

# Billboard

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NEWSPAPER

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## Confab Spotlights Games, Computers

NEW YORK—The first major conference of the video game and personal computer industries will be presented by Billboard April 18-20 at San Francisco's Westin Miyako Hotel. It's being co-sponsored by Video Marketing Game Letter, the business newsletter launched recently to cover this field.

The conference will incorporate an extensive program of panel discussions, seminars and keynote ad-

resses, covering all the major issues of the game and personal computer industries. Participation and attendance is expected by manufacturers, programmers, distributors, retailers, analysts, cable tv executives and others.

Highlighting the three-day conference will be the first Billboard Video Game Awards, covering individual video games and game manufacturing, advertising campaigns and marketing efforts. A blue-ribbon panel of judges will be involved in selecting these. The awards banquet will be held on the conference's second day, Tuesday, April 19.

Lee Zhitto, publisher and editor-in-chief of Billboard, will preside over the presentation of the awards. He'll be working in conjunction with conference co-directors Tom Noonan and Tim Baskerville. Noonan is Billboard's associate publisher; Baskerville is publisher of Video Marketing Game Letter and author of Billboard's weekly "Game Monitor" column.

"The video game and personal computer businesses exploded in

## RADIO, RETAILER GET HEAD START Compact Disc Spins On

By IS HOROWITZ

NEW YORK—Sony has supplied Compact Disc players to 28 AOR and classical radio stations in key markets across the country as part of its development campaign to promote the new technology.

The gratis distribution of digital playback equipment, plus the promise of a year's supply of free CD disks, comes as Sony and CBS Records are preparing their U.S. marketing launch of the system. Players and disks are scheduled to go on sale in Sony audio outlets this month.

Stations accepting the players, valued at \$1,000 at retail, have signed agreements to credit Sony whenever they are used for broadcast. The agreement also calls for them to air a two-hour special on digital sound reproduction which Sony will supply sometime during the year.

Delivery of CD disks to cooperating stations should begin this week, says a

(Continued on page 64)

By IRV LICHTMAN

NEW YORK—It may be early in the Compact Disc game in the U.S., but a Hartford, Conn. dealer is attempting to establish a CD presence with software for sale.

Capitol Record Shop has imported CD titles from Japan and Europe, which are being offered for sale at \$24.95 each, according to Gary Clark, one of three partners in the operation. For demonstration purposes, Capitol acquired a Hitachi player, for which he keeps a demo reserve of seven titles. The consumer will, by this week, have access to two copies each of 24 titles. Clark sees a lowering of CD prices at his store to \$20 in the near future.

While Clark admits that he's only sold one disk so far, he says his long-range goal is to "establish a presence in the CD marketplace here." As an importer, Clark says the outlet also maintains a reputation of "getting product out of the ordinary."

Clark says the store has no intention at this time to become a CD hardware outlet, although he adds, "We've never dealt in hardware, but

(Continued on page 64)

## CBS Club Test For Video Games

By SAM SUTHERLAND

LOS ANGELES—CBS is testing the waters for direct marketing of video games via its recently launched games club operation, administered through its existing Columbia House division. Game cartridges from suppliers including Coleco, with which CBS has a separate overseas distribution pact,

(Continued on page 64)

## Oldliner Marks Music Is Sold

NEW YORK—E.B. Marks Music, one of the few remaining oldline music publishers owned by descendants of the original founders, has been acquired via a partnership deal between publisher Freddy Bienstock and Hammerstein Music & Theatre Co. Latter represents the estate of lyricist/librettist Oscar Hammerstein II.

The deal, reflecting a further diminishing of long-established, independently owned publishing entities, was closed last Wednesday (2). The buyout price was not disclosed.

Formed in the 1890s by part-time songwriter Edward B. Marks and Joseph Stern, Marks is associated with such evergreen copyrights as "All Or Nothing At All," "Green Eyes," "Poinciana," "What A Difference A Day Made," "More," "Let's Dance," "Ballin' The Jack," "There'll Be Some Changes

(Continued on page 74)

## —Inside Billboard—

- **WHN NEW YORK** has recruited Joel Raab to program the country-formatted Mutual property, and to replace Dene Hallam, who recently joined competitor WKHK. Mutual g.m. Brian Moors reiterates the AMer's commitment to music. Radio, page 12.

- **MAJOR RACKJOBBERs** are moving into computer software, through toe-dipping tests or more substantial programs. The complexity of the field makes the product category ripe for such entities as Lieberman, Pickwick and Handleman. Page 34.

- **U.S. IMPORTERS** are generally critical of recent moves by CBS Records and WEA International to control the import market by cracking down on "unauthorized" product. The feeling is that the majors are engaging in overkill. Page 3.

- **MUSIC COUNTRY NETWORK'S** Chuck Morgan leaves the program Friday (12) after almost a year, to become director of sales for the Texas Rangers baseball club. No decision has yet been made about his successor. Radio, page 12.

- **"AUDIO/VIDEO UPDATE '83"** is the theme of this week's ITA seminar in Florida. Topics range from audio tape duplicating techniques through video hardware applications to developments in computer software. Billboard's pre-event coverage begins on page 34.

- **INTEGRITY ENTERTAINMENT** increased net earnings per share for the last quarter of 1982, despite a 10.2% drop in sales. The chain's latest report includes a number of interesting elements, including its first breakout of videotape rental volume. Retailing, page 25.



New Edition's first single "Candy Girl" is breaking big! The overwhelming response of radio, clubs and the press to the fresh sound of this young group ensures their rise to the top of the R&B and Pop scene across the country. "Candy Girl" is produced by Maurice Starr and Michael Jonzun and is available on Streetwise Records (SWRL 2208). (Advertisement)



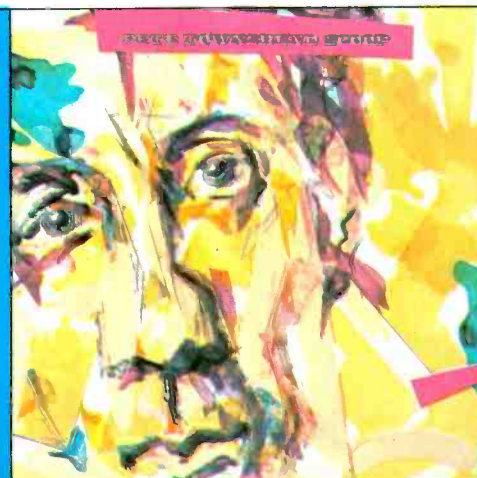
MARTIN BRILEY'S hot new solo LP, *One Night With A Stranger* (810-322-1 M-1), is yet another reason why this celebrated singer/songwriter is no stranger to success. An upbeat, hard-rocking LP (produced by Benatar producer Peter Coleman) that's perfect for both AOR and Top 40 play. Available on Mercury. Marketed by PolyGram Records. (Advertisement)

(Advertisement)

## PETE TOWNSHEND, "SCOOP" 90063

"For many years it has only been the people close to me who have heard the music I made for myself or by myself. I have always called these recordings 'demos.' Demos they have been, whether made for my amusement, for film sound tracks, for experimentation purposes or to submit material to The Who...The real joy I get from playing and writing comes through, and that joy is something I want to share. This isn't meant to be a definitive collection, just a scoop."

—PETE TOWNSHEND

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*Twice...*



*Congratulations!*

*Love,*

*Otha,*

*Richard*

*and all your friends at Capitol Records.*



**NASHVILLE LENA**—Lena Horne is awarded a NARAS Certificate of Achievement backstage during her recent appearance in "Lena Horne: The Lady And Her Music," at Nashville's Tennessee Performing Arts Center. Making the presentation are BMI's Joe Moscheo, left, Nashville chapter president; and Fred Vail of Island Recorders, Nashville NARAS secretary.

## '82 Antipiracy Raids Net \$65 Mil In Contraband

NEW YORK—More than \$65 million worth of unauthorized sound and video recordings and related manufacturing equipment was confiscated nationwide last year by

FBI, state and local law enforcement agencies, according to a tally by the Recording Industry Association of America (RIAA). The trade association's antipiracy unit works closely with law enforcement authorities in battling the proliferation of bogus goods.

According to Joel Schoenfeld, director of RIAA's antipiracy operations, the \$65 million worth of illicit audio and video product and equipment confiscated during the year is "just a portion" of all hardware and software recovered.

The report lists the following breakdown of software seized: 135,554 bootleg records; 46,155 pirate and counterfeit albums, singles, 8-tracks and cassettes; 13,065 audio masters and 500 videocassette masters; and 5,000 pirate, counterfeit and bootleg labels.

The report further cites 52 major actions in 20 states during the year. Additionally, 43 search warrants were executed for sound recording piracy, counterfeiting and bootleg-

(Continued on page 65)

## U.S. Firm Pacts To Press CDs

By BILL HOLLAND

WASHINGTON—A new Virginia corporation, Digital Images, has entered into licensing agreements with U.S. Philips to become the first Compact Disc custom mastering and replicating firm in North America. It says it's spending upwards of \$10 million in equipment and plant costs to open this fall.

Digital Images president Dave Drake, a former insurance industry mathematician and actuary, says that the firm is already in discussion with several major labels and well-

(Continued on page 64)

## Disks Down, Tapes Up In Canada Mart

TORONTO—Production and net shipments of records by Canadian manufacturers plummeted last year, while prerecorded tapes showed increases. Statistics Canada reports that cumulative value of net shipments of disks to the trade in 1982 down by 26%, to \$162.7 million. The combined value of prerecorded cassettes and 8-tracks rose 9% for the year to \$77.9 million.

Production of seven-inch singles was off by 16% to 17.9 million units in 1982, says the government agency, and 12-inch product fell by 29% to a unit figure of 44.3 million. The 1982 figures for net shipments were 12.3 million units for seven-inch singles, and 36.5 million units for 12-inch disks.

Production of cassettes was up for the year by 12% to 20.2 million units. Net shipments for the configuration soared by 23% to 18.2 million.

The government statistics suggest greater inroads into record sales than industry estimates, which place

(Continued on page 65)

## U.S. Disk Importers Score CBS, WEA Protective Action

By ROMAN KOZAK

NEW YORK—Not surprisingly, U.S. importers are hardly pleased about CBS Records' recent move asserting its right to authorize any CBS product coming into the country (Billboard, March 5), or WEA International's new import exclusivity deal with JEM (Billboard, Jan. 29).

Some importers will not comment on what one calls a "sticky situation," while others feel that at best both moves represent an overkill attempt by the majors to control the import market, and at worst they are a restraint of trade that will ultimately help neither the artists nor the industry.

But there is also the feeling that, since the law appears to be on the side of U.S. manufacturers, there is not much that can be done about it. "Obviously they (CBS and WEA) want to keep tabs on the stuff that's coming in. But what can you do about it?" asks one importer. "They have more money than I. I'm sure

the CBS legal retainer is more than my yearly gross.

"And nobody is going to say, 'I'll fight them.' You say that and pretty soon you will have the CBS Gestapo in your warehouse," he continues. "As for the WEA deal with JEM, I think it's great for JEM. It's probably the best deal JEM ever made."

Says Guy Melhuish of Bonaparte America: "I have been following the recent developments, and rather than comment, I would like to ask a question: where would Adam Ant and Culture Club be if it was not for the importers? And where will they find the next Toni Basil? Or will they continue to put out double live Journey LPs, and if they don't sell, wonder what went wrong?"

Commenting on the WEA International deal with JEM, Melhuish says, "I think the deal indicates that the major labels know the effects that the importers have, but they are trying to funnel the revenues to themselves."

Any importer can bring in CBS product, but that importer must first get authorization from CBS for the specific title. And it may take several hours or several weeks for the authorization to be granted—if, in fact, it is.

"The particulars of what is being implemented will make life very difficult," says Melhuish of the CBS deal. "There is a large gap between what is being desired and what will be achieved. I don't think the steps being taken by the majors will help the future of the industry."

Says Jim Carnahan, owner of Twin City Imports in St. Paul, a sub-distributor of imports in the Mid-

(Continued on page 63)

## FEBRUARY RIAA CERTIFICATIONS

# Seger, Led Zeppelin Speed To Platinum

LOS ANGELES—Bob Seger & the Silver Bullet Band's "The Distance" and Led Zeppelin's "Coda" were both certified gold and platinum simultaneously in February, but the month's three other platinum albums were all late spring releases that took eight months to top the million sales mark.

Those albums—all of which yielded top 10 singles—are .38 Spe-

cial's "Special Forces," Air Supply's "Now And Forever" and the Alan Parsons Project's "Eye In The Sky." The first two went gold in July, Parsons in September.

That's good news for Arista Records, which went all the way through '82 without scoring a platinum album but now, with Parsons and Air Supply, already has two in '83. It's the third platinum album for each act. Arista can also cheer the gold certification of Aretha Franklin's "Jump To It." It's Franklin's eighth gold album and first since "Sparkle" in 1976.

Franklin's album first charted last August, as did another album that hit gold in February: "Just Sylvia" on RCA. Sylvia's single "Nobody" went gold in December.

February's two other gold albums were both big-name holiday releases on Atlantic: Phil Collins' "Hello, I Must Be Going" (his second gold solo album in a row) and Foreigner's "Records" (their fifth consecutive gold album, though not also platinum, unlike its predecessors).

Led Zeppelin's "Coda" is that band's 10th gold album out of 10 releases. It's the group's fourth platinum LP, owing to the fact that their first six albums were issued prior to the inception of platinum awards in 1976. It's safe to say, though, that all 10 albums have topped the million sales mark.

"The Distance" is Seger's sixth consecutive platinum album, and his fourth in a row to hit gold and platinum simultaneously—following "Stranger In Town," "Against The Wind" and "Nine Tonight."

Men At Work's "Down Under" finally went gold on Feb. 25, two months after first streaking into the top 10. It's the group's first gold single; the No. 1 smash "Who Can It Be Now" has yet to top the million mark.

Also in February, four more kid-

(Continued on page 72)

## What Made Joe (Smith) Go? Former E/A Chief Reflects On 35 Years In Music

By PAUL GREIN

LOS ANGELES—Joe Smith says he first started thinking about leaving the music business—which he entered as a college broadcaster in 1948—a couple of years ago. "I felt I was repeating myself," he says, "and that I had achieved about all I thought I could achieve."

"Having been part of the business' major growth, I was having a difficult time seeing it not grow and in fact contract somewhat. I realized that I wasn't going to be able to top some of the things I did in the past, and I didn't know if I had the energy or enthusiasm to try."

"I wasn't doing all the things I should have been doing: I wasn't going to England enough and I wasn't out at night as much. It was hard to be a leader and not really be leading. I just wasn't motivated to do it in music anymore; I wanted to do it somewhere else. And I was reaching an age where if I didn't do something soon, five years down the road I don't think I'd have pursued it."

And so, Smith says, he informed his bosses at Warner Communications last summer that he wanted to move on. He vacated the chairmanship at Elektra/Asylum on Jan. 10, though he says that he's being paid as a consultant to the record division for a number of years. He adds that his contract as Elektra chairman runs until the end of '83, but has been assumed by the sports division.

Smith concedes that the transfer of power at Elektra "did happen abruptly. It didn't look good the way it happened. It didn't look like an orderly transition. But that's just the way it worked out." He adds: "If there was any intimation of unpleasantness during this, it was the perception that some people had that it was

suggested to me that I leave the company when that wasn't the case at all."

The Elektra reorganization, in Smith's view, signifies a shift away from West Coast and mid-sized labels. "Companies of that size have two choices: either to trim down to meet what their real volume can be or to take some wild chances in signing major acts. There are still companies that will take risks. I assume Paul McCartney will wind up somewhere with another big contract. Kenny Rogers did; Diana Ross did. But I don't think companies like Elektra should do that. They should find out where they're going to be and tailor the operation to that level. That's the reality of today."

"I wouldn't bet on a lot more mid-sized labels. I think it will be a lot more difficult for a label to reach the size of Arista and A&M or Elektra and have full-line services. They'll either have to get a bigger label to help them or use outside services."

Smith also sees implications for Los Angeles-based labels in the shift of Elektra's power base to New York. "I think a lot of companies that are corporately based in the East rather reluctantly allowed all of us wackos out on the Coast to roam free and are now happy to see New York, which tends to be a little more businesslike, emerge again as a power. It seems to me that some of the East Coast companies have lessened their commitment out here. It's possible that the music coming out of here hasn't been as meaningful from a commercial standpoint; that we may be a little behind, just as we were ahead from the middle '60s on."

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## Styx Album Is Audiophile Test Largest Press Run For Premium Vinyl Compound

By SAM SUTHERLAND

LOS ANGELES — Audiophile disk manufacturing receives its highest volume test to date via the new Styx album, released last month by A&M and pressed on Keysor-Century's premium KC-600 vinyl compound. Although the same label offered what's believed to be the first major, mass-produced album release on a high-end material when Supertramp's "Famous Last Words" album was manufactured on KC-600 last fall, Gary Norman, sales manager for the Saugus, Calif. vinyl supplier, says "Kilroy Was Here," the new Styx package, has been launched with an even larger order.

In the process, Keysor-Century and the pressing plants used by A&M are gaining additional experience in handling large orders manufactured to the higher standard. Norman notes that in contrast to specialty label audiophile goods and periodic label promotional releases utilizing costlier premium com-

pounds, the two A&M projects have required working with multiple pressing facilities and much larger press runs.

Recalling the initial Supertramp assignment, Norman notes, "It involved gearing up rather quickly to move available compound to six different locations, including two plants in Canada and four in the U.S. There was also a definite need for us to provide backup in the form of technical services aid."

### Artists Cited For S. Africa Stand

NEW YORK—American artists who have turned down offers to perform in South Africa are to be honored by the African National Congress (ANC) of South Africa in cooperation with the United Nations' special com-

(Continued on page 72)

That element was demanded by the longer press time per disk required in using KC-600, as well as more complex preparation of the actual compound, a liquid dye-colored material rather than a conventionally colored black vinyl. Norman also suggests that higher quality control measures are being used, demanding more floor supervision and more frequent checks on finished disks.

The Styx project has benefitted from the baptism of fire offered by the Supertramp LP, and in its initial production run saw Keysor-Century supplying compound for 800,000 disks. As for cost differentials incurred by using KC-600, Norman says no fixed price can be estimated, since such considerations as the added quality control and the effect of the longer pressing cycles haven't been firmly established. He estimates the cost increase at several cents per disk.



A GIFT FOR THE MAESTRO—Johannes Kinzi, president of Philips Classics, presents Claudio Arrau with a Philips Compact Disc player at a party to celebrate the pianist's 80th birthday.

## Executive Turntable

### Record Companies

Capitol Records has appointed **Thom Trumbo** a&r director of talent acquisition in Hollywood. He was national a&r manager for Chrysalis Records. . . .



Kriss

RCA Records has named **Judi Kriss** manager of artist development in Nashville. She joins the label from Hearst/ABC Video Services, where she was manager of affiliate operations. . . . Compleat Entertainment Corp., Nashville, has named **Henning Jorgensen** vice president of finance. He was a controller for PolyGram's Edition Chappell, S.A., in Paris. . . . Airwave Records, Hollywood, has named **Michael Lee** vice president of a&r and **George Renfro** director of black music radio promotion.



Jorgensen

### Marketing

Stark Records & Tape Service, North Canton, Ohio, has promoted five employees. They are: **Mike Stephenson**, district supervisor, to accessory buyer, based in North Canton; **Jeff Tomlinson**, advertising coordinator, to director of advertising; **Laura Hupp**, secretary in the advertising department, to administrative secretary there; **Jeff Wagner**, manager of Camelot Music's Colony Square store in Zanesville, Ohio, to Big Wheel/Conley sales representative; and **Dave Sanders** to supervisor of the recently established microfilm and records retention department.

### Publishing

**Frank Military** has been appointed executive vice president and general manager of Warner Bros. Publications in New York. He was vice president of



Military

Chappell Music. . . . **Harry Shannon** has resigned as executive director of ATV Music in Hollywood. . . . Carl Fischer Inc. has promoted **David Shair** to vice president of personnel. . . . **Randy Talmadge** has been named director of creative services for Elektra/Asylum and Refuge Music in Nashville. He recently served as general manager for Jensen/Jensong Music and has been a creative manager for Chappell Music.



Talmadge

### Video/Pro Equipment

**George Hegg** has been named group vice president of the Memory Technologies Group for 3M's Electronic and Information Technologies sector. He is based in St. Paul, Minn. . . . RCA VideoDiscs has expanded its national field sales force. The new directors and regional managers, respectively, are: **Richard Ehrens** and **Ira Picker**, eastern region, based in New York; **Chuck Crossen** and **Terry Boyer**, central region, Chicago; **Jack Patterson** and **John Balls**, southeastern region, Atlanta; **Larry Sperduti** and **George Harrison**, southwestern region, Dallas; and **Eric Doctorow** and **Susan Hatfield**, western region, Los Angeles. . . . **Gene Silverman**, president of Video Trend, Farmington Hills, Mich., has been named chairman of VSDA's Distributors Ad-



Hegg

visory Committee. . . . **Arlene Simmons** has been named creative services director for CBS/Fox Video International in New York. She was administrative assistant to the manager of product services for the company. . . . **Cindy Paul** has been named promotions manager for BASF Systems Corp., Los Angeles. She was a regional advertising coordinator for WEA Corp. there. . . . **Agra International**, Santa Monica, Calif., parent company of the InterMagnetics Group, has appointed **James Dimmock** president of InterMagnetics America. And **Terry Wherlock**, formerly president of InterMagnetics Corp., is the new president of InterMagnetics Technology. . . . **Laura Mogul** has been named director of advertising for the Home View Network, a new post, in New York. She was marketing services manager for the Playable channel. . . . **Geoff Patack** has been appointed director of sales and distribution for ATI Video in New York. He joined the firm in 1980.

## SPARS Meet Discusses Training

By LAURA FOTI

NEW YORK—This country's schools specializing in audio recording techniques are expressing a strong desire to work with professionals in the field to ensure that their students will be prepared to function in jobs upon graduation. At a Society of Professional Audio Recording Studios (SPARS) meeting Feb. 23, member studios in New York, Los Angeles, Miami and Chicago held a teleconference to discuss their needs and experiences.

The meeting, entitled "How SPARS Can Provide Learning Institutions With the Proper Direction To Develop The Needed Personnel

For Our Industry," was designed to open channels of communication between studios and schools, and to lay to rest many preconceptions. Some studio personnel charged that schools did not provide students with a true understanding of the difficulties involved in finding a job in the field, but the school representatives countered by revealing information on their programs and placement records.

Participants were Richard Broderick, director of the Music Business and Technology program of New York University; Al Grundy, president of the Institute of Audio Research in New York; and John Woram, chairman of the engi-

neering department of the Univ. of Miami School of Music. Woram also serves as chairman of the SPARS Educational Committee.

The meeting opened with a description of the schools' courses, all

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## Court Cites Alabama In Deal Breach

NASHVILLE—Alabama, the Grammy-winning country/pop act, has been found in breach of contract with International House of Talent (IHT), its former booking agency, by the Chancery Court for Davidson County here. Lawyers for Alabama say they will appeal the ruling.

The court's clerk and master will determine the amount of damages due the agency. In its suit against Alabama, IHT had set the figure of \$4.5 million as its rightful share of the group's income from concert, television and other appearances.

According to court findings, Alabama signed a management contract with Larry McBride on March 20, 1980. McBride, in turn, signed them with IHT to a three-year exclusive booking contract with a three-year option on May 22, 1980.

At the time of the signing, IHT was headed by Dale Morris and co-owned by Morris and singer Billy "Crash" Craddock. In early 1981, the court said, Morris and Craddock had a falling out, after which Morris left IHT and, on March 12, 1981, became Alabama's manager, replacing McBride. On May 28, 1981, the directors of IHT officially removed Morris from office. Morris established his own agency, Dale Morris & Associates, on June 10, 1981, with Alabama as a client.

IHT, in a separate action, had also asked the court to find against Morris for diverting a corporate responsibility and for breach of duty and against Morris, Barbara Hardin (a former IHT employee who had joined Morris's agency) and Dale Morris & Associates for wrongful interference with the Alabama contract or business relationship. The

(Continued on page 64)

### AT CALIF. VSDA MEETING

## Video Dealers Air Opinions On Rental

By EARL PAIGE

FULLERTON, Calif.—The increasing viability of video software sales, as opposed to rental, is bringing video specialty retailers and movie studios into more meaningful dialog, despite the groups' separate stance in Washington. This was clearly reflected in a chapter meeting here last Tuesday (1) of the Video Software Dealers Assn. (VSDA) that was at times as stormy as the weather outside.

Only one of the five scheduled studio participants was able to attend: Donald Gold, Disney's new area sales representative. He found himself fielding shots from the surprisingly large turnout of dealers, and questions that varied from why so few studios exhibited at Winter CES to the "Betamax" case now before the Supreme Court. VSDA chapter president John Pough of Santa Ana's Video Cassettes Unlimited, who's also a VSDA board member, had to referee at times.

Although the Disney rep (who works with retailers in 13 states) won the group over by meeting's end, he was obliged to explain a promotion involving the 16-unit

Federated Group, Memorex and a Disney \$49.95 sale-only prerecorded cassette of "The Wind In The Willows" not yet made available to other video dealers. Indicating that other titles, too, were involved, a Federated representative described the promotion as involving the movie plus two blank tapes for \$49.95.

Gold's good-natured though straightforward style softened even his most harsh petitioners, especially when he announced that Disney no longer has sale-only product. "Disregard our packages that may say not for rental. You're all 'authorized' rental dealers," he announced.

Discontinuing a program of separate product for rental and for sales is much easier when working with dealers, Gold said: "We deal with the government, too. There you have to send a letter and explain everything."

Gold fielded questions regarding the strong legislative stance of Disney and of the often outspoken Jim Jimirro, president of Walt Disney Telecommu-

(Continued on page 72)



# 'The uncategorizable, perennially surprising'

## Teresa Brewer

Teresa Brewer . . . a subtle, intelligent stylist who knows exactly what to do with almost any kind of music . . . the vitality she had 25 years ago is still there — only now it's a lot less aggressive. She is a versatile, sensitive instrument. You can't ask for more than that.

Richard Aregood — Philadelphia Daily News

"Teresa Brewer is irrepressibly herself, constantly evolving, constantly enjoying the surprise of herself, and communicating that joy to her audiences . . . Teresa is uncategorizable, perennially surprising . . . she is, in sum, a marvelous entertainer . . ."

—Nat Hentoff

It's eerie to note that her inexhaustible spriteliness is still there, and her voice, an intriguing combination of powerhouse growls and high pitched squeaks, doesn't appear to have lost any energy or thrust over the decades . . . keep growing, growing, Teresa. You'll obviously enjoy it, and I think perhaps yet another generation might well do the same.

Bruce Blackador — Toronto Star

"The Fairmont's Venetian Room (San Francisco) . . . a generally restrained setting, has rarely vibrated so thoroughly as it did for Teresa Brewer . . . when she sang her voice shook the cobwebs from every nook and cranny of the large room . . . Ms. Brewer went through an amazingly wide-ranging repertoire . . . into which she threw some snappy yodeling, and contemporary stuff like a strong and exciting version of 'New Orleans', which was the surprise of the evening."

—Jack McDonough, Billboard

"Miss Brewer . . . quickly eliminated any preconception of nostalgia her audience might have had . . . Miss Brewer . . . is magnificent . . . I have no idea what Teresa Brewer is being paid but I know it is not the kind of money commanded by lesser talents, who drone through their Vegas-Tahoe-Reno shows year in and year out . . . for me . . . I'd take Teresa's swinging, jazzy no-nonsense music ahead of almost all the phonies that the gambling circuit show rooms have to offer . . . Teresa sings like a teenager, never descends into the rubbish-pop stuff that others of her generation use to activate applause . . ."

—Phil Elwood, San Francisco Examiner

" . . . Teresa sparkles and glows . . . she is an utterly delightful performer with her expressive eyes and golden smile . . . tiny Teresa can sing up a storm . . . That's star power . . ."

—Tony Beacon, San Juan Diary

" . . . All systems are go for the Music, Music, Music lady . . . looked marvelous and sang so well . . . This is the diminutive, but super dynamic songstar's best outing yet in Las Vegas . . . A triumph . . ."

—Joe Delaney, Las Vegas Sun

"Who needs that extra hour of daylight when the night is filled with Teresa Brewer's joyous vocal music . . . and that perky face is in perfect harmony with that happy music, oddly edged with sadness . . ."

—Sam Lesner, Chicago Daily News



The most outstanding feature of Brewer's singing is: her incredible volume. Her voice is so powerful and controlled, it goes right through you like a searing magnum shot. Teresa Brewer has transcended the itty-bitty image due to her dynamic talent. Brewer's got enough going for her to cancel out the pixie image.

Alissa Wolf — Atlantic City Sun

Doing a little album with Teresa was a real pleasure. Solid swing are the words for Teresa. She proved she really can actually, actually swing. She and I had a ball.

—Count Basie

"Although diminutive, she's capable of filling a room to capacity with her bubbly personality, her electric energy, and a sound that is unique. Most of all, it's that sound . . . a singing style like no other ever to appear on stage anywhere. It's a combination of a little-girl wail and an anguished, heart-broken teen-ager . . . And when she sings "When the Saints Go Marching In" the reaction was wild. She's fit as a fiddle and in great shape—in more ways than one!

—James A. Perry, New Orleans The States-Item

"She absolutely bedazzled the opening night crowd, earning her standing ovation in spades . . . She growled and belted her way into everyone's heart . . ."

—Kyle H. Lawson, Scottsdale Daily Progress

. . . for Miss Brewer has grown remarkably since her days on the hit parade . . . and broadened her stage act to include a wide sampling of Americana, from country music and pop to swing and be-bop. She has developed enough vocal technique to bring off this ring of eclecticism. The shrill, cutting edge is still there, and sometimes, especially on country material, it is appealing . . . Miss Brewer's vocal bag of tricks includes a husky lower register and variety of timbres, from brassy to breathy . . . as a pop technician . . . Brewer is beyond reproach . . . Basically she is a bubbly, good-time entertainer. She can swing and execute difficult interval jumps.

—Bob Palmer, New York Times

"Teresa Brewer has a God given talent. She's completely true to herself at all times. She swings and that's what jazz is all about."

—Duke Ellington

"All the superlatives describing a great entertainer apply to Teresa Brewer. She bounced onto the grandstand stage and literally rocked an audience of about 8,000 . . . It's the voice, of course, and more so the incredible vitality and charisma of the performer, who is apparently only just beginning phase three of an active and successful singing career.

—Judy Malone, The London Free Press

"In recent years Teresa Brewer, to the surprise of many, underwent a transformation that found her exploring the world of jazz for her material and interpreting it with a communicative buoyancy, in the company of some of America's greatest musicians. While too many around her have made artistic compromises, she has kept her standards high."

—Leonard Feather

### Latest Album Release

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**STEPHANE GRAPPELLI**

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The  
Road  
Again



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## Company Offers Two Million Cutouts For Sale

By IRV LICHMAN

NEW YORK—A businessman who operates a cutout operation for eight-and-a-half months out of Pompano Beach, Fla. and in Lake George, N.Y. the rest of the year offers two million cutout LPs and tapes in pre-packs containing a variety of musical styles.

According to a letter received by interested parties who answer Don Heath's House Of Heath ads, placed in such publications as the Wall Street Journal and the National Enquirer, buyers have access to either 75 albums to a case or 50 tapes to a case (mostly 8-tracks) drawn from a pool of two million albums. Heath says the product, two to six years old and "factory shrink wrapped" from

(Continued on page 72)

## MACHITO, FELICIANO DEALS TTH Label Scores Latin Grammy Coup

By ENRIQUE FERNANDEZ

NEW YORK—Latin indie TTH Records has scored a double-barrelled coup around this year's Grammy Awards. The New York-based company, which last month acquired the license to release Grammy-winning Latin LP "Machito And His Salsa Big Band 1982" in several markets, has now secured exclusive distribution rights for Grammy nominee Jose Feliciano in various territories.

According to TTH president Anibal Torres, the Machito LP had been selling well with virtually no promotion even before the Grammy win. He closed the deal with the president of Holland's Timeless label, Wim Wight, before the award. The license covers the U.S., Puerto Rico, Central

and South America.

The Feliciano arrangement covers the singer's Spanish-language product on the Motown Latino label, which TTH will now distribute in the U.S., Puerto Rico and the Dominican Republic. It will also handle Feliciano's English-language material on Motown in Puerto Rico.

Feliciano's Grammy-nominated LP, "Escenas de Amor," sold 60,000 copies in Puerto Rico, claims Torres, who had distribution rights in the island prior to the award. "Escenas de Amor" went gold there, and Torres expects that sales will soon exceed 100,000, a considerable number for that small island.

"After the Grammys, Motown called me to come to California," explains Torres. "They wanted a distributor who knew the Hispanic market. I had been recommended by Feliciano's manager, Burt Hetchman Management, for the work I had done in Puerto Rico."

The Feliciano LP has to be competitive in the lower-priced Puerto Rican market, where the buying power of the average consumer is lower than in the U.S., explains Torres. This means that an expensively produced, luxury LP, like Feliciano's for Motown Latino, has to reach extraordinary sales in order to be profitable. Since its release in the fall of '82, "Escenas de Amor" has been one of the best selling LPs in Puerto Rico, as well as the rest of the Spanish-speaking world.

Feliciano is currently on tour, with a Pasadena concert scheduled for April and another at New York's Madison Square Garden for June. By July, a new Spanish-language LP is expected from the Puerto Rican artist, and a Mexican tour is being planned. An English-language LP is expected this month.

TTH has been operating in New York for the past three years, but its history goes back to 30 years ago,

(Continued on page 72)



EVERYONE'S A WINNER—The stars shone at the 25th annual Grammy awards Feb. 23 in Los Angeles. 1 Steve Lukather and Bobby Kimball of Toto join Walter Yetnikoff, president of the CBS Records Group, and Toto members David Paich, Steve Porcaro, Jeff Porcaro and Mike Porcaro. 2 Les Paul displays the special NARAS Trustees award he received for his contribution to the industry. 3 Grammy winner Leontyne Price joins labelmate Rick Springfield and RCA Records president Robert Summer. 4 Melissa Manchester and manager Michael Lippman share the winner's limelight. 5 Rev. Al Green won two awards for best soul gospel performance, contemporary and traditional. 6 Kenny Rogers and a victorious Lionel Richie have more in common than the manager they share.



MARCH 12, 1983, BILLBOARD



EVER WONDERFUL—Stevie Wonder receives Billboard's Talent In Action awards for being the top black artist and having the biggest black single, "That Girl," of 1982, at the taping of the "Salute To Rhythm & Blues" television special Feb. 6 in Los Angeles. Host Robert Guillaume and Thelma Hopkins, formerly of Dawn, are the presenters.

## Chartbeat

### Michael Jackson Tops All Charts

By PAUL GREIN

Michael Jackson this week becomes the first black artist to simultaneously have the No. 1 album and single in both the United States and Britain. Jackson also holds at No. 1 on the U.S. black album and singles charts as well as on our dance/disco chart.

This is only the 10th time in the rock era that one act has had the No. 1 album and single simultaneously on both sides of the Atlantic. Men At Work did it just a few weeks ago with "Business As Usual" and "Down Under"; the Bee Gees scored in '78 with the "Saturday Night Fever" soundtrack and "Night Fever."

Before that, Rod Stewart topped all four charts in 1971 with "Every Picture Tells A Story" and "Maggie May"; Simon & Garfunkel triumphed in '70 with the "Bridge Over Troubled Water" album and single; the Monkees hit in '67 with "More Of The Monkees" and "I'm A Believer"; and the Beatles led the way four times—with "Meet The Beatles" and "Can't Buy Me Love"

in '64, the "A Hard Day's Night" soundtrack and single in '64, "Beatles '65" and "I Feel Fine" in '65, and "Rubber Soul" and "We Can Work It Out" in '66.

One footnote: the album opposite "I Feel Fine" in Britain was "Beatles For Sale." And our thanks again to Record Mirror's Alan Jones for his transatlantic assistance.

★ ★ ★

Sleepers: Eric Fader, a law student at the Univ. of Pennsylvania, points out that there are currently three singles in the top 10 that, to use his apt if indelicate phrase, "bombed when first released."

The Stray Cats' "Stray Cat Strut," which holds at number three this week, bubbled under the Hot 100 for six weeks last summer (peaking at number 102), when it was issued as the first single from "Built For Speed." But it only became a smash as the followup to the top 10 "Rock This Town."

Duran Duran's "Hungry Like The Wolf," which is still superstarred in its second week at number five, was also first released in the summer of

'82, with a different Capitol label number. And Patti Austin & James Ingram's "Baby, Come To Me," which slides to nine in its ninth week in the top 10, peaked at number 73 in its first chart run last May, before climbing to No. 1 a few weeks ago.

Great stuff, Eric. Just one question: when do you find time to study?

★ ★ ★

We Get Letters: Reader James Cannon wants to know if Quincy Jones was the first producer to simultaneously top the American album and singles charts with different acts when he was on top with Jackson's "Thriller" and Austin & Ingram's "Baby, Come To Me."

When in doubt, we turn back to the Bee Gees' blitz in '78, and, sure enough, Barry Gibb, Alby Galuten and Karl Richardson were simultaneously No. 1 with the "Saturday Night Fever" soundtrack and a pair of totally unrelated Andy Gibb hits: "Love Is Thicker Than Water" and "Shadow Dancing." (We count "Fever" as a Bee Gees album because

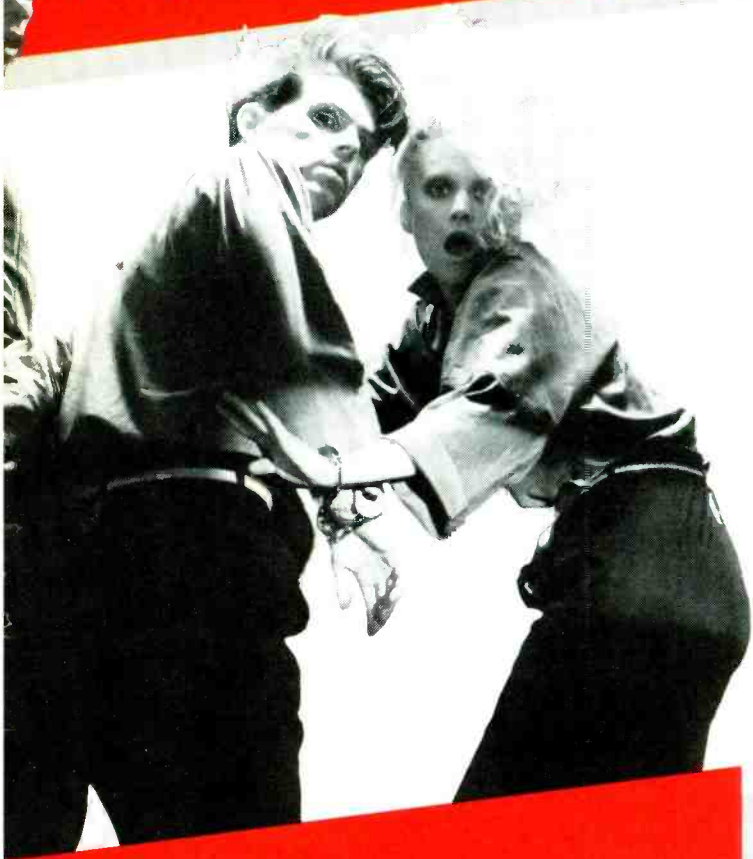
(Continued on page 62)



**IN THE LAST 3 MONTHS, ALL OF THESE ARTISTS WERE EITHER PLATINUM, OR GOLD, OR TOP 10:**

**THE ALAN PARSONS PROJECT. AIR SUPPLY. ARETHA. BARRY MANILOW. DIONNE WARWICK. A FLOCK OF SEAGULLS. RAY PARKER JR. MELISSA MANCHESTER.**

**AND NOW...THE NEXT GOLD AND PLATINUM STARS ON ARISTA:**



# THOMPSON TWINS

- ◆ **"Lies":**  
Rockpool: 8 weeks at #1  
Billboard pop: 55\*\* - 36\*\*
- ◆ **Side Kicks:**  
Billboard pop LPs: 87\*\* (debut) - 56\*\*
- ◆ **"Beat, color, action—what more could you ask for? Kinetic energy and intelligence served with flair. That's pretty rare these days, and the band is a genuine treat!"**  
—*Trouser Press* (March '83)



# KASHIF

- ◆ **His writing and production brilliance has created one smash after another for artists such as Evelyn King, Howard Johnson and Melba Moore.**
- ◆ **"I Just Gotta Have You (Lover Turn Me On)":**  
Billboard R&B: 44\*\* - 24\*\*  
R&R: R&B Breaker 20\* (debut) - 9\*
- ◆ **Kashif. His explosive debut album.**



# HEAVEN 17

- ◆ **"A futuristic approach set in modern contexts of rhyme and reason has established Heaven 17 as perhaps the most visionary pop group of the decade."**  
—*New York Daily News* (Feb. '83)
  - ◆ **"Let Me Go":**  
Rockpool: 4 weeks at #1  
Billboard dance chart: 15\*\* - 9\*\* - 4\*\*
  - ◆ **R&R: #1 significant action**
- Heaven 17:**  
Billboard LP: 115\*\* (debut) - 86\*\* - 74\*\*



**ARISTA. THE CAREER DETONATOR OF THE 'EIGHTIES.**

**ARISTA**



**AN ALBUM SO ELECTRIC  
IT'S TAKEN THE WORLD BY STORM.**

**DIRE STRAITS  
LOVE OVER GOLD**

title LOVE OVER GOLD			artist DIRE STRAITS		
country	highest chart position	award status	country	highest chart position	award status
AUSTRALIA	1	double platinum	ISRAEL	1	silver
AUSTRIA	1	—	ITALY	1	gold
BELGIUM	1	gold	JAPAN	12	—
CANADA	1	platinum	NEW ZEALAND	1	triple platinum
DENMARK	1	silver	NORWAY	1	gold
EIRE	1	—	PORTUGAL	1	—
FINLAND	1	gold	SOUTH AFRICA	2	platinum
FRANCE	1	gold	SPAIN	6	gold
GERMANY	1*	gold	SWEDEN	1*	gold
GREECE	2	—	SWITZERLAND	1	platinum
HOLLAND	1	double platinum	UNITED KINGDOM	1	platinum

AWARDED BEST GROUP OF 1982 BY THE BRITISH PHONOGRAPHIC INDUSTRY

release date SEPT 24 1982

produced by MARK KNOPFLER

worldwide sales 3,000,000 plus

represented by DAMAGE MANAGEMENT LONDON

\*non tv-advertised



phonogram





**THAT'S FIERCE**—Doug Morris holds a cassette of "Fierce Heart," the new album by Jim Capaldi, as the former member of Traffic and Ruby Merjan, director of a&r for WEA International, look on. The disk, produced by Steve Winwood and Capaldi, includes the single, "That's Love." Capaldi is signed to Atlantic in the U.S. and to WEA International for the rest of the world.

## PRS Outlines 1983 Program U.K. Rights Group Plans Steps To Improve Service

LONDON — The Performing Right Society plans to appoint a parliamentary lobbyist, intensify its monitoring of public performances in the U.K. and set up a new member relations group as part of efforts to improve its service in 1983.

Outlining the program, the Society notes: "It's vital for authors' societies to take every possible initiative in fighting against the erosion of their members' rights. Every year is a tough one for authors' and composers' societies because the problems confronting them—many of which arise from new technology—are not

going to go away, but add themselves to the problems we always have to face in dealing with users who understandably want to pay as little as possible for copyright music."

The Society plans to create a computerized database, which is expected to be operational by the middle of next year. It also plans an independent check on the extent of its license coverage in Britain. "If we discover a large number of unlicensed premises using music, we may have to consider increasing our field staff. At the moment each of the 39 we employ is responsible for areas with an average population of 1.5 million," the Society states.

License fees for clubs and discos will be subject to a "major revision," and talks will be held with local education authorities aimed at achieving "more realistic payments" for musical events taking place on

school premises. "A sample survey has suggested we should be getting something approaching \$1.1 million annually from these performances, whereas at present we are only getting a small fraction of that amount," the Society says.

The Society will also be involved in a hearing by the Performing Right Tribunal of its dispute with Britain's independent television companies over fees for copyright music use. The hearing, set for July, will see PRS pressing for a substantial increase and for fees to be expressed as a percentage of the broadcast companies' advertising revenues.

Other recent PRS moves include the establishment of the member relations group under repertoire controller Gordon Jones, and public showings of a specially commissioned film on the work of the Society titled "What Price Music?"

### Lewis Buys Pickwick U.K.

LONDON—Monty Lewis, managing director of Pickwick International U.K., has acquired ownership of the budget label and distribution company from the American Can Co. in a deal finalized Feb. 27.

No financial details of the acquisition are available, but Lewis says: "The Pickwick group was acquired around five years ago. Then I tried to buy the English company, which has the only overseas subsidiary the group had. While that bid was not acceptable then, I was promised that if there was a change of policy or mind, I would be given the opportunity to acquire the company."

The American Can Co. has said it wanted to divest itself of some of its music industry arms. Among the labels owned and/or distributed by Pickwick U.K. are Hallmark, Pickwick, Mr. Pickwick, Camden, Contour, Marble Arch.

### Barry Manilow To Headline Tokyo Festival

TOKYO—Barry Manilow is the main guest artist and Lionel Richie, Joe Cocker, Jennifer Warnes and Nancy Wilson head the list of contestants at the 12th Tokyo Music Festival, set for the Nippon Budokan Hall here March 27.

The 11 international finalists from six countries, plus three from Japan, compete for a top prize of around \$12,700, plus two gold awards (\$4,250), three silvers (\$2,500) and a "most outstanding singer" cash award of \$2,100. Other non-cash trophies include those for top composer and arranger, one from foreign judges, the Special Asian Award, the Barry Manilow Trophy and the Tokyo Broadcasting System Trophy.

Six of the 11 international finalists are from the U.S. They are Nancy Wilson, singing "Your Eyes"; Lionel Richie, "You Are"; Jennifer Warnes, with the U.K.'s Joe Cocker, "Up Where We Belong"; Connie Stevens, on the Goffin/King number "They're Jealous Of Me"; Kevin I, "One In Love"; and Candi & Randi, "Oh, What You Are Doing."

The other international competitors are Billy Field of Australia, with "Bad Habits"; Herbert Leonard (France), "Pour Le Plaisir"; Anita Mui (Hong Kong), "Fantasy Of Love"; Emanuel (Mexico), "De Un Color Narmai"; and Son Gol Mae (South Korean), "Love Story."

(Continued on page 59)

## BBC, Unions Sign Pact On Home Video Product

LONDON—An 18-month trial agreement has been concluded between the BBC and talent unions Equity and the Musicians' Union covering the use of their members' work on videocassettes for the home software market. The deal, the result of more than six years of sporadic negotiation, will at last permit the world's most famous broadcast organization to exploit its vast store of programming in the international video marketplace.

To date, BBC Video's catalog has been largely confined to sports, special interests, and children's programming, with "The Royal Wedding" and "Falklands—Task Force South" top sellers by a wide margin. However, there are already 10 titles in the Matinee movie series, and seven music videograms which have been released after lease-back agreements, featuring Toyah, Deep

Purple, Sky, John Martyn, Dave Brubeck and Chris Barber.

The current list of around 60 titles should expand to some 300 within two years, with a major launch planned for this fall concentrating on music, drama and light entertainment culled from the BBC archives and re-edited. The launch will also mark the corporation's first foray into overseas marketing of video software, with efforts focused initially on the U.S. and Australia.

Details of the talent union agreement have not been released, but it is believed that the two unions will receive 15% of BBC revenue from each cassette to be distributed among their members in proportion to their contribution. The deal also provides for an advance on royalties payable when the decision to release a particular title is made.

## '3D' Recording Process Showcased On U.K. LPs

By NICK ROBERTSHAW

LONDON—A new recording technique dubbed holophonics, which is said to produce "sound photos" exactly localized in three-dimensional space, is to be showcased for the first time on U.K. albums this month.

First commercial audio disks to employ the system will be Pink Floyd's "The Final Cut," which uses it only on between-track fills, and an entirely holophonic album by cult band Psychic TV on the Some Bizarre label. CBS U.K., meanwhile, has signed inventor Hugo Zuccarelli to a deal and will be releasing a 12-

inch demonstration single within the next month, with an option on up to 10 Zuccarelli albums.

Though those who have heard holophonic recordings testify to the vividness of the effects achieved, the system itself remains controversial and its mechanism obscure. All Zuccarelli will say at this stage is that human hearing is an active system, not passive as has hitherto been believed, and that he has succeeded in devising an apparatus, known familiarly as Ringo, which mimics this active working, receiving acoustic in-

(Continued on page 59)

## Management Changes At EMI Music

LONDON—EMI Music is reorganizing certain aspects of its domestic and international management operations, including a change of role for the current managing director of EMI U.K., Cliff Busby. He becomes EMI Music's director of sales, Europe and international, effective April 1.

Taking over Busby's managing director post, and that of Richard Robinson, regional director of U.K. record operations, is Peter Jamieson, managing director of EMI Music's Australian arm. Robinson is leaving the company.

Jamieson joined EMI Records in 1967 and held executive positions in Spain, Greece, and the U.K., where he became general manager of EMI Records International. He later served as managing director of EMI New Zealand, then moved to head the Australian operation.

Nick Hampton, currently EMI Music's European finance director, has been named the first managing director of Australasian Music Operations, with added responsibility for the New Zealand Music company. Through this role switch, David Snell, managing director EMI New Zealand, now reports directly to Hampton.

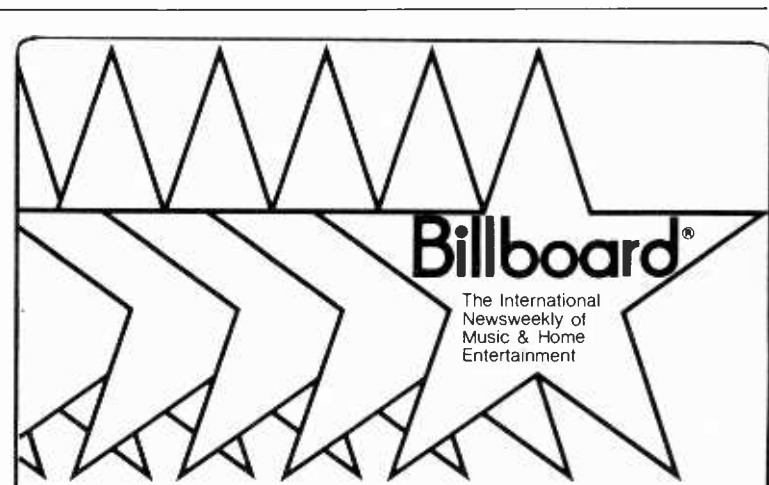
## Steep Increase Seen In British Retail VCR Prices

LONDON—Retail cost of VCRs here is certain to rise as a result of the trade agreement between the European Economic Community and Japan reached in Tokyo last month (Billboard, Feb. 26). British trade secretary Lord Cockfield says it is impossible to predict how much more consumers will have to pay, but figures as high as \$200 have been floated.

The increase—which follows from the "floor price" clause in the EEC deal requiring Japanese manufacturers to bring import prices in line with European ex-factory levels—will be felt within the next two months as new stocks arrive. But Lord Cockfield points out that VCR prices might well have risen anyway, since the anti-dumping suits brought by Philips and Grundig would have led to anti-dumping duties on imported hardware.

European response to the Tokyo agreement has been rather lukewarm, with trade ministers taking the view that it is only a first step towards redressing the EEC's \$10 billion trade deficit with Japan. Lord Cockfield says the deal should be seen "not as protectionist but as a signal to Japan that, unless it opens up its domestic market, there is no alternative but to restrict its exports to the Community."

French trade minister Michel Jobert, who has claimed that his country's controversial routing of imported VCRs through Poitiers was influential in forcing Japan to negotiate, may now decide to lift this restriction gradually. But he has also warned that if Japan does not observe export moderation, "then other French towns and other products will be heard of."



Billboard proudly announces the appointment of Muller & Von Frankenberg as exclusive Sales Representative in the German Federal Republic (West Germany), Austria, and the German-speaking area of Switzerland. Principal contact at the firm is Hans-Moritz v. Frankenberg. The appointment is part of Billboard's policy of expanding and intensifying its international activities in the music and home entertainment field.

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Vol. 95 No. 10

## Commentary

# The Fiction Of Co-op Dollars

By **BOB STURGESS**

There is probably nothing as confusing or annoying in our industry as the distribution of so-called "co-op" dollars, the advertising funds that major vendors spend on behalf of us retailers. Vendors find less and less justification to spend this money. This leaves salesmen, branch managers, etc. constantly having to turn down, argue with, and console the frustrated and sometimes desperate retailer, who never gets what he wants. Nobody looks forward to a meeting on advertising.

Of course, the word "co-op" to describe this advertising is a misnomer. If the vendors in our industry spent their ad dollars on a real co-op basis, they would go much farther (maybe increasing the amount they can now justify). And retailers would at least be clear on how to get an ad dollar from suppliers—by spending a dollar themselves.

As an example, let's look at a schedule of a dozen 60-second spots costing \$100 each. Normally, the record label would pay the total cost of the commercial and give about 15 seconds to the retailer. But what if the record label would restrict this ad schedule to retailers who would also put up \$1,200 for the same ad?

In such a case, it would only be fair to allow the retailer 35 to 40 seconds for himself. Thus, he would not only get the half he paid for, but also the same 25% of what the label pays for. It wouldn't be equitable to take away the retailer's "tag" portion of the label's ad, since he is agreeing to match funds.

A possible drawback for the labels is that they would have to confine their message to 20-25 seconds. But if they can, two great things happen. First, they have doubled the exposure of their message. With the skyrocketing cost of radio advertising, the labels want nothing more than to increase the number of times their artist is mentioned, and under true co-op circum-

ation. When a label tags one dealer he upsets a half-dozen others.

Maybe more people would be less unhappy if major vendors just got out of retail-level advertising altogether and didn't tag anyone. All that vendors would lose would be the ability to advertise price in their ads.

With so much better pricing available now on older product, I sure wouldn't mind being able to make more than \$1 profit off of my fastest moving new releases and not see a label spending money to tell the public that someone else is willing to sell them for hardly any profit at all.

Retailers, though, should jump at the chance to get 30-second spots at 60-second rates, and to have them run back-to-back with a label's 30-second ads.

And look at what happens if the retailer has his own agency or works very closely with one. Since the retailer almost always pays a lower rate for local advertising than the labels, the label will still want the retailer to place the ad. The 15% agency commission would be based on the full 60 seconds. This would generate a 30% discount on the 30 seconds that the retailer buys.

So, coming back to the original example of a \$1,200 radio schedule, assuming the retailer has \$1,200 to spend on advertising, his bottom line cost would only be \$480 for 24 30-second exposures. What happens to retailers who

can't justify spending any of their own money to advertise? In any case, they benefit. Label advertising, tag or no tag, does some good for all retailers.

The almost total lack of genuine co-op advertising between the manufacturer and the retailer is in some ways unique to the record business. For a year and a half, off and on, I've been trying to spend my money along with the labels.



Sturgess: "When a label tags one dealer he upsets a half-dozen others."

## 'The lack of true co-op advertising between manufacturer and retailer is in some ways unique to the record business'

stances, their artist will be mentioned twice as many times.

Second, neither the retailer nor the label could double their exposure without their combined ad dollars. Since the cost of a straight 30-second spot is about 80% of the cost of a 60-second spot, both the label and retailer are buying 30-second spots for half the cost of 60-second spots—something they couldn't do alone.

If the retailers in a market don't respond, or fall short of matching the label's budget, the labels should run their remaining 60-second spots without giving time to any dealer. Right now, nobody is satisfied with our industry's advertising situ-

Last November, while opening a 6,000 square foot store in Atlanta, I offered five of the six major labels equal dollars for anything they wanted to advertise. Even when the label had a 30-second tv spot, I would offer to back it up with my own 30-second spot. At the very least this would have cut their cost on the "30s" they wanted to run anyway by giving them a local 60-second rate. The standard response was always that the system can't accommodate the idea.

*Bob Sturgess is co-owner and vice president of Coconuts Tapes & Records, with stores in Jacksonville, Fla., and Atlanta.*

## Letters To The Editor

### The Grammy Gap

Unaware as we are, we thought that incest was illegal and immoral. Well, obviously it isn't, if we are to judge from the Grammy Awards Feb. 23. How can the music industry respect itself the morning after such a display?

We suppose that Toto, Melissa Manchester, Lionel Richie and Linda Ronstadt are well and good in their own genre, but they should at least be placed in the proper category, perhaps in one called "crooners." Then the rock category can be peopled by bands and individuals who actually play rock music, such as Tom Petty, Rush, the Clash, Loverboy and Bruce Springsteen. Not all are necessarily our cup of tea, but they are rock musicians, playing rock.

There are times, such as these, when we are embarrassed to admit that we work in the music industry. An industry that should be progressive, innovative and exciting is, in fact, becoming one of the most boring and predictable.

Looking back on another year of Grammy nominations, we can see that once again Canadian composers and performers were merely glanced at, while the rest of the world was barely acknowledged. Conspicuously missing were entries from the U.K., which, in the past 20 years, have given more to rock'n'roll than the rest of the world put together.

If the Grammys are for Americans only, then would it not be more appropriate to call this event the American Grammy Awards and drop the pretense of including anything outside the U.S.

Irene Herzuk & Fulvia Schiava  
Toronto, Canada

### Snubbing Elton John

NARAS has upheld its tradition of honoring some of the most innocuous, least provocative, but of course biggest selling artists.

The 1983 Grammy choices were as predictable as ever, but one glaring injustice cannot be overlooked any longer—after 13 years of giving us some of the most imaginative and influential pop music since the Beatles, Elton John has yet to score a Grammy.

If he were not English, but a garden variety American, his chances would have increased immeasurably. Wake up, NARAS.

Gary Puleo  
King of Prussia, Pa.

### ... And Diana Ross

Once more the Recording Academy has perpetrated an injustice. It again failed to recognize Diana Ross with a Grammy; she lost for the 12th time. It's hard to

believe that that a lady who has been honored so much by the public has never won a Grammy.

When awards are given out by the fans or for record sales Diana Ross is always a winner. Yet, when members of the industry vote, Diana Ross is always a loser.

Michael G. Coyle  
Seven Hills, Ohio

### Thank You CBS

We've been in business (successfully) for 3½ years. We deal strictly in the sale of records, tapes, posters and accessories—no renting of records, which is common in the Buffalo area. But I've always had a problem getting display material from distributors so that I could properly display the albums I am trying to sell to keep all the record companies in business.

Last August, Jay Supovitz of CBS Records came in and introduced himself, and he has done a great job putting up display materials so that my store can look like a record store. It is decorated with current CBS product, and it amazes me how customers look at the materials and how this has increased sales for CBS albums.

But what do I do about other labels who forget about us small, independent stores?

Diana Dickson  
Mainstreet Records & Tapes  
East Aurora, N.Y.

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



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## New York's WHN Names Raab PD

NEW YORK—The programming vacancy created at WHN here when Dene Hallam went across town to country competitor WKHK has been filled by Joel Raab, who is resigning his p.d. post at Malrite's WHK Cleveland to accept the position.

"My two years at WHK and Malrite have been extremely rewarding," says Raab, "but I feel that WHN has a bright future, and I'm ready to make my contribution to assure its continued success and growth."

WHN g.m. Brian Moors also sees the viability of Mutual's AM country giant, which is currently celebrating its 10th anniversary with that format. "WABC may have given up music on AM, but we will not. Country is not the savior of AM the way some think it is, and FM has a big advantage to the under-35 group, but most people listen out of little boxes. Take morning drive: you don't listen to a stereo, you listen to a clock radio, and we've got an excellent signal in New York, probably the best in town.

"We have some excellent people on staff," he continues. "Pam Green, our music director, has been holding down the fort, so we have not been in a panic situation. In interviewing several candidates, the final determination was made on two factors. Joel is one of the finest music people I know, but more importantly, he was raised in New York. He knows the marketplace, and that makes a

difference here. Ed Salamon introduced us a few years ago."

Salamon, who once programmed WHN, started his career at Pittsburgh's WEEP, as did Hallam and Raab. "I'd been jocking at WJJD Chicago while at Northwestern," says Raab, "but I wanted to get into programming, and it was Dene Hallam who offered me the assistant p.d. position at WEEP. Obviously there's a lot of mutual respect—no pun intended—between us. Besides, now I only have to change one letter on my blazer."

## Steele, Adkins Leave WDIA For WMPS

MEMPHIS—WMPS here has hired the WDIA morning team of "Steele & Bill" (Larry Steele and Bill Adkins). The Plough AM country outlet will be joining its FM counterpart, WHRK, in a "black contemporary" format under the direction of g.m. Craig Scott (Billboard, Feb. 26) and is expected to adopt new call letters, WKDJ, next month.

Adkins and Steele, who were named p.d. and m.d. respectively at WDIA last month, will serve in the same capacities under Scott at WMPS. No other staffers have been named yet to replace the departing country lineup, which included p.d. Walter Jackson.

## Morgan To Leave Country Network

NASHVILLE—Chuck Morgan, the host of Music Country Network, a joint venture of WSM, Inc. and the Associated Press that's heard on 90 stations, including 50,000-watt flagship WSM here, is leaving that program effective March 12. Morgan, who has hosted the 9 p.m. to 1 a.m. (CST) segment since the inception of Music Country Network last April 1, will become director of sales for the Texas Rangers baseball club in Arlington, Tex.

"It's an opportunity to go into management and get into sales," says Morgan, who will also be the team's public address announcer. "There are only 26 major league baseball clubs in the world. The

Rangers are one of them, and I just couldn't pass this up. Besides, I'll still be in broadcasting, doing color and play-by-play" for the team's 30 games seen on cable tv.

Since 1978, Morgan has been handling announcing duties for the Nashville Sounds, a minor league team, in addition to his duties at WSM and his coveted role as a Grand Ole Opry announcer. "It's a good move for Chuck," says Music Country Network p.d. Hairl Hensley, "but as far as his replacement, I really don't know yet. We're looking at several people, including some on staff, but at this point no decision has been made."

## Vox Jox

### Wander Comes Back To Group One

By ROLLYE BORNSTEIN

If you're wondering about Wander, he's returning to Group One. Veteran programmer Art Wander, who resigned the operations manager post at WJJD/WJEZ Chicago last month (Billboard, Feb. 26), is the new operations manager at Dayton's WONE/WTUE, filling the vacancy created when Chuck Browning left for Sacramento's KZAP. ... Also at WONE, Dave McFarland is upped from m.d. to p.d. at the country outlet.

Across the state in Columbus, Adam Cook is the new p.d. and midday personality at Great Trail's 92X (WXGT), filling the programming vacancy created last year when Buddy Scott left to program Chicago's "Hot Hits" outlet, WBBM-FM. Midday man Mike Motley moves into overnights, with overnight jock Mark Daniels filling the afternoon slot vacated by Doug Ritter, who's now with San Francisco's "Hot Hits" station KITS.

★ ★ ★

Dave Thomas joins Churchill Productions as v.p./national marketing director for the easy listening syndicator based in Phoenix. Thomas,

who for the past decade had been g.m. of Memphis' WEZI, the Harte-Hanks outlet in the process of being sold to Firstcom, will remain with the station until the sale is completed and will continue as a consultant through 1984. ... Former WASH personality John Dowling has filled that evening opening on Washington's WPGC. ... Former WPGC g.m. Charles Giddens is now the general manager of Gainesville, Ga.'s WWID, which has applied for a change of calls to WWLT (Light 106) and a power increase giving them coverage of metropolitan Atlanta. ... If you haven't heard, WINN Louisville, which switched from big bands back to country last September, utilizing Burkhart/Abrams' Country Coast To Coast on weekends and nights, adopted the satellite-fed format 24 hours a day last January. While most of the air staff remains in a live assist capacity, morning man Dennis Cannon is looking. His number is (502) 425-4874.

★ ★ ★

Randy Summers is upped to music director at KRLA Los Angeles, as the station continues to move in an urban direction. ... Jim Murphy resigns his p.d. position at WHJJ and

WHJY Providence to accept the same post at WHDH Boston, replacing Bob Knight-Adams. ... Irene Runnels is upped from general sales manager to g.m. in the wake of Tom Perryman's resignation at WKY Oklahoma City. ... Ichabod Caine joins Seattle's KPLZ, hosting the morning show, effective St. Patrick's Day. Caine, who had been doing mornings at Tacoma's KNBQ, replaces Scott Burns. ... The return of Bobby Hatrik to the Doubleday fold is shaking a few trees: the second Doubleday p.d. in a month has resigned. This time it's Larry Moffitt, who left KWK-AM-FM St. Louis.

(Continued on page 22)

## WASH-FM Names Tanner Morning Host

WASHINGTON — WASH-FM vice president and general manager Bill Kunkel has named program director Bill Tanner as host of the station's morning show, succeeding longtime Washington personality Eddie Gallaher, who is joining crosstown WWDC-AM (Billboard, Mar. 5).

Along with this move, morning co-host John Bodnar moves back to his former afternoon slot, with afternoon man Bob Duckman going into middays and Jerry Clark exiting the station. "No further changes are imminent," adds Kunkel.

Tanner, whose move to mornings was expected, since he had successfully held that position for the past nine years while programming Miami's Y-100 (WHYI), says he's happy the station's giving him the chance to "participate in putting Washington into a new period of adult contemporary radio in the '80s."

### 'BETWEEN BEAUTIFUL & AC'

## WYYD Raleigh Altering Its Format

RALEIGH, N.C.—WYYD here is moving away from its beautiful music format, provided by Carson Radio Services, in favor of a more contemporary approach consulted by Burkhart, Abrams, Michaels, Douglas & Associates. "We'll be positioned between beautiful music and adult contemporary," says WKIX/WYYD g.m. Ed Weiss. "It's really tough to pigeonhole it.

"We're interested in attracting more of the 25 to 49s, and all our research says you do that with lots and lots of music," Weiss says. "We'll be playing at least four in a row every hour. We guarantee it."

Coming on with heavy tv and print advertising initially, with a billboard campaign to follow, WYYD's slogan is "Your favorite songs of yesterday and today sung by your favorite artists." Core artists include Neil Diamond, Barbra Streisand, Barry Manilow and Kenny Rogers. "We'll be eliminating all in-

strumentals," adds Weiss. "We're really looking for artists and songs with the right image, and Kent Burkhart and Bob Elliott are working with us on that."

Current p.d. Mike Fenley will remain in that position, and 13-year WKIX veteran Ron McKay moves over to the FM side to handle mornings. Filling McKay's midday slot and music director chores at WKIX is evening personality Jay Butler.

## Tulsa Talk Outlet KELI Switches Back To Music

TULSA—Longtime top 40 outlet KELI, which switched to news/talk over a year ago, has returned to music programming under the direction of p.d. Mel Meyers. Most recently production director at Tulsa's KMOD, Meyers will also program KELI's newly acquired FM, KMYO.

Tulsa Marketing Corp., which bought KELI in 1979, took over KMYO (a three kw Class A FM facility licensed to Broken Arrow,

Okl.) from Broadcast Investors Inc. last month. At that time, Broadcast Investors dismissed the KMYO staff, while KELI's news/talk staff was also ousted, leaving Meyers with an entire lineup to fill.

He says, "We've gotten a waiver to simulcast the facilities for the time being, and we've gone back to music: adult contemporary, with the emphasis on adult." Meyers is now handling the morning drive slot and says, "We're looking at picking up some satellite programming for some dayparts.

"Right now we've taken all news features off the air so the impact is 'Hey, this station's playing music again.' Now we'll be looking at re-adding some of the features that fit our image.

"Even though KELI was news/talk over a year, they still were getting request line calls for songs. When we switched back to music"—due to low ratings and high overhead—"we found most complaint calls centered around a particular program or feature. People would listen for one item, but they weren't listening across the board.

"Eventually we'll have to look at splitting the stations, and I wouldn't be surprised if KELI was the more dominant. We've got great coverage on AM."

## Jerry Boulding Joins WCHB/WJZZ Detroit

DETROIT—Veteran urban programmer and personality Jerry Boulding has joined the staff of WCHB/WJZZ here in the newly created position of operations manager. Program director Dorian Paster will remain in that position.

"I'm looking forward to programming one of America's premier jazz stations, WJZZ," says Boulding, who adds that the station will retain its mass appeal jazz direction for the time being. "I foresee no immediate changes there, but I think we've got some very exciting things planned for WCHB, one of the country's first black-owned stations, in spite of the fact that it's on AM," he says.

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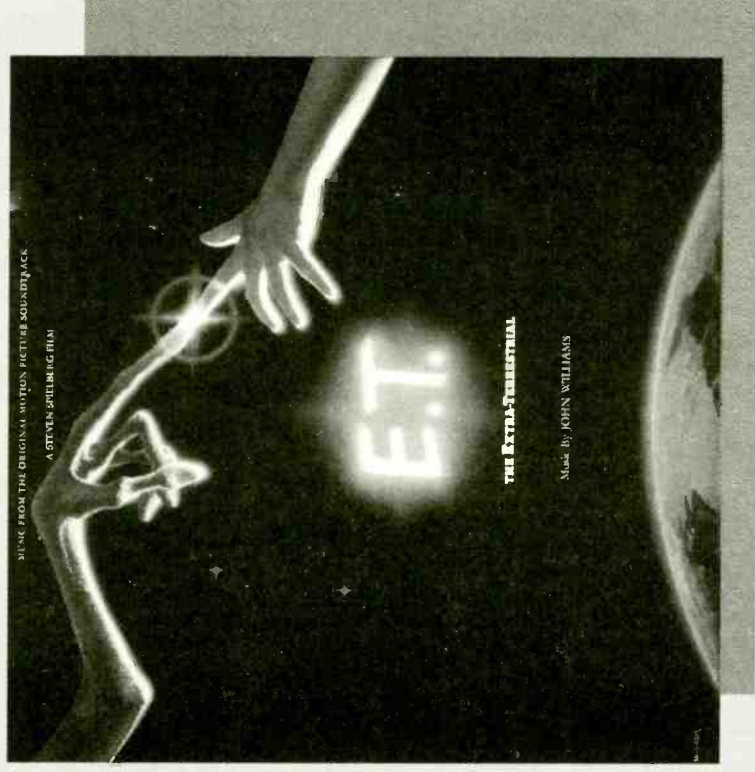
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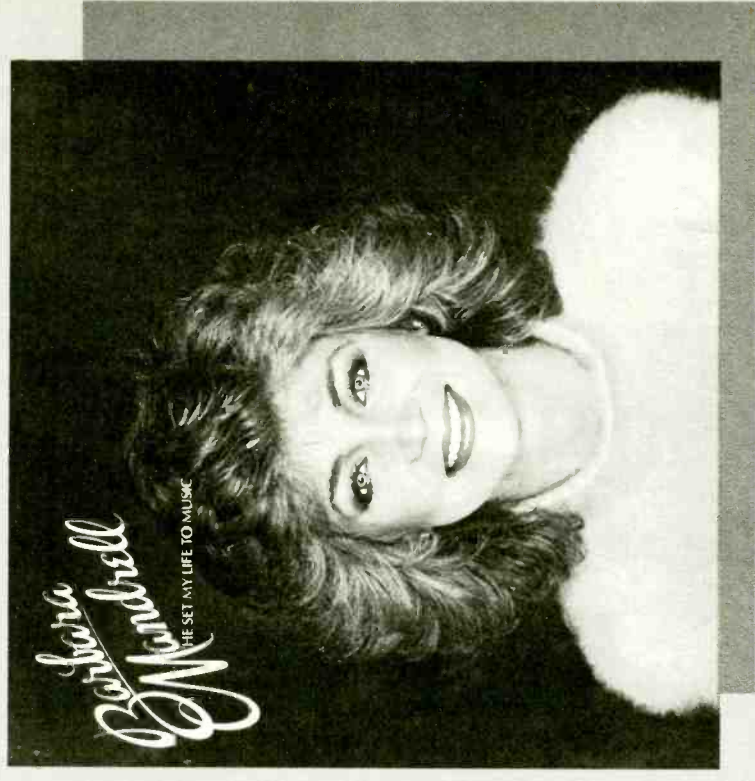


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## BEST INSPIRATIONAL PERFORMANCE

## VETERAN BALTIMORE ROCKER

## AOR Mainstay WIYY-FM Slips New Music Into Mix

By BILL HOLLAND

WASHINGTON—Veteran AOR outlet WIYY-FM Baltimore, one of the longtime hard rock leaders in this mid-Atlantic port town, has been quietly changing its tune in the last six months, largely due to the instincts of its program director, Chuck DuCoty.

WIYY (98 Rock), like several key AOR outlets across the country, now plays a lot of "new music" because,

## USFL Season Is On The Air

NEW YORK—The United States Football League was set to launch its first season of competition Sunday (6) with broadcasts in 12 cities. Each club negotiated its own contract with a local station to carry the 18-week schedule, according to Peter Ruocco, manager of licensing and broadcasting for the new league, which has contracted with the ABC Radio Network to air 39 games, including a championship match, through July.

