A letter to Levine from Frank McCarthy, president of the Vietnam Veterans Relief Foundation, explains that the photos used in the clip were supplied by 300 veterans or their relatives. "Most Vietnam veterans do not give their slides to anyone regardless of payment," the letter reads. "However, when I informed these men that Billy Joel wrote 'Goodnight Saigon' and read them the lyrics, the response was overwhelming. Everyone wanted to assist and contribute. Billy Joel has captured 'what we had in the war and what we have today—each other.'"

In some cases Levine writes his own interpretation of a song, which is then accepted by the artist and made into a clip. Springsteen's "Atlantic City" expresses the dichotomy between the old and the new; the artist himself does not appear in the clip. "Bruce is not the kind of performer who reveals all," Levine points out. "He questions the visual medium because he's private."

So Levine cleared his treatment through Springsteen, then shot scenes around Atlantic City and sent the artist the unedited tapes "so he could see the quality of the pictures." He has given the go-ahead to complete the project.

The clip was submitted to MTV. "The feedback we got was that 'Atlantic City' was not 'MTV-ish,'" Levine says, adding that it took some time to get it on the air. "Once it played, their research found the older audience liked it a lot."

Levine points out, "Because of the nature of the beast, storyboards and concepts are not tightly honed in rock video. A production company signs a contract with a record company for a certain amount of money, and if preproduction expenses eat up that money, it's impossible to get more."

"Everyone wants to be in the music video business. But you must be able to work within budgets and deadlines."

Because clips are "promotional," Levine looks to long-form music programs to provide much of the future excitement in the business. "Now, a long-form program means

either covering a live event or working with a weak storyline. Most storylines are developed based on the album and a combination of

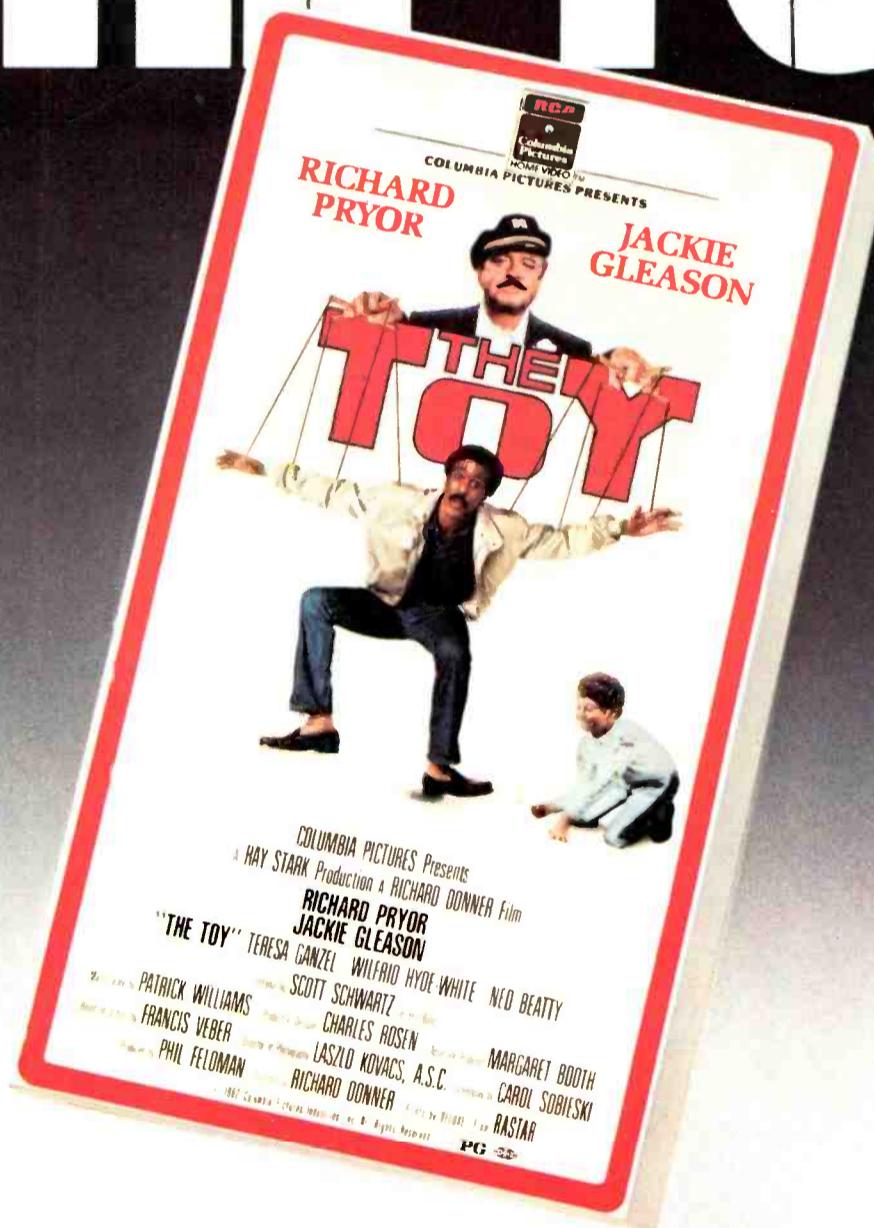
various techniques and ideas to hold the songs together." In the future, though, as new outlets spring up to handle different types of music, op-

tions will increase, he says.

"There's more to music than what MTV plays. You'll see more specialized music showcasing—a black mu-

sic channel, for example. Country is already happening; the Nashville Network is a breakthrough. There will be an MOR channel."

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Fast Forward

The Worldwide Disk Picture Changes

By KEN WINSLOW

Because video is a worldwide market, what happens outside the U.S. can be counted on to have great impact inside the U.S. This is particularly true with events in Japan, which is often the land of our "rising video sun."

The Japanese video industry is now swinging in behind the VHD videodisk format, which gave up the ghost in the U.S. and Europe, but which JVC puts on domestic sale April 21 supported by some 200 disk programs (Billboard, March 19).

Technically, VHD lands somewhere between the current high-cost random access LV and low-cost linear CED videodisk systems, with many titles shared among all three. The starting VHD catalog includes U.S. films supplied by Universal and Paramount, and will grow to 300 by the end of this year.

Just as with the U.S. LV and CED system starts, VHD's first catalog has something for everyone: roughly 55 popular U.S. and Japanese movies, 50 cultural programs, 25 music, 25 how-to, 15 educational, plus animated, video art, etc. One interactive title is included.

Some 15 other companies representing over half of the Japanese video manufacturers, led by giant Matsushita, are ready to start branding VHD players domestically beginning in May. While JVC and

Matsushita (the latter through its Panasonic and Quasar tv and video brands) have strong U.S. channels of distribution, there is no indication at present of planned home video sales, although there are repeated hints of an industrial/educational effort.

The VHD concentration is clearly on Japan domestically. If this introduction works, some observers think that VHD can always enter the U.S. later. Maybe yes and maybe no.

JVC developed VHD (video high density) as a contact pickup system using an electrically guided stylus riding the surface of the disk rather than being groove-guided like RCA's CED disk. An audio-only AHD (audio high density) spinoff has been demonstrated, also capable of displaying soft video stills, but this is apparently being dumped in light of the broad swing to the laser-based DAD (digital audio disk).

VHD is a 900 r.p.m. CAV, 60 minutes per side system; two full frames constitute a single 360-degree rotation. JVC and Matsushita have both shown the system in various freeze-frame-capable prototype configurations in the past.

As with RCA's CED 400 r.p.m./CAV, 60 minutes per side system in which four frames constitute a 360-degree rotation, which is being developed for U.S. home video retail this fall as a "frame access" player,

VHD has a number of ways it can go.

Some demonstrations have involved remastering the programming to repeat each frame twice in a 360-degree revolution to be able to get a rock-solid still frame, which is a basic requirement of a wide range of interactive entertainment and information programming now under development. Another approach used a frame grabber which would work with any conventionally mastered programming. But this is costly and remains for the future provided VHD takes hold and stays.

Our information is that the present VHD player in Japan will only repeat its 360-degree rotation giving a two-frame flutter in those portions of the picture which exhibit movement from the first to the second frame in the rotation. This will be better than the frame access player model expected from RCA this fall, but certainly not as good as the LV laser optical player's rock-solid display of a single frame for all LV programs mastered in the CAV-mode.

Pioneer's LV videodisk system and a growing program catalog have already been selling in Japan, but its progress has been much slower than originally hoped. In spite of the fact that RCA's CED system is manufactured under license in Japan for U.S. sales, no Japanese company has at-

(Continued on page 48)

MCA Cuts Some Prices: Warner Sets Budget Titles

LOS ANGELES—In keeping with the trend toward reduced prices for videocassettes, MCA Videocassette has lowered prices on 61 titles, creating six levels from \$39.95 to \$89.95. About 25 titles had their prices raised slightly for the purpose of consistency.

In addition, Warner Home Video will release two major titles in May at a \$39.98 price point. More than 50 WHV titles have had their prices lowered in the past few months.

Fifty-three titles, or 37% of the MCA catalog, are now at the \$39.95 price level. Children's titles specifically were reduced in price, since the company is seeking to encourage the sale of that product, according to a spokesman. These titles include "The Best Of Marvel Comics" and "Woody Woodpecker And His Friends," as well as "Heartbeeps" (reduced from \$59.95) and "The Incredible Shrinking Woman" (reduced from \$74.95), which MCA research had discovered were being purchased primarily for children.

The instructional "The World Of Martial Arts" from MCA was reduced from \$60.95 to \$39.95, also to spur sales. "Cat People" goes from \$85.95 to \$89.95. The average price change per title is from \$63.56 to \$60.09.

As for Warner Home Video, that company will introduce "Best Friends" and "Lovesick" in May at \$39.98 as part of a promotional push called "Perfect Couples." According to a spokesman, the move is being made to test the potential demand for current titles at lower price points. Paramount Home Video and Embassy Home Entertainment have been the only firms testing new feature film releases at the \$39.95 price point.

Media Home Entertainment has also announced a pricing reduction "in response to the growing price sensitivity in the marketplace," according to Media president Ron Sarnick. The firm will reduce 16 titles to \$29.95 list this June.

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Dealers Contact

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Video

Clip Production At PolyGram

• Continued from page 42

Heaven," with its images of nudity and lesbianism.

"Video is a piece of art, but it also exists to sell performers and their music, to put across what they're all about," Eband says. "Within the economics we're faced with today, we need to spend a lot more time, care and dollars to produce video. Directors must understand our needs: to develop an idea that works artistically and is affordable."

PolyGram spends an average of between \$15,000 and \$30,000 per clip, Eband says, "but we have to make it look like we spent \$80,000 because it goes up against Fleetwood Mac and Billy Joel. If you don't spend enough money, there's a subliminal message to the audience that the act is not as creative as others."

Video is getting more expensive to produce, but costs can often be kept down by working in the U.K., according to Eband. "We get more for our money over there, plus they've been doing music videos for eight or 10 years and have a view of what can be that's more advanced than a lot being done here."

"A certain hipness comes through in the ideas British directors generate. A lot of good stuff is being produced here—but it costs."

PolyGram produces video clips

not only for rock artists but for black and country acts as well. "Just because MTV isn't playing it doesn't mean we stop dead in our tracks and don't service the act. The Video Mu-

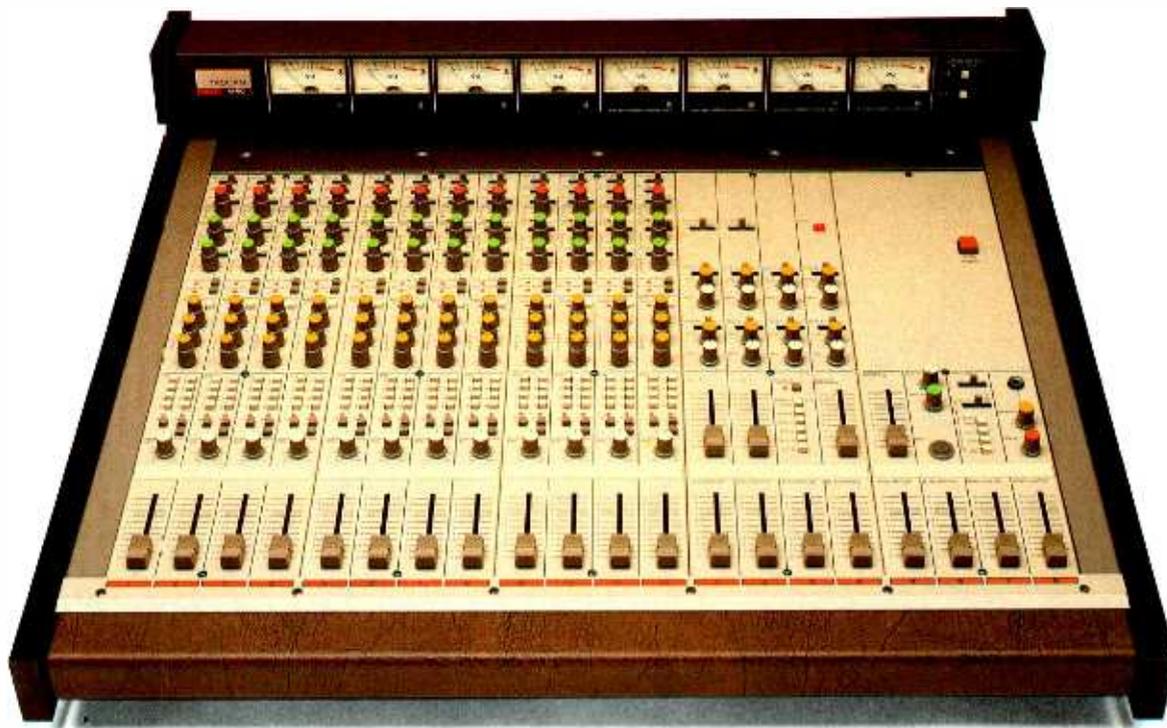
sic Channel has been playing that kind of thing all along, and there are a number of pay and cable services," Eband says.

"Def Leppard, Dexy's Midnight

Runners, the Call, Golden Earring and other acts are being broken through MTV exposure," Eband continues. "But we're also extending the life of the Gap Band and others through video play in other markets."

Old video never dies at PolyGram: it is put into a "Magical Musical Video Show" for use in retail outlets around the country. According to Eband, the name of the game is mileage out of every dollar spent.

LAURA FOTI



TASCAM's M-50 is the compact 12x8x8 mixing console audio production professionals have been looking for. With its multiple inputs per channel, plus assignable submixes and monitor sections, you get the flexibility to get the job done in all production modes—record, overdub and remix or assembly.

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The M-50 is reliable and fast, with extremely flexible signal routing. A valuable asset to the ad agency production room, the small video production/post-production company, the multi-media production facility, and in many other applications.

Because the M-50 includes Solo and PFL, multiple auxiliary mixes, plus balanced and unbalanced inputs and outputs, it is also well suited to final film assembly, small club P.A., and broadcast with clean feeds provided.

TASCAM's extensive design and manufacturing experience in professional recording equipment made it possible to create the M-50. Compact and affordable, this modular 8-track mixer is within the reach of any serious professional.

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Software Firms Say Sales Up

• Continued from page 42

lectibles' titles, classic titles in our own line that are not priced as aggressively are also beginning to move. Classics are getting a push in general.

"The business is healthy. Retailers and wholesalers were playing it close to the vest out of fear, but now the business community is more confident in its own ability to survive. Some of the aggressive low pricing on major movies has made retailers healthier because they're renting titles for less of an initial buy-in, making their money back more quickly and buying more stock. Everyone is benefitting because there's more money around," Olivieri says.

"Distributors tell us more stores are coming into the business," says Saul Melnick, national sales manager for MGM/UA Home Video. "And existing retailers have learned that they can sell and are increasing their stock in classics. We're seeing strong movement by such titles as 'The Wizard Of Oz' and 'The Complete Beatles.' We'd just like to see it continue."

At Thorn EMI Home Video, classics are also selling well, says president Nick Santrizos. "The market is up in general," he says, "and there's an overall energy in the marketplace. The machine population is growing, plus people have become attracted to the idea of becoming active videophiles."

He continues, "We think the growth is the effect of custom promotion to our distributors and dealers, a lot of p-o-p and an 800 number. There's a unique opportunity in this business that allows you to stay in touch with the market. Recognizing trends offers you the opportunity to market more effectively."

Specialized promotions for "The Boat" by RCA/Columbia and for Warner Home Video's "Road Warrior" and "Creepshow" are also helping those titles. Rob Blattner, vice president and general manager of RCA/Columbia, states, "People are thinking more about the possibility of buying."

Fast Forward

• Continued from page 46

tempted to sell it in Japan, where the VCR has reigned supreme.

Because all of today's non-record-

ing videodisk systems are programmed, the Japanese have had to go where CED programming has been made available. But since RCA has

exclusively controlled CED programming until this year (when CBS Records started operations as a competitive CED disk manufacturer looking for custom pressing business), the Japanese CED manufacturers have been frozen out of their own domestic market.

Now that VHD is becoming operational, this may eventually prove to be a mistake in RCA's goal to go worldwide with CED over the next two years. Those Japanese companies that have joined U.S. Zenith and Radio Shack in backing away from CED in the U.S. now have a

VHD option with plenty of supporting VHD programming in their own domestic market.

Pivotal in all this is the smaller, Sony-led wing of the Japanese video industry, which always finds itself aligned against the larger Matsushita-led faction. Unrelated to Pioneer's longtime backing of LV in Japan and the U.S., Sony has established strong licensing ties with European Philips in LV video and the laser-based digital audio disk now coming to retail in the U.S., Europe and Japan.

Although Sony has been making first-rate LV players and manufacturing disks for U.S. industrial/educational users, the company has steadfastly said no to its LV for home video. The reason most often given has been its wish to put all its energies into the Beta VCR format.

Beta Hi-Fi and the one-piece BetaMovie camera/VCR coming to Japanese and U.S. retail later this year are examples of some of the things that Sony has had in mind for Beta development. More are on the way.

But that was last year. The worldwide video picture is now undergoing some significant changes. The half-inch Beta/VHS era has peaked and is ready to be followed by a new intermanufacturer VCR format incorporating many new state-of-the-art developments. These cannot be introduced into the Japanese Beta/VHS and the European Philips V2000 half-inch formats.

With a world-wide Beta/VHS/V2000 population of some 20 to 30 million machines in the hands of users, there is a lot of momentum left in the half-inch formats, of course. It's not so much that they will go away as that they will be added to and eventually—before the '90s—take a back seat to one or more new tape recording/playback formats.

One school of thought says that as the Japanese start to shift away from Beta/VHS, changing video market conditions worldwide indicate they may now be prepared to devote more support to the videodisk concept—provided they can exert control over both the hardware and software parts of the equation.

While the U.S. is falling behind Europe and Asia as a VCR player and programming market, it is still the world's leading videodisk player and programming market. But with VDP startups nicely underway in Japan and in Europe, where Philips is pushing LV into retail (with the normal LV startup difficulties), we look to Sony to make a videodisk move into LV in both the Japanese and U.S. markets. Sony can't stay out of the videodisk market in either Japan or the U.S. now that a serious worldwide move is underway to go beyond Beta and VHS. The longer Sony waits, the tougher it will be.

As a new video version of the three-speed 33-45-78 r.p.m. audio-disk player, the hot speculation is that Pioneer's next generation LV player will be able to universally handle both DAD audio and LV video/audio from five-, eight- and 12-inch optical disks. Today's narrow bandwidth DAD lasers can't handle broad bandwidth video, but Pioneer's broad bandwidth LV videodisk player lasers can certainly handle DAD audio.

LV could very likely be the "second" videodisk format on a worldwide audio plus video basis, bringing the movie and music industries together on the use of a single player.

Ken Winslow is publisher of the *VideoPlay Report*, a newsletter analyzing development in video hardware and software. He is based in Washington, D.C.

The Rolling Stones Let's Spend the Night Together

The Rolling Stones' exploding rock-and-roll film of their record-breaking 1981 U.S. tour. Take an onstage seat amongst the interaction of the group that has been called the world's greatest rock-and-roll band. Features 25 songs, ranging from their hottest hits to several songs that were never performed before the tour. Captured on film by renowned director Hal Ashby, with Pablo Ferro as creative associate, using 20 cameras and the latest in 24-track audio. Surround yourself with Mick Jagger, Keith Richards, Charlie Watts, Ron Wood and Bill Wyman amid the brilliant pinks, yellows and blues of the outdoor show. No real music lover or collector could possibly pass up this piece of musical history. You may never get this close to the Rolling Stones again!

1983, Color, Running time: 94 minutes #1231

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Directed by HAL ASHBY
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Opening
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20 FLIGHT ROCK
GOING TO A GO GO

LET ME GO
TIME IS ON MY SIDE
BEAST OF BURDEN
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TITS AND ASS
TUMBLING DICE
SHE'S SO COLD
ALL DOWN THE LINE

HANG FIRE
MISS YOU
START ME UP
DUNNY TONK WOMEN
BROWN SUGAR
JUMPING JACK FLASH
SATISFACTION
STAR SPANGLED
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KEITH RICHARDS
CHARLIE WATTS
RON WOOD
BILL WYMAN
IAN STEWART
IAN McLAGAN
ERNIE WATTS
BOBBY KEYS



CONLEY NOW—Earl Thomas Conley sings "I Have Loved You, Girl (But Not Like This Before)" on a live segment of "Nashville Now," aired over the new Nashville Network. Conley's new RCA album is due in May.

Chart Fax

Alabama Is 'Delighted'; The South Keeps Rising

By EDWARD MORRIS

As "Dixieland Delight" moves to the head of the line this week, Alabama can now delight in its ninth No. 1 country single. And to compound the joy, the group's newest LP, "The Closer You Get," has simultaneously become the country album champ, after inching painfully toward the summit for a full four weeks. The lads from Fort Payne inhabit the charts these days with the insouciance of leaseholders.

Even their seasonal entry, "Christmas In Dixie," climbed to a respectable 35—in defiance of the conventional wisdom that a Christmas song is a Christmas sacrifice. Perhaps, though, it was the "Dixie" rather than the "Christmas" part that kept the song aloft so long. For Dixie is hot real estate, lyrically speaking.

Just a few months past, Hank Williams Jr. was darkly (and profitably) muttering celestial boycott in "If Heaven Ain't A Lot Like Dixie." Luckily he had prepared us for this intransigence through such pre-

monitory paens as "Dixie On My Mind," "Texas Women" and that macho manifesto of the rogue Boy Scout, "A Country Boy Can Survive." All these were top five hits or better. Somebody out there liked Dixievisions.

Dixie has always been a poetic confection. But lately it has lost a lot of its sugar. Sometimes it is downright bitter, as Hank-listeners know.

It used to be that songwriters saw Dixie through the eyes of either Margaret Mitchell or Al Capp—it was either Tara or Dogpatch: "Rockabye Your Baby With A Dixie Melody," "Swanee," "Are You From Dixie," "That's What I Like About The South," "Georgia On My Mind," "Feudin', Fussin' And A-Fightin'," "Doin' What Comes Naturally." Petticoats and possums and everybody grinning to beat hell.

The singular variation to this benign bucolic idioecy was found in the cowboy songs that idealized and

(Continued on page 51)

AGENTS HOPEFUL AFTER SLOW START

Fair Bookings On The Increase

NASHVILLE—After an uncharacteristically slow start, country fair bookings are beginning to shift into high gear, and this season may turn out to be brighter than last year. Bookers admit that January and February, usually strong months for buys, were down substantially, but they say orders are now coming in steadily.

Andrea Smith of ICS in Nashville comments, "If you'd asked me how things looked two months ago, I'd have predicted a tough time; fairs are definitely moving slower and taking their time before making firm commitments. They're shopping long and hard, both for grandstand headliners and for the midway and free grandstand talent. Where they're customarily bought in January, they've waiting until now to make their offers."

This trend reflects a growing awareness on the part of fair buyers of the need to educate themselves before purchasing, to study track records, chart activity and market appeal before extending a dollar commitment. And where once country music dominated the field, fairs are showing a willingness to experi-

ment with a variety of attractions this season.

Observes Dan Wojcik, president of the Lavender Agency, "Fairs are waiting this time to see who's still going to be hot by fair time. They've been burned before by booking too early. Now they're monitoring air-play and charts, and they're taking longer to decide on their packaging. In fact, I think fairs are showing more of a 'rock'n'roll mentality' instead of being anxious to commit their budgets so far ahead."

The current caution indicates reduced talent budgets in certain cases. But for the most part, booking agents feel it's less a barometer of the economy than a desire to buy talent intelligently and experiment where it could mean drawing larger crowds. More fairs appear to be turning to outside promotion firms to book and produce their shows and handle talent guarantees. Sometimes this provides stronger leverage for acts who might not otherwise consider playing a fair date. Outside companies can also arrange promo-

tional tie-ins which serve to help defray production expenses and support advertising costs.

Bookers say they're noticing increased cost-consciousness on the part of fairs about where their money is spent. They recognize that committing large sums early in the year has led in the past to overpriced superstars who failed to draw the expected audience, or midrange artists whose chart activity slipped noticeably between the original booking and the show date. There is a feeling among booking agents that the old cliché about fairs being big spenders has been tempered by a new restraint.

Comments Tony Conway of Buddy Lee Attractions, "If they only break even, it's still okay—but if they lose money, they'll change their booking strategy next year. They've got their calculators out and they're figuring in all the costs."

Some talent brokers feel that fairs are headed for a strong season which will draw heavily from the theme

(Continued on page 51)

CMA Searching For New Logo

NASHVILLE—The Country Music Assn. is looking for a new logo to symbolize its "international interests" and country music's "broad contemporary appeal." Currently, the CMA is using a special logo to spotlight its 25th anniversary. The new logo will be introduced on all the organization's printed material in 1984.

Search committee chairman Rick Blackburn says the logo should not focus on "traditional images such as guitars, western boots and hats."

Submissions will be accepted from professional and student designers until June 13. The prize-winning designers will receive \$1,000. Multiple entries will be accepted.

Entries are to be addressed to Logo Design, Country Music Assn., P.O. Box 22299, Nashville, Tenn. 37202.

Acts, Schedule Unveiled For 12th Rodgers Festival

NASHVILLE—Sponsors of the 12th annual Jimmie Rodgers Memorial Festival have released a partial list of talent for this year's event, to be held in Meridian, Miss., May 21-28. Rodgers, who was born in Meridian, died in 1933.

Headliners for the festival will include Lee Greenwood and Stella Parton, May 23; Freddie Hart and Boxcar Willie, May 25; Susan Raye and Sonny Throckmorton, May 26; and Pee Wee King, Kitty Wells, Johnny Wright and Bobby Wright, May 27. Talent for the final show, May 28, has yet to be confirmed.

The festival will get underway on Saturday, May 21, with an all-day country bluegrass jamboree at the Ralph Morgan Rodeo Arena in Lauderdale, Miss., near Meridian. At 8 p.m., there will be a street dance in downtown Meridian adjacent to the Hamasa Temple Theatre, where the main festival shows will be held.

On Sunday, there will be a country and gospel concert at Highland Park. Highlighting Tuesday's activities will be a hospitality dance, starring Tony Douglas and the Shrimpers. Every year since the festival started, Ernest Tubb & the Texas Troubadours have played for this dance. However, festival producer Ken Rainey reports that they are unable to this year because of Tubb's illness.

Commemoration and wreath-laying services are set for Wednesday morning at Rodgers' gravesite in Bonita, Miss. An all-day talent contest will be held Thursday. The top 25 finalists from the contest will compete the next day at the festival barbecue. On Saturday, there will be another country music jamboree at the Mississippi-Alabama Fairgrounds near downtown Meridian.

Ticket prices are \$5 to \$8 for each of the five main evening shows.

Alabama Takes A Stand On Merchandising Fees

By KIP KIRBY

NASHVILLE—Even in country music, where fan involvement runs deep, Alabama stands out as an act unusually aware of its audience. That's why the band is currently engaged in a heated battle with major auditorium facilities that have chosen to escalate their merchandising fees.

Alabama is taking an adamant stance against what they say are "exorbitant percentages" being levied by certain buildings on the sale of concessions in the facilities. The group says they're attempting to negotiate with these venues, in an effort to keep price hikes on merchandise from being passed on to their fans.

"These buildings are trying to make us pay an extra 35%-40% just to open our trunks and sell in their halls," steams Teddy Gentry, Alabama's bass player. "It's unfair to the fans because they're the ones who would have to end up absorb-

ing the extra costs."

Alabama carries 22 people on tour as part of their Wild Stallion concessions operation. Wild Stallion employees get paid benefits directly from Alabama, and earn 20% of gross merchandising sales. "There's no way we're going to make our fans pay \$15 for a T-shirt that costs us \$4 wholesale just so some vending firm can make a huge profit," says lead singer Randy Owen.

Among the facilities mentioned by Alabama as charging "exorbitant rates," generally 35% or higher, are Nassau Coliseum in Long Island, Riverfront Coliseum in Cincinnati, Reunion Arena in Dallas, Mid-South Coliseum in Memphis, and Hartford Civic Center in Connecticut.

The group says it is working now to negotiate lower percentages with these buildings. If this fails, the group plans to keep its merchandise from being sold in the halls, and will announce its reasons to fans at pre-show conferences. At the same time,

it is considering asking concertgoers not to patronize the food and beverage concessions in those buildings during the show. And through manager Dale Morris, Alabama is also trying to coordinate a boycott in which other acts would also refuse to sell in these auditoriums unless fees were reduced.

Alabama is currently in the midst of their 1983 "Salem Spirit" concert tour, sponsored by R.J. Reynolds. The band's energetic headline appearances last year in Reynolds' first corporately-sponsored concert series, "Salem Country Gold," are viewed as having led the way for other outside sponsor involvement in the country field; and this year's Salem series has been substantially expanded.

Meanwhile, RCA Records continues to reinforce Alabama's unarguable crossover power by deft alteration of the group's singles. For instance, the label pulled a decidedly country number, "Dixieland Delight," as the debut release from

Alabama's newest LP, "The Closer You Get," and plans to follow it up with the pop/rock title cut for a multi-format return to the Hot 100.

The group's consistency has been its non-stop touring, repeating markets while experimenting with new ones. In the three years since Alabama signed with RCA (after a blazing appearance at the Country Radio Seminar's 1980 New Faces Show in Nashville), their entourage has grown from the band in a blue-and-white van to more than 50 employees who travel in four buses and three tractor-trailer rigs.

Yet, despite sales of eight million albums in only 34 months—all four of the group's RCA albums are now platinum or better—plus enough accolades to fill a trophy wall, a disastrous performance on the recent live Grammy telecast in L.A. has turned Alabama suddenly gunshy about doing television.

"The show's producer decided we should do 'Gonna Have A Party' off

our 'Mountain Music' album," explains Dale Morris, Alabama's manager. "They wanted us to do a song off the nominated album which hadn't already been done to death. The guys didn't want to do 'Party,' but we felt we ought to cooperate since it was our first time on the Grammys. Later on, we heard from someone that their sound man wasn't even at the board when Alabama went onstage."

Soured by the experience, Alabama asked to pre-tape their number for the CMA's recent 25th anniversary tv gala in Washington, D.C., and say they will now take their own sound engineer to every tv show to oversee the audio. If there is reason to question the audio fidelity of a live telecast, the band will synch to tracks rather than risk a repeat of the Grammy fiasco.

"Fans don't understand all the problems that go on in situations like these," concludes Owen. "All they know is that Alabama looks bad. And we owe them more than that."

Billboard® Hot Country Singles

Survey For Week Ending 4/16/83

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	3	10	DIXIELAND DELIGHT —Alabama (H. Shedd, Alabama) R. Rogers; Sister John, BMI; RCA 13446	35	37	8	UNFINISHED BUSINESS —Lloyd David Foster (B. Montgomery) W. Newton, D. Morrison; House of Gold, BMI; MCA-52173	68	68	4	WHO SAID LOVE WAS FAIR —Billy Parker & Friends (J. Gibson) R. Gibson; All-American B Flat Music, BMI; Soundwaves 4699 (NSD)
2	2	14	I HAVE LOVED YOU GIRL (But Not Like This Before)—Earl Thomas Conley (N. Larkin) E. T. Conley; Blue Moon, ASCAP; RCA 13414	36	41	7	THIS COWBOY'S HAT —Porter Wagoner (S. Garrett) J. Brooks; Elektra/Asylum/Brooks Bros., BMI; Warner/Viva-7-29772	69	78	3	LOVE LETTERS —Hazard (R. Galbraith) E. Heyman, V. Young; Famous, ASCAP; Warner/Viva 7-29765
3	7	8	AMERICAN MADE —Oak Ridge Boys (R. Chaney) B. Dipiero, P. McManus; Music City/Combine, ASCAP/BMI; MCA-52179	37	40	6	IT'S A DIRTY JOB —Bobby Bare & Lacy J. Dalton (B. Sherrill) D. Cook, R. Van Hoy; Cross Keys/Tree, ASCAP/Unichappel/Van Hoy, BMI; Columbia 38-03628	70	74	3	ONE YEAR, TWO MONTHS, & ELEVEN DAYS —Wayne Carson (C.O. Productions) W. Carson, R. Reno; Shady Dell, BMI; EMH 0017
4	5	12	GONNA GO HUNTING TONIGHT — Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr.; Bocephus, BMI; Elektra/Curb 7-69846	38	21	11	IF THAT'S WHAT YOU'RE THINKING —Karen Brooks (B. Ahern) R. Sharp; Gee Sharp, BMI; Warner Bros. 7-29789	71	81	3	CRY BABY —Narvel Felts (J. Morris) J. Foster, J. Morris, R. Lovio; Jerry Foster, ASCAP; Compleat 104 (PolyGram)
5	9	11	YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING —Reba McEntire (J. Kennedy) D. Lee, K. Chater; Maple Hill/Hall-Clement/Vogue (Weik), BMI; Mercury 3387 (Polygram)	39	43	3	OUR LOVE IS ON THE FAULTLINE —Crystal Gayle (A. Reynolds) R. Kirk; Rondor PTY LTD/Irving, BMI; Warner Bros. 7-29719	72	NEW ENTRY	NEW ENTRY	THE LOVE SHE FOUND IN ME —Gary Morris (B. Montgomery, M. Morgan, P. Worley) D. Linde, B. Morrison; Southern Nights, ASCAP; Warner Bros. 7-29683
6	6	13	MY FIRST TASTE OF TEXAS —Ed Bruce (T. West) E. Bruce, R. Rogers; Tree/Newkeys/Sugarplum, BMI; MCA 52156	40	49	3	YOU CAN'T RUN FROM LOVE —Eddie Rabbitt (D. Malloy) E. Rabbitt, D. Malloy, E. Stevens; Deb Dave/Briarpatch, BMI; Warner Bros. 7-29712	73	52	6	THOSE NIGHTS, THESE DAYS —David Wills (B. Mevis) R. Rogers; Sister John, BMI; RCA 13460
7	8	11	SOUNDS LIKE LOVE —Johnny Lee (J.E. Norman) C. Black, T. Rocco; Chappell/Bibo (Weik), ASCAP; Full Moon/Asylum 7-69848	41	45	5	MY LADY LOVES ME (JUST AS I AM) —Leon Everette (K. Dean, L. Everette) K. Stegall, C. Waters; Blackwood, BMI; RCA 13466	74	61	17	HANGIN' AROUND —The Whites (R. Skaggs) C. Hardy, R. Carnes, J. Carnes; Elektra/Asylum, Refuge, BMI; ASCAP; Elektra/Curb 69855
8	12	10	JOSE CUERVO —Shelly West (S. Garrett, S. Dorff) C. Jordan; Easy Listening/Galleon, ASCAP; Warner/Viva 7-29778	42	51	3	FOOL FOR YOUR LOVE —Mickey Gilley (J.E. Norman) D. Singleton; Jensen/Black Sheep, BMI; Epic 34-03783	75	89	2	YOU CAN'T LOSE WHAT YOU NEVER HAD —Lynn Anderson (M. Clark) M. Garvin, C. Waters, T. Shapiro; Tree (Tree Group)/O'Lyric, BMI; Permian 82000 (MCA)
9	11	10	AMARILLO BY MORNING —George Strait (B. Mevis) T. Stafford, P. Fraser; Cotillion/Terry Stafford, BMI; MCA 52162	43	47	4	LOVE AFFAIRS —Michael Murphy (J.E. Norman) M. Murphy, M. d'Abo; Timberwolf/d'Abo, BMI; Liberty 1494	76	58	10	IT TAKES LOVE —Big Al Downing (T. Bongiovio, L. Quinn) A. Downing, L. Quinn; Metaphor/Simile, BMI/ASCAP; Team 1004
10	15	10	WHATEVER HAPPENED TO OLD FASHIONED LOVE —B.J. Thomas (P. Drake) L. Anderson; Old Friends, BMI; Cleveland International 38-03492 (CBS)	44	48	4	SINGING THE BLUES —Gail Davies (G. Davies) M. Endsley; Acuff-Rose, BMI; Warner Bros. 7-29726	77	79	3	THE HERO —Lee Dresser (M. Sherrill) L. Dresser; Easy Listening, ASCAP; Air International 10021
11	4	14	YOU DON'T KNOW LOVE —Janie Fricke (B. Montgomery) B. Foster, D. King, Jr.; House of Gold/Don King, BMI/King's X, ASCAP; Columbia 38-03498	45	46	7	TENDERNESS PLACE —Karen Taylor-Good (T. Sparks) L. Henley, M. Mathis; Acuff-Rose, BMI; MESA-1114 (NSD)	78	66	19	AIN'T NO TRICK (It Takes Magic) —Lee Greenwood (J. Crutchfield) S. Pippin, J. Hurt; House of Gold, BMI; MCA 52150
12	14	12	PERSONALLY —Ronnie McDowell (B. Killen) P. Kelly; Tree/Five Of A Kind (Tree Group), BMI; Epic 34-03526	46	28	14	SHINE ON (Shine All Your Sweet Love On Me) —George Jones (B. Sherrill) J. MacRae, B. Morrison; Southern Nights, ASCAP; Epic 34-03489	79	76	5	THE BLUES DON'T CARE WHO'S GOT 'EM —Eddy Arnold (N. Wilson) D. Lee, W. Holyfield; Hall-Clement/Bibi, BMI/ASCAP; RCA 13452
13	1	12	WE'VE GOT TONIGHT — Kenny Rogers and Sheena Easton (D. Foster, K. Rogers) B. Seger; Gear, ASCAP; Liberty 1492	47	53	3	STRANGER IN MY HOUSE —Ronnie Milsap (R. Milsap), T. Collins M. Reid; Lodge Hall, ASCAP; RCA 13470	80	72	19	IF HOLLYWOOD DON'T NEED YOU —Don Williams (D. Williams, G. Fundis) B. McDill; Hall-Clement (Weik Music Group), BMI; MCA 52152
14	19	7	COMMON MAN —John Conlee (B. Logan) S. Johns; Lowery/Legibus/Captain, BMI; MCA-52178	48	33	14	I LOVE HOW YOU LOVE ME —Glen Campbell (J. Fuller) B. Mann, L. Kolber; Screen Gems-EMI, BMI; Atlantic/America 799930	81	88	2	EASY CATCH —Bubba Talbert (W. Mitchell) B. Talbert; Ranger, ASCAP; Ranger 5734 (NSD)
15	17	10	IF YOU'RE GONNA DO ME WRONG (DO IT RIGHT) —Vern Gosdin (B. Mevis) V. Gosdin, M. Barnes; Hookit/Blue Lake, BMI; Compleat 102 (Polygram)	49	57	2	WITHOUT YOU —T.G. Sheppard (B. Killen) P. Ham, T. Evans; Apple, ASCAP; Warner/Curb 7-29695	82	NEW ENTRY	NEW ENTRY	WHERE'D YA STAY LAST NIGHT —Tommy St. John (N. Wilson) J. Hodgins; Tree, BMI; RCA 13475
16	18	8	SAVE ME —Louise Mandrell (E. Kilroy) R.C. Bannon, D. Flett, G. Fletcher; Rare Blue, ASCAP; RCA-13450	50	34	17	I WOULDN'T CHANGE YOU IF I COULD —Ricky Skaggs (R. Skaggs) A.Q. Smith, P.H. Jones; Peer International, BMI; Epic 34-03482	83	82	9	THE WAYWARD WIND —James Galway with Special Guest Sylvia (T. Collins) H. Newman, S. Lebowitz; Bibo, ASCAP (Weik Music Group) RCA 13441
17	22	8	TOUCH ME (I'LL BE YOUR FOOL ONCE MORE) —Tom Jones (G. Mills, S. Popovich) A. Downing; ATV, BMI; Mercury 810-445-7 (Polygram)	51	59	4	CHANGE OF HEART —Marty Robbins (B. Montgomery) R. Sharp; Warner-Tamerlane/Rumble Seal, BMI; Columbia 38-03789	84	69	5	COME AS YOU WERE —Jerry Lee Lewis (R. Chaney) P. Craft; Dropkick, BMI; MCA 52188
18	20	9	AFTER THE LAST GOODBYE —Gus Hardin (R. Hall) B. McGuire, B. Henderson, E. Moore, G. Pearce; Fame, BMI/Rick Hall, ASCAP; RCA 13445	52	62	3	WE HAD IT ALL —Conway Twitty (R. Chaney, C. Twitty) T. Seals, D. Fritts; Danor/Irving, BMI; MCA 52154	85	NEW ENTRY	NEW ENTRY	TRAIN MEDLEY —Boxcar Willie (J. Martin) Various; Various; Main Street 954 (Capitol)
19	27	6	YOU TAKE ME FOR GRANTED —Merle Haggard (M. Haggard, R. Baker) L. Williams; Shade Tree, BMI; Epic 34-03723	53	70	2	I.O.U. —Lee Greenwood (J. Crutchfield) K. Chater, A. Roberts; Vogue (Weik Music Group)/Chriswald/Hopi Sound/MCA/BMI/ASCAP; MCA 52199	86	87	2	FALLING IN LOVE —Tari Hensley (L. Rogers) B. McDill, W. Holyfield; Hall-Clement, BMI/Bibo, ASCAP (Weik Music Group); Mercury 76197 (Polygram)
20	24	7	MORE & MORE —Charley Pride (N. Wilson) W. Pierce, M. Kilgore; Cedarwood, BMI; RCA-13451	54	42	12	ALMOST CALLED HER BABY — Larry Gatlin and The Gatlin Brothers Band (J. Crutchfield, L. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 38-03517	87	NEW ENTRY	NEW ENTRY	LOVE ME —Jeanne Pruett & Marty Robbins (W. Haynes) J. Pruett, Johnny Beinstock, BMI; Audiograph 45-454
21	25	8	FOOLIN' —Johnny Rodriguez (R. Albright) R. Mooney; Ace in the Hole, BMI; Epic 34-03598	55	60	4	CAJUN INVITATION —David Frizzell & Shelley West (S. Garrett, S. Dorff) M. Brown, S. Dorff, S. Garrett; Peso/Wallet, BMI; Warner/Viva 7-29756	88	92	2	ALL-AMERICAN REDNECK —Randy Howard (P. Hornsby) R. Howard; Senor/Cibie/Randy Howard, ASCAP; Warner/Viva 7-29781
22	10	14	WHEN I'M AWAY FROM YOU —The Bellamy Brothers (J. Bowen, D. Bellamy, H. Bellamy) F. Miller; Rare Blue, ASCAP; Elektra/Curb 7-69850	56	65	3	YOU GOT ME RUNNIN' —Jim Glaser (D. Tolle) P. McGee; Dawnbreaker, BMI; Noble Vision 102	89	NEW ENTRY	NEW ENTRY	SMOKIN' IN THE ROCKIES —Gary Stewart & Dean Dillon (B. Mevis) D. Dillon, F. Dycus, G. Stewart, B. Cannon; Tree/Forrest, BMI/Sabal, ASCAP/Golden Opportunity, SESAC; RCA 13472
23	32	5	LUCILLE (YOU WON'T DO YOUR DADDY'S WILL) —Waylon Jennings (W. Jennings) R. Penniman, A. Collins; Venice, BMI; RCA 13465	57	50	7	SOMEWHERE DOWN THE LINE —James and Michael Younger (R. Chaney) L. Anderson, C. Kelly; Old Friends/Golden Bridge, BMI/ASCAP; MCA-52183	90	NEW ENTRY	NEW ENTRY	THE STATE OF OUR UNION —Charlie McCoy & Lance Hicks (C. McCoy) C. Hardy, J. Rushing; Cross Keys/Blue Lake, ASCAP/BMI; Monument 4-03518 (CBS)
24	26	9	FINDING YOU —Joe Stampley (R. Baker) J. Dickens, A. Fleetwood; Baray/Brandwood, BMI; Epic 34-03558	58	NEW ENTRY	NEW ENTRY	LOVE IS ON A ROLL —Don Williams (D. Williams, G. Fundis) R. Cook, J. Prine; Roger Cook, BMI/Big Ears/Brused Oranges, ASCAP; MCA 52205	91	67	19	EVERYTHING'S BEAUTIFUL (In It's Own Way) —Dolly Parton & Willie Nelson (F. Foster) D. Parton; Combine, BMI; Monument 4-03408 (CBS)
25	29	7	I STILL LOVE YOU IN THE SAME OL' WAY —Moe Bandy (R. Baker) V. Warner; Baray, BMI; Columbia-38-03625	59	77	2	FLY INTO LOVE —Charly McClain (Chucko Productions) M. Wright, L. Anderson; Unart/Land of Music/Old Friends, BMI; Epic 34-03808	92	63	7	IT'S WRITTEN ALL OVER YOUR FACE —Ronnie Dunn (J. Sandlin) R. Byrne, T. Brasfield; I've Got the Music, ASCAP; Churchill-94018 (MCA)
26	30	6	LITTLE OLD FASHIONED KARMA —Willie Nelson (W. Nelson, B. Spears) W. Nelson; Willie Nelson, BMI; Columbia 38-03674	60	44	13	SHAME ON THE MOON —Bob Seger and The Silver Bullet Band (J. Iovine) R. Crowell; Coolwell/Granite, ASCAP; Capitol 5187	93	85	6	THANK YOU DARLING —Bill Anderson (B. Anderson, M. Johnson) T. Lazaros; Free Breez/Stallion/Lowery, BMI; Southern Tracks 1014
27	31	6	IT HASN'T HAPPENED YET —Rosanne Cash (R. Crowell) J. Hiatt; Bug Music/Bilt, BMI; Columbia 38-03705	61	55	9	WHO'S GONNA KEEP ME WARM —Phil Everly (K. Lehning) K. McKnelly, D. Stirling; Money Honey/April Morning/Glen Rock, BMI; Capitol 5197	94	84	20	LAST THING I NEEDED FIRST THING THIS MORNING —Willie Nelson (C. Moman) G.P. Nunn, D. Ciscle, Nunn, BMI; Columbia-38-03385
28	13	12	DOWN ON THE CORNER —Jerry Reed (R. Hall) J. C. Fogerty; Jondora, BMI; RCA 13422	62	64	4	DOING IT RIGHT —McGuffey Lane (M. Morgan, P. Worley) W. Newton, D. Tyler; House of Gold, BMI; Atco 7-99908	95	80	6	SHE'S GONE TO L.A. AGAIN —Mickey Clark (T. Richards) M. Clark; Combine, BMI; Monument 4-03519 (CBS)
29	35	5	I'M MOVIN' ON —Emmylou Harris (B. Ahern) H. Snow; Rightsong, BMI; Warner Bros. 7-29729	63	54	17	THE ROSE —Conway Twitty (C. Twitty, J. Bowen) A. McBroome; Warner-Tamerlane, BMI; Elektra 69854	96	93	22	WHEN YOU'RE NOT A LADY —Jim Glaser (D. Tolle) P. McManus, L. Pedroski; Colgems/EMI/Tiny Tiger, ASCAP; Noble Vision 101
30	23	14	SWINGIN' —John Anderson (F. Jones) L. Delmore; Music/Hall Element Publ. (Weik Group); Warner Bros. 7-29788	64	56	21	FEEL RIGHT —Tanya Tucker (D. Malloy) L. Byrom; Deb Dave, Briarpatch, BMI; Arista 0677	97	73	18	BORN TO LOVE ME —Ray Charles (R. Charles) B. Morrison; Music City, ASCAP; Columbia 38-03429
31	16	14	REASONS TO QUIT —Merle Haggard and Willie Nelson (C. Moman, W. Nelson, M. Haggard) M. Haggard; Shade Tree, BMI; Epic 34-03494	65	83	2	OLD MAN RIVER (I'VE COME TO TALK AGAIN) —Mel McDaniel (L. Rogers) R. Scaife, D. Hogan; Vogue/Partner/Julep (Weik Music Group), BMI; Capitol 5218	98	71	5	THE NIGHT DOLLY PARTON WAS ALMOST MINE —Pump Boys & Dinettes (B. Sherrill) J. Wann; Friendly Guy/Shapiro, Bernstein, ASCAP; CBS 38-03549
32	36	6	YOU'RE OUT DOING WHAT I'M HERE DOING WITHOUT — Gene Watson With The Farewell Party Band (R. Reeder, G. Watson) B. Roberts, A. Frizzell; Desert Rose/Ski Slope, BMI; MCA 52191	66	75	2	YOU'RE GONNA LOVE YOURSELF (IN THE MORNING) —Willie Nelson and Brenda Lee (F. Foster) D. Fritz; Combine, BMI; Monument 4-03784 (CBS)	99	91	17	HONKYTONK MAN —Marty Robbins (S. Garrett) D. Blackwell; Peso/Wallet, BMI; Warner/Viva 29847
33	36	6	IN THE MIDDLE OF THE NIGHT —Mel Tillis (H. Shedd) B. Corbin; Sabal, ASCAP; MCA 52182	67	NEW ENTRY	NEW ENTRY	OH BABY MINE (I GET SO LONELY) —Stallier Brothers (J. Kennedy) P. Ballard; Edwin H. Morris, ASCAP; Mercury 811-488-7 (PolyGram)	100	95	22	'TIL I GAIN CONTROL AGAIN —Crystal Gayle (J. Bowen) R. Crowell; Jolly Cheeks, BMI; Elektra 7-69893
34	39	5	THE RIDE —David Allan Coe (B. Sherrill) J.B. Dettlerline, Jr., G. Gentry; Algee/Newwriters, BMI; Columbia 38-03778	68	NEW ENTRY	NEW ENTRY					

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

APRIL 16, 1983, BILLBOARD

Nashville Scene

By KIP KIRBY

Does "Mona Lisa Lost Her Smile" sound familiar? If it does, relax—it doesn't refer to a big-time heist in top-flight art circles, but rather to a song which mysteriously found its way onto the desk of Nashville producer Billy Sherrill.

