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MISLEADING COMPARISONS CITED

Statistics Snafu: RIAA Scored

By IS HOROWITZ

NEW YORK—Members of the Recording Industry Assn. of America (RIAA) market research committee have leveled sharp criticism at the association for its tardy admission that new methodology was employed to assemble statistics of 1982 net shipments of recorded product by U.S. manufacturers (Billboard, April 16).

They say they resent rejection of their recommendation that acknowledgement of the revised method-

ology accompany release of the annual figures, and that misleading comparisons were made between shipment figures for 1982 and 1981.

These comparisons were modified only at the last moment and disclosed too late to fully clarify published accounts. The RIAA has since admitted it erred in providing "simplistic comparisons."

Application of the new methodology to both sets of figures (1981 as well as 1982) would have profiled a steep 9% slide in shipments of both

units and dollar value at suggested list prices, rather than the 3% and 1%, respectively, cited originally, and a drop of 8% in wholesale dollar value instead of the marginal dip reported.

The revised comparisons, which stem from data crediting non-reporting record companies with a larger market share than previously, came in hurried telephone calls days after the statistical breakdown was distributed.

Use of the new methodology is
(Continued on page 60)

Importer/Distributor Shakeout Impacts On Smaller Indie Labels

By ROMAN KOZAK

NEW YORK—It isn't just the established regional record/tape distributors who are going through a period of painful adjustment, but the small national importers/distributors as well. Having sprung up in recent years to handle new music and esoteric product, they are also going through a shakeout period.

In recent weeks, Bonaparte Records in New York and Skydisk on Long Island have closed their doors and disconnected their phones. (Bonaparte remains open in Los Angeles.) Nu Music Distributing in Connecticut has cut down its operation, and Disk Trading in North Carolina is "reorganizing." This, coupled with the demise of Pickwick distribution in Los Angeles, and the pullback by Pacific Records & Tapes in San Francisco, both of which were active in handling independent new music labels, is seen as a severe blow to these labels.

According to industry sources, the

reasons for the small indie distributors' tough times are that there were too many of them selling the same product to the same dwindling number of specialty record stores, and that the interest now being shown by U.S. record companies in new English music, coupled with import restrictions and various exclusivity deals, has led to there being less product available for these indies to sell.

Ironically, all this comes at a time when the small indie labels are crying out for distribution that will get their product out beyond the specialty shops. But, many say, the regional indies, who are also hurting, are either not aware or not interested.

"It's really weird out there, really strange," says Mark Cope, director of sales for Faulty Products, the independent arm of IRS Records, which also distributes other indie la-

(Continued on page 57)

Meet Scrutinizes Vidgame Shifts

By SAM SUTHERLAND

SAN FRANCISCO—The video game trade's rapid evolution and continued volatility were spotlighted here at Billboard's first Video Game Conference, co-sponsored with Video Marketing Game Letter. Attracting more than 150 attendees from the games, home computer and other high technology fields, the April 18-20 summit at the Westin

Miyako Hotel revealed significant divisions of opinion over the video game industry's mercurial fortunes.

Video Game Awards:
Winners, page 55

Those variances emerged as delegates and participants probed central issues in hardware format development, game design trends, retail positioning and the evolving mar-

riage of home and arcade games with other high technology businesses, including home computers, electronic delivery systems and videodisks.

If manufacturers, publishers, designers and marketers offered differing views, however, clear trends did emerge:

• Overall, sales for video games aimed at both dedicated game ma-

(Continued on page 55)



THERE IS AN OLD SAYING, "WAR IS HELL," WELL, THIS IS ONE HELL OF A GOOD ALBUM ABOUT THE VIETNAM WAR. DON'T LET THE CONCEPT SCARE YOU, THE DOMINO THEORY BY BOLLAND HAS SOME OF THE BEST ROCK AND ROLL IN THE FREE WORLD. THE SINGLE "HEAVEN CAN WAIT" AND THE SONG "YOU'RE IN THE ARMY NOW" HAVE BOTH BEEN CHART TOPPERS IN EUROPE. BOLLAND, THE DOMINO THEORY. ON A&M CASSETTES AND DISCS. PEACE. (Advertisement)

—Inside Billboard—

• **METROMEDIA'S KRLD DALLAS** is to be acquired by CBS in a \$27 million deal which also includes the satellite-delivered Texas State Networks. As a result, CBS must now sell one of its seven AM properties. Radio, page 12.

• **THE RETAIL EXCHANGE** program initiated by Licorice Pizza and Record Bar was very fruitful, according to store managers of the latter chain. They came away with a number of new ideas and perspectives to apply to their own business. Page 3.

• **BONNEVILLE IS BUYING** Noble Broadcast's syndicated beautiful music format. Noble's vice president of programming, Rich Wood, joins the format's new owner as a consultant. Radio, page 12.

• **CONFIGURATION RELEASE FIGURES** from the RIAA show a decline in the number of LPs put out by labels last year, and an increase in cassette titles available. The statistics also show growth in mini-albums/EPs and 12-inch singles. Page 3.

• **THE RADIO ADVERTISING BUREAU** has a new president. He's Bill Stakelin, joint board chairman of the National Assn. of Broadcasters, and he'll take up his new post in July. Stakelin is also an executive vice president of Bluegrass Broadcasting. Radio, page 12.

• **RACKJOBBER AND RETAIL CHAINS** are cautiously committing to the home computer field, even as it shifts and evolves. A special report on page 25 documents their initial experiences.



Blast off with the **Jonzun Crew**. **Lost In Space** is **TOMMY BOY'S** first album and it includes their new hit, "Space Cowboy," a new remix of their 250,000-selling debut, "Pack Jam," the dance floor smash, "We Are The Jonzun Crew," "Space Is The Place" and more. Tommy Boy TBLP 1001 and cassette TBC 1001 available now at leading record stores on this planet. (Advertisement)

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Dick Asher Exits Post At CBS Records

NEW YORK—Dick Asher, deputy president and chief operating officer of the CBS/Records Group and president of the CBS Records division, departed his post suddenly Tuesday (19). The exit was not officially acknowledged by the company until Friday (22), when a press statement was issued by Walter Yetnikoff, president of the CBS/Records Group, declaring that Asher had left.

While the statement said that Asher's post as deputy president and chief operating officer of the CBS/Records Group would not be filled, no specific reference was made to the slot of CBS Records president, leaving the impression that an executive will assume that position. Meanwhile, Yetnikoff stated that all who previously reported to Asher would report to him "until further notice." Those hitherto responsible to Asher were all departments of CBS Records U.S., CBS Records International and CBS Songs.

Asher, who along with Yetnikoff was not available for further comment, leaves CBS in the midst of a label hot streak and a week after CI-S Inc. reported a doubling of CBS/Records Group profits in the first quarter of 1983 over the same period last year (Billboard, April 16).



NEW MARLEY DISK DUE—Island Records has set a May release for "Confrontation" by Bob Marley & the Wailers. The disk features 10 tracks previously unavailable in the U.S. Shown from left are Tuff Gong engineer Errol Brown; Denise Mills of Island; Rita Marley; and Ron Goldstein, president of Island.

Record Bar Execs Praise Switch Managers Are High On Exchange With Licorice Pizza

By JOHN SIPPEL

LOS ANGELES—More incisive motivational fiscal benefits, a broader inventory of new music, personal label support and revamped merchandising are some of the ideas that Record Bar managers who took part in an exchange with Licorice Pizza managers here will be taking back to their chain's management in Durham, N.C.

Mary Hasenstab, manager of the Knoxville Record Bar, and Paul Jones, manager of the Myrtle Beach, S.C. store, concur that their two-week stay at San Fernando Valley's

Licorice Pizza stores was a fulfilling adventure. (A third Bar manager, David Baker, also took part in the exchange, leaving his Mobile store for a two-week stint in Escondido. He was unavailable for this interview.)

"Pizza's profit sharing and other financial rewards are set up radically differently from ours," Hasenstab opines. "Only managers participate at Record Bar. For example, Pizza employees get \$50 for nailing a shoplifter. Individual store employees can earn awards every three months for outstanding work."

1982 RIAA FIGURES

LP Releases Down, Cassettes Up Again

By IRV LICHTMAN

NEW YORK—The number of new LP releases in 1982 continued its four-year decline, while cassette titles—mostly counterparts of LPs—continued to escalate. These are among the configuration release figures cited in the RIAA's fifth annual survey.

The release of an estimated 2,630 new LPs last year was about 6% below 1981, with the RIAA citing a total decline of 37% over the past four years. New cassette titles, however,

were up 10% to 2,710. The RIAA says that, excluding about 240 budget titles in 1982, new cassette releases now represent an estimated 93% of LP titles, up from 88% in 1981.

The expanding number of 12-inch EP/mini-albums on disk and cassette is now listed separately under the RIAA survey, and singles are boosted by the resurgent 12-inch dance music market, the RIAA notes.

The increasing popularity of mini-albums produced an estimated 235 new disk titles last year, nearly six times the 40 issued in 1981, and about 50 cassette EPs, compared to just 10 in 1981. The EP total of 285 disk/tape titles in 1982 is seen against a backdrop of only 50 in 1981.

The survey cites a slight decline of new seven-inch 45s last year, from 2,315 in 1981 to 2,285. The 12-inch singles market produced about 460 new titles, a 37% jump from the 335 reported the year before (the 10-inch record has virtually disappeared, the RIAA reports).

As for the drying 8-track format, 400 new 8-track titles were marketed last year, a drop of almost 60% from 985 in 1981. In 1978, nearly 60% of all LPs were available on 8-track.

The RIAA survey also documents the continuing growth of \$5.98 mid-line albums, with an estimated 1,230 LP titles in 1982, up more than 26%

(Continued on page 57)

GOODY, LAURY'S STOCKING UP

Two Chains On CD Bandwagon

NEW YORK—The 35-store Sam Goody retail chain phases in its Compact Disc commitment mid-May through its flagship store here at 51st St. and Ave. of the Americas.

CD software will be featured with the conversion of the store's lower-level to an all-classical department, says Glenn Hemmerle, senior vice president and general manager of Pickwick's retail wing. That level, in recent years a showcase for audio hardware, also includes two sound rooms, one of which will be devoted solely to demonstrations of CD product. Hemmerle notes that several CD player models will be offered for sale, but adds that Goody is mainly interested in CD software.

As for other Goody units, Hemmerle stresses that additional CD commitments on the order of the midtown store's will depend on availability of product, although he indicates a similar commitment at a Goody East Side location sometime in the fall.

"In making solicitations from vendors, we don't expect to see a great deal of CD product in the market until at least June," says Hemmerle. "The best we could tell during these meetings is that no one has decided firmly what the pricing will be."

Hemmerle's enthusiasm for CD sound is expressed this way: "We're totally committed to CD. If the consumer loves music, we feel he must love CD."

• Fourteen staffers of Sam Goody's New York retail units and Edison, N.J. facility with 15 or more years on the job were feted here Wednesday (20) at a luncheon at Joe's Pier 52.

Hosted by Hemmerle, the affair (Continued on page 57)

proved a time not only for tribute,

LOS ANGELES—Laury's Records may be the frontrunner when it comes to U.S. retailers with the most in CD (Billboard, April 16), claiming a current inventory of more than 650 disks that will grow to 1,000-plus by the end of this week.

Art Shulman won't divulge the source of his cache of the digital disks, but explains that they are "Decca, PolyGram, RCA, Verve, Mercury and Polydor." He emphasizes that he did not obtain them from importers. "Importers have proven a poor source. They don't have inventory in any depth."

The four Laury's stores in downtown Chicago, Deerfield, Niles and Evanston will get equal shares of the

approximately 60 titles in the first delivery. Shulman says he expects the early mix will be about 85% classical and 15% "pop." Disks by ABC, Ian Morrison, the Who, Stan Getz, Steve Miller, King Crimson and Jean Michel Jarre are included in the first batch of pop titles.

"We'll be ticketing CD disks at \$19.98, not much of a markup over what we are paying," Shulman volunteers. "Importers are asking up to \$23 for the same titles."

Shulman says word-of-mouth advertising; a few mentions on radio, primarily WFMT-FM, Chicago classical citadel; and cross-merchandising with key area audio retailers

(Continued on page 57)

Hasenstab is taking back a lot of knowledge of new music accrued during her two weeks. "In Southern California, they know new wave. I learned about an awful lot of new acts and even new labels to me. We sold plenty of country in Knoxville. There's little interest here." Jones says that he's finding beach music declining in his vacation city base and he hopes to promote more new wave there.

(Continued on page 62)

VIDEO UPSURGE Dealers Organize Regionally To Fight First Sale Abolition

By EARL PAIGE

LOS ANGELES—The nation's video specialty retailers have begun organizing regionally in a series of spontaneous meetings aimed at fighting abolition of the First Sale Doctrine. An estimated 100 dealers met last Sunday (17) in New York, 82 attended a Minneapolis confab Wednesday (20), and 30 attended a St. Petersburg gathering March 14.

While studios and dealers are locked in battle in Washington over pending first sale legislation, wholesalers are also involved in some of the meetings and in marketing events tied to them.

As an outgrowth of the Florida meeting, MCA has joined with St. Petersburg distributor Bob Skidmore to schedule a dealer sneak pre-

view April 26. Warner Home Video plans a similar meeting May 3 in Minneapolis, according to Minneapolis dealer Bob Bigelow. New York distributor/dealer Arthur Morowitz, a member of the Video Software Dealers Assn. (VSDA) board, organized the Manhattan gathering at his 54th St. headquarters.

The meetings were initiated by various VSDA board members. VSDA president Frank Barnako, owner of the five-unit Video Place chain in Washington, drove 10 hours round trip to address the New York group and communicated with the Florida delegates via a telephone speaker hook-up.

Remarking on the marketing adjuncts developing in concert with the meetings, Barnako says, "We're not out to sell more videocassettes or to

screw the movie studios. We're trying to save our businesses."

As for developing new regional VSDA chapters, he says, "Dealers have got to get off their hind ends and pass out brochures in their stores, contact Congressional representatives and have customers do the same thing. Consumers don't want to see the prices of movies go up."

While the New York gathering centered on fighting first sale doctrine revocation, Skidmore, a VSDA board member, tied a PD Magnetics blank tape seminar in with the Florida confab. VSDA executive vice president Dan Davis also addressed the group via telephone.

Bigelow, also on VSDA's board, was assisted by new Minneapolis (Continued on page 57)

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Videocassette Duplicator Business Boom

By LAURA FOTI

NEW YORK—A surge in the videocassette business (Billboard, April 16) means more work for duplicators, and a survey of some of the majors finds that, indeed, business is booming. All are running at or close to capacity, and most plan expansion.

It's not just more business from their current clients, duplicators say, but more clients in general. "We're seeing a definite increase in instructional titles," says Dick Davidson of Radmar Duplicating in Des Plaines, Ill. "With high unemployment and the need for retraining, there's a good market for home instruction in the new high-tech fields.

"There's an increase in the amount of product we're getting to duplicate in the instructional field, both for the home market and for in-plant training, for trade groups and other industrial projects," Davidson says.

Adds Robert Orzack, director of sales for CINE Magnetics in Mamaroneck, N.Y., "The whole revived interest in lower prices is the best thing that could have happened to the market." He points out that, in the past, perhaps 90% of the videocassettes CINE duplicated for the home market ended up being rented rather than sold. But lower prices have enlarged the sale market. "You can imagine the effect that has on the duplication business," he says.

For the remainder of 1983, Orzack sees "a marked increase in home videocassette sales due to reduced prices. We're also seeing more how-to product and a push to stereo." In 1984 or 1985, he anticipates a shift to the quarter-inch format. He points out, "It will change the industry, but it will be relatively easy for duplicators to shift gears."

CINE is expanding its operation from 72 bays to 350 by the end of the year, and is getting more business from the west coast, according to Orzack.

Caballero Control, in Los Angeles, is pumping out videocassettes "seven days a week, 24 hours a day," says production coordinator Martin Wertz. "Everything is increased, from X-rated to animation." The

company plans expansion, but Wertz says equipment availability has been a problem.

Two major duplicators, Chicago's Columbia Pictures/Bell & Howell and New York's VCA Duplicating, are in the midst of or have recently completed major expansion. Bell & Howell plans a 40% increase in equipment, possibly more. VCA, with four regional facilities, has expanded 50% in the last year, according to president Bill Follett.

Follett notes that business has been better in the last six months than in any previous time, probably due to more VCR sales. He says he's "cautiously optimistic," pointing out that business is seasonal: "Last April, business dropped off for the summer."



MEL (NOT MEL)—That's Mel Torme, right, wearing his stripes as arranger, not vocalist, during a recent studio huddle for Was (Not Was), now readying their second album and first for Geffen. From left are the notorious Was Brothers, also known as Don Was and David Weiss.

ATARI DROP IS CITED

WCI Reports First Quarter Loss

NEW YORK—Atari, the home/arcade video game giant, is fingered as the main contributor to an \$18.9 million first quarter loss at Warner Communications.

In its overall first quarter statement, WCI says its consumer electronics segments, basically consisting of Atari, had an operating loss of \$45.6 million, contrasting to a \$100.6 million profit in the first quarter of 1982. Sales fell 21.8% to \$329.1 million from \$420.8 million.

For its Warner/Elektra/Atlantic labels and its Warner Bros. Music unit, WCI reports a slight first quarter profit increase along with a small dip in sales. Here, profits reached \$16.1 million, against \$15.7 last year. Sales showed a decline to \$189,693,000 from \$190,001,000.

Steven J. Ross, WCI chairman and chief executive officer, says in reference to Atari, "As we anticipated, high levels of retail inventory of Atari video game cartridges and increased competition adversely affected Atari's first quarter results. Although we are not pleased with these results, they are not entirely unexpected. Indeed, in a letter to shareholders two months ago, I stated that the first quarter would be a bad one." Ross, however, did not predict a losing quarter for the company, its first since the fourth quarter of 1975.

Ross says steps taken "aimed at strengthening Atari's longterm competitive position and potential for profitable growth" include a re-vamping of the town's distribution system; relocation of certain manu-

facturing operations (abroad); programs intended to reduce both retailer and distributor cartridge inventories; and a continuing "strengthening" of Atari's research and development activities.

Ross further cites strong sales of Atari's "Ms. Pac-Man" and "Centipede" games, released in the first quarter; consumer demand for the new Atari game unit, 5200; home computers, and gains made by the coin-operated games division, which, while below last year's first quarter, were "markedly" ahead of the fourth quarter of 1982.

WCI had revenues of \$869,399,000 during the first quarter, compared to \$948,837,000 last year, when net income for the quarter reached \$77,879,000.

Executive Turntable



Bone



Casson



Meyer



Hoffman

Record Companies

Dick Asher has left his post as deputy president and chief operating officer of the CBS/Records Group and president of the CBS Records division (story, page 3).

Elektra/Asylum Records in New York has appointed Mike Bone vice president of national promotion and Gary Casson vice president of business affairs.



Wiesen

Bone comes to the label from Arista Records, where he has been vice president of AOR promotion since 1979. Casson was director of business affairs for CBS Records. . . . MCA Records has named Steve Meyer vice president of promotion in Los Angeles. He joins the company from Capitol Records, where he was national promotion manager. . . . CBS Records in New York has appointed



Sander

Rand Hoffman director of business affairs.

He was senior attorney in the records section of the CBS law department. . . . CBS Masterworks has named Corinne Semon associate director of a&r administration in New York. . . . Island Records has named Manny Engellis director of royalties. Based in New York, he was manager of royalties at PolyGram Records. . . . RCA Records has appointed Joan Wiesen and Ronni Sander contract specialists in New York. Wiesen was an associate with the law firm Silfen & Glasser in New York. Sander was staff counsel for Audio International Productions Ltd., based in New York.

Marketing

Sparrow Distribution, Canoga Park, Calif., has named Neal Nybo manager of computer products. He was director of phone sales for Christian bookstore accounts. . . . Ron Iafornaro, vice president and general manager of Mirus Music, Cleveland, has left the company.

Publishing

Paul Adler, director of membership for ASCAP in New York, has taken on added responsibility for the processing of the Society's royalty distribution. He assumes the new role in the wake of the resignation of Leonard Spilka. ASCAP has also named Robert Park Sr. station relations representative for the Southwest, based in Amarillo.

Video/Pro Equipment

JVC Co. of America, Elmwood Park, N.J., has promoted Harry Elias to senior vice president of sales for the consumer electronics division. Elias, who joined the company 15 years ago, held a similar post in the home entertainment and hi-fi division. . . . Certron Corp., Beverly Hills, Calif., has upped Raymond Allen to senior vice president of marketing. He was vice president of marketing. . . . Herb Fischer, president of Major Video Concepts, has joined Sound Video Unlimited, Niles, Ill., as senior vice president of sales and marketing, based in Los Angeles. He is a former vice president of ABC Records. . . . JBL Inc., Northridge, Calif., has appointed Mark Weisenberg western regional sales manager. He was district sales manager for southern California. . . . Shure Brothers Inc., Evanston, Ill., has named John Phelan professional products marketing manager. . . . Welk Televideo International in Hollywood has named Penny Payne assistant to the president. She joined the Welk organization in 1979. . . . Altec Lansing, Anaheim, Calif., has promoted Mark Ureda to director of acoustical engineering. He was acoustics research manager. . . . John McDonnell has been named national marketing manager of the audio/video systems division for Panasonic, Secaucus, N.J.

CONSUMERS POLLED BY A&M

Canadians Give Gift Of Music

By KIRK LAPOINTE

TORONTO—A detailed record consumer survey conducted by A&M Records of Canada has found that one-third of active record buyers visit record stores to purchase music as a gift—a startling figure even the company admits it underestimated.

The study, commissioned by A&M and conducted last year by Joint Communications Corp. of Toronto, also found that three-quarters of all potential buyers will visit another store if the first one they enter is out of stock on a particular title.

Those two details are among the handful which emerged upon release of the survey by the company this month. General findings were given out last fall, but A&M hesitated to release the details of the report because it contained information the label valued as part of its marketing strategy and did not want shared by the industry.

The survey was conducted between January and March, 1982. Potential respondents were developed among A&M record buyers who wrote the firm for information or for plastic-lined record sleeves. About 1,800 of the 3,164 questionnaires were returned.

Among the study's major conclusions:

- Buyers average one visit per week to a retailer, with Quebec and British Columbia consumers visiting the least among the national sample.
- Buying a particular record, finding what is on sale and simply

browsing or seeing what are the new releases were the most important reasons cited for visiting, but music as a gift "is very important."

- Three-quarters of consumers know what they want to buy before they enter a store.
- Hearing a song on the radio

was the chief catalyst to urge people to buy, but one-half of Quebec respondents say they make up their minds based on print reviews.

- Very few shop around for lowest-priced product or attempt to learn what the price is in advance.
- Television sales, while still very low, could be doubled almost instantly.
- Consumers expect to pay between \$7 and \$9 for an album.
- Nearly two-thirds bought music as a gift in the past year (with one-third buying specifically for that purpose when they visit stores).

The Bay was mentioned most often as the favored department store retailer by consumers, with Sears and Eaton's not far behind, Woodward's was a factor in the West. Woolco was the choice for discount stores, while Sam The Record Man was the retailer in the Maritimes and Ontario most often mentioned. Discus was the leader in Quebec, while Kelly's was the biggest in British Columbia and the Prairies.

Joint Communications, the Toronto consulting firm, also found that VCRs and video games had made a small impact on the record buyer, even though it said heavy record buyers "are much more prone to buy a VCR than anyone else."

The average respondent consumed some form of electronic media for 40 hours each week, and because the sampling came from active record purchasers who thought enough to write the company for information and even answer a de-

(Continued on page 51)

Earnings Drop At RCA Corp.

NEW YORK—While first quarter sales at RCA Corp. reached a new high, earnings declined to \$32.3 million from the \$60.5 million posted in the initial quarter of 1982. Sales for the three months rose to \$2.09 billion from \$1.97 billion a year before.

Although RCA Corp. does not generally reveal the results of its RCA Records operation, it's understood that the division produced slightly lower profits and sales for the period. RCA's recent annual report stated that RCA Records achieved higher profits on a "slight decline" in sales for all of 1982.

In his first quarter statement, chairman Thornton F. Bradshaw cites "accelerated" demand in the first quarter for RCA Video-Disc players, resulting in more than twice the sales to dealers than for the same period last year. Factory sales of videodisk albums reportedly rose almost 40%.

Lou Rawls' hit songs, television appearances and commercials have made his one of the most well-known voices in America.

Pop ballads, up-tempo tunes, even gospel numbers achieve instant recognition once Lou makes them his.

His new album, "When The Night Comes," produced by Dr. Hook's Ron Haffkine, features a wide range of material. Hot and cool, there's something for everyone. The first single, "The Wind Beneath My Wings,"³⁴⁻⁰³⁷⁵⁸ has already taken off at Top-40, A/C and R&B radio.

Lou will be touring and making TV guest shots in support of the album, so look for him in your town and on your tube.

"When The Night Comes." One listen and you'll be in the mood for more.

"When The Night Comes."^{FE 38553}
A new album by
the one and only Lou.
On Epic Records
and Cassettes.



Producer and Musical Director:
Ron Haffkine.

The Voice of America.



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TRIBUTES SET

Schedule Is Unveiled For Kool Festival

By PETER KEEPNEWS

NEW YORK—Memorial tributes to jazz greats Bill Evans, Charles Mingus and Coleman Hawkins will be among the highlights of this summer's Kool Jazz Festival here, set to begin June 24 and run through July 3.

There will also be a special tribute to a celebrated jazz artist who's still alive, arranger/composer Gil Evans. He is widely credited with pioneering the jazz festival concept with his Newport fete, first held in that Rhode Island city in 1953. The Newport Jazz Festival moved to New York in 1972. Kool Cigarettes, which began sponsoring Wein's touring jazz and r&b festivals in 1975, became the sole sponsor of the New York event in 1981.

As in the past, concerts will be held at Carnegie Hall, Avery Fisher Hall, and several other venues in the New York area, including Waterloo Village in Stanhope, N.J., the Sara-

(Continued on page 54)



CLASSIC CABLE—Rick Reynolds, right, manager of Southeastern affiliate relations for Warner Amex, talks with all personalities from WSKS Cincinnati at a party to celebrate the presence of MTV there.

WHAT WOES? Solar Records' Future Is Bright, Assert Dick Griffey, Bruce Lundvall

By NELSON GEORGE

NEW YORK—Disturbed by rumors that Solar Records' two-year-old distribution deal with Elektra/Asylum has so far disappointed both sides, Dick Griffey and Bruce Lundvall have gone on record to the contrary. Griffey is chairman of Solar, Lundvall is president of Elektra.

"Anytime you change distributors, there is an adjustment period," claims Griffey. "On top of that, Joe Smith, a legend in the business, left, and two fine executives, Bob Krasnow and Bruce Lundvall, have had to get settled into the job."

Despite this turbulence, Griffey asserts that "three of our eight art-

ists" had gold records last year, citing the Whispers, Shalamar and Lakeside, and characterizing them as "44% of our roster." For his part, Lundvall says he expects 13 to 14 "quality" releases from Solar through '83, while emphasizing strong initial response to recent releases by the Whispers and Lakeside.

In the last year, Dick Griffey has brought over some key personnel he worked with when Solar was distributed by RCA. Ray Harris is now president of Solar after serving as black music vice president at RCA, while Griffey strongly recommended that Keith Jackson be named Elektra's vice president for special markets. Eric Vinetsky has also come over from RCA to serve as Elektra's first director of dance music promotion. In another move, ex-CBS promotion staffer Greg Peck is now Elektra's national director of r&b promotion, working under Jackson.

Though Elektra has moved most of its operations back to New York, the Los Angeles-based Griffey seems confident that the move won't interfere with a close working relationship: "Mel Posner, vice president of international affairs, is still here, and we're constantly meeting with them on the phone or in person."

Griffey is also pleased with the effort Elektra had put into launching Bill Wolfer, the first signing to his pop-oriented Constellation label. He also confirms rumors that Constellation has been negotiating to sign Wayne Newton. "Wayne has a deal sitting on his desk that he has approved, but since he is currently changing his management, the deal is right now on the back burner," says Griffey.

Among the young black-oriented

acts Griffey hopes to break this year are the all-woman band Klymaxx, the interracial group Collage and the self-contained Midnight Starr. Another band, the Deal, from the same Dayton/Cincinnati region that produced Lakeside, Midnight Starr, Slave and Bootsy Collins, is a priority for Griffey.

Leon Sylvers' production of Gladys Knight's "Save The Overtime For Me" on Columbia has led to speculation that the architect of "the Solar sound" may leave and possibly saturate the market with the company's easily identifiable pop-funk. "Leon is under contract for the next five years to do Shalamar if I

(Continued on page 60)

GEORGIA LABEL

DB Records Giving Acts Wider Push

By RUSSELL SHAW

ATLANTA—DB Records, the new music-oriented label which afforded the B-52s their first vinyl forum for international recognition, has taken steps to make sure that its four spring releases get the kind of exposure the label believes they deserve.

The Georgia-based label has signed with Important Record Distributors of New York and has brought in Kate Ingram, a veteran new music radio and promotion figure from San Francisco, to handle promotion for the new LPs. In addition, the Headline Group, an emerging Atlanta public relations firm, will handle tour publicity for the artists involved.

The four albums are "It's A Wonderful Life" by Chris Stamey of the popular North Carolina new wave group the dB's (no relation to the label); "Chomp" by Pylon, whose first DB release, "Gyrate," reportedly sold over 20,000 copies; and as-yet-untitled albums from the Athens, Ga. group Love Tractor and the Atlanta group Swimming Pool Q's, both slated for May release.

Since it made its debut in April, 1978 with the B-52s' original recording of "Rock Lobster," DB, headed by record store owner and record collector Danny Beard, has released

(Continued on page 54)

APRIL 30, 1983, BILLBOARD

Chartbeat

Jackson, Prince: Royalty; Alabama Pops Into Top 10

By PAUL GREIN

Michael Jackson's "Beat It" jumps to No. 1 on this week's Hot 100, just one week after "Billie Jean" ended its seven-week stay on top. That one-week gap between No. 1 records is the shortest any act has had since the Beatles went one better and actually replaced themselves at No. 1 in 1964. "I Want To Hold Your Hand" was dislodged from the top spot by "She Loves You," which was in turn unseated by "Can't Buy Me Love."

"Thriller," which is the No. 1 album for the 10th straight week, is Jackson's second successive LP to yield back-to-back No. 1 singles. "Don't Stop Till You Get Enough" and "Rock With You" were both culled from Jackson's multi-platinum "Off The Wall."

This feat has been approximated by only a handful of acts in the post-Beatles era. The Bee Gees lifted three No. 1 singles from "Saturday Night Fever" and three more from their subsequent studio album "Spirits Having Flown," while K.C. & the Sunshine Band culled back-to-back No. 1 hits from their self-titled 1975 album and derived two more toppers from their next album, "Part 3."

Stevie Wonder achieved back-to-back No. 1 hits with singles from "Talking Book" in '73 and "Songs In The Key Of Life" in '77, though those weren't successive albums. And John Denver and the Eagles

each earned back-to-back No. 1 singles on two occasions, though they were pulled from more than two albums.

With "Beat It" climbing to No. 1, Jackson has had more pop-charted hits on his own (five) than with his brothers (four, all in 1970). Jackson's career total of nine No. 1 singles is topped by only three acts in the rock era. The Beatles collected 20 No. 1 hits (and all four ex-Beatles have added to that total on their own), while Elvis Presley and Diana Ross each have 18 toppers to their credit (counting Ross' 12 No. 1 hits with the Supremes).

Tied with Jackson with nine No. 1 singles are the Bee Gees, who also until this week shared the record for the fastest turnaround between No. 1 hits since the Beatles. There was just a two-week gap between the No. 1 postings of "Stayin' Alive" and "Night Fever" in 1978, just as there was between the No. 1 rankings of Donna Summer's "Hot Stuff" and "Bad Girls" the following year. But now both artists fall behind Jackson in terms of quick recovery from the inevitable No. 1 knockout.

As if all this weren't enough, "Beat It" also climbs to number three in the U.K. and crashes onto Billboard's rock-oriented Top Tracks chart at number 15. It's extraordinary for a black artist to

(Continued on page 60)

Heartland Beat

Jovan Executive Explains The Kenny Rogers Linkup

By MOIRA McCORMICK

Jovan, the Chicago-based cosmetics firm which started the corporate band sponsorship ball rolling with its underwriting of the 1981 Rolling Stones tour, is putting a new wrinkle in its current linkup with Kenny Rogers: a new line of fragrances named after Rogers' hits "Lady" and "The Gambler" (Billboard, Feb. 5).

"This is our second major promotion," says Mitch Berk, Jovan's director of advertising. "We're doing it for a different reason than we did the Rolling Stones."

"The Stones tour gave us a chance to reach our audience in a different way, to show that we were innovative, leaders; to attract attention. With Kenny Rogers, we're supporting a product launch, at the same time making possible a tour of one of the greatest names in music."

Jovan is sponsoring the current Rogers tour, which is set to cover 109 concert dates until December, while implementing a nine-month, \$6 million ad campaign for the "Lady" and "Gambler" fragrances.

As to the reasons behind the rather unlikely hookup between Kenny Rogers and a perfume line, Berk says, "Every company looks for new fragrances... We felt the 'we both jog so let's move in together' attitude of the past few years was passe, that the '80s is a time for romance, sharing, commitment."

With that near-chivalrous atmos-

phere in mind, a fragrance named "Lady" was first proposed, with its men's counterpart "The Gambler" a natural follower, according to Berk, thus making Kenny Rogers the inevitable celebrity link.

There was "not a lot of interest" from Rogers' management when they were first approached a year and a half ago, says Berk. "They didn't want to commercialize Kenny's name. He does have a line of Western wear named after him, but that's it."

Undaunted, Jovan proceeded to acquire jingle rights to both songs from Lionel Richie ("Lady") and Bill Schlitz ("The Gambler"), while looking for another singer for the ad campaign. Then, according to Berk, "Rogers' people came back and said (Jovan president) Dick Meyer made up his mind to do it with or without us, so maybe we should sit down and get this program on line, make sure it's right. Dick and Ken Kragen, Rogers' manager, sat down and worked it out."

Berk stresses that Rogers' contract with Jovan exempts him from product endorsement per se, although he has cut the music for both commercials. "Lady" is currently running, with "The Gambler" to debut in mid-May.

★ ★ ★

Local favorites Heavy Manners

(Continued on page 54)

Profits Triple For Coleco

NEW YORK—Coleco Industries, makers of the successful Colecovision home video game system, showed a more than threefold gain in profits for the first quarter of 1983 in contrast to the same period last year.

Earnings for the quarter reached \$16.2 million or \$1.01 a share, compared with \$4.5 million or 29 cents a share in 1982's first quarter. Sales more than tripled, too, from \$54.7 million to \$180.2 million.



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Cassette Plant Raided In Milan

MILAN—Italian police, raiding a cassette duplicating plant some 50 miles from Milan, confiscated more than 200 reels of blank tape which they allege were about to be assembled into pirated cassettes featuring major hits from this year's San Remo Song Festival.

The raid was on the Duplimagnetic center in the village of Boffalora. Police say there was sufficient tape on hand to produce more than 8,000 illegal cassettes.

The official San Remo hit song collection is marketed by a different major record company each year. This year the package, marketed by Ricordi of Milan, has been topping the LP charts here. The San Remo contest, staged over the first weekend of February, is back in favor as a promotional vehicle which leads to massive record sales.

Several duplicating operations smaller than Duplimagnetic have been raided in recent weeks and charged with the manufacture of allegedly illegal San Remo product. Court cases are pending.

1982 German Sales Register Drop Of 5%

By WOLFGANG SPAHR

HAMBURG—Turnover from record and tape sales in West Germany last year was down by 5% compared with 1981.

Figures released by the national group of the IFPI show that sales for 1982 amounted to \$865 million (2.16 billion Deutsch Marks). IFPI group companies account for an estimated 90% of total record and tape sales in the Republic.

The balance is made up of sales by non-member companies, direct imports and counterfeit and pirate product. Illegal records and tapes in West Germany are said to account for around 2% of the total market.

Unit sales were on a level with the 1981 figure of 207.7 million. But the IFPI group notes that if all sources are taken into account, the figure could be as high as 209.4 million.

However, sell-in figures to retailers for the year were 6.5 million units (4%) down on 1981 at 165.8 million. Two-thirds of this decline resulted from the indifferent sales registered in the last three months of the year, normally the main selling period.

Single sales were up 4% at 45.1 million units, but album sales in the regular and low-price categories were five million units down on 1981 at 55.8 million.

A boom in the sales of low-price cassettes resulted in total cassette sales of 41.8 million, a million up on 1981. Although regular price cassettes were off 9%, or 1.5 million units over the previous year's figures, low-priced cassettes were up by 2.5 million units (10%).

WEA MANAGING DIRECTOR

Australian Assn. Names Turner

SYDNEY—Paul Turner, managing director of WEA Australia, has been named the new president of the Australian Record Industry Assn. (ARIA). He replaces CBS Australia's Bill Smith, who steps down after 12 years.

At the helm of WEA since its establishment here a decade ago, Turner is a 30-year veteran of the Australian music business, including three years as general manager of PolyGram.

He's recognized within the industry as an innovator and forward thinker. His recent slashing of the price of WEA cassettes from \$10.99 to \$7.99, which "scandalized" his peers, has reportedly resulted in a 30% increase in prerecorded tape trade for the company.

Says Turner: "I particularly welcome the opportunity to help give Australia more of an international

standing in recording and music. In the past I feel ARIA has been somewhat reticent to align itself fully with international bodies such as IFPI, but under my leadership I look for full cooperation and implementation of policies."

Turner also feels there is a great deal of work yet to be done at the domestic level, despite Australia's recent prestigious input into the world market. He says: "We need a much higher profile in Canberra. The government has never really known what the record industry is capable of doing for Australia. But we're not seeking assistance, only understanding. We can stand on our own feet."

In fact, Turner's appointment comes at a time when relations between the record industry and both the radio and publishing communities have descended to something

akin to mere tolerance. This atmosphere has come about following expensive legal battles over increases in mechanical and performance royalties, and it is due to be further fanned by an upcoming battle over the possible abolition of the local content quota for Australian music on radio (separate story, this page).

Says Turner: "Much has to be done to strengthen our relationship as record companies with both the Federation of Australian Radio Broadcasters (FARB) and the Australian Musical Copyright Owners Society (AMCOS). But I'm sure we can work things out in a much better way than going to court every few months. And we have to build a better relationship with retailers to find out if we're carrying on business the way we should be to sell optimum numbers of records."

(Continued on page 51)

Aussie Radio Quota Debated

B'cast Group Asks End To Local Content Requirement

By GLENN A. BAKER

SYDNEY—A suggestion by the Australian Broadcasting Tribunal that the country's 20% local content quota for radio music be phased out has provoked strong reaction here and led to the scheduling of a public inquiry for mid-year.

The quota has been a hotly contested issue ever since the 1942 Broadcasting & Television Act, requiring stations to allocate 5% of program time to domestic compositions, was passed. Traditionally, record companies and artists have supported the quota, which reached its current peak in 1976, while radio has resented any obligations outside its own concept of self-regulation. The issue has proven extremely emotional.

A Tribunal background paper published last July sparked off the current upheaval, with its announcement of a "proposed amendment to the broadcasting program standards," and an invitation to comment which generated what ABT secretary Brian Connelly calls "substantial response."

Artists Mondo Rock, InXs, the Little River Band and Moving Pictures are known to have made submissions, along with such organizations as the Musicians' Union, Actors' Equity, the Public Broadcasting Assn., the Australia Council, the Confederation of Music Copyright Owners, the Producers' & Di-

rectors' Guild, and a number of Australian radio stations, both AM and FM.

The MU and Equity submissions are among the most forceful, demanding that the quota be not only retained but raised to 30% immediately. A 15-page document from the Australian Record Industry Assn. (ARIA) warns that, if the quota is abolished, "a very large part of the radio spectrum could be a wasteland so far as Australian talent is concerned."

The ARIA document expresses doubt that "all broadcasters can be depended on to carry out the spirit of self-regulation," a reference to the occasion late last year when Sydney and Melbourne broadcasters banned airplay of PolyGram and WEA releases in protest against ARIA moves to secure a broadcast royalty from FM stations.

Radio opposition to the quota is based less on any real hardship or inconvenience than on an obscure point of principle. Only "beautiful music" formats have trouble filling their quota of indigenous repertoire. Elsewhere, all other stations consistently exceed the 20% local content stipulation, a circumstance that fuels two opposing views: either, as radio stations believe, that the quota has outlived its usefulness or, as the record industry maintains, that there is now no obstacle to raising it to 30%.

What is clear is that the status of

Australian popular music has changed greatly since the first 10% quota was introduced in 1973. Then, it was being produced mainly for the local market. Personnel, facilities and techniques were of a lower standard, and quota supporters could cite examples of domestic recordings being played predominantly during midnight-to-dawn shifts, of programmers starstruck by international names, and of foreign product benefiting from the advantage of a proven chart track record.

Radio stations, on the other hand, claimed simply that "it wasn't in the grooves" or that they were operating

(Continued on page 51)

U.K. Vid Distrib Reports Loss Of \$2.6 Million

LONDON—Leading British independent software distributor Home Video Holdings suffered a loss of \$2.6 million in the first half of the present fiscal year. The profit that the firm reported for the year ended June, 1982 has now also been revealed as a loss.

In a letter to shareholders, new boss Jack Gill, former ACC director, confirms the worst fears about HVH's financial performance. A combination of bad debts, such dis-

(Continued on page 51)

BPI Warning Consumers About Pirated Cassettes

By PETER JONES

LONDON—The British Phonographic Industry has launched a multi-media campaign to warn the public about a new nationwide plague of pirate cassettes, featuring such major artists as Duran Duran, Culture Club and Michael Jackson. Incorporated in the warning is a five-point advisory service to help consumers identify pirated material.

Says John Deacon, director general of BPI: "We're especially concerned that many buyers are unaware they have purchased pirated material and therefore think the legitimate record companies are put-

ting out poor quality product.

"The standard of legitimate cassettes is extremely high, especially since the wide use of top-grade tape by so many companies. The effect of pirated products is, therefore, even more palpably damaging now."

The new pirated cassettes, which are turning up in all parts of the country, have extremely poor sound quality. There have even been cases reported, notably on cassettes purporting to be of Buck's Fizz, of tapes with no music on them at all.

Says Deacon: "On many of these

(Continued on page 51)

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PLAZA SWEET—Jim Foglesong, right, president of MCA Nashville and producer of the label's new "Love In The Afternoon" LP, corners Susan Lucet, star of the "All My Children" soap, and her husband at the Plaza in New York. The disk features the singing talents of 10 ABC daytime soap stars.



EMMY AWARD—Emmylou Harris collects the first "American Country Countdown" No. 1 Award from Bob Kingsley, left, host and co-producer of "American Country Countdown," and John Biggs, Watermark's executive in charge of operations.



APPRAISING THE PENSIVE BALLERINA—Foreigner's Rick Willis, left, and Atlantic chairman Ahmet Ertegun view the James Butler sculpture at the opening of the Poole-Willis Gallery on Franklin Street in New York.

Billboard photo by Chuck Pulin



TESTING THE WATERS—Capitol's Thomas Dolby, right, was thrilled that his label threw a luncheon for him in Hollywood to celebrate the success of his LP, "The Golden Age Of Wireless," even if he asked renowned scientist Phineus T. Quackenbush to check his drink.



MARGIE SCORES A TKO—Margie Joseph, left, whose new album, "Knockout," features the single "Move To The Groove," overwhelms, from left, Buddah Man, head of Buddah Man Records in Houston, Houston Record Connection promotion manager Ann Leasear, and Ralph Little, Joseph's road manager, during a visit to the store.



BACKSTAGE IN AMERICAN—These smiling faces collected at the Royal Oak Theatre in Detroit, where the Pavillion group Art In America performed selections from their self-titled LP. Shown from left are producer David Knight of DIR Broadcasting's "King Biscuit" show, which taped the event; AIA's Kent Richards and Chris Flynn; manager Rick Smith; Pavillion promotion rep Peter Napollello; and group member Dan Flynn.



FIRST FOR LAST—Conductor James Last, right, and Michael Hoppe, vice president of adult contemporary for PolyGram, display copies of Last's new album, "Musical Zodiac," on a promotional tour in support of the disk, which is marketed to reflect the 12 signs of the zodiac.



STANDING IN THE SHADOWS OF OPRYLAND—The Four Tops work through a medley of their greatest hits during a show earlier this month at the Grand Ole Opry House in Nashville.

TEXAS NETWORKS INCLUDED

CBS Agrees To Buy Metromedia's KRLD

DALLAS—CBS has entered into an agreement to purchase KRLD, Metromedia's 50kw clear channel facility at 1080 here, in a deal which includes the Texas State Networks for a total purchase price of \$27 million.

The transaction, announced by CBS/Broadcast Group president Gene F. Jankowski, is subject to FCC approval. According to Commission regulations, CBS must now spin off one of its existing AM properties.