Stations affiliated with the new league are KOY Phoenix for the Arizona Wranglers; WAPI Birmingham (Stallions); WBZ Boston (Bandits); WCFL Chicago (Blitz); KLZ Denver (Gold); KNX Los Angeles (Express); WXYZ Detroit (Panthers); WOR New York (New Jersey Generals); KGO Oakland (Invaders); WFIL Philadelphia (Stars); WFLA Tampa Bay (Bandits); and WMAL Washington (Federals).

DuCoty says, "I think frankly we began to bore our core audience, and I could see that top 40 stations were beating us to the punch." DuCoty says he did a little "self-analyzing" and came to the conclusion that "something's wrong here." He then began giving airplay to new acts "that hadn't been heard on our genre of AOR here."

DuCoty says he believes there has been a "weeding-out process" among bands in the new wave category, and now "there are acts two and three records deep in their careers, and there's been a maturation happening, and those acts are selling past the cult following point."

And the result? "I think it's paying off—this current (ratings) book will be the telling one—but it's hard to tell as yet," he says. "Our listeners are telling us we 'sound fresh.' But I think our hardcore hard rock listeners are still uncomfortable with the music."

DuCoty says he began to add some new wave records about nine months ago, and in the last six months has increasingly played a wider range of new acts. WIYY-FM is a Burkhart/Abrams-consulted station, but initially it was DuCoty's decision and not the consulting firm's, to open the station's playlist.

DuCoty uses a radio business buzzword to describe what he's trying to do: "repositioning radio for the '80s," he says. "The country's going through a lot of turmoil. We're changing from an industrial base to a technological one, and such changes always bring about turmoil. I think the new music reflects that."

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This 24-hour video music channel's playlist appears weekly in Billboard, with details of heavy, medium and light rotations, adds and weekend specials. Page 28.

## Pro-Motions

## KINK Running For The Shamrocks

An estimated 3,000 runners are expected to take part in the fifth annual Shamrock Run March 13, sponsored by KINK-FM Portland and McCormick and Schmick's Restaurant. This year's St. Patrick's Day fete will include the inaugural Shamrock Invitational Mile through downtown Portland, where bagpipers and drummers will greet the participants with complimentary clam chowder and corned beef sandwiches. Easter Seals and Cystic Fibrosis will benefit from the \$4 entry proceeds.

"Domestic Disturbances," "Sex Offenses," "Narcotics," "Traffic" and "When To Use 911" are some of the topics WRC Washington air personality Joel Spivak addressed during the station's co-promotion of Police Action Week with the city's Police Department.

Beer steins emblazoned with the

WFYR-FM Chicago logo are presented to winners of the station's "Stump The Coach" contest with afternoon drive personality Chuck Benson and sportscaster Red Mottlow. Listeners are invited to submit questions, and cards are selected at random. The station also awards "Oldie Expert Certificates" to listeners each morning on the Stu Collins show if they can identify the oldie by title and artist.

Y-100 (WHYI-FM) Miami/Fort Lauderdale and WCKT-TV are cross-promoting the "Phrase That Pays" contest. The "phrase" is broadcast each day on the television outlet from 4-5 p.m. Later in the evening, the caller to Y-100's request line who knows the password wins cash or prizes.

Cleveland Mayor George Voinovich addressed a packed house at the Agora Ballroom through a phone

hook-up when WMMS-FM celebrated its fourth consecutive "Station Of The Year" award from Rolling Stone magazine with a concert featuring Little Steven & the Disciples Of Soul. Music director and air personality Kid Leo was presented with a surprise "birthday pizza" at the end of the show to mark his 10th year with the station, capping a day in which the WMMS flag flew over City Hall.

WJKX-AM/WGUD-FM Moss Point, Miss. are taking steps to fight the region's 21% unemployment. The country AMer and its urban-formatted sister station are offering over \$8,000 worth of free advertising to local businesses that hire at least one full-time employee within the next 60 days. Station manager Glen Murphey, who developed the concept with news director Jim Lamb, stresses that there is "no obligation" to buy future advertising at the outlets.

## Most Added Records

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

Title, Artist, Label	% of Billboard's radio panel adding record this week	% of Billboard's radio panel now reporting record	Key stations adding title this week include
<b>HOT 100</b>			
1 "Beat It," Michael Jackson, Epic	24%	58%	KFRC-AM, KUBE-FM, WRQX-FM, KRSP-AM, KHTR-FM, WBEN-FM
2 "Welcome To Heartlight," Kenny Loggins, Columbia	22%	28%	KIMN-AM, KZZP-AM, WLOL-FM, KIQQ-FM, KFI-AM, WBEN-FM
3 "I Won't Hold You Back," Toto, Columbia	22%	23%	KFI-AM, KRTH-FM, WLOL-FM, WTIX-AM, WBCY-FM, WHYI-FM
4 "Whirly Girl," Oxo, Geffen	15%	56%	WZGC-FM, WGCL-FM, KRTH-FM, KFI-AM, WBSB-FM, WTIX-AM
5 "Little Red Corvette," Prince, Warner Bros.	15%	40%	WOMP-FM, WKDD-FM, KKBQ-AM, KQKQ-FM, WANS-FM, WRBQ-FM
<b>BLACK</b>			
1 "Morning," Jarreau, Warner Bros.	47%	48%	WVEE-FM, WPLZ-FM, WBMX-FM, KMJQ-FM, WCIN-AM, KGFJ-AM
2 "Love On My Mind Tonight," Temptations, Motown	27%	30%	KDAY-AM, KGFJ-AM, WCIN-AM, WBMX-FM, WDIA-AM, WVEE-FM
3 "The Girl Is Fine," Fatback, Spring	25%	35%	WBMX-FM, WPLZ-FM, WDMT-FM, KAPE-AM, WGCI-FM, WILD-AM
4 "Tonight," Whispers, Solar	20%	89%	WLOK-AM, WCHB-AM, WXYV-FM, WTMP-AM, KPOP-FM, WERD-AM
5 "Changes," Imagination, MCA	20%	30%	KGFJ-AM, WCIN-AM, WJMO-AM, WAOK-AM, WLOK-AM, KOKA-AM
<b>COUNTRY</b>			
1 "You Take Me For Granted," Merle Haggard, Epic	40%	43%	KLZ-AM, KMPS-AM, WIRE-AM, KKYX-AM, WMC-AM, WSOC-FM
2 "It Hasn't Happened Yet," Rosanne Cash, Columbia	31%	36%	WIRE-AM, KIKK-AM, KKYX-AM, KGA-AM, KWJJ-AM, WTSO-AM
3 "Little Old Fashioned Karma," Willie Nelson, Columbia	31%	35%	KSO-AM, KVET-AM, KWJJ-AM, KNIX-FM, KKYX-AM, KLAC-AM
4 "Common Man," John Conlee, MCA	27%	76%	KLZ-AM, WBAP-AM, WDGY-AM, WPLO-AM, KVEG-AM, KRMD-FM
5 "More And More," Charley Pride, RCA	26%	67%	WDGY-AM, WMAQ-AM, WSOC-FM, KVEG-AM, KRAK-AM, WPKX-FM
<b>ADULT CONTEMPORARY</b>			
1 "Mornin'," Jarreau, Warner Bros.	25%	33%	KHOW-AM, KPLZ-FM, WYEN-FM, WLTA-FM, KOMO-AM, WHBC-AM
2 "I've Got A Rock'n'Roll Heart," Eric Clapton, Warner Bros./Duck	23%	74%	KHOW-AM, WWSW-AM, WASH-FM, WIP-AM, WLLT-FM, KLTE-FM
3 "Some Kind Of Friend," Barry Manilow, Arista	18%	64%	WFYR-FM, KFMB-AM, KUDO-FM, KNBR-AM, KPLZ-FM, WQUE-FM
4 "I Won't Hold You Back," Toto, Columbia	17%	17%	KMGC-FM, WTMJ-AM, KUDO-FM, KNBR-AM, KPLZ-FM, WRVR-FM
5 "Eenie Meenie," Jeffrey Osborne, A&M	13%	46%	KHOW-AM, WYEN-FM, WAFB-FM, WICC-AM, WHLY-FM, KNYN-FM

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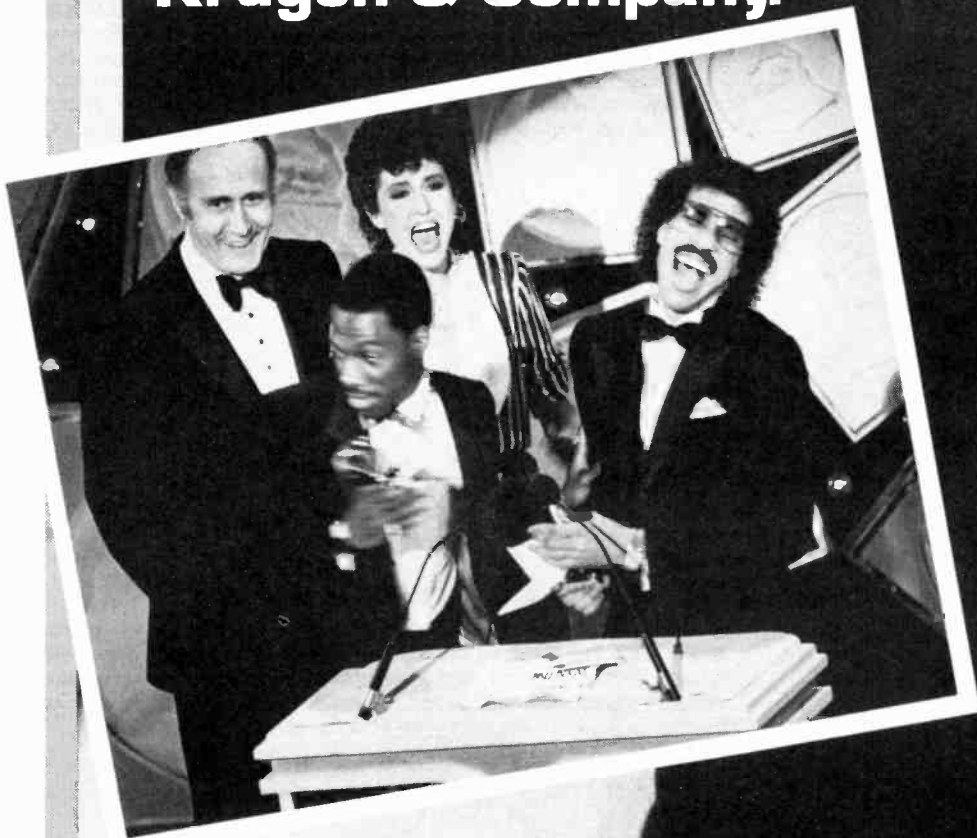
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# Photo News



**CARTUNES**—From the looks of the sign, Mr. and Mrs. Don Jones needed the car they just won from KFI Los Angeles' Roger Barkley, left, and Al Lohman, right. The Van Nuys, Calif. couple won the car in the KFI/Southern California Chevrolet Dealer's "I Want A Chevette" contest.



**NO RESPECT**—Looking for the right image campaign, WMMR-FM, Philadelphia's "Original Rock and Roll Station," in association with Somach/Nelson Productions, has selected two spokespersons (one not very talkative) for their latest tv campaign. Pictured above are, from left, Rodney Dangerfield, Somach/Nelson's Dave Nelson, WMMR p.d. Charlie Kendall, Bobby the chimp, Denny Somach, and WMMR production director Tom Sheehy.



**SURPRISE APPEARANCE**—Syracuse's 95X (WAQX) struck gold when Robert Plant surprised Phil Collins during his appearance at a sold-out concert sponsored by the station. Shown above are program director Ed Levine and Lorraine Rapp of WAQX, Plant, Collins and Chester Thompson.



**GIRL TALK**—Actually, two of the lovely ladies are Warner Bros. promotion men vying for a free trip to Hollywood in a contest centered on Steven Bishop's "It Might Be You," the theme from "Tootsie." Dressed as Dustin Hoffman's "Dorothy Michaels" are Warner Bros.' George Stone, with WIOQ-FM Philadelphia's Helen Leicht, and Warner Bros.' Mike Symond, with WXKS-FM Boston's Geni Donaghey.

MARCH 12, 1983, BILLBOARD

**SOMETHING'S GONNA HAPPEN**—Sylvia, whose current RCA hit is "Like Nothing Ever Happened," visits Bob Kingsley of "American Country Countdown" at the Watermark Studios in Los Angeles.



**IT'S OFFICIAL**—Putting on The Ritz is Waylon Jennings, center, and WKHK-FM New York's Tim Byrd, as the duo, along with Stage One entertainment coordinator Lenore Andriel, exchange gifts after Jennings' concert appearance there. The Elizabeth, N.J. theatre has named WKHK as the official radio station for its spring country concert series.

**PRIESTLY PRIZE**—KGGO Des Moines' Judas Priest banner contest drew a lot of attention for this winning effort by Chuck Bame, who won tickets to the show, backstage passes and the Gibson Flying V guitar he's holding. Also pictured are, from left, Ian Hill and Glenn Timpton of Judas Priest, KGGO's Mike Richter, Priest's K.K. Downing, Bame's guest, KGGO p.d. Tom Grier, music director Jack Emerson and the winner's wife.



**MUNI-EATERS**—Dropping in on WNEW-FM New York operations manager Scott Muni, left, are RCA's Daryl Hall and John Oates, prior to the kickoff of their 1983 North American tour, which includes their first concert appearance at Madison Square Garden.



**EAR WAX**—Jesse Colin Young, right, compares notes with WAVA air personality Cerphe at the Doubleday D.C. station prior to this appearance at Washington's Wax Museum nightclub.



# Bravo!

## GRAMMY WINNERS

**Amy Grant**, "Age to Age",  
Produced by: Brown Bannister, *Myrrh*.  
(Best Gospel Performance, Contemporary)

**Al Green**, "Higher Plane",  
Produced by: Al Green, *Myrrh*.  
(Best Soul Gospel Performance, Contemporary)

**Al Green**, "Precious Lord",  
Produced by: Al Green, *Myrrh*.  
(Best Soul Gospel Performance, Traditional)

## GRAMMY NOMINATIONS

**The Imperials**, "Stand By The Power", Produced by: Bill Schnee, *Dayspring*.  
(Best Gospel Performance, Contemporary)

**The Rex Nelson Singers**, "Feeling At Home", Produced by: Ken Harding, *Canaan*.  
(Best Gospel Performance, Traditional)

**The Cathedrals**, "Something Special", Produced by: Bill Gaither, *Canaan*.  
(Best Gospel Performance, Traditional)

**Edwin Hawkins**, "Live With The Oakland Symphony Orchestra",  
Produced by: Edwin Hawkins & Gil Askey, *Myrrh*.  
(Best Soul Gospel Performance, Contemporary)

**The Mighty Clouds of Joy**, "Miracle Man", Produced by: Patrick Henderson, *Myrrh*.  
(Best Soul Gospel Performance, Contemporary)

**The Mighty Clouds of Joy**, "Miracle Man", Produced by: Patrick  
Henderson, *Myrrh*. (Best Soul Gospel Performance, Traditional)

**B.J. Thomas**, "Miracle", Produced by: Pete Drake,  
*Myrrh*. (Best Inspirational Performance)

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# EPA, FCC, NAB Tackling The Radiation Question

By BILL HOLLAND

WASHINGTON—The topic is radiation—non-ionizing radio frequency radiation, to be exact, and

the need for a federal standard to protect citizens. The concern is that broadcast radio waves, which carry the words of jaunty personalities, our favorite songs, and the ads of

businesses everywhere, are, in fact, radiation, and the same radio waves that can cook things.

Enter the Environmental Protection Agency (EPA), which is plan-

ning to publish new guidelines later this year for federal radio frequency radiation standards. The FCC has also done work on such standards. So has the National Assn. of Broad-

casters (NAB), and its comments refer to the "critical need" for the government to establish new standards.

Does this mean listening to the radio is harmful? Will it make us all glow? The scientific experts at NAB, the FCC and the EPA all say, more or less, "nobody knows."

They explain that in some cases, such as in the case of microwave ovens and hospital diathermy machines, "excessive" or "concentrated" levels of the same radio frequencies that transmit the voice of Boy George and Billy Joel to listeners can also cause heat. But lower levels of radio frequency radiation aren't as harmful, they say, unless one happens to spend a week sunbathing within 300 or so feet of such high-power "radiators" or transmitting towers as those atop the World Trade Center in New York or the Sears Building in Chicago. While reassuring, those examples are not, they say, conclusive.

"We absorb all kinds of radio frequency radiation," a source at the EPA says, "but we absorb the most in the FM band. And while we are not encountering (radiation) fields of any health concern, there is a need for a new federal standard."

Some present standards are already restrictive, according to the 21-page NAB report to the EPA, and are composed of a patchwork quilt of out-of-date or unrealistic local and state rules. The broadcast group agrees a federal standard is needed, but frowns on new guidelines that go beyond a large safety margin and restrict broadcast service.

An FCC source disagrees. "The U.S. standards in some cases are not appropriate—they're too high. The USSR's standard is one-thousandth of ours. We just don't know the answers to a lot of the questions, and we better examine the question. They were set years and years and years ago."

The EPA source disagrees with the FCC. "Some were set as recently as 1982," he says. "We have assembled nine or 10 professionals with scientific knowledge of molecular, cellular, physiological and even population interaction with radiation, and their new data (in the upcoming EPA guidelines) on a federal standard for public exposure to non-ionizing radio frequency radiation will be the most up-to-date in the field."

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## Daytimers Plan Rally In D.C.

WASHINGTON—Daytime AM broadcasters will hold a rally in Washington March 22 and 23 to help explain to Congress their need for extended hours of operation. Greg Skall, counsel for the Daytime Broadcasters Assn. (DBA), says that the rally will pivot around visits with Congressmen to talk about the problems the nation's 2,300 daytimers continue to face under "outdated" FCC regulations.

The Commission has a rule pending which would extend daytime hours from 6 a.m. to 6 p.m., but the broadcasters would be happier with a weather-flexible extension of two hours before and after sunrise and sunset.

"It's not to generate letters from Congress," Skall explains. "The commission tells us they have all they can answer right now. We're looking for a more perceptive awareness now, both on Capitol Hill and at the FCC."



# Billboard

Playlist Prime Movers

# Singles Radio Action

Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (3/1/83)

## PRIME MOVERS-NATIONAL

- MICHAEL JACKSON—Billie Jean (Epic)
- LIONEL RICHIE—You Are (Motown)
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight (Liberty)

## TOP ADD ONS -NATIONAL

- OXO—Whirly Girl (Warner Bros.)
- MICHAEL JACKSON—Beat It (Epic)
- TOM PETTY AND THE HEARTBREAKERS—Change Of Heart (Backstreet)

## BREAKOUTS-NATIONAL

- DIONNE WARWICK—Take The Short Way Home (Arista)
- AFTER THE FIRE—Der Kommissar (Epic)
- PHIL COLLINS—I Don't Care Anymore (Atlantic)

★ **PRIME MOVERS**—those records registering good upward movement on the station's playlist as determined by station personnel.

★★ **KEY PRIME MOVERS**—the two records registering the greatest proportionate upward movement on the station's playlist as determined by station personnel.

● **ADD-ONS**—All records added at the stations listed as determined by station personnel.

●● **KEY ADD-ONS**—the two key records added at the stations listed as determined by station personnel.

**BREAKOUTS**—Billboard Chart Department summary of Add On and Prime Mover information to reflect greatest record activity at regional and national levels.

**ENTRY SYMBOLS**—  
 N—Night Part, D—Day Part, H—Hit Bound, L—LP Cut, X—Extra, K—Key Add, A—Add, B—Debut, P—Prime Mover, Q—Key Prime Mover, RU—Reused Playlist From Last Week.

## Pacific Southwest Region

- ★ **PRIME MOVERS**
- CHRISTOPHER CROSS—All Right (Warner Bros.)
  - MICHAEL JACKSON—Billie Jean (Epic)
  - MEN AT WORK—Be Good Johnny (Columbia)
- **TOP ADD ONS**
- DIONNE WARWICK—Take The Short Way Home (Arista)
  - TOTO—I Won't Hold You Back (Columbia)
  - AFTER THE FIRE—Der Kommissar (Epic)
- **BREAKOUTS**
- OXO—Whirly Girl (Warner Bros.)
  - BARRY MANILOW—Some Kind Of Friend (Arista)
  - MISSING PERSONS—Walking In L.A. (Capitol)

- MARTY BALIN—What Love Is X
  - THOMAS DOLBY—She Blinded Me With Science X
- KFMB-FM (B100)—San Diego**  
(Glen McCartney—MD)
- MICHAEL JACKSON—Billie Jean 2-1
  - THE PRETENDERS—Back On The Chain Gang 4-2
  - DARYL HALL AND JOHN OATES—One On One 7-5
  - JOE JACKSON—Breaking Us In Two 13-10
  - ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 19-15
  - EARTH, WIND & FIRE—Fall In Love With Me A
  - DIONNE WARWICK—Take The Short Way Home A
  - BARRY MANILOW—Some Kind Of Friend A
  - LINDA RONSTADT—Easy For You To Say A
  - MELISSA MANCHESTER—Nice Girls X
- KGGI (99.1-FM)—Riverside**  
(Steve O'Neil—MD)
- MICHAEL JACKSON—Billie Jean 1-1
  - DURAN DURAN—Hungry Like The Wolf 10-5
  - KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 9-7
  - STEPHEN BISHOP—It Might Be You 23-18
  - DEBARGE—I Like It 28-23
  - DIONNE WARWICK—Take The Short Way Home
  - MAC McANALLY—Minimum Love
  - AL JARREAU—Mornin' B
  - MICHAEL JACKSON—Beat It B
- KIMN-AM—Denver**  
(Gloria Aulia-Perez—MD)
- CULTURE CLUB—Do You Really Want To Hurt Me 1-1
  - CHRISTOPHER CROSS—All Right 2-2
  - LIONEL RICHIE—You Are 7-3
  - KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 8-4
  - MICHAEL JACKSON—Billie Jean 11-6
  - BARRY MANILOW—Some Kind Of Friend A
  - KENNY LOGGINS—Welcome To Heartlight
  - THE GREG KINN BAND—Jeopardy B
  - AFTER THE FIRE—Der Kommissar B
  - TOM PETTY AND THE HEARTBREAKERS—Change Of Heart B
  - BARRY MANILOW—Some Kind Of Friend A
  - DIANA ROSS—So Close A
  - BRIAN ADAMS—Straight From The Heart A
  - ABC—Poison Arrow X
  - OXO—Whirly Girl X
  - STEEL BREEZE—Dreamin' Is Easy X
  - JEFFERSON STARSHIP—Winds Of Change X
  - THOMPSON TWINS—Lies X
  - PAT BENATAR—Little Too Late X

- KCPX-FM—Salt Lake City**  
(Gary Waldron—MD)
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 17-10
  - DAN FOGELBERG—Make Love Stay 26-19
  - STYX—Mr. Roboto 36-22
  - OXO—Whirly Girl 32-23
  - BARRY MANILOW—Some Kind Of Friend 39-32
  - SUPERTRAMP—My Kind Of Lady
  - ABC—Poison Arrow
  - AFTER THE FIRE—Der Kommissar B
  - TOM PETTY AND THE HEARTBREAKERS—Change Of Heart B
  - EARTH, WIND AND FIRE—Fall In Love With Me B
  - THOMAS DOLBY—She Blinded Me With Science B
  - THE J. GEIL BAND—Land Of A Thousand Dances B
  - MAC McANALLY—Minimum Love B
  - ROBERT HAZARD—Escalator Of Life B
  - HEAVEN 17—Let Me Go B
  - GENTLE PERSUASION—Please Mr. Postman B
  - MISSING PERSONS—Walking In L.A. A
  - Q. FEEL—At The Top A
  - BERTIE HIGGINS—Tokyo Joe A
  - THE SYSTEM—You Are In My System X
  - MEN AT WORK—Be Good Johnny X
  - LARRY ELGART—Hooked On Dixie X

- KDZA-FM—Pueblo**  
(Rip Avila—PD)
- LIONEL RICHIE—You Are 4-2
  - DARYL HALL AND JOHN OATES—One On One 15-10
  - JOURNEY—Separate Ways 20-14
  - ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 28-22
  - STYX—Mr. Roboto 33-23
  - ELTON JOHN—Ball And Chain
  - LINDA RONSTADT—Easy For You To Say
  - ABC—Poison Arrow B
  - DIANA ROSS—So Close B
  - TOM PETTY AND THE HEARTBREAKERS—Change Of Heart B
  - RIC OCASEK—Something To Grab For B
  - KENNY LOGGINS—Welcome To Heartlight A
  - MAC McANALLY—Minimum Love A
  - NAKED EYES—Always Something There To Remind Me A
  - BRIAN ADAMS—Straight From The Heart A
  - MICHAEL JACKSON—Beat It X
  - OXO—Whirly Girl X
  - DIONNE WARWICK—Take The Short Way Home X
  - PHIL COLLINS—I Don't Care Anymore X
  - YAZ—Only You X
  - THE POINTER SISTERS—If You Wanna Get Back Your Lady X
  - THE WEATHER GIRLS—It's Raining Men X
  - PRINCE—Little Red Corvette X

- KFI-AM—Los Angeles**  
(Steve Labeau—MD)
- DARYL HALL AND JOHN OATES—One On One 10-5
  - CHRISTOPHER CROSS—All Right 12-7
  - EARTH, WIND & FIRE—Fall In Love With Me 18-12
  - JOURNEY—Separate Ways 22-16
  - JEFFERSON STARSHIP—Winds Of Change 33-27
  - FELONY—The Fanatic B
  - DIONNE WARWICK—Take The Short Way Home B
  - MELISSA MANCHESTER—Nice Girls B
  - BARRY MANILOW—Some Kind Of Friend B
  - ADAM ANT—Desperate But Not Serious A
  - KENNY LOGGINS—Welcome To Heartlight A
  - MAC McANALLY—Minimum Love A
  - TOTO—I Won't Hold You Back A
  - HEAVEN 17—Let Me Go A
  - FIREFALL—Always A
  - DARKRIDGE BOYS—American Made A
  - JANET JACKSON—Come Give Your Love To Me X
  - OXO—Whirly Girl X
  - THE J. GEILS BAND—Land Of A Thousand Dances X
  - MISSING PERSONS—Walking In L.A. X
  - RIC OCASEK—Something To Grab For X
  - GENTLE PERSUASION—Please Mr. Postman X
  - PHIL COLLINS—I Don't Care Anymore X

- KKXX-FM—Bakersfield**  
(Scott Markus—MD)
- MICHAEL JACKSON—Billie Jean 1-1
  - JOURNEY—Separate Ways 2-2
  - STYX—Mr. Roboto 11-5
  - DEXY'S MIDNIGHT RUNNERS—Come On Eileen 22-12
  - GOLDEN EARRING—Twilight Zone 21-14
  - KENNY LOGGINS—Welcome To Heartlight
  - TOM PETTY AND THE HEARTBREAKERS—Change Of Heart
  - ABC—Poison Arrow B
  - YAZ—Only You B
  - SCANDAL—Goodbye To You B
  - OXO—Whirly Girl B
  - BARRY MANILOW—Some Kind Of Friend A
  - WALL OF VOODOO—Mexican Radio X
  - STRAY CATS—Stray Cat Strut X
  - BOB SEGER AND THE SILVER BULLET BAND—Even Now X

- KLUC-FM—Las Vegas**  
(Randy Lunquist—MD)
- LIONEL RICHIE—You Are 3-1
  - JOURNEY—Separate Ways 5-3
  - ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 10-5
  - DURAN DURAN—Hungry Like The Wolf 15-10
  - CULTURE CLUB—Do You Really Want To Hurt Me 17-12
  - MICHAEL JACKSON—Beat It
  - JEFFERSON STARSHIP—Winds Of Change
  - AFTER THE FIRE—Der Kommissar B
  - PAT BENATAR—Little Too Late B
  - RIC OCASEK—Something To Grab For B
  - MARTY BALIN—What Love Is X
  - STEPHEN BISHOP—It Might Be You X

- KRQQ-FM—Tucson**  
(Zapaloin/Hart—MD)
- BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 1-1
  - CULTURE CLUB—Do You Really Want To Hurt Me 7-2
  - THE ALAN PARSONS PROJECT—Psychobabble 10-5
  - CHRISTOPHER CROSS—All Right 17-11
  - JOE JACKSON—Breaking Us In Two 19-17
  - THE GREG KINN BAND—Jeopardy
  - TOTO—I Won't Hold You Back
  - ERIC CLAPTON—I've Got A Rock 'N' Roll Heart B
  - BOB SEGER AND THE SILVER BULLET BAND—Even Now X
  - THE PRETENDERS—My City Was Gone X
  - ROXY MUSIC—Take A Chance With Me X
- KRSP-AM—Salt Lake City**  
(Barry Moll—MD)
- LIONEL RICHIE—You Are 2-1

- STYX—Mr. Roboto 18-13
- MICHAEL JACKSON—Billie Jean 7-4
- THE PRETENDERS—Back On The Chain Gang 12-8
- MEN AT WORK—Be Good Johnny 23-15
- MICHAEL JACKSON—Beat It
- DIONNE WARWICK—Take The Short Way Home
- AFTER THE FIRE—Der Kommissar B
- ABC—Poison Arrow B
- STEEL BREEZE—Dreamin' Is Easy B
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart A
- PHIL COLLINS—I Don't Care Anymore A
- GOLDEN EARRING—Twilight Zone X
- TOM PETTY AND THE HEARTBREAKERS—Change Of Heart X

- KRTH-FM—Los Angeles, CA**  
(David Grossman—MD)
- MICHAEL JACKSON—Billie Jean 1-1
  - DURAN DURAN—Hungry Like The Wolf 8-4
  - THOMPSON TWINS—Lies 10-7
  - DEXY'S MIDNIGHT RUNNERS—Come On Eileen
  - TOTO—I Won't Hold You Back
  - MISSING PERSONS—Walking In L.A. B
  - SUPERTRAMP—My Kind Of Lady B
  - BARRY MANILOW—Some Kind Of Lady
  - THE GREG KINN BAND—Jeopardy A
  - DIONNE WARWICK—Take The Short Way Home A
  - OXO—Whirly Girl A

- KZZP-FM—Phoenix**  
(Randy Stewart—PD)
- CHRISTOPHER CROSS—All Right 3-3
  - MEN AT WORK—Be Good Johnny 17-7
  - THE PRETENDERS—Back On The Chain Gang 3-2
  - JOURNEY—Separate Ways 13-8
  - JOE JACKSON—Breaking Us In Two 12-12
  - STYX—Mr. Roboto
  - KENNY LOGGINS—Welcome To Heartlight
  - STEPHEN BISHOP—It Might Be You B
  - AFTER THE FIRE—Der Kommissar B
  - TOTO—I Won't Hold You Back B
  - ABC—Poison Arrow X

- XTRA-AM—San Diego**  
(Jim Richards—MD)
- CULTURE CLUB—Do You Really Want To Hurt Me 1-1
  - MEN AT WORK—Be Good Johnny 5-2
  - DURAN DURAN—Hungry Like The Wolf 3-3
  - MICHAEL JACKSON—Billie Jean 7-6
  - STYX—Mr. Roboto 14-13
  - TOTO—I Won't Hold You Back
  - GOLDEN EARRING—Twilight Zone
  - MICHAEL JACKSON—Beat It B
  - OXO—Whirly Girl B
  - AFTER THE FIRE—Der Kommissar B
  - DIONNE WARWICK—Take The Short Way Home A
  - PAT BENATAR—Little Too Late X
  - STEPHEN BISHOP—It Might Be You X
  - PRINCE—Little Red Corvette X
  - MISSING PERSONS—Walking In L.A. X
  - ROBERT HAZARD—Escalator Of Life X

## Pacific Northwest Region

- ★ **PRIME MOVERS**
- LIONEL RICHIE—You Are (Motown)
  - DARYL HALL AND JOHN OATES—One On One (RCA)
  - KENNY ROGERS AND SHEENA EASTON—We've Got Tonight (Liberty)
- **TOP ADD ONS**
- MICHAEL JACKSON—Beat It (Epic)
  - FRIDA—I Know There's Something Going On (Atlantic)
  - DIONNE WARWICK—Take The Short Way Home (Arista)
- **BREAKOUTS**
- AFTER THE FIRE—Der Kommissar (Epic)
  - OXO—Whirly Girl (Warner Bros.)
  - BARRY MANILOW—Some Kind Of Friend (Arista)

- KBBK-FM—Boise, Idaho**  
(Bob Lee—MD)
- DEF LEPPARD—Photograph
  - YAZ—Only You
  - PSYCHEDELIC FURS—Love My Way A
  - HEAVEN 17—Let Me Go A
  - JEFFERSON STARSHIP—A World Of Fantasy A
  - MICHAEL JACKSON—Beat It A
  - KENNY LOGGINS—Welcome To Heartlight X
  - ROBERT HAZARD—Escalator Of Life X
  - ADAM ANT—Desperate But Not Serious X
  - MARTY BALIN—What Love Is X
  - THE J. GEIL BAND—Land Of A Thousand Dances X
  - DEBARGE—I Like It X
  - TONI BASIL—Shoppin' From A To Z X
  - CHILLWACK—Secret Information X
  - DOONIE IRIS—This Time It Must Be Love X

- KCBN-AM—Reno**  
(Jim O'Neil—MD)
- JOURNEY—Separate Ways 5-1
  - THE GREG KINN BAND—Jeopardy 4-2
  - MELISSA MANCHESTER—Nice Girls 15-9
  - DEXY'S MIDNIGHT RUNNERS—Come On Eileen 22-16
  - AFTER THE FIRE—Der Kommissar 27-20
  - Q-FEEL—Dancing In Heaven
  - BERTIE HIGGINS—Tokyo Joe
  - YAZ—Only You B
  - PSYCHEDELIC FURS—Love My Way B
  - ABC—Poison Arrow B
  - LINDA RONSTADT—Mr. Radio A
  - NAKED EYES—Always Something There To Remind Me A
  - RED RIDER—Human Race A

- KCNR-FM—Portland**  
(Richard Harker—MD)
- STRAY CATS—Stray Cat Strut 12-8
  - JOE JACKSON—Breaking Us In Two 13-10
  - DURAN DURAN—Hungry Like The Wolf 15-11
  - MICHAEL JACKSON—Billie Jean 16-12
  - DARYL HALL AND JOHN OATES—One On One 17-14
  - STEPHEN BISHOP—It Might Be You
  - ERIC CLAPTON—I've Got A Rock 'N' Roll Heart A
  - MELISSA MANCHESTER—Nice Girls
  - DEXY'S MIDNIGHT RUNNERS—Come On Eileen B
  - NEIL DIAMOND—I'm Alive B

- KFRM-AM—San Francisco, CA**  
(Kate Ingram—MD)
- CULTURE CLUB—Do You Really Want To Hurt Me 12-2
  - DARYL HALL AND JOHN OATES—One On One 7-3
  - THE GREG KINN BAND—Jeopardy 9-7
  - THOMPSON TWINS—Lies 18-11
  - EARTH, WIND & FIRE—Fall In Love With Me 15-12
  - BARRY MANILOW—Some Kind Of Friend
  - DURAN DURAN—Hungry Like The Wolf B
  - MICHAEL JACKSON—Beat It B
  - FRIDA—I Know There's Something Going On B
  - JOURNEY—Separate Ways B
  - CHRISTOPHER CROSS—All Right B
  - ANGELA BOFILL—Too Tough A
  - EDDIE MONEY—Take A Little Bit A

- KIRB-AM—Spokane**  
(Brian Gregory—MD)
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 6-3
  - CHRISTOPHER CROSS—All Right 7-4
  - DARYL HALL AND JOHN OATES—One On One 8-5
  - THE PRETENDERS—Back On The Chain Gang 15-11
  - JOURNEY—Separate Ways 27-21
  - BARRY MANILOW—Some Kind Of Friend B
  - ROBBIE PATTON—Smiling Island B
  - JOHN ANDERSON—Swingin' B
  - JEFFREY OSBORNE—Eenie Meenie B
  - THE GREG KINN BAND—Jeopardy A
  - K. C. AND THE SUNSHINE BAND—Don't Run A
  - GARLAND JEFFREYS—What Does It Take (To Win Your Love) A
  - FRIDA—I Know There's Something Going On A
  - MEN AT WORK—Be Good Johnny X
  - DURAN DURAN—Hungry Like The Wolf X
  - MICHAEL JACKSON—Beat It X

- KNBQ-FM—Tacoma**  
(Gary Bryan—MD)
- MICHAEL JACKSON—Beat It B
  - OXO—Whirly Girl B
  - PSYCHEDELIC FURS—Love My Way B
  - MELISSA MANCHESTER—Nice Girls B
  - THE CLASH—Should I Stay Or Should I Go B
  - THE WEATHER GIRLS—It's Raining Men B
  - PRINCE—Little Red Corvette B
  - KENNY LOGGINS—Welcome To Heartlight A
  - DEF LEPPARD—Photograph A
  - BRIAN ADAMS—Straight From The Heart A
  - THE J. GEILS BAND—Land Of A Thousand Dances A
  - AFTER THE FIRE—Der Kommissar X
  - YAZ—Only You X
  - DIANA ROSS—So Close X
  - DEBARGE—I Like It X
  - ROBBIE PATTON—Smiling Island X
  - MARTY BALIN—What Love Is X
  - TOM PETTY AND THE HEARTBREAKERS—Change Of Heart X
  - FELONY—The Fanatic X
  - DIONNE WARWICK—Take The Short Way Home X
  - DOONIE IRIS—This Time It Must Be Love X
  - GARY PORTNEY—Where Everybody Knows Your Name X

- KRLC-AM—Lewiston**  
(Steve MacKevie—MD)
- LIONEL RICHIE—You Are 1-1
  - BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 2-2
  - KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 5-3
  - NEIL DIAMOND—I'm Alive 7-4
  - CHRISTOPHER CROSS—All Right 8-5
  - DAK RIDE BOYS—American Made
  - THE ALAN PARSONS PROJECT—Old And Wise
  - DIONNE WARWICK—Take The Short Way Home B
  - BARRY MANILOW—Some Kind Of Friend B
  - K. C. AND THE SUNSHINE BAND—Don't Run B
  - MELISSA MANCHESTER—Nice Girls B
  - ROBBIE PATTON—Smiling Island B
  - ALABAMA—Dixieland B
  - JEFFREY OSBORNE—Eenie Meenie B
  - AL JARREAU—Mornin' A
  - MAC McANALLY—Minimum Love A
  - GARY PORTNEY—Where Everybody Knows Your Name A
  - GARLAND JEFFREYS—What Does It Take (To Win Your Love) A
  - JESSE COLIN YOUNG—Ophelia X
  - JOHN STEWART—The Queen Of Hollywood High X
  - TANYA TUCKER—Feel Right X
  - OLIVIA NEWTON-JOHN—Tied Up X
  - PHIL EVERLY—Who's Gonna Keep Me Warm X
  - DONALD FAGEN—New Frontier X
  - YAZ—Only You X
  - HELEN REDDY—Don't Tell Me Tonight X

- KSFM-FM—Sacramento**  
(Mark Preston—MD)
- DARYL HALL AND JOHN OATES—One On One 12-5
  - JOURNEY—Separate Ways 22-15
  - ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 18-13
  - STEPHEN BISHOP—It Might Be You 23-16
  - DEBARGE—I Like It 25-17
  - FRIDA—I Know There's Something Going On
  - DIONNE WARWICK—Take The Short Way Home B
  - JEFFERSON STARSHIP—Winds Of Change B

- KTAC-AM—Tacoma**  
(Bruce Cannon—MD)
- LIONEL RICHIE—You Are 1-1
  - KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 2-2
  - BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 5-5
  - STEPHEN BISHOP—It Might Be You 10-7
  - ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 19-14
  - K. C. AND THE SUNSHINE BAND—Don't Run B
  - MELISSA MANCHESTER—Nice Girls B
  - TOTO—I Won't Hold You Back A
  - ABBA—One Of Us A
  - GARY PORTNEY—The Theme From Cheers A
  - ROBBIE PATTON—Smiling Island X

- KUBE-FM—Seattle**  
(Tom Hutyler—MD)
- MICHAEL JACKSON—Billie Jean 3-1
  - LIONEL RICHIE—You Are 4-2
  - STRAY CATS—Stray Cat Strut 7-4
  - DARYL HALL AND JOHN OATES—One On One 9-5
  - THE PRETENDERS—Back On The Chain Gang 8-6
  - PAT BENATAR—Little Too Late
  - AFTER THE FIRE—Der Kommissar
  - FRIDA—I Know There's Something Going On B
  - OXO—Whirly Girl B
  - MEN AT WORK—Be Good Johnny B
  - ABC—Poison Arrow A
  - DAN FOGELBERG—Make Love Stay A
  - MICHAEL JACKSON—Beat It A

- KYYA-FM—Billings, Mont.**  
(Charlie Fox—MD)
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 11-8
  - SUPERTRAMP—My Kind Of Lady 14-10
  - DARYL HALL AND JOHN OATES—One On One 24-17
  - STYX—Mr. Roboto 26-29
  - MICHAEL JACKSON—Billie Jean 13-5
  - ABC—Poison Arrow
  - AFTER THE FIRE—Der Kommissar
  - DAN FOGELBERG—Make Love Stay B
  - FRIDA—I Know There's Something Going On B
  - MICHAEL JACKSON—Beat It B

- KYYX-FM—Seattle**  
(Elvin Ichiyama—MD)
- PSYCHEDELIC FURS—Love My Way 4-2
  - THE GREG KINN BAND—Jeopardy 9-3
  - FELONY—The Fanatic 5-4
  - DEXY'S MIDNIGHT RUNNERS—Come On Eileen 6-5
  - MICHAEL JACKSON—Beat It 8-6
  - MISSING PERSONS—Walking In L.A.
  - BOW WOW WOW—Do You Want To Hold Me
  - MICK LOWE—Raging Eyes A
  - STRANGE ADVICE—She Controls Me A
  - PRINCE—Little Red Corvette B
  - THE ENGLISH BEAT—I Confess X
  - JOURNEY—Separate Ways X
  - THE SYSTEM—You're In My System X
  - NAKED EYES—Always Something There To Remind Me X
  - THE CALL—The Walls Came Down X
  - JEFFERSON STARSHIP—Winds Of Change X
  - SINGLE BULLET THEORY—Keep It Tight X
  - THE CLASH—Should I Stay Or Should I Go X
  - PAT BENATAR—Little Too Late X
  - BLANCMANGE—Living On The Ceiling X
  - THE CURE—Let's Go To Bed X

## North Central Region

- ★ **PRIME MOVERS**
- JOE JACKSON—Breaking Us In Two (A&M)
  - THE GREG KINN BAND—Jeopardy (Beserkley)
  - KENNY ROGERS AND SHEENA EASTON—We've Got Tonight (Liberty)
- **TOP ADD ONS**
- PSYCHEDELIC FURS—Love My Way (Columbia)
  - BRYAN ADAMS—Straight From The Heart (A&M)
  - PHIL COLLINS—I Don't Care Anymore (Atlantic)
- **BREAKOUTS**
- OXO—Whirly Girl (Warner Bros.)
  - DEXY'S MIDNIGHT RUNNERS—Come On Eileen (Mercury)
  - TOM PETTY AND THE HEARTBREAKERS—Change Of Heart (Backstreet)

- CKLW-AM—Detroit**  
(Rosalee Trombley—MD)
- JOE JACKSON—Breaking Us In Two 22-13
  - THE GREG KINN BAND—Jeopardy 27-16
  - THOMPSON TWINS—Lies 24-17
  - DEXY'S MIDNIGHT RUNNERS—Come On Eileen 26-19
  - MELISSA MANCHESTER—Nice Girls 29-25
  - PSYCHEDELIC FURS—Love My Way
  - NAKED EYES—Always Something There To Remind Me B
  - MICHAEL JACKSON—Beat It B
  - TOTO—I Won't Hold You Back A
  - ERIC CLAPTON—I've Got A Rock 'N' Roll Heart X
  - PRINCE—Little Red Corvette X
  - AL JARREAU—Mornin' X

- WCIL-FM—Carbondale, Ill.**  
(Tony Waitkus—MD)
- PRINCE—1999 1-1
  - MICHAEL JACKSON—Billie Jean 4-2
  - STYX—Mr. Roboto 14-5
  - DURAN DURAN—Hungry Like The Wolf 12-6
  - JOURNEY—Separate Ways 22-8
  - MICHAEL JACKSON—Beat It
  - THE GREG KINN BAND—Jeopardy
  - DEXY'S MIDNIGHT RUNNERS—Come On Eileen B
  - FRIDA—I Know There's Something Going On B
  - OXO—Whirly Girl B
  - RACHEL SWEET—Voo Doo B
  - PSYCHEDELIC FURS—Love My Way B
  - DEF LEPPARD—Photograph A
  - TOTO—I Won't Hold You Back A
  - JOHN ANDERSON—Swingin' A
  - JACK MACK AND THE HEART ATTACK—True Lovin' Woman A

- WGCL-FM—Cleveland**  
(Tom Jeffries—MD)
- EARTH, WIND & FIRE—Fall In Love With Me 17-14
  - JOE JACKSON—Breaking Us In Two 29-17
  - LIONEL RICHIE—You Are 7-5
  - THE GREG KINN BAND—Jeopardy 9-6
  - DEXY'S MIDNIGHT RUNNERS—Come On Eileen 13-9
  - ADAM ANT—Desperate But Not Serious
  - BRIAN ADAMS—Straight From The Heart
  - TOM PETTY AND THE HEARTBREAKERS—Change Of Heart B
  - PHIL COLLINS—I Don't Care Anymore B
  - JEFFERSON STARSHIP—Winds Of Change B

- OXO—Whirly Girl A
- DIONNE WARWICK—Take The Short Way Home A
- THE J. GEILS BAND—Land Of A Thousand Dances A
- PSYCHEDELIC FURS—Love My Way A
- DIANA ROSS—So Close A
- LOU RAWLS—Wind Beneath My Wings A
- MELISSA MANCHESTER—Nice Girls X
- RIC OCASEK—Something To Grab For X
- DAN FOGELBERG—Make Love Stay X
- THOMPSON TWINS—Lies X

- WKDD-FM—Akron, Ohio**  
(Matt Patrick—PD)
- JEFFERSON STARSHIP—Winds Of Change 15-11
  - THE GREG KINN BAND—Jeopardy 21-14
  - LIONEL RICHIE—You Are 12-8
  - THE PRETENDERS—Back On The Chain Gang 20-15
  - GOLDEN EARRING—Twilight Zone 26-21
  - TOTO—I Won't Hold You Back
  - PRINCE—Little Red Corvette
  - OXO—Whirly Girl B
  - NAKED EYES—Always Something There To Remind Me B
  - STEPHEN BISHOP—It Might Be You B
  - PSYCHEDELIC FURS—Love My Way A
  - BOB SEGER AND THE SILVER BULLET BAND—Even Now A
  - THE CLASH—Should I Stay Or Should I Go A
  - Q-FEEL—Dancing In Heaven A
  - BRIAN ADAMS—Straight From The Heart A
  - MELISSA MANCHESTER—Nice Girls X
  - AL JARREAU—Mornin' X
  - DEXY'S MIDNIGHT RUNNERS—Come On Eileen X
  - TOM PETTY AND THE HEARTBREAKERS—Change Of Heart X
  - DAN FOGELBERG—Make Love Stay X
  - RIC OCASEK—Something To Grab For X
  - JACK MACK AND THE HEART ATTACK—True Lovin' Woman X
  - PHIL COLLINS—OSI Don't Care Anymore X

- WKJJ-FM—Louisville**  
(Jim Golden—MD)
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 4-2
  - LIONEL RICHIE—You Are 6-4
  - CHRISTOPHER CROSS—All Right 9-6
  - STEPHEN BISHOP—It Might Be You 16-12
  - DARYL HALL AND JOHN OATES—One On One 11-9
  - BARRY MANILOW—Some Kind Of Friend
  - JEFFREY OSBORNE—Eenie Meenie A

- WKRC-FM—Cincinnati**  
(Tom Galluzzo—MD)
- MICHAEL JACKSON—Beat It 1-1
  - PHIL COLLINS—You Can't Hurry Love 2-2
  - LIONEL RICHIE—You Are 10-3
  - DURAN DURAN—Hungry Like The Wolf 11-8
  - JOURNEY—Separate Ways 13-10
  - DEXY'S MIDNIGHT RUNNERS—Come On Eileen
  - ERIC CLAPTON—I've Got A Rock 'N' Roll Heart
  - MEN AT WORK—Be Good Johnny X
  - BOB SEGER AND THE SILVER BULLET BAND—Even Now X

- WNAP-FM—Indianapolis**  
(Paul Mendenhall—MD)
- MICHAEL JACKSON—Billie Jean 16-11
  - ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 21-15
  - CHRISTOPHER CROSS—All Right 7-4
  - CULTURE CLUB—Do You Really Want To Hurt Me 10-6
  - DARYL HALL AND JOHN OATES—One On One 12-8
  - NEIL DIAMOND—I'm Alive X
  - TOM PETTY AND THE HEARTBREAKERS—Change Of Heart X
  - JEFFERSON STARSHIP—Winds Of Change X
  - STEEL BREEZE—Dreamin' Is Easy A
  - DEXY'S MIDNIGHT RUNNERS—Come On Eileen A

# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (3/1/83)

Continued from page 19

### TOP ADD ONS

- KENNY LOGGINS—Welcome To Heartlight (Columbia)
- RIC OCASEK—Something To Grab For (Geffen)
- OXO—Whirly Girl (Warner Bros.)

### BREAKOUTS

- AFTER THE FIRE—Der Kommissar (Epic)
- THOMAS DOLBY—She Blinded Me With Science (Capitol)
- BERLIN—Sex (Geffen)

### KAFM-FM—Dallas

- FRIDA—I Know There's Something Going On 2-1
- MICHAEL JACKSON—Billie Jean 4-2
- MEN AT WORK—Be Good Johnny 7-4
- DARYL HALL AND JOHN OATES—Family Man 12-6
- DARYL HALL AND JOHN OATES—One On One 13-9
- OXO—Whirly Girl
- TOTO—I Won't Hold You Back
- KENNY LOGGINS—Welcome To Heartlight B
- PAT BENATAR—Little Too Late B
- AFTER THE FIRE—Der Kommissar B
- THOMPSON TWINS—Lies B
- VANDENBERG—Burning Heart A
- THOMAS DOLBY—She Blinded Me With Science A
- THE WEATHER GIRLS—It's Raining Men A
- STEEL BREEZE—Dreamin' Is Easy X
- DIANA ROSS—So Close X

### KBFM-FM—McAllen-Brownsville

- LIONEL RICHIE—You Are 1-1
- CHRISTOPHER CROSS—All Right 5-4
- MICHAEL JACKSON—Billie Jean 6-5
- DEBARGE—I Like It 18-16
- THE PRETENDERS—Back On The Chain Gang 12-10
- AFTER THE FIRE—Der Kommissar B
- ABC—Poison Arrow B
- THOMPSON TWINS—Lies B
- OXO—Whirly Girl B
- MICHAEL JACKSON—Beat It A
- JANET JACKSON—Come Give Your Love To Me A
- RIC OCASEK—Something To Grab For A
- KASHIF—I Just Gotta Have You A
- THE SYSTEM—You Are In My System A
- THE GAP BAND—Outstanding X
- THOMAS DOLBY—She Blinded Me With Science X
- GOLDEN EARRING—Twilight Zone X
- DAZZ BAND—On The One For Fun X
- ANGELA BOFILL—Too Tough X
- TAVARES—Got To Find My Way Back To You X
- CON FUNK SHUN—Ms. Got The Body X

### KHFI-FM—Austin

- JOE JACKSON—Breaking Us In Two 10-7
- STYX—Mr. Roboto 16-8
- THOMPSON TWINS—Lies 15-12
- THE GREG KIHN BAND—Jeopardy 22-14
- SUPERTRAMP—My Kind Of Lady 19-16
- KENNY LOGGINS—Welcome To Heartlight
- TOTO—I Won't Hold You Back
- AFTER THE FIRE—Der Kommissar B
- ABC—Poison Arrow B
- PHIL COLLINS—I Don't Care Anymore X
- EVELYN KING—Betcha She Don't Love You X
- STEEL BREEZE—Dreamin' Is Easy X
- JANET JACKSON—Come Give Your Love To Me X
- RIC OCASEK—Something To Grab For X
- OXO—Whirly Girl X
- PRINCE—Little Red Corvette X
- DIONNE WARWICK—Take The Short Way Home X
- TOM PETTY AND THE HEARTBREAKERS—Change Of Heart X
- BARRY MANILOW—Some Kind Of Friend A

### KILE-AM—Galveston

- LIONEL RICHIE—You Are 1-1
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 5-2
- DARYL HALL AND JOHN OATES—One On One 12-6
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 20-15
- DAN FOGELBERG—Make Love Stay 25-18
- OXO—Whirly Girl
- YAZ—Only You
- JEFFREY OSBORNE—Eenie Meenie B
- MAC McANALLY—Minimum Love B
- KENNY LOGGINS—Welcome To Heartlight A
- MICHAEL JACKSON—Beat It A
- DEBARGE—I Like It A
- THOMPSON TWINS—Lies A
- LAROUX—Carrie's Gone A
- NAKED EYES—Always Something There To Remind Me A
- STEPHANIE WINSLOW—Showdown A
- GENTLE PERSUASION—Please Mr. Postman X
- RIC OCASEK—Something To Grab For X
- JANET JACKSON—Come Give Your Love To Me X
- THE J. GEILS BAND—Land Of A Thousand Dances X
- FELONY—The Fanatic X
- JEFFERSON STARSHIP—Winds Of Change X
- MEN AT WORK—Be Good Johnny X

### KITY-FM—San Antonio, Texas

- LIONEL RICHIE—You Are 9-4
- NIGHT RANGER—Don't Tell Me You Love Me 11-6
- DEBARGE—I Like It 15-11
- THE GREG KIHN BAND—Jeopardy 18-12
- SMOKEY ROBINSON—I've Made Love To You A Thousand Times 21-13
- WALL OF VOODOO—Mexican Radio
- THE GAP BAND—Outstanding

### KKBQ-AM—Houston, Texas

- THE PRETENDERS—Back On The Chain Gang 6-3
- JOAN JETT—Bad Reputation 4-4
- MICHAEL JACKSON—Billie Jean 13-12
- JOURNEY—Separate Ways 16-15
- WUF TICKET—Ya Mama 19-18
- DEF LEPPARD—Photograph
- THE GREG KIHN BAND—Jeopardy
- JOHN ANDERSON—Swingin' B
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight A
- PHIL COLLINS—I Don't Care Anymore A
- PRINCE—Little Red Corvette A
- THOMAS DOLBY—She Blinded Me With Science X
- DARYL HALL AND JOHN OATES—One On One X
- KISS—I Love It Loud X
- GEORGE CLINTON—Atomic Oog X
- BERLIN—Sex X
- VANDENBERG—Burning Heart X
- NIGHT RANGER—Don't Tell Me You Love Me X
- JOURNEY—Faithfully X

### KOFM-FM—Oklahoma City

- NEIL DIAMOND—I'm Alive 3-2
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 7-5
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 13-9
- DAN FOGELBERG—Make Love Stay 10-10

- MICHAEL JACKSON—Beat It 22-17
- BARRY MANILOW—Some Kind Of Friend
- K.C. AND THE SUNSHINE BAND WITH TERI DESARIO
- DIANA ROSS—So Close A

### KROK-FM—Shreveport, Louisiana

- SUPERTRAMP—My Kind Of Lady 11-7
- DARYL HALL AND JOHN OATES—One On One 14-8
- MICHAEL JACKSON—Billie Jean 15-9
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 18-10
- EARTH, WIND AND FIRE—Fall In Love With Me 17-11
- YAZ—Only You
- NAKED EYES—Always Something There To Remind Me
- THE PRETENDERS—Back On The Chain Gang B
- BARRY MANILOW—Some Kind Of Friend B
- DIONNE WARWICK—Take The Short Way Home B
- ABC—Poison Arrow B
- THE GREG KIHN BAND—Jeopardy B
- STYX—Mr. Roboto B
- KENNY LOGGINS—Welcome To Heartlight A
- LOU RAWLS—Wind Beneath My Wings A
- BRIAN ADAMS—Straight From The Heart A
- PSYCHEDELIC FURS—Love My Way A
- AFTER THE FIRE—Der Kommissar X
- FRIDA—I Know There's Something Going On X
- RIC OCASEK—Something To Grab For X
- PRINCE—Little Red Corvette X
- MARTY BALIN—What Love Is X
- PAT BENATAR—Little Too Late X
- MAC McANALLY—Minimum Love X
- THE POINTER SISTERS—If You Wanna Get Back Your Lady X
- JEFFREY OSBORNE—Eenie Meenie X
- LEROUX—Carrie's Gone X
- THE J. GEILS BAND—Land Of A Thousand Dances X
- PHIL COLLINS—I Don't Care Anymore X

### KSEL-FM—Lubbock

- LIONEL RICHIE—You Are 1-1
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 2-2
- CULTURE CLUB—Do You Really Want To Hurt Me 3-3
- CHRISTOPHER CROSS—All Right 4-4
- POCO—Shoot For The Moon 6-5
- ABC—Poison Arrow B
- AL JARREAU—Mornin'
- MAC McANALLY—Minimum Love
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart B
- JEFFREY OSBORNE—Eenie Meenie B
- B.J. THOMAS—What Ever Happened To Old Fashioned Love B
- THE ALAN PARSONS PROJECT—Old And Wise A

### KVOL-AM—Lafayette

- LIONEL RICHIE—You Are 2-1
- MICHAEL JACKSON—Billie Jean 3-2
- CHRISTOPHER CROSS—All Right 8-4
- DARYL HALL AND JOHN OATES—One On One 10-5
- THE GREG KIHN BAND—Jeopardy 22-15
- ROBERT HAZARD—Escalator Of Life
- MISSING PERSONS—Walking In L.A.
- TOM PETTY AND THE HEARTBREAKERS—Change Of Heart B
- BARRY MANILOW—Some Kind Of Friend B
- OXO—Whirly Girl B
- RIC OCASEK—Something To Grab For B
- GENTLE PERSUASION—Please Mr. Postman A
- WALL OF VOODOO—Mexican Radio A
- STEPHANIE WINSLOW—Showdown A
- PSYCHEDELIC FURS—Love My Way/Aeroplane A
- THE SYSTEM—You Are In My System A
- DEF LEPPARD—Photograph A
- TRUMP—World Of Fantasy X
- THE GAP BAND—Outstanding X
- PRINCE—Little Red Corvette X
- LAROUX—Carrie's Gone X
- MAC McANALLY—Minimum Love X
- BERLIN—Sex X
- PHIL COLLINS—I Don't Care Anymore X
- CHILLIWACK—Secret Information X
- THOMAS DOLBY—She Blinded Me With Science X
- DEBARGE—I Like It X
- HEAVEN 17—Let Me Go X
- THE WEATHER GIRLS—It's Raining Men X
- MARTY BALIN—What Love Is X
- THE J. GEILS BAND—Land Of A Thousand Dances X
- JANET JACKSON—Come Give Your Love To Me X

### KYST-AM—Houston, Texas

- THE PRETENDERS—Back On The Chain Gang 2-1
- MUSICAL YOUTH—Pass The Outchie 6-4
- CHRISTOPHER CROSS—All Right 7-6
- THOMPSON TWINS—Lies 12-10
- JOURNEY—Separate Ways 16-14
- KENNY LOGGINS—Welcome To Heartlight B
- BERLIN—Sex B
- PRINCE—Little Too Late B
- ROBERT HAZARD—Escalator Of Life B
- THE ENGLISH BEAT—I Confess B

### KZFM-FM—Corpus Christi

- STYX—Mr. Roboto 12-5
- THE GREG KIHN BAND—Jeopardy 20-15
- DEF LEPPARD—Photograph B
- TRUMP—World Of Fantasy B
- WALL OF VOODOO—Mexican Radio B
- THE ENGLISH BEAT—I Confess B
- RIC OCASEK—Something To Grab For B
- HEAVEN 17—Let Me Go A
- MICHAEL JACKSON—Beat It A
- EDDIE MONEY—Take A Little Bit A
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart A
- NEIL SIMON AND JON HAMMER—No More Lies A
- PSYCHEDELIC FURS—Love My Way X
- ROBERT HAZARD—Escalator Of Life X
- TOM PETTY AND THE HEARTBREAKERS—Change Of Heart X
- BERLIN—Sex X
- THE J. GEILS BAND—Land Of A Thousand Dances X
- DONALD FAGEN—New Frontier X

## Midwest Region

### ★ PRIME MOVERS

- LIONEL RICHIE—You Are (Motown)
- STYX—Mr. Roboto (A&M)
- MICHAEL JACKSON—Billie Jean (Epic)

### ● TOP ADD ONS

- AFTER THE FIRE—Der Kommissar (Epic)
- MICHAEL JACKSON—Beat It (Epic)
- FRIDA—I Know There's Something Going On (Atlantic)

### ● BREAKOUTS

- PHIL COLLINS—I Don't Care Anymore (Atlantic)
- KENNY LOGGINS—Welcome To Heartlight (Columbia)
- PAT BENATAR—Little Too Late (Chrysalis)

### KBEQ-FM—Kansas City

- DURAN DURAN—Hungry Like The Wolf 3-1
- DARYL HALL AND JOHN OATES—One On One 9-4
- MICHAEL JACKSON—Billie Jean 11-7
- JOURNEY—Separate Ways 10-8
- JOE JACKSON—Breaking Us In Two 20-18
- THE CLASH—Should I Stay Or Should I Go
- KENNY LOGGINS—Welcome To Heartlight
- MELISSA MANCHESTER—Nice Girls A
- PHIL COLLINS—I Don't Care Anymore A
- MICHAEL JACKSON—Beat It X
- DIANA ROSS—So Close X

### KDVV-FM—Topeka

- MICHAEL JACKSON—Billie Jean 8-5
- STYX—Mr. Roboto 10-8
- EARTH, WIND AND FIRE—Fall In Love With Me 18-14
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 19-16
- THE GREG KIHN BAND—Jeopardy 28-19
- KENNY LOGGINS—Welcome To Heartlight
- PRINCE—Little Red Corvette
- AFTER THE FIRE—Der Kommissar B
- DIONNE WARWICK—Take The Short Way Home B
- DAN FOGELBERG—Make Love Stay B

### KDWB-AM—Minneapolis

- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 8-4
- DARYL HALL AND JOHN OATES—One On One 11-7
- DURAN DURAN—Hungry Like The Wolf 18-12
- MICHAEL JACKSON—Beat It 21-18
- PRINCE—Little Red Corvette 25-22
- FRIDA—I Know There's Something Going On
- THE GREG KIHN BAND—Jeopardy
- ABC—Poison Arrow A
- BARRY MANILOW—Some Kind Of Friend X
- PAT BENATAR—Little Too Late X
- MELISSA MANCHESTER—Nice Girls X
- THE FIXX—Stand Or Fall X

### KEYN-FM—Wichita

- LIONEL RICHIE—You Are 4-1
- THE PRETENDERS—Back On The Chain Gang 14-11
- JOURNEY—Separate Ways 16-13
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 24-20
- FRIDA—I Know There's Something Going On 27-23
- AFTER THE FIRE—Der Kommissar
- MICHAEL JACKSON—Beat It
- ABC—Poison Arrow B
- TOM PETTY AND THE HEARTBREAKERS—Change Of Heart B
- JEFFERSON STARSHIP—Winds Of Change B
- RIC OCASEK—Something To Grab For A
- BARRY MANILOW—Some Kind Of Friend A
- DIANA ROSS—So Close X
- OXO—Whirly Girl X
- PAT BENATAR—Little Too Late X

### KFYR-AM—Bismarck

- SUPERTRAMP—My Kind Of Lady 9-6
- STYX—Mr. Roboto 10-8
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 11-9
- RIC OCASEK—Something To Grab For 14-12
- JOURNEY—Separate Ways 15-13
- DEXYS MIDNIGHT RUNNERS—Come On Eileen B
- JOHN ANDERSON—Swingin' A
- TOMMY JAMES—Say Please A
- FRIDA—I Know There's Something Going On A
- OXO—Whirly Girl A
- KENNY LOGGINS—Welcome To The Heartlight A
- TOTO—I Won't Hold You Back A
- BARRY MANILOW—Some Kind Of Friend X
- STEPHEN BISHOP—It Might Be You X
- STEEL BREEZE—Dreamin' Is Easy X
- MICHAEL JACKSON—Billie Jean X
- ABBA—One Of Us X
- JOE JACKSON—Breaking Us In Two X
- OLIVIA NEWTON-JOHN—Tied Up X

### KHTR-FM—St. Louis Mo.

- FRIDA—I Know There's Something Going On 19-5
- DEXY'S MIDNIGHT RUNNERS—Come On Eileen 24-8
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 18-10
- STYX—Mr. Roboto 28-13
- NIGHT RANGER—Don't Tell Me You Love Me 25-18
- KENNY LOGGINS—Welcome To Heartlight
- MICHAEL JACKSON—Beat It
- ABC—Poison Arrow B
- THE GREG KIHN BAND—Jeopardy B
- AFTER THE FIRE—Der Kommissar B
- PHIL COLLINS—I Don't Care Anymore A
- DIONNE WARWICK—Take The Short Way Home X
- OXO—Whirly Girl X
- BARRY MANILOW—Some Kind Of Friend X

### KKLS-AM—Rapid City, S.D.

- CHRISTOPHER CROSS—All Right 4-1
- LIONEL RICHIE—You Are 3-2
- SUPERTRAMP—My Kind Of Lady 7-3
- DARYL HALL AND JOHN OATES—One On One 6-4
- SAMMY HAGAR—Your Love Is Driving Me Crazy 15-5
- BOB SEGER AND THE SILVER BULLET BAND—Even Now
- STEPHEN BISHOP—It Might Be You
- POCO—Shoot For The Moon B
- STEEL BREEZE—Dreamin' Is Easy B
- AFTER THE FIRE—Der Kommissar A
- NEIL COLLINS—I Don't Care Anymore X
- BARRY MANILOW—Some Kind Of Friend X
- ROBBIE PATTON—Smiling Island X
- GOLDEN EARRING—Twilight Zone X

### KQKQ-FM—Omaha

- LIONEL RICHIE—You Are 2-1
- DURAN DURAN—Hungry Like The Wolf 3-2
- MICHAEL JACKSON—Billie Jean 4-3
- JOURNEY—Separate Ways 7-6
- DARYL HALL AND JOHN OATES—One On One 9-7
- MICHAEL JACKSON—Beat It
- PRINCE—Little Red Corvette
- AFTER THE FIRE—Der Kommissar B
- MAC McANALLY—Minimum Love A
- BARRY MANILOW—Some Kind Of Friend A
- DEF LEPPARD—Photograph A

### KRNA-FM—Iowa City, Iowa

- MICHAEL JACKSON—Billie Jean 5-1
- LIONEL RICHIE—You Are 7-3
- JOURNEY—Separate Ways 11-7
- DARYL HALL AND JOHN OATES—One On One 13-8
- DEXY'S MIDNIGHT RUNNERS—Come On Eileen 17-11
- TOTO—I Won't Hold You Back
- THOMPSON TWINS—Lies
- AFTER THE FIRE—Der Kommissar B
- PRINCE—Little Red Corvette B
- JEFFERSON STARSHIP—A World Of Fantasy L
- THE ENGLISH BEAT—I Confess L
- THOMAS DOLBY—She Blinded Me With Science L
- DARYL HALL AND JOHN OATES—Family Man L
- MEN AT WORK—Be Good Johnny L

- PHIL COLLINS—I Don't Care Anymore L
- RIC OCASEK—Something To Grab For L
- NIGHT RANGER—Don't Tell Me You Love Me L
- GOLDEN EARRING—Twilight Zone L
- JEFFERSON STARSHIP—Winds Of Change L
- PAT BENATAR—Little Too Late X
- TOM PETTY AND THE HEARTBREAKERS—Change Of Heart X
- MICHAEL JACKSON—Beat It X
- ABC—Poison Arrow X
- ROBBIE PATTON—Smiling Island X

### KSTOP-FM (KS-95)—St. Paul

- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 2-1
- LIONEL RICHIE—You Are 3-2
- CHRISTOPHER CROSS—All Right 9-7
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 13-8
- MICHAEL JACKSON—Billie Jean 14-9
- DAN FOGELBERG—Make Love Stay B
- DIONNE WARWICK—Take The Short Way Home A
- JOE JACKSON—Breaking Us In Two X

### WCCO-FM—Minneapolis, Minn.

- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 12-8
- DARYL HALL AND JOHN OATES—One On One 19-10
- LIONEL RICHIE—You Are 3-1
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 20-17
- TOTO—I Won't Hold You Back
- SUPERTRAMP—My Kind Of Lady B
- STEPHEN BISHOP—It Might Be You B
- ROBBIE PATTON—Smiling Island X
- DIONNE WARWICK—Take The Short Way Home X
- DAN FOGELBERG—Make Love Stay X
- DONNA SUMMER—The Woman In Me X
- EVELYN KING—Betcha She Don't Love You X
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart X
- MELISSA MANCHESTER—Nice Girls X

### WKAU-FM—Appleton, Wisconsin

- STYX—Mr. Roboto 17-10
- DEXYS MIDNIGHT RUNNERS—Come On Eileen 19-13
- DURAN DURAN—Hungry Like The Wolf 1-1
- JOURNEY—Separate Ways 5-3
- THE PRETENDERS—Back On The Chain Gang 13-4
- BARRY MANILOW—Some Kind Of Friend
- STEPHEN BISHOP—It Might Be You
- FRIDA—I Know There's Something Going On B
- AFTER THE FIRE—Der Kommissar B
- DIONNE WARWICK—Take The Short Way Home B
- MAC McANALLY—Minimum Love A
- MELISSA MANCHESTER—Nice Girls A
- PHIL COLLINS—I Don't Care Anymore X
- OXO—Whirly Girl X
- PAT BENATAR—Little Too Late X
- THE CLASH—Should I Stay Or Should I Go X
- NIGHT RANGER—Don't Tell Me You Love Me X
- SAGA—On The Loose X
- GOLDEN EARRING—Twilight Zone X
- THE J. GEILS BAND—Land Of A Thousand Dances X

### WKTI-FM—Milwaukee

- MICHAEL JACKSON—Billie Jean 10-8
- THE GREG KIHN BAND—Jeopardy 15-11
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 17-14
- STYX—Mr. Roboto 18-15
- DEXYS MIDNIGHT RUNNERS—Come On Eileen 22-17
- FRIDA—I Know There's Something Going On B
- AFTER THE FIRE—Der Kommissar B
- MICHAEL JACKSON—Beat It B
- MEN AT WORK—Be Good Johnny A

### WKZW-FM—Peoria, Ill.

- SAGA—On The Loose 1-1
- FRIDA—I Know There's Something Going On 8-2
- JOURNEY—Separate Ways 5-3
- CHRISTOPHER CROSS—All Right 6-5
- NIGHT RANGER—Don't Tell Me You Love Me 20-11
- DARYL HALL AND JOHN OATES—One On One
- DEF LEPPARD—Photograph
- THE J. GEILS BAND—Land Of A Thousand Dances X
- OXO—Whirly Girl X
- RIC OCASEK—Something To Grab For X
- PHIL COLLINS—I Don't Care Anymore X
- ABC—Poison Arrow X

### WLOL-FM—Minneapolis

- MICHAEL JACKSON—Beat It 3-1
- LIONEL RICHIE—You Are 4-2
- DURAN DURAN—Hungry Like The Wolf 5-4
- YAZ—Only You 8-7
- MICHAEL JACKSON—Billie Jean 9-8
- TOTO—I Won't Hold You Back
- PATTI AUSTIN—Every Home Should Have One
- BOB SEGER AND THE SILVER BULLET BAND—Even Now B
- KENNY LOGGINS—Welcome To Heartlight B
- STEPHEN BISHOP—It Might Be You B
- SHERIFF—When I'm With You B
- HEAVEN 17—Let Me Go B
- PHIL COLLINS—I Don't Care Anymore A
- SINGLE BULLET THEORY—Keep It Tight A
- MAC McANALLY—Minimum Love X
- PAT BENATAR—Little Too Late X
- CHILLIWACK—Secret Information X
- THE J. GEILS BAND—Land Of A Thousand Dances X
- DONNIE IRIS—This Time It Must Be Love X

### WLS-AM—Chicago

- STYX—Mr. Roboto 6-1
- MICHAEL JACKSON—Billie Jean 10-4
- LIONEL RICHIE—You Are 20-11
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 18-14
- NIGHT RANGER—Don't Tell Me You Love Me 24-20
- DEXYS MIDNIGHT RUNNERS—Come On Eileen
- SUPERTRAMP—My Kind Of Lady B