Sherrill says he doesn't know how or when the tape arrived in his office, and unfortunately, there's no name, no address and no telephone number on the box. However, Sherrill loves the song and wants to record it, so he's issuing an all-points bulletin to track down the writer(s) of the tune.

Here, then, for all "Scene sleuths" eager to join in the hunt, are the particulars we know; the song's title is "Mona Lisa Lost Her Smile," it

was recorded at some point at the now-defunct Rondo Recording Studios in Los Angeles, and the lyrics are about a guy who gets and then loses a girl. (Yeah, we know it sounds familiar, but then so do all songs about these sad affairs.)

If you think you may know who penned this potential hit, please contact Billy Sherrill at CBS Records in Nashville, or Al Gallico Music. This could be your lucky break.



Glen Campbell was by Scene's office not long ago to chat about new directions in his career.

As evidenced by his latest hit, "I Love How You Love Me," Campbell is back on the charts in full force with his Atlanta/America deal. He was in Nashville for a television tribute to Marty Robbins produced by Joe Cates, and he begins a new tour in May. Campbell is about to become a new father (perhaps by the time this column hits print) and says he's firmly committed to country after a period in which his music shifted gears more than once.

"I was going to be a jazz guitarist when I started out in the business," he recalls. "until I found out they don't make \$100,000 a night." Campbell says he got negligent about his country career at one stage: "My management wanted to dress me up in a tux and keep me

away from the guitar because they thought it was too country. . . . I fired that management."

As to why he signed with Atlantic/America, Campbell freely admits it was because of Ahmet Ertegun. "I used to do sessions for Atco years ago, and I'm a tremendous fan of his. I want to go back to doing it like Willie and Waylon do with straight performing and no Vegas frills." Since we haven't seen Glen in concert, we can't attest to his stage shows, but he's looking better on the charts these days. Now, he says, if he can only convince the label to put "Mull Of Kintyre" out as a single.

When Elektra/Asylum Music decides to throw a party, it doesn't fool around. The pub-

lishing company chose Track 9 for its recent writers' showcase, hired a video company to tape the event, and let the music rock on Track 9 is a sleek new club that's rapidly establishing itself as a fine showcase room, and the place was packed that night—one of those evenings where most of Nashville seems to turn out to celebrate.

The show featured Paul Craft, Jake Brooks, Bill Caswell, Pam Tillis, Val & Birdy, Denise Draper, Sandy Pinkard & Richard Bowden, and Bill Lamb. Of these, Bill Lamb, Pam Tillis, Denise Draper, Val & Birdy and the comedy team of Pinkard/Bowden are also Warner Bros. recording acts. (Although E/A Records recently

(Continued on opposite page)

Country

Nashville Scene

• Continued from opposite page

merged its Nashville division with Warner Bros. Records, this did not affect the status of E/A Music, headed by Dixie Gamble-Bowen.)

Rick and Janis Carnes, E/A songwriters and Warner Bros. artists, were also scheduled to perform, but colds kept them sitting in the audience instead. Pam Tillis, a scorcher to be reckoned with and definitely a different chip off the Mel Tillis family block, delivered a sizzling set that contained songs from her about-to-be-released LP, "Above And Beyond The Doll Of Cutey." Bill Lamb also performed tunes from his forthcoming LP, "Riff Rockin'." In between was plenty of music, comedy and variety. Denise Draper did an excellent job in her first professional showcase, while country's newest Homer & Jethro twosome, Sandy Pinkard and Richard Bowden, kept spirits high as MCs.

Now see what happens? Here's old maligned George Jones, making an earnest effort to show up at all his concerts. So he happens to do 80-some dates in a row, and his doctors sideline him the day before he's due to depart for a seven-engagement European tour! Apparently, the strain of the road was telling on George, and the doctors felt he should rest rather than travel.

This also caused George to miss a special CBS listening party in his honor, celebrating the release of his newest LP, "Shine On." "Shine On" is a marvelous album, full of the stuff Jones does better than anyone. Although George couldn't be on hand for the party, Chocolate Cowboy O.B. McClinton showed up, thrilled to have one of his own songs included on the album.

Country Gazette, Holland's one and only country magazine, was nice enough to send us the results of their annual readers' poll. For the second year, Don Williams topped the male performer favorites list, with Merle Haggard second, Johnny Cash third, Ricky Skaggs fourth (shooting up from the back of the pack at 17 a

year earlier), and Willie Nelson moving from 10th place to five.

In the female arena, Emmylou Harris once again tops the readers' choices, followed by Dolly Parton, Loretta Lynn, Tammy Wynette and Crystal Gayle.

One of Nashville's most talented artists, Bobby Whitlock, has a new single out with rocker Maggie Bell on the Swan Song label. It's a beautiful ballad called "Put Angels Around You," co-written by Pat Bunch and Picalic's Bobby Wood. Swan Song is distributed by Atco, of course, so if the record does well, perhaps this will open doors for the highly talented Whitlock.

If anyone had thought to take out a classified ad for the event, the wording might have read: "Wanted! Female artists to perform at local concert event. Must be attractive, energetic, immensely talented, and have strong commercial songs." Of course, no such ad existed—but all of

those artists showed up to headline a women's pro choice benefit at The Cannery, and it was a night of great music.

Songwriter Carlotta McKee did a fine job of MCing the show, introducing Pebble Daniel, Jennifer Kimball, Marcia Routh, Marshall Chapman, Dianne Darling Kahal, Judy Eron, Spice Davis, Beegie Adair and Kathy Mattea. Mattea, who appeared early in the show, sparked up the proceedings when it was announced from the stage that she is signing to PolyGram Records. It was a positive note of encouragement for her fellow singer/songwriters.

The Cannery was packed for the show. Along with the women performers who donated their time, people had a chance to see the excellent talents of the musicians who banded together to back them: saxophonist Jay Patton, guitarist Stan Lassiter, violinist Earl Spielman, bassist Toni Sehulster and drummer Steve Nath.

Question after the fact: Wouldn't a trio featuring Pebble Daniel, Marcia Routh and Jennifer Kimball be a great pop temptation for some record company?

Chart Fax

• Continued from page 49
sanitized all things Western. (This, of course, was back in the day before jeans were looked upon primarily as display cases.)

The Dixie that Tin Pan Alley created (and which almost everyone else accepted) fell apart in the '60s. You could look all day at those tv pictures coming out of Dixie and not see a thing to grin at. The undoing of Dixie was celebrated to dirges like Bob Dylan's "Oxford Town" and the Chad Mitchell Trio's sweetly ironic lament, "We're Gonna Miss Ole Miss."

Before long, however, the indignation had died down, and the heat of self-interest in the '70s quickly dissipated the fog of collective guilt. Then Dixie unleashed its own legions of chest-thumping bards. "The South's Gonna Do It Again," vowed Charlie Daniels. Willie & Waylon ar-

gued for a return to the "basics of life," a condition one would be sure to find in "Luckenbach, Texas." Once shamed or patronized stereotypes, "rednecks" and "good ole boys" were elevated by songwriters into absolute role models. And their traits that were once thought to be character flaws—drinking too much, brawling, womanizing, preferring senses to sense—all became elements of charm. So claimed the bards.

There was a place between Tara and Dogpatch after all. But everybody who lived there was a Snopes.

Happily, for those of us who like lyrics somewhat less menacing than ransom notes, Alabama persists in singing of an emotionally sunny South—whether it's "Tennessee River" or "Mountain Music" or the present exhibit, "Dixieland Delight," a song as innocent of threat as it is of theme.



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BELLAMYS BARE ALL—David and Howard Bellamy chat with Bobby Bare, host of "Bobby Bare and Friends," during a recent taping for the Nashville Network show.

Agents Say Fair Bookings Are Starting To Pick Up

• Continued from page 49

parks. "I think fairs will have better attendance this summer at the expense of the theme parks," says Century II Promotions' Sonny Simmons. "Theme parks have had to raise their admission prices because of overhead and operating costs. People are looking at fairs as a less expensive means of family entertainment, especially with the 'pay-one-price' ticket that a lot of fairs are using now."

One-price admissions allow fairs to estimate their gross revenue figures more accurately, and they have spread from the county fair level into the bigger state fairs within the past two years. Corporate and spon-

sor tie-ins are also on the rise, now that artists have recognized the value of additional financial support.

"Five years ago, you couldn't get artists to let fairs put commercial logos on the tickets, or banners on the stage," observes Buddy Lee's Conway. "Now that's all changed. Acts are eager for corporate sponsorship in concerts or fairs."

John Hitt, senior vice president of the Halsey Co. in Tulsa, thinks this may be an unusually high-grossing fair season. "Although the Oak Ridge Boys originally only planned to work 15 or so fairs, we're already up to 25," he notes. "And if the routing had worked out, we could have added 15 or 20 more." KIP KIRBY

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Survey For Week Ending 4/16/83

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	4	ALABAMA The Closer You Get, RCA AHL 1-4663 RCA	38	42	30	EARL THOMAS CONLEY Somewhere Between Right And Wrong, RCA AHL 1- 4318 RCA
2	1	11	MERLE HAGGARD AND WILLIE NELSON Poncho And Left, Epic FE 37958 CBS	39	37	130	KENNY ROGERS ▲ Greatest Hits, Liberty L00 1072 CAP
3	3	25	JOHN ANDERSON Wild And Blue, Warner Brothers 23721 WEA	40	43	17	BOXCAR WILLIE Best Of Boxcar, Volume 1, Main Street ST 73002 (Capitol) CAP
4	2	57	ALABAMA ▲ Mountain Music, RCA AHL 1- 4229 RCA	41	33	9	GLEN CAMPBELL Old Home Town, Atlantic/ America 90016 WEA
5	5	26	THE OAK RIDGE BOYS American Made, MCA 5390 MCA	42	34	8	LEON EVERETTE Leon Everette, RCA MHL 1- 8600 RCA
6	6	56	WILLIE NELSON ▲ Always On My Mind, Columbia FC 37951 CBS	43	46	24	ROY CLARK Turned Loose, Churchill CR 9425 MCA
7	8	7	HANK WILLIAMS, JR. Strong Stuff, Elektra/Curb 60223 WEA	44	35	15	BIG AL DOWNING Big Al Downing, Team TRA 2001 IND
☆	14	6	KENNY ROGERS We've Got Tonight, Liberty LO 51143 CAP	★	57	11	KAREN BROOKS Walk On, Warner Bros. 23676 WEA
9	7	28	RICKY SKAGGS Highways And Heartaches, Epic FE 37996 CBS	★	56	20	CONWAY TWITTY Conway's #1 Classics—Vol. II, Elektra 60209 WEA
★	15	4	WILLIE NELSON Tougher Than Leather, Columbia QC 38248 CBS	47	47	19	CRISTY LANE Here's To Us, Liberty LT 51137 CAP
11	12	26	HANK WILLIAMS JR. Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA	48	49	18	EMMYLOU HARRIS Last Date, Warner Bros. 1- 23740 WEA
12	13	109	ALABAMA ▲ Feels So Right, RCA AHL 1- 3930 RCA	49	50	24	RODNEY LAY Heartbreak, Churchill CR 9423 MCA
13	11	33	THE BELLAMY BROTHERS Greatest Hits, Warner/Curb 26397-1 WEA	☆	64	3	CHARLEY PRIDE Country Classics, RCA AHL 1-4662 RCA
14	9	21	MERLE HAGGARD Going Where The Lonely Go, Epic FE 38092 CBS	☆	NEW ENTRY		B.J. THOMAS New Looks, Cleveland International FC 38561 CBS
15	10	19	KRIS KRISTOFFERSON, WILLIE NELSON, DOLLY PARTON, BRENDA LEE Kris, Willie, Dolly & Brenda The Winning Hand, Monument JWG 38389 CBS	52	41	15	MARTY ROBBINS Biggest Hits, Columbia FC 38309 CBS
16	16	30	MERLE HAGGARD/ GEORGE JONES A Taste Of Yesterday's Wine, Epic FE 38203 CBS	53	53	50	LEE GREENWOOD Inside Out, MCA 5305 MCA
17	17	82	WILLIE NELSON ▲ Greatest Hits, Columbia KC 237542 CBS	54	45	42	ROSANNE CASH Somewhere In The Stars, Columbia FC 37570 CBS
18	18	17	THE BELLAMY BROTHERS Strong Weakness, Elektra/ Curb 60210 WEA	★	61	3	PORTER WAGONER Viva Porter Wagoner, Warner/Viva 23783 WEA
19	19	149	ALABAMA ▲ My Home's In Alabama, RCA AHL 1-3644 RCA	☆	65	2	RONNIE McDOWELL Personality, Epic FE 38514 CBS
20	20	25	EDDIE RABBITT Radio Romance, Elektra 60160 WEA	57	48	21	JERRY REED The Bird, RCA AHL 1-4529 RCA
21	22	3	LEE GREENWOOD Somebody's Gonna Love You, MCA 5403 MCA	58	60	2	ROY CLARK Roy Clark—Live From Austin City Limits, Churchill CR 9421 MCA
22	23	29	CONWAY TWITTY Dream Maker, Elektra 60182 WEA	59	59	6	GARY STEWART & DEAN DILLON Those Were The Days, RCA MHL 1-8202 RCA
★	27	26	JANIE FRICKE It Ain't Easy, Columbia FC 38214 CBS	60	58	4	VERN GOSDIN Today My World Slipped Away, AMI 1502 NSD
24	24	12	DAVID FRIZZELL AND SHELLY WEST Frizzell West—Our Best To You, Warner/Viva 1-23754 WEA	61	54	46	JUICE NEWTON ● Quiet Lies, Capitol ST 12210 CAP
25	25	39	REBA MCENTIRE Unlimited, Mercury SRM 1- 4047 PDL	62	55	10	MERLE HAGGARD Merle Haggard's Greatest Hits, MCA 5386 MCA
★	32	3	SHELLY WEST West By West, Warner/Viva 23775 WEA	★	NEW ENTRY		RANDY HOWARD All American Redneck, Warner/Viva 28320 WEA
27	21	20	CRYSTAL GAYLE True Love, Elektra 60200 WEA	64	51	27	DOLLY PARTON Greatest Hits, RCA AHL 1- 4422 RCA
28	31	28	TOM JONES Tom Jones Country, Mercury SRM 1-4062 POL	65	52	32	MARTY ROBBINS Come Back To Me, Columbia FC 37995 CBS
29	28	44	SYLVIA Just Sylvia, RCA AHL 1- 4263 RCA	66	67	128	THE OAK RIDGE BOYS ▲ Greatest Hits, MCA 5150 MCA
30	30	26	WAYLON JENNINGS & WILLIE NELSON WW II, RCA AHL 1-4455 RCA	67	66	133	ANNE MURRAY ▲ Greatest Hits, Capitol S00 12110 CAP
31	26	25	T.G. SHEPPARD Perfect Stranger, Warner/ Curb 23726 WEA	68	68	131	RONNIE MILSAP ▲ Greatest Hits, RCA AHL 1- 3772 RCA
★	40	7	RAY CHARLES Wish You Were Here Tonight, Columbia FC 38293 CBS	69	62	20	JANIE FRICKE Greatest Hits, Columbia RC 38310 CBS
33	29	8	ROY ORBISON The All-Time Greatest Hits Of Roy Orbison, Monument KWG 2784 38384-1 CBS	70	69	39	DAVID FRIZZELL Family's Fine But This One's Mine, Warner/Viva 23688 WEA
34	38	8	LOUISE MANDRELL Close Up, RCA MHL 1-8601 RCA	71	70	258	WILLIE NELSON ▲ Stardust, Columbia JC 35305 CBS
★	44	75	MERLE HAGGARD Big City, Epic FE 37593 CBS	72	63	12	TANYA TUCKER Changes, Arista 1-9695 IND
36	39	76	RICKY SKAGGS Waiting For The Sun To Shine, Epic FE 37193 CBS	73	75	85	HANK WILLIAMS JR. ● The Pressure Is On, Elektra/Curb SE 535 WEA
37	36	32	GEORGE JONES Anniversary Ten Years Of Hits, Epic KE 38323 CBS	74	73	26	LARRY GATLIN & THE GATLIN BROTHERS BAND Sure Feels Like Love, Columbia FC 38135 CBS
				75	72	43	RONNIE MILSAP Inside, RCA AHL 1-4311 RCA

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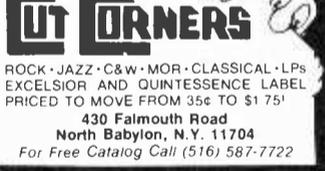
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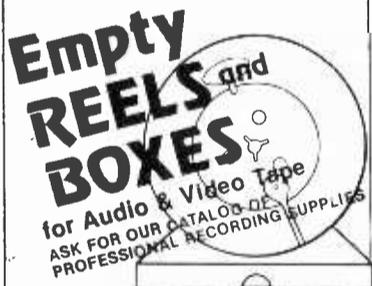
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(Continued on page 56)

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HOT 100®

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
★1	13	13	BILLIE JEAN —Michael Jackson (Quincy Jones), M. Jackson; Epic 34-03509	★33	33	6	WELCOME TO HEARTLIGHT —Kenny Loggins (Bruce Botnick, Kenny Loggins), K. Loggins; Columbia 38-03555
★2	4	13	COME ON EILEEN —Dexy's Midnight Runners (Clive Langer, Alan Winstanley), K. Rowland, J. Paterson, K. Adams; Mercury 76189 (Polygram)	★34	38	8	SOME KIND OF FRIEND —Barry Manilow (Barry Manilow), B. Manilow, A. Anderson; Arista 1046
★3	5	10	MR. ROBOT —Styx (Styx), D. DeYoung; A&M 2525	★35	40	3	RIO —Duran Duran (Colin Thurston), Duran Duran; Capitol 5215
★4	9	12	JEOPARDY —Greg Kihn Band (Matthew King Kaufman), Kihn, Wright; Beserkley 7-69847 (Elektra)	36	27	13	ALL RIGHT —Christopher Cross (Michael Omatian), C. Cross; Warner Bros. 7-29843
★5	10	8	BEAT IT —Michael Jackson (Quincy Jones), M. Jackson; Epic 34-03759	★37	55	2	MY LOVE —Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie; Motown 1677
6	3	17	HUNGRY LIKE THE WOLF —Duran Duran (Colin Thurston), Duran Duran; Capitol 5195	★38	52	3	FLASHDANCE . . . WHAT A FEELING —Irene Cara (Giorgio Moroder), K. Forsey, I. Cara; Casablanca 811440-7 (PolyGram)
7	7	12	ONE ON ONE —Daryl Hall and John Oates (Daryl Hall, John Oates), D. Hall; RCA 13421	★39	43	6	STRAIGHT FROM THE HEART —Bryan Adams (Bryan Adams, Bob Clearmountain), Adams, Kagna; A&M 2536
8	8	11	SEPARATE WAYS —Journey (Mike Stone, Kevin Eison), S. Perry, J. Cain; Columbia 38-03513	★40	48	5	SO WRONG —Patrick Simmons (John Ryan), P. Simmons, C. Thompson; Elektra 7-69839
★9	12	10	DER KOMMISSAR —After The Fire (John Eden), R. Ponger, A. Piercy; Epic 34-03559	★41	49	5	MORNIN' —Jarreau (Jay Graydon), A. Jarreau, J. Graydon, D. Foster; Warner Bros. 7-29720
10	2	20	DO YOU REALLY WANT TO HURT ME —Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig, G. O'Dowd; Virgin/Epic 34-03368	★42	44	7	MINIMUM LOVE —Mac McAnally (Terry Woodford, Clayton Ivey), McAnally, Wexler; Geffen 7-29736 (Warner Bros.)
11	6	12	WE'VE GOT TONIGHT —Kenny Rogers and Sheena Easton (D. Foster, K. Rogers), B. Seger; Liberty 1492	★43	45	7	SWINGIN' —John Anderson (Frank Jones, John Anderson), J.D. Anderson, L.A. Delmore; Warner Bros. 7-29788
12	11	14	YOU ARE —Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie, B. Harvey-Richie; Motown 1657	★44	46	7	LOVE MY WAY —Psychedelic Furs (Todd Rundgren), J. Ashton, T. Butler, R. Butler, V. Ely; Columbia 38-03340
★13	16	9	SHE BLINDED ME WITH SCIENCE —Thomas Dolby (Tim Friese-Greene, T. Dolby); T. Dolby, J. Kerr; Capitol 5204	★45	50	4	STRANGER IN MY HOUSE —Ronnie Milsap (Ronnie Milsap, Tom Collins), M. Reid; RCA 13470
14	13	24	I KNOW THERE'S SOMETHING GOING ON —Frida (Phil Collins, Hugh Padgham), R. Ballard; Atlantic 7-89984	★46	41	8	TAKE THE SHORT WAY HOME —Dionne Warwick (Barry Gibb, Karl Richardson, Alby Galuten), B. Gibb, A. Galuten; Arista 1040
★15	29	4	LET'S DANCE —David Bowie	47	30	13	LIES —Thompson Twins (Alex Sadkin), T. Bailey, A. Currie, J. Leeway; Arista 1024
				81	62	28	YOU AND I —Eddie Rabbitt/Crystal Gayle (David Malloy), F. Myers; Elektra 7-69936
				82	64	7	YOU ARE IN MY SYSTEM —The System
				67	68	4	IF YOU WANNA GET BACK YOUR LADY —Pointer Sisters (Richard Perry), J.L. Parker, B. Potter; Planet 13430 (RCA)
				★68	75	2	SING ME AWAY —Night Ranger (Pat Glasser), K. Keagy, J. Blades; Boardwalk 12-175-7
				69	70	5	EVERY HOME SHOULD HAVE ONE —Patti Austin (Quincy Jones), D. Bugatti, F. Musker; Q West 7-29727 (Warner Bros.)
				★70	78	3	WIND HIM UP —Saga (Rupert Hine), J. Crichton, M. Sadler, I. Crichton, J. Gilmour, S. Negus; Portrait 37-03791 (Epic)
				★71	82	2	SHE'S A BEAUTY —The Tubes (David Foster), Lukather, Foster, Waybill; Capitol 5217
				72	39	10	I DON'T CARE ANYMORE —Phil Collins (Phil Collins, Hugh Padgham), Phil Collins; Atlantic 7-89877
				73	42	10	THE FANATIC —Felony (Don Rubin, Artie Kornfeld), J. Spry, C.J. Spry, A. Blea, D. Sands, L. Ruiz; Rock 'N' Roll 4-03497 (Scotti Bros./Epic)
				74	54	24	DOWN UNDER —Men At Work (Peter McIan), C. Hay, R. Stryker; Columbia 38-03303
				★75	81	3	LOVE'S GOT A LINE ON YOU —Scandal (Vini Poncia), Z. Smith, K. Green; Columbia 38-03615
				76	53	31	BABY, COME TO ME —Patti Austin (A Duet With James Ingram) (Quincy Jones), R. Temperton; Qwest 50036 (Warner Bros.)
				★77	83	3	NEW YEARS DAY —U2 (Steve Lilly White), Bono, Hewson, L. Mullen, A. Clayton, E. Evans; Island 7-99915 (Atco)
				78	80	3	I MELT WITH YOU —Modern English (Hugh Jones), Modern English; Sire 7-29775 (Warner Bros.)
				★79	85	2	REAP THE WILD WIND —Ultravox (George Martin), C. Cross, W. Cann, W. Currie, M. Ure; Chrysalis 4-42682 (Epic)
				★80			I EAT CANNIBALS —Total Coello (Barry Blue), B. Blue, R. Nicolson, P. Greedus; Chrysalis 4-42669 (Epic)

NEW ENTRY

16	22	6	EVEN NOW —Bob Seger & the Silver Bullet Band (Jimmy Iovine), B. Seger; Capitol 5213	49	35	14	(Dan Fogelberg, Marty Lewis), D. Fogelberg, Full Moon/Epic 34-03525	83	NEW ENTRY	9937	(Atco)
17	19	8	LITTLE RED CORVETTE —Prince (Prince), Prince; Warner Bros. 7-29746	50	57	6	BREAKING US IN TWO —Joe Jackson (David Kerstenbaum, Joe Jackson), J. Jackson; A&M 2510	84	66	WHY ME —Planet P (Peter Hauke), T. Carey; Geffen 7-29705 (Warner Bros.)	DESPERATE BUT NOT SERIOUS —Adam Ant (Adam Ant, Marco Pirroni), A. Ant, M. Pirroni; Epic 34-03688
18	14	19	BACK ON THE CHAIN	51	51	6	TO REMIND ME —Naked Eyes (Tony Mansfield), B. Bacharach, H. David; EMI-America 8155	85	87	COUNT ON ME —Gerard McMahon (Gerard McMahon, Michael Foster), G. McMahon; Full Moon/Warner Bros. 7-29699	COOL PLACES —Sparks and Jane Wiedlin (Ron Mael, Russell Mael), R. Mael, R. Mael; Atlantic 7-89886
19	28	2	OVERKILL —Men At Work (Peter McLean), C. Hay; Columbia 38-03795	52	59	4	I COULDN'T SAY NO —Robert Ellis Orrall with Carlene Carter (Roger Bechirian), R.E. Orrall; RCA 13431	86	NEW ENTRY	ALLEN TOWN —Billy Joel (Phil Ramone), B. Joel; Columbia 38-03413	LOVE ON MY MIND
20	23	6	I WON'T HOLD YOU BACK —Toto (Toto), S. Lukather; Columbia 38-03597	53	NEW ENTRY	NEW ENTRY	AFFAIR OF THE HEART —Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield, B. Tosti, D. Tate; RCA 13497	87	61	TONIGHT —The Temptations (D. Lambert, S. Barri), D. Lambert, P. Beckett; Gordy 1666 (Motown)	ELECTRIC AVENUE —Eddy Grant (E. Grant), E. Grant; Portrait/Ice 37-03793 (Epic)
21	21	8	CHANGE OF HEART —Tom Petty And The Heartbreakers (Tom Petty, Jimmy Iovine), T. Petty; Backstreet 52181 (MCA)	54	60	4	NEVER GIVE UP —Sammy Hagar (Keith Olsen), A. Pasqua, K. Olden; Geffen 7-29718 (Warner Bros.)	88	NEW ENTRY	NEVER GONNA LET YOU GO —Sergio Mendes (Sergio Mendes), B. Mann, C. Well; A&M 2546	SHOULD I STAY OR SHOULD I GO —The Clash (Clash), Clash; Epic 34-03547
22	26	5	SOLITAIRE —Laura Branigan (Jack White), M. Clemenceau, D. Warren; Atlantic 7-89868	55	NEW ENTRY	NEW ENTRY	FAITHFULLY —Journey (Mike Stone), J. Cain; Columbia 38-03840	89	NEW ENTRY	NICE GIRLS —Melissa Manchester (Arif Mardin), J. Buckingham, S. Buckingham, M. Gray; Arista 1045	SEX (I'M A) —Berlin (Daniel R. Van Patten), J. Crawford, D. Diamond, T. Nunn; Geffen 7-29747 (Warner Bros.)
23	15	21	TWILIGHT ZONE —Golden Earring (Shell Schellekens), G. Kooymans; 21 Records 1-103 (Polygram)	56	56	5	GOODNIGHT SAIGON —Billy Joel (Phil Ramone), B. Joel; Columbia 38-03780	90	NEW ENTRY	ONLY YOU —Yaz (E.C. Radcliffe, Yaz), Clarke; Sire 7-29844 (Warner Bros.)	WALKING IN L.A. —Missing Persons (Ken Scott), T. Bozzio; Capitol 5212
24	18	12	I'VE GOT A ROCK 'N' ROLL HEART —Eric Clapton (Tom Dowd), T. Seals, E. Setser, S. Diamond; Warner Bros./Duck 7-29780	57	65	3	GIMME ALL YOUR LOVIN' —ZZ Top (Bill Ham), Gibbons, Hill, Beard; Warner Bros. 7-29693	91	86	AMERICAN MADE —Oak Ridge Boys (R. Chancey), B. DiPiero, P. McManus; MCA 52179	EEENIE MEENIE —Jeffrey Osborne (George Duke), M. Sembello, R. Pounds; A&M 2530
25	17	18	SHAME ON THE MOON —Bob Seger & The Silver Bullet Band (Jimmy Iovine), R. Crowell; Capitol 5187	58	58	7	ESCALATOR OF LIFE —Robert Hazard (Robert Hazard), R. Hazard; RCA 13449	92	89	YOUR LOVE IS DRIVING ME CRAZY —Sammy Hagar (Keith Olsen), S. Hagar; Geffen 7-29816 (Warner Bros.)	MY KIND OF LADY —Supertramp (Supertramp, Peter Henderson), R. Davies, R. Hodgson; A&M 2517
26	25	12	POISON ARROW —ABC (Trevor Horn) ABC; Mercury 810340-7 (Polygram)	59	NEW ENTRY	NEW ENTRY	TIME —Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig; Virgin/Epic 34-03796	93	90	I WON'T BE HOME TONIGHT —Tony Carey (Peter Hauke), T. Carey; Rochsire 001	
27	20	11	LITTLE TOO LATE —Pat Benatar (Neil Gerrardo, Peter Coleman), A. Call; Chrysalis 4-03536	60	63	5	MEXICAN RADIO —Wall Of Voodoo (Richard Mazda), Wall Of Voodoo; I.R.S. 9912 (A&M)	94	91		
28	24	13	FALL IN LOVE WITH ME —Earth, Wind and Fire (Maurice White), M. White, D. Vaughn, W. Vaughn; Columbia 38-03375	61	69	4	THE ONE THING —Inxs (Mark Opitz), A. Farriss, M. Hutchence; Atco 7-99905	95	92		
29	32	12	IT MIGHT BE YOU —Stephen Bishop (Dave Grusin), D. Grusin, M. Bergman, A. Bergman; Warner Bros. 7-29791	62	67	6	SMILING ISLANDS —Robbie Patton (Peter Coleman, Robbie Patton), R. Patton, D. Adelstein; Atlantic 7-89955	96	72		
30	34	9	WHIRLY GIRL —Oxo (I. Angel, Ken Mansfield), I. Angel; Geffen 7-29765 (Warner Bros.)	63	73	3	TRY AGAIN —Champaign (G. Massenburg), D. Walden, R. Maffit, M. Day; Columbia 38-03563	97	76		
31	31	11	I LIKE IT —Debarge (I. Gordy, E. Debarge), R. Debarge; Gordy 1645 (Motown)	64	37	17	STRAY CAT STRUT —Stray Cats (Dave Edmunds), B. Setzer; EMI-America 8122	98	93		
32	47	6	PHOTOGRAPH —Def Leppard (Robert John, "Mutt" Lange), Clark/Willis, Savage/Elliott, Lange; Mercury 811 215-7 (Polygram)	65	71	4	WIND BENEATH MY WINGS —Lou Rawls (R. Haffkine), L. Henley, J. Silbar; Epic 34-03758	99	84		
				66	77	2	FULL MOON FIRE —Walter Egan (Duane Scott, Walter Egan), W. Egan; Backstreet 52200 (MCA)	100	79		

KAWAIPAPA

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STUDIO SCENE—Moe Bandy, right, and singer/songwriter Becky Hobbs rehearse a duet under the direction of producer Ray Baker. At left is noted Nashville keyboardist Hargus "Pig" Robbins.

This Band Mixes Music With Organ Transplants

NASHVILLE Marion Tallent, leader of the Transplant Band, claims fans have been known to compare his group to Alabama: "Alabama after the last Univ. of Tennessee football game."

If Tallent sounds somewhat tongue-in-cheek, it's only to focus attention on the unusual nature of the act. The members of Transplant Band share a common fulltime vocation: not music, but organ retrieval and transplantation. Most of the group's members work at Vanderbilt Medical Center (one of the nation's top five institutions in numbers of kidney transplants). Band musicians come and go with changes in residencies, but in one form or another, the Transplants have existed since 1975, when Tallent and a few colleagues thought up the idea as a way to unwind after work.

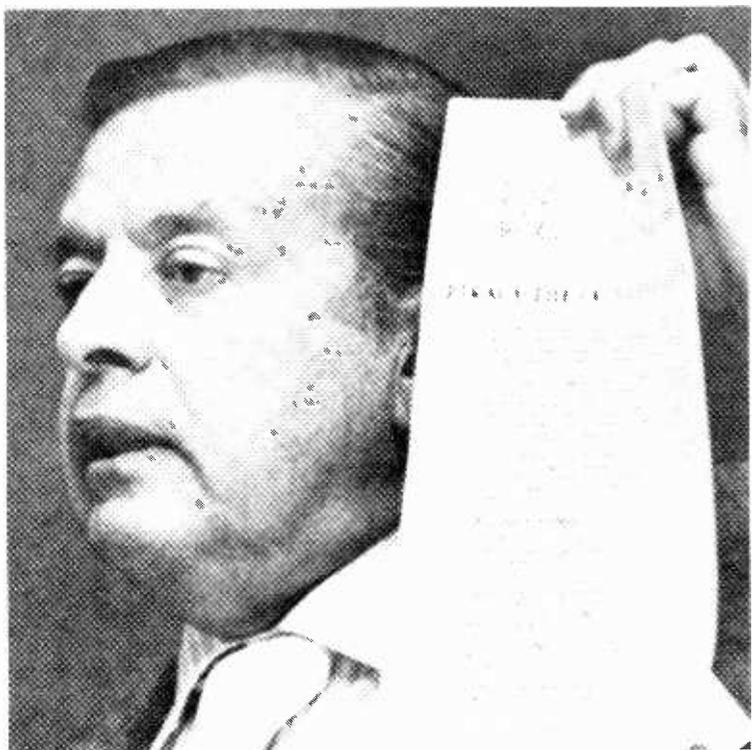
The group now uses its music to publicize the importance of organ donations. It helped promote National Organ Donor Week, Feb. 28-March 4, performing at a reception honoring Tennessee transplant recipients hosted by the Kidney Foundation.

On April 24, the Transplant Band will perform live on the Nashville segment of the 1983 National Kidney Radiothon. The show originates from the Opry House, and the broadcast—hosted by Ronnie Milsap locally and Emmylou Harris in Los Angeles—will be aired across the U.S. over a network of country radio stations. The Transplant Band has cut an original album, "The Gift Of Life," to be sold during the radiothon; studio time and pressing costs were donated gratis to the group, and proceeds from the album sales will go to the Kidney Foundation. (People presenting signed organ donor cards can buy at half price.)

In its current configuration, the Transplant Band consists of bassist Bob Duckworth, a transplant coordinator and organ preservation technician; Charlie Sharbel, anesthetist, on guitar and vocals; guitarist Tom Tate, who flies charter jets for transplant services; Mario Curzi and Connie Manske, in Vanderbilt nephrology, on keyboards and guitar, respectively; Luke Skelly, director of the Nashville Regional Organ Procurement Agency, on guitar; and Tallent, a surgeon, on guitar and xylophone. Banjoist Gene Turner left the group in March after completing his anesthesiology residency; his replacement will be Christina Ynares, a transplant nephrologist (and Tallent's wife) who is now learning to play fiddle.

KIP KIRBY

APRIL 16, 1983, BILLBOARD



NESUHI ERTEGUN, President of WEA International, will preside over the I.F.P.I. presentations "The First 50 Years" and "The Next 50 Years" at the upcoming IMIC '83 summit meeting, May 3-6, 1983, at the Alvor Praia Hotel in the Algarve section of Portugal. For registration details, contact Kris Sofley, Billboard Los Angeles (213) 273 7040 or Vera Madan, Billboard London (01) 439 9411.

Priority Gets Behind Clawson Singer's Label Debut Receiving Extensive Promotion

NASHVILLE—Priority Records is launching its first Cynthia Clawson album, "Forever," with a comprehensive promotion plan that involves extensive radio, tv and print advertising, various in-store activities and the release of a special 12-inch single from the album to nearly 200 radio stations in Key markets.

In addition to the routine advertising in trade and national Christian consumer publications, Priority is also placing ads in regional church publications in Texas, Oklahoma and South Carolina. These publications have "huge readerships," according to Priority publicist Allen Brown, and are influential in the areas of Clawson's prime popularity.

Radio spots are being purchased in major markets to coincide with

Clawson's current tour, and co-op ad dollars are being made available to selected Christian bookstores on a 50/50 basis. Priority has produced a 60-second tv spot that features both the "Forever" album and B. J. Thomas's upcoming release, "Love Shines." The spot will be aired on the CBN and PTL cable networks, and footage from the spot will be made available to approved retail accounts for co-op tv advertising.

The 12-inch single, "Come Celebrate Jesus," is the first release from the album. It contains Clawson's spoken introduction to the song as well as two generic radio spots. Regular seven-inch versions of the song have been shipped to the label's entire radio list.

Priority is also engaged in a three-party promotion with selected retail stores and Christian Literature Crusade, a major book publisher. In the promotion, purchasers of Clawson's album will be given a free copy of

Corrie Ten Boom's book, "Tramp For The Lord."

To further support the album, Clawson has made an in-store appearance in Eugene, Ore., and will make additional ones in Austin and San Antonio later this month. Priority is providing bookstores 17-by-22-inch four-color posters and album flats.

Clawson signed with Priority last summer after having spent several years with Triangle Records. Her five albums for Triangle have since been reissued on Priority.

Sparrow, MCA Renew Agreement

CANOGAPARK, CALIF. Sparrow Records has renewed its distribution agreement with MCA for the U.S. Sparrow will continue to market MCA's gospel product to Christian outlets, and MCA will cover the secular market for Sparrow releases.

GMA MEETS TO ELECT DIRECTORS

NASHVILLE—The 19th annual membership meeting of the Gospel Music Assn. will be held on Wednesday (13) at the Radisson Plaza Hotel, beginning at 10:30 a.m. During the session, directors will be elected for two-year terms in the following categories: artist/musician, visual communications, record industry, music publisher, author/composer, radio, licensing organization, general, artist management/artist agent, international, advertising agency/public relations/promotions and record producer.

This year, a director will also be chosen from the new GMA board category of church musician. And due to unfilled vacancies, two directors will be elected in the categories of merchandiser and print media.

Agape Fest Set

NASHVILLE—Greenville College, Greenville, Ill., will hold its sixth annual Agape music festival April 23 at the school's Francis Soccer Field.

The day-long event will feature performances by Phil Keagy, Petra, Pete Carlson, Kathy Troccoli, Fireworks and Moose Smith. Guest speakers will be Dave Hope and Kerry Livgren from the group Kansas.

Tickets to Agape '83 are \$7.50 advance or \$10 at the door for adults, and \$3.75 for children.

CRUISES OFFERED

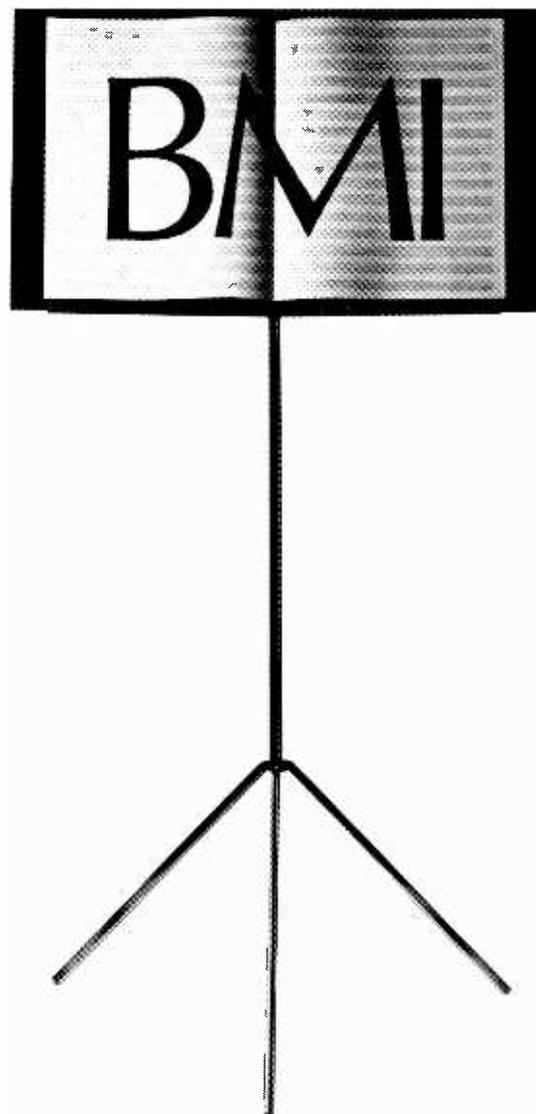
NASHVILLE—New Creation Worldwide Cruises will offer nine travel packages, organized for Christians, beginning in September. Cruise destinations include the Mediterranean/Holy Land, the Caribbean, Alaska, China and England.

Organizer Rodney Snell says the cruise parties will reserve occupancy and activity space on ships with other tourists rather than chartering entire ones by themselves. Activities will include Christian music concerts, teachings in "witnessing" and "one-to-one evangelism" and discussions. No artists have yet been announced.

New Creation is based in Tulsa and can be reached at (918) 665-8717.

Survey For Week Ending 4/16/83											
Billboard® Best Selling Spiritual LPs											
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This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number				
1	1	31	IT'S GONNA RAIN Rev. Milton Brunson, Myrrh MSB 6696	18	20	9	MOVE ALONG The Gospel Keynotes, Nashboro 7266				
2	8	22	THE RICHARD SMALLWOOD SINGERS Onyx Benson R3803	19	19	31	UNCLOUDY DAY Myrna Summers, Savoy 14594				
3	12	9	SINCERELY The Clark Sisters, New Birth 7058	20	21	8	THE SACRAMENTO COMMUNITY CHOIR LIVE Onyx Benson 3824				
4	9	26	YOU BROUGHT THE SUNSHINE The Clark Sisters, Sound Of Gospel SOG 132	21	23	8	MATTIE MOSS CLARK PRESENTS THE GREATER WILLIAMS TEMPLE CHOIR LIVE Gospearl PL 16004				
5	5	35	LORD, YOU KEEP ON PROVING YOURSELF TO ME Florida Mass Choir, Savoy SGL 7078	22	15	22	10th ANNUAL PRAISE & REDEDICATION CONCERT Southeast Inspirational Choir Jewel 0177				
6	4	27	BROTHER TO BROTHER The Williams Brothers, Myrrh MSB 6717	23	22	18	CLOSER Tommy Elison, Atlanta International 10052				
7	3	56	TOUCH OF CLASS Jackson Southernaires, Malaco MAL 4375	24	24	56	DOUGLAS MILLER & THE TEXAS SOUTHEAST CHOIR (Cog) W MATTIE M CLARKE (Recorded Live) Pearl PL 16002				
8	2	26	PRECIOUS LORD Al Green, Myrrh 6702	25	NEW ENTRY		THE GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR—HOUSTON, TX Savoy SG 7081				
9	10	9	MIGHTY CLOUDS ALIVE The Mighty Clouds of Joy, Myrrh 6687	26	26	95	IS MY LIVING IN VAIN? The Clark Sisters, New Birth 7056G				
10	7	22	EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA, VOL. II Myrrh MSB 6700	27	NEW ENTRY		REACHIN' OUT New York Community Choir, Myrrh MSB 6716				
11	6	18	THE JOY OF THE LORD IS MY STRENGTH Douglas Miller, The True Way Choir (G.O.G.I.F.) Pearl 16008	28	NEW ENTRY		THE FANTASTIC VIOLINAIRES The Violinaires, Malaco 4382				
12	11	18	WHEN IT RAINS, IT POURS Rev. F. C. Barnes and Sister Brown, Atlanta Int'l 10041	29	NEW ENTRY		PUT ON YOUR SHOES Pilgrim Jubilee, Savoy 14701				
13	13	9	TOUCH ME LORD The Angelic Gospel Singers, Malaco 4381	30	34	26	HOPE SONGS, VOL. I D. J. Rogers, Hope Song Benson HS 2000				
14	14	26	FEEL LIKE SINGING Walter Hawkins, Elektra 60038	31	29	9	WE'VE COME TO PRAISE HIM Donald Vais, Savoy 7069				
15	16	9	LORD MAKE ME OVER The Benny Cummings Singers, New Birth 7057	32	35	22	MIRACLE MAN Mighty Clouds Of Joy, Myrrh MSB 6664				
16	17	8	I FEEL LIKE GOING ON Keith Pringle, Hope Song 2001	33	33	60	HIGHER PLAIN Al Green, Myrrh MSB 6674				
17	18	8	SOON I WILL BE DONE WITH THE TROUBLES OF THE WORLD James Cleveland and the N.J. Mass Choir of the Gospel Music Workshop, Savoy SGL 14709	34	27	35	EVERY TIME I FEEL THE SPIRIT Dr. Charles Hayes & the Cosmopolitan Church Choir, Savoy SGL 7076				
				35	28	78	SAINTS HOLD ON Sensational Nightingales, Malaco MAL 4373				

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RECORD/TAPE CHAIN FIRST

Laury's To Demonstrate CDs

By JOHN SIPPEL

LOS ANGELES — The four Laury's record/tape/accessories stores in Chicago will probably be the first such chain to demonstrate and sell Compact Disc software in the U.S. Two Sony CD players were delivered to the Evanston-based chain last Monday (4), and another Sony unit plus a single Kyocera unit are expected within a week. These will be used for demonstration.