The broadcast group currently owns the full compliment of seven AM and seven FM facilities, including WCBS-AM-FM New York, KNX-AM-FM Los Angeles,

WBBM-AM-FM Chicago, WCAU-AM-FM Philadelphia, KCBS/KRQR San Francisco, KMOX/KHTR St. Louis and WEEI/WHTT Boston.

While KRLD is one of the leading facilities in the Southwest and fits in nicely with CBS-AM's news/talk format, the Texas State Networks, four satellite-delivered radio networks heard on over 250 stations in 20 states, are particularly attractive. They are the Dallas Cowboys Football Network (in English and Spanish), currently the largest individual professional football franchise network; the Agri-Business Network; the Spanish Information Service, and the Texas State News Network.

Stakelin Leaving NAB To Head RAB

WASHINGTON—The National Association of Broadcasters (NAB) has confirmed that joint board chairman Bill Stakelin will be leaving to become president of the Radio Advertising Bureau (RAB). The NAB's public affairs office here confirmed reports heard at the recent NAB convention that Stakelin will assume the RAB post in July.

Stakelin is also executive vice president of Bluegrass Broadcasting, an eight-station group including WHOO-AM-FM Orlando, WVOC-FM Columbus, WWSA/WCHY Savannah, WKYT-TV Lexington and WVLK-AM-FM Lexington, where he at one time was an air personality. The firm is wholly owned by Central Life Insurance Co. of Lexington, Ky.

Stakelin will be working closely with former RAB president and current vice chairman Miles David and will report directly to the RAB executive committee.

Stedman Tapped To Fill WHK Cleveland PD Post

CLEVELAND—Bill Stedman will fill the program director position at WHK here, vacated in March when Joel Raab resigned to program New York's WHN (Billboard, March 11). His appointment is effective May 2.

Stedman comes to the Malrite country AM from WLW Cincinnati,

which he programmed since September, 1981. Previously, he spent three years as PD of Q-101 (WKQX), NBC's FM in Chicago.

"This is the first time I'll be working with country, but it's a logical next step," says Stedman. "I've done rock and top 40 and now adult contemporary with some dynamite personalities and a heavy sports lineup here at WLW. Besides, I don't think of WHK as a country station. It's just a good radio station that happens to play country music.

"I'm just blown away by the Malrite people. I've never known John Chaffee (Malrite senior vice president) before, and he's unbelievable. The company is filled with smart people."

Dennis Day has been upped to acting PD at WLW until Charlie Murdock's Seven Hills Communications takes control of the facilities from Mariner. That deal was approved by the FCC last week, which means the takeover will occur in late May.



BASKETBALL JONES FOR WNBC—The New York station has signed with the New Jersey Nets of the National Basketball Assn. to broadcast their games next season. WNBC DJ Don Imus was on hand at a press conference to make the pact known with Domenick Fioravanti, the station's vice president and general manager, and Mike DiTomasso, executive vice president of the Nets.

Vox Jox

Meyer, Wheeler Move To WMET

By ROLLYE BORNSTEIN

In a double-pronged move, Doubleday Broadcasting has managed to staff its newest acquisition in Chicago and eliminate some of its tougher competition for The Peak (KPKE) in Denver. KAZY PD Rich Meyer and assistant PD Bruce Wheeler, who have been programming the Denver Group One AOR outlet for the past two years (KLZ's FM, for those of you into country), now become PD and assistant PD at Chicago's WMET. Additionally, Wheeler will hold down the morning drive slot. The dynamic duo have been together for quite some time; Meyer, prior to programming KAZY and 91X in San Diego, was music director at KFMQ Lincoln, where Wheeler was PD. They'll be working with Doubleday consultant Bob Hatrick and WMET music director John McCrae.

★ ★ ★

The word is that the newest acquisition of Price Communications (those nice guys who own WOWO Ft. Wayne) will be Charter's K-101 in San Francisco, for which Price is said to be paying \$12¼ million. While we're on the subject, persistent but unconfirmed rumors have Infinity Broadcasting purchasing the remaining Charter properties, KCBQ-AM-FM San Diego.

★ ★ ★

After a year as general manager, Jim Johnson has resigned that post at Metroplex's WMGG (Magic 96) in Tampa/St. Pete. He'll be moving to Northern Florida, where he holds a construction permit for a station expected to sign on in May. Metroplex principal Bob Weiss is acting GM and actively seeking a candidate for this excellent management opportunity.

★ ★ ★

Congratulations to John Chaffee, who continues to move up in the world. John, who began his career in broadcasting over two decades ago with Malrite, is still with Malrite. After having served for the last several years as VP/national PD, he has just been elevated to the post of senior vice president/director of television.

Speaking of Malrite, it's just bought Newark's WVNJ-FM for \$8.5 million from Herb Saltzman's

Sabre Broadcasting. The facility at 100.3 on the dial, which holds a construction permit to relocate on top of the Empire State Building, is currently easy listening. But be assured, Malrite is examining all options.

★ ★ ★

From the small world department: WLAK acting general manager Michael Murphy can quit the Thespians. He's been officially appointed GM by Viacom president Norm Feuer. Murphy, who joined WLAK last year as GSM, a position he now looks to fill, worked as an account exec at WALK in the early '70s when the station was owned by Woody Sudbrink and managed by a young guy named Norm Feuer.

Athena Sofios, GM of Radio Ambiente WOJO in Chicago, adds VP to her title at the all-Spanish outlet, which tripled its numbers from a 1.0 to a 3.2 in the winter Arbitron. ...

Bonneville Buys Noble Format

LOS ANGELES—Bonneville Broadcast System has bought out another competitor. The easy listening syndication arm of Bonneville International Corporation, which acquired the rights to FM 100's similar service last year, has agreed to purchase Noble Broadcast Consultants' syndicated beautiful music format at an undisclosed price said to be less than \$100,000.

According to John Patton, chairman and chief executive officer of Bonneville Broadcasting System, Rich Wood, vice president of programming for Noble, will join Bonneville as a consultant helping Noble clients through the transition. He'll continue to be based in San Diego for now.

Also joining Bonneville as vice president of sales and marketing is Tom Hoyt, who has been involved in station ownership in El Paso and is a past president of Hefel Broadcasting. He'll be located in the company's Tenafly, N.J. and Chicago offices.

NPR Chief Mankiewicz Submits His Resignation

By BILL HOLLAND

WASHINGTON — Frank Mankiewicz, who has played a key role in tripling the budget of National Public Radio since he became its president in 1977, announced last Tuesday (19) that he is stepping down from his NPR leadership role.

The announcement came at the 12th annual Public Radio Conference in Minneapolis. It follows budget cutbacks that made it necessary for NPR to cut nearly 10% of its Washington staff of 400 (Billboard, March 26).

"I will not be at NPR for long," Mankiewicz said. "I have been there five-and-a-half years, and I have been talking some time about not staying forever."

The retiring NPR president had survived two no-confidence votes taken by the NPR board of directors this week. The members face a \$5.8 million deficit this year, largely due to cuts in federal funding and a cau-

tious response on the part of the private sector to Mankiewicz-inspired profit-making ventures utilizing the NPR satellite and SCA capacities.

Myron Jones, chairman of the board of NPR, says that the board is seeking the appointment of an acting chief operating officer for a six-month period. He has declined to disclose the person's name "because he needs time to seek leave from his present post."

Mankiewicz' temporary successor is Ronald C. Bornstein, former vice president of the Corporation for Public Broadcasting. Bornstein is currently acting chancellor of the Univ. of Wisconsin and director of the university's division of telecommunications.

Bornstein flew to Minneapolis Wednesday to speak with NPR officials, and the announcement was made Thursday.

Also in Chicago, Tom Shaer leaves Boston's WITS, where he was morning drive sports anchor, to join WGN, where he'll be involved in the production, writing and recording of "The Sports Central Show."

Steve Scott is upped to production director in addition to his afternoon drive shift at KHTZ. Meanwhile, Jim Matthews continues as assistant production director at the Los Angeles Greater Media outlet. Across the street at urban-formatted KACE, Cal Shields, who was recently promoted from PD to operations director, has exited the station. PD Alonzo Miller remains. ... And at KRLA Pasadena, Meredith May, who had been working on various station promotions for Robert Elen & Associates, will now be working on all the station's promotions as director of promotion for the oldies outlet.

Emperor Bob Hudson (who was last seen tearing them up at the Country Radio Seminar and last heard playing Chicano oldies on 1090 XPRS/Rosarito Beach, Los Angeles) is back where he belongs: on the air and with a teammate. He'll be joining KZHI Honolulu morning personality Buck Buchanan starting May 1.

★ ★ ★

John Bloodwell joins WFIL/WUSL (Power 99) as promotion director at the Philadelphia country and urban outlets. Prior to being in charge of advertising and promotion for Electric Factory concerts there, he was assistant PD at Philadelphia's WMMR.

Over in Pittsburgh, Doug Hoerth joins KDKA as a weekender. He was most recently across town at WTKN doing an evening trivia talk show. ... And some recent Pittsburgh listening shows that there's plenty of personality on Ted Atkins' WTAE. Morning team O'Brien & Garry, who have been nicknamed "Knucklehead and Dogdrool" (and also have a jingle proclaiming that moniker), are followed by midday personality Jim Quinn, who is now known as "The Urban Wimp." The official "Wimp Detector" is pressed into operation each time he enters the control room.

Bud Stiker leaves his president/general manager post at Eastman's WYNZ-AM-FM in Portland, Me. to trot across town to the GM post at WHOM. He replaces Peter Starr, who left for WMOD-TV, which his family owns in Melbourne, Fla. Cole Wilkins has been upped from sales manager to GM at WYNZ.

★ ★ ★

Moving up at SRO (Sterling Recreation Organization) is Tad Danz, who succeeds his father as president of the 12-station group based in Bellevue, Wash. Dad, Fredric Danz, continues as chairman of the board for the company, which concerns itself with several leisure time ventures, including movie theatres, bowling alleys and pay-tv systems throughout the West.

Promotions within the Suburban Radio Group, which operates nine stations in the Southeast including Charlotte/Concord's WPEG. President Robert Hilker is upped to chairman/chief operating officer; vice president William Rollins is upped to president; Nancy Cooper, WPEG station manager, becomes Suburban's GSM; WCGC Belmont, N.C.'s chief engineer Ted Bryan becomes director of engineer-

(Continued on page 15)



ABC's Rick Sklar, center, greets Jim West of Fairwest in the Fairwest-Music of Your Life suite as audio consultant Jim Loupas, left, Mexican radio station owner Francisco Aguirre, and Bob Harris of Fairwest look on.



Programming consultant E. Alvin Davis, left, and Michael Colello, general manager of KGFM Oklahoma City, right, enjoy the hospitality of the Katz Radio suite with the company's president, Ken Swetz.



Bob Kingsley, center, host of Watermark's "American Country Countdown," and TM's Pat Shaughnessey, right, look like kissing cousins to Gary Hawke of KYOS/KMYT Yreka, Calif.



Drake Chenault's traditional Swensen's suite attracts, from left, Rollye Bornstein, Billboard's radio editor; Doug Flodin of Drake Chenault; Watermark's Bob Kingsley; Bob Lawrence of Drake Chenault; Susan Ryan of Swensen's; Charlie Murdock, a principal of WLW Cincinnati; and Jennifer Case of Swensen's.



Even the competition at Otis Conner Productions eats the stuff. Witness Conner, left; Ryan and Case of Swensen's; and Doug Flodin of Drake Chenault.



So do Bonneville's Walter Powers, left, and Fred Seiden.



Discussing oldies at the Watermark suite with oldies expert and account exec Chris Edwards, center, K101 San Francisco are, from left, Matt Tombers, Ralph Smith and Carol Holt of Watermark; and Watermark president Tom Rounds.



Surveying the latest technology from Allied Broadcast Equipment are, from left, Bob Kanner, chief engineer of KHJ/KRTH Los Angeles; Shaune McNamara of KHTZ Los Angeles; Erik Disen, director of technical operations for KNX-AM-FM Los Angeles; Betty Disen; and Allied's Tom Harle.

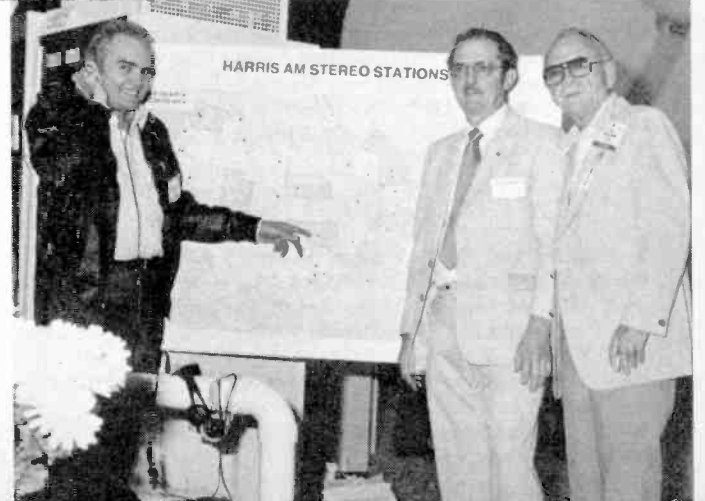


Comparing Kahn's AM stereo system are, from left, WSSH Boston operations manager Michael Colby; Lindsay Collins of Collins and Vanni Associates; Pam Shane of Shane Media Services; Bill Taylor of Country Consultants; Leonard Kahn of Kahn Communications; a Kahn representative; and Larry Titus, chief engineer of WTIC-AM-FM Hartford.

Billboard photos by Attila Csupo



Inspecting Bonneville's newest products are, from left, Michael Collett, vice president of production; Richard Silvera, director of engineering for Greater Media Inc.; Joe McCleary, chief engineer of KHTZ Los Angeles; Buzz Anderson, chief engineer of KSEA Seattle; and sales manager Dave Burns of Allied Broadcast Equipment.



Billy Parker, left, program director of KVOO Tulsa, listens to the Harris AM stereo system his station has purchased with Walt Rice, center, district manager of the Harris Corp., and KVOO general manager Jack Cresce.

Radio

Pro-Motions

Upper Echelon Changes Made At Transtar Net

LOS ANGELES—There's been some realigning in the operation of the Transtar Radio Network. Transtar chief executive officer and Sunbelt Communications chairman C.T. Robinson will now oversee the networks directly. Transtar partner Dwight Case will devote more of his attention to his new role as president of the R&R Companies, a division of Harte-Hanks Communications which owns Radio & Records magazine.

Case, who will assume his new post May 9, continues as a co-owner and Transtar board member. Bob Wilson will continue as R&R publisher, while Case concentrates on the management of the company, which includes an entertainment division encompassing multimedia shows and future plans for cable and movie ventures.

Case's radio background includes a decade of service on the Radio Advertising Bureau board and the presidency of RKO as well as his more recent involvement with Transtar.

In addition to Transtar, Sunbelt owns consulting firm The Research Group. KFYE-FM Fresno, KVOR/KSPZ Colorado Springs and KQEO/KZZX Albuquerque. The group is also considering plans to acquire KRAB-FM Seattle.

STATION: WQYK Tampa (Country)

CONTACT: Program director

CONCEPT: K-99 convoy

EXECUTION: Sometimes the big promotable events lie outside your market but within a reasonable commute, especially if you're in a smaller town just outside a major market. Recently, WQYK Tampa was faced with the Orange Blossom Jamboree, which was to be held less than two hours away in Central Florida. The event featured many of the biggest names in country music, and it was certain that Tampa listeners would be attending. WQYK formed the "K-99 convoy," and fans were asked to meet at two area restaurants at 6 a.m. where a special 99-cent breakfast was served. Air personalities were on hand at both locations to lead the group in a convoy to the event. They awarded trophies to the best truck, camper and car, and handed out additional prizes of ladies' jeans and albums to selected convoyers.

STATIONS: WLAD Danbury, Conn. (AC)

CONTACT: Drew Wilder, PD

CONCEPT: Job Line

EXECUTION: With unemployment high in several areas, many stations have instituted features whereby employers list job openings free of charge. Such is the case at

Danbury's WLAD. Each morning at 10:20, and again at 1:20 during "Dialog 80," the station's midday talk show, openings are listed, but once a month WLAD turns the tables and devotes the phone-in show to listeners listing their job qualifications. According to the station, it's a winner on both ends, as businesses (potential advertisers) are grateful for the free help and listeners employed through the service, which produced correctly need not eat up much airtime, are ecstatic.

STATION: WRIF Detroit (AOR)

CONTACT: Julie Finkel, promotion director

CONCEPT: The Gold Card

EXECUTION: Several stations are issuing cards good for station freebies and discounts at local merchants, but to be truly exciting the items should be memorable or

needed. ABC FM outlet WRIF tied its "Gold Card" into a gasoline giveaway (great for any format) that created a great deal of excitement in the car capital of the world. The station, in conjunction with Shell Oil, sold gasoline at 50 cents a gallon at five Shell Car Care centers around the city. Staffers manned the pumps at the highly visible stations, greeting those taking advantage of their cards. The station purchased 1,000 gallons of gasoline per location, and once that was depleted the offer was void. There was a 10-gallon limit per customer, and a Gold Card necessary for the price cut.

(A giveaway of this magnitude is often tied in with other promotions under a similar theme, such as the "deflate inflation" promotions in the late '70s where gasoline rollbacks, rental reimbursements, great grocery grabs and similar items were offered.)

Pete Porter Steps Down At WQYK Tampa

TAMPA—Pete Porter, program director of WQYK here, is retiring from programming and leaving the Lake Huron Broadcasting station.

"I've been a PD too long, and I guess I'm a little tired," says Porter, whose 20-year radio career includes 15 years of programming, the last 10 of which have been spent with country formats. Porter, the first PD at Nationwide's WPOC in Baltimore when it switched to country in the '70s, hopes to continue on the board of directors of the Organization of Country Radio Broadcasters while he evaluates his future.

"I have several ways I can go. I'm looking at public relations, maybe still staying on the air, but not necessarily here in Florida, maybe consulting," says Porter.

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 stations adding record this week	# of Billboard's stations now reporting record	Key stations adding title this week include
HOT 100 (153 Stations)			
1 "Don't Let It In," Styx, A&M	91	99	KIQQ-FM, WGCL-FM, WLLOL-FM, WQXI-FM, WZGC-FM, WBZZ-FM
2 "Family Man," Daryl Hall & John Oates, RCA	55	73	KRTH-FM, KFRC-AM, WGCL-FM, WCAU-FM, KBEQ-FM, WBSB-FM
3 "Too Shy," Kajagoogoo, EMI America	30	54	WLLOL-FM, KCPX-FM, WBZZ-FM, WBCY-FM, KKBQ-AM, WBGW-FM
4 "Looking For A Stranger," Pat Benatar, Chrysalis	25	51	WZGC-FM, WBBQ-FM, WXKS-FM, WGCL-FM, KHTR-FM, KAFM-FM
5 "Never Gonna Let You Go," Sergio Mendes, A&M	20	44	WHYW-FM, WEZB-FM, WBCY-FM, WCCO-FM, WBGW-FM, WYCR-FM
BLACK (80 Stations)			
1 "Love Is The Key," Maze featuring Frankie Beverly, Capitol	27	57	WDIA-AM, XHRM-FM, WLOU-AM, WBOK-AM, WESL-AM, WXYV-AM
2 "Style," Cameo, Chocolate City	24	59	WBMX-FM, KOKA-AM, WANT-AM, WTMP-AM, WVOL-AM, WEAS-AM
3 "Do What You Feel," Deniece Williams, Columbia	20	59	WZEN-FM, XHRM-FM, WGCI-FM, WANT-AM, WVOL-AM, WESL-AM
4 "All This Love," DeBarge, Gordy	20	42	WAOK-AM, WUFO-AM, KZEY-AM, KAPE-AM, WVKO-AM, WZEN-FM
5 "Music," D Train, Prelude	20	40	WKTU-FM, WRKS-FM, XHRM-FM, WTMP-AM, KPRS-FM, WILD-AM
COUNTRY (124 Stations)			
1 "Highway 40 Blues," Ricky Skaggs, Epic	82	82	KLAC-AM, KMPS-AM, WIRE-AM, KIKK-AM, WDAF-AM, WMC-AM
2 "Poncho And Lefty," Willie Nelson & Merle Haggard, Epic	49	49	KLZ-AM, KKYX-AM, WMAQ-AM, WPLO-AM, WSOC-FM, KRAK-AM
3 "I Wonder Who's Holding My Baby Tonight," Whites, Warner/Curb	38	38	KMPS-AM, WPLO-AM, KSOP-AM, KEBC-FM, WIRK-FM, WKSJ-FM
4 "In Times Like These," Barbara Mandrell, MCA	34	103	WDAF-AM, WDGY-AM, KVEG-AM, WONE-AM, KVOO-AM, WPKX-FM
5 "After The Great Depression," Razyzy Bailey, RCA	31	36	WIRE-AM, KGA-AM, KEBC-FM, KRMD-FM, WKSJ-FM, WIRK-FM
ADULT CONTEMPORARY (84 Stations)			
1 "All My Life," Kenny Rogers, Liberty	24	32	KHOW-AM, WTMJ-AM, WCLR-FM, WYEN-FM, WLAD-AM, WLTA-FM
2 "Front Page Story," Neil Diamond, Columbia	21	42	KPPL-FM, KNBR-AM, WENS-FM, WYEN-FM, WGNS-AM, WHBC-AM
3 "Never Gonna Let You Go," Sergio Mendes, A&M	16	55	WGAR-AM, WFYR-FM, KMBZ-AM, WLAD-AM, KOMO-AM, WRVA-AM
4 "Overkill," Men At Work, Columbia	14	56	KHOW-AM, WGAR-AM, WWSW-AM, WOMC-FM, WTMJ-AM, WGR-AM
5 "That's Love," Jim Capaldi, Atlantic	13	28	WLTA-FM, KUDO-FM, WCLR-FM, WYEN-FM, KHOW-AM, WAFB-FM

Out Of The Box

HOT 100/AC

TACOMA/SEATTLE—KNBQ-FM listeners of all ages are reacting favorably to "Ricky," the new Rock And Roll Records single by **Weird Al Yankovic** which spoofs both Toni Basil's "Mickey" and the "I Love Lucy" tv show. Music director Sean Lynch reports that the novelty tune (by the man who transformed Queen's "Another One Bites The Dust" into "Another One Rides The Bus") is as timeless as the subject it spoofs. "The fact that the 'Lucy' show is still in reruns makes the record's impact that much more effective," he notes. Lynch is also impressed with the production of Jeff Lynne of ELO on the new **Dave Edmunds** single, "Slipping Away" (Columbia). "It's a classy effort, one that works to Dave's advantage. It's a got a big sound and should make for a summertime hit." He's also programming "Here We'll Stay" by **Frida** from her Atlantic LP, which features a duet with producer Phil Collins.

AOR

MADISON—Dale Wolter, the WMAD-FM music director, likes the sound of the new **Red Rockers** single, "China" (415/Columbia). "It's hook city," he comments. The "new rock" orientation of "Lifeline" from **Spandau Ballet's** "True" album from Chrysalis is another current favorite. Wolter says the tune is highly danceable and "right up our alley." And while "it takes a couple of listens," he says he has grown extremely fond of "Solid Rock" by **Goanna** (Atco), with its tribal-like harmonies and "neat" percussive breaks.

BLACK/URBAN

JACKSONVILLE—WPDQ program/music director Marc Little doesn't mind that **Musical Youth's** new MCA single, "Never Gonna Give You Up," makes no mention of drugs, sex or violence. "It's a sweet and simple song," he says. "There are no harmful psychological implications. We need more like these to balance out the Princes of the world." The cuts "Design For Living" and "B Boys" from the "Nona" LP by **Nona Hendryx** (RCA) affirm her stature as "a superb artist," in Little's view. As a member of Labelle, he felt that she was overshadowed by "Patti's showmanship and virtuosity, but now the public knows that she's got her own talent." Little likes the thought-provoking imagery of **Smokey Robinson's** new Motown single, "Touch The Sky," and the way **Jose Feliciano** interprets Jackie Wilson's "Lonely Teardrops" (Motown). "The slower tempo brings out the message in a wonderful way."

COUNTRY

HOBBS, N.M.—KUUX music director T. Scott Alender relates to the new **George Jones** single, "I Always Get Lucky With You" (Epic), for obvious reasons. "The song appeals to me because I've just fallen in love and it reminds me of my girlfriend," he explains. "Also, George is still the greatest, in my book." "After The Great Depression" by **Razyzy Bailey** (RCA) sounds like a paean to the economy but addresses a breakup instead. "It's a drinking kind of song that anyone can relate to." And he feels that "Some Hearts Get All The Breaks" by **David Clayton-Thomas** (Epic) is distinct because it blends country lyrics with a pop sound.

LEO SACKS

Mike Harrison

Apologizing For Being On The Air

Contemporary music radio is immersed in a period of acute self-consciousness, as changing times relegate it into a new and somewhat uncomfortable posture.

The '80s have been rough on music radio, with the strength of music itself falling into doubt—not to mention the evaporation of personality, the public's growing intolerance for commercials, the increasing fear of talk as a tune-out, and the new kid (video) on the block with the screen. Talk about "screen-us" envy!

The radio dial is burgeoning with apologies. Commercial-free! No news! Much less talk! Much more of only one kind of music!

Many radio programmers today operate under the notion that people actually hate radio and will tune out at the slightest provocation. Radio tiptoes out onto the dial and begs forgiveness for being what it has always been.

One widely respected general manager put it to me this way. He said, "I'd rather have 30,000 people

listen *through* a quarter hour than have 10,000 people actually listen *to* it."

"You gotta be quick with your stuff," says a rare syndicated radio comedian. "This is the electric age. People don't have time to read or listen for more than a few seconds to anything coming out of the radio. We have to hit hard and fast with our material or we've lost 'em."

One by-product of radio's growing self-doubt has been the growth of promotions departments in direct ratio to the shrinkage of in-house programming departments. This has resulted in the great radio button, poster, billboard and bumper sticker wars of the eighties. This is based upon the philosophy: if you can't get them to listen to you on the merit of your programming, drown them in an ocean of outside promotional literature.

On the syndication front, insecurity also abounds. Having to deal with so many cowardly wimps who call themselves radio programmers,

the buyers and programmers of shows at the networks have also become apologetic for what they do.

"What is the ratio of talk to music?" they immediately ask when discussing a potential project. (Sometimes I feel that the ultimate 48-hour radio special would be nothing more than hundreds of records segued onto reel-to-reel without any talk whatsoever.) Anybody wanna spend a couple of hundred grand on the *perfect* radio special? You see, in today's timid radio marketplace, a syndicated special had better not be *too* special.

In an effort to avoid the dreaded tune-out, music radio has been literally ripping itself to shreds and binding its potential under the wraps of conservatism and defensiveness. A major cause of this repression lies in the awkward position the medium finds itself in, hung up halfway between the old mass-programming consciousness, which dictated that the station try to be a little

(Continued on page 57)

Carroll's 'Rock Of '80s' Comes To Philly's WIFI

By MAURIE ORODENKER

PHILADELPHIA—Suffering for some time from rock bottom ratings, WIFI hopes to change that picture with consultant Rick Carroll's "Rock of the '80s" modern music format. Without any advance notice to either its staff or its listeners, program director Roy Lawrence dropped the station's Top 40 format earlier this month, before the results of the winter book were known.

Instead of the more familiar AOR names, WIFI is the only commercial station in the area to tempt the ratings with this approach. The new programming features the music of Adam Ant, U2, Duran Duran, Robert Hazard and others lesser known. Until now, those sounds were largely confined to WXPN-FM, the popular non-commercial Univ. of Pennsylvania station. In addition to Carroll, Greg Benedetti, public relations chief at Ripley's a popular local music room which plays many of the new wave groups, has been hired as a temporary consultant.

In the recently released Arbitron

report WIFI dropped from a 1.3 to a 1.1, and Lawrence hopes this move will bring that up. It was Lawrence who introduced album-oriented rock to WIOQ here in the early 1970s. He moved to WCAU-FM in 1976 to program disco, coming to WIFI 18 months later.

McKenna Exits WOKY/WMIL VP/GM Post

MILWAUKEE—Jerry McKenna, VP/GM of WOKY/WMIL here, is leaving that post just prior to the station's transfer of ownership from Surrey Broadcasting (which acquired it earlier this year from Charter) to Sundance Broadcasting.

McKenna moves to San Francisco, where he becomes VP/GM of Entercom's KITS, which switched from Spanish to Mike Joseph's "Hot Hits" format in February. He replaces Alan Goodman, who left earlier this year.

Until the ownership change at WOKY/WMIL goes through next month, Surrey Broadcasting president Howard Duncan will serve as GM of the "Music Of Your Life" and country outlets. When Sundance assumes control, KIDO/KIDQ Boise GM and Sundance principal Mike Jorgenson will relocate to Milwaukee.

Vox Jox

● Continued from page 12

ing for the chain; WCGC's Nancy Jones is upped to business manager of the group, and WSVM Valde, N.C.'s traffic manager Vivian Nichols will now serve as director of administration. WJJK Christiansburg, Va. GM Lewis Bagwell continues as group VP.

The management changes are complete at Denton/Dallas' KIXK. VP/GM Rich Cohn is upped to VP/GSM, a position KIXK president Steven Hicks had been filling on an interim basis, and music director Danny Owen is elevated to PD, replacing Harry Nelson, who left when the station switched from country to "classic hit radio" last December.

★ ★ ★

Filling that programming vacancy at Boston's WBOS, which switched from top 40 to AOR last year, is Maxanne Sartori. Maxanne, who most recently served as Elektra/Asylum's East Coast director of a&r, is a former WBCN Boston air personality. . . . Softening things up a bit is top 40 outlet KSFM Sacramento. FM102 now takes an adult contemporary approach, with PD Billy Manders and his staff intact. . . . If you're wondering what former RKO president Bruce Johnson has been

Grab Resigns KDKA Position

PITTSBURGH — Konstantin Grab, program manager of Westinghouse's KDKA here, has resigned that post to return to the West Coast, where his family still resides.

"My job is finished," says Grab. "We accomplished the things I came here to do. The rebuilding is done. The addition is someone else's job. We had been in a slight decline, and now that's stabilized. I'm very positive about the spring book. I believe the station is ascending again."

Grab, who joined KDKA after a year of programming Westinghouse's beautiful music outlet in Houston, KODA, came to the company after several years of programming San Francisco's easy listening-formatted KOIT.

up to lately, he's now president/chief operating officer of the Cable Health Network.

Bill Pugh crosses Ohio to his first programming gig, at WTUE Dayton. Pugh, a former WLWQ Columbus air personality, fills the vacancy created when Dave Luczak left for Rochester's WMJQ. . . . Pat Wilson leaves his post as WRVA Richmond music director and midday jock to program WINA across the state in Charlottesville (the insurance capital of the mid-Atlantic). Wilson, who's also handling mornings, replaces Dwight Lane. Replacing Wilson at 'RVA is former part-timer Tom Kennedy.

Vicky Purnell resigns her post as promotion manager at WTAR/WLTY Norfolk to work for Tide-

Study Outlines Importance Of 25-34 Group

LOS ANGELES—While the 25-34 demographic continues to be the most desirable in radio, a new survey by McGavren Guild, "Young America Comes Of Age," points out the immense impact of the 25-34 year old cell within that demographic.

For instance, the survey says, 25-34-year-old adults are 52% more likely to be college graduates than other adults. They're 62% more likely to be employed in technical professions and 20% more likely to earn a salary between \$20,000 and \$29,999.

Additionally, they're 67% more likely to have opened a checking account at a commercial bank and 64% more likely to have acquired an automatic 24-hour teller card. And they comprise 27.1% of all adults who've used a credit card in the last three months.

This age group makes up one-third of all adults who purchased five or more 45 r.p.m. singles, is 30% more likely to have purchased six or more hardcover books in the last year, and is 32% more likely than all adults to be heavy moviegoers.

water Regional Transit as communications coordinator. Vicky will now be heard through the city shouting things like "Bus leaving for Portsmouth, Yorktown, Elizabeth City. . . ."

★ ★ ★

Bill Newman, GSM of KCMO, leaves the Kansas City station for KMOD Tulsa. He replaces GM Bob Brooks, who left last winter. . . . It looks like AFTRA's appeal in the case of Tuesday Productions vs. AFTRA will be heard by midsummer; the Ninth Circuit Court of Appeals granted AFTRA's petition for an extrajudicial appeal last week.

They called it the "Big Switch" on the air last week, and this week they did it. WBBO-AM-FM Forest City, N.C. swapped formats. The FM country outlet at 93.3, which is increasing its power and going stereo later this summer, is now A/C, and the AM adult contemp at 780 is now country. Pat Nanney programs both facilities, while Charlie Vee does the AC music and Becky Bradley handles country.

If you're passing through May-

nard, Mass. and catch WAVM radio or cable channel 3, you're listening to "The Voice Of Tigertown." Maynard High School's station, which has the student body into everything from polka to public service. . . . And if you were watching Joe Franklin's tv show "Down Memory Lane" last week (and you may have been, since it's seen on WOR-TV, which is cabled into almost every nook and cranny in America), that dapper man about town discussing the swing era was none other than WLIM Patchogue's Jack Ellsworth.

David J. Snyder has been appointed executive director of the Word Corp., a non-profit organization which is constructing a non-commercial Christian/alternative FM stereo radio station on the coast of Maine.

Looking for work? Country-formatted KMPS-AM-FM Seattle is looking for a morning man. KLZ Denver, also country, is searching for a midday host. And KOY Phoenix needs an evening talk show personality.

(Continued on page 20)

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Frank Cody Is Promoted At NBC's Source

NEW YORK—Frank Cody has been upped to director of programming for The Source. He succeeds George Taylor Morris, who leaves the NBC young adult network to start his own business, George Taylor Morris & Co., an artist management and radio syndication firm.

Morris, who also plans a limited partnership with Supertramp manager Charlie Prevost, was elevated from a correspondent to director of programming at the network in August 1981.

An AOR programming veteran of KBPI Denver and KLOS Los Angeles, Cody joined The Source as director of affiliate relations in 1981.



GETTING TO KNOW THEM—"Personally," Ronnie McDowell's hit single, is the way he likes to meet the people who play his records. And he's shown, center, with Jeff Bostic of the Washington Redskins, left; WPKX-FM Washington music director Jason Kane; morning announcer Jim London and program director Bob Cole, after a concert date in Baltimore.

Broadcasting, Cable Focus Of K.C. Confab

KANSAS CITY—A two-day education conference aimed at radio broadcasters and cable operators will be held May 13 and 14 at the Sheraton Airport Hotel here.

Called "Change, Challenge And Profit," the conference features speakers involved with various aspects of the rapidly changing cable field. Among those confirmed as speakers are radio and cable programming consultant Ed Shane; Water & Co.'s Dennis Waters; Larry Getz, senior vice president and general manager of WELI New Haven; and Bill Rasmussen, vice president of corporate development for Satellite Syndicated Systems.

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

1. Tie A Yellow Ribbon Around The Old Oak Tree, Dawn, Bell
2. The Cisco Kid, War, United Artists
3. Sing, Carpenters, A&M
4. The Night The Lights Went Out In Georgia, Vicki Lawrence, Bell
5. Little Willy, The Sweet, Bell
6. You Are The Sunshine Of My Life, Stevie Wonder, Tamla
7. Masterpiece, Temptations, Gordy
8. The Twelfth Of Never, Donny Osmond, MGM
9. Stuck In The Middle With You, Stealers Wheel, A&M
10. Ain't No Woman, Four Tops, Dunhill

POP SINGLES—20 Years Ago

1. I Will Follow Him, Little Peggy March, RCA
2. Can't Get Used To Losing You, Andy Williams, Columbia
3. He's So Fine, Chiffons, Laurie
4. Puff (The Magic Dragon), Peter, Paul & Mary, Warner Bros.
5. Baby Workout, Jackie Wilson, Brunswick
6. Pipeline, Chantays, Dot
7. Don't Say Nothin' Bad About My Baby, Cookies, Dimension
8. Young Lovers, Paul & Paula, Philips
9. On Broadway, Drifters, Atlantic
10. Watermelon Man, Mongo Santamaria, Battle

TOP LPSs 10 Years Ago

1. The Dark Side Of The Moon, Pink Floyd, Harvest
2. Aloha From Hawaii Via Satellite, Elvis Presley, RCA
3. Billion Dollar Babies, Alice Cooper, Warner Bros.
4. The Best Of, Bread, Elektra
5. House Of The Holy, Led Zeppelin, Atlantic
6. The World Is A Ghetto, War, United Artists
7. Masterpiece, Temptations, Gordy
8. Lady Sings The Blues, Diana Ross/Soundtrack, Motown
9. 1962-1966, Beatles, Apple
10. 1967-1970, Beatles, Apple

TOP LPs 20 Years Ago

1. West Wide Story, Soundtrack, Columbia
2. Songs I Sing On The Jackie Gleason Show, Frank Fontaine, ABC Paramount
3. Moving, Peter, Paul & Mary, Warner Bros.
4. Moon River & Other Great Movie Themes, Andy Williams Columbia
5. Kingston Trio #16, Capitol
6. Peter, Paul & Mary, Warner Bros.
7. I Wanna Be Around, Tony Bennett, Columbia
8. Days Of Wine And Roses, Andy Williams, Columbia
9. Richard Chamberlain Sings, MGM
10. Fly Me To The Moon & The Bossa Nova Pops, Joe Harnell & Drk., Kapp

COUNTRY SINGLES—10 Years Ago

1. Behind Closed Doors, Charlie Rich, Epic
2. Superman, Donna Fargo, Dot
3. If You Can Live With It, Bill Anderson, MCA
4. Come Live With Me, Roy Clark, Dot
5. I Love You More And More Everyday, Sonny James, Columbia
6. The Emptiest Arms In The World, Merle Haggard, Capitol
7. A Shoulder To Cry On, Charley Pride, RCA
8. You Can Have Her, Waylon Jennings, RCA
9. Nobody Wins, Brenda Lee, MCA
10. What My Woman Can't Do, George Jones, Epic

SOUL SINGLES—10 Years Ago

1. Pillow Talk, Sylvia, Vibration
2. Masterpiece, Temptations, Gordy
3. Ain't No Woman, Four Tops, Dunhill
4. Funky Worm, Ohio Players, Westbound
5. You Are The Sunshine Of My Life, Stevie Wonder, Tamla
6. Step By Step, Joe Simon, Spring
7. Cisco Kid, War, United Artists
8. Neither One Of Us, Gladys Knight & the Pips, Soul
9. Leaving Me, The Independents, Wand
10. Oh La De Da, Staple Singers, Stax

Winter Arbitron Results

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

station	format	winter '83	fall '82	station	format	winter '83	fall '82
BALTIMORE				PHOENIX			
WBAL	MOR	12.2	10.2	WQMF	AOR	9.7	7.8
WXYV	contemporary	8.2	7.9	WVEZ	beautiful	9.0	9.6
WBSB	contemporary	7.5	6.6	WLOU	urban	7.6	9.8
WIYY	AOR	7.3	6.4	WRKA	A/C	7.2	7.7
WPOC	country	6.2	7.2	WKJJ	A/C	6.5	4.7
WLIF	beautiful	6.2	5.3	WLRS	AOR	6.4	4.9
WWIN	urban	4.2	4.9	WCII	country	6.3	6.0
WFBR	A/C	4.0	4.5	WAVG	A/C	6.1	7.2
WITH	nostalgia	3.9	3.5	WAKY	oldies	4.4	5.7
WCAO	country	3.2	3.6	WXVW	nostalgia	2.5	2.4
WEBB	gospel	3.1	2.5	TAMPA/ST. PETERSBURG			
WYST-FM	urban	2.8	3.6	WRBQ-FM	contemporary	11.3	11.6
WCBM	news/talk	2.6	2.4	WWBA	beautiful	10.8	10.9
WRLX	beautiful	2.2	3.0	WQYK	country	7.2	8.6
DENVER				WSUN	country	6.7	6.8
KOSI	beautiful	8.9	9.5	WDAE	nostalgia	6.1	5.2
KBPI	AOR	6.4	5.5	WTMP	urban	5.6	5.7
KOAQ	contemporary	6.1	5.0	WFLA-FM	beautiful	5.3	3.2
KOA	news/talk	6.0	6.6	WMGG	A/C	5.1	5.8
KYGO	country	5.7	3.9	WQI	A/C	5.0	6.9
KAZY	AOR	5.3	5.9	WYNF	contemporary	4.3	5.0
KLIR	contemporary	5.3	5.9	WFLA	MOR	4.3	3.0
KPPL	A/C	5.3	4.7	WPLP	news/talk	3.1	3.7
KIMN	A/C	4.9	4.5	WQXM	AOR	3.0	3.0
KLZ	country	4.4	3.2	WSRZ	A/C	2.4	2.5
KEZW	nostalgia	4.2	3.5	ST. LOUIS			
KHOW	A/C	4.0	4.4	KMOX	news/talk	20.6	23.4
KBCO	AOR	3.7	4.2	KHTR	contemporary	8.8	6.9
KPKE	AOR	3.5	3.9	KMJM	urban	7.0	5.5
KVOD	classical	3.3	3.7	KSHE	AOR	6.3	5.7
HOUSTON				WIL-FM	country	5.8	6.5
KMJQ	urban	7.6	7.9	WIL-AM	country	2.3	2.0
KODA	beautiful	7.6	4.7	WRTH	MOR	5.8	3.8
KIKK-FM	country	7.5	6.6	KSD-FM	A/C	5.4	6.2
KFMK	A/C	6.7	6.0	KEZK	beautiful	4.9	4.9
KLOL	AOR	6.0	6.9	KWK-FM	AOR	3.6	4.8
KILT-FM	country	5.2	5.4	WZEN	urban	3.6	3.3
KILT	country	3.1	2.9	KSD	country	3.4	3.5
KTRH	news/talk	5.0	5.4	KXOK	contemporary	2.7	2.6
KKBQ-FM	contemporary	4.8	3.1	KATZ	urban	2.5	1.9
KKBQ	contemporary	4.0	5.3	KYKY	contemporary	2.3	4.1
KRBE-FM	A/C	4.6	5.0	WESL	urban	2.1	2.1
KRLY	urban	4.5	7.1	KADI	A/C	2.0	2.3
KPRC	news/talk	4.3	3.9	SAN JOSE			
KSRR	AOR	4.2	4.1	KSJO	AOR	7.2	8.3
KQUE	A/C	3.1	2.9	KBAY	beautiful	6.4	7.1
KXYZ	Spanish	2.6	2.0	KLOK	MOR	4.4	4.4
KLEF	classical	2.0	1.8	KOME	AOR	4.4	4.2
KANSAS CITY				KEZR	A/C	4.2	6.1
WDAF	country	11.4	12.5	KEEN	country	3.5	2.3
KBEQ	contemporary	9.9	8.8	KNTA	Spanish	3.0	1.3
KYYS	AOR	6.6	5.2	KLIV	AOR	2.8	3.2
KLSI	A/C	6.3	5.4	KARA	oldies	2.7	2.8
KFKF	country	6.2	3.9	LOUISVILLE			
KMBR	beautiful	6.0	4.8	WAMZ	country	12.1	13.4
KCMO	news/talk	5.6	5.7	WHAS	A/C	10.9	9.4
KCEZ	beautiful	5.1	5.6				
KPRS	urban	4.9	7.4				
KMBZ	A/C	4.6	6.2				
WHB	A/C	4.4	5.0				
KUDL	A/C	4.4	4.3				
KJLA	nostalgia	4.3	4.2				
KKCI	AOR	4.1	4.4				
KPRT	black/gospel	2.1	2.9				
KZZC	contemporary	2.1	.6				

Based on station playlists through Tuesday (4/19/83)

WPRO-FM-Providence

- (Tom Cuddy-MD)
** DAVID BOWIE-Let's Dance 13-7
** BARRY MANILOW-Some Kind Of Friend 17-8

WPST-FM-Trenton

- (Tom Taylor-MD)
** MICHAEL JACKSON-Beat It 2-1
** THOMAS DOLBY-She Blinded Me With Science 4-3

WRCK-FM-Utica, Rome

- (Jim Reitz-MD)
** MEN AT WORK-Overkill 11-7
** THE TUBES-She's A Beauty 25-17

Mid-Atlantic Region

PRIME MOVERS

- THE GREG KIHN BAND-Jeopardy (Beserkley)
PRINCE-Little Red Corvette (Warner Bros.)
TOTO-I Won't Hold You Back (Columbia)

TOP ADD ONS

- STYX-Don't Let It End (A&M)
JOURNEY-Faithfully (Columbia)
RICK SPRINGFIELD-Affair Of The Heart (RCA)

BREAKOUTS

- CULTURE CLUB-Time (Virgin/Epic)
DARYL HALL AND JOHN OATES-Family Man (RCA)
KAJAGOOGOO-Too Shy (EMI/America)

WAEB-AM-Allentown

- (Jefferson Ward-MD)
** AL JARREAU-Mornin' 12-8
** RONNIE MILSAP-Stranger In My House 17-13

WBSB-FM-Baltimore

- (Rick James/Jan Jefferys-MD)
** DEXYS MIDNIGHT RUNNERS-Come On Eileen 1-1
** THE GREG KIHN BAND-Jeopardy 2-2

WBZZ-FM-Pittsburgh

- (Chuck Tyler-MD)
** PRINCE-Little Red Corvette 3-1
** THE GREG KIHN BAND-Jeopardy 5-3

- AL JARREAU-Mornin' B
CULTURE CLUB-Time B
LAURA BRANIGAN-Solitaire A

WCCK-FM-Erie

- (J.J. Sanford-MD)
** LIONEL RICHIE-My Love 12-9
** DARYL HALL AND JOHN OATES-Family Man 18-12

WCIR-FM-Beckley

- (Jim Martin-MD)
** MICHAEL JACKSON-Beat It 2-1
** AFTER THE FIRE-Der Kommissar 4-2

WFBG-AM-Altoona

- (Tony Booth-MD)
** MICHAEL JACKSON-Beat It 2-1
** AFTER THE FIRE-Der Kommissar 3-2

WYH-FM-Pittsburgh

- (Jay Cresswell-MD)
** AL JARREAU-Mornin' 10-6
** THE PRETENDERS-Back On The Chain Gang 16-12

WKZ-FM-Wilkes-Barre

- (Jim Rising-MD)
** PRINCE-Little Red Corvette 1-1
** LAURA BRANIGAN-Solitaire 16-2

WNVZ-FM-Norfolk

- (Steve Kelly-MD)
** DAVID BOWIE-Let's Dance 12-7
** TOTO-I Won't Hold You Back 13-8

- NAKED EYES-Always Something There To Remind Me A
TODD RUNDGREN-Bang The Drum All Day A
CHAMPAGNE-Try Again A

WRQX-FM-Washington, D.C.