### WLS-FM—Chicago

- STYX—Mr. Roboto 6-1
- DEXY'S MIDNIGHT RUNNERS—Come On Eileen 21-10
- NIGHT RANGER—Don't Tell Me You Love Me 24-20
- PHIL COLLINS—I Don't Care Anymore 36-29
- FRIDA—I Know There's Something Going On
- SUPERTRAMP—My Kind Of Lady B
- AFTER THE FIRE—Der Kommissar X
- STEVE WARREN—PD
- DEXYS MIDNIGHT RUNNERS—Come On Eileen 18-11
- THE PRETENDERS—Back On The Chain Gang 22-16
- STYX—Mr. Roboto 30-19
- MEN AT WORK—Be Good Johnny 26-20
- THE GREG KIHN BAND—Jeopardy 34-26
- JOHN ANDERSON—Swingin'
- KENNY LOGGINS—Welcome To Heartlight
- MICHAEL JACKSON—Beat It B
- OXO—Whirly Girl B
- AFTER THE FIRE—Der Kommissar B
- FRIDA—I Know There's Something Going On B

- ADAM ANT—Desperate But Not Serious X
- DEBARGE—I Like It X
- DARYL HALL AND JOHN OATES—Family Man X

### WSPT-FM—Stevens Point

- DURAN DURAN—Hungry Like The Wolf 1-1
- CULTURE CLUB—Do You Really Want To Hurt Me 2-2
- DEXY'S MIDNIGHT RUNNERS—Come On Eileen 7-3
- JOURNEY—Separate Ways 9-6
- STYX—Mr. Roboto 15-5
- AFTER THE FIRE—Der Kommissar
- OXO—Whirly Girl
- JOHN ANDERSON—Swingin' B
- MICHAEL JACKSON—Beat It B
- DIONNE WARWICK—Take The Short Way Home A
- PAT BENATAR—Little Too Late A
- MARTY BALIN—What Love Is X
- MELISSA MANCHESTER—Nice Girls X
- DARYL HALL AND JOHN OATES—One On One X
- BOB SEGER AND THE SILVER BULLET BAND—Even Now X
- MAC McANALLY—Minimum Love X

### WZEE-FM—Madison

- EARTH, WIND AND FIRE—Fall In Love With Me 26-17
- NIGHT RANGER—Don't Tell Me You Love Me 28-18
- STYX—Mr. Roboto 12-4
- AFTER THE FIRE—Der Kommissar 29-24
- OXO—Whirly Girl 30-25
- MICHAEL JACKSON—Beat It B
- DEF LEPPARD—Photograph B
- TOM PETTY AND THE HEARTBREAKERS—Change Of Heart B
- SUPERTRAMP—My Kind Of Lady B
- DIANA ROSS—So Close A
- KENNY LOGGINS—Welcome To Heartlight A
- FRIDA—I Know There's Something Going On A
- DIRE STRAITS—Twisting By The Pool A
- Q-FEEL—Dancing In Heaven X
- THOMAS DOLBY—She Blinded Me With Science X
- BOB SEGER AND THE SILVER BULLET BAND—Even Now X
- JOURNEY—Faithfully X

### WZOK-FM—Rockford, Illinois

- JOE JACKSON—Breaking Us In Two 13-9
- THE PRETENDERS—Back On The Chain Gang 15-11
- DARYL HALL AND JOHN OATES—One On One



# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (3/1/83)

Continued from page 20

- ★ ABC—Poison Arrow 18-9
- ★ HEAVEN 17—Let Me Go A
- ★ MISSING PERSONS—Walking In L.A. A
- ★ YAZ—Only You A
- ★ U-2—New Year's Day A
- ★ AFTER THE FIRE—Der Kommissar X
- ★ FELONY—The Fanatic X
- ★ ROBERT HAZARD—Escalator Of Life X
- ★ BOW WOW WOW—Afrosiasic L
- ★ RAMINES—Time Bomb L
- ★ MARYANN FAITHFUL—Blue Millionaire L
- ★ THE STRANGLERS—Rode To Rome L
- ★ MEN AT WORK—Dr. Jeckyll L
- ★ ECHD AND THE BUNNYMAN—The Edge L

### WIGY-FM—Bath

- (Scott Robbins—MD)
- ★ MICHAEL JACKSON—Billie Jean 4-1
  - ★ LIONEL RICHIE—You Are 6-5
  - ★ GOLDEN EARRING—Twilight Zone 13-9
  - ★ JOURNEY—Separate Ways 15-12
  - ★ STYX—Mr. Roboto 17-14
  - ★ OXO—Whirly Girl B
  - ★ KENNY LOGGINS—Welcome To Heartlight B
  - ★ ADAM ANT—Desperate But Not Serious B
  - ★ BARRY MANILOW—Some Kind Of Friend A
  - ★ DEF LEPPARD—Photograph A
  - ★ PETER GORDWIN—Images Of Heaven A
  - ★ MAC McANALLY—Minimum Love A
  - ★ PRINCE—Little Red Corvette X
  - ★ HEAVEN 17—Let Me Go X
  - ★ THE J. GEILS BAND—Land Of A Thousand Dances X
  - ★ THOMAS DOLBY—She Blinded Me With Science X
  - ★ CHILLWACK—Secret Information X
  - ★ THE WEATHER GIRLS—It's Raining Men X
  - ★ DIANA ROSS—So Close X
  - ★ FIREFALL—Always X
  - ★ BILLY SQUIER—She's A Runner X
  - ★ THOMPSON TWINS—Lies X
  - ★ NIGHT RANGER—Don't Tell Me You Love Me X

### WKCI-FM—New Haven, Conn.

- (Danny Lyons—MD)
- ★ JOURNEY—Separate Ways 11-6
  - ★ ABC—Poison Arrow 24-18
  - ★ THE PRETENDERS—Back On The Chain Gang 15-11
  - ★ SUPERTRAMP—My Kind Of Lady 19-16
  - ★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen 20-17
  - ★ DIONNE WARWICK—Take The Short Way Home
  - ★ MELISSA MANCHESTER—Nice Girls
  - ★ STYX—Mr. Roboto B
  - ★ MICHAEL JACKSON—Beat It B
  - ★ BARRY MANILOW—Some Kind Of Friend B
  - ★ STEPHEN BISHOP—It Might Be You A
  - ★ THE SYSTEM—You're In My System A

### WKFM-FM—Syracuse, New York

- (John Carucci—PD)
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 3-1
  - ★ MICHAEL JACKSON—Billie Jean 5-3
  - ★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen 19-13
  - ★ STYX—Mr. Roboto 20-14
  - ★ THE GREG KIHN BAND—Jeopardy 24-19
  - ★ PHIL COLLINS—I Don't Care Anymore
  - ★ MICHAEL JACKSON—Beat It
  - ★ TOM PETTY AND THE HEARTBREAKERS—Change Of Heart B
  - ★ YAZ—Only You B
  - ★ BERLIN—Sex B
  - ★ DIONNE WARWICK—Take The Short Way Home B
  - ★ PRINCE—Little Red Corvette B
  - ★ GENTLE PERSUASION—Please Mr. Postman A
  - ★ BRIAN ADAMS—Straight From The Heart A
  - ★ THE SYSTEM—You're In My System A
  - ★ THE GAP BAND—Outstanding A
  - ★ LOU RAWLS—Wind Beneath My Wings A
  - ★ DEF LEPPARD—Photograph X
  - ★ NEIL DIAMOND—Heartlight X
  - ★ ROBERT HAZARD—Escalator Of Life X
  - ★ PSYCHEDELIC FURS—Love My Way X
  - ★ BARRY MANILOW—Some Kind Of Friend X
  - ★ THE FIXX—Red Skies X
  - ★ MAC McANALLY—Minimum Love X
  - ★ FELONY—The Fanatic X
  - ★ THE ENGLISH BEAT—I Confess X
  - ★ JOHN ANDERSON—Swingin' A
  - ★ THOMAS DOLBY—She Blinded Me With Science X
  - ★ THE J. GEILS BAND—Land Of A Thousand Dances X

### WKU-FM—New York City

- (Michael Ellis—MD)
- ★ MICHAEL JACKSON—Billie Jean 1-1
  - ★ CULTURE CLUB—Do You Really Want To Hurt Me 20-13
  - ★ LIONEL RICHIE—You Are 3-2
  - ★ DURAN DURAN—Hungry Like The Wolf 22-14
  - ★ C.BANK—One More Shot 21-17
  - ★ DEBARGE—I Like It
  - ★ EARTH, WIND & FIRE—Fall In Love With Me
  - ★ STARDUST—All Night Long B
  - ★ SALSOU ORCHESTRA—Don't Love It B
- (Bette Strind—MD)
- ★ CHRISTOPHER CROSS—All Right 6-3
  - ★ THE PRETENDERS—Back On The Chain Gang 7-4
  - ★ DURAN DURAN—Hungry Like The Wolf 11-7
  - ★ MICHAEL JACKSON—Billie Jean 13-10
  - ★ JOURNEY—Separate Ways A
  - ★ SUPERTRAMP—My Kind Of Lady A
  - ★ DIANA ROSS—So Close A
  - ★ NAKED EYES—Always Something There To Remind Me A
  - ★ GOLDEN EARRING—Twilight Zone X

### WQKQ-FM—Ithaca, N.Y.

- (Denny Alexander—MD)
- ★ LIONEL RICHIE—You Are 1-1
  - ★ JOURNEY—Separate Ways 13-8
  - ★ DARYL HALL AND JOHN OATES—One On One 16-12
  - ★ OLIVIA NEWTON-JOHN—Tied Up 20-15
  - ★ STYX—Mr. Roboto 14-10
  - ★ PRINCE—Little Red Corvette
  - ★ THE GREG KIHN BAND—Jeopardy
  - ★ OXO—Whirly Girl B
  - ★ FIREFALL—Always B
  - ★ DEF LEPPARD—Photograph A
  - ★ KENNY LOGGINS—Welcome To Heartlight A
  - ★ TOTO—I Won't Hold You Back A
  - ★ NAKED EYES—Always Something There To Remind Me A
  - ★ ROBBIE PATTON—Smiling Island A
  - ★ KELLY GROCUTT—Am I A Dreamer X
  - ★ TOM PETTY AND THE HEARTBREAKERS—Change Of Heart X
  - ★ ROBERT HAZARD—Escalator Of Life X
  - ★ RED RIDER—Human Race X

### WPJB-FM—Providence, R.I.

- (Tom Hunter—PD)
- ★ MICHAEL JACKSON—Billie Jean 26-8
  - ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 24-9
  - ★ DAN FOGELBERG—Make Love Stay 20-15
  - ★ DIANA ROSS—So Close 28-21
  - ★ JEFFREY OSBORNE—Eenie Meenie 30-22
  - ★ BARRY MANILOW—Some Kind Of Friend
  - ★ AL JARREAU—Mornin'

### WPRO-FM—Providence, R.I.

- (Tom Cuddy—MD)
- ★ THE PRETENDERS—Back On The Chain Gang 13-9
  - ★ SUPERTRAMP—My Kind Of Lady 16-10
  - ★ DAN FOGELBERG—Make Love Stay 26-18
  - ★ THE WEATHER GIRLS—It's Raining Men 25-19
  - ★ DIONNE WARWICK—Take The Short Way Home 29-23
  - ★ TOTO—I Won't Hold You Back
  - ★ MICHAEL JACKSON—Beat It
  - ★ EARTH, WIND & FIRE—Fall In Love With Me B
  - ★ ABC—Poison Arrow B
  - ★ TOM PETTY AND THE HEARTBREAKERS—Change Of Heart B
  - ★ THE J. GEILS BAND—Land Of A Thousand Dances A
  - ★ OXO—Whirly Girl A
  - ★ THOMPSON TWINS—Lies X
  - ★ PRINCE—Little Red Corvette X

### WPST-FM—Trenton, N.J.

- (Tom Taylor—MD)
- ★ FRIDA—I Know There's Something Going On 8-6
  - ★ DARYL HALL AND JOHN OATES—One On One 12-9
  - ★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen 12-9
  - ★ MICHAEL JACKSON—Billie Jean 13-10
  - ★ STYX—Mr. Roboto 17-13
  - ★ BRIAN ADAMS—Straight From The Heart
  - ★ TONY CAREY—I Won't Be Home Tonight
  - ★ PAT BENATAR—Little Too Late B
  - ★ AFTER THE FIRE—Der Kommissar B
  - ★ KENNY LOGGINS—Welcome To Heartlight B
  - ★ MAC McANALLY—Minimum Love A
  - ★ PSYCHEDELIC FURS—Love My Way A

### WRCK-FM—Utica Rome, N.Y.

- (Jim Reitz—MD)
- ★ JOURNEY—Separate Ways 2-1
  - ★ STYX—Mr. Roboto 5-2
  - ★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen 14-8
  - ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 17-11
  - ★ THE GREG KIHN BAND—Jeopardy 23-14
  - ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now
  - ★ MICHAEL JACKSON—Beat It
  - ★ AFTER THE FIRE—Der Kommissar B
  - ★ THE J. GEILS BAND—Land Of A Thousand Dances B
  - ★ TRIUMPH—World Of Fantasy B
  - ★ KENNY LOGGINS—Welcome To Heartlight A
  - ★ LEROUX—Carries Gone A
  - ★ BRIAN ADAMS—Straight From The Heart A
  - ★ PSYCHEDELIC FURS—Love My Way X
  - ★ OXO—Whirly Girl X
  - ★ DEF LEPPARD—Photograph X
  - ★ ADAM ANT—Desperate But Not Serious X
  - ★ PRINCE—Little Red Corvette X
  - ★ THE FIXX—Red Skies X
  - ★ THOMPSON TWINS—Lies X
  - ★ ROBERT HAZARD—Escalator Of Life X

### WTIC-FM—Hartford, Conn.

- (Mike West—MD)
- ★ MICHAEL JACKSON—Billie Jean 1-1
  - ★ DURAN DURAN—Hungry Like The Wolf 2-2
  - ★ THE PRETENDERS—Back On The Chain Gang 5-3
  - ★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen 20-12
  - ★ MICHAEL JACKSON—Beat It 25-21
  - ★ AFTER THE FIRE—Der Kommissar
  - ★ DEBARGE—I Like It
  - ★ BARRY MANILOW—Some Kind Of Friend A

### WROR-FM—Boston, Mass.

- (Gary Berkowitz—MD)
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 9-1
  - ★ JOURNEY—Separate Ways 27-15
  - ★ JOE JACKSON—Breaking Us In Two 22-12
  - ★ THE PRETENDERS—Back On The Chain Gang 25-13
  - ★ DURAN DURAN—Hungry Like The Wolf 26-14
  - ★ DEBARGE—I Like It
  - ★ FRIDA—I Know There's Something Going On
  - ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart B
  - ★ DIONNE WARWICK—Take The Short Way Home B
  - ★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen A
  - ★ MEN AT WORK—Be Good Johnny A
  - ★ EARTH, WIND & FIRE—Fall In Love With Me A
  - ★ THE J. GEILS BAND—Land Of A Thousand Dances A
  - ★ MICHAEL JACKSON—Beat It A

### WISN-AM—Dover

- (Jim Sebastian—MD)
- ★ MICHAEL JACKSON—Billie Jean 4-1
  - ★ JOE JACKSON—Breaking Us In Two 3-3
  - ★ DURAN DURAN—Hungry Like The Wolf 5-4
  - ★ THE PRETENDERS—Back On The Chain Gang 6-5
  - ★ LIONEL RICHIE—You Are 9-7
  - ★ AFTER THE FIRE—Der Kommissar
  - ★ BARRY MANILOW—Some Kind Of Friend B
  - ★ STEPHEN BISHOP—It Might Be You B
  - ★ OXO—Whirly Girl B

### WKXS-FM—Boston, Mass.

- (Joey Carullo—MD)
- ★ MICHAEL JACKSON—Billie Jean 1-1
  - ★ CULTURE CLUB—Do You Really Want To Hurt Me 2-2
  - ★ DARYL HALL AND JOHN OATES—One On One 14-7
  - ★ JOURNEY—Separate Ways 15-11
  - ★ STYX—Mr. Roboto 28-21
  - ★ ANGELA BOFFILL—Too Tough B
  - ★ JEFFERSON STARSHIP—Winds Of Change B
  - ★ DIONNE WARWICK—Take The Short Way Home B
  - ★ TOM PETTY AND THE HEARTBREAKERS—Change Of Heart A
  - ★ PSYCHEDELIC FURS—Love My Way A
  - ★ PHIL COLLINS—I Don't Care Anymore A
  - ★ PETER GORDWIN—Images Of Heaven A
  - ★ AL JARREAU—Mornin' A
  - ★ ALFIE SILAS—There I Go X
  - ★ MICHAEL JACKSON—Beat It X
  - ★ THE GAP BAND—Outstanding X

## Mid-Atlantic Region

### ★ PRIME MOVERS ★

- ★ MICHAEL JACKSON—Billie Jean (Epic)
- ★ DURAN DURAN—Hungry Like The Wolf (Capitol)

### ● TOP ADD ONS ●

- ★ JOURNEY—Separate Ways (Columbia)
- ★ AFTER THE FIRE—Der Kommissar (Epic)
- ★ DEBARGE—I Like It (Gordy)
- ★ TOM PETTY AND THE HEARTBREAKERS—Change Of Heart (Backstreet)

### ● BREAKOUTS ●

- ★ THE GREG KIHN BAND—Jeopardy (Beserkley)
- ★ ABC—Poison Arrow (Mercury)
- ★ OXO—Whirly Girl (Warner Bros.)

### WABE-AM—Allentown

- (Jefferson Ward—MD)
- ★ LIONEL RICHIE—You Are 1-1
  - ★ CHRISTOPHER CROSS—All Right 2-2
  - ★ DARYL HALL AND JOHN OATES—One On One 4-3
  - ★ DAN FOGELBERG—Make Love Stay 20-13
  - ★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen 21-14
  - ★ JEFFREY OSBORNE—Eenie Meenie
  - ★ YAZ—Only You B
  - ★ MICHAEL JACKSON AND PAUL MCCARTNEY—The Girl Is Mine X
  - ★ TOTO—Africa X
  - ★ EARTH, WIND & FIRE—Fall In Love With Me X
  - ★ DARYL HALL AND JOHN OATES—One On One X
  - ★ LITTLE RIVER BAND—The Other Guy X
  - ★ FLEETWOOD MAC—Love In Store X
  - ★ TAVARES—A Penny For Your Thoughts X
  - ★ LIONEL RICHIE—Truly X
  - ★ AIR SUPPLY—Two Less Lonely People In The World X
  - ★ AMERICA—Right Before Your Eyes X

### WBSB-FM—Baltimore

- (Rick James/Jan Jefferies—MD)
- ★ STRAY CATS—Stray Cat Strut 3-1
  - ★ FRIDA—I Know There's Something Going On 25-18
  - ★ MICHAEL JACKSON—Billie Jean 5-2
  - ★ CULTURE CLUB—Do You Really Want To Hurt Me 4-3
  - ★ DARYL HALL AND JOHN OATES—One On One 9-6
  - ★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen
  - ★ OXO—Whirly Girl
  - ★ DEBARGE—I Like It B
  - ★ AFTER THE FIRE—Der Kommissar B
  - ★ MEN AT WORK—Be Good Johnny X
  - ★ JEFFERSON STARSHIP—Winds Of Change X
  - ★ FIREFALL—Always X
  - ★ DON HENLEY—I Can't Stand Still X
  - ★ NAKED EYES—Always Something There To Remind Me X

### WBZZ-FM—Pittsburgh

- (Chuck Tyler—MD)
- ★ MUSICAL YOUTH—Pass The Dutchie 3-1
  - ★ DURAN DURAN—Hungry Like The Wolf 4-3
  - ★ MICHAEL JACKSON—Beat It 5-4
  - ★ LIONEL RICHIE—You Are 6-5
  - ★ CULTURE CLUB—Do You Really Want To Hurt Me 7-6
  - ★ THE GREG KIHN BAND—Jeopardy B
  - ★ DIONNE WARWICK—Take The Short Way Home B
  - ★ ABC—Poison Arrow A
  - ★ TOM PETTY AND THE HEARTBREAKERS—Change Of Heart A
  - ★ DEBARGE—I Like It A
  - ★ DAN FOGELBERG—Make Love Stay A

### WCCK-FM—Erie

- (J.J. Sanford—MD)
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 5-3
  - ★ JOURNEY—Separate Ways
  - ★ STYX—Mr. Roboto 12-5
  - ★ JEFFERSON STARSHIP—Winds Of Change 10-7
  - ★ PAT BENATAR—Little Too Late 15-9
  - ★ THE GREG KIHN BAND—Jeopardy
  - ★ KENNY LOGGINS—Welcome To Heartlight
  - ★ PRINCE—Little Red Corvette B
  - ★ FIREFALL—Always B
  - ★ OXO—Whirly Girl B
  - ★ TOM PETTY AND THE HEARTBREAKERS—Change Of Heart B
  - ★ DEBARGE—I Like It A
  - ★ NAKED EYES—Always Something There To Remind Me A
  - ★ DEF LEPPARD—Photograph A
  - ★ TOTO—I Won't Hold You Back A
  - ★ K.C. AND THE SUNSHINE BAND—Don't Run A
  - ★ ROBERT HAZARD—Escalator Of Life X
  - ★ SHAKIN' STEEVENS—I'll Be Satisfied X
  - ★ ROBBIE PATTON—Smiling Island X
  - ★ KELLY GROCUTT—Am I A Dreamer X

### WCIR-FM—Beckley, W. Virginia

- (Jim Martin—MD)
- ★ MICHAEL JACKSON—Billie Jean 1-1
  - ★ LIONEL RICHIE—You Are 2-2
  - ★ DARYL HALL AND JOHN OATES—One On One 3-3
  - ★ DURAN DURAN—Hungry Like The Wolf 4-4
  - ★ THE GREG KIHN BAND—Jeopardy 8-5
  - ★ PRINCE—Little Red Corvette
  - ★ BARRY MANILOW—Some Kind Of Friend
  - ★ ALABAMA—Dixieland Delight B
  - ★ AFTER THE FIRE—Der Kommissar B
  - ★ TOM PETTY AND THE HEARTBREAKERS—Change Of Heart B
  - ★ MAC McANALLY—Minimum Love A
  - ★ TOTO—I Won't Hold You Back A
  - ★ NAKED EYES—Always Something There To Remind Me A
  - ★ DEF LEPPARD—Photograph A
  - ★ STEEL BREEZE—Dreamin' Is Easy X
  - ★ SUPERTRAMP—My Kind Of Lady X
  - ★ ABC—Poison Arrow X
  - ★ THOMPSON TWINS—Lies X
  - ★ DAN FOGELBERG—Make Love Stay X
  - ★ DIANA ROSS—So Close X
  - ★ MELISSA MANCHESTER—Nice Girls X
  - ★ RIC OCASEK—Something To Grab For X
  - ★ FRIDA—I Know There's Something Going On X
  - ★ MARTY BALIN—What Love Is X
  - ★ OXO—Whirly Girl X
  - ★ ROBBIE PATTON—Smiling Island X

### WFBG-AM—Altoona

- (Tony Booth—MD)
- ★ THE PRETENDERS—Back On The Chain Gang 24-19
  - ★ DAN FOGELBERG—Make Love Stay 30-22
  - ★ STEPHEN BISHOP—It Might Be You 31-22
  - ★ TOM PETTY AND THE HEARTBREAKERS—Change Of Heart 34-29
  - ★ JEFFERSON STARSHIP—Winds Of Change 39-34
  - ★ AFTER THE FIRE—Der Kommissar
  - ★ DIANA ROSS—So Close
  - ★ DIONNE WARWICK—Take The Short Way Home B
  - ★ THE GAP BAND—Outstanding A
  - ★ MISSING PERSONS—Walking In L.A. A
  - ★ DEF LEPPARD—Photograph A
  - ★ ROBERT HAZARD—Escalator Of Life A
  - ★ KENNY LOGGINS—Welcome To Heartlight A
  - ★ YAZ—Only You X
  - ★ PSYCHEDELIC FURS—Love My Way X
  - ★ THE SYSTEM—You Are In My System X
  - ★ TAVARES—A Penny For Your Thoughts X
  - ★ WALL OF VOODOO—Mexican Radio X
  - ★ DAZZ BAND—On The One For Fun X
  - ★ MAC McANALLY—Minimum Love X
  - ★ BARRY MANILOW—Some Kind Of Friend X
  - ★ PRINCE—Little Red Corvette X
  - ★ JOHN ANDERSON—Swingin' X
  - ★ THOMAS DOLBY—She Blinded Me With Science X
  - ★ OXO—Whirly Girl X
  - ★ MARTY BALIN—What Love Is X
  - ★ NIGHT RANGER—Don't Tell Me You Love Me X

### WGH-AM—Norfolk

- (Bob Canada—MD)
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 2-1
  - ★ LIONEL RICHIE—You Are 5-4
  - ★ MICHAEL JACKSON—Billie Jean 7-5
  - ★ DURAN DURAN—Hungry Like The Wolf 10-6
  - ★ DARYL HALL AND JOHN OATES—One On One 9-7
  - ★ TOTO—I Won't Hold You Back
  - ★ THOMPSON TWINS—Lies

- ★ MAC McANALLY—Minimum Love B
- ★ PRINCE—Little Red Corvette B
- ★ KENNY LOGGINS—Welcome To Heartlight B
- ★ MICHAEL JACKSON—Beat It B
- ★ THE SYSTEM—You Are In My System A
- ★ TOMMY JAMES—Say Please A
- ★ THE TEMPTATIONS—Love On My Mind Tonight A
- ★ DEBARGE—I Like It X
- ★ HEAVEN 17—Let Me Go X
- ★ ROBERT HAZARD—Escalator Of Life X
- ★ YAZ—Only You X
- ★ JOHN ANDERSON—Swingin' X
- ★ DOWNIE IRIS—This Time It Must Be Love X
- ★ PHIL GARLAND—You're The One X

### WHYW-FM—Pittsburgh

- (Jay Cresswell—MD)
- ★ LIONEL RICHIE—You Are 3-1
  - ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 16-11
  - ★ POCO—Shoot For The Moon 18-13
  - ★ MELISSA MANCHESTER—Nice Girls 19-14
  - ★ DEBARGE—I Like It 20-16
  - ★ DIONNE WARWICK—Take The Short Way Home
  - ★ AL JARREAU—Mornin'
  - ★ BARRY MANILOW—Some Kind Of Friend B
  - ★ JEFFREY OSBORNE—Eenie Meenie B
  - ★ EARTH, WIND & FIRE—Fall In Love With Me B

### WKRZ-FM—Wilkes-Barre, Pa.

- (Jim Rising—MD)
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 13-8
  - ★ DARYL HALL AND JOHN OATES—One On One 14-9
  - ★ THE PRETENDERS—Back On The Chain Gang 21-10
  - ★ FRIDA—I Know There's Something Going On 25-13
  - ★ AFTER THE FIRE—Der Kommissar 42-16
  - ★ NAKED EYES—Always Something There To Remind Me
  - ★ HEAVEN 17—Let Me Go
  - ★ TOM PETTY AND THE HEARTBREAKERS—Change Of Heart B
  - ★ MELISSA MANCHESTER—Nice Girls B
  - ★ DEF LEPPARD—Photograph B
  - ★ DAN FOGELBERG—Make Love Stay B
  - ★ DIONNE WARWICK—Take The Short Way Home B
  - ★ DEBARGE—I Like It A
  - ★ MEN AT WORK—Be Good Johnny X
  - ★ THOMAS DOLBY—She Blinded Me With Science X
  - ★ PRINCE—Little Red Corvette X
  - ★ BERLIN—Sex X
  - ★ ROBERT HAZARD—Escalator Of Life X
  - ★ THE CLASH—Should I Stay Or Should I Go X
  - ★ GENTLE PERSUASION—Please Mr. Postman X
  - ★ SINGLE BULLET THEORY—Keep It Tight X
  - ★ MAC McANALLY—Minimum Love X
  - ★ TONY CAREY—I Won't Be Home Tonight X
  - ★ BRIAN ADAMS—Straight From The Heart X

### WNVZ-FM—Norfolk

- (Steve Kelly—MD)
- ★ STYX—Mr. Roboto 20-15
  - ★ FRIDA—I Know There's Something Going On 25-17
  - ★ DEBARGE—I Like It 27-19
  - ★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen 28-22
  - ★ JOURNEY—Separate Ways 36-28
  - ★ THE GREG KIHN BAND—Jeopardy B
  - ★ THOMAS DOLBY—She Blinded Me With Science B
  - ★ ABC—Poison Arrow B
  - ★ AFTER THE FIRE—Der Kommissar B
  - ★ PAT BENATAR—Little Too Late A
  - ★ PRINCE—Little Red Corvette A
  - ★ MAC McANALLY—Minimum Love A
  - ★ BARRY MANILOW—Some Kind Of Friend A
  - ★ THE CLASH—Should I Stay Or Should I Go A
  - ★ JOHN ANDERSON—Swingin' A
  - ★ MISSING PERSONS—Walking In L.A. A
  - ★ MEN AT WORK—Be Good Johnny A
  - ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now A
  - ★ TOM PETTY AND THE HEARTBREAKERS—Change Of Heart A
  - ★ OXO—Whirly Girl X

### WQXA-FM—York

- (Dan Steele—MD)
- ★ MICHAEL JACKSON—Billie Jean 8-3
  - ★ CHRISTOPHER CROSS—All Right 12-5
  - ★ DARYL HALL AND JOHN OATES—One On One 15-11
  - ★ SUPERTRAMP—My Kind Of Lady 17-13
  - ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 19-15
  - ★ OXO—Whirly Girl
  - ★ MICHAEL JACKSON—Beat It
  - ★ DIONNE WARWICK—Take The Short Way Home B
  - ★ STEPHEN BISHOP—It Might Be You B
  - ★ MELISSA MANCHESTER—Nice Girls B
  - ★ KENNY LOGGINS—Welcome To Heartlight A
  - ★ BARRY MANILOW—Some Kind Of Friend A
  - ★ THOMAS DOLBY—She Blinded Me With Science A
  - ★ EARTH, WIND & FIRE—Fall In Love With Me X
  - ★ JEFFERSON STARSHIP—Winds Of Change X
  - ★ TOM PETTY AND THE HEARTBREAKERS—Change Of Heart X
  - ★ RIC OCASEK—Something To Grab For X
  - ★ THE J. GEILS BAND—Land Of A Thousand Dances X
  - ★ GENTLE PERSUASION—Please Mr. Postman X

### WRQX-FM—Washington, D.C.

- (Mary Talem—MD)
- ★ DAN FOGELBERG—Make Love Stay B
  - ★ AFTER THE FIRE—Der Kommissar B
  - ★ DEBARGE—I Like It A
  - ★ THE GREG KIHN BAND—Jeopardy A
  - ★ ABC—Poison Arrow A
  - ★ MICHAEL JACKSON—Beat It B

### WRVQ-FM—Richmond

- (Jim Payne—MD)
- ★ MICHAEL JACKSON—Beat It 6-3
  - ★ DARYL HALL AND JOHN OATES—One On One 13-7
  - ★ CHRISTOPHER CROSS—All Right 10-6
  - ★ MICHAEL JACKSON—Billie Jean 17-14
  - ★ STYX—Mr. Roboto 26-19
  - ★ AFTER THE FIRE—Der Kommissar
  - ★ DIANA ROSS—So Close
  - ★ OXO—Whirly Girl B
  - ★ THE JOHN HALL BAND—Love Me Again B
  - ★ STEPHEN BISHOP—It Might Be You B
  - ★ GOLDEN EARRING—Twilight Zone B
  - ★ MEN AT WORK—Be Good Johnny A
  - ★ KENNY LOGGINS—Welcome To Heartlight A
  - ★ PRINCE—Little Red Corvette X
  - ★ FELONY—The Fanatic X
  - ★ PHIL COLLINS—I Don't Care Anymore X
  - ★ EARTH, WIND & FIRE—Fall In Love With Me X
  - ★ MELISSA MANCHESTER—Nice Girls X

### WXIL-FM—Parkersburg, W.V.

- (Jerry Lee Collins—MD)
- ★ DARYL HALL AND JOHN OATES—One On One 7-1
  - ★ JOURNEY—Separate Ways 6-2
  - ★ STYX—Mr. Roboto 14-3
  - ★ NIGHT RANGER—Don't Tell Me You Love Me 13-4
  - ★ MEN AT WORK—Be Good Johnny 23-17
  - ★ FIREFALL—Always
  - ★ THE GREG KIHN BAND—Jeopardy
  - ★ THE J. GEILS BAND—Land Of A Thousand Dances B
  - ★ SEA LEVEL—Make You Feel Love Again B
  - ★ PRINCE—Little Red Corvette B
  - ★ TOM PETTY AND THE HEARTBREAKERS—Change Of Heart B
  - ★ SUZY ANDREWS—Kommissar-Don't Turn Around B
  - ★ ROBERT HAZARD—Escalator Of Life A
  - ★ TRIUMPH—A World Of Fantasy A
  - ★ SHAKIN' STEEVENS—I'll Be Satisfied A

- ★ NAKED EYES—Always Something There To Remind Me A
- ★ TOTO—I Won't Hold You Back A
- ★ DEF LEPPARD—Photograph A
- ★ KENNY LOGGINS—Welcome To Heartlight A
- ★ K.C. AND THE SUNSHINE BAND WITH TERI DESARIO—Don't Run (Come Back To Me) A
- ★ BRIAN ADAMS—Straight From The Heart A
- ★ LINDA RONSTADT—Easy For You To Say A
- ★ DOWNIE IRIS—This Time It Must Be Love X
- ★ JEFFREY OSBORNE—Eenie Meenie X
- ★ YAZ—Only You X
- ★ KELLY GROCUTT—Am I A Dreamer X
- ★ ROBBIE PATTON—Smiling Island X
- ★ AFTER THE FIRE—Der Kommissar X

### WXKX-FM—Pittsburgh

- (Carey Pall—MD)

# Singles Radio Action

Continued from page 21

- SAM NEELY—The Party's Over A
- DIANA ROSS—So Close X
- MELISSA MANCHESTER—Nice Girls X
- STEPHEN BISHOP—It Might Be You X
- PETER GODWIN—Images Of Heaven X
- OXO—Whirly Girl X
- TOM PETTY AND THE HEARTBREAKERS—Change Of Heart X
- PRINCE—Little Red Corvette X

## WCSC-AM—Charleston

- (Chris Bailey—MD)
- MICHAEL JACKSON—Billie Jean 7-6
  - THE PRETENDERS—Back On The Chain Gang 10-8
  - ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 12-10
  - STYX—Mr. Roboto 14-3
  - THE GREG KIHN BAND—Jeopardy 16-15
  - KENNY LOGGINS—Welcome To Heartlight
  - TOTO—I Won't Hold You Back
  - MEN AT WORK—Be Good Johnny B
  - JOHN ANDERSON—Swingin' B
  - MICHAEL JACKSON—Beat It B
  - STEPHEN BISHOP—It Might Be You B
  - PRINCE—Little Red Corvette B
  - FIREFALL—Always A
  - THE ENGLISH BEAT—I Confess A
  - ADAM ANT—Desperate But Not Serious A
  - DEBARGE—I Like It X
  - THOMAS DOLBY—She Blinded Me With Science X
  - YAZ—Only You X
  - PSYCHEDELIC FURS—Love My Way X
  - MAC McANALLY—Minimum Love X
  - BERLIN—Sex X
  - ROBERT HAZARD—Escalator Of Life X
  - ROBBIE PATTON—Smiling Island X
  - LINDA RDNSTADT—Mr. Radio X

## WDCG-AM—Durham

- (John Van Pelt—MD)
- MICHAEL JACKSON—Billie Jean 2-1
  - MUSICAL YOUTH—Pass The Dutchie 10-5
  - KENNY LOGGINS—Heart To Heart 8-6
  - STRAY CATS—Stray Cat Strut 13-9
  - CHRISTOPHER CROSS—All Right 18-10
  - DAN FOGELBERG—Make Love Stay B
  - THE GREG KIHN BAND—Jeopardy B
  - THE WEATHER GIRLS—It's Raining Men B
  - EARTH, WIND & FIRE—Fall In Love With Me B
  - GOLDEN EARRING—Twilight Zone B
  - AFTER THE FIRE—Der Kommissar B
  - DIONNE WARWICK—Take The Short Way Home A
  - ABC—Poison Arrow X
  - TOM PETTY AND THE HEARTBREAKERS—Change Of Heart X
  - JEFFERSON STARSHIP—Winds Of Change X
  - FELONY—The Fantastic X
  - THOMPSON TWINS—Lies X

## WEZB-FM—New Orleans

- (Jerry Lousteau—MD)
- MICHAEL JACKSON—Billie Jean 1-1
  - CULTURE CLUB—Do You Really Want To Hurt Me 7-5
  - STYX—Mr. Roboto 9-7
  - MICHAEL JACKSON—Beat It 12-8
  - FRIDA—I Know There's Something Going On 21-16
  - THE GREG KIHN BAND—Jeopardy
  - LAROUX—Carrie's Gone
  - ABC—Poison Arrow B
  - EARTH, WIND & FIRE—Fall In Love With Me B
  - AFTER THE FIRE—Der Kommissar B
  - DEBARGE—I Like It A
  - YAZ—Only You A
  - RANDY NEWMAN AND PAUL SIMON—The Blues X

## WFLB-AM—Fayetteville

- (Larry Canon—MD)
- THE PRETENDERS—Back On The Chain Gang 15-10
  - SUPERTRAMP—My Kind Of Lady 19-12
  - JOURNEY—Separate Ways 22-13
  - STEPHEN BISHOP—It Might Be You 27-20
  - STYX—Mr. Roboto 34-27
  - MICHAEL JACKSON—Beat It
  - MAC McANALLY—Minimum Love
  - DEBARGE—I Like It B
  - JOHN ANDERSON—Swingin' B
  - DIONNE WARWICK—Take The Short Way Home B
  - THOMAS DOLBY—She Blinded Me With Science B
  - OXO—Whirly Girl B
  - THE WEATHER GIRLS—It's Raining Men B
  - BARRY MANILOW—Some Kind Of Friend B
  - PHIL COLLINS—I Don't Care Anymore B
  - AFTER THE FIRE—Der Kommissar A
  - LAROUX—Carrie's Gone A
  - KENNY LOGGINS—Welcome To Heartlight A
  - THE SYSTEM—You Are In My System A
  - ROBERT HAZARD—Escalator Of Life A
  - TOM PETTY AND THE HEARTBREAKERS—Change Of Heart A
  - FIREFALL—Always X
  - PSYCHEDELIC FURS—Love My Way X
  - JANET JACKSON—Come Give Your Love To Me X
  - RIC OCASEK—Something To Grab For X
  - STEPHANIE WINSTON—Showdown X
  - PETER GODWIN—Emotional Disguise X
  - THE GAP BAND—Outstanding X
  - PRINCE—Little Red Corvette X
  - GENTLE PERSUASION—Please Mr. Postman X

## WFMF-FM—Baton Rouge

- (Wayne Watkins—MD)
- MICHAEL JACKSON—Beat It 28-17
  - DEXY'S MIDNIGHT RUNNERS—Come On Eileen 25-18
  - STYX—Mr. Roboto 10-5
  - THE PRETENDERS—Back On The Chain Gang 21-16
  - DAN FOGELBERG—Make Love Stay 26-22
  - ABC—Poison Arrow
  - JOHN ANDERSON—Swingin'
  - LAROUX—Carrie's Gone B
  - DIONNE WARWICK—Take The Short Way Home A
  - DEBARGE—I Like It X
  - BILL WRAY—You're A Heartbreaker X
  - JANET JACKSON—Come Give Your Love To Me X

## WHHY-FM—Montgomery

- (Mark St. John—MD)
- MICHAEL JACKSON—Billie Jean 1-1
  - JOHN ANDERSON—Swingin' 11-4
  - STEPHEN BISHOP—It Might Be You 15-8
  - ABC—Poison Arrow 14-10
  - STYX—Mr. Roboto 17-12
  - BRIAN ADAMS—Straight From The Heart
  - AL JARREAU—Mornin'
  - PRINCE—Little Red Corvette B
  - MICHAEL JACKSON—Beat It B
  - THE WEATHER GIRLS—It's Raining Men B
  - OXO—Whirly Girl B
  - MAC McANALLY—Minimum Love B
  - BARRY MANILOW—Some Kind Of Friend A
  - MELISSA MANCHESTER—Nice Girls A
  - DIONNE WARWICK—Take The Short Way Home A
  - THE GREG KIHN BAND—Jeopardy A
  - JEFFERSON STARSHIP—Winds Of Change A
  - TOTO—I Won't Hold You Back A

# Radio

## Goodphone Commentaries

### A Plea For Humanizing The News

By ALLAN KAMIN

Mention some past century to people—say the 10th or 15th—and the chances are good that if they have any curiosity about those distant times, it's about the way people lived back then, not who was ripping off whose land or whose soldiers were killing whose soldiers. Yet, until recently, the study of history read like a recitation of battles, conquests and treaties. You can call this the structural-institutional approach, focusing on the formal entities of power and their joustings, rather than on the living experience of the people. But lately, the study of history has been changing. Emerging is

a new "soft" approach, spearheaded by female historians, that sees people as flesh-and-blood beings with real lives of their own, and not just as pieces on someone else's chessboard.

When it comes to man's chronicling of the present, an endeavor known as "news," there's no question that the structural institutional approach rules the roost. Now, realize, there are thousands upon thousands of reported or reportable events every day, and no stone-engraved divine instructions as to which should be considered the most important or interesting. But it's become accepted as gospel that the news that matters is news regard-

ing the structural framework of society, rather than news about the individuals inhabiting this framework. Individual lives have meaning here only in terms of their relationship to the societal machine—who's controlling the levers of power, who's trying to grab those levers, who's gaining a large share of the spoils, and who's being cast out by the system as losers.

There is an exception to this social-structure-dominated focus: people become recognized as reportable individuals in their own right when they're robbed, raped, mutilated or killed or otherwise victimized, with the degree of recog-

(Continued on page 24)

## YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

### POP SINGLES—10 Years Ago

- 1 Killing Me Softly With His Song, Roberta Flack, Atlantic
- 2 Dueling Banjos, Deliverance, Warner Bros.
- 3 Last Song, Edward Bear, Capitol
- 4 Could It Be I'm Falling In Love, Spinners, Atlantic
- 5 Love Train, O'Jays, Philadelphia International
- 6 Also Sprach Zarathustra (2001), Deodato, CTI
- 7 Crocodile Rock, Elton John, MCA
- 8 The Cover Of Rolling Stone, Dr. Hook & the Medicine Show, Columbia
- 9 Rocky Mountain High, John Denver, RCA
- 10 Daddy's Home, Jermaine Jackson, Motown

### POP SINGLES—20 Years Ago

- 1 Walk Like A Man, Four Seasons, Veejay
- 2 Our Day Will Come, Ruby & the Romantics, Kapp
- 3 You're The Reason I'm Living, Bobby Darin, Capitol
- 4 The End Of The World, Skeeter Davis, RCA
- 5 Rhythm Of The Rain, Cascades, Valiant
- 6 Ruby Baby, Dion, Columbia
- 7 Hey Paula, Paul & Paula, Philips
- 8 Blame It On The Bossa Nova, Eydie Gorme, Columbia
- 9 What Will Mary Say, Johnny Mathis, Columbia
- 10 He's So Fine, Chiffons, Laurie

### TOP LPs—10 Years Ago

- 1 Don't Shoot Me I'm Only The Piano Player, Elton John, MCA
- 2 Deliverance, Soundtrack, Warner Bros.
- 3 No Secrets, Carly Simon, Elektra
- 4 Rocky Mountain High, John Denver, RCA
- 5 Lady Sings The Blues, Diana Ross/Soundtrack, Motown
- 6 The World Is A Ghetto, War, United Artists
- 7 Hot August Night, Neil Diamond, MCA
- 8 Shoot Out At The Fantasy Factory, Traffic, Island
- 9 Talking Book, Stevie Wonder, Tamla
- 10 More Hot Rocks (Big Hits & Fazed Cookies), Rolling Stones, London

### TOP LPs—20 Years Ago

- 1 My Son, The Celebrity, Allan Sherman, Warner Bros.
- 2 Songs I Sing On The Jackie Gleason Show, Frank Fontaine, ABC-Paramount
- 3 The First Family, Vaughn Meader, Cadence
- 4 My Son, The Folk Singer, Allan Sherman, Warner Bros.
- 5 Moving, Peter, Paul & Mary, Warner Bros.
- 6 West Side Story, Soundtrack, Columbia
- 7 Richard Chamberlain Sings, MGM
- 8 Moon River & Other Great Movie Themes, Andy Williams, Columbia
- 9 Jazz Samba, Stan Getz & Charlie Byrd, Verve
- 10 Peter, Paul & Mary, Warner Bros.

### COUNTRY SINGLES—10 Years Ago

- 1 'Til I Get It Right, Tammy Wynette, Epic
- 2 Teddy Bear Song, Barbara Fairchild, Columbia
- 3 Any Old Wind That Blows, Johnny Cash, Columbia
- 4 Good Things, David Houston, Epic
- 5 You Lay So Easy On My Mind, Bobby G. Rice, Metromedia Country
- 6 Keep Me In Mind, Lynn Anderson, Columbia
- 7 Neon Rose, Mel Tillis & the Statesiders, MGM
- 8 Love Is The Look You're Looking For, Connie Smith, RCA
- 9 The Lord Knows I'm Drinking, Cal Smith, Decca
- 10 Super Kind Of Woman, Freddy Hart, Capitol

### SOUL SINGLES—10 Years Ago

- 1 Love Train, O'Jays, Philadelphia International
- 2 Killing Me Softly With His Song, Roberta Flack, Atlantic
- 3 Neither Of Us (Wants To Be The First To Say Goodbye), Gladys Knight & the Pips, Soul
- 4 I Got Ants In My Pants, James Brown, Polydor
- 5 Could It Be I'm Falling In Love, Spinners, Atlantic
- 6 A Letter To Myself, Chi-Lites, Brunswick
- 7 Daddy's Home, Jermaine Jackson, Motown
- 8 Ain't Got No Woman (Like The One I've Got), Four Tops, Dunhill
- 9 Superstition, Stevie Wonder, Tamla
- 10 Break Up To Make Up, Stylistics, Avco

## Vox Jox

Continued from page 12

That g.m. vacancy at Katz's WDBO-AM in Orlando has been filled by WBZZ Pittsburgh g.m. Garry Eaves. Also coming to WDBO are the 1983 Sunshine State Games, Florida's Olympic-styled sports festival, formerly held in Gainesville. ... Lisa Tonacci moves from director of audience research into the music director's post at ABC's WPLJ New York, replacing Dorothy Vanturini, who resigned last week. Tonacci will continue to oversee research from her new position.

\*\*\*

It's back to afternoons for the "music professor," as Jim LaBarbera swaps shifts with afternoon man Bill Gable, who now moves into the midday slot at Cincinnati's WLW, where LaBarbera has hung his hat for the last 14 years. ... Television anchorman Paul Bloom replaces Laurence Gross after eight years as host of KSDO San Diego's live-on-location midday talk show. That location has moved to the Harbor House Restaurant in Seaport Village. ... Across town at KFMB, Dave Lawrence from KS103 and Charlie Carson from K-Best join the station as weekenders. ... More sports at the "Camel," as San Francisco's KMEL has added Rich Walcott from KIKF Orange, Calif. as afternoon sports anchor. He is replacing Allen Elvin who has joined the KMET Los Angeles news department.

\*\*\*

In addition to his show on XERF Del Rio, Tex., truckin' legend Bill Mack is now working for KLIF. Dan Halyburton, general manager of the Dallas Susquehanna facility, has appointed Mack as the KLIF "good will ambassador of country music." He will represent the station in the community and play a regular part in its programming. ... Willie Bacote, host of the nationally syndicated tv show "Dance Connection," is now doing evenings on Washington's WOL. Bacote replaces Noble Davis, who's handling mid-days since the resignation of Reggie Dee due to illness.

\*\*\*

Sold! WWVA Wheeling from Columbia Pictures Industries to Price Broadcasting of Salt Lake City, and WMID/WGRF Atlantic City from WMID Inc. to AMCOM Inc. As you may know, WMID Inc. was owned by Merv Griffin's former wife. P.d. Paul Curreri, who remains with the AC stations, says the FM will be going live 24 hours a day and will mel-

low out a bit under the new calls WLQE.

\*\*\*

Dia replaces Betty Korvan in the 10 p.m. to 2 a.m. shift at Cleveland's WMSM. Korvan segues into weekends. ... Tom Scheithe moves from Midwest Family's WKKN/WYFE Rockford, where he was sales manager, into the station manager position at Fairfield Broadcasting's WEZV Fort Wayne. ... At KFRM Salina, Kan., Abram Burnett moves from p.d. to g.m., while Troy Wayne moves into the p.d. slot. ... Steve Kelley is the new morning man at FM 99 (WBGW) Tallahassee, moving over from WLEQ Fort Meyers. ... WMEL Melbourne afternoon host Donna French is now part of the Sunshine Entertainment Network lineup, a satellite-distributed urban contemporary format originating in Cocoa, Fla.

\*\*\*

A new lineup at WZIP Daytona Beach, as John Barrett moves up to operations manager, replacing Glenn Summers. Mornings are handled by Dave Deppisch ("Macy in the morning"), who comes across from Daytona's WDOQ. Middays are done by m.d. Jack Stevens. And Barrett handles afternoons on the daytimer, which features g.m. Frank Canale and sales manager Dave Cheezum on weekends. ... Monroe, N.C. (Charlotte metro) has a new radio station. It's WDEX, an AMer at 1430 playing top 40 music pro-

grammed by Bob Chrysler, formerly of WAYS Charlotte and Miami's 96X. Holding down mornings are Bob Brynteson from Chicago's WCLR and local personality Jerry Ammons; middays are hosted by Jim Reary, formerly of WCRE Cheraw, S.C. (where they bottle 'Cheerwine'); afternoons are done by Chrysler, evenings by his wife, Ann Cruise, and overnights by Fred Hartsfield. Joe Van Radford, formerly of WAYS, handles weekends.

\*\*\*

Looking for another comedy service? Two Kingston, N.Y. radio folks, Craig Robbins and Susan Marx, have gotten together and formed "Air Laffs." In addition to eight pages of jokes, you get 30 prerecorded bits, including "fairy tales with a real fairy." You'll probably want more info, so call them at (914) 331-3166.

\*\*\*

Scott K. Morris joins the law department of Viacom International. Morris, who was associated with the San Francisco law firm of Marion, Reid & Sheehy, will be based at the company's cable division headquarters in Dublin, Calif. ... Lori Langholz moves up from promotion assistant to promotion director at Taft's WTVN Columbus. ... The Associated Press Broadcasters board of directors has a new member: Joe Dembo, v.p. of CBS Radio news, who succeeds Bob Benson, v.p. of news and sports for ABC Radio. ...

(Continued on page 62)

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**STEP RIGHT UP**—John Columbus, left, general manager of WYST-FM Baltimore, accepts a plaque from Jerry Hroblak, chief executive officer of United Broadcasting, in recognition of the outlet's selection as the chain's station of the year. United vice president Bill Parris offers his congratulations, too.

## Out Of The Box

### HOT 100/AC

**HONOLULU**—Distinctive solos on records by **Garland Jeffreys** and **Earth, Wind & Fire** give KQM-FM a "unique" sound, according to music director **Kimo Akane**. He feels that **David Sanborn's** saxophone playing on Jeffreys' "What Does It Take To Win Your Love" (Epic) breathes fire into the remake of the Junior Walker classic, and that the steel drum solo by **Robert Greenidge** highlighting "Side By Side," a cut from EW&F's new "Powerlight" LP (Columbia), evokes the coming of spring. **Mac McAnally's** "Minimum Love" (Geffen) suggests to Akane "the James Taylor sound of the '80s," and **Prince's** "Little Red Corvette" (Warner Bros.) is "melodic and commercial in the most un-commercial way. He is the '80s."

### AOR

**CINCINNATI**—**Alex Call's** view of teenage sex and violence on "Just Another Saturday Night," his debut single for Arista, has aroused **WEBN-FM** program director **Denton Marr**. "It's the 'Blackboard Jungle' school of rock'n'roll," he notes. "Everything that makes life worth living." Marr is also drawn to the cut "I Couldn't Say No" from **Robert Ellis Oral's** "Special Pain" LP (RCA), on which the singer duets with **Carlene Carter**. "It's melodic with a steady beat, similar to Fleetwood Mac. Carlene sounds wonderful, and she makes him sound great." Another tune he likes is "Why Me?" from **Planet P's** self-titled Geffen LP. The music is "unusual, eclectic and very entertaining," he says.

### BLACK/URBAN

**NEW HAVEN**—"Broadcasters are supposed to reflect popular tastes," says program director **James (Jazzy) Jordan** of **WNHC**, who thinks that **Nile Rodgers' "Yum Yum"** (Mirage) defines the essence of urban contemporary music. "It's modern-sounding; it's what's happening now." **Al Jarreau's** new "Morning" (Warner Bros.) is "a classic performance," in his view. "He's more than a singer; he's an orchestra, the greatest at what he does." **Fatback Band's "She's Fine"** (Spring) is the most mass appeal record of their career, he says, and the remix of **Evelyn King's** new single, "Get Loose" (RCA), is to the point. "She's destined to become another Diana Ross."

### COUNTRY

**PANAMA CITY, Fla.**—The lyric content of **Karen Sanborn's** "Once Upon A Time" (Koala) is so strong, says **WPAP-FM** music director **John Dunaway**, that "it almost knocked me over." "She's a good singer," he notes, "and the words are extremely well-written. I'm impressed with the way she likens life to a fairy tale." The ballad "Those Nights, These Days" by **David Wills** (RCA) embodies what Dunaway looks for in programming a tune—"strong lyrics, good production and a definitive vocal performance." **McGuffey Lane's** "Doing It Right" (Atco) has an uptempo country-pop sound with a positive message, he says, and "It's A Dirty Job" by **Bobby Bare & Lacy J. Dalton** (Columbia) confronts "the dirty job of breaking up, although somebody's got to do it."

LEO SACKS

*Emperor Hudson would like to thank everyone for the incredible response to his keynote speech at the 14th annual Country Radio Seminar in Nashville (2-18-83). He was given a three-minute standing ovation and loved every minute of it. If you would like him to speak in your area, please contact Robert H. Holmes, 61 Christina St., Arcadia, CA. 91006 . . . Phone 213 445-7149.*

*P.S. The Emperor (formerly of the Grammy-winning comedy team of Hudson & Landry) is available for limited major market vacation relief (mornings only).*

# Rock Albums & Top Tracks

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## Rock Albums

## Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	5	JOURNEY—Frontiers, Columbia	1	1	6	JOURNEY—Separate Ways, Columbia
2	2	7	DEF LEPPARD—Pyromania, Mercury	2	2	5	DEF LEPPARD—Photograph, Mercury
3	3	12	BOB SEGER—The Distance, Capitol	3	4	5	STYX—Mr. Roboto, A&M
4	7	4	THE GREG KIHN BAND—Kihnspracy, Beserkley	4	8	7	TRIUMPH—A World Of Fantasy, RCA
5	4	9	TRIUMPH—Never Surrender, RCA	5	7	17	GOLDEN EARRING—Twilight Zone, 21 Records
6	9	6	BRYAN ADAMS—Cuts Like A Knife, A&M (45)	6	12	6	THE GREG KIHN BAND—Jeopardy, Beserkley
7	15	2	STYX—Kilroy Was Here, A&M	7	9	7	RIC OCASEK—Something To Grab For, Geffen
8	10	8	RED RIDER—Neruda, Capitol	8	11	4	TONY CAREY—I Won't Be Home Tonight, Rocshire
9	5	14	DURAN DURAN—Rio, Capitol	9	21	13	DEXY'S MIDNIGHT RUNNERS—Come On Eileen, Mercury
10	22	17	PHIL COLLINS—Hello, I Must Be Going!, Atlantic	10	5	5	DURAN DURAN—Rio, Capitol
11	8	9	RIC OCASEK—Beatitude, Geffen	11	13	3	THE PRETENDERS—My City Was Gone, Sire
12	6	16	THE PRETENDERS—Back On The Chain Gang, Sire (45)	12	NEW ENTRY	U2—New Year's Day, Island	
13	23	7	TONY CAREY—I Won't Be Home Tonight, Rocshire (12 inch)	13	6	13	SCANDAL—Goodbye To You, Columbia
14	NEW ENTRY	U2—War, Island	14	25	5	RED RIDER—Human Race, Capitol	
15	12	37	MEN AT WORK—Business As Usual, Columbia	15	26	4	THE FIXX—Red Skies, MCA
16	11	15	SCANDAL—Scandal, Columbia	16	28	2	AFTER THE FIRE—Der Kommissar, Epic
17	17	15	SAMMY HAGAR—3 Lock Box, Geffen	17	10	13	DURAN DURAN—Hungry Like The Wolf, Capitol
18	13	18	TOM PETTY AND THE HEARTBREAKERS—Long After Dark, Backstreet	18	3	9	BOB SEGER AND THE SILVER BULLET BAND—Even Now, Capitol
19	14	16	GOLDEN EARRING—Cut, 21 Records	19	22	6	FRIDA—I Know There's Something Going On, Atlantic
20	19	25	THE FIXX—Shattered Room, MCA	20	20	2	MEN AT WORK—Underground, Columbia
21	21	19	FRIDA—Something's Going On, Atlantic	21	43	5	DIRE STRAITS—Twisting By The Pool, Warner Bros.
22	20	5	ERIC CLAPTON—Money And Cigarettes, Warner Bros./Duck	22	19	2	THOMAS DOLBY—She Blinded Me With Science, Capitol
23	25	14	VANDENBERG—Vandenberg, Atco	23	16	9	VANDENBERG—Burning Heart, Atco
24	16	18	PAT BENATAR—Get Nervous, Atco	24	45	8	THE HUMAN LEAGUE—Mirror Man, A&M
25	29	7	DEXYS MIDNIGHT RUNNERS—Too Rye-Ay, Mercury	25	58	3	TOM PETTY AND THE HEARTBREAKERS—Change Of Heart, Backstreet
26	37	3	AFTER THE FIRE—Der Kommissar, Epic (12 inch)	26	41	9	SAMMY HAGAR—Remember The Heroes, Geffen
27	44	2	INXS—Shabooh, Shoobah, Atco	27	27	2	BRYAN ADAMS—I'm Ready, A&M
28	31	5	BERLIN—Pleasure Victim, Geffen	28	37	9	BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away, Capitol
29	27	6	THOMAS DOLBY—She Blinded Me With Science, Capitol (12 inch)	29	31	4	BRYAN ADAMS—Take Me Back, A&M
30	18	9	NEIL YOUNG—Trans, Geffen	30	NEW ENTRY	BRYAN ADAMS—I'm Ready, A&M	
31	33	6	THE B'ZZ—The B'zz, Epic	31	35	18	MISSING PERSONS—Walking In L.A., Capitol
32	32	4	ART IN AMERICA—Art In America, Pavillion	32	40	12	SAGA—Wind Him Up, Portrait
33	24	21	MISSING PERSONS—Spring Session M, Capitol	33	33	2	ART IN AMERICA—Undercover Lover, Pavillion
34	34	24	SAGA—Worlds Apart, Portrait	34	24	6	TRIUMPH—Never Surrender, RCA
35	26	16	NIGHT RANGER—Dawn Patrol, Boardwalk	35	46	6	ERIC CLAPTON—I've Got A Rock N' Roll Heart, Warner Brothers/Duck
36	45	2	MODERN ENGLISH—I Melt With You, Sire/Warner Bros. (12 inch)	36	54	5	BRYAN ADAMS—Cuts Like A Knife, A&M
37	NEW ENTRY	THE JOHN BUTCHER AXIS—The John Butcher Axis, Polydor	37	29	2	SAMMY HAGAR—I Don't Need Love, Geffen	
38	30	9	NEAL SCHON AND JAN HAMMER—Here To Stay, Columbia	38	15	14	NIGHT RANGER—Don't Tell Me You Love Me, Boardwalk
39	49	2	THOMPSON TWINS—Side Kick, Arista	39	36	16	THE FIXX—Stand Or Fall, MCA
40	NEW ENTRY	MICHAEL BOLTON—Michael Bolton, Columbia	40	23	6	NEIL YOUNG—Mr. Soul, Geffen	
41	NEW ENTRY	MOLLY HATCHET—No Guts, No Glory, Epic	41	38	3	JOURNEY—After The Fall, Columbia	
42	38	14	PSYCHEDELIC FURS—Forever Now, Columbia	42	NEW ENTRY	ERIC CLAPTON—Ain't Going Down, Warner Bros./Duck	
43	36	5	ROBERT HAZARD—Escalator Of Life, RCA	43	NEW ENTRY	BERLIN—Sex, Geffen	
44	48	2	ULTRAVOX—Quartet, Chrysalis	44	NEW ENTRY	BILLY SQUIER—She's A Runner, Capitol	
45	42	4	BILLY SQUIER—She's A Runner (Live Version), Capitol (45)	45	39	2	PAT BENATAR—Little Too Late, Chrysalis
46	40	30	STRAY CATS—Built For Speed, EMI-America	46	50	33	JUDAS PRIEST—You've Got Another Thing Coming, Columbia
47	NEW ENTRY	PLANET P—Planet P, Geffen	47	14	22	THE PRETENDERS—Back On The Chain Gang, Sire	
48	NEW ENTRY	THE CALL—The Walls Came Down, Mercury (45)	48	30	14	PAT BENATAR—Looking For A Stranger, Chrysalis	
49	NEW ENTRY	CHRIS DE BURCH—The Getaway, A&M	49	49	13	SAMMY HAGAR—Your Love Is Driving Me Crazy, Geffen	
50	43	4	DIRE STRAITS—Twisting By The Pool, Warner Bros. (12 inch)	50	51	13	FRANK MARINO—Strange Dreams, Columbia
				51	44	4	THOMAS DOLBY—One Of Our Submarines Is Missing, Capitol
				52	32	3	CULTURE CLUB—Do You Really Want To Hurt Me, Virgin/Epic
				53	34	2	THE MEMBERS—Working Girls, Arista
				54	57	23	SAGA—On The Loose, Portrait
				55	17	8	MEN AT WORK—Be Good Johnny, Columbia
				56	47	3	ART IN AMERICA—Art In America, Pavillion
				57	48	25	RUSH—Subdivisions, Mercury
				58	18	7	RED RIDER—Power, Capitol
				59	52	8	NEIL YOUNG—Little Thing Called Love, Geffen
				60	59	13	BILLY JOEL—Allentown, Columbia

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

# TOP 50 Adult Contemporary

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

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	9	9	<b>YOU ARE</b> Linnel Richie, Motown 1657 (Brockman, ASCAP)	3
2	7	7	<b>WE'VE GOT TONIGHT</b> Kenny Rogers And Sheena Easton, Liberty 1942 (Gear, ASCAP)	
3	8	8	<b>ALL RIGHT</b> Christopher Cross, Warner Bros. 7-29843 (Another Page, ASCAP)	
4	9	9	<b>I'M ALIVE</b> Neil Diamond, Columbia 38-03503 (Stonebridge, ASCAP/Foster Frees, BMI)	
5	6	6	<b>MAKE LOVE STAY</b> Dan Fogelberg, Full Moon/Epic 34-03525 (Hickory Grove/April, ASCAP)	
6	8	8	<b>IT MIGHT BE YOU</b> Stephen Bishop, Warner Bros. 7-29791 (Gold Horizon, BMI/Golden Torch, ASCAP)	
7	6	6	<b>ONE ON ONE</b> Daryl Hall & John Oates, RCA 13421 (Hot-Cha/Unichappell, BMI)	
8	12	12	<b>DO YOU REALLY WANT TO HURT ME</b> Culture Club, Virgin/Epic 34-03368 (Virgin/Chappell, ASCAP)	
9	13	6	<b>BREAKING US IN TWO</b> Joe Jackson, A&M 2510 (Albion/Almo, ASCAP)	
10	12	13	<b>SHOOT FOR THE MOON</b> Poco, Atlantic, 7-89919 (Pirooting, ASCAP)	
11	9	12	<b>SHAME ON THE MOON</b> Bob Seger & The Silver Bullet Band, Capitol 5187 (Coolwell/ Granite, ASCAP)	
12	5	5	<b>I'VE GOT A ROCK N' ROLL HEART</b> Eric Clapton, Warner Bros./Duck 7-29780 (WB/Warner-Tamerlane/Diamond Mine/Face The Music, ASCAP/ BMI)	
13	5	5	<b>BILLIE JEAN</b> Michael Jackson, Epic 34-03509 (Mijac/Warner-Tamerlane, BMI)	
14	4	4	<b>SO CLOSE</b> Diana Ross, RCA 13424, (Rossville, BMI/Mel-Day, ASCAP)	
15	10	15	<b>HEART OF THE NIGHT</b> Juice Newton, Capitol 5192, (Warner-Tamerlane/Flying Dutchman/Sweet Harmony, BMI)	
16	11	15	<b>HEART TO HEART</b> Kenny Loggins, Columbia 38-03377, (Milk Money/Genevieve, ASCAP/Foster Frees, BMI)	
17	9	9	<b>THE WOMAN IN ME</b> Donna Summer, Geffen 7-29805 (Warner Bros.) (Warner-Tamerlane/Rashida/Flying Dutchman, BMI/Sweet Harmony/WB, ASCAP)	
18	3	3	<b>TAKE THE SHORT WAY HOME</b> Dionne Warwick, Arista 1040 (Gibb Brothers, BMI)	
19	3	3	<b>SOME KIND OF FRIEND</b> Barry Manilow, Arista 1046 (Townsway/Angela, BMI)	
20	14	17	<b>BABY COME TO ME</b> Patti Austin, Qwest 50036 (Warner Bros.) (Rodsongs/Almo, ASCAP)	
21	23	5	<b>MY KIND OF LADY</b> Supertramp, A&M 2517 (Delicate/Almo, ASCAP)	
22	2	2	<b>NICE GIRLS</b> Melissa Manchester, Arista 1045 (House Of Gold/Pullman/Daticabo/Warner Tamerlane, BMI)	
23	15	14	<b>DOWN UNDER</b> Men At Work, Columbia 38-03303 (Blackwood, BMI)	
24	24	8	<b>ALWAYS</b> Firefall, Atlantic 7-89916 (Fumunda/Big Fat, BMI)	
25	16	22	<b>YOU AND I</b> Eddie Rabbitt With Crystal Gayle, Elektra 7-69936 (Four Way, ASCAP)	
26	4	4	<b>DON'T RUN</b> K.C. & The Sunshine Band, Epic 34-03556, (Harrick, BMI)	
27	3	3	<b>EENIE MEENIE</b> Jeffrey Osborne, A&M 2530 (WB/Gravity Raincoat/Crystal, ASCAP)	
28	3	3	<b>INNOCENT EYES</b> Michel Berger, Atlantic 477 (Editions Musicales Colline, SACEM)	
29	2	2	<b>WHAT EVER HAPPENED TO OLD FASHIONED LOVE</b> B.J. Thomas, Cleveland International 38-03492 (CBS) (Old Friends, BMI)	
30	2	2	<b>OLD AND WISE</b> Alan Parson Project, Arista 1048 (Woolfsongs/Careers, BMI)	
31	3	3	<b>CARNIVAL ISLAND</b> George Fishoff, MMG 6 (George Fishoff/White Forest)	
32	NEW ENTRY	NEW ENTRY	<b>MORNIN'</b> Al Jarreau, Warner Bros. 7-29720 (Aljarreau/Garden Rake/Foster Frees, BMI)	
33	19	8	<b>ALLENTOWN</b> Billy Joel, Columbia 38-03413 (Joel Songs, BMI)	
34	3	3	<b>NEW FRONTIER</b> Donald Fagen, Warner Bros. 7-29792 (Freejunket, ASCAP)	
35	27	19	<b>AFRICA</b> Toto, Columbia 38-03355 (Hudmar/Cowbells, ASCAP)	
36	NEW ENTRY	NEW ENTRY	<b>MINIMUM LOVE</b> Mac Annally, Geffen 7-29736 (Warner Bros.) (I've Got The Music/Songs Tailors, ASCAP/BMI)	
37	26	15	<b>RIGHT BEFORE YOUR EYES</b> America, Capitol 5177, (Marc-Cain, CAPAC)	
38	NEW ENTRY	NEW ENTRY	<b>ONE OF US</b> Abba, Atlantic 7-89881 (Artwork, ASCAP)	
39	30	17	<b>THE OTHER GUY</b> Little River Band, Capitol 5185 (Screen Gems-EMI, BMI)	
40	38	15	<b>LOVE IN STORE</b> Fleetwood Mac, Warner Bros. 7-29848, (Fleetwood Mac, BMI)	
41	36	4	<b>THE BLUES</b> Randy Newman And Paul Simon, Warner Bros. 7-29803, (Six Pictures, BMI)	
42	41	16	<b>YOU CAN'T HURRY LOVE</b> Phil Collins, Atlantic 7-89933 (Stone Agate, BMI)	
43	42	17	<b>MEMORY</b> Barry Manilow, Arista 1025 (Koppelman-Bandier, BMI)	
44	43	9	<b>I KNEW YOU WHEN</b> Linda Ronstadt, Asylum 7-69853 (Elektra) (Lowery, BMI)	
45	44	17	<b>TWO LESS LONELY PEOPLE IN THE WORLD</b> Air Supply, Arista 1004 (Unart/Big Parade, BMI)	
46	46	6	<b>I LOVE HOW YOU LOVE ME</b> Glen Campbell, Atlantic/America 7-99930 (Screen Gems-EMI, BMI)	
47	40	12	<b>EVERYTHING'S BEAUTIFUL</b> Dolly Parton & Willie Nelson, Monument 4-03408 (Combine, BMI)	
48	47	16	<b>A PENNY FOR YOUR THOUGHTS</b> Tavares, RCA 13292 (Kenny Nolan/Downtown, ASCAP)	
49	48	15	<b>INSIDE/CAROLINA DREAMS</b> Ronnie Milsap, RCA 13362, (Lodge Hall, ASCAP)	
50	45	6	<b>JUST A LITTLE IMAGINATION</b> Patsy, Roper 817 (Roper, BMI)	

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

## Radio

### National Programming ABC Airing Supertramp Live

The ABC Rock Network airs an exclusive Supertramp interview Tuesday (8) live from KLOS Los Angeles, beginning at 10:05 p.m. EST. Running less than 30 minutes, the interview, hosted by KLOS' Steve Downes, will feature the group's John Helliwell, Roger Hodgson and Rick Davies discussing their upcoming tour and the group's future plans.

Responding to the growing interest in home computers, the **Progressive Radio Network** (those creative people in the Bronx who bring you "News Blimp") is producing a series of 90-second features dealing with the subject. Known as "**Computer Program**," the series is available on a cash or barter basis from PRN.

Toronto-based **Rogers Broadcast Productions** and **Sonic Workshop** are syndicating a 12-hour documentary, "The Rolling Stones Past And Present," to be broadcast over the May 24 weekend. For more info contact Jim Macdonald at RBP.

New from **Prime Time Radio** is "Country Tracks." The daily two-minute country album review is distributed by Gert Bunches & Associates.

Looking for a good PSA campaign that's free? Check with **Chuck Blore & Don Richman** at (213) 463-0944. The creative duo came up with a Clio award-winning safe driving spot that was pulled off the air eight years ago by the Texas Traffic Safety Commission because of the line "Be careful, dammit, be careful." Today over 100 stations are airing it, and in many markets traffic fatalities have decreased significantly.

Adding ABC's **Talkradio** to its news/talk lineup is WGSO New Orleans, and adding the network's Michael Jackson is ABC Detroit O & O, WXYZ.

**Rolling Stone Magazine's** "Guest D.J." program, which airs on over

130 stations, can now be heard worldwide—or almost. Joseph Costello's shortwave "superstation" WRNO New Orleans has just picked up the show.

With 120 college station affiliates, Newsweek magazine has renewed their sponsorship of "Newsweek-FM," a weekly radio magazine available to college stations and produced by **Thirsty Ear Productions**.

In honor of the 10th anniversary of **ABC/Watermark's** "American Country Countdown," host Bob Kingsley and Watermark president Tom Rounds have created the "Number One Award," a lucite and copper plaque to be presented each time an artist reaches that position on the Billboard country charts.

**Narwood Productions'** weekly syndicated series "The Music Makers," hosted by Skitch Henderson, will be presenting a two-part "Tommy Dorsey Tribute" to be heard the weekends of March 28 and April 4 on their lineup of 210 stations.