The plan to outfit Laury's with demonstrable hardware and saleable software began at the Consumer Electronics Show in Chicago in June, 1981, where John and Art Shulman of Laury's were impressed with a Sony prototype. Since that time, Art Shulman says, John Harper and Harvey Rosen, PolyGram classical executives, have kept him informed of CD software and hardware progress.

Individually, Steve Colky's advice on CD players and disks has been most beneficial. Shulman volunteers. Colky, of EMR Inc., Skokie, Ill., an electronics rep firm, took an order for Denon disks and players in mid-January. Laury's ordered about a box of 25 of each of the 18 Denon titles and four Denon playback units. Colky pledged early March delivery, but it was delayed. Now it appears that Denon won't ship until late summer.

"Sony was only shipping about 50 audio dealers the new systems," Art Shulman notes. "We were in a quandary. We had purchased Signet high tech earphones and NAD amplifiers for each of the stores so that audiophiles could listen to the CD disks."

It was through some strong associations with Chicago-area hardware dealers that Laury's was able to get the two units delivered and two promised. Shelly Miller of United Audio Centers, Chicago, agreed to supply three Sony players, while Simon Zrecny of Audio Consultants, a two-store chain, offered the Kyocera unit. In return, the four Laury's stores will feature signs that indicate

the nearest United Audio Centers or Audio Consultants where a customer can buy the CD hardware.

Art Shulman says he is expecting quantities of two different CD disks from M&K Realtime. He has already purchased six imported Japanese CD disks from a West Coast importer and is expecting his first larger shipment from the same source next week. By mid-June, he says he has been told, Telarc will be shipping him 15 titles which he will ticket at \$19.99. He adds that he has been told that PolyGram will be shipping quantities on 120 different titles starting in June.

Record Dealers Wait For Their CD Day

By IS HOROWITZ

NEW YORK—Record and tape dealers have not figured openly in the early marketing plans for Compact Disc software, but their day is coming soon. By summer, the first laser-read digital disks should start moving out to traditional retailers of recorded product, giving them cash-register contact with the technology that promises to inject a new dynamism into all levels of the recording industry.

Meanwhile, the groundwork is being laid, and American consumers are being exposed to generous globs of promotion—in-store, in print and over the air—explaining and demonstrating the system and its benefits in sound, convenience and longevity.

And by the time record dealers accept their first shipments of digital disk inventory, there should already be somewhat more than the present infinitesimal sprinkling of CD players in homes across the country providing some visible evidence of the emergence of a viable market.

It's not surprising that companies already engaged in domestic CD market launches have gone first to traditional purveyors of audio hardware, a tactic that can easily position both player and disk in the same location.

Sony, which was the first to come to market here, is working through a select group of high-end audio dealers, delivering batches of imported Sony/CBS CD records along with its players. Magnavox, together with its software partner, PolyGram, chose to introduce the system through so-called fashion department stores, which Magnavox marketing experts feel are fast becoming the prime medium for moving audio hardware out to the public.

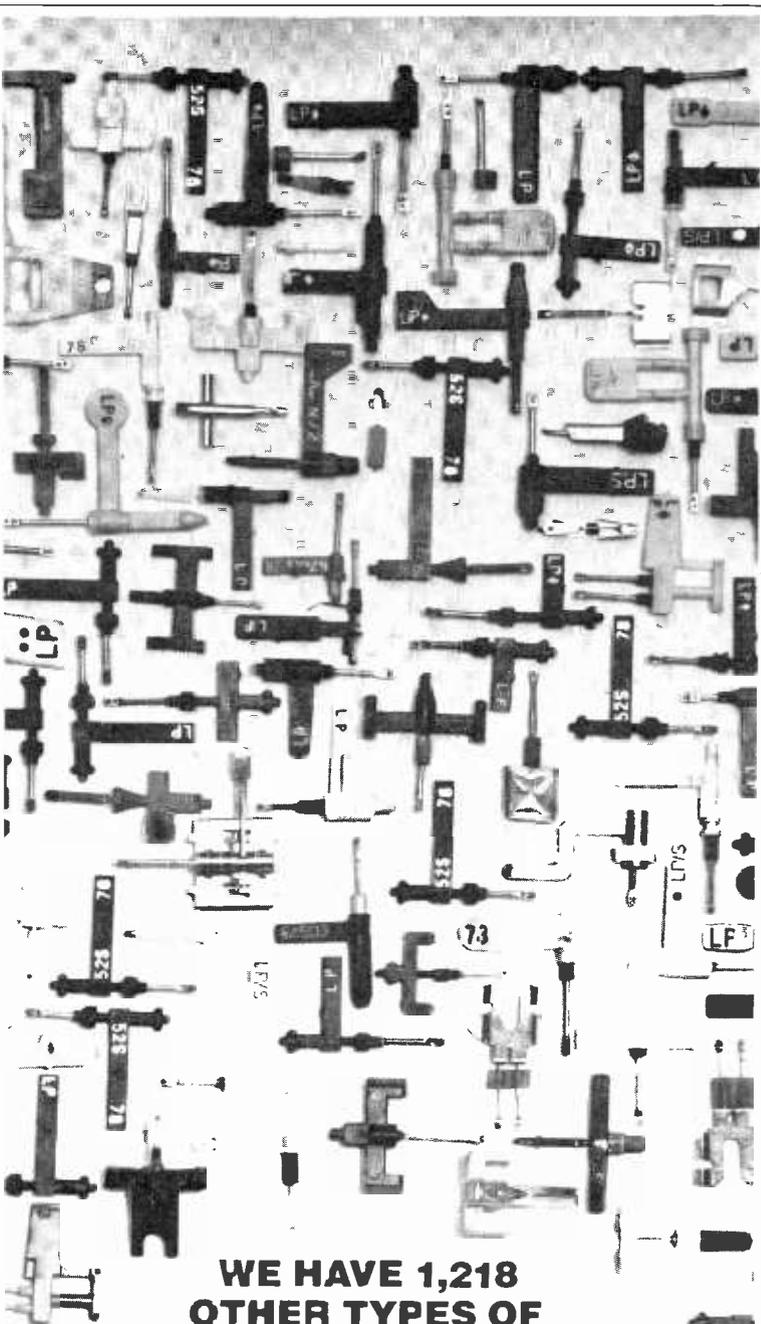
In both cases, the software elements in these razor/blade partnerships plan to spin off into the record retailing mainstream later this year, with summer given as the most likely time frame. By that time, other players will be joining those of Sony and Magnavox in the marketplace. Technics will be coming aboard by June, according to present plans, feeding its units to chain-store audio outlets, but choosing them carefully so that they are reasonably close to retail sources that will be stocking software. A dozen or more brands of CD players should become available domestically as the year enters its final quarter, trend watchers predict.

But those dealers who feel that the number of participants in the digital sweepstakes indicates that playback equipment will blanket the country by year's end should also heed observers who caution that, in many cases, only nominal distribution is expected. There will be lots of jockeying and probing of the marketplace, with some of the companies as anxious to stake out an early claim

(Continued on page 66)



SEE, HEAR—Pia Zadora's videodisk and upcoming LP are subjects of a 14-city tour. Here she is mobbed by customers at Tower Records in Los Angeles.



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Serious audiophiles know that components with identical specifications can sound noticeably different. Conventional measurement techniques do not explain this phenomenon, so words such as "musical" are often used to describe sound that possesses the "life-like" characteristics of real music.

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APRIL 16, 1983, BILLBOARD

Retailing

NARM
Markets Music

Game Monitor

Atari's Distrib Move: What Next?

By TIM BASKERVILLE

While Parker Bros. can be expected to challenge U.S. District Court Judge Albert Bryan's decision to allow Atari to proceed with plans that would prevent the latter's distributors from carrying competing game hardware or cartridges (separate story, page 6), the Atari move can be expected to have long-ranging impact on the entire game industry.

The most immediate effect will be the further slashing of prices on the Atari line. According to Parker, the Warner Communications division has been offering distributors discounts of as much as 25%-40% in exchange for their allegiance—the result of which, some observers predict, will be VCS 2600s available at retail for \$50 and below.

That could open the market to the next (lower) income level. Until now, according to a recent report by Frost & Sullivan, households with incomes over \$15,000 annually have been two to three times as likely to have video game consoles as homes where income is below that figure.

Such homes might not be expected to purchase the five to seven cartridges annually, per console, that has been the average in the past. But even at three to five cartridges, the lower price point for the hardware could mean substantially improved revenues.

How much will the Atari move mean to other game companies—in particular those manufacturing Atari-compatible cartridges—remains to be seen. Parker Bros. itself is probably in a better position than most, enjoying solid capitalization from the parent company and a generally conservative release policy that has insured a better bottom line than has been the case for most companies.

Those with less substantial resources behind them will feel the pressure more intensely. Atari's lawyers fought the Parker suit, claiming

that there were still plenty of distributors around. Parker's charge, in fact, was that the company was looking to line up 40 of the top 100 distributors; there are, however, probably no more than 15-20 genuinely "top" distributors out there.

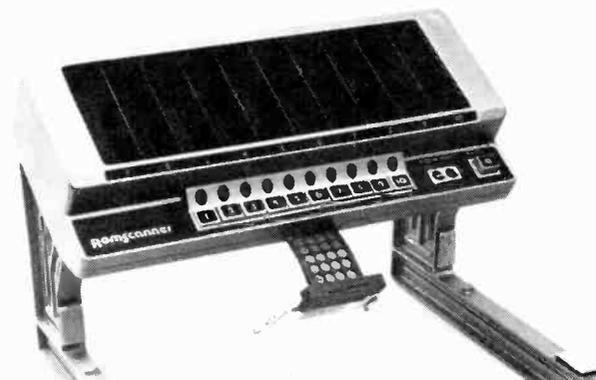
The distributors contacted by Video Marketing Game Letter in the wake of Judge Bryan's decision, some of whom have been chosen as Atari distributors and others of whom were passed by, aren't especially upset by the prospect. Most see the move speeding up the shakeout that has already begun—and leading to a more orderly marketplace in

which marketing and promotion could be more effectively concentrated for all lines.

★ ★ ★

The companies alluded to in last week's column as in search of new financing arrangements appear to have solved their problems for the moment. Imagic has reportedly secured "eight figures" in backup support, while Data Age, rumored to have been on the verge of a Chapter XI filing, has obtained sufficient outside support to bolster hopes that "Frankenstein's Monster" and a repriced "Journey Escape" will ultimately see the company through.

New Products



A video games storage and retrieval system that fits into video game consoles is available from Marjec Technology. Designed for Atari and Sears models, retail list is \$79.

Billboard®

Survey For Week Ending 4/16/83

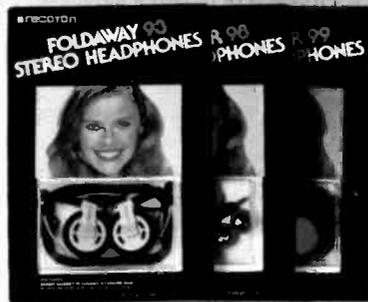
Top 15 Video Games

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This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner/Manufacturer, Catalog Number	WEEKS AT #1
★ 1	5	3	CENTIPEDE	Atari CS-2676	1
2	1	7	MS. PAC-MAN	Atari CX-2675	
3	2	13	RIVER RAID	Activision AX-018	
4	7	7	PHOENIX	Atari CX-2673	
5	3	29	PITFALL	Activision AX-108	
6	4	31	FROGGER	Parker Bros. 5300	
7	6	13	VANGUARD	Atari CX 2669	
8	11	5	DONKEY KONG JR.	Coleco AX-017	
9	10	11	DRAGON FIRE	Imagic IA 3611	
10	9	31	DONKEY KONG	Vanguard 2451	
11	8	31	PAC-MAN	Atari CX-2646	
12	12	9	SPIDER FIGHTER	Activision AX-021	
13	NEW ENTRY		SEAQUEST	Activision AX-022	
14	NEW ENTRY		SWORDS & SERPENTS	Imagic IM-7602	
15	13	5	ZAXXON	Coleco 2435	

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TULSA CASE HISTORY

MTV's Impact At Retail And Radio

Billboard has extensively documented MTV's effect on the music business, particularly at retail and radio, during the past 12 months and more. This update by Leo Sacks focuses on the Tulsa market, where the specific experiences of one retailer and one broadcaster exemplify the way in which the cable music channel impacts their day-to-day business.

NEW YORK—A growth in the viewership of MTV in the Tulsa market has given Sound Warehouse buyer Steve Mitchell "a new universe" of artists to promote at the chain's three stores there. Eighteen months after the launch of the cable channel in Tulsa, an awareness of MTV's presence has led him to conclude that "it definitely stimulates product that we couldn't move ordinarily."

"In the old days," says Mitchell, "you might break a new group in-store or by word-of-mouth. It was very limited, in any case. But MTV has opened up our business to sell a more diverse group of artists."

Initially, he continues, MTV's impact was felt in increased sales of disks by new acts. "The more established artists didn't need the benefit of videos." Now, he says, exposure on MTV has evolved to the point that established artists recognize "they can sell even more units" with a good clip.

Mitchell also credits MTV with moving older catalog. "It's amazing

that, within a few days, product which had been sitting on the shelf for as long as six months can start selling again. The effect is almost like the disk is a new release because the music has reached a new audience."

Accordingly, Sound Warehouse employees keep him informed when they see older clips on the channel so that there is sufficient stock in the stores. Ordinarily, Mitchell estimates that the lifespan of a new clip as it relates to the flow of new product is about four weeks. "But it's a concentrated month, and that's a lot of excitement."

Major labels were "skeptical" of MTV's staying power when the channel debuted in the market, he notes. "They thought it might infringe, even kill the radio audience, and we thought that it might be a fad, too. But everyone is enjoying a good working relationship now."

Jeremy Whitworth, who programs local rock station KMOD-FM, disputes Mitchell's assertion that MTV "has put pressure" on the outlet to play the music that it broadcasts. But the programmer does acknowledge that the channel often validates what he plays.

"Tulsa is not New York or Los Angeles," he says. "You can't jump on a Buzzcocks record and expect immediate acceptance. Lynyrd Skynyrd, ZZ Top and Led Zeppelin are

(Continued on page 80)

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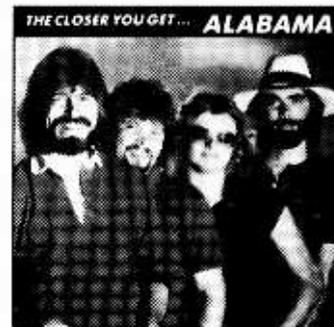
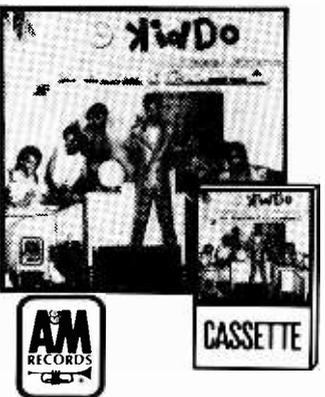
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Retailing

Cassette Sales Come Closer To Surpassing Disks

By IRV LICHMAN

NEW YORK—The prerecorded cassette continues its challenge of

the long-playing record's sales supremacy. Last Christmas' gift-giving season produced further evidence that tape is on the verge of over-

taking disk as the dominant medium (Billboard, Jan. 8), and many retailers expect this summer—when the warm weather will stimulate sales to

the personal stereo generation—to be the season when cassettes permanently capture more than 50% of the album market.

While the gamut of popular music styles which are generating cassette sales is wide, budget classical tape is doing its part, too. So, to a lesser extent, are the twofer album cassettes from a number of manufacturers, although the concept's consumer reception has been more modest than expected. This is largely attributed to poor label merchandising/ad support.

Looking at the broad picture, Tom Petit, merchandising director for Elroy Enterprises, which services the 40-plus Record World/TSS stores in the Northeast, says, "In some months, we have stores selling cassettes equally with LPs, and in more affluent locations, tape is ahead." In the latter neighborhoods, he continues, music buyers are more rapidly making the switch from 8-track to cassettes in homes and cars.

At a point when many retailers are taking cassettes out from under glass, Record World/TSS still prefers the locked type of security—and at no cost in sales, as Petit sees it. "Recently, we had a three-month test at two stores, after a security firm assured us we could raise volume 15% to 20% if we used their system," he recalls. "We found, however, that sales increases of 4% or 5% were about the same as other stores where we had cassette inventory under glass." Petit says he believes open display doesn't work for the chain because "we can do more with sales people to accommodate the customer. Others who are so hung up on payroll are actually hurting themselves."

At Record Town, another Northeast chain that's 40 stores strong, LP/tape buyer Dave Roy indicates the cassette/LP sales ratio is pulling close to one-to-one. "We could see it during Christmas, and I believe the cassette will pull ahead starting with the warmer months." Roy says budget cassettes account for 80% of the chain's classical business. "We overlooked them before, but now they're a featured item at the front of the store."

Roy says he's "not crazy" about some new cassette packaging—such as Warner Bros.' six-by-six concept—because he openly displays inventory, suggesting that "they don't do anything for us. In fact, if anything, they hinder us, since they don't fit into our racks." Instead, Roy would like to see greater strides in audio quality and in programming, such as including songs on cassettes that aren't available on the LP counterparts.

Glen Hemmerle, vice president and general manager of the Sam Goody units, also in the Northeast, says that while cassette sales steadily improve (now at three-to-two in favor of the LP compared to two-to-one at the same time last year), he figures that Goody's rich LP catalog inventory—with material not available on tape—may hold back sales parity for sometime. Like most retailers, Sam Goody has equalized cassette and LP prices, except for special promotions when the cassette version is priced about 50 cents higher.

Camelot Enterprises (formerly Stark Record & Tape Service) projects possible majority album sales from cassettes during the summer months at its 139 Camelot/Grapevine stores in 28 states in the South and Midwest, according to Joe Bressi, vice president of purchasing. "We spent \$500,000 last year putting our inventory in long-boxes," he says. Bressi adds that the chain has been a strong believer in cassettes

(Continued on page 80)

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OF THE
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25th Annual Convention Agenda

April 10-14 Fontainebleau Hilton Hotel, Miami Beach

SUNDAY, APRIL 10

9:00 AM—REGISTRATION
4:00 PM—REGULAR MEMBERS ANNUAL MEETING
7:30 PM—WELCOMING RECEPTION. HOST: WEA CORPORATION.

MONDAY, APRIL 11

8:00 AM—BREAKFAST
9:00 AM—OPENING BUSINESS SESSION
Convention Chairman's Welcome: John Marmaduke, Western Merchandisers.
NARM President's Annual Report, 1982-83. Harold Okinow, Lieberman Enterprises.
The Retailers Advisory Committee Reports. Chairman: James Bonk, Stark/Camelot Music.
Keynote Address: Russ Solomon, Tower Records.
The Numbers Game: An Update on Industry Statistics
"NARM MARKETS MUSIC"
Chairman: Joseph A. Cohen, Executive Vice President, NARM.
Introduction: Lou Fogelman, Show Industries.
"The Gift of Music" Campaign
• A Progress Report • A Look into the Future
"Discover Grammy Music" Campaign.
The Success in '83: The Future in '84
"Expanding The Pre-recorded Music Market: The Unexplored Potential"
12:00 Noon—COUNTRY MUSIC LUNCHEON.
Entertainment by Mel Tillis & The Statesiders. Courtesy of MCA Records.
2:00 PM-6:00 PM—EXHIBIT/CABANA AREA VISITING.

8:00 PM—SCHOLARSHIP FOUNDATION DINNER.
Presentation of Annual NARM Scholarships.
Entertainment by The Osmond Brothers. Courtesy of Warner Bros. Records and Snowball Investment Corporation.

TUESDAY, APRIL 12

7:30 AM—RACKJOBBERS BREAKFAST MEETING
8:00 AM—BREAKFAST. OTHER REGISTRANTS
9:00 AM—BUSINESS SESSION.
Chairman of the Day: Calvin Simpson, Jr., Simpson's Wholesale.
Keynote Speaker: David Geffen, Geffen Records.
Music Television—MTV: The Hot Sound In Promotion: John Sykes, Warner Amex Satellite Entertainment.
Record Rentals: Our Congressional Priority: Stanley M. Gortikov, RIAA.
"Winning the Counterfeit Battle": Ron Katz, Light Signature.
"The Growth Configurations"
Representatives of each of the NARM Advisory Committees comprise a panel which will discuss the implications and potential for future industry growth.
Moderator: David Lieberman, Lieberman Enterprises.
PANELISTS: Jack Bernstein, Member, Independent Distributors Advisory Committee; James Bonk, Chairman, Retailers Advisory Committee; Sydney Silverman, Member, Rack Jobbers Advisory Committee; Michael Spector, Chairman, One Stop Advisory Committee.
12:00 NOON
INSTALLATION AND AWARDS LUNCHEON.
Installation of NARM Directors & Officers. Featured

Speaker: Dan Davis, Vice President, NARM. Presentation of Merchandiser Of The Year Award and "Gift Of Music" Advertising Awards. Entertainment by Michael Murphy. Courtesy of Liberty Records.

2:00 PM-6:00 PM

EXHIBIT/CABANA AREA VISITING

WEDNESDAY, APRIL 13

7:30 AM—ONE-STOP BREAKFAST MEETING
8:30 AM-1:00 PM—SEMINARS
The following seminars and workshops are designed for NARM Regular Members with unique interest in these specific areas of marketing and merchandising.
• Merchandising Pre-recorded Video Software. Chairman: Gene Silverman, Video Trend Inc.
• Integrating Video Games And Home Computer Software Into The Retail Record And Tape Store. James McCullaugh, Software Merchandising.
• The Kiddie Business Is Growing Up! Are You? Chairman: Sheldon Tirk, I.J.E. Dist./Kid Stuff Records
• Classics: The Growth Music Business. Chairman: Ira Moss, The Moss Music Group
• Alternative Product Lines. Chairman: Lee Cohen, Licorice Pizza
1:00 PM—CARNIVAL LUNCHEON. Exhibit/Cabana Area.
1:00 PM—INDEPENDENT DISTRIBUTORS AND MANUFACTURERS LUNCHEON-MEETING.
2:00 PM-6:00 PM—EXHIBIT/CABANA AREA VISITING
8:00 PM—"GIFT OF MUSIC" AWARDS BANQUET.
Presentation of Awards for the Best Selling Product of 1982. Entertainment by Joan Rivers. Courtesy of Geffen Records.

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Style #2130 is designed to hold 30 boxed cassettes, and features velour flocked interior, 100% padded virgin vinyl covering, two lift locks, metal bottom shoes and three attractive colors: black, brown and burgundy. Suggested retail price is \$17.95.

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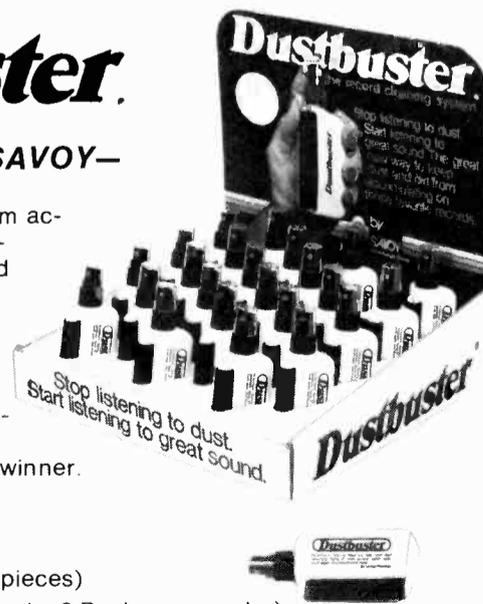
A great new way to keep dust from accumulating on records. Use Dustbuster before you play each record and listen to the sound you should be hearing.

Now you can have the fast-selling Dustbuster in this pre-pack counter-top display. High impact graphics, small space and superior product make this a sure winner.

Prepack Counter Display for
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DB-1 (Counter display holds 24 pieces)

DB-2 Blister Pack (12 pcs. per Pack—8 Packs per master)



Dealers Wait For CD Day

• Continued from page 60

in digital territory as to expect sales in quantity.

Prices will remain high through the year, ranging from about \$800 to \$1,000 for players, and \$16 to \$18 for software, a combination of price points that will not encourage wholesale conversion by consumers.

In a real sense, entrepreneurs here are captives of the outstanding response gained by the CD system in Japan, where it was introduced last October, and in the U.K. and parts of Europe, where campaigns began early in March. Demand in these territories has been so strong, relative to the numbers available, that production resources have been severely strained.

The software gap is the one that pinches most, even though most major labels, and hosts of smaller ones, have committed to the system. Until a few weeks ago, there were only three plants in the world capable of pressing the 4.7-inch CD platters—Sony/CBS and Denon (Nippon Columbia) in Japan, and Philips in West Germany—and their capacities are restricted.

Technics (Matsushita) has now begun limited software production in Japan, but it is not expected to handle more than a few specialty labels for the time being.

It will take a while before more plants are ready to turn out software. CBS/Sony has announced its intention of creating CD pressing facilities Stateside, with product due in 1984, and a number of smaller entities have secured rights to the technology. They will enter the marketplace in their own good time, feeling their way in a production complex that is extremely demanding.

Meanwhile, alert importers are already scouring those areas where disks are available to bring them in (at bonus prices) to hand-feed the infant trade.

Those with long memories who still bear the scars of past configuration wars can take comfort that, this time around, there is industry-wide unanimity so far as basic standards. All CD records are the same in size and rotate at the same speeds. Any CD disk will play on any CD player, regardless of manufacturer. This will make the transition many expect less painful.

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Retailing

Many Radio Programmers Still Listening To Dealers

• Continued from page 33

you get to the area as far up the charts as we do before we consider adding a record, you don't have to know how many 45s were sold at the local Music Plus. My guess is there's not a good sampling of country music being sold in L.A. I'm better off using a national chart that averages in the rest of the country."

"These days there aren't many records selling anywhere," asserts Barry Richards, PD of New Orleans' highly-rated urban outlet WAIL. "Maybe you have 10 records selling in New Orleans; the next 20 or 30 after that really could be in any order, but I still check every store in the city. We're not set up to do callouts, but I look at requests and national charts and I rely on my own ear."

While Barry Mayo isn't specific about what he's relying on for the urban music he programs on New York's WRKS, he does have strong feelings about retail information. "Between retail sales being so down and the hype inherent in them, record sales are next to useless as a research tool. The only reason we call record stores, and we do, is because we have to." (RKO has a policy that all PDs must read the sales total to the company weekly.)

Across town at AC-formatted WPIX, Al Anderson also discounts retail reports. "I called stores when I

was in Miami (at WIOD/WAIA), but here we don't have the people power to do it correctly. And I'll be honest with you, it really hasn't

made a difference."

"Maybe it doesn't work in some formats," admits KHYT's Cohen. "but it really is a matter of knowing

how to interpret the results and how to ask the questions to get accurate responses. I've worked in retail and that's a help. You can't do it haphaz-

ardly, that's a waste, but relate to the people at the store and it works. Retail done correctly is by far my most important indicator."

940 Attending NARM Confab

• Continued from page 3

(13) schedule calls for an independent distributor/manufacture luncheon starting at 1 p.m.

And to remind attendees that the industry still faces a mighty siphoning off of industry dollars from counterfeiting and rentals of recordings, NARM has set Tuesday (12) for a talk on rentals by Stan Gortikov, president of RIAA, and one on counterfeiting by Ron Katz of Light Signature.

Also expected is a barrage of statistics from the association itself in line with its convention theme: "NARM Markets Music." Here, the organization is likely to put a glow (with supporting statistics) on its efforts to push the "Gift Of Music" concept, along with other marketing approaches.

New Products



Blackbourn, Inc. now features clear vinyl videocassette albums for both store and home uses.

I Love Beach Music!

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BEACH MUSIC FANS ARE SCREAMING FOR THIS ALBUM.

It's ready for distribution, the **double album** recorded **live** at the First Annual Beach Music Awards show in Myrtle Beach, South Carolina. **Beach Music** is sweeping the nation. You've read about it in Billboard and heard about it through out the Music Industry.

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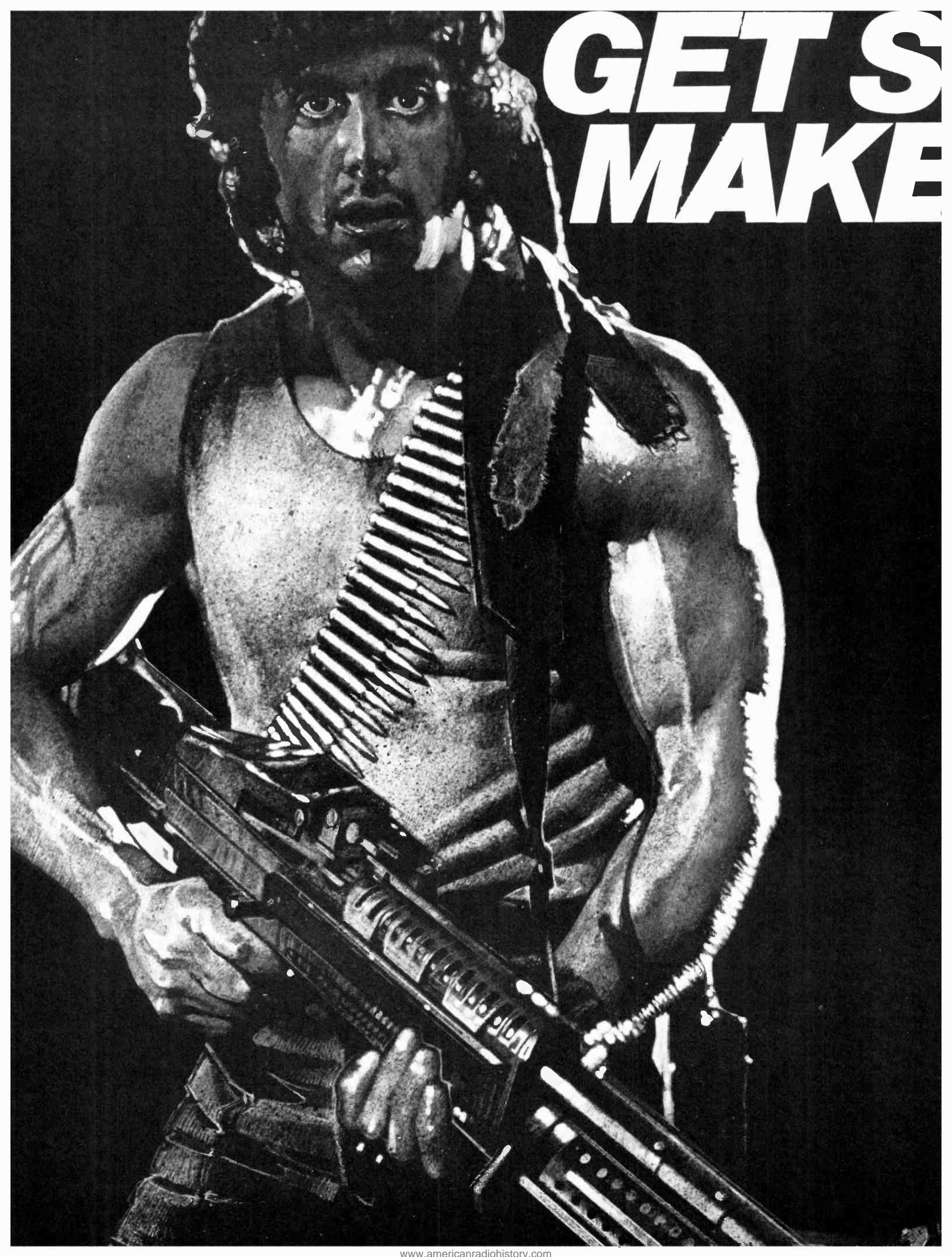
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EXCLUSIVE THORN EMI VIDEOCASSETTE!

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THORN EMI Home Video is pleased to announce this fall's smash movie "First Blood" is now available on videocassette (VHS and Beta). When it opened at box office, "First Blood" earned over 6 million dollars during its first weekend. Week after week, it topped Variety's 50 top grossing films list. Now, "First Blood" can pump new blood into your business. Profits.

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Mario Kassar and Andrew Vajna Present A Ted Kotcheff film. Sylvester Stallone. "First Blood." Richard Crenna. Starring Brian Dennehy. Music by Jerry Goldsmith. Director of Photography Andrew Laszlo. Executive producers Mario Kassar and Andrew Vajna. Co-Executive producer Herb Nanas. Produced by Buzz Feitshans. Screenplay by Michael Kozoll & William Sackheim and Sylvester Stallone. Based on the novel by David Morrell. Directed by Ted Kotcheff. Filmed in Panavision.  ©1982. FIRST BLOOD ASSOCIATES, a Greenberg Brothers Partnership. All rights reserved.

Dealers, Distributors Expanding Inventory

By LAURA FOTI

NEW YORK—Retailers and distributors around the country are looking beyond records and tapes to generate additional business. And the two major areas of experimentation are prerecorded video and computer software—the latter a branching out from video games, which many NARM members have been stocking for some time.

Of the two areas, computer software seems to hold the most promise, for retailers and distributors alike. Some surveyed say they had tried carrying videocassettes, but had decided the rental business was not for them. Others have ongoing tests of video, either in a few stores or in small departments within stores. Still others have opted to open completely separate specialty stores to cash in on the burgeoning video business.

One distributor, examining both computer software and prerecorded video, sums up the fears of many when he warns, "I'm afraid record

store owners will lose sight of where they come from. NARM is supposed to be for 'marketing music,' but most of the sessions have nothing to do with records or music. The other areas are exciting, and we need to be in them, but I'm concerned about the industry going overboard. A large percentage of our business is still in music, and that won't ever change."

For others, though, the consensus is that supplemental areas of business beyond records and tapes are a necessity in a changing marketplace. Merchandisers must exercise caution in their choices, they say, but they must not let the new areas of business pass them by.

Ben Bartel of Chicago's Big Daddy chain puts it best. "Our new name is 'Big Daddy: The Entertainment Store.' We sell games, phones, blank videotape, videodisks—even clock radios and entry-level computers from Timex, Texas Instruments and Commodore.

"You have to be cautious, the

same way we've been for 30 years. But the record business has lost it. With the exception of CBS, they've done everything wrong. But our business is sensational—our volume has doubled.

"Record retailers have a great opportunity ahead in computer software. Who sells software better than record stores? If you keep your inventories clean, keep the product turning, I don't see any problems."

Bartel explains that video games and computer software are a "hits" business. "The big ones are Centipede, Ms. Pac-Man, River Raid and a few others, and everything else is onesies and twosies. We sold between 700 and 800 Centipedes and 1,000 Ms. Pac-Mans." Big Daddy's thrust for computer software will also be in the games area, Bartel says. "It's not much different from record merchandising."

As for prerecorded video, Bartel says, "I never wanted to be in that business because I didn't want to run a lending library. But now we're getting in because there's a sale business of some volume. We'll go to a sale business on selected hits, such as 'Let's Spend The Night Together.' We'll stay away from rental."

Lower prices are what get Bartel into most of the new areas. "Last year a VIC-20 computer cost \$200; now it's half that. Blank videotape was \$12.95; now I'll sell it all day for \$8.88 and still make money. Right now I'm excited because I just bought 60,000 classical cutout albums—but I also made a phone buy that will make me even more money." He says that heavy advertising of different product categories brings customers into the stores and has actually increased Big Daddy's record business.

Alta Distributing, according to Alex Alexander of the southwest branch in Phoenix, tried carrying prerecorded video about two years ago, but was unsuccessful. "We got out in mid-1982 and are not tempted to try again," says Alexander. "But we are looking at computer software."

He says Alta will begin carrying computer software within the next 60 days. "We've been in video games successfully since 1977, and this is a continuation of that business. It's definitely a growth area."

Evan Lasky, president of Danjay, says half of that firm's 75 Budget Records & Tapes stores have video software departments. In addition, he says, "Danjay Music started in computer software last fall because our video accounts expressed interest and will be testing the waters. The main thing we can do is guide them—there's an awful lot of stuff out there."

Are record stores the right outlet for video and computer software? "I would answer that with a qualified yes," says Lasky. "In many cases it's very viable, but you must have a convenient location, not a lot of competition in the area and enough capital to be involved.

"I'm not pushing anybody," he continues. "With computer software, the market penetration of the hardware has a ways to go. For now, the consumer is sticking to where he bought his hardware to buy his software." Record stores making the commitment to computer software, he suggests, should emphasize the entertainment titles heavily.

In video, "We're still learning every day—how to evaluate inventory and the like. Our stores that have

done the best in video got in about a year ago; since prices are coming down, their sales have skyrocketed. You have to stay on top of rental times, though, and put them on sale at a reasonable price after they've lived out their rental cycle."

Another NARM member in video is the 80-store Camelot chain. Video buyer Dwight Montjar says, "We got in in 1980, then got out again when all the rental plans came up." There are now video departments in seven Camelot stores.

"Our planned growth is slow, but that's because it's a complicated area with a lot of money involved and a lot of unanswered questions, such as the issue of the First Sale Doctrine. We're taking it one store at a time," Montjar says.

Montjar advises stores considering carrying video to consider the physical dimensions and layout of the store, the amount of competition and how much hardware is out there. "Talk to the hardware dealers in your area," he says, "and recog-

nize that rental will be a part of the business even when the prices come down.

"We don't de-emphasize rental—in fact, we got into the business because it was 85%-90% rental. We just weren't ready when the rental-only plans came around."

Camelot has a separately staffed video department of between two and five people. "The personal approach is very important," Montjar says. "We like our people to know the customers and the inventory and what's moving. That's not possible if they're bouncing around between departments.

"We don't carry computer software," he continues. "We've taken stabs at it, and have carried software for the Atari 400 and 800, but now we're taking a back seat, watching hardware sales. Record stores will be viable outlets for computer software when the market penetration is higher. It's the same customer as for video software. It's just not necessary to be there right now."

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BR00014 - BT00014



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BR00016 - BT00016



When Is Saturday?
BR00012 - BT00012



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BR00015 - BT00015



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BR00013 - BT00013

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1-800-525-6094



New LP/Tape Releases

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

KAGNY & THE DIRTY RATS

Kagny & The Dirty Rats
LP Motown 6038 ML \$8.98
CA 6038 MC \$8.98

KASHIF

Kashif
LP Arista AL9620

MEN AT WORK

Cargo
LP Columbia QC 38660 No List
CA OCT 38660 No List

MINUTEMEN

What Makes A Man Start Fires?
LP SST SST1014

MONTAND, YVES

In His Last "One Man Show"
CA Vanguard CVSD 63/64 \$9.98

MTUME

Juicyfruit
LP Epic FE 38588 No List
CA FET 38588 No List

NAIL, LINDA

Reminiscing
LP Grand Prix GP12

NAILS

Hotel For Women
EP PVC 5902 \$5.98

NELSON, WILLIE, & WAYLON JENNINGS

Take It To The Limit
LP Columbia FC 38562 No List
CA FCT 38562 No List

O'NEILL, SHARON

Foreign Affairs
LP Epic BFE 38433 No List
CA BET 38433 No List

RAINCOATS

The Kitchen Tapes
CA ROIR A-120 \$9.98

RED ROCKERS

Good As Gold
LP Columbia/415 BFC 38629 No List

(Continued on page 78)

POPULAR ARTISTS

AZNAVOUR, CHARLES

Aznavour '83
LP Polydor 422-811 505-1 Y-1 \$8.98
CA 422-811 505-4 Y-1 \$8.98

BAEZ, JOAN

The Contemporary Ballad Book
CA Vanguard CVSD 49/50 \$9.98
"The Night They Drove Old Dixie Down"
& Other Country Music Favorites
CA Vanguard CVSD 105/6 \$9.98

BANDY, MOE

Sings The Songs Of Hank Williams
LP Columbia PC 38652 No List
CA PCT 38652 No List

BLUE ROSE

Blue Rose
LP Estate BFZ 38586 No List
CA BZT 38586 No List

BUSH TETRAS

Wild Things
CA ROIR A-119 \$9.98

CAMEO

Style
LP Atlanta Artists 422-811 072-1 M-1 \$8.98
CA 422-811 072-4 M-1 \$8.98

CHICAGO

If You Leave Me Now
LP Columbia PC 38590 No List
CA PCT 38590 No List

CHI-LITES

Greatest Hits
LP Epic PE 38627 No List
CA PET 38627 No List

COE, DAVID ALLAN

Castles In The Sand
LP Columbia FC 38535 No List
CA FCT 38535 No List

CREAM

Strange Brew—The Very Best Of Cream
LP RSO 422-811 639-1 Y-1 \$8.98
CA 422-811 639-4 Y-1 \$8.98

DAVIS, TYRONE

Greatest Hits
LP Epic PE 38626 No List
CA PET 38626 No List

FARINA, RICHARD & MIMI

The Best Of Richard & Mimi Farina
CA Vanguard CVSD 21/22 \$9.98

FELICIANO, JOSE

Romance In The Night
LP Motown 6035 ML \$8.98
CA 6035 MC \$8.98

FOOLS FACE

Public Places
LP Talk D 2037

FORD, LITA

Out For Blood
LP Mercury 422-810 331-1 M-1 \$6.98
CA 422-810 331-4 M-1 \$6.98

GAYE, MARVIN

Midnight Love
LP Columbia half-speed mastered HC 48197 No List

GIBB, ROBIN

How Old Are You?
LP Polydor 422-810 896-1 Y-1 \$8.98
CA 422-810 896-4 Y-1 \$8.98

GOSDIN, VERN

If You're Gonna Do Me Wrong, Do It Right
LP Compleat CPL-1-1004 \$8.98
CA CPL4-1-1004 \$8.98

HAPPINESS BOYS

Meat Parade
EP Duotone DUO-1

HAYWOOD, LEON

It's Me Again
LP Casablanca 422-810 304-1 M-1 \$8.98
CA 422-810 304-4 M-1 \$8.98

HI SHERIFFS OF BLUE

Cold Chills Pts. I & II + 2
EP UBIK 5L \$5.98

Hi Sheriffs Of Blue

EP UBIK 6L \$5.98

JENNINGS, WAYLON, see Willie Nelson

JOURNEY

Frontiers
LP Columbia half-speed mastered HC 48504 No List

Sony Promotion Offers Free Tape Rentals

NEW YORK—Operating under the assumption that software availability propels hardware sales, Sony has initiated a unique promotion running through April 30. Consumers purchasing a Betamax receive a coupon book for 20 free one-night tape rentals and a listing of participating software dealers.

Sony is supporting the "Betamax Movies" promotion with an extensive newspaper campaign in about 20 markets. Advertisements are scheduled to appear in March and April. Retail support materials include counter cards, posters and ad mats.

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

What counterfeiting has done to the record industry is a crime. The Recording Industry Association of America estimates that \$400 million was lost in the U.S. alone in 1981, and as much as \$1 billion worldwide.

But now you can stop record counterfeiters dead in their tracks. And for a lot less than you think. With Polaproof, the anti-counterfeiting weapon from Polaroid, Major companies like K-tel International, Inc. are using Polaproof this year. Jeff Koblick, K-tel's Vice President of Manufacturing says, "Polaproof provides us with the easiest verification system for identifying counterfeit product, at a most economical price."

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

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

Please send me a sample and brochure.
Please have your representative call me.

Name: _____
Title: _____
Company: _____
Street: _____ Zip: _____
City: _____
State: _____
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SEE US AT THE NARM,
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and "Polaproof"™

Multi-Tiered Pricing Seen On The Rise

LOS ANGELES—The number of record/tape/video retail chains using multi-tiered pricing is increasing, according to Billboard's quarterly survey of chain pricing. Some are employing the variable pricing to reflect profit margin requirements, while others are basing the differential on album turnover.

John Shulman of the four Laury's stores in Chicago says he feels profit margins provide a basis for the fairest procedure. He bases his three-tier album pricing on the lowest price from almost all suppliers. The exceptions are WEA, which yields the second price point, and RCA and M.S. Distributing, whose albums carry the highest consumer price. His \$7.59 shelf price on \$8.98 list albums, however, is based on product movement as reflected by a title's presence in Billboard's Hot 100.

Bob Sturges of the two Coconuts stores out of Jacksonville goes the opposite movement route 100% in setting his prices.

The survey also finds a real low-baller in Kemp Mill Records, the Washington/Baltimore chain. Howard Applebaum says Kemp Mill's recent swing to \$5.99 pricing on all \$8.98s has ballooned sales.

The survey indicates, too, that three of the 12 chains canvassed are breaking oldies out from lesser-priced singles, with Young Entertainment, the Midwest Peaches stores and Musicland.

JOHN SIPPEL

Albums & Singles Pricing Survey

CHAIN LOCATION	NUMBER OF STORES	\$5.98 LIST ALBUMS		\$6.98 LIST ALBUMS		\$8.98 LIST ALBUMS		\$9.98 LIST ALBUMS		SCHLOCK ALBUMS	SINGLES
		SPECIAL	SHELF	SPECIAL	SHELF	SPECIAL	SHELF	SPECIAL	SHELF		
Coconuts (Jacksonville, Fla.)	2	\$3.99	\$4.47 \$4.97 \$5.96	\$4.49	\$5.48 \$5.97 \$6.96	\$5.99	\$6.98 \$7.97 \$8.96	\$6.99	\$7.98 \$8.97 \$9.96	\$1.99/\$4.99	\$1.89
Turtles (Atlanta)	28	\$5.69	\$5.69 Buy Two Get One Free	\$5.99	\$5.99 Buy Two Get One Free	\$5.99	\$7.98 \$6.99	\$7.99	\$8.98	\$1.99/\$4.99	\$1.79 3 for \$5
Sound Shop (Nashville)	39	\$4.99	\$5.98	\$5.99	\$6.98	\$6.99	\$8.59			\$1.99/\$5.99	\$1.79
Laury's (Chicago)	4	\$4.49	\$5.69 \$5.87	\$5.19	\$6.49 \$6.77 \$6.98	\$6.99	\$7.59 \$8.69 \$8.98	\$7.99	\$8.99 \$9.39		
Rainbow (San Francisco)	18	\$3.99	\$4.99	\$4.99	\$5.99 \$6.66	\$5.99	\$7.99 \$8.66	\$7.99	\$8.99		\$1.59
Peaches 5-Star Entertainment (Oak Park, Ill.)	10	\$3.98	\$3.98 \$4.96	\$4.98	\$5.49	\$5.97	\$7.96			\$1.99/\$3.99	\$1.69 \$1.98
Camelot/Grapevine (N. Canton, Ohio)	139	\$4.99	\$5.99	\$5.99	\$6.79	\$6.49 \$6.99	\$7.99 \$8.69		\$9.49	\$1.99/\$4.99	\$1.85 3 for \$5
Musicland (Minneapolis)	340	\$3.99	\$5.79 \$4.99 \$5.98	\$4.99	\$6.79 \$6.98	\$5.99 \$6.99 \$7.49	\$8.49 \$8.98	\$6.99 \$7.99 \$8.49	\$9.49 \$9.98	\$1.99/\$4.99	\$1.79 \$1.99
Record Bar (Durham, N.C.)	147	\$5.49	\$5.98	\$6.49	\$6.98	\$6.49	\$7.99 \$8.69	\$7.99	\$8.99 \$9.69		\$1.89
Kemp Mill (Washington, D.C.)	22	\$4.99	\$4.99	\$4.99	\$5.98	\$5.99	\$5.99	\$6.99	\$7.99	\$1.49/\$4.99	\$1.69
Young Entertainment (Atlanta)	9	\$4.49	\$5.99 \$4.99	\$5.49	\$6.49 \$6.79	\$6.49	\$8.49 \$8.79			\$1.99/\$5.99	\$1.55 \$1.89
Full Moon (Rochester, Mich.)	4	\$3.99	\$4.99	\$4.99	\$5.99	\$5.99 \$6.99	\$7.99	\$6.99	\$8.99	\$2.99/\$4.99	\$1.79 3 for \$4.95

Chains Changing Emphasis Of Advertising

• Continued from page 3

"I actually had to track down MTV," volunteers Michael Vassen, director of Ad-Ventures, the Record Bar in-house agency. "When I started a year ago, MTV covered 39% of my stores. I don't know what the percentage is today, but the return is good. It's just the customer I'm after, most cost-efficient. I think I may be getting as high as a 20% return.