- ** KENNY LOGGINS-Welcome To Heartlight 12-7
** MEN AT WORK-Overkill 15-9
** MELISSA MANCHESTER-Nice Girls 16-13

WRVQ-FM-Richmond

- (Jim Payne-MD)
** THE GREG KIHN BAND-Jeopardy 5-1
** DEXYS MIDNIGHT RUNNERS-Come On Eileen 4-2

WXIL-FM-Parkersburg

- (Paul DeMille-MD)
** DARYL HALL AND JOHN OATES-Family Man 3-1
** TOTO-I Won't Hold You Back 2-2

- AL JARREAU-Mornin' 14-8
LIONEL RICHIE-My Love 17-9
STYX-Don't Let It End 13-9
WALL OF VOODOO-Mexican Radio

WHTX-FM-Pittsburgh

- (Keith Abrams-MD)
** JOURNEY-Faithfully
** RICK SPRINGFIELD-Affair Of The Heart

WBGH-FM-Tallahassee

- (Al Brock-P.D./Jack Morris-MD)
** THE GREG KIHN BAND-Jeopardy 1-1
** BOB SEGER AND THE SILVER BULLET BAND-Even Now 8-4

Southeast Region

PRIME MOVERS

- DAVID BOWIE-Let's Dance (EMI/America)
MEN AT WORK-Overkill (Columbia)
MICHAEL JACKSON-Beat It (Epic)

TOP ADD ONS

- STYX-Don't Let It End (A&M)
DARYL HALL AND JOHN OATES-Family Man (RCA)
JOURNEY-Faithfully (Columbia)

BREAKOUTS

- CULTURE CLUB-Time (Virgin/Epic)
SERGIO MENDES-Never Gonna Let You Go (A&M)
ROBERT ELLIS ORRAL WITH CARLENE CARTER-I Couldn't Say No (RCA)

WAEV-FM-Savannah

- (J.O. North-MD)
** DEXYS MIDNIGHT RUNNERS-Come On Eileen 4-1
** STEPHEN BISHOP-It Might Be You 3-2

WANS-FM-Anderson/Greenville

- (Rod Metts-MD)
** THE GREG KIHN BAND-Jeopardy 2-1
** MICHAEL JACKSON-Beat It 4-3

WAXY-FM-Ft. Lauderdale

- (Rick Shaw-MD)
** MICHAEL JACKSON-Beat It 2-1
** DEXYS MIDNIGHT RUNNERS-Come On Eileen 4-2

WBQQ-FM-Augusta

- (Bruce Stevens-MD)
** BOB SEGER AND THE SILVER BULLET BAND-Even Now 8-3
** TOTO-I Won't Hold You Back 9-4

WBCY-FM-Charlotte

- (Bob Kagan-MD)
** BOB SEGER AND THE SILVER BULLET BAND-Even Now 14-11
** DAVID BOWIE-Let's Dance 15-7

WBGH-FM-Tallahassee

- (Al Brock-P.D./Jack Morris-MD)
** THE GREG KIHN BAND-Jeopardy 1-1
** BOB SEGER AND THE SILVER BULLET BAND-Even Now 8-4

WBJW-FM-Orlando

- (Tery Long-MD)
** THE GREG KIHN BAND-Jeopardy 2-1
** BOB SEGER AND THE SILVER BULLET BAND-Even Now 8-5

WCGQ-FM-Columbus

- (Bob Raleigh-MD)
** KENNY LOGGINS-Welcome To Heartlight 11-8
** DEF LEPPARD-Photograph 10-9

- SARYL HALL AND JOHN OATES-Family Man
NAKED EYES-Always Something There To Remind Me B
CULTURE CLUB-Time B

WCSC-AM-Charleston

- (Chris Bailey-MD)
** PRINCE-Little Red Corvette 4-2
** DAVID BOWIE-Let's Dance 12-8

WKXX-FM-Birmingham

- (Steve Davis-MD)
** THE GREG KIHN BAND-Jeopardy 5-1
** PRINCE-Little Red Corvette 9-4

WEZB-FM-New Orleans

- (Jerry Loustau-MD)
** PRINCE-Little Red Corvette 3-1
** TOTO-I Won't Hold You Back 12-5

WFLB-AM-Fayetteville

- (Larry Canon-MD)
** BRYAN ADAMS-Straight From The Heart 16-8
** LIONEL RICHIE-My Love 27-13

WFMF-FM-Baton Rouge

- (Wayne Watkins-MD)
** TOTO-I Won't Hold You Back 2-2
** AL JARREAU-Mornin' 18-13

WHYY-FM-Montgomery

- (Mark St. John-MD)
** MICHAEL JACKSON-Beat It 1-1
** THE GREG KIHN BAND-Jeopardy 4-2

WHYI-FM-Miami

- (Robert W. Walker/Frank Amadeo-MD)
** MICHAEL JACKSON-Beat It 3-1
** JOURNEY-Separate Ways 4-2

- STYX-Don't Let It In
DEBARGE-All This Love
JOURNEY-Faithfully B

WINZ-FM-Miami

- (Mark Shamps-MD)
** DAVID BOWIE-Let's Dance 2-2
** NEW EDITOR-Sandy Girl 14-4

WISE-AM-Asheville

- (John Stevens-MD)
** JOURNEY-Faithfully 22-15
** NAKED EYES-Always Something There To Remind Me 18-14

WIVY-FM-Jacksonville

- (Dave Scott-MD)
** TOTO-I Won't Hold You Back 3-1
** ROBBIE PATTON-Smiling Islands 5-4

WJDX-AM-Jackson

- (Bill Crews-MD)
** TOTO-I Won't Hold You Back 5-1
** PRINCE-Little Red Corvette 9-5

WKRZ-FM-Mobile

- (Scott Griffith-MD)
** MICHAEL JACKSON-Beat It 11-5
** PRINCE-Little Red Corvette 4-2

KROK-FM-Shreveport

- (Gary Bennet-MD)
** MICHAEL JACKSON-Beat It 5-3
** MAC MCANALLY-Minimum Love 10-7

WOKI-FM-Knoxville

- (Gary Adkins-MD)
** MICHAEL JACKSON-Beat It 2-1
** THOMAS DOLBY-She Blinded Me With Science 5-4

(Continued on page 20)

APRIL 30, 1983, BILLBOARD

Billboard® 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	8	U2—War, Island	1	6	4	THE TUBES—She's A Beauty, Capitol
2	6	6	THE TUBES—Outside/Inside, Capitol	2	5	3	Z.Z. TOP—Gimme All Your Lovin', Warner Bros.
3	1	14	DEF LEPPARD—Pyromania, Mercury	3	2	13	JOURNEY—Separate Ways, Columbia
4	3	13	BRYAN ADAMS—Cuts Like A Knife, A&M	4	1	12	DEF LEPPARD—Photograph, Mercury
5	NEW ENTRY		MEN AT WORK—Cargo, Columbia	5	4	5	PLANET P—Why Me?, Geffen
6	9	8	PLANET P—Planet P, Geffen	6	3	4	MEN AT WORK—Overkill, Columbia
7	10	9	INXS—Shabooh, ShooBah, Atco	7	9	5	BILLY IDOL—White Wedding, Chrysalis
8	8	5	PINK FLOYD—The Final Cut, Columbia	8	8	12	BRYAN ADAMS—Cuts Like A Knife, A&M
9	7	4	Z.Z. TOP—Eliminator, Warner Bros.	9	20	5	PINK FLOYD—Your Possible Pasts, Columbia
10	5	12	JOURNEY—Frontiers, Columbia	10	11	2	DEF LEPPARD—Rock Of Ages, Mercury
11	12	6	DAVID BOWIE—Let's Dance, EMI/America	11	10	14	TRIUMPH—A World Of Fantasy, RCA
12	11	9	STYX—Kilroy Was Here, A&M	12	47	9	THOMAS DOLBY—She Blinded Me With Science, Capitol
13	14	8	MICHAEL BOLTON—Michael Bolton, Columbia	13	7	7	INXS—The One Thing, Atco
14	16	8	CHRIS DE BURGH—The Getaway, A&M	14	15	6	DAVID BOWIE—Let's Dance, EMI/America
15	18	13	THOMAS DOLBY—The Golden Age Of Wireless, Capitol	15	NEW ENTRY		MICHAEL JACKSON—Beat It, Epic
16	27	3	PATRICK SIMMONS—So Wrong, Elektra (12 inch)	16	14	6	MODERN ENGLISH—I Melt With You, Sire/Warner Bros.
17	29	4	MARTIN BRILEY—One Night With A Stranger, Mercury	17	33	2	THE CALL—The Walls Came Down, Polydor
18	17	6	MODERN ENGLISH—After The Snow, Sire	18	NEW ENTRY		EDDY GRANT—Electric Avenue, Portrait
19	20	8	THE CALL—The Walls Came Down, Mercury (45)	19	30	4	DURAN DURAN—Girls On Film, Capitol
20	15	11	THE GREG KIHN BAND—Kihnsspiracy, Beserkley	20	31	3	NAKED EYES—Always Something There To Remind Me, EMI/America
21	21	3	KROKUS—Headhunter, Arista	21	19	12	RED RIDER—Human Race, Capitol
22	13	16	TRIUMPH—Never Surrender, RCA	22	50	3	Z.Z. TOP—Got Me Under Pressure, Warner Bros.
23	19	8	JON BUTCHER AXIS—Jon Butcher Axis, Polydor	23	NEW ENTRY		MEN AT WORK—Dr. Heckyll And Mr. Jive, Columbia
24	30	3	BILLY IDOL—Billy Idol, Chrysalis	24	22	14	RIC OCASEK—Something To Grab For, Geffen
25	23	22	SCANDAL—Scandal, Columbia	25	23	13	THE GREG KIHN BAND—Jeopardy, Beserkley
26	22	15	RED RIDER—Neruda, Capitol	26	44	11	THOMAS DOLBY—One Of Our Submarines Is Missing, Capitol
27	28	6	GARY MOORE—Corridors Of Power, Mirage	27	21	5	PINK FLOYD—Not Now John, Columbia
28	41	2	RICK SPRINGFIELD—Living In Oz, RCA	28	16	4	DAVID BOWIE—Cat People, EMI/America
29	26	9	ULTRAVOX—Quartet, Chrysalis	29	NEW ENTRY		BANANARAMA—Na-Na, Hey-Hey (Kiss Him Goodbye), London
30	32	8	MOLLY HATCHET—No Guts, No Glory, Epic	30	NEW ENTRY		MARTIN BRILEY—Salt In My Tears, Mercury
31	31	22	SAMMY HAGAR—Three Lock Box, Geffen	31	NEW ENTRY		PINK FLOYD—The Hero's Return, Columbia
32	24	21	DURAN DURAN—Rio, Capitol	32	NEW ENTRY		PRINCE—Little Red Corvette, Warner Bros.
33	46	2	MICHAEL JACKSON—Thriller, Epic	33	18	16	BOB SEGER AND THE SILVER BULLET BAND—Even Nbw, Capitol
34	NEW ENTRY		DURAN DURAN—Duran Duran, Capitol	34	36	12	DURAN DURAN—Rio, Capitol
35	25	14	TONY CAREY—I Won't Be Home Tonight, Rocshire (12 inch)	35	37	11	TONY CAREY—I Won't Be Home Tonight, Rocshire
36	NEW ENTRY		RED ROCKERS—China, Columbia (EP)	36	25	7	FALCO—Der Kommissar (The Commissioner), A&M
37	47	2	PRINCE—1999, Warner Bros.	37	26	2	JON BUTCHER AXIS—Life Takes A Life, Polygram
38	36	10	AFTER THE FIRE—Der Kommissar, Epic (12 inch)	38	40	2	MICHAEL BOLTON—Fool's Game, Columbia
39	33	4	DIVINYLS—Boys In Town, Chrysalis	39	42	19	SAGA—Wind Him Up, Portrait
40	48	3	NAKED EYES—Always Something There To Remind Me, EMI/America (12 inch)	40	43	16	VANDENBERG—Burning Heart, Atco
41	35	23	NIGHT RANGER—Dawn Patrol, Boardwalk	41	12	8	U2—New Year's Day, Island
42	NEW ENTRY		ZEBRA—Zebra, Atlantic	42	34	13	TRIUMPH—Never Surrender, RCA
43	34	32	THE FIXX—Shattered Room, MCA	43	35	13	FRIDA—I Know There's Something Going On, Atlantic
44	NEW ENTRY		MADNESS—Our House, Geffen (45)	44	28	12	STYX—Mr. Roboto, A&M
45	45	2	CARLOS SANTANA—Havana Moon, Columbia	45	45	11	BRYAN ADAMS—Take Me Back, A&M
46	37	25	TOM PETTY AND THE HEARTBREAKERS—Long After Dark, Backstreet	46	39	6	ART IN AMERICA—Art In America, Pavillion
47	40	12	BERLIN—Pleasure Victim, Geffen	47	48	6	ORCHESTRAL MANOEUVRES IN THE DARK—Telegraph, Polydor
48	NEW ENTRY		STRANGE ADVANCE—Worlds Away, Capitol	48	57	3	U2—Sunday, Bloody Sunday, Island
49	NEW ENTRY		ROXY MUSIC—The High Road, Warner/EG	49	27	2	QUIET RIOT—C'mon Feel The Noise, Pasha
50	NEW ENTRY		EDDY GRANT—Electric Avenue, Portrait (12 inch)	50	32	2	HEAVEN 17—Let Me Go, Arista

Top Adds

1	MEN AT WORK—Cargo, Columbia
2	RED ROCKERS—China, Columbia (EP)
3	DAVE EDMUNDS—Slippin' Away, Arista
4	DNA—Party Tested, Pasha
5	EDDY GRANT—Electric Avenue, Portrait (12 inch)
6	MADNESS—Our House, Geffen (45)
7	THE KINKS—Come Dancing, Arista (12 inch)
8	RICK SPRINGFIELD—Living In Oz, RCA
9	JIM CAPALDI—Fierce Heart, Atlantic
10	GOANNA—Solid Rock, Atco (12 inch)

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.



MARY JANE GIRLS

"Candy Man" is a different kind of love song, opines JoJo McDuffie, a member of the Mary Jane Girls, whose self-titled debut album for Motown was written, arranged and produced by Rick James.

"It's a message song for women," McDuffie says, which climbs to a super-starred 63 on the Black Singles chart. "Instead of catering to the man's needs, she gets what she wants." This perspective, she continues, should lay to rest any notion that Rick James is a sexist, "because he's not. He's a perfectionist."

McDuffie, who performed on the Stone City Band's "Throwin' Down" LP, says that James had "a certain image and sound" in mind when he solicited Cheri Welles ("our cutesy Valley Girl"), Candi Ghant ("our next black sex symbol") and Maxi Wuletich ("our biker broad") for the group. She describes herself as "straightforward, like Rick, only female. A true-blue funk'n'roller."

For more information, contact The Group, 8966 Shoreham Drive, Los Angeles, Calif. 90069; (213) 274-8044.



KAJAGOOGOO

Kajagoogoo is an unlikely name for a group of pop craftsmen. It connotes a bunch of babies discovering syllables and consonants in a nursery rhyme. But "Too Shy," their debut single for EMI America, which jumps to a superstarred 60 this week on the Hot 100, is a sleek, synthesized outing whose bass line recalls the work of such soul-conscious bands as ABC and Culture Club.

"Actually, people compare us more to Duran Duran," says bass guitarist Nick Beggs from London, where Kajagoogoo cut their new album, "White Feathers," with producers Colin Thurston and Duran keyboardist Nick Rhodes.

"Too Shy," which the band will promote when they tour the States later this summer, has a highly polished sound. But Beggs promises that the album is much tougher. "It doesn't pretend to be anything but a pop disk, and every track is different. But we left the rough edges on purposely so that the music will stick in people's minds."

For more information, contact Caroline Prutzman, EMI America Records, 1370 Ave. of the Americas, New York, N.Y. 10019; (212) 757-7470.



DAVID JOSEPH

David Joseph is pleased that his new single, "You Can't Hide (Your Love From Me)," which moves to a starred 88 on the Black Singles chart, has won acceptance from American listening audiences. The disk, marketed by Mango, marries the heavy funk of the urban contemporary sound with a melodic sweetness that's rooted in the tradition of other British acts like Lynx and Junior Giscombe.

"I hope I can carry on where Lynx left off, but I'm not making any promises," says Joseph, who is recording a new album in London at the moment. "I've got a lot of respect for the Americans in this field, but what we're doing in England is only just beginning to flower."

Joseph, a former member of the British funk band Hi Tension, demonstrates his prowess as a multi-instrumentalist on the disk, distinguished by its stylish, percussive dance-floor groove. "I think that we can be as rhythmically strong as the music coming out of the States, but it's got to have a good melody to make it worthwhile for me."

For more information, contact Ellen Smith, Island Records, 444 Madison Ave., New York, N.Y. 10022; (212) 355-6550.

Retailing

Indie Distributors Organize Fund Seek Aid From Labels, Plants In Image-Building Push

MIAMI BEACH—Thirteen independent label distributors have put up a collective \$100,000, which they want matched by their independent manufacturers and press-and/or printers. Once \$200,000 is collected, according to Billy Emerson of Big

NARM Report

State, Dallas, who moderated the April 13 luncheon meeting during NARM, an as yet undetermined program will be implemented to establish a strong indie image "in the minds of attorneys, managers and publishers and producers with new labels."

The overflow luncheon crowd of about 200 was seemingly split two ways over how to utilize the sum: distributors, who met here April 10 in a three-hour confab, favor a kind of public relations program, headed by an industry veteran who would promulgate the good name of the indies, while labels, who did less talking, favor strengthening radio promotion and letting the resulting chart hits make the impression.

Marv Schlachter of Prelude Records, who was chief spokesman for the manufacturers, said that he and Irv Biegel of Boardwalk are committed to the funding. Biegel later publicly confirmed his contribution and voices his belief in the indies' power.

Artie Mogull of Applause Records claimed toward the end of the meeting that those labels which most enthusiastically support independents' role from experience and history usually become turncoats, joining a branch distribution force.

Several persons from the floor, evidently in label positions, suggested that independent distributors pay bills promptly, to which Mogull and several other label entrepreneurs countered that they were regularly paid on time. To the suggestion that the independent distributors' cumulative fund be used to settle debated credit problems, Emerson said this is not the role of an industry body, but must be ameliorated be-

tween those involved in individual delinquency hassles.

The suggestion repeatedly surfaced that the way to go was to the independent promotion network. "We don't have to go the DeSipio route," opined Tommy Silverman of Tommy Boy Records. He reaffirmed the need for distributors to strengthen their own local staffs. He was seconded by Nashville industryite Arnie Theus, who pointed out that "the Ernie Phillipps and Jerry Brennans were created from your ranks. You can do it again by hiring bright young people."

Schlachter, after considerable discussion about how stronger chart positions might be gained, noted that sometimes promoting records to chart positions meant that the bottom line was written in red ink as so much money was expended in the effort. He also suggested that some of the contemplated war chest might be used to help novice producers with good product by setting them up in business. He noted that the branch distribution concept sometimes had performed such a task.

It was recommended by an un-

identified audience member who said he had spent five years in various segments of college radio, that more attention be paid to that promotional force. Many college outlets have recently upped their wattage and offer an expanded exposure, he said. In his experience, he said indie distributors and labels provided him with greater cooperation than branches. He said he never had been asked to pay for promo copies by an indie, a practice followed by most branch operations.

Harold Sulman of GRP Records, when called upon, stated that he favored the independent promo network. He said he hoped to find the budget to use it once in a while. It was frequently noted that the "majors" use them consistently.

Industry veteran Joe Kolsky urged labels to "control your own destiny" by going with an independent. "Remember that if you go with a major, probably your new act's record will get lost because the branch promo man will walk into the station with a key act's record, which would kill interest in your group's."

Panel Stresses Value Of Alternative Merchandise

MIAMI BEACH—Alternative product is essential to expand volume and buffer sagging profit margins, a four-person industry panel told an audience of 50 at a morning NARM session here April 13.

"I follow a six-second rule," averred Dave Jackowitz of the 12-store

Peaches Entertainment chain, Hialeah Gardens. "Such trendy product must sell itself on sight," added Vern Cupples of Richmond, Calif. wholesaler Western Record Sales. "The product mix in this category has changed dramatically and must continue to change to keep customers interested in the product near the register," stressed moderator Lee Cohen of the 31-store Los Angeles chain Licorice Pizza. "National consumer advertising makes the product choice for our customers," opined Frank Wolbert of 12-store Spec's Music here.

Alternative product supplements store volume and should not detract from record and tape sales, Wolbert

stated. Of the chains represented on the dais, Spec's was the only one that handles a spread of product including a goodly share of home electronics. Such suppliers, he noted, provide good advertising allowances which can be used by retailers at their own discretion. Store clerks must routinely push all alternative products to get the additional sale, Cohen volunteered.

A member of the audience asked how retailers can check the authority of vendors who offer products that carry performing group's names or artwork from their albums. Mickey Kapp of Warner Special Products, speaking from the audience, said his firm, which licenses products for many of the label's artists, provides such suppliers with letters of authorization which dealers should demand to see before making purchases.

Cupples recommended, too, that a long-standing good relationship with a supplier helped insure that the product was legitimate and properly licensed. All four said that when any successful new type of product is launched by retail, they are deluged by similar product from other manufacturers.

Jackowitz warned against overbuy, as returns are often difficult to achieve. He advised dealers to be careful in the type of trendy merchandise displayed, noting that his Peaches stores always avoided drug paraphernalia because of the fear it might turn patrons off.

He discouraged the use of spiffs and promotional cash payouts to induce his clerks to sell particular brands. "This stuff is impulse, and we do not care to recommend brands. How can you push a particular brand one month during a spiff and then expect to sell a good spread of all such product after the program is over?"

Particular product may not often fit every store in the chain, Jackowitz said. To illustrate, he noted that when Peaches' Southeast stores introduced peach yogurt, it bombed in Miami Beach but made it big in the St. Petersburg store.



'TROUTED, PUNCHED, STOMPED'—These threatening verbs are part of an anti-shoplifting warning sign above the cassette display at Cat & Candle, Stephenville, Tex. Assistant manager Paul Moody looks on at left as two customers browse.

Raccoones In La. Keeps Things Simple

LOS ANGELES—The experience of nine-year-old Raccoones in Lafayette, La. seems to indicate that there's still a role for the single unit record/tape store that doesn't diversify into non-music merchandise.

Owner George Berry, however, is quick to assert that he finds nothing wrong with chains or diversification. He's been there. In fact, he was in the rackjobbing of health and beauty items in the '50s, when he evolved into racking records and helped in the founding of NARM.

Just back from Miami Beach, where he says he was the only one of seven "originals" still in the record and tape business at NARM, Berry notes that this year's convention had one immediate effect: "I got back on Wednesday, and the next day we had the glass off our 29 cases of cassettes." Berry says open display of prerecorded tapes had been under consideration, and that all the talk at NARM finally convinced him.

Berry and store manager Lem Sylvest, who has been with him seven years, along with Berry's daughter Beth, huddled with the unit's one full-time and five part-time clerks and psyched out new security procedures.

Prerecorded cassettes are maintained in the 5,600 square foot unit along 112 feet of wall area in converted 8-track fixtures. Berry says it's too early to have a fix on how the change has affected sales, but he notes, "It was something to see people bringing up several cassettes to the front counter. We could see a

lot of multiple sales."

Berry maintains a closed circuit monitor system aimed on the cash register area. Daughter Beth, who handles all accounting, has a monitor, too.

Depth and spread are two elements of Raccoone's philosophy. As an example of genre spread, 12 of the 85 LP fixtures are devoted to classical. "We stock basically everything that's selling," Berry says. The store maintains 32 album titles at \$5.99, mainly new releases. Shelf is regularly \$7.99. Berry says 20,000 LPs are carried.

Competition in 80,000-population Lafayette is highlighted by two Musiclans, a Record Bar and a Sound Shop. Raccoones, which has moved twice, enjoys a center city location. The original, operated for four years, was only 800 square feet a mile away. Next the store moved to a 2,000 square foot location three doors away from where it is today.

"I wish I had a good story on how we arrived at the name," says Berry, who credits his son Patrick with narrowing down candidates. "We had the opening stock orders ready and everything and still hadn't decided."

Patrick Berry, now in video production, was in retail until six months ago in a New Orleans partnership chain that evolved from a nine-unit chain George was responsible for during his racking tenure with Musical Isle. George Berry says he's missed four NARM conventions and was out of the record business for one year in 1973.

Reports on this page and pages 24-27 conclude Billboard's coverage of the NARM convention in Miami Beach April 10-13. It was provided by news editor Irv Lichtman, retailing editor Earl Paige and marketing editor John Sippel.

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One-Stop Confab Set For November

MIAMI BEACH—One-stops believe they need to tell their story to manufacturers with greater effectiveness, and this will be the focus of the NARM-sponsored One-Stop Conference Nov. 1-2 at the La Posida Hotel in Scottsdale, Ariz.

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"There is a lack of manufacturer awareness of one-stops in this industry," said Mike Spector of MJS, who chaired a one-stop breakfast here April 13. "More and more we're an important factor in marketing records for smaller retailers," he told a group of 15 one-stoppers who attended the meeting.

As a method of sizing up the impact of the one-stop segment, NARM is developing its first all-one-stop questionnaire. The proposal calls for 22 questions, the results of which would be made available at the conference.

Seconding Spector's feelings, Western Merchandisers' John Marmaduke told the gathering, "We (as one-stops) can distribute a record, turn it around and do it cheaper than the manufacturer." He added that he hoped a one-stopper would be called on to speak at the Scottsdale conference, the program of which is still under development.

"Our point of view is never expressed. We need a street-smart speaker, not someone who is necessarily glib," Marmaduke said.

MJS' Spector said he believes that a national credit service among one-stops is necessary. He said that many accounts, "as soon as they run up a bill, stop paying and buy from other one-stops." This would work through

NARM, and would require legal sanction by NARM attorneys.

On the issue of manufacturer realization of the role one-stops play, Spector took CBS to task for what he termed its "one-tier" pricing policy that denies one-stops an extra functional. He added that meetings with CBS executives were fruitless, indicating manufacturer "lack of understanding."

Spector said today's one-stops were servicing three types of accounts: the one-store owner who buys everything from a one-stop; the three- or four-store operation that's big enough to buy his directly and catalog from one-stops; and big chains (e.g. Record Bar, Musicland) that "buy a few records to fill sales needs" from time to time.

As for the questionnaire, one-stops at the meeting were given the 22 questions and were asked to state whether they would reply in each category. With general approval, a formal document would be sent to all 48 one-stop members of NARM. They would be asked to answer, with or without designating their firm names, questions on gross volume, volume by configuration, type of music, titles carried, credit policies, locations owned/controlled, radio stations serviced, operating expenses as a percentage of sales, whether they absorb cost of freight, if home video software is handled, average gross margin as a percentage of sales, operating expenses as a percentage of sales, audio blank tapes as a percentage of sales, whether they employ in-house promotion and whether they offer advertising services.

IRV LICHTMAN

Game Monitor Dealer Renting Computer Software

By TIM BASKERVILLE

At the Winter CES, the notion of renting computer software was dismissed out of hand before the audience of curious record, video and electronics storeowners. One retailer panelist called it "a sale for the price of a rental," because of the relative ease with which a computer owner can copy programs, even if copy-protected.

Still, one New Jersey store owner, Arlene Cherniak of Montclair, N.J.'s Software Library, claims that she has a rental scheme that fits well with her business in hardware and software sales, and which has resulted in no significant piracy.

At Software Library, customers can pay an annual \$50 membership fee to join a rental club, which entitles them to rent software for a percentage of list price—typically coming out to \$10—with a rental period of one week for recreational software and two for educational software. The strategy, Cherniak says, is an extension of the well-known principle that familiarity with a program contributes to its sale—whether in-store or at home.

There are about a "couple of dozen" members in the three-month-old club so far; of these, only a few are renters only. Rental fees can be applied toward purchase of the program at a discount price, Cherniak says, stressing that most of her stock does get sold, since she is sensitive to the requests of buyers, who so far have encouraged her to expand the library from primarily Apple and Atari 400/800 support to Commodore and IBM as well. Cherniak stocks two to three copies of the most popular titles, with Apple and Atari programs totalling 200 each and 50 IBM titles.

As regards the assumption that returned copies may have been copied illegally, Cherniak says her price structure provides no economic incentive to copy—the problem is one of long standing, she adds, and pirates "don't have to rent from my shelf to copy."

Meanwhile, copy protection and anti-piracy specialists at software manufacturers, such as Sierra On-Line's Don Ward, are trying to perfect technical approaches to the piracy problem that will allow for the flexibility and user-friendliness that

is crucial to successful software. Backup disk copying is a must for some games, in fact, because they are not played on the game disk itself, or, in the case of Sierra On-Line's monumental five-disk adventure, "Time Zone," because it may take so long to play the game, there's a danger of losing information on the disks.

Some of the methods of copy protection that are consonant with both user-friendliness and mass production involve hiding or disguising important routines in a part of the program where the computer assumes there is redundant information, or storing the number of bytes per revolution of the disk—a unique num-

ber for every piece of product—on the program itself, so that the minute differences in disk speed from drive to drive will prevent copying.

Another indicator of the free-wheeling nature of computer buffs' enthusiasm for making a better mousetrap: there are now "cheat" programs circulating that allow players of the popular fantasy/adventure, "Wizardry," to greatly vary game parameters in ways such as giving the first-person hero greater powers and resurrecting characters killed during the game. Datamost is marketing, at \$39.95, a program called "Wizplus" which alters "Wizardry" in this way.

APRIL 30, 1983, BILLBOARD

Billboard®			Survey For Week Ending 4/30/83					
Top 25 Video Games™								
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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner/Manufacturer, Catalog Number	Atari 2600	Atari 5200	Coleco Vision	Intellivision	Odyssey
1	1	9	MS. PAC-MAN—Atari CX 2675	•				
2	2	5	CENTIPEDE—Atari CX 2676	•	•			
3	3	15	RIVER RAID—Activision AX-018	•				
4	5	31	PITFALL—Activision AX-108	•			•	
5	4	9	PHOENIX—Atari CX-2673	•				
6	6	33	FROGGER—Parker Bros. 5300	•				
7	8	7	DONKEY KONG JR.—Coleco 2601				•	
8	9	33	DONKEY KONG—Coleco 2451	•			•	•
9	7	15	VANGUARD—Atari CX-2669	•				
10	11	3	SEAQUEST—Activision AX-022	•				
11	13	7	ZAXXON—Coleco 2435	•			•	
12	14	33	PAC-MAN—Atari CX 2646	•	•			
13	10	11	SPIDER FIGHTER—Activision AX-021	•				
14	18	3	SWORDS & SERPENTS—Imagic IM 7602					•
15	16	2	MEGAMANIA—Activision AX-Q17	•				
16	12	13	DRAGONFIRE—Imagic IA 3611	•				•
17	20	2	MOUSE TRAP—Coleco 2419	•			•	•
18	15	2	KABOOM—Activision AX-010	•				
19	19	2	TRON DEADLY DISKS—Intellivision 5391	•				•
20	17	2	REAL SPORTS—FOOTBALL—Atari CX-2640	•				
21	24	2	ESCAPE—Data Age 116-006	•				
22	22	2	DEMON ATTACK—Imagic IA 3200	•				•
23	23	2	SPACE FURY—Coleco 2415					•
24	25	2	JEDI ARENA—Parker Bros. 5000	•				
25	21	2	BOWLING—Atari 2628	•				

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Kid Stuff, Atari Join In Dealer Promo

LOS ANGELES—Kid Stuff Records and Atari are combining to provide eight Atari hardware units to dealers in each of the four regions in the U.S. who do the best in-store merchandising displays for the new Atari-inspired recordings on the label.

Initial titles based on Atari game cartridges are: "Missile Command," "Asteroids," "Yars' Revenge," "Super Breakout" and "Star Raiders." The Kid Stuff material is available on \$4.98 LPs and cassettes, \$3.98 book and cassette and \$2.49 book and record sets.

The Kid Stuff releases ship May 15, with the national contest running the month of June.

DEALERS WANT DISPLAYS

Kidisk Manufacturers Pledge More Fixtures

By JOHN SIPPEL

MIAMI BEACH—Racked locations and U.S. record dealers can anticipate more store fixture support from the manufacturers of children's records, a clinic at the NARM convention here April 13 indicated. After a large number of allusions from the floor and the dais to the fact that

NARM Report

Disneyland was no longer supplying its permanent wooden 40-inch and 54-inch floor-based display fixtures, Bob Pavlacka, the firm's national manager, said his firm will resume production of the much-requested fixtures soon.

"We temporarily curtailed the fixture because we are in the process of redesigning it. We want more room for cassettes. We have a very limited number of 54-inch fixtures left. We are being careful in supplying them. Right now, we are trying to find a fixture maker," Pavlacka added.

It was suggested that kiddie line manufacturers like Peter Pan, Sesame Street and others join together to produce a store fixture, to which moderator Shelly Turk, sales chief of Kid Stuff, volunteered IJE's full support. Shy Raikin of Sesame Street Records opined that, since pop labels did not provide such dealer support, kid labels should not be required to either. But members of the audience and Raikin's fellow panelists countered by noting that children's records require a lower display rack because moppets can't reach the normal store stepup racks.

A point frequently brought up during the session was that the colorful artwork featured on kiddie records and tapes tends to inspire multiple sales. Turk challenged manufacturers of any form of recorded repertoire to show their product accounted for more multiple sales than his type.

Gary Clark of the Seattle rack Major Distributors precipitated this discussion by mentioning that, once he got a Disneyland fixture into an account, it readily sold kiddie merchandise. His employees are awarded a \$50 spiff when they can get a Disneyland fixture into an account, he added.

The almost 100 Western Merchandisers stores, stretching from the Midwest to the Southwest, stock kiddie product and treat it like pop product, stated Steve Marmaduke, vice president, buying. "We put kiddie records and books where possible right next to our romance books so that mothers see them; it causes impulse buying," he declared. Marmaduke's statement that kiddie cassette sales were rapidly approaching records was echoed by other panelists. He urged labels to work on the stability and thickness of 12 by 12-inch kiddie product packaging, stating that it bends easily and looks shopworn quickly.

The more than 80 Music Market departments in Fred Meyer discount stores in the Northwest have tried and tested smaller displays of kiddie product in toy departments and now are making this standard practice, said Chuck Blacksmith of Roundup Music, Seattle. He added that they always try to cross-merchandise, describing a recent successful marriage of Strawberry Shortcake records and tapes into a sleepwear display in the moppet ready-to-wear department.

"Kiddie records are getting to be a hit business. It's like pop with hit titles. We need more explanatory copy on the product to tell parents what it is, especially in the case of picture records," Blacksmith continued. Blacksmith recommended that store managers educate "rock'n'roll specialists" to sell kiddie records.

New Products



Memorex now has three products in the microcassette configuration with two designed for music, one for voice application.



A shrink-wrapped two-pack in bright colors characterizes Sony's attempt to sell through benefits of high grade videotape under its Dynamicron identification.

SOFTSEL EXECUTIVE SPEAKS

Personnel Called Key In Selling Computers

By EARL PAIGE

MIAMI BEACH—Record and tape retailers are ideally poised to enter the personal computer business—and some are doing just that—but for now the key is developing the right store personnel. This was

NARM Report

April 13 by distributor Richard Lionetti of Softsel, in a presentation specifically designed for a NARM audience.

As for NARM-type outlets' positioning, Lionetti, who predicted an \$8 billion business by 1987, cited, "You know product life cycles, you have a reputation as savvy merchants and you have sewn up important store locations."

Introduced by moderator Jim McCullaugh, former Billboard editor, now editor of Software Merchandising, Lionetti evoked what he called a "deja vu" analogy to the development of the record business, in which he spent 22 years.

Thus, discussing whether stores need demo units, he mentioned "the listening booth of the late '50s—you probably need some machines, but this will fade away."

Lionetti mentioned dozens of other analogies, from that of the "artist" to the personal computer "author," or "gear head," to the multi-faceted distributor. However, many parallels do not track true.

As an example, the distributor, which holds the entire marketing chain together, is very much into "a&r," in Lionetti's analogy. Softsel, a pioneer wholesaler now expanding internationally, has 20 people with computers of all brands who look at new material. "We see 300 new programs a month and might select 7% to stock."

Additionally, the distributor ideally offers technical support (an

800 number for stores to use), training (both on site at Softsel warehouses and in the stores via sales reps) and inventory planning.

"I turned down a \$1 million order from a book chain. This is not an order takers' business. The 'tweaks' (another Lionetti term for author) and gear heads do not know how to sell. You must develop the people, and you should start developing them now."

Rackjobbers are entering the field quickly, Lionetti noted, mentioning that at Winter CES "all the rackjobbers were huddling around." He went on to say that the rackjobber can basically only merchandise the hits. "The kid walking through a mass merchandiser outlet may be an Apple owner" (indicating that the rackjobber may concentrate on only Texas Instruments or some other brand). "You should stock spread," he urged.

There are other interesting analogies as well. Lionetti said he sees a youngster possibly being more likely to spring a \$39 Apple game from his father so they can play it together than to get \$7 or \$8 for an LP, offering a kind of family entertainment symbiosis.

Perhaps the most interesting topic was how authors create in terms of targeting the "installed base." This was characterized in terms of Apple releasing its source code, resulting in 100 author-publishers, or independent labels in Lionetti's analogy, now doing Apple products.

This was contrasted with Texas Instruments' strong control over its technology with few authors bothering to play to that brand. Sound/Video Unlimited's Noel Gimbel wanted to know if TI would release its hold on its chip, and the indication was that loosening will occur.

Home Computer Business Experiencing Growth Pains

By SAM SUTHERLAND

LOS ANGELES—Record/tape/video merchandisers are bracing themselves for the roller coaster ride promised by a new product area offering even greater sales potential and perhaps even deeper pitfalls than the video games business: the explosive home computing field, which is already bringing the "information age" into U.S. households at a dizzying pace.

With the computer industry's learning curve now yielding dramatic breakthroughs in product design and price points, developments in the field lead a number of the first merchandisers testing the waters to depict a shape-shifting new business experiencing growth pains at a speed many times that felt for records, tapes, video software and even the more recent games explosion.

But if home computers and programs represent a dauntingly fast track, their market penetration is clearly alluring: although major retail chains are, for the most part, still studying whether computer software will prove profitable for their locations, the rackjobbing giants are moving quickly into their first tests. First into the breach was Pickwick Rack Services, with Handleman and

Lieberman now committed as well.

For those racks and the few retail chains entering the field, the allure of marketing computer software is similar to that posed by the games business three years ago: with an existing base in merchandising entertainment software to consumers, marketers experienced in positioning records, tapes, videocassettes, videodisks and accessories already have the sales tools, if not necessarily the technical expertise, to tackle computer programs. But, chastened by the pratfalls that accompanied many of the initial efforts at selling videogames through record/tape/video sites, all are starting with test programs designed to help gauge the dynamics of product selection, product merchandising, department security and, perhaps most crucially, buyer and employer education.

The very newness of the business, and that daunting speed of market changes, is mirrored by the comments of Lieberman Enterprises president Harold Okinow as the Minneapolis-based rackjobbing giant readies its first test program, targeted to reach customers this month.

"It's all questionable at this point, because I don't think anybody really knows where this industry is going,"

admits Okinow, who says Lieberman has been eyeing the market for over a year. "There's a lot of hardware and software available, and I think there's confusion with the public over just what to buy—and whether to wait for the price drops to make these products even more affordable."

Okinow cites a prevailing view when he adds that mass merchandisers will likely focus on software only, likening the outlook to the division between stereo hardware and records and tapes in racked locations.

At Hastings Books & Records, the retail arm of Western Merchandisers in Amarillo, Tex., president John Marmaduke is also cautious, but says thus far his first test store, located in Austin, has revealed definite promise, leading to plans for an expansion into perhaps a dozen more outlets by summer. Marmaduke agrees that consumer confusion represents a challenge, and contends that one key to penetrating the emerging market efficiently will be to examine the stratification of the computer marketplace between the costly business computer and the burgeoning ranks of low-end home models. "That's where our market is: the low-priced computer that's really purchased through a sense of

the computer as a toy rather than as a serious business device," contends Marmaduke.

"Software for the less expensive systems is relatively simple, and so they don't require extensive instruction. But trying to sell a Visicalc program to a businessman would require kissing the customer—it's too complicated and time-consuming to be practical for the discount retail trade." Thus, the Hasting test has centered on the Timex/Sinclair product line, where program prices in the \$30 range are "no big deal" from the standpoint of staff training.

More bullish is Eric Paulson, senior vice president at Pickwick, which became the first mass merchandiser to offer computer software to its accounts through an agreement with Softsel, the Inglewood, Calif., distribution firm. Although Paulson says precise results of Pickwick's first tests are some months off, programs are underway or due imminently at over a dozen chains serviced by Pickwick.

"There's been tremendous acceptance for our programs, not only from our customers but from accounts we've brought in who have never been customers before," enthuses Paulson. Early converts include accounts as disparate as B.

Dalton Books and Schaak Electronics, along with a major nationwide discount chain that Paulson declines to identify, "because they want to keep a low profile until the test is complete."

Paulson agrees that education is a central issue, so much so that his accounts are willing to postpone their usual goal of largely unmanned departments. "In many cases, these mass merchandisers are staffing that area where the software is carried, or else moving the merchandise into an area that is staffed," he reports.

While skilled, technically astute personnel may be essential in selling costlier business programs, Paulson credits third party program suppliers with "doing a good job of educating the consumer through their graphics, including vital information on the necessary information storage capacity of the computer to be used as well as the purpose and limitations of the program itself."

In addition to that self-merchandising tack, Pickwick is also exploiting its Softsel connection by allowing customers to call an 800 telephone number with any questions or problems encountered in-store or after taking the product home. The ploy of routing calls from

(Continued on page 26)

DELEGATES EXPRESS CAUTION

New Configurations Discussed

MIAMI BEACH—Indecision and conservatism marked discussions of configuration changes and new technology in both a general convention session and the rackjobber-only conference at NARM here.

NARM Report

Discussion reflected the generally tight money conditions that persist in the industry.

Toward the end of a lengthy discussion about the racks' reaction to a series of enlarged packaging proposals for cassettes, Sam Marmaduke of Western Merchandising got united amens when he said he hoped that any cassette packaging innovation would not raise the cost of tape. One rack said Capitol had suggested the enlarged pack could raise the price 3%.

Michael Spector of MJS and his fellow dais speakers at the general meeting bemoaned the frugality of

their customers and the consumer on a number of occasions.

In discussing their experience with video game cartridges, both Jim Bonk of Camelot Enterprises and Spector agreed that they had created some volume but with a lower profit margin. The same premise held for videocassettes and videodisks.

John Cassetta of Alpha Distributing said he avoided prerecorded video because of the high cash outlay. On the other hand, Cassetta said, Alpha was a frontrunner in computer software (Billboard, April 2) but tacked on the warning that industryites must be cautious in selecting inventory at the start.

At one point, moderator Dave Lieberman of Lieberman Enterprises injected the possibility of microcassettes. But his dais peers shot it out of the water, saying there was no street experience by which to judge the innovation.

Bonk indicated for the first time

that the Camelot chain was entering computer software/hardware with Texas Instruments. He said Camelot had chosen TI after considerable research. Sid Silverman of United Records & Tape, the only racker on the dais, said lack of software was holding off his firm's entry into computers.