**The Creative Factor's** "20:20 Music World," the weekly music magazine show hosted by Wink Martindale, has signed veteran oldies fanatic Jim Pewter as writer/co-producer. Pewter is also heard daily on armed forces radio around the world on his own oldies program.

Tom Ferro is upped to director of sales for **Westwood One**, replacing Judy Gold, who is now involved in the company's corporate activities. ... David Landau is director of Eastern sales for **The United Stations**, moving over from New York's WKTU, where he was an account exec. ... Cindy Tollin moves into the producer post for the **Global Satellite Network's** "Rockline," while continuing as general manager of the network. GSN's Rachel Perkoff assumes the role of associate producer for the weekly live-via-satellite offering.

### Goodphone Commentaries

Continued from page 22  
nized newsworthiness increasing in proportion to the amount of violence and destructiveness involved. But even this recognition of the individual is tempered by the fact that the societal mechanism is immediately brought into play here as the great protector and avenger.

Now, of course, we're all part of the social machine, and it's important that we be informed of the machine's operations. But it's not your average Joe who's made the decision that the real news concerns the institutionalized competition for power and wealth.

Somewhere in this process of emphasizing the social structure, reports about individual lives—about the quality of life, about the innovativeness and resiliency of the human spirit, about the interesting and unusual things that happen to people—stories that genuinely interest people get relegated to a lowly category quaintly called "human interest." In other words, "fillers," "kickers,"

"junk news." Newspapers that give more than a passing nod to such stories are viewed with disdain by the serious folks at News Central. Witness the flogging that USA Today is receiving.

But, just as the human element is creeping into the reporting of past events, so it is with current events. This humanization is an inevitable development, because people are increasingly coming to see their own lives as having an individual interest and value quite apart from their functional significance as cogs in the big machine.

Certainly, we'll always need to be informed about the decisions and issues that impact on our lives, and the decision-making process involved. But news people who choose to give substantial attention to the "human interest" side need not be apologetic. Humanizing the news is something to be proud of.

Allan Kamin is the editor and publisher of "Wild World Of News," based in Los Angeles.

### Radio Specials

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

Mar. 6-12, **Dexy's Midnight Runners**, Newsweek FM, Thirsty Ear Productions, 30 minutes.

Mar. 7, **Ozzy Osbourne**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Mar. 7, **Michael Sadler of Saga**, Guest D.J., Rolling Stone Productions, one hour.

Mar. 7-9, **Country Joe McDonald, Graham Nash**, On Blecker Street, Continuum Broadcasting Group, one hour.

Mar. 7-13, **Anne Murray**, Country Closeup, Narwood Productions, one hour.

Mar. 7-13, **Keely Smith**, Music Makers, Narwood Productions, one hour.

Mar. 10-12, **Police**, The Source, NBC, two hours.

Mar. 11-13, **Billy Squier**, Off The Record, Westwood One, one hour.

Mar. 11-13, **Leon Sylvers**, Special Edition, Westwood One, one hour.

Mar. 11-13, Cover songs, **Rock Chronicles**, Westwood One, one hour.

Mar. 11-13, **Golden Earring, Duran Duran**, Rock Album Countdown, Westwood One, one hour.

Mar. 11-13, **Ray Parker Jr., Margie Joseph**, The Countdown, Westwood One, one hour.

Mar. 11-13, **Karla Bonoff, Jesse Colin Young**, Pop Concerts, Westwood One, one hour.

Mar. 11-13, **Eric Burdon, Peter Turk**, On Blecker Street, Continuum Broadcasting Group, one hour.

Mar. 11-13, **Frankie Laine**, The Great Sounds, United Stations, four hours.

Mar. 11-13, **Little River Band**, Dick Clark's Rock Roll And Remember, United Stations, four hours.

Mar. 11-13, **George Strait**, Weekly Country Music Countdown, United Stations, three hours.

Mar. 11-13, **Tom T. Hall**, Live From Gilley's, Westwood One, one hour.

Mar. 11-13, **St. Pat's Day, Dr. Demento**, Westwood One, two hours.

Mar. 12, **George Jones**, Country Sessions USA, Country Sessions, Inc., one hour.

Mar. 12, **Ricky Skaggs & The Whites**, Silver Eagle, ABC Entertainment Network, 90 minutes.

Mar. 12, **Jonathon Cain** of Journey, Guest D.J., ABC Rock Radio Network, one hour.

Mar. 12, **The Songwriters**, Continuous History Of Rock And Roll, ABC Rock Radio Network, one hour.

Mar. 12-13, **Ray Manzarek**, Soundtrack Of The 60s, Watermark, three hours.

Mar. 12-13, **Johnny Rodriguez**, Lee Arnold On A Country Road, Mutual Broadcasting, three hours.

Mar. 12-13, **Donald O'Connor**, "Singin' In The Rain," Musical, Watermark, three hours.

Mar. 13, **Utopia**, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.

Mar. 13-19, **Malcolm McLaren**, Newsweek FM, Thirsty Ear Productions, 30 minutes.

Mar. 14, **Rock Books**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Mar. 14, **Marty Balin**, Guest D.J., Rolling Stone Productions, one hour.

Mar. 14-20, **John Anderson**, Country Closeup, Narwood Productions, one hour.

Mar. 14-20, **Charlie Barnet**, Music Makers, Narwood Productions, one hour.

Mar. 17-19, **Rockstreet**, The Source, NBC, one hour.

Mar. 18-20, **Carl Carlton**, Special Edition, Westwood One, one hour.

Mar. 18-20, **Great Guitarists**, Rock Chronicles, Westwood One, one hour.

Mar. 18-20, **Ric Ocasek**, Triumph, Rock Album Countdown, Westwood One, one hour.

Mar. 18-20, **Earth Wind & Fire, Melba Moore**, The Countdown, Westwood One, one hour.

Mar. 18-20, **Men At Work**, In Concert, Westwood One, one hour.

Mar. 18-20, **Smokey Robinson**, Budweiser Concert Hour, Westwood One, one hour.

Mar. 18-20, **The Statler Bros.**, Weekly Country Music Countdown, United Stations, three hours.

Mar. 18-20, **The Four Aces**, The Great Sounds, United Stations, four hours.



# Retailing

## Net Earnings Up At Integrity Chain Posts '82 Rise Via Cut In Cost Of Goods Sold

By JOHN SIPPEL

LOS ANGELES — Despite a 10.2% drop in net sales, a 19.4% slash in the cost of goods sold enabled Integrity Entertainment Corp. here to increase net earnings per share from 1981's 21 cents to 31 cents for the period ending Dec. 31, 1982.

During the three-month period, net sales of \$26,002,000 were generated from goods that cost \$16,858,000, compared to 1981's \$28,931,000 net sales and \$20,918,000 cost of sales. The 48% net earnings or 10 cents per share gain occurred in the face of a 10.7% increase in selling, administrative and general expenses, from 1981's \$6,471,000 to \$7,163,000.

For the first time, the nation's only publicly held, exclusively retail record/tape/video retail chain, with approximately 130 stores, took a depreciation on its prerecorded video-cassettes rental. The quarterly statement explains this innovative procedure.

"The cost of rental tapes, net of estimated salvage value, is being amortized, in proportion to the estimated rental income of the tapes. Such estimates of rental income and salvage value are revised periodically. Amortization of the video

rental tapes included in results of operations for the six months ended Dec. 31, 1982, is \$710,000. No amortization was charged in the six months ended Dec. 31, 1982." The chain's Warehouse and Big Ben's stores have been a frontrunner in video rentals.

The quarterly report also includes the first breakout of video rental tape volume, with \$3,646,000 registered in the quarter ending Dec. 31, 1982 and \$3,379,000 shown for the quarter ending June 30, 1982.

The report itself emphasizes the continuing markdown required in the current sluggish business period and the severe reduction in stores' inventories. As of Dec. 31, 1982, Integrity reported \$18,109,000 in mer-

chandise inventory, a 33.9% drop from \$27,320,000 a year prior. Integrity utilizes the last-in, first-out inventory method.

In addition to higher markups, the report attributes increased net earnings to lesser markdowns; increased video rental revenues, which generate a higher gross profit percentage than other merchandise sold, according to the management report; and greater cash discounts in payments to vendors. The report singles out "significantly less media advertising" as a factor. As a percentage of sales, advertising expense went up 1% in comparison to 1981. Vendor lack of ad support, forcing Integrity to spend its own money, was blamed.

## Texas Hi Fi Dealer Keeps Diversifying

LOS ANGELES—The high end audio shop that has scored well with analog audiophile recordings should be positioned to jump on the digital Compact Disc. This is the view of Tom Prather, owner of The Electric Ear, Lubbock, Tex., whose diversification has been a key to his store's survival.

Located in a 3,600 square foot store on 34th Street, known as "Hi Fi Strip" for its profusion of such stores, The Electric Ear grew out of the mobile disco business Prather started in 1971. "We sold the mobile operation in 1978, and the new owner still has it going," Prather notes. "We were just tired of it and had grown more interested in the pro and high end consumer business."

Prather's background in disco, however, gave him and his wife Sammie a leg up in what became a competitive business. "There are six hi fi stores located along 34th, all single proprietors," Prather says. Last year, he says, "was a zero growth year. That didn't bother us because we're still a new business."

While he roamed through the Texas plains region in his disco days, Prather says, "I found out that there were really few pro audio stores between Dallas and San Antonio." After a year off to investigate the high end business, the Prathers opened The Electric Ear in July, 1979.

One thing they determined from looking at other pro audio stores was

that a five-day week is possible. "We were closed Mondays from the beginning. That way, our customers were never in doubt. It's also great for the three staff people in the store. And customers who are working on a purchase with one or the other know that they can see them Tuesday." Hours are 10 a.m.-5:30 p.m. Tuesday-Saturday and 10 a.m.-7 p.m. Thursday.

The Electric Ear diversified into car stereo a year ago: "We put in a separate store just a few blocks away." Another diversification was moving into video disks. Prather stocks around 75 titles in laser disk and handles all the laser playback machines. "We looked at CED but decided that it did not fit our image."

The Electric Ear stocks around 100 audiophile titles. It is buying direct from some labels and also from a distributor.

The bulk of the store's volume is in pro equipment. "We have tended away from serving the clubs. Our newest areas are with multi-track users. We sell to all kinds of businesses: churches and radio stations, for example."

Otari and Revox are important lines for The Electric Ear, but a wide brand variety is available. In addition to the three technicians on the sales floor, the Prathers maintain a service and installation department as well.

EARL PAIGE



"MAXWELL MAX"—Children in Chicago's Memorial Hospital greet Maxell robot as part of a 100-dealer fund-raising promotion coordinated by the tape firm's rep company Marketing Plus, Northbrook, Ill. The rep firm matched contributions from dealers' portion of every sale during a month.

## Game Monitor

### Key Manufacturer Goal: Adding New Dimensions

By TIM BASKERVILLE

Expanding the playability, graphics and audio tracks of game cartridges and consoles has become a primary objective for many companies serving the home video game industry.

"Traditional" game cartridges—for the Atari 2600 or original Intellivision units, for instance—have approximately two to four K of memory; CBS Games and U.S. Games are probably the first to market games with eight K of memory, both for the Atari system. The former are sold with a special sleeve, or grip, that fits over a joystick to facilitate one-hand firing while moving (something previously accomplished by the Discwasher Pointmaster joystick). The U.S.

Games cartridges are being marketed with their own joysticks.

On the hardware side, another type of improvement concerns "user programmability"—wherein the player can modify certain characteristics of a game through use of one or another add-on component. Colecovision's "super" games module, for example, allows players to program their names onto the screen permanently, while Intellivision's keyboard (and, presumably, those of other companies) will expand still other dimensions of play.

Answer Software Corp. of Cupertino, Calif. markets the Personal Game Programming System, which, used with Atari's 2600, inputs

(Continued on page 28)

## Computer Experiment At Brown Distrib

LOS ANGELES — Brown Record Distributing, Buena Park one-stop, is experimenting with on-line computerization to link its Data General computer with its principal accounts prior to the end of this year. Only other known experiment with computer liaison between vendor and account was Sound Video Unlimited's Niles, Ill. hookup with some of its Sound Warehouse franchised dealers in the Chicago vicinity.

Brown would be discarding the several Qwip facsimile machines which it installed at about \$500 per machine in its best accounts about four years ago. City 1-Stop, it is known, used the same equipment to make it possible for its best accounts to more readily order via the phone hookup.

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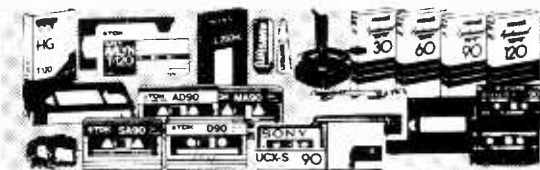
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TELEX NO. 126221

MARCH 12, 1983, BILLBOARD

# New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the minute on available new product. The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; BT—8-track cartridge. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

## POPULAR ARTISTS

- ARMATRADING, JOAN**  
**The Key**  
 LP A&M SP 4912 ..... \$8.98  
 CA CS 4912 ..... \$8.98
- ARNOLD, EDDY**  
**Close Enough To Love**  
 LP RCA AHL1-4661 ..... \$8.98  
 CA AHK1-4661 ..... \$8.98
- BALIN, MARTY**  
**Lucky**  
 LP EMI America ST-17088
- BANANARAMA**  
**Deep Sea Skiving**  
 LP London 422-810 102-1 R-1 ..... \$8.98  
 CA 422-810 102-4 R-1 ..... \$8.98
- BOHANNON, HAMILTON**  
**Make Your Body Move**  
 LP Compleat CPL-1-1003 ..... \$8.98  
 CA CPL4-1-1003 ..... \$8.98  
 BT CPL8-1-1003 ..... \$8.98

## EP Releases

With this issue, Billboard adds EPs to the configurations included in its New LP/Tape Releases section. Companies desiring listings should send information for each EP (artist, title, catalog number, suggested list price) to Billboard, Directory Central, 2160 Patterson St., Cincinnati, Ohio 45214.

- BOLLAND**  
**The Domino Theory**  
 LP A&M SP 4941 ..... \$8.98  
 CA CS 4941 ..... \$8.98
- BOYS LIFE**  
**Boys Life**  
 EP Seco EP002
- BRILEY, MARTIN**  
**One Night With A Stranger**  
 LP Mercury 422-810 332-1 M-1 ..... \$6.98  
 CA 422-810 332-4 M-1 ..... \$6.98
- CANTOR, EDDIE**  
**The Legend Of**  
 LP Show Biz
- COMO, PERRY**  
**So It Goes**  
 LP RCA AFL1-4272 ..... \$8.98  
 CA AFK1-4272 ..... \$8.98
- COOLIDGE, RITA**  
**Never Let You Go**  
 LP A&M SP4914 ..... \$8.98  
 CA CS 4914 ..... \$8.98
- COUGAR, JOHN**  
**The Kid Inside**  
 LP Mainman MML 601
- DIVINE**  
**Jungle Jesebel**  
 LP O Recs. OLF2
- FALCO**  
**Einzelhaft**  
 LP A&M SP 4951 ..... \$8.98  
 CA CS 4951 ..... \$8.98
- FATBACK**  
**Is This The Future?**  
 LP Spring SP-1-6738 ..... \$8.98  
 CA CT-1-6738 ..... \$8.98
- GOSDIN, VERN**  
**Vern Gosdin**  
 LP Compleat CPL-1-1004 ..... \$8.98  
 CA CPL4-1-1004 ..... \$8.98  
 BT CPL8-1-1004 ..... \$8.98
- HAHN, CAROL**  
**Portraits**  
 LP Nickel CH-9636 ..... \$7.98
- HENDRIX, NONA**  
**Nona**  
 LP RCA AFL1-4565 ..... \$8.98  
 CA AFK1-4565 ..... \$8.98
- JAKKY BOY & THE BAD BUNCH**  
**I've Been Watching You**  
 LP Salsoul SA-8557 ..... \$8.98  
 CA SC-8557 ..... \$8.98

- JAM, THE**  
**Beat Surrender**  
 EP Polydor 422-810 751-1 Y-1 ..... \$5.98  
 CA 422-810 751-4 Y-1 ..... \$5.98
- JENNINGS, WAYLON**  
**It's Only Rock & Roll**  
 LP RCA AHL1-4673 ..... \$8.98  
 CA AHK1-4673 ..... \$8.98
- KIHN, GREG, BAND**  
**Kihnspracy**  
 LP Beserkley 60224
- LE ROUX**  
**So Fired Up**  
 LP RCA AFL1-4510 ..... \$8.98  
 CA AFK1-4510 ..... \$8.98
- MARTHA & THE MUFFINS**  
**Danseparc**  
 LP RCA AFL1-4664 ..... \$8.98  
 CA AFK1-4664 ..... \$8.98

- MENDES, SERGIO**  
**Sergio Mendes**  
 LP A&M SP 4937 ..... \$8.98  
 CA CS 4937 ..... \$8.98
- REM**  
**7000 Gifts**  
 LP IRS SP 70604 ..... \$6.98  
 CA CS 70604 ..... \$6.98
- REED, LOU**  
**Legendary Hearts**  
 LP RCA AFL1-4568 ..... \$8.98  
 CA AFK1-4568 ..... \$8.98
- RHYTHM CORPS**  
**Paguet De Ching**  
 EP Transcity TS 1003
- ROCKATS**  
**Make That Move**  
 LP RCA mini MFL1-8507 ..... \$5.98  
 CA MFK1-8507 ..... \$5.98

- ROGERS, KENNY**  
**We've Got Tonight**  
 LP Liberty L051143
- RUFUS**  
**Seal In Red**  
 LP Warner Bros. 23753
- SHELTER**  
**First Stop**  
 LP Polydor 422-810 689-1 Y-1 ..... \$6.98  
 CA 422-810 689-4 Y-1 ..... \$6.98
- SPRINGFIELD, RICK**  
**Living In Oz**  
 LP RCA AFL1-4660 ..... \$8.98  
 CA AFK1-4660 ..... \$8.98
- SUBURBAN LAWN**  
**Suburban Lawns**  
 EP IRS SP 70503 ..... \$5.98  
 CA CS 70503 ..... \$5.98

(Continued on page 56)

MARCH 12, 1983, BILLBOARD

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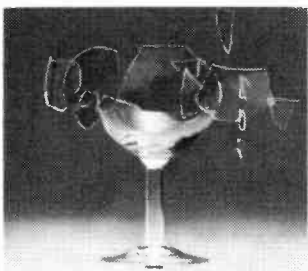
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Survey For Week Ending 3/12/83											
THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track	THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track
★ 8	28		<b>THE WHO</b> Who Are You MCA MCA-37003	MCA	5.98	26			<b>BOZ SCAGGS</b> Hits Columbia PC 36841	COL	
2	1	32	<b>DAVID BOWIE</b> The Rise And Fall Of Ziggy Stardust RCA AYL1 3842	RCA	5.98	27	NEW ENTRY		<b>TOTO</b> Hydra Columbia PC 36229	COL	
3	5	20	<b>JOE JACKSON</b> Look Sharp! A&M 3187	RCA	5.98	28	18	18	<b>DON McLEAN</b> American Pie United Artists LN 10037	CAP	5.98
4	4	36	<b>CAROLE KING</b> Tapestry Epic PE 34946	CBS		29	31	16	<b>STEELY DAN</b> Countdown To Ecstasy MCA 37041	MCA	5.98
5	6	36	<b>BILLY JOEL</b> Piano Man Columbia PE 32544	CBS		30	23	5	<b>STEPPENWOLF</b> 16 Greatest Hits MCA 37049	MCA	5.98
6	2	26	<b>THE WHO</b> Live At Leeds MCA 37000	MCA	5.98	31	39	22	<b>STEELY DAN</b> Katy Lied MCA 37043	MCA	5.98
7	3	26	<b>THE WHO</b> Meaty, Beaty, Big And Bouncy MCA 37001	MCA	5.98	32	32	5	<b>DAVID BOWIE</b> Diamond Dogs RCA AYL1-3889	RCA	5.98
8	9	32	<b>DAN FOGELBERG</b> Nether Lands Epic PE 34185	CBS		33	35	22	<b>RUSH</b> Fly By Night Mercury SRM1-1023	POL	5.98
9	10	32	<b>DAN FOGELBERG</b> Souvenirs Epic PE 33132	CBS		34	40	5	<b>THE GUESS WHO</b> The Best Of The Guess Who RCA AYL-3662	RCA	5.98
10	11	26	<b>JANIS JOPLIN</b> Greatest Hits Columbia PC-32168	CBS		35	34	18	<b>STEELY DAN</b> The Royal Scam MCA 37044	MCA	5.98
11	7	18	<b>THE PRETENDERS</b> Extended Play Sire SIR 3563	WEA	5.98	36	36	18	<b>STEELY DAN</b> Pretzel Logic MCA 37042	MCA	5.98
12	12	28	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> Tom Petty & The Heartbreakers MCA 37143	MCA	5.98	37	47	5	<b>THE MOODY BLUES</b> On The Threshold Of A Dream Deram DER 18025	POL	5.98
13	26	5	<b>TOTO</b> Toto Columbia PC-35317	COL		38	48	3	<b>LOGGINS AND MESSINA</b> "Best Of Friends" Columbia PC-34338	COL	
14	17	14	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> You're Gonna Get It! MCA 37116	MCA	5.98	39	30	20	<b>THE BEATLES</b> Rock 'N' Roll Music Vol. II Capitol SN-16021	CAP	5.98
15	14	22	<b>RUSH</b> Rush Mercury SRM1-1011	POL	5.98	40	25	12	<b>BEATLES</b> Rock 'N' Roll Music Vol. I Capitol, SN16020	CAP	5.98
16	15	24	<b>ALAN PARSONS PROJECT</b> Eve Arista 9504	IND	5.98	41	49	3	<b>AL GREEN</b> Greatest Hits Vol. I Motown 5283	IND	5.98
17	16	30	<b>THE MONKEES</b> The Monkees' Greatest Hits Arista ABM 4089	IND	5.98	42	42	5	<b>BLUE OYSTER CULT</b> Agents Of Fortune Columbia PC-34164	COL	
18	21	18	<b>JOHN LENNON</b> Mind Games Capitol SN-16068	CAP	5.98	43	41	5	<b>JANIS JOPLIN</b> Pearl Columbia PC-32168	COL	
19	19	16	<b>RUSH</b> Caress of Steel Mercury SRM1-1048	POL	5.98	44	46	7	<b>JOHN LENNON</b> Rock N Roll Capitol SN 16069	CAP	5.98
20	24	9	<b>THE WHO</b> Odds and Sods MCA 37169	MCA	5.98	45	NEW ENTRY		<b>PSYCHEDELIC FURS</b> Talk Talk Talk Columbia PC 37339	COL	
21	22	5	<b>JIMMY BUFFETT</b> Changes In Latitudes, Changes In Attitudes MCA 37150	MCA	5.98	46	NEW ENTRY		<b>KENNY LOGGINS</b> Celebrate Me Home Columbia PC-34655	COL	
22	27	5	<b>SPYRO GYRA</b> Morning Dance Infinity 37148	MCA	5.98	47	37	5	<b>MOODY BLUES</b> In Search Of The Lost Chord Deram Der 18017	POL	5.98
23	13	28	<b>STEELY DAN</b> Can't Buy A Thrill MCA 37040	MCA	5.98	48	38	5	<b>BILLY JOEL</b> Turnstiles Columbia PC-33848	COL	
24	28	34	<b>DAN FOGELBERG</b> Home Free Epic Stock PC 31751	CBS		49	44	5	<b>EDDIE MONEY</b> Eddie Money Columbia PC-34909	COL	
25	20	34	<b>DAN FOGELBERG</b> Captured Angel Epic PE 33499	CBS		50	50	20	<b>JEFF BECK</b> Blow By Blow Epic PE-33409	CBS	



# Retailing

## A Store Grows In Orange County Record Trading Center Is Varied New Music Operation

By JOHN SIPPEL

ORANGE, Calif.—A decade ago, Bob Heinlein, then 22, gambled everything on a record store, the stock of which consisted of 100 LPs from his own collection. Virtually growing along with the new wave/new music phenomenon, the operation has developed into a label and studio along with a retail business considered a mecca for developing local bands and fans.

Heinlein's Recording Trading Center began as 700 square feet in the El Rancho Plaza here (he worked a 4 a.m.-noon shift for his father at the time). It now occupies 3,000 square feet in three Tustin Blvd. storefronts. Heinlein, who acquired and then sold the shopping center, now owns a part of adjacent Studio Orange and has his own label, High Velocity. The label is distributed through Gary Davis' Rockshire Records, also located here.

Heinlein, 10 years wiser, is today surrounded by Warehouse, Music Plus and Licorice Pizza, which provide strong competition in this high-income area. He predicts a gross of more than \$500,000 for his retail operation and used record activity (separate story this page).

Heinlein's secret of success, he believes, is being able to offer the public something it can't get at other stores. Used records put him in business and kept him there in the early years, when the record and tape chains threatened his existence. "New music," essentially new wave and punk, both domestic and im-

ported, has been his main customer bait since about 1978.

Basically, Record Trading Center is a full-line record store for youth. About the only repertoire not to be found among the more than 10,000 different album titles is classical. Prices are kept low. For \$8.98s, Heinlein gets \$5.98 as advertised specials, \$6.98 when they remain in the top 200, and \$7.88 as catalog.

His new music step-up bins, seven high and made by Harbor Industries, formerly Freedman Arcraft, offer even lower prices. Most new wave and punk indie labels have dropped to \$5.98 and \$6.98, and RTC's prices are about \$2 off for the LPs and 12-inch EPs.

Traffic at the store in domestic new wave was so good that Heinlein and his brother, Tim, who assists him there, started their own High Velocity Records about a year ago. Acts issued on the label so far include Moebius, the Gumbys and Lost Cause. Coming soon will be the Din and Norm Norman.

Like most of his peers at California's new music labels, Heinlein provides a fact-filled inner sleeve, which also contains pertinent lyrics. He strongly backs promotional

videos and provides them on some of his acts for local cable services. He hopes to eventually release his own prerecorded videocassettes.

Imports are bought from Greenworld, Bonaparte, JEM and Abbey Road. A large selection of imports is inventoried. Greenworld, Heinlein points out, supplies its esoteric LPs with a succinct computerized description sticker on each one. Out-of-print LPs and EPs can sell for up to \$12. Audiophile albums, too, are important at RTC. There is a large selection available, and they generally sticker at about \$14.99.

The most influential radio personality for RTC is KROQ's Rodney Bingham. If he starts playing a new release heavily, RTC starts to buy in box lots, Heinlein says. Radio and newspaper ad rates are prohibitive for an independent dealer, although Heinlein has tried his own, self-produced tv spots. School newspapers are the best place to advertise, he's found.

Heinlein estimates that 30% of his register sales are new wave, both imports and domestic. LPs are 60% of his album sales, but by this time next year, he expects cassettes to advance another 10% and equal LPs.

The store welcomes merchandising by label specialists, although only MCA's rep shows up to assist point-of-purchase, Heinlein says. That may be largely because Heinlein buys from one-stops, never direct from the labels.

## Strawberries Promo Keys On Computers

NEW YORK—More than 80 coupons offering discounts on Commodore computer hardware were redeemed halfway through a promotion sponsored by the Strawberries music retail chain, Spag's Discount Store in Shrewsbury, Mass. and WAAF-FM Worcester. The promotion, running from Feb. 21 through March 7, centers on the Casablanca album, "Everything You Always Wanted To Know About Home Computers," narrated by Steve Allen and Jayne Meadows.

By purchasing the album at any of the 22 Strawberries area locations for \$5.99, the consumer receives a coupon entitling him to \$15 off the Commodore VIC 20 or \$50 off the Commodore C-64. By midweek, 50 coupons for the VIC 20 and 30 coupons for the C-64 were redeemed at Spag's.

Strawberries, based in Framingham, Mass. also recently completed a one-week promotion for Eric

(Continued on page 28)

## New Products



Allsop Inc. has provided a refill kit for its Orbitrac record cleaning system. It includes two cleaning pads and a two ounce bottle of Allsop 3 record cleaning solution, with sprayer. List: \$7.95, \$9.95.



Sennheiser claims the sound of its new MS 100 model is as realistic outdoors as inside the home. Suggested list is \$85.

## USED LPS AT TRADING CENTER Albums For Sale, Not Rent

ORANGE, Calif.—Record Trading Center here, like many other retailers, has been selling used records for some time—eight years, to be exact. But owner Bob Heinlein, who introduced used records to counter competition from the large chain operations when they moved into Orange County, insists that he has never rented records. And he suggests that many other stores that deal in used product have been unfairly drawn into the furor over rental.

The first sizeable area customers encounter when entering Heinlein's store is the used department, which contains more than 4,000 LPs. The product is displayed in old-fashioned table-top browser bins, stickered with prices ranging from as little as \$1.99 to as much as \$100 for certain collector's items.

Heinlein says economic conditions led to his entry into used records. "My customers just didn't have the money for new records.

I'd sell them a new LP at about \$4.98 in those days. When they wanted to make another purchase, they might return that record. I would carefully look it over and give them a credit for the trade-in. Today, I sell my average first-line LPs for \$6.98, so if that LP is in excellent condition when it's traded in, I would give them a \$5.98 credit. I take that credit down to \$1.99; after that, it isn't worth my while to do used business," Heinlein explains. He adds that most of his customers start as used record collectors, graduating to new record buyers as they get jobs or their allowances expand.

Heinlein has developed a powerful adjunct to his "used" business in his collectors' items, some of which have been sold for more than \$100 each. Heinlein and his store staff used Osborne & Hamilton's "Record Album Price Guide," published annually at \$10.95.



SOUL SONIC FORCE . . . (\$5.98 List) PLANET ROCK  
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CASHMERE—DO IT ANYWAY YOU WANNA  
C-BANK—ONE MORE SHOT  
C-BRAND—WIRED FOR GAMES  
FATBACK—THE GIRL IS FINE (SO FINE)  
CHILL FAC-TORR—TWIST (ROUND 'N' ROUND)  
CLASS ACTION—WEEKEND  
FEEL—I'D LIKE TO  
FORREST—ROCK THE BOAT  
FRESH FACE—HUEVO DANCING  
ELEANOR GRANT—SEXUAL HEALING  
IMAGINATION—CHANGES  
INDEEP—LAST NIGHT A D.J. SAVED MY LIFE  
MARGIE JOSEPH—KNOCK OUT  
ORBIT—THE BEAT GOES ON  
TONEY LEE—REACH UP  
MODERN ENGLISH—I MELT WITH YOU  
INNER LIFE—I LIKE IT LIKE THAT  
INSTANTFUNK—NO STOPPING THAT ROCKIN'

SALSOUL ORCHESTRA—OOH, I LOVE IT  
(LOVE BREAK)  
ROCKERS REVENGE—THE HARDER THEY  
COME  
CITISPEAK—ROCK TO ROCK  
NAIROBI—FUNKY SOUL MOKOSSA  
NEW EDITION—CANDY GIRL  
TONI BASIL—MICKEY  
STEVE SHELTO—DON'T YOU GIVE YOUR  
LOVE AWAY  
STATE OF GRACE—THAT'S WHEN WE'LL  
BE FREE  
SPYDER-D—SMERPHIES DANCE  
SYLVESTER—DON'T STOP  
TIN PAN APPLE—TAKE THE CITY WITH YOU  
T-SKI VALLEY—SEXUAL RAPPING  
MELLE MEL & DUKE BOOTEE—MESSAGE II  
(SURVIVAL)  
SUGARHILL GANG—THE WORD IS OUT  
TREACHEROUS THREE—ACTION  
VISUAL—THE MUSIC GOT ME

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Ozzy \$3.00	Black Sabbath	Van Halen
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Jethro Tull \$3.00	Stray Cats	Loverboy
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Van Halen \$5.00	Michael Schenker	Judas Priest
Judas Priest \$4.00	Jimi Hendrix	Ozzy
Journey \$3.50	Rush	Rush
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## ACTIVE ON SEVEN FRONTS

## VSDA Board Gets Down To Work

By EARL PAIGE

LOS ANGELES—Spurred by proposed legislation it feels threatens video retailers, board members of the Video Software Dealers Assn. (VSDA) are active on seven fronts. "It's no longer a matter of a lot of pretty faces up there on the board. We're all going to have to work," says John Pough, who heads a VSDA convention committee.

A founder of a regional dealer group in Southern California and head of Video Cassettes Unlimited, Santa Ana, Calif., Pough typifies a renewed vigor among the 16 board members.

According to him, not only are VSDA's board members shooting for a lobbying meeting March 15-16 in Washington, but "we're all soliciting non-member dealers to come with us. If we can each get three, we can have that much more impact with Congress."

Pough's point is amplified by VSDA president Frank Barnako, owner of five-unit Washington, D.C. chain The Video Place. In a VSDA bulletin, he cites "the danger" in present legislation pending in Congress. Board member George Atkinson says he is drafting a "letter to the video industry" as part of his contribution (Commentary, Billboard, March 5). Atkinson heads the 453-unit Video Station.

Several VSDA board members say the mood of the group has generated into a unity of purpose between Jan. 5, when only a handful gathered at Las Vegas, and Feb. 2 when 11 met at VSDA's Cherry Hill, N.J. offices. In fact, one board member notes that a board rule is being discussed making attendance mandatory.

Seven committees have been formed. They will deal with marketing research, the Aug. 28-31 San Francisco convention, formation of a distributors advisory group, budgeting and finance, newsletter and communication, a manufacturers advisory group and CES.

Among the latest committee functions is a move to research sales and rentals. VSDA executive vice president Dan Davis has announced that VSDA will hire A.C. Nielsen to do the research. A questionnaire is being designed by Nielsen to profile a model VSDA outlet. Ultimately, a representative sample of 175-200 of VSDA's approximately 500 stores will be polled. A sub-sample of stores will then participate in a pilot study.

Heading the research committee are two co-chairmen: retailer Gene Kahn, Columbia Video Systems, and distributor Noel Gimbel. Sound Video Unlimited, both of Chicago. Also serving: Bob Bigelow, Bigelow Video, Minneapolis; and Jack Messer, Video Store, Cincinnati.

Among other active committees is Pough's. He is assisted by Rosser and Steve Goodman, Video Warehouse, Atlanta. Emphasis is on broadening the concept of the convention, with exhibits being sold for the first time. VSDA is also initiating an award for X-rated product. The convention is to be held at the Fairmont.

## Game Monitor

• Continued from page 25

changes in shapes, colors, game play and scoring and adds extra graphic features. The component is sold with suggestions for how game players might wish to alter such best-selling cartridges as "Pitfall!" and "Pac-Man" to improve their playability.

Leader thus far in the effort to expand basic game console capacity has been Starpath, with its Supercharger. The "charger" fits the cartridge slot on the 2600 and is then fed games through audio cassettes played on standard cassette machines. A similar unit is being marketed by Amiga.

Interestingly, despite Data Age's efforts with "Journey's Escape," which includes a few bars of music, relatively little has been done in the way of expanding the audio tracks used for games. "In order of importance, I would say game play is first, graphics second and sound third," says Data Age's J. Ray Dettling, who worked on the Journey cartridge. Data Age is also using Johnny Rivers' classic "Secret Agent Man" as part of its "Secret Agent" game.

"The budgetary decisions are in the hands of corporate leaders, who are used to having their in-house engineering departments come up with a few blips and bleeps," concurs Suzanne Ciani, a synthesizer player who has worked on speech and sound chips for Texas Instruments—and jingles for Atari. More elaborate sound presentation will be offered by Mattel's Intellivision III, set for late 1983 release: it offers stereo sound as a standard feature (when hooked to the user's sound system).

The window between arcade and home video release of game titles appears to be stabilizing at six to eight months. The eight-month window, most distributors contacted by Video Marketing Game Letter agree, should be sufficient for games to peak and tail off following their arcade runs. Whether game cartridge manufacturers would prefer even tighter scheduling or not, says Gottlieb's John von Leesen, "We (arcade licensors) are in control of that situation."

(Prepared through the resources of Video Marketing Game Letter.)

## Clapton Promo

• Continued from page 27

Clapton's latest Warner Bros. album, "Money & Cigarettes," involving the local WEA branch and WAAF. The promotion's grand prize is an autographed red and white Fender Stratocaster guitar similar to the one portrayed on the Clapton LP cover. The guitar is on display in the window of Strawberries' Worcester location.

## Video Music Programming

As of 3/2/83

## MTV Adds &amp; Rotation

## MTV NEW VIDEOS ADDED:

After The Fire, "Der Kommissar," CBS  
Falco, "Der Kommissar," A&M  
Felony, "The Fanatic," WEA/UK  
J. Geils Band, "Land Of A Thousand Dances," EMI America  
Michael Jackson, "Billie Jean," Epic  
Malcolm McLaren, "Buffalo Gals," Island  
Prince, "Little Red Corvette," Warner Bros.  
Todd Rundgren, "Hideaway," Bearsville  
Toons, "Video Games," No label  
Neil Young, "Sample And Hold," Geffen

★ ★ ★

## MTV HEAVY ROTATION (3-4 plays a day):

Pat Benatar, "Anxiety," Chrysalis  
Pat Benatar, "A Little Too Late," Chrysalis  
Def Leppard, "Photograph," Mercury  
Dexy's Midnight Runners, "Come On Eileen," Mercury  
Duran Duran, "Rio," Capitol  
Golden Earring, "Twilight Zone," 21/Polygram  
Greg Kihn, "Jeopardy," Beserkley  
Men At Work, "Be Good Johnny," Columbia  
Ric Ocasek, "Something To Grab For," Geffen  
Pretenders, "Back On The Chain Gang," Sire  
Red Rider, "Light/Human Race," Capitol  
Styx, "Heavy Metal Poisoning," A&M  
Styx, "Mr. Roboto," A&M

★ ★ ★

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

Bryan Adams, "Cuts Like A Knife," A&M  
Adam Ant, "Desperate But Not Serious," Epic  
The Call, "When The Wall Came Down," PolyGram  
Culture Club, "Do You Really Want To Hurt Me," Virgin/Epic  
Devo, "That's Good," Warner Bros.  
Thomas Dolby, "She Blinded Me With Silence," Capitol  
English Beat, "Save It For Later," IRS  
Donald Fagen, "New Frontier," Warner Bros.  
Fixx, "Red Skies," MCA  
The Flirts, "Jukebox," O  
Heaven 17, "Let Me Go," Arista  
Inxs, "The One Thing," Atco  
Joe Jackson, "Breaking Us In Two," A&M  
Jefferson Starship, "Winds Of Change," RCA  
Modern English, "I Melt With You," Warner Bros.  
Randy Newman, "I Love L.A.," Warner Bros.  
Prince, "1999," Warner Bros.  
Schon/Hammer, "Lies," Columbia  
Billy Squier, "She's A Runner," Capitol  
Triumph, "A World Of Fantasy," RCA  
U2, "New Years Day," Island

★ ★ ★

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

ABC, "Poison Arrow," PolyGram  
Toni Basil, "Nobody," Chrysalis  
Blancmange, "Living On The Ceiling," Island  
Kim Carnes, "Say You Don't Know Me," EMI America  
Chris De Burgh, "Don't Pay Ferryman," A&M  
The Cure, "Let's Go To Bed," Fiction/Important  
Dire Straits, "Twisting By The Pool," Warner Bros.  
Divinyls, "Boys In Town," Chrysalis  
English Beat, "I Confess," IRS  
Chuck Francour, "Under The Boulevard Lights," EMI America  
Judas Priest, "Hellion/Electric Eye," Columbia  
Sammy Hagar, "Three Lock Box," Geffen  
John Hall Band, "Love Me Again," EMI America  
Le Roux, "Carrie's Gone," RCA  
Kenny Loggins, "Heart Light," Columbia  
Naked Eyes, "Always Something To Remind Me," EMI America  
Loz Netto, "Fade Away," PolyGram  
Ian North, "Only Love Is Left Alive," Neo  
Rodway, "I Am Electric," RCA  
Simple Minds, "Promised You A Miracle," A&M  
Strange Advance, "She Controls Me," Capitol  
Supertramp, "My Kind Of Lady," A&M  
Thompson Twins, "Lies," Arista  
Tigers Of Pan Tang, "Love Potion #9," MCA  
Toto Coelo, "I Eat Cannibals," Chrysalis  
Trio, "Anna," Mercury  
Ultravox, "Reap The Wild Wind," Chrysalis  
Utopia, "Feet Don't Fail Me Now," Network  
Vandenberg, "Love In Vain," Atco

★ ★ ★

## MTV WEEKEND EVENTS

Saturday Concerts: Eddie Money, March 12  
Sunday Specials: Interviews with Pete Townsend, Rolling Stones, Robert Plant and Paul McCartney, March 13

Consideration is being given to other programming information for future inclusion in this feature. Send details to: Video Music Programming, Billboard, 1515 Broadway, New York, N.Y. 10036.

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April 18-20, 1983

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★ The Westin Miyako Hotel, 1625 Post Street, San Francisco will be offering special Conference rates for all attendees (\$73 single, \$83 double) plus discounts in Bamboo Grove Restaurant and Garden Bar. All rooms include the authentic Japanese bathtub; Executive suites include private sauna; Traditional Japanese rooms or standard accommodations available. The Miyako Hotel is located in Japan Center and is within walking distance of Union Square and the downtown airport limo terminal.

## Tape Price Flux: 'Barter' Blamed But Marketers Agree Other Factors Are Also Involved

By EARL PAIGE

LOS ANGELES—While nearly every video industry expert sees blank videotape sales exploding as VCR penetration increases, few agree on why prices are not stabilizing. Several theories exist, but none stirs more speculation than the notion that "bartering" is somehow a main villain in the piece.

The bartering theory refers to the practice of exchanging large quantities of blank videotape for other goods—essentially, using blank tape as bullion. "Blank videotape is the new kid on the block," says Gary Schwartz, JVC tape manager, in explaining why the product is ripe for speculation and price promotion. He adds, "The U.S. is the world's dumping ground." In short, marketers agree that there are numerous reasons for the blank videotape price

flux. Indeed, even the person who first started talking about bartering blank tape, Fuji's John Dale, says there are other factors abetting the price chaos.

Overall, most larger marketers are adopting special approaches to build brand awareness and preference for blank videotape, as was done for audio tape.

Dale, vice president and general manager of Fuji's magnetic tape division, is the author of a controversial Billboard Commentary (Feb. 5). In that piece, he listed various price flux villain, among them "gray goods" speculators capitalizing on world currency imbalance, particularly the dollar/yen fluctuations. His point about bartering, however, hits a raw nerve for many.

"I know John, and we're in fact a Fuji distributor," says Jack Silverman, president of Commtron Corp.,

a Des Moines-based nine-branch wholesaler. "I just don't follow his arithmetic." Silverman indicates it is unlikely that a retailer could purchase a quantity of blank tape at a favorable enough price to interest a videocassette distributor.

All the same, Silverman sees the possibility that a wholesaler might accept blank videotape as payment from a retailer in financial straits: "It would be better than nothing, though you could run into another problem—the most-favored-creditor situation."

Among several marketers who indicate that bartering is not a significant factor in blank videotape price instability is John Birmingham, Sony tape vice president. Birmingham, who until recently was at Fuji as marketing director, says he feels bartering is descriptive of the activity whereby amounts of blank tape, often considerable, are moved in and out of markets capitalizing on national currency fluctuations.

A basic problem with blank videotape in Birmingham's estimation is "repeating the sins of audio blank tape marketing." He continues, "There is a closing gap between audio and video tape insofar as distribution. Many firms handle both. And yet I feel there should be a separation of the marketing approaches. Otherwise, we tend to dilute the excitement for blank video."

As an example, Sony's audio promotion, "Ear Boggling Sweepstakes," is a different one from the video "Beta Step-Up Package," with different time frames; 90 days for the former and five months for the latter. "With video, we're after getting the product into the consumer's hands for testing purposes, and that takes longer," Birmingham says.

Dale charges that retailers who indulge in bartering are short-sighted: "Unfortunately, there are dealers nationwide who feel that such goods offer them a price advantage over their competition. Sadly for them, their competition buys the products too."

Various marketers point out that bartering seems focused on video rather than audio tape. JVC's

(Continued on page 35)



**FIRE POWER**—Members of Earth, Wind & Fire stopped by Atlanta's Video-Music Channel recently for an interview with Thom West (left) and to promote their new album, "Powerlight."

## Music Monitor

● **Ray Is Back:** Ray Charles has a new album on Columbia Records, his first release in four years, and is doing two clips in conjunction with it. One promo is for the title track, "Wish You Were Here Tonight," while the other is for "¾ Time." The latter is a country ballad set in a honky tonk cafe called "Ray's ¾ Cafe," while "Wish" is set in a nightclub. John Goodhue developed the concepts, while Marc Ball, for Scene Three Productions in Nashville, directed the clips on 16mm film. Kitty Moon produced.

● **Cruising:** Greenberg/Brodsky Productions recently finished a clip for Prince's "Little Red Corvette." It's a performance promo shot at the Lakeland Civic Auditorium in Lakeland, Fla. Beth Brodsky produced for Warner Bros. Records.

● **Going Atomic:** Peter and Coco Conn, of Homer & Associates in Los Angeles, are creating a promo clip and computer game for "Atomic Dog," the current single by Capitol's George Clinton. The clip is a full-scale version of the computer game, with dancers being choreographed by Russell Clark, who also plays the part of the Atomic Dog. Homer & Associates is best-known for the development of "Homerization," or digital visual mixing special effects.

● **Running Time:** The Psyche-

delic Furs have finished a clip for "Run And Run," directed by Bill Davis and produced by B.D. Rockwell for Columbia Records. The piece was shot in New York and intercuts performance footage with "day in the life" techniques. Also for Columbia is "Love's Got A Line On You" by Scandal. Martin Kahan produced and directed.

● **Three For Joni:** Director Ethan Russell has completed three clips for Joni Mitchell, "Flat Tire," "Chinese Cafe" and "Underneath The Streetlights."

● **What's That Title Again?:** Keith Macmillan has completed a clip for Britain's Bananarama, "Na Na Hey Hey," for Decca U.K. An album by the all-female band is due out this month. John Weaver produced for Keefco.

● **Psychovideo:** Francis Delia, most recently known for his "Mexican Radio" clip for Wall Of Voodoo, which was shot in Tijuana, is now doing the Ramones. The song is "Psycho Therapy," and the clip for the Warner Bros. act is being shot in 35mm.

● **Crashing:** The Minneapolis-based Crash Street Kids are having their "Mystery Girl" cut turned into a promo by director Chuck Statler, whose previous credits include

(Continued on page 33)

## Warner Cutting Prices On 22 Titles

LOS ANGELES—Warner Home Video has slashed prices on 22 of its videocassettes to \$39.98, effective April 13. Previous prices for the titles ranged from \$54.95 to \$74.95. Three new titles are also part of the price policy.

Titles include "Caddyshack," "10," "The Great Santini," "The Amityville Horror," "Bonnie And Clyde," "Klute," "Love At First Bite," "Private Benjamin," "Rebel Without A Cause" and "Wolfen." The new titles are "Force 10 From Navarone," "Piranha" and "Rock'n'Roll High School."

The 25 titles are part of what Warner Home Video is marketing as a "Spring Fever" package, designed to test product sell-through on both new and established titles. Sales and distribution of the movies have been assigned to WEA. Previously, WHV sold them direct to distributors and wholesalers.

Warner Home Video offers a stock-balancing program for the titles. WEA wholesale and retail accounts may exchange unopened cassettes before April 8. Print advertising will run in five cities: New York, Los Angeles, Chicago, San Francisco and Houston. Other support includes an increased co-op advertising budget, point-of-purchase materials and sales incentive programs.

## Kuwait, Nigeria, Ireland Targeted By IFPI Council

ZURICH — Plans to undertake copyright and antipiracy enforcement action in Kuwait and Nigeria in conjunction with the Motion Picture Assn. of America (MPAA) were approved by the IFPI Video Council at its first 1983 meeting, held here Feb. 18. Delegates were also told that Ireland has been designated a priority country for IFPI Video antipiracy action in Europe.

Also approved at the meeting was the development of a series of guidelines for national negotiations for music rights in videograms. Under preparation, members were told, is a

set of guidelines for negotiation with performers' organizations.

Film producer Yves Rousset-Rouard, president of Regie Cassette Video (RCV) in France and head of French national video trade organization SNEV since its inception, was elected chairman of the IFPI Video Council. He succeeds Georges Meyeinstein-Maigret, who has headed the international group since it started.

Said Rousset-Rouard: "The success of video depends entirely on the quality of the product and on its protection. The role of our worldwide council is of paramount importance in establishing a viable framework with the necessary legal conditions built in for the international growth of our new industry."

IFPI Video now comprises 18 national video associations and represents more than 250 video companies worldwide. The national video associations of Sweden and New Zealand have recently joined. Organizations from Australia, Austria, Belgium, Denmark, Finland, France, West Germany, Hong Kong, Iceland, Ireland, the Netherlands, Norway, Spain, Switzerland, Thailand and the U.S. also belong. And the Japanese Video Assn. has recently recommended that its members join IFPI Video.

In view of the rapid growth of IFPI Video membership, delegates here decided the Video Council will, in future, be made up of one representative from each national video association, together with leading figures from major international video companies.

## CBS/Fox Offering M\*A\*S\*H Finale

NEW YORK — CBS/Fox Video is releasing the two-hour final episode of the television show "M\*A\*S\*H" in all formats, following its recent airing on CBS-TV.

The episode, titled "Goodbye, Farewell And Amen," depicts the end of the Korean War and the discharge of the men and women of the 4077th Mobile Army Surgical Hospital. The culmination of the show's 11-year run, it was written by Alan Alda and Burt Metcalfe, along with others, and directed by Alda.

The final "M\*A\*S\*H" episode will list for \$79.98 on cassette, \$34.98 on laser videodisk and \$29.98 on CED disk.

## INSTANT REPLAY Miami-Based Firm Offers Wide Variety Of Services

By CARY DARLING

LOS ANGELES—"We sort of like to think of ourselves as the Charles Kural's of rock," jokes producer Cory James. Along with partner John Robson, James heads the music division of Instant Replay, a Miami-based firm which offers a video newsclip service, equipment rental and editing suites and video projection services and markets the Image Translator, a videotape player which allows an overseas PAL tape to be viewed—but not taped—in the U.S.

However, in the music division, James and Robson act as documentarians on music and music/video related events. The two are South Florida/Caribbean correspondents for Warner-Amex's MTV, the Playboy Channel, and the syndicated "Entertainment Tonight." In addition, they have their own five-to-10-minute show, "Instant Replay Music News," which runs in Miami.

A videocassette magazine, called Instant Replay and covering various issues facing the video-conscious consumer, is now being marketed. For a short while during the summer

of 1980, James and Robson even had an MTV-like show called "Rock'n'Roll'n'Vision" on the Miami ABC-TV affiliate.

"We were basically what MTV is, except we were a half-hour," notes James, who acted as video jockey on the show. "We were a bit premature, though. Individual stations at that time were evaluating their stance on music. But we were surprised at how well that show was received. Then MTV came along and we couldn't compete. So we moved in with them."

While the two are kept busy in terms of providing footage for shows other than their own, they say they like having their own projects because some of their coverage is not deemed suitable for existing outlets. "For example, some newspeople took some footage from El Salvador which was never used because of the time limits on news programs. For the soundtrack, they used Pat Travers' 'Crash And Burn.' We showed it to Pat and we taped while he was watching and got his comments. He said that the film was exactly what he was singing about," recalls Robson.

"We showed that piece to MTV but they felt it was too strong," adds James. "The magazine and the show give us a chance not to have to deal with networks and do what we want."

Robson and James say they are not at all worried that subscribers may tape their magazine, which sells for \$19.95, and use it themselves. "We've gotten more feedback from things we did five years ago which people taped," says Robson. "We're advocates of the right to tape. We had a show called 'Pirate This Program' in 1979. We're honored when people want to tape our material."

The two originally came together to do the first incarnation of the videocassette magazine in 1978. Robson had been a music journalist, while James was an air personality at WSHE-FM Miami. Both James and Robson act as producers, though Robson shoulders most of the responsibility for directing, while James handles most of the production, voiceovers and on-camera appearances.

Events that have been covered include the Caribbean Music Festival,

(Continued on page 33)





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# 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.

## AMERICAN EMPIRE

Richard Dix, Preston Foster, Leo Carillo, Frances Gifford, Guinn Williams, Jack La Rue, Cliff Edwards, Hal Taliaferro  
Beta Video Yesterday ..... \$49.95  
VHS ..... \$52.95

## AMITYVILLE II: THE POSSESSION

Burt Young, Rutanya Alda, Andrew Prine  
Beta & VHS Embassy Home ..... \$59.95  
Entertainment ..... \$59.95  
CED & LV ..... \$29.95

## THE ATOMIC CAFE

Beta & VHS Thorn EMI Home Video ..... \$59.95

## ATTACK OF THE ROBOTS

Eddie Constantine, Fernando Rey  
Beta Video Yesterday ..... \$49.95  
VHS ..... \$52.95

## AUTUMN BORN

Dorothy Stratten  
Beta & VHS Monterey Home Video

## BARABBAS

Anthony Quinn, Silvana Mangano

## Arthur Kennedy, Jack Palance

Beta RCA / Columbia Pictures Home Video  
BE 10018 ..... \$59.95  
VHS VH 10018 ..... \$59.95

## THE BELLS

Lionel Barrymore, Boris Karloff  
Beta Video Yesterday ..... \$49.95  
VHS ..... \$52.95

## BUGS BUNNY'S 3RD MOVIE: 1001

RABBIT TALES  
Beta & VHS Warner Home Video 11303 \$49.95

## COME BACK TO THE 5 & DIME JIMMY DEAN, JIMMY DEAN

Sandy Dennis, Cher, Karen Black  
Beta & VHS Embassy Home  
Entertainment ..... \$59.95  
CED & LV ..... \$29.95

## THE CONCRETE JUNGLE

Tracy Bregman, Jill St. John, Barbara Luna  
Beta RCA / Columbia Pictures Home Video  
BPR 9000 ..... \$59.95  
VHS VPR 9000 ..... \$59.95

## CREEPSHOW

Hal Holbrook, Adrienne Barbeau, Fritz Weaver, Leslie Nielsen, Carrie Nye, E. G. Marshall, Viveca Lindfors  
Beta & VHS Warner Home Video  
11306 ..... \$69.95

## DAWN OF THE MUMMY

Beta & VHS Thorn EMI Home Video ..... \$69.95

## DOUBLE AGENTS

Marina Vlady, Robert Hossein  
Beta Video Yesterday ..... \$49.95  
VHS ..... \$52.95

## EXERCISE: THE EROTIC WAY TO PHYSICAL FITNESS!

Beta & VHS Monterey Home Video ..... \$39.95

## FAST BREAK

Gabe Kaplan, Harold Sylvester, Rande Heller  
Beta RCA / Columbia Pictures Home Video  
BE 10203 ..... \$59.95  
VHS VH 10203 ..... \$59.95

## FLEETWOOD MAC IN CONCERT—MIRAGE TOUR 1982

Beta RCA / Columbia Pictures Home Video  
BE 10202 ..... \$29.95  
VHS VH 10202 ..... \$29.95

## THE FUGITIVE (THE TAKING OF LUKE McVANE)

William S. Hart, Enid Markey  
Beta Video Yesterday ..... \$29.95  
VHS ..... \$31.95

## FUNNY GIRL

Barbra Streisand, Omar Sharif  
Beta RCA / Columbia Pictures Home Video  
BE 10212 ..... \$79.95  
VHS VH 10212 ..... \$79.95

## GHIDRAH, THE THREE-HEADED MONSTER

Godzilla, Rodan, Mothra, Ghidra  
Beta Video Yesterday ..... \$49.95  
VHS ..... \$52.95

## HARD TIMES

Charles Bronson, James Coburn  
Beta RCA / Columbia Pictures Home Video  
BE 10299 ..... \$59.95  
VHS VH 10299 ..... \$59.95

## HONKYTONK MAN

Clint Eastwood, Kyle Eastwood  
Beta & VHS Warner Home Video 11305 \$69.95

## THE HOUSE ON CHELOUCHE STREET

Beta 2 Video Yesterday ..... \$49.95  
VHS ..... \$52.95

## INSIDE THE LINES

Betty Compson, Montagu Love, Mischa Auer, Ralph Forbes  
Beta Video Yesterday ..... \$49.95  
VHS ..... \$52.95

(Continued on page 35)

# OSCAR'S...



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**Born Yesterday** 1950  
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**Bridge on the River Kwai** 1957  
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Best Screenplay  
Best Cinematography  
Best Editing  
Best Musical Score  
**Cactus Flower** 1969  
Best Supporting Actress

**California Suite** 1978

Best Supporting Actress  
**Cat Ballou** 1965  
Best Actor  
**Funny Girl** 1968  
Best Actress

**Garden of the Finzi Continis** 1971  
Best Foreign Language Film

**Gerald McBoing-Boing** 1950  
Best Short Film  
**The Guns of Navarone** 1961  
Best Special Effects

**Hartan County, U.S.A.** 1976  
Best Documentary  
**The Hellstrom Chronicle** 1971

Best Documentary  
**Here Comes Mr. Jordan** 1941  
Best Original Story  
Best Screenplay

**Kramer vs. Kramer** 1979  
Best Picture  
Best Director  
Best Actor  
Best Supporting Actress  
Best Screenplay

**A Man for All Seasons** 1966  
Best Picture

Best Directing  
Best Actor  
Best Screenplay  
Best Color  
Cinematography  
Best Color Costume Design  
**Midnight Express** 1978  
Best Screenplay  
Best Original Score

**Mr. Smith Goes to Washington** 1939  
Best Original Story

**Tess** 1980  
Best Costume Design  
Best Cinematography  
Best Art Direction

**Thank God It's Friday** 1978  
Best Song

**The Way We Were** 1973  
Best Original Score  
Best Song

**You Light Up My Life** 1977  
Best Song

**Z** 1969  
Best Foreign Language Film  
Best Editing



RCA/COLUMBIA PICTURES HOME VIDEO 2901 WEST ALAMEDA AVENUE, BURBANK, CALIFORNIA 91505

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## Firm Offering Music Producers Digital Graphics

NEW YORK—Computer graphics have obvious applications for music video productions, and have already been used in the field. But high costs have precluded extensive use, at least until now.

A computer graphics production house, National Imagemakers, based here, has acquired a digital graphic video system called IMAGES from CGL, a subsidiary of the New York Institute of Technology. National Imagemakers, primarily a commercial graphics house with experience in business presentations for corporate and training, is promoting the system to music video producers.

The system enables a computer artist to "draw" or "paint" in full color (five million colors are available) directly in a digital electronic medium. Images can be manipulated at will, or stored and retrieved at any time. Capabilities include electronic airbrush, color tinting, texture and pattern painting, multicolor brush effects, three-dimensional imaging and mirroring.

Beth Fraikorn, a marketing representative for National Imagemakers, explains that the IMAGES system can alter an existing videotape as well as being used for retouching and animation. "You'll see more and more use of these techniques in music video," she predicts. "The area hasn't been completely explored yet."



# Video

## New On The Charts



**"BLADE RUNNER"**  
Embassy Home Entertainment-6

"Blade Runner" breaks the record set by Paramount's "Star Trek II: The Wrath Of Khan" by debuting on Billboard's Videocassette chart at number 6. The previous record high debut was number 7. Both titles list for \$39.95, apparently the breakthrough price to spur videocassette sales.

"Blade Runner" stars Harrison Ford as Rick Deckard, on a mission to track down and eliminate four renegade "replicants," genetically engineered humans of superior strength and intelligence. The time is the year 2019.

The home video version of the movie contains sequences of graphic violence which were edited out of the theatrical release.

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

## Music Monitor

• Continued from page 30

Prince, Devo, the Cars and the Time. The promo is being shot in Minneapolis for Fat City Records.

• Getting Directions: Lenny Kaye, former lead guitarist with the Patti Smith Group, has finished his first video project, a clip for the song

"I've Got A Right." Joe Trippician produced and Merrill Aldighieri directed for Co-Directions Inc. in New York. The clip features footage shot during the June 12, 1982 New York City disarmament rally and at such other Big Apple locations as the Church of St. John the Divine, the Ritz nightclub, and the Soldiers & Sailors Monument.

• Spicy: PolyGram artist Martin Briley, former Ian Hunter sideman, is having his "Salt In My Tears" song visualized by director Chris Gabrin for Gowers, Fields & Flattery/Limelight Productions.

• Times Are Getting Harder: Streetwise Records in New York has a clip for the group **Rockers Revenge** doing the song "The Harder They Come." Jay Dubin directed in New York. The piece was done for the U.K.'s "Top Of The Pops."

• The Old West: Boston-based **Rubber Rodeo** has completed a promo for "How The West Was Won," a track from the "Rubber Rodeo" EP on Eat Records. David Greenberg directed for Second Story Television. **CARY DARLING**

## Miami-Based Instant Replay

• Continued from page 30

the recent World Music Festival in Jamaica, the Winter Consumer Electronics Show, stereo television and the Bob Marley Memorial Festival. Acts that have been covered include Devo, Judas Priest, Loverboy, Tom Petty, the Pretenders, Rick James and the Clash.

James and Robson say they would also like to get involved in making promo clips on occasion, but they admit that being located in Miami is not a great advantage in this area. "Most of the videos are done by the same people," says Robson.

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AUDIO



Billboard®

Survey For Week Ending 3/12/83

# Videocassette Top 40

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## SALES

## RENTAL

SALES			RENTAL		
This Week	Last Position	Weeks on Chart	This Week	Last Position	Weeks on Chart
1	1	43	1	7	3
<b>JANE FONDA'S WORKOUT</b> KVC-RCA, Karl Video Corporation 042 WEEKS AT #1: 17			<b>AN OFFICER AND A GENTLEMAN</b> Paramount Pictures, Paramount Home Video 1467 WEEKS AT #1: 1		
2	6	3	2	1	10
<b>AN OFFICER AND A GENTLEMAN</b> Paramount Pictures, Paramount Home Video 1467			<b>POLTERGEIST</b> MGM/UA Home Video 800165		
3	2	16	3	2	12
<b>STAR TREK II-THE WRATH OF KHAN</b> Paramount Pictures, Paramount Home Video 1180			<b>ROCKY III</b> CBS-Fox Video 4708		
4	3	10	4	3	7
<b>POLTERGEIST</b> MGM/UA Home Video 800165			<b>THE WORLD ACCORDING TO GARP</b> Warner Brothers Pictures, Warner Home Video 11261		
5	15	3	5	4	7
<b>ROAD WARRIOR</b> Warner Brothers Pictures, Warner Home Video 11181			<b>THE BOAT (DAS BOOT)</b> RCA/Columbia Pictures Home Video 10149		
6	NEW ENTRY		6	16	3
<b>BLADE RUNNER</b> Embassy Home Entertainment 1380			<b>ROAD WARRIOR</b> Warner Brothers Pictures, Warner Home Video 11181		
7	4	12	7	10	16
<b>ROCKY III</b> CBS-Fox Video 4708			<b>STAR TREK II-THE WRATH OF KHAN</b> Paramount Pictures, Paramount Home Video 1180		
8	7	7	8	NEW ENTRY	
<b>THE BOAT (DAS BOOT)</b> RCA/Columbia Pictures Home Video 10149			<b>BLADE RUNNER</b> Embassy Home Entertainment 1380		
9	5	15	9	5	6
<b>PLAYBOY</b> CBS-Fox Video 6201			<b>NIGHT SHIFT</b> The Ladd Co., Warner Home Video 20006		
10	8	19	10	8	12
<b>THE COMPLEAT BEATLES</b> MGM/UA Home Video 700166			<b>THE BEST LITTLE WHOREHOUSE IN TEXAS</b> Universal City Studios Inc., MCA Distributing Corp. 77014		
11	9	13	11	13	4
<b>ANNIE</b> RCA/Columbia Pictures Home Video 10008			<b>FRIDAY THE 13TH PART 3</b> Paramount Pictures, Paramount Home Video 1539		
12	16	7	12	6	7
<b>THE WORLD ACCORDING TO GARP</b> Warner Brothers Pictures, Warner Home Video 11261			<b>FAST TIMES AT RIDGEMONT HIGH</b> Universal City Studios Inc., MCA Dist. Corp. 77015		
13	20	4	13	9	12
<b>STRAWBERRY SHORTCAKE IN BIG APPLE CITY</b> Family Home Entertainment, MGM/UA Home Video 338			<b>TRON</b> Walt Disney Home Video 122		
14	14	4	14	12	12
<b>MOONRAKER</b> CBS-Fox Video 4636			<b>ANNIE</b> RCA/Columbia Pictures Home Video 10008		
15	12	16	15	11	16
<b>FIREFOX</b> Warner Brothers Pictures, Warner Home Video 11219			<b>FIREFOX</b> Warner Brothers Pictures, Warner Home Video 11219		
16	11	16	16	15	17
<b>THE THING</b> Universal City Studios Inc., MCA Distributing Corp. 77009			<b>VICTOR/VICTORIA</b> MGM/UA Home Video 800151		
17	18	15	17	20	14
<b>RICHARD PRYOR LIVE ON THE SUNSET STRIP</b> RCA/Columbia Pictures Home Video 10469			<b>PLAYBOY</b> CBS-Fox Video 6201		
18	21	12	18	19	10
<b>SUPERMAN II</b> D.C. Comics, Warner Home Video 61120			<b>MISSING</b> Universal City Studios Inc., MCA Distributing Corp. 71009		
19	25	9	19	18	16
<b>MISSING</b> Universal City Studios Inc., MCA Distributing Corp. 71009			<b>THE THING</b> Universal City Studios Inc., MCA Distributing Corp. 77009		
20	13	12	20	32	2
<b>TRON</b> Walt Disney Home Video 122			<b>YOUNG DOCTORS IN LOVE</b> Vestron VA-5012		
21	10	26	21	24	3
<b>STAR WARS</b> CBS-Fox Video 1130			<b>STRAWBERRY SHORTCAKE IN BIG APPLE CITY</b> Family Home Entertainment, MGM/UA Home Video 338		
22	17	17	22	23	38
<b>VICTOR/VICTORIA</b> MGM/UA Home Video 800151			<b>STAR WARS</b> CBS-Fox Video 1130		
23	23	7	23	17	14
<b>FAST TIMES AT RIDGEMONT HIGH</b> Universal City Studios Inc., MCA Dist. Corp. 77015			<b>DINER</b> MGM/UA Home Video 800164		
24	19	4	24	29	4
<b>FRIDAY THE 13TH PART 3</b> Paramount Pictures, Paramount Home Video 1539			<b>MOONRAKER</b> CBS-Fox Video 4636		
25	NEW ENTRY		25	14	10
<b>YOUNG DOCTORS IN LOVE</b> Vestron VA-5012			<b>REDS</b> Paramount Pictures, Paramount Home Video 1331		
26	22	12	26	30	2
<b>THE BEST LITTLE WHOREHOUSE IN TEXAS</b> Universal City Studios Inc., MCA Distributing Corp. 77014			<b>THE EXTERMINATOR</b> Embassy Home Entertainment 2002		
27	NEW ENTRY		27	27	5
<b>CAPTAIN BLOOD</b> CBS-Fox Video 4624			<b>THE SOLDIER</b> Embassy Home Entertainment 2001		
28	24	2	28	22	27
<b>DIVA</b> MGM/UA Home Video 800183			<b>CHARIOTS OF FIRE</b> Warner Brothers Pictures, Warner Home Video 70004		
29	31	20	29	31	4
<b>DUMBO</b> Walt Disney Home Video 24			<b>ALICE IN WONDERLAND</b> Walt Disney Home Video 36		
30	34	2	30	38	5
<b>SINGIN' IN THE RAIN</b> MGM/UA Home Video 185			<b>THINGS ARE TOUGH ALL OVER</b> RCA/Columbia Pictures Home Video 10546		
31	27	7	31	21	15
<b>THE SPY WHO LOVED ME</b> CBS-Fox Video 4638			<b>RICHARD PRYOR LIVE ON THE SUNSET STRIP</b> RCA/Columbia Pictures Home Video 10469		
32	30	3	32	NEW ENTRY	
<b>THE RAVEN/THE BLACK CAT</b> Universal City Studios Inc., MCA Distributing Corporation 55095			<b>LADY CHATTERLY'S LOVER</b> MGM/UA Home Video 800184		
33	29	41	33	26	4
<b>ON GOLDEN POND</b> CBS-Fox Video 9037			<b>DIVA</b> MGM/UA Home Video 800183		
34	26	7	34	25	8
<b>NIGHT SHIFT</b> The Ladd Co., Warner Home Video 20006			<b>MY DINNER WITH ANDRE</b> Pacific Arts Video, MCA Distributing Corp. 532		
35	28	28	35	35	5
<b>CASABLANCA</b> CBS-Fox Video 4514			<b>ZAPPED</b> Embassy Home Entertainment 1604		
36	35	2	36	33	17
<b>THE ROCKY SAGA</b> CBS-Fox Video 4709			<b>THE COMPLEAT BEATLES</b> MGM/UA Home Video 700166		
37	37	10	37	28	45
<b>ALICE IN WONDERLAND</b> Walt Disney Home Video 36			<b>SUPERMAN II</b> D.C. Comics, Warner Home Video 61120		
38	36	14	38	34	8
<b>DINER</b> MGM/UA Home Video 800164			<b>THE SPY WHO LOVED ME</b> CBS-Fox Video 4638		
39	32	9	39	40	17
<b>CHARIOTS OF FIRE</b> Warner Brothers Pictures, Warner Home Video 70004			<b>ESCAPE FROM NEW YORK</b> Embassy Home Entertainment 1602		
40	33	3	40	39	31
<b>ZAPPED</b> Embassy Home Entertainment 1604			<b>SHARKY'S MACHINE</b> The Ladd Co., Warner Home Video 72024		

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).

## Seminar Covers A Broad Range Diverse Agenda For 'Audio-Video Update 1983'

HOLLYWOOD, Fla.—Sessions at the 13th annual International Tape/Disc Assn. (ITA) seminar, being held here March 5-9, run the gamut from audio tape duplicating techniques to merchandising video software to new video hardware applications to developments in computer software. Attendees of "Audio-Video Update 1983" will also be invited to visit ITA member companies' hospitality suites to see new equipment.

Monday (7) opens with a general session for all registrants, after which different topics will be discussed in more depth. Gordon Bricker, division vice president of RCA VideoDiscs, Henry Brief and Larry Finley of the ITA, and John Povolny, industrial relations vice president for the Memory Technology Group of 3M, will provide opening remarks, followed by a presentation of the award to the ITA/Time Magazine man of the year. Art Buchwald will give the opening address.

Additional sessions, beginning after these opening speakers, include "Home Video Software: Time for A New Beginning," a summary report from Arthur D. Little Inc. given by that company's senior staff consultant David Fishman. Next is "Survival: Opportunities In The Changing Market" by Seth Goldstein, senior editor of TV Digest and Video Week. "Books, Video And Software: The New Nexus," with Michael Fine, president of Ingram Ventures, and "Will Video Music Attract Younger Buyers For Tape And Disk Players?" with John O'Donnell, national manager of Sony's video software operations, and Video Magazine editor Bruce Apar, complete Monday's first session.

The afternoon session opens with "The Ongoing Fight Against Video Pirates," presented by Jim Bouras, vice president of the Motion Picture Assn. of America (MPAA); "Worldwide Licensing Of Music Rights" by Al Berman, president of the Harry

Fox Agency; and "Piracy In The Eyes Of A Pirate: Two Revealing Interviews" by Bob Pfannkuch, president and chief executive officer of Bell & Howell/Columbia Pictures Video Services.

The next session covers "Public Performance Video: Using Videocassettes/Disks For Licensed Performance Exhibition Purposes" by John Leonard, president of the American Video Exchange, and "The Battle Against The Blank Tape Gray Market" by attorney David Goldberg of Cowan, Liebowitz & Latman. Discussing "New Pricing: Its Effect On The Sales Vs. Rental Controversy" will be Andre Blay,

president of Embassy Home Entertainment; Mickey Hyman, president of MGM/UA Home Video; Jim Jimirro, president of Walt Disney Telecommunications; Bob Klingensmith, senior vice president of Paramount Home Video; Nick Santrizos, president of Thorn EMI Home Video; and Arthur Morowitz, president of Distribpix Inc. Moderator is Tim Baskerville, publisher of Video Marketing Newsletter.

Tuesday (8) opens with Sam Burger, senior vice president of manufacturing operations for CBS Records, speaking on "The Shape Of Things To Come." James Chung, di-

(Continued on page 41)

### FIRMS TRY NEW AREAS, FORMATS

## Software Range Seen Growing

By EDWARD MORRIS

NASHVILLE — The domestication of personal computers is making software manufacturers more adventurous in their offerings this year. While staying with their proven packages, most seem to be blossoming into new areas and formats.

One of the most novel entries of late is a series called "Family Bible Fun," a joint effort between Home Computer Software, Sunnyvale, Calif., and Sparrow Distribution. The series will be sold in Christian bookstores and is available in the Atari 400 and 800 and Apple II and Apple II+ configurations. In addition to its distribution capabilities, Sparrow is also a major Christian music record label.