"MTV is just the medium I want for a chain event in which there's lots of product. It was perfect for the WEA catalog program, our 'Vinyl Avenger' campaign. You can pound a specific price. Radio is still my core medium when it comes to recorded product advertising, where I put 80% of my dollars. The only time I change that emphasis is right before Christmas, when I'm trailing the gift buyer and the whole family. Five percent of my entire budget goes regularly to accessories, the largest part of which is from blank tape. I don't often advertise videotape. I like to run audio tape ads concentrating on one line in the print ad. I owe an allegiance to the individual tape manufacturer.

"On video games, I prefer alternative print, those local and regional papers that cater to the 16- to 35-year age group. It's better than newspapers, where I face a possible 10 to 20 other ads from competing stores in the area. Alternative weeklies, like college newspapers, give me exactly who I want to reach. They are pointed out to me by our managers. The Record Bar stores regularly distribute hundreds of these weekly editions free in particular localities," Vassen says.

The 16 Record Theatre stores out of Buffalo break down their ad expenditures to 60% records, 25% blank tape and 15% video games, says ad director Bobby Mycek. Mycek is not totally sold on MTV. He says he feels it has primarily a 12- to 18-year-old audience. He bought it

several times with saturation campaigns, but they didn't generate customers, he says. Mycek adds that he believes a price point is still the key to successful advertising in any medium.

The ad budget for the 103 retail stores in the Western Merchandisers (Hastings) empire provides 70% for records and tapes, 10% for video games and 20% for accessories. Ad chief Diane Weidling favors print overall, striving for an ad of between half and two-thirds of a page. She will mix a variety of product to create an ad size large enough to dominate a page.

Weidling says she has experienced excellent results in early MTV advertising. She likes to pick out a cluster of stores, such as in Houston, where Western has 10 locations. Recently, she reports, she did very well with 30-second tv spots for CBS, into which she injected a clip touting Western as a gift center. She says she can cover half of her stores through the Warner music channel.

Weidling likes MTV's economy. "It's half the cost of radio," she explains. She says she's also obtained surprisingly good results from an experiment in regional editions of TV Guide, wherein she put some blank videotape lineage. Like Vassen, she reports continually good results from college newspapers.

Ground-breaking Record Factory stores are obtaining 60% of their advertising from video game and videocassette and software makers. Record and tape a year ago ac-

counted for 85%; it has now slipped to 37%. Blank tapes account for 3% according to the chain's Bob Tolifson. He says vendors are dictating that he spend his record/tape/wad on radio. "We must fight for print," he adds.

Because of the stores' front-running position in video games cartridges, prerecorded home video and computer software, Tolifson says he finds manufacturers in those areas letting him use the ad dollars to best advantage. He has recently gone heavily into tv for those areas. He is using the Dubner process to create his own tv spots with the help of One Pass Video in San Francisco, his chain's home base. Tolifson says he's found using a percentage of discount is better than giving a specific reduced price in his overall ads.

The 140-plus Camelot/Grapevine stores find their current ad allowance providing 60% to records and tapes, with alternative merchandise primarily splitting the remaining 40% via blank audio and videotape and miscellaneous accessories.

Ad mentor Gerry Gladieux likes print advertising, especially weekend tabloids and entertainment sections, for accessories. Like Weidling, he likes a layout of at least a third of a page and prefers a half-page to stand out. He likes to include a sales price and finds that quality brands of tape and promotional multi-packs generate the best traffic when advertised.

(Continued on page 93)

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Games, Computers Seen Luring More Dealers

• Continued from page 3

name, did initially try to sell some Intellivision games players. "We found we couldn't do anything. You can see the players at any type of store being blown out at all kinds of prices. We may, however, try hardware with computers. What we're doing is getting smarter," Steinberg notes.

Basically, record/tape retailers have moved tentatively into computer software, most often citing the Atari 400/800 or Commodore VIC 20 as catalysts. Even where stores might want to make a spectacular splurge, it can still be on tiptoe, as with Amarillo-based Western Merchandisers. The 103-unit chain is going all out in computers in its new Austin superstore, but concentration is basically on one brand (Billboard, March 26). "We just felt we were not expert enough to go much beyond Timex at this point," says president John Marmaduke. The Austin store, all the same, represents the trend to changing store images and to merchandising specialization.

Still another trend is the way video games and personal computer software are changing advertising philosophy and practices. Television should be the best medium for both video and computer games, says Bob Tolifson, advertising director at San Francisco's 30-unit Record Factory. "The problem is, we haven't been able to give tv a fair chance."

Television offers the best cost per thousand but the total price is prohibitive, he points out. The problem is the negative attitude of video games manufacturers to combination ads involving ad allowances. "Atari, for example, wants no other games on its spots. We fight this constantly, crying that we need to group brands."

"If you have a \$5,000 figure from Atari and combine it with another brand's \$5,000, then you have a flight you can go on tv with that will pack more continuity. You can pound away. If it's just one brand alone, all you're doing is feeding the awareness level with a spot and a tag line. There is no measurable effect. But if you've got price in there and 'Record Factory' two or three times, you have as much impact as going Thursday and Friday morning in the two newspapers in San Francisco."

Record Factory went with a six-figure advertising budget last year, combining it with whatever ad allowance it could obtain, attempting to position itself as the place for video and computer games. The retailer uses radio, too. "It's great when you have a hot game in stock. You can go on radio in one day if you hustle. As for newspapers, Record Factory tries to be in on the first and 15th of each month."

Games manufacturers are bending increasingly in terms of fighting combination ads, says Carla Henson, video coordinator at the 32-unit Tower Records, based in Sacramento. She gangs up several games in print ads, "but we place the logos as far apart as possible. This is a concession."

While print is the predominant medium retailers have found for video games, many are following Tolifson's point about other media. "When 'Centipede' hit March 9, Big Daddy's had it in the Sun-Times, the Trib and the Reader at \$24.98," notes Bartel of the \$34.99 list item. "We had it on radio, too, talking about Atari and talking about games in general with the price blasting away. You have to get in early and take your best shot."

A dominant theme in the survey is that retailers are continuing to buy close on video games and most are not getting stuck too often. "You have to buy close, not on the hits because you need the business, but on slower catalog items," Bartel notes. "Then you hope to bicycle them around from store to store, slashing price. If you still have overage, you move it into one store and really blow it out."

As far as stock balancing plans are concerned, Bartel sees a possible trend to a return percentage. Right

now, a twice-a-year stock balancing plan does not mean much. "It's becoming very competitive out there. It's no longer just Atari, Intellivision and Coleco. There are games manufacturers you never heard of coming with hits."

"But we love the games business and we think it's a business. We sell a lot of hardware, 2600s, 5200s. We follow it closely, we have it on computer, we track it," Bartel says.

Generally, advertising practices pace pricing. In this sense, video games parallel records and tapes,

with a shelf price developing along with advertised specials. If there is anything resembling a standard shelf price, it is a 10% discount off list, though more than one retailer surveyed notes that there are no list prices for some games.

Just as often, however, retailers will express typical pricing policies in terms of the profit margin they expect. And not surprisingly, competition sets the pricing policy. This seems as true for stores long experienced in video games as those just testing them. A case in point is Wild

Willies, a two-unit chain in Duncan and Chickasha, Okla. The firm, in games just eight months, goes with \$5 off list because of stiff competition from Wal-Mart and TG&Y.

As an example of shelf versus advertised special, Music Plus likes to make 30% margin but will get in and scramble on certain new titles. "Still, we go on Tuesday with 'Ms. Pac-Man' at \$27.99, and by Friday Integrity is coming at \$25.30 or only 10% over cost," notes Mitch Perliss, buyer for the 28-unit chain in Los Angeles.

(Continued on page 76)

Thank you for making "PEACE AND REMEMBRANCE" the most played contemporary classical composition of the year.

We felt it was so good that we aired it during the prime time Commuter Show. I wish all contemporary composers composed such melodic works. As a young man in World War II, it brought back many memories vividly.

MIKE ERIKSON, Gen. Mgr., KRJB-FM

I found the piece to be thoughtful, moving, brooding and lyrical.

TOM REGAN, Mus. Dir., KCND-FM

... Our listeners will enjoy hearing an accessible & moving piece.

THERESA WOODY, Prog. Dir., WDAV-FM

A very listenable & pleasant blend of poignancy and gentle melodic line ...
We like it!

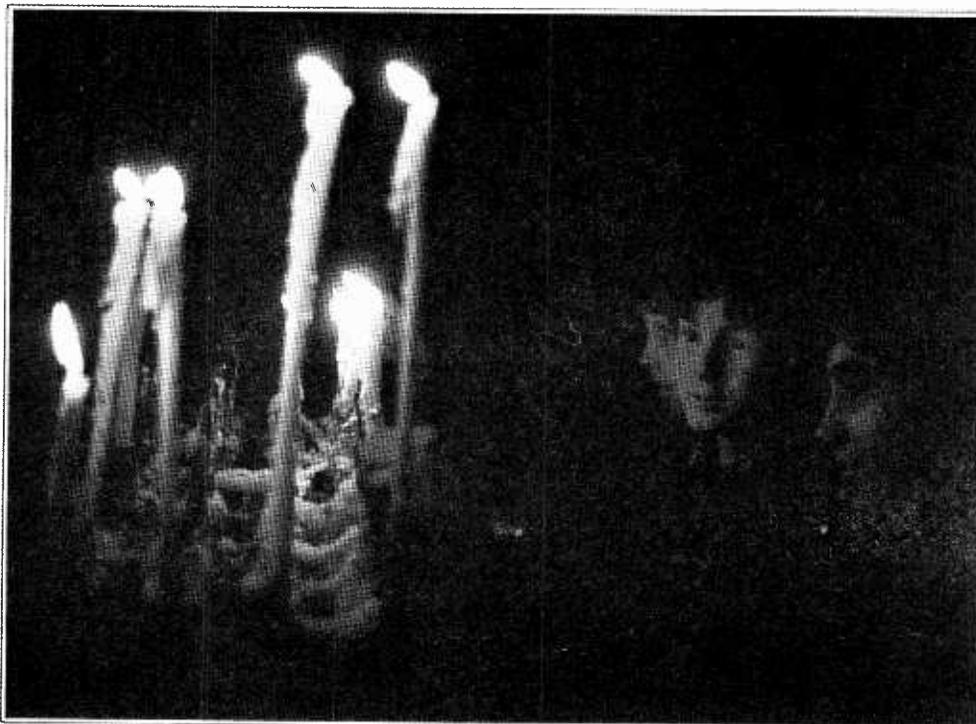
JEAN INABA, Mus. Dir., WFAE-FM

WILLARD SMALL, Prog. Dir., KCME-FM

WLRH-FM, Huntsville, Al.
KSKA-FM, Anchorage, Ak.
KASU-FM, State University, Az.
KVPR-FM, Fresno, Ca.
KRJB-FM, Monte Rio, Ca.
KCBX-FM, San Luis Obispo, Ca.
KUSP-FM, Santa Cruz, Ca.
KPOF-FM, Denver, Co.
KVOD-FM, Denver, Co.
KCME-FM, Manitou Springs, Co.
WHRS-FM, Boynton Beach, Fl.
WTMI-FM, Miami, Fl.
WUWF-FM, Pensacola, Fl.
WUSF-FM, Tampa, Fl.
WGKA-FM, Atlanta, Ga.
WACG-FM, Augusta, Ga.
WFIU-FM, Bloomington, In.
WBNI-FM, Fort Wayne, In.
WAJC-FM, Indianapolis, In.
KHKE-FM, Cedar Falls, Ia.
KUNI-FM, Cedar Falls, Ia.
KDCR-FM, Sioux Center, Ia.
KWIT-FM, Sioux City, Ia.
KHCC-FM, Hutchinson, Ks.
WKYU-FM, Bowling Green, Ky.
WEKU-FM, Richmond, Ky.
WRKF-FM, Greenwell Springs, La.
WMEH-FM, Bangor, Me.
MPBN-FM, Orono, Me.
WMEA-FM, Portland, Me.
WMEM-FM, Presque Isle, Me.
WDCS-FM, Scarborough, Me.
WFCR-FM, Amherst, Ma.
WAUS-FM, Berrien Springs, Mi.
WCML-FM, Alpena, Mi.
WCMU-FM, Mt. Pleasant, Mi.
KSJR-FM, Collegeville, Mn.
KICC-FM, International Falls, Mn.
KCUR-FM, Kansas City, Mo.
KSOZ-FM, Point Lookout, Mo.
KFUO-FM, St. Louis, Mo.
KEMC-FM, Billings, Mt.
KUCV-FM, Lincoln, Ne.
WEVO-FM, Concord, N.H.
KHFM-FM, Albuquerque, N.M.
WHCU-FM, Ithaca, N.Y.
WQXR-FM, New York, N.Y.
WUNC-FM, Chapel Hill, N.C.
WFAE-FM, Charlotte, N.C.
WDAV-FM, Davidson, N.C.
WCPE-FM, Raleigh, N.C.
WFDD-FM, Winston Salem, N.C.
KCND-FM, Bismarck, N.D.
KFJM-FM, Grand Forks, N.D.
WGUC-FM, Cincinnati, Oh.
WCLV-FM, Cleveland, Oh.
WCBE-FM, Columbus, Oh.
WOSU-FM, Columbus, Oh.
WKSU-FM, Kent, Oh.
WYSU-FM, Youngstown, Oh.
KCSC-FM, Edmond, Ok.
KCMA-FM, Owasso, Ok.
KOAC-FM, Corvallis, Or.
WQLN-FM, Erie, Pa.
WDFM-FM, University Park, Pa.
WSMC-FM, Collegedale, Tn.
KMFA-FM, Austin, Tx.

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Bernard Ebbinghouse, Conductor
Michael Reeves, Piano



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Don Tannen, General Manager

Retailing

Games, Computers Seen Luring More Dealers

• Continued from page 75

Price competition is everywhere. Carl Faby of 10-unit Mainstream Records, Milwaukee, says his stores shoot for 20% and sometimes 10% over cost because of still competition from Pic 'N' Save. "They'll go \$23.95 on a hot title with a lot of print and radio. A survey shows they are shopped by 30% of people who buy food, so this is serious competition for us."

A prevalent practice among dealers is to meet price initially, then slip back to closer to list. Jay Nelson, buyer for the nine-unit Atlanta-based Young Entertainment, says the chain starts at \$29.99, then goes back to \$34.99 when the title slows down.

Making pricing somewhat complicated is the need seen by dealers to gang various games and brands, even though price policies and volume deals prevail. The economics of advertising, however, forces ganging of brands in ads. Notes Steinberg of Record & Tape Collector, "I must

say our advertising has really paid off. Volume on games is up to 10% of total for our better units. We're going every six weeks using the Sunday Baltimore Sun with several titles along with other accessories—blank tape and so on. We're in the entertainment business now. We'll show an Atari batch and an Intellivision batch on the same page with other games as well."

Numerous innovations have been developed, especially where retailers have had to devise methods to unload overstock. Tower, in conjunction with Activision, is opening up a section in its Mountain View units for exploration of ways to move catalog as well as overstock items to keep inventory cleaner.

Indicative of the trend to specialization is Tower, which continues to add to its string of video emphasis units. A new one opened next to Tower's all-classical unit on Sunset Strip in Los Angeles April 1. Other all-video units for Tower are in Portland and Beaverton, Ore., Sherman Oaks, Calif. and Sacramento. In

these units, denoting a rarer trend in video games, the games are rented as well as sold.

The rental of games is basically confined to video specialty stores where rental programs are thoroughly sophisticated. This is pointed up by 137-unit Camelot/Grapevine, headquartered in North Canton, Ohio. Dwight Montjar, video marketing director, says that games are not rented in the firm's six video emphasis stores even though these same stores aggressively rent movies and work from an elaborate video rental club card designed by Stark.

As has been the pattern from the start, not every record/tape retailer is embracing games. For example, John Schulman of Chicago's long-established four-unit Laury's Records is skeptical of the games business, saying that it "makes the record business at its whoriest look stable." Five-unit Crazy Larry's in central Michigan is another chain waiting to make the plunge into games.

Other chains have entered the field cautiously—for example, 147-unit Record Bar, where stores have been stocked very conservatively, according to buyer Reade White-Spinner. In fact, some prominent brands, including Coleco, were not represented at all until recently. And yet Record Bar is innovating in display and is considering placing demo machines in the 25 units that do the highest games volume.

In-store merchandising of video games runs a wide gamut of practices. Locked cases tend to dominate, but an interesting variation on locked cases can be found at 54-unit Listening Booth, based in Cinnaminson, N.J., where yet another specialist, Bruce Bell, concentrates on video merchandise and will soon add computer product to his duties.

Games in the Listening Booth stores are displayed open on walls—but the games that are displayed are empties. Actual stock is maintained behind the counter for point-of-sale transaction. Bell also notes that the games are prominently displayed in the front of 90% of the stores.

Listening Booth has acquired six Wall To Wall Sound outlets, where a total approach to personal home computers will be initiated. Additionally, four Listening Booth outlets have been converted into video emphasis units, with four more expected in 1983. Typically, the first computer games stocked will be Atari 400/800.

One chain utilizing 100% open display, of actual product, is Record Factory, which has utilized Sensormatic anti-shoplifting devices for seven years and recently switched to an under-the-carpet pillar-style detection device. According to Dan Toussaint, marketing vice president, special pyramid racks are used.

Significantly, Record Factory stocks video games according to store volume size. A stock of 100 titles is allocated for "A" stores, 20% less is "B" size and another 20% less in "C" outlets. The chain has recently put Apple games titles into 12 test stores, going with 30 titles in twos and threes but five and 10 per title for specials advertising. The prices on the Apple software range from \$19.95-\$39.95.

Numerous stores utilize demo units. Young Entertainment, with five Georgia units, one in Texas and three in Arkansas, has Atari, Coleco and Intellivision demo apparatuses. Display of software, though, is behind the counter.

Some chains, like Camelot/Grapevine, let individual store man-

agers gauge whether video games need to be locked up. Fixtures are custom made. "It depends on the store whether the glass sliding doors are locked or not," notes Montjar.

In five of Music Plus' 28 outlets, games are openly displayed. "We've experienced no more shrinkage than on other open-display merchandise," says Perliss.

The 58-unit Oklahoma chain Sound Warehouse uses old 8-track tape fixtures, as do many of the other chains surveyed. Some are open, depending upon the store.

How games packages are displayed, regardless of the fixtures, interests Ira Heilicher of seven-unit Great American Music and six-unit Wax Museum in Minneapolis. "I place the catalog games spine out, the hot new ones face out." Heilicher designed a special display unit with an Atari player base and has six game cartridges on chains for demonstration.

Another aspect of display, where to place cutout or schlock bins—or whether they are necessary—finds

many retailers still bitter over past experiences. "I would do almost anything to keep from selling Atari the way it was dumped in K-mart at \$5.57 around here," says Charles May of three-unit Cahoots Records and Tapes, Killeen, Tex. "But you can't argue with all the Atari players out there. You have to have Atari."

Relatively few retailers have had to put in schlock bins or otherwise devise special displays to blow out dead merchandise. "So far, the distributors have taken back everything we have that hasn't moved," says Joe Martin of 26-unit Turtles, Atlanta.

Many retailers experiencing some form of cutout stock elimination merchandising put a \$9.95 price on items. Montjar says Camelot/Grapevine even purchased some close-out merchandise at \$6.99 to mix in with overstock featured in special displays.

And yes, there are catalog items, according to Montjar. "I would consider 'Space Invaders' a premier catalog item. There are several steady sellers."

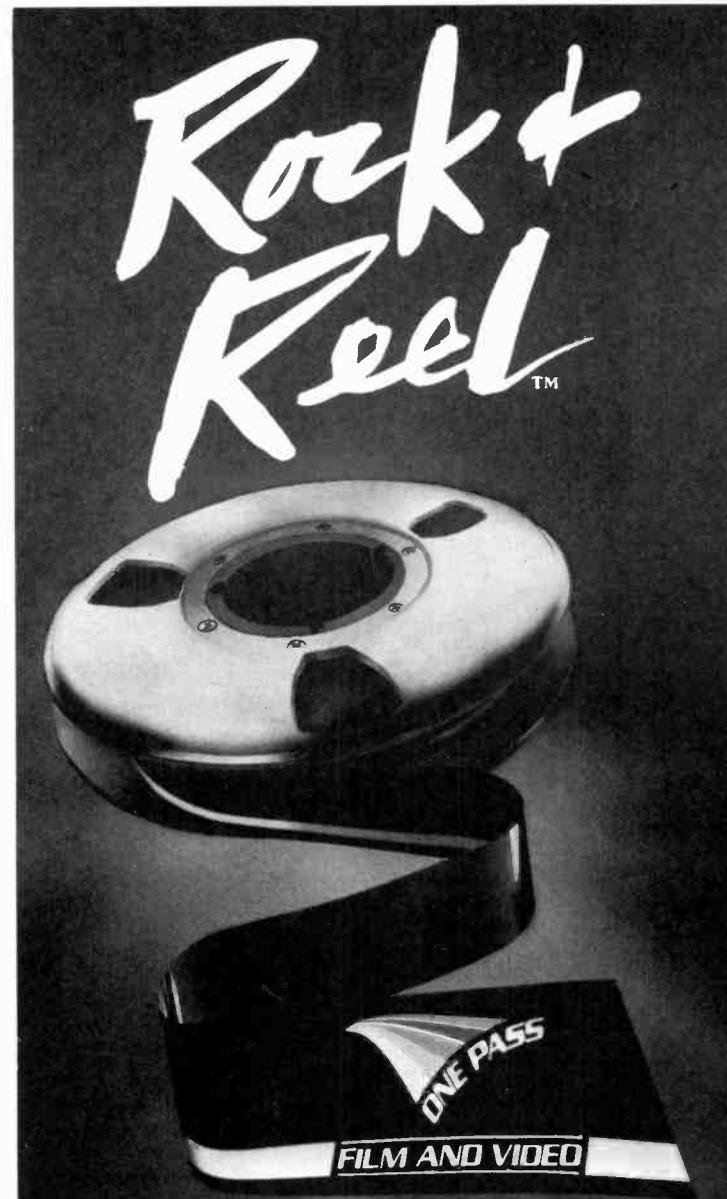
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NATIONAL ADS

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LOS ANGELES—Video Connection Of America is rolling out the first national advertising and promotion campaign launched by a video specialty store franchiser. The campaign, involving such elements as a \$1 million McDonald's-type consumer contest and special currency redeemable for merchandise, is described by the Syosett, N.Y. based firm's president Bert Tenzer as a declaration of war "on what's killing the video business: discounting."

"This business is so new. It's as if these stores just moved aside the T-shirts and raced into video. So many are ma and pa types, and God bless 'em. They are isolated, they are all alone, and they are trying to make it in what is a very specialized industry."

"The big problem in video retailing up until now is that there has been only one marketing plan, a movie rental club. If there has been anything else, it would be putting an ad in the local paper and advertising a VCR at a discount. In both cases, the rental club or the VCR at a discount, we're talking about something that is available everywhere else."

(Continued on page 92)

NEW NARM PRESIDENT

Fogelman Bullish On Music's Future

By IRV LICHMAN

NEW YORK—"NARM Markets Music" is more than a 25th anniversary convention theme to Lou Fogelman, the merchandiser who is the new president of the trade group.

One of four partners in Show Industries, parent of 28 Music Plus stores, City One-Stop and a Videon specialty store, Fogelman feels that NARM's role in the marketing of music has matured in recent years. And while the swirl of new technologies seems to challenge prerecorded music, Fogelman holds firm that "music" is up to the challenge and then some.

"The Compact Disc," says Fogelman, "has the capability of standing tall alongside other technologies. I happened to be in Japan in October when the CD was launched. It was tremendous to see consumer excitement. We can sit and fantasize about its potential, but that's not realistic. However, it's the first new piece of recorded technology in quite some time, and it's quite simple and good."

Fogelman doesn't envision an early demise of other configurations, however, certainly not the cassette. "The three configurations will be around for a long time, although I anticipate a longer life for the cassette," he says. Nor does Fogelman think that current high praise for the CD in the consumer press will inhibit LP or cassette sales in the here-and-now.

As for NARM's place in the scheme of things, Fogelman says the organization should always provide a forum for discussing industry problems, but adds that he considers its stance as an overall marketer of the music industry's image more important. "I believe in NARM's marketing concept, especially its role in 'Gift Of Music,' Grammy tie-ins and now its association with the new Compact Disc Group, a coalition among NARM, RIAA and both hardware and software companies."

The association's marketing thrust, Fogelman says, is a direct outgrowth of a better working relationship with manufacturers, evidenced by a number of recently organized merchandiser committees with manufacturer participation. "There's no question about it," he says. "We've been able to solve and achieve goals together."

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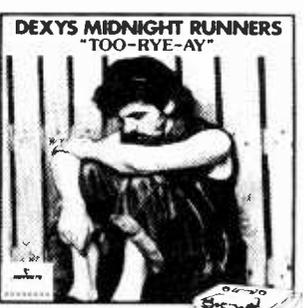
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New LP/Tape Releases

Continued from page 73

- CA 8CT 38629 No List
- ROBBINS, MARTY**
Some Memories Just Won't Die
LP Columbia FC 38603 No List
CA FCT 38603 No List
- SPANDAU BALLET**
True
LP Chrysalis 86V 41403 No List
CA 86T 41403 No List
- SPANN, OTIS**
Rides Again
LP Piccadilly PIC-3488 \$5.98
- TEARS FOR FEARS**
The Hurting
LP Mercury 422-811 039-1 M-1 \$8.98
CA 422-811 039-4 M-1 \$8.98
- THUNDERS, JOHNNY**
The New Johnny Thunders—Too Much
Junkie Business
CA ROIR A-118 \$9.98
- VARIOUS ARTISTS**
Greatest Folksingers Of The Sixties
CA Vanguard CVSD 17/18 \$9.98
Super Oldies
LP Piccadilly PIC-3468 \$5.98
Super Oldies
CA Piccadilly PIC5-3436 \$5.98
- VAUGHN, BILLY**
22 Great Hits
LP Ranwood R7025
- WAITRESSES**
Bruiseology
LP Polydor 422-810 980-1 Y-1 \$8.98
CA 422-810 980-4 Y-1 \$8.98
- WATSON, DOC**
On Stage (Featuring Merle Watson)
CA Vanguard CVSD 9/10 \$9.98
- WELCH, LENNY**
Since I Fell For You
LP Piccadilly PIC-3402 \$5.98
- WHISPERS**
Love For Love
LP Solar 60216-1
- WRIGHT, GEORGE**
Organ Classics, Vol. III
CA Piccadilly PIC5-3336 \$5.98
Organ Classics, Vol. IV
LP Piccadilly PIC-3337 \$5.98
CA PIC5-3337 \$5.98

- VALLEY GIRL**
Soundtrack
LP Epic FE 38673 No List
CA FET 38673 No List

CLASSICAL

- BACH, JOHANN SEBASTIAN**
Cantatas

- Nanoncourt (Vol. 34)
LP Telefunken 26 35608 (2) \$21.96

- BEESON, JACK**
Captain Jinks Of The Horse Marines
Kansas City Lyric Theater Production,
Patterson
LP Desto DC 7222/3L (2) \$18.98
CA DCX 47222/3 (2) \$18.98

- BERG, ALBAN**
Lyric Suite For String Quartet: String

- Quartet, Op. 3
Galimir Quartet
LP Vanguard VA 25017 \$8.98
CA CVA 25017 \$8.98

- CANTELOUBE, JOSEPH**
Songs Of The Auvergne
Te Kanawa English Chamber Orch., Tate
LP London digital LDR 71104 \$12.98
CA LDRS 71104 \$12.98

- CHOPIN, FREDERIC**
Concerto No. 2 In F Minor For Piano &

- Orch.: Nocturne In C-sharp Minor;
Scherzo In B-flat Minor; Mazurka In B-
flat Minor
Lipson-Gruzen, Peking Central Philh.
Orch.: Gilbert
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CA DCX 47226 \$8.98

- Piano Works**
Ashkenazy (Vol. 13)

(Continued on opposite page)

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LP ECM 23875
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LP Palo Alto PA8023
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- GOLLA, GEORGE**, see Don Burrows
- GORDON, DEXTER**
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CA Jazz Man JAZ5-5032 \$8.98
- HERMAN, WOODY**
Woody Herman
CA Picadilly PIC5-3333 \$5.98
- KESSEL, BARNEY**, see Charlie Boyd
- MACKAY, DAVE**
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- MCCROBY, RON**
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LP Concord Jazz CJ-208 \$8.98
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LP Palo Alto PA8028-2 (2)
- VISION**
Vision II
LP Music Is Medicine MIM-9045 \$8.98
- WILLIAMS, JESSICA**
Update
LP Clean Cuts CC 706
- WILSON, JACK, QUARTET**
Corvocado
LP Discovery DS872

GOSPEL

- MUSIC BOX HYMNAL**
Rita Ford's Antique Music Boxes
LP Priority PU 38638 No List
CA PUT 38638 No List

THEATRE/FILMS/TV

- FLASHDANCE**
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New LP/Tape Releases

Continued from opposite page

LP London digital LDR 71084 \$12.98
CA LDR5 71084 \$12.98

GESUALDO, CARLO
Madrigals From Book VI

Collegium Vocal
LP CBS Masterworks digital IM 37758 No List
CA IMT 37758 No List

HUMMEL, JOHANN NEPOMUK
Piano Music

Macdonald
LP Desto DC 7225 \$8.98
CA DCX 47225 \$8.98

LISZT, FRANZ
Piano Works

Bolet
LP London digital LDR 71096 \$12.98
CA LDR5 71096 \$12.98

MAHLER, GUSTAV
Symphony No. 9

Chicago Symph. Orch., Solti
LP London digital LDR 72012 (2) \$25.96
CA LDR5 72012 \$25.96

MENDELSSOHN, FELIX
A Midsummer Night's Dream (Suite);

Schubert: Rosamunde (Excerpts)
L'Orchestre De La Suisse Romande,
Ansermet
LP London Treasury STS 15580 \$3.98
CA STS5 15580 \$3.98

MOZART, WOLFGANG AMADEUS
Symphony No. 41 In C Major, K. 551 (Jupiter)

Concertgebouw Orch., Harnoncourt
LP Telefunken digital 6 42846 \$12.98
CA 4 42846 \$12.98

RAVEL, MAURICE

Le Tombeau De Couperin; Debussy:
Danse Sacree Et Danse Profane; Faure:
Dolly Suite, Op. 56 (Orch. Rabaud);
Ibert: Divertissement

Academy Of St. Martin-in-the-Fields,

Marriner
LP Vanguard VA 25019 \$8.98
CA CVA 25019 \$8.98

ROSSINI, GIOACCHINO

String Sonatas No. 1, 3, 5, 6
Academy Of St. Martin-in-the-Fields,
Marriner
LP London Treasury STS 15576 \$3.98
CA STS5 15576 \$3.98

SCHUMANN, ROBERT

Symphony No. 3 In E-flat Major, Op. 97 (Rhenish); Symph. No. 4 In D Minor, Op. 120
Vienna Philh. Orch., Solti
LP London Treasury STS 15575 \$3.98
CA STS5 15575 \$3.98

STRAUSS, RICHARD

Till Eulenspiegel's Merry Pranks, Op. 28; Death & Transfiguration, Op. 24
Vienna Philh. Orch., Reiner
LP London Treasury STS 15582 \$3.98
CA STS5 15582 \$3.98

TCHAIKOVSKY, PETER ILYITCH

Swan Lake; Sleeping Beauty (Excerpts)
New Philharmonia Orch., Stokowski
LP London Treasury STS 15579 \$3.98
CA STS5 15579 \$3.98

VERDI, GIUSEPPE

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Grossman
LP Summit SUM 6011 \$4.98
CA SUM-X-46011 \$4.98

VIVALDI, ANTONIO

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Academy Of St. Martin-in-the-Fields,
Marriner
LP London Treasury STS 15574 \$3.98
CA STS5 15574 \$3.98

WAGNER, RICHARD

Prelude To Die Meistersinger; Siegfried's Rhine Journey; Brahms: Hungarian Dances 5 & 6; Dvorak: Slavonic Dances No. 8; Smetana: The Moldau
Vienna Symph. Orch., Ahronovitch
LP Sinfonia digital SDS604 No List
CA SCS604 No List

WEBER, CARL MARIA VON

Oberon (Highlights)
Chorus Soloists & Orch. Of The Vienna
Opera Ensemble, Hagen
LP Summit SUM 6010 \$4.98
CA SUM-X-46010 \$4.98

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ANCERL, KAREL, & THE CZECH PHILH.
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LP Quintessence PMC 7215 No List
CA P4C 7215 No List

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CA STS5 15583 \$3.98

GUTTNER, LUDWIG

Classical Trumpet Concert
LP Sinfonia digital SDS602 No List
CA SCS602 No List

HORNE, MARILYN

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LP CBS Masterworks M 37819 No List
CA MT 37819 No List

LONDON FESTIVAL BRASS ENSEMBLE

Baroque Brass
LP London Treasury STS 15577 \$3.98
CA STS5 15577 \$3.98

MCCARTHY, JOHN, see Choir Of The Carmelite Priory (London)

MILNES, SHERRILL, see Placido Domingo

MUNROW, DAVID, see Early Music Consort Of London

RAMPAL, JEAN-PIERRE

Plays Scott Joplin
LP CBS FM 37818 No List
CA FMT 37818 No List

SALON ORCH.

Classic Cafehaus Music
LP Pro-Arte digital PAD 136 No List
CA PAC-136 No List

MUSIC OF THE GRAND SALON

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'SOUND OF MUSIC' • Orig. Sdtk.

'FIDDLER ON ROOF' • Orig. Brdwy. Cast

ABBA • Abba's Greatest Hits Vol. II • Greatest Hits

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Video
Music Programming

As of 4/6/83

MTV Adds & Rotation

This report does not include those videos in recurrent or oldie rotations. For further information, contact Buzz Brindle, director of music/programming, MTV (212) 944-5399.

MTV NEW VIDEOS ADDED:

ABC, "All Of My Heart," Mercury
Joan Armatrading, "Drop The Pilot," A&M
Garland Jefferys, "What Does It Take," Epic
Nick Lowe, "Raging Eyes," Columbia
Men At Work, "Overkill," Columbia
Neeva, "Blue Star," MSI Quality
Ric Ocasek, "Jimmy Jimmy," Geffen
OMD, "Telegraph," RCA
Robert Palmer, "Pride," Island
Planet P, "Why Me," Geffen
Simple Minds, "Someone, Somewhere In Summertime," A&M
Stray Cats, "Runaway Boys," EMI America
Sylvester, "Hard Up," Megatone

* * *

MTV HEAVY ROTATION (3-4 plays a day):

Bryan Adams, "Cuts Like A Knife," A&M
After The Fire, "Der Kommissar," Epic
Def Leppard, "Photograph," Mercury
Dexy's Midnight Runners, "Come On Eileen," Mercury
Falco, "Der Kommissar," A&M
Inxs, "The One Thing," Atco
Michael Jackson, "Beat It," Epic
Michael Jackson, "Billie Jean," Epic
Journey, "Separate Ways," Columbia
Modern English, "I Melt With You," Warner Bros.
Ric Ocasek, "Something To Grab For," Geffen
Triumph, "A World Of Fantasy," RCA
U2, "New Years Day," Island

* * *

MTV MEDIUM ROTATION (2-3 plays a day):

A Flock Of Seagulls, "Wishing," Arista
Berlin, "The Metro," Geffen
Michael Bolton, "Fools Game," Columbia
David Bowie, "Let's Dance," EMI America
Jon Butcher Axis, "Life Takes A Life," PolyGram
The Call, "When The Wall Came Down," PolyGram
Chris DeBurgh, "Don't Pay Ferryman," A&M
Thomas Dolby, "She Blinded Me With Science," Capitol
Duran Duran, "Girls On Film," Capitol
Echo & The Bunnymen, "The Cutter," Sire
Fixx, "Red Skies," A&M
The Flirts, "Jukebox," O
Robert Hazard, "Escalator Of Life," RCA
Heaven 17, "Let Me Go," Arista
Billy Idol, "White Wedding," Chrysalis
Billy Joel, "Goodnight Saigon," Columbia
Kinks, "Come Dancin'," Arista
Naked Eyes, "Always Something There To Remind Me," EMI America
Randy Newman, "I Love L.A.," Warner Bros.
Prince, "Little Red Corvette," Warner Bros.
Red Rider, "Light/Human Race," Capitol
Patrick Simmons, "So Wrong," Elektra
Styx, "Heavy Metal Poisoning," A&M
Thompson Twins, "Love On Your Side," Arista
Ultravox, "Reap The Wild Wind," Chrysalis
Vandenberg, "Your Love Is In Vain," Atco

* * *

MTV LIGHT ROTATION (1-2 plays a day):

Bananarama, "Na Na Hey Hey," PolyGram
Blanket Of Secrecy, "Say You Will," Warner Bros.
The B'zz, "Get Up Get Angry," Epic
Culture Club, "Time," Virgin/Epic
Divinyls, "Boys In Town," Chrysalis
Drivers, "Stolen Treasures," No Label
English Beat, "I Confess," IRS
Chuck Francour, "Under The Boulevard Lights," EMI America
Golden Earring, "The Devil Made Me Do It," 21/PolyGram
Peter Godwin, "Images Of Heaven," PolyGram
Eddy Grant, "Electric Avenue," Portrait
Molly Hatchet, "What's It Gonna Take," Epic
Garland Jefferys, "El Salvador," Epic
Duke Jupiter, "I'm Available," Coast to Coast
Kajagoogoo, "Too Shy," EMI America
Le Roux, "Carrie's Gone," RCA
Little Steven, "Under The Gun," EMI America
Madness, "Our House," Geffen
Gary Moore, "Always Going To Love You," Atco
Loz Netto, "Fade Away," PolyGram
Night Ranger, "Sing Me Away," Boardwalk
Phil 'n The Blanks, "Advertising Girls," Pink
Psychedelic Furs, "Run And Run," Columbia
Saga, "Wind Him Up," Portrait
Scandal, "Love Has Got A Line On You," Columbia
Stranglers, "European Female," Epic
Suburbs, "Waiting," PolyGram
Takanaka, "Thunderstorm," Amherst
Toyah, "Thunder In The Mountain," Safari

MTV Aids
Tulsa Sales

• Continued from page 63

still very popular here. But we're trying to experiment with new music at the station, and MTV helps to open the door for records we might not otherwise play."

He cites Adam Ant's "Goody Two Shoes" single as a prime example. "Had we rolled the cut without video exposure, it would never have had the success it experienced with our audience. We would have been afraid to play it. But the clip was good, and it affirmed our gamble."

Mitchell is confident that MTV will help KMOD "in the long run" because the cable channel has "expanded" the station's reach. "People can't sit in front of tv all day. They want the mobility to plug in at work or on the road, and we like the idea of advertising on both the station and the channel. It makes the co-op dollars spread farther."

However, he feels that the station should adopt a more flexible rotation for its new music clips. "Too many repeats make it seem like you're listening to the radio," he observes.

In Whitworth's view, "MTV and KMOD are moving together in different areas." He maintains that "they give the listener a video image for the music we play, but that doesn't mean they're going to replace radio here. And it's not like they're trailblazing, because most of the music we add reaches us before the clips reach them. But they are making our 'new music' transition easier."

Cassette Sales
Keep Growing

• Continued from page 64

since it started carrying them in 1967. The LP configuration still holds a 60/40 edge, so Bressi's projection of cassette dominance reflects the company's belief in a rapid shift in sales in the coming months. As for elongated programming approaches using catalog material, Bressi defines them as catalog sales, "no more, no less."

In the West, Evan Lasky's 80-plus Budget Tape & Records units are running at a 60/40 pace overall in favor of LPs, but Lasky notes that sales of new rock product give the edge to cassettes and that mining/agricultural areas—referred to as "rural markets" by the executive—favor the cassette at about a 53/47 ratio. Twin cassettes are playing a minor role in the cassette surge, Lasky adds, pointing, as others do, to the availability of this programming in midline album form for some time. "It would make a difference if more titles were available that have not been previously reduced," he says.

Best-selling album product at the almost 150-store Record Bar chain is running about 55/45 in favor of the cassette configuration. "Initial sales still favor the LP," says director of purchasing Steve Bennett, "but we're seeing the gap narrow more quickly. It used to take a couple of months until the cassette caught up."

Bennett, who says albums by Journey, Alabama, Def Leppard, Styx and Men At Work are being paced by the cassette configuration, says the industry must come to terms with the various types of packaging offered by the industry. "We warehouse based on the Norelco box, but have to deal with four by 12s, six by 12s and 12 by 12s. These packaging ideas are tested without enough time to obtain concrete results."

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APRIL 18th through 20th WESTIN MIYAKO HOTEL, SAN FRANCISCO

Monday, April 18th

11:00am-7:00pm Registration
7:00pm-8:30pm Welcoming Reception

Tuesday, April 19th

8:00am-9:00am Continental Breakfast
9:00am-9:45am Welcoming Remarks & Keynote
Address: Jim Levy, Activision
9:45am-11:00am "THE DESIGNERS: A LICENSE TO..."
Moderator:
Malcolm E. A. Kaufman
Malcolm E. A. Kaufman & Associates
Panelists:
Steve Beck
Beck-Tech
Dr. Robert Brown
Starpath
Jeffrey Corsiglia
Data Scan
11:00am-11:15am Coffee Break
11:15am-12:45pm "THE WALL STREET GAME: REBUILDING CONFIDENCE"
Moderator:
Ira Mayer
Video Marketing Game Letter
Panelists:
Lee S. Isgur
Paine Webber Mitchell Hutchins Inc.
Richard D. Little, C. F. A.
Montgomery Securities
Michele Preston
L. F. Rothschild Unterberg Towbin
12:45pm-2:30pm Lunch Break
2:30pm-4:00pm "TARGET EARTH: UPDATE OF KEY FOREIGN MARKETS"
Moderator:
Lee Mendell
Lee Mendell & Associates
Panelists:
Claude Bardot
RCA Video Games France
Norman Stollman
CBS Electronics
4:00pm-5:30pm "WHOSE GAME IS IT ANYWAY? MASS MERCHANDISERS VS. SPECIALTY RETAILERS"
Moderator:
Laura Foti
Billboard Magazine
Panelists:
David Blumstein
Softsel
Ralph F. Colin, Jr.
Columbia House
Michael J. Fine
M J Fine Communications, Inc.
Sterling Lanier
The Record Factory
Linda Rosser
Dialogues
5:30pm-8:00pm Free Time

8:00-11:00pm VIDEO GAMES AWARDS BANQUET
Awards will be presented to the
"Video Game Of The Year," "Video Game Company Of The Year," "Video Game Designer Of The Year," "Video Game Marketing Award," "Computer Game Of The Year," and "Video Game Super Star"

David DeJean
Times Mirror Videotex
Larry Dunlap
The Games Network
Gary Moskowitz
Mattel Electronics
Chris Wallace
Nabu Manufacturing Corporation

Wednesday, April 20th

8:00am-9:00am Continental Breakfast
9:00am-10:30am "THE NEXT GENERATION: NEW GAME HARDWARE & SOFTWARE"
Moderator:
Steven Bentkover
Leisure Time Electronics
Panelists:
Tom Bonetti
Silco Videogame Licensing
Doug Carlston
Broderbund Software
Gene Fairly
Videodisc Publishing Inc.
Alison Frankley
Wizard Video Games
Dr. Bruce Maier
Discwasher
Marty Perlmutter
Ghost Dance Productions
10:30am-12:00pm "TELEDELIVERY: THREAT OR SAVIOR"
Moderator:
Richard Adler
Institute For The Future
Panelists:
Ted Chislett
Rogers Cable Systems Engineering

12:00pm-2:00pm Luncheon
2:00pm-3:30pm "CLASH OF THE 80'S: PERSONAL COMPUTERS VS. CONSOLES"
Moderator:
Jeanne Dietsch
TALMIS
Panelists:
Fred G. Cutler
Mattel Electronics
Al Kahn
Coleco
Michael V. Katz
EPYX
Pat Ketchum
DATASOFT, Inc.
Tom Restaino
Activision
3:30pm-5:00pm "THE CARTRIDGE KINGS"
Moderator:
Tim Baskerville
Video Marketing Game Letter
Panelists:
Bill Grubb
IMAGIC
Al Pepper
Fox Video Games
Bob Wanke
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Black

Radio City Protests Planned Promoters, Activists Say They'll Picket Gaye Shows

NEW YORK—Black promoters and community activists are threatening to picket outside Radio City Music Hall here during Marvin Gaye's five nights there, May 17-22. They say they'll protest the lack of black promotional and support service input into black shows at the landmark venue. Representatives of the Music Hall, meanwhile, assert that they promote all concerts there in-house, without the aid of white or black promoters, and are open to bids for such support services as catering and limos from anyone.

Jesse Boseman, president of Sun Song Productions, has been protesting the lack of black promotional involvement at Radio City since last year. At a fall Deniece Williams date, as well as at Prince's recent appearance, Boseman organized picket lines across from the Music Hall.

He claims that Radio City's resistance to black promoters while booking black acts "squeezes me right out of the market. I've had to work down South and other places to get dates. Yet I can't get any right here in my hometown, and I'm tired of it."

Boseman calls Radio City "an institution with a long history of discrimination against blacks. For example, why isn't there, after all these years, one black Rockette? I think that tells you something."

Supporting Boseman in his efforts are Teddy Powell and Ernest Bokker of TP & B Productions, local promoter Jerry Roebuck, and the Rev. Al Sharpton, president of the National Youth Movement, a Brooklyn-based group active in issues dealing with blacks in the music industry.

Patricia Roberts, vice president of

corporate affairs for Radio City, says the position of the company regarding black promoters is the same as that regarding white ones. "When Scott Sanders, our director of concerts and talent booking, joined us in 1980, he felt the best way for us to build a strong reputation in the industry was promote the shows ourselves. We felt our reputation as a concert facility had suffered during the 1970s and this was the way to correct it. We don't expect the promoters in the area to like it, be it Ron Delsner or Jesse Boseman."

On the question of using minority businesses in support services, Roberts says the hall is "open to bids from anyone in any of these areas." She adds that members of the Music Hall's management had met with Boseman in the past and would again to explain their position.

WITH 'HARD UP' VIDEO

Sylvester Dances Into MTV View

By LAURA FOTI

NEW YORK—Dance music is alive and well and living on MTV? Sylvester, whose Megatone album "All I Need" has been on Billboard's Dance/Disco chart for 18 weeks, has done what few black artists have been able to: placed a video on MTV.

