

# Billboard

88th  
YEAR

A Billboard Publication

The International Newsweekly Of Music &amp; Home Entertainment

Feb. 5, 1983 • \$3 (U.S.)

## LAWYER'S MIDEM BOMBSHELL

### Say EEC Law Overrides National C'right Statutes

By MICHAEL WAY

CANNES—European Common Market (EEC) legislation on the free movement of goods and services across national frontiers could prompt a revolution in the copyright, license and subpublishing sectors. That was the message handed bluntly to publishers at MIDEM by a top EEC legal expert.

Harold Wenig, a German lawyer with the EEC's fair trading directorate in Brussels, said in effect that Common Market law is binding on individual countries' legislation on any matter, and particularly relevant given the wide variety of national laws on copyright. The EEC even holds sway over the Berne Convention, with some 80 signatories.

This statement to a meeting of the International Federation of Popular Music Publishers "could mean the complete rewriting of copyright law as we know it," later commented Ron White, head of EMI Music Publishing in the U.K. Another observer said that recent Common Market legislation could make the 10 countries of the EEC

"just one territory" for subpublishing purposes.

Wenig made three points on the current situation: exclusivity is not always legal; third parties acting legally can operate freely in other territories, unless the EEC has granted exemptions; clauses in license agreements can be prohibited when

(Continued on page 56)

## Abrams, Billboard Meets Signal Changes In AOR Programming

ORLANDO—Programmers representing 60 of the 80 AOR "SuperStars" stations consulted by Burkhart/Abrams/Michaels/Douglas & Associates were given new marching orders at strategy sessions at Disney World here Jan. 17-20. Those orders: play more current and new music.

Lee Abrams notes, "We're de-emphasizing the oldies. We'll still be playing Journey and Styx, but are backing off the oldies from these groups. We're cutting way back on acts no longer in existence, like Thin Lizzy. And we've cut way back on Led Zep."

The programmer continues, "We've abolished slow rotation," and he extols the virtue of playing such acts as Men At Work, Missing Persons, Thomas Dolby, the Pretenders, Joe Jackson, Duran Duran and the Psychedelic Furs.

Abrams explains that he's come to realize that "we can't be locked into 1979," when "Superstars" went into a harder rock posture. He says the format is moving back in concept to 1972 when "we were playing Emerson, Lake & Palmer, the Allman Brothers and James Taylor."

Why the changes? "The Arbitron books for AOR look terrible," notes Abrams. "We've been watching the situation for a few months. People are getting bored with the format. There's been less time spent listening."

Abrams doesn't see any change coming in what has traditionally been AOR's strongest audience—

(Continued on page 20)

PASADENA—AOR radio's pressing need to evolve in light of shifting music trends, and the impact of those trends on the relationship between broadcasters and the record industry, were the dominant issues at Billboard's Radio Programming Convention here Jan. 20-22. The event drew more than 500 registrants to the Huntington-Sheraton Hotel.

The intensity of the challenge facing AOR programmers, in particular, was discussed in meeting rooms and suites throughout the three-day confab, and underscored by recent ratings which showed a number of traditional AOR leaders losing ground to stations with more adventurous formats. A number of programmers were continuing a debate begun only days before in Orlando, Fla., at a Burkhart/Abrams/Michaels/Douglas "SuperStars" meeting. Lee Abrams told that gathering that he'll incorporate up to 70% current acts in the format's rotation (separate story, this page).

Several Pasadena sessions served

(Continued on page 20)

## Stickered Prices Still Rising

By JOHN SIPPEL

LOS ANGELES—Retailers continue to increase stickered store prices of records and tapes, signifying their efforts to retain profitability in the face of ongoing wholesale price hikes.

Five of 18 retail chains canvassed by Billboard are not ready to establish a "special advertised sale" price for the new WEA \$6.98 catalog series. All give the same reason: they don't know what the sales history is going to be, so they're holding off even thinking about a sale price.

Profit has become such an urgent matter that Bob Sturges of the two Coconut Stores out of Jacksonville, for one, has three-tiered pricing to take advantage of the special advertising or discounts proffered by a manufacturer. A majority of those using two-tiered pricing point out that these are merely a high and low within which they often select a third price, dependent upon the deal

(Continued on page 24)

## —Inside Billboard—

● **NEW PRODUCT** from three platinum-status country acts (Kenny Rogers, Alabama, the Oak Ridge Boys) heads the list of major albums for February release. Others feature Styx, Laura Branigan and Earth, Wind & Fire; all are tabulated in Billboard's monthly Hot Product Status Report, page 4.

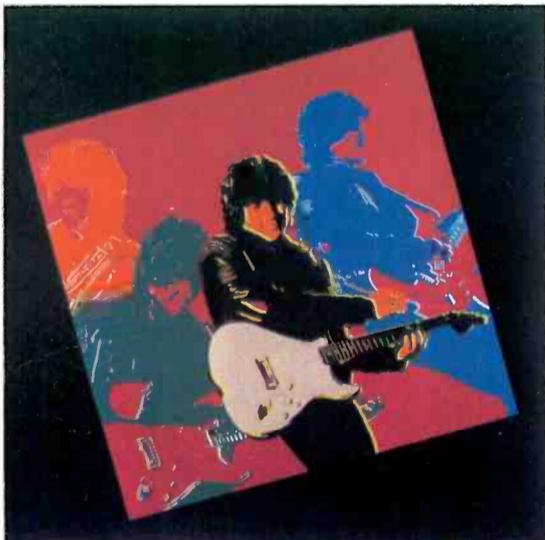
● **BROADCASTING'S FUTURE** in light of many short-term and long-term problems was probed at Billboard's Radio Programming Convention in Pasadena. Extensive reports from the event begin in Radio, page 18. An editorial appears on page 8.

● **RETAILERS AND DISTRIBUTORS** of video software face an increasingly complex and competitive marketplace. The recent attempt by the Video Software Dealers Assn. to merge with the National Assn. of Video Distributors illustrates some of the problems in this field. Page 6.

● **WNEW-AM NEW YORK** has launched a campaign to motivate major labels to record more MOR artists and repertoire. Says g.m. Jack Thayer of the record companies, "We're convinced there's a disk buying audience they're overlooking." Radio, page 10.

● **COMPACT DISC** packaging meetings last week produced a consensus among merchandisers and record label representatives. Page 3.

● **VIDEO SOFTWARE SALES** through rental form the heart of a merchandising plan initiated by retail franchiser Video Cross Roads International. The firm sees this more likely to boost software sales than lower list prices. Retailing, page 23.



From the day a young Bill Wray met Elvis Presley, he knew he was destined to play rock & roll with abandon. Wray's work represents the passionate honesty of early rock in contemporary form. That's why his new Liberty album SEIZE THE MOMENT (LT 51140) commands so much respect. SEIZE THE MOMENT features Bill's first single—"Heartbreaker." (Advertisement)



"IMAGINATION" (MCA-5376) REUNITES HELEN REDDY WITH JOE WISERT, PRODUCER OF THREE OF HELEN'S NINE GOLD AND THREE PLATINUM ALBUMS. "DON'T TELL ME TONIGHT" (MCA-52170) IS THE JUST-RELEASED SINGLE FROM HELEN REDDY'S NEW MCA ALBUM AND CASSETTE RELEASE, "IMAGINATION." (Advertisement)

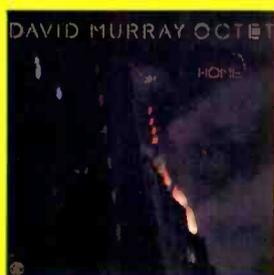
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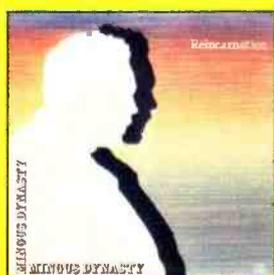
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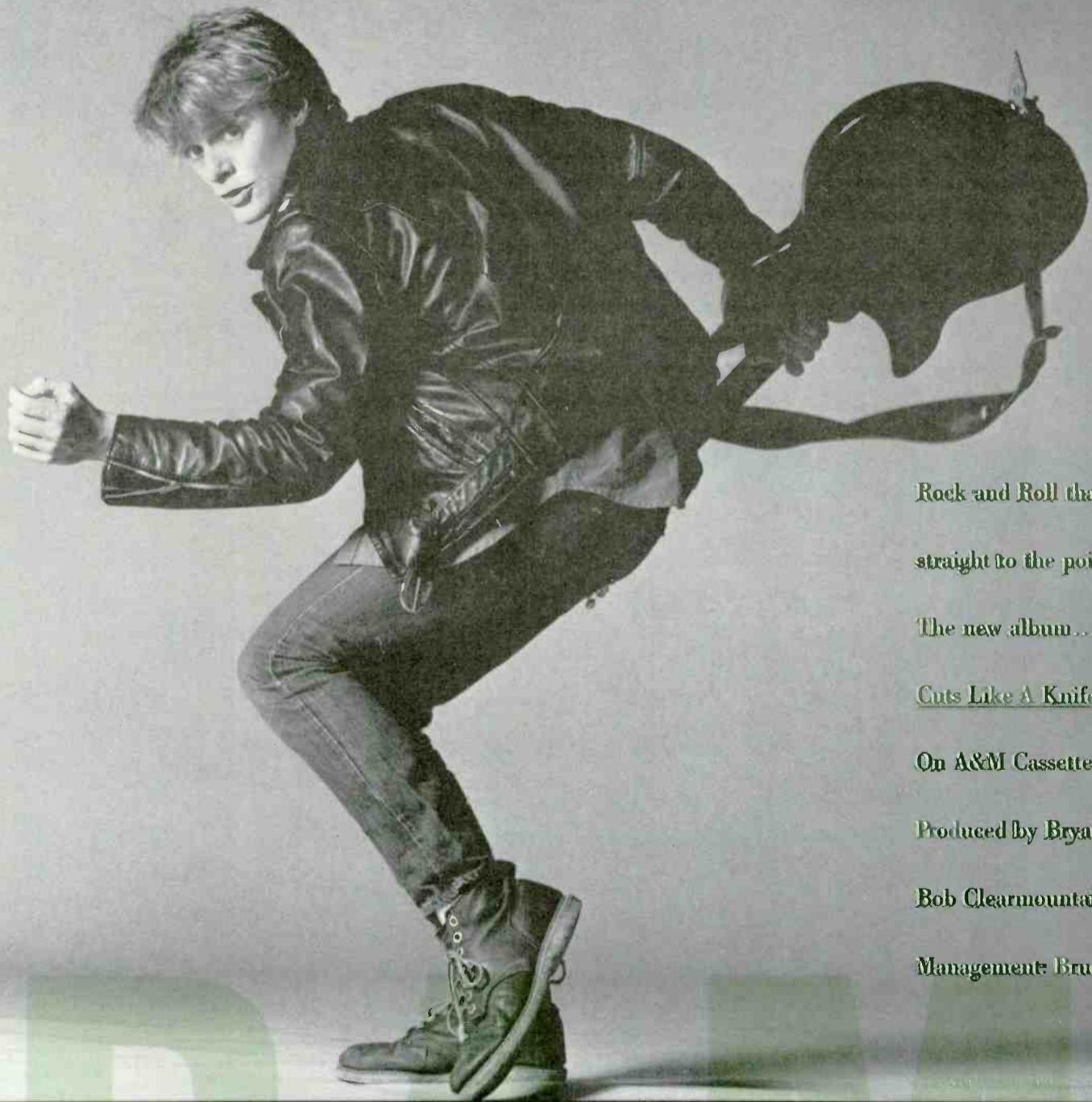
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## WEA, CBS, RCA Stay 1-2-3 In Chart Rankings For 1982

By SAM SUTHERLAND

LOS ANGELES — WEA, CBS and RCA again led the major corporate manufacturing entities in share of Billboard chart activity during 1982. The ranking of top firms was essentially unchanged from a year earlier.

That's the outcome of 1982's chart wars as reflected by a computerized summary of combined Hot 100 and Top LP/Tape action between January and December. The year-end tallies thus show little upheaval in the overall market standings as monitored at the end of the third quarter (Billboard, Nov. 6), despite some final quarter reversals in cer-

tain key chart performances for individual labels.

Among the majors, CBS finished the year with the most dramatic overall shift in market share, garnering 21.1% of the combined single and album action for a net gain of 4.2% over its '81 totals. WEA's leadership weathered at 1.5% dip to 27.6% as compared to a year ago, while RCA sustained its market share of a year earlier, posting 15.3% of the overall chart activity.

Other corporations saw their share of chart activity shifting only fractionally, with the marginal exception of MCA, which saw its slice of the combined chart pie eroding by 1.3% to post a 3.2% figure.

In the breakdown of chart action between the branch-distributed sector and independents, the final quarter saw some erosion. Between them, Arista, Motown, Chrysalis and Boardwalk accounted for 12.3% of the market as compared to an overall '81 share of 13.6%. With Chrysalis since shifting to a new branch deal via CBS, future chart action could mirror a more pronounced shift in the indies' fortunes.

As for individual and combined label chart performance, Columbia's bullish year is borne out by a 2.7% increase in combined Hot 100 and Top LP/Tape action to 11.7%, the top figure among labels. And, when tallied among combined labels, that figure climbs to 12.7%, a performance likewise 2.7% over Columbia's showing of a year ago and enough of a boost to carry the firm past last year's champ, Warner Bros.—which, despite only a 0.2% dip in its own chart share, suffered a 2.4% drop among combined labels after factoring in chart action for its distributed labels to finish with 10.6%.

However, Warners' distribution affiliate and co-venture with David Geffen, Geffen Records, achieved ninth place on its own, posting 3.4% of the combined singles/albums chart activity.

As for product flow during the year, all tallies indicate a reduction in the number of albums and singles charting, albeit a slight dip in most instances. Overall, total entries on the combined Hot 100 and Top LP/Tape charts from those corporations finishing in the top 10 were down

(Continued on page 68)

## JEM To Crack Down On Competing WEA Importers

By ROMAN KOZAK

NEW YORK—Following the news that JEM Records has secured the exclusive right to import product released by artists signed to WEA subsidiaries abroad (Billboard, Jan. 29), JEM says that it will take a tough stance against other importers bringing in identical product.

In initially discussing the JEM deal, WEA International president Nesuhi Ertegun indicated to Billboard that there was not much WEA could do about importers who can buy the same product from exporters and one-stops abroad, if the product is by artists not signed for the U.S.

However, following consultations

between WEA and JEM, Ed Grossi, vice president of the latter firm, says that something indeed can be done against such imports. JEM promises to take the other importers to court for copyright violation, he says.

"This is really the first time that a major company has contracted an exclusive importation arrangement of its repertoire from overseas. In the past, some companies entered into similar arrangements, but those deals failed because they were unenforceable," comments Grossi. "Import companies would have the right to the product, but purchasers would

(Continued on page 63)

## AT RIAA-HOSTED MEETINGS

### Consensus On CD Packaging

By IRV LICHTMAN

NEW YORK—Made aware of technical considerations that require continued use of the plastic housing for the Philips/Sony Compact Disc, manufacturers and merchandisers present at RIAA-hosted CD packaging meetings in New York and Los Angeles last week arrived at a general consensus on the goals that any "augmented" package should achieve.

Representatives of PolyGram Records, scheduled to launch CD software here later this year, presented the company's prototype 6- by 12-inch augmented package (Billboard, Jan. 29). The consensus, according to RIAA, supported 6 by

12 exterior dimensions if 12 by 12 proves "impracticable."

In all, a dozen merchandising goals were identified: packaging should deter pilferage; purchaser access, browsing and handling should be possible in lieu of locked display; display of the present package in a vertical mode—6½ inches high and 6 inches wide rather than 6 high and 6½ wide—was favored, giving more opportunity for a side-positioned security feature and for end display of title identification when CD's are stacked flat.

Also, to utilize current fixtures would be "comfortable," but the opportunity for innovation related to the uniqueness of the new medium should not be suppressed; possi-

bilities include blister packs, common packs interchangeable for CDs or audio cassettes, stock locked reusable in-store display boxes, title-related packaging, and avoidance of a design that can easily be folded up and stolen.

Further, emphasis was placed on the negative of excessive or double packaging cost; uniform packaging was favored to avoid consumer confusion arising from diverse configurations; even if the current package is maintained for technical or aesthetic reasons—especially if it's supplemented by a larger carrier pack—cheaper options should be sought for later adoption (such options should not compromise product protection or buyer retention). Also, hopefully, any package used by industry companies should be non-proprietary to any specific supplier and generally available in the manner of the current LP jacket; no search for a package common to the CD and audio cassette should deter expediting universal consumer retail handling access to the audio cassette.

According to the RIAA, subsequent meetings may be set to clarify any "technical restrictions that could impact on packaging. Also, industry packaging suppliers may be encouraged to present their favored approaches."

RIAA cites a Dec. 6 letter from Harold Okinow, the racker who is president of NARM, as a stimulant to calling what appears to be the first round of CD packaging meetings.

(Continued on page 63)

## MOVING AT \$39.95 LIST

### Good Start For 'Officer' Vid

NEW YORK—The initial orders are in, and Paramount's \$39.95 list videocassette, "An Officer And A Gentleman," appears well on the road to success. The company claims that last week orders reached close to 80,000 (79,793, to be exact); that's 16% higher than the initial order for "Star Trek II."

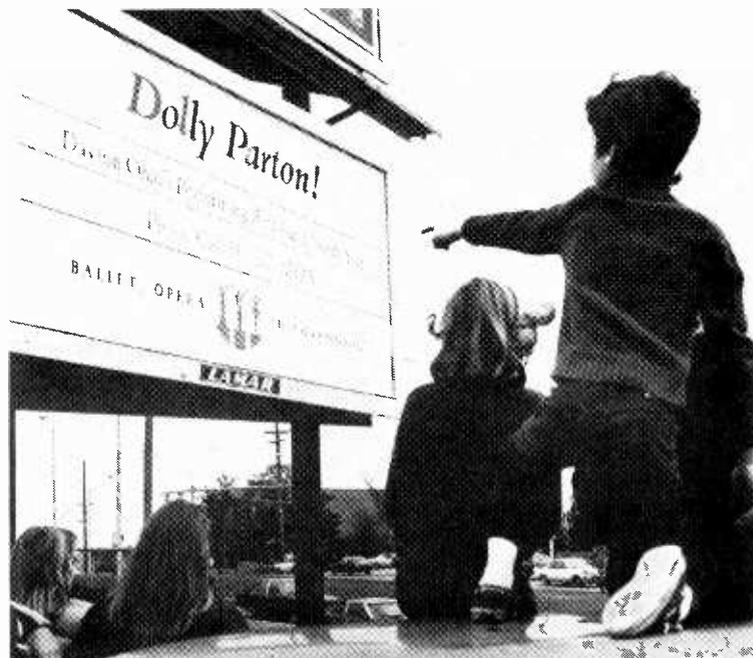
"We're not sure how significant this is," says Reg Childs, vice president and general manager of Paramount Home Video. "It's bigger than we expected, but the real test begins when the product hits the stores." That should be in less than

two weeks, as the title ships to distributors on Feb. 9.

The Beta-to-VHS order ratio is the same for "Officer" as it was for "Star Trek." Childs notes, although he points out, "That doesn't mean anything yet." With Beta copies of "Officer" priced at \$29.95, Paramount is expecting the title to sell more than usual in that format.

Childs also believes the Golden Globe awards ceremony will boost videocassette sales, since "Officer" has been nominated in a number of categories. Academy Award nomi-

(Continued on page 63)



WANTED—A billboard attracts the attention of a group of children in Nashville's Music Square. The Performing Arts Fund, Dayton, Ohio, placed the ad in the hope that the singer will consent to a benefit performance.