That was also the one barrier to complete affirmation of the Compact Disc at the meeting. When enough hardware for the unanimously-affirmed technology would be available seemed to be the only rub. Only approval of the smaller, indestructible disk came from the audience and the dais.

Spector, a leading one-stopper, continually pointed up through the seminar the conservative attitude of his primarily Southern customers. He predicted that his small retail dealers would probably be the last to add CD to their inventories.

Computer Trade's Growth Pains

Continued from page 25

the department itself, rather than simply supplying prospective consumers with the number so they can call from home, is designed to reinforce a favorable impression of the store: "If a consumer needs assistance, he perceives that he's gotten it directly from us, so he walks out of the store pleased, which really helps build that franchise."

Those retail chains that have entered the field aren't ready to fall back on such solutions, however. In particular, the 30-unit Record Factory operation, based in the Bay Area, has stressed employee training through seminar programs taking advantage of their proximity to the nearby "Silicon Valley" area, hub of the high technology firms driving the home computers and games sectors.

Such insurance may not be essential. Observes Mike Kelly, video sales manager for Danjay Music and its Budget Tapes, Records & Video franchises throughout the West and Midwest, "I don't know of another business like this, where you've seen a consumer who's basically ignorant about the product purchasing it from a retailer who in many instances is also ignorant."

"That's why so much of the earliest business did focus on franchise situations where technical em-

ployees were available to close the sale by explaining the product." Breakthroughs in the programs themselves, as well as price, are changing that, however, and Kelly asserts that a less obvious form of ignorance may be working to music and video dealers' advantage.

At the same time, Kelly is one of many who view software for the computers as "a 'see' product, much as video games are, which consumers need to approach from a hands-on standpoint in the store." Thus, in marketing software in about five of Budget's 70 outlets for the first test, moderately priced home computers such as those from Atari and Commodore are used in-store for demonstrations.

Other considerations show retailers and rackjobbers alike profiting from their earlier experiences with

records, tapes and video. Although rack sources say fixturing does represent a hurdle because of accounts' goals of uniform store design, they add that they're already investigating the potential for basic display units that can be adapted to differing decor schemes.

Security, too, is a concern. Lieberman's Okinow warns that many accounts seem intent on locked displays—a route most music merchants have learned usually controls shrinkage but also inhibits impulse purchases. Danjay/Budget's Kelly agrees that the higher per unit cost of computer programs does make pilferage a sensitive issue, but he says he believes the consumer base actually offsets the problem to some extent, arguing that the typical software buyer is less likely to shoplift in the first place.

New LP/Tape Releases

ASSOCIATION, see Turtles

ATKINS, CHET, CGP

Work It Out With Chet Atkins CGP
LP Columbia FC 38536 No List
CA FCT 38536 No List

BELL, WILLIAM

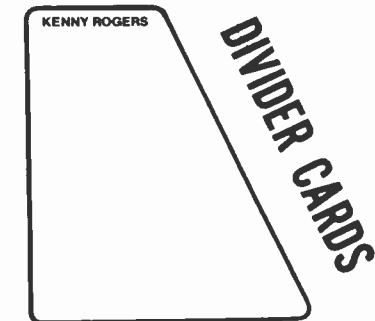
Survivor
LP Kat Family FZ 38643 No List
CA FZT 38643 No List

POPULAR ARTISTS

ALLEN, HARLEY

Harley Allen
LP Folkways FTS 31076 \$9.98

BONDS, GARY U.S., see Chubby Checker



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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.

BOWIE, DAVID

Let's Dance
LP EMI America SO-17093

CHECKER, CHUBBY, & GARY U.S.

BONDS
Greatest Hits / Back To Back
LP Era BU-5730

CLIMAX BLUES BAND

Sample & Hold
LP Virgin / Epic FE 38631 No List
CA FET 38631 No List

COLEMAN'S, ALBERT, ATLANTA POPS

Classic Country
LP Epic FE 38630 No List
CA FET 38630 No List

DANIELS, CHARLIE, BAND

Million Mile Reflections / Full Moon
CA CBS DT 38563 No List

DESERTERS

Siberian Nightlife
LP Capitol ST-12257

EDMUNDS, DAVE

Information
LP Columbia FC 38651 No List
CA FCT 38651 No List

FRANKS, MICHAEL

Previously Unavailable
LP John Hammond Recs. 8FW 38664 No List
CA BWT 38664 No List

FRIEDMAN, KINKY

Under The Double Ego
LP Sunrise 41200

HAWAIIAN PUPS

Split Second Decision
LP Portrait SR 38551 No List
CA 5RT 38551 No List

(Continued on page 36)

Video Music Programming

As of 4/20/83

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:

Art In America, "Art In America," Pavillion
Belle Stars, "Sign Of The Times," Warner Bros.
Blotto, "I Quit," Blotto
Alex Call, "Just Another Saturday Night," Arista
Def Leppard, "Rock Of Ages," Mercury
Dexy's Midnight Runners, "Celtic Soul Brothers," Mercury
Molly Hatchet, "What's It Gonna Take," Epic
Inxs, "Don't Change," Atco
Grace Jones, "Demolition Man," Island
Kix, "Body Talk," Atlantic
Messendger, "Stranger," No Label
Musical Youth, "Never Gonna Give You Up," MCA
Sparks, "Cool Place," Atlantic
Styx, "Don't Let It End," A&M
Tears For Fears, "Mad World," Mercury

★ ★ ★

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
Falco, "Der Kommissar," A&M
Inxs, "The One Thing," Atco
Michael Jackson, "Beat It," Epic
Michael Jackson, "Billie Jean," Epic
Journey, "Separate Ways," Columbia
Men At Work, "Overkill," Columbia
Modern English, "I Melt With You," Warner Bros.
Planet P, "Why Me," Geffen
Schon/Hammer, "No More Lies," Columbia
Triumph, "A World Of Fantasy," RCA
J2, "New Years Day," Island

★ ★ ★

MTV MEDIUM ROTATION (2-3 plays a day):

erlin, "The Metro," Geffen
Michael Bolton, "Fools Game," Columbia
David Bowie, "Let's Dance," EMI America
Martin Briley, "Salt In My Tears," Mercury
Jon Butcher Axis, "Life Takes A Life," Mercury
The Call, "When The Wall Came Down," Mercury
Chris DeBurgh, "Don't Pay Ferryman," A&M
Divinyls, "Boys In Town," Chrysalis
Thomas Dolby, "She Blinded Me With Science," Capitol
Duran Duran, "Girls On Film," Capitol
Duran Duran, "Save A Prayer," Capitol
The Flirts, "Jukebox," O
Eddy Grant, "Electric Avenue," Portrait
Billy Idol, "White Wedding," Chrysalis
Madness, "Our House," Geffen
Naked Eyes, "Always Something There To Remind Me," EMI America
Tom Petty, "Change Of Heart," Backstreet
Prince, "Little Red Corvette," Warner Bros.
Saga, "Wind Him Up," Portrait
Scandal, "Love Has Got A Line On You," Columbia
Patrick Simmons, "So Wrong," Elektra
Stray Cats, "Runaway Boys," EMI America
Thompson Twins, "Love On Your Side," Arista
Ultravox, "Reap The Wild Wind," Chrysalis

★ ★ ★

MTV LIGHT ROTATION (1-2 plays a day):

ABC, "All Of My Heart," Mercury
A Flock Of Seagulls, "Wishing," Arista
Joan Armatrading, "Drop The Pilot," A&M
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
Drivers, "Stolen Treasures," No Label
Echo & the Bunnymen, "The Cutter," Sire
English Beat, "I Confess," IRS
Goanna Band, "Solid Ground," Atco
Golden Earring, "The Devil Made Me Do It," 21/PolyGram
Peter Godwin, "Images Of Heaven," PolyGram
Molly Hatchet, "What's It Gonna Take," Epic
Robert Hazard, "Escalator Of Life," RCA
Garland Jeffreys, "El Salvador," Epic
Kajagoogoo, "Too Shy," EMI America
Kinks, "Come Dancin'," Arista
Nick Lowe, "Raging Eyes," Columbia
Gary Moore, "Always Going To Love You," Atco
Neeva, "Blue Star," MSI Quality
Night Ranger, "Sing Me Away," Boardwalk
Ric Ocasek, "Jimmy Jimmy," Geffen
OMD, "Telegraph," RCA
Robert Palmer, "Pride," Island

(Continued on page 57)

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Video

NARM Panel Covers Wide Range

Record/Tape Dealers' Role, Rental Legislation Debated

The following report by Billboard's retailing editor, Earl Paige, is part of concluding coverage of the National Assn. of Recording Merchandisers (NARM) convention April 10-13. Other reports appear on pages 23-26.

MIAMI BEACH—The future of record and tape retailers in prerecorded video, and of the video rental business in light of pending Congressional action, ignited lively debate during an April 13 NARM session here. Wide-ranging opinions were evident.

NARM Report

On the subject of the fight in Washington over the first sale doctrine, only one of the five manufacturers on the dais voiced an opinion. Keying to an audience that consisted primarily of record/tape retailers rather than prerecorded video dealers, Andre Blay, president of Embassy Home Entertainment, characterized the proposed Mathias amendment as having the "purpose of creating a sales business. We can lower the frigg'n' prices. We'd move fast but lower prices only as low as to be profitable at all levels."

Moving to the subject of rental, Blay said the legislation on first sale would "see the rental gap narrowed" to enable the consumer to make a rational decision between a \$1-a-day rental and a \$79.95 purchase of a movie.

Both Len White, CBS/Fox sales vice president, and Al Bergamo, representing MCA, suggested it would not be appropriate for them to debate the question while the legislation was still pending in Congress.

The exchange on first sale was brief, with the panel covering a wide range of other topics. Bill Reilly, director of national sales and merchandising at RCA, offered one interesting point when he said RCA's licensing pacts for CED disks are structured so that the issue of rental is not addressed by the studios.

"They are not taking an aggressive stand (in opposition to CED rental), and we feel it is not our responsibility," he said.

Moderator Gene Silverman, head

JVC Inviting Entries For '83 Tokyo Festival

TOKYO—JVC here is inviting entries for the Tokyo Video Festival, the international competition it has sponsored annually since 1978. Winners of the main awards, including the Video Grand Prize and the JVC President award, which carry \$2,500 cash prizes plus two-week trips to Japan or Europe, will be announced in November.

Entries may come from amateurs or professionals, individuals or groups. The competition is in two categories, general and video letter exchange, and submissions should be in half-inch or three-quarter-inch formats and not more than 20 minutes long. There are 31 awards in all up for grabs, mostly in the form of cash and video equipment.

Stated aim of the event is to promote the use of video as a creative medium and build further awareness of its potential. The 1982 festival attracted over 1,000 entries from 22 countries. The Grand Prize and JVC President Award went to two Japanese entrants, Atsushi Yoshimoto and Sakaru Hamada.

of Video Trends, Detroit, confronted Bergamo on the question of whether videodisks inspire home taping. "We're hoping the Betamax case will settle that," Bergamo responded. He added; "I am not hearing that the video customer is duplicating, whether music or 'E.T.' if we ever bring it out."

The panel had its humorous moments. Former Pickwick executive John Farr, now with Target Stores, traded jibes from the audience with panelist Fred Traub, Musicland software division manager. Farr asked about video manufacturers' attitudes toward mass merchandisers. "Stay out," Traub said. Farr responded, "Are you standing up, Fred?"

Bergamo, who had earlier made a strong plea for record/tape stores to enter video, said to Farr's question, "If video is to ever become a business, the mass merchandiser has to come. But I have no plans for you, John."

The subject of adult programming, initiated from the floor by past NARM president Harold Okinow of Lieberman Enterprises, provoked lively discussion. Traub and Silverman said that their stores do not stock it. Tom Keenan of Everybody's Record, Tapes & Video, Portland, Ore., said from the dais that customers for such product will wait for a male sales clerk and noted that they may keep their adult titles separate from the rest of their video collection at home.

Local retailer Larry Schaffer of

(Continued on page 28)



A WINNER—Marty Balin has completed a video for "Born To Be A Winner" from the album "Lucky" on EMI America. Director on the project was David Lewis.

Digital Jazz Releases Due From Sony Software Arm

NEW YORK—The next releases from Sony's video software division will be unique for a number of reasons. First, the Beta Hi-Fi titles were digitally recorded; secondly, they take Sony's "Video 45" concept a step further.

Sony is calling the three 30-minute jazz programs "Video LPs." They feature Lionel Hampton, recorded at Jubilation in Las Vegas, and the Bill Watrous Orchestra and Rob McConnell, both recorded at Concerts By The Sea, a club in Redondo Beach, Calif. The programs will be released in June, through a licensing arrangement with producer Ruggles Reber & Associates of Los Angeles, which recorded them using 3M 32-track digital equipment.

Negotiations are also underway between Sony and Embassy Home Entertainment for shortened versions of Embassy programs from a series called "Jazz In America" featuring, among others, Dizzy Gillespie. According to John O'Donnell, head of Sony's video

software department, once the Embassy programs are acquired, Sony may come out with a special brochure promoting jazz programming.

The Ruggles & Reber programs were taped at the end of 1981 and beginning of 1982. According to principal Wesley Ruggles, the digital recording "was not that expensive. It actually is more economical than analog techniques because of its efficiency. Digital recording can save hours in editing, and that's where the cost is.

"We wanted to do the shows for the engineering experience," notes Ruggles, who adds that the performances were pre-licensed to PBS, ON-TV and VHD Programs. There are one-hour, 90-minute and half-hour versions, for release on various formats.

Ruggles & Reber recently taped a Dolly Parton special for Home Box Office in London, also using 3M digital equipment. "We're negotiating to do other programs for Sony," Ruggles adds.

DEA DIRECTS Hot Creator Of Promo Clips Wants To Move Into Movies

By LAURA FOTI

NEW YORK—Joe Dea would rather be making movies, but he admits he's having a lot of fun in the meantime. A freelance video director associated with San Francisco's Videowest, Dea handled "Happy Man" and "Jeopardy" for Greg Kihn, "Life Takes A Life" for the Jon Butcher Axis and "Animals Medley" for David Johansen. One of his earliest projects was Commander Cody's "Two Triple Cheese, Side Order Of Fries"; he's currently at work on two clips for the Arista group Krokus.

"I hope to get into doing movies," Dea says. "Soon you'll see a whole school of feature film directors coming out of the rock video field. It will mean fast-paced cutting; the effects of all that condensing you do for promotional clips will be felt. It should be interesting to see what happens—I can't imagine what kind of movies it will lead to."

He notes that some movie directors, such as Francis Ford Coppola, are getting into music video themselves. "Everyone is trying their hand, including commercial producers. It means a lot of exciting things are happening."

Dea himself hopes to be led into the direction of horror films. After a childhood spent torturing two older

sisters by hiding in closets and utilizing fake hands and other props, he hopes to move on to making movies that are even more scary.

Some of that desire comes through in "Jeopardy," which depicts a wedding scene where the bride becomes a skeleton and marriage presented as a fright. "We didn't try to have a message," Dea insists. "We just tried to capture the feeling of the song."

To do that, Dea holds what he calls a "brainstorming" session with some friends. "Whoever comes up with the best idea for a clip gets \$200 or \$300," he says. "It provides motivation." He adds, "I try to stay away from negative images. I don't think rock'n'roll should be taken too seriously."

"Basically I'm doing this in preparation for directing horror films. I want to show Hollywood, or whoever it is out there who has the money, whoever I should impress, that I can do that."

Artist involvement in clip production varies, says Dea. "Generally I find the artists don't have a lot of ideas, or they have a cliched idea and I have to try and talk them out of using it. When I came up with the idea for 'Jeopardy,' they didn't like it, but they trusted me because I'd done 'Happy Man.'

"Some songs I'm not too inspired

by. In that case, if a group has an idea, great. I'm a director, not a writer. If the idea is bad, I'll probably bow out because I don't want to be associated with it."

Is there money to be made in video clip direction? "I'm not getting rich off it," Dea claims, "but I'm not in this to make money. I'm in it to get into feature films. I don't know anyone getting rich doing rock videos, but they're more fun than industrials." He adds, though, "They can be frustrating."



Billboard photo by Louis Block
IN JEOPARDY—Video director Joe Dea (right) on location during the taping of Greg Kihn's "Jeopardy."

Four New Titles From OPA

NEW YORK—Optical Programming Associates, a joint venture of MCA Videodisc, Pioneer Video and Magnavox Production, has released four new interactive programs for the laser optical videodisk format, with three more on the way.

The new titles are "The Joy Of Relaxation," "The History Disquiz," "Maze Mania" and "The World Of Martial Arts." Two are instructional, two entertainment. The next three programs, to be released later this year, are "Time Frame," "Quest," a game with a storyline, and "Wine: An Introduction."

According to Lin Oliver, vice president of MCA Home Entertainment, "We're not an R&D company—there are enough of those around. We're a production com-

pany, dealing with the video systems that are around now. There's a crying need for this kind of programming now."

Some of the OPA-developed programs are not adaptable for other formats or for sale to television markets due to their interactive capabilities. Others, including "An Evening With Ray Charles," have other applications. Oliver says, "We approach projects from two angles. The first is to create a state-of-the-art optical videodisk; the second is to look at other formats and possibilities."

She adds that three of the five OPA projects that have been on the market for some time have recouped their investment costs.

IN NEW REFERENCE BOOK

Career Opportunities Outlined

NEW YORK—Facts On File, a publishing company based here, has introduced a reference book called "Career Opportunities In Television And Video" by Robert and Maxine Reed. Robert Reed is executive vice president of the National Video Clearinghouse.

The authors drew on data and employment statistics from more than 100 sources, including professional associations, unions, government agencies, trade publishers, consultants and college faculty. They also had extensive discussions with more than 60 executives in the telecommunications fields.

The resulting book defines in depth 95 jobs in all areas of telecommunications and video, ranging from performer and engineer to marketing and sales titles. Each po-

sition is described in terms of entry and advancement opportunities, salary range, required skills and opportunities for minorities and women. A career ladder indicates the jobs to which the position often leads and the jobs or schooling that lead to the position.

Particularly in demand are engineering and technical personnel in cable television and home video, the authors have found. In general, job opportunities in the non-commercial sector (public television, audio/visual education and government) are down, while the consumer electronics industry and cable offer strong opportunities for employment and advancement. In particular, engineering technicians, service technicians and cable installers are needed.

Video

Video Shack Chain Presents Awards For '82 Sales

NEW YORK—"Jane Fonda's Workout" (Karl Video), "Apocalypse Now" (Paramount Home Video) and "Star Wars" (CBS/Fox Video) were the top-selling video-

cassette, laser videodisk and CED videodisk, respectively, in 1982 at the 10-store Video Shack chain here. These and other top-sellers are recipients of Video Shack's first an-

nual Consumers' Choice Awards, presented at ceremonies Tuesday (19) at Sardi's here.

Product associated with RCA SelectaVision (CED) and RCA/Columbia Pictures Home Video (cas-

settes) led the total number of awards with 10, followed by CBS/Fox Video with eight, Paramount Home Video with seven, MGM/UA

Home Video with four and MCA Videocassette with three.

"Star Trek II: The Wrath Of Khan" was the only title to win awards in all three configurations. In arriving at the awards, each single purchase was considered a vote.

Video Shack owner Arthur Morowitz received an award of his own, the presentation of a Steuben glass from MGM/UA's Bill Gallagher for his efforts on behalf of the home video industry.

Following is a list of award winners in each configuration, ranked according to 1982 sales at Video Shack:

Videocassettes: "Jane Fonda's Workout" (Karl Video); "Star Wars" (CBS/Fox Video); "Star Trek II: The Wrath Of Khan" (Paramount Home Video); "Goldfinger" (CBS/Fox Video); "The Compleat Beatles" (MGM/UA Home Video); "Rocky III" (CBS/Fox Video); "Poltergeist" (MGM/UA Home Video); "The Story Of O" (Independent United Distributors); "Conan The Barbarian" (MCA Videocassette); "Taxi Driver" (RCA/Columbia Pictures Home Video); "Arthur" (Warner Home Video); "Dr. No" (CBS/Fox Video); "On Golden Pond" (CBS/Fox Video); "The Thing" (MCA Videocassette); "Annie" (RCA/Columbia Home Video); "Ragtime" (Paramount Home Video); "Abbott & Costello Meet Frankenstein" (MCA Videocassette); "The Godfather Epic" (Paramount Home Video); "Tron" (Walt Disney Home Video); "March Of The Wooden Soldiers" (Independent United Distributors).

Laser Videodisks: "Apocalypse Now" (Paramount Home Video); "The Sound Of Music" (CBS/Fox Home Video); "The Jazz Singer" (Paramount Home Video); "Ragtime" (Paramount Home Video); "MysteryDisc: Murder, Anyone?" (Vidmax); "The Guns Of Navarone" (RCA/Columbia Pictures Home Video); "Star Trek II: The Wrath Of Khan" (Paramount Home Video); "On Golden Pond" (CBS/Fox Video); "The Black Hole" (Walt Disney Home Video); "Pippin" (Pioneer Artists).

CED Videodisks: "Star Wars" (CBS/Fox Video); "Star Trek II: The Wrath Of Khan" (RCA SelectaVision); "Rocky III" (RCA SelectaVision); "An American Werewolf In London" (RCA SelectaVision); "Superman" (RCA SelectaVision); "Stripes" (RCA SelectaVision); "Goldfinger" (RCA SelectaVision); "Seven Brides For Seven Brothers" (MGM/UA Home Video); "Tarzan The Ape Man" (MGM/UA Home Video); "Dumbo" (RCA SelectaVision). **IRV LIGHTMAN**

Lively Debate At NARM Panel

• Continued from page 27

Vibrations, also a panelist, got a laugh when he said, "We have a senior citizens' club which we offer adult to for half price." He said that adult fare constitutes 35% of his volume.

The underlying question of whether NARM members will move more into video was first addressed when Bergamo identified in the audience Paul David of Camelot Enterprises, Russ Solomon of Tower Records and new NARM president Lou Fogelman of Show Industries as among the few that have embraced video. "The record/tape retailer has not come to the party. As more and more music video comes out, you are very strongly positioned," he said.

However, Traub was cautious. "We question the equation" of rewards and costs, he said. "The number of \$29.95 and \$39.95 movies is not significant. We're concerned about the viability of rental in a mall environment, the spread and the depth of titles given the margins, and we urge suppliers to be aware of our needs."

For The Record

The April 16 issue of Billboard incorrectly quoted the price of "The Secret Of NIMH" at \$29.95. In fact, the MGM/UA videocassette retails for \$79.95, while the videodisk is \$29.95.



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!

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Director of Photography CALEB DESCHANEL and GERALD FEIL
Produced by RONALD L. SCHWARY
Directed by HAL ASHBY
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The Band
MICK JAGGER
KEITH RICHARDS
CHARLIE WATTS
RON WOOD
BILL WYMAN
IAN STEWART
IAN McLAGAN
ERNIE WATTS
BOBBY KEYS

1983, Color, Running time: 94 minutes #1231

Available in VHS and Beta videocassettes and in CED and Laser disc formats. Special \$39.95 suggested retail price for VHS and Beta videocassettes.

Under My Thumb Let's Spend The Night Together Shattered Neighbors Black Limousine Just My Imagination
20 Flight Rock Let Me Go Time Is On My Side Beast Of Burden Waiting On A Friend Going To A Go-Go You Can't Always Get What You Want Little T & A
Tumblin' Dice She's So Cold All Down The Line Hang Fire Miss You
Lean On Me Start Me Up Honky Tonk Woman Brown Sugar Jumpin' Jack Flash Satisfaction

Video

Another 'Basement Tapes' Winner

NEW YORK—The second edition of "The MTV Basement Tapes," which aired April 13, resulted in a winning group from Tipton, Ga. and an increase in viewer response of 25% over the first show.

"The MTV Basement Tapes" features video clips by six unsigned artists. Viewers are requested to vote on their favorite by calling a 900 phone number. After six monthly shows, the winning acts compete on a final show, and the grand prize winner receives an EMI America recording contract.

The winning band from the second show was Messenger, for the song "Strangers." The group received 30% of the 35,000 votes cast. Messenger joins the Cincinnati-based group Young Invaders in the race for the recording contract.

Messenger consists of guitarist Brad Sayre, bassist Allen Poole and drummer John Buchan. The group has been together for three years, playing clubs in Georgia and Florida, and has released an album on its own independent label.

Music Monitor

● **American Band:** Adem recording artists **American Band** recently completed a clip for a song called "We're An American Band." **Marcus Peterzell** of E.J. Stewart Video produced; **Tom Montgomery** directed both in the studio and at the Spectrum in Philadelphia.

● **Hot Spots:** E.J. Stewart also taped the **Members** (Arista) and **Paul Barrere** (Mirage) for "Hot Spots," a program on the USA Cable Network. Next act to be taped are the **Rockats**, on RCA.

● **Salty:** **Martin Briley's** "Salt In My Tears" video was shot in London and directed by **Chris Gabrin** of

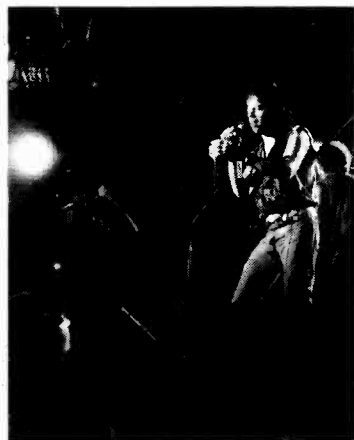
Limelight Video. The storyline involves Briley's ex-wife cleaning him out of house and home.

● **Very Bohemian:** Chicago-based act **Bohemia** is at work on a clip for "Is It Hot Enough?" from an independent label, **Discos de Tinga**. The clip is being produced and directed by **Tom Hilbe** of Eye & Ear TeleCorp. Inc. Sequences were lensed at locations around Chicago, including a Russian steam bath.

No Vinyl Word On This Group's Clip

NEW YORK—Most video clips are produced to promote a record, but the group **Wizard** is doing things somewhat differently. The video single "The Good You Find In Man" is not available on vinyl, although the group has made an audio cassette of the song for Long Island's **WWHB-FM**.

The response to the music portion of the video single has caused Steve Smith, administrator for Rainbow Group Video, which produced the song, to make provisions for audio tapes of the next release. "We've also pushed back the release of our second video single to allow the proper development of the simultaneous release of the audio," Smith says, noting that there are no plans to release album or single versions of the songs.



MEMBERS ONLY—The production crew at E.J. Stewart recently taped the **Members** for the program "USA Hot Spots."

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.

- ARSENIC & OLD LACE**
Cary Grant, Josephine Hull, Jean Adair, Raymond Massey, Jack Carson, John Ridgely, James Gleason, Peter Lorre
Beta & VHS CBS/Fox Video \$49.98
- BAREFOOT COLOSSUS**
CED CBS/Fox Video \$39.98
- THE CHINESE WEB**
Beta & VHS CBS/Fox Video \$49.98
- DARK VICTORY**
CED CBS/Fox Video \$19.98
- FAST TIMES AT RIDGEMONT HIGH**
Sean Penn, Jennifer Jason Leigh, Judge Reinhold, Phoebe Cates, Ray Walston
LV MCA Videodisc \$29.95
- GEPPETTO'S MUSIC SHOP**
Beta & VHS Video Gems \$59.95
- HAWAII**
CED CBS/Fox Video \$39.98
- INCREDIBLE MASTER BEGGARS**
Beta & VHS Video Gems \$59.95
- INN OF THE SIXTH HAPPINESS**
Ingrid Bergman
Beta & VHS CBS/Fox Video \$69.98
- MARTY**
CED CBS/Fox Video \$29.98
- MEMOIRS OF A FAIRY GODMOTHER**
Beta & VHS Video Gems \$59.95

- STEVIE NICKS IN CONCERT**
CED CBS/Fox Video \$29.98
- ON THE BEACH**
CED CBS/Fox Video \$39.98
- PLAYBOY VIDEO, VOL. 2**
CED CBS/Fox Video \$29.98
- THE PRINCE & THE PAUPER**
CED CBS/Fox Video \$29.98
- STARDUST MEMORIES**
Woody Allen
CED CBS/Fox Video \$29.98
- STILL OF THE NIGHT**
Roy Scheider, Meryl Streep
Beta & VHS CBS/Fox Video \$59.98
- THEY DRIVE BY NIGHT**
CED CBS/Fox Video \$29.98
- THE THING**
Kurt Russell, A. Wilford Brimely, T.K. Carter, David Clennon, Keith David, Richard Dysart
LV MCA Videodisc \$29.95
- THUNDERBALL**
Sean Connery, Adolfo Celi
Beta & VHS CBS/Fox Video \$69.98
- THE TRAIL OF THE PINK PANTHER**
CED CBS/Fox Video \$29.98
- WOODY WOODPECKER & FRIENDS**
LV MCA Videodisc \$29.95

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.

Billboard®

Survey For Week Ending 4/30/83

Videocassette Top 40

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SALES			RENTAL		
This Week	Last Position	Weeks on Chart	This Week	Last Position	Weeks on Chart
1	10	TITLE Copyright Owner, Distributor, Catalog Number	1	10	TITLE Copyright Owner, Distributor, Catalog Number
1	1	AN OFFICER AND A GENTLEMAN Paramount Pictures, Paramount Home Video 1467	1	1	AN OFFICER AND A GENTLEMAN Paramount Pictures, Paramount Home Video 1467
2	3	JANE FONDA'S WORKOUT ▲ (ITA) KVC-RCA, Karl Video Corporation 042	2	2	ROAD WARRIOR Warner Brothers Pictures, Warner Home Video 11181
3	2	BLADE RUNNER ▲ Embassy Home Entertainment 1380	3	3	BLADE RUNNER ▲ Embassy Home Entertainment 1380
4	5	CREEPSHOW Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306	4	4	CREEPSHOW Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306
5	6	ROAD WARRIOR Warner Brothers Pictures, Warner Home Video 11181	5	6	THE BOAT (DAS BOOT) RCA/Columbia Pictures Home Video 10149
6	7	ROCKY III ● (ITA) CBS-Fox Video 4708	6	8	THE SECRET OF NIMH MGM/UA Home Video 800211
7	4	STAR TREK II—THE WRATH OF KHAN (ITA) Paramount Pictures, Paramount Home Video 1180	7	5	POLTERGEIST ▲ MGM/UA Home Video 800165
8	15	PLAYBOY VIDEO VOLUME 2 CBS-Fox Video 6202	8	9	THE WORLD ACCORDING TO GARP Warner Brothers Pictures, Warner Home Video 11261
9	8	POLTERGEIST ▲ (ITA) MGM/UA Home Video 800165	9	7	ROCKY III ● (ITA) CBS-Fox Video 4708
10	12	STRAWBERRY SHORTCAKE IN BIG APPLE CITY Family Home Entertainment, MGM/UA Home Video 338	10	10	STAR TREK II—THE WRATH OF KHAN (ITA) Paramount Pictures, Paramount Home Video 1180
11	10	THE LAST UNICORN CBS-Fox Video 9054	11	17	MISSING Universal City Studios Inc., MCA Distributing Corp. 71009
12	11	THE SECRET OF NIMH MGM/UA Home Video 800211	12	20	VICTOR/VICTORIA ● MGM/UA Home Video 800151
13	13	PLAYBOY ● CBS-Fox Video 6201	13	11	HONKY TONK MAN Warner Brothers Pictures, Warner Home Video 11305
14	9	THE BOAT (DAS BOOT) RCA/Columbia Pictures Home Video 10149	14	14	MONSIGNOR CBS-Fox Video 1108
15	20	ANNIE (ITA) RCA/Columbia Pictures Home Video 10008	15	15	THE LAST UNICORN CBS-Fox Video 9054
16	14	MIDNIGHT COWBOY MGM/UA Home Video 700193	16	13	HALLOWEEN III Universal City Studios Inc., MCA Distributing Corp. 71011
17	18	MAN WITH THE GOLDEN GUN CBS-Fox Video 4606	17	21	YOUNG DOCTORS IN LOVE Vestron VA-5012
18	21	MONSIGNOR CBS-Fox Video 1108	18	23	TRON (ITA) Walt Disney Home Video 122
19	24	HALLOWEEN III Universal City Studios Inc., MCA Distributing Corp. 71011	19	NEW ENTRY	PLAYBOY VIDEO VOLUME 2 CBS-Fox Video 6202
20	NEW ENTRY	FUNNY GIRL RCA/Columbia Pictures Home Video 10212	20	12	FAST TIMES AT RIDGEMONT HIGH Universal City Studios Inc., MCA Dist. Corp. 77015
21	26	THE COMPLETE BEATLES ● MGM/UA Home Video 700166	21	16	NIGHT SHIFT The Ladd Co., Warner Home Video 20006
22	31	TRON (ITA) Walt Disney Home Video 122	22	19	ANNIE (ITA) RCA/Columbia Pictures Home Video 10008
23	NEW ENTRY	FLEETWOOD MAC IN CONCERT—MIRAGE TOUR '82 RCA/Columbia Pictures Home Video 10202	23	18	AMITYVILLE II: THE POSSESSION Embassy Home Entertainment 1709
24	19	COME BACK TO THE 5 & DIME JIMMY DEAN, JIMMY DEAN Embassy Home Entertainment 1333	24	22	FIREFOX Warner Brothers Pictures, Warner Home Video 11219
25	NEW ENTRY	EVERYDAY WITH RICHARD SIMMONS/FAMILY FITNESS Karl Video Corporation 043	25	24	THE BEST LITTLE WHOREHOUSE IN TEXAS ● (ITA) Universal City Studios Inc., MCA Distributing Corp. 77014
26	25	BUGS BUNNY'S 3rd MOVIE: 1001 RABBIT TALES Warner Brothers Pictures, Warner Home Video 11303	26	25	COME BACK TO THE 5 & DIME JIMMY DEAN, JIMMY DEAN Embassy Home Entertainment 1333
27	28	FAST TIMES AT RIDGEMONT HIGH Universal City Studios Inc., MCA Dist. Corp. 77015	27	32	STRAWBERRY SHORTCAKE IN BIG APPLE CITY Family Home Entertainment, MGM/UA Home Video 338
28	27	THE WORLD ACCORDING TO GARP Warner Brothers Pictures, Warner Home Video 11261	28	31	MIDNIGHT COWBOY MGM/UA Home Video 700193
29	17	THE THING Universal City Studios Inc., MCA Distributing Corp. 77009	29	33	THE THING Universal City Studios Inc., MCA Distributing Corp. 77009
30	37	MISSING Universal City Studios Inc., MCA Distributing Corp. 71009	30	34	PLAYBOY CBS-Fox Video 6201
31	16	YOUNG DOCTORS IN LOVE Vestron VA-5012	31	36	RICHARD PRYOR LIVE ON THE SUNSET STRIP RCA/Columbia Pictures Home Video 10469
32	NEW ENTRY	JAZZERCISE MCA Distributing Corporation 55089	32	27	VICE SQUAD Embassy Home Entertainment 2015
33	NEW ENTRY	INHERIT THE WIND CBS-Fox Home Video 4651	33	29	FRIDAY THE 13TH—PART 3 Paramount Pictures, Paramount Home Video 1539
34	30	DR. STRANGELOVE RCA/Columbia Pictures, Home Video 10182	34	35	DIVA MGM/UA Home Video 800183
35	NEW ENTRY	WITNESS FOR THE PROSECUTION CBS-Fox Home Video 4665	35	NEW ENTRY	HOMEWORK MCA Distributing Corporation 55111
36	34	AMITYVILLE II: THE POSSESSION Embassy Home Entertainment 1709	36	26	THE SOLDIER Embassy Home Entertainment 2001
37	29	VICTOR/VICTORIA ● MGM/UA Home Video 800151	37	30	DINER MGM/UA Home Video 800164
38	22	FIREFOX Warner Brothers Pictures, Warner Home Video 11219	38	38	THE EXTERMINATOR Embassy Home Entertainment 2002
39	23	HONKY TONK MAN Warner Brothers Pictures, Warner Home Video 11305	39	28	ZAPPED Embassy Home Entertainment 1604
40	35	DUMBO (ITA) Walt Disney Home Video 24	40	37	REOS (ITA) Paramount Pictures, Paramount Home Video 1331

● 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).

APRIL 30, 1983, BILLBOARD

Billboard® TOP LPS & TAPE®

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THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label		Artist-TITLE-Label		WKS ON CHART		THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label	
1	★	1	★	19	▲	37	41	14	TRIUMPH Never Surrender RCA AFL1-4382	RCA	37	41	14	★	73	61	25	RICK SPRINGFIELD Living In Oz RCA AFL1-4660	RCA
2	★	2	★	11	▲	38	49	5	JOURNEY Frontiers Columbia QC 38504	CBS	38	49	5	★	75	59	16	PSYCHEDELIC FURS Forever Now Columbia FC 38261	CBS
3	★	3	★	7	▲	39	46	5	STYX Kilroy Was Here A&M SP 3734	RCA	39	46	5	★	76	82	60	JOAN RIVERS What Becomes A Semi-Legend Most? Geffen GHS 4007 (Warner Bros.)	WEA
4	★	4	★	44	▲	40	42	20	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	40	42	20	★	77	67	52	WALL OF VOODOO Call Of The West IRS SP-70026	RCA
5	★	5	★	13	▲	41	44	5	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	41	44	5	★	78	56	25	ALABAMA Mountain Music RCA AFL1-4229	RCA
6	★	6	★	27	▲	42	43	10	DARYL HALL & JOHN OATES H2O RCA AFL1-4383	RCA	42	43	10	★	79	69	26	JOHN COUGAR American Fool Riva/Mercury RVL 7501 (Polygram)	POL
7	★	7	★	4	▲	43	43	10	PINK FLOYD The Final Cut Columbia QC 38243	CBS	43	43	10	★	80	85	6	FRIDA Something's Going On Atlantic 80018-1	WEA
8	★	8	★	28	▲	44	48	7	LIONEL RICHIE Lionel Richie Motown 6007 ML	IND	44	48	7	★	81	64	47	PLANET P Planet P Geffen GHS 4000 (Warner Bros.)	WEA
9	★	9	★	48	●	45	40	23	DURAN DURAN Rio Capitol ST-12211	CAP	45	40	23	★	82	84	6	ADAM ANT Friend Or Foe Epic ARE 38370	CBS
10	★	10	★	6	▲	46	58	4	ALABAMA The Closer You Get RCA AHL1-4663	RCA	46	58	4	★	83	86	11	THE CLASH Combat Rock Epic FE 37689	CBS
11	★	11	★	54	▲	47	45	12	TOTO Toto IV Columbia FC 37728	CBS	47	45	12	★	84	89	32	BOW WOW WOW When The Going Gets Tough, The Tough Get Going RCA AFL1-4570	RCA
12	★	12	★	16	▲	48	36	24	BOB SEGER AND THE SILVER BULLET BAND The Distance Capitol ST 12254	CAP	48	36	24	★	85	70	28	SIMPLE MINDS New Gold Dreams A&M SP 6-4928	RCA
13	★	13	★	7	▲	49	38	19	U2 War Island 90067 (Atco)	WEA	49	38	19	★	86	95	91	DEF LEPPARD High & Dry Mercury SRM 1-4021 (Polygram)	POL
14	★	14	★	12	▲	50	47	10	DEXYS MIDNIGHT RUNNERS Too Rye-Ay Mercury SRM 1-4069 (Polygram)	POL	50	47	10	★	87	93	8	SAGA Worlds Apart Portrait ARR 38246 (Epic)	CBS
15	★	15	★	8	▲	51	54	12	GREG KIHN BAND Kihnspracy Besenley 60224 (Elektra)	WEA	51	54	12	★	88	91	91	JOURNEY Escape Columbia TC 37408	CBS
16	★	16	★	17	▲	52	51	10	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	52	51	10	★	89	93	8	O'BRYAN You And I	CBS
17	★	17	★	8	●				EARTH, WIND & FIRE Powerlight										

Agenda

TUESDAY, MAY 3rd

10:00am- 6:30pm Registration...Foyer of Amphitheatre
7:00pm- 8:30pm Welcoming Reception.....Poolside

WEDNESDAY, MAY 4

8:30am- 9:00am Cont. Breakfast
.....Foyer of Amphitheatre
9:00am- 9:30am Welcoming Remarks ...Amphitheatre
9:30am-10:00am Keynote AddressAmphitheatre
10:00am-11:30am **"THE CHALLENGE OF THE COMPACT DISC"**
Its Promises & Its ProblemsAmphitheatre
11:30am- 1:00pm **"THE RENTAL DILEMMA"**
Disc & VideogramsAmphitheatre
1:00pm- 2:30pm LuncheonLibrary
2:00pm- 3:00pm **"ARTIST TALK BACK"**Library
ALL DAY SPOUSE TOUR

THURSDAY, MAY 5

8:30am- 9:00am Cont. BreakfastFoyer of Library
9:00am-10:00am **IFPI PRESENTATIONS**
"The First 50 Years" & "The Next 50 Years"Library
10:00am-11:30am **ROUNDTABLE DISCUSSIONS PART I**Library
Discussions will include:
"HITS BREAKING THE LANGUAGE BARRIER"
"MUSIC INDUSTRY EVOLVING INTO MULTI-MEDIA PROGRAMMING FORCE"
"HARNESSING TECHNOLOGY TO BEAT THE PIRATES"

"NEW MUSIC'S (Punk, Street Music, New Wave) ROLE INTERNATIONALLY"
"THE MIDLINE CONCEPT OF MAXIMIZING POTENTIAL OF VIABLE CATALOG"
"VIDEO AS MUSIC PRODUCT NOT PROMOTION"
"FUTURE OF MUSIC PUBLISHING"
"HOME TAPING—ARE RIGHTS OWNERS LOSING THE BATTLE?"
"ARTIST TOURS—A GOOD INVESTMENT?"
"MECHANICAL ROYALTY CONFLICT"

11:30am-11:45am Coffee BreakLibrary
11:45am- 1:30pm **ROUNDTABLE DISCUSSIONS PART II**Library
1:30pm- 6:00pm Free Time
6:00pm- 7:30pm **FIRST TIMERS RECEPTION**.....Library Terrace
8:00pm-10:00pm **TRENDSETTER AWARDS BANQUET**Library

FRIDAY, MAY 6

8:30am- 9:00am Cont. Breakfast
.....Foyer of Amphitheatre
9:00am- 9:30am Keynote Address
"IS THIS THE BEST OF YEARS?"Amphitheatre
9:30am-11:00am **"THE IMPACT OF NEW TECHNOLOGY ON RIGHTS"**.....Amphitheatre
11:00am-11:15am Coffee Break..Foyer of Amphitheatre
11:15am-12:30pm **"BLACK AFRICA—THE EMERGING MARKET AND MORE"** Amphitheatre
12:30pm- 1:45pm **"TELEVISION—FRIEND OR FOE?"**
Promoter Or The Unwanted Partner? Role Of TV And Cable—The Music Give-Away?.....Amphitheatre
1:45pm- 2:00pm **IMIC '83 Wrap-Up**.....Amphitheatre

IMIC PARTICIPANTS INCLUDE:

STIG ANDERSON
Polar Music International, Sweden
EMILIO AZCARRAGA
Televisa, S.A., Mexico
CHI COLTRAIN
PolyGram Artist, West Germany
EDWARD M. CRAMER
Broadcast Music Inc., United States
DANIEL M. J. CUXAC
African Music Industries Association
Disco Stock International, Ivory Coast, Africa
HAL DAVID
ASCAP, United States
GILLIAN DAVIES
IFPI, United Kingdom
DANIELE DOGLIO
CGD Messaggerie Musicali SpA, Italy
NESUHI ERTEGUN
WEA International, United States
BENT FABRICAS-BJARRE
Metronome Records A/S, Denmark
ADELFO FORNI
GCD Messaggerie Musicali SpA, Italy
DAG HAEGGQVIST
Sonet Grammofon AB, Sweden
H.R. HAMILTON
African Music Industries Association
Pan-African Entertainment Industries Ltd., United States
PATRICK HURLEY
CBS International SA, France
DENIS KNOWLES
Tellydisc, United Kingdom
ROBERT MONTGOMERY
Mechanical Copyright Protection Soc., United Kingdom
ROBERT OEGES
Decca (West Africa) Ltd., Nigeria
H. COLIN OVERBURY
European Economic Communities, Belgium
BERNARD POSNER
European Economic Communities, Belgium
DR. HANS SIKORSKI
GEMA, West Germany
ROY TEMPEST
Peer Southern Organization, United Kingdom
IAN THOMAS
IFPI, United Kingdom
JAN TIMMER
PolyGram Gmbh / BV, West Germany
CHRIET TITULAER
Teleac Company, The Netherlands
UMBERTO TOZZI
CGD Artist, Italy

MAY 3-6 1983

The Algarve PORTUGAL

Alvor Praia Hotel



IMIC '83 REGISTRATION FORM

- \$675.00 (£450.) Regular Registration
 \$300.00 (£200.) Young Executive Registration
 No Charge . . . Spouse Registration

There will be no refunds on registration cancellations after April 8, 1983, although substitutions may be made. Any cancellation prior to that date will be subject to 10% cancellation fee. Registration will be \$75.00 higher at the door.