The song, "Hard Up," is undeniably rock, although the artists claims its r&b-flavored background vocals almost got the clip rejected. "We heard that they felt the lead vocals were O.K., but that the background vocals were too r&b. They obviously really examine what's submitted," Sylvester says.

According to Sylvester's manager, Tim McKenna, it took weeks to convince MTV to put "Hard Up" on the air. The song is the only one on "All I Need" that fits into the rock category, although McKenna claims that fact was not a factor in the decision to produce a video for it. He points out that the lyrics to "Hard Up" simply made that cut the most appropriate for video accompaniment.

The clip, which cost \$10,000 to produce, echoes the Egyptian theme of the album as a whole and features Sylvester dancing among pyramids and other props, often with a snake

wrapped around his arm.

It's unlikely there will be any more video from "All I Need," at least in this country. "We may do some for Europe," Sylvester says. He himself travels to Europe at least four times a year for personal appearances.

"In Europe all kinds of music—classical, rock, jazz and so on—are played right next to each other. Here everything is segmented. You have to be either black or rock, with no merging between different types of music. And if you're black, you have to be r&b. In pop you have the Average White Band, Hall & Oates and

a number of r&b-type synthesizer bands, but if you're a black artist you have to do the black charts."

Sylvester's label, Megatone, is a two-year-old dance music label founded by the late Patrick Cowley, whose "Megatron Man" was the first release. "Megatone is the only label putting out dance music for the clubs," Sylvester says. "People are still dancing and there has to be music, which Megatone is pumping out. There's still a certain amount of success to be had."

The singer continues, "During the

(Continued on page 83)



HARD UP FOR VIDPLAY—Sylvester, left, takes direction from Jeff Cretcher of the San Francisco Production Group during a taping of his new video, "Hard Up," from the Megatone LP, "All I Need."

The Rhythm & The Blues

How Committed Is The Rock Press?

By NELSON GEORGE

Rolling Stone magazine recently had Michael Jackson on its cover, and in its next issue, Prince—accompanied by Vanity of Vanity 6—is front and center. The presence of these flamboyant and important musicians on the cover of America's best-known music magazine raises questions about the attitudes of the rock press to black music. For years, many have criticized the rock press for not covering black pop with the vigor it reserves for rock or even jazz.

The views of four prominent rock editors and writers illuminate an interesting dichotomy. Rolling Stone's managing editor Jim

Henke, Musician's managing editor Vic Garbarini, Village Voice music editor Robert Christgau and Melody Maker's New York correspondent David Fricke all agree that the members of "the rock critical establishment" in New York are committed to covering black music. As Fricke puts it, "most rock writers are emotionally and academically involved in black music, since it is the primary root of rock music and still has a crucial role in its growth."

That this commitment is not always apparent in the coverage of pop music by the music press is linked to a number of factors, say these journalists. Garbarini says Musician has planned major features on a number of blacks acts in recent months, including Prince, Marvin Gaye, Al Jarreau and Ray

Parker, but has been frustrated in its efforts to obtain interviews. "We've found that several acts won't talk to us unless we commit to putting them on the cover. And, in the case of Gaye, even if we committed to a cover, we weren't guaranteed an interview," says Garbarini.

"We wanted to do a 5,000-word feature on Al Jarreau, but his managers wanted the cover. Now, with our audience, we don't think Jarreau would have helped us sell magazines, but we felt strongly enough about his music to commit a major section of our magazine to him, hopefully opening up our readers to his music. We were told Marvin Gaye only wanted to be in magazines his mother and brother would read, which meant Jet and Essence."

(Continued on page 84)

Billboard® Black LPs

Survey For Week Ending 4/16/83
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This Week	Last Week	Weeks on Chart	ARTIST	Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST	Title, Label & Number (Dist. Label)
1	1	17	MICHAEL JACKSON	Thriller, Epic QE 38112	NEW ENTRY	41	31	JARREAU	Jarreau, Warner Bros. 23801-1
2	2	25	LIONEL RICHIE	Lionel Richie, Motown 6007ML	NEW ENTRY	41	31	THE TIME	What Time Is It?, Warner Bros. 23701-1
3	3	18	GEORGE CLINTON	Computer Games, Capitol ST-12241	NEW ENTRY	43	3	FATBACK	This Is The Future?, Spring SP-1-6738 (Polygram)
4	4	6	EARTH, WIND & FIRE	Powerlight, Columbia TC 38367	NEW ENTRY	43	3	KIDDO	KidDO, A&M SP-6-4924
5	5	27	DE BARGE	All This Love, Gordy 6012GL (Motown)	NEW ENTRY	44	3	CHANGE	This Is Your Time, RFC/Atlantic 80053
6	6	11	ANGELA BOFILL	Too Tough, Arista AL 9616	NEW ENTRY	43	37	VANITY 6	Vanity 6, Warner Bros. 1-23716
7	7	22	PRINCE	1999, Warner Bros. 23720-1	NEW ENTRY	56	9	INSTANT FUNK	Instant Funk V, Salsoul SA 8558 (RCA)
8	8	8	DARYL HALL & JOHN OATES	H2O, RCA AFL1-4412	NEW ENTRY	45	46	EBONEE WEBB	Too Hot, Capitol ST 12250
11	11	3	WHISPERS	Love For Love, Solar 60216 (Elektra)	NEW ENTRY	51	2	WEATHER REPORT	Procession, Columbia FC 38427
10	9	22	MARVIN GAYE	Midnight Love, Columbia FC 38197	NEW ENTRY	47	47	LANIER & CO.	Lanier & Co., Larc LRC 8012 (MCA)
11	10	44	THE GAP BAND	Gap Band IV, Total Experience TE-1-3001	NEW ENTRY	48	39	Z.Z. HILL	Down Home, Malaco MAL 7406
13	13	22	CON FUNK SHUN	To The Max, Mercury SRM 1-4067 (Polygram)	NEW ENTRY	49	45	GRACE JONES	Living My Life, Island 90018 (Atco)
13	14	27	LUTHER VANDROSS	Forever, For Always, For Love, Epic FE 38235	NEW ENTRY	55	2	NONA HENDRYX	Nona, RCA AFL1-4565
17	17	8	THE SYSTEM	Sweat, Mirage 90062-1 (Atlantic)	NEW ENTRY	51	42	COMMODORES	All The Greatest Hits, Motown 6028ML
15	15	7	STEVE ARRINGTON'S HALL OF FAME	Steve Arrington's Hall Of Fame, 1, Atlantic 80049	NEW ENTRY	52	48	TYRONE DAVIS	Tyrone Davis, Highrise HR 103
16	16	18	Z.Z. HILL	The Rhythm & The Blues, Malaco 7411	NEW ENTRY	53	54	ONE WAY	Wild Night, MCA 5369
18	18	22	THE BAR-KAYS	Propositions, Mercury SRM 1-4065 (Polygram)	NEW ENTRY	58	2	DAVE GRUSIN AND THE NEW YORK/LA. DREAM BAND	Dave Grusin And The New York/LA. Dream Band, GRP A 1001
18	12	10	DAZZ BAND	On The One, Motown 6031ML	NEW ENTRY	55	49	SYLVESTER	All I Need, Megatone M 1005
21	21	6	O'BRYAN	You And I, Capitol ST-12256	NEW ENTRY	57	50	JOE SAMPLE	The Hunter, MCA 5397
20	19	11	SMOKEY ROBINSON	Touch The Sky, Tamla 6030TL (Motown)	NEW ENTRY	57	50	JEFFREY OSBORNE	Jeffrey Osborne, A&M SP 4896
21	20	18	GROVER WASHINGTON JR.	The Best Is Yet To Come, Elektra 60215	NEW ENTRY	58	60	DIONNE WARWICK	Heartbreaker, Arista AL 9609
26	26	4	THE TEMPTATIONS	Surface Thrills, Gordy 6032GL (Motown)	NEW ENTRY	59	40	JOHNNIE TAYLOR	Just Ain't Good Enough, Beverly Glen BG 10001
33	33	2	KASHIF	Kashif, Arista AL 9620	NEW ENTRY	60	25	EDDY GRANT	Killer On The Rampage, Portrait/ice B6R 38554 (Epic)
30	30	3	CHAMPAIGN	Modern Heart, Columbia FC 38284	NEW ENTRY	61	59	LUTHER VANDROSS	Never Too Much, Epic FE 37541
27	27	6	YARBROUGH & PEOPLES	Heartbeats, Total Experience TE-1-3003 (Polygram)	NEW ENTRY	62	52	GRAND MASTER FLASH AND THE FURIOUS FIVE	The Message, Sugar Hill SH 268
26	23	19	PEABO BRYSON	Don't Play With Fire, Capitol ST-12241	NEW ENTRY	63	62	MAN PARRISH	Man Parrish, Importe/12 MP-320
27	22	17	CHAKA KHAN	Chaka Khan, Warner Bros. 23729	NEW ENTRY	64	19	GEORGE HOWARD	Asphalt Gardens, Palo Alto PA 8035
28	25	15	MUSICAL YOUTH	The Youth Of Today, MCA MCA-5389	NEW ENTRY	65	70	RODNEY FRANKLIN	Learning To Love, Columbia FC 38198
35	35	4	TYRONE (TYSTICK) BRUNSON	Sticky Situation, Believe In A Dream FZ 38140 (Epic)	NEW ENTRY	66	65	VARIOUS ARTISTS	Casino Lights, Warner Bros. 23718-1
32	32	6	CULTURE CLUB	Kissing To Be Clever, Virgin/Epic ARE 38398	NEW ENTRY	67	53	EARL KLUGH/BOB JAMES	Two Of A Kind, Capitol ST-12244
31	24	26	PATTI AUSTIN	Every Home Should Have One, Qwest QWS 3691 (Warner Bros.)	NEW ENTRY	68	64	KOOL & THE GANG	As One, De-Lite DSR 8505 (Polygram)
32	29	24	JANET JACKSON	Janet Jackson, A&M SP 4907	NEW ENTRY	69	69	THE S.O.S. BAND	S.O.S. III, Tabu FZ 38352 (Epic)
33	28	32	EVELYN KING	Get Loose, RCA AFL1-4337	NEW ENTRY	70	68	DONNA SUMMER	Donna Summer, Geffen GHS 2005 (Warner Bros.)
34	34	6	MARGIE JOSEPH	Knockout, HCRC HLP 20009	NEW ENTRY	71	63	AURRA	Live And Let Live, Salsoul SA 8558 (RCA)
35	31	24	MELBA MOORE	The Other Side Of The Rainbow, EMI-America ST 12243	NEW ENTRY	72	67	ARETHA FRANKLIN	Jump To It, Arista AL 9602
36	36	18	RAY PARKER JR.	Greatest Hits, Arista AL 9612	NEW ENTRY	73	66	DIANA ROSS	Silk Electric, RCA AFL1-4384
37	38	29	MEN AT WORK	Business As Usual, Columbia ARC-37978	NEW ENTRY	74	61	RUFUS	Seal In Red, Warner Bros. 237531
					NEW ENTRY	75	57	JUICY	Juicy, Arista AL 9582

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Talent & Venues

Branigan Is Ready To Roll After Debut's Rocky Climb

By PAUL GREIN

LOS ANGELES—Laura Branigan's "Gloria" was last year's single that would not die. When the sleeper smash finally peaked at number two last December, it was in its 23rd chart week.

Branigan says now that her debut hit's long climb to the top was the best thing that could have happened to her. "It gave me all that time to slowly build myself and my career. It also enabled me to get used to the pace psychologically, much more so than a record that went up the chart in a month. It really happened the right way."

The 25-year-old singer isn't surprised it took "Gloria" so long to break in the U.S. "It's a different-sounding type of record, and sometimes things that are different take a little longer.

"It's a European song with a European feeling to it. We took basically the same arrangement and just gave it that American kick. The Italian version is structurally the same but much softer: mine has more guts and a lot more punch."

Both "Gloria" and Branigan's new, fast-climbing follow-up hit "Solitaire" were produced by German producer Jack White. Notes Branigan: "When we're recording, Jack and I want to appeal to the whole world. I'm as anxious to break in Europe as to break in the U.S. Most American artists start here and wait until they're huge here for four years before they go to Europe, and then it's not the same. Europeans don't accept you as readily then."

Branigan is about to embark on a tour of Germany, France, Italy and Britain beginning April 16, to be followed by a Japanese and Australian tour beginning May 11. After that will come a summer tour of the U.S. focusing on small halls and 1,500-seat auditoriums.

The singer is looking forward to the experience, though she acknowledges that her performance beginnings were humble. "When 'Gloria' first started she came out of the clubs," notes Branigan, who has an odd but endearing habit of referring to her breakthrough hit as a living person.

"Because of that, I played all the dance clubs and also did some concerts singing to tracks in Europe, including last year's MIDEA. I played the Bottom Line (in New York) before 'Gloria' was even released, and I was so nervous I completely mixed

the song up. I almost blew the whole thing, but I caught myself. Now I love performing and can't wait to do it again."

Branigan is represented by the Agency For The Performing Arts, which has been searching out acting roles for her. "I co-starred with Erik Estrada in a 'CHIPS,'" Branigan notes, "which was great because I'm interested in doing films. I played a singer who gets absconded by some crooked agent, and Ponch ends up saving me."

Another way that Branigan is hoping to attract the attention of film producers and directors is by singing songs for films. Branigan sings "Imagination" (as well as "Gloria") on the soundtrack of the forthcoming "Flashdance" and also sang "Don't Show Your Love" in the recent tv movie "In Love With An

(Continued on page 86)



Billboard photo by Chuck Pulin

KILROY WAS HERE—Styx appears at New York's City Center, one of the small-venue concert dates on the A&M group's current tour (Billboard, April 9).

Berman Concerts Returns To San Diego State Univ.

By THOMAS K. ARNOLD

SAN DIEGO—Marc Berman Concerts returns to San Diego State Univ.'s Open Air Theatre this summer as the 4,250-seat amphitheatre's exclusive booker. Berman had opened the facility to concerts in 1977 and had held an exclusive there every year until 1982, when, after a poor showing the year before, the school's Associated Students decided to open bookings to other promoters in the hopes of increasing the number of concerts there.

But Berman, San Diego's leading concert promoter for close to a decade, wound up producing most of the concerts anyway, so this year he was once again offered an exclusive, says Russ Wright, business manager of the Cultural Arts Board, which oversees Open Air Theater operations for the 30,000-student school.

"Last year, Marc for the first time did not have an exclusive, but he ended up promoting 17 out of a total of 20 pop concerts," Wright says. "To encourage him to do even more, which he's agreed to do, we offered him an exclusive. Actually, we offered it to a number of promoters, and he made the best offer."

To get the exclusive, Berman says, he guaranteed the school at least 25 pop concerts between the end of April and the end of October, the Open Air Theater's normal oper-

ating season. This year, Berman adds, the summer concert series is scheduled to start April 27 with Return To Forever.

"In addition, we already have offers out on the Oak Ridge Boys, Joni Mitchell, Jimmy Buffett, Ashford & Simpson, Joan Armatrading, Chuck Mangione, Donna Summer, George Benson, Peter Gabriel, Chicago, Elvis Costello, James Taylor, Men At Work, Juice Newton, Charlie Daniels and Rick Springfield," Berman states.

"Several of these acts have played the Open Air Theater before, but there are also a lot of newcomers. We're looking to diversify our lineup a bit more than we have in the past.

"San Diego has great weather, and during the summer, it's simply the best place to see a concert," Berman says. "Every seat has a clear view of the stage, the sound system is excellent, there's plenty of room backstage, and the facility is easily reached via freeways."

Since Marc Berman Concerts reopened the Open Air Theatre to pop concerts six years ago after close to a decade of nonactivity, the venue has become one of San Diego's most popular concert facilities, even though its season is a relatively short six months.



GETTING DOWN—Nona Hendryx drops into New York's Bond International in rather unusual fashion, to perform her current single, "Keep It Confidential," and songs from her new RCA album, "Nona." It was an SRO crowd.

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APRIL 16, 1983, BILLBOARD

Rock Returns To Atlantic City Convention Hall

ATLANTIC, CITY N.J.—The first major rock show to take place at the resort's Convention Hall in nearly 20 years was promoted by Stephen Starr and his East Coast Concerts agency, based in nearby Philadelphia. The concert, which went off without incident, featured Ozzy Osbourne and Vandenberg.

Last summer, Starr promoted an outdoor Atlantic City Rock Bowl show here with Blue Oyster Cult and Aldo Nova, but the Osbourne concert was his first big plunge into Atlantic City concert promotion. Convention Hall seats 15,000 for concerts, and over 10,000 tickets were sold the first day tickets were put on sale. In addition to his East Coast Concerts, Starr also operates the music club Ripley's in Philadelphia.

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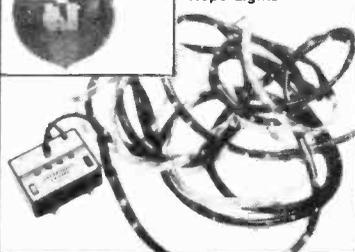


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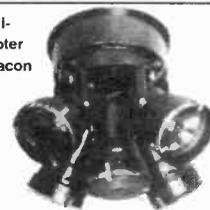
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Survey For Week Ending 4/16/83

Boxscore

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

- **BOB SEGER & THE SILVER BULLET BAND, JOHN HALL BAND**—\$693,281, 60,757, \$12 & \$11, 3 B Prods., Cobo Arena, Detroit, house attendance record, house gross record, house fastest sellout, March 26-27, 30-31, April 2.
- **PAT BENATAR, RED RIDER**—\$367,300, 29,682, \$12.50 & \$10.50, Beach Club Promotions/West Coast Concerts, Los Angeles Sports Arena, two sellouts, March 17.
- **BETTE MIDLER**—\$325,678, 13,000, \$25 & \$20.50, Don Law Co., Opera House, Boston, five sellouts, March 17-21.
- **JULIO IGLESIAS**—\$195,004 (Canada), 10,362, \$20 & \$15, Concert Prods. In'tl, Maple Leaf Gardens Concert Bowl, Toronto, Ont., sellout, March 29.
- **TOM PETTY & THE HEARTBREAKERS, NICK LOWE & PAUL CARRACK**—\$187,743, 16,000 (17,900 capacity), \$12.50 & \$10.50, Monarch Entertainment Bureau, Brendan Bryn Meadowlands Arena, E. Rutherford, N.J., April 1.
- **DIANA ROSS**—\$186,915, 12,833, \$15 & \$12.50, Don Law Co., Centrum, Worcester, Mass., sellout, March 17.
- **STYX**—\$189,345, 10,710, \$17.50 & \$15, John Scher Presents (Monarch Entertainment)/Ron Delsener Enterprises, New York, City Center, New York City, four sellouts, March 31-April 3.
- **DARYL HALL & JOHN OATES, THE ROCKATS**—\$170,038, 18,337, \$11, \$9 & \$7, Electric Factory Concerts, Spectrum, Philadelphia, sellout, March 26.
- **BILLY SQUIER, DEF LEPPARD**—\$167,657, 18,054, \$10 & \$8.50, Electric Factory Concerts, Spectrum, Philadelphia, sellout, March 29.
- **BILLY SQUIER, DEF LEPPARD**—\$166,400, 17,400, \$10 & \$9, Sunshine Promotions, Market Square Arena, Indianapolis, sellout, April 2.
- **RUSH, JON BUTCHER AXIS**—\$165,410, 14,270, \$11.75, Di Cesare Engler Prods., Pittsburgh Civic Arena, sellout, April 4.
- **PAT BENATAR, RED RIDER**—\$165,000, 16,500, \$10, Feyline Presents, Compton Terrace, Tempe, Ariz., sellout, March 27.
- **TOM PETTY & THE HEARTBREAKERS, NICK LOWE & PAUL CARRACK**—\$152,406, 14,802, \$11 & \$9, Electric Factory Concerts, Spectrum, Philadelphia, sellout, April 2.
- **RUSH, JON BUTCHER AXIS**—\$151,602, 13,588, \$11.50 & \$9.50, Cross Country Concerts, Hartford Civic Center, sellout, April 1.
- **PAT BENATAR, RED RIDER**—\$148,461, 12,320 (14,217), \$12.75 & \$11.75, Fahn & Silver Presents, San Diego Sports Arena, March 28.
- **ALABAMA, JANIE FRICKE**—\$147,200, 11,776 (12,500), \$12.50, Keith Fowler Promotions, Charleston (W.Va.) Civic Center, April 2.
- **BILLY SQUIER, DEF LEPPARD**—\$139,539, 12,543, \$11.50 & \$10.50, Don Law Co., Centrum, Worcester, Mass., sellout, March 26.
- **TOM PETTY & THE HEARTBREAKERS, NICK LOWE & PAUL CARRACK**—\$135,789, 12,373, \$11.50 & \$10.50, Don Law Co., Centrum, Worcester, Mass., sellout, March 24.
- **OZZY OSBOURNE, VANDENBERG**—\$133,053, 12,020, \$11.50 & \$10.50, Don Law Co./Gemini Concerts, Centrum, Worcester, Mass., sellout, April 1.
- **TRIUMPH, FOGHAT**—\$111,932, 9,980 (10,000), \$11.50 & \$10.50, Contemporary Prods. Checkerdome, St. Louis, April 3.
- **TOM PETTY & THE HEARTBREAKERS, NICK LOWE & PAUL CARRACK**—\$111,416, \$10,089 (13,300), \$11.50 & \$10.50, Don Law Co., Providence Civic Center, March 25.
- **TRIUMPH, FOGHAT**—\$107,217, 9,910, \$11, Contemporary Prods./New West Presentations, Municipal Auditorium, Kansas City, Mo., sellout, April 2.
- **PRINCE, THE TIME**—\$104,312, 9,223 (12,221), \$11.50, Evening Star Prods., Coliseum, Phoenix, March 30.
- **TRIUMPH, FOGHAT**—\$102,000, 10,200, \$11 & \$10, John Scher Presents (Monarch Entertainment), Rochester (N.Y.) War Memorial, sellout, March 26.
- **WILLIE NELSON & FAMILY**—\$100,099, 9,619, \$10.50, Mid-South Coliseum/Pace Concerts, Barton Coliseum, Little Rock, Ark., sellout, April 1.
- **ALABAMA, JANIE FRICKE**—\$97,075, 7,766, \$12.50, Keith Fowler Promotions, Civic Center, Salem, Va., sellout, April 3.
- **REO SPEEDWAGON, DUKE JUPITER**—\$95,359, 8,174 (13,000), \$12.50 & \$11.50, Sunshine Promotions, Freedom Hall, Louisville, April 2.
- **ALABAMA, JANIE FRICKE**—\$94,162, 7,600, \$12.50, Keith Fowler Promotions, Wheeling (W.Va.) Civic Center, sellout, April 1.
- **ALABAMA, JANIE FRICKE**—\$93,175, 7,667 (8,280), \$12.50, Keith Fowler Promotions, Winston-Salem (N.C.) Coliseum, house gross record, April 4.
- **RODNEY DANGERFIELD, DENNIS BLAIR**—\$79,325, 5,456, \$15 & \$12.50, Cross Country Concerts, Bushnell Memorial Auditorium, Hartford, two sellouts, April 2.
- **GRATEFUL DEAD**—\$74,396, 7,263 (16,500), \$11 & \$10, Feyline Presents, Compton Terrace, Tempe, Ariz., March 25.
- **REO SPEEDWAGON, DUKE JUPITER**—\$73,451, 6,390 (13,000), \$12.50 & \$11.50, Sunshine South, Huntinston (W.Va.) Civic Center, March 22.
- **RUSH, JON BUTCHER AXIS**—\$72,067, 6,475 (8,000), \$11.50 & \$10.50, Sunshine South Charleston (W.Va.) Civic Center, March 29.
- **TRIUMPH, HIT AND RUN**—\$69,836, 6,957 (7,000), \$10, Contemporary Presentations, Omaha Civic Auditorium, March 31.
- **CHAKA KHAN, ARSENIO HALL**—\$59,704, 3,985, \$17.50, \$15.50 & \$12.50, West Coast Concerts/in-house promotion, Beverly Theatre, Beverly Hills, Calif., three sellouts, March 18-19.
- **KISS, MOTLEY CRUE**—\$58,418, 5,734 (10,000), \$11.50 & \$9.50, Evening Star Prods., Coliseum, Phoenix, March 28.
- **TRIUMPH, FOGHAT**—\$56,872, 6,099 (6,829), \$10 & \$9, Sunshine Promotions, Athletic & Convocation Center, Notre Dame Univ., S. Bend, Ind., March 23.
- **MERLE HAGGARD, WILLIAMS & REE**—\$55,144, 4,472, \$12.50 & \$11.50, Contemporary Prods., Fox Theater, St. Louis, sellout, March 27.
- **BAR-KAYS, EVELYN (CHAMPAGNE) KING, GRAND MASTER FLASH**—\$45,300, 3,620 (5,380), \$12.50, Evening Star Prods., Celebrity Theatre, Phoenix, two shows, March 16.
- **RETURN TO FOREVER**—\$39,328, 3,094, \$13.50 & \$12.50, John Scher Presents (Monarch Entertainment), Eastman Theatre, Rochester, N.Y., sellout, March 31.

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Talent & Venues

Talent In Action

WEATHER REPORT

Beacon Theatre, New York
Tickets: \$14.50, \$12.50

Listening to Weather Report on record has become an increasingly frustrating experience over the past few years. The textural and compositional variety of their earlier work has been less and less in evidence, and in spite of several personnel changes, there has been a sameness to the sound of this seminal fusion ensemble's last few albums. Happily, listening to Weather Report in concert is a different story.

In front of a capacity crowd here in the first of two shows, March 19, the latest edition of Weather Report sounded loose and limber. The recent addition of three new members—bassist Victor Bailey, drummer Omar Hakim and percussionist Jose Rossy—has not substantially altered the group's sound, which remains dominated by the evocative synthesizer playing of Josef Zawinul, with large chunks of solo space reserved for the peerless saxophonist Wayne Shorter. But the new players have a lean, funky approach that seems to have inspired the senior members to play with renewed daring and fire.

The two-hour concert consisted primarily of new material, most of it from their current Columbia LP, "Procession," and some of it so new it doesn't yet appear on vinyl. The selections from the new album—especially Shorter's lyrical "Plaza Real" and Zawinul's invigorating "Two Lines," which featured an animated but not overly showy solo by Bailey—sounded much more effective live than they do on the album. And one of the new selections, an extended piece in three-four time and an irresistible groove, is the kind of transcendently earthy piece that has always been among the band's specialties. In fact, on first hearing, it sounds as if it could attract the kind of widespread attention that the group attained a few years back with Zawinul's "Birdland."

(Speaking of "Birdland," the group closed with it, as it always does; these days they include it at the tag end of a medley of some of their better known numbers, including "Black Market" and "A Remark You Made." It's a wonderful composition, but if the group's extremely perfunctory reading was, as it seemed, a sign that they have become bored with it, maybe they'd be wise to lay off it for a while.)

If there was a problem with the show, it was

Laura Branigan Ready To Roll

• Continued from page 85

Older Woman." The "Flashdance" track was produced by Phil Ramone, who Branigan says gave it "a little more of a New York sound. It has one foot on the curb and one in the street."

While Branigan says "'Gloria' was a great kickoff song," it's clear she wasn't completely pleased with the rest of her debut album. She's happier with the recently released followup, "Branigan 2."

"It's more energized and directed," she says. "On the first one I was feeling my way a bit with different types of songs. This also shows off my vocal range more, which is important to me because I have a four-octave range and want to be able to use it. I like songs with emotion and guts and tenderness. I like to cover all emotional ranges."

Branigan also likes to sing old standards and torch songs. "When I started, I used to do all the old heart-throb songs, the 'Am I Blues' and 'The Man That Got Away.' Eventually I'd like to throw a few in, but I don't think it's good for someone who's just breaking in to tackle these songs. I really want to come out with something original and fresh and create my own sound and style."

Branigan has been managed by Susan Joseph since just before "Gloria" was released; for three years prior to that she was managed by Sid Bernstein. The secret of Branigan's success: "I paid my dues and knocked on doors. I was really determined, even obsessed. I just decided nothing would stop me."

that too many of the numbers evolved into the same kind of pull-out-all-the-stops jams, with Shorter's wailing tenor sax up front. Of course, it's a joy to hear Shorter wail. But he is more than just a gutsy tenor player—as he demonstrated in an improvised soprano sax/synthesizer duet with Zawinul that was quiet, thoughtful, and heart-breakingly beautiful. Weather Report has the potential to span a broader range of musical expression than virtually any other band; it's too bad they don't exploit that potential just a little more. **PETER KEEPNEWS**

BILLY SQUIER DEF LEPPARD

Nassau Coliseum, Long Island
Tickets: \$12.50, \$10.50

These two prime teen appeal acts performed the first of two New York area performances on Friday, March 25. Squier and his four-man backup band performed 12 songs from his albums, including "Everybody Wants You," "What Do You Want From Me," "I Need You," "Learn How To Live," "My Kinda Lover," "Too Daze Gone," "She's A Runner," "Emotion In Motion" and "Lonely Is The Night," with an encore of "The Stroke," during his fast-paced 75-minute set.

As a performer, Squier comes on very strong vocally. In fact, with the aid of a bit of electronics, he sounds identical to his records. It was a fine touch, and it sounded great. Unfortunately, Squier's stage antics, which include dancing in front of spotlights to create shadow effects, make him come across as if he were a featured male stripper from tv's "Real People." And the drummer's attempt at providing fill by walking around and twirling drum sticks at the same time proved to be only partly successful. Once he was safely ensconced behind the drums, though, he was fine.

Squier began the set on top of the stacked amplifiers, and he ran around on top of the PA system, which was convincing enough to the 16-year-olds. But he has not yet quite mastered the art of climbing up and down equipment cases gracefully. At least Ted Nugent jumps off his

amps, but this guy just doesn't seem to work that way.

Opening act Def Leppard, touring to promote their current album, "Pyromania," were a major disappointment. Their nine-song, 50-minute set got off to a slow start, and only after the third song did the audience really begin to warm up to them, and vice versa. Songs performed included "Rock, Rock, Til You Drop," "Photograph," "Billy's Got A Gun" and "Bringin' On The Heartache." They all seemed to suffer from a certain sameness, and it seemed as if the band were still a little bit nervous about it all. Maybe a few more months on the road will tighten these boys up. **PETER KANZE**

BERTIE HIGGINS TEDDY BAKER BAND

Rumors, Atlanta
Admission: \$7.50

Looking over the near-capacity crowds for these March 18-19 performances, it was fairly easy to surmise where much of Higgins' demographic appeal lies: with the ladies. The suburban Atlanta showcase club was packed on both nights with women in groups of three and four, many fawning, interrupting several of Higgins' songs to pass notes to the stage, or just to squeal.

All of this is potentially distracting to a performer, but Higgins fed off this heart-energy to issue two high-quality sets each night. The stints were relatively short; a pair of 40-minute, eight-tune performances both evenings.

Material was about evenly divided between old and new. "The Pleasure Pier," a composition off the just released "Pirates And Poets" LP, kicked off each evening and set the musical tone for much of Higgins' work; heavily percussive (a drummer and percussionist were on board), somewhat Latin in chord structure, and zesty, vaguely hedonistic yet thoughtful lyrics. Other new works drew strong accolades, among them the catchy "Marianna," the gentle "When You Fall In Love," the new single, "Tokyo Joe," and a song which Higgins has been performing

(Continued on page 88)



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Billboard Dance/Disco Top 80

Survey For Week Ending 4/16/83

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
★	1	9	JEOPARDY —Greg Kihn Band—Beserkley (12 Inch) 0-6732	★	41	5	WORKING GIRL —Cheri—21 records (12 inch) T1D 302
★	5	6	ANGEL MAN —Rhetta Hughes—Aria (12 inch) AR 1208	★	61	2	SO WRONG —Patrick Simmons—Elektra (12 inch) 67929
★	3	13	SHE BLINDED ME WITH SCIENCE —Thomas Dolby—Capitol (12 inch)	★	43	5	TONIGHT —Whispers—Solar (12 inch) 67930
★	4	2	THRILLER —Michael Jackson—Epic (LP-all cuts) QE38112	★	62	2	REACH OUT —Narada Michael Walden—Atlantic (12 inch) 0-89857
★	14	4	YOU CAN'T HIDE —David Joseph—Mango (12 inch) MLPS 7804	★	45	11	LOOKING FOR THE PERFECT BEAT —Africa Bambaata And The Soul Sonic Force—Tommy Boy (12 Inch) TB 831
★	6	6	THAT'S GOOD/SPEED RACER —Devo—Warner Bros. (LP cuts) WB 1-23741	★	46	20	WORK FOR LOVE —Ministry—Arista (12 Inch) CP 726
★	7	10	LOVE ON OUR SIDE —Thompson Twins—Arista (LP Cut) AL6607	★	47	3	UNDER MY THUMB —Fast Radio—Radar (12 inch) RDR 12002
★	11	7	SEX —Berlin—Geffen (LP Cut) GHS-2036 (12 inch*) 82004	★	48	37	THAT'S WHEN WE'LL BE FREE —State Of Grace—Profile (12 inch) 7018
★	9	8	WEEKEND —Class Action—Sleeping Bag Records (12 inch) SLX001	★	55	4	ATOMIC DOG —George Clinton—Capitol (12 inch)
★	10	15	DER KOMMISSAR (THE COMMISSIONER) FALCO —A&M (12 inch)	★	50	4	DON'T GIVE YOUR LOVE AWAY —Steve Shelto—Sam (12 inch) S12356
★	12	6	THE MUSICS GOT ME —Visual—Prelude (12 inch) PRLD 650	★	51	3	NEW YEAR'S DAY —U2—Island (12 inch) DMD 604
★	12	4	LET ME GO —Heaven 17—(LP cut) Arista AL-6606	★	52	44	LET'S GO TO BED —The Cure—Fiction Important (12 Inch) FICSX17
★	13	8	THE HARDER THEY COME —Rocker's Revenge—Streetwise (12 inch) SWRL2207	★	56	4	WHO'S GETTING IT NOW —Chocolate Milk—RCA (12 inch) PD13448
★	24	3	LET'S DANCE —David Bowie—EMI/America (12 inch) 7805	★	64	4	YOU ARE A DANGER —Gary Low—Quality (12 inch) QDC38
★	15	7	ELECTRIC AVENUE —Eddy Grant—Portrait (12 inch) 4R-03574	★	55	2	TEARIN' IT UP —Chaka Khan—Warner Bros. (12 inch) WBO-29721
★	16	9	GOTCHA WHERE I WANT YA —Stereos Fun Inc.—Moby Dick (12 inch) BTG 1532	★	54	2	IN THE BOTTLE —C.Q.D.—Emergency (12 inch) EMDS 6535
★	22	4	CANDY GIRL —New Edition—Streetwise (12 inch) SWRL 2208	★	57	12	ROCK THE BOAT —Forrest—Profile (12 inch) 7017
★	19	5	KISS ME —Tin Tin—Sire/Warner Bros. (12 inch) SRO-2975	★	58	7	I AM SOMEBODY —Glenn Jones—RCA (12 inch)
★	19	8	TOO TOUGH —Angela Bofill—Arista (LP Cut) AL 9616 (12 Inch*)	★	59	47	THE GIRL IS FINE —Fatback Band—Spring (12 inch) SPD409
★	42	4	BLUE MONDAY/THE BEACH —New Order—Factory (12 inch) FACTUS 10	★	60	2	UNDERLOVE —Melba Moore—Capitol (12 inch) 8547
★	32	4	LUCKY —Ellie Hope—Quality (12 inch) QUS 031	★	61	33	CRY NOW LAUGH LATER —Grace Jones—Island (12 inch) 0-99916
★	26	5	YOUNG GUNS (GO FOR IT) —Wham—Columbia (12 inch) 44-3501	★	62	54	YOU CAN'T RUN FROM MY LOVE —Stephanie Mills—Casablanca (12 Inch) 810 337-1
★	23	7	NOBODY CAN BE YOU —Steve Arrington's Hall Of Fame—Atlantic (LP Cut) 80049	★	63	11	POISON ARROW —ABC—Mercury (12 Inch*) MK 230
★	35	4	TELEPHONE OPERATOR —Pete Shelly—Arista (12 inch) CP730	★	67	2	CONNECT UP TO ME/PROVE IT/JIMMY JIMMY —Ric Ocasek—Geffen (LP Cuts) GHS 2022 (12 Inch*)
★	25	6	HE'S A PRETENDER —High Inergy—Gordy (12 inch) MOT4506	★	65	2	LITTLE RED CORVETTE —Prince—Warner Bros. (7 Inch) WB 7-29746 (12 Inch*)
★	29	5	KEEP IT CONFIDENTIAL —Nona Hendryx—RCA (12 inch) PD 13438	★	66	2	PARTY —Julius Brown—West End (12 inch) 22153
★	27	6	I EAT CANNIBALS —Total Coello—Radial Choose/Chrysalis (12 inch) 4V903545	★	67	1	SHOT IN THE NIGHT —Paul Parker—Megatone (12 inch)
★	28	7	I JUST GOTTA HAVE YOU —Kashif—Arista (12 inch) CP728	★	68	1	SOLITAIRE —Laura Branigan—Atlantic (LP Cut) 80052 (12 inch*)
★	40	3	BABY DOLL —Girls Can't Help It—Sire/Warner Bros. (12 inch) 29773 0A	★	69	1	LIGHT YEARS AWAY —Warp 9—Prism (12 inch) PDS 460
★	30	6	TONIGHT/CAN WE TRY AGAIN —Technique—Arista (12 inch) ARD 1200	★	70	1	HERE COMES MY LOVE —Rocket—Quality (12 inch) QUS 033
★	31	11	DER KOMMISSAR —After The Fire—Epic (12 Inch) 49-03490	★	71	1	SAFETY DANCE —Men Without Hats—Backstreet (12 inch)
★	32	21	ONE MORE SHOT —C Bank—Next Plateau NP 50011	★	72	1	CHANGES —Imagination—MCA (12 inch)
★	33	18	ALL I NEED —Sylvester—Megatone (LP—all cuts) M1005	★	73	14	YOU ARE IN MY SYSTEM —The System—Mirage (12 inch) WTT-0-99938
★	36	5	I CONFESS —The English Beat—I.R.S. (12 inch) SP 70408	★	74	57	FALL IN LOVE WITH ME —Earth, Wind & Fire—Columbia (12 Inch*) AS 1570
★	66	2	PHYSICAL ATTRACTION/BURNING UP —Madonna—Sire/Warner Bros. (12 inch) SRO 29715	★	75	19	HIP HOP, BE-BOP (DON'T STOP) —Man Parrish—Importe/12 (LP—all cuts) MP-320
★	36	34	BABY'S GOT ANOTHER —Richard Jon Smith—Jive/Arista (12 inch) BJ 12012	★	76	59	IF YOU WANT TO GET BACK YOUR LADY —The Pointer Sisters—Planet (12 inch) JD 13429
★	37	9	WE GOT THE JUICE —Attitudes—RFC/Atlantic (12 inch) 0-89884	★	77	45	LAST NIGHT A DJ. SAVED MY LIFE —Indeep—Sound Of New York Records (12 inch) SYN5102
★	38	5	RED LIGHT LOVER —Gwen Jonae—Arista (12 inch) ARD 1240	★	78	51	OOH I LOVE IT —The Salsoul Orchestra—Salsoul (12 inch) SG391
★	46	4	THIS IS YOUR TIME —Change—RFC/Atlantic (LP cut) 80053 (*12 inch)	★	79	77	BUFFALO GAL'S —Malcolm McLaren And The World's Famous Supreme Team—Island (12 inch) 0-99950
★	60	2	CANDY MAN —Mary Jane Girls—Gordy (7 Inch) (12 inch*)	★	80	75	ON THE ONE FOR FUN —Dazz Band—Motown (12 inch*) (LP Cut) 6031

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. *non-commercial 12-inch
★ Superstars are awarded to those products demonstrating the greatest gains in audience response this week.
★ Stars are awarded to other products demonstrating significant gains for the week.

Talent & Venues Dance Trax

By BRIAN CHIN

Crossover and reverse-crossover records were the rule this week: one couldn't quite tell what was aimed at AOR, urban contemporary or black play-lists—fitting, when Greg Kihn, of all people, has topped the dance chart. Prime example: **Culture Club's** "Time (Clock Of The Heart)" (Epic promo 12-inch), the best song yet by a group already distinguished by songcraft. **Boy George's** vocal is lovely and suggestive; even more so is the string-led B side instrumental, which reminded us of (no kidding) Fuzz's "I Love You For All Seasons."

Rock fusion: **Ignatius Jones' "Like A Ghost"** (Warner Bros. 12-inch) is the latest in what's become a string of impressive West Coast breakouts; as an Australian import, it's been played for some months now, with the effect, no doubt, of the similarly robotic "Da Da Da." That original is included on the U.S. EP, along with two other interesting, spaced-out songs and a remix by **John Morales** and **Sergio Munzibai**, which is cleaner and deeper-pulsing. **Spandau Ballet's "Lifeline"** (Chrysalis 12-inch) breaks them out of the techno-pop mold just at the right time: **Tony Swain** and **Steve Jolley's** loose production makes for their most radio-ready work. The same is true of **Madness' "Our House"** (Geffen 12-inch), almost a sweet-soul entry of the ABC type, especially as remixed by **Mark Kamins**.

★ ★ ★

Come around the outside: more left fielders, all outstanding. **Indeep's** follow-up to their worldwide smash, "Last Night A DJ Saved My Life," is called "When Boys Talk" (S.O.N.Y. 12-inch), and it's just as idiosyncratic: sparse, funny and totally street. **Belle Stars' "Sign Of The Times"** (Sire 12-inch) sports far better singing by the group than most of the current "girl-group" throwbacks: most of the cut is break—quite good, even so. **Amy Bolton's "Get Up And Get It"** (Cyclops 12-inch) is her best, slickest song yet, a rock-disco, breaks and all. **Lene Lovich's "Blue Hotel"** (Stiff/Epic 12-inch) is also a shiny-bright rocker, edited out to five minutes plus by **Jane Brinton**, Morales and Munzibai. **The Flirts' "Jukebox"** (O 12-inch) follows the 12-inch release of "We Just Wanna Dance" by two weeks—strange way of demonstrating the depth of their album, but worthwhile anyway, with an entertaining remix by **Denny O'Connor** and producer **Bobby Orlando**.

★ ★ ★

Bands: music fans who miss dancing to Freddie Cannon or ? & the Mysterians will prize **Joe "King" Carrasco's "Party Weekend"** album (MCA), which recreates the 1960s in such sub-four-minute cuts as "Let's Go" and "Burnin' It Down." **The System's "You Are In My System"** (Mirage 12-inch) has been rerecorded in Spanish and bilingual versions, the latter a mostly-instrumental dub; promotional copies will also include a slightly longer version of "Sweat." **Lulu Roman's "Don't Say No"** EP (Columbia) is best in its brief, uptempo stretches: the title cut and "Little Girl."

Notes: the fourth New Music Seminar has been scheduled for the New York Hilton on July 5 and 6; the conference has never failed to provide an up-to-the-minute and honest representation of the interplay of rock and disco people, establishment and street people, and any other dichotomy that exists in the dance music scene. Information: 210 East 90th Street, New York, N.Y. 10028; (212) 348-4876. . . . We don't know who Paul Rodriguez is, but it was **Raul Rodriguez** who produced C.O.D.'s "In The Bottle."

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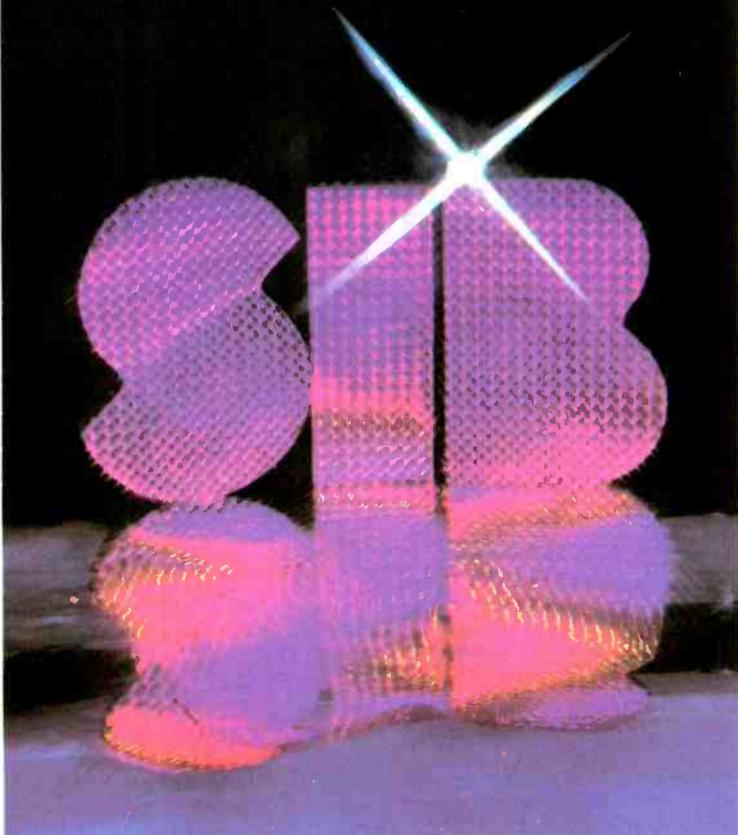
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Talent & Venues

Act-ivities

"Song Writer: The True Story Of Jeff Barry" is being developed as a movie-for-television on a joint venture basis between Jeff Barry Enterprises and International Home Entertainment, Inc. The musical biography will focus on dramatic events in Barry's youth that led to his career as a top songwriter and record producer.

Luciano Pavarotti won't appear on the Monday (11) Oscarcast to sing the best song nominee "If We Were In Love" from "Yes, Giorgio"; instead it will be warbled by Melissa Manchester, who made Oscar history three years ago by becoming the first performer to sing two nominated songs in their entirety during one telecast.

Southern rock returns with the re-

lease in May of the debut album by MCA's Allen Collins Band, "Here, There And Back." The band includes five former members of Lynyrd Skynyrd and the Rossington Collins Band: guitarist Allen Collins, bassist Leon Wilkeson, keyboardist Billy Powell, guitarist Barry Lee Harwood and drummer Derek Hess. Two new Southern boys have also been added to complete the lineup: vocalist Jimmy Dougherty and guitarist Randall Hall. ... Other news on the MCA front is that there are now only two Crusaders. Stix Hooper has left the group to pursue a solo career on MCA. Joe Sample and Wilton Felder will continue to record and perform live as the Crusaders.

Patrick Simmons, founding member of the Doobie Brothers and long-time Harley rider, has been named national chairman of the "Bikers Fight Against Muscular Dystrophy" campaign for 1983 by Harley-Davidson Motor Co. ... Huey Lewis & the News is reportedly in the midst of a major dispute with Chrysalis and is seeking to place its upcoming album "Sports" on another label. The band's last album, "Picture This," is reported "near-gold." Lewis & the News are also undertaking a "Working For A Living" tour of clubs and colleges.

Live Action: The first leg of David Bowie's "Serious Moonlight" tour gets underway May 20 in Frankfurt and includes seven cities in Germany, France and England. An American tour is slated for July and

August; dates for Japan, Australia, Canada and Scandinavia will be announced shortly. Bowie will be backed by a 10-piece band on the tour. ... Another top showman, Peter Allen, is in the midst of his most extensive Australian tour to date. The tour includes a Royal Command Performance for Prince Charles and Princess Di at the New Concert Hall in Melbourne Thursday (14). ... And The Kids From Fame are set to follow their encore U.K. tour with a visit to Israel April 17, where "Fame" is one of the top-rated TV shows. The troupe will also perform in Rotterdam April 24 and in Brussels April 25. All this activity is being overseen by the busy people at the Entertainment Co. in New York. ... Riders In The Sky was scheduled to bring its blend of cowboy songs and western music to the Smithsonian's Baird Auditorium Sunday (10). The show is part of the American Country Music Concert Series. ... And Garland Jeffreys has cancelled his entire American tour.