## Taping, Rental Bills Are Introduced In Congress

By BILL HOLLAND

WASHINGTON—The authors of identical home taping and rental bills bowed their legislative proposals last week in both the Senate and House during the 98th Congress' first week of non-housekeeping business.

Both Sen. Charles Mathias (R-Md.) and Rep. Don Edwards (D-Cal.) introduced three separate bills to deal with the problems of home taping and video and record rentals (analysis, this page).

The most complex of the three bills introduced by both legislators addresses an exemption from copyright infringement for "any individual who makes a recording of an audio/visual work, sound recording or musical work in the home for private use." It also affords importers and manufacturers of video and audio equipment and blank tapes "a license to distribute their products in the United States," with royalty fees going to copyright owners. The language of both new bills makes clear that royalty fees would be determined through either voluntary negotiation or compulsory binding arbitration.

Both of the "big" bills, called the Home Recording Act of 1983 in both houses, steer clear of allowing the terms and rates of the royalty fees to be determined by the overworked and often-criticized Copyright Royalty Tribunal. Rather, the new fea-

(Continued on page 64)

WASHINGTON—The two identical video and audio rental bills introduced last week in the Senate and House dealing with clarification of the first sale doctrine have a better chance for passage, their authors say, because they address much less complex issues than the weighty Home Recording Act of 1983 (separate story, this page).

Charles Mathias in the Senate and Don Edwards in the House introduced all three bills as separate pieces of legislation.

The rental bills, amendments in essence, add a new paragraph to Section 109 (a) of Chapter 1 of Title 17 of the U.S. Code, which states that a copyright owner relinquishes rights after first sale. The new provi-

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## Video Music Programming

Billboard's newest feature, Video Music Programming, can be found on page 27 of this issue. It provides playlist details (adds and rotation) of MTV, the 24-hour cable music channel aired in all major markets nationwide.

The feature's placement in Billboard's Retailing department, where it will appear weekly, reflects MTV's impact on retail sales of records and tapes. Dealers can use the playlist in identifying consumer demand and in planning product buys.

Video Music Programming will in future weeks incorporate information on other tv programming sources of notable influence and impact.

## Executive Turntable

### Record Companies

Elektra/Asylum Records reports that three vice presidents are departing. They are **Vic Faraci**, executive vice president of marketing; **Jerry Sharell**, senior vice president of promotion; and **George Steele**, vice president of international. Concurrently, **Mel Posner**, who retains his title as vice chairman, will oversee international operations and general managership of the label's West Coast office. . . . PolyGram Records has restructured its executive manage-



Posner



Haywood



Regan



Jaffe

ment team (separate story, this page) with the creation of four independent music divisions. **Bill Haywood** heads the black music division as senior vice president. **Jerry Jaffe** is upped to senior vice president of the label's rock division. He was a vice president. **Russ Regan** is promoted to senior vice president of PolyGram's pop division. He was vice president and general manager of the company's West Coast office. And **Gianfranco Rebutta** continues as president of PolyGram Classics.

**Jerry Shulman** has been appointed director of market development for CBS Records in New York. He joined the company in 1972 and was director of market research and planning. . . . **Richard Morris**, senior vice president of operations for TelePrompster Corp., joins PolyGram Records as senior vice president and chief financial officer in New York. . . . **Ed Eckstine** is upped to execu-



Shulman



Morris



Eckstine

utive vice president and general manager of Qwest Records and Quincy Jones Productions in Los Angeles. He joined the Jones organization in 1974. In another appointment, **Don Wilson** has been named director of business affairs for the label and production company. He comes to the organization from the law firm Mason & Sloane in Los Angeles. . . . **Ted Cohen**, national artist development manager for Warner Bros. Records in Burbank, has been promoted to director of artist development. He has also worked for CBS Records and WEA Corp.

### Publishing

Word Records & Music has named **Kim Fox** professional manager and administrative assistant for its West Coast office. She was manager of artist and radio promotion for Light Records and Lexicon Music. Word has also appointed **Jim Gibson** director of music publishing and marketing. He was head of the company's print music division. . . . Chappell Music has promoted **Seth Swirsky** to professional manager in New York. He joined the firm in September. . . . **Jaymes Foster-Levy** has joined Jay Landers Music in Los Angeles as vice president. He was a professional manager of the West Coast office of United Artists Music and has held positions as Twentieth Century-Fox Music, Management Three and Rocket Records. . . . **Fran Amitin** has been promoted to director of Quincy Jones Publishing. She has been the publishing administrator since 1981.



Fox

### Video/Pro Equipment

RCA Corp. has appointed **David Arganbright** staff vice president of business management and control, VideoDisc Project. The executive, who joined RCA in 1973 at its consumer electronics division in Indianapolis, returns to the company after serving as vice president and general manager for N.A.P. Consumer Electronic Corp. . . . CBS/Fox Video has named **Margaretha Bystrom** advertising manager in New York. She has held similar posts at Fuji Photo Film U.S.A. and Sony Corp. of America. The company has also named **Anne Templeton** to the new post of associate product manager. She was video rights manager for United Artists Corp. before joining the firm. . . . **Robert Gardner** has joined Starpath Corp. as vice president of marketing. He comes to the firm, located in Santa Clara, Calif., from Wham-O Manufacturing, where he was vice president of sales and marketing. . . . Morel Acoustics, a speaker manufacturer based in Brookline, Mass., has named **William Lynch** as its representative for the New England and upstate New York markets. . . . Beyer Dynamic Inc., Hicksville, N.Y., has appointed **Tony Hawkins** national sales manager.



Bystrom

### Related Fields

CBM/Maze Records, the Canadian label and management company for the group Saga, has named **Perry Goldberg** vice president of promotion and marketing for North America and **Petra Schweitzer** vice president of international promotion and marketing. . . . **Richard Probst** has been appointed director of the Steinway concert and artist development department in New York. **David Rubin**, who headed the division, has been named senior vice president of Steinway & Sons.

Billboard (ISSN 0006-2510) Vol. 95 No. 4 is published weekly (except for the last week in December) by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$125.00. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 1413, Riverton, N.J. 08077, (609) 786-1669.

## Hot Product Status Report: February

Eleven albums are set for release in February by acts that have gone gold or platinum in the past 12 months, or with their most recent L.P.s. All are single-disk sets listing for \$8.98, except the Clash release which is a 12-inch EP reissue. Albums delayed from a previous product report are marked with an asterisk.

Artist	Title	Label	Release Date	Format
Alabama	"The Closer You Get"	RCA	late Feb.	studio
Laura Branigan	"Branigan II"	Atlantic	mid Feb.	studio
Clash	"Black Market Clash"	Epic	mid Feb.	12-inch EP
Earth, Wind & Fire	"Powerlight"	Columbia	early Feb.	studio
Willie Nelson	"Tougher Than Leather"	Columbia	mid Feb.	studio
Oak Ridge Boys	"American Made"	MCA	Feb. 3	studio
Oak Ridge Boys	"Smokey Mt. Gospel"	Priority/CBS	early Feb.	studio
Kenny Rogers	"We've Got Tonight"	EMI	Feb. 11	studio
Patrick Simmons	"Arcade"	Elektra	Feb. 18	studio
Styx	"Kilroy Was Here"	A&M	Feb. 15	studio
Yarborough & Peoples	"Heartbeats"	Total Experience	Feb. 14*	studio

## Country Heavies Ready Releases Superstar Albums On Majors' Agenda For February

By ROMAN KOZAK

NEW YORK—February, the month of valentines and late winter snowstorms, is also the time (this year, anyway) when country music rolls out its biggest guns. Releases are due from Alabama, Willie Nelson and Kenny Rogers, plus two different albums by the Oak Ridge Boys on two different labels.

On the rock side, consistent multi-platinum sellers Styx are coming out with their latest LP, and Patrick Simmons of the Doobie Brothers is making his solo debut. Laura Branigan is hoping to capitalize on her recent gold hit "Gloria" with a new LP, while CBS is reissuing two of its ill-fated 1980 "Nu-Disks" as 12-inch EPs. The records are by the Clash

and Cheap Trick.

On the r&b side, perennial hit-makers Earth, Wind & Fire—who have had five platinum LPs—are hoping for the sixth, while Yarborough & Peoples' "Heartbeats," which was originally supposed to have been released in January, will finally be out this month on Total Experience Records, distributed by PolyGram.

The February release schedule also includes a number of strong-selling acts who didn't happen to hit gold the last time out. Atco is releasing a two-record set by Pete Townshend consisting of demo tapes he recorded of songs that were later done by the Who. Chic's Nile Rodgers is releasing a solo album on Atlantic.

Some of the acts that CBS plans to release in February include such favorites as Frank Zappa on Barking Pumpkin Records; Weather Report, whose 1977 LP "Heavy Weather" went gold in 1981; Molly Hatchet, whose release was delayed from January; and Cheap Trick, whose "Found All The Parts" charted when it was originally released as a 10-inch Nu-Disk. However, the format never caught hold, and CBS is now rereleasing the EP in a 12-inch format, along with "Black Market Clash," by the Clash, whose "Combat Rock" LP has just gone platinum.

Other notable releases for February include "Subterranean Jungle" by the Ramones on Sire/Warner Bros.; "Imagination" by Helen Reddy on MCA; "Surface Pleasures" by the Temptations on Motown; "Seal In Red" by Rufus on Warner Bros.; "Lucky" by Marty Balin on EMI America; "Kihns-piracy" by Greh Kihn on Beserkley; and "Country Classics" by Charley Pride on RCA. Also, Kelly Groucutt, formerly with Electric Light Orchestra, is coming up with a solo LP this month on Riva/PolyGram.

Among the top releases, Kenny Rogers' "We've Got Tonight" is notable in that it's his last release for Liberty before going on to RCA. But it should enjoy a strong push from the title track single with Sheena Easton, which after two weeks is already at 28 on Billboard's Hot 100.

The Oak Ridge Boys' two albums are on MCA and on Priority/CBS. The former is their usual country pop music, but the latter is a gospel album, "Smokey Mt. Gospel."

(Continued on page 68)

### OTHER ACTS WITH OTHER FIRMS

## Kenny Rogers Signs Jovan Sponsor Deal

By KIP KIRBY

NASHVILLE—Kenny Rogers has concluded a substantial sponsorship deal with Jovan, the cosmetics giant which backed the last Rolling Stones tour of the U.S. The arrangement involves a Rogers tour this year with a minimum of 100 dates, as well as the launch of two new perfume products tied in with the performer's name.

Meanwhile, Rockbill, the marketing company which put together the Jovan/Stones tour, has lined up corporate sponsorship deals for Daryl Hall & John Oates with Canada Dry, Eric Clapton with Camel cigarettes, and Triumph with Converse sneakers (separate story, page 48).

The 1983 Jovan/Kenny Rogers tour will headline Rogers, Crystal Gayle and comedian Lonnie Shorr, with dates promoted by C.K. Spurlin. Jovan is reportedly paying Rogers a "high six-figure sum" for the tie-in. Although specific dates have not been announced, the tour is kicking off in February.

Coupled with the concert sponsorship, Jovan is introducing two new perfumes, "The Gambler" and "Lady," named after hit songs recorded by Rogers. The singer will perform parts of the tunes in a series of television ads, though he will not appear on camera.

Jovan's name is expected to appear on the concert tickets and in ads supporting individual dates. Ac-

cording to a spokesperson for Ken Kragen & Co., Rogers' management firm, the company had been in negotiation with a number of interested sponsors, including Coca-Cola and Ford. It was Scott Kranzberg of Contemporary Marketing in St. Louis who brought Jovan together with Rogers for both the tour and the product endorsements. Kranzberg is a former executive with Boardwalk Records.

The superstar will shoot an HBO

(Continued on page 64)

### FIVE MUSIC DIVISIONS

## PolyGram Realigns Staff

NEW YORK—PolyGram Records has established music divisions that, according to president Guenter Hensler, function "almost like independent companies."

Requiring the restructuring of the label's executive staff (Executive Turntable, this page), the move centers on the creation of independent music arms in the areas of rock, country, pop, black and classical.

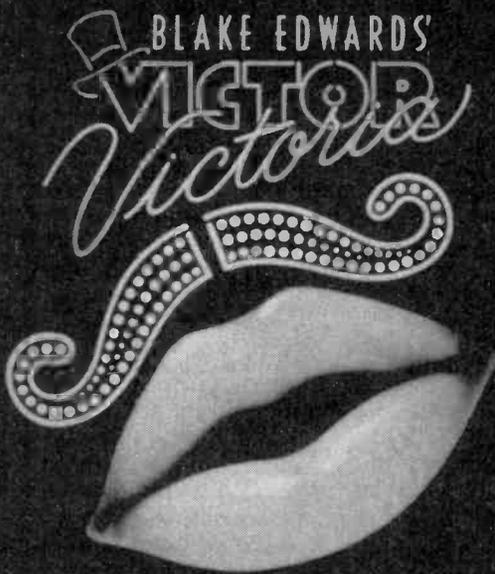
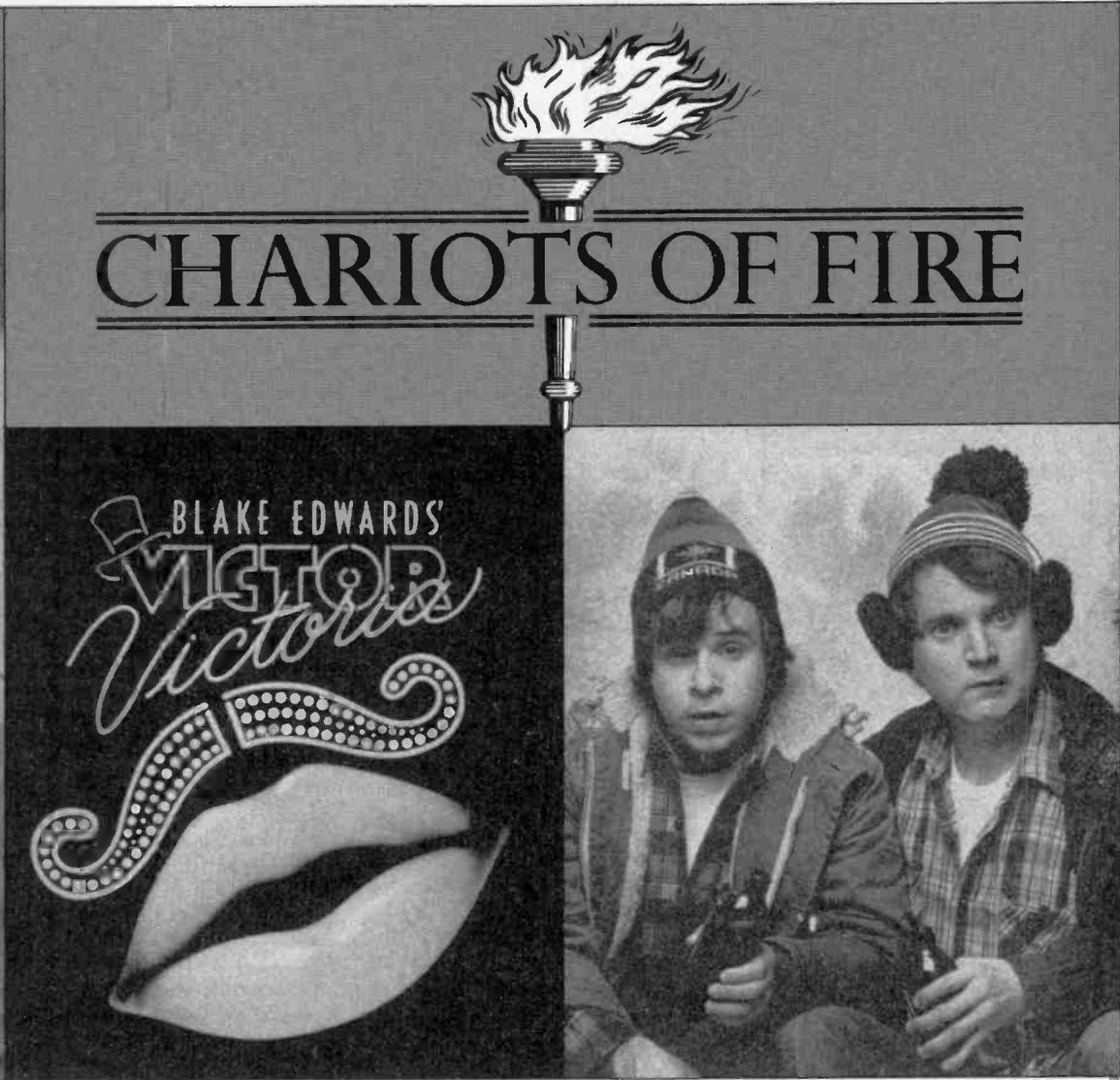
"The purpose of the change," says Hensler, "is to provide more autonomy to those who've made PolyGram successful last year, and at the same time to strengthen the company by shortening decision lines."

The music divisions chiefs are: Jerry Jaffe, newly appointed senior vice president, rock; Bill Haywood, senior vice president, black; Russ Regan, newly appointed senior vice president, pop; and Gianfranco Rebutta, president, PolyGram Classics. Selection is yet to be made in the country division. All division heads, reporting directly to Hensler, will be responsible for the total a&r and marketing efforts of their respective groups.

Reporting to Hensler, too, will be an executive staff headed by executive vice presidents Jack Kiernan and Mel Ilberman and newly appointed senior vice president of finance Richard Morris. Kiernan takes on the responsibility

(Continued on page 66)

# WE'RE PROUD TO OFFER OUR BEST TO NARAS.



## OUR GRAMMY NOMINEES FOR YOUR CONSIDERATION.

### ALBUM OF THE YEAR

**AMERICAN FOOL / JOHN COUGAR**  
John Cougar Mellencamp and Don Gehman, Producers

### BEST ROCK VOCAL PERFORMANCE, MALE

**HURTS SO GOOD / JOHN COUGAR**

### BEST ENGINEERED RECORDING (non-classical)

**AMERICAN FOOL / JOHN COUGAR**  
George Tutko, Don Gehman, Mark Stebbeds, Engineers

### PRODUCER OF THE YEAR (non-classical)

**JOHN COUGAR MELLENCAMP  
and DON GEHMAN**

### RECORD OF THE YEAR

**CHARIOTS OF FIRE / VANGELIS**  
Vangelis, Producer

### BEST COMEDY RECORDING

**GREAT WHITE NORTH**  
Bob & Doug McKenzie

### BEST ALBUM OF ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR A TELEVISION SPECIAL

**VICTOR / VICTORIA  
(ORIGINAL SOUNDTRACK RECORDING)**  
Henry Mancini, Composer / Leslie Bricusse, Lyricist



## MUSIC IN THE AIR



HI! This is John Doremus.

This is a time when we're tired of winter's bluster and yearn for the sight of a crocus or two. A time to make new plans... to travel for business or pleasure. The inflight music we've planned with our airline clients reflects this upbeat mood...



United Air Lines offers the show-biz tradition of "Best of Broadway," footlighting the current hot-ticket revival of "Joseph and the Amazing Technicolor Dreamcoat," with original casters Bill Hutton and Laurie Beechman (Chrysalis).

Western Airlines' air personality Kris Erik Stevens interviews former Doobie Brother and current solo chartbuster Michael McDonald (Warner Bros.), giving us a neat opportunity both to meet the man and to enjoy his music. How about some first-rate clowning, country-style? On Delta Airlines you can chuckle at the antics of Jerry Clower (MCA), on "Showcase."



USAir sports a great interview with the one-and-only Ella Fitzgerald, along with creamy recordings from her Verve, Atlantic and Pablo repertoire, assuring a mellow mood... and seeing Capitol Air's new inflight magazine, "Cloud 9," put us in a mellow mood, noting our music program set out so well in the "Audio Room" pages. Nice going!