Note: Registration does not include hotel or air fare costs

Last Name: _____
First Name _____
Title: _____
Company: _____
Address: _____
City: _____ State: _____
Country: _____ Postal Code: _____
Telephone: _____
Telex: _____
Spouse Name (if attending): _____

- I am enclosing a check in the amount of _____ to cover registration fees.
 Please charge my registration to:
American Express Card #: _____ expires _____
VISA/ BankAmericard #: _____ expires _____
Mastercard #: _____ expires _____
Diner's Club #: _____ expires _____
Signature: _____

HOTEL RESERVATIONS: All room reservations must be made through Billboard. Note: Should rooms no longer be available in the price range you have selected, next nearest price will be secured. Prices may vary slightly due to variations in exchange rate at time of reservations.

Please circle accommodations & rates you would like to reserve.

ALVOR PRAIA HOTEL

Single	Double	1 Bed. Suite		2 Bed. Suite	
		Sgl.	Dbl.	Sgle.	Dbl.
\$48.	\$60.	\$148.	\$160.	\$196.	\$220.
£32.	£40.	£99.	£107.	£131.	£147.

PENINA HOTEL

Single	Double	1 Bed. Suite		2 Bed. Suite	
		Sgle.	Dbl.	Sgl.	Dbl.
\$48.	\$60.	\$148.	\$160.	\$196.	\$220.
£32.	£40.	£99.	£107.	£131.	£147.

Rates include continental breakfast

Arrival Date _____ Arrival Time _____
Departing Date _____ Number of Nights _____

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HIT100®

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1★	2	10	BEAT IT —Michael Jackson (Quincy Jones), M. Jackson; Epic 34-03759	1	2	10	BEAT IT —Michael Jackson (Quincy Jones), M. Jackson; Epic 34-03759	67	78	3	COOL PLACES —Sparks and Jane Wiedlin (Ron Mael, Russell Mael), R. Mael, R. Mael; Atlantic 7-89886
2★	1	15	COME ON EILEEN —dexy's Midnight Runners (Clive Langer, Alan Winstanley), K. Rowland, J. Paterson, K. Adams; Mercury 76189 (Polygram)	34	38	6	COME ON EILEEN —dexy's Midnight Runners (Clive Langer, Alan Winstanley), K. Rowland, J. Paterson, K. Adams; Mercury 76189 (Polygram)	68	77	2	EASY FOR YOU TO SAY —Linda Ronstadt (Peter Ashe), J.L. Webb; Asylum 7-69838 (Elektra)
3★	4	14	JEOPARDY —Greg Kihn Band (Matthew King Kaufman), Kihn, Wright; Beserkley 7-69847 (Elektra)	35	NEW ENTRY	NEW ENTRY	JEOPARDY —Greg Kihn Band (Matthew King Kaufman), Kihn, Wright; Beserkley 7-69847 (Elektra)	69	76	3	WHY ME —Planet P (Peter Hauke), T. Carey; Geffen 7-29705 (Warner Bros.)
4★	3	12	MR. ROBOTO —Styx (Styx), D. DeYoung; A&M 2525	36	28	11	WHIRLY GIRL—Oxo (L. Angel, Ken Mansfield), L. Angel; Geffen 7-29765 (Warner Bros.)	70	81	2	TOO SHY —Kajagoogoo (Colin Thurston, Nick Rhodes), Limahl, N. Beggs; Kajagoogoo; EMI-America 8161
5★	6	12	DER KOMMISSAR —After The Fire (John Eden), R. Ponger, A. Piercy; Epic 34-03559	37	21	21	BACK ON THE CHAIN (Chris Thomas), C. Hynde; Sire 7-29840 (Warner Bros.)	71	72	4	REAP THE WILD WIND —Ultravox (George Martin), C. Cross, W. Cann, W. Currie, M. Ure; Chrysalis 4-42682 (Epic)
6★	9	6	LET'S DANCE —David Bowie (David Bowie, Nile Rodgers), D. Bowie; EMI-America 8158	38	20	26	I KNOW THERE'S SOMETHING GOING ON—Frida (Phil Collins, Hugh Padgham), R. Ballard; Atlantic 7-89984	72	82	3	ELECTRIC AVENUE —Eddy Grant (E. Grant), E. Grant; Portrait/Ice 37-03793 (Epic)
7	5	15	BILLIE JEAN —Michael Jackson (Quincy Jones), M. Jackson; Epic 34-03509	39	23	23	TWILIGHT ZONE —Golden Earring (Shell Schellekens), G. Kooymans; 21 Records 1-103 (Polygram)	73	83	2	ALL THIS LOVE —Debarge (Iris Gordy, Eldra Debarge), E. Debarge; Gordy 1660 (Motown)
8★	10	11	SHE BLINDED ME WITH SCIENCE —Thomas Dolby (Tim Friese-Greene, T. Dolby); T. Dolby, J. Kerr; Capitol 5204	40	35	13	I LIKE IT—Debarge (I. Gordy, E. Debarge), R. Debarge; Gordy 1645 (Motown)	74	84	2	FRONT PAGE STORY —Neil Diamond (Burt Bacharach, Carole Bayer Sager, Neil Diamond), M. Diamond, B. Bacharach, C.B. Sager; Columbia 38-03801
9★	15	4	OVERKILL —Men At Work (Peter McLean), C. Hay; Columbia 38-03795	41	42	9	MINIMUM LOVE —Mac McAnally (Terry Woodford, Clayton Ivey), McAnally, Westler; Geffen 7-29736 (Warner Bros.)	75	47	14	POISON ARROW —ABC (Trevor Horn) ABC; Mercury 810340-7 (Polygram)
10★	12	10	LITTLE RED CORVETTE —Prince (Prince), Prince; Warner Bros. 7-29746	42	45	6	I COULDN'T SAY NO —Robert Ellis Orrall with Carlene Carter (Roger Bechirian), R.E. Orrall; RCA 13431	76	NEW ENTRY	NEW ENTRY	ALL MY LIFE —Kenny Rogers (David Foster, Kenny Rogers), V. Stephenson, D. Robbins, J. Silbar; Liberty 1495
11★	16	8	I WON'T HOLD YOU BACK —Toto (Toto), S. Lukather; Columbia 38-03597	43	NEW ENTRY	NEW ENTRY	FAMILY MAN —Daryl Hall & John Oates (Daryl Hall & John Oates), M. Oldfield, T. Cross, R. Fenn, M. Frye, M. Reilly, M. Pert; RCA 13507	77	NEW ENTRY	NEW ENTRY	THAT'S LOVE —Jim Capaldi (Steve Winwood), J. Capaldi; Atlantic 7-89849
12	8	13	SEPARATE WAYS —Journey (Mike Stone, Kevin Elson), S. Perry, J. Cain; Columbia 38-03513	44	24	14	I'VE GOT A ROCK 'N' ROLL HEART —Eric Clapton (Tom Dowd), T. Seals, E. Setser, S. Diamond; Warner Bros./Duck 7-29780	78	85	2	DON'T PAY THE FERRYMAN —Chris Deburgh (Rupert Hine), C. Deburgh; A&M 2511
13★	13	8	EVEN NOW —Bob Seger & the Silver Bullet Band (Jimmy Iovine), B. Seger; Capitol 5213	45	50	5	GIMME ALL YOUR LOVIN' —ZZ Top (Bill Ham), Gibbons, Hill, Beard; Warner Bros. 7-29693	79	80	15	DO YOU WANNA HOLD ME? —Bow Wow Wow (Mike Chapman), Ashman, Barbarossa, Gorman, Lwin; RCA 13467
14★	18	7	SOLITAIRE —Laura Branigan (Jack White), M. Clemenceau, D. Warren; Atlantic 7-89868	46	48	6	NEVER GIVE UP —Sammy Hagar (Keith Olsen), A. Pasqua, K. Olden; Geffen 7-29718 (Warner Bros.)	80	87	2	ALL RIGHT —Christopher Cross (Michael Omartian), C. Cross; Warner Bros. 7-29843
15	7	14	ONE ON ONE —Daryl Hall and John Oates (Daryl Hall, John Oates), D. Hall; RCA 13421	47	43	9	SWINGIN' —John Anderson (Frank Jones, John Anderson), J.D. Anderson, Lionel Delmore; Warner Bros. 7-29788	81	82	15	THE DEVIL MADE ME IT —Golden Earring (Shell Schellekens), G. Kooymans, B. Hay; 21 Records 1-108 (PolyGram)
16	11	19	HUNGRY LIKE THE WOLF —Duran Duran (Colin Thurston, Nick Rhodes), Limahl, N. Beggs; Kajagoogoo; EMI-America 8161	48	56	5	TDV AGAIN	82	54	15	LIES —Thompson Twins (Alex Sadkin), T. Bailey, A. Currie, J. Leeway; Arista 1024
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32	★	2	▲	★	66	6	●	▲	CAP	LITTLE RIVER BAND Greatest Hits Capitol ST-12247
29	★	8	▲	60	60	32	●	▲	POL	BANANARAMA Deep Sea Skiving London 422810102-1R-1 (PolyGram)
33	★	7	▲	61	62	8	●	▲	CAP	BILLY SQUIER Emotions In Motion Capitol ST-12217
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New LP/Tape Releases

• Continued from page 26

JOHNSON, DAVID
Clawhammer Banjo
LP Folkways FTS 31094 \$9 98

KANSAS
Leftverture / Point Of Know Return
LP CBS DT 38564 No List

KNIGHT, GLADYS, & THE PIPS
Visions
LP Columbia FC 38205 No List
CA FCT 38205 No List

LAINE, FRANKIE, see Johnnie Ray

MCB
LP Epic FE 38369 No List
CA FET 38369 No List

MATINEE IDOLS
Leaving Limbo
LP DVG DVG-1001 \$5 95

MEAT LOAF
Midnight At The Lost & Found
LP Epic Cleveland Int'l FE 38444 No List
CA FET 38444 No List

MILLER, GLENN, ORCH.
In The Digital Mood
LP GRP GRP-A-1002

MILLER, SMOKEY JOE, & HIS GEORGIA PALS
Miller's Music House
LP Folkways FTS 31093 \$9 98

MONEY, EDDIE
Eddie Money / Life For The Taking
CA CBS DT 38567 No List

MUSE
In Harmony
LP Above Ground AGR1001 \$7 98
CA AGR1001C \$8 98

OXO
Oxo
LP Geffen GHS 4001

RAY, JOHNNIE, & FRANKIE LAINE
Greatest Hits / Back To Back
LP Era BU-5710

RICH, CHARLIE
Greatest Hits / The Best Of Charlie Rich
CA CBS DT 38568 No List

ROTH, KEVIN
The Quiet Times
LP Folkways FTS 31085 \$9 98
CA 731085 \$9 98

SLY & THE FAMILY STONE
Ain't But The One Way
LP Warner Bros 23700

STIP, THE
The Stip
LP GP ALL 1128 \$8 98

STRANGE ADVANCE
Worlds Away
LP Capitol ST-12232

T-CONNECTION
The Game Of Life
LP Capitol ST-12264

TENANTS
The Tenants
LP Epic BFE 38671 No List
CABET 38671 No List

TRUE WEST
True West
EP Bring Out Your Dead BOYD-1001 \$5 99

TUBES
Outside Inside
LP Capitol ST-12260

TURTLES & THE ASSOCIATION
Greatest Hits / Back To Back
LP Era BU-5660

VIRGINIA MOUNTAIN BOYS
Cullen Galyean, Bobby Harrison & The Virginia Mountain Boys, Vol. IV
LP Folkways FS 3829 \$9 98

WILSON, CARL
Youngblood
LP Caribou BFZ 37970 No List
CA BZT 37970 No List

WOPAT, TOM
Tom Wopat
LP Columbia FC 38592 No List
CA FCT 38592 No List

YANKOVIC, WEIRD AL
Weird Al Yankovic
LP Rock n Roll BFZ 38679 No List
CABZT 38679 No List

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MAY 28th ISSUE—MAY 16th
JUNE 4th ISSUE—MAY 23rd
JUNE 11th ISSUE—MAY 27th
JUNE 18th ISSUE—JUNE 6th

Surplus Pitches NARM Buyers

MIAMI BEACH — Surplus Record & Tape Distributors offered buyers at the NARM convention April 10-13 what its catalogs termed "the most comprehensive, up-to-date catalog of overstocks and cut-outs at the lowest prices ever."

The only noticeable exhibitor in this field, the schlock operator offered two catalogs for its F.O.B. shipping facilities in Chicago and Passaic, N.J. With all major labels represented, prices for LPs, cassettes and 8-tracks ranged from 15 cents to \$2.75. Interestingly, the label that gets the award for most product available is defunct Pickwick Records, with nine pages of listings. Among the front-line labels, Elektra product covers three-and-a-half pages.

As far as tapes are concerned, 8-tracks proliferated, with 19½ pages of titles, while cassette product covered nine pages.

Affably representing Surplus, co-partner Manny Wells quipped at the firm's booth, "I was offered a free expensive cashmere sweater, but wouldn't take it unless the guy put a hole in it or corner-cut one of the sleeves."

APRIL 30, 1983, BILLBOARD



Billboard photo by Chuck Pulin

TURNING JAPANESE—Artist/producer Rick Derringer squats amid a tangle of wires with "Jick The Glease," lead guitarist and vocalist with the Japanese band Kodomo. Derringer is producing Kodomo at the Right Track studio in New York. The record is slated for release in Japan by Epic/Sony.

Composer Zaza Opens Toronto Studio

TORONTO—Zaza Sound Productions, a 24-track, 2,000 square foot, state-of-the-art recording facility, has been opened here by Paul Zaza, a veteran of 11 years in the recording business. Zaza, who has written the scores for such movies as "Prom Night," "Murder By Decree," "Porky's" and "My Bloody Valentine," says he has designed the studio "to accommodate anyone from a rock band to a full string section."

Equipment featured at Zaza Sound include MCI model JH24 recorder, a MCI JH110 two-track recorder with auto locator, MCI model JH45 Interlock, Scully four-track recorder, Scully full track, Ampex two-track recorder, and Nakamichi cassette deck.

The studio's mixing console is an MCI model JH600LM with full automation. Monitor amplifiers are H/H model S500-D and Amicom model DC300A. The studio's monitor speakers are supplied by Altec and Auratone, while its echo/reverb/delay systems are Eventide model DDL and EMT model 240 Gold Foil. Microphones have been supplied by Neumann, Electro-Voice, AKG and Shure.

Two New Speakers From Cerwin Vega

ARLETA, Calif.—Cerwin Vega will introduce a line of digital-ready professional speakers at the upcoming Summer Consumer Electronics Show in Chicago. The speakers, models D1 and D2, will sell for \$400 and \$350 a pair respectively.

The model D2 is a two-way floor/shelf system with a 10-inch woofer. According to Cerwin Vega's engineers, it features improved phase accuracy, reduced distortion, wider frequency response, short time smear, high efficiency and high power handling capacity.

The D2's crossover point is 3000Hz. The overall frequency response is 30Hz to 20kHz, with a 96dB sensitivity and a 116dB sound pressure level. Impedance is eight ohms, and power handling capacity is from five to 125 watts RMS. Also featured in the D2 is a resettable high frequency protection circuit breaker. The Enclosure is a direct radiating, vented design.

The model D1 is also a two-way system with an eight-inch woofer. The system also incorporates many of the features found in the model D2.

Other outboard equipment available for use at Zaza Sound includes Eventide Clockworks Harmonizer, Urei model 964 digital metronome, Auto Design model F760X-R complex limiter compressor and gate, Orban Parasound parametric equalizer, Aphex Aural Exciter and Lexicon model PCM41. The studio is also equipped with three-quarter inch video systems, six-foot monitor screens, audio/video lockup facilities with EBU, Drop Frame and SMPTE time coding.

Analyzer From Electro Harmonix

NEW YORK—Electro Harmonix is rereleasing its original Frequency Analyzer. Any note played into this ring modulator produces two new notes, one above and the other below the original. The notes are determined by the frequency tuned into the effect by the musician.

The unit is said to be capable of producing moving harmony lines so that a singer or solo instrumentalist can sound like three musicians. Because it reacts to chords, the Frequency Analyzer can generate unusual polyphonic sounds for guitar and any keyboard.

The Frequency Analyzer is available with coarse and fine shift controls to tune the frequencies generated by the effect. It also features a low-pass filter switch, a blend control to combine processed and dry signals, a bypass switch and AC operation. It sells for \$230.

JBL To Market Urei Products

NORTHRIDGE, Calif. — The Professional Products Division of JBL will begin marketing Urei products in this country July 1, according to Ron Means, vice president, marketing and sales, JBL Professional Products. The move results from the recent acquisition of the URC Corp. by Harman International, parent company of JBL. Urei is a division of URC.

Means says that JBL and Urei will share a combined sales organization, including marketing representatives, regional managers and national sales manager. No major changes are anticipated in the Urei dealer distribution.

Tandberg Bows Integrated Amp

NEW YORK—Tandberg, the Norway-based audio manufacturer, is celebrating its 50th anniversary with the introduction of an integrated amplifier, model TIA-3012, designed to "bridge the gap between professional audio systems and mass market merchandise available today."

According to Tor Sivertsen, president of Tandberg of America, the firm's research and development team "spent considerable time exploring the component design and engineering philosophy that resulted in the development of the TIA-3012." He adds that the unit is designed to be compatible with all present and future industry developments, including the digital disk and other more dynamic source material.

The model TIA-3012 also features an internal grounding system and a lack of electrolytic capacitors in sound influencing stages.

In its 50 years in the business, Tandberg has been credited with developing the first equalized peak reading meter in a tape recorder; the first quarter-track professional tape recorder; the first dual gap erase head for a recorder; the first recorder with a frequency response to 15KHz at 3 3/4 ips with cross field biasing; the first three-motor, dual capstan, closed loop solenoid cassette deck; and the first open reel deck to introduce the Actilinear recording system.

Video Editors From Chalange

ST. LOUIS—The Chalange Sales & Manufacturing Co., based here, has begun marketing two new video editors with a built-in color monitor function, according to Ronald Wright, the company's marketing director. The units, models 1000 and 1200, are designed for use by small businesses and consumers, and can offer complete editing functions using a single VCR.

Wright adds that the units' color monitor function allows the user to "see" what is retained, with the monitor picture going from black & white to color automatically. He explains that the edit information is permanently stored on the master tape (unless changed or removed by the operator), allowing the tape or tapes to be removed and re-inserted without losing any of the edits.

The editors can be used with either monaural or stereophonic units. Chalange recommends that a camera deck be used as the dub deck for cleaner, more exact edits.

Sigma Upgrading Studio 5 In Gotham

PHILADELPHIA—Sigma Sound Studio, based here, is upgrading Studio 5 of its New York facility to accommodate video post-production and music scoring, according to Gerry Block and Mike Hutchinson, the facility's general manager and chief engineer respectively.

Hutchinson states that the facility's studio and control room have both been acoustically redesigned, and that new equipment includes Solid State Logic's model SSL-600E series video console, Studer model A-800MKIII transformerless 24-track recorder, and Audio Kinetics Q-Lock tape synchronization system.

Sharp Electronics Readies CD Player

PARAMUS, N.J.—Sharp Electronics is expected to begin marketing a Compact Disc player in this country by June of this year, according to sources close to the company. The player, model DX-3, is one of three advanced technology, pulse code modulation (PCM) digital audio products developed by the professional products division of Sharp. Other products in the line include a digital cassette recorder/player, model CX3, and a digital audio adaptor, model RX-3.

According to Sharp's engineers, the system's V-Channeled Substrate Inner Stripe (VSIS) structure provides the player with up to 50,000 hours of stable, trouble-free performance. The DX-3 also features an error correction system, microprocessor-controlled programmable operation, and a "bar graph" music locator system.

Sharp's new model CX-3 compact digital cassette deck records and plays audio programs digitally, using standard audio cassette tapes. The unit utilizes a special design integrated high-density, fixed record/playback head, with 18 tracks per side.

Sharp's model RX-3 PCM digital audio adaptor enables digital audio recordings to be made and played back on any videotape recorder, according to the firm's engineers. The unit features Sharp's single chip, large-scale integrated circuit (LST) design, a signal dropout monitoring system, and an anti-dropout error correction system. It also features an automatic data detector (ADD) circuit which automatically matches the RX-3 to any format video recorder. A built-in microphone mixing circuit is also provided.

Ampex Digital Optics At Scene Three

NASHVILLE—Scene Three has acquired an Ampex Digital Optics (ADO) system, making it one of the few one-inch post-production facilities in this country to offer its clients, both the ADO and two-channel Squeeze Zoom, according to Kitty Moon, president of Scene Three.

Disk Mix Storage At Blank Tapes Studios

NEW YORK—Blank Tapes Studios has acquired a disk mix automation storage system, believed to be the first of its kind in the city. The system was installed by the Martin Audio Video Corp., with assistance from Sound Workshop.

According to Lou Vetter, president of Blank Tapes Studios, with the disk mix system connected to the studio's automated MCI model JH542 console, Blank Tapes can now offer its clients disk-based automation with its multiple mix storage capacity and off-line editing facilities.

Michael Tapes, president of Sound Workshop, was joined by personnel from Martin Audio for delivery of the system to Blank Tapes Studios. They conducted an on-the-spot training seminar for the Blank Tapes engineering staff.

Blank Tapes Studios has been in business for seven years. The facility started out as a demo studio, and has since been upgraded to a music studio with three 24-track rooms in operation and a fourth on the drawing board.

The compact digital cassette deck and the PCM digital audio adaptor will be introduced to the U.S. market in about a year. When released, the line will be targeted to recording studios, professional musicians, radio and television stations, and audio/visual producers, educators and corporate training departments.

Meanwhile, Sharp is also exhibiting a prototype of a Music Processor, designed to simplify the teaching of basic music theory, as well as the recording and playback of musical selections. The unit is a compact, keyboard-like device into which the necessary music information is keyed in a simple operation. It offers computer-controlled music recording and playback, and digital recording of processed melody, as well as four types of rhythm, three types of tone, variable tempo and Music Processor and double cassette combination.

With the Music Processor, the selection's musical key is set, and the notes and chords entered in the same format in which they appear on the music sheet. A built-in microcomputer memorizes all the data, and with the press of a button, the song, complete with melody, rhythm and chords, can be played back. The use of the microcomputer also simplifies the making of changes to the music score.

The input melody of the Music Processor system can be recorded onto a cassette as digital or analog information. When the selection is recorded in analog form, it can be listened to on any cassette player. When recorded digitally, it can be input back into the Music Processor for "live" playback, or to make changes to the melody.

Moon says Scene Three opened its first one-inch video editing suite in 1981 with the CMX model 340X computerized system and Vital's two-channel SqueezeZoom. The company later added Revision 4 software to the system. This addition features star trail, posturization and mosaic effects.

Moon describes the Ampex system as "the only video special effects device that can spin and turn in perspective, as well as reposition the picture." She says that producers editing at Scene Three will now have the option of using both SqueezeZoom and the Ampex systems.

Moon discloses that, in addition to the digital effects capabilities, Scene Three has also added a Studer 24-track audio recorder. This unit will be interfaced with the CMX 340X editing system for multi-track post-production sweetening.

The addition of the Ampex Digital Optics system allows Scene Three to offer full creative and technical services for film and videotape production, according to Moon. She says that one- and two-camera remote facilities are available for 35mm, 16mm film and one-inch videotape origination, with complete lighting and grip packages, Matthews Tulip crane and Elemack Dolly.

In addition, Scene Three offers a 45-foot multicamera videotape remote production center. The firm's in-house editing facility now includes KEM Universal 8-Plate editing table, CMX 340X computerized editing and Ampex Digital Optics and SqueezeZoom digital effects.

Studio Track

By ERIN MORRIS

In Pompano Beach, Fla., the Artisan Recorders Mobile Unit recently went on tour with Pat Benatar to record six shows throughout Florida and Georgia. Neil Geraldo is producing the shows for use in Benatar's upcoming live album on Chrysalis, with Guy Charbonneau and Peter Yanilos behind the board. ... The mobile unit

was also in Jupiter, Fla. at the Burt Reynolds Dinner Theater to record Tammy Wynette live in concert. Bob Kaminsky produced the project, with Yanilos engineering. Assistant engineers were Kevin Ryan and Rey Monzon.

In Miami at Criteria Recording Studios, CBS International artist Basilio laying tracks with producer D'Aldo Romano. Engineering the album project is Bob Castle, with Wolf Hutson as-

sisting. ... Producer Peter Solley working with the Lamont Cranston Band for an upcoming album on RCA. Hal Hansford is engineering, with Jim Sessody assisting. ... Producer Russ Ballard is working with engineers Dennis Helzendorfer and Patrice Carroll-Levinsohn on the new America album for Capitol. ... Dave Brubeck Quartet in the studio with producer Bob Schachner and engineer Mack Emerman. ... Allister Henderson

producing Hi Voltage for HT Records. Castle is behind the board, with Mark Draeb assisting. ... Mariah in with producer Mike Lewis, finishing a new project. Engineering the sessions is Helzendorfer, with Ben King assisting. ... Criteria's remote truck in Indiana for the recording of a new album by Mitch Ryder. Producing the project is John (Cougar) Mellencamp with co-producer Don Gehman. Gehman and George

Tutko are engineering the project, with Larry Janus assisting. ... Mike Fuller mastering an upcoming Meat Loaf album for Epic/Cleveland International.

D-Day recording their debut album for A&M at Round House Studios in London with producer Bob Sargeant.

Omega Audio's remote unit in Shreveport, La. to record A-Train's newest live album. Producing the project is Bruce Flett, with Paul Christensen, Ken Paul and Marvin Hlavenka engineering.

At Record Plant in Los Angeles, Quarterflash working with producer John Boylan on an upcoming project. Engineering is Paul Grupp.

At Ocean Way Recording, Glen Frey working on album with engineers Al Blazik and Mark Eitel. ... Island recording artist Joe Cocker in the studio with producer Stewart Levine working on an album project. Engineering is Rik Pekkonen. ... Richard Thompson laying tracks for Hannibal Records, with Joe Boyd producing and Bill Gill behind the console. ... Joel Moss producing and engineering Irene Cara's latest project with assistant engineer Ettel.

At Lion Share Recording Studio, Donna Summer is cutting tracks for upcoming PolyGram album with Michael Omartian producing and John Guess engineering. Larry Ferguson is assisting. ... Jeffrey Osborne in with producer George Duke working on a new album for A&M. Tommy Vicari is engineering, with Steve Schmitt assisting. ... David Foster producing Air Supply for new Arista album, with Humberto Gatica at the console and Ferguson assisting.

At Redwing Sound, Jim Ed Norman producing overdubs on Anne Murray, Michael Murphey and the Osmonds, with Eric Prestidge engineering and Ernie Sheesley assisting. ... Epic recording artist Micheal Smotherman laying tracks with producers Frank Rand and Larry Hamby and engineer Terry Becker. ... Terry Lick and Michael Botts producing Footloose, with Prestidge and Sheesley at the controls. ... Elliot Scheiner engineering and producing Wendy Waldman's latest effort. ... Peter Bernstein producing and mixing Jonathan Richman with engineer Larry Hinds.

At The Automatt in San Francisco, John Hiatt mixing his latest LP for Geffen with Ron Nagle and Scott Matthews producing and Maureen Drony engineering. ... Stacy Lattisaw working on a new Cotillion album, with Narada Michael Walden producing. Dave Frazer is engineering, with assistance from John Nowland. ... Paul Kantner is mixing his solo RCA/Grunt album, with Nagle and Matthews producing.

Collage in at Russian Hill Recording, laying tracks for their upcoming release on Solar. Nicholas Caldwell is producing, with Richard Greene engineering. Assisting is Marnie Moore. ... Producer Steve Fisk working with Paris Working, with Gary Clayton behind the board. ... The Lemmings in the studio with producer Guy Brenner and engineer Jeff Kliment. ... Kliment also engineering Michael Aclese for producer Harvey Scales.

In Eugene, Ore., at Triad Recording Studio, Don Latarski mixing an upcoming album on Pausa Records. Co-producing with Latarski is engineer Don Ross.

Omega Audio's mobile unit, of Dallas, recently went to Cleburne, Tex. to record comedian Jerry Clower in concert for a new album release. Snuffy Miller produced the tracks, with engineering handled by Paul Christensen, Marvin Hlavenka and Charlie Cisco.

At American Recording Studio in Los Angeles, Three Dog Night in with producer Richard Podolor and engineer Bill Cooper.

Alan Moore producing tracks on the Staircase Band, with Scott Hendricks and Danny Mundhank engineering.

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



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New Recorder From MCI/Sony

NEW YORK—Sony/MCI has begun marketing an audio tape recorder for video playback. The unit, model JH-110B-3-LB, is said to eliminate the tying up of expensive one-inch C-format VTRs for audio mixdown.

With the JH-110B-3-LB, multi-track mixdown is accomplished directly to one-inch videotape. This, according to MCI engineers, allows the user to record higher quality audio onto a relatively less expensive machine, and reduces the need for one-inch VTR systems for transfers and dubs.

Talent & Venues



BARRY'S RECORDS—Barry Manilow receives the first "Guinness Broadway Gold Ticket Achievement Award" at Sardi's in New York from Norris McWhirther, editor of the Guinness Book Of World Records. Manilow set records for the fastest sellout (under five hours) and the largest one-day box-office gross (\$782,160) during his recent performances at the Uris Theatre.

Billboard photo by Chuck Pulin

FROM \$14.98 UP Tour Packages Set For US Festival

By PAUL GREIN

LOS ANGELES — The Event Transportation System, exclusive carrier for the US '83 Festival, has designed a tour package aimed at suiting every need and pocketbook.

The most basic is a \$14.98 round-trip bus ride connecting 10 Los Angeles area departure points and the festival site at Glen Helen Regional Park near San Bernardino. The most elaborate is a limo/helicopter/recreational vehicle package listing for \$1,700. (That package is designed, says an ETS brochure, for "discerning individuals with good taste and the resources to appreciate camping the Beverly Hills way.")

ETS hopes to bring in up to 10,000 weekend visitors for the three-day event, May 28-30, plus 20,000 one-day patrons each day, according to Donald McVie, the company's president and chief executive officer. McVie says ETS will have buses coming in from more than 40 cities, planes from 25 major U.S. markets and trains from as far away as Dallas, Denver and Seattle, utilizing four separate Amtrak routes.

ETS' participation this year is seen as part of a greater US Festival effort to reach beyond Southern California in drawing patrons. "There seemed to be a feeling last year that people would just come, that busses would just arrive," McVie says.

While the \$14.98 bus ride to and from various points in Los Angeles is exclusive of the \$20-a-day US concert ticket, all other ETS packages include the ticket, along with "official US merchandise" and campsite access. The round-trip package costs \$199 from San Francisco and \$299 from Seattle, both via Amtrak's Coast Starlight train, and \$699 from New York. Tickets are available through Ticket Master, which is also handling concert tickets for the festival.

ETS' primary focus is on delivering people from secondary markets to a range of special events, from sports to heavy metal concerts. McVie says the company provided transportation for recent shows by

the Rolling Stones and the Who and will be working upcoming shows by Tom Petty & the Heartbreakers and Bob Seger & the Silver Bullet Band.

"We're a device, more efficient in a way than mail order, to see that secondary markets get access to tickets," says McVie. "Outside of scalpers, we're probably the biggest single ticket buyer in just about every market we're involved in."

The average price of an ETS tour package is \$49, according to McVie, who also claims that the per capita expenditure at shows made by ETS customers is 1.7 times the norm.

"The kids we deliver to shows also tend to be opinion-leaders," McVie says. "If 10 kids come out from a secondary market, they're the 10 kids who are going to go home and talk to 100."



Billboard photo by Martha Swope
TIGHT HOLD—Deborah Harry gets caught in a bear hug applied by costar Thomas G. Waites during "Tea-neck Tazli: The Venus Flytrap," which opened at Broadway's Nederlander Theatre, Wednesday (20).

Rock'n'Rolling

Getting All Choked Up About The Stranglers

By ROMAN KOZAK

There is something faintly bizarre about going into a hotel lobby and asking for the Stranglers. But it's part of the job, and anyway the clerk at the Gramercy Park Hotel in New York wasn't surprised. They're used to bands with funny sounding names there.

The Stranglers were in town as part of a tour across the U.S. that will keep them here until mid May supporting "Feline," their eighth album and first for Epic Records.

Bassist Jean Jacques Burnell came down to the hotel bar, asking this writer to recommend a "typically American drink." With bourbon and Cokes in hand, the interview began, covering the band's new, more "laid back" sound, their label change, and being a Strangler in general.

"Take the analogy of the cat," says Burnell, discussing the band's tamer sound, which now uses acoustic guitars and a harpsichord. "A cat's pretty dinky and sweet and cuddly, so to speak, but it can really do you in. It moves slowly, but it still remains an enigma. It's all muscle, very precise. There's no waste in a cat."

The Stranglers are currently with CBS around the world. Prior to that they were with A&M in the U.S., but that relationship didn't last long, says Burnell, because A&M tried to change their music. In the U.K. they were with United Artists, which was taken over by EMI.

"You know what EMI stands for, don't you?" jokes Burnell. "Every mistake imaginable. So we had a classic artist-record company situation with them: bad. And nobody wanted to release us in America. I think we had three or four albums not released in the U.S."

The Stranglers manage themselves, in order to "cut out the middle man," says Burnell. "Things seem to get done much better when you do them yourself. We do have a chap that, when we say that something has to be done or a tour has to be set up, he does these things. And

we have a head crew man who makes sure we have a crew. They have been the same people for the last few years, and everything gets done efficiently.

"There's always a great deal of suspicion between a manager and a group, and often it's well founded, I think," he says, adding that the band generally is pretty skeptical about their fellow man. Through the years, the Stranglers have been accused of being somewhat misogynistic, but, says Burnell, "I think that's wrong. I would much rather accept misanthropic, keeping a healthy cynicism about the human race. Certainly not just women."

For a while, specifically on the "Men In Black" album, the Stranglers "attempted to debunk a lot of the Biblical arrogance and things like that," recalls Burnell, "but that caused us a lot of trouble, that in-

(Continued on page 43)

N.Y. Clubs Advertise On MTV's Music Calendar

NEW YORK—Promoters and club owners in the New York area will be able to advertise their shows regularly on MTV in the metropolitan market via Music Calendar, a two-minute "informercial" to be seen 10 times a week on the 11 cable systems that carry MTV in Manhattan, New Jersey, Westchester and Long Island.

Music Calendar has bought the time at 7:20 p.m. and 10:20 p.m. Tuesdays through Fridays and 4:20 p.m. and 7:20 p.m. on the cable systems as part of the local advertising time MTV allots to its "local avails." Music Calendar, in turn, can sell that time to promoters, clubs, or whoever in blocks of 10, 20 or 30 seconds.

According to Pat Kellert, one of the principals of MG Media, an advertising agency that puts together Music Calendar, the advantage in buying time on the two-minute "informercial" is that there are no production costs. Music Calendar is hosted by Jim Miller, another prin-

cipal of MG, who reads the announcements.

Also, says Kellert, since the spots are on at the same time every day, fans will learn to look for them in order to get concert or other information.

Music Calendar went on the air Tuesday (19). The first advertisers were such Manhattan venues as the Ritz, Radio City Music Hall, Trax/JP's and Magique, as well as such suburban clubs as Harper's, Wally's, Zounds, Final Exam, Butterfields, Mingles, Cheer's, February's and Network. Kellert says that local promoters Ron Delsener and John Scher are also committed to putting their announcements on Music Calendar.

She further notes that Music Calendar is not limited to venues and promoters. Good Times magazine is an early advertiser, and retailers and record companies have expressed interest in using it to advertise sales, special events or promotions, she says.



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APRIL 30, 1983 BILLBOARD

Survey For Week Ending 4/30/83

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).

- **GRATEFUL DEAD**—\$522,060, 41,159, \$13.50 & \$1.50, Monarch Entertainment Bureau, Brendan Bryne Meadowlands Arena, E. Rutherford, N.J., two sellouts, April 16-17.
- **JOURNEY, BRYAN ADAMS**—\$318,611, 23,602, \$15 & \$12.50, Cumberland Concerts/inhouse promotion, Murphy Center, Middle Tenn. State Univ., Murfreesboro, two sellouts, house attendance record, house gross record, house fastest sellouts, April 14-15.
- **KENNY ROGERS, CRYSTAL GAYLE, LONNIE SHORR**—\$246,355, 17,020, \$15 & \$12.50, C.K. Spurlock, Met Center, Minneapolis, sellout, April 13.
- **BILLY SQUIER, DEF LEPPARD**—\$213,100, 17,893, \$11.50, \$10.50 & \$9.50, Feyline Presents, McNichols Arena, Denver, sellout, April 12.
- **BILLY SQUIER, DEF LEPPARD**—\$198,828, 16,941, \$12.50 & \$10.50, Tony Ruffino—Larry Vaughn Prods./Ron Delsener Prods./Freefall Presentations, Nassau Coliseum, Uniondale, N.Y., sellout, March 25.
- **BILLY SQUIER, DEF LEPPARD**—\$176,400, 16,800, \$12 & \$10.50, Evening Star Prods., the Coliseum, Phoenix, sellout, April 15.
- **DAN FOGELBERG**—\$173,986, 13,860, \$12.75, in-house promotion, Pittsburgh Civic Arena, sellout, April 18.
- **BOB SEGER & THE SILVER BULLET BAND, JOHN HALL BAND**—\$165,138, 12,296, \$13.50 & \$12, Bill Graham Presents, Oakland (Calif.) Coliseum, sellout, April 14.
- **RUSH, JON BUTCHER AXIS**—\$153,988, 12,319 (14,000), \$12.50, Beaver Prods., Omni, Atlanta, March 28.
- **BOB SEGER & THE SILVER BULLET BAND, JOHN HALL BAND**—\$152,604, 11,391, \$13.50 & \$12, Bill Graham Presents, Cow Palace, San Francisco, sellout, April 16.
- **GRATEFUL DEAD**—\$131,100, 13,800, \$9.50, Monarch Entertainment Bureau/Cellar Door Prods., Hampton (Va.) Coliseum, sellout, April 9.
- **KENNY ROGERS, CRYSTAL GAYLE, LONNIE SHORR**—\$130,707, 9,054, \$15 & \$12.50, C.K. Spurlock, New Fieldhouse, N.D. State Univ., Fargo, sellout, April 11.
- **DARYL HALL & JOHN OATES, OXO**—\$129,178, 12,368, \$11 & \$9, in-house promotion/produced by Pace Concerts, Univ. of Texas Frank Erwin Center, Austin, sellout, April 8.
- **BOB SEGER & THE SILVER BULLET BAND, JOHN HALL BAND**—\$127,442, 9,462 (10,951), \$14, Double Tee Promotions, the Coliseum, Portland, Ore., April 13.
- **TOM PETTY & THE HEARTBREAKERS, NICK LOWE & PAUL CARRACK**—\$121,084, 10,597, \$11.50 & \$10.50, Bill Graham Presents, Cow Palace, San Francisco, sellout, April 13.
- **KENNY ROGERS, CRYSTAL GAYLE, LONNIE SHORR**—\$113,235, 7,549, \$15, C.K. Spurlock, Duluth (Minn.) Arena, sellout, April 12.
- **BILLY SQUIER, DEF LEPPARD**—\$110,754, 10,548, \$10.50, Feyline Presents, Tingley Coliseum, Albuquerque, sellout, April 13.
- **GRATEFUL DEAD**—\$106,911, 10,182, \$10.50, Monarch Entertainment Bureau, Rochester (N.Y.) War Memorial, sellout, April 15.
- **DARYL HALL & JOHN OATES, OXO**—\$102,408, 9,650 (10,000), \$11 & \$10, Contemporary Prods./New West Presentations, Municipal Auditorium, Kansas City, April 15.
- **KINKS, THE ROCKETS**—\$101,843, 8,825 (12,731), \$11.75 & \$10.75, Jam Prods., Met Center, Minneapolis, April 16.
- **KINKS, JON BUTCHER AXIS**—\$96,198, 7,736 (12,191), \$12.50 & \$10.50, Brass Ring Prods., Cobo Arena, Detroit, April 14.
- **KINKS, THE ROCKETS**—\$78,000, 7,691, \$11 & \$10, Contemporary Presentations, Persing Auditorium, Lincoln, Neb., sellout, April 17.
- **GRATEFUL DEAD**—\$75,285, 7,170, \$10.50, Monarch Entertainment Bureau, Broome County Arena, Binghamton, N.Y., sellout, April 12.
- **DARYL HALL & JOHN OATES, OXO**—\$74,844, 7,354 (8,000), \$10.50, Contemporary Presentations, Wichita (Kan.) Coliseum, April 16.
- **HANK WILLIAMS JR., LEON EVERETTE**—\$55,664, 5,000, \$12.50 & \$11.50, Classic Country Promotions, Greenwood (S.C.) Civic Center, house attendance record, April 16.
- **KINKS, THE ROCKETS**—\$50,692, 4,730 (6,000), \$11.50 & \$10.50, Stardate Prods., Dane County Coliseum, Madison, Wis., April 12.
- **B.B. KING, BOBBY (BLUE) BLAND, FAT CHANCE BLUES BAND, CROSS-CUT SAW**—\$42,341, 5,169 (10,035), \$8.75, Matthew Siegal & Frank Katz Prods., Tallahassee (Fla.) Leon County Civic Center, April 16.
- **JOE JACKSON**—\$40,228, 3,783 (6,000), \$11.50 & \$10.50, Pro Motion Concerts, Reynolds Coliseum, Raleigh, N.C., March 27.
- **CHARLES AZNAVOUR**—\$37,743, 2,278 (4,550), \$17.50, \$15 & \$12.50, Bill Graham Presents, Warfield Theatre, Los Angeles, two shows, April 15-16.
- **RICKY SKAGGS, THE WHITES**—\$35,662, 3,950 (4,200), \$9.25 & \$8.25, in-house promotion, Greenville (S.C.) Auditorium, April 15.
- **ADAM ANT, INXS**—\$35,006, 3,599 (3,689), \$10 & \$9, Brass Ring Prods., Mich. State Univ. Auditorium, Lansing, April 18.
- **RETURN TO FOREVER**—\$32,132, 2,073, \$15.50, Pro Motion Concerts, Memorial Auditorium, Raleigh, N.C., sellout, April 6.
- **ENGLISH BEAT, REM**—\$27,460, 2,746, \$10, Prism Prods., Grand Circus Theatre, Detroit, sellout, April 10.
- **B.B. KING, BOBBY (BLUE) BLAND**—\$26,362, 2,316 (2,700), \$12.75 & \$10, Pace Concerts James L. Knight Center, Miami, April 15.
- **EARL KLUGH**—\$24,339, 2,334 (2,900), \$11 & \$10, Feyline Presents, Rainbow Music Hall, Denver, two shows, one sellout, April 15.
- **WEATHER REPORT**—\$21,520, 1,880 (2,279), \$11.50 & \$10.50, Bill Graham Presents, Warfield Theatre, San Francisco, April 14.
- **GREGG ALLMAN, ROSS SOUTHERN BAND**—\$16,676, 1,516 (1,701), \$11, Brass Ring Prods., Royal Oak (Mich.) Music Theatre, April 15.

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RANDY NEWMAN

*Avery Fisher Hall, New York
Tickets: \$15, \$10, \$8*

On record, the sly, often bitter wit of Randy Newman's lyrics doesn't always jump out at the listener—especially when his songs receive the kind of slick, clever production they get on his current Warner Bros. album, "Trouble In Paradise." But it's hard to miss that wit when Newman performs in person; he has as sure-fire a sense of timing as the best stand-up comic.

This is not to say that pop music's reigning smartass hits his listeners over the head with his twisted jokes. Making his first New York concert appearance in several years April 3 in front of a rapturously enthusiastic audience that filled all the seats in Avery Fisher Hall and 100 or so additional seats on the stage, Newman was understated in demeanor and delivery. His stage presence was virtually nonexistent, his mumbled asides sometimes inaudible. But in his understated way, with only his own piano playing for accompaniment, he never failed to get the messages of his songs across.

Sometimes, the humor of Newman's songs was punctuated and embellished by the humor of his spoken commentary, which tended to be gently self-mocking. After opening the concert with the rollickingly cynical "It's Money That I Love," he told the audience, "I always like to start with something spiritual." He introduced "Sigmund Freud's Impersonation Of Albert Einstein In America" as "probably the best song ever written on this subject." And after giving a devastating reading of "God's Song," which suggests in bluesy cadences that the Almighty doesn't really care about the human race, Newman noted that, it being Easter Sunday, "If nothing happened to me after doing that song today, I guess it never will."

As funny as he can be, Newman is more than just a humorist who puts his jokes to music. He is a gifted composer who knows how to construct a song and whose distinctly American style contains echoes of Gershwin, Stephen Foster, Scott Joplin and Fats Domino. His piano playing is solid and fluent, and his singing voice, a bizarre mixture of dialects and timbres, is well suited to the songs he writes—although it's not likely to win him any awards.