Transitions: Ida S. Langsam has moved her New York-based P.R. firm to a new location. Take this down: Public I Publicity Services, 928 Broadway Suite 802, New York 10010, (212) 505-8778. ... Paul G. Timmons, former bass player/singer for the now-defunct New York group Heaven, joins forces with the Tony Frye Band. ... Michael Jay has begun work on his first solo album, which features several pairings with Patrice Rushen. R&B veteran Jimmy Levine is producing.

Talent In Action

• Continued from page 86

live for some time, "Under A Blue Moon."

Predictably, however, Higgins' older material drew a good bit of the praise, especially the familiar "Key Largo." All in all, the performances were skillfully delivered, both by Higgins and by his four-piece backup group, with guest fiddler Mark O'Connor, formerly of the Dregs.

Another lady-killer act, the Teddy Baker Band, opened. Lead singer Baker's moving songs, passionate delivery and tight five-piece band went over extremely well with an audience somewhat familiar with him through a 1982 Casablanca Records single, "It's Over," which earned a respectable amount of airplay in this region.

RUSSELL SHAW

GLORIA KAYE

Sybil's, New York
Admission: \$5

Gloria Kaye is a petite bundle of Canadian energy with a versatility of style that could support her in almost any musical format in which she chooses to pursue her career.

Although Kaye has been singing up a storm north of the U.S. border for quite some time, this is her first New York concert appearance. Since her opening March 21, she has been electrifying the usually jaded habitués of Sybil's nightclub and discotheque in the New York Hilton.

For this outing (which runs through April 16), Kaye has chosen a repertoire of songs that spans the range of pop, rock, folk and blues. Supported by the Tom Hanlon band, she treated her audience to freshly-styled versions of "I Heard It Through The Grapevine," "Never Been To Spain," "Yes We Can Can," a medley of Peter Allen songs, Emmylou Harris' "Wayfaring Stranger," and a couple of original tunes, "What's On Your Mind" and "For The Rest Of My Life."

Kaye has the potential to become a powerhouse entertainer. What appears to be lacking at this point in her career is direction. With creative and understanding management, she could well emerge as an entertainment force to be reckoned with.

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Jazz

NEW YORK'S LATEST VENUE

New Wave Club Starts Swinging

NEW YORK—Jazz supplants new wave in a venerable Manhattan concert venue that will try to balance blue chip name bookings with moderate prices. Swing Plaza, which opened its doors Friday (8) for the first of its scheduled Friday/Saturday bookings, is the new name for a hall at 17 Irving Place dating back to the 1920s, when it began as a major burlesque house.

More recently, however, the site went through several incarnations as part of the city's new rock club scene. Various run under the name Irving Plaza, Club 57 and most recently Cafe Oui, the facility's new musical slant is reportedly the outcome of friction with residents as much as specific business problems.

"Basically, the neighborhood said 'no more new wave maniacs,'" says Sandy Borcom, who has assembled the impressive talent lineup which was slated at presstime to kick off

with an April 8-9 stand by Gerry Mulligan's big band. "Then we moved in."

Underscoring Borcom's goal of spanning older traditional and progressive jazz styles with contemporary jazz both commercially potent and musically avant-garde, the Mulligan dates will be augmented during the club's regularly scheduled "dance party" segment from 1 a.m. to about 4 a.m. by Oliver Lake and Jump Up, the dance-oriented ensemble formed by the progressive saxophonist to play strongly Third World-influenced material.

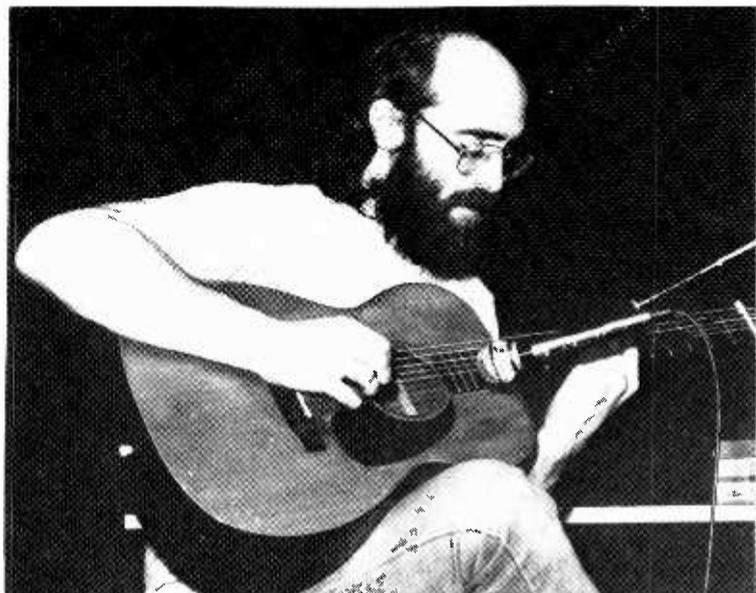
Upcoming this month are double bills offering the Woody Shaw Quintet, with guest Bobby Hutcherson, and the Johnny Griffin Quartet (April 15-16); the Tito Puente Orchestra and Joe Cuba (29), and Machito with a salsa big band, plus Ray Barretto (30). "If it's not something like the Mulligan date, it will always be a double bill offered at

two shows, followed by a dance party with live bands starting after the last set," says Borcom, who previously oversaw bookings at Pallsons and Lush Life. Latter portion of the bill will range from big band to Latin and reggae.

Borcom is planning a \$10 admission and one-drink minimum, while patrons may attend the dance party for \$5. The \$10 price is close to the general ticket range for jazz clubs in town, but the drink minimum is more modest.

"We're trying to keep it low because it's gotten too expensive to attend a lot of clubs," says Borcom, who contends the weekend policy will sustain enough business to offset the ticket/drink ceiling. "It's exciting having this much space to work with," she says of what she sees as a "concert-club" environment, "and because it's a two-night policy I don't have to worry about filling the club on weeknights, which helps in bringing in top names."

Future bookings include Codona, featuring Nana Vasconcelos, Don Cherry and Colin Walcott, and the Art Ensemble of Chicago; Clark Terry's All-Stars and the Ira Sullivan/Red Rodney ensemble; Jack DeJohnette with a band including David Murray, Rufus Reid and Howard Johnson; Jackie McLean, and the Max Roach Double Quartet.



Billboard photo by Don Weller

HURRICANE GEORGE—Pianist George Winston proves a switch hitter, playing guitar during a benefit concert at the Honolulu Community Center to aid victims of hurricane Iwa last November. The Feb. 12 show was sponsored by Oahu jazz station KSHO-FM, with proceeds from the Windham Hill label artist's sellout going to a special Red Cross relief fund.

Survey For Week Ending 4/16/83

Billboard® Best Selling Jazz LPs™

This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	WEEKS AT #1	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	22	EARL KLUGH/BOB JAMES Two Of A Kind, Capitol ST 12247	15	33	32	TOM SCOTT Desire, Musician 60162 1 (Elektra)	
2	18	18	GROVER WASHINGTON JR. The Best Is Yet To Come, Elektra 60215		27	7	PETER ERSKINE Peter Erskine, Contemporary 14010	
3	10	5	WEATHER REPORT Procession, Columbia FC 38427		28	28	CHICK COREA Touchstone, Warner Bros. 23699 1	
4	8	7	DAVE GRUSIN AND THE NEW YORK/L.A. DREAM BAND Dave Grusin and the New York/L.A. Dream Band, GRP A 1001		29	29	DAVID MURRAY OCTET Home Black Saint BSR 0055 (Polygram)	
5	5	11	HERBIE HANCOCK Quartet, Columbia C2 38725		30	30	GROVER WASHINGTON JR. ▲ Winelight, Elektra 6E 305	
6	6	45	PAT METHENY GROUP Offramp, ECM ECM 1 1216 (Warner Bros)		31	32	STANLEY TURRENTINE Home Again, Elektra 60201 1	
7	7	41	GEORGE WINSTON Winter Into Spring, Windham Hill C 1019		32	5	KEVIN EUBANKS Guitarist, Musician 602131-1 (Elektra)	
8	4	18	GEORGE WINSTON December, Windham Hill C 1025		33	3	VARIOUS ARTISTS Sampler '82, Windham Hill C 1024	
9	9	15	RODNEY FRANKLIN Learning To Love, Columbia FC 38198		34	11	AZYMUTH Cascades Milestone M 9109 (Fantasy)	
10	3	26	SPYRO GYRA Incognito, MCA MCA 5368		35	37	PAT METHENY & LYLE MAYS As Falls Wichita So Falls Wichita Falls, ECM 1 1190 (Warner Bros)	
11	13	7	JOHN KLEMMER Finesse, Musician 60197 1 (Elektra)		36	3	WORLD SAXOPHONE QUARTET Revue, Black Saint BSR 0056 (Polygram)	
12	12	13	BILL EVANS California Here I Come, Verve VE2 2545 (Polygram)		37	11	DAVE GRUSIN Out Of The Shadows, Arista/GRP 5510	
13	14	85	AL JARREAU ▲ Breakin' Away, Warner Bros. BSK 3576		38	38	GEORGE WINSTON Autumn, Windham Hill C 1012	
14	15	40	DAVID SANBORN As We Speak, Warner Bros. 1 73650		39	41	ART BLAKEY & THE JAZZ MESSENGERS Keystone 3, Concord Jazz C1 196	
15	19	5	CHICK COREA Again and Again, Musician 60162 1 (Elektra)		40	40	PASSPORT Earthborn, Atlantic 80034 1	
16	16	18	MILES DAVIS Live At The Plugged Nickel, Columbia C2 38266		41	38	Grover Washington Jr. Come Morning, Elektra 5E-562	
17	17	40	BOB JAMES Hands Down, Columbia/Tappan 7ee FC 48067		42	NEW ENTRY	JOHN SCOFIELD TRIO Out Like A Light, Enja 4038 (Polygram)	
18	18	18	LEE RITENOUR Hit/2, Elektra 60186		43	NEW ENTRY	RON CARTER Etudes, Musician 6021401 (Elektra)	
19	11	23	VARIOUS ARTISTS Casino Lights, Warner Bros. 23718		44	46	EARL KLUGH Crazy For You, Liberty LT 51113	
20	23	32	JIMMY SMITH Off The Top, Musician 6016 1 (Elektra)		45	47	CHUCK MANGIONE 70 Miles Long, A&M SP 4911	
21	21	5	BILL EVANS The Paris Concert, Edition One, Musician 601640 1 (Elektra)		46	34	ELLA FITZGERALD, DUKE ELLINGTON Songbook, Volume Two, Verve VE2 2540 (Polygram)	
22	20	72	GEORGE BENSON ● The George Benson Collection, Warner Bros. 2HW 3577		47	42	PIECES OF A DREAM We Are One, Elektra 60142 1	
23	22	18	SARAH VAUGHN Crazy And Mixed Up, Pablo 2312 137 (RCA)		48	31	AL DI MEOLA Tour De Force Live, Columbia FC 38373	
24	24	5	JOHN McLAUGHLIN Music Spoken Here, Warner Bros. 1 23723		49	26	BILL EVANS The Interplay Sessions, Milestone M-47065 (Fantasy)	
25	25	9	SHADOWFAX Shadowfax, Windham Hill C 1022		50	45	KEITH JARRET Concerts, ECM ECM 1 1228 (Warner Bros.)	

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

Bandleader Elgart Says He's 'Hooked' On Video

By DAVE DEXTER JR.

LOS ANGELES — With his "Hooked On Swing" album going platinum and its sequel selling almost as briskly, veteran musician and bandleader Larry Elgart is now hoping to further rekindle the long beleaguered big band field through another new music marketing twist—the video boom.

"I'm convinced," he says, "that there's an entirely new market for music opening up, one that will become as big as records before this decade ends. It's video films."

Regarded since the 1940s as one of the nation's most gifted saxophonists—he plays alto—Elgart last week completed his first video for Jeff Antonic Productions. "We worked on beautiful Catalina Island for two days and two nights," Larry says, "and everyone who participated is more than mildly enthused."

"The setting is gorgeous—bright blue skies, fluffy white clouds, the placid Pacific and a clever storyline which sees me playing several roles. I'm a fisherman, a ticket taker at the casino where my band is playing and a cab driver. The music is a medley of old tunes from the second 'Hooked On Swing' LP, a segment we call 'Hooked On Dixie.' Dan Lindquist directed, and we used dancers from the 'Solid Gold' program. It runs three minutes and 40 seconds."

Elgart says he will be looking to make additional videos in the coming months and years: "Videos can be used so many ways. And they not only entertain, they provide powerful exploitation aids for an artist."

Larry and his trumpet-playing brother Les, who now is semi-retired in Texas, first created attention in the 1940s with their dance band. But it broke up in 1948 after a run at Frank Daily's Meadowbrook in Cedar Grove, N.J. A native of New London, Conn., Larry then tried it alone, at a time when most of the hundreds of big bands were dying off.

His first LP as a maestro was "Sophisticated Swing" on Columbia. "They didn't even pay me a royalty," Elgart claims. But he persevered, and in time recorded a dozen or more albums.

"I learned how to mix, how to produce and how to publicize my music," he declares. Yet there were years when he and his wife were penniless.

The picture is different in 1983. International Creative Management is doing an "excellent" job in booking Elgart and his 17-man band, he says, and he soon will record his third "Hooked On" LP, financed by K-tel and distributed by RCA.

"I'll always be enthused about making records," Elgart notes. "But now there's a new excitement in my life. Videos will be the next big thing and I want to be right in the middle of 'em. The big band sound is still alive and getting stronger."

Catalog Push From CBS

LOS ANGELES—CBS Records last week began a major sales program on its extensive catalog of jazz albums, offering extended dating and variable discounting of up to 10% on orders.

The deal, running from April 4 through April 29, is reported to include all titles currently listed in the CBS catalog. A three-tiered discount structure based on volume awards from 5% to 10% off invoices. Accounts also get 120-day dating on the program.



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Northsea Fest Set

AMSTERDAM—Holland's most ambitious and prestigious jazz event, the Northsea Festival, is to be held July 8-10 in the Congress Center, The Hague.

Gov't Video Policy Proposed By Report

By KIRK LaPOINTE

OTTAWA — The Canadian Broadcasting Corp., National Film Board and Canadian Film Development Corp. are "prisoners of their mandates" and a new federal holding company should be established to usher those public sector firms into the video age, a former top Canadian public servant says in a major report.

An estimated one million Canadian households, or one-sixth of the total, will be spending an average of \$100 monthly on such video services as cable and pay television, videotex, two-way tv and Telidon by 1990. But government intervention should be limited because the private sector responds much more rapidly to technological change, says Peter Lyman, former executive assistant to Hugh Faulkner, who was federal science and technology minister between 1976 and 1979.

The key for Canada is to encourage the development of those services, no matter whose technology is used, and participate at the software level or wherever possible. Lyman says in a report for the Canadian Institute for Economic Policy. "Canada should move from the mindset of the existing protectionist philosophy—it has never worked very well and will prove much more difficult to implement in the future—and develop the capacity to compete effectively in domestic and international cultural markets," the report says.

New services "should be faced, rather than neglected or denied," and new policies with economic and technological underpinnings are urgently needed, Lyman adds.

Among the proposed solutions for what Lyman perceives as a delicate private/public mix in developing a Canadian video industry is the creation of Communications Canada, a holding company to support video production by the CBC, NFB and CDFC. He says the three large Crown corporations are too busy fulfilling other responsibilities to look ahead and capitalize on the impending explosion in video.

The new company would provide a banking operation combining financing activities of the Federal Business Development Bank, the Export Development Corp. and the CDFC. And it would coordinate distribution activities of the three public companies.

The report, titled "Canada's Video Revolution—Pay TV, Home Video And Beyond," says the pri-

vide sector should be given the opportunity to lead the way in the video industry because its comparably small management mechanism can react swiftly to consumer demand.

But the federal and governmental role should be strong in research and development and in providing seed money when the market for a developing service is still years away. Lyman says. The federal government recently provided nearly \$23 million in additional support for its sophisticated Telidon technology because private-sector transfer has occurred at a slower rate than expected due to soft markets for the videotex system.

Lyman, who is currently managing director of the Nordicity Group Ltd., a high-tech industry consulting firm, also foresees fewer broadcasting regulations, which he says will make it more difficult to stimulate Canadian programming production. Preserving the Canadian production industry in the face of new services and deregulation will require considerable effort, he says.

One solution may be to emphasize quality, not quantity, for Canadian broadcasters and producers. The Canadian Radio-Television & Telecommunications Commission is now studying such a proposal for Canadian television.

Lyman recommends the establishment of co-production agreements between Canadian and foreign producers. As competition increases in coming years, he says, limiting one's product to the domestic market will not prove productive, since Canada does not "form a market large enough to support high-quality original production."

CRTC Looks At Cross-Ownership

• Continued from page 30

which publishes the Calgary Sun. Meanwhile, Selkirk Communications Ltd., the Southam affiliate, wants to renew its licenses for CFAC-AM and CFAC-TV in Calgary, CJA-AM in Edmonton, CJOC-AM and CILA-FM in Lethbridge, CJPR-AM in Blairmore and CJEV-AM in Elkford. Southam's newspapers include the Edmonton Journal and the Calgary Herald, which circulate in some communities where the stations are heard.

CBC Planning Reorganization

OTTAWA — The Canadian Broadcasting Corp., the country's public broadcasting company, will save an estimated \$20 million over the next two years in a widespread administrative reorganization that will entirely separate radio and television operations and trim the 12,000-plus workforce by 500 through a partial hiring freeze, attrition and early retirement offers.

CBC president Pierre Juneau says the move is necessary because public and political confidence in the efficiency of the Crown-owned broadcasting institution is waning. Further moves, including layoffs and a revision of the firm's relationship to its affiliated stations, may be announced later this year.

The \$20 million will be pumped into program production, an area the CBC needs to upgrade in the

face of recent federal announcements on broadcast policy which have led to an increase in programming choices for consumers here.

Juneau, who was deputy communication minister until his appointment by Prime Minister Pierre Elliott Trudeau as CBC president almost a year ago, is expected to make a report to the federal cabinet soon on a new role for the CBC. That report will be the basis of a policy statement by the government on the corporation by the end of June.

For The Record

Due to a typographical error, Dieter Radecki was incorrectly identified in an April 4 story on Compact Discs as president of PolyGram Inc. Canada. He is vice president.

DEALER MUST PAY \$20,000

Damages In U.K. Piracy Case

LONDON—A dealer convicted of selling counterfeit cassettes made up to look like Portuguese imports has been ordered in the High Court here to pay the British Phonographic Industry roughly \$20,000 in damages.

Jean-Michel Praill was said to have sold illegal cassettes of product by Madness, Police, Blondie, Human League and Queen in his East London store. He was one of the first dealers here to face stepped-up BPI legal action prompted by the discovery that counterfeit and pirate cassettes were circulating widely in Britain early last year.

The BPI's all-out crackdown, code-named "Sofie," and it led to the execution of many Anton Piller "search-and-seize" orders, mainly in the London area, last November. Most of these actions are still proceeding.

In the Praill action, the plaintiff company was Chrysalis, suing on its own behalf and also representing all members of the BPI.

In court, Praill was told there will be an official inquiry as to whether any further damages might be due in respect of further, as yet undisclosed, activities by him. He also submitted to permanent injunctions restraining him from knowingly dealing in illegal cassettes.

After the decision, Patrick Isherwood, BPI's legal adviser, said: "The BPI is determined to continue its stern action against the manufacturers, distributors and vendors of illegal cassettes, people who are cheating the public. We will pursue any judgments to the full, and we'll certainly bankrupt offenders if necessary to help recover damages and costs."

He added: "The BPI is delighted with the help it has had in recent months from local authority trading standards officers, who have started taking legal action using powers conferred on them by the 1968 Trades Description Act. But it is a great pity that the police generally feel unable to bring criminal proceedings. That would be an immense help to the record industry, especially in the central London area."

Sing-Along Fad Sweeping Japan

• Continued from page 9

the firm had won U.S. orders worth \$1 million after displaying the hardware at the recent Las Vegas Consumer Electronics Show are apparently unfounded.

Iwasaki says Clarion took the machines and three Japanese singers to CES to gauge the reaction of American buyers and of the general public. Reaction was good, he says, but he adds that Americans are not used to singing alone at parties, something the Japanese are reconciled to doing at company get-togethers.

As more and more manufacturers have started to produce the hardware—Sony, the last major holdout, succumbed in 1982—competition has become fierce, leading to machines with more and more sophisticated features. Clarion's top of the range MW-5000A is a three-deck model with an automatic scorer that grades singers on a 100-point system. Other manufacturers have machines that link to videocassette recorder and videodisk units.

25,000 See Wembley Fest

• Continued from page 9

rare moments of country-rock.

There were more familiar faces on the final night, with closing act Boxcar Willie (working for the first time with his U.S. band, the Texas Trainmen) ending the event with a mix of train whistles, basic country fare and audience cheers. Billie Jo Spears, who also remains a big favorite with British audiences, included many old hits, including the recent "I Can Hear Kentucky Calling Me," in which she was joined by local singer Carey Duncan. Bobby Bare's set was full of zest and good humor.

But there was space for newcomers, too, with Ed Bruce making his long-awaited British debut in a style which suggests his country following could fast spill over into crossover territory. Margo Smith also scored with hardcore sounds and yodelling. Also on the last night's program was representation from Gilley's in Pasadena, Tex., with Johnny Lee (whose set was too short); Wendel Adkins, already established here on the club level; and British band Free Spirit in a backup role.

Ronnie Prophet held the whole festival together as master of ceremonies. Other U.S. acts appearing included Linda Cassidy, Wesley Parker, Narvel Felts, Terry McMillan, the Burrito Brothers, Rattlesnake Annie and Australia, a visual stage act featuring Ted and Tom LeGarde. British singer-songwriter Raymond Froggatt's band provided backing for a number of the visiting artists.

Battle Over Radio Piracy Heats Up In Amsterdam

By WILLEM HOOOS

AMSTERDAM—The undeclared "guerilla war" between Dutch telecommunications authorities and the country's estimated 10,000 pirate radio stations has taken a serious turn, with the ransacking of an official control car in downtown Amsterdam and the destruction of its expensive electronic equipment.

The attack, with damage estimated at \$40,000, took place following a raid by employees of the Radio Control Center, an arm of the state-owned national telecommunications organization PTT, on a pirate station operating under the name Decibel. By the time police arrived, the pirates and their supporters had fled. Only one man was arrested.

The incident illustrates a new intensity in the struggle between state and outlaws. The Radio Control

Service has recently stepped up its activities considerably, and around 250 pirate stations have been silenced, more than 40 of them in Amsterdam. The PTT regards pirates as "a real plague" to Dutch society, claiming that their broadcasts disrupt such public services as police, fire brigades, hospitals and airports.

The pirates, however, maintain that the disturbance caused by transmissions from their stations, most of them one-person operations, is minimal. They are determined to resist the growing moves against them.

But it is only a minority who favor militant methods. Most are clearly afraid that direct action could lead to further escalation of violence and possibly even to the eventual loss of innocent lives.

PolyGram U.K. Meeting Orders For Digital Disks

LONDON—PolyGram's CD division here has finally caught up with software orders for the first time since the system was launched. Deliveries of around 3,000 units from the Hanover, West Germany plant once or twice weekly had previously been immediately accounted for by dealer orders already in hand, leaving the warehouse instantly out of stock again.

Now, says commercial director Clive Swan, the stock position is "much more healthy," thanks to a shipment of 7,000 disks from West

Germany. But the company is sticking to its policy of restricting distribution to the 270 shops that took the original launch package of 150 titles, despite increasing pressure from outsiders keen on stocking CD software.

Any dealers who attempt to order the new software alongside normal vinyl product will find the PolyGram computer ignoring that part of the order. Swan explains the company's thinking: "The major constraint on the U.K. market is the low availability of hardware, so we are trying to match the geographical and numerical distribution of the software to that."

"Otherwise, unrestricted distribution to dealers in areas without CD hardware outlets, or close to major CD stockers, would lead to product lying around unsold, which in turn would lead to discounting, because CD stock is a big investment and dealers would panic at the thought of not selling it."

Swan concedes that, in some special cases, stores outside the initial launch dealerships are being allowed to stock small quantities of software. But he stresses that this can only be arranged by direct negotiation with the company. And sale-or-return facilities are still confined to the shops on the original list.

'82 British Trade Figures

• Continued from page 9

\$93.55 million (26.52 million units, \$96.48 million), down 7.8% in units, down 3% in value. Pre-recorded cassettes: 12.88 million, \$46.59 million (\$11.04 million, \$39.67 million), up 16.6% in unit, up 17.4% in value. Total value of deliveries for the October-December quarter last year: \$167.26 million, up 4.1% on the 1981 tally of \$160.62 million.

All figures are computed on an exchange rate of \$1.50 to the pound sterling.

Billboard® Hits Of The World™

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BRITAIN

(Courtesy of Music & Video Week)
As of 4/9/83

SINGLES		
This Week	Last Week	
1	2	LET'S DANCE, David Bowie, EMI America
2	1	IS THERE SOMETHING I SHOULD KNOW, Duran Duran, EMI
3	6	BOXERBEAT, JoBoxers, RCA
4	4	SPEAK LIKE A CHILD, Style Council, Polydor
5	5	SWEET DREAMS, Eurythmics, RCA
6	18	BREAKAWAY, Tracey Ullman, Sire
7	20	OOH TO BE AH, Kajagoogoo, EMI
8	3	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS
9	NEW	CHURCH OF THE POISON MIND, Culture Club, Virgin
10	27	SNOT RAP, Kenny Everett, RCA
11	7	DON'T TALK TO ME ABOUT LOVE, Altered Images, Epic
12	8	RIP IT UP, Orange Juice, Polydor
13	13	FIELDS OF FIRE, Big Country, Mercury
14	17	BLUE MONDAY, New Order, Factory
15	15	WHISTLE DOWN THE WIND, Nick Heyward, Arista
16	9	NA NA HEY HEY KISS HIM GOODBYE, Bananarama, London
17	10	ROCK THE BOAT, Forrest, CBS
18	24	TWO HEARTS BEAT AS ONE, U2, Island
19	16	ORCHARD ROAD, Leo Sayer, Chrysalis
20	11	BILLIE JEAN, Michael Jackson, Epic
21	39	WORDS, F.R. David, Carrere
22	12	DROP THE PILOT, Joan Armatrading, A&M
23	38	THE HOUSE THAT JACK BUILT, Tracyle, Respond
24	36	THE CELTIC SOUL BROTHERS, Kevin Rowland & Dezy's Midnight Runners, Mercury
25	14	YOU CAN'T HIDE, David Joseph, Island
26	19	GARDEN PARTY, Mezzoforte, Steinar
27	30	CRY ME A RIVER, Mari Wilson, Compact
28	21	RUN FOR YOUR LIFE, Bucks Fizz, RCA
29	32	I AM ME, Twisted Sister, Atlantic
30	NEW	BEAT IT, Michael Jackson, Epic
31	22	VISIONS IN BLUE, Ultravox, Chrysalis
32	25	WAVES, Blancmange, London
33	23	HIGH LIFE, Modern Romance, WEA
34	40	YOUNG, FREE AND SINGLE, Sunfire, Warner Bros.
35	29	COMMUNICATION, Spandau Ballet, Reformation
36	26	JOY, Band AKA, Epic
37	28	BABY, COME TO ME, Patti Austin & James Ingram, Qwest
38	33	MAGGIE, Foster & Allen, Ritz
39	NEW	LAST FILM, Kissing The Pink, Magnet
40	34	LOVE ON YOUR SIDE, Thompson Twins, Arista
ALBUMS		
1	1	THE FINAL CUT, Pink Floyd, Harvest
2	3	THRILLER, Michael Jackson, Epic
3	2	THE HURTING, Tears For Fears, Mercury
4	4	CHART RUNNERS, Various, Ronco
5	5	SWEET DREAMS, Eurythmics, RCA
6	6	WAR, U2, Island
7	11	RIO, Duran Duran, EMI
8	7	DEEP SEA SKIVING, Bananarama, London
9	20	HELLO, I MUST BE GOING, Phil Collins, Virgin
10	10	THE KEY, Joan Armatrading, A&M
11	16	QUICK STEP & SIDE KICK, Thompson Twins, Arista
12	13	TRUE, Spandau Ballet, Reformation
13	8	SCRIPT FOR A JESTER'S TEAR, Marillion, EMI
14	12	TOTO IV, CBS
15	9	HOTLINE, Various, K-tel
16	19	DAZZLE SHIPS, Orchestral Manoeuvres In The Dark, Telegraph
17	21	HAND CUT, Bucks Fizz, RCA
18	18	BUSINESS AS USUAL, Men At Work, Epic
19	24	LIONEL RICHIE, Motown
20	22	RICHARD CLAYDERMAN, Delphine
21	17	POWER & THE GLORY, Saxon, Carrere
22	25	NIGHT AND DAY, Joe Jackson, A&M
23	15	THUNDER AND LIGHTNING, Thin Lizzy, Vertigo
24	30	HEARTBREAKER, Dionne Warwick, Arista
25	14	INARTICULATE SPEECH OF THE HEART, Van Morrison, Mercury
26	36	CACHARPAYA, Incantation, Beggars Banquet
27	27	VISIONS, Various, K-tel
28	NEW	THE KIDS FROM FAME LIVE!, BBC
29	23	SURPRISE SURPRISE, Mezzoforte, Steinar
30	29	WORKOUT, Jane Fonda, CBS
31	NEW	QUARTET, Ultravox, Chrysalis

32	28	ANOTHER PAGE, Christopher Cross, Warner Bros.
33	NEW	KISSING TO BE CLEVER, Culture Club, Virgin
34	NEW	FACE VALUE, Phil Collins, Virgin
35	26	THE HIGH ROAD, Roxy Music, EG
36	NEW	UPSTAIRS AT ERIC'S, Yazoo, Mute
37	31	THE JOHN LENNON COLLECTION, Parlophone
38	35	COMPLETE MADNESS, Madness, Sire
39	32	WAITING, Fun Boy Three, Chrysalis
40	NEW	PEARLS, Elkie Brooks, A&M

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 4/2/83

SINGLES		
This Week	Last Week	
1	1	BILLIE JEAN, Michael Jackson, Epic
2	3	HUNGRY LIKE THE WOLF, Duran Duran, Capitol
3	4	MR. ROBOT, Styx, A&M
4	2	BACK ON THE CHAIN GANG, Pretenders, Sire
5	5	YOU ARE, Lionel Richie, Motown
6	6	WE'VE GOT TONIGHT, Kenny Rogers & Sheena Easton, Capitol
7	7	DO YOU REALLY WANT TO HURT ME, Culture Club, Epic/Virgin
8	8	CUTS LIKE A KNIFE, Bryan Adams, A&M
9	11	ONE ON ONE, Daryl Hall & John Oates, RCA
10	10	SEPARATE WAYS, Journey, CBS
11	12	SHY BOY, Bananarama, PolyGram
12	9	STRAY CAT STRUT, Stray Cats, A&M
13	13	ALL RIGHT, Christopher Cross, Warner Bros.
14	14	WHEN I'M WITH YOU, Sheriff, Capitol
15	16	I'VE GOT A ROCK 'N ROLL HEART, Eric Clapton, Warner Bros.
16	19	TWILIGHT ZONE, Golden Earring, 21/PolyGram
17	17	EVERY TIME I SEE YOUR PICTURE, Luba, Capitol
18	NEW	JEOPARDY, Greg Kihn Band, Berserker
19	NEW	SHE BLINDED ME WITH SCIENCE, Thomas Dolby, Capitol
20	NEW	TWISTING BY THE POOL, Dire Straits, Warner Bros.
ALBUMS		
1	1	KILROY WAS HERE, Styx, A&M
2	3	THRILLER, Michael Jackson, Epic
3	2	TOTO IV, CBS
4	5	RIO, Duran Duran, Capitol
5	4	BUILT FOR SPEED, Stray Cats, A&M
6	6	BLINDED BY SCIENCE, Thomas Dolby, Capitol
7	9	H2O, Daryl Hall & John Oates, RCA
8	NEW	NERUDA, Red Rider, Capitol
9	8	CUTS LIKE A KNIFE, Bryan Adams, A&M
10	7	LIONEL RICHIE, Motown

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 4/6/83

SINGLES		
This Week	Last Week	
1	1	TOO SHY, Kajagoogoo, EMI Electrola
2	9	BRUTTOSOZIALPRODUKT, Gelersturzflug, Ariola
3	2	99 LUFTBALLONS, Nena, CBS
4	4	MAJOR TOM, Peter Schilling, WEA
5	6	SONDERZUG NACH PANKOW, Udo Lindenberg, Polydor/DGG
6	3	BILLIE JEAN, Michael Jackson, Epic/CBS
7	5	YOU CAN'T HURRY LOVE, Phil Collins, WEA
8	8	OUR HOUSE, Madness, Stiff/Teldec
9	7	PASSION, Flirts, Rams Horn/Ariola
10	10	ELECTRIC AVENUE, Eddy Grant, Ice/Intercord
11	16	MR. ROBOT, Styx, A&M/CBS
12	15	LAST NIGHT A D.J. SAVED MY LIFE, Indeeep, Metronome
13	13	DIE SENNERIN VOM KOENIG SEE, KIZ, CBS
14	12	MAMMA MARIA, Ricchi E Poveri, Baby/EMI Electrola
15	NEW	WENN ES DICH NOCHT GIBT, Roger Whittaker, Aves/Intercord
16	14	HYMN, Ultravox, Chrysalis/Ariola
17	NEW	HEY LITTLE GIRL, Icehouse, Chrysalis/Ariola
18	17	DREAM ON, Nazareth, Vertigo/Phonogram
19	19	HALLO KLAUS, Nickerbocker & Biene, Telefunken/Teldec
20	NEW	GENETIC ENGINEERING, Orchestral Manoeuvres In The Dark, Virgin/Ariola

21	18	ICH HAB DICH DOCH LIEB, Nicole, Jupiter/Teldec
22	11	WOT, Captain Sensible, A&M/CBS
23	27	EINMAL MUR MIT ERIKA, Hubert Kah Mit Kapelle, Polydor/DGG
24	25	TRETTBOOT IN SEENOT, Fri. Menke, Polydor/DGG
25	21	SHOOT YOUR SHOT, Devine, Vanguard/Metronome
26	30	PICK UP THE PHONE, F.R. David, Carrere/DGG
27	24	SEXUAL HEALING, Marvin Gaye, CBS
28	22	TIME, Culture Club, Virgin/Ariola
29	NEW	RUECKSICHT, VOIRSICHT, NACHSICHT, Hoffmann & Hoffmann, Global/Ariola
30	NEW	SHINY SHINY, Haysi Fantazee, Regard/RCA

ALBUMS

1	NEW	THE FINAL CUT, Pink Floyd, EMI Electrola
2	1	NENA, CBS
3	2	AEROBIC, Sydne Rome, Horzua/Hansa/Ariola
4	5	GOLD AND DYNAMITE, Bee Gees, PolyStar
5	3	ODYSSEY, Udo Lindenberg, Polydor/DGG
6	10	THRILLER, Michael Jackson, Epic/CBS
7	NEW	CHE ANGELO SEI, Al Bano & Romina Power, Baby/EMI
8	4	MUSIK AUS ZEIT UND RAUM, Jean-Michel Jarre, PolyStar
9	6	THE GETAWAY, Chris De Burgh, A&M/CBS
10	11	KILROY WAS HERE, Styx, A&M/CBS
11	9	FEHLER IM SYSTEM, Peter Schilling, WEA
12	7	ANOTHER PAGE, Christopher Cross, Warner Bros./WEA
13	12	HELLO, I MUST BE GOING, Phil Collins, WEA
14	8	THE FEELING OF CHICAGO, K-tel
15	13	QUARTET, Ultravox, Chrysalis/Ariola
16	15	VUN DRINNE NOH DRUSSE, Bap, Musikant/EMI Electrola
17	19	KILLER ON THE RAMPAGE, Eddy Grant, Ice/Intercord
18	NEW	BUSINESS AS USUAL, Men At Work, CBS
19	16	CAVERNA MAGICA, Andreas Vollenweider, CBS
20	18	LATIN LOVER, Gianna Nannini, Ricordi/Metronome

JAPAN

(Courtesy Music Labo)
As of 4/11/83

SINGLES		
This Week	Last Week	
1	1	NIBUNNOICHINO SHINWA, Akina Nakamori, Warner-Pioneer/NTV-Nichion
2	2	HISAME, Akio Kayama, Nippon Columbia/Victor Music
3	3	YAGIRINO WATASHI, Takashi Hosokawa, Nippon Columbia/Columbia-Burning
4	4	MEDAKANO KYODAI, Warabe, For Life/TV-Asahi Music
5	5	HISAME, Mika Hino, Telchiku/Victor Music
6	6	SAZANKANO YADO, Etsuko Ohkawa, Nippon Columbia/JCM
7	7	U.F.U.F.U.F.U, EPO, RVC/PMP
8	9	HIKARINO TENSHI, Rosemary Butler & Keith Emerson, Canyon/Taiyo Music
9	11	SING A SONG, Chiharu Matsuyama, News/Thunder Music
10	10	HEY MR. POLICEMAN, Hidemi Ishikawa, RVC/Gelel/TV Asahi
11	NEW	KIMINI MUNEKYUN, YMO, Alfa/1980 Music-Yano Music
12	8	PIERROT, Toshihiko Tahara, Canyon/Johnny's
13	12	BODY SPECIAL 2, Southern All Stars, Victor/Amuse
14	13	VIRGIN SHOCK, Shibugakita, CBS-Sony/Johnny's
15	15	BIMYOUNA TOKONE, Naomi Matsui, Nippon Phonogram/Dream Music
16	14	STRAW TOUCH NO KOI, Naoko Kawal, Nippon Columbia/Gelel-TV Asahi-Kitty
17	18	JUUKUJINO, MACHI, Goro Noguchi, Polydor/Nichion-JCM
18	16	HIMITSUNO HANAZONO, Seiko Matsuda, CBS-Sony/Sun
19	17	YUME KOI BITO, Miki Fujimura, Tokuma-JCM
20	NEW	KOISURU HITOMI, Cook Da Books, Toshiba-EMI/Toshiba-EMI Music-Fuji Eiga
ALBUMS		
1	1	FANTASY, Akina Nakamori, Warner-Pioneer
2	2	YOKAN, Miyuki Nakajima, Canyon
3	4	REINCARNATION, Yumi Matsutaya, Toshiba-EMI
4	20	PM 9 LIVE, Eikichi Yazawa, Warner-Pioneer

Mechanical difficulties necessitate the republication of last week's charts for Canada and Australia. Latest charts will return next week.

5	NEW	RISING, Masahiko Kondo, RVC
6	3	KOKORONO TOBIRA, Chiemi Hori, Canyon
7	5	BUSINESS AS USUAL, Men At Work, Epic-Sony
8	6	FRONTIERS, Journey, CBS-Sony
9	7	ANOTHER PAGE, Christopher Cross, Warner-Pioneer
10	8	SHYLIGHTS, Jun-ichi Inagaki, Toshiba-EMI
11	11	LIVE, Kumiko Yamashita, Nippon Columbia
12	19	KISSING TO BE CLEVER, Culture Club, Victor
13	12	BORN NEW, Masatoshi Nakamura, Nippon Columbia
14	9	MUSIC FROM CRUSHER JOE, Soundtrack, Victor
15	16	MOMENTOS, Julio Iglesias, Epic-Sony
16	10	POWERLIGHT, Earth, Wind & Fire, CBS-Sony
17	NEW	HIROMIKYOUNO HANZAI, Hiromi Go, CBS/Sony
18	13	KILROY WAS HERE, Styx, Alfa
19	NEW	KUMIKOMUNICATION, Kumiko Takeda, Warner-Pioneer
20	NEW	LIONEL RICHIE, Victor

AUSTRALIA

(Courtesy Kent Music Report)
As of 4/4/83

SINGLES		
This Week	Last Week	
1	1	UP WHERE WE BELONG, Joe Cocker/Jennifer Warnes, Liberation
2	2	TWISTING BY THE POOL, Dire Straits, Vertigo
3	9	BILLIE JEAN, Michael Jackson, Epic
4	3	GLORIA, Laura Branigan, Atlantic
5	4	SEXUAL HEALING, Marvin Gaye, CBS
6	5	LIVING ON THE CEILING, Blancmange, London
7	7	AFRICA, Toto, CBS
8	6	YOU CAN'T HURRY LOVE, Phil Collins, Atlantic
9	16	1999, Prince, Warner Bros.
10	8	YOUNG GUNS, Wham, Epic
11	NEW	LET'S DANCE, David Bowie, EMI America
12	10	ZOOM, Fat Larry's Band, Virgin
13	11	WE'VE GOT TONIGHT, Kenny Rogers & Sheena Easton, Liberty
14	15	DON'T PAY THE FERRYMAN, Chris De Burgh, A&M
15	NEW	TOO SHY, Kajagoogoo, EMI
16	NEW	MAD WORLD, Tears For Fears, Mercury
17	12	TIME, Culture Club, Virgin
18	19	WHITE WEDDING, Billy Idol, Chrysalis
19	NEW	SHOOP SHOOP DIDDY WOP CUMMA CUMMA WANG DANG, Monte Video & Cassettes, White Label
20	NEW	BABY I NEED YOUR LOVIN', Carl Carlton, RCA
ALBUMS		
1	3	IV, Toto, CBS
2	2	LOVE OVER GOLD, Dire Straits, Vertigo
3	4	10,9,8,7,6,5,4,3,2,1, Midnight Oil, CBS
4	1	25 YEARS OF GOLD, Cliff Richard, EMI
5	5	GO FOR IT, Various, CBS
6	6	GREATEST HITS VOL.3, Olivia Newton-John, Intersun
7	8	DESPERATE, Divinyls, Chrysalis
8	9	PIANO HITS, Eric Robertson, J&B
9	11	LIVE AT SEVERAL 21ST'S, Party Boys, Oz
10	18	THRILLER, Michael Jackson, Epic
11	7	ANOTHER PAGE, Christopher Cross, Warner Bros.
12	10	SPIRIT OF PLACE, Goanna, WEA
13	14	BUSINESS AS USUAL, Men At Work, CBS
14	13	THEMES AND DREAMS, Various, Teimak
15	17	HELLO I MUST BE GOING, Phil Collins, WEA
16	12	STEVIE WONDER'S ORIGINAL MUSIQUARIUM, Motown
17	20	HAPPY FAMILIES, Blancmange, London
18	NEW	THE GETAWAY, Chris De Burgh, A&M
19	15	REACH, Richard Simmons, Liberation
20	16	SKY FIVE LIVE, Arista

ITALY

(Courtesy Germano Rusclitto)
As of 4/6/83

ALBUMS		
This Week	Last Week	
1	1	TUTTO SAN REMO, Various, Ricordi
2	2	THE JOHN LENNON COLLECTION, EMI
3	6	ACQUARELLO, Toquinho, CGD-MM
4	7	ANOTHER PAGE, Christopher Cross, WEA
5	3	ARCA DI NOE, Franco Battiato, EMI
6	4	ALE'-00', Claudio Baglioni, CBS
7	9	PETER GABRIEL, PolyGram
8	10	BUSINESS AS USUAL, Men At Work, CBS
9	5	STUDIO 54 Vol. 5, Various, CGD-MM
10	8	MAMMA MARIA, Ricchi E Poveri, Baby/CGD-MM

11	15	TUTTI I CUORI VIAGGIANTI, Ron, RCA
12	12	POWERLIGHT, Earth, Wind and Fire, CBS
13	NEW	THE FINAL CUT, Pink Floyd, EMI
14	NEW	ONE PLUS ONE, Various, K-tel
15	13	CLASSIC 35 MM., Various, Five/CGD-MM
16	18	TOTO IV, CBS
17	16	FRAGOLE INFINITE, Alberto Fortis, PolyGram
18	11	FIOCCHI DI NEVE, Various, CGD/MM
19	20	IS IT SAFE? Phd, WEA
20	NEW	CONCERTANDO CON..., Antonio E Marcello, Jingle/CGD-MM

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 4/9/83

SINGLES		
This Week	Last Week	
1	1	99 LUFTBALLONS, Nena, CBS
2	2	I WILL ALWAYS LOVE YOU, Dolly Parton, RCA
3	3	JUST AN ILLUSION, BZN, Mercury
4	5	MAJOR TOM, Peter Schilling, WEA
5	4	TOO SHY, Kajagoogoo, EMI
6	9	LET'S DANCE, David Bowie, EMI
7	8	EEN BEET JE VAN DIT, Vulcano, Ariola
8	6	GIVE IT UP, KC & Sunshine Band, Epic
9	NEW	LADY, Wayne Wade, Dance
10	NEW	TOGETHER WE'RE STRONG, Mireille Mathieu & Patrick Duffy, Ariola
ALBUMS		
1	1	4 US (VIERUS), Doe Maar, Sky
2	2	NENA, CBS
3	3	THE KIDS FROM FAME, Soundtrack, RCA
4	4	THRILLER, Michael Jackson, Epic
5	6	THE KIDS FROM FAME AGAIN, Soundtrack, RCA
6	NEW	THE FINAL CUT, Pink Floyd, Harvest
7	5	War, U2, Island
8	8	DE BOER IS TROEF, Normaal, WEA
9	7	FAME, Soundtrack, Polydor
10	NEW	THE HIGH ROAD, Roxy Music, Polydor

PolyGram Paces Austrian Market

VIENNA—For the first time in its history, the Austrian branch of IFPI has released official market share figures of its member companies for 1982. The PolyGram group (Amadeo, Phonogram and Polydor) placed in the top spot with 28.5%.

Companies affiliated with IFPI have 75% of the total Austrian record and prerecorded cassette market, which totalled \$72.7 million in 1982 on a retail price basis. Previously, only unofficial estimates were computed.

Following PolyGram, which had an unofficial tally of 31.9% in 1981, in the ratings: Ariola, 17% (17.6% in 1981); EMI Columbia, 15.9% (14.3%); Musica, 14.2% (13.7%); CBS, 14% (11.7%); WEA, 5.8% (6.9%); and Bellaphon, 4.6% (3.9%).