Mattel Electronics, Hawthorne, Calif., will be releasing 12 new entertainment and educational titles in April and May that are designed for the company's Intellivision computer keyboard and synthesizer components. Linked to the keyboard

will be "Mr. BASIC Meets Bits 'n' Bytes," "Gamemaker" (which allows the user to create new video games on the spot) and "BASIC Programmer." "Mr. BASIC" will serve as an introduction to computer concepts, while "BASIC Programmer" is aimed at the intermediate learner. Using the synthesizer component, which hooks to either Intellivision or Intellivision II, are three music learning games: "Astro Music," a musical note identification game; "Melody Maker," a melody composition package; and "Music Conductor," a see-and-play exercise.

Mattel, according to spokesperson Kathy Kennedy, will also be introducing games that are compatible with IBM and Apple home computers. Kennedy lists among Mattel's bestselling titles "Number Jumble," "The Jetsons' Way With Words" and "The Flintstones' Keyboard Fun."

Later in the year, the company will release "Kool Aid" (a game based on the pitcher character in the drink mix's ads), "Masters Of The

## Games, Computers Get Strong Push From Mattel

HAWTHORNE, Calif.—As the video game industry matures, Mattel is moving strongly into the home computer field. But that doesn't mean the company has forsaken the Intellivision system. In fact, at Mattel's rapidly expanding headquarters here, strong marketing programs are being developed for both ends of the business.

Sharon Hartley, director of marketing for Intellivision, points out that video game market penetration is "still low," although the business is expanding as the hardware makes inroads. On the subject of game software, Ed Doepke, director of mar-

keting for Mattel's M Network division, asserts, "Licenses are important. Eight out of the top 10 games in 1982 were licensed." But, he adds, "There are a lot of software opportunities."

Mattel's new System Changer, for example, plugs into the Intellivision II Master component and expands that system's capabilities to include play of Atari 2600-compatible game cartridges. And M Network supplies software for hardware from non-Mattel manufacturers.

On the computer end, Bruce Donaldson, vice president of sales for Mattel's Aquarius home computer system, says, "We are a highly consumer-oriented and marketing-oriented company, and have been for 35 years. We're moving into the home computer business in a serious manner, with 1983 technology rather than late '70s technology. We want to appeal to the widest selection of consumers."

The Aquarius system goes into specialty stores, department stores, mass merchandisers and other outlets this spring, supported by the slogan "Smart Enough To Be Simple." Thirty-two titles are planned for the first half of 1983, with 18 more to follow by the end of the year. All are in cartridge form and are not compatible with other systems. Software is available in four areas: education, home management, self-improvement and entertainment (games).

According to Donaldson, "Half the time computers are on in homes they're playing games. We have to educate the consumer on other applications. This means our software must be appropriate for the target market."

One of the facets of Aquarius software that will make it "appropriate," Donaldson believes, is its low-priced LOGO software. LOGO is a language available in only a few, expensive home computers.

Universe," "Rocky & Bullwinkle," "Scooby Doo" and "BurgerTime." Latter title, which is licensed from Data East, will be compatible with Apple, Aquarius, IBM and Atari 2600, as well as Intellivision. Mattel uses in-house designers for its software.

Broderbund Software, San Rafael, Calif., after a period of hesitation, has resumed its commitment to educational software and is increasing its emphasis on recreational packages. Its foremost educational title is the Bank Street Writer for the Apple II or II+ or the Atari 400 or 800. Recreational bestsellers are "Choplifter!," "Serpentine" and "Apple Panic," designed for play on the Atari 400 or 800, and "David's Midnight Magic," for the Apple II or II+.

Lois Levin, publicist for Broderbund, reports that the company is looking to adapt popular cartoon characters to computer games. Like Mattel, Broderbund relies on in-house designers.

(Continued on opposite page)

## Record Rackjobbers Commit To Computer Software

By LAURA FOTI

NEW YORK—Record rackjobbers, in search of ways to expand their business, have picked up on computer software as the wave of the future. A number of the nation's largest rackjobbers have committed to or are studying this new area.

Although the current market is small, it's guaranteed virtually unlimited growth as computers infiltrate millions more households. Children are learning to use computers at ever-younger ages, and their parents don't want them to be left behind. The parents also realize the benefits to their own record-keeping and financial planning. And, of course, there are the games.

Video games, in fact, spurred on the acceptance of computers for home use, increasing awareness of the product and its more serious applications. But while video game cartridges are relatively easy to sell, computer software is a complex field requiring more hardware-oriented knowledge.

This makes the product category ripe for rackjobbing. Simply figuring out what lines to carry would stump most non-specialty merchandisers.

"The computer specialty stores

will have the inside track on selling any software that requires explanation," says Harold Okinow, president of Lieberman. "That's because, with sales at the level they are now, I don't see retailers putting in extra salespeople and training them for computer software."

Lieberman is working with manufacturers of computer software to develop a program to serve mass merchandisers. Says Okinow, "The computers those stores will handle will be at the lower price levels—\$1,000 and under—and the software used on them will basically be entertainment, along with computer literacy, education and a small amount of personal productivity."

Okinow says he believes computer specialty stores and mass merchandisers will sell a lot of software—although hardware stores are not traditionally strong in that area. Record stores, he feels, will have trouble entering the computer software market because they do not have a hardware bent. "Ordinarily it's not necessary to sell hardware in a software store, and that should carry over into the computer business," he says. "But there are so many different kinds of computer software that it's difficult to cover the waterfront."

Another software rackjobber,

SKU in San Francisco, has a program in operation in California and Illinois, and plans a roll-out shortly. Services include stock adjustment and inventorying.

Bob Goldberg, SKU vice president of marketing, says, "I see us serving independents, such as the Computerland stores, because we give fast delivery on titles, but more because we can figure out the proper product mix and sit down with the dealer to see what's working and what's not." SKU uses salespeople trained in computer software who travel around by van and work with retailers.

"We're finding specialty stores need as much support as mass merchandisers," says Goldberg. "Maybe even more, since they need advertising and promotion help. It's hard for anyone to sort through all the software titles available."

Other rackjobbers in the computer software business are Pickwick (linked with Softsel, the country's largest software distributor), Handelman (just developing that end of the business) and, reportedly, Largo, although a spokesman there says it's still in the planning stages.

Softsel hooked up with Pickwick, says Softsel co-chairman David Wagman, because "many stores

have little or no experience in computer software. There are a number of ways for them to use rackjobbers; Pickwick will work with Softsel's marketing group to determine the optimum selection of software."

Softsel president Bob Leff further explains, "Pickwick is our agent in the stores. Pickwick does the inventorying, taking care of getting product on the shelves, rotating product, removing slow-moving items. In most cases, it will be in stores they're already serving—department stores, discounters and mass merchandisers who want to get into this area."

Softsel, for its part, makes all decisions regarding product, maintains a close relationship with manufacturers, and handles point-of-purchase materials and sales training where necessary. "It's the store's responsibility to have salespeople," Leff says. "Whether they decide to bring in additional salespeople for computer software depends on how committed they are to this area. A store is not going to change its mode of selling simply because it's taking on a new line. It needs products that fit into the way it sells rather than new people better equipped to sell product."

Pickwick senior vice president and general manager Eric Paulson ex-

plains that company's reasons for working with Softsel: "We saw computer software as a very desirable line for the '80s. It was within our servicing skills and was deemed important by our customer base. They couldn't buy effectively because of the number of publishers and manufacturers and the rapid proliferation of stock-keeping units. It's too difficult to handle on a direct basis."

Paulson adds that, because the area is changing so rapidly, Pickwick saw the wisest course of action as pairing with a firm already established in the field. "We wanted to learn as much as possible as quickly as possible and at the lowest possible cost. Softsel knew they'd have to invest money to become a rackjobber. We had what they needed, and they had the connections with the suppliers."

The Softsel/Pickwick pairing will provide a sophisticated method of tracking sales—necessary for retailers because of restricted returns, a lack of advertising and a lack of understanding of the current consumer base, Paulson says. "Do they carry games or VisiCalc?" he asks.

So far, only the Broadway stores have signed up for the service, but Paulson says others are planning to utilize it.



# 'Barter' Blamed For Instability In Videotape Prices

• Continued from page 30

Schwartz says that today dominant brand indexes preclude bartering. "Let's face it, it's a fact of life that TDK and Maxell have 70% of the premium audio market share. But the video brand share is up for grabs. There is no defined brand preference to any degree," he says.

Schwartz, Dale and others believe that such practices as bartering work against any establishment of brand preference. "The consumer comes in only to find whatever brand is being bartered or otherwise footballed around at that given time," Dale complains.

Another factor working against establishing brand preference is short buying in blank videotape.

"You have this situation where dealers are not buying because they're afraid the price will go down, and this leads to manufacturers saying, 'Let's make a deal.' It gets down to a week-to-week business," says Schwartz.

Distributors also become wary. For example, Comprehensive Video Supply, Northvale, N.J., handles blank videotape "only as a convenience," says controller Walter Malone.

Still other tape marketers are philosophical. "It's like the stock market," says Mike Patel, president of M.A. Enterprises, Milpitas, Calif., distributor and one-stop. "Today's prices vs. tomorrow's prices. It's been always downward for the last three years."

Patel says bartering exists, but is not as significant a cause of price flux as Dale implies. It is, he adds, definitely skewed to video. "Audio prices are not fluctuating more than 1%-2%. However, a year and a half ago we were selling T-120s for \$12. Now it's \$8.50, or a 35% reduction," he says.

Bartering occurs in many product areas, says John Power, head of the 600-dealer American Video Assn., Mesa, Ariz. a buying group. He says the small size of AVA's member stores precludes any bartering. "But sure, blank tape is like cash. There are distributors who lean on one

brand and make a substantial purchase and then barter with another distributor who has leaned on a different manufacturer. These are the large transshippers."

To the question of whether or not the manufacturer can always detect barterers, Schwartz notes that dealers can be swept up in pricing and inventorying chaos. "They just are not yet accustomed to buying blank videotape. They put in 10,000 or 15,000 pieces and forget it is not audio tape. It doesn't blow out, and they end up having to barter it off for other goods."

"Sure, we get calls that make us suspicious. Someone is on the phone asking what our price is in 100,000 or 200,000 lots. You have to know this could be a bartering situation that can come back and bite you," says Schwartz.

However, bartering does not rank in the top five "evils" Schwartz lists as causes of price instability. He says he would like to see a larger gap between the prices of video and audio tape. He criticizes the transfer of what he calls the "resale mentality" from audio to video. "The idea that blank tape has to be sold at pennies over cost is creating price pressures at all levels in the business," he claims.

Price stability comes about through the partnership of distributor and retailer, says Homer Hewitt of cassette distributor Video Li-

brary, Conshohocken, Pa. Hewitt, who is also treasurer of the National Video Distributors Assn., says he believes bartering by distributors of prerecorded video product is "not significantly prevalent." He adds that it cannot become so because the dealer must depend upon regular prices and services from the distributor, so "it all congeals at the retail level. The retailer can't be in a situation of looking for a deal here and there."

Several marketers indicate that blank videotape places both manufacturer and retailer in a dilemma. On the one hand, there is a strong proclivity to transfer the proven brand-establishing strategies developed in audio to video. But on the other hand, as Schwartz and others contend, there must be a distinction made between blank videotape and its audio counterpart.

In this regard, Memorex video products marketing manager Joseph Petite emphasizes that his is the only brand with national television promotion for blank videotape. He says he believes that brand recognition with consumers can be established for video as it was for audio. He even envisions slight price increases later this year.

Whether or not Petite is correct, other manufacturers are vigorously attacking the marketing problems of blank videotape. Fuji, for example, is declaring war on the gray goods "buccaneer," Dale declares. He says recent interpretations of import/export restrictions that once precluded foreign subsidiaries in the U.S. now

allow for remedy through copyright and trademark infringement statutes.

Rather than fight expensive litigation battles, Fuji is developing programs to document U.S. purchase. Similarly, JVC is mounting a campaign to help dealers recognize unauthorized product bearing the VHS logo.

## TDK Contest Doing Well

NEW YORK—Early results of the current TDK "\$350,000 Pleasure Playback Instant Winner Game" indicate the promotion is a winner. According to Doug Chatburn, national sales manager for the company, specially marked packages are strong movers. "Based on this, we have to assume that our dealers are backing this promotion," he says.

The game involves specially marked packages of TDK D, AD and SA audio cassette multi-packs, T-120 video single- and two-packs and a special CK-10 SA-90 promotional pack with instant winner game cards. Spots are rubbed off the game cards to reveal winning combinations. Prizes include a 1982 Corvette with Alpine autosound system, a video recording system, a Nakamichi tape deck and 65,000 TDK audio cassettes. A bonus drawing for an audio/video home entertainment center will be awarded to a consumer filling out the reverse side of the instant winner game card and sending it to TDK by April 15.

## Business Is Booming For Muppets

NEW YORK—The Muppets are alive and well and living on telephones, sportswear, computer games and toys. The movie "The Dark Crystal" and a series called "Fraggle Rock" on Home Box Office have made the Muppet characters even more recognizable. A third "Muppet Movie" is in production, for release in spring 1984.

Jim Henson, president of Henson Associates and creator of the Muppets, explains that "Fraggle Rock" was not designed for exposure anywhere other than on cable television. The series is co-produced in Toronto with the Canadian Broadcasting Corp. and was designed for international tv.

Home video is also a growing area for Henson Associates. Atari has introduced a line of computer games based on "The Dark Crystal," and both "The Muppet Movie" and "The Great Muppet Caper" are available on video-cassette and videodisk.

## New Video Releases

• Continued from page 32

<b>JAZZAMERICA</b>	
Dizzy Gillespie & His Dream Band	
Beta & VHS Embassy Home Entertainment	\$59.95
<b>THE JUPITER MENACE</b>	
George Kennedy	
Beta & VHS Thorn EMI Home Video	\$69.95
<b>LE JOUR SE LEVE (DAYBREAK)</b>	
Jean Gabin	
Beta Video Yesteryear	\$49.95
VHS	\$52.95
<b>JUSTICE</b>	
William Prince, Jack Klugman, Biff McGuire, Cameron Prud'Homme, Jack Warden, Peg Feury	
Beta Video Yesteryear	\$29.95
VHS	\$31.95

<b>KING OF THE MOUNTAIN</b>	
Harry Hamlin, Dennis Hopper, Joseph Bottoms	
Beta & VHS Embassy Home Entertainment	\$59.95
<b>KING RAT</b>	
George Segal, James Fox, Tom Courtenay	
Beta RCA/Columbia Pictures Home Video	
BE 10348	\$59.95
VHS VH 10348	\$59.95
<b>LOVE CHILD</b>	
Amy Madigan, Mackenzie Phillips, Beau Bridges, Margaret Whitton	
Beta & VHS Warner Home Video 20007	\$49.95
<b>THE MAN FROM BEYOND</b>	
Harry Houdini, Nita Naldi	
Beta Video Yesteryear	\$49.95
VHS	\$52.95
<b>THE MATRIMANIAC</b>	
Douglas Fairbanks, Constance Talmadge	
Beta Video Yesteryear	\$39.95
VHS	\$42.95
<b>MEET THE NAVY</b>	
Joan Pratt, Margaret Hurst, Lionel Murton	
Beta 2 Video Yesteryear	\$49.95
VHS	\$52.95
<b>LE MILLION</b>	
Beta Video Yesteryear	\$49.95
VHS	\$52.95
<b>MOLLY (THE GOLDBERGS)</b>	
Gertrude Berg, Robert Harris, Arlene McQuade, Eli Mintz, Tom Taylor	
Beta Video Yesteryear	\$29.95
VHS	\$31.95
<b>MONTY PYTHON LIVE AT THE HOLLYWOOD BOWL</b>	
Beta & VHS Thorn EMI Home Video	\$69.95
<b>THE OLD CORRAL</b>	
Gene Autry, Roy Rogers, Smiley Burnette, The Sons Of The Pioneers, Hope Manning, Lon Chaney Jr., "Oscar & Elmer", Champion	
Beta Video Yesteryear	\$39.95
VHS	\$42.95
<b>THE PEACOCK FAN</b>	
Lucien Prival, Dorothy Dwan	
Beta Video Yesteryear	\$49.95
VHS	\$52.95
<b>ITZHAK PERLMAN</b>	
Performing Beethoven's Lyrical Violin Concerto: With Carlo Maria Giulini & The Phil. Orch.	
Beta & VHS Thorn EMI Home Video	\$49.95
<b>A PLACE CALLED TODAY</b>	
Lana Wood, J. Herbert Kerr Jr., Cheri Caffaro	
Beta & VHS Monterey Home Video	\$59.95

## Computer Software Grows

• Continued from opposite page

Creative Software, Sunnyvale, Calif., is splitting its attention primarily among home applications, educational and game packages, all aimed at owners of the Commodore VIC 20 and C-64 and the Atari 400 and 800 machines. Personal application titles include "Household Finance," "Home Inventory," "Loan Analyzer" and "Car Costs." "Hangman, Hangman" and "Math Hurdler Monster Maze" top the educational entries.

Coming in April from Creative are "Home Office" and "Rat Hotel," plus two educational games: "Pipes," which teaches economic and spatial concepts, and "Spills & Fills," which teaches volume. In May, the company will begin marketing its "Save New York" video game. Creative also produces a number of games under licenses from other companies, including "Choplifter!," "Serpentine" and "Apple Panic."

Elliot Dahan, Creative's director of marketing, says the firm doesn't adapt software programs from titles and concepts made famous in other media, such as books and movies. "We find we have more fun doing our own," he says, adding that he could have licensed characters from "cheap Japanese movies" but elected not to. Other hot game titles at Creative are "Astroblitz," "Trash-

man" and "Moon Dust," the last of which, according to Dahan, generates its own music.

Microsoft, the Bellevue, Wash. firm that first put the BASIC language on microcomputers, will soon come out with a productivity package called "Multi-Tools." Current bestsellers for the company are "Flight Simulator," which fits the IBM personal computer and simulates Cessna controls; "Typing Tutor"; and "MultiPlan," an electronic spreadsheet.

Most of Microsoft's designing is done in-house, according to public relations manager Rod Bauer. He says Microsoft is not doing any adaptation from other media.

Quality Software, Reseda, Calif., is branching into business from its original commitment to games and utility programs that make it easier for users to use their computers. "We plan to write more application programs," says advertising manager Kathy Schmidt. Offered now is "GBS" (for General Business System), a programmable data-base management system.

Schmidt says that most of Quality's programs are designed by freelancers who are paid negotiated royalties. She adds that she doesn't expect the company to get into adapted material because of the cost of buying rights.

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

## Panel Agrees On CD System's Impact

NEW YORK—The coming of the much-heralded Compact Disc system will provide needed stimuli for the record industry. That was the consensus of a panel of artists, producers and recording engineers speaking at a joint AES/NARAS meeting held here Tuesday (1).

Panelists were Russell Hamm, chairman of the New York chapter of the AES; Todd Rundgren, producer, artist and engineer connected with Bearsville Studio; producer and engineer Bob Clearmountain, who has worked with such artists as the Rolling Stones, Roxy Music and Garland Jeffreys; and Gerry Block, general manager of Sigma Sound Studios.

Speaking to an overflow crowd on "Pop Recording In The '80s," the panel stated that the disk-cutting process was the weakest link in the current analog method of making records, and that the eventual switch to digital would help eliminate this vulnerability.

The panelists agreed that the advantages of the Compact Disc—its size, its virtual indestructibility and the difficulty of pirating the product—will insure that the record labels will give it the marketing and promotional support needed to make it a consumer success. They also agreed that there are some inherent problems with the disk at this time, among them the lack of an industry-wide standard and the sys-

tem's 16-bit format, which it was felt was restrictive to the fidelity of the music.

It was agreed, however, that these were not insurmountable problems, and that once those hurdles were crossed the system would be home free. The one dissenting voice here was that of Rundgren, who stressed that technology and "gadgets" were fine, but that in the final analysis, the success or failure of any record hinges on what is "between the grooves."

The question of whether audio, in this day and age, can survive without being linked to video, was put to the rest of the panel by Hamm. Rundgren's response to that was: "If anyone has any doubts that audio cannot survive without video, they need look no further than MTV."

Turning its concerns to the shrinking record business, the panel agreed that a lot of the blame must be placed on the labels' approach to acquiring, marketing and promoting talent. They chastised the labels' hierarchy for basing the success or failure of a record on whether or not it can become a hit without an allotted three-month period, suggesting that a more realistic marketing strategy be adopted.

However, they all agreed that shrinking record company budgets will mean less money for "high tech" approaches to recording.

RADCLIFFE JOE

## Bose Acquires Canadian Firm

FRAMINGHAM, Mass.—The Bose Corp. has acquired the assets of Ro-Bar Electronics Systems Ltd. of Toronto. The firm is the Canadian distributor of Bose's loudspeaker systems.

The new acquisition will serve as a companion to Bose Canada, Inc., the Quebec-based manufacturing subsidiary in which Bose is said to have invested heavily over the past two years.

According to Bose officials, Ro-Bar will continue to distribute the firm's audio products line to more than 200 retail stores throughout Canada. Larry Russell of Ro-Bar will serve as the distributor's general sales manager. Robert Priestman Jr. has exited Ro-Bar to establish Pracor Ltd., which will represent Bose products in the provinces of Ontario. Ro-Bar's other 13 employees will stay with the company, and will maintain their existing dealer relationships.

Meanwhile, Bose Canada Inc. has begun assembling the firm's new model 301 Series II loudspeaker for Canadian distribution. Bose Canada already manufactures all cabinets for Bose products worldwide. It is expected that other Bose products for the Canadian market will soon be assembled in Canada.

In addition to its Canadian facilities, Bose maintains marketing and distribution subsidiaries in the U.K., Spain, Italy, France, Holland, Germany, Greece, Switzerland, Belgium, Australia and Japan.

## Hohner Marketing Portable Keyboard

RICHMOND, Va.—The Hohner Co. has developed a portable keyboard, model P-100, which it will market to pro musicians and music students, according to Jack Kavoukian of Hohner. The unit is a 49-key polyphonic instrument that can be played through an amplifier, using its built-in speaker, or through plug-in earphones.

Kavoukian says that the lightweight instrument is capable of reproducing 12 different voices, as well as piano, harpsichord, organ, accordion, vibraphone, strings, brass, clarinet, flute, oboe, guitar and trumpet. Its other features include an auto-rhythm for eight different percussion beats ranging from rock to waltz, two auto-arpaggio patterns, single-finger chord accompaniment (major, minor, seventh and diminished), a synchro-start button and a programmable chord memory.

## Call NAMM Show Biggest To Date

CHICAGO—The Winter 1983 NAMM show, held in Anaheim, Calif., at the end of January, attracted more than 346 exhibitors, making it the biggest NAMM Show ever. According to figures just released, the show also attracted more than 16,000 visitors to the sprawling Anaheim convention center.

Larry Linkin, NAMM's executive vice president, states that more than 140,000 square feet of exhibit space was sold for the show. This figure marked an increase of over 14,000 above last year's figure. For the first time too, the show got heavy media coverage, and Linkin feels that this was responsible, at least in part, for its success.

NAMM's Music & Sound Expo will be held June 18-21 in Chicago.



MARTIN COUNTRY—Dean Martin, right, takes a coffee break during the recording of his new Warner Bros. LP of country songs at Soundstage Studios Nashville. The album, which features a duet with Conway Twitty, center, is being produced by Jimmy Bowen, left, senior vice president of Warner Bros. Records, Nashville.

## Chicago Studio Using New Audio-For-Video Mixing

By MOIRA McCORMICK

CHICAGO—Chicago Recording Co. studios (CRC) recently became the Midwest's first recording facility to utilize a new method of audio-for-video mixing which transfers commercial music directly from 24-track to one-inch videotape. According to CRC chief engineer Hank Neuberger, the new mixing method went into effect the first of the year with the studio's purchase of a BTX Shadow Synchronizer. That device locks a commercial spot's 24-track music with the rest of the spot's audio elements, which are then directly recorded on one-inch videotape, thus "bypassing five generations" in the mixing process.

CRC, along with other major Chicago recording facilities Universal Studios and Streeterville Studios primarily involved in commercial recording, had previously utilized film mixing facilities (of which there are two in Chicago) to synchronize and master commercial soundtracks. This had involved transferring the spot's sound elements to magnetic film, conforming it to the picture, and mixing it down at the film mixing house, after which it was transferred to one-inch videotape at a video house. "Film mixing isn't bad for voice only," Neuberger observes, "but for music it's a long way to go."

As Neuberger describes it, the new in-house audio-to-video mixing

process not only saves time, legwork, and expense, it provides much-improved audio quality of the commercial spots. "Major league advertisers spare no expenses in shooting commercials, preferring 35mm film over videotape," states Neuberger, "and their music producers are constantly looking to improve on-air sound quality as well."

CRC's new mixing process, observes Neuberger, had previously been used mainly with commercials that had been shot in the videotape domain rather than in film. "We're using it to help the audio in the film domain," he says.

## Sound Emporium Changes Hands

NASHVILLE—Sound Emporium Studios, Inc., one of Nashville's recording facilities, has recently been purchased by Jim Williamson, Roy Clark, and CAC Investments.

According to the new agreement, the Sound Emporium complex now consists of Studios A and B on Belmont Boulevard in Nashville. All other interests have been dropped.

In the past year, Sound Emporium has hosted such artists as Don Williams, George Jones, Lacy J. Dalton, Bobby Bare, Julie Andrews and David Cassidy.

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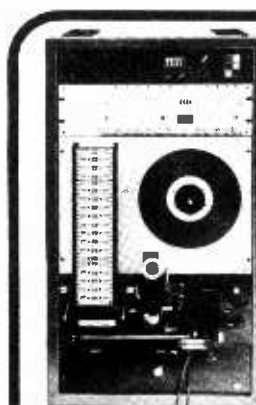
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Brand Usage Survey



# Studio Track

By ERIN MORRIS

In Los Angeles at Soundcastle, Tommy Tu-tone mixing new Columbia album with producer/engineer Ed Thacker. Assisting is David Marquette. . . . Arista artist Peter Allen mixing cuts, with Richard Landis producing. Joe Chiccarelli is behind the board with assistants Gibson and Marquette. . . . Rita Coolidge in the studio

with producer David Anderle and engineer Chiccarelli. . . . The Deserters laying tracks for their upcoming album on Capitol. Chiccarelli is behind the board, with Landis producing. . . . Juice Newton cutting Capitol tracks with Landis producing and Chiccarelli engineering.

At Fidelity Studio, producers Fred Wesley and Jim Parrish working on LPs with Linda Booth,

Desire and Sugahh. Engineering the projects is Cliff Sellman.

Mastering at Artisan Sound Recorders includes Sammy Hagar's upcoming Geffen LP, produced by Keith Olsen and mastered by Greg Fulginiti; David Grisman on Warner Bros.; Berlin for Geffen; Darol Anger and Mike Marshall, Mark O'Connor and Rob Wasserman for Rounder. Other projects mastered by Fulginiti include

Toni Basil and Toto Coelo, both for Chrysalis, Sonny Charles on Highrise, Steel Breeze for RCA and Barry Manilow's next Arista album.

At Britannia Studios, Porter Wagoner laying Warner/Viva tracks with producers Snuff Garrett and Steve Dorff. Engineering the project are Greg Venable and Russ Bracher. . . . Garrett and Dorff also working with Shelly West on her solo album, with Kenny Suesov and Bracher behind

the board. . . . Chuck Mangione cutting tracks with David Greene and Bracher engineering.

David Foster and Humberto Gatica mixing the Tubes' upcoming album for Capitol at Lion Share Recording Studios. . . . Tommy Vicari mixing Deneice Williams' new album for Columbia.

In New York City at Vanguard Studios, producer Raul A. Rodriguez finishing upcoming C.O.D. release for Emergency Records. Engineering the project is Mark Berry, with Man Parrish co-producing.

Le Mobile in Long Island to work on new SPYS album for EMI America. Producing the group are Ed Gagliardi and Al Greenwood, with Clay Hutchinson engineering.

Jonathan Fearing at Sigma Sound Studios with Profile artist Craig Peyton, finishing his debut label release with engineer Jay Mark.

At Studio 4 in Philadelphia, Robert Hazard cutting single tracks for RCA release with Phil Nicolo engineering. The project is self-produced.

. . . Egdon Heath is laying tracks for Team Records project, with Obie engineering. . . . Engineer Nicolo working with the Alton Bros. on their upcoming LP.

At Kajem in Ardmore, Penn., Dave Whitman producing and engineering EP for Witness. . . . Daoud Shaw producing single-songwriter Essra Mohawk, with Mitch Goldfarb behind the board.

. . . Chet Bolins in with producer Chris Darway to finish forthcoming EP. . . . Beru Revue completing an EP for Straight Face Records with co-producers Bob McCafferty and Joe Alexander. Engineering is Alexander. . . . Donna Weiss finishing self-produced LP, with Dave Conner engineering.

In Quebec City at PSM Studios, Ed Stasium producing Morse Code.

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

## Electro Voice In Global Expansion

BUCHANAN, Mich. — Electro Voice Inc. is merging operations with its sister company, Electro Voice S.A., in a move aimed at developing a global marketing strategy for the company. The home office of the combined companies will be Buchanan.

Under the merger agreement, Robert Pabst, president of Electro Voice in this country, will head the combined operations. Lars Frandsen, managing director of Electro Voice S.A., will retain his old position and will also assume added responsibilities as vice president, international marketing.

Explaining the merger, Pabst states that his firm aims at capitalizing on substantial growth resulting from reorganization and expansion of its engineering and marketing division. He says that sales increases over the past two years have prompted Electro Voice to establish new subsidiaries in such high growth regions as Japan and Australia.

Electro Voice, a division of Gulton Industries of New Jersey, manufactures microphones, loudspeakers, and other electronic products for professional, commercial, industrial and home entertainment uses.



**MIXING DASH**—Megatone Records artist, Sarah Dash, joins recording engineer Ken Kessie (right) for the final mix of her forthcoming single.



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# Pro Equipment & Services

## Studio Education Is Subject Of SPARS N.Y. Meeting

• Continued from page 4

of which are in-depth and broad-based. The Institute of Audio Research, the only non-university-affiliated program, offers a one-year course of technical study. The school was founded by Grundy 13 years ago to help people in the industry

improve their job skills, but emphasis has moved toward training newcomers to the industry. The school's 150 students take 13

courses, involving use of studio equipment, maintenance and the like. "We have a good track record for hiring in the industry," said

Grundy, "but we'd still like advice on how we could modify the course to make it more appropriate."

NYU's four-year program covers both the business and engineering sides of recording. A music business course brings the two areas together. Stated Broderick, "We try to get across all facets of the music industry. Our 150 students become involved with more than 90 companies in the New York area who work with us to give students hands-on experience. We want to turn out people you can use, so we welcome all the help we can get."

At the Univ. of Miami, audio engineering is offered as a course of study within the music school. There are fewer than 100 students in the program, and the study is intense, requiring proficiency in two musical instruments, as well as classes in physics, computers, acoustics and industry opportunities. Yet, says Woram, "When you leave our course, you will not be a recording engineer. You will *maybe* be qualified to make coffee."

Bob Walters, head of the Power Station in New York, sparked controversy by saying, "Students are not really told how difficult it is to get a job in this industry. And if you told them, you'd lose 50% to 90% of your students. Can they grow with the industry and adapt to new technology?"

Grundy replied, "We tell our students that 80% of the studios in the U.S. have fewer than 10 employees." Woram added, "When a student enrolls in our program we tell him the problems. If we had a zero percent placement, I'd say we were ripping the kids off. But our last graduating class had 100% employment in the industry." Bob Liffin, head of New York's Regent Sound Studios, added, "There are hundreds of thousands of jobs in the audio industry. They're not all in recording studios."

Chicago and Los Angeles, said meeting participants, have no sophisticated recording education programs. When various names were put forth, it was suggested that SPARS publish a list.

**National Video Sets Changes**

NEW YORK — The National Video Center & Recording Studio, located here, has updated its high-speed quarter-inch tape duplicating system by replacing existing heads with special ferrite heads.

According to Irving Kaufman, co-founder of National Video Center, the new heads were fabricated by the Saki Co. from specifications developed by Eldo Luciani, chief audio engineer at National Video Center. Kaufman claims that the system is now capable of high speed recording from 40 to 16,000 Hz at a variation of less than one dB.

### Multivox Develops Amplified Console

NEW YORK — The Multivox Co. has developed an amplified console which, according to company spokesperson Frank Goldstein, can transform Casio, Yamaha, and other portable keyboards into comprehensive entertainment consoles.

The unit, model MX401, is a keyboard stand with a built-in high-efficiency amplifier and speakers. It is said to provide compensated audio inputs, switched and grounded AC, and front view pilot lamp. The unit will retail for about \$200.

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# Pro Equipment & Services

## Diverse Agenda For ITA 'Audio-Video Update 1983'

• Continued from page 34

rector of finance for Fuji Photo Film, Tom Henwood, vice president of First Boston Corp., and Robert Schmitt, vice president of Drexel Burnham Lambert, will participate in "The Financial Analyst: An In-Depth Look At Home Video." John Dale, vice president and general manager of Fuji, and Peter Funk, director of I.V.S. Enterprises Ltd. (U.K.) will discuss "The Middle East Consumer Market," while Steve Diener, executive vice president of CBS/Fox International, will talk on "The Video Market Outside The U.S."

Tuesday's second session includes "The Interactive CED Videodisk System: How Soon And How Much?" with James Alic, senior vice president of corporate planning for RCA, and "Technology Update: Now And In The Future" with Joe Roizen, president of Telegen.

After lunch, sessions cover Targeting your Prospects: A Dimension Beyond Demographics," a report from Penthouse and Omni magazines; "Interactive Capabilities Of Video Games And Computers: Is It Possible To Relate To Home Video?" with Mike Staup, product development vice president for Magnavox; "Videotext In Business And The Home Consumer Market" with Carl Valenti, information services vice president for Dow Jones; "Home Videotext Entertainment Information For Personal Use" with consultant Ken Winslow; "The Home Computer: Opportunities And Pitfalls" with Tricia Parks, marketing vice president for Future Computing Inc.; and "Micro Diskettes Are Coming" with Redi Anderson, chairman of Verbatim Corp.

Wednesday's topics cover "Cable And Pay TV: Its Relationship To Home Video" with Dennis Farmer, business development manager for the magnetic audio/video product division of 3M; "What's New In Specialized Original Programming" with Paul Caravatt, president of Caravatt Communications, and Stuart Karl, president of Karl Video; "Non-Feature Programming: Marketing Opportunities For Specialty Markets" with Robert Hitson, marketing vice president for Trans Com; and "Bringing Music To Microcassettes" with Terry Shimada, manager of audio engineering for Matsushita Technical Cen-

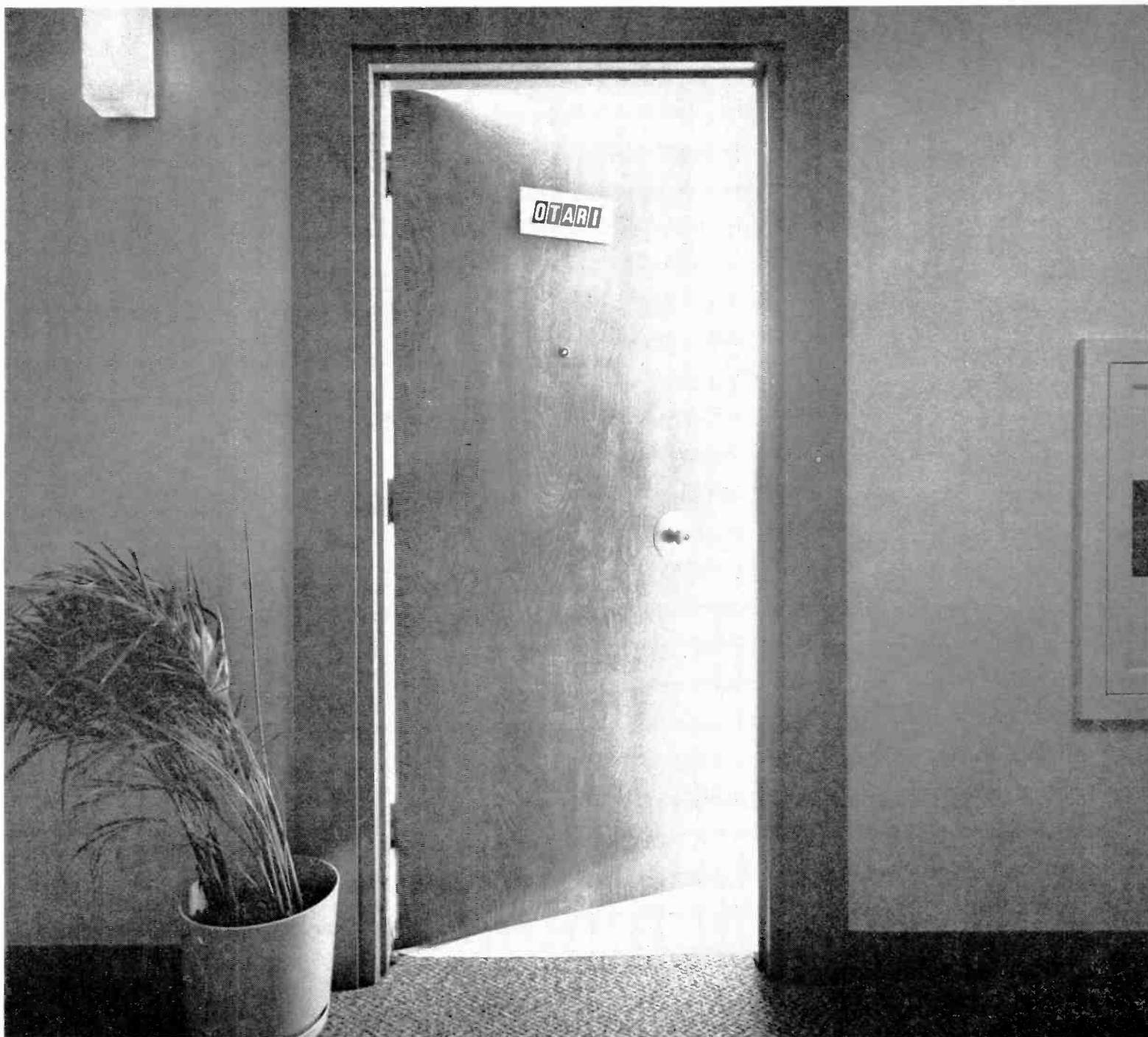
ter. Also on Wednesday is a product marketing update covering underdeveloped markets, one-piece portable VCRs, the "C" cassette, the la-

ser videodisk player and lower VCR prices.

Simultaneous with these morning sessions is a special technical session

called "Tape Manufacturing Of The '90s." The session will explore developments expected in the next decade concerning new manufacturing and

coating techniques and the development of new oxides and base film for the production of audio and video tapes and other magnetic media.



MARCH 12, 1983, BILLBOARD

### Turbosound Linking With Styx For Tour

NEW YORK—Turbosound has sold 48 of its model TMS-3 speaker enclosures to Audio Analysts of Plattsburgh, N.Y. for use in the upcoming "Kilroy Was Here" tour by A&M artists Styx. According to Alan Wick, president of Turbosound, the compact, high-efficiency enclosures were purchased by Audio Analysts at the request of Styx sound engineer Rob Kingsland. Kingsland intends to use the enclosures in arenas and theatres at which the group performs.

Turbosound speakers have been sold successfully on the European market for some time. However, penetration of the U.S. market is only now beginning in earnest. The speakers were test marketed here last summer at the Dr Pepper Music Festival, and Turbosound is now awarding a limited number of U.S. dealerships.

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# Talent & Venues

## Cameron Agency Opens Office In Los Angeles

By MOIRA McCORMICK

CHICAGO — The Cameron Organisation Inc., personal managers of blues legends Muddy Waters and Willie Dixon, has announced the establishment of a Los Angeles office. Founder and president Scott A. Cameron says the Chicago-based firm has "imminent plans" to base the main office in L.A. as well, but that a branch office would remain in Chicago.

Cameron's West Coast headquarters are presided over by Nancy Meyer, company vice president and longtime Cameron associate. She says she has been looking to add "a couple of clients in L.A." to Cameron's roster, which, in addition to Waters and Dixon, includes Chicago blues guitarist Mighty Joe Young and IRS artist Skafish. Cameron adds that Meyer expects to have several clients of her own under the Cameron aegis by next fall.

Cameron established his management firm in 1973 after stints as a booking agent with William Morris and Willard Alexander. He also

served as Stan Kenton's manager for the last four years of the band leader's life. The Cameron Organisation, he notes, is probably the only full-time personal management company in the city.

"Doing booking and management is a conflict of interest," Cameron states. "We do not compete with booking agencies—we complement them." Waters and Dixon are booked by the Rosebud Agency, Young by several different agencies, and Skafish by an as-yet-unnamed exclusive agent "following and in the support of his next album," says Cameron.

That LP, tentatively titled "I Might Move In Next Door," is due out in May. Dixon's new album, "Mighty Earthquake And Hurricane," is in the can, Cameron adds, and Waters is currently matching his schedule with Johnny Winters' so they can record a new collaboration LP for CBS-distributed Blue Sky Records.

The Cameron roster is active, he observes, with three tunes in upcoming movies (Dixon's "Built For Comfort" is featured in "Heart Like A Wheel," and his "Hoochie Koochie Man" and Waters' "The Blues Had A Baby" are in "Get Crazy"), two of Dixon's tunes on current rock LPs ("I Can't Quit You Baby" on Led Zeppelin's "Coda," "My Babe" on the Fabulous Thunderbirds' "T-Bird Rhythm"), a Dixon set to be featured on a March 17 WLS-TV Chicago blues special narrated by Dan Aykroyd, and biographies of Waters and Dixon due to be published soon.

In addition, Cameron says his organization is consultant to the not-for-profit Blues Heaven Foundation, a Chicago-based concern dedicated to "educating people to the blues and keeping alive its roots."

## Three Killed At Menudo Concert Near Mexico City

PUEBLA, Mexico—Three people were killed and at least 80 people were injured here Friday (25) at a Menudo concert at Ignacio Zaragoza Baseball Stadium.

According to police, a panicked crowd trampled an 11-year-old girl, her 44-year-old mother and a 15-year-old girl to death. At least 80 people were treated for injuries in this city 80 miles east of Mexico City, according to police.

Authorities say the violence occurred at the end of the concert, when fans of the Puerto Rican group tried to rush out of the stadium to catch up with the bus Menudo was leaving in. Some youths allegedly began swinging sticks and bottles in the stampede for exits.

Despite the violence, authorities say a Menudo concert held in Mexico City the next night was a sellout. Five thousand policemen were posted around and inside the Plaza Mexico, where the concert was held. There were no violent incidents, according to authorities.

DEBBIE BEACHY



Billboard photo by Chuck Pulin

**CULTURE CONCERT**—Epic's Culture Club plays the Palladium in New York as part of their first U.S. tour.

## Rock 'n' Rolling Capaldi Trafficking In New Solo Album, Tour

By ROMAN KOZAK

Not much has been heard in the last few years from Jim Capaldi, drummer and songwriter for Traffic. But now he's coming back with a new LP due this month from Atlantic and plans for a concert tour in the works.

Capaldi's last solo release in the U.S. was about five years ago, when he had an LP on RSO Records. He has had two LPs since on the French Carrere label, but they were never released here.

"I was living in Brazil when these records were made," he says. Then I felt like moving back to Brit-

ain. So I called Steve (Winwood), and told him I wanted to make some demos, because I wanted to go back and make some more records and carry on.

"Steve has a 16-track studio at home, and I could make a couple of demos which I could play for my manager, John Taylor, who could take them and play them to a few people. It was a social visit, too, and we cut a few things before dinner. It took three hours—we don't take very long. Out of it came the song "That's Love," which is going to be the first single. We basically used it as it was, with a few overdubs."

Capaldi says the tape got a good response from WEA executives Ruby Merjan and Dave Rose, and on the strength of that, he asked Win-

(Continued on page 46)



## Peter, Paul & Mary Off On 15-Date Europe Tour

NEW YORK—Peter, Paul & Mary are on a European tour, their first since 1967, and their first extended tour outside the continental U.S. since 1970, when the group played Australia and Japan.

This time around, PP&M are doing 15 dates. The tour began Feb. 25, and runs until March 17. In that time, the trio will visit Portugal, France, Switzerland, Holland, Denmark, Finland, Germany, Austria, Ireland and Britain.

The three recently played a couple of dates in Japan, which encouraged them to do more shows outside the U.S. "The response on a homecoming kind of trip was madness," remembers Peter Yarrow. "In terms of the number of people and the character of it, you sensed a continuity and staying power of a certain kind of music that we are fortunate enough to participate in."

About a third of all the shows that PP&M do are benefits for the various causes the group members believe in, but Yarrow says this trip to Europe is non-political.

"But we are who we are, and if you know the kind of gatherings that take place, especially in Germany, in terms of the (nuclear) freeze, undoubtedly we will be contacted by people. And we will say what we have to say. We do not proselytize from the stage, or make speeches. But we do sing songs that relate to it," says Yarrow.

"One has to be very sensitive outside the borders of one's own country about calling attention to the political policy of another country," he continues. "There are certain limits of taste."

A live Peter, Paul & Mary LP was released in Japan, and may be released in Europe in conjunction with

(Continued on page 46)

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Survey For Week Ending 7/10/82

# Boxscore

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

- **RUSH, GOLDEN EARRING**—\$352,067, 29,990, \$12.50 & \$10, Avalon Attractions, Inglewood (Calif.) Forum, two sellouts, Feb. 17-18.
- **RUSH, GOLDEN EARRING**—\$292,624, 27,110, \$11.75 & \$10.75, Avalon Attractions, Long Beach (Calif.) Convention Center, two sellouts, Feb. 14-15.
- **BETTE MIDLER**—\$223,402, 8,655, \$30, \$22.50 & \$15, Electric Factory Concerts, Academy of Music, Philadelphia, three sellouts, Feb. 20-22.
- **NEIL YOUNG**—\$198,129, 15,196, \$13.50 & \$11.50, Tony Ruffino-Larry Vaughn Prods./Ron Delsener, Nassau Coliseum, Uniondale, N.Y., sellout, Feb. 23.
- **WAYNE NEWTON, DAVE BERRY**—\$165,245, 13,163 (14,092 capacity), \$15, \$12.50 & \$10, in-house promotion, Sun Dome, Sun City West, Ariz., two shows, one sellout, house attendance and house gross records, Feb. 12.
- **NEIL YOUNG**—\$152,787, 12,369, \$12.50, Cellar Door Concerts, Baltimore Civic Center, sellout, Feb. 22.
- **PRINCE, THE TIME, VANITY "6"**—\$147,800, 12,860 (16,000), \$11.75 & \$10.75, DiCesare Engler Prods./Talent Coordinators of Amer., Pittsburgh Civic Center, Feb. 28.
- **BILLY SQUIER, SAGA**—\$147,380, 13,543, \$11.50, \$10.50 & \$9.50, in-house promotion/produced by Stone City Attractions, Univ. of Texas Frank Erwin Center, Austin, sellout, Feb. 19.
- **LOU RAWLS, ARSENI HALL**—\$140,697, 9,780, \$15.25 & \$14.25, in-house promotion, Premier Theatre, Sterling Hgts., Mich., 10 sellouts, Feb. 15-19.
- **BILLY SQUIER, SAGA**—\$139,526, 14,440, \$10 & \$9.50, Stone City Attractions, San Antonio (Texas) Convention Center Arena, sellout, Feb. 17.
- **STREETHEART, KILOWATT**—\$124,839 (Canadian), 10,254, \$13 & \$12, Perry Scope Concerts, Edmonton (Alta.) Northlands Coliseum, sellout, Feb. 12.
- **BOB SEGER & THE SILVER BULLET BAND, JOHN HALL**—\$120,472, 10,206, \$12 & \$10, Beach Club, Charlotte (N.C.) Coliseum, sellout, Feb. 24.
- **DARYL HALL & JOHN OATES, STEEL BREEZE**—\$112,949, 11,308 (16,000), \$10.50 & \$9.50, Sunshine Promotions, Market Square Arena, Indianapolis, Feb. 21.
- **DARYL HALL & JOHN OATES, STEEL BREEZE**—\$108,673, 10,803, \$10.50 & \$9.50, Sunshine South, Charleston (W.Va.) Civic Center, sellout, Feb. 19.
- **SAMMY HAGAR, NIGHT RANGER**—\$106,293, 9,907 (13,081), \$11, Pace Concerts/Stone City Attractions, San Antonio (Texas) Convention Center, Feb. 25.
- **BOB SEGER & THE SILVER BULLET BAND, JOHN HALL**—\$105,878, 9,042, \$12 & \$10, Beach Club, Reynolds Coliseum, N. Carolina State Univ., Raleigh, sellout, Feb. 27.
- **ALABAMA, JANIE FRICKE**—\$105,625, 8,450, \$12.50, Keith Fowler Promotions, Huntington (W.Va.) Civic Center, sellout, Feb. 26.
- **KISS, THE PLASMATICS**—\$10,120, 10,212, \$10, Belkin Prods., Richfield (Ohio) Coliseum Theatre, sellout, Feb. 22.
- **BOB SEGER & THE SILVER BULLET BAND, JOHN HALL**—\$100,472, 8,331, \$12.25 & \$10.25, Beach Club, Littlejohn Coliseum, Clemson (S.C.) Univ., sellout, Feb. 26.
- **ALABAMA, JANIE FRICKE**—\$98,012, 7,841, \$12.50, Keith Fowler Promotions, Hara Arena, Dayton, Ohio, sellout, Feb. 25.
- **ALABAMA, JANIE FRICKE**—\$96,112, 7,689 (10,500), \$12.50, Keith Fowler Promotions, William & Mary Hall, William & Mary College, Williamsburg, Va., Feb. 27.
- **CONWAY TWITTY, RONNIE McDOWELL**—\$91,674, 9,480 (12,556), \$10, United Prods., Greenville (S.C.) Memorial Auditorium, two shows, Feb. 25.
- **AEROSMITH, ANVIL**—\$90,335, 9,886 (14,587), \$9.50, \$8 & \$6.50, Electric Factory Concerts, Spectrum, Philadelphia, Feb. 28.
- **SAMMY HAGAR, NIGHT RANGER**—\$89,606, 8,184 (8,600), \$11, Pace Concerts/Randy Shelton's Stardate/Contemporary Presentations, Ector County Coliseum, Odessa, Texas, Feb. 22.
- **PAT BENATAR, RED RIDER**—\$83,672, 7,560 (11,617), \$11.50 & \$10.50, Pace Concerts, La. State Univ. Assembly Center Baton Rouge, Feb. 27.
- **BILLY SQUIER, SAGA**—\$81,884, 7,532 (8,050), \$11, Pace Concerts/Randy Shelton's Stardate/Contemporary Presentations, El Paso (Texas) Coliseum, Feb. 26.
- **CONWAY TWITTY, RONNIE McDOWELL**—\$81,760, 8,442, \$10, United Prods., Winston-Salem, (N.C.) Memorial Coliseum, sellout, house attendance record, Feb. 26.
- **BILLY SQUIER, SAGA**—\$80,905, 7,522 (7,950), \$11, Pace Concerts/Randy Shelton's Stardate/Contemporary Presentations, Amarillo (Texas) Coliseum, Feb. 25.
- **AMERICA, ROBERT KRAFT**—\$80,699, 5,882, \$15.50 & \$13.50, in-house (RCMH Prods.) promotion, Radio City Music Hall, New York City, sellout, Feb. 24.
- **BILLY SQUIER, SAGA**—\$79,398, 7,389 (10,000), \$11, Pace Concerts/Randy Shelton's Stardate/Contemporary Presentations, Lubbock (Texas) Coliseum, Feb. 23.
- **DARYL HALL & JOHN OATES, STEEL BREEZE**—\$77,667, 6,883, \$11.50 & \$10.50, Brass Ring Prods., Saginaw (Mich.) Civic Center, sellout, Feb. 25.
- **DARYL HALL & JOHN OATES, STEEL BREEZE**—\$73,676, 7,317 (8,488), \$10.50 & \$9.50, Sunshine Promotions, Rupp Arena, Lexington, Ky., Feb. 20.
- **AEROSMITH, PAT TRAVERS**—\$72,436, 7,533 (9,244), \$10 & \$9, Sunshine Promotions/Future Entertainment, Rupp Arena, Lexington, Ky., Feb. 18.
- **TRIUMPH, TAXI**—\$70,785, 7,200, \$10.75 & \$9.75, Avalon Attractions, Selund Arena, Fresno, Calif., sellout, Feb. 25.
- **CONWAY TWITTY, RONNIE McDOWELL**—\$70,720, 7,334, \$10, United Prods., The Mosque, Richmond, Va., two sellouts, Feb. 27.
- **RED SKELTON**—\$70,368, 7,046, \$12, \$10 & \$8, in-house promotion, Sun Dome, Sun City West, Ariz., sellout, Feb. 6.
- **SAMMY HAGAR, NIGHT RANGER**—\$66,748, 6,100, \$11, Pace Concerts/Randy Shelton's Stardate, Corpus Christi (Texas) Coliseum, sellout, Feb. 26.
- **KOOL & THE GANG, EVELYN KING, EXTREME HEAT**—\$65,994, 6,672 (12,194), \$10.50 & \$8.50, in-house promotion/produced by Norby Walters Assoc., Univ. of Texas Frank Erwin Center, Austin, Feb. 22.

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday. If you wish to file your concert report, please call Patricia Bates in Nashville at 615/748-8120; Ancil Davis in New York at 212/764-7314; or Hedy Weisbart in Los Angeles at 213/273-7040.

# Talent & Venues

## Talent In Action

### NEIL YOUNG

Madison Square Garden, New York  
Tickets: \$13.50

If Neil Young attempted to be all things to all people at his recent return to New York's Madison Square Garden, who can blame him? His newfound love of electronic music is now well established; indeed, it was incorporated directly into his set.

Appearing as a solo artist, Young began his Feb. 24 performance with a ringing version of "Comes A Time." Acoustic material dominated the first half of the evening, including such Young classics as "Everybody Knows This Is Nowhere," "Old Man," "Helpless Helpless" and "Heart Of Gold." During "Don't Be Denied," the last song before intermission, clips of Young's past musical associations were screened stage left via a giant tv monitor. Included was footage of Young's early days with the Buffalo Springfield and Crosby, Stills & Nash. The effect was simple yet moving, and positively demonstrated how video can add to a performer's concerts.

During intermission, Young and friends ran their own live "television station" backstage from the Garden. We saw bits of "Rin Tin Tin," "Ozzie & Harriett," "Howdy Doody" and "Highway Patrol." Many live interviews, including one with Young, were also seen by the SRO audience just before he returned to the stage.

Without question, Young appeared more animated and alive when he returned. He opened the second half of the concert with a stunning version of "Pocahontas" and followed it with "Sail Away." It was during this part of the show that he sang many of his best-loved compositions including "Powderfinger," "Ohio" and (again) "Comes A Time," but he shrewdly worked his new material in as well. Young was singing and playing live, but everything else on the stage was being produced electronically. "Transformer Man," the rejuvenated "Mr. Soul"—soon to be released as his new single—and "Computer Age" were exciting, stand-up rockers, and the audience responded strongly.

Perhaps the highlight of the evening occurred when Young played piano on one of his biggest hits, "After The Gold Rush." First, he updated the lyrics so that it was the 1980s Mother Nature was running from and not the 1970s. Then, during the middle of the song, Young thoughtfully paused and, as if on cue, 20,000 rock fans shouted back, "And I felt like getting high!" Whether you concur with Young's sentiments or not, there's no denying the 38-year-old musician managed to make the audience respond and become part of the show.

Neil Young's music remains as fresh and cutting as ever. The chances he continues to take with his songs speak for themselves.

LOU O'NEILL JR.

### BARRY MANILOW

Uris Theater, New York  
Tickets: \$35

Barry Manilow is the consummate performer, and New York is his home town. With that combination, his series of concerts at the Uris Theater could only be a rousing success.

From the opening "New York City Rhythm" through the encores ("Memories," "Mandy," "Made It Through The Rain" and "No Other Love"), Manilow had the audience on its feet, laughing and cheering. A brisk repartee and a lot of talk about how good it was to be home again provided just the counterpoint to the music to keep everybody happy.

Not surprisingly, considering the ticket prices, most members of the audience looked rather more prosperous than the traditional pop concert-goer—although the younger set was also represented. And when one considers such hits as "Let's Hang On," "This One's For You," "Copacabana" and "Can't Smile Without You," it's easy to see how Manilow set a record by selling out 12 dates at this venue.

LAURA FOTI

### AMERICA

Radio City Music Hall, New York  
Tickets: \$15.50, \$13.50

It was doubtlessly a sign of the city's cultural pluralism that throngs of quietly attired, medium-young couples flocked to Radio City to hear a band whose sound is conservative even by soft-rock standards. The lukewarm reception granted opening artist Robert Kraft may have been because the artist wasn't up to par that evening, but it's likely that even the middle class cynicism of his "metro-pop" lyrics sounded hard-edged to America's fans.

Gerry Beckley and Dewey Bunnell have not lost their power to deliver the mellowest har-



Billboard photo by Chuck Pulin  
**NEIL SOLO**—Neil Young plays a solo SRO concert at Madison Square Garden in New York.

monies this side of the Mormon Tabernacle Choir, backed by tight, well executed, studio-quality rock. Even when they moved left of center with some calculated riffing, the band maintained the non-threatening stance that has made it a favorite with gentle rockers.

America handled crowd-pleasing hits like "Ventura Highway," "I Need You" and "Tin Man" with finesse, adding songs from later LPs and closing with a bring-'em-to-their-feet "Horse With No Name." No Mudd Club, no CBGB, but definitely what this audience wanted—and got.

ENRIQUE FERNANDEZ

### KEVIN ROWLAND & DEXY'S MIDNIGHT RUNNERS

Beverly Theatre, Beverly Hills, Calif.  
Tickets: \$10.75

It's easy to look at Kevin Rowland & Dexy's Midnight Runners, with their Irish potato famine-chic attire and outlook, and write them off as another trashing of history for the sake of fashion. However, their sold-out show here Feb. 19 put that theory to rest. With their emphasis on sonic perfection, low-key stage presence and a mixture of r&b and pop elements, this 11-piece band has more in common with Boz Scaggs or Van Morrison than Adam Ant, Ultravox or most of the new dance floor favorites.

The key to Dexy's sound is the lack of traditional electric or electronic rock instruments. Except for an electric bass, the band consists of all acoustic instruments: three violins, three horns, drums and two acoustic guitars. This makes for a unique folk-influenced sound. Layered over this is an r&b edge best exemplified by the inclusion of "Respect" and "Jackie Wilson Said" in the one-hour, 45-minute set.

Though the concert was well choreographed and the sound near perfect, there was a lack of spontaneity in terms of interaction with the audience. Rowland, though a strong and soulful singer, rarely acknowledged the audience's existence and seemed to be almost lackadaisical in his attitude. Still, the music—from such stirring originals as "Come On Eileen" and "Let's Make This Precious" to the judicious use of oldies—was strong enough to carry the show.

Dexy's should be wary of its look. With fashions changing weekly, this band's peasant pose could be on the scrap heap tomorrow. It would be a shame to lose such a talented band to the whims of fashion.

CARY DARLING

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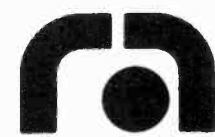
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# Talent & Venues

## New York's Other End Introduces 'Gospel Sunday'

NEW YORK—Paul Colby's Other End, which has a long tradition of presenting top folk, rock, and jazz acts, is introducing "Gospel Sunday," a weekly series of gospel music shows.

The series began last Sunday (27)

with Harry Thompson. Scheduled to appear in coming weeks are Ella Mitchell & Co., Janice Campbell, and Carol Woods.

The shows begin at 3 p.m. They are booked by Jonathan Goldman

and Mark Adelman.

On Sunday nights there is a jazz jam at the club. Monday nights are reserved for talent showcases, and Tuesday nights are comedy nights. Wednesday through Saturday, various name acts appear.

## Dance Trax

By BRIAN CHIN

Some marketing news: PolyGram has released a six-cut cassette-only album titled "Dance Trax, Volume One" at \$5.98. Included are full-length mixes of such recent singles as Junior's "Mama Used To Say," Stephanie Mills' "Last Night" and the Gap Band's "You Dropped A Bomb On Me." Reaching back quite a bit further: Atlantic is rereleasing the original "Weekend" by Patrick Adams' Phreek as the new version by Class Action moves up the club chart; the album version and Issy Sanchez remix will be back-to-back on a 12-inch disk.

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Reaching far and digging deep, too, is San Francisco's new Ariel label, which has secured a catalogue of 250—yes, that's right—disco classics which will be rereleased in an ambitious reissue program over the next three years. The release schedule is nearly set, and we can assure everyone that it includes records that have been out of print and in demand for years, changing hands in specialist shops for upwards of \$25 and \$50 a copy, when they are in stock. Some are special club mixes which were themselves unavailable commercially years ago.

The reissues will be priced at \$5.98, with strong point of purchase merchandising for the line. Because up to 30% or 40% of the line's projected audience will be professional, no pool service is likely.

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New singles, both catching on very quickly: the New Edition's "Candy Girl" (Streetwise 12-inch) is among everyone's favorite new records. The group, five Boston youngsters produced by Maurice Starr and Michael Jonzun, capture the bubble and zing of the early Jackson Five on the cut, which updates the "ABC" formula with crisp, forceful electronics. Late in the cut, the adults are greeted on-mike, contributing some relaxed concluding solos. Rhetta Hughes' "Angel Man" (Aria 12-inch) sets its scene in a subway car and leads into a hero's ode to the Guardian Angels. Kenny Lehman produced, with his typically strong pop leaning and an overall bright, "up" sound.

Among the most interesting recent albums: Gloria Jones' "Reunited" (AVI) is her first U.S. release in a good three years. Sparked by the Soft Cell remake of her "Tainted Love"—a cult hit in Northern England—the album includes the original of that song, plus seven other cuts also produced and mainly written by Ed Cobb. Cobb's material is uneven, but his production and Jones' singing are impressive, combining old soul, new funk, and the idiosyncratic, moody atmosphere that made Jones' two other albums so compelling. We liked the modified Detroit-beat "The Touch Of Venus," a very suggestive "Body Heat," a Marvelettes-style "My Bad Boy's Coming Home," and all the rest of the low-key side two.

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Notes: The English Beat's "I Confess" (IRS) comes off smooth, Latin-flavored and very accessible in a new 12-inch mix by John "Jellybean" Benitez; also note the more characteristic ska "Jeanette," on the flip. Technique's "Can We Try Again" (Aria 12-inch) uncovers an obscure Canadian release from the late '70s and turns it out with overdubbed new arrangements. Bright, shiny and uptempo in the pop-symphonic mode: the listed "A" side is a terrific sleaze ballad, "Tonight" ... Sweet G's "Games People Play" (The Fever 12-inch, through West End) is a very capable production by Kurtis Blow, which leads with mellifluous piano and smooth singing, holding off the rap for a break midway in. John Benitez mixed; overall, an atypical and satisfying record.

Upcoming releases: a Simple Minds remix and "dub" of "Promised You A Miracle," both by Long Island's Steve Thompson. David Joseph's "You Can't Hide (Your Love From Me)" will be released, with Larry Levan's remix, on Mango. New music is due by Change and Laura Branigan on Atlantic; Gwen Guthrie on Island; Cori Josias on Sire; Liquid Gold's Ellie Hope on Quality.

## Valley Forge Names Carol Guber

PHILADELPHIA—Carol Guber has joined the staff of the Valley Forge Music Fair, a major concert and show venue in suburban Devon, Pa., as director of sales and market-

ing. She will be responsible for the development of corporate sponsorship for series attractions and for coordinating promotions and merchandising.

MARCH 12, 1983, BILLBOARD

# Billboard <sup>R</sup> Dance/Disco Top 80 <sup>TM</sup>

Survey For Week Ending 3/12/83

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	1	12	<b>THRILLER</b> —Michael Jackson—Epic (LP—all cuts) QE38112	45	4	4	<b>HOW HIGH</b> —Spencer Jones—Next Plateau (12 Inch) 50012
2	7	7	<b>TOO TOUGH</b> —Angela Boffill—Arista (LP Cut) AL 9616 (12 Inch)	43	22	12	<b>BACK IN MY ARMS AGAIN</b> —Cynthia Manley—Atlantic (12 inch) 0-89913
3	3	13	<b>ALL I NEED</b> —Sylvester—Megatone (LP—all cuts) M1005	44	25	8	<b>BODY MECHANIC</b> —Quadrant Six—RFC/Atlantic (12 inch) 0-89902
4	5	8	<b>LET ME GO</b> —Heaven 17—(LP cut) Arista AL 6606	45	NEW ENTRY		<b>THE MUSICS GOT ME</b> —Visual—Prelude (12 inch) PRLD 650
5	6	8	<b>ONE MORE SHOT</b> —C-Bank—Next Plateau NP 50011	48	4		<b>UNCERTAIN SMILE</b> —The The—Sire/Warner Bros. (12 Inch) 29878 OA
6	2	12	<b>LAST NIGHT A D.J. SAVED MY LIFE</b> —Indeep—Sound Of New York Records (12 inch) SYN5102	47	29	14	<b>SHE HAS A WAY</b> —Bobby O—(O Records) (12 Inch) OR721
7	4	14	<b>HIP HOP, BE-BOP (DON'T STOP)</b> —Man Parrish—Importe/12 (LP—all cuts) MP 320	57	2		<b>I JUST GOTTA HAVE YOU</b> —Kashif—Arista (12 inch) CP728
8	8	8	<b>SHE BLINDED ME WITH SCIENCE</b> —Thomas Dolby—Capitol (12 inch)	49	36	17	<b>WORK ME OVER/I WILL FOLLOW HIM</b> —Claudia Barry—TSR (12 inch) TSR 827
9	9	7	<b>ROCK THE BOAT</b> —Forrest—Profile (12 inch) 7017	58	4		<b>SATURDAY AT MIDNIGHT</b> —Cheap Trick—Epic (12 Inch) 4903402
10	10	8	<b>THAT'S GOOD</b> —Devo—(LP cut) Warner Bros.	51	43	13	<b>FUNKY SOUL MAKOSSA</b> —Narobi And The Awesome Foursome—Streetwise (12 inch) SWRL 2205
11	4	4	<b>JEOPARDY</b> —Greg Kihn Band—Beserkley (12 Inch) 0-6732	68	2		<b>CRY NOW LAUGH LATER</b> —Grace Jones—Island (12 inch) 0-99916
12	12	10	<b>LIFE IS SOMETHING SPECIAL</b> —New York City Peech Boys—Island (12 inch) 0-99928	60	5		<b>FEEL ME/LIVING ON THE CEILING</b> —Blancmange—Island (12 inch) 0-9933
13	17	5	<b>LOVE ON OUR SIDE</b> —Thompson Twins—Arista (LP Cut) AL6607	54	28	9	<b>RIDE ON THE RHYTHM</b> —Mahogany—West End (12 Inch) WES 22150
14	14	9	<b>YOU ARE IN MY SYSTEM</b> —The System—Mirage (12 inch) WTT-0-99938	55	49	8	<b>KNOCKOUT</b> —Margie Joseph—HCRC (12 inch)
15	16	6	<b>YOU CAN'T RUN FROM MY LOVE</b> —Stephanie Mills—Casablanca (12 Inch) 810-337-1	56	37	10	<b>DO IT ANY WAY YOU WANNA</b> —Cashmere—Philly World (12 inch) PWR 2009
16	20	5	<b>THAT'S WHEN WE'LL BE FREE</b> —State Of Grace—Profile (12 inch) 7018	66	2		<b>I AM SOMEBODY</b> —Glenn Jones—RCA (12 inch)
17	19	10	<b>DER KOMMISSAR (THE COMMISSIONER) FALCO</b> —A&M (12 inch)	67	2		<b>BEAT IT</b> —The Jackson 5—A&M (12 inch)
18	21	6	<b>LOOKING FOR THE PERFECT BEAT</b> —Africa Bambaata And The Soul Sonic Force—Tommy Boy (12 Inch) TB 831	69	2		<b>THE GIRL IS FINE</b> —Fatback Band—Spring (12 inch) SPD409
19	23	6	<b>DER KOMMISSAR</b> —After The Fire—Epic (12 Inch) 49-03490	60	62	3	<b>I MELT WITH YOU/LIFE IN THE GLAD HOUSE</b> —Modern English—Sire/Warner Bros. (12 inch) 29836
20	27	5	<b>OOH I LOVE IT</b> —The Salsoul Orchestra—Salsoul (12 inch) SG391	70	2		<b>ON THE ONE FOR FUN</b> —Dazz Band—Motown (12 inch) (LP Cut) 6031
21	26	4	<b>WORK FOR LOVE</b> —Ministry—Arista (12 Inch) CP 726	62	47	6	<b>GROOVIN'</b> —The S.O.S. Band—Tabu (12 Inch) 429-03528
22	54	2	<b>SEX</b> —Berlin—Geffen (LP Cut) GHS 2036 (12 inch) 82004	63	55	21	<b>1999</b> —Prince—Warner Bros. (7 inch) 7-29896
23	32	3	<b>WEEKEND</b> —Class Action—Sleeping Bag Records (12 inch) SLX001	64	50	15	<b>REACH UP</b> —Toney Lee—Radar (12 inch) RDR 12001
24	NEW ENTRY	6	<b>OUTSTANDING</b> —The Gap Band—Total Experience (12 Inch) TED 704	65	NEW ENTRY		<b>IF YOU WANT TO GET BACK YOUR LADY</b> —The Pointer Sisters—Planet (12 inch) JD 13429
25	30	3	<b>THE HARDER THEY COME</b> —Rocker's Revenge—Streetwise (12 inch) SWRL2207	66	NEW ENTRY		<b>I EAT CANNIBALS</b> —Toto Coello—Chrysalis (12 inch) 4V903545
26	41	4	<b>WE GOT THE JUICE</b> —Altitudes—RFC/Atlantic (12 inch) 0-89884	67	NEW ENTRY		<b>TONIGHT/CAN WE TRY AGAIN</b> —Technique—Aria (12 inch) ARD 1200
27	52	2	<b>ELECTRIC AVENUE</b> —Eddie Grant—Portrait (12 inch) 4R9-03574	68	NEW ENTRY		<b>HE'S A PRETENDER</b> —High Energy—Gordy (12 inch) MOT4506
28	35	4	<b>GOTCHA WHERE I WANT YA</b> —Stereos Fun Inc.—Moby Dick (12 Inch) BTG 1532	69	39	7	<b>SHOOT YOUR SHOT</b> —Devine—(O' Records) (12 inch) OR 722 A
29	29	18	<b>THE RIGHT MAN/THE RIGHT MIX</b> —The Units—Uproar (12 inch) UP101	70	51	15	<b>HIT ON YOU (Remix)</b> —Roundtree—Aria (12 inch) AR50612A
30	30	13	<b>BABY GETS HIGH</b> —Peter Brown—RCA (12 inch) PD13357	71	46	14	<b>YOU'VE SAID ENOUGH</b> —Central Line—Mercury (12 Inch) MX 1-508
31	59	3	<b>COME GIVE YOUR LOVE TO ME</b> —Janet Jackson—A&M (LP cut) SP6407	72	56	17	<b>HEAVY VIBES</b> —Montana Sextet—Philly Sound Works (12 inch) PSW 10482
32	38	7	<b>LET'S GO TO BED</b> —The Cure—Fiction Important (12 Inch) FICSX17	73	61	7	<b>HEARTBEATS</b> —Yarbrough And Peoples—Total Experience (12 inch) TED 703
33	33	4	<b>WE CAN GO TO YOUR HOUSE/FIFTY FIFTY LOVE</b> —Maurice Massiah—RFC/Quality (LP Cut) QRFC1004	74	64	15	<b>PASS THE DUTCHIE</b> —Musical Youth—MCA (12 inch) L331787
34	53	2	<b>BUFFALO GAL'S</b> —Malcolm McLaren And The World's Famous Supreme Team—Island (12 inch) 0-99950	75	72	10	<b>SUCH A FEELING</b> —Aurra—Salsoul (12 inch) SG387
35	36	15	<b>NOBODY CAN BE YOU</b> —Steve Arrington's Hall Of Fame—Atlantic (LP Cut) 80049	76	75	22	<b>IT'S RAINING MEN</b> —The Weather Girls—Columbia (12 inch) 4403181
36	37	8	<b>KEEP THE FIRE BURNING</b> —Gwen McCrae—Atlantic (LP Cut) 80019 (12 inch) DMD 387	77	76	10	<b>DOWN UNDER/WHO CAN IT BE NOW</b> —Men At Work—Columbia (LP cuts) ARC37978
37	31	8	<b>WONDERFUL</b> —Klien and MBO—Atlantic (12 inch) 0-89896	78	71	16	<b>THE BEAT GOES ON</b> —Orbit—RFC/Quality (12 inch) QFRC 0025
38	42	6	<b>FALL IN LOVE WITH ME</b> —Earth, Wind & Fire—Columbia (12 Inch) AS 1570	79	74	19	<b>AND YOU KNOW THAT/BE MINE TONIGHT</b> —The Jammers—Salsoul (LP cuts) SA 8556
39	39	6	<b>POISON ARROW</b> —ABC—Mercury (12 Inch) MK 230	80	63	5	<b>ALL I NEED IS YOU</b> —Starshine—Prelude (12 inch) PRLD 647
40	44	3	<b>I LIKE IT LIKE THAT</b> —Inner Life—Salsoul (12 inch) SG392				
41	NEW ENTRY		<b>ANGEL MAN</b> —Rhetta Hughes—Aria (12 inch) AR 1208				

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. \*non-commercial 12-inch

★ Superstars are awarded to those products demonstrating the greatest gains in audience response this week.  
 ☆ Stars are awarded to other products demonstrating significant gains for the week.