And although most of his songs are either darkly satirical diatribes or goofily affectionate portraits of American losers, Newman has also written songs of almost painful sadness, such as "In Germany Before The War" and the classic "I Think It's Gonna Rain Today," and even the occasional succinctly tender love song, like "Marie." Those songs were included in the two 45-minute sets and 15 minutes of encores he offered at Avery Fisher, as were such other unsettling changes of pace as "Same Girl," "Real Emotional Girl" and the anti-war "Song For The Dead" from his current album. The audience listened in rapt attention and responded with boisterous applause.

Stripped of their hard-rocking accompaniment and glossy production, the uptempo selections from the new LP didn't come across all that well; "I Love L.A.," in particular, sounded strangely flaccid. But "The Blues," although it is not one of the stronger tunes on the album, benefited from an apparently unrehearsed guest appearance by Paul Simon, re-

Talent & Venues

Talent In Action

prising his performance on the record. Newman and Simon offered a sloppy but spirited duet, after which the song's composer deadpanned to the audience: "When show folk get together, great things happen." **PETER KEEPNEWS**

MODERN ENGLISH SWINGING MADISONS

*Perkins Palace, Pasadena, Calif.
Tickets: \$10.75*

Since the first thing gangly lead singer Robbie Grey did was to invite the crowd to abandon their seats, he had no one to blame but himself when random female fans accosted him onstage throughout Modern English's performance, and the first eight rows danced amongst the band during its hit song, "I Melt With You."

Audience reaction was surprisingly enthusiastic, considering the 1,700 seat hall was only half sold. Modern English—from Colchester, England—has enticed listeners with its upbeat, Merseysound single. The bulk of the group's Sire album, "After The Snow," however, is more moody and resonant. This one-hour show reenacted most of the album and debuted four new tunes from an upcoming LP.

Vocalist Grey, loose-limbed as a marionette, has a charismatic presence. But all eyes could not help but be drawn to guitarist Gary McDowell, with his white bird-in-flight hair, black pencil moustache, pink suit and tattooed knuckles. Playing through a Roland GR 300 polyphonic guitar synthesizer, McDowell showed almost enough guitar proficiency to overcome an appearance that would forbid his walking safely down the street of any city in America.

"Someone's Calling," the new single and video, came across well, as did "Blue Waves" and a song released in England called "Gathering Dust." But it was when the band mentioned "mesh and lace" that the crowd went bonkers. Most of the other tunes relied too much on Star Wars aural effects and offered too little catchy melody.

Modern English has been together four years, and the record now taking off was released more than a year ago. The band doesn't lack in professionalism, but does need a little more width.

The opening act, was the Swinging Madisons from New York, a four-man glitter-tuxed outfit with an EP out on Select. Looking behind the Eraserhead hairstyles, they offer a lead singer and drummer who work unusually well together and a nice sense of humor. But then, the audience had a sense of humor, too. When singer Paul Rutner began stripping during an interesting interpretation of the gospel standard "All My Trials," a voice was heard yelling "Keep it on! Keep it on!" **ETHLIE ANN VARE**

MODERN JAZZ QUARTET

*Blue Note, New York
Admission: \$10*

Since disbanding in 1974, the Modern Jazz Quartet has periodically gotten back together for "reunion" concerts that were, inevitably, both exhilarating and frustrating. They were exhilarating because they gave audiences a chance to hear one of the most distinctive and tightly-knit small groups in jazz history in action; they were frustrating because the quartet, not being a permanent entity, had little or no new material to present at these recitals, which tended to be greatest-hits programs more than anything else.

Now, however, the MJQ has decided to reunite, at least for several months a year. That in itself is good news to anyone who loves intelligent, well-executed jazz. The even better news about the group's first set March 11, the opening night of a nine-day engagement at the Blue Note, was that most of the material they played was new.

Anyone who came to the Blue Note hoping to hear the old favorites like "Bags' Groove" and "Django" was out of luck. There were some oldies, to be sure—in fact, one of the high points of the hour set was "D&E," a lively blues that actually predates the birth of the MJQ in 1952. But the emphasis was on the new compositions, which were solidly in the tradition of delicate group interplay that, merged with quietly aggressive improvisation, has always been this unique quartet's hallmark.

Some of the ensemble playing on the new material sounded just a little stiff and unsure. The quartet sounded somewhat uncomfortable, for example, navigating its way through pianist/musical director John Lewis' "Hornpipe," although the solos by Lewis, vibraphonist Milt Jackson and the rock-solid bassist Percy Heath were excellent. But Lewis, Jackson, Heath and Connie Kay—one of the most dependable drummers in jazz, if not one of the most exciting—will undoubtedly respond to the challenge of tackling a lot of new music with their customary aplomb and elan in the months ahead.

One of the criticisms that used to be leveled at the MJQ in its heyday was that Lewis' disciplined, refined sensibility tended to keep the more extroverted side of Jackson's musical personality in check.

Lewis didn't exactly acknowledge the validity of that criticism, but it is significant that Jackson was extensively featured early in the set on a completely unaccompanied version of "Nature Boy." It was a magnificent performance. **PETER KEEPNEWS**

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Peppermint Lounge Rocks Again New York Club Quickly Abandons Gay Disco Format

By ROMAN KOZAK

NEW YORK—Just before New Year's, the Peppermint Lounge, which until then was one of the top rock and new music clubs in the city, changed formats and became a gay disco. The experiment failed, and now the 1,500 capacity venue has been reorganized, and is looking to regain its place in the pantheon of Gotham's rock venues.

"What has happened here is that there have been two separate management agreements, one with Herb Taylor, which didn't work out, and then a subsequent management agreement with myself, excluding Mr. Taylor, which has so far worked out," says Frank Roccio, current manager of the Peppermint Lounge. Roccio promoted the shows there last year when it was operated by Taylor.

Roccio says the facility is owned by the Electric Circus Disco Corp., which had operated the club as the Electric Circus before the Peppermint Lounge moved into the Fifth Ave. location from the Times Square area. Roccio says that his company, Roccio Entertainment, currently has the rights to the Peppermint Lounge name.

Roccio acknowledges that the club was dealt a "devastating blow" when it briefly closed and then changed format, and that it's difficult to bring a club back from a pre-

vious peak. But he says progress is slowly being made.

"I think that at one time we were giving any club in New York a run for its money, but it's been difficult to re-establish ourselves as a force," he says. "Certain agents have been reluctant to come back and deal with us. Agents as a rule are interested in longevity of the promoters, and that suffered somewhat when the club closed. But we have been able to re-establish ourselves thanks to people like FBI and Bob Singerman's agency who have stuck in our corner.

"In the beginning, we had to come back on a week-to-week basis. I was booking four or five days ahead for the following weekend, so it was important that these agencies could give me acts like the Bongos, the Raybeats or the Fleshtones, that could carry some weight. It was not the Billy Idols, Squeeze, or Gang Of Four and things that we had here before, but they were at least things that got us back into the ballpark and let us start again," he continues.

More recent bookings in the club have included such acts as Grandmaster Flash, Joe "King" Carrasco and Richard Hell, and Roccio says he hopes to be able to build up his bookings in the spring. But he notes that with the increased popularity of the kind of acts that have grown out of the dance club circuit, it is harder and harder for even a large club like

the Peppermint Lounge to be able to afford them.

"It is very difficult for a promoter to face the reality of opening his club and knowing that the first 1,000 or so people belong to the band in paying them that kind of money. That is a very bitter pill to swallow. Money is tight, and kids don't spend that much money at the bar, no matter what people may think. After you pay staff and rent and advertising and you still put \$10,000 to \$15,000 on top of that for the band, it's a tough nut to crack," he says.

"So a lot of our music, or what we like to think of as our music, is moving on to the concert halls. It's growing up. Such bands as Culture Club, Duran Duran, Stray Cats are moving up, let alone Men At Work, who I had here when they first played New York with a beautiful guarantee and record company support. But these kinds of dates are harder and harder to come by" says Roccio.

The Peppermint Lounge is currently open Wednesday through Saturday nights, with only one level of the three-level club open on Wednesdays and Thursdays for dancing with no live acts. On those nights, admission is free before 11 p.m. and \$1 after. On Friday and Saturday nights there are two acts, live with admission \$5 before 11 p.m. and \$10 after.

This is a return to the policy of the club when it opened near Times Square about two years ago, when fans were lured in early with a cheap ticket price. Roccio notes that the club can sometimes do better with local acts at a cheaper price than with premium national acts.

Rockers Turning Jocks For Race, Concert

By ETHLIE ANN VARE

LOS ANGELES — Dennis Dunstan is tired of seeing rock musicians characterized as pasty-faced night owls with no muscle tone to their name. The artists and their fans alike, he maintains, are as interested in running as the 35 million other amateur athletes who can be seen regularly in their underwear, being chased by dogs.

"I get sick of these sports 'battle of the stars' shows on tv where there are no rock'n'rollers," he says. "There's no need for this negative attitude toward rock'n'roll."

So Dunstan, with the support of KangaRoos athletic shoes and the cooperation of the UCLA Center for the Performing Arts, has created Rock-N-Run, a 10-kilometer open race scheduled for May 8, to be followed by a three-kilometer rock celebrity race and a concert.

The concert is set to feature Mick Fleetwood's Cholos, whose RCA debut will be released in June. Jack Mack & the Heart Attack and special guests Christine McVie, Bonnie Raitt and former Eagle Timothy B. Schmit. Lazy persons may attend the concert without running for the same \$10 gate charge.

The former Australasian professional karate champion got the idea for Rock-N-Run when he handled security for the last Fleetwood Mac national tour. He entered footraces around the

U.S., and was generally disappointed with their operation. "These 10K races for charity or private enterprise usually cost \$10-\$15, and you're lucky if you get a T-shirt and a glass of water at the end," he says.

At the "first annual" Rock-N-Run, the \$10 admission buys a chance to compete (including a shot at \$20,000 in prize money), the traditional T-shirt, refreshments and a full outdoor rock concert.

"The run starts at 8 a.m., and the first show starts at 11 a.m. Then, at 12:30, Stevie Nicks will be the official starter for the 'celebrity invitational' run," says Dunstan.

The invitational race is Dunstan's answer to the "battle of the network stars." The 3K race—including a relay grudge match between members of Cholos and the Heart Attack—will pit stars in jazz, heavy metal and new wave against one another. A \$5,000 prize for first place male and female runners will be donated to the charity of their choice. All purses are being provided by KangaRoos.

The 10K run (a little over six miles) winds its way around the Westwood campus, and 11,000 reserved seats have been set up in UCLA's Drake Stadium for the 1 p.m. main show. One dollar of each ticket price is being given to the UCLA Royce Hall Restoration Fund, according to Dunstan.

REDEVELOPMENT FOR BOARDWALK

Van Halen Joins Asbury Park Plan

ASBURY PARK, N.J.—Eddie Van Halen has become the second musical celebrity to associate himself with a plan to redevelop the Boardwalk in this Central New Jersey seashore resort. The lead guitarist of the group that bears his name says his special interest is in the 3,500-seat Casino Arena on the Boardwalk. He says he would like to see the venue converted into a major concert hall, adding that he and his band will play the opening show there.

Johnny Cash is already one of the four principal investors in A.P.

Boardwalk Associates Inc., the company headed by developer Henry V. Vaccaro which placed a bid on the city-owned Boardwalk property including the Convention Hall and its Paramount Theatre, the Casino Arena, and a long-closed large beachfront hotel.

Although the city has favored the \$2,650,000 bid by the Vaccaro group for the properties along a mile-long strip on the Boardwalk, it has been held up by a court action challenging the legality of the sale. Van Halen says he would be a limited partner in A.P. Boardwalk Associates

rather than a principal investor. He does not indicate the extent of his investment as a limited partner.

No newcomer to Asbury Park, Van Halen appeared in concert in the Convention Hall in August, 1979. Vaccaro unveiled plans last month to develop the resort's Boardwalk area as a self-contained, year-round complex designed to host conventions, trade shows, sporting events, theatre, concerts and other cultural events and entertainments, in addition to providing recreational facilities.

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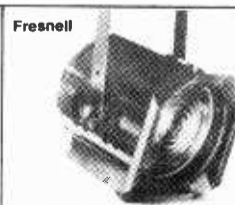
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Act-ivities

Atlantis, Artist, Sussman & Lawrence, Killer Whales and John Bongiovi are the finalists of the second annual Miller High Life "Rock To Riches" band contest, to be held Saturday (30) at the Beacon Theatre in New York. The contest, sponsored by Starstream Communications, had 70 AOR stations picking local winners to compete for a chance at \$25,000 in Ramsa sound equipment and a record release on Atlantic. The judges at the finals will be four Atlantic Records executives and Billboard contributor Lou O'Neill Jr.

For those who can't wait: Mick Jagger's appearance as the Emperor in Shelley Duvall's "Faerie Tale Theatre" production of "The Nightingale" will first be seen on Showtime on May 10. . . . X has done the soundtrack for the remake of "Breathless," starring Richard Gere. . . . Island Records is rereleasing the Buggles' "Video Killed the Radio Star" single.

The late Harry Chapin will be the subject of "Chapin: Words & Music," a live theatrical production being mounted in Chicago for the fall, produced by Ken Kragen, Chapin's manager. . . . As he did last summer Al Hirt will briefly close his New Orleans club and go out on tour, playing mostly festivals. . . . One of the joys of having a song called "I Wanna Be A Lifeguard" is that you get invited to judge beach party beauty contests—which is what Blotto did in Florida recently during the spring college vacations. However, laments Broadway Blotto, the group's guitarist, the winners would invariably pick the \$50 first prize instead of a date with the members of the group.

EMI-Liberty artists Powder Blues had equipment valued at over \$40,000 stolen in Berkeley, Calif. on Easter Sunday. . . . Ian Gillan, ex of Deep Purple, has joined Black Sabbath as the lead singer. . . . Filly's Sa-

loon & Dance Hall in Philadelphia celebrated its second anniversary Wednesday (13) with sets by Kate Toomey, the Jitterbops and Western Electric. . . . Bruce Springsteen, Sting and Ray Manzarek have been among those spotted at recent Bangles shows in Los Angeles.

Ireland's Chieftains are on a tour of China, where they will headline six concerts and play in ensemble with a Chinese folk orchestra. In May, the group will go on to Hong Kong, Australia, Tasmania and New Zealand. A film will be made of the Chinese dates. . . . Seminal new music artist Klaus Nomi has been ill recently, and to pay hospital costs, a benefit was held for him at Danceteria in New York. Among the 15 acts performing were Brenda Bergman, the Screaming Violets, John Sex, Marilyn & the Moviestars, the Swinging Madisons and David McDermott.

An original score by Jorge Soccarras was performed by Indoor Life during a fashion and video performance at the Puck Building in New York, Tuesday (18). Titled "Street Couture," the WilliWear Fall Fashion Event featured clothes by designer Willie Smith. The accompanying video was by Juan Downey.

Signings: Belle Stars to Warner Bros. The all-female band is on Stiff Records in the U.K. . . . Shriekback to Warner Bros. via a licensing deal with Y Records, the band's label in the U.K. The band is also signed to Sire Records for France and Germany. . . . Welsh group The Alarm to IRS. . . . Also to IRS, comedian Barry Diamond. . . . The dBs to Bearsville Records.

Southside Johnny to Mirage Records, distributed by Atlantic. Label debut will be produced by Nile Rodgers. . . . Also to Mirage: Charlie, formerly on RCA Records. Terry Slesser, ex-lead singer of Backstreet Crawler, has joined the group. . . . Rochester, N.Y. rock band Backseat Sally to Atlantic Records. . . . Beckie Foster, of RCA's Tennessee Express, to Screen Gems/EMI Music, which has also signed Quentin Powers.

Ray Stevens, Tari Hensley and Steve Clark to Mercury. . . . Ray Price to Viva. . . . The Cure to Sire; first release is a 12-inch maxi single featuring "Let's Go To Bed" back-to-back with "Just One Kiss." . . . The Toons to Megatone Records, which is seeking to broaden its base from disco and r&b to encompass dance/rock. First release is "Video Games."

Invasion to Ready to Rock for management; Dannielle Hall to Praise Artist Management for management and booking. . . . And Blotto to ATI for booking. The group is on the Blotto label, distributed nationally by Peter Pan Records. In Canada, Blotto has just signed to Attic Records.

Triumph has left Attic Records in Canada, and has reached an agreement whereby their albums will be reissued by Polydor there. In the U.S., the power trio is on RCA.

Airwave Records in L.A. adds three acts to its roster: O'Malley Jones and his group, Mastercraft; Kilowatt, a four-piece pop funk band; and Hawley Stephens, a Jamaican singer whose first release is the single "Rockin Reggae Groove." . . . Tony Drake has signed with Rissa-Chrissa Records, a New York-based indie label. Drake wrote the Chi-Lites' "Living In The Footsteps Of Another Man"; his first single, "Human," was a hit for Tommy Hunt in the early '60s.

Rock'n'Rolling

• Continued from page 39

involvement in things maybe one shouldn't do. That whole sphere is littered with corpses. . . . You get involved in the occult. It's not a very pleasant situation to get in. It's very negative. You can create your own negativity."

So the Stranglers are a bit more positive now. But how can you be a positive Strangler?

"It's very easy, we've always been," replies Burnell. "Do you think it's not positive aiming at a target? As for is it really the way for grown men to behave, calling themselves the Stranglers, I don't know. I've never asked myself that question. I suppose the concept is pretty weird, making a living calling oneself a Strangler."

★ ★ ★

"The only story is that Zack (Smith) and I met each other through mutual friends and he had some 24-track demo tapes he needed vocals on. So we put a band together and did a videotape the first week we knew each other. Then we started writing songs, started playing live and we got a record deal. We got the record deal very fast, and I think the videotape was responsible."

That, in a nutshell, is the story of the beginning of Scandal, according to singer Patty Smyth, who says it's been only 18 months since it began.

It didn't hurt the band, either, that their manager Donald Zuckerman is an attorney also representing the Ritz in New York, who was able to get his band playing in the city's top club "once or twice a month."

Things moved quickly once Columbia became interested, and the band's debut EP was released late last year. It is now in the 50s on the LP chart, spurred by another video, this one picked up by MTV. The demo video has never been shown commercially, says Smyth.

"MTV helped so much," she says. "Most people come over to us and say, 'We've seen you on MTV.' Radio stations picked up on it afterwards."

Since the beginning of the year, Scandal has been on tour, first supporting Adam Ant, then doing some headline dates, and then coming back with Golden Earring. After that it's more headline dates and then support dates for Greg Kihn. Booking agency is the International Talent Group.

"Everybody's been asking us about new music and what does it mean, and are we part of it, and all I can say is that we are a song band," says Smyth. "Our orientation is songs, probably in a more traditional way. We don't have any special ideas about how the synthesizers should be in the mix, or something like that."



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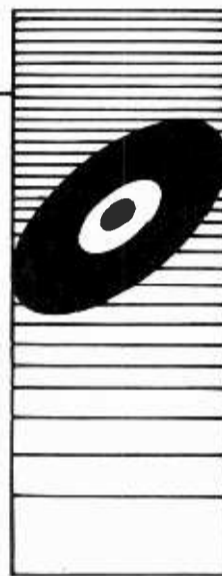
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Amusement Park Bookings Up

Artists' Prices Not Much Higher Than Last Year

By EDWARD MORRIS

NASHVILLE—Entertainment directors for several major amusement parks report that country music is continuing its appeal as a crowd builder and crowd pleaser. And pleasing to the talent buyers is the fact that the prices for country acts have not gone up appreciably over those of last year.

Parks vary widely in the amount and kind of country talent they book. Some incline toward using current superstars. A few of those surveyed make do with a permanent cast of on-site performers recruited for the run of the season. Virtually all parks that have stage shows offer country music at some level.

After reducing its country budget last year to one act, the Oak Ridge Boys, Kings Island, near Cincinnati, now expects to present several country crossover types this season. Production coordinator Paul Haught says his contracts haven't been completely nailed down yet but that he intends to book acts "like Eddie

Rabbitt, Dolly Parton, the Gatlins and Ronnie Milsap."

Haught adds that he is targeting big country concerts for Fridays and Sundays, rather than on Saturdays when crowds are routinely substantial. Shows will be staged at Timber Wolf, the park's new outdoor amphitheatre that seats 10,000.

"It's difficult to say if prices have gone up," says Haught. "From what I've seen, they seem to be a little higher. But they're maintaining themselves at a reasonable level, and I don't think they're up nearly as much as rock."

J. Glasnapp, general manager of Adventureland Park, Des Moines, jokes that it was "greed" that drove him to use country music for the first time this season. Acts so far booked for week-long appearances are Leroy Van Dyke, Jeannie C. Riley, Blake Emmons & Phoenix and Sunshine Express.

The aims of this addition, Glasnapp explains, are to build the night crowds and to extend the length of time customers stay in the park. The

country shows are scheduled for 7 p.m. and 9 p.m. daily in the 2,500-seat outdoor amphitheatre.

"For a long time, we didn't even consider using country music," reports Ken Peiffer, facilities coordinator for Hersheypark, Hershey, Pa. Last year, though, the park showcased Charlie McCoy and Slim Whitman, and this year it's using Jim Stafford, Stella Parton and Reba McEntire for its Fourth of July weekend.

Peiffer points out that country music is still a relatively small part of its overall talent roster. "Prices don't seem to have gone up that much," he continues. "Country acts seem to be reasonable about it."

As might be expected, country is a staple of Opryland in Nashville. The Whites and Brenda Lee were featured at the park's opening this spring. During the summer, when the park is open daily, the "Opry Star Showcase" presents one or two Grand Ole Opry stars in concert at the Opry House each day.

Opryland's "Spring Shower Of Stars," in cooperation this year with the Arthritis Foundation Telethon, spotlighted appearances by Mickey Gilley, Lee Greenwood, Ray Stevens, Tanya Tucker and Gene Watson. In late May, the park will offer a three-day festival made up primarily of country-flavored southern gospel groups, including the Masters V, the Kingsmen, the Cathedrals, the Hinsons and the Rex Nelson Singers.

"Of our special bookings, more than half are country," says Opryland publicist Tom Adkinson. "Generally we'll do our special activities in the spring and fall seasons to build and maintain recognition for the park."

(Continued on page 47)

CAREER TAKING OFF

Fricke 'Reluctant' No More

By KIP KIRBY

NASHVILLE — For Janie Fricke, the days of being billed as "Nashville's reluctant star" have been erased. They've been replaced by an exhausting schedule of concerts, television and recording.

Fricke is now opening Alabama's concerts for the second straight year. Fricke says she's had no difficulty performing for Alabama's sellout country/rock audiences. In fact, she admits she modified her own stage show for more energy after studying Alabama's pacing, and she credits her mass-market exposure with the group in 1982 as a major contributing factor in her win last October as CMA's female vocalist of the year.

Since nailing down the award, Fricke has guested twice on the "Tonight Show," made her debut on "Solid Gold" singing "You Don't Know Love," sung on the star-studded CMA 25th anniversary tv special last month in Washington, and risen to co-headlining status on this season's fair circuit.

"When Alabama invited me to tour with them," she recalls, "the guys told me, 'Don't consider yourself an opening act—you're a part of our show.'" Randy Jackson, Fricke's manager/husband, estimates that, since the first of the year, the acts have played to nearly half a million fans.

In the fall, Fricke signed with the William Morris Agency to increase her television exposure. She is a guest on Louise Mandrell's first syndicated special, which she completed taping in Nashville; and in June, she will take on her first co-hosting assignment when she and the Statler Brothers MC the annual Music City News Country Awards during Fan Fair.

Jackson, who heads Randy Jackson Management in Dallas (his stable includes CBS artists Marcia Beverly and Benny Wilson), agrees that winning the CMA award gave Fricke's career a boost. "The Houston Livestock

(Continued on page 46)



COUNTRY CLASSICS—Emmylou Harris, center, rehearses with Cheryl Warren, left, and Sharon White Skaggs of the Whites, prior to a recent Canadian television taping called "Country Classic." The show was done at the new Roy Thomson Hall and will air on Canada's cable C-Channel.



EPIC ACCOMPLISHMENT—Tammy Wynette and husband/producer George Richey begin work on her new album which is due for release in late June. The Epic album project is being cut at Nashville's Woodland Sound Studios.

Nashville Scene

By KIP KIRBY

They Called Him Leonardo: Leon Everette spent almost two weeks in Italy where, in addition to learning to say "buon giorno" with conviction, he also previewed his latest RCA mini-LP on a series of tv appearances. The tour began March 30 in Rome, and shifted gears to Milan. On Easter Sunday, Everette did a live performance on a four-hour tv broadcast called "Domenica Inn," where he sang three numbers from the mini-album.

They Called Him Out: Charley Pride, whose greatest ambition was once to be a professional baseball player, played in an exhibition game between the Texas Rangers and the New York Yankees not long ago. Commented Rangers' general manager Joe Klein after watching Pride at bat practicing his switch-hitting technique: "Charley showed he could hit three ways—left, right and seldom."



Some people think that life for Alabama is just an endless string of awards. To debunk that myth, we bring you the latest personal accomplishments of three Alabama members. Jeff Cook has opened Cook Sound in the Fort Payne area, sparing no expense on the equipment (for starters, his console is a Neve). Although Alabama itself will continue recording at Music Mill, owned by Nashville producer Harold Shedd, Cook hopes to take other acts in the studio when he's off the road. ... Drummer Mark Herndon is working toward his own airplane to go with his personal pilot's license. Mark hasn't released details on the kind of plane he's considering, but at least we understand it won't be any larger than a Boeing 727. ... And Teddy Gentry has opened a dog kennel which he describes as more like a hotel for canines. Teddy's kennel promises all the "creature comforts of home" for the boarded pets, including special meals if necessary.

Alabama will be joined by Merle Haggard and Willie Nelson, among others, on the 18th annual Academy of Country Music Awards, airing live on NBC-TV May 9. ... The Oak Ridge Boys earned

excellent reviews during their first headline concert at the MGM Grand in Vegas; next on the agenda will be two nights at Los Angeles' prestigious Greek Theatre May 20-21. The vibrant quartet continues to rack up gold and platinum awards for its recording, and the band will be the subject of an upcoming "20/20" segment slated to air in July on ABC. Speaking of "20/20," didn't the show do a fine, sensitive profile a week or so ago on Ronnie Milsap?

★ ★ ★

Nashville has moved a step closer to Los Angeles with the advent of the Eyeliners, a two-girl act with enough moxie, flash and glamour to turn heads in and out of record company offices. The Eyeliners are Autumn Schmidt and Leslie Potter. What they do is visual music, a mixture of '50s rock and '70s new wave. They flirt, they flaunt, they entertain. They change costumes to fit the mood of every number. They dance, but most of all, they create an aura that by set's end had a packed house (mostly industry staffers) rocking and cheering in the Cannery Upstairs.

Without a doubt, the Eyeliners are a video act. However, with the help of an excellent five-piece group of musicians—the Aftershave Band," no less—the Eyeliners had no trouble romping through numbers like "Fujiyama Mama," "Ballin' The Jack," and their own "A Good Memory Is Hard To Find." Although the Eyeliners are campy vamps, they hold up their end of the musicianship with style and verve; it's not difficult to imagine the Eyeliners on platter.

Their debut showcase April 6 was well received; the turnout was impressive and indicated an advance buzz had preceded the girls' first time together on stage. From that showcase, let's hope the Eyeliners keep fanning the flame. They're onto something, and from where we sit, that "something" looks very promising.

★ ★ ★

Tammy Wynette has joined the Scotti Brothers organization for management, while retaining her longtime alliance with the Jim Halsey Co. booking agency in Tulsa. The move is seen as a push toward more television work. In June, Wy-

(Continued on page 46)

Publishing Seminar At Belmont College

NASHVILLE—Belmont College is hosting an industry seminar Friday (29) entitled "New Perspectives In Music Publishing." Panelists will be Merlin Littlefield of ASCAP, Del Bryant of BMI, Michael Heaney of Cedarwood Publishing, Dan Wilson of Tree International, Ralph Murphy of Picalic, Richard Perna of Music Publishing Consultants and moderator Dr. Jay Collins, director of Belmont College's music business program. The seminar will be held from 2-5 p.m.

Talent Assn. Names Conway

NASHVILLE—Tony Conway of Buddy Lee Attractions has been named president of the Nashville Assn. of Talent Directors for the coming year. During the recent elections, Sonny Simmons of Century II Promotions was named first vice president, with Reggie Mac of United Talent second vice president. Jack Brumley of Jackson Brumley Management will serve as secretary, Billy Deaton of Billy Deaton Talent as treasurer, and Molly Thomas of Farris International Talent as sergeant-at-arms.

The Nashville Assn. of Talent Directors meets monthly to discuss current trends in the industry relating to talent. Among the speakers who have addressed the group in recent months are Jimmy Bowen of Warner Bros. Records, Rick Blackburn of CBS, and Jim Fogelson of MCA.



NOT LEAVING—Reba McEntire chats with air personality Benny Ray, host of Music Country Network, in the show's studios. McEntire talked about her first No. 1 record, "You're The First Time I've Thought About Leaving," and her upcoming tour dates with B.J. Thomas, Conway Twitty and the Statler Brothers.



NASHVILLE VARIETY—Sharing a lighter moment on The Nashville Network's variety program, "Nashville Now," are the show's host Ralph Emery, left, singer Sue Powell and MCA artist John Conlee.

Bookings On The Rise At Major Amusement Parks

• Continued from page 44

Because Silver Dollar City, in Marvel Cave Park, Mo., is an 1880s-style theme park, it is restricted in the type of musical entertainment it can present. Electrified and amplified instruments are prohibited, according to Judy Carley, assistant to the director of entertainment. The prohibition rules out most country bands, she explains, but does admit some bluegrass and gospel.

The park's "Mountain Folks Music Festival," June 11-19, will feature 32 bands. The Dillards, a major bluegrass group, will be featured throughout the summer, Carley says.

Casting Firm Eyes Musicians

NASHVILLE—Artists and musicians interested in movies, television commercials and industrial film work will have casting opportunities available through a new consulting firm which is locating its headquarters here.

Principal partners in the corporation are Jo Doster, Elizabeth Keigley and Shari Rhodes, whose combined credits include casting for such films as "Coal Miner's Daughter," all three "Jaws" movies, "Nashville," "Urban Cowboy," "Tender Mercies," "Raggedy Man" and "Barbarosa," as well as tv's "The Dukes of Hazzard." Doster, Keigley & Rhodes is now working on nine major film projects, among which are an NBC series pilot, "Boone," and Paramount's "Terms Of Endearment."

Patsy Bruce has been named business manager to handle daily operations for the firm, which is located at 1022 16th Ave. So., Nashville, Tenn. 37212.

Larry Gatlin & the Gatlin Brothers Band, the Charlie Daniels Band and Frizzell & West are among the country performers slated for week-end appearances at Six Flags Over Texas, Arlington. Show manager Jack Demott says he is not increasing his country bookings but is upping his rock ones. "The appeal is more toward rock than country and western," he asserts. Country prices, he adds, are staying "about the same."

Disneyland, in Anaheim, Calif., has not confirmed its country roster for this season, a representative reports, but the park will use mostly name acts and mostly on weekends.

In Huntington, W. Va., Camden Park will feature country music exclusively—as it has always done, according to spokesman Beverly Roberts. Memorial Day weekend will feature George Strait, John Anderson and Ronnie McDowell; July 4, Bill Monroe, Johnny Paycheck and Bobby Bare; and Labor Day, the Osborne Brothers, Tom T. Hall and the Seldom Scene.

Epic Campaign Keys On Three New LPs

NASHVILLE—Epic is tying three new LP releases—Mickey Gilley's "Fool For Your Love," Charly McClain's "Paradise" and George Jones' "Shine-On"—into a multi-product advertising campaign.

All three albums will be featured in two-page consumer press spreads tied in with K-mart. They will also be combined at the radio level through syndicated weekly programs. Point-of-purchase materials highlighting the triple concurrent releases include posters, flats and logos.

Amy Grant On The Road Again Grammy, Dove Awards Add To Singer's Momentum

By EDWARD MORRIS

NASHVILLE—After detouring to accept Dove awards April 13 for gospel artist of the year and contemporary album of the year, Amy Grant is back on the road for an extended concert tour that will end May 7.

Early into the tour, soon after Grant had won a Grammy for her "Age To Age" album, her management agency estimated that 85% to 90% of her concerts had been sell-outs. She usually plays halls that seat 3,000 to 6,000. Following her Dove honors, Grant reportedly drew crowds of 10,000 and 5,000 for two shows at Houston's Astroworld and another of 15,000 at Six Flags Over Georgia.

Dan Harrell of Blanton-Harrell, Grant's management agency, describes Grant's shows as "very much youth-oriented." He guesses that 60% to 70% of any given audience will be people of high school and college age. Except for a five-minute period during each show, when Grant "sits on a stool and tells what she's all about," Harrell says her concerts resemble secular ones. Reunion Records artist Michael W. Smith opens for Grant and plays in her band, and Gary Chapman, an award-winning songwriter and Grant's husband, does a four-song set in the middle of the concert during Grant's costume change.

Grant's troupe consists of 10 band members and a 10-person support crew. "We've added about \$20,000 worth of equipment for this tour," says Harrell. Sound and lighting are being handled by Clair Brothers and Bandit Lights. Harrell admits that the tour will probably not make

money—indeed, it may lose money. But he is pleased with the exposure, reception and experience it is providing.

While the Doves and the Grammy may add momentum and credibility to Grant's career, she is already on a roll from the success of her "Age To Age" LP on Word Records' Myrrh label. It was released last May and, according to Harrell, had sold more than 300,000 copies by the time Grant started the current tour. He says that it is the "fastest selling record in the history of the label" and was still selling recently at a rate of 5,000 to 6,000 a week.

Harrell will not disclose what Grant's artist royalties are on record sales but says, "For gospel, she's high; for secular, she's respectable." She owes Word two more albums under the present agreement. A Christmas album of traditional and new music is set for this fall. Her "Age To Age" followup, however, will probably not be released until

early next year, Harrell speculates. "We're pretty far along on the selection of material," he adds. Brown Bannister is continuing as Grant's producer.

In spite of her fame and appeal, Grant has not been approached to record for secular labels, Harrell says. "We're very satisfied with our relationship—Word continues to grow with us," he adds. "The thing that would disturb me with a pop label is that they might not understand her base audience."

At concerts, the \$4.95 matching folio for "Age To Age" sells as well as the record itself. Harrell reports. From 100 to 500 books and T-shirts are sold at each show.

Harrell says he wants to keep Grant's concerts down to 80 or 85 this year. "We don't tour as much as a lot of people do. Eventually, it will take away from an artist's creativity." He says he uses "four or five promoters across the country" to set up the concerts.

Benson Pacts With Lifeline

NASHVILLE—A new southern and traditional gospel record label, Lifeline/Benson, will be marketed and distributed by the Benson Co. here under a longterm agreement with Granite City Studios, Mt. Airy, N.C. Russell Easter Jr., who is vice president of Granite City Studios, where the records are produced, will serve as president of the label.

Artists signed to Lifeline/Benson are the Easter Brothers, the Hoppers and the Dixie Melody Boys. First albums to be distributed under the new agreement are "Come To The Wedding" by the Hoppers and the Dixie Melody Boys' "Antioch Church Choir" (formerly "Oh What A Feeling").

Wayne Hilton, general manager of HeartWarming Records, also handled by the Benson Co., will assist Benson president Bob McKenzie in working with the new label.

Lorenz, Monk Sign Agreement

NASHVILLE—Lorenz Creative Services and Charlie Monk Music have joined forces in an agreement to coordinate publishing and production ventures. Under the new agreement, Monk will work with Lorenz writers Raymond Brown, Bob Bailey, Cynthia Clawson, Ragan Courtney, George Gagliardi and Tini English, and will coordinate activity for the Lorenz Music catalogs. Monk will also continue managing artist Keith Stegall.

Best Selling
Survey For Week Ending 4/30/83
Inspirational LPs

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Rank	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	1	41	WEEKS AT #1 32	AGE TO AGE Amy Grant, Myrrh MSB 6687	21	NEW ENTRY		SONGS OF WORSHIP John Michael Talbot, Birdwing BWR 7040
2	3	33		SONGS FOR THE SHEPHERD Keith Green, Pretty Good Records PGR 002	22	22	5	MICHELLE PILLAR Michelle Pillar, Sparrow SPR 1059
3	2	22		MORE POWER TO YA Petra, Word SSR 0045	23	20	9	LET THE WHOLE WORLD KNOW Farrell and Farrell, New Pax NP 33133
4	11	33		A SONG IN THE NIGHT Silverwind, Sparrow SPR 1058	24	26	9	FIRM BELIEVER Various Artists, Word DST 4105
5	7	33		I'LL NEVER STOP LOVING YOU Leon Patillo, Word MSB 6711	25	29	26	COME AND SING PRAISES Praise Six, Maranatha MM 0095
6	10	13		CUTTING EDGE The Sweet Comfort Band, Lexicon LS 5807	26	NEW ENTRY		STUBBORN LOVE Kathy Troccoli, Reunion RRA 0001
7	13	5		EQUATOR Randy Stonehill, Myrrh MSB 6742	27	NEW ENTRY		STEP OUT OF THE NIGHT Andrus Blackwood and Co. Greentree R3942
8	14	22		MAINSTREAM Michael and Stormie Omartian, Sparrow SPR 1060	28	28	5	MATTERS OF THE HEART Bob Bennett, Priority JU 37966
9	9	9		PEACE IN THE VALLEY B.J. Thomas, Myrrh MSB 6710	29	NEW ENTRY		LOVE OVERFLOWING Sandi Patti, Impact R3742
10	NEW ENTRY			THE MICHAEL SMITH PROJECT Michael Smith, Reunion RRA 0002	30	NEW ENTRY		HAPPENIN' Gary Chapman, Lamb and Lion LL1066
11	NEW ENTRY			EXERCISE FOR LIFE Stormie Omartian, Sparrow SPR 1064	31	35	22	HE SET MY LIFE TO MUSIC Barbara Mandrell, Sparrow MCR 5023
12	12	37		LIFT UP THE LORD Sandi Patti, Impact R 3799	32	27	65	I SAW THE LORD Dallas Holm, Benson R3723
13	4	26		STAND BY THE POWER The Imperials, Word DST 4100	33	21	9	SO YOU WANNA GO BACK TO EGYPT Keith Green, Pretty Good Records PGR-1
14	5	9		SPIRIT WINGS Joni Eareckson, Word WSB 8878	34	23	13	DMZ The Resurrection Band, Lexicon LS 5816
15	15	37		AEROBIC CELEBRATION Various Artists, Benson NP 33133	35	25	74	THE KEITH GREEN COLLECTION Keith Green, Sparrow SPR 1055
16	16	9		KIDS PRAISE III The Maranatha Kids, Maranatha MM092A	36	18	26	PLAY THRU ME Phil Keaggy, Sparrow SPR 1062
17	17	26		LIGHT ETERNAL John Michael Talbot, Birdwing BWR 2035	37	30	37	MIRACLE B.J. Thomas, Myrrh 6705
18	8	83		AMAZING GRACE B.J. Thomas, Myrrh MSB 6675	38	31	53	EXALTATION Ron Huff, Paragon PR 33101
19	19	49		AMY GRANT IN CONCERT, VOLUME II Amy Grant, Myrrh MSB 6677	39	32	74	JONI'S SONG Joni Eareckson, Word WSB 8856
20	6	65		THE VERY BEST OF THE IMPERIALS The Imperials, Day Spring DST-4025	40	39	158	BULLFROGS & BUTTERFLIES Candle, Birdwing BWR 2004

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TV DEAL SOUGHT FOR TRIBUTE

Monk Film Sets L.A. Premiere

By SAM SUTHERLAND

LOS ANGELES—An ambitious film tribute to Thelonious Monk is being unveiled here May 13 in a major concert booking aimed at attracting possible cable and broadcast tv exposure.

After a year of research, production and promotional planning, producers Steve Ross and Paul Matthews, who independently financed the program through their Songfilms combine, are hoping the ploy of combining filmed tribute with live music can attract attention to both the film and its influential but often underexposed subject.

Thus, the upcoming area premiere for "Music In Monk Time," now set for the Country Club in suburban Reseda, will see Chick Corea opening the program with his own live readings of the late pianist's compo-

sitions. Corea himself devoted half of his recent two-disk set for ECM to Monk's works, and is reportedly eager to help the film's backers.

"We can't just take the show in to tv people cold," explains Rice. "Monk was obviously well known by players, and by those who really know the music. But he truthfully wasn't that recognized by the general public." He also allows that major cable systems have been gravitating toward more mainstream fare.

The show itself, now in final editing but expected to run about 58 minutes, was produced with the cooperation of the late pianist's widow, Nellie Monk, and his family. Recalls Rice, who admits he had only a slight familiarity with Monk's work while the pianist/composer was still alive, "The whole time that Monk was in a coma, Tom Schnabel was

playing tons of his music on his morning show in Los Angeles."

From those broadcasts over KCRW-FM, Rice was inspired to contact Dizzy Gillespie, who put him in touch with Nellie Monk. "She was interested in the kind of program we wanted to do, but she was still too close to the whole situation at that point," he notes.

But Monk's widow and children did agree to grant Songfilms synchronization rights to the artist's compositions, with an eventual agreement awarding those rights to the producers for three years. Meanwhile, Rice says he found "the more I learned, the more I realized we couldn't create such a program from Los Angeles—his work, and all the people he'd worked with, were really in New York."

(Continued on page 54)

A New Musical Direction For Journey Management

By JACK McDONOUGH

SAN FRANCISCO—Nightmare Productions, best known for its management of rock superstar act Journey, has created a jazz artists services department under director Sharlene Hirsch.

The impetus for the creation of the new division is the forthcoming album by Journey drummer Steve Smith and his new four-piece group Vital Information. The LP, also titled "Vital Information" and produced by Smith, is set for Columbia release in late June.

"Nightmare's policy is to support the individual projects of each band member," explains Hirsch, "and with Steve's album we can handle all of the promotion in-house and also use the opportunity to try to develop

a profit center for jazz within Nightmare, where we certainly have the strength to support a good jazz effort."

Hirsch, who moved to the new desk after serving a long stint as secretary to Nightmare chief Herbie Herbert, remarks jokingly, "I've been a jazz nut for 20 years. I'd never heard of Journey when I came to work for Herbie."