"One fine day..." sings lovely Mirella Freni, as American Airlines offers songs from Puccini's "Madame Butterfly." A great cast, including Luciano Pavarotti (London). American also salutes insufficiently celebrated U.S. black composers of classical music, including "Negro Folk Symphony," by William Dawson (Orion) and "Ennanga for Harp, Piano & Strings," by William Grant Still (Varese/Saraband), in some innovative and entertaining programming.



Last but hardly least, we want to welcome heartily Eastern Airlines to our client roster... we look forward to working closely with Eastern's Dave Hargrave.

And HI! to WJMC, Rice Lake, WI and WMUM, Marathon, FL, stations who've just joined "The John Doremus Show." We'll miss that great "El Paso" man, Marty Robbins... who gave us 18 Number One songs in his long career.

Thanks for listenin'

*John*



JOHN DOREMUS

**MUSIC IN THE AIR**

CHICAGO - NEW YORK - LOS ANGELES

# News

## GRAMMY ALBUM NOMINEE

### Fagen Looks Back Via 'The Nightfly'

By SAM SUTHERLAND

This is the second in a five-part series on the Grammy nominees for album of the year.

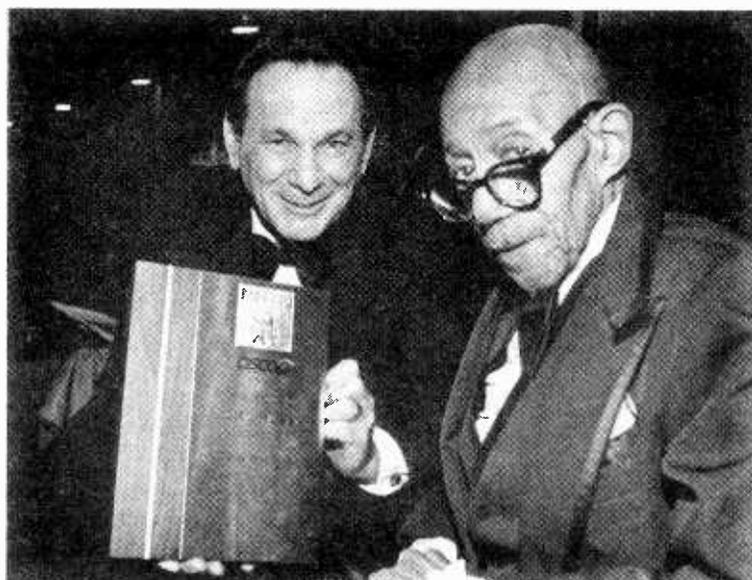
LOS ANGELES—Were subject matter an issue in finding suitable Grammy contenders, few of 1982's albums would be as eminently suited for top honors as "The Nightfly," Donald Fagen's sly, sumptuous concept album about growing up absurd in the America of the late '50s and early '60s.

Its opening track and first single, "I.G.Y.," takes its title from the International Geophysical Year roughly coinciding with the Grammys' own debut in 1958. From there, the Steely Dan co-founder has built a series of fantasies and mood pieces that nod pointedly to musical, social and political events from the period, while further extending the lissome, jazz-tinged pop style that became a platinum commodity for Fagen and partner Walter Becker during the Dan's career as a studio phenomenon.

"I had wanted to do something by myself for a year or so before we decided to take a 'vacation,'" Fagen recalls, adding that the shift away from his former group's song focus to a more formal album-length project soon followed. "In all the albums I did with Walter, we never said, 'We're going to write about a certain period or a certain motif.' And I think that accounts for a lot of the difference right there."

A less obvious difference, but one likely to strike Steely Dan fans quickly, is the relative normalcy of the album's narrator: in contrast to the changing cast of characters that appeared between "Can't Buy A Thrill" (1972) and "Gaucho" (1980), a repertory seemingly built around misfits and misanthropes, "The Nightfly" is very much rooted in Fagen's own fantasies of escape. Growing up in suburban New Jersey, which he would later recall as "pretty barren," Fagen turned to the seminal early rock, rhythm & blues and jazz that

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100 YEARS OF EUBIE—ASCAP president Hal David presents Eubie Blake with a plaque at the Kennedy Center in Washington following a PBS tribute to the composer, who is celebrating his centennial. The show will air in March.

## Chartbeat

### Toto Roars To The Top; Motown: Make Me Over

Rob Hoerburger's minding the charts this week, filling in for Paul Grein, who's off in search of Statistical Healing.

Toto picks up its first chart-topper this week with "Africa," the third single from "Toto IV." This marks the 14th time in the last 10 years that the third charted single from the same album has reached No. 1. The last record to accomplish this feat was Daryl Hall & John Oates' "Kiss On My List," the third single from 1980's "Voices."

New On The Charts:  
pages 11, 30, 55

"Africa" is now the biggest hit to come from "Toto IV." "Rosanna" peaked at number two last July, while "Make Believe" topped out at 30 in October. In 10 of the other 13 cases, the third single was also the biggest hit from the album.

### Famous Gets Alabama Rights

NEW YORK—Famous Music has acquired international administration rights to all copyrights to date by Alabama. The deal excludes the U.S., U.K., Ireland and Canada, where London-based Gee Bee Music controls the rights.

According to Sid Herman of Famous, both Famous and Gee Bee will work closely in aiding an international breakout for the RCA group, which has reportedly sold eight million albums since 1980.

The strength of "Africa" has predictably created a sales surge for "Toto IV," which re-enters the top 10 on the album chart this week, after an absence of 25 weeks. The last album to reappear in the top 10 after a comparable absence was Billy Joel's "The Stranger," which fell out in May, 1978 and then returned 17 weeks later. If "Toto IV" reaches No. 1 (it originally peaked at four in July) it will have taken longer to do so than any album since Fleetwood Mac's "Fleetwood Mac," which took 57 weeks in 1975-76.

With another single, "Waiting For Your Love," scheduled to be released from "Toto IV," Toto could tie an even more impressive chart record, should "Waiting" follow "Africa" to the top. Only twice before has the fourth charted single from the same album hit No. 1: the Carpenters' "Top Of The World," from 1972's "A Song For You," and Yvonne Elliman's "If I Can't Have You," from 1977's "Saturday Night Fever."

\*\*\*

In a related development, "Outstanding," the third single from "Gap Band IV," leaps from six to one on the black chart. Both of the others reached the top two: "Early In The Morning," which hit No. 1 in June, and "You Dropped A Bomb On Me," which reached number two in October. Two albums in recent history have produced three No. 1 hits on the black charts: Marvin

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## VSDA COURTING WHOLESALERS

### Complications In Vid Distribution

By EARL PAIGE

LOS ANGELES—The recent move by the Video Software Dealers Assn. (VSDA) to attract all prerecorded video distributors into the group points up the increasingly complex and competitive nature of home entertainment products distribution, particularly in video.

VSDA overtures were rejected at Winter CES by wholesalers belonging to the National Assn. of Video

Distributors, headed by Larry Beyer of ZBS, Cleveland. The 22 NAVD members, primarily involved in movie product, voted 14-8 against the merger at a closed meeting at CES.

The year-old VSDA, which is affiliated with the National Assn. of Recording Merchandisers (NARM), is now organizing a video wholesalers advisory committee and soliciting all video wholesalers. A forceful point VSDA is making is that 18 of its 19 wholesale members already

belong to NAVD. Moreover, four VSDA member wholesalers serve on NAVD's board.

The VSDA/NAVD issue is causing some observers to question the survival of specialist-type wholesalers. Also being hotly discussed is whether distributors have their own distinct problems.

"I'm a board member of both NARM and VSDA," says Noel Gimbel of Sound Video Unlimited,

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## Cable Watch

### ARTS Putting Its Faith In Audience For Culture

By LAURA FOTI

The demise of CBS Cable has raised questions about the viability of cultural programming for cable television, but if you talk to the people at Hearst/ABC ARTS, they're not exactly quaking in their boots. "Culture is thoroughly viable," contends Curtis Davis, director of program. "The reaction from the market and from advertisers tells us that."

ARTS has increased its viewership from three million at its inception in 1981 to more than eight million today. And ARTS programmers know what their viewers want. Not only do they poll the audience regularly, but there is a toll-free number viewers can call to get on the ARTS mailing list and to give their comments on programming.

An audience survey conducted last November asked what type of programming most motivates viewers to tune in ARTS. The No. 1 answer: music, with 64% of the men and 58% of the women giving that

answer (number two response was dance). Davis, remarking on this at MIDEM Classique last week, stated, "It can no longer be said that America is a musically backward nation. The problem for tv has been how to reach this huge and clearly loyal audience."

Not surprisingly, Davis believes cable services will be a main channel for reaching that audience. "We will continue to seek out and create programming with wide appeal for this kind of audience. Verdi will never have the appeal of 'All In The Family,' but there's a strong opera audience out there."

"We're finding a whole new audience of people who are not necessarily tv viewers," he continues. "In most of the communities we serve, if not for us there wouldn't be opera, dance and so on, with the exception of PBS. So it's typical for viewers to tune in at 9 p.m. (when ARTS goes on the air) and stay until midnight."

ARTS is organized so that most evenings have a single theme: "Monday is our opera night, and Thursday is dance," says Mickey Dwyer, vice president of programming. She adds, "In light of our research findings, we've started to try to program a little differently, and to diminish repeats." Specifically, ARTS evenings will be even more narrowly formatted, beginning in April.

Narrowness, in fact, has been one of the keys to ARTS's success, according to Davis. "When CBS falls in the forest, it makes an awful lot of noise, but the fact is that our definition is narrower than theirs was, partly as a result of our research into the cable audience and their interests. CBS did songwriters' series,

(Continued on page 68)



**BRANIGAN GUESTS**—On her way through to appear in one of the talent showcase productions at this year's MIDEM in Cannes, Laura Branigan stopped off in London to guest on Leo Sayer's new BBC-2 television series, singing her current U.S. single for Atlantic, "Gloria."

## CD Discussions Highlight IMIC Planning Session

CANNES—Discussions about whether the Compact Disc will prove advantageous or detrimental to the analog disk were the high point of an informal meeting of industry leaders here at MIDEM to shape the agenda for Billboard's 13th annual International Music Industry Conference. It will be held in the Algarve, Portugal, May 2-5.

Hosted by Billboard publisher Lee Zhitto, the meeting agreed that the initiative taken at the 1982 IMIC in Greece to resolve the conflict between the hardware and software factions of the home entertainment industry should be continued at IMIC '83.

Other priority topics at the meeting included the developing black African market, the problems and opportunities of satellite and cable broadcasting, the diversification of music use, the conflict between anti-trust legislation and collective licensing of copyrights, and the impact of television on the promotion of music.

Many speakers emphasized the

need to get recording artists involved in debating industry issues at IMIC, and there was a strong recommendation from Siegfried Loch, chairman of WEA Germany, that the conference should examine and discuss the way in which the record industry has evolved into a programming industry involving multi-media exploitation of creative talent.

Present at the meeting were: Marcus Bicknell, managing director of A&M Records, Europe; Ben Bunders, managing director of WEA Spain; Jay Cooper, senior partner, Cooper, Epstein and Hurowitz, U.S.; Aart Dalhuisen, president of Phonogram International; Hal David, president of ASCAP; Jack Dimenstein, president of Musikvertrieb, Switzerland, Michael Freegard, chief executive of the U.K. Performing Right Society; Siegfried Loch, chairman of WEA Germany; Ralph Peer II, president of the Peer-Southern Organization; Gerhard Schulze, managing director of Teldec, Germany; and Mike Stewart, president of CBS Songs.

## Spotlight On Music At Cannes Gathering Keys On Record Industry's Creative Side

CANNES—The importance of music and the creative side of the record business was a strong theme at MIDEM '83. Aside from comprising the core of most international licensing deals conducted here, it was also strongly underlined by the daily sequence of classical concerts and popular music galas, which presented more international talent than has been seen in Cannes in many a year.

Downbeat prophecies (which gained currency towards the end of last year) that MIDEM, in the 14,200 square meter exhibition hall of the new Palais des Festivals, was likely to be dramatically undersubscribed were proved fallacious. Although top label and publishing executives from the U.S. were conspicuous by their absence, there was a high concentration of product-oriented people from 57 countries, including

for the first time Hong Kong, Iceland, the Ivory Coast, Nigeria and Taiwan.

One of the main beneficiaries of the MIDEM hoopla was the Philips/Sony Compact Disc, which was given sustained and intensive promotion throughout the week.

Organizer Bernard Chevry's office put the attendance figures this year at 5,810, representing 1,289 companies. Although some cynical MIDEM participants saw the presentation of some 400 artists and musicians as a move by Chevry to guarantee the supporting presence of their label executives, there was nevertheless a general atmosphere of bustling activity which recalled some of the MIDEMs of the more prosperous years.

"Let's hear the music" was a theme which persisted throughout the week, and one which gained new impetus from the developing phenomenon of non-English-language product now able to find a market in English-speaking territories. This is a factor which has opened up new opportunities for independent producers and small record labels from around the world.

The increasing affinity and interdependence between recorded mu-

## PRS Chief Sounds Warning On Exploitation Of Copyright

CANNES—In their impatience to make profits from the exploitation of copyrighted music without safeguarding the interests of its creators, users of music all over the world are ignoring the danger that without proper copyright protection the incentive to create new works will dry up.

This warning was given here at MIDEM by Michael Freegard, chief executive of the Performing Right Society (PRS). In Cannes to attend a meeting of the International Confederation of Authors and Composers Societies (CISAC), Freegard called upon governments and music users to recognize that the continuing erosion of authors' rights endangered the future of musical creativity.

"This fact is lost sight of very often," he claimed, "by users and by governments, particularly the U.K. government. The problem is compounded by the fact, the simple fact, that the consumer of music has far more votes than the producer."

He called for a higher level of education in the realm of copyright protection among opinion-forming circles, particularly government circles. In this connection, Freegard unveiled a plan by Britain's Per-

forming Right Society to seek, for the first time in its 68-year history, its own parliamentary representation—a Member of Parliament pledged to defend the interests of the Society's members, and to mobilize parliamentary support for copyright law improvement.

On an international level, Freegard welcomed the new awareness of authors' societies of the need for

financial resources to combat rights infringements and cited the new Asiatic committee of CISAC, which will appoint a full-time executive to be based in that region and to lead the campaign against illicit music use.

Freegard also said that there would be a new coordinated initiative among the European societies this year to work towards an improvement in the general climate of copyright protection. A CISAC committee, of which he is interim chairman, will be meeting in Paris next April to propose a campaign aimed at the European parliament for greater recognition of the plight of the music creator.

This will probably include a symposium to which leading politicians and functionaries will be invited. "When you look around the European scene at the present time," Freegard said, "it is clear that the authors' societies are losing ground in the constant battle to defend and secure the interest of their members. Take home taping, the number one problem we face; there's a lot of talk going on, but the only countries where legislation has been enacted

## Lawyers Debate Pitfalls Of Subpublishing

CANNES—A spirited debate between two U.S. entertainment business lawyers, Jay Cooper and Michael Sukin, was the highlight of the eighth meeting of international show business attorneys here Jan. 24.

Representing the interests of publishers and subpublishers respectively, Cooper and Sukin discussed the various aspects of negotiating subpublishing contracts, drawing attention to some of the traps and pitfalls that could be encountered be-

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## HEAD OF EUROPEAN OPERATIONS

## Loch Named To New WEA Post

CANNES—WEA International is planning a major pan-European initiative to increase its market penetration in 1983-84. President Nesuhi Ertegun has appointed Siegfried Loch, chairman of WEA's operations in Germany, to spearhead the plan.

Loch takes up his post March 1 and will spend most of the year assessing the task and drawing up a campaign plan. His appointment follows the recent management reshuffle by WEA Germany, which

brings in Manfred Zumkeller from EMI Electrola as head of the record company (Billboard, Jan. 29).

The purpose of the European initiative is to achieve more effective market penetration by coordinated promotion, a higher degree of a&r crossover among WEA's 11 European operating companies and a tighter exploitation of U.S. and European product in Western Europe.

Speaking at MIDEM of his new responsibilities as senior vice president of European operations, Loch said: "The plan for European coordination was first discussed five years ago but was then shelved because the time was not right. However, we have seen a change in the business environment, and last August at WEA's meeting in Montreux, Nesuhi Ertegun said that the plan for a European coordinating office was to be put into effect.

"I believe there is a real need now for a European headquarters and organization reflecting the political evolution that has followed the creation of the Common Market. At the same time, we shall take every care to preserve the autonomy and individuality of the WEA companies. Certainly, there will be no immedi-

ate drastic changes. I will be studying the situation and visiting all the companies before evolving the strategy and determining whether the WEA European service center should be based in London, Paris or Switzerland.

"I don't want to interfere with the independence of our European managing directors in the area of a&r policy," Loch said. "The main emphasis will be on economic streamlining and an increase in productivity and profitability. I also want to see the companies broadening their base and looking to all areas where we can get money for the rights that we hold—not just for records and tapes but also for video productions, cable and satellite television and so on. We really must stop giving our rights away in order just to sell records."

In his new role, Loch will have full responsibility for the coordination of artists' tours in Europe. At present, he presides over WEA operations with total sales of \$80 million last year and embraces the record and publishing divisions, a video games arm, a record retail chain, and a record and tape duplication plant supplying many WEA European companies.

## One-Month Test For French Chart

CANNES—France is slated this summer to have its first sales-based record/tape chart in nearly two years, although initially on a regional basis for a one-month test. The chart will be compiled by the French affiliate of the West Germany music business research company, Media Control.

Danielle Anger, head of Media Control France, announced at MIDEM that some 120 retailers in eastern France will file sales returns for two 50-title charts—albums/cassettes and singles—on a weekly basis for a one-month trial run sometime after Easter.

Media Control, which supplies West German charts for Der Musikmarkt (also published in Billboard), has for over a year been attempting to persuade French record companies to subscribe to a hit parade. There has been such a sales-based chart in Germany for two years.

Angers said she was now sounding out Paris-based record companies to aid the retailers in eastern France in cooperating in the trial run, which Media Control alone is financing. The completed charts will be distributed to all record companies in France, and eventually to the press if the companies agree, she said.

### Next Week

Coverage of MIDEM '83 will be concluded in the next issue of Billboard. Reports from Cannes on this page and elsewhere in this issue were written by Mike Hennessey, Peter Jones, Michael Way and Wolfgang Spahr.

Founded 1894



The International Newsweekly Of Music & Home Entertainment  
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Vol. 95 No. 5

## EDITORIAL

# Ask Anyone Who Was There

Something special happened in Pasadena the other weekend. In the midst of one of the most uncertain times in the history of the audio media community, hundreds of key representatives of the radio programming, music, news and electronics industries gathered in a spirit of cooperation and frankness, the likes of which have rarely been seen.

Billboard's Radio Programming Convention brought together our field's active practitioners—program directors, music directors, promotion directors, air personalities, radio journalists, talk show hosts, owners, general managers, consultants, operations managers, syndicators, networkers, record executives, recording artists and producers.

Thrown on the table for open scrutiny were radio and record

industry relations, including the album tracking and home taping issues; the technological revolution, including the impact of outside competition, video, cable and the computer; the effects of the shaky economy on radio programming and administration; the cold facts about the aftermath of FCC deregulation; the even colder facts about racism and cultural ignorance within radio and music industry circles; the widening schism between art and science, emotion and research, altruism and greed within our scenes; and the search for direction against the backdrop of an ever-fragmenting sociological landscape.

Billboard is privileged to have had the opportunity of presenting this event. It was both emotionally satisfying and professionally enriching. Just ask anyone who experienced it.

# Blank Tape: A Tangled Web

By JOHN DALE

Recently, a spokesman for a large retail buying group wrote a strongly worded letter to the editor of a trade publication protesting the volatility of prices of videocassette recorders and blank videotape.