Czech Act Hits Second Place

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Market Quotations

As of closing, Mar. 29, 1983

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1%	3%	Altec Corporation	—	60	1 1/4	1 1/4	1 1/4	— 1/4
65 1/2%	48 3/4%	ABC	11	889	64 1/2	64 1/4	64 1/4	Unch.
35%	30%	American Can	—	557	33%	32%	33%	+ 1/4
13%	8%	Automatic Radio	11	429	13%	12%	13%	+ 1/4
69%	55%	CBS	16	579	67%	67%	67%	— 1/4
28%	16%	Coleco	11	1283	23	22%	22%	— 1/4
9%	6%	Craig Corporation	16	23	8 1/2	8 1/4	8 1/4	— 1/4
78%	60%	Disney, Walt	25	772	78%	77%	78%	— 1/4
5%	3%	Electrosound Group	—	4	4 1/4	4 1/4	4 1/4	+ 1/4
27%	16%	Gulf + Western	11	3800	24%	23%	24	Unch.
29%	18%	Handleman	13	331	28%	27%	27%	— 1
5%	3%	Integrity Entertainment	16	35	5%	5%	5%	+ 1/4
9%	6%	K-Tel	33	20	8%	8%	8%	Unch.
62 1/2%	47%	Matsushita Electronics	14	165	56%	56%	56%	+ 1/4
16%	11%	Mattel	6	930	11%	11%	11%	Unch.
42%	16%	MCA	10	1477	37%	35%	37	+ 1
82 1/2%	72%	3M	13	3257	77%	75%	75%	— 1%
116%	82%	Motorola	21	1708	103	101%	102%	— 2%
63%	47%	No. American Phillips	11	71	59%	59%	59%	— 1/4
15%	5%	Orrox Corporation	—	46	6%	6%	6%	Unch.
21%	18%	Pioneer Electronics	—	4	20%	20%	20%	— %
26%	13%	RCA	11	5172	23%	22%	23%	— %
15%	12%	Sony	11	2447	14%	14%	14%	— 1/4
31%	25%	Storer Broadcasting	50	272	29%	28%	28%	+ 1/4
4%	2%	Superscope	—	127	3%	3%	3%	+ 1/4
48%	38%	Taft Broadcasting	12	67	47%	47%	47%	— %
35%	27%	Warner Communications	6	3101	28%	27%	27%	— %

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/4	1 1/4	Josephon Int'l	2000	15 1/4	15 1/4
Certron Corp.	18,400	2 1/2	13/16	Recoton	700	8 1/2	9%
Data Packaging	400	10 1/2	11	Schwartz Bros.	100	2 1/4	3
Koss Corp.	—	4 1/2	4%				

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Volmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

Atlanta Is Chosen As Site For Grammy Hall Of Fame

By RUSSELL SHAW

ATLANTA—The site selection committee of the National Academy of Recording Arts & Sciences has unanimously recommended to the NARAS trustees that "The Grammy Hall Of Fame," a project contemplated for over eight years by the music industry body, be constructed in Atlanta. This decision came after almost two years of intense competition between the Georgia capital and Memphis, a joust which included intense lobbying by NARAS units and civic groups alike in the two cities.

"Construction is set to begin soon, with the opening on or about August 1, 1984," states Mike Greene, president of the Atlanta chapter. According to Greene, the 50,000 square foot facility will be located in "already existing space at the Atlanta

Civic Center in the heart of the downtown convention district. Among the items and features the hall will offer are a large exhibition area replete with historical significance, an archives section with one of the world's largest record collections, semi-public research facilities, a small auditorium, and office space."

Construction costs are estimated in the \$4 million range, "about half that of a comparable building from the ground up," Greene says. Funding will be obtained by a combination of municipal and private bonds. The Atlanta City Council has already committed resources for the hall's construction. The Grammy Hall Of Fame is expected to attract five hundred thousand tourists annually.



NASHVILLE HALSEY—The Halsey International Co. celebrated the opening of its new Nashville offices at a reception held in the Hermitage Hotel. Congratulating the firm's managing director Jerry Flowers, center, are president Jim Halsey, left; BMI vice president Frances Preston; and William Lee Golden of the Oak Ridge Boys.

Audit Of Video Station Focusing Attention On Controversial Tax

• Continued from page 68

would be paid at the time of resale, and could be collected from the consumer by the retailer.

"It should be noted that the California taxing authorities have taken the position that the use tax is measured by the entire purchase price. We do not believe this is the correct approach. However, legal counsel should be consulted before adopting the bifurcated (two component) approach."

From the Equalization Board's standpoint, Nunes indicates that retailers have two options. One is the "fair rental value," while the other is the cost of the video recording. The two-option basis covers a situation in which recordings are in a resale inventory and are then leased or rented. Nunes says the board finds that video rental libraries are generally kept separately from sales inventories.

Still another area about which California retailers seem confused is when the tax is to be paid. Nunes says that the board establishes a schedule—monthly, quarterly or yearly—often based on the retailer's liability.

Among dealers divided on the time of payment are Joan Weisenberger of In Home Video, Riverside and Jim Lahm of Video Cross Roads International, Orange. Weisenberger pays monthly and Lahm quarterly. The former says, "I was probably the first video retailer in California to get hit only because I have a very aggressive accountant who said, 'Let's go face them now on this rather than have them come after use three years down the road.' I tried to warn all the other dealers in the organization (the old dealers' group, before it became a VSDA chapter late in 1982). Some took it in stride and others said, 'Let them come and get me.' There's no way the board can check up on everybody. It's a manpower problem."

Lahm, a national franchiser, is the author of an article now being circulated by the Equalization Board. In the article, originally in the Febru-

ary, 1982 issue of Video Store, Lahm is quoted as saying, "... The catch is that the tax regulation did not state the pre-supposition on use tax, and, therefore, this current interpretation was not communicated to or known by video retailers ... that is, until very recently. The bottom line is that dealers are now being told they must pay a use tax on all movies they purchased for rental. In some cases, these liabilities exceed \$10,000.

"If there is any doubt as to what and how taxes should be charged, get an opinion from your tax board and get it in writing. Be consistent in your inventory, depreciation, advertising and other policies. For example, if you depreciate your tapes (to minimize income and inventory taxes), it would be inconsistent to claim that all tapes purchased were for sale only and that rentals were merely incidental."

The wording of the California Equalization Board's bulletins indicates, that the tax body keeps a close watch on video specialty store practices. One portion pertains to video club exchange programs: "Dealers' 'swaps' and exchanges of video tapes and disks are sales as provided in Section 6006 of the Revenue and Taxation Code, and are subject to tax the same as any other retail sale. Unless the tapes or disks exchanged are to be resold prior to use by the dealer or are otherwise exempt, tax is due on the value of the goods exchanged. In addition, many dealers have instituted exchange programs or clubs ... Customers who join these programs or clubs, for a set fee, exchange their video tapes or disks for other video tapes or disks owned by the dealer. This type of transaction is to be treated as a trade-in for sales and use tax purposes rather than an exchange. The amount subject to tax is the fee plus the value of the tape which the customer turns in to the dealer."

Other ramifications of the use tax issue are of concern to retailers. One possible complicating factor is the incidences of California retailers exchanging rental movies in a program

developed by the American Video Assn. of Mesa, Ariz., a dealers' organization. There is also the issue of stores with video game rental clubs, implying various computations for tax purposes.

The fact that Nunes suggests that a tax payment structure is possible based on "fair rental value" indicates a clarification of the wording of the code: "Tax should be paid on the cost of the video tapes and disks at the time of purchase if the lessor knows that the tapes and disks will be placed into rental services. However, if the lessor does not know at the time of purchase whether the tapes and disks will be placed into rental service or resold without being used in rental service, the lessor may issue a resale certificate and acquire the tapes and disks without tax. If tax is not paid at the time of purchase, the lessor must report and pay the tax on the cost of the tapes and disks with the sales and use tax return for the period in which the tapes and disks are first placed into rental service.

"If tax reimbursement has been collected on rentals of video tapes and disks from customers, that amount is considered excess tax reimbursement and must be paid to the state in addition to the tax on the cost of the tapes and disks. Continuing to collect tax on rentals of video tapes and disks is a violation of consumer protection statutes.

"If the video tapes and disks are subsequently sold after their lease, the gross receipts from the sale are subject to sales tax without reduction for any amount of tax which has been previously reported on cost. A charge may be made for the sales tax reimbursement on the selling price of video tapes and disks."

The tangled question of video retailers' Board of Equalization tax vulnerability goes back beyond 1981, according to Lahm. He reports that he had attempted to make members of the California VSDA chapter aware of the situation at various meetings, before the group affiliated with VSDA.

Video Connection Launches Push

• Continued from page 77

Moving to a favorite theme, Tenzer says, "McDonald's and Burger King don't compete with each other on hamburgers. They compete with games, with merchandising, glamor and zizzle."

A main thrust of Tenzer's philosophy is that video specialty stores have all been aiming at basically "the same 5% of the population that have VCRs or videodisk players. So you see the club rental plans go down from \$5 a day to \$4, \$3 and \$1. What's the point of lowballing VCRs when 95% of the population has no commitment to video, they are not a customer? What difference does the price of a VCR make when they are not intent on buying it anyway?"

Thus the essence of Video Connection Of America's promotion is to sell the great masses on video and draw them into the chain's stores. "We have to get them away from the discounters, the department stores and the amateurs because the killer of this industry is discounting," he says.

The game, being initially promoted in the mass media on a regional basis before going national, is an offer of \$1 million in prizes similar to those run regularly by

McDonald's. Tenzer claims it will involve 438,000 prizes, including VCRs, video games, disk players and related video software. Participants "have to visit the store," he notes. "One out of five wins, and for those who are not instant winners in the store there is a sweepstakes box where they have another chance to win."

Video Connection's stores are equipped with posters, ceiling mobiles, signs and a complete p-o-p contest back-up. Closely tied to the game is the "Galactacoin" promotion involving simulated gold coins worth roughly 50 cents, \$1 and \$5. These coins are promoted in media advertising for redemption in the store. "There's a trading board in each store so customers can see what their Galactacoins can purchase," Tenzer explains.

In addition to newspaper and radio advertising, Video Connection is buying lists and direct mailing an eight-page "Family Guide To Home Entertainment." "We're selling the total romance, the lifestyle of the 21st century," says Tenzer. The guide also plugs the games and the merchandising coins.

One of the least well known national franchisers of video stores, Tenzer says he has been deliberately

holding back from going public with plans for the company until it is positioned for such exposure. The company's stores are now heavily concentrated in the East. One disclosure, made months ago, shows 12 stores in Massachusetts and Maryland, 11 in Pennsylvania and 27 in New York. Sprinklings of a half-dozen are seen in such states as Florida and Ohio and lesser numbers out west, except in California, where there are six.

Within two weeks, advertising will break in the Boston Globe and the Washington Post as Video Connection rolls out in a national direction. National exposure has been achieved via Video and Electronic Games magazines. Readers of these two consumer publications, while not precisely part of the 95% non-video public, are not to be forgotten, Tenzer says: "They're seriously looking at video."

Tenzer, 55, has headed Video Connection since its inception in 1979. He has been an independent producer, writer, director and distributor of motion pictures, television programs commercials.

Next: Video Connection's vast training program at its own university; more on marketing.

News

Awards Presentation Is A First For Video Music

LOS ANGELES—The emerging field of video music was honored with its first awards telecast Wednesday (6) as broadcaster Casey Kasem handed out the first American Video Awards during the taping of a syndicated tv special, set to air later this month.

During the hour-long ceremony, awards were given in seven categories. Named top pop video was Rod Stewart's "Young Turks," produced by Gower, Fields & Flattery; best soul video was "Ebony And Ivory" by Paul McCartney and Stevie Wonder, produced by KEEFCO; and Merle Haggard's "Are The Good Times Really Over," produced by Terry Lickona, won as best country video.

Russell Mulcahy of Millaney, Grant, Mallet & Mulcahy was honored as best director, and also shared honors in the special merit category for Fleetwood Mac's "Gypsy," the Mulcahy-directed piece for which Mick Fleetwood and Mickey Shapiro served as executive producers. Pop artists singled out for the best video performance were Peter Wolf of the J. Geils Band (for "Centerfold," produced by Paul Justman) and the Motels' Martha Davis (for "Only The Lonely," another Mulcahy work), who tied.

The show, reportedly placed in about 120 markets nationally, was produced by Scotti Brothers/Syd Vinnedge Productions in association with Kasem, whose "America's Top 10" tv series inspired the AVA nomination procedure. Qualifying entries for the first telecast had to place in

the top 10 on the corresponding Billboard music popularity chart, with the exception of the special merit category designed for film or video pieces accompanying songs that didn't achieve that chart plateau.

Also awarded was a special AVA hall of fame honor to Paul McCartney in recognition of his ongoing film and video work, starting during his days with the Beatles.

XTRA-FM In San Diego

• Continued from page 17

"I think you always have to go back to longevity in the market—we were here when XTRA-FM was a Spanish-language station, and we don't respond to quick fads." (KGB-FM did, in fact, lead 91X 13.3 to 11.4 among men 18 to 34. But 91X maintained its lead over KGB-FM among women 18 to 34, men 25 to 49 and teens, in which 91X received 25.3 to KGB's 10.7.)

Tom Shadek, vice president and general manager of third-ranked rock station KPRI, was a bit more congratulatory than Bruce when apprised of the ratings. "I'm not really surprised," Shadek says. "When they first converted over you heard a lot of people talking about it and they generated real good street talk. We've made some adjustments over the last few months to incorporate some new music, and we're pretty satisfied with what we're doing. But hey, they had a hell of a book—I'm impressed."



Billboard photo by Chuck Pulin

LETTERMAN GETS THE LOWE-DOWN—Pure popster Nick (the Knife) Lowe gives NBC talk show host David Letterman a piece of his mind during a segment in New York.

Retail Advertising Outlays Reflecting New Emphasis

• Continued from page 74

Gladieux depends primarily on print for his record and tape advertising. He estimates that tabloids and weekend advertising areas get 90% of his money. The other 10% goes to MTV, which he says he intends to use more in the future. Gladieux tries to use the overall advertising pitch that the Camelot Enterprises outlets are general entertainment centers whenever he can. He also likes to use advertising on new breaking acts as often as possible, pointing out that such fresh music seems to appeal to store customers.

Sunday editions are the best in which to advertise alternative merchandise, according to Gladieux. He is putting 95% of that allowance into print. He finds that combining video cartridges and videocassettes with records and tapes creates a larger and more compelling ad element.

Of the music advertising allowance of the 26 Music Plus stores in this area, ad manager Alan Schwartz

appropriates 60% to radio and 40% to print. MTV has recently arrived in his Southern California region. He now uses a wraparound on his manufacturer's 30-second tv spots. He is considering using a more standard opener and closer in the future. Music gets 60% of his budget.

For blank audio and tv tape, Schwartz puts his blue chips on print. Right now, he thinks his 100% blank tape allowance is split evenly between audio and video manufacturers. Like other Southern California retailers, he buys the Friday through Sunday entertainment sections. Blank tape accounts for 25% of his entire budget.

The remaining 15% is video game cartridge hardware and software and prerecorded videocassette and videodisk, where Music Plus has pioneered industrywide. Schwartz says he likes to combine any segment of his video inventory with accessory advertising to help him build a larger page area that draws the eye.



HAL DAVID, President of ASCAP, will participate in the key panel discussion "The Impact Of New Technology On Rights" Satellite, Video, Common Market Conflict, For & Against The Blanket License, at IMIC '83, the summit meeting of the music and home entertainment industries, being held May 3-6, 1983, at the Alvor Praia Hotel in Portugal. For registration details, contact Kris Sofley, Billboard Los Angeles (213) 273-7040 or Vera Madan, Billboard London (01) 439-9411.

Executive Turntable

• Continued from page 4

Marketing

The Record Bar chain, Durham, N.C., has named **Blount Swain** assistant treasurer and **Genie Fishel** manager of office services. Swain was a senior accountant with Price Waterhouse in Raleigh, N.C. Fishel is a former Record Bar store manager. . . . **Henry Blaukopf** has joined the sales staff of Stratford Distributors, New Hyde Park, N.Y. He was head buyer for MJS Entertainment, Long Island City, N.Y. . . . **Tom Palmer** and **John Kolodziej** have joined Sparrow Distribution, Canoga Park, Calif., as field salesmen for the Northwest and North Central territories, respectively.



Swain



Fishel

Publishing

Warner Bros. Music in Burbank has named **Les Bider** chief operating officer, a new post, and **Jay Morgenstern** executive vice president/general manager and president of Warner Bros. Publications. Bider retains his post as chief financial officer. Morgenstern was vice president and general manager of Warner Bros. Music. They are based in Burbank. . . . The Welk Music Group has named **Rob Matheny** Hollywood division manager. He was creative services director and is based in Hollywood, Calif.



Bider

Video/Pro Equipment

Home Box Office has promoted **Judy Torello** to national director of media relations; **Quentin Schaffer** to director of consumer press information; and **Ellen Rubin** to manager of original programming publicity, East Coast. They are based in New York. HBO has also appointed **Stephen Ujlaki** director of made-for-pay motion pictures in Los Angeles. . . . Magnetic Media Corp., Farmingdale, N.Y., has promoted **John Cristiano** to vice president of operations for the U.S. and Canada. He joined in 1969 and has been general manager since 1980.

Related Fields

Warner Amex Cable Communications has appointed **Joe Smith**, formerly chairman of Elektra/Asylum/Nonesuch Records, president and chief operating officer of Home Sports Entertainment. He is based in New York. . . . Warner Amex Satellite Entertainment Co. has named **Robert Pittman** executive vice president and chief operating officer in New York. . . . **Terry Counts** is the new executive director of Deaton Talent in Nashville. . . . European American Music Distributors Corp., Totowa, N.J., has appointed **Arnold Rosen** chief operating officer. . . . Playboy Cable Network has named **Joel Katz** executive vice president in Los Angeles.



Smith



Pittman

IAM Opening New Disk Plant

• Continued from page 38

tion of that still embryonic product area led IAMC's planners to postpone pursuit of a license and additional investments. Similarly, cassette duplication, for now at least, isn't planned. They do say their downrange plans could include duplication for high-end clients using a new 4:1 process designed around Soundstream's digital computer, which, if adopted, would be restricted to pancake duplication only, with finished cassettes to be assembled elsewhere.

As for the equipment used in the mastering and pressing areas, the facility is modifying extensively. All-new Europa Film plating stations are enhanced by an in-house lab where Rick Goldman, a matrix engineer who has worked at Burbank's KM, continues to monitor his own control program, including his own silver baths.

Pressing floor design, built around six Swedish presses built by Toolex Alpha, also includes sophisticated pressing compound processing and handling measures providing precise mixing of different compounds directly into the presses. Initially, the facility will be offering high-end compounds, including Vytec's Quix II, Keyser's KC-600 and imported Teldec vinyl from Germany.

(Advertisement)

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Billboard's
Survey For Week Ending 4/16/83

Top Album Picks

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Spotlight



DAVID BOWIE—Let's Dance, EMI America SO-17093 (Capitol). Produced by David Bowie & Nile Rodgers. Bowie's debut for EMI lives up to the tantalizing promise of the title single, already a deserved smash with multi-format muscle: in teaming with co-producer Nile Rodgers, the influential stylist restores the directness of his mid-'70s plunge into richly r&b-inflected dance music without abandoning the textural subtlety of his subsequent pioneering swing into electronic pop. Here, that visionary stance brings authority to Bowie's most accessible music in years, pared with propulsive economy by Rodgers' own arranging contributions and liquid, insistent guitar. Whether tender ("China Girl"), tough "Ricochet," "Criminal World") or in between, the music is bracing, state-of-the-art urban dance rock. Bowie's first tour in five years will only enhance sales fire.



RICK SPRINGFIELD—Living In Oz, RCA AFL1-4660. Produced by Rick Springfield & Bill Drescher. If Springfield was playing it safe on "Success Hasn't Spoiled Me Yet," his followup to 1981's breakthrough "Working Class Dog," here he makes some changes, to positive effect. Springfield balances his characteristic power guitar sound with some lighter synthesizer touches, reflecting the growing popularity of spare synth-pop. Springfield co-produced and wrote all of the tunes, marking a break from rock veteran Keith Olsen, who produced "Success" and the key cuts on "Working Class Dog." The music is filled with passion and intensity, and should help offset Springfield's somewhat bland TV image—as will his recent retirement from "General Hospital."



THE TUBES—Outside Inside, Capitol ST-12260. Produced by David Foster. No crystal ball is needed to forecast solid pop and AOR prospects for the septet's second label outing, which again teams them with producer David Foster, who helped make last year's "Completion Backward Principle" an enduring playlist entry. This time out, the emphasis on the band's musicality, rather than its earlier penchant for outrageous satire, is even stronger—and the ploy is working, given bullish entering chart numbers for both the album and first single, "She's A Beauty."

ROBERT PALMER—Pride, Island 90065 (Atlantic). Produced by Robert Palmer. Palmer's portfolio of rhythm and moves positions him ideally for the new synthesizer-laden dance rock field. Here he balances his newer electronic textures with welcome nods to his early forays into melding reggae and r&b, as with the title track, where elsewhere he mixes chic techno-pop with soulful vocals as on "You Are In My System" and "Say You Will."

JOAN ARMSTRADING—The Key, A&M SP-4912. Produced by Steve Lillywhite & Val Garay. A pop breakthrough has been forecast for this gifted performer enough times to make skeptics fear the "cry wolf" syndrome, but this package does offer hope for a belated payoff: its songs, up to her usual standard, again ply a sleek modern rock framework that's ready for the new rock market. Players include both her own band and an L.A. studio crew for the few tracks from Garay, with standouts including the title song, "Call Me Names" and "Drop The Pilot."



T-CONNECTION—The Game Of Life, Capitol ST-12264. Produced by Bobby Colomby. The T-Connection is T. Coakley connecting with listeners who like their soul aglow with jazz rhythms punctuating soaring melodies. "The Game Of Life," "Love Odyssey" and "Is It Real" are musically dramatic encounters of the quality kind, and with producer Colomby enhancing the four-man band with shadings by Michael Bodicker, George Duke and Tom Scott, Coakley & Co.'s stirring sound will be heard where polish and professionalism get to-

gether on the charts. All ingredients are present here for a highly-musical and commercial success.



KEITH GREEN—I Only Want To See You There, Sparrow SPR 1066. Produced by Bill Maxwell. When Keith Green was killed last summer, he had just released his "Songs For The Shepherd" album, and his career was soaring. It was obvious that Christian consumers would want to hear more from Green. Sparrow has answered that demand with this collection culled from his other albums as well as from some live performances. The music is, as usual, top quality, and the timing is ripe for this package. An informative book inside on Keith is also an excellent selling point.



OXO, Geffen GHS 4001 (Warner Bros.). Produced by Ish Angel & Ken Mansfield. As their well-received single, "Whirly Girl," attests, this West Coast band excels at ebullient uptempo pop/rock that can wink from hearty chant to sleek harmonies and back. That vocal stamp and a snappy classicism to keyboards and rhythm guitars nod to '60s roots that should fare well with a variety of pop and rock formats.

FONZI THORNTON—The Leader, RCA AFL1-4433. Produced by Fonzi Thornton, Robert Wright. Thornton, a powerful contender among the new wave of session singers-turned-soloists, demonstrates a sturdy, self-confident style on this, his debut album. He's also a good composer, penning (with co-producer Wright) all but one of the eight songs. The repertoire is urban pop; punchy, rhythmic and often reminiscent of Chic, no surprise considering that Thornton once sang with that group (Nile Rodgers and Bernard Edwards appear on a couple of cuts, too). Best are "Beverly," Fonzi's current single; a sparkling remake of "Be My Baby" which Phil Spector wouldn't recognize; and "Sha'n'Da," a sensitive ballad.

STRANGE ADVANCE—Worlds Away, Capitol ST-12232. Produced by Bruce Fairbairn. This Canadian trio was tailor-made for AOR radio: Its sound mixes the power of Loverboy (another Fairbairn client) with a bit of the drama and intrigue of

David Bowie (note especially the title track and "One Chance In A Million"). Overall, there's more emphasis on melody than with Loverboy and most AOR titans, the best example being "She Controls Me," the excellent opening track. The Capitol-EMI Group is on a hot streak with mainstream rock acts, witness the success of Bowie and Duran Duran.



JIM CAPALDI—Fierce Heart, Atlantic 80059. Produced by Steve Winwood & Jim Capaldi. Drummer/vocalist Capaldi's post-Traffic solo albums never grabbed the sales exposure they deserved, but this reunion with his old bandmate could beat the odds on the strength of its melodic, synthesizer-tinged arrangements and a forceful performance from both artist and producer.

WALTER EGAN—Wild Exhibitions, Backstreet/MCA BSR 5400. Produced by Duane Scott & Walter Egan. Egan resurfaces on a new label with another solid set of melodic pop/rock confections. As before, his backing band includes strong support from guests Lindsey Buckingham and Christine McVie, along with David Lindley and Nicky Hopkins.

THE EXERCISE RECORD FOR PREGNANT WOMEN—Columbia CX2 38422. Produced by Roger Hatfield. This double-album package devotes a side apiece to prenatal, relaxation, breathing and postnatal exercise. Vocal instructor and exercise coordinator is Lamaze expert Betsy K. Rothman, with Dr. David Mong also supplying vocal coaching. Also contained is a 20-page illustrated booklet, which gives pregnancy tips as well as exercise pointers.

KINKY FRIEDMAN—Under The Double Ego, Sunrise 41200. Produced by Sammy Allred. Even without the Texas Jewboys, Friedman remains as colorful as ever. Each song is a poignant, tongue-in-cheek gem sung in the best country tradition. Among the highlights are "People Who Read People Magazine," "The Take-It-Easy Trailer Park," "Skatin' On Thin Ice" and "Nashville Casualty and Life."

DESERTERS—Siberian Nightlife, Capitol ST-12257. Produced by Carter. Second album by this four-man group is another batch of catchy midtempo rockers. Highlights here are "Siberia" and "Wild Wild Women," two highly melodic and ac-

cessible cuts. "Two Sides Of Life" is a highly uptempo rock piece, but most of the cuts are more moderate.

TURTLES/ASSOCIATION—Greatest Hits/Back To Back, Era BU-5660 (Dominion). This \$3.98 album couples best-known hits from the two '60s pop harmony groups, including "Windy," "Cherish" and "Never My Love" (Association) and "She'd Rather Be With Me," "Happy Together" and "It Ain't Me Babe" (Turtles). Former titles are re-recordings, latter are the original masters.

CHUBBY CHECKER/GARY U.S. BONDS—Greatest Hits/Back To Back, Era BU-5730 (Dominion). The two solo stars from the early '60s are represented by such hits as "Quarter To Three," "New Orleans" and "School Is Out" (Bonds) and "The Twist," "Limbo Rock" and "Let's Twist Again" (Checker). Latter are fairly authentic re-recordings, former are the original Frank Guida sessions.

THE GLENN MILLER ORCHESTRA—In The Digital Mood, GRP GRP-A-1002. Produced by Dave Grusin & Larry Rosen. The Miller band and conductor Larry O'Brien give latter day swing revivalists a run for the money with this digitally cut showcase for the original arrangements.

BRAD LOVE—MCA-5371. Produced by John Hug. Love is a soft pop performer who combines the dramatic flair of Elton John with the AC accessibility of Air Supply (whose mentors Fred Bestall and Lance Reynolds executive produced). Produced by John Hug, perhaps best known for producing Marty Balin's Hearts."

JOHNNIE RAY/FRANKIE LAINE—Greatest Hits/Back To Back, Era BU-5710 (Dominion). The '50s superstars re-recorded their hits (Laine's "I Believe," "Mule Train," "High Noon" and more, Ray's "Cry," "The Little White Cloud That Cried," "Please Mr. Sun" plus two) to good effect. Budget-minded buyers may not even notice the difference from the originals.

black

SLY AND THE FAMILY STONE—Ain't But The One Way, Warner Bros. 23700. Produced by Sylvester Stewart & Stewart. (Continued on page 99)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to lit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Is Horowitz, Peter Keepnews, Kip Kirby, Roman Kozak, Irv Lichtman, Edward Morris, Ed Ochs, Leo Sacks, Sam Sutherland, Robyn Wells, Adam White.

WCI Survey Says Tape \$\$ Not Being Maximized

• Continued from page 1

Fontainebleu by two of the project's three coordinators, Warner Special Products president Mickey Kapp and Dr. Susan Middlestadt of the Univ. of Illinois, represent warning signals to dealers and manufacturers trying to maximize sales for prerecorded cassettes.

More provocative than new findings on cassette purchasing habits overall and the possible loss of prerecorded sales to poor merchandising is a case study on home taping which tracks 1982 sales for the Geffen label debut album by Asia. The study contends that 15 copies of the album were taped by consumers for every 17 purchased.

It's WCI's data on consumer purchases of prerecorded tapes at retail that may pose more immediately answerable questions, however. "If you want to know what's really going on with sales, you shouldn't be looking

at the RIAA shipment data, you should look instead at consumer data," charges Kapp.

Indeed, the WCI readout on dealer and consumer configuration shares both argue that the much-vaunted changeover to cassette isn't keeping pace with manufacturers' shipping posture. In contrast to RIAA statistics showing 54.4% of the market in LP and 45.6% in tape, WCI's consumer panel posts 68.2% for LP versus 31.8% in tape, which matches closely with dealer figures of 66.3% and 31.7% respectively.

Kapp then points to new data on multiple purchases in each configuration in building his case for inadequate production exposure for tapes as a hidden brake on the format's sales potential in prerecorded form. For \$8.98 list LP product, WCI finds 46.1% of the market going to consumers who buy only one album per visit to retail, with the remainder divided between multiple product

purchases including both two or more full list items and various combinations of price points in the total purchase.

In cassettes, however, fully 60.4% of buyers entering a store say they only buy one tape. "We think it's because the cassette purchaser simply can't find another tape he or she wants," contends Kapp, who buttresses the argument by reviewing a comparison between the configuration shares for retail sales and direct marketed merchandise.

Kapp says that direct marketers who sell by product title, as opposed to dealers selling product that is segregated by configuration, virtually double their volume. "What this says is that in the direct marketing business, where the consumer simply checks off a preference for configuration, they have 32% of the cassette business as compared to 16.2% for retailers," summarizes Kapp.

"When the choice offered is equal, the sales almost double.

"So what you're saying is that the dealer could almost double his cassette business by making the product more accessible in-store." He agrees that such positioning will require rethinking of tape departments and displays addressing the LP's current dominance in the store environment.

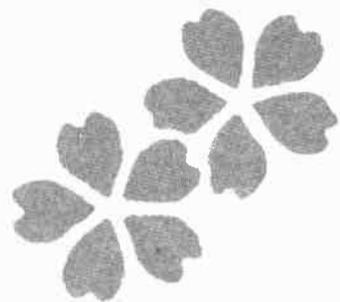
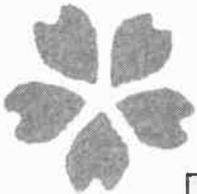
On the home taping front, Kapp is adamant in saying that the siphoning of potential prerecorded sales to the home taping market remains a crucial barrier to legitimate sales. Based on 3,400 consumers polled in this most recent phase of the WCI project (which utilizes a basic panel of 2,500 consumers for most data), Kapp projects 1,765,000 versions of "Asia" taped at home by consumers, as compared to two million purchases of prerecorded LPs and cassettes.

Claiming that 45% of home tapers polled would have paid for prere-

corded tapes had they been unable to tape their own copies, he postulates a loss of 794,000 units, representing a loss of \$5,955,000 based on an average per unit retail price of \$7.50.

From a dealer standpoint, Kapp concedes that figure is offset by sales of blank tapes. But he is quick to note that a net loss still results at the cash register. Even when subtracting the gross retail sales dollars for the blanks needed to tape the album (an estimated 882,000 at an average \$2.50 each, assuming most tapers would use C-90 tapes and record two different albums), the net loss at the cash register is seen at \$3,750,000.

"That's the loss on just one hit album," summarizes Kapp. "We specifically tracked this particular title to make that point—this isn't an extrapolation, but a specific study." His own goal is to see dealers re-evaluate their position on sales of blanks, he says.



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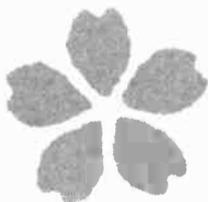
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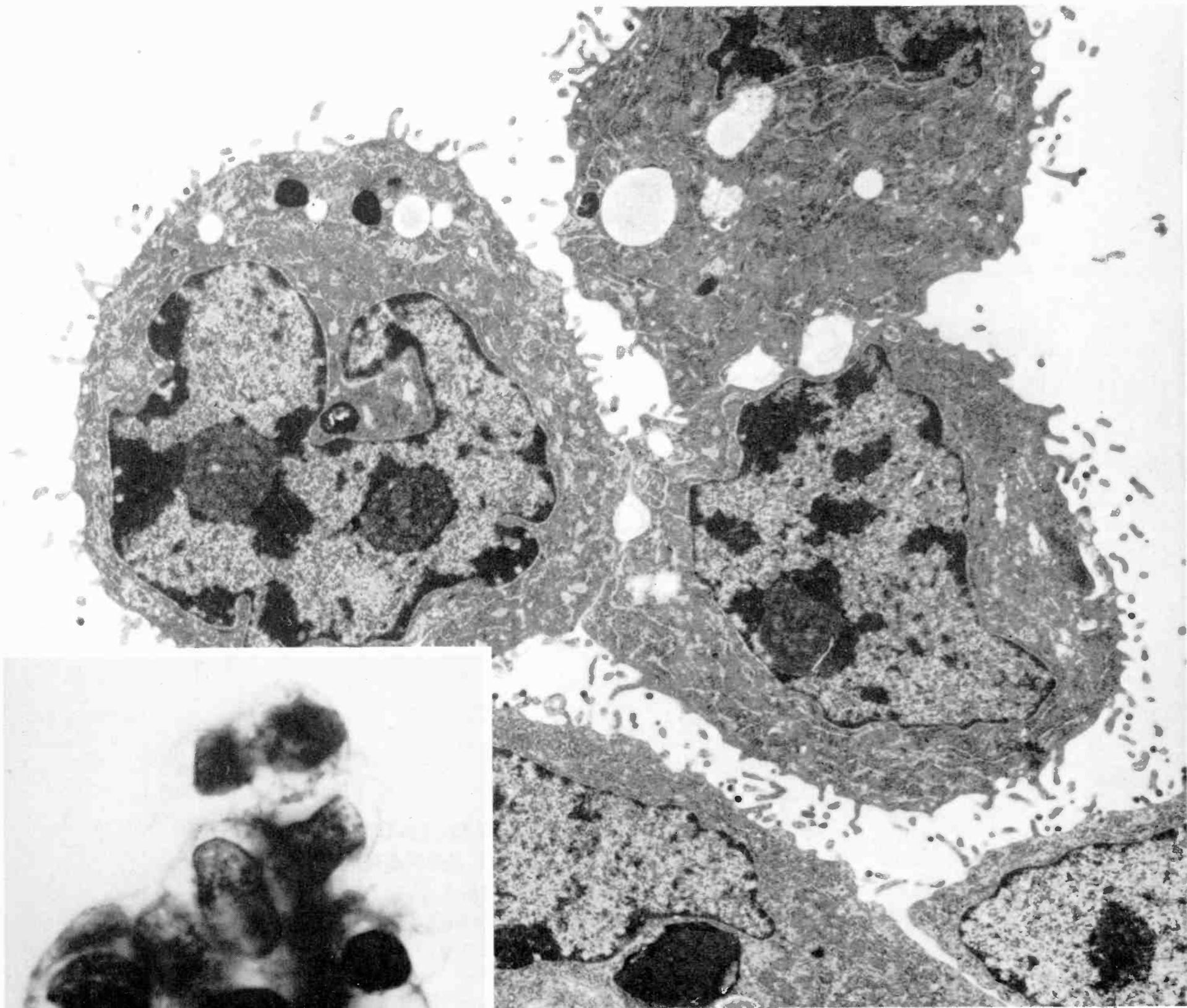
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Scott Muni of WNEW-FM, recipient of the 1983 T.J. Martell Humanitarian Award.

Pickwick Bombshell Provokes New Fears

• Continued from page 1

limit our exposure with some of our customers."

Moran said he backed the credit move, citing a letter from Arista vice president Wim Schipper asserting that all Arista goods sold by Pickwick must be taken in return by the Pickwick network of stocking branches and its sales offices. Requests for return of such merchandise by Pickwick must be addressed directly by Pickwick to Arista, the letter stated.

Moran said Pickwick had been forced into severe economy moves by what he viewed as Arista's sudden, unexpected defection. He noted an Aug. 26, 1982 letter from Arista's Aaron Levy, which pledged the label would remain in the Pickwick fold for another year and would live up to its distribution agreement, which expires Dec. 31 of this year. Based on such assurance, Moran stated that Pickwick made substantial capital expansion, enumerating longer leaseholds, larger quarters, more personnel and institution of expensive computerized controls nationally.

Because of the loss of Arista, Moran said the staff of the Los Angeles stocking branch will be reduced from 63 to 36. Other such economies will occur in Minneapolis, Dallas

and Atlanta, the remaining warehousing facilities.

Pickwick's Hawaiian distribution outlet will not be affected in any way by the Arista walkout, Moran emphasized. Pickwick will continue a 60-day credit period there.

Pickwick is attempting to enhance its 30-day net credit policy by offering those who pay up a 5% cash discount on all such payments.

To accelerate April sales volume, the credit letter from Edward A. Tomechko, vice president/controller, also awards a 10% discount to those who pay cash or COD for orders in April. Customers will also be able to get their normal 2% for cash on the payments which bring them current 30 days, and also on the cash and COD payments for goods purchased by this month.

Pickwick's stocking branches and sales office in Miami reopened last week. Moran attributed the week's moratorium to the need to take inventory and orchestrate the retrenchment program. Minneapolis reopened Monday (4); Dallas Tuesday, and Atlanta and Los Angeles Wednesday.

The Pickwick rackjobbing division is in no way affected by the recent developments in distribution, Moran added.

Moran and distribution vice president Jack Bernstein are attending the NARM convention.

Chartbeat

• Continued from page 6

"You Don't Bring Me Flowers," Streisand's 1978 duet with Neil Diamond, spent two months in the lower reaches of the country chart; 1976's "Classical Barbra" logged four months in the top 10 on the classical chart. Streisand has also placed 47 single hits on the adult contemporary chart, including 27 that cracked the top 10.

One of the most lasting effects of Streisand's success has been the way she helped open the door to album acceptance for female artists. Streisand was the only female solo artist in the industry to earn a gold album in '64 or '65; ten years later, in '74 and '75, a total of 16 female soloists notched gold albums.

Streisand's success in her first three years of recording was little short of astonishing. Between April, 1963 and April, 1966, eight Streisand albums cracked the charts (including the "Funny Girl" cast album on Capitol). Incredibly, all eight went top 10 and were certified gold, while five were nominated for the Grammy for album of the year.

Streisand also won the Grammy for female pop vocalist for three years running from '63 to '65, and swept the NARM Award for best-selling female vocalist for four straight years, through '66. In fact, one indication of Streisand's amazing longevity is suggested by the names of her male counterparts in

those awards. The Grammys those years went to Jack Jones, Louis Armstrong and Frank Sinatra; the NARM trophies to Andy Williams, Elvis Presley and Dean Martin.

But after '66, Streisand's recording career hit a prolonged lull, as she concentrated her time and energies on establishing herself as a film star. Except for the "Funny Girl" soundtrack (1968), Streisand went without a gold album for five full years, from "Color Me Barbra" in April, 1966 to "Stoney End" in April, 1971.

But one of the most intriguing aspects of Streisand's career has been the way she's always been able to bounce back from intermittent lulls. Her re-emergence with the "Stoney End" album is the most dramatic example, coming as it did on the heels of her low-charting soundtracks to "On A Clear Day You Can See Forever" and "The Owl And The Pussycat." In much the same way, Streisand's 1973 smash "The Way We Were" came right on top of (and thus helped mask) the failure of her soundtrack to the tv special "Barbra Streisand . . . And Other Musical Instruments."

The most significant development in Streisand's career over the past decade has been her belated but dramatic acceptance at pop radio. As late as January, 1977, Streisand had cracked Billboard's top 30 with only three single hits: "People," "Stoney End" and "The Way We Were." But late that month, "Evergreen" be-

came Streisand's fourth top 30 hit, and she's since collected 10 more.

This doubtless explains why Streisand's first greatest hits album (released in 1970) peaked at 32 on the pop chart and took nearly 15 months to go gold, while her second hit-studded collection (in 1978) raced to No. 1 in six weeks and went gold and platinum on release.

Still, Streisand has one of the best batting averages of any major leaguers in pop. Of the 27 pure Streisand albums issued by Columbia over the years (discounting movie soundtracks and cast albums), a remarkable 21 have gone gold. And four of those non-gold albums ("Je M'Appelle Barbra," "Simply Streisand," "A Happening In Central Park" and "What About Today") were successive releases during Streisand's late '60s record slump. The two other albums to fall short of gold were also exceptional cases: "Classical Barbra" and the "Musical Instruments" tv soundtrack.

Streisand is posted at number 60 on this week's pop album chart with "Memories," the 1981 release that was her seventh consecutive album to be certified platinum (and her fourth in a row to go gold and platinum simultaneously). Streisand's next album release will be the "Yentl" soundtrack, featuring a score by Michel Legrand and lyrics by Marilyn and Alan Bergman. It's scheduled for November release.

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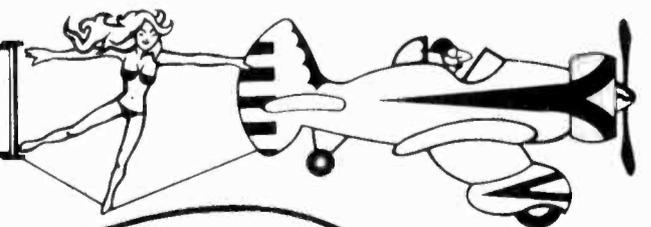
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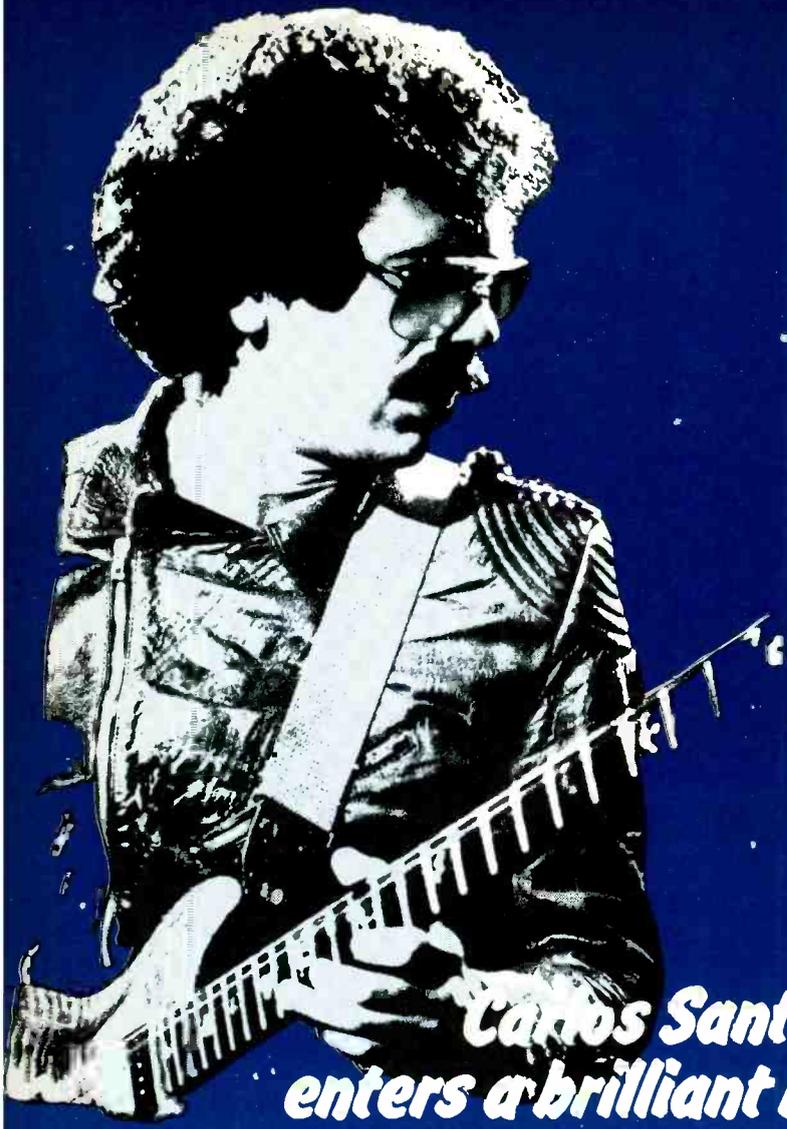
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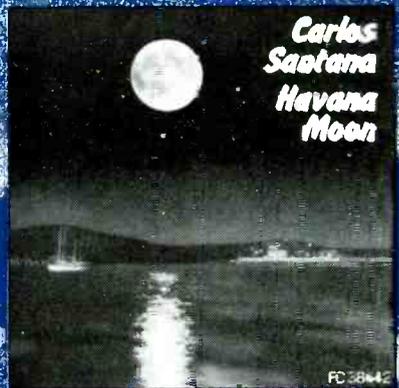


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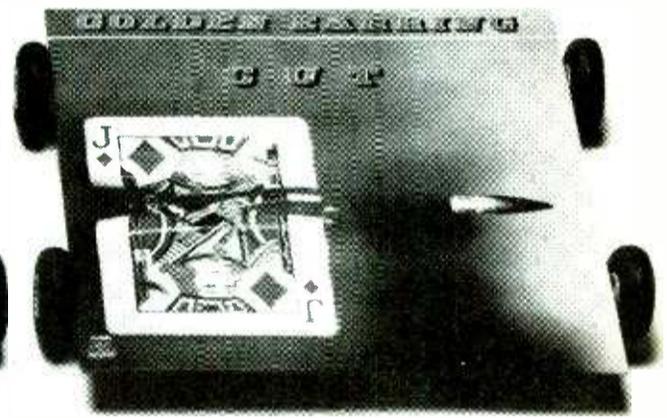
810 307-1 M-1



810 308-1 M-1



SRM-1-4069



T1-1-9004

Our current rock release is shifting into high gear

Martin Briley One Night With A Stranger

- FMQB Album Report: Debut #47
- Album Network: Debut #43
- Radio & Records: Debut #36
- Key AOR track and forthcoming single: "The Salt In My Tears"
- R&R Hot Tracks: Debut #38

Def Leppard Pyromania

- FMQB Album Report: #1
- Album Network: #1
- Radio & Records: #1
- Key AOR track and current smash single: "Photograph"
- R&R Hot Tracks: #1
- Heavy rotation on MTV

Billboard

John Butcher Axis John Butcher Axis

- FMQB Album Report: #16
- Album Network: #27
- Radio & Records: #23
- Key AOR track and forthcoming single: "Life Takes A Life"
- R&R Hot Tracks: #24

Billboard

Dexys Midnight Runners Toc-Rye-Ay

- FMQB Album Report: Hit top 15
- Album Network: Hit top 15
- Radio & Records: Hit top 15
- Key AOR track and top 3 single: "Come On Eileen"
- R&R Hot Tracks: Hit top 15
- Heavy rotation on MTV

Billboard

The Call Modern Romans

- FMQB Album Report: #21
- Album Network: #26
- Radio & Records: #18
- Key AOR track and just-released single: "The Walls Came Down"
- R&R Hot Tracks: #15
- Strong medium on MTV

Billboard

Golden Earring Cut

- FMQB Album Report: Hit top 10
- Album Network: Hit top 10
- Radio & Records: Hit top 10
- Key AOR track: "Twilight Zone"
- R&R Hot Tracks: #1 Four Weeks
- Heavy rotation on MTV
- 2nd track—"The Devil Made Me Do It"—now taking off