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## Rock 'n' Rolling

• Continued from page 43

wood if he would co-produce the album. "I said, 'Steve, listen, you've never produced me. I've been to various places around the world, and I've done things on my own, and worked with a few people, but why don't you ...' And he said, OK."

"So we did a co-production job in his house, in the same studio where he did 'Arc Of A Diver.' And it just went from there. Here we are, an album. Atlantic loved it," says Capaldi.

Capaldi says he has the nucleus of a band together, and he wants to go out on the road. He hasn't played in the U.S. since 1974, when he was still with Traffic. "I'm healthy and raring to go," he says.

No dates have been set yet, and Capaldi himself doesn't expect to go out before the summer. Meanwhile, he's preparing a video for "That's Love," for which he says he's going after a "Scorcese-type street vibe."

Coincidentally, Capaldi's deal with

Atlantic comes at a time when Atlantic, which now distributes Island Records, is rereleasing the old Traffic catalog. Tying it together, in a way, is the fact that Capaldi has done a new version of Traffic's "Low Spark Of High Heeled Boys," which he says will be included on his solo albums as a separate 12-inch single. He adds that he still misses Traffic.

Capaldi doesn't think that there ever will be a Traffic reunion, and he says it would spoil the memories of the first time around if there was. However, the remaining members of Traffic may gather together soon—not for a happy occasion, but rather to do a memorial benefit for Traffic conga player Rebob Baah, who died in Sweden recently. "He died of overliving," says Capaldi.

★ ★ ★

The Spoons, a bright young band from Canada, whose music is in that happy medium between new wave and progressive (i.e. you can still dance to it), were in New York recently, opening for Culture Club.

They didn't exactly overwhelm the audience, but they didn't disappoint anyone either.

They definitely seemed interesting enough for this writer to request an interview with 21-year-old Sandy Horne, bass player, singer, and "girlfriend for the last six years" to songwriter/guitarist Gordon Deppe, who is the senior member of the band at 23. Drummer Derrick Ross is 22, and newly added synthesizer player Rob Preuss is only 17.

"We started three years ago, but with a different keyboard player," says Horne. "I had been playing with Gordon for three years before that. He taught me how to play the bass, and we were in a band called Tryst, which was very progressive, doing eight-minute songs like early Genesis. We soon had enough of that, and we formed Spoons, which had a much different sound. It was danceable, but it was almost coming out of the punk era."

The new Spoons recorded and released their own single on their own label, investing \$2,000 in the project. The also new but somewhat larger Ready Records in Canada heard the single and signed the band to a three-album deal for Canada. The first album under the deal was "Stick Figured Neighborhood."

It didn't do very well, but the band put out a 12-inch single, "Nova Heart," produced by John Punter, which did much better. And with new manager Carl Finkle, ex-bassist for Martha & the Muffins, the band's popularity began to grow in Canada. The single also attracted the attention of A&M in Los Angeles.

"We put out the single in April last year, and then A&M heard it in May. They flew up to see us, and in a month and a half we were an international band," says Horne. "They wanted us, and we wanted them, so we were able to negotiate real quick. There's always rough stuff among legal things, but our lawyer says he's never had a contract so fast and so good."

First release was "Arias & Symphonies," which was released in November and then rereleased in January, after the holiday rush. Booked by ICM, the Spoons are currently opening for Culture Club on their North American tour, though not in Canada, because the "Spoons are as popular as Culture Club is in the U.S.," says Horne.

## Nash Rejoins The Hollies For 'Unfinished Business'

By SAM SUTHERLAND

LOS ANGELES—"To me, it's not a reunion, it's unfinished business," observes an emphatic Graham Nash on his recent session as a member of the Hollies, his first with his old band since the late '60s. The album is expected in May on Atlantic.

Firing Nash's enthusiasm for the new Hollies project, which again teams him with original members Allan Clarke, Tony Hicks and Bobby Elliott, is what he deems as a "stripped-down" and updated ensemble feel. But if Nash enthuses about the album as a natural meeting of Hollies alumni, he and lead guitarist Hicks still can't resist reminiscences when assessing the appeal of the band during its first run at chart notoriety during the British Invasion of 1964.

Even so, the long interval between Nash's days as half of the Hollies' inimitable, soaring tenor line, shared with childhood friend Clarke, and these latest recordings saw Nash personifying the rock era's frequent splinterings of once-influential groups. Here in the U.S., it was his next association, Crosby, Stills & Nash, that would identify that partnership's English component to the widest spectrum of listeners. "I think it's even weirder for me than for Allan or Tony or the rest of the group, because I've been away so long," he concedes.

The reunion resulted from a refreshingly offhand suggestion, according to Nash and Hicks, who both stress their own mistrust of similar attempts at resurrecting other bands, as well as their usual disappointment with the results. "It was raining in Kauai one day, and Tony just called," recalls Nash, who now divides his time between his Hawaiian Island home and a Los Angeles residence maintained for recording.

"He said there were a couple of old Hollies songs that were becoming hits over there, and now there was interest in having us on a television show. Well, to go 11,000 miles to appear on a tv show in England was ludicrous. I thought about it for perhaps 10 minutes, and decided to go over," says Nash.

There were no plans beyond the television appearance itself. "I was just hanging out with them, and what Tony was doing, I did," Nash says. What Hicks was doing, among

other things, was working on the next Hollies album. Nash found himself visiting studios—among them, London's Abbey Road, where the Hollies, like labelmates the Beatles, did their mid-'60s dates for Parlophone.

"What blew me out was that it hadn't changed at all," laughs Nash, who couldn't resist the temptation to sing with his old partners. "We hit a blend within 20 minutes," he adds with a mixture of pride and visible amazement. "It was a rush, and it was scary." That response was enough to bring him back into the fold, at least for the album. "There were moments during the overdubs when I felt as if I'd always been there."

## Peter, Paul, Mary On Tour

• Continued from page 43

this tour, but the group currently has no label in the U.S. Yarrow says that he and his fellow group members are not interested in pursuing the latest hit. They are happy, he says, with the audience they have with their traditional songs.

"We don't have to do 120 concerts a year, we don't have to choose a song because it may be a likely hit—not that we ever did. But we were always aware of our career realities, and now these career reality rules have been stretched for us," he says.

"We can lead normal lives, and do 40 concerts a year, which for us means about 10 weeks on the road. I can produce tv specials with some friends for CBS, or write songs. Mary (Travers) can work with symphony orchestras and do lectures, and Paul (Stookey) can work with his Body Works band and do the work that is important to him in terms of his spiritual commitment.

"The thing that keeps us together, and makes our togetherness authentic to us, so it doesn't feel reiterative or a nostalgic look backwards, is that these songs are a classic form. That is, folk music is. We are privileged not to be part of a music that goes in or out of style. It was in style when we heard Pete Seeger singing it 10 years before we were professionals, and it will be in style 10 years after we are no longer able to hobble onto the stage."

ROMAN KOZAK

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# 25th Annual Convention

April 10-14, 1983

Fontainebleau Hilton Hotel  
Miami Beach, Florida



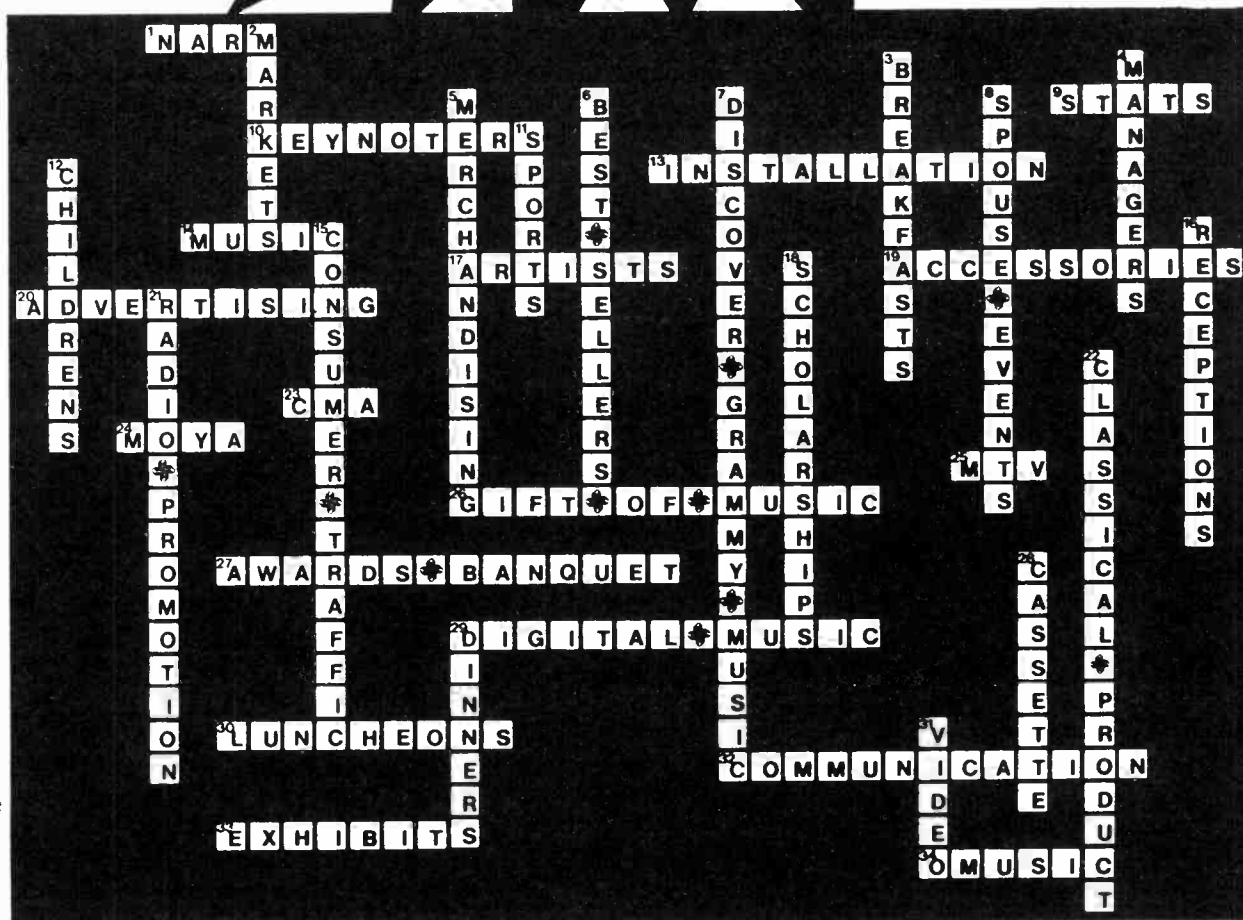
## THE CONVENTION CROSSWORD PUZZLE

### ACROSS

1. The trade association for marketing music
9. Industry \_\_\_\_\_ unveiled at NARM
10. Geffen & Solomon
13. Luncheon honoring NARM officers
14. NARM Markets \_\_\_\_\_
17. Performers at luncheons and dinners
19. Exhibit area highlights
20. Inform via broadcast and print media
23. Host of spectacular luncheon show
24. Merchandiser of the Year Award
25. More about this promotion alternative
26. Super industry marketing campaign
27. Joan Rivers stars at \_\_\_\_\_
29. Outstanding new opportunity
30. Mid-day Convention showtime
32. What happens at NARM
33. Convention meeting place
34. In Ireland, "Gift \_\_\_\_\_"

### DOWN

2. NARM \_\_\_\_\_ Music
3. Convention eye-openers
4. D. Lieberman hosts panel with \_\_\_\_\_
5. What NARM members do best
6. Honored at NARM Awards Banquet
7. NARM's newest market expansion program
8. Special interest Convention schedule
11. Tennis, golf and running on Miami Beach
12. Product line getting first-time Convention program
15. Key to retailer's success
16. Relax here after Convention business day
18. Awarded at Foundation Dinner
21. Hot topic of Convention program
22. "Class" topic for a Convention program
28. Profound packaging opportunity
31. Software and games



## "NARM MARKETS MUSIC" CONVENTION THEME

"NARM Markets Music" encompasses in a short but very meaningful phrase, the focus of the program for the 1983 NARM Convention.

The Convention gets off to its traditional start with a Welcoming Reception on Sunday evening, April 10. The "Gift of Music" Best Seller Awards Banquet closes the program on Wednesday evening, April 13. In between will be days packed full of programming featuring such "NARM Markets Music" expansion opportunities as "Gift of Music"; "Discover Grammy Music"; promotion alternatives such as MTV; the compact disc; new product lines to increase store traffic (video, video games, home computer software); and the merchan-

dising of specialty product (children's and classical). An exciting new dimension is added to the Convention programming, as artists' managers will be involved in a panel session on their role in increasing pre-recorded music sales.

Afternoons will be reserved for the meetings between customers and suppliers, which will take place outdoors in the Fontainebleau's pool and beach area, where a cabana/exhibit booth set-up will provide the unique environment for inter-company communication.

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# New Film Getting Push At Radio

## Fox Plans 'Tough Enough' Junket For Programmers

By KIP KIRBY

NASHVILLE — Twentieth Century-Fox Film Corp. is using country radio to assist in the launch of a new movie, "Tough Enough," slated for first-wave release in more than 100 markets March 25.

The film company is flying between 75 and 100 country radio programmers from stations in markets where the film has been booked to Houston for a press weekend March 11-13. The radio representatives will spend the weekend viewing the movie, interviewing the film's stars, Dennis Quaid and Stan Shaw, and meeting with Twentieth Century-Fox regional publicity/promotion managers, who will coordinate individual tie-ins for the stations with merchandise in their markets. The programmers will also receive "Tough Enough" promotional tote bags containing T-shirts, jackets and a copy of the EMI America sound track album.

The soundtrack contains songs by Mickey Gilley, T. G. Sheppard, Lane Brody, Johnny Tillotson and Dennis Quaid, who does his own singing in the film. Quaid and Brody will release their singles on EMI; other singles will be released on the artists' own labels. The film's first single is slated to be "Rainbows Never Touch The Ground" by Quaid. Michael Lloyd produced the soundtrack, and Steve Wax was ex-

ecutive producer of the project.

Twentieth's 10 regional reps will provide all participating radio stations with complete "Tough Enough" marketing kits, containing promotions for local adaptation. They will also coordinate radio time buys used in conjunction with the film's first-wave release.

Each radio station involved in the promotion will get 100 T-shirts for giveaways, along with several hundred tickets to be used in hosting a special advance screening March 24 for listeners in their market.

During the Houston junket weekend, Fox will treat radio guests to a barbecue dinner at Gilley's. Quaid is being flown in to perform a concert at the club with his band.

"We feel that the strong country music emphasis in this movie makes

it important for us to utilize the strength of small and medium markets in our promotion," says Linda Goldenberg, vice president of field operations for Twentieth Century-Fox.

Irv Ivers, Fox's executive vice president of advertising/publicity/promotion, is overseeing coordination of the "Tough Enough" campaign. Ivers was previously involved with another film using country music, "Electric Horseman," for Columbia Pictures. Although Twentieth Century-Fox has had prior experience with movies starring country performers—most notably "9 To 5" with Dolly Parton and "Six Pack" with Kenny Rogers—this is the first time the film

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## CBS, CMF TEAM FOR SHOW

### Album Cover Art On Exhibit

NASHVILLE—"The Design Of Country Music," a special exhibit coordinated by CBS Records Nashville and the Country Music Foundation, debuted March 3 at the Country Music Hall Of Fame & Museum. The exhibition is comprised of artwork from 41 album projects produced by CBS' own in-house Nashville art department, headed by Vir-

ginia Team, senior art director, and Bill Johnson, art director.

The display includes photographs, illustrations and stitchery used on various label LPs released during the past four years. Among the artists whose albums are represented in the showing are Chet Atkins, B.J. Thomas, George Jones, Crystal Gayle, Rosanne Cash, Merle Haggard, Ray Charles, Ricky Skaggs, Marty Robbins, Johnny Rodriguez, Willie Nelson, Janie Fricke, the Burrito Brothers and Charly McClain. Photographers included in the display are Norman Seeff, Beverly Parker, Larry Dixon, Bret Lopez, Georgina Karvellas, Slick Lawson and Alan Messer.

This exhibit, the first of its kind in Nashville, also includes the six-volume Columbia Historic Edition series as well as several Christmas compilation covers.



**RABBITT SPECIAL**—Eddie Rabbitt and Donna Summer perform a medley of country standards for Rabbitt's upcoming CBS television special titled "A Special Eddie Rabbitt." The one-hour show airs March 24 with other guests Anne Murray and Lesley Ann Warren.

## Nashville Scene

Country music sparked on the recent Grammy Awards, and it was fitting, since both the Grammys and the CMA are celebrating their 25th anniversaries this year. The lineup of acts was heavyweight, the mix intriguing: Where else, for instance, would you find members of Manhattan Transfer watching avidly during Bill Monroe's rehearsal, or Jerry Lee Lewis flailing away irrepressibly on the ivories side by side with Count Basie?

Johnny Cash, who had originally been scheduled to narrate a short retrospective on country music's history, was still recovering from pneumonia and cancelled (as did, so we hear, Rod Stewart and Elton John). Willie Nelson had been invited to perform "Always On My Mind" on the three-hour extravaganza, but he was already booked in Texas for a concert; so NARAS arranged a special satellite hook-up for him instead.

It's a good guess that many television sets around Nashville were glued to the Grammys, and that there were more than a few toasts

drunk to the victory of "Always On My Mind" as song of the year. Interestingly enough, producer Chips Moman first cut that song on one of its writers, Wayne Carson, back at Moman's original American Studio in Memphis in 1969 or 1970. Monument never released Wayne's version, although it became a top 20 single for Elvis Presley in 1972, when he double-sided it with "Separate Ways."

When Chips went to Austin last summer to work with Willie on a solo LP and with Willie and Merle Haggard on their "Poncho And Lefty" duet opus, he asked writer Johnny Christopher (who was on the sessions as rhythm guitarist and background singer) to sing the song live for the artists. Merle felt the song wasn't right for him and passed on it; Willie, on the other hand, loved it and decided to include it on his own project. Subsequently, of course, it also became the title cut for the album.

"Although I've never seen this in print," says Moman now, "I take my hat off to Willie's wife Connie and his kids for getting that song released as a single. Connie Nelson loved 'Always On My Mind,' maybe because Willie's on the road so much and she identified with the lyrics

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## Chart Fax

### 'The Rose' Also Rises As Twitty's 30th Topper

For those of you dozing at the computer, please note that Conway Twitty has just registered his 30th No. 1 country solo single with "The Rose." Something of a Frankenstein when it comes to giving life to abandoned parts, Twitty performed a similar miracle last year with the departed pop hit, "Slow Hand." Oddly enough, Twitty's own pop debut, "It's Only Make Believe," never made it over to the country charts—at least not as a Twitty offering. But Glen Campbell did right well with

his 1970 cover. It went to number 3.

Bob Seger continues his relentless march toward rarefied atmosphere, both with the Kenny Rogers/Sheena Easton version of his "We've Got Tonight," now at superstar six, and with his own treatment of "Shame On The Moon," at starred 17.

Willie Nelson has trimmed his chart appearances this week to a manageable four. His "Last Thing I Needed The First Thing This Morning" topped out at number two and is back down to 18, and his duet with Dolly Parton, "Everything's Beautiful (In Its Own Way)," slides from seven to 23. The good news, though, is that the Nelson/Merle Haggard duet, "Reasons To Quit," shows every reason to hang on, soaring as it is with a superstarred 11. And his curious new entry, "Little Old-Fashioned Karma," comes on at superstarred 68.

Producer Harold Shedd may also be expected to view the charts with unbridled glee (no, that's not the name of an act he's producing). The affable Shedd can take credit on two new entries, Mel Tillis's "In The Middle Of The Night," debuting at a starred 79, and Connie Francis's "There's Still A Few Good Love Songs Left In Me," bowing at a starred 84. And don't forget Alabama, Shedd's premier platinum client. That Grammy-grabbing act is now at superstarred 13—and whoever said 13 was unlucky?

Mickey Clark, a fine singer/songwriter, is also making a chart en-

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### New Award Introduced By 'Countdown'

LOS ANGELES—"American Country Countdown," a weekly syndicated radio show spotlighting country chart hits from Billboard's Hot Country Singles listing, is establishing a new "Number One" award to be given to artists reaching this position in the compilation.

The trophy is a five-inch lucite block with the "American Country Countdown" logo, as well as the artist's name, the song and the date it reached No. 1 on the Billboard country chart. Emmylou Harris received the first of these awards on Jan. 28 for "(Lost His Love) On Our Last Date," presented by the show's host Bob Kingsley and co-producer Johnny Biggs.

## 14 YEARS OF CHART-TOPPERS

### Pride Is Proud Of His Record

By EDWARD MORRIS

NASHVILLE—Charley Pride's burden isn't that he's a black man who sings "white man's music." Rather it's that, after his having done it professionally for almost 20 years, people still treat his success as an aberration. Of course, it is.

Ray Charles conquered country music by bending it to his own bluesy imperative. O.B. McClinton, Stoney Edwards and Big Al Downing all hit the country beachhead like waves, but have so far failed to hold it. Pride, alone among black performers, has become an authentic country music superstar—and one who is stunning in his consistency. He scored his first No. 1 hit in 1969, three years after signing with RCA, and there has not been a single year since (including the present one) that he hasn't had at least one chart-topper.

Pride's newest RCA album, "Country Classics," marks a renewal of his interest in the country music sounds of the 1950s and a move away from the slicker pop sounds of such releases as "Never Been So Loved (In All Of My Life)" and "Roll On Mississippi."

Traditional country is by no means new to Pride. His 1980 tribute album to Hank Williams, "There's A Little Bit Of Hank In Me," has been certified gold.

Some of Pride's staying power is attributable to his pronounced sense of business. He is booked by his own agency, Chardon, of Dallas. He has valuable publishing properties via his Pride Music Group in Nashville. And his investments include banking, broadcasting and ranching. His conversation is punctuated by matter-of-fact references to his "empire."

"I try to learn every aspect of what I get into," he explains. "From the very beginning, I wanted to be as good a businessman as I am an artist." He was a principal owner of Pi-Gem/Chess Music until it was bought by the Welk Music Group in 1981.

Born into a farm family in Mississippi, Pride was living in Montana and singing part-time when he appeared on a bill with established stars Red Foley and Red Sovine, who suggested he come to Nashville for a label tryout. He did, and RCA's Chet Atkins signed him in 1966. Instead of settling in Nashville, though, Pride moved to

more racially congenial Dallas.

"Most of my kids were born in the Rockies," he says. "I lived up there during the '60s—the turbulent years of the civil rights crises. I didn't want my children being exposed to any more prejudice." He recalls that "Nashville at that time was more segregated. Plus, I knew if I moved to Nashville I would never be away from the hustle and bustle of the business."

Pride has resigned himself to being asked why he has been the only black to make it big as a country singer. But he says that after all the asking he still has only a notion of why it is so. He thinks it has something to do with his having always been a country music fan. "I followed the music at quite an early age. Country music has a definite inflection to it. People say to me, 'You don't sound like you're supposed to.' I sang it from the time when even the whites were being laughed at, so you can imagine how I was laughed at."

He continues to be overwhelmed by pop music and by country artists who rush to embrace it: "I think any good country

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# Billboard Hot Country Singles

Survey For Week Ending 3/12/83

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	WEEKS AT #1	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	3	12	<b>THE ROSE</b> —Conway Twitty (C. Twitty, J. Bowen) A. McBroom; Warner-Tamerlane, BMI; Elektra 69854	1	35	43	5	<b>IF YOU'RE GONNA DO ME WRONG (DO IT RIGHT)</b> —Vern Gosdin (B. Mevis) V. Gosdin, M. Barnes; Hookit/Blue Lake, BMI; Compleat 102 (Polygram)	69	NEW ENTRY	4	<b>LITTLE OLD FASHIONED</b> KARMA—Willie Nelson (W. Nelson, B. Spears) W. Nelson, Willie Nelson, BMI; Columbia 38-03674
2	4	12	<b>I WOULDN'T CHANGE YOU IF I COULD</b> —Ricky Skaggs (R. Skaggs) A.Q. Smith, P.H. Jones; Peer International, BMI; Epic 34-03482		36	27	15	<b>C.C. WATERBACK</b> —George Jones/Merle Haggard (B. Sherrill) M. Haggard, Shade Tree, BMI; Epic-03405	70	83	2	<b>HOLD ME</b> —David Rogers (GoldShield Productions) H.L. Shields, V. Rundus; Chip 'N' Dale, ASCAP; Music Masters Limited 1004-52
3	5	9	<b>SWINGIN'</b> —John Anderson (F. Jones) L. Delmore, J. Anderson; BMI; Warner Bros. 7-29788		37	31	16	<b>VELVET CHAINS</b> —Gary Morris (M. Morgan, P. Worley) K. Welch, R. Hellard; Cross Keys, ASCAP/Tree, BMI; Warner Bros. 7-29853	71	82	2	<b>TENDERNESS PLACE</b> —Karen Taylor-Good (T. Sparks) L. Henley, M. Mathis; Acuff-Rose, BMI; MESA-1114 (NSD)
4	6	9	<b>SHINE ON (Shine All Your Sweet Love On Me)</b> —George Jones (B. Sherrill) J. MacRae, B. Morrison; Southern Nights, ASCAP; Epic 34-03489		38	45	4	<b>FINDING YOU</b> —Joe Stampley (R. Baker) J. Dickens, A. Fleetwood; Baray/Brandwood, BMI; Epic 34-03558	72	74	4	<b>SOMEWHERE DOWN THE LINE</b> —Younger Brothers (R. Chancey) L. Anderson, C. Kelly; Old Friends/Golden Bridge; BMI/ASCAP; MCA-52183
5	9	9	<b>WHEN I'M AWAY FROM YOU</b> —The Bellamy Brothers (J. Bowen, D. Bellamy, H. Bellamy) F. Miller; Rare Blue, ASCAP; Elektra/Curb 7-69850		39	40	7	<b>RAINBOWS AND BUTTERFLIES</b> —Billy Swan (L. Rogers) J. Flynn III; Music City, ASCAP; Epic 34-03505	73	77	3	<b>SO CLOSE</b> —Backroads (J. Gibson) J. Marcum; Hitkit, BMI; Soundwaves 4698 (NSD)
6	14	7	<b>WE'VE GOT TONIGHT</b> —Kenny Rogers and Sheena Easton (D. Foster, K. Rogers) B. Seger; Gear, ASCAP; Liberty 1492		40	49	3	<b>SAVE ME</b> —Louise Mandrell (E. Kilroy) R.C. Bannon, D. Fleit, G. Fletcher; Rare Blue, ASCAP; RCA-13450	74	76	4	<b>CAROLINE'S STILL IN GEORGIA</b> —The Coulters (Not Listed) W. Holyfield; Bibo, ASCAP (Welk Music Group) Dolphin 45003
7	8	14	<b>AIN'T NO TRICK (It Takes Magic)</b> —Lee Greenwood (J. Crutchfield) S. Pippin, J. Hurt; House of Gold, BMI; MCA 52150		41	48	4	<b>AFTER THE LAST GOODBYE</b> —Gus Hardin (R. Hall) B. McGuire, B. Henderson, E. Moore, G. Pearce; Fame, BMI/Rick Hall, ASCAP; RCA 13445	75	65	14	<b>I'M A BOOGER/A WAY WITHOUT WORDS</b> —Roy Clark (R. Clark) J.B. Barnhill, R. Lane, J. Johnson, B. Jones/C. Water, B. Jones; Tree, BMI/Cross Keys, ASCAP; Churchill 94017 (MCA)
8	11	9	<b>I HAVE LOVED YOU GIRL (But Not Like This Before)</b> —Earl Thomas Conley (N. Larkin) E. T. Conley; Blue Moon, ASCAP; RCA 13414		42	39	8	<b>BREAKIN' IT/THERE'S ALL KINDS OF SMOKE (In The Barroom)</b> —Loretta Lynn (D. Bradley) M. Germino/D. Wayne; Music City/Country Bumpkin, BMI; MCA 52158	76	62	6	<b>I CAN'T GET OVER YOU (Gettin' Over Me)</b> —Bandana (M. Daniels, S. Cornelius) R.J. Friend, J. Dowell; New Albany, BMI/Hoosier, ASCAP; Warner Bros. 7-29831
9	10	12	<b>HANGIN' AROUND</b> —The Whites (R. Skaggs) C. Hardy, R. Carnes, J. Carnes; Elektra/Asylum, Refuge, BMI, ASCAP; Elektra/Curb 69855		43	47	7	<b>TAKE IT ALL</b> —Rich Landers (B. Fisher) R. Landers; Escrow/Plum Creek, BMI; AMI 1311 (NSD)	77	62	6	<b>HOW LONG WILL IT TAKE</b> —Tennessee Express (L. Rogers) W. Mack; Hall-Clement, BMI (Welk Music Group) RCA 13423
10	12	16	<b>FEEL RIGHT</b> —Tanya Tucker (D. Malloy) L. Byrom; Deb Dave, Briarpatch, BMI; Arista 0677		44	35	17	<b>TIL I GAIN CONTROL AGAIN</b> —Crystal Gayle (J. Bowen) R. Crowell; Jolly Cheeks, BMI; Elektra 7-69893	78	86	2	<b>IT'S WRITTEN ALL OVER YOUR FACE</b> —Ronnie Dunn (J. Sandlin) R. Byrne, T. Brashfield; I've Got the Music, ASCAP; Churchill-94018 (MCA)
11	13	9	<b>REASONS TO QUIT</b> —Merle Haggard and Willie Nelson (C. Moman, W. Nelson, M. Haggard) M. Haggard; Shade Tree, BMI; Epic 34-03494		45	37	17	<b>WHEN YOU'RE NOT A LADY</b> —Jim Glaser (D. Tolle) P. McManus, L. Pedroski; Colgems-EMI/Tiny Tiger, ASCAP; Noble Vision 101	79	NEW ENTRY	14	<b>A GOOD NIGHT'S LOVE</b> —Tammy Wynette (G. Richey) C. Lester, T. Dubois; House Of Gold, BMI; Epic 34-03384
12	16	9	<b>YOU DON'T KNOW LOVE</b> —Janie Fricke (B. Montgomery) B. Foster, D. King, Jr.; House of Gold/Don King, BMI/King's X, ASCAP; Columbia 38-03498		46	56	3	<b>TOUCH ME (I'LL BE YOUR FOOL ONCE MORE)</b> —Tom Jones (G. Mills, S. Popovich) A. Downing; ATV, BMI; Mercury 810-445-7 (Polygram)	80	NEW ENTRY	2	<b>IN THE MIDDLE OF THE NIGHT</b> —Mel Tillis (H. Shedd) F. Corbin; Sabal, ASCAP; MCA 52182
13	17	5	<b>DIXIELAND DELIGHT</b> —Alabama (H. Shedd, Alabama) R. Rogers; Sister John, BMI; RCA 13446		47	51	5	<b>IT TAKES LOVE</b> —Big Al Downing (T. Bongioli, L. Quinn) A. Downing, L. Quinn; Metaphor/Simile, BMI/ASCAP; Team 1004	81	67	19	<b>THOSE NIGHTS, THESE DAYS</b> —David Wills (B. Mevis) R. Rogers; Sister John, BMI; RCA 13460
14	19	8	<b>MY FIRST TASTE OF TEXAS</b> —Ed Bruce (T. West) E. Bruce, R. Rogers; Tree/Newkeys/Sugarplum, BMI; MCA 52156		48	55	3	<b>FOOLIN'</b> —Johnny Rodriguez (R. Albright) R. Mooney; Ace in the Hole, BMI; Epic 34-03598	82	50	12	<b>WHAT SHE DON'T KNOW WON'T HURT HER</b> —Gene Watson (R. Reeder, G. Watson) D. Lindsey, E. Rowell; Boot & Watson/CrossTimbers/Blue Creek, BMI; MCA 52131
15	20	7	<b>GONNA GO HUNTIN' TONIGHT</b> —Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr.; Bocephus, BMI; Elektra/Curb 7-69846		49	52	5	<b>FRIDAY NIGHT FEELIN'</b> —Vern Gosdin (B. Fisher, M. Radford) R. Landers; Nub-Pub, ASCAP; AMI 1312 (NSD)	83	NEW ENTRY	2	<b>THE FOOL IN ME</b> —Sonny James (S. James, K. Stitts) O. Loggin, R. Goodrum; Leads/MCA Patchwork/Chappell/Sailmaker, ASCAP; Dimension 1040
16	1	14	<b>IF HOLLYWOOD DON'T NEED YOU</b> —Don Williams (D. Williams, G. Fundis) B. McDill; Hall-Clement (Welk Music Group), BMI; MCA 52152		50	63	2	<b>COMMON MAN</b> —John Conlee (B. Logan) S. Johns; Lowery/Legibus/Captain, BMI; MCA-52178	84	NEW ENTRY	19	<b>IT'S A DIRTY JOB</b> —Bobby Bare & Lucy J. Dalton (B. Sherrill) D. Cook, R. Van Hoy; Cross Keys/Tree, ASCAP/Unichappell/Van Hoy, BMI; Columbia 38-03628
17	22	8	<b>SHAME ON THE MOON</b> —Bob Seger and The Silver Bullet Band (J. Iovine) R. Crowell; Coolwell/Granite, ASCAP; Capitol 5187		51	58	4	<b>WHO'S GONNA KEEP ME WARM</b> —Phil Everly (K. Lehning) K. McKnelly, D. Stirling; Money Honey/April Morning/Glen Rock, BMI; Capitol 5197	85	89	2	<b>THE PARTY'S OVER (EVERYBODY'S GONE)</b> —Sam Neely (R. Chancey) Lobo, J. Raymond; Famous/Boo/Ensign/Guysuta, ASCAP/BMI; MCA 52194
18	2	15	<b>LAST THING I NEEDED FIRST THING THIS MORNING</b> —Willie Nelson (C. Moman) G.P. Nunn, D. Ciscle, Nunn, BMI; Columbia 38-03385		52	36	17	<b>SOMEBODY'S ALWAYS SAYING GOODBYE</b> —Anne Murray (J.E. Norman) B. McDill; Hall-Clement (Welk Music), BMI; Capitol 5183	86	NEW ENTRY	2	<b>I'M ON THE OUTSIDE</b> LOOKING IN—Darlene Austin (H. Lunn) T. Randazzo, B. Weinstein; Vogue/Welk, BMI; Myrtle 1004 (Door Knob)
19	24	7	<b>DOWN ON THE CORNER</b> —Jerry Reed (R. Hall) J. C. Fogerty; Jandora, BMI; RCA 13422		53	32	18	<b>STILL TAKING CHANCES</b> —Michael Murphey (J.E. Norman) M. Murphey; Timberwolf, BMI; Liberty 1486	87	NEW ENTRY	2	<b>SHE'S GONE TO L.A.</b> AGAIN—Mickey Clark (T. Richards) M. Clark; Combine, BMI; Monument 4-03519 (CBS)
20	21	13	<b>BORN TO LOVE ME</b> —Ray Charles (R. Charles) B. Morrison; Music City, ASCAP; Columbia 38-03425		54	68	2	<b>I STILL LOVE YOU IN THE SAME OL' WAY</b> —Moe Bandy (R. Baker) V. Warner; Baray, BMI; Columbia-38-03625	88	NEW ENTRY	2	<b>THANK YOU DARLING</b> —Bill Anderson (B. Anderson, M. Johnson) T. Lazaros; Free Breeze/Stallion/Lowery, BMI; Southern Tracks 1014
21	25	6	<b>SOUNDS LIKE LOVE</b> —Johnny Lee (J.E. Norman) C. Black, T. Focco; Chappell/Bibo (Welk), ASCAP; Full Moon/Asylum 7-69848		55	69	2	<b>MORE &amp; MORE</b> —Charley Pride (N. Wilson) W. Pierce, M. Kilgore; Cedarwood, BMI; RCA-13451	89	NEW ENTRY	2	<b>IF I JUST HAD MY WOMAN</b> —Bobby Reed (B. Fisher) B. Reed; Muhlberg, BMI; CBO-132
22	26	6	<b>YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING</b> —Reba McEntire (J. Kennedy) D. Lee, K. Chater; Maple Hill/Hall-Clement (Welk), BMI; Mercury 3387 (Polygram)		56	44	16	<b>SHADOWS OF MY MIND</b> —Leon Everette (R. Dean, L. Everette) E.E. Collins; Hermitage, BMI; RCA-13391	90	90	2	<b>LIKE NOTHING EVER HAPPENED</b> —Sylvia (T. Collins) K. Fleming, D. Morgan, T. Collins, BMI; RCA 13330
23	7	14	<b>EVERYTHING'S BEAUTIFUL (In It's Own Way)</b> —Dolly Parton & Willie Nelson (F. Foster) D. Parton; Combine, BMI; Monument 4-03408 (CBS)		57	60	4	<b>THE WAYWARD WIND</b> —James Galway with Special Guest Sylvia (T. Collins) H. Newman, S. Lebowitz; Bibo, ASCAP (Welk Music Group) RCA 13441	91	57	20	<b>DON'T PLAN ON SLEEPING TONIGHT</b> —Steve Wariner (T. Collins) G. Sklerov, S. Kunin; Arista/Gloria's Songs, ASCAP; RCA-13395
24	28	9	<b>I LOVE HOW YOU LOVE ME</b> —Glen Campbell (J. Fuller) B. Mann, L. Kolber; Screen Gems-EMI, BMI; Atlantic/America 799930		58	59	6	<b>KEEP ON PLAYING THAT COUNTRY MUSIC</b> —Sierra (P. Baugh) K. Stegall; Blackwood, BMI; Musicom 52701	92	78	16	<b>LONELY GO</b> —Merle Haggard (M. Haggard, L. Talley) M. Haggard; Shade Tree, BMI; Epic 34-03315
25	30	3	<b>AMERICAN MADE</b> —Oak Ridge Boys (R. Chancey) B. Dipiero, P. McManus; Music City/Combine, ASCAP/BMI; MCA 52179		59	71	3	<b>UNFINISHED BUSINESS</b> —Lloyd David Foster (B. Montgomery) W. Newton, D. Morrison; House of Gold, BMI; MCA-52173	93	80	21	<b>EASIER</b> —Sandy Croft (J. Wilson) P. Tillis, J. Buckingham; Sawgrass/Duck Songs, BMI; Angelsons 1821
26	29	7	<b>ALMOST CALLED HER BABY</b> —Larry Gatlin and The Gatlin Brothers Band (J. Crutchfield, L. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 38-03517		60	64	5	<b>STORM OF LOVE</b> —Chantilly (L. Morton, S. Bledsoe) B. Cason, T. Cerney; Buzz Cason/Let There Be Music, ASCAP; F&L 523	94	61	8	<b>TALK TO ME</b> —Mickey Gilley (J.E. Norman) J. Seneca; Jay and Cee, BMI; Epic 34-03326
27	34	5	<b>AMARILLO BY MORNING</b> —George Strait (B. Mevis) T. Stafford, P. Fraser; Cotillion/Terry Stafford, BMI; MCA 52162		61	NEW ENTRY		<b>YOU TAKE ME FOR GRANTED</b> —Merle Haggard (M. Haggard, R. Baker) L. Williams; Shade Tree, BMI; Epic 34-03723	95	66	18	<b>CAN'T GET USED TO SLEEPING WITHOUT YOU</b> —Sandy Posey (R. Robinson, T. Cogbill) R. Davis, B. Robinson, R. Rodgers; Heavy Duty's, ASCAP/Billy Robinson/New Keys, BMI; Audiograph-449
28	33	7	<b>PERSONALLY</b> —Ronnie McDowell (B. Killen) P. Kelly; Tree/Five Of A Kind (Tree Group), BMI; Epic 34-03526		62	53	10	<b>THOSE WERE THE DAYS</b> —Gary Stewart & Dean Dillon (B. Mevis) D. Dillon, G. Stewart, R. Huston; Tree/Forrest Hill, BMI; RCA 13401	96	88	3	<b>COUNTRY MUSIC NIGHTMARE</b> —Boxcar Willie (J. Martin) B. Willie; Column II, BMI; Main Street 954 (Capitol)
29	41	5	<b>JOSE CUERVO</b> —Shelly West (S. Garrett, S. Dorff) C. Jordan; Easy Listening/Galleon, ASCAP; Warner/Viva 7-29778		63	46	17	<b>INSIDE/CAROLINA DREAMS</b> —Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA 13362	97	81	6	<b>WITH YOU</b> —Charly McClain (Chucko Productions) L. Shell, R. Muir; Dnhsown, BMI/Arian/Ron Muir, ASCAP; Epic 34-03308
30	18	12	<b>HONKYTONK MAN</b> —Marty Robbins (S. Garrett) D. Blackwell; Peso/Wallet, BMI; Warner/Viva 29847		64	70	4	<b>LIVIN' ON MEMORIES</b> —Gary Wolf (J. Chambers) J. Chambers, C. Jenkins; Galleon, ASCAP; Columbia 38-03493	98	79	21	<b>TURNING BACK THE COVERS</b> —Robin Lee (J. Morris) K. Gloria, P. Gloria, J. Goodwin; Johnny Morris, BMI; Evergreen 1003
31	15	15	<b>WHY BABY WHY</b> —Charley Pride (N. Wilson) G. Jones, D. Edwards, Ft. Knox, BMI; RCA-13397		65	72	2	<b>THIS COWBOY'S HAT</b> —Porter Wagoner (S. Garrett) J. Brooks; Elektra/Asylum/Brooks Bros., BMI; Warner/Viva-7-29772	99	87	3	<b>THE JUKEBOX NEVER PLAYS HOME SWEET HOME</b> —Jack Greene (E. Owens) D. Mitchell; Baray/Mullet, BMI; EMH-0016
32	38	5	<b>WHATEVER HAPPENED TO OLD FASHIONED LOVE</b> —B.J. Thomas (P. Drake) L. Anderson; Old Friends, BMI; Cleveland International 38-03492 (CBS)		66	73	4	<b>ANGELS GET LONELY TOO</b> —Ralph May (R. Ruff) J. Tweel, R. Leigh; Unart/United Artist, ASCAP; Primero 1021	100	98	2	
33	23	17	<b>FAKING LOVE</b> —T.G. Sheppard & Karen Brooks (B. Killen) B. Braddock, M. Berg; Tree, BMI; Warner/Curb 29854		67	NEW ENTRY		<b>IT HASN'T HAPPENED YET</b> —Rosanne Cash (R. Crowell) J. Hiatt; Bug/Bill, BMI; Columbia 38-03705				
34	42	6	<b>IF THAT'S WHAT YOU'RE THINKING</b> —Karen Brooks (B. Ahern) R. Sharp; Gee Sharp, BMI; Warner Bros. 7-29789									

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

MARCH 12, 1983, BILLBOARD



To: **ROY CLARK**  
From: **THE SOUND EMPORIUM STAFF**  
Congratulations to our favorite Instrumentalist of the Year.  
If they'd given a Grammy to the "Best Studio Owner," we're sure you'd have won that one, too!

RADIO SEMINAR HIGHLIGHTS



Jimmy Bowen, senior vice president, Warner Brothers Records Nashville, demonstrates why he is an executive rather than an artist at this year's W.D.R.S.T. show, co-sponsored by NARAS and the Country Promotion Assn.

# Photo News



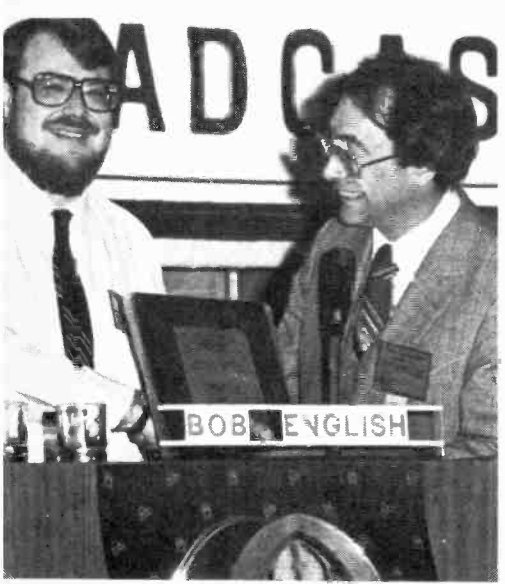
Cindy Hurt performs one of her Churchill releases on the New Faces Show.



Columbia's Gary Wolf delivers his latest single, "Livin' On Memories," during the New Faces Show.



MCA artists James and Michael Younger perform on this year's New Faces Show.



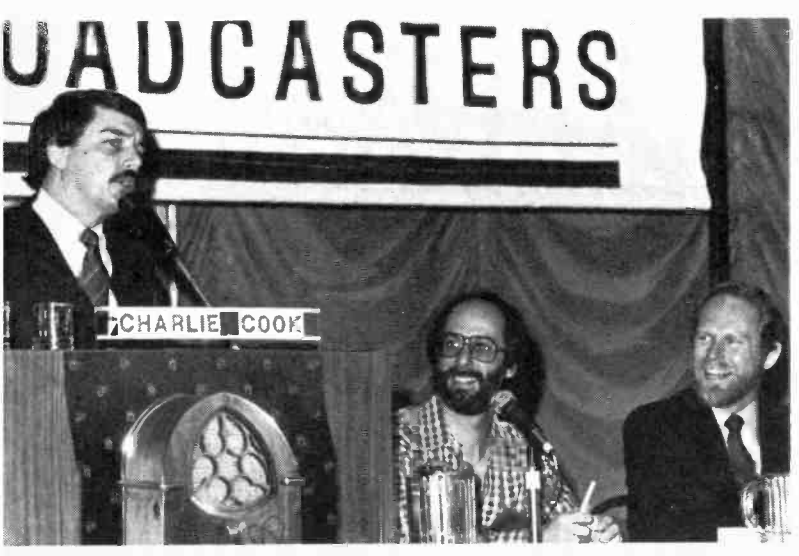
Bob English, right, presents Tim Morrissey of WYTL with an award for achievement in country radio sales.



Cat Sloan of KFMR-FM and moderator for the "Automation and Syndicated Music Services" panel is introduced by emcee Biff Collie.



PolyGram artist Reba McEntire is introduced by Charlie Monk at the artist/attendee cocktail reception.



Charlie Cook, center, enjoys remarks made by Bill Paddock at the "Ratings" session. Looking on at right is Jhan Hiber of Hiber & Hart.



Comparing notes after the "Talkin' Country" radio show broadcast from the OCRB Seminar are, from left, Teddy Gentry, Alabama; Don Keith, program director, WJKZ; Janet Bozeman, national music director, WJKZ; and Mark Herndon, Alabama.



# Dates Set For Salem Concerts

NASHVILLE—Alabama, Juice Newton and the Thrasher Brothers will launch the 1983 "Salem Spirit Concert Series" April 8 in Tallahassee, Fla. It is the first of 30 dates in this year's new tour package.

With 15 dates each set for the spring and fall segments—and concerts booked into halls averaging between 15,000 and 20,000 seats—the projected gross for the entire tour is \$8 million. Last year's initial "Salem Country Gold" series encompassed 16 cities, with tickets averaging \$12.50. Due to the market impact of the debut tour, corporate sponsor R.J. Reynolds doubled the dates for 1983, says promoter Sonny Simmons of Century II Promotions in Nashville. Tickets for the Alabama/Newton shows will average \$15.

Simmons says that the tour will again be supported by extensive advertising buys in print and radio and some in television. However, advance sales activity indicates that there is strong sellout potential already building for the tour.

Simmons says that the April 9

date in Birmingham, Ala. sold out within six hours, while more than 6,000 tickets were moved in Tallahassee with no media advertising. A spokesperson for the Gemini Agency in Atlanta, which is working on advertising for the "Salem Spirit" dates, says that 11,000 tickets were sold locally on the first day of box-office activity in the midst of a heavy rainstorm.

Staging for the new edition of the R.J. Reynolds package will be more elaborate, according to the promoter, with more lights and sound incorporated into the system. Audio Unlimited of Greensboro, N.C. is providing the sound; Knoxville's Bandit Light Co. is doing the show's acoustics.

All but one of the Salem tour dates from last year is on this year's schedule (the Silverdome in Pontiac, Mich. has been dropped from the itinerary). Among the initial cities to be covered on the tour's first leg are Birmingham (April 9); Atlanta (10); Louisville (15); Indianapolis (16); Cincinnati (17); Hartford, Conn.

(22); Uniondale, N.Y. (23); Baltimore (24); St. Louis (29); and Kansas City, Mo. (30). May dates include Oklahoma City (1); Detroit (13); Richfield, Ohio (14); and Buffalo, N.Y. (15).

After a summer break, the tour resumes Oct. 28 in Pittsburgh, followed by Philadelphia (29) and Norfolk, Va. (30). In November, the package comes to Bloomington, Minn. (4); Milwaukee (5); Chicago (6); San Antonio (11); Dallas (12); Houston (13); Hollywood, Fla. (18); Tampa (19); and Jacksonville, Fla. (20). The tour will finish with three California appearances: San Diego on Dec. 2; Long Beach on Dec. 3; and Oakland on the subsequent night.

Also in development by R.J. Reynolds is a first-time "Salem Star Search" talent competition, in conjunction with the national tour, which will involve local clubs and talent. The grand prize winner, to be chosen from finals held by Salem, will receive both cash and a recording contract.

## Nashville Scene

• Continued from page 48

or something. But she and his kids are the ones who really wanted it to be Willie's single."

The Grammy victory of "Always On My Mind" as song of the year made this year's awards sweet for Nashville. Some are comparing the song's triumph to Larry Butler's win in 1979 as across-the-board producer of the year.

It was too bad that Alabama's segment during the telecast didn't work: was it the song choice or the bad sound? ... Too bad that Juice Newton, who earned her Grammy in the country category for her performance of "Break It To Me Gently," wasn't on hand during the pre-telecast to pick up her trophy. ... And too bad that T.G. Sheppard will now live forever on future Grammy reruns as "T.J. Sheppard!" (But that was, after all, John Denver's only obvious goof in an otherwise excellent hosting job.)

Sylvia had country's only gold single in 1982 with "Nobody." John Anderson is off to an early start for 1983 with "Swinging"—the record is already well over 400,000 units and we hear it's managing to pick up sporadic pop airplay (most notably on a big rocker in Atlanta where the phone lines supposedly go crazy every time "Swinging" comes up on rotation). It's undoubtedly Anderson's biggest hit yet, and at the rate it's going, it will probably end up one of the year's biggest country records.

Switches in the studio find Dottie West being

produced by Steve Dorff, who's been doing all of daughter Shelly West's projects. ... Russell Smith moving over to Garth Fundis for production (Fundis is Don Williams' longtime producer). ... And Tom Carlile, who we understand has left Doorknob Records, planning to go into the studio with Buddy Killen.

Conway Twitty is an artist who knows a hit, even if it's on the pop charts first. ("The Rose" is his latest example.) Now he's gone in and cut a version of the Eagles' smash, "Heartache Tonight." Background vocals on the track were supplied by label cohorts the Osmonds, who were in town for the Country Radio Seminar.

You know, it's almost getting to the point where you can't tell the players without a scorecard. Let's see, Conway will appear on Dean Martin's album ... the Osmonds will appear on Conway's album ... Gary Morris will appear on Lynn Anderson's album ... Merle, George and Willie appear on all of each other's albums. ... Guess the only artist who was deliberately kept away from "guest appearances" lately would be Ray Charles, and that was mainly because it seemed everyone was begging for the chance to record with him. CBS says maybe on the next one.

Bobby Whitlock, one of the brightest stars in the Picalic Music Group stable, put on a sizzling showcase in mid-February at the Cannery, making it clear that whatever record company lands this phenomenally talented artist will be lucky indeed. In the audience watching Whitlock's performance were, among others, Tom Petty, Joe Cocker, Nick Lowe and wife Carlene Carter. Petty and Lowe had stayed overnight following their Nashville concert, and Cocker was in town recording with David Briggs.

Carlene remained in town for a few days after Lowe left with Petty to resume their tour; she visited her mother June Carter in the hospital, as well as her stepfather, Johnny Cash, who by that point had also been hospitalized with pneumonia. Carlene mentioned that she's switched labels and has a new album in the works: her last LP for Warner Bros., "Shapes," was a much-underrated creative effort which deserved stronger notice.

Name changes occur from time to time. **Camity Jane** has dropped the "Jane"—though we think it will be more like a cyclone than a calamity when the three girls finally release some of the sensational stuff they've been cutting with producer Norbert Putnam.

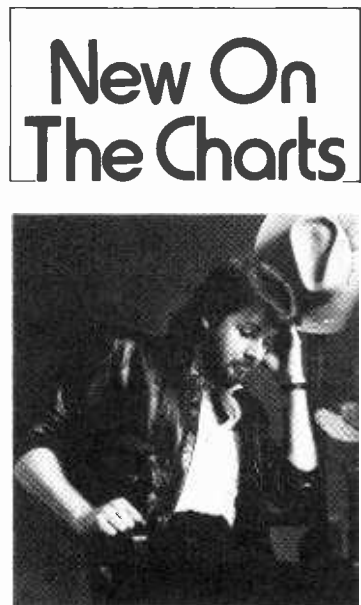
Meanwhile, MCA's **Younger Brothers** are now James & Michael Younger. Well, actually, James and Michael Williams; but since they're on the same label with Don Williams (no relation), things began to get confusing around signing time.

Anyway, after James and Michael started putting out records as the Younger Brothers—and

doing well, we might add—along comes another band in the Northeast somewhere with the same name. This particular Younger Brothers band got its nose out of joint and decided to file prior claim to the name.

No big deal: MCA's Younger Brothers now become James & Michael Younger, keep on releasing their records, since everyone already knows who they are—and the band with the prior name claim up in the Northeast remains just as unknown to most people as before.

KIP KIRBY



**RONNIE DUNN**  
"It's Written All Over Your Face"—★

Ronnie Dunn began his musical career with a bass at the age of 14, branching out into saxophone in high school. In college he performed with gospel groups, then switched to country music.

After college, Dunn moved to Tulsa and joined the New Grass Revival on several demo sessions in Nashville. He signed with Churchill Records in 1981. His band includes musicians who have performed with such artists as Leon Russell, Johnny Paycheck and Delbert McClinton. Two of Dunn's band members, Jeff Davis and Billy Ehrhart, are former members of the Amazing Rhythm Aces.

For more information, contact the Jim Halsey Co., Tulsa, Okla., (918) 663-3883.

## Chart Fax

• Continued from page 48

trance with the self-penned "She's Gone To L.A. Again." The song, which checks in at starred 88, was introduced to the world as an album cut on the Oak Ridge Boys' "Fancy Free" LP.

The highest new entry this week is Merle Haggard's "You Take Me For Granted." And the Whites have finally broken into the coveted single-number circle. Their "Hangin' Around" swings at starred nine—one notch higher than their recent "You Put The Blue In Me."

A Chart Fax apology to those who quite properly objected to our statement that "If That's What You're Thinking" was Karen Brooks' initial chart appearance. She was, of course, on earlier with "New Way Out." We could just die.

EDWARD MORRIS

# Hot Country LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	52	<b>MOUNTAIN MUSIC</b> Alabama, RCA AHL1 4229	37	38	125	<b>GREATEST HITS</b> Kenny Rogers, Liberty L00 1072
2	2	51	<b>ALWAYS ON MY MIND</b> Willie Nelson, Columbia FC 37951	38	45	3	<b>LEON EVERETTE</b> Leon Everette, RCA-MHL-1 8600
3	3	6	<b>PONCHO AND LEFTY</b> Merle Haggard and Willie Nelson, Epic FE 37958	39	37	5	<b>MERLE HAGGARD'S GREATEST HITS</b> Merle Haggard, MCA 5386
4	5	14	<b>KRIS, WILLIE, DOLLY &amp; BRENDA ... THE WINNING HAND</b> Kris Kristofferson, Willie Nelson, Dolly Parton, Brenda Lee, Monument JWG 38389	40	40	23	<b>TOM JONES COUNTRY</b> Tom Jones, Mercury SRM 1-4062
5	6	16	<b>GOING WHERE THE LONELY GO</b> Merle Haggard, Epic FE 38092	41	36	15	<b>CONWAY'S #1 CLASSICS—VOL. II</b> Conway Twitty, Elektra 60209
6	4	23	<b>HIGHWAYS AND HEARTACHES</b> Ricky Skaggs, Epic FE 37996	42	41	41	<b>QUIET LIES</b> Juice Newton, Capitol ST 12210
7	7	20	<b>WILD AND BLUE</b> John Anderson, Warner Brothers 23721	43	39	45	<b>INSIDE OUT</b> Lee Greenwood, MCA 5305
8	8	21	<b>HANK WILLIAMS JR'S GREATEST HITS</b> Hank Williams Jr., Elektra/Curb 60193	44	51	3	<b>THE ALL-TIME GREATEST HITS OF ROY ORBISON</b> Roy Orbison, Monument KWG-2784-38384-1
9	9	20	<b>RADIO ROMANCE</b> Eddie Rabbitt, Elektra 60160	45	52	3	<b>CLOSE-UP</b> Louise Mandrell, RCA-MHL 1-8601
10	13	25	<b>A TASTE OF YESTERDAY'S WINE</b> Merle Haggard/George Jones, Epic FE-38203	46	46	19	<b>TURNED LOOSE</b> Roy Clark, Churchill CR 9425
11	11	28	<b>GREATEST HITS</b> The Bellamy Brothers, Warner/Curb 26397-1	47	34	15	<b>HONKYTONK MAN</b> Soundtrack, Warner/Viva 23739
12	14	104	<b>FEELS SO RIGHT</b> Alabama, RCA AHL1 3930	48	43	21	<b>SURE FEELS LIKE LOVE</b> Larry Gatlin & the Gatlin Brothers Band, Columbia FC-38135
13	12	39	<b>JUST SYLVIA</b> Sylvia, RCA AHL-1-4263	49	50	19	<b>HEARTBREAK</b> Rodney Lay, Churchill CR 9423
14	10	21	<b>W W II</b> Waylon Jennings & Willie Nelson, RCA AHL-1-4455	50	48	6	<b>WALK ON</b> Karen Brooks, Warner Bros. 23676
15	44	2	<b>AMERICAN MADE</b> The Oak Ridge Boys, MCA 5390	51	47	7	<b>CHANGES</b> Tanya Tucker, Arista AL 9695
16	16	16	<b>ANNIVERSARY, TEN YEARS OF HITS</b> George Jones, Epic KE 38323	52	53	14	<b>HERE'S TO US</b> Cristy Lane, Liberty LT 51137
17	20	10	<b>BIGGEST HITS</b> Marty Robbins, Columbia FC 38309	53	63	2	<b>WISH YOU WERE HERE TONIGHT</b> Ray Charles, Columbia-FC 38293 (CBS)
18	18	12	<b>STRONG WEAKNESS</b> The Bellamy Brothers, Elektra/Curb 60210	54	NEW ENTRY	NEW ENTRY	<b>WE'VE GOT TONIGHT</b> Kenny Rogers, Liberty L0 51143
19	22	77	<b>GREATEST HITS</b> Willie Nelson, Columbia KC2 37542	55	57	128	<b>GREATEST HITS</b> Anne Murray, Capitol S00 12110
20	21	144	<b>MY HOME'S IN ALABAMA</b> Alabama, RCA AHL1-3644	56	42	24	<b>PUT YOUR DREAMS AWAY</b> Mickey Gilley, Epic FE 38083
21	17	15	<b>TRUE LOVE</b> Crystal Gayle, Elektra 60200	57	49	70	<b>BIG CITY</b> Merle Haggard, Epic FE 37593
22	23	13	<b>LAST DATE</b> Emmylou Harris, Warner Bros. 1-23740	58	56	4	<b>OLD HOME TOWN</b> Glen Campbell, Atlantic/America 90016
23	15	22	<b>GREATEST HITS</b> Dolly Parton, RCA AHL 1-4422	59	60	34	<b>FAMILY'S FINE BUT THIS ONE'S MINE</b> David Frizzell, Warner/Viva 23688
24	19	25	<b>SOMEWHERE BETWEEN RIGHT AND WRONG</b> Earl Thomas Conley, RCA AHL-1-4348	60	55	123	<b>GREATEST HITS</b> The Oak Ridge Boys, MCA 5150
25	28	27	<b>COME BACK TO ME</b> Marty Robbins, Columbia FC 37995	61	61	15	<b>GREATEST HITS</b> Janie Fricke, Columbia FC 38310
26	26	16	<b>THE BIRD</b> Jerry Reed, RCA AHL 1 4529	62	59	29	<b>MICHAEL MARTIN MURPHEY</b> Michael Martin Murphey, Liberty 51120
27	27	10	<b>BIG AL DOWNING</b> Big Al Downing, Team TRA 2001	63	58	34	<b>LOVE WILL TURN YOU AROUND</b> Kenny Rogers, Liberty L0 51124
28	25	71	<b>WAITIN' FOR THE SUN TO SHINE</b> Ricky Skaggs, Epic FE 37193	64	66	47	<b>HIGH NOTES</b> Hank Williams Jr., Elektra/Curb E1-60100 (Elektra)
29	54	2	<b>STRONG STUFF</b> Hank Williams Jr., Elektra/Curb 60223 (WEA)	65	NEW ENTRY	NEW ENTRY	<b>THOSE WERE THE DAYS</b> Gary Stewart & Dean Dillon, RCA-MHL-1-8602
30	29	7	<b>FRIZZELL WEST—OUR BEST TO YOU</b> David Frizzell and Shelly West, Warner/Viva 1-23754	66	65	126	<b>GREATEST HITS</b> Ronnie Milsap, RCA AAL1 3772
31	31	24	<b>DREAM MAKER</b> Conway Twitty, Elektra 60182	67	62	20	<b>GET CLOSER</b> Linda Ronstadt, Asylum 60185
32	32	34	<b>UNLIMITED</b> Reba McEntire, Mercury SRM-1-4047	68	75	80	<b>THE PRESSURE IS ON</b> Hank Williams Jr., Elektra/Curb 5E 535
33	33	20	<b>PERFECT STRANGER</b> T.G. Sheppard, Warner/Curb 23726	69	68	26	<b>CONWAY'S #1 CLASSICS, VOL. I</b> Conway Twitty, Elektra E1 60115
34	35	12	<b>BEST OF BOXCAR VOLUME I</b> Boxcar Willie, Main Street ST 73002 (Capitol)	70	69	45	<b>BUSTED</b> John Conlee, MCA 5310
35	24	38	<b>INSIDE</b> Ronnie Milsap, RCA AHL1 4311	71	64	37	<b>SOMEWHERE IN THE STARS</b> Rosanne Cash, Columbia FC 37570
36	30	21	<b>IT AIN'T EASY</b> Janie Fricke, Columbia FC 38214	72	71	253	<b>STARBUCK</b> Willie Nelson, Columbia JC 35305
				73	74	13	<b>BIGGEST HITS</b> Mickey Gilley, Epic FE 38320
				74	73	42	<b>NUMBER ONES</b> Conway Twitty, MCA 5318
				75	70	128	<b>I AM WHAT I AM</b> George Jones, Epic JE 36586

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## TV Execs Meet Copyright Body Differences On Music Video Deals Are Underscored

By JOHN SIPPEL

LOS ANGELES—The breach between creators of music-oriented home video product and music publishers continues to restrict the output of videocassettes and videodisks. The gap between the "high advances" sought by publishers and the take-a-chance type of deals offered by producers in the embryonic audio/visual field surfaced often when a four-man panel of experienced tv executives proffered ideas which were openly scoffed at by the California Copyright Conference here Feb. 22.

At one point, Irv Hollender, president of Ziv International, a division of Lorimar, graphically outlined the difficulties encountered by his firm and others in the German market. If home video product doesn't carry a GEMA sticker, Hollender said, manufacturers lose their inventory. He also described the costly terms of dealing with royalty payments in Germany, where such stipends can be up to 10% of retail price, leading some in the audience to respond, "They should do that here."

Hollender and his fellow panelists, producer/director Gary Legon and attorney Gerry Rosenblatt, along with moderator Ron Gertz of Clearing House, which acquires rights for movies, tv and home video, spent the evening explaining how their operational costs in making a music tv special require them to amortize costs over cable, network and home video exposure.

Prohibitively high rates from publishers necessitated the use of original music for Jane Fonda's "Work-out" video, Gertz said. He said that in his experience, 20% of the publishers from whom he has sought cooperation have provided song clearances. Producers often use "library music" to avoid the stiff publishers' prices, he added.

Rosenblatt pointed out that more per capita hardware is needed over a great deal of the world so that the additional homes can generate greater revenues. He and Hollender singled out Scandinavia as a boom market. Hollender also rated Japan, Brazil, Germany, Italy and U.K. as significant markets. In order to reconcile costs with revenue, Hollender said, the entire world is required for prerecorded home video product

to become profitable.

Only when it becomes a money-maker can music-oriented product proliferate, all agreed. Product by Elton John and Rod Stewart has achieved only fair sales, the panelists said. Olivia Newton-John was cited as part of a trend, expected to continue, wherein superstars produce and finance their own specials for tv and home video. No mention was made of specials planned for the near future by any specific acts.

Gertz singled out an unidentified female singer who produced her own vehicle, using what she thought was her own material. One song she did early in her career was co-published 25% with a firm that held out for an "exorbitant" sum, which she

(Continued on page 62)

## 'Imports' Still Dominate German Copyright Figures

FRANKFURT — Figures from copyright society GEMA on West Germany's international publishing activity have put into context the extent of the swing from Anglo-American to home-grown and new wave pop material. The figures show that last year German publishers "exported" 22,000 copyrights to overseas partners (2,000 more than the previous year), while accepting some 54,000 foreign copyrights for exploitation in West Germany.

Dr. Hans Henning Wittgen, managing director of the German Music Publishers' Assn., says: "The only explanation for the difference between the two figures is pop music. British and American productions are still preferred by young German record-buyers, even though the new German wave has reversed the trend slightly and brought a larger market share for domestic productions, a development that is reflected in the increased copyright exports. Participation in international music fairs and competitions has also helped improve export opportunities for our publishers."

The GEMA figures show a total of 1,460 publishing companies operating in the country, of which 1,100 are author-owned. The remainder employ some 5,000, with the majors having upwards of 200. Total publishing turnover in 1982 was \$152 million, and there were around 8,000 new releases, slightly fewer than in previous years.



**NEW THEME**—Composer Henry Mancini, second from left, and Billy Meshel, left, vice president and general manager of the Arista Music Publishing Group, have worked out a deal whereby Arista will administer worldwide Mancini's Northridge, Haymarket and Hollywood catalogs. They include such noted Mancini works as "Peter Gunn," "Dear Heart" and "Charade." Gathered with Mancini and Meshel at Mancini's home in Los Angeles are Judy Hicks, Arista's manager of copyright and international, and Lawrence S. Kartiganer, Mancini's legal counsel.

## Print On Print

Warner Bros. Publications has its Grammy-winning associations, too. And the print firm is sticking with its own "Grammy Award Winner" merchandising aid a number of folios and singles-sheets that reflect 25th anniversary Grammy awards (Billboard, March 5). They include a matching "Toto IV" folio (\$8.95), "Chariots Of Fire" (\$5.95), along with the single-sheet, three Dan Coates piano arrangements (\$2.25) and an all organ solo (\$2.25), a "Dreamgirls" folio (\$9.95), a folio (\$7.95) and single sheet (\$2.50) of Alabama's "Mountain Music." \$2.50 single sheets are "You Should Hear How She Talks About You," Melissa Manchester's hit, Survivor's "Eye Of The Tiger" and John Cougar's "Hurt So Good." In addition, soon to be marketed are two folios containing "Up Where We Belong," "Platinum '83" (\$12.95) and "Ever-

green & 100 Great Love Songs" (\$14.95).

Columbia Pictures Publications is ready for St. Patrick's Day with "World's Best Loved Irish Songs" (\$7.95) and the Easter season with "Universal Favorites Series, Vol. 13—Songs Of The Easter Season" (\$5.95) and "Organ Music For Lent & Easter" by Joyce Jones (\$6.95). Columbia is also highlighting a number of piano/vocal/chord sacred books. New pop folios are "The Terri Gibbs Songbook" (\$9.95), "Plus 88" (\$12.95), including "Up Where We Belong" and "Guitar," Mauro Guiliani's 120 studies for right hand development (\$3.95).

The Music Publishers' Assn., geared for the educational market, is offering its newsletter to one-and-all if they just drop a note to Michael Murray of MPA, c/o Boosey & Hawkes Inc., 200 Smith St., Farmingdale, New York 11735.

## DAVID TELLS MEMBERSHIP MEETING

# ASCAP Sees Rise In Revenues

By IRV LICHTMAN

NEW YORK—Despite the reduction in fees from local tv, ASCAP projects that 1983 revenues from all sources will top those of 1982, president Hal David told the society's membership meeting in Los Angeles Feb. 23 (Billboard, March 5).

The reduction in ASCAP's local tv revenues stems from a decision issued by Judge Lee Gagliardi of U.S. District Court here recently in the so-called Buffalo Broadcasting lawsuit. Judge Gagliardi ruled against ASCAP and BMI by declaring unlawful the performing rights groups' blanket licensing of local tv stations.

Conceding the decision made 1982 a "difficult year for ASCAP"—despite record revenues—David noted that Judge Gagliardi's ruling does not become effective until Feb. 1, 1984—and that if the appeal takes longer the judge has stated that his final judgment will not go into effect until the appellate decision is rendered. During the appeal period, David said of the final judgment, local tv stations will continue to pay blanket license fees. However, these fees will be paid at the 1980 level of \$36.7 million rather than at the 1982

level of \$44.4 million. This, David added, represents a loss of almost 18% from local tv.

David, however, cited a number of increasing revenues sources to buttress his claim of continuing gains for the licensing organization. He mentioned a "significant" rise in revenue from local radio, from almost \$32 million in 1978 to \$47 million last year. "Remember that if you compare local television, network television and radio, radio provides the largest revenue of the three," David said.

He added that ASCAP's ongoing negotiations with other licensees "continue to bear fruit," so the society can expect to see more dollars generated by agreements with the CBS Television Network, its interim agreements with both ABC and NBC, and its newly signed licensing agreement with the public broadcasting stations. "Incidentally," David noted, "our PBS agreement is also significant in that it came about on a voluntary basis, rather than going through a prolonged and expensive rate proceeding."

An agreement recently worked out with HBO for the period 1980-82

was also cited by David. "We are also in negotiations with the other pay cable companies, not only for the past but for the future as well. As a result, we are planning a special distribution of cable money to the membership which we get to you sometime in June."

The ASCAP president said that as a result of talks with representatives of several affiliated societies around the world, the society has reached agreements which are more favorable to ASCAP than past ones had been. Members also heard good news with regard to writer distribution, mailed Feb. 22, a few weeks earlier than usual. "This is in keeping with our ongoing efforts," he said, "to get money to the members as soon as possible."

The semi-annual membership meeting, held at the Beverly Hilton Hotel, marked the first time in the history of ASCAP that it had scheduled a board of directors meeting in Los Angeles. In introducing the board, David said that ASCAP "thought it would be a good idea for the California membership to be able to meet with members of the board on a one-to-one basis."

## La. Fair Searching For Theme

NEW YORK—The Louisiana World Exposition is looking for a "catchy and upbeat" theme song for the 1984 World's Fair, to be held in New Orleans from May 12 to Nov. 11, 1984.

With a cash prize of \$3,500, the contest runs through April 4, 1983, after which a panel of music industry judges, not yet named, will determine the winning song, with an announcement on April 18. In addition to having commercial appeal, the song must reflect in its lyrics the theme of the Fair, "The Rivers Of The World: Fresh Water As A Source Of Life."

All cassettes and entries must be postmarked by April 4. To obtain a complete entry package, interested songwriters can write to: Theme Song Contest 1984, Louisiana World Exposition, P.O. Box 1984, New Orleans, La. 70158.