"Manufacturers must create price stability," he said, pointing the finger at the industry where I hang my hat. But we are firmly committed to price stability in this explosive market. Indeed, the current pattern of price footbaling should not be laid at the door of responsible manufacturers of blank tape.

Both we and the vast majority of honest American retailers are the victims of a band of unscrupulous businessmen, as well as international economic conditions over which we have little control.

The primary cause of current price instability is, of course, the value of the American dollar as it relates to foreign currency. The weakness of the Japanese yen is a major factor in recent pricing fluctuations.

For example, as the yen decreased in value over the last year, the cost of products bought by American dollars decreased almost on a daily basis. A product which costs 2,000 yen in Japan at an exchange rate of 200 yen to the American dollar would cost \$10 here. But if the American dollar strengthens to an imaginary value of 300 yen, the 2,000-yen item will cost a mere \$6.67, while the price in Japan for the same item remains stable.

Enter the "gray goods" marketer, ready to move fast and take advantage of fluctuations on the international money market, buying cheap and moving out before manufacturers can make interim or long-term adjustments.

Believe it or not, most international manufacturers have costly overheads, years of research and development commitments, advertising budgets committed a year in advance, and large organizations which have difficulty moving with the lightning speed of the gray goods buccaneer.

## 'The current pattern of price footbaling should not be laid at the door of responsible blank tape manufacturers'

Manufacturers usually absorb losses in a currency exchange if conditions create a loss. But they also absorb the gains in exchange in order to maintain stability and offset negative fluctuations. The gray goods boys, however, work only when the price is right. They undercut everyone to move their stock quickly and profit on the spread in exchange.

The result? Independent operators selling products in the United States which are not meant for sale here at prices below those the existing manufacturers can offer. The net result? Price instability.

But the entrepreneurs of the exchange rate aren't the only villains. If desperate or unscrupulous or ignorant retailers did not want to buy and sell a gray product, there wouldn't be a market. 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. Or the manufacturer responds to the gray goods price. Or major manufacturers provide promotions which eliminate the advantages of gray goods and pass the edge back to the honest dealer.

Our current rebate programs, for instance, offer money back, not to the dealer, but directly to the consumer. Thus the retailer can offer a premium product at a competitive price, but still sell at the recommended retail price and retain his profit margin. No lowballing, crazy pricing, or *Manufacturer X gives me tapes at \$5.57—what can you show me?*

But gray goods and the attendant opportunists aren't the

only culprits in the battle of the buck. The invidious "barter system" where, for instance, a distributor of prerecorded videocassettes takes blank tapes, purchased for favorable terms, volume rebates and advertising allowances, in lieu of payment from a retail dealer, also wreaks havoc in the economy. The distributor, who is now in possession of full-value blank tapes in exchange for prerecorded cassettes with a hefty built-in profit margin, can now happily offer blank tapes cheaply and still pencil in a very black bottom line.

Enter the egotist and the liar. Egotists boast of "cutting the best deal in the history of blank tape." Rumors fly. The new price is now "established" in the market. Honest dealers come to me with very real tears in their eyes. And liars, out to pressure their reps, are particularly tough and difficult customers. As a salesman, how do you tell an account you think he has been "misinformed?"

Add to this sales managers who develop elaborate falsehoods centering on price cuts by the competition to justify why they cannot move their own products, and you have a witches' brew. Poisoning the pot still further are stolen merchandise, bad checks and customers

disappearing with the product, bankruptcy and salvage stock, free tapes with the purchase of bulk orders of videocassette recorders and versions of "making money with someone else's money."

How about the dealer who nets his advertising allowance off his invoice? How about distributors purchasing tape with an established credit line and requiring cash in advance, slapping that cash in a money market account while the dealer waits for his product and the supplier sings for his settlement? Throw in creative wrinkles such as the deduction of terms, advertising and volume rebates, and a little shuffle back to square one. Or a failure to settle at all and a quick sidestep to a new manufacturer.

While manufacturers cannot fail to shoulder the responsibility for these fluctuations in price they wittingly or unwittingly have caused, I think that retailers ought to have the opportunity to see how things look from my side of the desk.

Before I decide to give it all up and go fishing, I'd like to suggest three possible solutions. First, I want to call on dealer organizations to help their members find a way to sell only authorized product sold by authorized distributors and manufacturers.

Second, it's time to educate customers that quality and dependability are just as important as price. Manufacturers, retailers and the enthusiast press must write the gospel of the differences in blank tapes. Customers who buy by price alone reinforce instability.

Finally, it is up to manufacturers to create a desire to buy our products. If the air cargo boys can create campaigns that make me enthusiastic about watching commercials, why can't we? It is time to put excitement back into our products. It is time to merchandise our products rather than just offering a buck off here, no-brand cheapies there.

Believe me, if we don't all act together to combat price-only selling, we'll all be on the same riverbank casting for trout.

*John Dale is vice president and general manager, Magnetic Tape Division, Fuji Photo Film U.S.A. Inc.*

# THE AMERICAN MUSIC AWARDS

## No. 1

### Music Awards Show on TV!

Winners are selected by the record-buying public.  
The record-buying public WATCHED our 10th Anniversary Show!

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LYNDA CARTER  
JOHNNY CASH  
CHARLENE  
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... and our hosts Mac Davis, Aretha Franklin and Melissa Manchester  
... and this year's "Award of Merit" recipient, KENNY ROGERS

## PHOENIX CORP. STEPS IN TEMPORARILY

**WLIR License Changes Hands**

GARDEN CITY, N.Y.—Operating a radio station with only temporary FCC authority might seem like an unstable position to most general managers, but for Elton Spitzer, g.m. of WLIR here, it apparently means more peace of mind than he's had in years.

Spitzer is president of Phoenix Media Corp., and Phoenix received temporary authority to operate WLIR after John Rieger, president of Stereo Broadcasters, wearied of a 10-year battle with the FCC and turned in his license to operate the outlet. WLIR's troubles go back to 1971, when the FCC charged Rieger with transferring control of the station without authorization.

Spitzer, who was station manager under Rieger, has lived with these problems since he joined the station in 1973. When Rieger threw in the towel, Spitzer not only applied for and received temporary authority, but he also became an applicant for interim authority. This means that if no one challenges Phoenix, Spitzer can operate the station for years until a new permanent license is granted by the FCC. Spitzer is

barred from applying for a permanent license as long as he is associated with the station. He reasons that he would rather operate the station now than throw in his lot with a potentially large group of new applicants.

The FCC has set Feb. 23 as the cutoff date for competing applications to take over the frequency on an interim basis. Spitzer is betting that no one will apply for the interim license because "they'd have to set

up a new station with all new equipment and then they could not count on getting a permanent license."

Partners in Phoenix with Spitzer are Dan Bloom, a lawyer, and Walter Wheeler, a newscaster on WCBS-AM New York. Spitzer and Bloom also own New York stations WYLF South Bristol, WGRC Spring Valley and WRMV/WYUT Herkimer.

Spitzer plans no changes in the AOR format or in the on-air staff.

**FCC Keeps Hands Off WSEX Change Operation**

WASHINGTON—In another example of its announced policy to stay out of content regulation, the FCC has granted the application of suburban Chicago FM station WTCO to change its call letters to WSEX (Billboard, Nov. 20). Robert Hayne of the FCC's broadcast facilities division says, "We sent a letter to them Friday (21) after it was okayed by the chief of the Mass Media Bureau."

WTCO's owner, Darrell Peters, best known as a syndicator of beautiful music, had sent the original application for the change to the FCC Sept. 21, but was challenged by the Commission on the grounds that it may have violated an old FCC ruling requiring that call letters be "in good taste." Peters' company and its lawyers filed for reconsideration in late November, and pointed out that in the past the Commission has "wisely refrained" from acting as an

arbiter of taste.

The FCC responded by putting out a routine 30-day public notice on the matter, and, a source says, "let it be until the holidays were over." However, by the end of the third week in January, officials in the broadcast facilities branch were willing to say that a letter was being sent to the station owner, although the content of the letter was still secret.

The chief of the Mass Media Bureau, Laurence E. Harris, signed off on the application grant Jan. 19, and telephoned Peters' Washington attorney, Jim Weitzman of Shrinky, Weitzman & Eisen, according to the lawyer.

The 22-year-old station is now officially known as WSEX Arlington Heights, Ill. Peters plans to use the station to develop a new "gentle contemporary" format for syndication.

BILL HOLLAND

**Vox Jox****Hamilton Exits Doubleday Post**

By ROLLYE BORNSTEIN

In a flurry of falling fall books, Dave Hamilton leaves the Doubleday Broadcasting national p.d. position and the local p.d. post at New York's WAPP to return to the program directorship of the chain's KDWB Minneapolis. WAPP assistant p.d. Joe Krause meanwhile becomes p.d. of the station as well as group program coordinator, overseeing such things as centralized research. As for the national p.d. position, it's been phased out in order to give the local p.d.s more control over each individual station.

★ ★ ★

Alan Sneed leaves his programming post at ABC's Houston AOR, KSRR, to return to WKLS Atlanta as p.d. Sneed, who replaces Max Floyd (Floyd is returning to KYYS Kansas City), programmed 'KLS before leaving for Houston. A nice move for the whole Sneed family, in that his wife, Mary Catherine, consults three of the Cox FM stations, including WSB-FM at the company's Atlanta headquarters.

★ ★ ★

A couple of new Westinghouse g.m.s: David Pearlman moves from the general sales manager position at Group W's KJQY in San Diego to become vice president and general manager at the chain's Houston outlet, KODA, succeeding Milt Willis, who becomes national sales manager/Texas stations. Meanwhile, John Irwin, who had been station manager at WOWO Fort Wayne, which Westinghouse sold to Price Communications last year, returns to the company as vice president and

general manager of group W's KOSI Denver. He replaces Al Perry, who moves into ownership.

★ ★ ★

Musical chairs at Montgomery's WHHY as jock Bill Thomas becomes p.d. and p.d. David Beecher concentrates on his midday show, according to operations director Larry Stevens, who continues to program the FM, Y-102. . . . Sandy Sanderson returns to Toronto to program CFTR. Sanderson, a Canadian, had been director of programming for the ABC-FM Radio Network. He replaces Bob Sainte, who remains with the station as assistant p.d. and m.d. Music director Rick Hunter exits.

★ ★ ★

KLAV Las Vegas p.d. Kevin Barrett resigns to join former KLAV g.m. Jack Hayes, who left the station to form Programming Plus, a management consulting firm headquartered in Las Vegas (Billboard, Jan. 29). . . . Craig Hunt is the new morning drive personality at Paul Christy's WABX in Detroit, coming from the morning slot at KLUC Las Vegas, where he's replaced by John Alan Murphy from KQKQ Omaha.

★ ★ ★

And it's off to Memphis for some New York Elvis fans as "Mr. Music" himself, WCBS-FM's Norm N. Nite, conducts the first annual "Rock On" to Graceland tour. (Is Tennessee ready for this?) The group, which will hit all the high spots, including the Sun Studios, leaves New York on April 29 and returns May 1.

(Continued on page 17)



THE ART OF FLIRTING—The Flirts enact their O/Vanguard Records hit, "Ten Cents A Dance," during a visit to KYYX-FM Seattle. Pictured above are Keith Chambers of Pickwick promotion; Rebecca Sullivan of the group; Phil Burr of Musicland; Andrea Deiconte of the Flirts; KYYX music director Elvin Ichiyama; member Hope Rayman; and Terry McGibbon of Pickwick sales.

**WNEW-AM In MOR Label Push**

NEW YORK—WNEW-AM here has launched a campaign designed to motivate major label a&r departments to record more nostalgic and MOR-oriented artists and material.

"We were thinking about the performance of the record industry over the past year and wondered whether our listeners would support new releases by the type of artists that we play," says Jack Thayer, vice president and general manager of the Metromedia station.

"There are about 250 outlets across the country that play our type of music—big-band nostalgia from the '30s, '40s and '50s. But today's performers aren't

recording that type of material, and older artists aren't getting record deals. Now it's our turn for our audience to express itself." Thayer points out that Mel Torme recently sold out engagements over a four-week period in the metropolitan area here, "but he still had to press his own record."

He adds that the station has received over 500 letters "in support of what we're doing," and that he hopes to forward the missives "en masse" to major label a&r departments when he receives a sufficient tally. "We're convinced that there is a record-buying audience they are overlooking," he concludes.

LEO SACKS

**Satellite Net Formed For Urban Stations**

COCOA, Fla.—Sunshine Entertainment Network (SEN), a new satellite service, has been formed to offer a 24-hour urban contemporary format.

The service, which includes blocks of gospel, reggae and jazz, is being put together by Otis Gamble, former music director of WJAX Jacksonville. Gamble says that SEN is negotiating with 12 stations to be affiliates. The company is headed by James Thompson, who is making this his first venture into radio. He's an engineer who has worked for the electrical authority of the city of Jacksonville.

Gamble has lined up the following on-air talent: Reginald Henry, former programmer of the Security chain of stations; Hank Brown of WAIV Jacksonville; Del Spencer of WOKB Orlando; and Donna French of WMEL Melbourne.

**Philly Stations Resolve Their 'Kiss' Dispute**

PHILADELPHIA — WUSL-FM here and WKSZ-FM in suburban Media, Pa., which both claimed rights to use "Kiss" as part of their station identifications, have kissed and made up. The two had turned to the U.S. District Court with a suit and countersuit to settle the name, but the problem has been resolved out of court.

WUSL, which started using "Kiss" last October when it dropped its country format in favor of urban contemporary, was hit by a court injunction by WKSZ. In the out-of-court settlement, WKSZ, which returned to the air under new ownership on Nov. 8, will continue to use "Kiss," "Kiss 100" and similar slogans in its promotions. WUSL agreed to drop the slogan and called a halt to its plans to change the call letters to WPKS, representing "Philadelphia's Kiss."

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# Billboard

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## NAB, NRBA To FCC: Give Daytimers A Break

WASHINGTON—Both the National Assn. of Broadcasters (NAB) and the National Radio Broadcasters Assn. (NRBA) have filed comments supporting tentative FCC proposals to expand daytime-only AM stations' hours of operation.

In the comments filed late last month, the NAB applauds the Commission's proposal for additional pre-sunrise authorizations and the institution of post-sunset authorization.

The NAB also urges the FCC to grant preferences to daytimers which want to acquire an FM or even full-time AM in the same market, and to remove "artificial obstacles" from daytimers seeking full-time authorizations.

NRBA officials say the proposals "would further promote the FCC's deregulatory measures by removing the barriers which currently impede daytime-only licensees from re-

sponding to their community's needs and interests." The NRBA also calls to the FCC's attention its 1980 petition to permit daytimers to obtain nighttime authority as long as the operation of their facility does not create any objectionable interference or prohibited overlap with other stations."

The Commission, according to sources, will take up the proposals for a vote sometime this month. Daytime stations have been pressing for the changes for more than 25 years, and have found support in recent years both at the FCC and on the Hill. If the Commission moves ahead with the proposed rulemakings, no legislative action would be necessary.

Greg P. Skall, legal counsel for the Daytime Broadcasters Assn., says he's "very pleased" by the upcoming proceeding, and thinks "we'll get something out of this, I'm sure."

## WITH BROAD AOR PLAYLIST

# WXRT Chicago Making Progress

By MOIRA McCORMICK

CHICAGO—When Norm Winer stepped in as program director of progressive AOR WXRT-FM here in September, 1979, he was told by station owner Dan Lee, "We don't have to be No. 1, but I want to have the best progressive station in the city."

Three years later, WXRT is not only widely considered to be the *only* progressive station in the city, but recent ratings gains also seem to indicate that the format is increasingly successful.

The fall Arbitrons show WXRT in the top slot Monday through Friday 6 a.m. to midnight for its target audience, men 25-34. "We're beaten on weekends by (black FM stations) WBMX and WGCI," admits Winer. In addition, WXRT's morning drive slot, hosted by station veteran Terri Hemmert, is rated No. 1 in the 18-34 male category.

WXRT's 400,000 cume, Winer says, "is a large enough chunk of our target demo to survive on. There are numerous people in the right age group to ensure our future, and we'll make sure they're entertained."

The station's target audience not only puts it in competition with AOR FM stations WLUP, WMET, and WBBM, but with adult contemporary FM stations WCLR, WKQX, and WFYR. "We're programming to appeal to AC and younger listeners" as well as men 25-34, agrees Winer. The key to WXRT's programming is "variety—our hallmark," he states.

"It's a fairly structured programming environment, but broad enough to give every DJ a broad range of choices. We won't do 20 minutes of one musical tangent; there's variety in any programming segment."

WXRT offers more different artists and genres of popular music in a shorter space of time than perhaps any other major market station in the country. "We don't play AC/DC and we don't play Barry Manilow, but we play everything in between," Winer says only half-facetiously. "We play as much new, good, exciting music as possible, from the Roches to A Flock Of Seagulls, but it's put in what you might call a 'historical musical context'—playing what led up to it as well."

In addition to the largest selection of new music in Chicago commercial radio, WXRT's regular programming encompasses blues, jazz and reggae—a contrast, Winer notes, to most AOR stations' exclusion of black music.

The station's air personalities, says Winer, make up another major factor in its growth, whereas most AOR

radio "depersonalizes personalities." The aforementioned Terri Hemmert's top-rated a.m. drive show is followed by Tom Marker's 10 a.m.-2 p.m. slot, which Winer observes also rates No. 1 with men 25-34 Monday through Friday in the fall book.

The afternoon drive show features Frank E. Lee. "At that time of day we're opposite a phenomenon, and no matter what we do it's difficult to compete with (WLS-FM's) Steve Dahl," acknowledges Winer. "So I went with a knowledgeable radio man, clever, succinct and very informed musically, as a prime alternative to Dahl."

Evening feature Bobby Skafish. Says Winer, "He has some of the best ears I've ever come across," adding that Skafish has brought in many of the station's new artists, including the Human League, the Stray Cats, the Specials and Elvis Costello. "Lots of new music will test on evening shows," Winer remarks. "If it works we'll roll it out for the rest of the day."

Skafish is followed by Johnny Mars, whose inventiveness in putting sets together is matched, in Winer's opinion, by his "environmental programming—he's studied with Second City, and he does great dramatizations." Other jocks include music director John Mrvos, production direction Bill Cochran, Wendy Rice and Chris Heim.

## For The Record

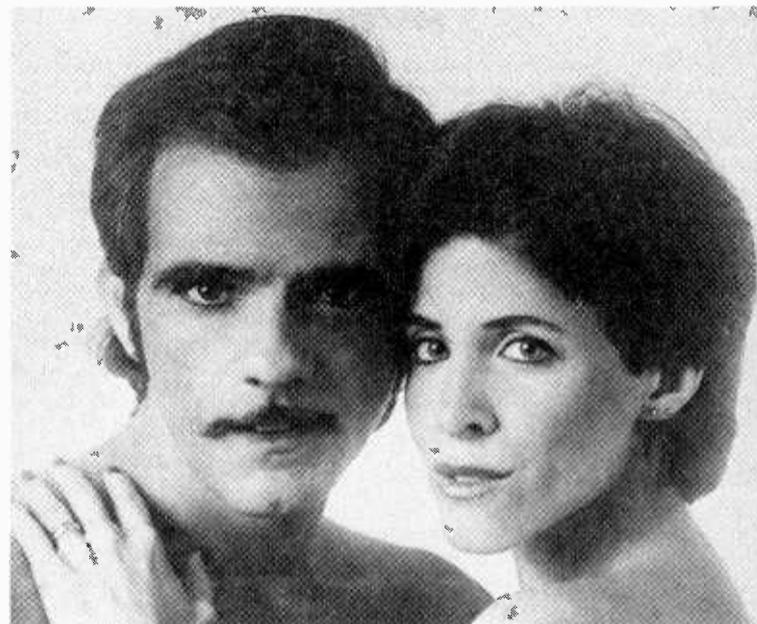
In the Jan. 29 issue, in a photo captioned "Gosdin's World," Vern Gosdin's single "Today My World Slipped Away," was incorrectly identified as being on the Compleat label. The single is on AMI Records.