Billboard



Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart		
1	17	1	MICHAEL JACKSON Thriller Epic QE 38112	CBS	▲		BLP 1	37	4	3	PETE TOWNSHEND Scoop Arista AL 9611			8.98		88	3	JULIO IGLESIAS Julio Columbia FC38640	CBS						
2	9	2	JOURNEY Frontiers Columbia QC 38504	CBS	▲			38	17	2	LAURA BRANIGAN Branigan 2 Atlantic 80052	WEA		8.98		98	2	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL	●					
3	25	3	DARYL HALL & JOHN OATES H2O RCA AFL1-4383	RCA	▲	8.98	BLP 8	39	23	30	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL		8.98		74	76	GEORGE WINSTON December Windham Hill C-1025	IND						
4	42	4	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	▲		BLP 37	40	10	6	GEORGE WINSTON December Windham Hill C-1025	IND		8.98		75	75	MODERN ENGLISH After The Snow Sire 1-23821 (Warner Bros.)	WEA						
5	5	5	STYX Kilroy Was Here A&M SP 3734	RCA	●	8.98		41	23	5	MODERN ENGLISH After The Snow Sire 1-23821 (Warner Bros.)	WEA		8.98		76	79	HEAVEN 17 Heaven 17 Arista AL 6606	IND						
6	46	6	DURAN DURAN Rio Capitol ST-12211	CAP	●	8.98		44	5	10	HEAVEN 17 Heaven 17 Arista AL 6606	IND		8.98		77	68	RIC OCASEK Beatitude Geffen GHS 2022 (Warner Bros.)	WEA						
7	26	7	LIONEL RICHIE Lionel Richie Motown 6007 ML	IND	▲	8.98	BLP 2	48	8	12	RIC OCASEK Beatitude Geffen GHS 2022 (Warner Bros.)	WEA		8.98		78	58	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	CBS					CLP 2	
8	52	8	TOTO Toto IV Columbia FC 37728	CBS	▲			44	17	10	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	CBS		8.98		79	78	LITTLE RIVER BAND Greatest Hits Capitol ST 12247	CAP						
9	11	9	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	●	8.98		45	14	20	LITTLE RIVER BAND Greatest Hits Capitol ST 12247	CAP		8.98		80	81	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA	▲					
10	14	10	BOB SEGER AND THE SILVER BULLET BAND The Distance Capitol ST 12254	CAP	▲	8.98		46	10	28	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA		8.98		81	84	DAZZ BAND On The One Motown 6031 ML	IND						
11	2	11	PINK FLOYD The Final Cut Columbia QC 38243	CBS				47	22	10	DAZZ BAND On The One Motown 6031 ML	IND		8.98		82	82	THE RAMONES Subterranean Jungle Sire 1-23800 (Warner Bros.)	WEA						
12	6	12	EARTH, WIND & FIRE Powerlight Columbia TC 38367	CBS			BLP 4	52	5	4	BOW WOW WOW When The Going Gets Tough, The Tough Get Going RCA AFL1-4570	RCA		8.98		83	4	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲					
13	4	13	ALABAMA The Closer You Get RCA AHL1-4663	RCA		8.98	CLP 1	49	18	3	BOW WOW WOW When The Going Gets Tough, The Tough Get Going RCA AFL1-4570	RCA		8.98		85	85	INXS Shabooh Shooah Atco 90072	WEA						
14	15	14	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS			BLP 30	50	30	15	INXS Shabooh Shooah Atco 90072	WEA		8.98		87	86	MUSICAL YOUTH The Youth Of Today MCA 5389	MCA						
15	47	15	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲			51	8	27	MUSICAL YOUTH The Youth Of Today MCA 5389	MCA		8.98		88	87	LUTHER VANDROSS Forever, For Always, For Love Epic FE 38235	CBS	▲					
16	9	16	ERIC CLAPTON Money And Cigarettes Warner Bros./Duck 1-23773	WEA		8.98		56	3	30	LUTHER VANDROSS Forever, For Always, For Love Epic FE 38235	CBS		8.98		89	89	SUPERTRAMP Famous Last Words A&M SP 3732	RCA	●					
17	17	17	SAMMY HAGAR Three Lock Box Geffen GHS 2021 (Warner Bros.)	WEA		8.98		53	30	15	SUPERTRAMP Famous Last Words A&M SP 3732	RCA		8.98		91	66	JOHN ANDERSON Wild & Blue Warner Bros. 1-23721	WEA						
18	4	18	ALABAMA The Closer You Get RCA AHL1-4663	RCA		8.98	CLP 1	54	12	27	JOHN ANDERSON Wild & Blue Warner Bros. 1-23721	WEA		8.98		91	11	RED RIDER Neruda Capitol ST 12226	CAP						
19	10	19	DEXYS MIDNIGHT RUNNERS Too-Rye-Ay Mercury SRM-1-4069 (Polygram)	POL		8.98		59	6	6	RED RIDER Neruda Capitol ST 12226	CAP		8.98		93	6	BARRY MANILOW Here Comes The Night Arista AL 9610	IND	●					
20	11	20	THOMAS DOLBY Blinded By Science Capitol MLP 15007	CAP		5.98		55	27	15	BARRY MANILOW Here Comes The Night Arista AL 9610	IND		8.98		94	37	O'BRYAN You And I Capitol ST-12256	CAP						
21	9	21	CHRISTOPHER CROSS Another Page Warner Bros. 1-23757	WEA	●	8.98	BLP 75	57	19	27	O'BRYAN You And I Capitol ST-12256	CAP		8.98		94	37	BILLY SQUIER Emotions In Motion Capitol ST 12217	CAP	▲					
22	42	22	STRAY CATS Built For Speed EMI-America ST-1-7070	CAP	▲	8.98		58	45	18	BILLY SQUIER Emotions In Motion Capitol ST 12217	CAP		8.98		96	4	PLANET P Planet P Geffen GHS 4000 (Warner Bros.)	WEA						
23	6	23	KENNY ROGERS We've Got Tonight Liberty LO-51143	CAP		8.98	CLP 8	59	45	18	PLANET P Planet P Geffen GHS 4000 (Warner Bros.)	WEA		8.98		96	4	WEATHER REPORT Procession Columbia FC 38427	CBS						
24	19	24	GOLDEN EARRING Cut 21 Records T 119004 (Polygram)	POL		8.98		60	10	23	WEATHER REPORT Procession Columbia FC 38427	CBS		8.98		97	75	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲					
25	6	25	KENNY ROGERS We've Got Tonight Liberty LO-51143	CAP		8.98	CLP 8	61	23	6	LOVERBOY Get Lucky Columbia FC 37638	CBS		8.98		99	19	GROVER WASHINGTON JR. The Best Is Yet To Come Elektra 60215	WEA						
26	12	26	TRUMP Never Surrender RCA AFL1-4382	RCA		8.98		63	9	6	GROVER WASHINGTON JR. The Best Is Yet To Come Elektra 60215	WEA		8.98		100	4	THE KIDS FROM FAME Fame—Live RCA AFL1-4674	RCA						
27	6	27	GREG KIHN BAND Kihnspiracy Beserkley 60224 (Elektra)	WEA		8.98		65	6	26	THE KIDS FROM FAME Fame—Live RCA AFL1-4674	RCA		8.98		101	13	NEIL YOUNG Trans Geffen GHS 2018 (Warner Bros.)	WEA						
28	22	28	PRINCE 1999 Warner Bros. 1-23790	WEA	●	10.98	BLP 7	67	26	6	NEIL YOUNG Trans Geffen GHS 2018 (Warner Bros.)	WEA		8.98		102	25	DIONNE WARWICK Heartbreaker Arista AL 9609	IND						
29	25	29	MISSING PERSONS Spring Session M Capitol ST 12228	CAP	●	8.98		69	9	9	DIONNE WARWICK Heartbreaker Arista AL 9609	IND		8.98		103	89	JOURNEY Escape Columbia TC 37408	CBS	▲					
30	40	30	JOE JACKSON Night And Day A&M SP-4906	RCA	●	8.98		70	50	25	JOURNEY Escape Columbia TC 37408	CBS		8.98		104	25	JEFFERSON STARSHIP Winds Of Change Grun1 BXL-4372 (RCA)	RCA						
31	9	31	BRYAN ADAMS Cuts Like A Knife A&M SP-6-4919	RCA		6.98		71	23	15	JEFFERSON STARSHIP Winds Of Change Grun1 BXL-4372 (RCA)	RCA		8.98		105	15	SQUEEZE Singles 45's and Under A&M SP 4922	RCA						
32	22	32	TOM PETTY AND THE HEARTBREAKERS Long After Dark Backstreet/MCA BSR 5360	MCA	●	8.98		74	57	15	SQUEEZE Singles 45's and Under A&M SP 4922	RCA		8.98											
33	9	33	BRYAN ADAMS Cuts Like A Knife A&M SP-6-4919	RCA		6.98		77	4	23	DAN FOGELBERG Greatest Hits Full Moon/Epic FE 38308	CBS	●												
34	8	34	THOMPSON TWINS Side Kicks Arista AL 6607	IND		6.98		79	23	23	DAN FOGELBERG Greatest Hits Full Moon/Epic FE 38308	CBS		8.98											
35	22	35	PAT BENATAR Get Nervous Chrysalis FV-41396	CBS	▲	8.98		80	9	23	DAN FOGELBERG Greatest Hits Full Moon/Epic FE 38308	CBS		8.98											
36	21	36	PHIL COLLINS Hello, I Must Be Going Atlantic 80035-1	WEA	●	8.98		81	9	23	DAN FOGELBERG Greatest Hits Full Moon/Epic FE 38308	CBS		8.98											

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

Lifelines

Births

Girl, Daniella Marie, to Lenora and Mark Avsec, April 1 in Cleveland. He is a producer for Sweet City Records and a member of MCA artist Donny Iris' group.

★ ★ ★

Boy, Ian Scott, to Helen and Scott West, March 10 in Pascagoula, Miss. He is assistant manager of the Record Bar store in Gautier, Miss.

★ ★ ★

Boy, Thomas William, to Janet and Jerry Connolly. He is a member of the B. Willie Smith Band on Trod Nossel Artists Records.

★ ★ ★

Girl, Emily Ruth, to Sharen and Shelly Tarakan, March 26 in Roslyn Heights, N.Y. He is president of the Sound Advice Enterprises music consulting firm there.

Marriages

Harry Helms to Tina Otis, March 23 in New York. She is director of administration for CBS Songs International.

Deaths

Danny Rapp, 42, an apparent suicide, April 5 in Parker, Ariz. The leader of Danny & the Juniors formed the group with three high school friends from Philadelphia. They scored their first major hit with "At The Hop" in 1957.

★ ★ ★

Ernie Royal, 61, of cancer March 16 in New York. A trumpet player who worked with the big bands of Count Basie, Duke Ellington, Woody Herman, Lionel Hampton and others, Royal was also a member of the ABC studio orchestra from 1957-1972. He is survived by his wife, Flora; a son, Ernest, Jr.; three grandchildren; and a brother, saxophonist Marshall.

Joel Is Sued

• Continued from page 6

for securing use of Stabler Arena, distribution of concert tickets, police and security, technical production and arrangements, and concert advertising.

To bind the deal, as part of the agreement, Makoul wired \$60,000 to the William Morris Agency, the action says. A copy of the confirming Western Union Mailgram, dated Dec. 9, is attached to the complaint. Shortly after the money was placed in its account, the suit contends, William Morris breached the agreement by refusing to permit Makoul to act as promoter, ultimately returning the \$60,000 to him and hiring other promoters in his place. The concert was eventually co-produced by Electric Factory Concerts and East Coast Concerts, both based in nearby Philadelphia.

The action declares that the alleged "breach of the agreement was without justification or reasonable cause." As a result, Makoul is claiming compensatory damages of \$100,000 for lost profits and damage to his reputation in the music industry, and an additional \$500,000 in punitive damages in that the alleged breach of the agreement was "willful and malicious" and "deliberately calculated" to cause harm to his reputation in the music industry.

'82 Shipments Slide Again, According To RIAA's Figures

• Continued from page 1

area, says the report, continues to account for 15% to 18% of the total market for records and prerecorded tapes.

The RIAA committee stresses the absence of a direct relationship between shipments and sales to consumers. A growing traffic in imports and shifts in retailer inventories are not reflected in the association's statistics, the report points out.

Home taping, which is continuing to increase, and inroads by bootleg, pirate and counterfeit recordings through retailers are identified by the report as affecting the scope of legitimate purchases.

The report documents the rapid rise in cassette shipments, from 28% of the album market (units) in 1981 to 42% last year. LPs (including EPs and mini-albums) dipped 11% to 241.5 million units from 273 million in 1981. The retail list value of LPs was down 10%, to \$1.89 billion from \$2.1 billion, while wholesale volume

also dropped 10%, from \$1.14 billion to \$1.02 billion. They accounted for 55% of the market in 1982 and 61% in 1981.

Although the report does not address the rise in cassette shipments progressively during the year, it is known that cassette shipments reached parity with LP shipments in December, 1982. They are expected to outpace LPs by a growing margin this year.

The RIAA figures show a continuing rise in the average list price of LPs, to \$7.84 in 1982 from 7.73 the prior year. Cassettes, on the other hand, dropped in average list price, from \$7.69 to \$7.52, reflecting in part the setup in the marketing of budget tapes. In all, 183.2 million cassettes were shipped to the trade in 1982, valued at \$1.379 billion (suggested list).

While the report does not take note of the impact on unit and dollar shipments of cutouts, it is felt they nevertheless exerted a considerable effect on the results. The market in cutouts was notably brisk during 1982, with observers estimating that

label product liquidations doubled in the year as compared to 1983.

Cutouts swell the numerical reports labels furnish the RIAA research committee, and are assigned a "list price" value based on surveys of the actual prices retailers charge for distress merchandise. These are in the area of \$3 to \$4 per unit.

Other highlights of the report:

- Prerecorded tapes, as a category, represented 45% of album shipments in 1982, up from 29%. Eight-track cartridges declined from 11% to 3%.

- Prerecorded cassettes jumped 47% in unit shipments, to 183 million. Their cumulative value at list was \$1.38 billion, up 45% during the year. The wholesale rise was similar, to \$764 million in 1982.

- Singles shipments (combined seven-inch and 12-inch) were down 7% to 137 million units. The greatest decline was in seven-inch 45s, while 12-inch dance records gained, affecting list and wholesale values positively. These rose 15%, to \$283 million at suggested list, and to \$134 million at wholesale.

Surf's Down For Watt In Rock Dispute

• Continued from page 4

- Washington radio station WRQX-FM (Q-107), which has picked up the tab (the government doesn't) for the annual pop music event, receives more than 1,000 calls from outraged fans and parents.

- Many other D.C. radio stations receive calls as well. Some open up on-air phone lines to air complaints.

- All the tv networks carry the story on the evening news.

- The White House and the Interior Department are deluged with calls.

- Vice President Bush issues a pro-Beach Boys statement.

- White House deputy chief of staff Michael Deaver calls the Beach Boys "an American institution," and adds that anyone "who thinks they are hard rock would think Mantovani plays jazz."

- The ACLU says that if any possible counter-celebration permit was denied, it might "consider action" against Watt.

- The Beach Boys themselves, touring in Canada, issue a statement calling Watt's statement "unbelievable."

- The Grass Roots' lead singer, Rob Grill, says he's "highly insulted."

- Word leaks that the First Lady is not amused.

- Beach Boy Mike Love is interviewed by Ted Koppel on the ABC-TV show "Nightline."

Thursday

- Washington dailies give story second-day treatment, again on first page. Columnists vent their spleen. Editorials abound.

- The First Lady issues an informal statement saying that she likes and supports the Beach Boys.

- Watt is called to the White House for a meeting with the President, who calls the Beach Boys "friends" and instructs Watt to invite the group. He presents the Secretary with the foot trophy.

- Watt admits to reporters at noon on White House lawn: "It's obvious I didn't know anything about the Beach Boys to begin with."

Speaker Lineup Is Set For Video Games Confab

• Continued from page 3

tive, sales and marketing achievement in the video/computer games field; host is Billboard publisher and editor-in-chief Lee Zhitto.

The event is co-sponsored by Video Marketing Game Letter, an analytical publication covering the home game business. The newsletter's publisher, Tim Baskerville, is conference director.

Moderators and panelists set to date include:

Designer's Panel: Steve Beck, Beck-Tech; Robert Brown, Starpath; Jeffrey Corsiglia, Data Scan; Malcolm Kaufman, Malcolm E.A. Kaufman & Associates.

Wall Street Panel: Lee Isgur, Paine Webber Mitchell Hutchins Inc.; Richard D. Little, Montgomery Securities; Ira Mayer, Video Marketing Game Letter; Michele Preston, L.F. Rothschild, Unterberg, Towbin.

International Marketing: Claude H. Bardot, RCA Videogames (France); Lee Mendell, Lee Mendell Associates; Norman Stollman, CBS Records International.

Retailing & Distribution: David Blumstein, Softsel; Ralph F. Colin Jr., Columbia House/CBS; Michael J. Fine, MJ Fine Communications; Laura Foti, Billboard; Sterling La-

nier, The Record Factory; Linda Rosser, Dialogues.

Hardware & Software Trends: Stephen G. Bentkover, Leisure Time Electronics; Tom Bonetti, Silco Videogame Licensing; Doug Carlston, Broderbund Software; Gene Fairly, Videodisc Publishing; Alison Frankley, Wizard Video Games; Dr. Bruce Maier, Discwasher; Marty Perlmutter, Ghost Dance Productions.

Teledelivery: Richard Adler, Institute For The Future; Ted Chislett, Roger Cable Systems Engineering; David DeJean, Times Mirror Videotex; Larry Dunlap, The Games Network; Gary Moskovitz, Mattel Electronics; Chris Wallace, Nabu Manufacturing.

Home Computers: Fred G. Cutler, Mattel Electronics; Jeanne Dietsch, Talmis; Al Kahn, Coleco; Michael V. Katz, Epyx; Pat Ketchum, Data-soft; Tom Restaino, Activision.

Cartdige Manufacturers: Tim Baskerville, Video Marketing Game Letter; Bill Grubb, Imagic; Al Pepper, Fox Video Games; Bob Wanke, Parker Bros.

The \$350 registration fee covers the opening night cocktail reception, meal functions and the awards banquet. Registration is through the Billboard Conference Bureau, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210; (213) 273-7040.

Country Is Out At KHJ

• Continued from page 12

country format. Less than three years after management made an announcement that country was in, management, in the form of new PD Rick Scarry, made the announcement that country was out. Or, as Scarry put it, "The Boss is back."

Actually, Bill Haley's "Rock Around The Clock," which followed that announcement, preceded the boss by 10 years. Sweet Dick Wittington, the announced new morning man, could never be considered a "Drake jock." For sure, the Boss was not back. But then again, it was April Fool's Day.

Thoughts of it being a joke were

put to rest that afternoon at a station-sponsored press conference. The facts were: KRTH PD Bob Hamilton would retain that position but add to his title director of operations for KRTH and KHJ. Scarry, who had worked at several area stations and for the past year has been working closely with Hamilton, was named KHJ PD. Lon Helton exited that post and his morning drive shift. Wittington, who worked with Scarry at KGIL in the San Fernando Valley, would live up the morning show. The rest of the staff would remain intact, and the station would remain live. And no, the Boss was not back.

Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

April 11, **Women in Communications** 13th annual Matrix Awards, Waldorf-Astoria, New York.

April 13, **Gospel Music Assn.** Dove awards show, Opryland Hotel, Nashville.

April 10-14, **National Assn. of Record Merchandisers**, Fontainebleau Hilton, Miami Beach.

April 16, **7th Atlanta Independent Film & Video** music seminar, Colony Square Hotel, Atlanta.

April 16-17, **American Public Radio Network** first national conference, Radisson Plaza Hotel, St. Paul, Minn.

April 17-21, **National Public Radio** convention, Hyatt Regency, Minneapolis.

April 18-20, **Billboard's Video Games** conference, Westin Miyako Hotel, San Francisco.

April 18-20, **Circuit Technology '83**, Kensington Exhibition Centre, London.

April 19, 18th annual **National Magazine Awards** presentation, Waldorf-Astoria, New York.

April 19-21, **Electronics/ECIP Show**, Barbican Centre, London

April 19-21, **Fibre Optics Exhibition and Conference**, Barbican Centre, London.

April 23-24, **National Kidney Foundation Country Music Festival**, Nashville.

April 24, **Arthritis Foundation** national telethon via satellite from Opryland, Nashville.

April 27, **Songwriters Guild AGIE Awards**, Directors Guild, Los Angeles.

★ ★ ★

May 3-6, **Billboard's International Music Industry Conference (IMIC)**, Alvor Praia Hotel, The Algarve, Portugal.

May 4-6, **Frost & Sullivan's** annual computer graphics conference, Del Coronado Hotel, San Diego.

May 4-7, **American Women In Radio & Television** conference, Royal York Hotel, Toronto.

May 7, **Boston Rock Music Seminar**, Spit/Metro Complex, Boston.

May 8-11, **International Television Assn.** annual conference, Royal York Hotel, Toronto.

May 8-11, **International Television Assn.** 15th annual conference, Royal Oak Hotel, Toronto.

May 9, **Academy Of Country Music** awards show, Knotts Berry Farm, Buena Park, Calif.

May 10-12, **International Satellite & Cable TV** conference & exhibition, Wembley Conference Centre, London.

May 11-13, 6th annual **Muscle Shoals Music Assn. Records and Producers Seminar**, Joe Wheeler State Resort, Rogersville, Ala.

May 13-14, **Broadcast Communications** conference, Sheraton Airport Hotel, Kansas City.

May 20, **International Radio Festival of New York**, 2nd annual awards ceremony, Sheraton Centre Hotel, New York.

May 21, **T. J. Martell Foundation** for Leukemia and Cancer Research annual Humanitarian award dinner, Sheraton Centre, New York.

May 22-25, **International Program Marketplace**, New York Hilton.

★ ★ ★

June 5-8, **Consumer Electronics Show**, McCormick Place, Chicago.

June 6-12, **International Country Music Fan Fair**, Tennessee State Fair Grounds, Nashville.

TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
106	109	38	KENNY ROGERS Greatest Hits Liberty 100 1072	CAP	▲	8.98	CLP 39
107	107	4	MARIANNE FAITHFULL A Child's Adventure Island 90066 (Atco)	WEA		8.98	
108	114	4	ROBERT HAZARD Robert Hazard RCA MXL1-8500	RCA		5.98	
109	106	23	THE FIXX Shattered Room MCA MCA 5345	MCA		8.98	
110	70	15	VANDEBERG Vandenberg Atco 90005	WEA		8.98	
111	111	3	PHIL COLLINS Face Value Atlantic 16029	WEA	●	8.98	
112	112	463	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP	●	8.98	
113	113	8	COMPLETE ORIGINAL BROADWAY CAST Cats Geffen 2GHS2031 (Warner Bros.)	WEA		15.98	
114	124	12	SMOKEY ROBINSON Touch The Sky Tamla 60307L (Motown)	IND		8.98	BLP 20
115	121	2	ROXY MUSIC The High Road Warner Bros. 1-23808	WEA		8.98	
116	116	6	THE SYSTEM Sweat Mirage 90062 (Atco)	WEA		8.98	BLP 14
117	115	27	DIRE STRAITS Love Over Gold Warner Bros. 1-23728	WEA		8.98	
118	118	4	THE CARPENTERS The Singles 1969-1973 A&M SP 3601	RCA	●	8.98	
119	127	8	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS	▲		
120	150	2	VAN MORRISON The Inarticulate Speech Of The Heart Warner Bros. 1-23802	WEA		8.98	
121	117	83	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS	▲		CLP 17
122	122	18	RAY PARKER, JR. Greatest Hits Arista AL 9612	IND		8.98	BLP 36
123	119	88	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	6.98	
124	123	33	DON HENLEY I Can't Stand Still Elektra E1-60048	WEA	●	8.98	
125	125	40	FLEETWOOD MAC Mirage Warner Bros. 1-23607	WEA	▲	8.98	
126	126	27	NEIL DIAMOND Heartlight Columbia TC 38359	CBS	▲		
127	139	4	THE CALL Modern Romans Mercury 4228103071-M-1 (PolyGram)	POL		6.98	
128	136	39	JUDAS PRIEST Screaming For Vengeance Columbia FC 38160	CBS	●		
129	129	3	NICK LOWE The Abominable Showman Columbia FC38589	CBS			
130	130	23	HANK WILLIAMS JR. Greatest Hits Elektra/Curb 1-60193	WEA		8.98	CLP 11
131	131	8	SELECTIONS FROM THE ORIGINAL BROADWAY CAST Cats Geffen GHS 2026 (Warner Bros.)	WEA		8.98	
132	132	6	STEVE ARRINGTON'S HALL OF FAME Steve Arrington's Hall Of Fame: I Atlantic 80049	WEA		8.98	BLP 15
133	155	2	KASHIF Kashif Arista AL 9620	IND		8.98	BLP 23
134	134	4	JON BUTCHER AXIS Jon Butcher Axis Polydor 81006910 (PolyGram)	POL		6.98	
135	145	3	CHAMPAIGN Modern Heart Columbia FC28384				BLP 24
136	NEW ENTRY		BANANARAMA Deep Sea Skiving London 422810102 1R-1 (PolyGram)	POL		8.98	

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137	NEW ENTRY		NAKED EYES Naked Eyes EMI America ST 17089	CAP		8.98	
138	138	22	JANET JACKSON Janet Jackson A&M SP 4907	RCA		6.98	BLP 32
139	128	108	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 12
140	140	24	EARL KLUGH/BOB JAMES Two Of A Kind Capitol ST 12244	CAP		8.98	BLP 67
141	146	27	PINK FLOYD The Wall Columbia PC2 36183	CBS	▲		
142	142	20	COMMODORES All The Great Hits Motown 6028 ML	IND		8.98	BLP 51
143	143	29	YAZ Upstairs At Eric's Sire 1-23737 (Warner Bros.)	WEA		8.98	
144	171	3	ROBIN WILLIAMS Throbbing Python of Love Mercury 422811150-1-M-1 (PolyGram)	POL		8.98	
145	105	10	RANDY NEWMAN Trouble In Paradise Warner Bros. 1-23755	WEA		8.98	
146	133	22	THE BAR-KAYS Proposition Mercury SRM-1-4065 (PolyGram)	POL		8.98	BLP 17
147	147	4	ECHO AND THE BUNNYMEN Porcupine Sire 1-23770 (Warner Bros.)	WEA		8.98	
148	148	25	DONALD FAGEN The Nightfly Warner Bros. 1-23696	WEA	●	8.98	
149	149	34	ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK Hooked On Classics II RCA AFL1-4373	RCA	●	8.98	
150	101	11	BLACK SABBATH Live Evil Warner Bros. 1-23742	WEA		11.98	
151	151	10	LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA Hooked On Swing 2 RCA AFL1-4589	RCA		8.98	
152	152	30	LAURA BRANIGAN Branigan Atlantic SD 19289	WEA		8.98	
153	137	19	GRACE JONES Living My Life Island 90018 (Atco)	WEA		8.98	BLP 49
154	154	19	OZZY OSBOURNE Speak Of The Devil Jet 2K2 38350 (Epic)	CBS	●		
155	141	11	SCHON/HAMMER Here To Stay Columbia FC 38428	CBS			
156	177	2	KING SUNNY ADE Ju Ju Music Mango MLPS 9712 (Island)	WEA		8.98	
157	108	8	SOFT CELL The Art Of Falling Apart Sire 1-23769 (Warner Bros.)	WEA		8.98	
158	158	41	EDDIE MONEY No Control Columbia FC 37960	CBS	●		
159	159	5	THE TEMPTATIONS Surface Thrills Gordy 6032 GL (Motown)	IND		8.98	BLP 22
160	160	29	RUSH Signals Mercury SRM-1-4063 (PolyGram)	POL	▲	8.98	
161	169	26	TONI BASIL Word Of Mouth Rialchoice/Virgin/Chrysalis FV 41410	CBS	●	8.98	
162	182	2	LOU REED Legendary Hearts RCA AFL1 4568	RCA		8.98	
163	161	30	THE TIME What Time Is It? Warner Bros. 1-23701	WEA	●	8.98	BLP 39
164	175	2	CHRIS DEBURGH The Getaway A&M SP 4929	RCA		8.98	
165	165	24	EDDIE RABBITT Radio Romance Elektra E1-60160	WEA		8.98	CLP 20
166	166	48	A FLOCK OF SEAGULLS A Flock Of Seagulls Jive/Arista VA 66000	IND	●	6.98	
167	167	40	CROSBY, STILLS AND NASH Daylight Again Atlantic SD 19360	WEA	▲	8.98	
168	172	20	CON FUNK SHUN To The Max Mercury SRM 1-4067 (PolyGram)	POL		8.98	BLP 12

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
169	162	29	PETER GABRIEL Security Geffen GHS 2011 (Warner Bros.)	WEA		8.98	
170	170	6	PETER ALLEN Not The Boy Next Door Arista AL 9613	IND		8.98	
171	164	55	ASIA Asia Geffen GHR 2008 (Warner Bros.)	WEA	▲	8.98	
172	178	2	MICHAEL SCHENKER Assault Attack Chrysalis 41393 (Epic)	CBS			
173	183	2	THE JAM Beat Surrender Polydor 810751-1 (PolyGram)	POL		5.98	
174	174	3	CHANGE This Is Your Time RCA Atlantic 80053	WEA		8.98	BLP 42
175	NEW ENTRY		FRANK ZAPPA The Man From Utopia Barking Pumpkin FW 38403 (CBS)				
176	156	14	KRIS, WILLIE, DOLLY AND BRENDA The Winning Hand Monument JWG 38389	CBS		11.98	CLP 9
177	157	30	THE WHO It's Hard Warner Bros. 1-23731	WEA	●	8.98	
178	189	2	PLACIDO DOMINGO My Life For A Song Columbia FM 37799	CBS			
179	NEW ENTRY		JOE SAMPLE The Hunter MCA 5397	MCA		8.98	BLP 56
180	180	29	VANITY 6 Vanity 6 Warner Bros. 1-23716	WEA		8.98	BLP 43
181	181	3	TONY CAREY I Won't Be Home Tonight Rocshire XR 2200	IND		8.98	
182	153	27	LINDA RONSTADT Get Closer A&M 60185 (Elektra)	V.A.	●	8.98	
183	NEW ENTRY		ROBERT ELLIS ORRALL Special Pain RCA MFL1-8502	RCA		5.98	
184	184	12	BOB SEGER AND THE SILVER BULLET BAND Nine Tonight Capitol STBK 12182	CAP	▲	8.98	
185	185	4	FELONY The Fanatic Rock 'N' Roll BF7 38453 (Scotti Bros./Epic)	CBS			
186	NEW ENTRY		SOUNDTRACK The King of Comedy Warner Bros. 1-23765	WEA		8.98	
187	187	36	DONNA SUMMER Donna Summer Geffen GHS 2005 (Warner Bros.)	WEA	●	8.98	BLP 70
188	190	87	AL JARREAU Breakin' Away Warner Bros. BSK 3576	WEA	▲	8.98	
189	NEW ENTRY		KROKUS Head Hunter Arista AL 9623	IND		8.98	
190	NEW ENTRY		DAVE GRUSIN AND THE NEW YORK/L.A. DREAM BAND Dave Grusin and the New York/L.A. Dream Band GRP A 1001	IND		8.98	BLP 54
191	168	5	SYLVESTER All I Need Megalone M 1005	IND		8.98	BLP 55
192	193	23	NEIL DIAMOND The Jazz Singer Capitol SW 12120	CAP	▲	8.98	
193	135	18	ABBA The Singles Atlantic 80036	WEA		11.98	
194	144	8	SOUNDTRACK Tootsie Warner Bros. 1-23781	WEA		8.98	
195	195	103	BILLY SQUIER Don't Say No Capitol ST-12146	CAP	▲	8.98	
196	188	13	TODD RUNDGREN The Ever Popular Tortured Artist Effect Bearsville 1-23732 (Warner Bros.)	WEA		8.98	
197	163	20	PEABO BRYSON Don't Play With Fire Capitol ST 12241	CAP		8.98	BLP 26
198	191	18	CHAKA KHAN Chaka Khan Warner Bros. 1-23729	WEA		8.98	BLP 27
199	173	32	EVELYN KING Get Loose RCA AFL1-4337	RCA	●	8.98	BLP 33
200	186	6	MARTY BALIN Lucky EMI America ST 17088	CAP		8.98	

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

Abba	193
ABC	53
Bryan Adams	30
After The Fire	33
Alabama	13, 85, 139
Peter Allen	170
John Anderson	90
Adam Ant	65
Steve Arrington's Hall Of Fame	132
Asia	171
Patti Austin	57
Marty Balin	200
Bananarama	136
Bar-Kays	146
Tom Basil	161
Pat Benatar	35
Berlin	150
Black Sabbath	150
Angela Bofill	40
Bow Wow Wow	84
Laura Branigan	73, 152
Peabo Bryson	197
John Butcher Axis	134
Call	127
Tony Carey	181

Carpenters	118
Champaign	135
Change	174
Eric Clapton	16
Clash	64
George Clinton	49
Phil Collins	36, 111
Commodores	142
Con Funk Shun	168
John Cougar	70
Crosby, Stills, & Nash	167
Christopher Cross	21
Culture Club	65
Adam Ant	82
Debarge	46
Chris Deburgh	164
Del Leppard	9, 74
Mexy's Midnight Runners	18
Neil Diamond	126, 192
Dire Straits	55, 117
Thomas Dolby	20, 42
Placido Domingo	178
Duran Duran	6, 63
Earth, Wind, & Fire	12
Echo And The Bunnymen	147
English Beat	151
Donald Fagen	148
Marianne Faithfull	107
Felony	185
Fixx	109

Fleetwood Mac	125
Flock Of Seagulls	166
Dan Fogelberg	71
Jane Fonda	15
Foreigner	44
Frida	41
Peter Gabriel	169
Gap Band	59
Marvin Gaye	47
Golden Earring	24
Dave Grusin	190
Sammy Hagar	17
Merle Haggard/Willie Nelson	79
Daryl Hall & John Oates	3
Robert Hazard	3
Heaven	17, 77
Don Henley	124
Julio Iglesias	72
Inxs	86
Janet Jackson	138
Joe Jackson	29
Michael Jackson	1, 119
Jam	173
Al Jarreau	98, 188
Jefferson Starship	104
Billy Joel	153
Grace Jones	153
Journey	2, 103
Judas Priest	128
Kashif	133
Chaka Khan	198

Kids From Fame	100
Greg Kihn Band	25
Evelyn King	199
King Sunny Ade	140
Earl Klugh & Bob James	176
Kris, Willie, Dolly, and Brenda	175
Krokus	189
Little River Band	80
Kenny Loggins	50
Loverboy	97
Nick Lowe	129
Melissa Manchester	43
Barry Manilow	92
Men At Work	4
Missing Persons	28
Modern English	140
Eddie Money	158
Molly Hatchet	86
Van Morrison	120
Musical Youth	87
Naked Eyes	137
Willie Nelson	48, 68, 121
Jam	145
Olivia Newton-John	81
Stevie Nicks	123
Night Ranger	56
Oak Ridge Boys	51
O'Bryan	93
Ric Ocasek	78
Robert Ellis Orrall	183
Ozzy Osbourne	154

Ray Parker, Jr.	122
Tom Petty And The Heartbreakers	32
Pink Floyd	11, 112, 141
Planet P	95
Prince	27
Psychodelic Furs	61
Eddie Rabbitt	165
Ramones	83
Red Rider	91
Lou Reed	

TELARC IS CLIENT

Technics Pressing CD; World Plants Total Four

NEW YORK—Technics has begun limited production of Compact Disc software in its Osaka, Japan, plant, with the U.S. audiophile label Telarc as its first custom client.

Activation of the plant on a commercial basis brings the number of worldwide pressing facilities for the new digital, laser-read disks to four. The others are CBS/Sony and Nippon Columbia (Denon) in Japan, and Philips in West Germany.

A Technics spokesman here says that initial pressing capacity at the Osaka plant is about 10,000 units a month, half of which will be devoted to Telarc requirements. By July, the capacity is expected to reach 40,000

to 50,000 CD records monthly.

While Telarc is the only label signed so far to a pressing agreement, discussions with a number of other record companies are said to be underway. Talks with A&M Records, which has already been furnished with a number of CD pressings of its own material, are described as "serious."

Although the Osaka plant has been engaged in pressing for the past six months, production was on an experimental basis until two weeks ago, when the commercial phases began. Technics CD players are also produced at the facility.

IS HOROWITZ

Western Canadian Artists Dominate Juno Awards

By KIRK LaPOINTE

TORONTO—West Coast artists thoroughly dominated the annual Canadian Academy of Arts & Sciences Juno music awards April 5, sweeping the top group, album, single, male vocalist, producer, composer, engineer and most promising group honors.

Leading the way were the Payola\$, the Vancouver-based band virtually unrecognized a year ago, who won as most promising group and took the best Canadian single award

for "Eyes Of A Stranger." Group leaders Bob Rock and Paul Hyde were recognized as composers of the year for the single, while Rock won the engineering award.

Loverboy, last year's big winners, repeated as group of the year and took album of the year honors for "Get Lucky." Chilliwack's Brian McLeod and Bill Henderson were named producers of the year, while Bryan Adams took the top male vocalist award.

The only major Toronto winners were Carole Pope of Rough Trade as best female vocalist and Anne Murray as top female country vocalist. Rush did not win a Juno, despite four nominations.

Other Juno winners included: Lydia Taylor, most promising female artist; Kim Mitchell, most promising male artist; the Good Brothers, country group of the year; Liona Boyd, instrumental artist of the year; Eddie Eastman, top male country vocalist.

Also: "Business As Usual," Men At Work, international album; "Eye Of The Tiger," Survivor, international single; "I Didn't Know About You," Fraser McPherson, Oliver Gannon, jazz album; "Bach: The Goldberg Variations," Glenn Gould, classical album; "When You Dream," Bob Schneider, children's album; Dean Motter, "Metal On Metal" by Anvil, album graphics. Pianist Glenn Gould was posthumously elected to the Hall Of Fame.

EMI PLANS CD SOFTWARE

LOS ANGELES—EMI Music is the latest company to jump on the Compact Disc bandwagon, with its first CD releases in the U.S. and Europe slated for mid-1983. EMI says it plans to build a catalog of more than 200 classical and pop disks from the EMI, Angel, Capitol and EMI America lines within the first 12 months.

EMI's Japanese affiliate, Toshiba-EMI Ltd., released its first CD titles six months ago. Those recordings will now be made available in North America and Europe. In a statement, Bhaskar Menon, EMI Music Worldwide's chairman and chief executive officer, added that for the past two years all of the company's international classical recordings have been digitally recorded.

InsideTrack

Capitol Retail: Tower added 13 Mr. Music retail stores Jan. 27 to its U.S. 10-store Music Den holdings (Billboard, April 9). The stores were acquired from Harry Rosmarin, the pioneer rackjobber who started racking records back around 1955. A Rosmarin spokesperson confirmed that the firm is phasing out of the record business as far as its remaining rack activity is concerned. Shannon Hamby, long an executive with Rosmarin in records, is taking over the one remaining Sage's record/tape/accessories department in Houston. Mr. Music has nine stores in Houston, its base, and single stores in San Angelo, Abilene, Baton Rouge and Temple.

Watch for Reno-Metz to become part of a Salt Lake City corporation, which reportedly is putting up \$5 million for the Beverly Hills Records and R-M Music & Management combine. . . . Look for Barney Ales to return to the industry as an international consultant for Highrise Records. . . . Sick Call: If United Record & Tape president Alan Wolk appears to be limping a bit when you see him at NARM, he's recovering from a freak household accident that caused pinched nerves. But he's well back on the recovery road, Track is happy to report.

You can expect a horde of industryites to flood L.A. the weekend of July 9, for June and Henry Droz are losing a daughter, Kathy, and gaining a son-in-law. . . . Personality Of The Week: Carl Siegfried Strobach, aka Sandy Beach, the Disneyland Records regional man out of Miami. Gary Kreisel sent Beach his 20-year pin last week. Track thinks it's the first awarded to a record division person by the Burbank entertainment giant. . . . O'Sullivan Woodside & Co. of Phoenix is publishing "The Beatles Record Price Guide," a \$20 tome.

Performers who work part of the time in California on tours will have a bigger slice of their melon taken by the California state franchise tax board for 1983 gigs. Under the old California tax procedure, for example, if the entertainer made \$500,000 annually and he performed 20% of his dates here, the performer would pay a pro-rated tax on \$100,000. Under the new ukase, the performer must now calculate the taxes he would owe on the entire \$500,000 and divide that much larger tax bite by five. Those performers from out of state can have some of that tax booty returned in the form of tax credits against their home-state taxes.

Looks like high profile Phoenix video specialty retailer Linda Rosser will continue as treasurer of VSDA even if she's ankling the Entertainment Systems of America retail concept she helped with her hubby, Bob. She is forming Dialogues, a consultancy for retailers. The Rossers were partnered with auto dealer Perry Logan, who now assumes sole control of retail. Bob's plans are uncertain, but he is attending COMDEX, the computer expo in Atlanta April 26-28. Linda panels a session at Billboard's Video Games Conference April 18-20 at San Francisco's Westin Miyako, after which she does a videodisk seminar at UCLA in May.

Second VSDA Chapter: Robert Bigelow, Bigelow Distributing, a retailer, is shooting for a second in Minneapolis when he brings in John Pough, Video Cassettes Unlimited, Santa Ana, Calif., head of the extant chapter, for an April 19 bash there. . . . Before that, Pough jets to St. Petersburg Friday (15) for advance planning for VSDA's Aug. 28-31 Fairmont Hotel, San Francisco confab. He'll be in Miami for the NARM shindig before that. Pough says it's gross exaggeration that a panel on adult video was pencilled in as "Brown Bag Video," but he does actually use brown bags in his store.

Matsushita Electric has demonstrated an erasable op-

tical disk which can be reused like a videotape. . . . Target Stores continues its aggressive stance with a suite at the NARM convention where John Farr, George Smith and Cindy Wallace will host invited suppliers. . . . Hotline Distributing, Memphis, the house that the late Jim Crudginton built, may go out of business, Track is told. Stan Perry, who returned to the Memphis wholesaler recently, did not return phoned inquiries from Track. . . . Jules Bihari and Howard Alperin, relatively silent in the industry for a while, are reviving the Kent label to produce as an opening release 24 different cassettes by B.B. King with a midline \$5.98 list. Bihari plans an early summer release of two dozen more from the famed Modern Records oldies of the '40s and '50s, with names like Elmore James and Jimmy Witherspoon.

Late Flash: Word is that the two-hour tv show (Billboard, April 9) feting the 25th anniversary of Motown Records airs the evening of May 16 on NBC-TV. Starting May 1, Motown is providing its distributors with a catalog-wide sales program offering discounts and dating that ranges from 60 to 120 days. And there will be new releases by such as the Commodores and Stevie Wonder.

Music video's first awards show, the AVAs handed out last week by Casey Kasem (see story, page 93), offered signs of the customary growing pains for such enterprises despite a relatively smooth taping running just slightly beyond the allotted hour. Chief disappointment for producers Kasem, Scotti Brothers Entertainment and Syd Vinnedge had to be the turnout by nominees: while most of the video production houses were in evidence, only Fleetwood Mac co-founder, drummer and manager Mick Fleetwood was on hand to pick up his AVA for "Gypsy." That predicament yielded the evening's biggest gaffe, when Rod Stewart's "Young Turks" was named in the prime category as top pop video only to be collected by an unidentified Gower, Fields & Flattery staffer who mumbled what must be one of the shortest acceptance speeches in broadcast history.

Edited by JOHN SIPPEL

BackTrack

30 years ago this week: The Dorseys, Tommy and Jimmy, regrouped for the first time since 1934 as co-leaders. . . . Milton Berle was offered \$25,000 weekly for Vegas. . . . Patti Page's "Doggie In The Window" was most-played juke, most played by jockeys, No. 1 in England and No. 1 on Billboard's Honor Roll of Hits to set a record. . . . Columbia bowed a portable three-speed player listing for \$29.95.

20 years ago this week: Gary Bonds' producer Frank Guida started his Romulus label. . . . Guitarist Kelso Herston joined Mercury's Nashville a&r staff, appointed by Shelby Singleton. . . . Morton Downey Jr. joined KUDL Kansas City as assistant to manager Irv Schwartz. . . . Harmon Kardon released a first, a stereo tuner, preamp and amplifier all on one chassis, for \$169.95. . . . Paul Cohen opened his own distributorship in Nashville, Todd Records.

10 years ago this week: President Richard Nixon urged the Senate to ratify an international pact aimed at combatting piracy. . . . George Schiffer phased out his New York law office so he could join Motown as director of planning. . . . Blue Note moved from New York to Los Angeles, with Al Levine named first national promo boss.

Home Computers Expanding Distributors' Customer Base

• Continued from page 3

dling field sales and Jerry Goebeler in charge of national accounts," Malarkey adds. "I anticipate that our volume will increase at least 100% this year. At our first show in 1982, we drew 250 dealers. That grew to 500 five months after. We plan a dealer show again two months after Summer CES."

Marty Gold's Artec has been in home computer wares for 18 months. Bill Perrault, marketing chief for Artec, bowed computer software more than 18 months ago. He estimates that he now serves a new customer universe of 120 computer stores and most of the 700 video specialty stores in six Northeastern states with computer hardware and software. He, too, is a Commodore distributor. Among the third party software brands he stocks are Imagic, HES, Thron-EMI,

Datasoft, Gebelli, Broderbund, On Line, Synapse, Cosmi and UMI, along with accessories from Wico, Discwasher, Percom, Cardco and Epsom.

Eugene Horn of Schwartz Bros.' home computer wing, which bowed last October, expects more than 600 dealers from an eight-state area that ranges from New Jersey to South Carolina on the Eastern seaboard at a three-day home electronics mini-convention. Schwartz is handling third party publishers like Thorn-EMI, VisiCorp., Broderbund, Scholastic Wizware, Epyx, Sirius, Sir-Tech, HES and Artworx. Horn and his marketing manager, Linda Rothschild, are working with a new customer base of about 175, he estimates.

Danjay Music, which has bases in Denver and Seattle, got into home computer software, like most in the

industry, through video game cartridges. That added 400 video specialty stores to the Danjay customer list. Many of those stores are now adding computer software. So far, Mike Kelly, who handles the video side for Danjay, has added Sirius, Broderbund and Synapse and is in the throes of negotiating with other third party software suppliers.

Pickwick's link with Softsel in Inglewood, Calif. (Billboard, Jan. 22) has resulted in the opening of 20 new computer software departments for established customers, both department stores and mass merchandisers, avers Eric Paulson, senior vice president of rackjobbing. He sees another 20 openings in 45 days and possibly 150 to 200 accounts added by midsummer. Not only is Pickwick utilizing the sales experience of Softsel, a major national computer software distributor, to in-

stitute inventories in these new store sectors, but Paulson says he is getting a good readout from his own daily return tickets thus far.

Pickwick is using existing pegboard, new customized fixturing self-created or new customized fixturing created by its accounts to house the personal computer titles, peripheral equipment and accessories. Working with Softsel offers Pickwick inventory from more than 200 vendors to supply its customers, Paulson points out.

He says he is seeking a general manager to oversee the new burgeoning division. That party could come from without or within his organization, Paulson adds.

Alan Wolk of United Records & Tapes, Hialeah Gardens, Fla., wearing his rackjobbers cap, concurs with Paulson that a separate, experi-

enced person is required to head such a new area. Wolk is still on the fence. So is Rick Margolis of Beegee, Albany, N.Y., who says he and Larry Smith will likely make a decision after the June CES. Others canvassed who indicate interest in computer software are: George Souvall, Alta, Phoenix; Bill Glaseman, All Labels West, Phoenix; Dick Greenwald, Interstate, Hagerstown, Md.; and Larry Goldberg, Largo, Baltimore.

Handleman Co. recently announced its entry into computer software (Billboard, March 26). Harold Okinow of Lieberman Enterprises was unavailable, as were Jerry Hopkins of Western Merchandisers, Don Weiss of Arrow Distributing, Cleveland, and Jerry Goldstein of Sound Video Unlimited.

JOHN SIPPEL

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.

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