According to the rules of the contest, the winner must enter into a written agreement that assigns the song's copyright to Louisiana World Exposition Inc. for all purposes from the date of selection through Nov. 12, 1984. All rights revert to the composer after the close of the Fair on that date. "Due consideration will be given to any pre-existing publishing arrangement," the rules note.

# Billboard

# IMIC'83

INTERNATIONAL MUSIC INDUSTRY CONFERENCE

"THE TURN AROUND YEAR"

## MAY 3-6, 1983

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# MARKETPLACE

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When Answering Ads . . . Say You Saw It in Billboard

(Continued on page 56)

# New LP/Tape Releases

Continued from page 26

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Side Kicks LP  
Arista AL 6607

**THORNTON, FONZI**  
The Leader  
LP RCA AFL1-4433 .....\$8.98  
CA AFK1-4433 .....\$8.98

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**WILLIAMS, ROBIN**  
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LP Casablanca 422-811 150-1 M-1 .....\$8.98  
CA 422-811 150-4 M-1 .....\$8.98

**YOUNG SNAKES**  
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EP Ambiguous 001

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**CORDONI, JOHN**  
His Big Band  
LP Cordon1 C001

**McCONNELL'S, ROB, BOSS BRASS**  
Vol. 2—Big Band Jazz  
LP Pausa PR 7141

**PETERSON, OSCAR, BIG 4**  
Freedom Song  
LP Pablo 2640-101 (2) .....\$11.98  
CA K40-101 .....\$10.98

Continued from page 55

## RECORDS WANTED

### RECORDS WANTED

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**PIERSON, TOM**  
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LP Applause APLP 1014

**STORY, LIZ**  
Solid Colors  
LP Windham Hill C-1023

## GOSPEL

**VARIOUS ARTISTS**  
From The Heart  
LP Arrival NU5650

## LATIN

**VALENTIN, JUAN**  
Juan Valentin  
LP & CA Musart 10904

**VIOLETTA**  
Con Doble "T"  
LP & CA Musart 10901

## THEATRE/FILMS/TV

**CATS**  
Broadway Cast (Complete)  
LP Geffen 26GHS 0231 (2)  
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LP Geffen GHS 2026

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**MAR. 26th ISSUE—MAR. 14th**  
**MAR. 31st ISSUE—MAR. 21st**  
**APR. 9th ISSUE—MAR. 28th**  
**APR. 16th ISSUE—APR. 4th**  
**APR. 23rd ISSUE—APR. 11th**  
**APR. 30th ISSUE—APR. 18th**

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CA 3383 003 (2) .....\$17.98

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CA Westminster MCA C-15505 .....\$2.98  
Piano Concerti Nos. 2 & 4  
Bishop-Kovacevich, BBC Symph., Davis  
LP Philips Sequenza 6527 175 .....\$6.98  
CA 7311 175 .....\$6.98  
Piano Sonata No. 23 In F Major, Op. 57 ("Appassionata"); Sonata No. 8 In C Minor, Op. 13 ("Pathetic"); Sonata No. 7 In D Major, Op. 10, No. 3  
Ashkenazy  
LP London Jubilee JL 41041 .....\$6.98  
CA JL5 41041 .....\$6.98  
Symphonies Nos. 1 & 2  
Berlin Philh., Karajan  
LP DG Privilege 2535 301 .....\$6.98  
CA 3335 301 .....\$6.98  
Symphony No. 6 ("Pastoral")  
Berlin Philh., Karajan  
LP DG Privilege 2535 305 .....\$6.98  
CA 3335 305 .....\$6.98  
Symphony No. 7 In A Major Op. 92  
Vienna Philh. Orch., Solti  
LP London Jubilee JL 41054 .....\$6.98  
CA JL5 41054 .....\$6.98  
Triple Concerto  
Arrau, Szeryng, Starker, New  
Philharmonia Orch., Inbal  
LP Philips Sequenza 6527 121 .....\$6.98  
CA 7311 121 .....\$6.98  
Violin Concerto  
Menuhin, Leipzig Gewandhaus Orch., Masur  
LP Angel DS-37890

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Overtures  
London Symph., Davis  
LP Philips Sequenza 6527 179 .....\$6.98  
CA 7311 179 .....\$6.98

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London Symph., Benzi  
LP Philips Sequenza 6527 180 .....\$6.98  
CA 7311 180 .....\$6.98

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CA FMT 37798 .....No List

**BRAHMS, JOHANNES**  
"Doubletime"  
CA DG Doubletime Tapes 3584 030 .....\$7.98  
Symphony No. 1  
Berlin Philh., Bohn  
LP DG Privilege 2535 102 .....\$6.98  
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National Philh. Orch., Bonyng  
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The Planets, Op. 32  
CA Westminster MCAC-15510 .....\$2.98

**KERR, HARRISON**  
Trio For Clarinet, Cello & Piano; Russo: Sonata No. 3; Luening: Fantasia Brevis  
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Six Oboe Concertos  
Holliger, Camerata Bern  
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**MAHLER, GUSTAV**  
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Royal Philh. Orch., Leinsdorf  
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Symphony No. 2 In C Minor ("Resurrection")  
Harper, Watts, London Symph. Orch. & Chorus, Solti  
LP London Jubilee JL4 2006 (2) .....\$13.98  
CA JL5 42006 .....\$13.98

**MOZART, WOLFGANG AMADEUS**  
"Best Of Mozart"  
CA Westminster MCAC-15514 .....\$2.98  
Eine Kleine Nachtmusik; Serenata Notturna; Sinfonia Concertante For Violin & Viola  
Brandis, Cappone, Berlin Philh., Boehm  
LP DG Privilege 2535 492 .....\$6.98  
CA 3335 492 .....\$6.98  
Eine Kleine Nachtmusik / Symp. In G Minor, No. 40  
CA Westminster MCAC-15515 .....\$2.98  
Opera Arias  
Te Kanawa, London Symph. Orch., Davis  
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Curzon, English Chamber Orch., Britten  
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Donath, Minton, John Alldis Choir, BBC  
Symp. Orch., Davis  
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Lipp, Roessl-Majdan, Dermota, Berry, Berlin Philh., Karajan  
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Berlin Philh., Schneiderhan  
LP DG Privilege 2535 443 .....\$6.98  
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**MUSSORGSKY, MODEST**  
Night On Bald Mountain; (Introduction & Persian Slave Dance From Khovantschina); Borodin: Overture To Prince Igor; Glinka: Russian & Ludmila Overture  
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CA JL5 41051 .....\$6.98  
Pictures At An Exhibition  
CA Westminster MCAC-15524 .....\$2.98  
Pictures At An Exhibition; Ravel: Le Tombeau De Couperin  
Dallas Symp. Orch., Mata  
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**RIMSKY-KORSAKOV, NIKOLAI**  
Scheherazade  
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**SCHUMANN, ROBERT**  
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Janis, Chicago Symp. Orch., Reiner  
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CA ARE1-4668 .....\$12.98

**SIBELIUS, JEAN**  
Symphony No. 7 In C Major, Op. 105; Tapiola, Op. 112  
Philharmonia Orch., Ashkenazy  
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CALDR5 71080 .....\$12.98

**STEFFANI, AGOSTINO**  
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**STRAUSS, JOHANN**  
Famous Waltzes  
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CA JL5 41036 .....\$6.98

**STRAUSS, RICHARD**  
Ein Heldenleben  
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CA 7337 222 .....\$12.98

**TCHAIKOVSKY, PETER ILYITCH**  
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**TIPPETT, SIR MICHAEL**  
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**VERDI, GIUSEPPE**  
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Falstaff  
Bruson, Nucci, Gonzalez, Sells, Egerton, Wildermann, Ricciarelli, Hendricks, Terrani, Boozier, Los Angeles Master Choral, Los Angeles Philh. Orch., Giulini  
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**CAMBRIDGE BUSKERS**  
Soap Opera  
LP Deutsche Grammophon 2532 072-10

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High, Bright, Light & Clear  
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Jacob: Clarinet Quintet; Ferguson: Four Short Pieces; Meyer: String Quartet In F Major; Russo: Summer Sketch  
LP Contemporary Rec'g Studios CRS 8218

**FOX, VIRGIL**  
Virgil Fox's Greatest Hits  
CA Westminster MCAC-15504 .....\$2.98

**FRENI, MIRELLA**  
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LP London Jubilee JL 41048 .....\$6.98  
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**GILBERT, KENNETH**  
French Harpsichord Music (Clarambault, Le Roux, L. Couperin, D'Anglebert, Lebegue)  
LP Archiv Prod'n digital 2534 009 .....\$12.98

**GOULD, GLENN**  
The Young Glenn Gould: Works By Berg, Shostakovich, Taneyev & Prokofiev  
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**HURFORD, PETER**  
Romantic Organ Music  
LP Argo digital ZRDL 1011 .....\$12.98  
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**KARAJAN, HERBERT VON, & THE BERLIN PHILH.**  
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**PAVAROTTI, LUCIANO**  
Pavarotti Live In Concert  
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Best Known Overtures  
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CA DG Doubletime Tapes 3584 031 .....\$7.98  
An Opera Gala: A Salute To George London (Selections From The June 16, 1982 Television Special On Kennedy Center Tonight)  
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To get your company's new album and tape releases listed, either send release sheets or else type the information in the above format on your letterhead. Send to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.



# Classical

## Major Push For New Domingo Crossover LP

NEW YORK—CBS Records has mapped a major marketing campaign for its new crossover release featuring Plácido Domingo, "My Life For A Song," making heavy use of broadcast, print and in-store elements.

The album is the artist's first pop entry in English since "Perhaps Love," his collaboration with John Denver, which went gold last year. It appears on CBS' green label, administered by the Masterworks division but reserved specifically for crossover product.

Print ads will run in the New York Times magazine, as well as in such classical publications as Opera News, Ovation and Dial. A television spot will be made available, says the label, and time buys will bracket AC, classical and talk radio outlets. Display material available for retailers will include a three by three cover blowup and album flats.

Program on the album includes such standards as "Besame Mucho," "Autumn Leaves" and "Blue Moon," as well as a number of songs written specially for Domingo. A single from the album, "Remembering," has already been distributed for radio play. Producer of the package is Milt Okun, who also produced the "Perhaps Love" package.

Similar promotional weight will be thrown behind another crossover package from the label this month, Philip Glass' theater piece, "The Photographer," with special emphasis to be placed on college radio, where Glass has already developed strong recognition. This phase will heat up as Glass embarks on an extensive college tour early in April.

## BUYER DATA IN SURVEY

NEW YORK—Sixty-four percent of all dollars spent for classical recordings in the U.S. in 1981 came from persons 35 years of age or older. The buyer was likely to be male (63%), almost certainly white (94%), and probably lived in one of 16 southern states or the District of Columbia (36%).

These statistics come from a diary panel of 13,000 consumer families who enter every purchase for later analysis. The research into record buying habits and trends is sponsored by the RIAA and documents preferences in repertoire and software configuration (Billboard, March 5). Data for 1982 will be made public next month at NARM.

The study shows that classics, as a percentage of total dollars spent on recordings, jumped from 4% to 7% in the direct marketing sector during the years 1979 to 1981, and rose somewhat less dramatically (3% to 4%) at retail. The data supports observations that classics have suffered less than other musical genres from the sales slump that has battered the record industry in recent years.

Music. It's a setting of the Jewish Friday evening and Saturday services.

First Edition Records, which built up a large catalog of premiere recordings performed by the Louisville Orchestra, is getting ready to release more albums after a year's hiatus. Although none were issued during the past year, the orchestra has not stopped recording, and a number of titles are being groomed for market, according to J. Gregory Copenhaver, assistant manager. He says that First Edition's previous pressing source dropped the account because of low volume.

RCA Records has begun sponsoring a series of programs over WNCN New York. The show, "RCA Red Seal Records Showcase," debuted last week plugging new product by Vladimir Horowitz and Jascha Heifetz.

## ERA Records Bows In Canada

NEW YORK—ERA Records has been formed in Toronto to promote performances by Canadian classical artists. The label's first three LPs, just released, feature pianist Robert Silverman, a flute and harp duo and a wind quintet.

Produced in cooperation with the Canadian Broadcasting Corp., the digitally recorded disks list at \$12.98,

with a dealer base price of \$6.75. Mail-order rights are retained by the CBC, while ERA handles retail distribution itself. The label is now seeking U.S. representation.

ERA is a division of Earl Rosen Associates, a company active in record and television production, primarily of projects involving classical music.

www.americanradiohistory.com



TV-DISK TIE—Recent telecast by the New York Philharmonic and Zubin Mehta of the Beethoven Ninth Symphony was recorded live by RCA Records for release later this year. Soloists, from left, are Margaret Price, Marilyn Horne, Jon Vickers and Matti Salminen.

### USING DENON PLAYER

## WNCN Playing CDs

NEW YORK—Listeners back from recent trips to Japan, where they picked up digital Compact Disc systems, have loaned software to WNCN here, tripling the station's CD library in voluntary response to programming initiatives featuring digital playback.

There are still only about 15 CD disks on hand for broadcast, says Mario Mazza, program director of the classical station. But that's a lot more than they started with—five records—when WNCN launched a series of four one-hour shows to demonstrate the new technology early last month.

Despite this still limited repertoire capability, positive audience reaction has led the station to integrate digital into normal programming on a frequent basis. In a five-day period ending March 1, for instance, there were 47 digital playback segments scattered among all day parts. The station broadcasts around the clock. "And we plan to continue at the same frequency," says Mazza.

It all began when Denon (Nippon Columbia) loaned WNCN a digital player and five of its CD disks. Mazza, together with Larry Klein, technical editor of Stereo Review, discussed the workings of digital on the air and played excerpts from their few pieces of software.

Mazza says the audience response was immediate and enthusiastic, with several calls from listeners who had already purchased systems abroad. "These people were happy to lend us some of their disks," he says.

Since the station is preprogrammed well in advance to accommodate monthly program guides, digital interludes are being inserted on an ad hoc basis wherever compatible titles are already scheduled. Thus a programmed Mozart piano concerto might be replaced with one of four Mozart symphonies on digital disks played by the Bavarian Radio Symphony under Raphael Rafael Kubelik, or a Mendelssohn symphony with the composer's E Minor Violin Concerto played by Sophie-Anne Mutter with Herbert von Karajan and the Berlin Philharmonic.

WNCN is required to give on-air credit to Denon as the player used, an obligation with which the station is not at all reluctant to comply. The station will be acquiring a digital player of its own before long, says Mazza.

## Classical Notes

Andre Previn and the Philadelphia Orchestra recorded their first LP (together) for Angel Records last week, a digital taping of the "Alpine Symphony" by Richard Strauss. Some 10 days earlier, Angel engineers were also on duty in Philadelphia, cutting the Brahms D Minor Piano Concerto, with Alexis Weissenberg the soloist and Riccardo Muti on the podium. This was the recording postponed some months ago due to the pianist's illness. Muti, incidentally, has re-signed with the orchestra as music director for another five years, with many new recordings in the planning stages.

Angel keeps up its recording pace in Boston this week, cutting two contemporary violin concertos with Itzhak Perlman as soloist and Seiji Ozawa conducting the Boston Symphony. The works are by Earl Kim and Robert Starer, and funding assistance came from both the National Endowment for the Arts and the American Express Foundation.

A number of in-store promotions by Moss Music Group are reported to have helped move product recently. Members of the group known collectively as Trio Sonata—Anton Kuskin, Donald Bender and Gary Kessler—pulled them in at Tracks Records & Tapes, one of the Record Bar chain, in Norfolk, Va., followed by an appearance of the King's Singers at the Web's Alexandria, Va. store. Finally, baritone Sherrill Milnes visited the San Diego store, Classic Encounters, to promote his "Joy Of Prayer" album for Moss

## Angel Cuts Prices Of Seraphim Tapes

By IS HOROWITZ

NEW YORK—Angel Records has slashed the suggested list price of its Seraphim cassettes to \$3.98, bringing the line roughly in parity with other major budget classical tape series, while maintaining the list price of Seraphim LP equivalents at \$5.98. The price reduction, which became effective March 1, was accompanied by stocking programs offering special discounts and dating on the label's entire Red Line midline catalog, as well as on all top-of-the-line titles conducted by Riccardo Muti.

The Seraphim price cut affects all single cassettes, or more than 100 items currently in the active catalog. Multi-tape operas and special collections are not included in the new price schedule, which makes the tapes available to the trade at about \$2 each.

New Seraphim releases will come under the adjusted price schedule, says Renni Martini, Angel chief. The company plans to provide new cassette issues of titles so far pro-

duced only on disk. Dealer check lists of the top 50 Seraphim titles will be made available for consumer giveaway, as will complete catalogs of product carried.

The Muti drive comes in advance of a tour through the eastern half of the country by the conductor and the Philadelphia Orchestra in April. There are about 20 LPs in the catalog featuring the conductor, with a new entry, a Cesar Franck disk programming the D Minor Symphony with "Chasseur maudit," due later this month.

Discounting on the Muti program cuts 5% from regular dealer prices through March 31. On orders serviced through March 25, half payment is expected in June and half in July. Payment for orders placed in the last week of the promotion come due half in July and half in August.

The Red Line facet of the stocking program also offers a 5% discount on orders through March 25, with bills payable half in June and half in July.

## Moss Ships Budget Tapes From Soviet Label Catalog

NEW YORK—Moss Music Group has extended its license agreement with Melodiya to permit the release here of selected titles at budget prices. Until now, all material from the Russian company was required to appear on full-price or midline series.

The first 10 budget cassettes from this source, which bear Moss Music's Allegro logo, have just been shipped to the trade, with another release scheduled within three months. Ira Moss, label president, says that he expects to release about 100 titles

drawn from the Melodiya catalog at this price point. Allegro cassettes sell to retailers at about \$2 each, and are offered to the public at from \$2.98 to \$4.98.

Among the artists featured on the initial batch of tapes are Gennady Rozhdestvensky conducting the Moscow Radio Symphony, Yevgeni Svetlanov directing the Bolshoi Theatre Orchestra, and Rudolf Barshai at the helm of Moscow Chamber Orchestra. All recordings were produced within the past 10 years, says Moss.

## Mostly Mozart Comes To U.K.

LONDON—Britain's first Mostly Mozart Festival, with more than 400 performers and a series of relevant concerts, films and exhibitions, is set for the Barbican Center here over the Easter weekend, April 1-4.

The event is being supervised by Christopher Hogwood, who has participated in similar festivals in New York, San Francisco and Sydney, Australia. A new aspect in the U.K.

event is the performance of 18th century music in period style, with Hogwood directing the Academy of Ancient Music, which recently completed recording all of Mozart's symphonies.

During the festival, the Barbican shop is to sell specially prepared Mozart memorabilia, including sweatshirts, badges, bookmarks and coffee mugs, along with appropriate books and records.



MORE ABOUT ALICE—David Del Tredici, right, goes over the score of his "In Memory of a Summer Day," with Leonard Slatkin, conductor of the St. Louis Symphony Orchestra. The work, another in the composer's series based on "Alice in Wonderland," was a Pulitzer Prize winner. The recording has been made available by Nonesuch Records in a digital production.

## Youth Acts Dominating Market Labels Woo Kids With Spanish-Language Rock Product

By ENRIQUE FERNANDEZ

NEW YORK—The Menudo phenomenon has made one thing clear: the importance of the Latin youth market. The baby boom may have peaked in the Anglo-American market, but youth is the byword in the Latin world. Children's and adolescents' acts, or acts that cater to the younger age groups, are grabbing the lion's share of that market.

Though a far cry from hard rock, most of the children's acts are rock-flavored, to compete with the Anglo-American product favored by youngsters throughout the world. It's only logical, then, that the labels should begin to promote actual Spanish-language rock'n'roll, most of it from Spain, where a rock scene has flourished for as long as it has in the U.S. and Britain. Coming up in the U.S. Latin market are Spain's best selling rocker Miguel Rios, from Spain's Polydor label, released in the U.S. on the Musart label by Musical Records, and Spain's new music band Mecano, due to release product soon on CBS.

Musical Records head Eliseo Valdes is optimistic about the reception he expects for Rios, an established Spanish rocker whose "Rock Y Rios" LP topped the Spanish charts last year. Valdes points to the technical sophistication of Spain's product, which competes successfully with imported rock in its own country.

Mecano, a young band with "new romantic" leanings, has also enjoyed

great success in Spain, where the youth market follows British trends closely. Though no time has been set for a Mecano release in the U.S., CBS sources indicate that the young rockers will soon enter the Latin market here. Another hot group from Spain, the dance band Alaska Y Los Pegamoides, has been released successfully in Latin countries on the Hispavox label. A U.S. release would probably come through Hispavox's licensee, CBS.

The major's roster of youth-oriented acts includes Nikka Costa, Pedrito Fernandez, Los Chispas, Marcela, La Turma Do Balon Magico, Lucrecia and Botones, along

with the extravagantly outfitted Zorro. In addition, CBS is testing groups from Brazil, Central America and Venezuela.

As another sign of the flourishing youth market, four leading acts in the field will headline the II Festival Del Nino at Madison Square Garden March 13: Parchis, Los Chicos, Los Chamos and Luis Miguel. Following in the wake of last month's sellout Menudo concerts at the Felt Forum, this children's superfest, presented by Tejeda Talent, is expected to elicit the same enthusiastic response. Menudo is slated for a return to New York in June, this time at Madison Square Garden.

## Top Recording Artists At 10-Day Carnival Miami

By CHRISTIANE ROGET

MIAMI—Celia Cruz & La Sonora Matancera, Miami Sound Machine, Olga Guillot, and Jose Luis Perales are among the recording stars participating in this year's Carnival Miami, billed as the largest Hispanic festival in the U.S. The 10 days of festivities are sponsored by Budweiser, Winston/R.J. Reynolds, Baccardi, Eastern Airlines and 50 local companies, with an overall budget of \$800,000.

Conceived five years ago by the Kiwanis Club of Little Havana (Miami's Cuban neighborhood), the Carnival features three principal events: Calle Ocho Open House, Carnival Night and Paseo, on March 6, 12 and 13, respectively.

Calle Ocho is a Hispanic block party held in the 15-block area of Miami's S.W. 8th St., where many of the city's Cuban restaurants and shops are clustered. In addition to Celia Cruz and Miami Sound Machine, the celebration includes

dance troupes from Brazil, New York, Trinidad/Tobago and Miami.

Carnival Night will be held at the Orange Bowl Stadium and hosted by tv personality Raul Velasco, who MCs the top-rated variety show "Siempre En Domingo." The event, which will be televised live to 20 countries via the Univision Television Network, will feature Olga Guillot, the Ballet of Colombia, samba schools from Brazil, and Spanish singer Jose Luis Perales.

The Paseo is a Mardi Gras-style parade down the streets of Little Havana with hundreds of floats and bands, which recreates the famous Havana Mardi Gras parade of the '50s. According to Leslie Pantin, president of the Little Havana Tourist Authority, plans are in the making to exchange talent with the New Orleans Mardi Gras and the Cartagena Caribbean Music Festival for next year's Carnival Miami.

## Notas

### Nydia Caro Takes A Break

Nydia Caro is taking a pause in her tv career to devote herself more fully to recording and performing. The New York-born Puerto Rican artist, a graduate of Performing Arts High School, began her singing career 14 years ago. She barely knew Spanish then, she admits today, and her thing was American rock'n'roll.

At the beginning of this year, Nydia, who had been on the Alhambra roster, signed with TH, which will release a new LP in April. The album was recorded in Spain at a reported cost of \$60,000.

Nydia is one of the Latin balladeers who moves beyond the too-often saccharine limitations of the genre, mixing traditional love songs with the more experimental tunes of the Latin American new song movement. The break in her career will allow her to explore new avenues.

The exposure tv grants a recording artist can do wonders for a career, but it can also turn life into an obstacle course. Visiting New York during the Menudo tour, Nydia had to sneak out of her hotel for an interview to avoid the celebrity-hungry Menudo fans that stalked midtown Manhattan. How does she feel about Menudo? She says she's proud to see the Puerto Rican kids make it: "They have class."

From Mexico: Cisne and Melody have combined their staffs. . . Orfeon's a&r executive Chemin Correa has switched to PolyGram in a similar post.

Warner Communications is researching the Puerto Rico market to determine WEA's place among the majors and the feasibility of opening WEA offices there. . . PolyGram/Casablanca has entered the Latin market with the dance/Latin fusion LP "Land Of 1,000 Dances" by Rags & Riches, which includes a dance mix version of "El Watusi" and a version of "La Bamba" with some sassy female rapping in Spanish. . . And in Latin-jazz fusion, D.C.'s Wren Records has released "Jewel Eyes" by former Gato Barbieri keyboardist Frank Ferrucci. . . Puerto Rican hill music, the *jibaro* sound, will be showcased at New York's Center for Inter-American Relations when Yomo Toro, master of the *cuatro* (a Puerto Rican string instrument), performs with his group on March 18. . . And just when you thought the "hooked-on" format had been milked dry, along comes CBS with "Zarzuela," classic tunes from Spanish light opera with a dance beat, and RCA Brazil with "Classicos Na Gafieira," the world's classical music with a samba beat.



NEW YORK DELICACY—Mexican artist Iran Eory tastes one of the city's finest during her visit to arrange for a production of the Spanish light opera "Las Leandras." Accompanying Ms. Eory is Caytronics executive Bernardo Garza, whose company distributes her RCA Mexico recordings in the U.S.

Survey For Week Ending 3/12/83

## Billboard® Special Survey Hot Latin LPs™

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NEW YORK				CALIFORNIA			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	1	<b>MENUDO</b> , Una aventura llamada Menudo. Profono 9094	1	2	<b>ROCIO DURCAL</b> Canta lo romantico de Juan Gabriel. Pronto 0703		
2	4	<b>JULIO IGLESIAS</b> , Momentos. CBS 30301	2	3	<b>CAMILO SESTO</b> Con ganas. Pronto 0704		
3	—	<b>JOSE FELICIANO</b> , Escenas de amor. Motown Latino 6018	3	1	<b>JULIO IGLESIAS</b> Momentos. CBS 50329		
4	6	<b>EL GRAN COMBO</b> , Nuestro aniversario. Combo 2026	4	4	<b>LOS BUKIS</b> Yo te necesito. Profono 3090		
5	2	<b>MENUDO</b> , Por amor. Raff 9098	5	15	<b>LOS CAMINANTES AZTECAS</b> Supe perder. Luna 1088		
6	3	<b>WILFRIDO VARGAS Y SANDY REYES</b> , Karen 71	6	—	<b>LOS POTROS</b> Dejame decirte. Profono 3091		
7	5	<b>BONY CEPEDA</b> , Aarasando con todo. Algar 33	7	10	<b>LUCIA MENDEZ</b> Culpable o inocente. Pronto 1105		
8	10	<b>JOSE LUIS RODRIGUEZ</b> , Dueno de nada. CBS 30301	8	—	<b>JUAN GABRIEL</b> Cosas de enamorado. Pronto 0702		
9	9	<b>JOSE JOSE</b> , Mi vida. Pronto 0705	9	14	<b>JOSE LUIS RODRIGUEZ</b> Dueno de nada. CBS 30301		
10	—	<b>SANDRO</b> , Fue sin querer. Caytronics 0200	10	11	<b>RAMON AYALA</b> Una carta. Freddie 1250		
11	8	<b>CELIA CRUZ Y LA SONORA MATANCERA</b> , Feliz encuentro. Barbaro 212	11	8	<b>MENUDO</b> Una aventura llamada Menudo. Raff 9094		
12	15	<b>SONORA PONCENA</b> , Determinacion. Inca 1080	12	—	<b>LITTLE JOE</b> Mano a mano. Freddie 029		
13	—	<b>TITO RODRIGUEZ</b> , Tributo. TH 1860	13	—	<b>RAPHAEL</b> 15 exitos. CBS 80345		
14	—	<b>LILY Y SU GRAN TRIO</b> , Global 919	14	—	<b>AGUA PRIETA</b> El sonido del norte de Sonora. Fama 620		
15	7	<b>JOHNNY VENTURA</b> , El sueño. Combo 2028	15	—	<b>CHELO</b> Otro mas. Musart 1830		
FLORIDA				TEXAS			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	—	<b>JULIO IGLESIAS</b> , Momentos. CBS 50329	1	4	<b>GRUPO MAZZ</b> Pesado. Cara 045		
2	2	<b>CRYSTAL</b> , Suavemente. Musart 1837	2	1	<b>LOS BUKIS</b> Yo te necesito. Profono 3090		
3	4	<b>LUPITA D'ALESSIO</b> , De parte de quien. Orfeon 005	3	5	<b>LA MAFIA</b> Carino. Cara 043		
4	7	<b>JOSE LUIS PERALES</b> , Entre el agua y el fuego. CBS 80357	4	3	<b>JULIO IGLESIAS</b> Momentos. CBS 50329		
5	12	<b>JOSE FELICIANO</b> , Escenas de amor. Motown Latino 6018	5	6	<b>LOS CADETES DE LINARES</b> Me voy amor. Ramex 1073		
6	6	<b>ROBERTO TORRES</b> , Charanga vallenata vol. 3. SAR 1034	6	—	<b>ROCIO DURCAL</b> Canta lo romantico de Juan Gabriel. Pronto 0703		
7	13	<b>TOMMY OLIVENCIA</b> , TH 2222	7	2	<b>RAMON AYALA</b> Mi golondrina. Freddie 1240		
8	1	<b>MIAMI SOUND MACHINE</b> , Rio. CBS 10330	8	7	<b>RAMON AYALA</b> Una carta. Freddie 1250		
9	—	<b>CAMILO SESTO</b> , Con ganas. Pronto 0704	9	9	<b>JUAN GABRIEL</b> Sus 15 exitos originales. Caytronics 2000		
10	—	<b>MIGUEL RIOS</b> , Santa Lucia. Musart 14529	10	—	<b>JOSE LUIS RODRIGUEZ</b> Dueno de nada. CBS 30301		
11	—	<b>ANDY MONTANEZ</b> , Hoy y ayer. LAD 374	11	—	<b>JUAN VALENTIN</b> Voy a morder esta copa. Musart 10904		
12	—	<b>OLGA MARIA</b> , Se te olvido. Musart 5294	12	—	<b>CAMILO SESTO</b> Con ganas. Pronto 0704		
13	8	<b>CHIRINO</b> , Chirinisimo. LAD 377	13	10	<b>CRYSTAL</b> Suavemente. Musart 1837		
14	5	<b>SUSY LEMAN</b> , Esperandote. TH 2220	14	14	<b>JOSE LUIS RODRIGUEZ</b> Historia del idolo. CBS 30302		
15	—	<b>VIKKI CARR</b> , CBS 984	15	15	<b>VARIOS ARTISTAS</b> Los 15 grandes de Siempre en Domingo. METV 008		

MARCH 12, 1983, BILLBOARD

Survey For Week Ending 3/12/83

## Puerto Rico Top LPs™

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This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	2	<b>WILFRIDO VARGAS Y SANDY REYES</b> , Karen 71
2	4	<b>MENUDO</b> , Una aventura llamada Menudo. Padosa 1018
3	3	<b>MIAMI SOUND MACHINE</b> , Otra vez. CBS 10320
4	1	<b>JOSE FELICIANO</b> , Escenas de amor. Motown Latino 6018
5	14	<b>EL GRAN COMBO</b> 20 años. Combo 2029/30
6	9	<b>WILKINS</b> , Aventuras. Masa 0010
7	11	<b>LISSETTE</b> , Salvaje. CBS 10333
8	8	<b>JULIO IGLESIAS</b> , Momentos. CBS 50329
9	7	<b>BOBBY VALENTIN</b> , Presenta al Cano Estremera. Combo 124
10	6	<b>ANDY MONTANEZ</b> , Hoy y ayer. LAD 374
11	5	<b>JOSE JOSE</b> , Mi vida. Pronto 0705
12	—	<b>CHELO FELICIANO</b> , Profundo. Vaya 102
13	—	<b>LILY Y SU GRAN TRIO</b> , Global 920
14	15	<b>MILLIE Y LOS VECINOS</b> , Acabando. Algar 32
15	—	<b>CAMILO SESTO</b> , Con ganas. Pronto 0704





**GOLDEN GUITAR**—Guitarist Liona Boyd is awarded a gold album for "A Guitar For Christmas," following an appearance in Toronto. She's flanked, on left, by Bob Perlstein, director of business affairs, CBS Masterworks, and Norman Miller, Masterworks chief in Canada.

## Talks Aim At Enacting New Mechanical License

TORONTO—The Canadian Mechanical Reproduction Rights Agency (CMRRA) is currently in discussion with the Canadian Recording Industry Assn. with the reported aim of resolving problems regarding payment of mechanical royalties due its publisher affiliates and enacting a new mechanical license in Canada.

According to Paul Berry, general manager of the agency, a series of problems turned up in previous audits that had not been resolved. CMRRA also issued a new mechanical license at the end of last year which tried to come to grips with problems relating to late payments, reissues and free goods, all of which were affecting money collections by publishers here.

The industry rejected the new license, leading the CMRRA to extend the deadline to Feb. 28. Since

that time, Berry reports that discussions between the recording industry and his agency are "going well" and that a resolution to the old problems "looks promising."

The extension was allowed so as not to disrupt record company release schedules and manufacturing. However, if the new talks do not come up with an equitable solution, it is possible that the CMRRA could issue a new mechanicals license which, if not accepted, could leave the industry in a state of mass infringement.

Berry does not anticipate this happening, but notes that old problems regarding mechanical payments need to be ironed out and that some of the past industry practices can no longer be accepted. Berry is already discussing a draft mechanical license, which, if accepted by the industry, could be issued this year.

## IN DARTMOUTH/HALIFAX AREA

### 'Progressive' FMer Approved

OTTAWA—The Canadian Radio, Television & Telecommunications Commission has approved a license application for a "progressive" FM radio station in the Dartmouth/Halifax, Nova Scotia area.

The winning applicant is Patterson Broadcasts, which also owns CFDR AM in the same market. The new outlet will likely go on the air in the beginning of 1984. The proposed format is for a 24-hour station that attracts a young adult audience, blending rock-oriented music with a significant amount of information programming.

The commitments to the commission also include a minimum of 15 hours per week of news and community service. It is noted in the approval that the new station must hire at least two news people to develop

separate newscasts from CFDR-AM.

Other commitments include 20% of weekly broadcasting to include foreground information and 10% mosaic which mixes music with words. The new station is limited to a repeat factor of 12 times weekly on hit material for any particular musical selection, and the Canadian content load is set at 30%. The licensee's budget commitment for the development, exposure and support of local musical talent is set at a minimum of \$3,000, plus 30 minutes per week of commercial-free time for programming access by community groups.

Consulting the new station is IWC Toronto station Q-107 (CILQ-FM). Station p.d. and g.m. Gary Slaight will provide input on musical selections, staffing and programming promotions to tie in with the station's kickoff.

## WEA, PolyGram Wage Cover Battle

TORONTO—While CBS and A&M continue to battle it out with different versions of "Der Kommissar," WEA and PolyGram are now paving the way for a tussle with a pop adaptation of Beethoven's "Sonata Pathétique."

PolyGram was first on the street here with the original version, recorded by Louise Tucker and Charlie Skarbek, licensed from Arista and recorded under the title "Midnight Blue." According to PolyGram, the single has sold over 165,000 copies in France and a fur-

ther 50,000 albums to chart top 20 in that country.

WEA has just shipped its promotional version by Dreamers. Company personnel have made it known that, although they are aware that PolyGram already has the original version on the street, they intend to work the disk seriously.

It is anticipated that the initial radio/retail battle will take place in the Quebec marketplace, which annually consumes a large slice of the overall singles sales pie and is considered a good test-market for European music.

## U.K. FIRM ACTIVE IN NEW YORK

### Zomba Producers Look To U.S.

LONDON—Zomba Management, whose stable of producers has enjoyed particular success in the heavy metal market, is now beginning to achieve similar results with work for such contemporary pop acts as A Flock Of Seagulls and Tight Fit. And with the U.K. invasion of Stateside charts in full swing, the North London-based arm of the Zomba Group hopes to persuade American artists to make use of its production talents.

Zomba has an active New York office under Rochelle Greenblatt and takes a keen interest in the American scene. "In the past," says co-director Ralph Simon, "some U.S. bands have been reluctant to work with U.K. producers because radio was not sympathetic to that kind of sound. But now attitudes are changing, and we feel we're in a position to offer a team of producers who have U.S. production experience, are familiar with the new styles, and are creative enough to add an international dimension or a more contemporary, marketable feel to the projects they work on."

Key names on the Zomba roster include Mike Howlett and Tim Friese-Greene. After working with *Orchestral Manoeuvres In The Dark* and German band Fischer Z, Howlett was particularly successful last year with the debut album by *A Flock Of Seagulls*, which went gold in the U.S., Canada and Australia.

## Interest Is High In Berlin Fair

BERLIN—The international Berlin Audio & Video Fair, said to be the largest event of its kind in the world, has sold out six months ahead of its Sept. 2 opening date, according to organizing company AMK Berlin.

Some 90,000 square meters of exhibition space in 25 halls is now fully booked, and an additional 40,000 square meters of open space, together with 80 rooms in the ICC Berlin building, will also be used. Eight working groups are currently finalizing details of the 10-day fair, which will cover consumer, information and communications electronics. Digital technology, fiber optics, satellite transmission, lasers in the home, cable tv developments, video games and computers, stereo tv receivers—all will be covered.

Home video equipment, both VCRs and videodisk machines, will be prominently displayed, and video cameras will be demonstrated in a special video section. Over 1.1 million hardware units were sold last year in the West German market, where penetration is now over 10% of households.

Attendance at the fair is expected to match or exceed the 422,428 paying visitors registered for the previous event two years ago. Of that total, 55,000 were trade visitors, from 31 countries.

## Manilow Stars At Tokyo Fest

• Continued from page 9

Japanese finalists this year are Shinichi Mori, with "Winter In Riviera," Goro Noguchi ("19 City") and Ruiko Kurahashi ("The Ballad Of Sadness"). One other domestic finalist will be chosen at the 12th Tokyo Music Festival national contest, four days before the big event.

He is currently working on the band's second album in Munich.

Of Friese-Greene, Simon says: "You need a breakthrough hit for a producer just as much as for an artist, and we had a very hard struggle with Tim for the first couple of years because he had no track record. But it just takes one project that comes through, and since he produced the Tight Fit hit last year he's been much in demand by the new English acts, working most recently with CaVa CaVa and Blue Zoo."

Meanwhile, the heavy metal connection continues to flourish. Tony

Platt is working with Motorhead in London, Mutt Lange has just completed a Phonogram album with Def Leppard, and Chris Tsangarides has followed production of the latest Thin Lizzy album with a trip to Toronto to work on Attic Records band Anvil. Martin Birch, whose last project was Whitesnake's "Saints And Sinners," a silver disk in the U.K., is in Nassau working on another Iron Maiden album for EMI, but Simon, who feels Birch has been pigeonholed by the acts he's worked with, is currently looking for projects for him outside the heavy metal field.

## '3D' Recording Process Showcased On U.K. LPs

• Continued from page 9

formation without benefit of microphones and encoding it on conventional tape in such a way that on replay a listener will experience the full dynamic range and spatial orientations of the original sound. "For the first time," he says simply, "we put in the cassette sound. Previously we only put in mechanical vibration."

Ringo itself, a head-and-shoulders device which Zuccarelli insists bears no relation to any "dummy head" systems, is the subject of numerous patents, and even its whereabouts are a closely kept secret, so objective examination of the technology involved is still awaited. But acoustics expert Dr. Martin Rosenberg, a neurophysiologist at London University who has listened to holophonic tapes, has this to say: "Conventional stereo will give you a wall of sound between the speakers, but what you don't get is accurate positioning. With holophony, however, you get a very heightened sense of position, and this is something really quite striking and novel."

"The problem is that we don't yet know how the decoding works. Zuc-

carelli says there is a close analogy with holograms, the three-dimensional visual images produced using coherent or laser light, the suggestion being that the human ear emits some kind of acoustic equivalent to the laser beam which is capable of decoding the incoming auditory message."

Interest in the system goes beyond the record industry, according to Zuccarelli. Besides recent offers from George Martin and Paul McCartney, and representatives of other major artists, to set up joint venture companies, he says he is being wooed by Japanese electronics manufacturers, and is in negotiation to provide holophonic services for the sequel to the movie "2001: A Space Odyssey" and for Britain's projected \$150 million theme park Wonderland.

Together with Mike King, a former chief engineer at top London studio Advision, Zuccarelli has now set up his own company, Zuccarelli Labs, to develop and market holophonics, though he insists he's not interested in "holodisks" for audiophiles at many times the standard price.

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## BRITAIN

(Courtesy of Music & Video Week)  
As of 3/5/83

SINGLES	
This Week	Last Week
1	2
2	14
3	1
4	3
5	21
6	8
7	4
8	9
9	12
10	11
11	7
12	35
13	22
14	10
15	24
16	5
17	17
18	19
19	29
20	16
21	40
22	6
23	13
24	15
25	25
26	30
27	18
28	NEW
29	20
30	NEW
31	NEW
32	NEW
33	NEW
34	NEW
35	NEW
36	NEW
37	NEW
38	NEW
39	NEW
40	NEW

## ALBUMS

1	2
2	12
3	1
4	22
5	5
6	4
7	9
8	3
9	17
10	7
11	6
12	8
13	11
14	14
15	32
16	10
17	NEW
18	20
19	19
20	40
21	15
22	13
23	28
24	16
25	24
26	23
27	21
28	18
29	NEW
30	37

31	39
32	26
33	35
34	29
35	NEW
36	34
37	25
38	NEW
39	33
40	31

## CANADA

(Courtesy Canadian Broadcasting Corp.)  
As of 3/5/83

SINGLES	
This Week	Last Week
1	3
2	2
3	1
4	4
5	5
6	8
7	6
8	14
9	9
10	13
11	11
12	7
13	17
14	16
15	19
16	10
17	NEW
18	18
19	20
20	NEW

## ALBUMS

1	1
2	2
3	3
4	6
5	4
6	5
7	7
8	8
9	NEW
10	5

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 3/7/83

SINGLES	
This Week	Last Week
1	1
2	2
3	3
4	4
5	5
6	6
7	8
8	7
9	9
10	10
11	11
12	12
13	13
14	14
15	26
16	17
17	15
18	23
19	18
20	21
21	20

22	27
23	24
24	25
25	29
26	16
27	22
28	19
29	NEW
30	NEW

## ALBUMS

1	1
2	3
3	4
4	5
5	2
6	14
7	8
8	7
9	NEW
10	9
11	10
12	6
13	11
14	13
15	17
16	15
17	NEW
18	18
19	20
20	NEW

## JAPAN

(Courtesy Music Labo)  
As of 3/7/83

SINGLES	
This Week	Last Week
1	NEW
2	1
3	3
4	2
5	4
6	7
7	6
8	8
9	5
10	11
11	9
12	NEW
13	10
14	NEW
15	20
16	12
17	13
18	NEW
19	18
20	15

## ALBUMS

1	16
2	1
3	2
4	3
5	7
6	4
7	NEW
8	5
9	6
10	8
11	NEW
12	9

13	10
14	13
15	11
16	NEW
17	NEW
18	15
19	NEW
20	12

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 3/7/83

SINGLES	
This Week	Last Week
1	1
2	2
3	3
4	6
5	4
6	5
7	14
8	13
9	8
10	7
11	9
12	16
13	10
14	11
15	17
16	18
17	15
18	12
19	NEW
20	19

## ALBUMS

1	1
2	3
3	4
4	6
5	9
6	2
7	8
8	13
9	5
10	NEW
11	7
12	10
13	11
14	12
15	15
16	14
17	20
18	16
19	NEW
20	17

## ITALY

(Courtesy Germano Ruscolto)  
As of 3/1/83

SINGLES	
This Week	Last Week
1	NEW
2	NEW
3	2
4	1
5	3
6	8
7	NEW
8	NEW
9	10
10	5
11	17
12	NEW
13	NEW
14	4
15	NEW

16	9
17	7
18	NEW
19	NEW
20	NEW

## SPAIN

(Courtesy El Gran Musical)  
As of 2/25/83

SINGLES	
This Week	Last Week
1	1
2	2
3	5
4	3
5	8
6	4
7	6
8	NEW
9	NEW
10	10

## ALBUMS

1	2
2	1
3	4
4	6
5	7
6	8
7	5
8	3
9	NEW
10	NEW

## NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)  
As of 3/5/83

SINGLES	
This Week	Last Week
1	1
2	3
3	4
4	6
5	9
6	2
7	8
8	13
9	5
10	NEW
11	7
12	10
13	11
14	12
15	15
16	14
17	20
18	16
19	NEW
20	17

## ALBUMS

1	2
2	3
3	1
4	4
5	5
6	6
7	NEW
8	8
9	7
10	10

## Holland Hosting 73rd AES Confab

AMSTERDAM — Key figures from the international audio business representing close to 50 countries are set to attend the 73rd annual convention of the Audio Engineering Society (AES) at the Philips Congress Center in Eindhoven, Holland, March 15-18.

Of the 35-50 delegations expected, the great majority will be from European territories, with the rest coming mainly from the U.S. and Japan. This is the 13th time the AES convention has been staged in Europe and the second time Holland has played host.



# Billboard

Labels Hike Video Clip Production

Arbitrons Put Spotlight On AM Ratings Decline

Dealers Stress Potential For 'Classic' R&B Midlines

Disk Units Buoy Mail Developers



THE ORIGINAL MOTION PICTURE SOUNDTRACK  
**THE BEST LITTLE WHOREHOUSE IN TEXAS**  
Featuring Dolly Parton's "I WILL ALWAYS LOVE YOU"  
MCA RECORDS

## Chart Bound

Rank	Artist	Title	Weeks on Chart
1	Barbra Streisand	Heartbeats	1
2	Barbra Streisand	Heartbeats	1
3	Barbra Streisand	Heartbeats	1
4	Barbra Streisand	Heartbeats	1
5	Barbra Streisand	Heartbeats	1
6	Barbra Streisand	Heartbeats	1
7	Barbra Streisand	Heartbeats	1
8	Barbra Streisand	Heartbeats	1
9	Barbra Streisand	Heartbeats	1
10	Barbra Streisand	Heartbeats	1

# The Programming Book The Retailing Book The Licensing Book

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B. Ehlers

## TWO-YEAR-OLD INDIE

## De Walden Music Records First Projects For 1983

LOS ANGELES—De Walden Music International, two-year-old independent production and music publishing enterprise, has recorded Taka Boom, Mel Carter, Sally Kellerman and Dick St. John as its first projects for 1983.

Christian De Walden says he's already placed Boom with licensees in 15 countries, and is shooting for a global release of her label debut, "To Hell With Him," by April 15. The singer, sister of Chaka Khan, was most recently with Dream Machine on RCA Records; prior to that, she recorded solo for Ariola. Prelude, which has U.S. rights to Boom, may release another track, "Ride Like The Wind," instead of "To Hell," according to label president Marv Schlacter.

De Walden, who has operated his company in Los Angeles since 1981, formerly owned Zebra Discorde Music with partner Carlo Nasi. De Walden sold his interest in that company to Nasi in 1981 after operating its L.A. office for two years. De Walden is from Rome, and, using his international contacts, has signed the following distribution deals for Taka Boom product: Star in Canada; Teldec in Germany; PRT in England; Polydor in France; Phonogram in Japan, Australia, Mexico, South America, South Af-

rica, Southeast Asia and Benelux; Delta in Italy; Mariann in Scandinavia, and Vicor in the Philippines.

De Walden is working with pop producer Bob Esty on all his projects. Esty, in fact, introduced De Walden to Boom three months ago. De Walden met Esty while he was producing a country/pop LP for actress Sally Kellerman.

Esty is currently in the studio in L.A. with Boom, completing the remaining five songs for the LP, which is scheduled for a May release internationally.

For Mel Carter, Bob Esty is doing the sweetening and remixing on the single, "Lovers For The Night." Carter is best remembered for his ballads for Imperial Records during the '60s. For Dick St. John, once one-half of '60s pop duo Dick & Deedee, the ticket back to recording after a hiatus of many years is the single, "Hold Me Tight," written by Macaluso. De Walden, Singer and Cullins. Thus far, De Walden has placed this disk with Victor in Japan and PolyGram in Southeast Asia.

De Walden has another new U.S. act, a husband and wife duo from Seattle called Sticker. Esty has produced their first two tracks, "I'm A Rocker" and "Surprise," and De Walden is seeking licensing deals for this single as well.

## Chartbeat

• Continued from page 6

the vast majority of people buying the album did so for the Bee Gees tracks.)

Mark Reilly of Strongville, Ohio points out that four songs on the current chart have titles that are the same as names of past and present tv shows. There's **Golden Earring's** "Twilight Zone," **the Greg Kihn Band's** "Jeopardy," **Laura Branigan's** "Gloria" and **Kenny Loggins'** "Heart To Heart." ("Close enough," says Reilly of the last-named entry.)

## Pride Is Proud Of His Record

• Continued from page 48

singer worth his salt can sing so-called pop or MOR." Pride says if there is any crossing over to be done, it will have to be initiated by a change in pop sensibilities—not by his attempting to style himself for a pop audience.

"People have asked me, 'When are you going to try to cross over?' I say I'm just going to sit here and wait until they get over here. Then I'll get the airplay that I've been so deserving all these years."

To enliven his road show and help reduce what he estimates to be a 10% decline in his concert attendance, Pride has enlisted the service of a choreographer and has added new lighting, backdrops and costumes. His 1983 cast includes the Texas Vocal Company and David Wills.

Pride says he is pleased with the contributions he has made as an artist and as a de facto representative of black Americans. "I see myself as being in a Jackie Robinson situation. The only difference is that he was picked by (Dodgers general manager) Branch Rickey (to break the color barrier in baseball), while I am here by my own choice."

Mark, we used to have standards for what we'd allow in this column. They're sinking week by week.

Stu Taubel of Port Washington, N.Y. wishes we'd mentioned that producer **Keith Olsen** first hit the charts as a member of **Music Machine**, which had a top 15 hit in December, 1966 with "Talk Talk" ("Not the same song as done by the eponymously-named band," adds Taubel, taking nothing for granted.)

Adds Taubel: "A strange feature about this band is that they wore leather gloves in promo pictures and during performances. By the way, this remembrance is all from memory. I'll be 29 next month." Stu, that doesn't exactly qualify you for a senior citizen's discount on your Billboard sub, but thanks for writing.

Barry Alexander of L.A. notes: "Not only are the British dense-packing the top 10 these days, but we Brits are making great inroads into the Hot 100 as well. Fully one-third of the Hot 100 singles feature a British-born artist, writer or producer. And much the same is true for the top 100 albums." You're jolly well right, Barry.

And a reader at Hastings Records at the Galleria in Dallas writes: "Why does your RIAA certification reflect only 500,000 units sold for Pink Floyd's 'Dark Side Of The Moon'? Come on! We all know your surveys are more up to date than this!"

They are indeed. For all of you who have asked about this, 'Dark Side' was issued in 1973, three years before the RIAA instituted its platinum certification program. Such other multi-million-selling albums as **Carole King's** "Tapestry," **Simon & Garfunkel's** "Bridge Over Troubled Water" and the soundtrack for "The Sound Of Music" are also "only gold," simply because there was no higher RIAA award at the time they were released. All clear?



HE'S THE GREATEST—Billy Scott, left, accepts an award as single artist of the year from Michael Ritchie, right, of the Beach Music Awards Association at the 2001 VIP club in Myrtle Beach, S.C. Promotion director Al Mason of WKZQ-FM there looks on.

## Vox Jox

• Continued from page 22

**Chuck Dunaway**, Wiskes/Albriss national p.d. and g.m. of the chain's Amarillo facility, KQIZ, resigns that post to take over station management chores across the state at Corpus Christi's KITE. . . . **Rich Lewis** is the new part-timer at KMET Los Angeles. He had been with Anaheim's KEZY-FM.

★ ★ ★

**Lane Rogers** is the new operations manager at Scripps Howard's Phoenix Bonneville outlet, KMEQ. Rogers comes from similarly formatted KSFI (FM-100) Salt Lake City. . . . WNEW New York aired another one of its weekend specials last Sunday afternoon, a four-hour "Tribute

## New Film Gets Push At Radio

• Continued from page 48

giant has directly tied in country radio for a movie launch.

Hinton-Svendsen Promotions has been hired by the corporation to host the premiere weekend and to serve as liaison between participating country stations and Fox field reps for promotion and advertising. Notes the firm's Peter Svendsen, "We are hoping that Dennis Quaid's singing performance in this picture will showcase him as a country artist in his own right." The film's storyline deals with an amateur boxer who dreams of becoming a country entertainer but must support himself through entering "tough man" boxing competitions.

## Bubbling Under The HOT 100

- 101—I'VE MADE LOVE TO YOU A THOUSAND TIMES, Smokey Robinson, Tamla 1655 (Motown)
- 102—LAST NIGHT A D.J. SAVED MY LIFE, In-deep, S.O.N.Y. 5102 (Becket)
- 103—HEARTBEATS, Yarbrough and Peoples, Total Experience 8204 (PolyGram)
- 104—I LOVE IT LOUD, Kiss, Casablanca 2365 (PolyGram)
- 105—I MELT WITH YOU, Modern English, Sire 7-29836 (Warner Bros.)
- 106—RED SKIES, The Fixx, MCA 52167
- 107—I WON'T BE HOME TONIGHT, Tony Carey, Rockshire 001
- 108—ATOMIC DOG, George Clinton, Capitol 5201
- 109—KELLY'S EYES, Andre Cymone, Columbia 38-03301
- 110—SECRET INFORMATION, Chilliwack, Millennium 13117 (RCA)

to **Martin Block**" hosted by **Ted Brown, William B. Williams** and **Jim Lowe**. As the story goes, Walter Winchell was so taken with Block's announcing skills (his notable career included a long stint at WNEW and coverage of the Bruno Hauptmann trial) that he coined the phrase "disk jockey" in his honor.

## TV Execs Meet Copyright Body

• Continued from page 52

was forced to pay in order to use the original special, Gertz said.

Legon pleaded for lower cassette and disk prices, suggesting that the American habit of collecting would resume in video if prices were closer to those of record albums. He also emphasized that now is the time for music to make its bid in home video.

Hollender said a producer hopes to recoup costs of a venture in 18 months. Gertz told of a producer who has waited three years with a special by a prominent artist, available on videocassette, but has yet to see black ink. All the panelists complained that rentals offer nothing to producer or publisher.

The panel described today's environment for video music as almost "anarchic." Hollender stressed that he is thwarted in global distribution by difficulties in gaining the necessary music clearances in the countries of usage. Most publishers don't hold global rights, so it takes months of individual dealing to cover the world, Rosenblatt said, suggesting that a flat fee is easier where it can be negotiated. All panelists stressed the difficulty of collecting royalties across the globe.

## Bubbling Under The Top LPs

- 201—VARIOUS ARTISTS, E.T. Storybook, MCA 71000
- 202—SYLVESTER, All I Need, Megatone, M 1005
- 203—SOUNDTRACK, Gandhi, RCA ABL1-4557
- 204—RICHARD AND LINDA THOMPSON, Shoot Out The Lights, Hannibal HBL 1303
- 205—TONY CAREY, Tony Carey, Rocshire RSR 0001
- 206—PAUL BERRERE, On My Own Two Feet, Mirage (Atlantic) MI 90070
- 207—ROUGH TRADE, For Those Who Think Young, Boardwalk 33259-1
- 208—ART IN AMERICA, Art In America, Pavilion BFZ 38517 (Epic)
- 209—RIOT, Live, Elektra 67969
- 210—THE B'ZZ, Get Up, Epic BFE 38230

## Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

March 7, **Songwriters Hall Of Fame** 1983 award winners induction, Waldorf Astoria, New York.

March 7-8, **Satellite Telecommunications Technology** seminar, Loew's L'Enfant Plaza, Washington.

March 9, **National Music Publishers' Assn.** Song Awards, Hermitage Hotel, Nashville.

March 10, **Market for Videotex** seminar, New York Univ.

March 10-12, **American Choral Directors** convention, Hyatt Regency, Nashville.

March 11-13, 15th annual **Filmfest Midwest**, Marriott O'Hare Hotel, Chicago.

March 13-15, **Ohio Cable Television Assn.** annual convention and trade show, Hyatt Regency, Columbus.

March 14-15, **Phillips Publishing Co.** seminar, Marbury House, Georgetown, Washington.

March 14-16, **Electronic Industries Assn.** annual spring conference, Shoreham Hotel, Washington D.C.

March 15, **International Radio & Television Society/New York Women in Communications** joint seminar, Marriott Essex House, New York.

March 15-18, **Audio Engineering Society's** 73rd convention, POC Congress Centre, Eindhoven, Holland.

March 16, **New York Market Radio Broadcasters Assn.** "Big Apple Radio Awards," Sheraton Centre Hotel, New York.

March 16-20, **Gulf Arab Marketing & Exhibition Company** and **AMK Berlin's Audio-Video** fair, Abu Dhabi.

March 17-22, **NATPE International** annual convention, Las Vegas Hilton.

March 20-25, **Music Teachers National Assn.** convention, Hyatt Regency, Houston.

March 22-24, **Electronic Imaging Systems** conference, Andover Inn, Andover, Mass.

March 24-25, **Georgia Cable Television Assn.** annual convention, Atlanta Marriott.

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April 5, **9th Annual Juno Awards** telecast, Toronto Hilton Harbour Castle Convention Centre.

April 5, **American Marketing Assn.** conference, Chicago Downtown Marriott.

April 7, **The Economics of Cable TV** seminar, Park Lane Hotel, New York.

April 10-13, **National Assn. of Broadcasters** convention, Las Vegas Convention Center.

April 10-13, **Gospel Music Week**, Opryland Hotel, Nashville.

April 10-13, **Gospel Music Assn.** board meeting, Opryland Hotel, Nashville.

April 11, **Women in Communications** 13th annual Matrix Awards, Waldorf-Astoria, New York.

April 13, **Gospel Music Assn.** Dove awards show, Opryland Hotel, Nashville.

April 10-14, **National Assn. of Record Merchandisers**, Fontainebleau Hilton, Miami Beach.

April 17-21, **Billboard's Video Games** conference, Westin Miyako Hotel, San Francisco.

April 17-21, **National Public Radio** convention, Hyatt Regency, Minneapolis.



## U.S. Disk Importers Score CBS, WEA Protective Action

• Continued from page 3

west: "I don't think the CBS move will have that much effect, but it's difficult to judge. So far only one account has asked about the CBS letter.

"I am more concerned about the WEA-JEM deal," he goes on. "I can't see why WEA would lock themselves with only one importer. I don't see how that helps them. JEM is the biggest and the strongest, but it is not the most effective. Others could do a better job. JEM's only advantage is their size. Two years down the road, I don't know if WEA will be that happy with the deal.

"I also find it interesting that both CBS and WEA have so little control over their international divisions that they have to go to such great lengths here. I don't see how this restraint of trade helps the labels or the artists.

"This reminds me of the Detroit against Japan thing. But the point is, if CBS is putting out such great product overseas, why don't they put it out here. Why must they try to restrain trade? The import market is not that big. There is some fear motivation in both companies (CBS and WEA), but I don't know what they're afraid of," he says.

According to Ed Grossi, vice president of JEM, the CBS move was "no surprise," and no new inconvenience either, since JEM already has made it a practice to submit a regular lists of proposed imports to CBS. Grossi says CBS told his company that it sent out its letter in order to stop the flow of parallel product into the U.S. from Canada and Mexico. However, he notes that CBS may have overstated the law in its letter.

"CBS has made the claim in its letter that the copyright statute applies to anyone who distributes or

sells unlawfully imported product, as well as the importer himself. A plain reading of the statute, which was, in fact, sent with the letter, shows that the statute only applies to the act of importation. So it is our opinion that the statute applies only to the importer, and not to anyone purchasing those records," says Grossi.

Commenting on JEM's deal with WEA, Grossi says he believes such exclusive arrangements will become the norm for the industry. "It's more practical to become an exclusive importer because it permits the licensee to do more and better marketing knowing that there aren't five or six other flogging the same record."

## What Made Joe (Smith) Go? Former E/A Chief Reflects On 35 Years In Music

• Continued from page 3

As for the business at large, Smith says, "I don't think things will get a lot better until there are other ways to deliver the music; other configurations such as the Compact Disc; and an ability to sell records through cable and satellite. If we just stick with the machinery that now sells records, we're in trouble; in most record chains, we only have about 50% of the space for our front-line merchandise.

"The problems don't go away. But at least the record companies are attacking them now from every side in terms of pricing and packaging and using videos. You can't lie down. We were all just in shock over the last couple of years; every day something else would come along and just knock you for a loop. It's very hard to all of a sudden switch on a crisis mentality when this business had gone through every previous economic up and down showing at least some kind of growth."

And of Elektra specifically, Smith says: "There were no deep problems at the company; '82 was the only rotten year Elektra really had. I think that given a lower nut to meet, and by controlling costs and continuing with the artists they have, with any kind of breaks, they can have a good year.

"We developed very solid country and black markets," Smith says (though the country acts have since been absorbed by Warner Bros. Nashville). "Pop will require some fixing because those artists (Queen, Linda Ronstadt, the solo Eagles) suddenly fell off their previous sales records. When you take an Eagles album out, you're talking about \$20

By MOIRA McCORMICK  
Halsey International of Tulsa, Okla. was in charge of producing the Chicago segment of "Nashville Network Debut," the kickoff telecast of Group W Broadcasting's new Nashville-based country-music satellite cable channel, set to premiere Monday (7) at 8 p.m. EST (Billboard, March 5).

The four-hour special was scheduled to be broadcast live from New York, Los Angeles, Chicago, Denver, Austin, and Nashville.

Sherman Halsey, vice chairman of Halsey subsidiary Churchill Records, produced the two ten-minute segments broadcast from Chicago's Park West, featuring Tammy Wynette and Don Williams (whose "If Hollywood Don't Need You" is cur-

rently high on the country charts).

Halsey says the Chicago telecast was set to be overseen by crew people from Nashville and L.A., utilizing the Ikegami-equipped TCS audio/video truck from Philadelphia.

Halsey notes that Denver had been the originally-proposed site for the Wynette/Williams feature, but that operations were moved upon their visit to Chicago. "We looked at places in Denver and Chicago," he describes, "and the Park West was as good as any we found anywhere."

Wynette's concurrent concert appearance in (relatively) nearby Minneapolis and Williams' Chicago-bound routing further influenced the decision, Halsey adds.

The entire "Nashville Network Debut" was to be viewed on a 14 by

18-foot tv screen between live broadcasts at the Park West before an invitation-only crowd.

★ ★ ★

Further rumblings from the Halsey camp include not only the rumored signing of James Brown to an as-yet-unnamed r&b label under the Churchill aegis, but the successful completion of a recent Churchill artists tour in conjunction with Great Empire Broadcasting.

Under the mouthful-of-a-moniker "Great Empire Broadcasting Listener Appreciation Tour" ("You should've seen the stage passes," cracks Churchill v.p. David Webb), label artists Roy Clark, Rodney Lay, Ronnie Dunn, Cindy Hurt, and Debbie Campbell barnstormed through five Heartland cities in as many days, setting attendance records in three of those towns.

Great Empire affiliates in each city (KBRQ Denver, KWKH Shreveport, KTTS Springfield, Mo., KYNM Omaha, and KFDI Wichita) co-sponsored each day's events, which included in-store appearances, live remote broadcasts, and ticket giveaways, all culminating in the evening concert.

Churchill's Webb likened the whirlwind tour to the 1950s' "Cavalcade of Stars" packages, "where a group of artists made themselves very accessible to the public prior to their appearance."

According to Webb, the tour's largest crowd was 13,000 in Wichita, "with 400 turned away," followed by 10,000 in Denver and 8,700 in Springfield—all of which broke house attendance records in their respective venues, he says. Shreveport's 8,000 heads was the tour's smallest number, Webb adds.

The Churchill artists' tour promoted "immediate retail reaction" in each city, Webb observes, offering as example, "We saw a tremendous reorder pattern develop in Denver."

★ ★ ★

Heartland Beat welcomes news releases, announcements and suggestions. Send details to this column c/o Billboard, 150 N. Wacker Drive, Chicago, IL 60606.

MARCH 12, 1983, BILLBOARD

million in billing. And we weren't fortunate enough or good enough to hit with a couple of new pop acts in the last year and a half."

Smith says he had a hand in the selection of Bob Krasnow and Bruce Lundvall as the new E/A management team and adds that he has met with them to discuss artists and strategies. But he notes: "What they



**SALUTING BLACK MUSIC**—Tommy Young, vice president of r&b promotion for PolyGram, views the label's merchandising display outside Leviticus International in New York. The Gotham club was one of many in the city that joined with the company to promote Black History Month.

## Welk Acquires Angel Wing

NASHVILLE—The Welk Music Group has acquired the Angel Wing Music catalog from Nashville publisher Buzz Cason. The catalog is comprised of songs by Steve Gibb, including "She Believes In Me," "A Million Old Goodbyes," "If I Ever Had To Say Goodbye," "To Love" and 470 other compositions. Gibb will continue to write for Angel Wing under a three-year contract.

## Lee-Myles Cuts Minimum Order

NEW YORK—Lee-Myles Associates, recording industry packager here since 1952, has lowered the minimum order number of print "direct on board" jackets from 5,000 to 1,000.

According to Bob Miller, president, these short runs were essentially developed for reruns on catalog items that don't warrant lots of 5,000. Lee-Myles also offers this new minimum to smaller labels that desire short runs on a new release.

## Promotion Copywriter

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## Entertainment Law Subject Of Philly Group's Book

PHILADELPHIA — Musicians, songwriters and music students now have a guidebook to learn about the legal side of the entertainment business through the efforts of the Philadelphia Volunteer Lawyers for the Arts (PVLA). The guidebook, believed to be the first of its kind in the country, is designed primarily for performing artists in popular and rock music, and provides an overview of the subject in easy-to-understand language without the legal-istics.

The guidebook is also a handy reference guide for booking agents, personal managers, producers and recording studio personnel. A non-profit, tax-exempt organization, PVLA is made up of more than 150 volunteer lawyers and provides a legal support system for visual and performing artists, writers and art groups. PVLA also sponsors a variety of educational programs. The group was founded in 1978 and is funded by grants and contributions from the Pennsylvania Council on the Arts, corporations, law firms and lawyers.

The guidebook, "Law And The Entertainment Business: An Introductory Guide," was written by Alexander Murphy, Jr., an attorney whose practice is concentrated on entertainment law. "The book is a quick reference guide to the basic fundamentals of entertainment law," says Murphy. "It is not designed to replace competent profes-

sional advice, but to provide artists with basic information."

Subjects in the guidebook, a soft-cover booklet, include "General Legal And Business Considerations"; "Copyright"; "Personal Representatives," including information on personal managers, talent agents, music attorneys, musicians' unions and business managers; "The Music Business," covering recordings and publishing; and "Independent Recording Projects," dealing with financial sources primarily for small independent record labels and artists who produce, press and distribute their own recordings.

Copies of "Law And The Entertainment Business" are available from Philadelphia Volunteer Lawyers for the Arts, 260 S. Broad St., Philadelphia, Pa. 19102, at \$5 per copy.

## U.S. Firm Pacts To Press CDs

• Continued from page 3

known independents. If the new company goes operational by the fall, it will be at least three months ahead of the only other scheduled North American or U.S. CD plant facility—that of Sony/CBS Records, scheduled for a 1984 starting date.

Drake says the 40,000 square foot plant is located in Loudon County, Va., near the Dulles International Airport. The facilities, he adds, "will be highly automated—we will only have about 15 people per shift."

With regard to training employees to use the state-of-the-art equipment, he explains, "Most of them will be trained overseas, at least the initial crew. Then we'll have our own training program."

Drake says that the initial capacity of the plant "is conservatively rated right now at about one million disks a year," but adds that "it will probably be much more than that." He adds that pricing is not yet codified, but that he means to "offer to match any price anywhere." The current "barnyard estimated" price, he says, is \$2,500 for mastering and \$3 per disk.

Currently, all CD mastering and pressing plants are either in Japan (CBS/Sony, Denon and a not-yet-completed Hitachi facility) or in Germany (Philips). The Digital Images plant will use patented Philips-Sony equipment.

## Radio Stations Get CD Players

• Continued from page 1

Sony spokesman, who adds that six to eight titles will comprise the initial shipment, with a similar number to be made available each month during the agreement year.

Classical and pop recordings will be included in the product mix, not all of which will come from CBS/Sony sources. "We also expect to make use of PolyGram material, as well as product from other labels putting out CD records," the spokesman says.

Stations supplied with Sony CD players are WNEW and WQXR New York, KMET and KFAC Los Angeles, WFMT Chicago, WFLN Philadelphia, WBCN and WCRB Boston, WRIF and WQRS Detroit, WKLS Atlanta, WMMS and WCLV Cleveland, KZEW Dallas, KBPI and KVOD Denver, KLOL and KLEF Houston, WXTR Kansas City, WTMI Miami, WQFM Milwaukee, WDVE and WQED Pittsburgh, KFSD San Diego, KISW and KING Seattle, and WWDC and WGMS Washington, D.C.

## Azoff, Henley Sue E/A For \$

LOS ANGELES—Manager Irving Azoff and former Eagle Don Henley want Elektra/Asylum to reimburse them for \$33,750 they claim they paid to independent record promoters.

The Superior Court complaint here alleges that the plaintiffs were promised on Jan. 11 repayment by Elektra chairman Bob Krasnow for promotional dollars given indie promoters working on Henley's album. The suit charges that Elektra has reneged on its pledge.



Billboard photo by Chuck Pulin

LICKS FOR STYX TIX—Fans in New York line up for tickets to see Styx perform at City Center in support of their new LP, "Kilroy Was Here."

## CBS Tests Mail Order Video Game Marketing

• Continued from page 1

Parker Bros., Tiger Vision and Spectra Vision are offered to club members through a negative option program similar in structure and advertising stance to the record and tape arm's longstanding approach.

According to Ralph Colin, vice president of business and government affairs for Columbia House, the new game club began operation in January. Membership rolls are separate from Columbia House's

record/tape and home video clubs, but like those operations, the game club is employing a mix of direct mail and print advertising to build its member base. When joining, customers may purchase any one of the titles offered for only \$4.98, by promising to buy at least two more cartridges during the first year of membership at the club's regular prices.

Colin said the regular prices are essentially the suggested retail tallies used by the suppliers, and now range from \$24.95 to \$29.95. Customers may also double their special price cartridge allotment by agreeing to buy four other games at regular prices during the first two years.

Thus far, Columbia House's video games arm has involved the addition of a small marketing staff. Colin says that fulfillment is otherwise compatible with the facilities and personnel already in place for records and tapes and home video.

As for whether the new game club may follow the game trade's current swing into home computer software, Colin says there are no existing plans for such a move.

## U.S. CD Dealer

• Continued from page 1

if the local audio dealers fall down on the job, we may get in on it." Mini-ads appeared in the consumer press in December to alert consumers to Capitol's CD bow.

Some of the CD product currently on hand includes recordings by Pink Floyd, Asia, Journey and Toto, all from CBS/Sony; Roxy Music (PolyGram); and a recording of Beethoven's Pastoral Symphony by the NHK Orchestra (CBS/Sony). The store also has a Japanese act, Ippudi, (CBS/Sony).

## Alabama Cited In Deal Breach

• Continued from page 4

court, however, failed to find any liability in these complaints.

All the court's judgments were against Alabama, confirming that the parties to the original booking agreement were only Alabama and IHT and that Morris figured into the

contract only as a representative of the agency. The ruling also said that the agreement did not, as Alabama's attorneys had contended, call for Morris's personal services, as Alabama's attorneys either expressly or implied and that, in leaving IHT for another agency, Alabama had breached its contract.

## Lifelines

### Births

Boy, Robert Roman, to Belinda Meuldijk and Rob de Jij, Feb. 9 in Amsterdam. He is one of the Netherlands' leading pop singers.

★ ★ ★

Boy, John Anthony, to Donna and Tom Shelton, Jan. 17 in Columbia, Mo. He is a talk show host on KFRU there.

### Marriages

Albert Johnson to Victoria Robertson, Feb. 13 in Las Vegas. He is president of Al Jolson Enterprises. She is an opera singer.

★ ★ ★

Patrick Goldstein to Deborah Rosen, Feb. 14 in Palos Verdes, Calif. He is a music writer for the Los Angeles Times.

★ ★ ★

Marshall Morgan to Nancy Montgomery, Feb. 19 in Nashville. He produces McGuffey Lane. She is a singer-songwriter.

★ ★ ★

Jeffrey Nemerovski to Marcia Delman, Jan. 30 in Boca Raton, Fla. He is chairman of Videowest Productions in San Francisco.

### Deaths

Giuseppina Carisch, Feb. 26 in Milan, Italy. She is survived by her husband, Alberto Carisch, managing director of Edizioni Peer-Southern Milan, and a son, Maurizio.