# 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 "Separate Ways," Journey, Columbia	41%	41%	KFI-AM, KIQQ-FM, WGCL-FM, WLS-AM, WZGC-AM, KIMN-AM
2 "One On One," Daryl Hall & John Oates, RCA	28%	65%	KFRC-AM, WGCL-FM, WHYW-FM, WTIK-AM, WKTI-FM, WBEN-FM
3 "I've Got A Rock 'N' Roll Heart," Eric Clapton, Warner Bros.	25%	49%	KFI-AM, KUBE-FM, WXKS-FM, WCAU-FM, WEZB-FM, WKTI-FM
4 "My Kind Of Lady," Supertramp, A&M	22%	50%	WCAU-FM, KIMN-AM, WBEN-FM, KFMB-FM, KJRB-AM, WLOL-FM
5 "Breaking Us In Two," Joe Jackson, A&M	13%	72%	KRTH-FM, KFRC-AM, WXKS-FM, KCPX-FM, WHYW-FM, KDWB-AM
<b>BLACK</b>			
1 "Billie Jean," Michael Jackson, Epic	31%	92%	WZEN-FM, WAMO-FM, WLOU-AM, KAPE-AM, WANT-AM, WGIV-AM
2 "Atomic Dog," George Clinton, Capitol	24%	65%	KGFJ-AM, WDIA-AM, XHRM-FM, WDAO-FM, WNHC-AM, WILD-AM
3 "On The One For Fun," Dazz Band, Motown	24%	46%	WZEN-FM, XHRM-FM, KAPE-AM, WTLC-FM, WUFO-AM, WXYV-FM
4 "No Stoppin' That Rockin,'" Instant Funk, Salsoul	24%	26%	WJMO-AM, KRNB-FM, WCHB-AM, WBOK-AM, WTLC-FM, WNJR-AM
5 "Our Love Can Stop The World," Roberta Flack & Eric Mercury, Atlantic	22%	22%	WHUR-FM, WDAS-FM, WXYV-FM, KCOH-AM, KPRS-FM, WWIN-AM
<b>COUNTRY</b>			
1 "You're The First Time I've Thought About Leaving," Reba McEntire, Mercury	45%	60%	WDGY-AM, WMC-AM, KSOP-AM, KGA-AM, WAMZ-FM, WSLC-AM
2 "Sounds Like Love," Johnny Lee, Full Moon/Asylum	41%	47%	KMPS-AM, WHK-AM, KIKK-AM, WDAF-AM, WMC-AM, WPLO-AM
3 "Down On The Corner," Jerry Reed, RCA	32%	67%	KYGO-FM, WDAF-AM, WSOC-FM, WONE-AM, KVOO-AM, WSLC-AM
4 "Gonna Go Huntin' Tonight," Hank Williams Jr., Warner Bros. Nashville	24%	78%	KIKK-AM, WDAF-AM, KWJJ-AM, KVOO-AM, WIL-AM, WSLC-AM
5 "Almost Called Her Baby," Larry Gatlin & the Gatlin Brothers Band, Columbia	24%	50%	KHJ-AM, KMPS-AM, WONE-AM, WXCL-AM, WSLC-AM, WSOC-FM
<b>ADULT CONTEMPORARY</b>			
1 "Make Love Stay," Dan Fogelberg, Full Moon/Epic	23%	35%	KIXI-FM, WCCO-AM, WTMJ-AM, KDWN-AM, KMBZ-AM, WSB-AM
2 "One On One," Daryl Hall & John Oates, RCA	21%	30%	WTMJ-AM, WATR-AM, WNBR-AM, WYEN-FM, WSM-FM, WGY-AM
3 "All Right," Christopher Cross, Warner Bros.	19%	81%	WOMC-FM, KOGO-AM, WKRC-AM, KHTR-AM, KLTE-FM, WMAZ-AM
4 "Shoot For The Moon," Poco, Atlantic	19%	49%	KHOW-AM, WCCO-AM, WCTC-AM, WHAM-AM, WRVA-AM, WMAZ-AM
5 "The Woman In Me," Donna Summer, Geffen	16%	44%	KIXI-FM, WGAR-AM, WFYR-FM, WSB-AM, WRVA-AM, WAIA-AM

# New On The Charts



## UNIPOP

"What If (I Said I Love You)"—71

Yes, acknowledges Phyllis Loiacono of the Kat Family group Unipop, their charting hit, "What If (I Said I Love You)," does sound a bit like the Chantels' "Maybe." "It does have a '50s flavor, but we're really making music for the '80s," she states. "The message is supposed to be positive and uplifting. Instead of what's been, let's concentrate on what's going to be."

The singer, who met her husband, Manny, when she auditioned for his musical revue in New York, says they formed a team because "two have more power than one. We wanted to start fresh, so we moved to Atlanta because it was a burgeoning music center. We put different bands together, and experienced our share of rejections, but we fought hard and eventually made the charts. It never happens overnight."

The single's multi-tracked vocals and harmonies remind one of Abba, but Phyllis maintains that "in our unison singing, we create a third voice that has nothing to do with them. Besides, we're American, and you have to be raised here to write and sing like we do."

# Radio

## Pro-Motions

### WPLJ Says 'Hello, Dali'

Salvatore Dali painting Hopi Indians? A rather surreal image for a series of television commercials, concurs Peter Rosenthal, whose company, Broadcast Arts of Washington, D.C., has produced a new campaign for WPLJ-FM New York. But he says that sort of visual image transfixed Russ King, the station's advertising and promotion director, during post-production proceedings. It led them to dub the project "Connection '83."

The spots, which show sky, clouds and mountains in an animated, three-dimensional setting that Rosenthal calls "a spacecape," were tailored to promote more than just the sound of the ABC outlet. While video clips of such groups as the Stones, the Police, the Clash, the Who and Pat Benatar are flashed, the names of its air personalities float through the air beside movie passes and the ubiquitous FM Card, which WPLJ listeners use for discounts from station advertisers.

"The theme is that we're the home of rock'n'roll, and this is a graphic interpretation of what that might be," says Rosenthal, who has designed some of MTV's i.d.'s.

The campaign, which debuted in the New York market last weekend, is the followup to the station's highly successful and much copied "WPLJ Rocks" promotion, which featured animated pastel smears of rock heroes ranging from Jim Morrison to Jimmy Page. This time, promises publicist Debra Stein, the spots won't be that easy to imitate. "It would be hard for a station to tack its logo on the end because the commercials are so generic," she notes. "We're back with another state-of-the-art concept."

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Clarke Sanders, who programs KGNO Dodge City, appreciates that the city derives a good amount of tourist-trade income from the Boot

(Continued on page 55)

## Out Of The Box

### HOT 100/AC

ALBUQUERQUE—Tom Marshall, music director of KFMG-FM, detects "the Loverboy influence" in Journey's new Columbia single, "Separate Ways (Worlds Apart)." "It's harder-sounding than their past hits," he offers. "And Steve Perry's vocals are certainly recognizable. But there's a predominance of synthesizers that is definitely new for them. The sort of directional change I like to see." The programmer predicts big things for Eric Clapton's new Warner Bros. 45, "I've Got A Rock & Roll Heart," which he finds himself singing to daily. "This is a mass appeal record, very accessible, a bouncy tune with a strong hook, better and more uptempo than 'Lay Down Sally'." He adds that the Members' "Working Girl" (Arista) could be a big hit for the label "if they would only commit to it. The staff loves the record for its instant sing-along-ability, similar to the Police sound but still very much its own piece of product."

### AOR

ATLANTA—"What Does It Take (To Win Your Love)," the Jr. Walker classic, gets a nice treatment from Garland Jeffreys on his new Epic disk, "Guts For Love," says WRAS-FM music director Gary McCauley. "It's a note-for-note cover, but there's a lot of life in it," he feels. "David Sanborn's sax solo is a turn-on." Other cuts he enjoys include "Dance Up" and "Shout" for "the beat" and "Rebel Love" for its reggae influence. McCauley also likes "Badges, Posters, Stickers, T-Shirts," a cut from Dire Straits' new Warner Bros. 12-inch single, and "Someone, Somewhere In Summertime" by Simple Minds from their A&M LP, "New Gold Dreams." But his "pick hit" is "Come On Eileen" by Dexy's Midnight Runners from the band's "Too-Rye-Ay" collection (Mercury). "The violins add an element you don't hear much of today, and people are looking for something that's out of the ordinary. It could represent a new trend in American listening tastes."

### BLACK/URBAN

RALEIGH—Looking for "a serious message song?" WLE program-music director Chester Davis says that he's discovered Glenn Jones' new RCA single, "I Am Somebody." "The words are right on the money," he notes. "It's about believing in yourself, which is something that everyone can relate to. We're very impressed." Kashif's debut Arista single, "I Just Gotta Have You," reminds him of "Love Come Down," which the artist produced for Evelyn King. "It really flows with that smooth, medium-tempo disco sound. The instrumental breaks give it spice, but nothing too heavy." Zapp's new single, "Do You Really Want An Answer?" (Warner Bros.), is "pumped-up, funk-ed-up dance music, similar to 'More Bounce To The Ounce,'" and Vanity 6's "Bite The Beat" (Warner Bros.) is "a dose of MOR funk, something the younger demos can jump all over. Why change a winning formula?"

### COUNTRY

DAYTONA BEACH, Fla.—WELE-FM program-music director Larry Edwards has found a trio of "happy-sounding" records to "beat the blues," including Johnny Lee's "Sounds Like Love" (Full Moon/Asylum), which he likes for its "engaging" story about a man "who realizes that he's confused because he's in love." The Cole Younger Band's "Arizona Lady" on CYB Records out of Abilene, Tex. is "a pretty love song, full of bright instrumental riffs that flow together beautifully." And T.G. Sheppard's "Pretty Diamond Ring" (Warner Bros./Curb) is an intricate tale of marital deception with a very simple premise: "Oh, what a tangled web we weave when first we practice to deceive."

LEO SACKS

## Fall Ratings Comparison

Following are the Arbitron and Birch Report figures for Atlanta, Buffalo, Cincinnati, Dallas-Ft. Worth, Denver-Boulder, Detroit, Hartford-New Britain, Indianapolis, Kansas City, Louisville, Miami-Ft. Lauderdale, New Orleans, and Philadelphia. To further enhance the comparison of the ratings from the two companies, Billboard has averaged Arbitron and Birch. These appear in the first column. It should be noted that Arbitron uses a diary-keeping method to poll listeners, while Birch retrieves data through phone interviews. All figures are for 12 plus, 6 a.m. to midnight, Monday to Sunday. All previous period figures are for spring 1982, except Detroit and Philadelphia, which are summer 1982.

station	format	combined average fall '82	Arbitron fall '82	Birch fall '82	Arbitron previous '82	Birch comparable '82
<b>Atlanta</b>						
WKLS-FM	AOR	10.8	7.9	13.7	6.2	15.3
WVEE	urban	10.7	9.7	11.7	11.5	11.8
WZGC	Hot 100	9.9	10.2	9.5	9.5	10.6
WKHX	country	9.1	9.4	8.8	7.8	8.1
WSB-AM	MOR	8.5	7.9	9.1	8.7	7.6
WQXI-FM	AOR	8.3	8.3	8.2	8.0	9.3
<b>Cincinnati</b>						
WEBN	AOR	12.0	9.5	14.4	9.8	18.2
WKRR	Hot 100	9.3	8.1	10.4	8.0	10.2
WKRC	AC	8.3	8.6	8.0	8.2	6.3
WWEZ	beautiful	8.2	7.8	8.5	7.1	5.0
WCKY	talk	7.2	7.2	7.1	4.5	3.5
WUBE	country	6.7	7.4	5.9	5.6	5.1
<b>Dallas-Ft. Worth</b>						
KVIL-FM	AC	8.9	7.9	9.9	8.4	9.6
KSCS	country	7.8	8.3	7.3	7.5	7.7
KKDA-FM	urban	5.8	5.3	6.3	5.2	5.5
KZEW	AOR	5.8	4.9	6.6	6.4	7.9
KEGL	AOR	5.7	4.6	6.8	4.7	5.1
KMEZ-FM	beautiful	5.7	7.1	4.2	4.6	4.7
<b>Denver-Boulder</b>						
KOSI	beautiful	8.1	9.5	6.7	7.8	*
KOA	talk	6.9	6.6	7.1	5.6	
KAZY	AOR	6.4	5.9	6.9	6.2	
KBPI	AOR	6.1	5.5	6.7	7.2	
KOAQ	AC	5.6	5.0	6.1	4.8	
KPKE	urban	5.6	3.9	7.3	5.8	
<b>Detroit</b>						
WJR	MOR	9.9	9.3	10.4	11.2	12.6
WRIF	AOR	6.7	5.4	8.0	5.6	10.0
WDRQ	urban	6.0	5.1	6.8	6.6	4.2
WXYZ	talk	5.5	5.6	5.3	4.0	3.2
WLLZ	AOR	5.3	4.3	6.3	4.7	8.5
WWJ	news	5.3	5.5	5.0	4.6	2.9
<b>Hartford-New Britain</b>						
WTIC-AM	MOR	20.5	21.1	19.8	21.7	19.7
WTIC-FM	Hot 100	10.8	11.1	10.5	6.9	7.9
WHCN	AOR	7.3	5.4	9.2	6.9	9.4
WCCC-FM	AOR	6.6	5.9	7.2	5.0	7.5
WRCH	beautiful	6.6	6.4	6.7	7.5	5.5
WKSS	beautiful	5.5	6.0	4.9	4.4	4.5
<b>Indianapolis</b>						
WIBC	MOR	11.8	11.1	12.5	14.3	14.3
WENS	AC	10.8	10.5	11.0	8.1	8.3
WFBQ	AOR	10.3	7.4	13.2	8.8	16.3
WFMS	country	10.2	12.5	7.9	7.9	9.6
WIKS	AC	9.9	8.7	11.1	6.1	9.3
WXTZ	beautiful	8.7	9.0	8.3	11.8	7.1
<b>Kansas City</b>						
WDAF	country	12.1	12.5	11.6	10.3	11.6
KBEQ	AC	10.0	8.8	11.2	8.7	14.1
KYYS	AOR	7.2	5.2	9.2	9.6	11.4
KPRS	black	6.9	7.4	6.4	7.5	8.9
KKCI-FM	AOR	6.7	4.4	9.0	1.2	3.8
KLSI	AC	6.1	5.4	6.7	0.4	0.0
<b>Louisville</b>						
WAMZ	country	12.7	13.4	12.0	7.3	8.7
WQMF	AOR	10.3	7.8	12.7	7.9	11.9
WHAS	MOR	9.5	9.4	9.6	9.0	7.6
WRKA	AC	8.9	7.7	10.0	9.6	8.8
WLOU	black	8.4	9.8	6.9	9.3	7.2
WVEZ	beautiful	7.6	9.6	5.6	8.4	7.1
<b>Miami-Ft. Lauderdale</b>						
WHYI	Hot 100	9.1	6.7	11.6	6.0	10.2
WQBA-AM	Spanish	6.8	6.4	7.2	4.3	7.1
WINZ-FM	AC	5.7	4.8	6.6	5.4	6.9
WLYF	beautiful	4.9	5.9	3.8	6.9	5.3
WNWS	news	4.9	5.5	4.2	4.7	4.1
WSHE	AOR	4.7	3.5	5.8	4.4	7.7
<b>New Orleans</b>						
WYLD-FM	urban	12.3	12.9	11.7	6.4	6.5
WEZB	Hot 100	11.0	8.6	13.3	8.6	14.5
WAIL	urban	8.0	8.8	7.1	12.9	12.1
WRNO	Hot 100	8.0	8.1	7.8	8.5	10.5
WBYU	beautiful	7.0	7.0	7.0	5.9	5.8
WNOE-FM	country	6.8	5.5	8.0	6.8	6.6
<b>Philadelphia</b>						
KYW	news	9.3	8.7	9.8	7.9	**
WEAZ	beautiful	7.7	8.2	7.1	4.8	
WDAS-FM	black	7.1	4.9	9.2	8.8	
WMGK	MOR	7.1	7.9	6.3	7.2	
WCAU-FM	Hot 100	6.4	5.9	6.9	6.3	
WMMR	AOR	5.6	4.5	6.6	6.5	
WYSP	AOR	5.6	4.8	6.4	4.4	

\*No Birch measurement in spring 1982.

\*\*No Birch measurement in summer 1982.

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# Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (1/25/83)

## PRIME MOVERS-NATIONAL

- BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon (Capitol)
- KENNY LOGGINS—Heart To Heart (Columbia)
- MEN AT WORK—Down Under (Columbia)

★ **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.

## TOP ADD ONS -NATIONAL

- DARYL HALL AND JOHN OATES—One On One (RCA)
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart (Warner Brothers/Duck)
- SUPERTRAMP—My Kind Of Lady (A&M)

## BREAKOUTS-NATIONAL

- JOURNEY—Separate Ways (Columbia)
- JEFFERSON STARSHIP—Winds Of Change (Grunt)
- PAT BENATAR—Little Too Late (Chrysalis)

## Pacific Southwest Region

### ★ PRIME MOVERS

- MEN AT WORK—Down Under (Columbia)
- KENNY LOGGINS—Heart To Heart (Columbia)
- BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon (Capitol)

### ● TOP ADD ONS

- DARYL HALL AND JOHN OATES—One On One (RCA)
- SUPERTRAMP—My Kind Of Lady (A&M)
- EVELYN KING—Betcha She Don't Love You (RCA)

### ● BREAKOUTS

- JOURNEY—Separate Ways (Columbia)
- RANDY NEWMAN AND PAUL SIMON—The Blues (Warner Bros.)