She says the object on the Smith project "is to establish a parallel career for Steve as a serious jazz artist. He has the jazz roots. He went to the Berklee School of Music, and he worked with Jean-Luc Ponty. He's played on both Tom Coster albums. So we can make him much more

(Continued on page 54)

APRIL 30, 1983, BILLBOARD

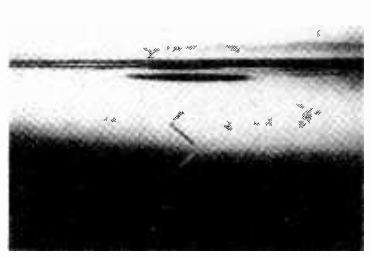
Survey For Week Ending 4/30/83		
Billboard® Best Selling Jazz LPs™		
This Week	Last Week	Weeks on Chart
1	1	24
ARTIST: EARL KLUGH/BOB JAMES Title, Label & Number (Dist. Label): Two Of A Kind, Capitol ST 12247 WEEKS AT #1: 17		
2	2	20
GROVER WASHINGTON JR. The Best Is Yet To Come, Elektra 60215		
3	7	
WEATHER REPORT Procession, Columbia FC 38427		
4	9	
DAVE GRUSIN AND THE NEW YORK/L.A. DREAM BAND Dave Grusin and the New York/L.A. Dream Band, GRP A 1001		
8	20	
GEORGE WINSTON December, Windham Hill C-1025		
6	6	47
PAT METHENY GROUP Offramp, ECM ECM-1-1216 (Warner Bros.)		
7	7	43
GEORGE WINSTON Winter Into Spring, Windham Hill C-1019		
NEW ENTRY		
JOE SAMPLE The Hunter, MCA 5397		
9	5	13
HERBIE HANCOCK Quartet, Columbia C2-38725		
11	9	
JOHN KLEMMER Finesse, Musician 60197-1 (Elektra)		
11	10	28
SPYRO GYRA Incognito, MCA MCA-5368		
12	14	42
DAVID SANBORN As We Speak, Warner Bros. 1-23650		
13	9	17
RODNEY FRANKLIN Learning To Love, Columbia FC 38198		
14	13	87
AL JARREAU ▲ Breakin' Away, Warner Bros. BSK 3576		
15	7	
CHICK COREA Again and Again, Musician 60167-1 (Elektra)		
20	34	
JIMMY SMITH Off The Top, Musician 6016-1 (Elektra)		
17	17	42
BOB JAMES Hands Down, Columbia/Tappan Zee FC 38067		
NEW ENTRY		
JARREAU Jarreau, Warner Bros. 1-23801		
21	7	
BILL EVANS The Paris Concert, Edition One Musician 601640-1 (Elektra)		
38	3	
GEORGE WINSTON Autumn, Windham Hill C-1012		
21	12	15
BILL EVANS California Here I Come, Verve VE2 2545 (Polygram)		
22	16	20
MILES DAVIS Live At The Plugged Nickel, Columbia C2-38266		
25	11	
SHADOWFAX Shadowfax, Windham Hill C-1022		
24	24	7
JOHN McLAUGHLIN Music Spoken Here, Warner Bros. 1-23723		
NEW ENTRY		
DAVID GRISMAN Oawg Grass/Dawg Jazz, Warner Bros. 1-23804		
26	26	34
TOM SCOTT Desire, Musician 60162-1 (Elektra)		
27	27	9
PETER ERSKINE Peter Erskine, Contemporary 14010		
NEW ENTRY		
WILTON FELDER Gentle Fire, MCA 5406		
NEW ENTRY		
LIZ STORY Solid Colors, Windham Hill C-1023		
NEW ENTRY		
HANK CRAWFORD Midnight Rambie, Milestone M 9112 (Fantasy)		
34	13	
AZYMUTH Cascades, Milestone M-9109 (Fantasy)		
32	32	7
KEVIN EUBANKS Guitarist, Musician 602131-1 (Elektra)		
33	33	5
VARIOUS ARTISTS Sampler '82, Windham Hill C-1024		
34	36	5
WORLD SAXOPHONE QUARTET Revue, Black Saint BSR 0056 (Polygram)		
NEW ENTRY		
LONNIE LISTON SMITH Dreams Of Tomorrow, Doctor Jazz FW 38447 (CBS)		
36	18	20
LEE RITENOUR Rit/2, Elektra 60186		
37	37	40
DAVE GRUSIN Out Of The Shadows, Arista/GRP 5510		
38	19	25
VARIOUS ARTISTS Casino Lights, Warner Bros. 23718 1		
39	22	74
GEORGE BENSON ● The George Benson Collection, Warner Bros. 2HW 3577		
40	35	97
PAT METHENY & LYLE MAYS As Falls Wichita So Falls Wichita Falls, ECM-1-1190 (Warner Bros.)		
41	42	3
JOHN SCOFIELD TRIO Out Like A Light, Enja 4038 (Polygram)		
42	43	3
RON CARTER Etudes, Musician 6021401 (Elektra)		
43	41	71
Grover Washington Jr. Come Morning, Elektra 5E-562		
44	44	77
EARL KLUGH Crazy For You, Liberty LT 51113		
45	30	127
GROVER WASHINGTON JR. ▲ Wineight, Elektra 6E-305		
46	46	11
ELLA FITZGERALD, DUKE ELLINGTON Songbook, Volume Two, Verve VE2 2540 (Polygram)		
47	47	38
PIECES OF A DREAM We Are One, Elektra 60142-1		
48	28	32
CHICK COREA Touchstone, Warner Bros. 23699-1		
49	29	13
DAVID MURRAY OCTET Home Black Saint BSR 0055 (Polygram)		
50	23	20
SARAH VAUGHN Crazy And Mixed Up, Pablo 2312 137 (RCA)		

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GR 8204

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James Newton
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When Elephants Dream Of MusicBob Moses
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MAY 2 RELEASE FOR 150 TITLES

PolyGram Italy Readies CD Bow

MILAN—PolyGram here will launch the Compact Disc system on the Italian market May 2, with a catalog of 150 titles equally divided between pop and classical repertoire. Marketing of the Philips CD player begins the same day.

There will initially be 80-120 CD outlets nationwide, with software selling for \$14.60 (pop) or \$17.35 (classical) and hardware at somewhere in excess of \$1,000. Massive promotion is planned covering all media. A joint catalog issued by PolyGram, RCA (with 20 titles) and Decca Italia (with 30), first companies to release CD software, is expected to stimulate sales further.

Forecasts suggest disk sales by year's end should total around 150,000 units.

Speaking on the eve of the launch, PolyGram managing director Marco Bignotti reports a mood of "great expectancy" in the industry, but cautions that the eagerness of dealers may be a little "neurotic." While there is no doubt that CD will be an outstanding success with the Italian public, he says, it will be at least seven to 10 years before it replaces conventional pressings.

The CD launch comes at a particularly happy time for PolyGram, according to Bignotti. "We achieved a 16% rise in sales last year," he says.

"That may look like a humble figure compared with the 60% rise the previous year, but the fact is that PolyGram's earnings against sales have reached their best ratio in the company's recent history, let's say the last five years.

"This was made possible mostly through our current cost control policy. Unfortunately, the beginning of this year was marred by the iniquity of the 16% consumer tax. It's true that it was subsequently withdrawn, but it has still left some psychological after-effects."

Bignotti sees the development of local talent as essential to protecting current sales levels. "We don't want to be internationally dependent," he says. He adds that, if 1982 was the year of Teresa De Sio's launch, then 1983 will see the emergence of such other new artists as Fabio Concato, Delia Gualtiero and Jo Squillo. Artist acquisition will remain highly selective, and the whole policy of promoting new domestic talent will be seen in the context of a continuing full recognition of PolyGram's exceptional resources of classical repertoire.

The PolyGram chief has mixed feelings about the growing influence of television here as a promotional medium for prerecorded music. "Now that the private television scene has settled down, after the rather chaotic growth of the first years, into four major networks, it has become one of the most important publicity media at our disposal, there is no question of that.

"But there are some adverse effects too, notably the success of tv-advertised records, which has induced a kind of conservatism. The end result is a degeneration in terms of quality."

BPI Warning Consumers About Pirated Cassettes

• Continued from page 9

tapes, the sound is badly muffled, distorted and recorded in mono. On some, complete tracks are missing. On others, the stereo channels are reversed."

But BPI stresses in its campaign: "Because of the type of outlets used to sell these pirate tapes, notably street pitches and marketplace stalls, consumers find it virtually impossible to get their money back. People are complaining to BPI member companies about the appalling quality of the tapes. Record companies are sympathetic, but there's really nothing they can do."

The five-point BPI warning, set for use in national and music press, television and radio, emphasizes:

- Buy albums and cassettes only from bona fide and established High Street outlets;
- Examine the cassette inlay card carefully, for pirated inlays are usually photographic reproductions

with no copyright or trademark details;

- Don't be tempted by "bargain" prices, for a current chart cassette offered for sale at around half the normal retail price is almost certainly illegal;

- Check the adhesive side label on the actual cassette where on pirate tapes there is little information, unlike the side of the legal tape which has track listings and other details;

- Beware unfamiliar trademarks, because they're almost certainly false, the latest phony marks being Athens and Pyramid.

This range of cassettes first surfaced in London last summer. The BPI anti-piracy squad moved in, and some 20 alleged offenders appeared in the High Court later last year. Legal proceedings are continuing, but BPI is concerned by the large number of similar cassettes now being sold across the country.

Aussie Radio Quota Debated

• Continued from page 9

to make a profit, not to support a local music industry.

However, over the past 10 years, the quality of Australian recorded music has conformed with every international standard. What role the quota has played in this development is open to debate, but the ARIA submission is in no doubt.

"Since the quota was established, we have seen two things," it says. "More Australian artists are making more recordings of a higher artistic and technical standard and as a result are achieving greater local and overseas success. Also, ARIA members confirm that a major reason for allocating funds to Australian

Australian Assn. Names Turner

• Continued from page 9

The workload of the WEA leader will be considerable. He has also been elected chairman of the Phonographic Performance Company of Australia (PPCA), the organization which licenses the public broadcast and performance of sound recordings on behalf of record companies.

The most immediate ARIA innovation instituted at Turner's hands will be the start of an awards system based on America's Grammy Awards. Also in the pipeline is a long-overdue statistics body representing the Australian industry.

recording is that with the quota system they can be sure their recordings will get significant exposure on the airwaves."

There's little doubt that the radio lobby has been taken aback by the strength of feeling on the issue. Given the fairly uniform above-quota performance of its members, the Federation of Australian Radio Broadcasters might well have expected a swift and easy victory.

Such will obviously not be the case, and indeed not all the radio industry is committed to FARB's cause. The Public Broadcasting Assn. of Australia recently reversed its stand on the matter and came out publicly in favor of retaining the stipulation, though it did stress the need for "some form of waiver for special cases."

If the quota is abolished, the result would certainly not be so dire as in the mid 1970s. Radio stations would hardly back away from playing the likes of Men At Work, Split Enz, the Divinyls, InXs, Icehouse, Cold Chisel and more, though they might be somewhat more reserved about emerging acts. The record companies are therefore looking for a little insurance, a virtual guarantee that their local product will continue to be played in sufficient quantity in years to come.

The radio point of view is explained by Ray Bean, program director of high-rated Sydney AM station 2WS. "The quality of Australian music is so high now that we don't need any content quotas,

not that we ever really needed them anyway," he says.

"Certainly 2WS exceeds 20% of local recordings played; we couldn't afford not to play Australian records. I can't see that the quota has had any positive effects.

"As it stands, the quota is a great hindrance and sometimes a hardship to stations, particularly those not operating on a pop/rock format. Anybody considering a format change has to take the quota into account first."

U.K. Vid Distrib Reports Loss

• Continued from page 9

continued activities as the firm's big screen operation, and lack of software releases to cover excessive overheads is blamed.

During the prolonged negotiations last year for a merger with fellow independent Intervision—which ultimately fell through—product flow practically dried up, and dealing in HVH shares, then worth around 90 cents, was suspended. When trading is resumed, they are likely to be worth a fraction of this value.

Despite a major reorganization at the beginning of this year, Gill says a substantial cash injection is still needed to ensure a continuing supply of new releases and bring the company around to profitability by the June, 1984 target date.

Big Jump Posted In February Production

By KIRK LaPOINTE

OTTAWA—Statistics Canada says production of disks and prerecorded tapes increased significantly during the month of February compared to the same time last year. But the Canadian recording industry says it needs better information than that and plans to launch its own data collection service by the fall to accurately reflect sales figures.

The federal information agency reports that production of disks increased nearly 50%, to 8,452,476 units in 1983 from 5,752,567 in February, 1982. Prerecorded tape shipments nearly doubled to 2,941,661 from 1,584,033 the previous February.

Meanwhile, Brian Robertson, president of the Canadian Recording Industry Assn., says the groundwork now is being laid for an internally-produced sales survey to give

the recording business more accurate figures. "Production is essentially meaningless for us," he says. "We need sales figures."

Plans are being made to have association companies forward the information confidentially. Although the figures will likely be broken down according to provinces, they will not be divulged according to each company, Robertson says.

An auditor will be brought in to compile and verify the information. So far, companies are eager for the new system, saying the Statistics Canada service does not entirely fulfill their needs. Apart from trade magazines, the figures are not cited outside the industry itself.

A tracking and sales service also will be provided this fall by the Canadian Independent Record Production Assn. (Billboard, April 23).

A&M Releases Details Of Record Consumer Survey

• Continued from page 3

tailed questionnaire, the figures aren't entirely reflective of the Canadian mass market.

The survey found that record retail visits were age dependent, meaning that younger consumers visit more often. It discounted the theory that visits are determined by regions in Canada, saying age and a wish to own records played a much more important role in determining the number of visits.

Although recent surveys by the National Retail Merchandising Assn. have identified up to 40% of all purchases as impulse buying, the Joint survey said 25% of people visit to browse or find new record releases. That may mean the Canadian figure would be lower.

For example, it found that on average about 74% made up their minds about buying a particular record before entering a store. Heavy record buyers seem to be more flexible, with only 69% saying they had made up their minds. The figure does not preclude additional, impulse purchases.

B.C. and Ontario record buyers were also more inclined to browse than Quebec and Maritime buyers, the study found.

The study says the "pre-determined purchase decision is more complicated than most people think. It involves sampling the product before the consumer buys." It pointed to the large number of people who bought on the basis of radio play or hearing a record elsewhere. "Any off-the-wall purchases are, in all likelihood, a second choice," it notes.

Surprisingly, the survey says about 16% of purchasers will order recordings not in stock. "If they could have a more instantaneous method of receiving an ordered product, undoubtedly a higher percentage would place an order instead of going to another store," it concludes.

About 10% said they would buy another album if their particular choice were not in stock. But Joint notes those respondents "are not as committed" to their selection, are younger and buy fewer records than the average respondent.

In what was likely one of the trade secrets A&M wanted kept quiet for

several months, consumers answering the survey indicated they would buy more albums in the coming year despite tough economic times. A total of 57% say they will buy more, not less.

The survey says consumers are distrustful of television direct sales campaigns, saying there are too many delays or defective product sales and no place to return records. But 7% say they'd buy from a tv ad, compared to just 4% who actually did. "If some of the stigma is removed from this distribution system," perhaps more would buy from tv, the study adds.

Publishing Executive Throws Hat Into Ring

OTTAWA—Ralph Cruikshank, president of Berandol Music Ltd. of Toronto, has thrown his hat into the leadership race for the country's Progressive Conservative party.

Cruikshank becomes the 13th candidate in the field to elect a new leader in June at its convention. The publishing company president is not considered to be a strong entry and is not expected to garner much delegate support from the five leading candidates. He told a news conference he hadn't been an active party worker for about 15 years.



PLATINUM PLANS—Loverboy's Mike Reno, left, and Paul Dean are busy at work on the group's third album, set for May release. As yet untitled, the LP is being recorded at Vancouver's Mushroom Studios.

APRIL 30, 1983, BILLBOARD

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BRITAIN

(Courtesy of Music & Video Week) As of 4/23/83

Table of British singles and albums. Columns: This Week, Last Week, Rank, Title, Artist. Includes tracks like 'LET'S DANCE' by David Bowie and 'THRILLER' by Michael Jackson.

JAPAN

(Courtesy Music Labo) As of 4/25/83

Table of Japanese singles. Columns: This Week, Last Week, Rank, Title, Artist. Includes tracks like 'YAGIRINO WATASHI' by Takashi Hosokawa and 'NIBUNNOICHIHO SHINWA' by Akina Nakamori.

WEST GERMANY

(Courtesy Der Musikmarkt) As of 4/25/83

Table of West German singles and albums. Columns: This Week, Last Week, Rank, Title, Artist. Includes tracks like 'TOO SHY' by Kajagoogoo and 'LET'S DANCE' by David Bowie.

ITALY

(Courtesy Germano Ruscitto) As of 4/19/83

Table of Italian singles and albums. Columns: This Week, Last Week, Rank, Title, Artist. Includes tracks like 'THE FINAL CUT' by Pink Floyd and 'TUTTO SAN REMO' by Various.

SPAIN

(Courtesy El Gran Musical) As of 4/16/83

Table of Spanish singles and albums. Columns: This Week, Last Week, Rank, Title, Artist. Includes tracks like 'EMBRUJADA' by Casal and 'YOU ARE A DANGER' by Gary Low.

AUSTRALIA

(Courtesy Kent Music Report) As of 4/25/83

Table of Australian singles and albums. Columns: This Week, Last Week, Rank, Title, Artist. Includes tracks like 'THE FINAL CUT' by Pink Floyd and 'NENA' by Nena.

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40) As of 4/23/83

Table of Dutch singles and albums. Columns: This Week, Last Week, Rank, Title, Artist. Includes tracks like 'LET'S DANCE' by David Bowie and 'MAJOR TOM' by Peter Schilling.

APRIL 30, 1983, BILLBOARD

Finnish Debut Near For CD

HELSINKI—Marketing of Compact Disc hardware and software in Finland will start in May, with major companies like Philips and Hitachi spearheading the attack at the retail level.

According to trade estimates, around 2,000-3,000 digital CD players will be sold this year in Finland at an average price of \$1,000 a unit. It's accepted that there will be a shortage of hardware in the marketplace during the first few months.

Finnscandia, local representative of PolyGram, is set to market the first 60 CD recordings within two months. The debut batch will include 40 classical titles, with the rest mainly rock and pop. Titles will retail here at roughly \$20.

Fans Rush For Polish Rock LP

WARSAW—Polish rock fans stormed the doors of a central Warsaw store in the rush to acquire albums by domestic heavy metal band TSA. Nationally, all 150,000 copies of the release were sold within two days.

The stampede testifies not only to this act's following, but also to the effect on retail trade here of a recent influx of privately-owned record companies. Previously, disks pressed and released by state-owned Polskie Nagrania were not necessarily likely to provoke great consumer enthusiasm. Now however, small private firms backed by foreign capital have appeared in Poland, and they are releasing disks that are being eagerly snapped up by the country's music fans.

Rock Information For Sale In Poland

WARSAW—Poland's first enterprise devoted to selling information about rock artists, including biographies, detailed discographies and Polish translations of foreign lyrics, has been set up in Krakow.

The business is run by Piotr Kosinski, a university graduate, who has been collecting the material for the past 10 years. He's looking for brisk turnover, since there are no books or encyclopedias devoted to rock music officially available in the Polish marketplace, even though there clearly is substantial demand.



Pop

BLASTERS—Non Fiction, Slash/Warner Bros. 23818-1. Produced by the Blasters. The group's second album features more of the spare and spirited rockabilly that made its debut one of last year's most widely-admired releases. That album fell short of commercial expectations, though the big breakthrough at year's end of the Stray Cats proved there is a ready audience for the sound and sensibility of late '50s rock 'n' roll. And that's what the Blasters provide, with a seamless party sound that cuts across most musical boundaries. The group even offers a pretty ballad in "Leaving."

UFO—Making Contact, Chrysalis FV41402. Produced by Mick Glossop. The group's first album since Chrysalis shifted to CBS distribution features more of its familiar piledriver rock 'n' roll. And the chart success of such acts as Def Leppard and ZZ Top shows that there is always a market for this music. Cuts like "Blinded By A Lie" and "Diesel In The Dust" show the group's thrashing energy, while the power ballad "You And Me" shows its softer side. The album was cut last year in London shortly after the departure of bassist Pete Way. The group is carrying on as a four-piece.

RITA COOLIDGE—Never Let You Go, A&M SP-4914. Produced by David Anderle, Bernie Worrell. Coolidge latest album is her most completely contemporary to date with tunes by Squeeze, Joe Jackson, Culture Club and Ian Dury & Chas Jankel. Coolidge's silky version of "Do You Really Want To Hurt Me" was cut before Culture Club's began its U.S. chart ascent, in the same way that a duet reading of "We've Got Tonight" (with Jermaine Jackson!) was recorded before the Kenny Rogers/Sheena Easton record took off. But while Coolidge missed out on those two top 10 hits, she may have one of her own with the exhilarating rock-inflected "I'll Never Let You Go," which was co-written by Wendy Waldman and James House.



Country

WILLIE NELSON WITH WAYLON JENNINGS—Take It To The Limit, Columbia FC38562. Produced by Chips Moman. The platinum pair are downright mellow on this collection of pop and country covers—significantly more so, at least, than on the recent RCA duet outing, "WWII." While there are no vocal surprises, there are many vocal delights, chief among which are the manfully mournful "We Had It All," the road-weary "Homeward Bound" and the grim chain-gang saga "Blackjack County Chain," which Nelson had a minor hit with in 1967.

RAZZY BAILEY—Greatest Hits, RCA AHL 14679. Produced by Bob Montgomery. This isn't by far a complete "greatest hits" package (two of the numbers are new productions by Bailey himself rather than former chart-toppers), but there are certainly enough familiar titles to satisfy Bailey fans. These include "Loving Up A Storm," "I Keep Coming Back," "If Love Had A Face," and "9,999,999 Tears."

VERN GOSDIN—If You're Gonna Do Me Wrong (Do It Right), Compeat 1004. Produced by Blake Mevis. Gosdin's career has done a total turnaround of late: he's being touted (and deservedly so) as one of the country's finest stylists. On this first LP for Compeat, Gosdin shows he's not only a master interpreter of emotions and moods, but also capable of writing solid country songs himself. Gosdin gets strong assistance here from Max D. Barnes; writing, brother Rex's harmonies, and Mevis' well-focused production. Highlight include "Way Down Deep," "Favorite Fool Of All," and "My Heart Is In Good Hands."

GUS HARDIN—Gus Hardin, RCA MHL 18603. Produced by Rick Hall. Her name may be male, but there the comparison ends, as one listen to this six-cut mini-LP proves. Hardin has an earthy, bluesy, sensuous voice that belts, scorches, whippers and wails with apparently effortless ease. It's a voice that wears well; so will this artist. Judging from her performance on songs like "Loving You Hurts," "I've Been Loving You Too Long" and "If I Didn't Love You."



Gospel

CYNTHIA CLAWSON—Forever, Priority BJU38633. Produced by John Rosasco. Clawson has one of the most sensitive and dramatic voices in contemporary gospel music, a fact more resoundingly demonstrated here than on her last two albums from her former label, Triangle Records. Gone (for better or worse) are those country music elements she seemed to have been drifting toward. This effort is flawlessly pop, but even the slickest production gives way to her remarkable vocal stylings. "Get Happy" and "Ruby" are particularly memorable.

THE RAMBOS—Memories Made New, HeartWarming R3814. Produced by Dony McGuire. The Rambos are perennial favorites. They have been around a long time—having recorded more than 50 albums—and their audience continues to grow. Musically, they have become more contemporary. They've still got their patented trio sound (Reba is on this album with parents Buck and Dottie), but the production is a



Spotlight



MEN AT WORK—Cargo, Columbia Records QC 38660. Produced by Peter McIan. Every act, after a hugely successful record, has the problem of coming up with a followup. But this Australian group has avoided that, as "Cargo" was recorded before "Business As Usual" began its 15 week stay atop the album chart. Consequently there is no self-consciousness or nervousness about this LP. Instead, Men At Work go about doing what they do best: they write and perform intelligent pop songs with humor and perception. If anything, the songs here are clearer and more accessible than on the last album, without losing any of the band's unique sweet-and-sour sensibility.

little less country and a little more uptown. Side one has five songs, while side two has a medley of 20 of Dottie's songs, including "He Looked Beyond My Faults" and "Holy Spirit Thou Art Welcome." It's a new twist to an ageless act.



First Time Around

TEARS FOR FEARS—The Hurting, Mercury 811 039. Produced by Chris Hughes & Ross Cullum. U.K. dance/rock group brings its top five "Change" hit to the U.S., taking much the same route as Soft Cell, Culture Club and Yazoo, as they bid for similar chart success. Led by singer/songwriter Roland Orzabal and co-lead singer Curt Smith, Tears definitely has that clicking new-music accent catching the public ear. "Change," "Mad World" and "Pale Shelter" pack drama and excitement.

MARY JANE GIRLS—Mary Jane Girls, Gordy 6040GL. Produced by Rick James. Prince has his Vanity and now Rick James his Mary Jane Girls. If these hand-picked fillies sound like the flip side of the merry punkster, it's because James wrote, arranged and produced. Assuming the "Super Freak" mantle of their mentor, the Girls should impact on urban/dance formats with "Candy Man," "Boys" and "Prove It." The role reversal by James played out by his hand-picked girls mixes the novel, the beat and the bizarre to tickle the charts.

FINIS HENDERSON—Finis, Motown 6036ML. Produced by Al McKay. From the opening strains of "Skip To My Lou," it's evident that a bright new song stylist has found the light of day, and thanks to McKay's stellar production and song selection, Henderson should be a star in the time it takes radio to put "Making Love," "You Owe It All To Love" and Stevie Wonder's "Crush On You" on the turntable. Henderson's vocal treatments abound with split-second mood changes that separate the cream from the coffee. Finis for Henderson means "The Beginning."

JONZUN CREW—Lost In Space, Tommy Boy Records TBLP1001. Produced by Michael Jonzun and Thomas Silverman. Tommy Boy Records has always specialized in disco and dance records and its first LP release is no exception. The Jonzun Crew is a four person band led by Michael "Space-man" Jonzun whose credits on this LP includes: lead vocal, computer programming, electro drums, space bass, space vocals, sound effects, synthesized keyboards, background vocals, string and bass synthesizers." And, yes, you can dance to it.

VIOLENT FEMMES, Slash Records 23845-1 (WB). Produced by Mark Van Hecke. No, there are no females in the Violent Femmes. Instead this is a young three-man band from Milwaukee, that, led by singer/songwriter Gordon Gano, plays effective and immediately accessible pop rock songs. The arrangements are minimal here, but the deliberately artless lyrics make the songs instantly memorable. It's as though Lou Reed went to high school today.

MARC BLACK BAND—Suma Records 3522. Produced by Warren Bernhardt and Marc Black. This LP, the debut by singer/songwriter Marc Black, has a warm and friendly quality to it. It could be the songs themselves, which deal with the follies of human emotions. It could be Black's own warm and pleasing vocals. And it could be the six-person band behind Black who can always be counted on to come up with some interesting licks. Address: 642 Amsterdam Ave., 5A, N.Y.C. 10025.

THE ZOW—The Brink Of Exposures, Zow Records LP1001. Produced by Howard Leinoff & Robin Arrow. Formerly the Interlux Band, Zow is led by Howie Zowie (Leinoff) and Robin Aro, who sings lead vocals. The duo (with some backing help) plays elemental New York new wave art rock, making strong use of synthesized guitar. The music is born out of basic rock 'n' roll but one wonders if the band's artistic aspirations don't get in the way sometimes. Contact: A.I.R. Music, c/o David Leinoff, 330 Seventh Ave., New York City 10001.

ATILA—International Sandwich, Fish Ranch Records FR1000/1001. Produced by Marten Ingle. Atila was born in Yugoslavia of Austrian and Hungarian parents. He travelled in Spain, France, Italy, Sweden, England and Africa, before moving to New York and then L.A. The reason all this is significant

is that on this LP he does new wave versions of songs from all these places. It's like a punk's tour of the world. Address: P.O. Box 973, Santa Monica, Calif. 90401.



Black

SISTER SLEDGE—Bet Cha Say That To All The Girls, Cotillion 90069-1 (Atlantic). Produced by George Duke. Kathy, Debbie, Kim and Joni return with another collection of rhythm-edged tracks targeted at black and urban radio formats. The first single, "B.Y.O.B. (Bring Your Own Baby)," sets the tone for the album, with its sassy, sexy lyric approach. "Let Him Go," written by producer Duke, has an uptempo pop bounce; the title track, written by David "Hawk" Wolinski, conveys more of a fiery r&b sensibility. It's been four years since the quartet hit its peak with "We Are Family" and "He's The Greatest Dancer," but it remains a fixture on the black charts.



EPs

STORM, Capitol, ST-12259. Produced by Michael Verdick. This Los Angeles-based band is in the tradition of such rockers as Queen, ELO and Led Zeppelin with some Abba vocal arrangements built around the vocals of lead singer Jeanette Chalese, who also plays piano. Originally recording for ABC Records, this band debuts on Capitol with a high powered but melodic effort.

FABULOUS ROCKABILLY'S—We Don't Play No A.O.R. Rooby Records 315 EPs. Produced by Ed Buchanan & the Fabulous Rockabilly's. This three man band comes from the Ann Arbor area and on its second EP it goes beyond its rockabilly roots into pop with "Too Bad—Too Sad" and a reworking of "Maybe Baby." The other two songs here are a bit more energetic, including a knee-slapper titled "I'm A Rockabilly Rebel."

ONE PLUS ONE, AARson Records 0001. Produced by One Plus One. It isn't just the Ramones who have recently rediscovered the Chamber Brothers' psychedelic classic "Time Has Come Today." One Plus One, a duo from New Jersey, covers the tune as well, but using electronics. The three other songs are also garage band psychedelia, only using a whole new generation of instruments. And they sound very good, too. Contact: Entertainment Management Enterprises, 454 Alpa Road, Wayne, N.J. 07470.

WHAT IF THINKING, Dauncey Records 71349. Produced by Howard Glazer and Gail Baker. What If Thinking is a five person techno-pop band from the Detroit area that on this seven-inch EP comes up with four solid and danceable songs. All the synthesized sounds on the record come from the guitars and guitar synthesizers, while Gail Baker does the admirable vocals. Address: ShureShot Productions, P.O. Box 1663, Warren, MI.

MARC Z—SZ00-6 Parallel Line Records 223/1000. Produced by Marc Z. Marc Z also composed and arranged the seven songs on this EP, and played guitar and piano, and did the lead vocals. Drawing on influences ranging from Latin America to Japan, Marc Z has fashioned an international pop showcase for humanistic singing/songwriting. Address: Parallel Line, 457 W. 47th St., N.Y.C. 10036.

BUNNYDRUMS—Feathers Web, Funk Dungeon Records. No number. Produced by Bunnydrums. New York does not have a monopoly on no-wave funk; they can play that music in Philly, too, and Bunnydrums does it as well as anybody. On this four song EP, with such song titles as "Shiver" and "Crawl," they know it is not enough just to make artsy dissonant sounds. You also have to be musical as well. And they are. Address: Funk Dungeon Music, 1704 N. 5th St., Phila. 19122.

HOBIN—Keepin' The Dream Alive, Aries Records 9160. Produced by Mark Doyle. The Tod Hobin Band is now called Hobin on this, the band's third LP. Hobin plays basic AOR mainstream rock. The band gets into a little rock 'n' roll with

"Let It Roll," but most of the album is not so energetic, but rather keeps to the midtempo conventions of its genre. There is nothing particularly exciting here.



Billboard's Recommended LPs

pop

NIELSEN-PEARSON—Blind Luck, EMI ST-12176. Produced by Bill Schnee. The duo's latest album is squarely in the hit groove of such West Coast pop masters as Toto and Michael McDonald. "Hasty Heart" captures much of McDonald's blue-eyed soul style; "Got Me Where You Want Me" has the pretty ballad appeal of Quincy Jones' work with Patti Austin and James Ingram. This just needs a hit single.

black

LEON HAYWOOD—It's Me Again, Casablanca 810 304. Produced by Leon Haywood. Singer/songwriter/producer Haywood, long-established record-maker with flare and polish, takes another shot at chart recognition with an array of classy pop/funk tunes with dance emphasis. "I'm Out To Catch," "Secret Rendezvous" and "T.V. Mama" are strong enough to attract more than a spin.

BAD BOYS—Music From The Motion Picture, Capitol ST-12272. Various producers. Soundtrack from the current movie may seem like a label sampler, but Ashford & Simpson's "Street Corner," Peabo Bryson's "Give Me Your Love" and T-Connection's "Superstar" are joined by prime cuts from Ebonye Webb, Melba Moore, McFadden & Whitehead, Little River Band and Billy Squier to bring this package to the charts with impact. Cut status of movie and its tough subject matter could make this dance/funk/rock track a winning musical reminder of the visual experience.

gospel

DAVID EDWARDS—Get the Picture, Myrrh MSB-6718. Produced by Barry M. Kaye. The new wave sound has landed on the shores of gospel music and is now providing some of the most exciting sounds in Christian music. This is a Christian album but not totally gospel, that is, there are songs which don't fit the format of a "gospel" song but which don't contradict the gospel message. Best cuts include "Anything But Love," "Watch Over Your Heart" and "Put Me Down." There's a lot of energy on this album.

RODENA PRESTON & THE VOICES OF DELIVERANCE—Revive Us Again, Birthright BRS-4022. Produced by Rodena Preston & Leroy Lovett. Preston and her group have an exciting sound. From the standard "Revive Us Again" through such up-tempo numbers as "No Reason to Cry" and ballads like "Eternal Life" and "I'm Determined," the album packs a lot of punch, musically and spiritually. Preston shares lead vocal chores with some male counterparts to give the album a nice overall balance.

SHEILA WALSH—War Of Love, Sparrow SPR 1067. Produced by Cliff Richard & Craig Pruett. It's hard to believe that such a straight ahead new wave rock 'n' roll album is actually a gospel album. But it is, and Walsh packs plenty of punch in her vocals, including a remake of the old Byrds' hit, "Turn, Turn, Turn." This album should turn a lot of eyes and ears.

jazz

ROSEMARY CLOONEY—Sings The Music Of Harold Arlen, Concord Jazz CJ210. Produced by Carl E. Jefferson. She won't go down in the books as one of the most memorable jazz singers of all time, but Clooney impresses as a songstress who is backed by first rate jazzmen. The band includes Scott Hamilton, Warren Vache, Ed Bickert, Jake Hanna, Steve Wallace and Dave McKenna, backing her on nine standards.

AHMAD JAMAL—Live Cannes Concert, Chiaroscuro CR2036. Produced by Jean Clud ast. John Whited. Gary Burton, Payton Crossley and Sabu Adeyola provide expert backing for Jamal's inventive, impressive pianologics. The six titles include "My Funny Valentine" and "African Flower" with Burton's vibes contributing markedly to the album's appeal.

DON BURROWS & GEORGE GOLLA—Duo, Music Is Medicine, MIM 9049. Produced by Graeme Ruie. A joyful, melodic collaboration, with Burrows playing flute, clarinet and bamboo flute against Golla's seven-string guitar pluckings. Chamber jazz can't be any more intimate than this. Burrows and Golla, moreover, offer excellent repertoire including "The Song Is You" and "Have You Met Miss Jones." Recorded in Australia, it's this week's pleasant surprise.

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Is Horowitz, Kip Kirby, Roman Kozak, Irv Lichtenman, Edward Morris, Ed Ochs, Leo Sacks, Sam Sutherland, Robyn Wells, Adam White.

Market Quotations

As of closing, Apr. 19, 1983

Annual High	Low	SECURITY	P-E	(Sales 100s)	High	Low	Close	Change
1%	¾	Altec Corporation	—	92	1%	1%	1%	Unch.
66%	48%	ABC	11	2308	64%	64	64½	Unch.
37%	30%	American Can	—	2471	38	37%	37%	Unch.
74	8½	Automatic Radio	10	116	12%	12%	12%	-¼
70%	55	CBS	17	232	69%	69½	69%	-¼
28%	16%	Coleco	13	6031	27%	26%	27	+½
9%	6%	Craig Corporation	18	129	9	8%	9	¼
84%	60%	Disney, Walt	27	1164	84%	82%	82%	-1%
5%	3%	Electrosound Group	—	13	5	5	5	-¼
27	16%	Gulf + Western	11	1115	25	24%	24%	-¼
29%	18	Handleman	13	92	27%	27%	27%	+¼
5%	3%	Integrity Entertainment	16	60	5%	5	5%	Unch.
9%	6	K-Tel	33	114	8%	7%	8	Unch.
62%	47%	Matsushita Electronics	14	140	57%	57%	57%	-1%
16%	10%	Mattel	6	2877	12%	12%	12%	+¼
42%	16%	MCA	10	2654	39%	37%	37%	-1%
82%	72%	3M	15	2474	82%	81%	82½	+¾
116%	82	Motorola	23	1727	112	109%	109%	-2%
63%	47	No. American Phillips	11	78	64	63½	63%	+½
15%	5%	Orron Corporation	—	149	6%	5%	5%	-¼
21%	18	Pioneer Electronics	—	—	—	21%	—	Unch.
26%	13%	RCA	11	7834	23%	23%	23%	-¾
15%	12%	Sony	11	3400	15%	14%	14%	-¼
31%	25%	Storer Broadcasting	50	2203	28%	27%	28%	+1%
4%	2%	Superscope	—	30	3%	3%	3%	+¼
53%	38	Taft Broadcasting	14	205	52%	52	52	-½
35%	25	Warner Communications	7	4553	29%	28%	28%	-½

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	½	1¼	Koss Corp.	17,100	4%	5%
Certron Corp.	34,600	3-3/16	3%	Josephon Int'l	17,700	8%	18%
Data Packaging	1800	9	9%	Recoton	—	8%	10
				Schwartz Bros.	700	2¼	3

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

Firm Brings Investment \$\$ Into The Music Industry

By ROMAN KOZAK

NEW YORK—Bringing "investment incentive tax dollars" into the music business is the specialty of Audio International Productions Ltd., a three-year-old company that chairman Martin Hecht says has channeled about \$18 million into the music business.

Audio International was instrumental in establishing Townhouse Records (since sold) for builder/realtor William Levitt, says Hecht, and some of the other projects for which it has found investment dollars include Accord Records, NEO Records, Grenadilla Records and Ace Of Hearts Records. The company has also licensed its name for Audio Records. It has entered into joint ventures with the Smiley Wilson Talent Agency and the CSI Music Group. And it has provided financing to launch the careers of artists Ian North, Michael Cody and Sara "Honeybear" Hickey.

Hecht sees the music business as one in which five major companies have the "brute marketing force" but beneath them there are—or should be—a "farm system" of entrepreneurs who are the first to develop the artists and the trends. It is they who take the risks, and who ultimately can reap the huge rewards, Hecht says, and it is to them that he wants to direct the investment funds.

As to how to find such people, Hecht notes that there are and will be many executives with the major labels who go out on their own, and who have the knowledge and talent to be able to put the investment dollars to best use and develop the artists and projects that the majors could then pick up.

Hecht says that his "marketplace of investors" are people who make between \$50,000 and \$80,000 a year. Among richer investors, says Hecht, the music business does not have that good a reputation.

Hecht does not call such investments tax shelters. Rather, he says they are "investments with tax incentives," and he compares the situ-

ation in the music business today with the early days of the film industry.

"The record industry stands at a very interesting point. It can substantially access investment dollars and give tax benefits to the investors. If you are dealing with a carefully selected product base to start with, and you establish catalog and begin a marketing function, and then you have new artist development, you should achieve a 70%-75% success ratio."

Hecht indicates that investments can work as tax incentives because by investing in new artists, for instance, value can be created beyond the price of the original investment. If \$300,000 is spent launching the career of a new artist, after five years and six albums it is not unreasonable to value the artist's product at \$6 million. catalog masters also have their values.

"They have a substantial value," says Hecht. "Record companies spent millions establishing the validity of those artists and their names. We don't have to spend all that money upfront in hard dollars to achieve that. So it comes down to a question of marketing."

Jazz Division At Nightmare

Continued from page 48

widely known than as just the drummer for Journey."

Last summer, Hirsch produced the first three days of the local Kool Jazz Festival under the heading "The Kool Salute To Bay Area Jazz Musicians." She is a member of the board of directors of the Bay Area Jazz Society as well as that group's program director, and she will be producing a July 30 performance and dinner show by singer Mark Murphy for the Souverain Winery in Geyserville.

Heartland Beat

Continued from page 6

recently returned from a handful of Midwest road dates supporting the English Beat, and drummer Shel Lustig called the venture a success. The self-described "ska, reggae, rock'n'roll" band opened for the Beat March 14-16 at colleges in Lincoln, Neb., St. Louis and Madison, Wis.

"We got a very warm reception from every audience," reports Lustig, "and we plan to go back to those schools on our own and headline in the fall."

Lustig says Heavy Manners and the Beat "got on extremely well. They were amazed that a Yank band was playing music like theirs—they told us we were one of the best opening acts that they'd ever traveled with, and that we saved them a half hour's work every night: they didn't have to warm the audience up!"

High point of the mini-support tour came in Madison, when the English Beat invited Heavy Manners onstage to jam with them on "Jackpot." "There were the six of us and the seven of them all jamming away," Lustig recalls. "It was wonderful."

Kool Festival

Continued from page 6

toga Performing Arts Center, and the Staten Island Ferry. For the first time, a series of Festival shows featuring contemporary artists will be staged at Soundscape, a midtown Manhattan performance space. Verna Gillis will co-produce those shows with Wein.

In addition to a typically star-studded roster of venerable jazz names, the Kool Festival will also feature a handful of more experimental acts, among them Charlie Haden's Liberation Music Orchestra and the Carla Bley Band, and such pop-oriented acts as Chuck Mangione, the Manhattan Transfer, Spyro Gyra, Ray Charles and B.B. King. Latter two will share the bill at an Avery Fisher Hall concert.

Other news from Chicagoland's popular club band is that the first pressing (5,000 copies) of their first Disturbing Records LP "Politics And Pleasure" has sold out. "We'll be pressing 1,000 at a time now," notes Lustig, paying obeisance to these cost-conscious times.

In addition, Heavy Manners' video "Flamin' First" was recently accepted by Rockamerica.

Heartland Beat welcomes news releases, announcements and suggestions. Send details to this column c/o Billboard, 150 N. Wacker Drive, Chicago, Ill. 60606.

TV DEAL SOUGHT FOR TRIBUTE

Monk Film Sets L.A. Premiere

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Relocating to New York, the production gathered momentum through the enlistment of Monk's longest continuous band ally, saxophonist Charlie Rouse, as musical director. Jon Hendricks was tapped to provide narration, taking Rice's script and then "translating" it into Hendricks' own streetwise style.

Hendricks is also represented in the film by lyrics to Monk's "Round Midnight" and "In Walked Bud." For new recordings of certain pieces, Rouse brought aboard two other key Monk alumni, Ben Riley and Larry

Gales, to reconstitute the quartet using Walter Davis on piano.

And, in addition to new musical tributes and reminiscences directed by Jon Goodhue, the producers located two rare European performance clips through jazz film historian David Chertok. One was a quartet date from 1964 in Aul, Norway, filmed by NRK, the Norwegian broadcasting firm, while the second was a videotape of a solo Monk appearance on French tv in 1970.

Other players tapped for the project included Carmen McRae, Monk alumnus and sax player Paul Jeffrey, bassist/alumnus John Ore, Gillespie, Milt Jackson and members of the Art Blakey and Lionel Hampton bands, assembled for a big band reading of "Little Rootie Tootie" with Monk's son T.S. Monk on drums.

With the Los Angeles tribute now set, Rice says he and Matthews are hoping to set up a New York concert tribute, possibly during the summer. Earlier plans for a multi-market tour have thus far been suspended, however, since Corea's own touring allows few stretches of uninterrupted time in which to book dates.

Bubbling Under The Top LPs

Bubbling Under The HOT 100

- 201—B.J. THOMAS, *New Looks*, Columbia FC 38561
- 202—LOU RAWLS, *When The Night Comes*, Epic FE 38533
- 203—LE ROUX, *So Fired Up*, RCA AFL1-4510
- 204—MICHAEL BOLTON—Michael Bolton, Columbia BFM 38587
- 205—THE MEMBERS, *Uprhythm Downbeat*, Arista AL 6605
- 206—DIVINYLS, *Desperate*, Epic BFV 41404
- 207—RANK AND FILE, *Sundown*, Warner Bros. 1-23833
- 208—THE DREAM SYNDICATE, *The Dream Syndicate*, Ruby 4-23844 (Warner Bros.)
- 209—FALCO, *Einzelhaft*, A&M SP-64952
- 210—JIM CAPALDI, *Fierce Heart*, Atlantic 80059

- 101—ATOMIC DOG, George Clinton, Capitol 5201
- 102—CANDY GIRL, *New Edition*, Streetwise 2208
- 103—I JUST GOTTA HAVE YOU, Kashif, Arista 1042
- 104—OUR HOUSE, *Madness*, Geffen 7-29668
- 105—I CONFESS, *The English Beat*, I.R.S. 70032 (A&M)
- 106—TWISTING BY THE POOL, *Dire Straits*, Warner Bros. 7-29706
- 107—AMOR, *Julio Iglesias*, Columbia
- 108—THE WALLS CAME DOWN, *The Call*, Mercury 811487-7 (Polygram)
- 109—SIGN OF THE TIMES, *The Belle Stars*, Warner Bros. 7-29672
- 110—BANG THE DRUM ALL DAY, *Todd Rundgren*, Bearsville 7-29686 (Warner Bros.)

Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

April 27, **Songwriters Guild AG-GIE 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.** 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, New York Hilton.

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.

June 7-9, **6th Visual Communications Congress** East, Hilton Hotel, New York City.

June 12-15, **National Cable Television Assn.** convention, Astroworld Complex, Houston.

June 18-21, **National Assn. of Music Merchants Expo**, McCormick Place, Chicago.

June 21, **National Music Publishers Assn.** annual meeting, Plaza Hotel, New York City.

DB Records

Continued from page 6

eight singles, two EPs and five LPs. All of the acts have been based in the Southeast and, according to Beard, had found it "difficult to get exposure to the public through the usual channels."

The B-52s had already appeared at several prominent New York venues when Beard released "Rock Lobster," which he says went on to sell 15,000 copies before the group was signed by Warner Bros. Another successful DB act is Pylon, based in Athens, which has benefited from considerable exposure in Britain.

Beard says that he and business partner Peter Dyer (whose Compendium Inc. record company works in conjunction with DB on several projects) are not actively seeking a buyout or a distribution arrangement with a major. Beard still directs DB from offices in the rear of the record store whose profits capitalized his first venture with the B-52s.

Importer/Distributor Shakeout Leaving Small Labels In Lurch

• Continued from page 1

bels. "At this point there is no indie distribution on the West Coast, except for the new Motown branch. We had everything going through Pickwick and PRT, but now we are selling records direct.

"The reason the small indie distributors have been having problems is that it's been a continuation of the fact that records are not selling that fast and payments have been slow. Also, they may have overpaid some of the one-off bands. You have to make sure that your sales are cash register sales, before you can pay anybody. Otherwise, pretty soon you're out of business.

"And there were just too many out there. You had JEM, Systematic, Faulty, Important and a few others selling the same records to the same accounts. And pretty soon the accounts stop buying from everybody. They will just deal with one or two distributors. What we now try to do is get exclusives on the bands, and we can do all their pressing and distribution.

"But the thing that recently struck me, when I was at NARM, was that there seemed to be no urgency there. There seemed to be an almost total lack of awareness among the old-time regional distributors as to the types of product available to them. There may be awareness of a Tommy Boy Records, but there is a total lack of awareness of Rank & File and the Bangles, who can sell 50,000 or 60,000 copies. One exception may be M.S. I know that I can sell the hell out of Black Flag, but here you have distributors who have just lost 70% of their business, and they are not even looking at that. A lot of people are out of touch in this industry," says Cope.