★ ★ ★

Berma Small, 62, Feb. 14 in New York. The harpist and theatrical agent is survived by two daughters, Gail and actress Neva Small; a son, David; and a grandson.

★ ★ ★

Sir Adrian Boult, 93, of a prolonged illness Feb. 23 in Kent, England. As conductor of the BBC Symphony Orchestra and the London Philharmonic Orchestra, he was associated throughout his 60 years of conducting with most of the major musical institutions in England and was a prolific recording artist. Knighted in 1937, Boult retired from the London Philharmonic in the 1960s and last appeared in public in 1976. He is survived by his wife, Ann, whom he married in 1933.

### Prestigious Office for Sublease Beverly Hills, California

This beautiful fully carpeted space of approximately 1,000 to 2,000 square feet, on the seventh floor of an ultra-modern office building is centrally located at the intersection of Wilshire Boulevard and Doheny Drive in Beverly Hills.

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# Billboard

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# IMIC'83

INTERNATIONAL MUSIC INDUSTRY CONFERENCE

## MAY 3-6, 1983

### THE ALGARVE, PORTUGAL ALVOR PRAIA HOTEL





**PETER TOWNSHEND—Scoop, Atco 7 90063-1-F. Executive producer: Spike.** It's hard to say how well this album will do commercially. It's a collection of "demos" that Pete Townshend has recorded during his career. Included are his early versions of such tunes as "Squeezebox," "Behind Blue Eyes," "Magic Bus" and "Love Reign Over Me." But most of the material on this double LP has never been heard before. Since much of it was recorded "for fun," it has a lighter, more engaging quality than Townshend's commercial efforts.

**NICK LOWE—The Abominable Showman, Columbia FC 38589. Produced by Roger Bechirian.** Using the same band assembled for his first post-Rockpile work, Lowe hands the production reins to frequent engineering partner Bechirian, who restrains the good-humored pop strategists more obvious quirks to point up Lowe's long apparent penchant for economical melodies and tongue-in-cheek lyric twists. If older fans miss some of the past mayhem, radio will likely reward that play, especially on chestnuts like "Time Wounds All Heels," "Man Of A Fool" and "Wish You Were Here."

**FRANK ZAPPA—The Man From Utopia, Barking Pumpkin FW 38403 (CBS). Produced by Frank Zappa.** The latest installment in Zappa's more straightforward, rock-oriented vein mates a typically tight, well-produced ensemble with an array of the composer's current pet peeves. Among them: white collar drugs ("Cocaine Decisions"), culinary hygiene ("The Dangerous Kitchen"), union politics and, naturally, sex, covered in song, rap and even a medley uniting the album's title character with an older rock cover. Using both studio and live material, the set should find a ready audience among the Zappa faithful and AOR radio.

**RAMONES—Subterranean Jungle, Sire 23800 (WEA). Produced by Richie Cordell & Glen Kolotkin.** Some things never change and this band is one of them. Though it has been two years since the last album, it seems as if they've never been away. The 12 songs, including covers of "Little Bit O'Soul" and "Time Has Come Today," feature the typically humorous, empty-headed punk-cum-metal drone which has always been the Ramones' specialty. The last set had somewhat of an AOR hit with "We Want The Airwaves" and candidates for radio play here are "In The Park," "Little Bit O'Soul," "Everytime I Eat Vegetables, It Makes Me Think Of You," and "Time Has Come Today."



**CHARLEY PRIDE—Country Classics, RCA AHL1-4662. Produced by Norro Wilson.** Just when it looked like Pride was surrendering to easy-listening impulses, he springs this happy surprise. Except for two fairly recent John Schweers cuts, the album is solid old-time country. Pride tips his hats to a pair of his benefactors, Red Foley and Red Sovine, via "Tennessee Saturday Night" and "Why Baby Why." He even resurrects Ernest Tubb's postwar devotional, "Filipino Baby." This LP is a welcome contribution from one of the richest country voices around.

**LEE GREENWOOD—Somebody's Gonna Love You, MCA 5403. Produced by Jerry Crutchfield.** The long-awaited follow-up to Greenwood's "Inside And Out" debut album was worth the wait. It's always a toss-up to whether Greenwood is singing of simply conveying urgent intimacies, and the selection of melodic love songs here allows him to whisper and cry out these intimacies with devastating effectiveness. Prize cuts include "I.O.U." (not the Jimmy Dean weeper), "Going, Going, Gone" and "The Wind Beneath My Wings."

**GENE WATSON WITH THE FAREWELL PARTY BAND—Sometimes I Get Lucky, MCA 5384. Produced by Russ Reeder & Gene Watson.** While the album cover suggests more raucous fare than the record contains, it is the only misleading part of this exceptionally smooth project. Watson has an unforgettable voice that croons, caresses and is an unflinching litmus for the emotions. And he has some fine songs to interpret, too—notably, "She Sure Makes Leaving Look Easy," "Speak Well Of Me," "Sometimes I Get Lucky And Forget" and the cheeky "If I Were You I'd Fall In Love With Me."



**THE BLUSHING BRIDES—Unveiled, RCA AFL 1-4575. Produced by Hillel Leopold.** This five man band from Canada, whose music is centered around the heart-felt vocals of singer Maurice Raymond, plays basic mainstream rock with energy and verve. This is a band out to entertain, and have the kids boogying in the aisles, and while the licks may not be the most original in the world. The execution is convincing.

**THE SPONGETONES—Best Music, Ripete Records 392152. Produced by Janie Hoover.** The South Carolina-based Spongetones sound a bit like the early Beatles. There is the same catchy sound, the same spare production, the same heartfelt, artless but endearing songs. It's timeless music, and though

they can hardly be accused of originality, the Spongetones bring a heartland appreciation to the genre that is positively endearing. Contact: (803) 428-3358.

**RICHARD BARONE-JAMES MASTRO—Nuts And Bolts, Passport PB 6021. Produced by Richard Barone, and James Mastro with Mitch Easter.** Barone and Mastro, one half of the Bongos, show their taste for classic rock textures and harmonies derived from early Buddy Holly, Beatles and Everly Brothers records with an album of happy-sounding acoustic-oriented songs. Their distillation of those influences spearhead "I've Got A Secret" and "Time Will Tell." Recommended for roots-conscious AOR programmers.

**QUIET RIOT—Mental Health, Pasha BFZ38443 (CBS). Produced by Spencer Proffer.** In Los Angeles heavy metal circles, Quiet Riot is almost legendary. The group, in the mid-1970s, had a fanatical local following, and managed to become almost superstars in Japan, and spawned the lead guitarist Randy Rhoads who achieved fame with Ozzy Osbourne's band. The music here is what could be expected from a band which covers Slade's "Cum On Feel The Noize": loud, punchy, riff-rock with lots of hooks. The 10 songs don't let up in terms of energy and are sure to please the most demanding metal mavens. Recommended tracks include "Let's Get Crazy," "Breathless," "Mental Health" and "Cum Feel The Noize."

**MODERN ENGLISH—After The Snow, Sire 23821 (WEA). Produced by Hugh Jones.** "I Melt With You," the dreamy, acoustic-edged rocker which opens side two, has been a dance club and AOR favorite for months now as an import. This should entice listeners to this album which is just as classy as that single. Modern English is one new British band which isn't relying on a gimmick-ridden sound or look to get by. Such haunting and accessible songs as "Face Of Wood," "After The Snow," "Someone's Calling," in addition to "I Melt With You," augur well for the staying power of Modern English. Pitch to fans of more traditional bands, such as Dire Straits, in addition to new wave fans.

**SPLIFF—Emergency Exit, Epic BFE38556 (CBS). Produced by Spliff.** With the dance club success of Trio the AOR success of Tony Carey, and now the release of the debut U.S. album by Spliff, there seems to be a mini-German invasion underway. Like Carey, Spliff—a quartet—sings in English but music is far quirkier than Carey's mainstream stance. The title track and the humorous "Computers Are Stupid," and the "Planet Rock" feel of "Passion Play" are good dance club numbers while "In Those Days" is a seven-and-a-half minute psychedelic workout and "Deja Vu" and "Tonight" are polished pop.



**PHIL UPCHURCH—Revelation, JAM 011. Produced by Esmond Edwards.** The veteran guitarist brought this small Washington, D.C. label a sleeper hit on jazz and black radio formats last year, and this second outing for JAM follows very much in its musical footsteps. Upchurch's mix of breezy lyricism and brisk, r&b-tinged fills is buttressed by strong playing from members of Yellowjackets and tenor sax veteran Eddie Harris, with selections including new fusion originals, a pop classic ("I've Grown Accustomed To Her Face") and a true soul chestnut, "You Can't Sit Down."



**JOHN MICHAEL TALBOT—Songs For Worship, Birdwing BWR 2044. Produced by Billy Ray Hearn.** Talbot has proven over the past several years the tremendous demand for his simple, worshipful music. Accompanied by a guitar, flute, choir and orchestra, this album stays refreshingly uncluttered. It is geared to the church market and congregational singing and will certainly catch on there, as well as with consumers who have proven there is a buying audience for simple hymns.



**COOL IT REBA—Money Fall Out The Sky, Hannibal HNEP 3302. Produced by Joe Boyd & Margot Core.** The music is as intriguing as the name of the band and its album cover of a snake in a filtered swimming pool. Like the Talking Heads of 1976, Cool It Reba of '83 forge pop, rock and dance music styles with challenging vocals and heady bass and guitar playing. "I Saw Snakes" and "Out Where The Buses Don't Run" are danceable diamonds in the rough.

**INTERNATIONAL Q—Curtains, Doderipa Records D010. Produced by International Q.** International Q is a Hartford, Conn.-based band that plays trenchant new rock. This four-song EP shows a band that is developing its own style and it augers well for the future. Address: PO Box 11376, Newington, Ct. 06111.

## Billboard's Recommended LPs

### pop

**MOLLY HATCHET—No Guts . . . No Glory, Epic FE 38429. Produced by Tom Werman.** The return of vocalist Danny Joe Brown means that Molly Hatchet is meaner and tougher than ever. The triple guitar rave ups are still there, but the focus is on Brown's definitive gritty Southern rock vocals and on putting together sharp concise songs. Molly Hatchet has dropped its armor motif in favor of a gunslinger image, which becomes the band's music very well.

**BOW WOW WOW—When The Going Gets Tough The Tough Get Going, RCA AFL11-4570. Produced by Mike Chapman.** Now that they are no longer guided by Malcolm McLaren, Bow Wow Wow isn't seeking to make its mark with such controversial ploys as advocating home taping. Instead they stick to their music, heavily centered around the African burundi beat. Now they do love songs of sorts, but it is love with a difference and an edge. Meanwhile their musical chops get better and better.

**ELLEN FOLEY—Another Breath, Cleveland Intl. BFE38459 (CBS). Produced by Vini Poncis.** On her third album, Ellen Foley, the singer with the big eyes and big voice, draws on the songwriting ability of such diverse songwriters as Holland, Dozier & Holland, Ellie Greenwich, Robert Palmer and Desmond Child. That makes it an album of strong songs. That Foley does these songs justice makes for an even stronger LP.

**THE STRANGLERS—Feline, Epic BFE 38542. Produced by the Stranglers & Steve Churchyard.** Have the Stranglers gone mellow? Well, not really, but on their debut LP for Epic, there is not one kick-down-the-door rocker. And this is from one of the original English punk bands. Instead there are midtempo mood pieces, graceful and yet oddly menacing. Like the big black cat on the cover.

**THE MINUTEMEN—What Makes A Man Start Fires, SST014. Produced by Spot.** The band's name has a direct correlation to the music. Each song clocks in at around one minute so there's not much time for navel gazing here. This L.A. trio plays funk-edged punk with political lyrics. Some of the better selections include "Beacon Sighted Through Fog," "This Road," and "Mutiny In Jamestown." Group has just toured in Europe with Black Flag.

**NICOLE WILLS—Tell Me, Bearsville 23656 (Warner Bros.). Produced by John Holbrook.** Wills, former vocalist with the Johnny Average Band, takes a softer tack with this collection of well-chosen covers. The lambent readings could earn Bearsville (the town) a reputation as the new capitol for laid-back pop, however, suggesting only softer AC formats will quickly respond.

### country

**MEL TILLIS—After All This Time, MCA 5378. Produced by Harold Shedd.** Tillis marks his return to his former label with a collection that nicely mixes the wistful with the whimsical. Highlights include the current single, "In The Middle Of The Night," and a duet with Waylon Jennings, "Mason Dixon Line."

**THE STROMMEN BROTHERS—The Strommen Brothers, Monument PW38529. Produced by Dan Hoffman.** In a field increasingly crowded with brother acts—real and simulated—the Strommen Brothers immediately establish their own sound. And it's quite a good sound. The voices are full, the harmonies smooth and the spirit evident throughout.

**GEOF MORGAN—Finally Letting It Go, Flying Fish 277. Produced by Geof Morgan.** In spite of Morgan's solid country credentials as a songwriter, one can argue whether this is basically a country effort. What one can't argue with, though, is Morgan's thoroughly admirable humanity (all songs are his) and his keen eye for the cracks and glues of human relationships.

### black

**TYRONE BRUNSON—Sticky Situation, Believe In A Dream FZ 38240 (CBS). No producer listed.** The recent black instrumental hit "The Smurf" is the centerpiece of bassist Brunson's debut album, and he maintains that cut's infectious groove throughout. Unfortunately, he isn't much of a vocalist, and his compositions aren't very original—as a glance at some of the titles ("I Need Love," "Go For It") suggests.

**SHAKATAK—Invitations, Polydor 810068 (PolyGram). Produced by Nigel Wright.** With Junior, Level 42 and Shakatak, PolyGram has been releasing the classiest, though least acclaimed, r&b. Perhaps it's because these acts are British, but thus far they seem to have slipped through the cracks. For Shakatak, this is their second release and it continues the style which last year's "Night Birds" set: slick yet rhythmic and extremely well-played jazz-funk. Pitch to fans of Lee Ritenour or Ramsey Lewis.

### jazz

**NATHEN PAGE—Page-ing Nathen, Hugo's Music HMS 109. No producer listed.** Guitarist Page is surprisingly underappreciated, considering how long he's been on the scene. This album, on his own label, is an excellent showcase for

Page's lyrical style, with pianist Kenny Barron, bassist Buster Williams and drummer Billy Hart providing the kind of top-notch accompaniment he deserves.

**EDDIE BERGER & THE JAZZ ALL-STARS—Be Bop & Soda, Uptown Records URT 004. Produced by Eddie Berger.** "Jazz All-Stars" may be a rather grandiose name for a quartet of essentially unknown players from Minneapolis, but it can't be denied that they swing mightily. Alto saxophonist Berger, a Charlie Parker disciple, is in particularly good form on Parker's "Chasin' The Bird."

**STEVE WRIGHT BIG BAND—Take Two, Steve Wright Music Endeavors ME 82481. Produced by Steve Wright.** From Minneapolis-St. Paul comes this impeccably slick 19-piece ensemble, with the clever writing and melodic trumpet and flugelhorn work of leader Wright front and center. Worth checking out by anyone who still fears that big bands are dead or dying.

**BILL KIRCHNER NONET—What It Is To Be Frank, Sea Breeze SB 2010. No producer listed.** Kirchner is a gifted saxophonist and flutist, and he demonstrates on his debut album that he is an equally gifted bandleader and arranger. He gets an impressively full, rich sound from nine pieces, and the music is fresh and exciting in an intelligent modern-mainstream way.

**ALLEN VIZZUTTI—Red Metal, Bainbridge BT 6246. Produced by Allen Vizzutti.** For his second album, the fleet-fingered trumpeter moves to the previously catalog-oriented Bainbridge with a crisp fusion package that should garner broader recognition for both. This outing finds him balancing a warmer balladic feel with some uptempo, r&b-tinged numbers, as well as one soulful vocal from guest Alexandra Brown.

### gospel

**MICHAEL W. SMITH—Michael W. Smith Project, Reunion RRA0002. Produced by Michael W. Smith.** This is the debut album from one of the most exciting acts in contemporary Christian music. Full of energy, it features the keyboards and synthesizers of Smith as he performs a cross-section of styles, including new wave, classical, funk, jazz and pop. "Great Is The Lord," "You Need A Saviour" and "Could He Be The Messiah" are the best.

**Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to lit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Laura Foti, Pat Grein, Is Horowitz, Peter Keepnews, Kip Kirby, Roman Kozak, Irv Lichtman, Edward Morris, Ed Dchs, Leo Sacks, Sam Sutherland, Robyn Wells, Adam White.**

## RIAA Figures

• Continued from page 3

ging; over 36 arrests were made; and the criminal prosecutions of 73 individuals and corporations were initiated. RIAA estimates that the total economic loss to the recording industry from the sale of illicit product was more than \$350 million during 1982.

The report cites a number of legislative initiatives during the year butressing the battle against bogus recordings. Last May, President Reagan signed into law the Piracy and Counterfeiting Amendments Act of 1982, which provides for stiffer criminal penalties, including maximum felony penalties of up to five years imprisonment and/or fines up to \$250,000, first offenders included. Previously, first-time offenders faced maximum misdemeanor penalties of one year in jail and/or \$25,000 in fines.

RIAA notes that along with criminal prosecutions, appellate courts upheld several key decisions and verdicts and affirmed the constitutionality and applicability of various antipiracy statutes.

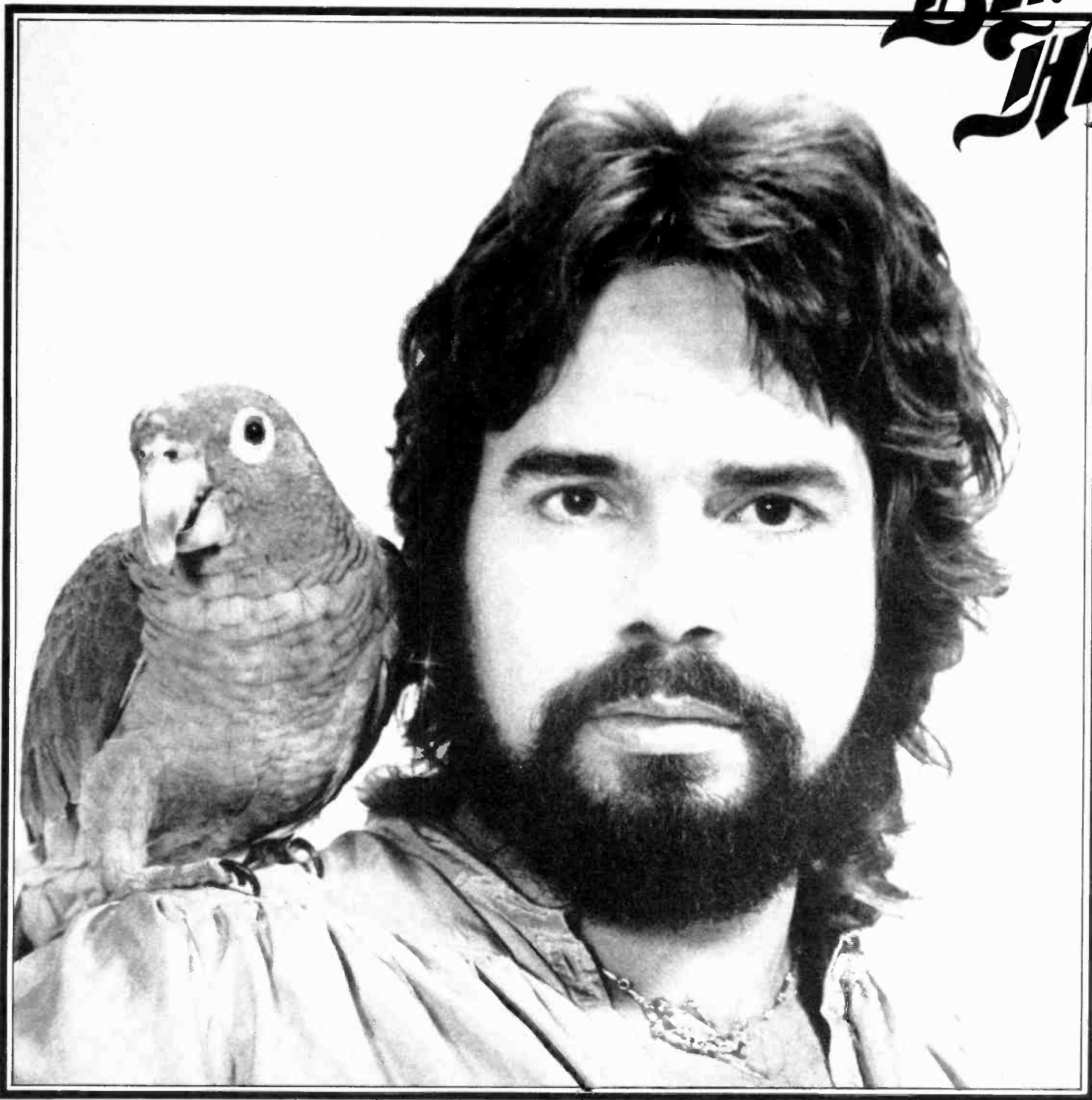
## Canada Mart

• Continued from page 3

the decline at retail for the year in the area of 10% to 12%. Brian Robertson, president of the Canadian Recording Industry Assn., asserts that substantial sales out of dealer inventory and "pipeline cleaning" account for much of the discrepancy.

*“Here’s Looking At You N.M.P.A members for selecting KEY LARGO as one of the five finalists in the Easy Listening Category in your Fourth Annual Song Awards. The nomination is a great honor and I thank each and every one of you for your continued support.”*

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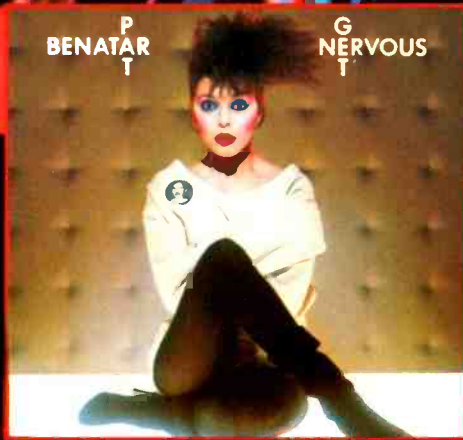
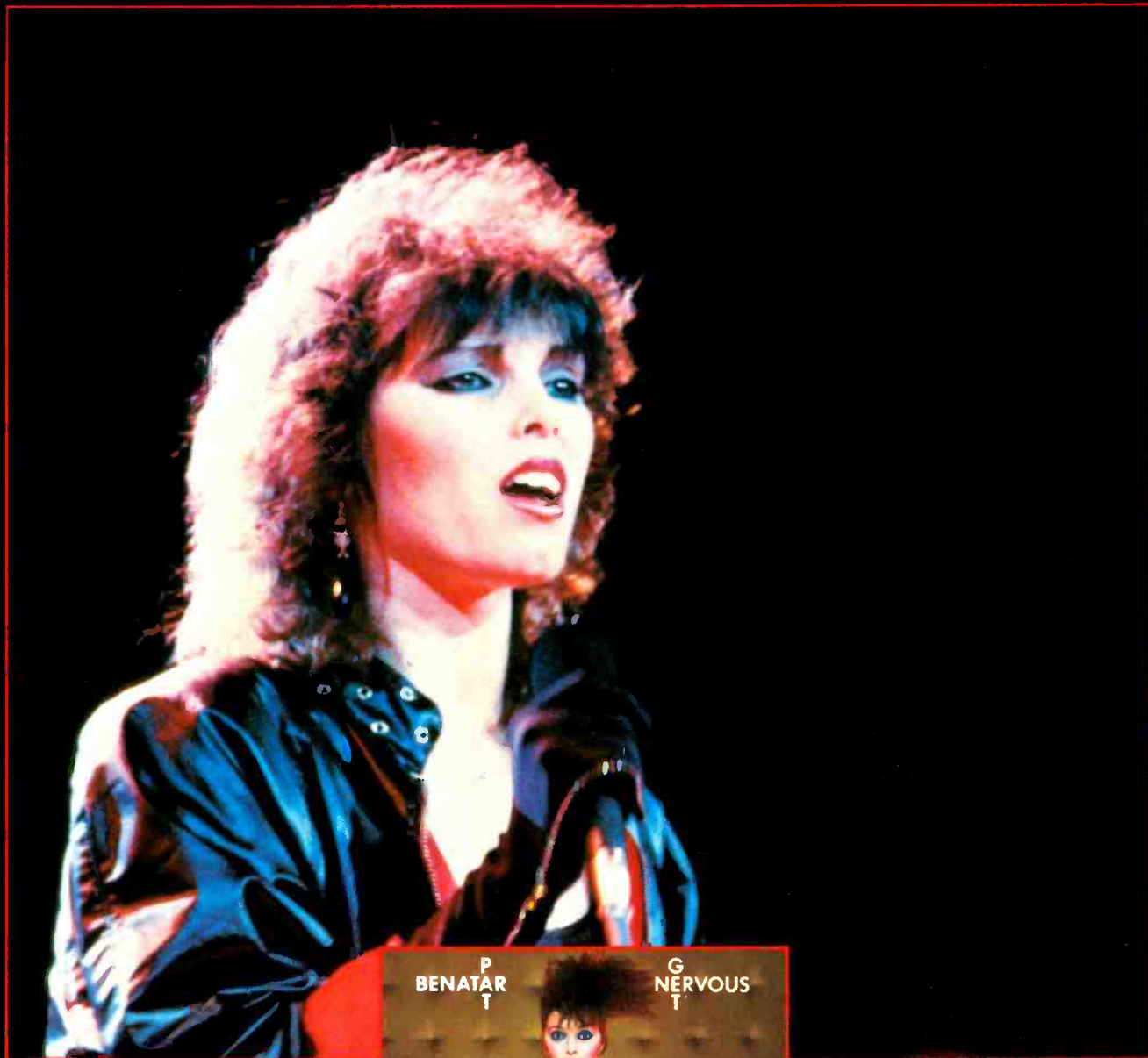
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# TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart
106	106	25	THE WHO It's Hard Warner Bros. 1-23731	WEA	●	8.98		137	109	13	BILL COSBY Bill Cosby Himself Motown 6026 M1	IND		8.98	BLP 60
107	85	34	JUDAS PRIEST Screaming For Vengeance Columbia FC 38160	CBS	●			138	124	15	LITTLE STEVEN AND THE DISCIPLES OF SOUL Men Without Women EMI America ST 17086	CAP		8.98	
108	114	8	CAROL HENSEL Carol Hensel's Exercise And Dance Program, Volume 3 Vintage VNI 30004 (Mirus)	IND	●	8.98		139	139	26	STEEL BREEZE Steel Breeze RCA AFL1-4424	RCA		8.98	
109	110	25	LAURA BRANIGAN Laura Branigan Atlantic SD 19289	WEA	●	8.98		140	146	42	JUICE NEWTON Quiet Lies Capitol ST-12210	CAP	●	8.98	CLP 42
110	107	13	CHAKA KHAN Chaka Khan Warner Bros. 1-23729	WEA	▲	8.98	BLP 15	141	144	4	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)	POL	▲	8.98	
112	112	17	THE BAR-KAYS Proposition Mercury SRM-1-4065 (Polygram)	POL	●	8.98	BLP 9	142	143	29	MICHAEL McDONALD If That's What It Takes Warner Bros. 23703	WEA	●	8.98	BLP 70
113	113	9	KRIS, WILLIE, DOLLY AND BRENDA The Winning Hand Monument JWG 38389	CBS	●	11.98	CLP 4	143	138	69	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	CBS	▲		
115	89	24	PETER GABRIEL Security Geffen GHS 2011 (Warner Bros.)	WEA	●	8.98		144	132	22	GRAND MASTER FLASH & THE FURIOUS FIVE The Message Sugar Hill 268	IND		8.98	BLP 32
116	116	83	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	6.98		145	145	2	LONDON SYMPHONY ORCHESTRA Hooked On Rock Classics RCA AFL1 4608	RCA		8.98	
117	117	18	THE FIXX Shattered Room MCA MCA 5345	MCA	●	8.98		146	148	21	SPYRO GYRA Incognito MCA MCA 5368	MCA		8.98	BLP 75
118	96	13	LED ZEPPELIN Coda Swan Song 90051 (Atco)	WEA	▲	8.98		147	157	2	JOHN HALL BAND Search Party EMI America ST17082	CAP	●	8.98	
119	98	24	RUSH Signals Mercury SRM-1-4063 (Polygram)	POL	▲	8.98		148	151	39	JEFFREY OSBORNE Jeffrey Osborne A&M SP-4896	RCA		8.98	BLP 33
121	111	19	ORIGINAL CAST Cats Geffen 2GHS 2017 (Warner Bros.)	WEA	●	16.98		149	149	38	SURVIVOR Eye Of The Tiger Scotti Bros. FZ 38062 (Epic)	CBS	▲		
122	128	6	SCHON/HAMMER Here To Stay Columbia FC 38428	CBS	●			150	173	3	COMPLETE ORIGINAL BROADWAY CAST Cats Geffen 2GHS2031 (Warner Bros.)	WEA		16.98	
123	123	15	CON FUNK SHUN To The Max Mercury SRM 1 4067 (Polygram)	POL	●	8.98	BLP 16	151	153	22	PINK FLOYD The Wall Columbia PC2 36183	CBS	▲		
124	105	20	DONALD FAGEN The Nightly Warner Bros. 1-23696	WEA	●	8.98		152	152	18	HANK WILLIAMS JR. Greatest Hits DeKtra/Curb 1-60193	WEA		8.98	CLP 8
125	108	20	WAYLON AND WILLIE WW II RCA AHL1-4455	RCA	●	8.98	CLP 14	153	162	29	ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK Hooked On Classics II RCA AFL1 4373	RCA	●	8.98	
126	130	21	DIANA ROSS Silk Electric RCA AFL1 4384	RCA	●	8.98	BLP 44	154	154	7	BOB SEGER AND THE SILVER BULLET BAND Against The Wind Capitol SDD 12041	CAP	▲	8.98	
127	127	24	VANITY 6 Vanity 6 Warner Bros. 1-23716	WEA	●	8.98	BLP 30	155	155	45	VAN HALEN Diver Down Warner Bros. BSK 3677	WEA	▲	8.98	
128	133	27	EVELYN KING Get Loose RCA AFL1-4337	RCA	●	8.98	BLP 25	156	156	67	LOVERBOY Loverboy Columbia IC 36762	CBS	▲		
129	129	98	BILLY SQUIER Don't Say No Capitol ST-12146	CAP	▲	8.98		157	178	3	SELECTIONS FROM THE ORIGINAL BROADWAY CAST Cats Geffen GHS 2026 (Warner Bros.)	WEA		8.98	
130	142	22	LINDA RONSTADT Get Closer Asylum 60185 (Elektra)	WEA	●	8.98		158	158	3	SOUNDTRACK Tootsie Warner Bros. 1-23781	WEA		8.98	
131	131	103	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 12	159	NEW ENTRY	AFTER THE FIRE ATF Epic FE 38282	CBS	●			
132	115	36	EDDIE MONEY No Control Columbia FC 37960	CBS	●			160	160	5	ADAM AND THE ANTS Prince Charming Epic ARE 37615	CBS	●		
133	137	15	PEABO BRYSON Don't Play With Fire Capitol ST 12241	CAP	●	8.98	BLP 17	161	119	23	KOOL AND THE GANG As One De-Lite DSR 8505 (Polygram)	POL	●	8.98	BLP 38
134	134	3	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS	▲			162	120	15	MOVING PICTURES Days Of Innocence Network E1-60202 (Elektra)	WEA		8.98	
135	141	78	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS	▲		CLP 19	163	121	12	YOKO ONO It's Alright Polydor PD 1-6364 (Polygram)	POL	●	8.98	
136	136	25	THE TIME What Time Is It? Warner Bros. 1-23701	WEA	●	8.98	BLP 24	164	125	31	DONNA SUMMER Donna Summer Geffen GHS 2005 (Warner Bros.)	WEA	●	8.98	BLP 56

MARCH 12, 1983, BILLBOARD

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Laura Branigan.....109	Fleetwood Mac.....95	Johnnie "Johnny" Taylor.....108	Saga.....29	Scandal.....73	Van Halen.....155
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Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

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# Market Quotations

As of closing, Mar. 2, 1983

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	1/2	Altec Corporation	—	100	15/16	7/8	15/16	Unch.
61 1/4	26 3/4	ABC	10	2313	58 1/4	56 3/4	57 1/4	+ 3/4
35 1/4	25 1/4	American Can	17	517	32 1/4	31 3/4	32	- 1/4
11 1/4	4	Automatic Radio	9	11	11	10 1/2	11	+ 1/2
67	33 1/2	CBS	16	1517	65 1/4	62 3/4	65 1/4	+ 2 1/4
28 1/2	3 1/2	Coleco	13	2439	26 1/4	25 1/4	25 1/4	- 1 1/4
9 1/4	5	Craig Corporation	16	126	9 1/4	8 1/4	8 1/4	- 1/4
78	47	Disney, Walt	25	2004	77 1/4	77 1/4	77 1/4	+ 3/4
5 1/4	2 1/2	Electrosound Group	—	80	4 1/2	4 1/4	4 1/2	+ 1/4
25 1/4	11 1/4	Gulf + Western	11	8052	25 1/2	24 1/2	25 1/4	+ 7/8
26 1/4	10 1/4	Handleman	12	112	25 1/2	25 1/4	25 1/4	+ 1/8
6 1/4	1 1/2	Integrity Entertainment	12	230	4 1/4	4	4 1/4	+ 3/8
9 1/4	3 3/4	K-Tel	37	102	9 1/4	8 3/4	9 1/4	Unch.
2 1/2	36	Matsushita Electronics	10	480	49	48 1/2	49	- 1/4
31 1/2	10 1/2	Mattel	3	2750	13 1/4	13 1/4	13 1/4	+ 1/4
40 1/4	19	MCA	12	2750	41 1/2	39 1/4	41	+ 1 1/2
81	48 1/4	3M	14	3456	80 3/4	78 1/4	80 1/4	+ 3/4
115	49	Motorola	25	2715	116 1/4	112 1/4	116 1/4	+ 2 1/4
58 1/4	30	No. American Phillips	10	511	57 1/4	56 1/2	57	Unch.
15 1/4	5 1/4	Orrox Corporation	—	149	7 1/4	7 1/4	7 1/4	Unch.
20 1/4	10	Pioneer Electronics	—	—	—	18 1/2	Unch.	Unch.
27	23 1/4	RCA	11	2550	23 1/4	23 1/4	23 1/4	Unch.
18	11	Sony	9	5485	13 1/4	12 1/4	12 1/4	Unch.
31 1/4	25 1/4	Storer Broadcasting	20	231	27 1/4	27 1/4	27 1/4	+ 1/4
4 1/4	2	Superscope	—	45	4 1/4	4	4	Unch.
45	27 1/4	Taft Broadcasting	11	193	41 1/4	41	41	- 1/4
63 1/4	27	Warner Communications	7	3226	28 1/4	28 1/4	28 1/4	+ 3/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/4	Kustom Electronics	100	3 1/4	3 1/2
Certron Corp.	18700	2 1/4	3	Recoton	400	11	12 1/2
Data Packaging	800	12	12 1/2	Reeves	—	—	—
Josephson Int'l	42200	16 1/4	16 1/4	Communications	133100	18 1/4	19
Koss Corp.	5600	4 1/4	4 1/4	Schwartz Brothers	—	2 1/4	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.

## Video Dealers Air Opinions On Rental

• Continued from page 4

communications. VSDA chapter members responded enthusiastically as Gold announced a \$69.95 price on "Tex," an April 18 prerecorded release of a feature film the studio will merchandise aggressively (a free western hat one delegate said "looks like \$10" goes with each copy). "Tex" is \$20 less than "Tron." Prices are coming down," said Gold.

When Video Store magazine editor David Shaw interjected that Disney could hardly champion lower prices, given the studio's lobbying in Congress for elimination of the first sale doctrine, Pough jumped in with VSDA's main point: "We're taking the dealers' case to Washington that there really is no need to legislate our business." VSDA is scheduling a March 15-16 meeting in Washington to lobby against elimination of first sale (separate story, page 28).

Pough and others made the point that video retailers were forced into rental by high prices, and that despite continuing high lists, dealers are finding ways to spur sales and want a sales business.

In fact, one of the most vociferous exchanges between delegates occurred as Chris Neely, local Video Cross Roads franchisee, said that franchisees have increased sales. "You have to assume the sale is possible," she said. "We find people are often shocked to learn that certain titles can be purchased."

Heated dialog revolved around distributors' roles. Gold emphasized that point of purchase and other studio-furnished merchandising aids are vital. But Pough, holding up a carton containing three posters that he said cost Commtron \$1.25 to mail him, said that studio put too big a burden on wholesalers.

Gold stressed his role in relation to distributors. "I was an experiment. Now Disney is hiring more area sales representatives. That is the title even though I've just told you Disney does not sell direct. I'm the only one (of all studios) doing this

(acting as liaison between dealers and wholesalers). We wanted that touch with retailers. Distributors are often uncooperative in divulging their store lists for fear of direct selling."

Pough paid tribute to Rich Buehler of CBS/Fox, who, despite the storm, had dropped off p-o-p materials early in the day for the meeting. Other studio reps invited were Earl Blair of Nostalgia Merchant, Gary Khammar of RCA/Columbia and Tim Clott of Paramount. One rep indicated to Carol Pough, chapter secretary, that because of a communications snag with VSDA in Cherry Hill, N.J. he had not been contacted in time.

Adding a final unusual element to the meeting was its conclusion and subsequent reopening when someone made off-hand reference to video games. Another hour of often bitter discussion ensued.

Earl Jacobs of Electric Eye, Tus-tin, said he finds the video games business totally incompatible with the movie business. "It will be a year before the games business frenzy dies down. We have had to open up a second store just for games."

Kelly said, "The irony is that all these games manufacturers are out here on the Coast, and yet they first ship into the East to Toys R Us, which gets product a month before we can. By the time I got 'E.T.,' it was dead."

While some dealers complain they couldn't make money on games, Monica Diedrich of Video Station, Anaheim, said she rents so many games she has started a video games rental club. Neely said Phoenix retailer Linda Rosser told her how to "beat the J.C. Penneys and K-marts."

"Buy the game at Penneys, even if it's \$10 more than you'd pay, and then work it out with one of your young 12-year-old game gurus to test it. Maybe you won't regret Penneys has it earlier than you."

## Artists Cited For S. Africa Stand

• Continued from page 4

mittee against apartheid.

The ANC, the official United Nations representative for the black majority of South Africa since the minority white government is not recognized, will confer citations on Roberta Flack and Diana Ross (both of whom are said to have turned down multi-million-dollar offers), Barry White, Gladys Knight & the Pips, the Jacksons, Roy Ayers, Tony Bennett and Third World. In addition, Lena Horne, Harry Belafonte, Ashford & Simpson, the Mighty Sparrow and others who have indicated they would not travel to South Africa until apartheid ends will be cited.



**NOBODY'S GOLD**—Except Sylvia, center, who was the only country artist in 1982 to win a gold single from the RIAA for her record, "Nobody." Celebrating her achievement are, from left, co-writer Dennis Morgan; Joe Galante, RCA Nashville division vice president; Sylvia; Rhonda Kye Fleming, co-writer; and producer Tom Collins. The LP, "Just Sylvia," has also been certified gold.

## Meet Keys On Games, Computers

• Continued from page 1

1982, and our conference marks the first real opportunity for industry leaders to take stock and assess where they're headed in 1983 and beyond," says Noonan. He adds that the conference site in San Francisco was chosen for its proximity to "silicon valley" and the many game, computer and high technology firms located in Northern California.

Comments Baskerville, "Though we'll certainly pay a lot of attention to the console and cartridge business, the game-compatible personal computer appears to be the important new direction to track. Virtually every part of the program will touch on the interplay of the game and computer businesses."

The conference program will include:

- "Whose Game Is It Anyway? Mass Merchandisers vs. Specialty Retailers" examines the battle over the distribution of software and hardware. Particular emphasis includes the role of record retailers, video specialists, and distributors.

- "The Next Generation: New Game Hardware" looks at technological advances in game consoles and accessories, the latter an increasingly important part of the game product mix.

- "The Cartridge Kings" serves as a forum for the financial royalty of the game industry—the major

## Cutout Offer

• Continued from page 6

such labels as Warner Bros., RCA, Capitol and Motown, is broken down by musical category in the following manner, although some adjustments can be made: 40% rock, 10%-15% disco, 10%-15% country and the rest "easy listening." The "price quotations" are: 1-300, \$1.25 each; 300-500, \$1 each; 500-1,000, 75 cents each; 1,000-3,000, 66 cents each; and 3,000 plus, 55 cents each.

Heath, who says he's been making this product available for the "past several years," claims, in the letter, that "in view of the fact that there is a bank involved, we cannot ship without certified funds. The best way to handle this is by wire transfer to the 'House Of Heath Account Number 201338528' at the main branch of the Florida Coast Bank in Pompano Beach, Fla." Heath ships freight-collect at seven or eight cents per album or tape.

Heath resides in Pompano Beach from Oct. 1 through June 15 and can be reached in Lake George, N.Y. from June 16 through Sept. 30, according to his business card.

game cartridge manufacturers. Software executives look at a variety of issues: product development, distribution, packaging, promotion and advertising, and managing high-growth businesses.

- "Target Earth: Update On Key Foreign Markets" explores the expansion of the business in key markets outside North America. Among the specific issues: will U.S. companies control important territories in Europe and elsewhere?

- "The Designers: A License To..." takes an inside look at both the creative and business aspects of the high-pressure world of the game creator. This part of the program reveals a rare glimpse at the highly-paid "stars" of this form of entertainment.

- "Teledelivery: Threat Or Savior" offers new insights into alternate ways of providing consumers with entertaining games. Through such methods as "downloading" games via cable tv or telephone lines, millions of gamers may be able to have their fun without ever buying a cartridge or a computer game disk. How will this revolutionary change in the form of delivery impact the business?

- "The Wall Street Game: Rebuilding Confidence" is a frank look at a touchy topic: how does Wall Street today view the business it waxed so enthusiastically about early last year, only to become disenchanted when quarterly earnings became only "good," rather than "spectacular?"

- "The Clash Of The '80s: Personal Computers vs. Consoles" sketches the role of personal com-

## TTH Scores Grammy Coup

• Continued from page 6

when it was based in New Jersey. A Puerto Rico office has been operating for seven years, and this year the indie is opening offices in Chicago and has appointed a sales representative for all of California, Carlos Cruz.

The company's forte is tropical music, with a sizeable salsa catalog, plus romantic tropical music and Puerto Rican folk music. Its labels include its own TTH, which recently acquired the New Generation label; Pyramid, which releases the popular children's group Los Chicos; Arto-max; Ritmo y Sonido; and Private Ranch. TTH recently acquired the TR label, which was founded by salsa artist Tito Rodriguez and includes his last recordings.

puters in the coming sales season and the coming years. Today the home computer shows strong signs of stealing the thunder of the dedicated game console. Industry analysts and participants will compare the strategies of the game and computer-based companies fighting it out in the marketplace.

Registration for Billboard's Video Games Conference is \$350, which covers the opening night cocktail reception and Tuesday night awards banquet, in addition to all the panels and seminars. Registration is through the Billboard conference bureau, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210; (213) 859-5319.

## Seeger, Zeppelin Reach Platinum

• Continued from page 3

die disks on Disneyland/Vista were certified gold, joining the two that hit gold last May: "Star Wars" and "The Empire Strikes Back."

Here's the complete list of February certifications, along with a Sammy Hagar album which was certified in late January, after Billboard's deadline.

### PLATINUM ALBUMS

**Bob Seger & the Silver Bullet Band's** "The Distance," Capitol. Their sixth.

**Led Zeppelin's** "Coda," Swan Song/Atlantic. Their fourth.

**Air Supply's** "Now And Forever," Arista. Their third.

**Alan Parsons Project's** "Eye In The Sky," Arista. Their third.

**.38 Special's** "Special Forces," A&M. Their second.

### GOLD ALBUMS

**Led Zeppelin's** "Coda," Swan Song/Atlantic. Their 10th.

**Aretha Franklin's** "Jump To It," Arista. Her eighth.

**Bob Seger & the Silver Bullet Band's** "The Distance," Capitol. Their sixth.

**Foreigner's** "Records," Atlantic. Their fifth.

**Phil Collins's** "Hello, I Must Be Going," Atlantic. His second.

**Sylvia's** "Just Sylvia," RCA. Her first.

**Sammy Hagar's** "Standing Hampton," Geffen. His first.

### GOLD SINGLES

**Men At Work's** "Down Under," Columbia. Their first.

**"The Fox And The Hound,"** Disney-land/Vista.

**"Peter Pan,"** Disneyland/Vista.

**"Bambi,"** Disneyland/Vista.

**"Cinderella,"** Disneyland/Vista.

PAUL GREIN



# Billboard TOP LPs & TAPE

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THIS WEEK		LAST WEEK		Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK		LAST WEEK		Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK		LAST WEEK		Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart		
★	☆	★	☆							★	☆	★	☆							★	☆	★	☆							★	☆
★	1	12			<b>MICHAEL JACKSON</b> Thriller Epic QE 38112	CBS	▲		BLP 1					37	37	6		11.98					72	73	20	<b>DIONNE WARWICK</b> Heartbreaker Arista AL 9609	IND		8.98	BLP 24	
☆	4	4			<b>JOURNEY</b> Frontiers Columbia QC 38504	CBS								38	17		●	10.98	BLP 6			79	7		<b>SCANDAL</b> Scandal Columbia FC 38194	CBS					
☆	3	20			<b>DARYL HALL &amp; JOHN OATES</b> H2O RCA AFL1-4383	RCA	▲	8.98	BLP 19					39	23		▲	8.98				86	5		<b>HEAVEN 17</b> Heaven 17 Arista AL 6606	IND		6.98			
☆	6	37			<b>MEN AT WORK</b> Business As Usual Columbia ARC 3797F	CBS	▲		BLP 31					40	12			8.98				75	46	18	<b>DAN FOGELBERG</b> Greatest Hits Full Moon/Epic FE 38308	CBS					
☆	5	9			<b>BOB SEGER AND THE SILVER BULLET BAND</b> The Distance Capitol ST	CAP	▲	8.98						41	41	45		▲	8.98			88	3		<b>OAK RIDGE BOYS</b> American Made MCA 5390	MCA		8.98	CLP 15		
☆	7	41			<b>DURAN DURAN</b> Rio Capitol ST-12211	CAP		8.98						44	5			8.98				77	5		<b>MERLE HAGGARD/WILLIE NELSON</b> Poncho & Lefty Epic FE 37958	CBS				CLP 3	
☆	11	21			<b>LIONEL RICHIE</b> Lionel Richie Motown 6607 ML	IND	▲	8.98	BLP 2					43	17			▲	8.98	BLP 17		78	76	28	<b>DON HENLEY</b> I Can't Stand Still Elektra EI-60048	WEA		8.98			
☆	9	47			<b>TOTO</b> Toto IV Columbia FC 37728	CBS	▲							44	35	18		●	8.98			79	51	13	<b>BARRY MANILOW</b> Here Comes The Night Arista AL 9610	IND		8.98			
☆	9	2	37		<b>STRAY CATS</b> Built For Speed EMI-America ST 17070	CAP	▲	8.98						45	30	32		▲	8.98			NEW ENTRY	80			<b>DIRE STRAITS</b> Twisting By The Pool Warner Bros. 0-29800	WEA		4.98		
☆	15	6			<b>DEF LEPPARD</b> Pyromania Mercury 8103081 (Polygram)	POL		8.98						49	4			6.98				91	3		<b>MELISSA MANCHESTER</b> Greatest Hits Arista AL 9611	IND		8.98			
☆	13	4			<b>CHRISTOPHER CROSS</b> Another Page Warner Bros. 1-23757	WEA		8.98	BLP 52					47	10			8.98				82	82	84	<b>JOURNEY</b> Escape Columbia TC 37408	CBS	▲				
☆	12	17			<b>PAT BENATAR</b> Get Nervous Chrysalis FV 41396	CBS		8.98						48	NEW ENTRY				8.98				83	83	15	<b>COMMODORES</b> All The Great Hits Motown 6028 ML	IND		8.98	BLP 28	
☆	13	8	16		<b>PHIL COLLINS</b> Hello, I Must Be Going Atlantic 80035 1	WEA	●	8.98						56	5			8.98	BLP 7			84	3		<b>SOFT CELL</b> The Art Of Falling Apart Sire 1-23769 (Warner Bros.)	WEA		8.98			
☆	14	14	17		<b>TOM PETTY AND THE HEARTBREAKERS</b> Long After Dark Backstreet/MCA BSR 5360	MCA	●	8.98						50	7			8.98	BLP 8			85	55	43	<b>A FLOCK OF SEAGULLS</b> A Flock Of Seagulls Jive/Arista VA 66000	IND		6.98			
☆	20	10			<b>CULTURE CLUB</b> Kissing To Be Clever Virgin/Epic ARE 38398	CBS			BLP 43					59	18			8.98				92	52		<b>WILLIE NELSON</b> Always On My Mind Columbia FC 37951	CBS	▲			CLP 2	
☆	16	19			<b>ADAM ANT</b> Friend Or Foe Epic ARE 38379	CBS	●							52	25				8.98			87	25		<b>DEF LEPPARD</b> High & Dry Mercury SRM-1-4021 (Polygram)	POL	●	8.98			
☆	17	20			<b>MISSING PERSONS</b> Spring Session M Capitol ST 12225	CAP	●	8.98						53	20			8.98				88	90	53	<b>ALABAMA</b> Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 1		
☆	18	12			<b>SAMMY HAGAR</b> Three Lock Box Geffen GHS 2021 (Warner Bros.)	WEA	●	8.98						54	22			8.98	BLP 4			99	5		<b>LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA</b> Hooked On Swing 2 RCA AFL1-4589	RCA	▲	8.98			
☆	19	8			<b>NEIL YOUNG</b> Trans Geffen GHS 2018 (Warner Bros.)	WEA	●	8.98						58	18			8.98				90	61	70	<b>LOVERBOY</b> Get Lucky Columbia FC 37638	CBS	▲				
☆	20	10	12		<b>FOREIGNER</b> Records Atlantic 80999	WEA	●	8.98						60	9			8.98				91	45	17	<b>KISS</b> Creatures Of The Night Casablanca NBLP 7270 (Polygram)	POL	▲	8.98			
☆	NEW ENTRY				<b>EARTH, WIND &amp; FIRE</b> Powerlight Columbia TC 38367	CBS								57	40			8.98	BLP 12			92	74	35	<b>CROSBY, STILLS AND NASH</b> Daylight Again Atlantic SD 19360	WEA	▲	8.98			
☆	22	22	22		<b>BILLY JOEL</b> The Nylon Curtain Columbia TC 38200	CBS	▲							65	5			8.98	BLP 3			93	93	22	<b>DIRE STRAITS</b> Love Over Gold Warner Bros. 1-23728	WEA		8.98			
☆	23	10			<b>MUSICAL YOUTH</b> The Youth Of Today MCA 5389	MCA		8.98	BLP 11					78	3			6.98				94	94	13	<b>RAY PARKER, JR.</b> Greatest Hits Arista AL 9612	IND	▲	8.98	BLP 23		
☆	24	25			<b>ABC</b> The Lexicon Of Love Mercury SRM 1-4059 (Polygram)	POL	▲	8.98						72	4			6.98				95	95	35	<b>FLEETWOOD MAC</b> Mirage Warner Bros. 1-23607	WEA	▲	8.98			
☆	25	42			<b>JANE FONDA</b> Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲							61	63	14		8.98	BLP 14			96	103	13	<b>GEORGE CLINTON</b> Computer Games Capitol ST 12246	CAP		8.98	BLP 5		
☆	26	4			<b>ERIC CLAPTON</b> Money And Cigarettes Warner Bros./Duck 1-23773	WEA		8.98						62	13			11.98				97	97	21	<b>TONI BASIL</b> Word Of Mouth Rialtochoice/Virgin/Chrysalis FV 41410	CBS		8.98			
☆	27	7			<b>TRIUMPH</b> Never Surrender RCA AFL1-4382	RCA		8.98						68	5			8.98	BLP 13			98	100	14	<b>GRACE JONES</b> Living My Life Island 90018 (Atco)	WEA		8.98	BLP 29		
☆	28	7			<b>RIC OCASEK</b> Beatitude Geffen GHS 2022 (Warner Bros.)	WEA		8.98						64	5			8.98				118	4		<b>SIMPLE MINDS</b> New Gold Dreams A&M SP-6-4928	RCA		8.98			
☆	29	21			<b>SAGA</b> Worlds Apart Portrait ARR 38246 (Epic)	CBS								71	10			8.98				100	102	17	<b>JANET JACKSON</b> Janet Jackson A&M SP 4907	RCA		6.98	BLP 21		
☆	32	35			<b>JOE JACKSON</b> Night And Day A&M SP-4906	RCA	●	8.98						66	8			8.98				101	101	19	<b>EARL KLUGH/BOB JAMES</b> Two Of A Kind Capitol ST 12244	CAP		8.98	BLP 57		
☆	34	14			<b>GOLDEN EARRING</b> Cut 21 Records T 119004 (Polygram)	POL		8.98						67	6			8.98				102	104	17	<b>JONI MITCHELL</b> Wild Things Run Fast Geffen GHS 2019 (Warner Bros.)	WEA		8.98			
☆	33	15			<b>LITTLE RIVER BAND</b> Greatest Hits Capitol ST 12247	CAP		8.98						70	18			8.98				103	48	22	<b>NEIL DIAMOND</b> Heartlight Columbia TC 38359	CBS	▲				
☆	NEW ENTRY				<b>KENNY ROGERS</b> We've Got Tonight Liberty LO-51143			8.98						69	4			8.98				104	80	15	<b>THE J. GEILS BAND</b> Showtime EMI-America SO 17087	CAP		8.98			
☆	42	6			<b>THOMAS DOLBY</b> Blinded By Science Capitol MLP 15007	CAP		5.98						75	5			8.98				105	81	14	<b>OZZY OSBOURNE</b> Speak Of The Devil Jet 2X2 38350 (Epic)	CBS	●				
☆	36	14			<b>PATTI AUSTIN</b> Every Home Should Have One Qwest QWS 3591 (Warner Bros.)	WEA	▲	8.98	BLP 22					71	31	19		8.98	CLP 9												

☆ 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).



A NITE WITH NINA—MTV VJ Nina Blackwood draws the winner of Cablevision's "Win An MTV Night With REO" contest at Just For The Record in South Bend, Ind. The prize included dinner with Blackwood and a backstage visit with the members of REO Speedwagon.

## 'THE BASEMENT TAPES'

# MTV Show To Key On Local Acts' Clips

By LAURA FOTI

NEW YORK—MTV has always aired video clips by local artists, but now the channel is focusing more attention on that area. A new half-hour monthly series, "The MTV Basement Tapes," debuts March 14 and features clips of six local artists.

The show will feature viewer participation; a 900 number has been set up to tally calls from viewers who will vote for their favorite group. The winners from the first six programs will compete in a playoff in September, with one group emerging as a grand prize recipient. That prize is an EMI America recording contract for a four-song EP and a new video clip.

The six clips aired on each segment of the show will be selected by a panel of record company executives and others in the industry. Les Garland, MTV vice president for programming, says, "Let's say we get 25 tapes after the first show runs. We don't want to put ourselves in the position of having to choose the six

for the next show."

The lineup for the first show, however, has already been announced. It will feature Toby Redd of Detroit performing "Can't Get A Job," Brofske of Chicago performing "Red Mask," the Young Invaders of Cincinnati performing "Play It Cool," What Is This of Los Angeles performing "Off The Floor," the Slickee Boys of Ocean City, Md. performing "When We Got To The Beach" and Staphanie Fuller & Pillow of Los Angeles and New York performing "Don't Come Crying To Me." The clips will be introduced by an MTV video jockey, who will also provide background information about the group.

The series will be promoted through on-air spots and in the media, including the music and cable trade press. Groups interested in entering should submit three quarter-inch videocassettes only to "The MTV Basement Tapes," c/o MTV, 1133 Sixth Avenue, New York, N.Y. 10036.

## Oldline Publishing Firm E.B. Marks Music Sold

• Continued from page 1

Made," "If You Go Away," "Lili Marlene" and many Italian film scores obtained in the '60s. From the rock era, there are ties with music by Meat Loaf, AC/DC and such individual copyrights as "Tell Laura I Love Her" and "Seasons In The Sun."

It's understood that Joe Auslander, president of Marks, will continue on in a consultancy capacity, and retain his seat as a board member of the National Music Publishers' Assn.

Bienstock's company, which includes major publishing setups in the U.S. (Hudson Bay Music) and the U.K. (Carlin Music), will administer the catalog, with removal of files set to Bienstock's offices in the Brill Building here. Only a month ago, Marks moved to new offices at 437 Fifth Ave.

Since the conglomerate binge of the '60s, many of the catalog-rich, colorful independent publishing operations have become entities within other corporate structures. Among them are Chappell (PolyGram), Mills Music (Belwin), E.H. Morris Music and Frank Music (both MPL), and dozens of smaller companies. In further concentration of major catalogs, firms that had large corporate parents, such as United

Artists Music and 20th Century-Fox Music, have recently shifted to other publishing houses. The deal for Marks leaves Shapiro-Bernstein as the only family-owned publisher formed before the turn of the century.

The last major U.S. publishing acquisition by Bienstock was New York Times Music in 1977. The catalog included many show scores originally published by Tommy Valando, including "Fiddler On The Roof" and "Cabaret."

Marks was originally an ASCAP company, but it was the first big publisher to switch affiliation to BMI when that performing rights group was established in 1940. Marks maintains an ASCAP firm, Piedmont Music.

In his book, "An Introduction To Popular Music Publishing In America," Leonard Feist, NMPA president and son of Leo Feist, an early publishing giant, writes that Joseph Stern and Edward B. Marks "took advantage of the nickelodeon vogue and the cheap variety houses to promote their catalog of songs. They fell upon the medium of the illustrated slide, which flashed words and illustrations upon a white sheet screen during intermissions while audiences were led in the performance of a new song." IRV LICHTMAN

## Inside Track

WCI board chairman Steve Ross corralled top-level record group brass in what was described as a "pep talk" Monday (28). He reiterated that Atari's video game market share had recently plummeted from 95% to 55%, due to increased competition. He stressed inter-departmental cooperation, such as having Atari research and development personnel look into home taping. Among those in attendance were: Jac Holzman, Stan Cornyn, Mo Ostin, Lenny Waronker, Irving Azoff, Quincy Jones, Bob Krasnow and Mel Posner.

Sick Call: Track hopes for the speedy recovery of Handleman Co. assistant buyer Donny Handleman, 33, who suffered a heart attack recently, and Ken Stilts, president of S&S Industries, which controls Dimension Records, who is in an intensive care unit in Dallas after suffering a heart attack earlier last week. . . . A checkout of the invited to Queen Elizabeth's gala at 20th Century-Fox studios, Hollywood, revealed the following industry luminaries: Lou Wasserman, Rod Stewart, Frank Sinatra, Perry Como, Tony Martin, Wayne Newton, Roy Rogers and Dale Evans, Jerry Weintraub and his wife, Jane Morgan and Dionne Warwick.

And while we are reviewing soirees, Berry Gordy hosts a 25th anniversary party Friday, March 25 after the NBC-TV Motown tribute on the same evening at the Pasadena Civic. All the label's distributors are being invited. The next day Jay Lasker and Dick Sherman convene with distributors in a national marketing meeting. It's understood that Motown alumnus Diana Ross and label veteran Smokey Robinson will appear on the tv spectacular.

While we dwell on video, TV Guide, in a listing of new satellite cable channels, disclosed two that may have positive influence on promoting repertoire segments of the industry. Claude S. Hill of ARP Films, New York, will bow a three-hour, seven-day advertiser-supported show. KidVid Network, which will feature both original and syndicated animated programming for an infant to 10-year-old audience. Another 24-hour audio-only service readying for cable is the National Jazz Network. The owner of the show, McRei Enterprises, based in Amherst, Mass., was called daily for four days last week, with a recorded phone message responding each day that the firm would call back as no one was in the office.

A three-month promotion ending last week at Federated Group raised hackles among video dealers at a meeting Tuesday (1) (separate story, page 4). The Southern Calif. VSDA chapter hubbub surprised Disney's new area sales rep Donald Gold, the sole studio rep at what was billed a studio/dealers confab. Federated Group chief buyer Russ Hackley is also surprised at all the fuss created because video dealers did not have "The Wind In The Willows," a Disney feature film involved in the promo. The chain promo offered two Memorex blank T120s plus a movie for \$49.95. "Willow" plus two Disney cartoons were the choices. Of "Willow," Hackley notes, "It is not a very strong title." Gold described the promo as "not very successful," but Hackley says it was. Track hears that most of the animosity toward Disney was in the 16-unit Federated's promo being a for-sale-only situation, which stirred up old ire because Disney had a stringent rental vs. sale position it has since abandoned, Gold told VSDA. Also irking indie vid dealers was Federated's entry into videocassette rentals at a traffic-stimulating \$1-a-day (for select titles). The huge basically-hardware chain never rented movies before but once sold them.

MCA Distributing, 100 strong, has 24 employees in the over-10-years category and eight who have more than 25 years of service. Those record-breaking record industrytes are: Howard McGrath and Darrell Condor (Gloversville plant); Arthur Paddock (Dallas operations); Ed Keelan (Baltimore sales manager); Ray Bauder (Philadelphia sales); Ronald McDonald (New York sales); Bill Woolford (Baltimore sales); and Sam Passamano Sr., executive vice president. . . . Wonder when George Duke finds time to sleep? His own Epic album comes this week, right along with Rufus and Deniece Williams packages he oversaw. In the near future, he's producing Sister Sledge, Jeffrey Osborne, Philip Bailey and the Clarke/Duke Project.

Two Lone Star legends meld soon, as the Marmaduke clan acquires Jack Kirby's United Record Distributors, Houston. It's understood that Kirby will remain when Western Merchandisers takes over the longtime one-stop. With this acquisition Sam Marmaduke's WM continues as the No. 1 growth firm in the industry over 1982 and into 1983.

Watch for the Welk Music Group to announce a new wing, a joint venture between it and the Champagne Maestro's tv organization, specializing in the development of music-oriented productions. . . . Motown Records has moved from Pacific Records and Tapes, San Francisco, to Pickwick Distributing. . . . Track tips its topper to the person responsible for the novel invitation to the Nashville Network's kickoff party at the Palamino Club, L.A. Monday (7). Entire invitation is printed on a

blue bandana which guests are to wear to gain admittance to the country fest.

Onetime British retailer and concert transportation provider Tony Raines of Rock Apple Tours, Lexington, Mass., has "Get Back" tours to England for Beatle aficionados set this summer. Cost from New York to Liverpool is \$895, and from Atlanta \$969. In another area, Pip Tours of New Rochelle, N.Y. has Norm N. Nite, WCBS-FM DJ, hosting a junket to Graceland and Memphis in April. Stipend for the Big Apple/Memphis swing is \$420 a person, based on double occupancy or \$455 single. . . . There's a new owner coming up for Brown Record Distributing, the longtime Buena Park, Calif. one-stop. Tom Lovell, who's owned the business since 1975, is bowing out. . . . The Parisian Room, the longtime La Cienega/L.A. citadel for black jazz, shuttered soon due to the illness of owner Ernie France.

Mike Spector has shuttered his MJS Distributing branch in Long Island City. Branch manager Chris Barr has shifted to the Miami Beach operation. Morty Schlesinger, formerly of MJS in New York, has joined Ervin Litkei's Gotham export firm, Game-art Corp. of America, as vice president. Another ex-MJS New York exec, Joe Stanzone, formerly president of the operation, has opened his own distributorship in Miami, Kenyon Entertainment Corp. . . . John Nathan's Overseas Music Services ends its U.S. representation of Bernard Chevry, effective June 1, 1983. Nathan's announcement, citing "philosophical differences" and a desire to expand activities of Overseas Music, "does not rule out the possibility of future involvement in the area of international markets similar to those organized by Chevry." Nathan, associated with Chevry since 1970, is being replaced by National Video Clearinghouse Inc., located in Syosset, New York, in conjunction with Perard Associates.

How did record and tape dealers fare during last week's West Coast storm? For the most part, merchants were spared major damage, despite the widely reported and somewhat freakish weather problems encountered from Seattle to San Diego. A spot check of California's top chains indicates the expected slip in store traffic, and outlets in both the Los Angeles metropolitan area and the Bay Area reported power outages, flooded streets and felled trees as among the added obstacles to business. Happily, though, the total structural damage suffered elsewhere from tornadoes and heavy flooding generally bypassed music merchants. Still, as the weekend approached, dealers were nervously screening new reports of yet another major storm expected to pass through the state, a prospect that could spell more serious flood damage risks.

Albert Schultz has closed his Gotham export business, Albert Schultz Inc., after 35 years. . . . Barry Gibb, Karl Richardson and Alby Galuten are producing Kenny Rogers' first RCA album. The Bee Gees have thus far submitted eight songs to Rogers. . . . Merle Haggard is staging his third annual Bass Tournament at the Silverthorn Resort, Lake Shasta, Redding, Calif. Wednesday through Sunday (9-13). Haggard and his manager Tex Whitson expect Mel McDaniel, Terri Gibbs, George Jones, Roy Clark and others not only to angle with the nation's champs, but also to entertain evenings.

Edited by JOHN SIPPEL

## Back Track

30 years ago this week: The Desert Inn in Las Vegas started a price war with the Dunes when it gave Johnnie Ray \$20,000 weekly. . . . Seeburg Corp. entered the home mart with a 100-record automatic phonograph. . . . The black and white L.A. AFM locals merged. . . . Del Woods settled her hassle with Tennessee Records out of court for \$5,000 and signed with Republic Records. . . . Glen Campbell teamed with Tex Clark for a DJ show on WDOK Cleveland.

20 years ago this week: Decca Records opened its own Miami branch when Manny Brookemeyer deserted software to concentrate on audio hardware. . . . RCA threw millions into its Dynagroove recording concept. . . . Handleman Co. was reportedly ready to go into distribution.

10 years ago this week: The USSR indicated it wanted to join the Universal Copyright Convention. . . . Herb Helman was appointed division vice president, public affairs, RCA. . . . A NARM study indicated returns cost racks half their profits. . . . Marty Landau, 74, pioneer Western states country music promoter, died in L.A. . . . BASF announced it would begin marketing hardware in the U.S. soon. . . . CBS opened a six million capacity record manufacturing plant in Spain.



# PROUDDEST

# RECORD

- ▶ RECORD OF THE YEAR: **"ROSANNA." TOTO.**
- ▶ ALBUM OF THE YEAR: **"TOTO IV." TOTO.**
- ▶ SONG OF THE YEAR: **"ALWAYS ON MY MIND." (JOHNNY CHRISTOPHER, MARK JAMES, WAYNE CARSON)**
- ▶ BEST NEW ARTIST: **MEN AT WORK.**
- ▶ BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL: **"EYE OF THE TIGER." SURVIVOR. (SINGLE)**
- ▶ BEST R&B VOCAL PERFORMANCE, MALE: **"SEXUAL HEALING." MARVIN GAYE. (SINGLE)**
- ▶ BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL (A TIE): **"WANNA BE WITH YOU." EARTH, WIND & FIRE. (SINGLE)**
- ▶ BEST R&B INSTRUMENTAL PERFORMANCE: **"SEXUAL HEALING" (INSTRUMENTAL VERSION). MARVIN GAYE. (SINGLE)**
- ▶ BEST COUNTRY VOCAL PERFORMANCE, MALE: **"ALWAYS ON MY MIND." WILLIE NELSON. (SINGLE)**
- ▶ BEST COUNTRY SONG: **"ALWAYS ON MY MIND." (JOHNNY CHRISTOPHER, MARK JAMES, WAYNE CARSON)**
- ▶ BEST RECORDING FOR CHILDREN: **"IN HARMONY 2." (BILLY JOEL, BRUCE SPRINGSTEEN, JAMES TAYLOR, KENNY LOGGINS, CARLY AND LUCY SIMON, TEDDY PENDERGRASS, JANIS IAN, CRYSTAL GAYLE, LOU RAWLS, DENIECE WILLIAMS, DR. JOHN) LUCY SIMON AND DAVID LEVINE, ALBUM PRODUCERS.**
- ▶ BEST SPOKEN WORD, DOCUMENTARY OR DRAMA RECORDING: **"RAIDERS OF THE LOST ARK: THE MOVIE ON RECORD." TOM VOEGELI, ALBUM PRODUCER.**
- ▶ BEST JAZZ VOCAL PERFORMANCE, FEMALE: **"GERSHWIN LIVE!" SARAH VAUGHAN.**
- ▶ BEST JAZZ INSTRUMENTAL PERFORMANCE, SOLOIST: **"WE WANT MILES." MILES DAVIS.**
- ▶ BEST INSTRUMENTAL ARRANGEMENT ACCOMPANYING VOCAL: **"ROSANNA." TOTO. JERRY HEY, DAVID PAICH, JEFF PORCARO, INSTRUMENTAL ARRANGERS.**
- ▶ BEST VOCAL ARRANGEMENT FOR TWO OR MORE VOICES: **"ROSANNA." TOTO. DAVID PAICH, VOCAL ARRANGER.**
- ▶ BEST ENGINEERED RECORDING: **"TOTO IV." TOTO. AL SCHMITT, TOM KNOX, GREG LADANYI, DAVID LEONARD, ENGINEERS.**
- ▶ PRODUCER OF THE YEAR (NON-CLASSICAL): **TOTO.**
- ▶ BEST CLASSICAL ALBUM: **"BACH: THE GOLDBERG VARIATIONS." GLENN GOULD. GLENN GOULD AND SAMUEL CARTER, ALBUM PRODUCERS.**
- ▶ BEST CLASSICAL PERFORMANCE—INSTRUMENTAL SOLOIST OR SOLOISTS (WITHOUT ORCHESTRA): **"BACH: THE GOLDBERG VARIATIONS." GLENN GOULD.**
- ▶ NATIONAL ACADEMY OF RECORDING ARTS & SCIENCES 10TH ANNUAL HALL OF FAME AWARDS **"BACH: THE GOLDBERG VARIATIONS" (ALBUM). GLENN GOULD. "EMPTY BED BLUES." BESSIE SMITH.**
- ▶ AND CONGRATULATIONS TO **PAT BENATAR** AND CHRYSALIS RECORDS—OUR CBS DISTRIBUTED LABEL.

**19** <sup>22</sup> **GRAMMY** **AWARD** **WINNERS** **83**  
**CBS RECORDS**





**ECHO & THE BUNNYMEN  
PORCUPINE 1-23770**

**E**cho & The Bunny-  
men's third LP, Por-  
cupine, entered the  
English album charts at  
No. 2. Porcupine comes  
to this country after a  
pair of U.K. hit singles—  
"Back Of Love" and "The  
Cutter." Import action  
on the Bunnymen has  
always been substan-  
tial, and great airplay  
possibilities make Por-  
cupine, a Kingbird pro-  
duction, the animal to  
watch.

A Korova recording

**MODERN ENGLISH  
AFTER THE SNOW 1-23821**

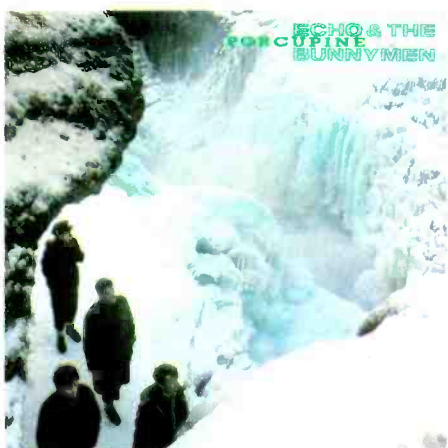
**T**he question: What  
happens After The  
Snow? The answer: "I  
Melt With You." The first  
Modern English LP is a  
welcome offering for  
fans and retailers  
alike—it contains the  
MTV and radio hit, "I  
Melt With You," along  
with seven other Hugh  
Jones-produced Modern  
English originals. Look  
for heavy thawing After  
The Snow.

**RAMONES  
SUBTERRANEAN  
JUNGLE 1-23800**

**S**ubterranean Jungle  
finds the Ramones  
on home turf—under-  
ground in New York.  
The band that intro-  
duced "new" music to  
the nation has reaf-  
firmed their roots with a  
new album that's both  
innovative and ac-  
cessible. Produced by  
Ritchie Cordell (whose  
other associations  
include Joan Jett), Sub-  
terranean Jungle is the  
Ramones' eighth—and  
by many accounts,  
best—album.

On Sire Records and Cassettes  
Manufactured and distributed by  
Warner Bros. Records Inc.  
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# HOM PROSPECTS



**ECHO & THE BUNNYMEN  
PORCUPINE 1-23770**



**MODERN ENGLISH  
AFTER THE SNOW 1-23821**



**RAMONES  
SUBTERRANEAN  
JUNGLE 1-23800**