### KKXX-FM—Bakersfield

- ★ DURAN DURAN—Hungry Like The Wolf 1-1
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy 2-2
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 6-3
- ★ KISS—I Love It Loud 14-10
- ★ THE PRETENDERS—Back On The Chain Gang 21-14
- SUPERTRAMP—My Kind Of Lady
- DARYL HALL AND JOHN OATES—One On One
- JUICE NEWTON—Heart Of The Night A
- MICHAEL JACKSON—Beat It A
- JOHN STEWART—The Queen Of Hollywood High X
- MICHAEL JACKSON—Billie Jean X
- NEIL DIAMOND—I'm Alive X
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X

### KIMN-AM—Denver

- ★ PHIL COLLINS—You Can't Hurry Love 4-3
- ★ LITTLE RIVER BAND—The Other Guy 5-4
- ★ KENNY LOGGINS—Heart To Heart 6-5
- ★ MARVIN GAYE—Sexual Healing 7-6
- ★ THE CLASH—Rock The Casbah 9-8
- SUPERTRAMP—My Kind Of Lady
- JOURNEY—Separate Ways
- LIONEL RICHIE—You Are B
- DURAN DURAN—Hungry Like The Wolf B
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart A
- MICHAEL JACKSON—Billie Jean X
- JOE JACKSON—Breaking Us In Two X
- DON HENLEY—I Can't Stand Still X
- STEEL BREEZE—Dreamin' Is Easy X
- RANDY NEWMAN AND PAUL SIMON—The Blues X
- MUSICAL YOUTH—Pass The Dutchie X
- OLIVIA NEWTON-JOHN—Tied Up X

### KOAW-FM—Denver

- ★ BILLY JOEL—Allentown 4-1
- ★ KENNY LOGGINS—Heart To Heart 9-5
- ★ MOVING PICTURES—What About Me 11-6
- ★ STRAY CATS—Stray Cat Strut 16-9
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 20-12
- JOURNEY—Separate Ways
- DAN FOGELBERG—Make Love Stay
- LIONEL RICHIE—You Are B
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart B
- DON HENLEY—I Can't Stand Still B
- DARYL HALL AND JOHN OATES—One On One A

### KLUC-FM—Las Vegas

- ★ BILLY JOEL—Allentown 3-1
- ★ KENNY LOGGINS—Heart To Heart 9-5
- ★ MOVING PICTURES—What About Me 11-6
- ★ STRAY CATS—Stray Cat Strut 16-9
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 20-12
- JOURNEY—Separate Ways
- DAN FOGELBERG—Make Love Stay
- LIONEL RICHIE—You Are B
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart B
- DON HENLEY—I Can't Stand Still B
- DARYL HALL AND JOHN OATES—One On One A

### KFI-AM—Los Angeles

- ★ MEN AT WORK—Down Under 1-1

### ★ KENNY LOGGINS—Heart To Heart 10-4

- ★ THE PRETENDERS—Back On The Chain Gang 15-7
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 21-16
- ★ LIONEL RICHIE—You Are 34-24
- CHRISTOPHER CROSS—All Right B
- DEBARGE—I Like It B
- DEXYS MIDNIGHT RUNNERS—Come On Eileen B
- SUPERTRAMP—My Kind Of Lady B
- ABC—Poison Arrow A
- JOURNEY—Separate Ways A
- EVELYN KING—Betcha She Don't Love You A
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart A
- ABC—Poison Arrow A
- JEFFERSON STARSHIP—Winds Of Change A
- THE JOHN HALL BAND—Love Me Again A
- FRIDA—I Know There's Something Going On A
- THOMPSON TWINS—Lies X
- EARTH, WIND & FIRE—Fall In Love With Me X
- NIGHT RANGER—Don't Tell Me You Love Me X
- VAN DER BERG—Burning Heart X
- MISSING PERSONS—Windows X
- NEIL YOUNG—Little Thing Called Love X
- RANDY NEWMAN AND PAUL SIMON—The Blues X
- STEEL BREEZE—Dreamin' Is Easy X
- SAGA—On The Loose X

### KIQQ-FM—Los Angeles

- THE WEATHER GIRLS—It's Raining Men B
- KENNY LOGGINS—Heart To Heart B
- THE TIME—The Walk B
- CHRISTOPHER CROSS—All Right B
- DARYL HALL AND JOHN OATES—One On One B
- RANDY NEWMAN AND PAUL SIMON—The Blues B
- ABC—Poison Arrow B
- DEXYS MIDNIGHT RUNNERS—Come On Eileen B
- STEEL BREEZE—Dreamin' Is Easy B
- JOURNEY—Separate Ways B
- EVELYN KING—Betcha She Don't Love You A
- HIGH INERGY—He's A Pretender A
- JANET JACKSON—Come Give Your Love To Me A
- PAT BENATAR—Little Too Late A
- RACHEL SWEET—Voo Doo X
- DONALD FAGEN—New Frontier X
- CATHOLIC GIRLS—Boys Can Cry X
- ROBERT JOHN—Bread And Butter X
- SUPERTRAMP—My Kind Of Girl X
- MELLE MEL AND DUKE BOOTIE—The Message 2 Survival X
- JOHN STEWART—The Queen Of Hollywood High X
- BERLIN—Metro A
- AFTER THE FIRE—Oer Konamissar A

### KRLA-AM—Los Angeles

- ★ MUSICAL YOUTH—Pass The Dutchie 9-2
- ★ THE PRETENDERS—Back On The Chain Gang 7-3
- ★ STRAY CATS—Stray Cat Strut 11-5
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 19-13
- ★ DURAN DURAN—Hungry Like The Wolf 29-21
- ★ CHAKA KHAN—Got To Be There B
- ★ EVELYN KING—Betcha She Don't Love You B
- ★ MICHAEL JACKSON—Billie Jean B
- ★ LIONEL RICHIE—You Are B
- ★ DARYL HALL AND JOHN OATES—One On One A
- ABC—Poison Arrow A
- CHRISTOPHER CROSS—All Right X
- BILLY JOEL—Allentown X
- BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon X
- EARTH, WIND & FIRE—Fall In Love With Me X
- DEBARGE—I Like It X
- SAGA—On The Loose X
- A FLOCK OF SEAGULLS—Space Age Love Songs X

### KRTH-FM—Los Angeles

- ★ MEN AT WORK—Down Under 2-1
- ★ THE PRETENDERS—Back On The Chain Gang 3-2
- ★ STRAY CATS—Stray Cat Strut 4-3
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 9-6
- ★ MUSICAL YOUTH—Pass The Dutchie 16-7
- JOE JACKSON—Breaking Us In Two
- JOURNEY—Separate Ways
- KENNY LOGGINS—Heart To Heart
- KENNY ROGERS & SHEENA EASTON—We've Got Tonight B
- ABC—Poison Arrow B
- STEEL BREEZE—Dreamin' Is Easy B
- PETER BROWN—Baby Gets High B
- DAN FOGELBERG—Make Love Stay A
- JEFFERSON STARSHIP—Winds Of Change A
- DIANA ROSS—So Close A
- DARYL HALL AND JOHN OATES—One On One X

### KOPA-FM—Phoenix

- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 8-4
- ★ MEN AT WORK—Down Under 9-5
- ★ LITTLE RIVER BAND—The Other Guy 11-8
- ★ KENNY LOGGINS—Heart To Heart 12-9
- ★ AIR SUPPLY—Two Less Lonely People In The World 18-14
- DARYL HALL AND JOHN OATES—One On One
- CHRISTOPHER CROSS—All Right B
- KENNY ROGERS & SHEENA EASTON—We've Got Tonight X

### KGGI (99.1-FM)—Riverside

- (Steve O'Neil—MD)
- ★ MEN AT WORK—Down Under 1-1
- ★ KENNY LOGGINS—Heart To Heart 5-2
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 16-12
- ★ THE PRETENDERS—Back On The Chain Gang 17-13
- ★ LIONEL RICHIE—You Are 18-14
- EVELYN KING—Betcha She Don't Love You
- JOURNEY—Separate Ways
- KENNY ROGERS & SHEENA EASTON—We've Got Tonight B
- DARYL HALL AND JOHN OATES—One On One B
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart B
- DEXYS MIDNIGHT RUNNERS—Come On Eileen B
- STRAY CATS—Stray Cat Strut A
- ABC—Poison Arrow A
- JEFFERSON STARSHIP—Winds Of Change A
- MUSICAL YOUTH—Pass The Dutchie A
- ADAM ANT—Goody Two Shoes A
- SUPERTRAMP—My Kind Of Lady A

### KCPX-FM—Salt Lake City

- (Gary Waldron—MD)
- ★ LIONEL RICHIE—You Are 12-6
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 18-10
- ★ RAY PARKER JR.—Bad Boy 15-11
- ★ OLIVIA NEWTON-JOHN—Tied Up 19-14
- ★ DURAN DURAN—Hungry Like The Wolf 28-20
- JOE JACKSON—Breaking Us In Two
- MICHAEL JACKSON—Billie Jean
- FRIDA—I Know There's Something Going On B
- VANDERBERG—Burning Heart B
- JEFFERSON STARSHIP—Winds Of Change B
- EVELYN KING—Betcha She Don't Love You B
- DARYL HALL AND JOHN OATES—One On One A
- MELISSA MANCHESTER—Nice Girls A
- DEXYS MIDNIGHT RUNNERS—Come On Eileen A
- MADELINE KANE—Playing For Time A
- ROBERT JOHN—Bread And Butter A
- DIANA ROSS—So Close A
- SEA LEVEL—Make You Feel Love Again A
- THE SPINNERS—Funny How Time Slips Away X
- BEIL SQUIER—She's A Runner X
- UNIQPOP—What If (I Said I Love You) X

### KRSP-AM—Salt Lake City

- (Barry Moll—MD)
- ★ KENNY LOGGINS—Heart To Heart 15-11
- ★ RAY PARKER JR.—Bad Boy 21-17
- ★ MUSICAL YOUTH—Pass The Dutchie 26-20
- ★ KENNY ROGERS & SHEENA EASTON—We've Got Tonight 25-21
- ★ MICHAEL JACKSON—Billie Jean 29-25
- JOURNEY—Separate Ways
- DARYL HALL AND JOHN OATES—One On One
- DURAN DURAN—Hungry Like The Wolf B
- CULTURE CLUB—Do You Really Want To Hurt Me B
- DONNA SUMMER—The Woman In Me B
- JOE JACKSON—Breaking Us In Two A
- SUPERTRAMP—My Kind Of Lady A
- NEIL DIAMOND—I'm Alive X
- STEEL BREEZE—Dreamin' Is Easy X
- THE PRETENDERS—Back On The Chain Gang X
- DON HENLEY—I Can't Stand Still X

### KFMB-FM (B100)—San Diego

- (Glen McCartney—MD)
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 7-3
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 12-8
- ★ LIONEL RICHIE—You Are 15-10
- ★ KENNY LOGGINS—Heart To Heart 15-10
- ★ MICHAEL JACKSON—Billie Jean 23-18
- ★ DARYL HALL AND JOHN OATES—One On One B
- ★ SUPERTRAMP—My Kind Of Lady A
- ★ NEIL DIAMOND—I'm Alive X
- ★ JOE JACKSON—Breaking Us In Two X
- ★ MOVING PICTURES—What About Me X

### XTRA-AM—San Diego

- (Jim Richards—MD)
- ★ STRAY CATS—Stray Cat Strut 2-1
- ★ MUSICAL YOUTH—Pass The Dutchie 7-4
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 14-7
- ★ THE PRETENDERS—Back On The Chain Gang 25-14
- ★ LIONEL RICHIE—You Are 22-15
- ★ MICHAEL JACKSON—Billie Jean B
- ★ EVELYN KING—Betcha She Don't Love You B
- ★ EARTH, WIND & FIRE—Fall In Love With Me B
- ★ SUPERTRAMP—My Kind Of Lady B
- ★ MEN AT WORK—Be Good Johnny A
- ★ DARYL HALL AND JOHN OATES—One On One A
- ★ JOURNEY—Separate Ways A
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen A
- ★ SAGA—On The Loose X
- ★ DON HENLEY—I Can't Stand Still X
- ★ STEEL BREEZE—Dreamin' Is Easy X
- ★ RANDY NEWMAN AND PAUL SIMON—The Blues X
- ★ FRIDA—I Know There's Something Going On X
- ★ DIANA ROSS—So Close A

### KRQQ-FM—Tucson

- (Zapalán/Hart—MD)
- ★ MEN AT WORK—Down Under 1-1
- ★ THE PRETENDERS—Back On The Chain Gang 6-3
- ★ STRAY CATS—Stray Cat Strut 9-7
- ★ FRIDA—I Know There's Something Going On 10-8
- ★ STREET PIAJAMA—Screamed Again 5-1
- JOE JACKSON—Breaking Us In Two
- CROSBY, STILLS AND NASH—Two Much Love To Hide
- MEN AT WORK—Be Good Johnny B
- KENNY LOGGINS—Heart To Heart B
- GLENN FREY—All Those Lies B
- CHRISTOPHER CROSS—All Right X
- THE FLIRTIS—Jukebox X

### KTKT-AM—Tucson

- (Bobby Rivers—MD)
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 8-5
- ★ LIONEL RICHIE—You Are 10-6
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 12-9
- ★ STEPHEN BISHOP—It Might Be You 18-13
- ★ CHRISTOPHER CROSS—All Right 22-16
- ★ BILLY JOEL—Allentown B
- ★ POCO—Shoot For The Moon A

## Pacific Northwest Region

### ★ PRIME MOVERS

- KENNY LOGGINS—Heart To Heart (Columbia)
- CULTURE CLUB—Do You Really Want To Hurt Me (Virgin/Epic)
- MUSICAL YOUTH—Pass The Dutchie (MCA)

### ● TOP ADD ONS

- DARYL HALL AND JOHN OATES—One On One (RCA)
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart (Warner Brothers/Duck)
- DONNA SUMMER—The Woman In Me (Geffen)

### ● BREAKOUTS

- STEPHEN BISHOP—It Might Be You (Warner Bros.)

### KRCL-AM—Lewiston

- (Steve MacKevie—MD)
- ★ KENNY LOGGINS—Heart To Heart 9-3
- ★ JUICE NEWTON—Heart Of The Night 10-5
- ★ NEIL DIAMOND—I'm Alive 26-19
- ★ KENNY ROGERS & SHEENA EASTON—We've Got Tonight 29-22
- ★ CHRISTOPHER CROSS—All Right 30-25
- ★ DARYL HALL AND JOHN OATES—One On One
- ★ DAN FOGELBERG—Make Love Stay
- ★ DONNA SUMMER—The Woman In Me B
- ★ STEPHEN BISHOP—It Might Be You B
- ★ MICHELLE BERGER—Innocent Eyes A
- ★ JOHN STEWART—Queen Of Hollywood A
- ★ SUPERTRAMP—My Kind Of Lady X
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart X
- ★ KIM CARNES—Does It Make You Remember X
- ★ JESSE COLVIN YOUNG—Ophelia X
- ★ JILL CUCCIO—Shot In The Dark X

### KCNR-FM—Portland

- (Richard Harker—MD)
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 1-1
- ★ JOURNEY—Separate Ways
- ★ KENNY LOGGINS—Heart To Heart 7-2
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 9-6
- ★ BILLY JOEL—Allentown 11-8
- ★ JUICE NEWTON—Heart Of The Night 12-9
- ★ KENNY ROGERS & SHEENA EASTON—We've Got Tonight
- DURAN DURAN—Hungry Like The Wolf
- CHRISTOPHER CROSS—All Right B
- LIONEL RICHIE—You Are B
- JOE JACKSON—Breaking Us In Two B

### KCBN-AM—Reno

- (Jim O'Neil—MD)
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 12-2
- ★ MUSICAL YOUTH—Pass The Dutchie 13-3
- ★ RAY PARKER JR.—Bad Boy 11-5
- ★ GLENN FREY—All Those Lies 10-6
- ★ BILLY JOEL—Allentown 15-9
- DARYL HALL AND JOHN OATES—One On One
- JOURNEY—Separate Ways
- THOMPSON TWINS—Lies B
- JEFFERSON STARSHIP—Winds Of Change B
- RIC OCASER—Something To Grab For B
- MELISSA MANCHESTER—Nice Girls A
- DONALD FAGEN—New Frontier A
- STEEL BREEZE—Dreamin' Is Easy A

### KSFM-FM—Sacramento

- (Mark Loggins—MD)
- ★ KENNY LOGGINS—Heart To Heart 11-4
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 20-13
- ★ ADAM ANT—Goody Two Shoes 12-8
- ★ BILLY JOEL—Allentown 14-9
- ★ LIONEL RICHIE—You Are 26-19
- CHRISTOPHER CROSS—All Right
- CULTURE CLUB—Do You Really Want To Hurt Me
- DARYL HALL AND JOHN OATES—One On One A

### KFRC-AM—San Francisco

- (Kate Ingram—MD)
- ★ TOTO—Africa 4-2
- ★ MUSICAL YOUTH—Pass The Dutchie 8-5
- ★ LIONEL RICHIE—You Are 16-8
- ★ MICHAEL JACKSON—Billie Jean 19-10
- ★ DEBARGE—I Like It 26-16
- DARYL HALL AND JOHN OATES—One On One
- JOE JACKSON—Breaking Us In Two
- THE GREG KINN BAND—Jeopardy B
- THE WEATHER GIRLS—It's Raining Again B
- CHAKA KHAN—Got To Be There B
- THE GAP BAND—Outstanding B
- JANET JACKSON—Come Give Your Love To Me A
- YARBROUGH AND PEOPLES—Heartbeats A
- ROBERT JOHN—Bread And Butter A
- DIANA ROSS—So Close A
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart X
- JEFFERSON STARSHIP—Winds Of Change X
- THOMPSON TWINS—Lies X

### KPLZ-FM—Seattle

- (Greg Cook—MD)
- ★ KENNY LOGGINS—Heart To Heart 2-1
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 14-10
- ★ LIONEL RICHIE—You Are 16-13
- ★ MICHAEL JACKSON—Billie Jean 22-19
- ★ GLEN FREY—All Those Lies 31-25
- DAN FOGELBERG—Make Love Stay
- MELISSA MANCHESTER—Nice Girls
- STRAY CATS—Stray Cat Strut B
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart B
- POCO—Shoot For The Moon B
- SUPERTRAMP—My Kind Of Lady A
- DONNA SUMMER—The Woman In Me A
- STEPHEN BISHOP—It Might Be You A

### KUBE-FM—Seattle

- (Tom Huttyler—MD)
- ★ KENNY LOGGINS—Heart To Heart 13-7
- ★ MUSICAL YOUTH—Pass The Dutchie 15-12
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 17-15
- ★ THE PRETENDERS—Back On The Chain Gang 18-16
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart
- DARYL HALL AND JOHN OATES—One On One B
- MICHAEL JACKSON—Billie Jean B
- GLENN FREY—All Those Lies B
- DONNA SUMMER—The Woman In Me B
- DURAN DURAN—Hungry Like The Wolf B
- KENNY ROGERS & SHEENA EASTON—We've Got Tonight B

### KYYX-FM—Seattle

- (Evelyn Ichijima—MD)
- MALCOLM MCLAREN AND THE WORLD'S FAMOUS SUPREME TEAM—Buffalo Gals X
- CATHOLIC GIRLS—Boys Can Cry X
- MEN AT WORK—Be Good Johnny A
- GOLDEN EARRING—Twilight Zone A
- WESLEY HILLARD—Huba Huba Zoot Zoot A
- ROBERT WILLARD—Escalator Of Life A
- THE FIXX—Red Skys A

### KIRB-AM—Spokane

- (Brian Gregory—MD)
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 13-6
- ★ MICHAEL JACKSON—Billie Jean 15-7
- ★ STRAY CATS—Stray Cat Strut 17-10
- ★ LIONEL RICHIE—You Are 16-11
- ★ MUSICAL YOUTH—Pass The Dutchie 19-14
- ★ DARYL HALL AND JOHN OATES—One On One B
- ★ DONNA SUMMER—The Woman In Me B
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen B
- ★ YAZ—Only You B
- ★ MELISSA MANCHESTER—Nice Girls A
- ★ SUPERTRAMP—My Kind Of Lady A
- ★ OLIVIA NEWTON-JOHN—Tied Up A
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart A
- ★ THE PRETENDERS—Back On The Chain Gang A

### KTAC-AM—Tacoma

- (Rob Sherwood—MD)
- ★ DARYL HALL AND JOHN OATES—One On One B
- ★ CHRISTOPHER CROSS—All Right B
- ★ JOE JACKSON—Breaking Us In Two X
- ★ FIREFALL—Always X
- ★ POCO—Shoot For The Moon X

## North Central Region

### ★ PRIME MOVERS

- DURAN DURAN—Hungry Like The Wolf (Capitol)
- STRAY CATS—Stray Cat Strut (EMI-America)
- MEN AT WORK—Down Under (Columbia)

### ● TOP ADD ONS

- DARYL HALL AND JOHN OATES—One On One (RCA)
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight (Liberty)
- MICHAEL JACKSON—Billie Jean (Epic)

### ● BREAKOUTS

- JOURNEY—Separate Ways (Columbia)

### WLLT-FM—Cincinnati

- (Barry James—MD)
- MICHAEL MURPHY—Still Taking Chances A
- STEPHEN BISHOP—It Might Be You A