The fact that the old-time regional indies do not appear that interested in new music product may turn out to be the salvation of the national indies, especially those who can expand their penetration into the mass market outlets. "I feel there is a real opportunity now for the indies as the mainline distributors drop out," says Jim Enright, president of Disk Trading, who admits that these days "things are tough."

"We are doing some reorganization here, trimming back and reevaluating the product lines we are carrying," he says. "But we hope to reemerge stronger than ever," he adds, indicating the company is looking to distribute more domestic releases and fewer imports. He notes that CBS Records' recent move to control imports and the recent exclusivity deal between WEA and JEM have put a crimp on the import market. The way out, says Enright, is to have one's own product line.

"A lot of things are now catching

LPs Down, Cassettes Up

• Continued from page 3

from 975 reissues in 1981. Cassette midlines rose 14%, to 990 from 870 in 1981. The release of midline 8-tracks dropped 65% to 140.

Another reissue configuration, the twin-album cassette, produced more than 100 titles last year, at suggested list prices ranging from \$6.98 to \$10.98.

The total number of new LP and singles releases amounted to 5,375 in 1982, a dip of 1.5% from the 5,460 reported in 1981.

up with each other," says John Cornahan, head of Twin City Imports in St. Paul. "The people were competitive, so jealous of each other's business that the economics caught up with them.

"And things are pretty tough. Everybody is flying the records in, and then selling them as fast as they can, so as not to get stuck with them. But the economics are not there. Meanwhile, the majors are much faster in getting new product out. And now with CBS and WEA limiting things, it directly impacts on import sales."

According to Bleecker Bob, whose Bleecker Bob's store in New York specializes in imports, and esoteric product, the major record companies are now reaping the rewards

Mike Harrison

• Continued from page 15

bit to a lot, and the future narrowcasting consciousness, which dictates that the station be a lot to a little.

Quite simply, there is far too much diverse competition on the dial to allow for the former, and there are too few advertising dollars available to adequately support the latter. As a result, radio tries to find the *most popular* narrowcast genre, not to carve out a respectable niche with it, but rather, to be No. 1.

It's called narrowcasting to the masses, or trying to have your cake and eat it too. It doesn't work easily. Alvin Toffler obviously never worked in radio. We're caught between rock and a hard place.

(Mike Harrison, broadcaster, producer, consultant, journalist, is president of Goodphone Communications in Woodland Hills, Calif.)

Meet Scrutinizes Vidgame Shift

• Continued from page 55

subsequently mushrooming growth—of home computers, and cited analogies between video games' hit business dynamics and those of the recording industry.

Yet those hoping for close parallels between games and recordings were frustrated between Tuesday's (19) opening morning session and the final afternoon panel the next day, as other executives likened games business to book publishing and other media. If such comparisons served more to illustrate Levy's depiction of a "highly competitive, increasingly fragmented business" than a close resemblance to the disk and tape trade, he struck a responsive chord when eyeing the two fields' pitfalls.

Levy identified four key problems crucial to the music industry's late '70s and early '80s slump: a reduction in commitment to new product development; "crazy" distribution and marketing practices without sufficient controls to prevent perilous overstocking and bad sales terms; inadequate marketing, due in large part to years of free product exposure via radio play; and poor management, exacerbated during the market crunch as major companies concentrated their cutbacks in middle management, driving

of importers' efforts in first introducing many new acts into the U.S. But the new limits and restrictions, he suggests, may ultimately hurt the majors, too.

"EMI is refusing to allow anyone to bring the new Duran Duran single into the U.S., because they are putting out 'Rio' here, which is on MTV," he says. "They are telling all the importers that if they bring it in, they will not sell any more product to them. What you are going to get is a black market. If you can buy a gun or heroin in New York, then you can sure get the new Duran Duran single."

"What has happened is that the new music has been taken over by the majors," says Neil Cooper, founder of Reach Out International Records, which specializes in putting out cassette-only releases of early masters and live performances by new music acts. "There is little reason now for the indie companies. Their only function is to introduce new acts to the public and hope that the majors will pick them up."

Citing the recent demise here of Stiff Records, Y Records, Fetish Records and now Bonaparte, Cooper also notes that English new music labels and distributors who came to the U.S. expecting to make a big splash have generally come to nothing. Part of Bonaparte's problem, say insiders, stemmed from the fact that the English parent company went bankrupt, presenting credit problems on the U.S. side. But Cooper also notes that some of the English companies were not managed as well as they could have been.

"They did not spend enough time here," says Cooper. "I know for my little company, I have to be here every day. But some of these guys would spend three days in the office, and then fly off for three weeks in London. And you can't run a business that way."

younger, capable managers into other industries including games.

With elements of some of these hurdles already visible in the games field, Levy warned that successful video game marketers and manufacturers would need to address those areas.

Also exemplifying the turmoil of the business were the divergent forecasts offered later that morning during a panel on Wall Street's view of the field. Moderated by Video Marketing Game Letter managing editor Ira Mayer, the session saw analysts Lee Isgur of Paine Webber and Michele Preston of L. F. Rothschild Unterberg Towbin splitting their tickets with respect to those companies likely to dominate in the next few years.

Preston was particularly vocal in her criticism of various firms, as well as in perceiving a major problem in one trend frequently applauded by the sector's boosters, the rapid descent of prices for home computers and peripherals. Preston, vice president and a specialist in games and computers at her brokerage, singled out Commodore and Texas Instruments for bringing prices down too sharply, a move which she said will force firms to match such cuts for followup sales of peripherals.

Preston was bullish, however, in singling out Coleco for its fast rise to

REGIONAL MEETINGS HELD

Video Retailers Get Organized

• Continued from page 3

wholesale firm Video Marketing. He also invited San Ana, Calif. dealer John Pough, a VSDA board member who heads what had been the only active regional VSDA chapter. Pough has invited movie studio reps to recent chapter meetings as a way of broadening their scope.

The mood at the Minneapolis gathering was somewhat less strident, as many attendees seemed vague about the Washington legislative struggle, Bigelow says.

Nevertheless, he says, "We (VSDA board members) can't just sit back and let the studios put five bullets in the chamber and let it go." Even more direct is Larry Bigelow,

one of three Bigelow brothers who spent 25 years in theatrical movie distribution. Describing his intent in addressing the Minneapolis gathering and his warning on first sale, he says, "We would be at their mercy and they don't take prisoners."

As for future meetings and formal organization of the Minnesota dealers, Bob Bigelow says "there is definite interest." Skidmore similarly feels a VSDA chapter will evolve in Florida.

However, both Skidmore and Bob Bigelow comment on the time and effort VSDA board members must put in. "Very few of us can handle the burden of finance and time," Bigelow says.

Video Music Programming

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Red Rockers, "China," 415/Columbia
Pete Shelley, "Telephone Operator," Arista
Simple Minds, "Someone, Somewhere In Summertime," A&M
Rick Springfield, "Affair Of The Heart," RCA
The Stranglers, "European Female," Epic
Sylvester, "Hard Up," Megatone
Takanaka, "Thunderstorm," Amherst
Toyah, "Thunder In The Mountain," Safari

★ ★ ★

MTV WEEKEND EVENTS:

Saturday Concerts: Phil Collins, April 30
Sunday Specials: Joe Cocker, May 1

Laury's Chain Jumps On Compact Disc Bandwagon

• Continued from page 3

has obviated the need for paid advertising thus far. Among his early orders was one from KUSC-FM, the NPR classical station here, for 22 different titles. He says customers have come in with about a dozen

special orders for CBs ranging from two and threes to several of six and seven each.

Laury's is stocking the CD in old 8-track plastic enclosed cases, with some facing and some spine out. Shulman says the antiquated cases work well with the new smaller disks.

Laury's is making customized four- by three-foot signs for their own stores and will place some of these signs in such audio chains as Musicraft, Audio Consultants, United Audio Center and even Mills Recording Studios, which have CD hardware. JOHN SIPP

Sam Goody Sets Entry Into CD

• Continued from page 3

but also for affectionate reminiscing about the operation's founder, Sam Goody, now in retirement. One honoree told of the time Goody rushed to the loudspeaker system and announced to all store staffers, "Cheezit, it's the boss!"

Another, citing Goody's generosity at unlikely times, recalled meeting Goody while both were stopped at a red light. "Where are you going?" Goody asked. "To buy some shoes for the kids," the woman replied. Goody then tossed a \$50 bill into her car.

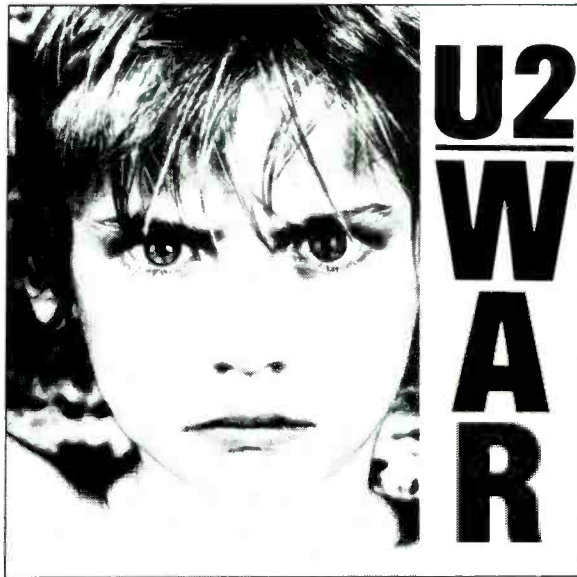
The honorees, offered a choice of gifts, were Jerry DeGeorge, Leo Feinstein, Anna Keena, Mary Kerrigan, Jeanette LaMontanaro, Alfonso Novoa, Santos Rodriguez, Robert Rower, Lenny Teitler, Josephine Torrente-Konecky, Gladys Villao, Joseph Wescott, Michael Wheeler and Victor Tremmel.

IRV LICHTMAN

U2 DECLARES WAR!

Enlist now to join the fight against boring music with "WAR," the new album from U2. Featuring the single, "NEW YEAR'S DAY." 7-99915

U2



U2

90067 Produced by Steve Lillywhite.

U2 ON TOUR:

- 4/23 Chapel Hill, NC—University of North Carolina
- 4/24 Norfolk, VA—Chrysler Hall
- 4/25 College Park, MD—Ritchie Coliseum
- 4/27 Auburn, NY—Cayhuga County Community College
- 4/28 Rochester, NY—Rochester Institute of Technology
- 4/29 Delhi, NY—SUNY
- 4/30 Providence, RI—Brown University
- 5/1 Stony Brook, NY
- 5/3 Pittsburgh, PA—Fulton Theater
- 5/5-6 Boston, MA—Orpheum Theater
- 5/7 Albany, NY—SUNY
- 5/8 Hartford, CT—Trinity College (closed to public)

- 5/10 New Haven, CT—Yale University
- 5/11 New York City, NY—Palladium
- 5/12 Passaic, NJ—Capitol Theater
- 5/13-14 Philadelphia, PA—Tower Theater
- 5/16 Buffalo, NY—Shea's
- 5/17 Toronto, Canada—Massey Hall
- 5/19 Cleveland, OH—Music Hall
- 5/20 Detroit, MI—Grand Circus
- 5/21 Chicago, IL—Aragon Ballroom
- 5/22 Minneapolis, MN—Northrup Auditorium
- 5/25 Vancouver, Canada
- 5/26 Seattle, WA
- 5/27 Portland, OR

- 5/30 San Bernardino, CA—US Festival
- 6/1 San Francisco, CA—Civic Center
- 6/5 Redrocks, CO—Redrocks
- 6/7 Wichita, Kansas
- 6/8 Kansas City, MO
- 6/9 Tulsa, OK
- 6/10 Oklahoma City, OK
- 6/11 Austin, TX
- 6/13 Dallas, TX
- 6/14 Houston, TX
- 6/17 Los Angeles, CA—Sports Arena
- 6/25 Atlanta, GA—Civic Center
- 6/29 New York City, NY—The Pier



Island Records
On Cassette

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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST			Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST			Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart						
			Title	Label, No. (Dist. Label)	Dist. Co.						Title	Label, No. (Dist. Label)	Dist. Co.			Title	Label, No. (Dist. Label)	Dist. Co.			
★	1	19	MICHAEL JACKSON Thriller Epic QE 38112		CBS				37	41	14	TRIUMPH Never Surrender RCA AFL1 4382	RCA	8.98							
★	2	11	JOURNEY Frontiers Columbia QC 38504	▲	CBS		★	49	5	5	JULIO IGLESIAS Julio Columbia FC38640	CBS			73	61	25	PSYCHEDELIC FURS Forever Now Columbia FC 38261	CBS		
★	5	7	STYX Kilroy Was Here A&M SP 3734		RCA	8.98	★	46	5	5	THE TUBES Outside/Inside Capitol ST-12260	CAP	8.98		★	99	2	JOAN RIVERS What Becomes A Semi-Legend Most? Geffen GHS 4007 (Warner Bros.)	WEA	8.98	
★	4	44	MEN AT WORK Business As Usual Columbia ARC 37978	▲	CBS		★	42	20	20	GEORGE CLINTON Computer Games Capitol ST 12246	CAP	8.98	BLP 3	75	59	16	WALL OF VOODOO Call Of The West IRS SP-70026	RCA	8.98	
★	8	13	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	▲	POL	8.98	★	NEW ENTRY			DAVID BOWIE Let's Dance EMI-America ST 17093	CAP	8.98		76	82	60	ALABAMA Mountain Music RCA AFL1-4229	RCA	8.98	CLP 3
★	6	3	DARYL HALL & JOHN OATES Hz0 RCA AFL1 4383	▲	RCA	8.98	★	42	5	5	WHISPERS Love For Love Solar 60216 (Elektra)	WEA	8.98	BLP 5	77	67	52	JOHN COUGAR American Fool Riva/Mercury RVL 7501 (Polygram)	POL	8.98	
★	9	4	PINK FLOYD The Final Cut Columbia QC 38243		CBS		★	43	10	10	MELISSA MANCHESTER Greatest Hits Arista AL 9611	IND	8.98		78	56	25	FRIDA Something's Going On Atlantic 80018-1	WEA	8.98	
★	8	7	LIONEL RICHIE Lionel Richie Motown 6007 ML	▲	IND	8.98	★	48	7	7	WILLIE NELSON Tougher Than Leather Columbia QC 38248	CBS		CLP 7	★	85	6	PLANET P Planet P Geffen GHS 4000 (Warner Bros.)	WEA	6.98	
★	9	6	DURAN DURAN Rio Capitol ST-12211	●	CAP	8.98	★	45	23	23	PHIL COLLINS Hello, I Must Be Going Atlantic 80035-1	WEA	8.98		80	69	26	ADAM ANT Friend Or Foe Epic ARE 38370	CBS		
★	11	6	ALABAMA The Closer You Get RCA AHL1 4663		RCA	8.98	★	58	4	4	LAURA BRANIGAN Branigan 2 Atlantic 80052	WEA	8.98		81	64	47	THE CLASH Combat Rock Epic FE 37689	CBS		
★	11	10	TOTO Toto IV Columbia FC 37728	▲	CBS		★	47	12	12	DEBARGE All This Love Gordy 6012 GL (Motown)	IND	8.98	BLP 6	82	84	6	BOW WOW WOW When The Going Gets Tough, The Tough Get Going RCA AFL1-4570	RCA	8.98	
★	12	12	BOB SEGER AND THE SILVER BULLET BAND The Distance Capitol ST 12254	▲	CAP	8.98	★	48	24	24	TOM PETTY AND THE HEARTBREAKERS Long After Dark Backstreet/MCA BSR 5360	MCA	8.98		83	86	11	SIMPLE MINDS New Gold Dreams A&M SP-6-4928	RCA	8.98	
★	15	7	U2 War Island 90067 (Atco)		WEA	8.98	★	49	19	19	NIGHT RANGER Dawn Patrol Boardwalk NB 33259-1	IND	8.98		84	89	32	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL	8.98	
★	16	12	DEXYS MIDNIGHT RUNNERS Too-Rye-Ay Mercury SRM-1-4069 (Polygram)		POL	8.98	★	50	10	10	THOMPSON TWINS Kicks Arista AL 6607	IND	6.98		85	70	28	SAGA Worlds Apart Portrait ARR 38246 (Epic)	CBS		
★	18	8	GREG KINN BAND Kihnspracy Beserkley 60224 (Elektra)		WEA	8.98	★	51	12	12	ANGELA BOFILL Too Tough Arista AL 9616	IND	8.98	BLP 11	86	95	91	JOURNEY Escape Columbia TC 37408	CBS		
★	16	14	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398		CBS		★	52	10	10	OAK RIDGE BOYS American Made MCA 5390	MCA	8.98	CLP 2	87	93	8	O'BRYAN You And I Capitol ST-12256	CAP	8.98	BLP 15
★	17	13	EARTH, WIND & FIRE Powerlight Columbia TC 38367	●	CBS		★	53	8	8	DIRE STRAITS Twisting By The Pool Warner Bros. 0-29800	WEA	4.98		88	90	20	BARRY MANILOW Here Comes The Night Arista AL 9610	IND	8.98	
★	21	8	KENNY ROGERS We've Got Tonight Liberty LO-51143		CAP	8.98	★	54	24	24	MARVIN GAYE Midnight Love Columbia FC 38197	CBS		BLP 20	★	106	4	ROXY MUSIC The High Road Warner Bros. 1-23808	WEA	8.98	
★	23	24	PRINCE 1999 Warner Bros. 1-23790	●	WEA	10.98	★	55	25	25	THE ENGLISH BEAT Special Beat Service I.R.S. SP 70032 (A&M)	RCA	8.98		★	NEW ENTRY		RONNIE MILSAP Keyed Up RCA AHL1-4670	RCA	8.98	CLP 34
★	24	11	BRYAN ADAMS Cuts Like A Knife A&M SP-6-4919		RCA	8.98	★	98	2	2	CARLOS SANTANA Havana Moon Columbia FC 38642	CBS			91	91	8	GEORGE WINSTON December Windham Hill C-1025	IND	8.98	
★	21	17	JANE FONDA Jane Fonda's Workout Record Columbia CX2 38054	▲	CBS		★	57	14	14	SCANDAL Scandal Columbia FC 38194	CBS			92	65	11	DURAN DURAN Duran Duran Capitol ST-12158	CAP	8.98	
★	22	20	THOMAS DOLBY Blinded By Science Capitol MLP 15007		CAP	5.98	★	58	32	32	KENNY LOGGINS High Adventure Columbia TC 38127	CBS			93	87	22	LITTLE RIVER BAND Greatest Hits Capitol ST 12247	CAP	8.98	
★	30	3	JARREAU Jarreau Warner Bros. 1-23801		WEA	8.98	★	66	6	6	MOLLY HATCHET No Guts No Glory Epic FE 38429	CBS			★	113	3	BANANARAMA Deep Sea Skiving London 422810102-IR-1 (PolyGram)	POL	8.98	
★	32	2	Z.Z. TOP Eliminator Warner Bros. 1-23774		WEA	8.98	★	60	32	32	ABC The Lexicon Of Love Mercury SRM-1 4059 (Polygram)	POL	8.98		95	94	39	BILLY SQUIER Emotions In Motion Capitol ST 12217	CAP	8.98	
★	29	8	AFTER THE FIRE ATF Epic FE 38262		CBS		★	61	8	8	ULTRAVOX Quartet Chrysalis 86v 41394	CBS			★	109	8	THE SYSTEM Sweet Mirage 90062 (Atco)	WEA	8.98	BLP 14
★	33	7	THOMAS DOLBY The Golden Age Of Wireless Capitol ST 12271		CAP	8.98	★	62	59	59	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS		CLP 8	★	129	5	CHAMPAIGN Modern Heart Columbia FC28384	CBS		BLP 18
★	27	19	SAMMY HAGAR Three Lock Box Geffen GHS 2021 (Warner Bros.)		WEA	8.98	★	79	4	4	JOHN ANDERSON Wild & Blue Warner Bros. 1-23721	WEA	8.98		98	100	6	THE KIDS FROM FAME Fame-Live RCA AFL1 4674	RCA	8.98	
★	28	22	STRAY CATS Built For Speed EMI-America ST-17070	▲	CAP	8.98	★	78	7	7	INXS Shaboo ShooBah Atco 90072	WEA	8.98		99	97	77	LOVERBOY Get Lucky Columbia FC 37638	CBS		
★	29	26	ERIC CLAPTON Money And Cigarettes Warner Bros./Duck 1-23773		WEA	8.98	★	65	19	19	FOREIGNER Records Atlantic 80999	WEA	8.98		100	88	17	MUSICAL YOUTH The Youth Of Today MCA 5389	MCA	8.98	BLP 45
★	30	27	CHRISTOPHER CROSS Another Page Warner Bros. 1-23757		WEA	8.98	★	75	30	30	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA	8.98		101	74	47	GAP BAND Gap Band IV Total Experience TE-1-3001 (Polygram)	POL	8.98	BLP 22
★	31	31	BERLIN Pleasure Victim Geffen GHSP 2036		WEA	6.98	★	67	25	25	DAN FOGLBERG Greatest Hits Full Moon/Epic FE 38308	CBS			102	108	6	ROBERT HAZARD Robert Hazard RCA MXL1-8500	RCA	5.98	
★	32	28	JOE JACKSON Night And Day A&M SP-4906	●	RCA	8.98	★	73	12	12	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	CBS		CLP 5	103	80	12	BARBRA STREISAND Memories Columbia TC 37678	CBS		
★	33	34	PAT BENATAR Get Nervous Chrysalis FV-41396	▲	CBS	8.98	★	69	29	29	BILLY JOEL The Nylon Curtain Columbia TC 38200	CBS			★	104	3	NAKED EYES Naked Eyes EMI-America ST 17089	CAP	8.98	
★	34	37	MISSING PERSONS Spring Session M Capitol ST 12228	●	CAP	8.98	★	70	7	7	MODERN ENGLISH After The Snow Sire 1-23821 (Warner Bros.)	WEA	8.98		105	76	21	PATTI AUSTIN Every Home Should Have One Qwest QWS 3591 (Warner Bros.)	WEA	8.98	BLP 23
★	35	35	PETE TOWNSHEND Scoop Atco 90063		WEA	8.98	★	81	2	2	HANK WILLIAMS, JR. Strong Stuff Elektra/Curb 1-60223	WEA	8.98								
★	36	25	GOLDEN EARRING Cut 21 Records T 119004 (Polygram)		POL	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).

MISLEADING COMPARISONS CITED

Statistics Snafu: RIAA Scored

• Continued from page 1

not the issue, say disaffected committee members. They support the updated method, but are concerned that the flawed comparisons cast doubt on their professional competence.

"We advised the RIAA to make clear that comparisons between the figures for 1981 and 1982 were somewhat of an 'apples and pears' issue," says Jerry Shulman, CBS Records' director of market development and chairman of the association's market research committee. Another key member of the committee reported some of his colleagues "up in arms" over the faulty comparisons. Still another tagged the action "irresponsible."

Out of the controversy, however, comes the conclusion that the RIAA has, in fact, understated shipment figures for a number of years due to inadequate raw data. Committee members peg the probable differential at about 10%. For the last year, at least, the improved statistics demonstrate a far sharper decline in shipment volume than was thought the case.

In the past, the committee's best estimate was that record companies reporting product shipments accounted for about 90% of total industry volume. Using the best available additional data, the committee would then extrapolate the industry reports to include an estimate for non-reporting labels.

However, study of data emanating from NPD, a consumer panel of some 13,000 families keeping diaries on product purchases, forced an upward revision of the share of smaller, non-reporting labels to about 15% of the total.

Although NPD has been conducting this research for four years, access by the RIAA was acquired only recently, after it took over joint sponsorship of the research with the National Assn. of Recording Merchandisers (NARM) from Pickwick, which originally commissioned the surveys.

Some committee members, it was learned, thought it advisable to recast shipment figures back to 1979, in light of the NPD input, but they were overruled. All did urge, however, that percentage comparisons with prior years be made only if the proper caveats were observed.

So what would the 1981 shipment figures have been if the new guidelines had been applied? If the amended 9% drop to 1982 totals of 575.6 million units worth \$3.592 billion at suggested list price is taken at face value, a back calculation would fix the 1981 totals at 632.5 million units worth \$3.947 billion at list. In the breakdown supplied by the RIAA, the 1981 figures (using the old methodology) give figures of 575.6 million units and \$3.592 billion.

The 8% factor for wholesale shipments would bring the tally for 1981 to \$2.14 billion instead of the cited \$1.988 billion.

Internal comparisons of product breakdowns by configuration, both units and value, remain inaccurate as given in the recent RIAA shipments release. It is not known if the 9% factor can be properly applied in all cases.

In a statement issued last week, the RIAA states: "In its presentation of 1982 industry shipment figures, RIAA was fortunate in having the first-time benefit of new method-

ology. This new basis expands the ability for identifying all-industry determinations beyond the shipment figures available from submitting companies.

"At the time of releasing 1982 figures with simplistic comparisons RIAA erred in not adequately clarifying the trend changes occasioned by

conversion to the improved technology.

"Many industries, like ours, have altered methodologies from time to time when better approaches came along. Our industry is fortunate that the new availability of NPD data makes available the most valid statistical base it has ever had."

Chartbeat

• Continued from page 6

achieve that kind of rock radio acceptance, and doubly so when two top black stars break through at the same time. Prince's "Little Red Corvette" bows on the Top Tracks survey this week at number 32.

It's an important week for Prince for other reasons too: "Corvette" becomes his first top 10 pop single, and "1999" becomes his first top 20 pop album. Prince's previous highest-charting single, "I Wanna Be Your Lover," peaked at number 11; his previous top-charting album, "Controversy," hit 21. "1999" has taken nearly six months to crack the top 20: it peaked at 23 last December before the "Corvette" single gave it its second wind.

Bama Jamas: Alabama also has reason to celebrate this week. The group's "The Closer You Get" album becomes its first release to crack the top 10 on the pop chart.

Through the years, only the biggest country stars have been able to notch top 10 pop albums. A handful have managed to hit No. 1 on the album chart: Glen Campbell ("Wichita Lineman"), Johnny Cash ("At San Quentin"), Kenny Rogers ("Greatest Hits") and sometime country stars John Denver ("Greatest Hits"), "Back Home Again," "Windsong") and Olivia Newton-John ("If You Love Me, Let Me Know" and "Have You Never Been Mellow").

Eddy Arnold's "To Mother" (1949) and Willie Nelson's "Always On My Mind" (1982) each climbed to number two on the pop album chart, while the Charlie Daniels Band's "Million Mile Reflections" peaked at five, "Chet Atkins' Workshop" reached seven and Charlie Rich's "Behind Closed Doors" hit eight. "Wanted," a Nelson collaboration with Waylon Jennings, Jessi Colter and Tompall Glaser, peaked at 10.

Among the many country superstars who are still waiting for their

Solar's Future

• Continued from page 6

choose, to do Dynasty if I choose, and three sides on the Whispers as well as other projects as they arise. That means maybe 24 tracks all year for him at Solar, which is really not enough for a young man as creative as he is," says Griffey.

"So I encourage him to capitalize on it, because everybody else out here is doing it. There are so many records out now that use his sound as the basis for their music, Leon should enjoy the fruits of his labor," he adds.

Lundvall notes that while Solar is "the centerpiece of our black music involvement, we are making a major effort to move Elektra into the black and dance markets in every way possible." The company is currently seeking its first black a&r head to coordinate its efforts in that area.

first top 10 pop albums: Dolly Parton, Ronnie Milsap, Crystal Gayle, Anne Murray, Emmylou Harris, Eddie Rabbitt, the Oak Ridge Boys and Don Williams. But then, if it were easy to do, it wouldn't mean as much.

Double Trouble: Earl Klugh & Bob James' "Two Of A Kind" (Capitol) is Billboard's No. 1 jazz album for the 17th straight week, tying Al Jarreau's "Breakin' Away" for the longest run at No. 1 since Grover Washington Jr.'s "Winelight" had 31 weeks on top in '80 and '81.

Only two other albums so far in the '80s have had more than 10 weeks at No. 1 on the jazz survey. George Benson's crossover smash "Give Me The Night" had 17 weeks on top in 1980; the Pat Metheny Group's "Offramp" had 16 weeks in the lead last year.

James and Klugh's previous collaboration, "One On One" (Tappan Zee/Columbia), logged 11 weeks at No. 1 in late '79 and early '80 and finally went gold in May of '82. "Two Of A Kind" may well follow suit: it's reportedly up to 300,000 in sales.

Lucy Beat: Those of us who love "I Love Lucy" can cheer the arrival this week of "Ricky," a send-up of Toni Basil's "Mickey" performed by "Weird Al" Yankovic. The single, produced by Rick Derringer for Scotti Brothers' Rock'n'Roll label, hits the Hot 100 at 90.

It's not the first Lucy-related single to crack the pop chart. The Wilton Place Street Band's "Disco Lucy," a disco version of the "I Love Lucy" theme, peaked at 24 in 1977. (But it's our sad duty to report that Desi Arnaz's immortal "There's A Brand New Baby At Our House," released when "Little Ricky" was born in 1953, failed to chart.)

"Weird Al" has been at this sort of thing for a long time. His send-up of Queen's "Another One Bites The Dust" (titled "Another One Rides The Bus") bubbled under the Hot 100 in 1981.

Another tv station is also represented on this week's pop chart: Gary Portnoy's "Where Everybody Knows Your Name," the theme from NBC-TV's "Cheers," bows at 89. It's the first chart single for Artie Mogull's Applause label.

Nipper Gets Frisky: Besides Alabama's current top 10 breakthrough, RCA can take credit for three of this week's four highest new entries on the pop album chart. Rick Springfield's "Living In Oz" pops on at 72, followed by Ronnie Milsap's "Keyed Up" at 90 and Waylon Jennings' "It's Only Rock And Roll" at 120.

The kicker: RCA might have had a clean sweep of the top four new entries had David Bowie not label-hopped to EMI. Bowie's "Let's Dance" is the week's top new listing at 41.



GUITAR MAVENS—Producer Jeff Baxter, right, oversees a chart with Bob Welch in Los Angeles, where the singer-songwriter is recording a new album for RCA.

Lifelines

Births

Boy, Kory Brian, to Sharon and Michael Lefkowitz, April 2 in New York. He is the electronics buyer for the Sam Goody chain.

★ ★ ★

Boy, John Lloyd, to Margie and Lloyd Graham, April 11 in Greensburg, Pa. He is manager of the Camelot Music store there.

★ ★ ★

Girl, Sarah Felice, to Annie and Del Bryant, April 9 in Nashville. He is director of performing rights for BMI there.

★ ★ ★

Boy, Adam Taylor, to Stephanie and Ronnie Brooks, April 11 in Nashville. He is a member of the Nashville group Piggys.

★ ★ ★

Girl, Justen Nastasha, to Connie and Eric Brors, April 11 in West Phoenix, Ariz. He is assistant manager of Ellis Records there.

★ ★ ★

Boy, Jonathan Steven, to Kay and Bill Doughty, April 6 in Yokosuka, Japan. They are owners of the Sound Spectrum Dance Machine company in Tokyo.

★ ★ ★

Girl, Hayley Blair, to Lisa and Stu Cantor, April 4 in New York. He is vice president of the publishing company Buttermilk Sky Associates there.

Marriages

Dave McKinney to Sandy Frazee, April 17 in Los Angeles. She is an administrative assistant for Elektra/Asylum Records there.

★ ★ ★

Doug Hauseman to Autumn Schmidt, April 23 in Nashville. He is music director for T.G. Sheppard. She is a member of the Nashville group Eyeliners.

★ ★ ★

Marty Stuart to Cindy Cash, March 31 in Smyrna, Tenn. He records for Sugar Hill Records and performs with Johnny Cash. She is Cash's daughter.

Deaths

Felix Pappalardi, 41, of gunshot wounds suffered at his home April 17 in New York. His wife, Cindy, was charged with second degree murder in the slaying. After working as a folk artist in Greenwich Village in the 1960s with Joan Baez, the Lovin' Spoonful and others, he gained fame as producer of the Youngbloods and Cream. He also co-founded Mountain, for whom he played bass and produced. At the time of his death he was working on a new album by the French singer Enrico Macias for Trema Records.

★ ★ ★

William Horne, 69, a tenor who sang with the New York City Opera, April 19 in New York. He is survived by his two brothers, Louis and Bernard.

★ ★ ★

Charles Coker, 55, of cancer April 13 in Los Angeles. A pianist and saxophonist who made more than 100 records, he led his own trio at the Club Casbah and other venues in southern California.

★ ★ ★

Peter Potter, 78, of a heart attack April 17 at Rancho Mirage, Calif. A prominent jock in the Los Angeles area for 25 years, Potter, whose real name was William Moore, was affiliated with stations KMPC, KFWB and KLAC. He was also a two-time Emmy winner. He is survived by a son and two daughters.

For The Record

Julio Iglesias' Columbia album "Julio" was inadvertently omitted from last week's Top LPs & Tape survey. The album should have occupied position number 49. This week, in its fifth week on the top 200, Iglesias' album jumps to number 38.

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Inside Track



"PIRATES" BOOTY—Rickie Lee Jones shows off her new Scotty Award from 3M, conferred for her Warner Bros. "Pirates" album and accompanied by donations to the Muscular Dystrophy Assn. Seen standing behind the songstress are 3M's Don Linehan; Warner Bros. artist relations chief Carl Scott; label president Lenny Waronker; Bob Merlis, publicity vice president; Howard Rosen, promotion chief; artist development vice president Bob Regehr and 3M's Martin Dombey. Seated is MD poster child Geoffrey McWilliams.

VIA ELEKTRA/MUSICIAN

Jazz Artists Asking End To Home Taping

By IRV LICHMAN

NEW YORK — An anti-home taping plea to jazz fans endorsed by 28 performers appearing on the Elektra/Musician label has begun to produce positive results, according to Bruce Lundvall, president of Elektra/Asylum and founder of Musician.

The plea is in the form of an insert in six albums marketed this month which declares, in part, that "home taping is now so commonplace, so unrestrained, it has put a dent in our incomes, is jeopardizing our recording and 'live-appearance' careers and is already causing record companies to limit the number of new artists and new albums they invest in and promote."

In a specific reference to the buyer of the album, the statement says, "Jazz is not a mass-market phenomenon. We wish it were. Our art form is not for everyone. Its appeal is to a select, sophisticated audience—a one-on-one kind of music." It concludes, "We need your support. It's not charity we're asking for—just your helping hand. We can only suggest that this album be limited to one to a customer."

Lundvall says he's felt for some

time the need for greater artist participation in the anti-home taping battle, claiming that "people would do less of it if they heard about it from the artist."

Lundvall says he's already received 20 highly supportive letters from radio stations and consumers since the release of the albums. Radio stations have written to say that they would not program jazz albums "all the way through" and that they would air spots by artists making personal anti-home taping pleas (which Lundvall says he will produce). Consumers have written that they would greatly limit their home taping activities.

"We can't wait for technological innovation or legislation to fight home taping," declares Lundvall. "We have to be responsible and not sit back in silent resignation."

The "open letter" was written by jazz/pop writer Mort Goode. All 28 artists read it and signed it, Lundvall notes. Among the signatures appearing beneath the statement are those of Chick Corea, John Klemmer, Mose Allison, Woody Shaw, Ron Carter, Dexter Gordon and Jimmy Smith.

SUMMER OPENING SET

'Three Environments' At Tower Gotham Store

NEW YORK—"Three environments of music" will be a feature of Russ Solomon's Tower Records operation in New York. The 25,000 square foot location is now set to open early this summer after construction delays shelved plans for a March debut.

Housed in a 12-story edifice at 692 Broadway once known as the Silk Building (named after the many firms located there from the silk industry), the store will cater to specific music tastes on three levels, while the basement will offer only audio tapes and prerecorded videotapes and disks.

The first floor, about 5,000 square feet, will be devoted to rock'n'roll LPs and 45s, with plans to install at least 20 monitors set to MTV programming.

The mezzanine, about 1,500 square feet, will feature 12-inch dance singles, r&b LPs and rock imports.

The second floor will spotlight classical music (including tapes) over 5,000 square feet, and jazz, covering about 2,500 square feet. Also planned for this level is a book area of mostly classical music tomes.

Total audio record and tape stock is expected to total some 1.5 million releases.

The store will be staffed by approximately 60 people, including Matthew Koenig, already overseeing the final phase of construction. Koenig was formerly regional manager for Tower for San Francisco, the Bay Area, Fresno and Honolulu.

Prerecorded video marketers are capitalizing on the recent successful regional dealer huddles staged to combat Congressional bills set for May 5 Washington hearings. A mid-Florida meeting, which drew 30 video dealers, precipitated an April 26 St. Petersburg Holiday Inn dual screening of MCA's "Timerider," listing for \$59.95, to which 150 retailers have been invited according to St. Pete's Wholesaler Bob Skidmore. Coattailing a Minneapolis meet (story, page 3), Warner Home Video is set for a May 3 dealer confab, informs Twin City retailer Bob Bigelow, who has conferred with Warner's Bob Shaw. Mark Saltierman and Richie Simons of the new Minneapolis marketing firm, Video Marketing, assisted in the first Minnesota bash April 20.

If you see somebody who looks like the Osmond Brothers or Donny Osmond regularly soon in L.A., be not surprised. They've found their Orem, Utah, base is great for relaxing and production, but they want back into the biz's mainstream. . . . Look-Alikes: Ed Berson of the Record Bar and Ray Kives of K-tel. Speaking of Kives, he and frau Barbara bas mitzvah their oldest, Sari Leanne, June 10 in Winnipeg. Ray has set Les Elgart's band to perform. And just before that, on May 28th, Skid (director of WEA communications) and Lee Weiss bar mitzvah their youngest, David, in Northridge, Calif.

With the demise of Pickwick's indie distribution segment (Billboard, April 23), expect Dallas manager Don Gillespie to hang out his own shingle there within a month or two. At presstime, Johnny Salstone and Tony Dalesandro of MS were shipping Atlanta and Miami accounts from Chicago on orders solicited by new salespersons they have in those areas. They expect to lock up an Atlanta suburban lease by next issue. With Motown still seeking a site for its L.A. branch, Dick Sherman was doubling national and local sales. Harvey Korman and Ron Schafer of PIKS, Cleveland, were telling all at NARM's confab they were full steam ahead even if they dropped their last big line when Arista departed. Korman expects to show at the NAIRD convention May 26-29 in Chicago, as do lots of other indie distributors.

Radio Buys: Martin and Dorothy Spector and their daughters, Roslyn Spooner and Ann Lief, who divide a 10% share equally, along with Gary Hess and Sylvan Taplinger, outside our industry, have purchased two Florida stations. The group shelled out \$800,000 for WHBS-FM Holiday, Fla. and \$475,000 for WWQT-AM Dunedin, Fla. The Spectors are a pioneer family in record retailing, operating the Spec's chain in Florida. Charley Pride is one of a group which recently laid out \$1,760,000 for KAYC/AM-FM Beaumont, Tex.

NARM's schlock sector was overflowing with European cutouts. For example, a purportedly Italian-manufactured jazz series of 100 different titles with all-English lettering on cover and backliner was going for about 85 cents in quantity. Omnipresent were LPs and tapes from a Dutch maker, all in English, on a variety of material at around 80 cents in box lots.

Several L.A. retailers advertising CBS chart-toppers at

Record Bar Execs Praise Switch Managers Are High On Exchange With Licorice Pizza

• Continued from page 3

Both Bar managers find their chain much more systems-oriented than the Pizza stores. "We don't have to depend on physical inventorying our stock the way the Pizza people must, because they are on hand tabulation. The printouts we get regularly from Durham do a much better job in keeping us on our toes on unit movement in the store. There's less emphasis on individual store buying at the Bar. That frees us to concentrate more on selling and merchandising," Jones points out.

Hasenstab likes the way Pizza stores show the same album face in each of six step-ups in a peak vantage position at the front of a store. She's urging Bar to follow suit. She also favors the specially designated wall areas, where a V-shaped section is devoted to merchandising displays.

Both managers are daunted by the dominance of the Pizza home base, in contrast to the more autonomous policy of Barrie Bergman's Bar stores. "When displays are put up, they are put there by order of the home office," Hasenstab explains of her association with Jim Greenwood's chain. She says she feels this could sometimes throttle personal

initiative. She prefers the individuality allowed in her Bar store.

Jones feels some of the greater control manifest here is due to the much smaller geographical perimeter of the 30-plus Licorice Pizzas. "Each supervisor has the same number of stores as the Bar, 12. In three hours or less the Pizza supervisor can drive to his stores, where it can take up to a week for us. Pizza has chain meetings each quarter. We can barely afford to have regionals quarterly," Jones states.

Do the two managers feel that their experience in videocassette rental with Pizza warrants recommending the addition of videocassettes to Record Bar's inventory? Both point out that video rentals are not for mall outlets, arguing that rental customers want in and out quickly, a concept which is impossible in malls.

"I've seen more Porsches and Cadillacs in two weeks here than in a year in Myrtle Beach," Jones notes. "The per capita income on the beach, for example, is much under certain areas out here. Our South Carolina regular clientele does not have the \$700 to \$1,000 to invest in a VCR. As a result, video rental is tough there. I saw two video spe-

\$5.29 last week. . . . If you were confused by the paragraph about the acquisition of the Mr. Music stores in Track (Billboard, April 16), somehow "the" was dropped from the original copy and it appeared that Russ Solomon's Tower picked up the 13 Texas-area stores. It was Capitol Records, which now operates 23 stores in the U.S. The label previously had 10 Music Dens.

National affiliate chain Video Station dissolved its board April 13 in order to oust two members president/founder George Atkinson termed "dissidents." Ousted board members Daniel C. Montano and Michael Tuz, both of First Wilshire Securities, original underwriter for Video Station, issued a news release charging that an overstatement of the firm's net worth could be nearer \$2.4 million than \$1 million, as itemed here April 9. Board shakeup followed recent reorganization of the video specialty chain home base in Santa Monica, where banking ace Gilbert Padilla has been added.

Edited by JOHN SIPPEL

Back Track

30 years ago this week: BMI mounting a campaign to enlist movie producers for licensing of soundtracks. . . . Geraldine Page closed in "Mid Summer" after 109 Broadway performances in a role that brought stardom. . . . Red Foley quit as featured star of the Prince Albert segments of the "Grand Ole Opry." . . . Songwriter Peter Rose died at 53. . . . EMI bowed the Angel label, through which it would release its classical material in the U.S., with Dario Soria at the reins. . . . J.J. Robbins & Sons filed for bankruptcy, listing liabilities of \$345,893 and assets of \$47,082. . . . Cleveland DJ Alan Freed hospitalized by serious injuries in an auto accident. . . . The mothers of 20-year-olds Mike Stoller and Jerry Leiber were named guardians to the two songwriters by an L.A. judge.

20 years ago this week: Dot Records tried to sell its schlock direct to consumers via mail. . . . Korvettes shook up Chicago, opening two outlets with more than \$200,000 inventories in each. . . . Monte Kay, Pete Kamerson and Alan Douglas formed FM Records, distributed by VeeJay. . . . John Hammond named talent acquirer at Columbia Records.

10 years ago this week: Marty Kasen changed Ambassador Records to Peter Pan Industries. . . . Si Mael named vice president/general manager of Musical Isle, the racker. . . . Tom Beckwith named general manager of Mike Thevis' GRC Distributing. . . . Ken Rietz joined Mike Curb at MGM Records in charge of business affairs. . . . Arnold Levine shot a 90-minute film for tv, featuring CBS talent, for \$110,000.

cialty stores in a block in Los Angeles. We have only two in Myrtle Beach."

If he were running a Pizza store, Jones says, he would try to feature more tape on open display and would put LPs and tapes of the same album together in a store display. He says that he prefers the more expensive and open display that Bar provides for accessories, finding the Pizza accessories dumps less conducive to impulse buying.

Hasenstab says he thinks Pizza could sell more classical album product if the divider cards in that area were broken down more categorically. She would like to see albums broken down by conductors, composers and the varied types of music in that repertoire instead of just alphabetically by artist.

"We need more personal label support. I saw three different persons from labels in a week. We don't see one in three months," Jones notes.

Though Jones feels Southern California is much more high-pressure than the South and notes that the cost of living is higher, he says he considers Licorice Pizza "like an extension of the Record Bar. Their managers could be our managers and vice versa."



83. These men are _____.

- (A) working
- (B) playing
- (C) smiling
- (D) all of the above.

Answer: D) ALL OF THE ABOVE. These men are MEN AT WORK, the group that made quadruple platinum look like child's PLAY. Their debut album, "Business As Usual," became the first album in 15 years to spend 15 weeks at the top of the U.S. album charts...as it produced two singles, "Who Can It Be Now?" and "Down Under." They are seen here SMILING, shortly after winning a Grammy for *Best New Artist*, and delivering "CARGO" to the world. The correct album is "CARGO" New from Men At Work. Featuring the smash hit, "OVERKILL." On Columbia Records and Cassettes.

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