### WGCL-FM—Cleveland

- (Tom Jefferies—MD)
- ★ DURAN DURAN—Hungry Like The Wolf 6-3
- ★ STRAY CATS—Stray Cat Strut 11-4
- ★ MOVING PICTURES—What About Me 10-7
- ★ GOLDEN EARRING—Twilight Zone 16-8
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 24-11
- MICHAEL JACKSON—Billie Jean
- JOURNEY—Separate Ways
- LIONEL RICHIE—You Are B
- CHICAGO—What You're Missing B
- DARYL HALL AND JOHN OATES—One On One A
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart A
- VANDERBERG—Burning Heart A
- PAT BENATAR—Little Too Late A
- NEIL YOUNG—Little Thing Called Love X
- EARTH, WIND & FIRE—Fall In Love With Me X
- JOE JACKSON—Breaking Us In Two X
- PIA ZADORA—The Clapping Song X
- STEEL BREEZE—Dreamin' Is Easy X
- RANDY NEWMAN AND PAUL SIMON—The Blues X
- THOMPSON TWINS—Lies X
- POCO—Shoot For The Moon X

### WNCI-FM—Columbus

- (Steve Edwards—MD)
- ★ MEN AT WORK—Down Under 2-1
- ★ KENNY LOGGINS—Heart To Heart 7-3
- ★ FLEETWOOD MAC—Love In Store 8-5
- ★ AMERICA—Right Before Your Eyes 12-8
- ★ BILLY JOEL—Allentown 13-10

# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (1/25/83)

### Continued from opposite page

- ★ SAGA—On The Loose 27-19
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 25-20
- MICHAEL JACKSON—Billie Jean
- DURAN DURAN—Hungry Like The Wolf B
- STRAY CATS—Stray Cat Strut B
- LINDA RONSTADT—I Knew You When B
- CHRISTOPHER CROSS—All Right B
- JOE JACKSON—Breaking Us In Two A
- NEIL DIAMOND—I'm Alive A
- KENNY ROGERS & SHEENA EASTON—We've Got Tonight A
- DEXY'S MIDNIGHT RUNNERS—Come On Eileen A
- OLIVIA NEWTON-JOHN—Tied Up A
- JOURNEY—Separate Ways A

### WFMF-FM—Baton Rouge

- (Wayne Watkins—MD)
- ★ MEN AT WORK—Down Under 1-1
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 5-4
- ★ STRAY CATS—Stray Cat Strut 9-5
- ★ MICHAEL JACKSON—Billie Jean 19-10
- ★ LIONEL RICHIE—You Are 22-17
- DARYL HALL AND JOHN OATES—One On One
- JOURNEY—Separate Ways
- EARTH, WIND & FIRE—Fall In Love With Me B
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart B
- DURAN DURAN—Hungry Like The Wolf A
- SUPERTRAMP—My Kind Of Lady A
- RANDY NEWMAN AND PAUL SIMON—The Blues A
- EVELYN KING—Betcha She Don't Love You X

### KZFM-FM—Corpus Christi

- (Jackie Robbins—PD)
- OLIVIA NEWTON-JOHN—Tied Up B
- JOE JACKSON—Breaking Us In Two B
- THOMPSON TWINS—Lies B
- JOURNEY—Separate Ways A
- THE GREG KIHN BAND—Jeopardy A
- NIGHT RANGER—Don't Tell Me You Love Me A
- THE MEMBERS—The Working Girls A
- ABC—Poison Arrow X
- THE JOHN HALL BAND—Love Me Again A
- RANDY NEWMAN AND PAUL SIMON—The Blues A
- STEEL BREEZE—Dreamin' Is Easy X
- DEBARGE—I Like It X
- DON HENLEY—I Can't Stand Still X
- YARBROUGH AND PEOPLES—Heartbeats X
- SAGA—On The Loose X
- DAZZ BAND—On The One For Fun X
- CHICAGO—What You're Missing X
- HOT CHOCOLATE—Are You Getting Enough Happiness X
- THE PRETENDERS—Back On The Chain Gang X
- PETER GABRIEL—Shock The Monkey X
- DONNA SUMMER—The Woman In Me X
- GLENN FREY—All Those Lies X
- MUSICAL YOUTH—Pass The Dutchie X

### KLVU-FM—Dallas

- (Rivers Morgan—MD)
- MEN AT WORK—Down Under A

### KEGL-FM— Ft. Worth

- (Randy Brown—PD)
- ★ MICHAEL JACKSON—Beat It 10-6
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 14-7
- ★ THE FLIRTZ—Jukebox 11-8
- ★ ROUGH TRADE—All Touch 18-13
- ★ THE FIXX—Stand Or Fall 21-15
- FELONY—The Fanatic B
- VANDENBERG—Burning Heart B
- RANDY NEWMAN AND PAUL SIMON—The Blues B
- THE MEMBERS—Working Girls B
- MISSING PERSONS—Windows B
- RIC OCASEK—Something To Grab For B
- YAZ—Only You A
- CROSBY, STILLS AND NASH—Too Much Love To Hide A
- PAT BENATAR—Little Too Late A
- CATHOLIC GIRLS—Boys Can Cry A
- NEIL YOUNG—Little Thing Called Love A
- NIGHT RANGER—Don't Tell Me You Love Me A
- AFTER THE FIRE—Der Kommissar A
- JOURNEY—Separate Ways A
- LENE LOVICH—It's You Only You A
- THE FIXX—Red Skys A
- WALL OF VOODOO—Ring Of Fire A
- HUGHES/THRALL—Beg, Borrow Or Steal X
- THE JOHN HALL BAND—Love Me Again X
- THE GREG KIHN BAND—Jeopardy X
- THE PRETENDERS—My City Was Gone X
- DARYL HALL AND JOHN OATES—Family Man X

### KILE-AM—Galveston

- (Scott Taylor—MD)
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 1-1
- ★ KENNY LOGGINS—Heart To Heart 4-2
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy 13-8
- ★ JUICE NEWTON—Heart Of The Night 17-9
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 22-11

- DAN FOGELBERG—Make Love Stay
- JOURNEY—Separate Ways
- MICHAEL JACKSON—Billie Jean B
- RANDY NEWMAN AND PAUL SIMON—The Blues B
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart B
- DON HENLEY—I Can't Stand Still A
- BILLY SQUIER—She's A Runner A
- THE JOHN HALL BAND—Love Me Again A
- STEEL BREEZE—Dreamin' Is Easy A
- NIGHT RANGER—Don't Tell Me You Love Me A
- DIANA ROSS—So Close A
- MISSING PERSONS—Windows X
- JANET JACKSON—Come Give Your Love To Me X
- UNIPOP—What If I Said I Love You X

### KFMK-FM—Houston

- (Kirk Patrick—MD)
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 6-2
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 9-5
- ★ DIONNE WARWICK—Heartbreaker 13-10
- ★ TOTO—Africa 15-11
- ★ FLEETWOOD MAC—Love In Store 19-12
- ★ DARYL HALL AND JOHN OATES—Maneater A
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon A
- KENNY ROGERS & SHEENA EASTON—We've Got Tonight A

### KVOL-AM—Lafayette

- (Phil Rankin—MD)
- ★ MARVIN GAYE—Sexual Healing 3-1
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 10-3
- ★ BILLY JOEL—Allentown 9-5
- ★ STRAY CATS—Stray Cat Strut 11-7
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 19-11
- SUPERTRAMP—My Kind Of Lady
- DARYL HALL AND JOHN OATES—One On One
- MICHAEL JACKSON—Billie Jean B
- LIONEL RICHIE—You Are B
- NEIL DIAMOND—I'm Alive B
- THE PRETENDERS—Back On The Chain Gang B
- VANDENBERG—Burning Heart B
- FIREFALL—Always B

- DON HENLEY—I Can't Stand Still A
- MELISSA MANCHESTER—Nice Girls A
- STEPHEN BISHOP—It Might Be You A
- THE GREG KIHN BAND—Jeopardy A
- BILLY SQUIER—She's A Runner A
- JANET JACKSON—Come Give Your Love To Me X
- YARBROUGH AND PEOPLES—Heartbeats X
- DEXY'S MIDNIGHT RUNNERS—Come On Eileen X
- SMOKEY ROBINSON—I've Made Love To You A
- ABC—Poison Arrow X
- DAZZ BAND—On The One For Fun X
- DONALD FAGEN—New Frontier X
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart X
- THE JOHN HALL BAND—Love Me Again X
- CROSBY, STILLS AND NASH—Too Much Love To Hide X
- NIGHT RANGER—Don't Tell Me You Love Me X
- THOMPSON TWINS—Lies X
- MISSING PERSONS—Windows X
- SHERIFF—When I'm With You X
- RANDY NEWMAN AND PAUL SIMON—The Blues X

### WEZB-FM—New Orleans

- (Jerry Lousteau—MD)
- ★ PETER GABRIEL—Shock The Monkey 12-7
- ★ MUSICAL YOUTH—Pass The Dutchie 21-8
- ★ MICHAEL JACKSON—Billie Jean 25-15
- ★ LIONEL RICHIE—You Are 28-12
- ★ STRAY CATS—Stray Cat Strut 29-22
- RANDY NEWMAN AND PAUL SIMON—The Blues
- JOURNEY—Separate Ways
- CULTURE CLUB—Do You Really Want To Hurt Me B
- JOE JACKSON—Breaking Us In Two B
- KENNY ROGERS & SHEENA EASTON—We've Got Tonight B
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart A
- THOMPSON TWINS—Lies A
- AIR SUPPLY—Two Less Lonely People In The World X
- SUPERTRAMP—My Kind Of Lady X
- DARYL HALL AND JOHN OATES—One On One X
- MICHAEL JACKSON—Beat It X

### WQVE-FM—New Orleans

- (Chris Bryan—MD)
- ★ LIONEL RICHIE—You Are 24-18
- ★ DONNA SUMMER—The Woman In Me 17-10
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 16-11
- CHRISTOPHER CROSS—All Right B
- KENNY ROGERS & SHEENA EASTON—We've Got Tonight 27-20
- JOE JACKSON—Breaking Us In Two
- NEIL DIAMOND—I'm Alive
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart B
- DONALD FAGEN—New Frontier B
- FIREFALL—Always X

### WTIX-AM—New Orleans

- (Gary Franklin—MD)
- ★ MEN AT WORK—Down Under 1-1
- ★ LIONEL RICHIE—You Are 28-18
- ★ DURAN DURAN—Hungry Like The Wolf 29-19
- ★ SMOKEY ROBINSON—I've Made Love To You A
- KENNY ROGERS & SHEENA EASTON—We've Got Tonight 37-30
- DARYL HALL AND JOHN OATES—One On One
- DEXY'S MIDNIGHT RUNNERS—Come On Eileen
- FRIDA—I Know There's Something Going On B
- EARTH, WIND AND FIRE—Fall In Love With Me B
- SUPERTRAMP—My Kind Of Lady B
- OLIVIA NEWTON-JOHN—Tied Up B
- STEEL BREEZE—Dreamin' Is Easy B
- RANDY NEWMAN AND PAUL SIMON—The Blues B
- PIA ZADORA—The Clapping Song A
- VANDENBERG—Burning Heart A
- HOT CHOCOLATE—Are You Getting Enough Happiness X
- DIANA ROSS—So Close A
- SNEAVX—I Don't Want To Be Alone Tonight X

### KOFM-FM—Oklahoma City

- (Dave Duquesne—MD)
- ★ KENNY LOGGINS—Heart To Heart 6-2
- ★ LITTLE RIVER BAND—The Other Guy 5-3
- ★ BARRY MANILOW—Memory 1-1
- ★ LINDA RONSTADT—I Knew You When 21-13
- ★ LIONEL RICHIE—You Are 29-14
- BILLY JOEL—Allentown
- KENNY ROGERS & SHEENA EASTON—We've Got Tonight
- DARYL HALL AND JOHN OATES—One On One A
- JOE JACKSON—Breaking Us In Two A

### KEEL-AM—Shreveport

- (Andy Taylor—MD)
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 2-1
- ★ KENNY LOGGINS—Heart To Heart 8-4
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 16-9
- ★ LIONEL RICHIE—You Are 17-11
- ★ CHRISTOPHER CROSS—All Right 21-15
- ★ KENNY ROGERS & SHEENA EASTON—We've Got Tonight

## Midwest Region

### PRIME MOVERS

- MEN AT WORK—Down Under (Columbia)
- CULTURE CLUB—Do You Really Want To Hurt Me (Virgin/Epic)
- KENNY LOGGINS—Heart To Heart (Columbia)

### TOP ADD ONS

- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart (Warner Brothers/Duck)
- JOE JACKSON—Breaking Us In Two (A&M)
- CHRISTOPHER CROSS—All Right (Warner Bros.)

### BREAKOUTS

- JOURNEY—Separate Ways (Columbia)
- JEFFERSON STARSHIP—Winds Of Change (Grunt)

### KFYR-AM—Bismarck

- (Dan Branan—MD)
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 9-5
- ★ ADAM ANT—Goody Two Shoes 10-8
- ★ KENNY LOGGINS—Heart To Heart 15-9
- ★ GLENN FREY—All Those Lies 19-12
- ★ LINDA RONSTADT—I Knew You When 20-16
- POCO—Shoot For The Moon
- JEFFERSON STARSHIP—Winds Of Change
- CHRISTOPHER CROSS—All Right B

- THE WHO—Eminence Front B
- KENNY ROGERS & SHEENA EASTON—We've Got Tonight B
- LIONEL RICHIE—You Are B
- FLEETWOOD MAC—Love In Store X
- OLIVIA NEWTON-JOHN—Tied Up X
- DARYL HALL AND JOHN OATES—One On One X
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart X
- NEIL DIAMOND—I'm Alive X
- JOE JACKSON—Breaking Us In Two X
- SUPERTRAMP—My Kind Of Lady X

### WLS-AM—Chicago

- (Dave Denver—MD)
- JOURNEY—Separate Ways A
- STYX—Roboto A

### WLS-FM—Chicago

- (Dave Denver—MD)
- JOURNEY—Separate Ways A
- STYX—Mr. Roboto A
- DURAN DURAN—Hungry Like The Wolf A

### KIOA-AM—Des Moines

- (A. W. Pantaja—MD)
- ★ FLEETWOOD MAC—Love In Store 4-1
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 10-4
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 11-6
- ★ JUICE NEWTON—Heart Of The Night 12-7
- ★ BILLY JOEL—Allentown 17-10
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart
- DIANA ROSS—So Close
- CHRISTOPHER CROSS—All Right B
- FIREFALL—Always B
- DARYL HALL AND JOHN OATES—One On One B
- SUPERTRAMP—My Kind Of Lady A
- DAN FOGELBERG—Make Love Stay A
- MELISSA MANCHESTER—Nice Girls A
- DEXY'S MIDNIGHT RUNNERS—Come On Eileen X
- EARTH, WIND & FIRE—Fall In Love With Me X
- RANDY NEWMAN AND PAUL SIMON—The Blues X

### KMGK-FM—Des Moines

- (Michael Stone—MD)
- ★ STRAY CATS—Stray There's 10-2
- ★ UTOPIA—Feel Don't Fail Me Now 29-15
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy 5-1
- GLENN FREY—All Those Lies 9-3
- FRIDA—I Know There's Something Going On 16-11
- NEIL YOUNG—Little Thing Called Love
- JOURNEY—Separate Ways
- THE GREG KIHN BAND—Jeopardy B
- CHRISTOPHER CROSS—All Right B
- THE JOHN HALL BAND—Love Me Again B
- MICHAEL JACKSON—Beat It B
- RACHEL SWEET—Voo Doo B
- STEEL BREEZE—Dreamin' Is Easy B
- OLIVIA NEWTON-JOHN—Tied Up B
- THOMPSON TWINS—Lies A
- MICHAEL JACKSON—Billie Jean A
- RIC OCASEK—Something To Grab For A
- SHERIFF—When I'm With You A
- MELISSA MANCHESTER—Nice Girls A
- DEXY'S MIDNIGHT RUNNERS—Come On Eileen A
- JOE JACKSON—Breaking Us In Two A
- GOLDEN EARRING—Twilight Zone D
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart B
- NIGHT RANGER—Don't Tell Me You Love Me X
- DON HENLEY—I Can't Stand Still X
- JEFFERSON STARSHIP—Winds Of Change X
- SUPERTRAMP—My Kind Of Lady X
- MISSING PERSONS—Windows X

### WIKS-FM—Indianapolis

- (Jay Stevens—MD)
- ★ MICHAEL McDONALD—I Gotta Try 14-11
- ★ KENNY LOGGINS—Heart To Heart 16-13
- ★ PHIL COLLINS—You Can't Hurry Love 9-4
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky 12-7
- CHRISTOPHER CROSS—All Right 19-16
- LOVERBOY—Jump
- DURAN DURAN—Hungry Like The Wolf
- FRIDA—I Know There's Something Going On B
- MARVIN GAYE—Sexual Healing B
- CROSBY, STILLS AND NASH—Too Much Love To Hide A
- JOE JACKSON—Breaking Us In Two X
- VANDENBERG—Burning Heart X
- THE WHO—Eminence Front X
- GOLDEN EARRING—Twilight Zone X

### WNP-FM—Indianapolis

- (Paul Mendenhall—MD)
- ★ MEN AT WORK—Down Under 3-1
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 4-2
- ★ KENNY LOGGINS—Heart To Heart 9-5
- ★ TOTO—Africa 11-6
- ★ MARVIN GAYE—Sexual Healing 14-8
- ★ LIONEL RICHIE—You Are
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight
- CULTURE CLUB—Do You Really Want To Hurt Me A
- MICHAEL McDONALD—I Gotta Try X

### KBEQ-FM—Kansas City

- (Maja Britton—MD)
- ★ MEN AT WORK—Down Under 5-2
- ★ EARTH, WIND AND FIRE—Fall In Love With Me 10-6
- CULTURE CLUB—Do You Really Want To Hurt Me 19-9
- ★ JUICE NEWTON—Heart Of The Night 20-10
- ★ BILLY JOEL—Allentown 21-11
- THE PRETENDERS—Back On The Chain Gang
- JOURNEY—Separate Ways
- MICHAEL JACKSON—Billie Jean A
- STEEL BREEZE—Dreamin' Is Easy A
- CHAKA KHAN—Got To Be There A
- FRIDA—I Know There's Something Going On X

### WISM-AM—Madison

- (Barb Starr—MD)
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 16-8
- ★ STRAY CATS—Stray Cat Strut 23-15
- ★ BILLY JOEL—Allentown 18-12
- ★ AMERICA—Right Before Your Eyes 19-14
- ★ NEIL DIAMOND—I'm Alive 27-19
- POCO—Shoot For The Moon B
- FIREFALL—Always B
- KENNY ROGERS & SHEENA EASTON—We've Got Tonight B
- JOE JACKSON—Breaking Us In Two B
- JOE JACKSON—Breaking Us In Two B
- CHRISTOPHER CROSS—All Right A
- JOHN STEWART—The Queen Of Hollywood High X

### WZEE-FM—Madison

- (Matt Hudson—MD)
- ★ MOVING PICTURES—What About Me 4-1
- ★ MARVIN GAYE—Sexual Healing 8-4
- ★ KENNY LOGGINS—Heart To Heart 10-7
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 11-8

- ★ TOTO—Africa 12-9
- ★ KENNY ROGERS & SHEENA EASTON—We've Got Tonight B
- MICHAEL JACKSON—P.Y.T. (Pretty Young Thing) B
- THE HUMAN LEAGUE—Mirror Man B
- THE GREG KIHN BAND—Jeopardy B
- BOB SEGER AND THE SILVER BULLET BAND—Even Now A
- THOMPSON TWINS—Lies A
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart A
- RIC OCASEK—Something To Grab For A
- JOURNEY—Separate Ways A
- EARTH, WIND & FIRE—Fall In Love With Me X
- DARYL HALL AND JOHN OATES—One On One X
- JEFFERSON STARSHIP—Winds Of Change X
- DON HENLEY—I Can't Stand Still X
- GLENN FREY—All Those Lies X
- JOE JACKSON—Breaking Us In Two X

### WKII-FM—Milwaukee

- (John Grant—MD)
- ★ TOTO—Africa 1-1
- ★ KENNY LOGGINS—Heart To Heart 4-2
- ★ BILLY JOEL—Allentown 8-5
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 15-10
- ★ STRAY CATS—Stray Cat Strut 17-11
- THE PRETENDERS—Back On The Chain Gang B
- THE GREG KIHN BAND—Jeopardy B
- DARYL HALL AND JOHN OATES—One On One A
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart A
- JOURNEY—Separate Ways A

### KDWB-AM—Minneapolis

- (Lorrie Palagy—MD)
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 11-8
- ★ LIONEL RICHIE—You Are 15-9
- ★ CHRISTOPHER CROSS—All Right 18-14
- ★ SUPERTRAMP—My Kind Of Lady 22-15
- ★ MICHAEL JACKSON—Billie Jean 23-19
- JOE JACKSON—Breaking Us In Two
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart
- STRAY CATS—Stray Cat Strut A
- POCO—Shoot For The Moon A
- CHICAGO—What You're Missing X
- DURAN DURAN—Hungry Like The Wolf X
- KENNY ROGERS & SHEENA EASTON—We've Got Tonight X
- OLIVIA NEWTON-JOHN—Tied Up X
- THOMPSON TWINS—Lies X
- MISSING PERSONS—Windows X
- DAN FOGELBERG—Make Love Stay X

### WLOL-FM—Minneapolis

- (Gregg Swedberg—MD)
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy 1-1
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 3-2
- ★ DARYL HALL AND JOHN OATES—Family Man 11-9
- ★ Q-HEEL—Dancing In Heaven (Creital Beop) 17-11
- MELLISSA MANCHESTER—Nice Girls
- JOURNEY—Separate Ways
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart B
- THOMPSON TWINS—Lies B
- MEN AT WORK—Be Good Johnny B
- SUPERTRAMP—My Kind Of Lady A
- NIGHT RANGER—Don't Tell Me You Love Me A
- SHERIFF—When I'm With You A
- LITTLE STEVEN AND THE DISCIPLES OF SOUL—Forever X
- MISSING PERSONS—Windows X
- MUSICAL YOUTH—Pass The Dutchie X
- DONALD FAGEN—New Frontier X
- ANDRE CYMONÉ—Kelly's Eyes X
- SCANDAL—Goodbye To You X

### KSLQ-FM—St. Louis

- (Johnnie King—MD)
- ★ MEN AT WORK—Down Under 2-1
- ★ KENNY LOGGINS—Heart To Heart 3-2
- ★ DON HENLEY—Dirty Laundry 8-5
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 11-7
- ★ PHIL COLLINS—You Can't Hurry Love 12-9
- DURAN DURAN—Hungry Like The Wolf
- LIONEL RICHIE—You Are
- DONALD FAGEN—New Frontier

### KSTP-FM (KS-95)—St. Paul

- (Chick Napp—MD)
- ★ LITTLE RIVER BAND—The Other Guy 4-1
- ★ MEN AT WORK—Down Under 7-3
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 9-6
- ★ JUICE NEWTON—Heart Of The Night 14-10
- ★ LIONEL RICHIE—You Are 18-14
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I B
- CHRISTOPHER CROSS—All Right A
- CULTURE CLUB—Do You Really Want To Hurt Me X
- JEFFREY OSBORNE—On The Wings Of Love X

### WSPT-FM—Stevens Point

- (Brad Fuhr/Marie Stage)—
- ★ MEN AT WORK—Down Under 1-1
- ★ MOVING PICTURES—What About Me 3-2
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 9-4
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 14-6
- ★ DURAN DURAN—Hungry Like The Wolf 17-9
- OLIVIA NEWTON-JOHN—Tied Up
- JOURNEY—Separate Ways
- DEXY'S MIDNIGHT RUNNERS—Come On Eileen B
- KENNY ROGERS & SHEENA EASTON—We've Got Tonight B
- SUPERTRAMP—My Kind Of Lady B
- NEIL DIAMOND—I'm Alive A
- DON HENLEY—I Can't Stand Still A
- JEFFERSON STARSHIP—Winds Of Change A
- DAN FOGELBERG—Make Love Stay A
- ROUGH TRADE—All Touch X
- RANDY NEWMAN AND PAUL SIMON—The Blues X
- UTOPIA—Feel Don't Fail Me Now X
- THE JOHN HALL BAND—Love Me Again X
- DARYL HALL AND JOHN OATES—One On One X
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart X
- MUSICAL YOUTH—Pass The Dutchie X

### KEYN-FM—Wichita

- (Dan Pearman—MD)
- ★ BILLY JOEL—Allentown 9-6
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 14-10
- ★ CHRISTOPHER CROSS—All Right 19-16
- ★ KENNY ROGERS & SHEENA EASTON—We've Got Tonight 20-17
- ★ STRAY CATS—Stray Cat Strut 25-18
- DARYL HALL AND JOHN OATES—One On One
- MICHAEL JACKSON—Billie Jean
- NEIL DIAMOND—I'm Alive B
- JOE JACKSON—Breaking Us In Two B
- THE PRETENDERS—Back On The Chain Gang B
- JOURNEY—Separate Ways A
- SUPERTRAMP—My Kind Of Lady A
- DON HENLEY—I Can't Stand Still A
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart A
- STEEL BREEZE—Dreamin' Is Easy X
- RANDY NEWMAN AND PAUL SIMON—The Blues X
- THE CLASH—The Cash X
- MUSICAL YOUTH—Pass The Dutchie X

## Northeast Region

### PRIME MOVERS

- MEN AT WORK—Down Under (Columbia)
- DURAN DURAN—Hungry Like The Wolf (Capitol)
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me (Qwest)

### TOP ADD ONS

- OLIVIA NEWTON-JOHN—Tied Up (MCA)
- DARYL HALL AND JOHN OATES—One On One (RCA)
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart (Warner Brothers/Duck)

### BREAKOUTS

- JOURNEY—Separate Ways (Columbia)
- PAT BENATAR—Little Too Late (Chrysalis)
- DIANA ROSS—So Close (RCA)

# Billboard Singles Radio Action

Playlist Prime Movers  
Playlist Top Add Ons

Based on station playlists through Tuesday (1/25/83)

Continued from page 15

### WHFM-FM—Rochester

- (Marc Cronin—MD)
- ★ KENNY LOGGINS—Heart To Heart 10-4
- ★ STRAY CATS—Stray Cat Strut 19-8
- ★ DURAN DURAN—Hungry Like The Wolf 22-13
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 27-17
- ★ MUSICAL YOUTH—Pass The Dutchie 30-22
- ★ DARYL HALL AND JOHN OATES—One On One
- ★ JOURNEY—Separate Ways
- ★ CHRISTOPHER CROSS—All Right B
- ★ SUPERTRAMP—My Kind Of Lady B
- ★ STEEL BREEZE—Dreamin' Is Easy B
- ★ RANDY NEWMAN AND PAUL SIMON—The Blues B
- ★ EARTH, WIND AND FIRE—Fall In Love With Me A
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart A
- ★ PAT BENATAR—Little Too Late A
- ★ VANDENBERG—Burning Heart A
- ★ FRIDA—I Know There's Something Going On A
- ★ POCO—Shoot For The Moon X
- ★ OLIVIA NEWTON-JOHN—Tied Up X
- ★ GOLDEN EARRING—Twilight Zone X

### WPST-FM—Trenton

- (Tom Taylor—MD)
- ★ DURAN DURAN—Hungry Like The Wolf 23-15
- ★ CHRISTOPHER CROSS—All Right 33-20
- ★ MUSICAL YOUTH—Pass The Dutchie 12-7
- ★ LIONEL RICHIE—You Are 21-14
- ★ KENNY ROGERS & SHEENA EASTON—We've Got Tonight 39-27
- ★ MICHAEL JACKSON—Billie Jean
- ★ JOURNEY—Separate Ways
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart B
- ★ NEIL DIAMOND—I'm Alive B
- ★ THE JOHN HALL BAND—Love Me Again B
- ★ THOMPSON TWINS—Lies B
- ★ ABC—Poison Arrow A
- ★ PAT BENATAR—Little Too Late A
- ★ DON HENLEY—I Can't Stand Still A
- ★ JEFFERSON STARSHIP—Winds Of Change A

### WRCK-FM—Utica Rome

- (Jim Rietz—MD)
- ★ DON HENLEY—I Can't Stand Still B
- ★ FRIDA—I Know There's Something Going On B
- ★ STEEL BREEZE—Dreamin' Is Easy B
- ★ DARYL HALL AND JOHN OATES—One On One A
- ★ THE JOHN HALL BAND—Love Me Again A
- ★ RIC OCASEK—Something To Grab For A
- ★ THOMPSON TWINS—Lies A
- ★ JOURNEY—Separate Ways A
- ★ PAT BENATAR—Little Too Late X
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart X
- ★ SUPERTRAMP—My Kind Of Lady X
- ★ JEFFERSON STARSHIP—Winds Of Change X
- ★ JOE JACKSON—Breaking Us In Two X
- ★ THE GREG KIHN BAND—Jeopardy X
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen X
- ★ CROSBY, STILLS AND NASH—Too Much Love To Hide X
- ★ SURVIVOR—The One That Really Matters X

## Mid-Atlantic Region

### ★ PRIME MOVERS

- MICHAEL JACKSON—Billie Jean (Epic)
- BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon (Capitol)
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me (Qwest)

### ● TOP ADD ONS

- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight (Liberty)
- SUPERTRAMP—My Kind Of Lady (A&M)
- JOE JACKSON—Breaking Us In Two (A&M)

### — BREAKOUTS —

- FIREFALL—Always (Atlantic)
- JOURNEY—Separate Ways (Columbia)
- JEFFERSON STARSHIP—Winds Of Change (Grunty)

### WAEB-AM—Allentown

- (Jefferson Ward—MD)
- ★ KENNY LOGGINS—Heart To Heart 3-1
- ★ MARVIN GAYE—Sexual Healing 12-7
- ★ LIONEL RICHIE—You Are 19-12
- ★ CHRISTOPHER CROSS—All Right 25-14
- ★ NEIL DIAMOND—I'm Alive 23-16
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight B
- ★ STEPHEN BISHOP—It Might Be You B
- ★ TANYA TUCKER—Feel Right A
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart A
- ★ DARYL HALL AND JOHN OATES—One On One A
- ★ SUPERTRAMP—My Kind Of Lady A
- ★ THE GREG KIHN BAND—Jeopardy A
- ★ MICHAEL JACKSON—Billie Jean X
- ★ DOLLY PARTON AND MIELE NELSON—Everything's Beautiful X
- ★ DAN FOGELBERG—Make Love Stay A
- ★ BARRY MANILOW—Memory X
- ★ DIONNE WARWICK—Heartbreaker X
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) X
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong X
- ★ LAURA BRANIGAN—Gloria X

### WFBG-AM—Altoona

- (Tony Booth—MD)
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 13-2
- ★ KENNY LOGGINS—Heart To Heart 11-3
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy 16-9
- ★ JOE JACKSON—Breaking Us In Two 26-19
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 31-25
- ★ JOURNEY—Separate Ways
- ★ DARYL HALL AND JOHN OATES—One On One
- ★ SUPERTRAMP—My Kind Of Lady A
- ★ MELISSA MANCHESTER—Nice Girls A
- ★ GOLDEN EARRING—Twilight Zone B
- ★ JANET JACKSON—Come Give Your Love To Me A
- ★ ROUGH TRADE—All Touch A
- ★ VANDENBERG—Burning Heart A
- ★ NIGHT RANGER—Don't Tell Me You Love Me A
- ★ FRIDA—I Know There's Something Going On A
- ★ RANDY NEWMAN AND PAUL SIMON—The Blues X
- ★ SHERRIFF—When I'm With You X
- ★ BILLY SQUIER—She's A Runner X
- ★ FIREFALL—Always X
- ★ RACHEL SWEET—Voo Doo X
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen X
- ★ CROSBY, STILLS AND NASH—Too Much Love To Hide X

- ★ MISSING PERSONS—Windows X
- ★ THOMPSON TWINS—Lies X
- ★ THE JOHN HALL BAND—Love Me Again X

### WYRE-AM—Annapolis

- (Mike O'Meara—MD)
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 11-4
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 12-9
- ★ LIONEL RICHIE—You Are 18-10
- ★ CHRISTOPHER CROSS—All Those Lies 19-12
- ★ DONNA SUMMER—The Woman In Me 27-22
- ★ OLIVIA NEWTON-JOHN—Tied Up
- ★ SUPERTRAMP—My Kind Of Lady
- ★ DARYL HALL AND JOHN OATES—One On One B
- ★ KENNY ROGERS & SHEENA EASTON—We've Got Tonight B
- ★ JOE JACKSON—Breaking Us In Two B
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart A

### WBSB-FM—Baltimore

- (Rick James and Jan Jeffries—MD)
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 8-4
- ★ LITTLE RIVER BAND—The Other Guy 10-5
- ★ LIONEL RICHIE—You Are 20-7
- ★ STRAY CATS—Stray Cat Strut 21-12
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart
- ★ MELISSA MANCHESTER—Nice Girls
- ★ JOE JACKSON—Breaking Us In Two B
- ★ DURAN DURAN—Hungry Like The Wolf B
- ★ MICHAEL JACKSON—Billie Jean B
- ★ DARYL HALL AND JOHN OATES—One On One B
- ★ DONNA SUMMER—The Woman In Me B
- ★ SUPERTRAMP—My Kind Of Lady B
- ★ JOURNEY—Separate Ways A
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy X
- ★ STEEL BREEZE—Dreamin' Is Easy X
- ★ FIREFALL—Always X

### WFBR-AM—Baltimore

- (Andy Szulinski—MD)
- ★ MEN AT WORK—Down Under 1-1
- ★ KENNY LOGGINS—Heart To Heart 7-3
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 12-8
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 11-11
- ★ KENNY ROGERS & SHEENA EASTON—We've Got Tonight 20-20
- ★ SUPERTRAMP—My Kind Of Lady
- ★ DIANA ROSS—So Close
- ★ FIREFALL—Always B
- ★ JESSE COLIN YOUNG—Ophelia A

### WCIR-FM—Beckley, W. Va.

- (Jim Martin—MD)
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 1-1
- ★ RAY PARKER, JR.—Bad Boy 2-2
- ★ MARVIN GAYE—Sexual Healing 3-3
- ★ GOLDEN EARRING—Twilight Zone 4-4
- ★ BILLY JOEL—Allentown 7-5
- ★ CHRISTOPHER CROSS—All Right B
- ★ VANDENBERG—Burning Heart B
- ★ NIGHT RANGER—Don't Tell Me You Love Me B
- ★ THE PRETENDERS—Back On The Chain Gang A
- ★ SUPERTRAMP—My Kind Of Lady A
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen A
- ★ JEFFERSON STARSHIP—Winds Of Change A
- ★ JOURNEY—Separate Ways A
- ★ SAGA—On The Loose X
- ★ MUSICAL YOUTH—Pass The Dutchie X
- ★ STEEL BREEZE—Dreamin' Is Easy X
- ★ POCO—Shoot For The Moon X
- ★ DURAN DURAN—Hungry Like The Wolf X
- ★ THE JOHN HALL BAND—Love Me Again X
- ★ SUPERTRAMP—My Kind Of Lady X
- ★ NEIL DIAMOND—I'm Alive X
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight X
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart X
- ★ EARTH, WIND & FIRE—Fall In Love With Me X
- ★ DARYL HALL AND JOHN OATES—One On One X
- ★ DON HENLEY—I Can't Stand Still X

### WCCK-FM—Erie

- (J.J. Sanford—MD)
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 2-1
- ★ KIM CARNES—Does It Make You Remember 7-3
- ★ STRAY CATS—Stray Cat Strut 13-8
- ★ HUGHES/THRALL—Beg, Borrow Or Steal 12-9
- ★ MICHAEL JACKSON—Beat It 24-17
- ★ JOURNEY—Separate Ways
- ★ DURAN DURAN—Hungry Like The Wolf
- ★ DON HENLEY—I Can't Stand Still B
- ★ OLIVIA NEWTON-JOHN—Tied Up B
- ★ CHRISTOPHER CROSS—All Right A
- ★ DAN FOGELBERG—Make Love Stay A
- ★ DAN FOGELBERG—Make Love Stay A
- ★ RACHEL SWEET—Voo Doo A
- ★ MELISSA MANCHESTER—Nice Girls A
- ★ NIGHT RANGER—Don't Tell Me You Love Me A
- ★ STEPHEN BISHOP—It Might Be You A
- ★ BILLY SQUIER—She's A Runner X
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart X
- ★ PAT BENATAR—Little Too Late X
- ★ JOE JACKSON—Breaking Us In Two X
- ★ KISS—I Love It Loud X
- ★ SEA LEVEL—Make You Feel Love Again A

### WKBO-AM—Harrisburg

- (Bill Trousdale—MD)
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight

### WGH-AM—Norfolk

- (Bob Canada—MD)
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 4-2
- ★ LIONEL RICHIE—You Are 13-4
- ★ JUICE NEWTON—Heart Of The Night 10-5
- ★ AMERICA—Right Before Your Eyes 11-9
- ★ POCO—Shoot For The Moon 15-11
- ★ ROBERT JOHN—Bread And Butter
- ★ DAN FOGELBERG—Make Love Stay
- ★ CHRISTOPHER CROSS—All Right B
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight B
- ★ DARYL HALL AND JOHN OATES—One On One B
- ★ ABC—Poison Arrow A
- ★ BILLY SQUIER—She's A Runner A
- ★ SHERRIFF—When I'm With You A
- ★ DEBARGE—I Like It A
- ★ NEIL YOUNG—Little Thing Called Love X
- ★ EVELYN KING—Betcha She Don't Love You X
- ★ MISSING PERSONS—Windows X
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen X
- ★ NIGHT RANGER—Don't Tell Me You Love Me X
- ★ SMOKEY ROBINSON—I've Made Love To You A Thousand Times X
- ★ PAT BENATAR—Little Too Late X
- ★ THE JOHN HALL BAND—Love Me Again X
- ★ RIC OCASEK—Something To Grab For X

### WGH-AM—Norfolk

- (Steve Kelly—MD)
- ★ MICHAEL JACKSON—Billie Jean 33-22

- ★ DURAN DURAN—Hungry Like The Wolf 35-23
- ★ KENNY LOGGINS—Heart To Heart 17-13
- ★ THE WEATHER GIRLS—It's Raining Men 24-17
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 30-25
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight B
- ★ SUPERTRAMP—My Kind Of Lady A
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart A
- ★ DEBARGE—I Like It A
- ★ EVELYN KING—Betcha She Don't Love You X
- ★ PIA ZADORA—The Clapping Song X
- ★ JANET JACKSON—Come Give Your Love To Me X
- ★ JEFFERSON STARSHIP—Winds Of Change A
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight B
- ★ THE PRETENDERS—Back On The Chain Gang B
- ★ DARYL HALL AND JOHN OATES—One On One B
- ★ EARTH, WIND & FIRE—Fall In Love With Me B
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I B A

### WCAU-FM—Philadelphia

- (Glen Kalina—MD)
- ★ MICHAEL JACKSON—Billie Jean 55-20
- ★ NEIL DIAMOND—I'm Alive 39-30
- ★ NEIL YOUNG—Little Thing Called Love 45-35
- ★ POCO—Shoot For The Moon 46-36
- ★ DON HENLEY—I Can't Stand Still 47-37
- ★ JEFFERSON STARSHIP—Winds Of Change A
- ★ CROSBY, STILLS AND NASH—Too Much Love To Hide A
- ★ CHRISTOPHER CROSS—All Right A
- ★ THOMPSON TWINS—Lies A
- ★ SUPERTRAMP—My Kind Of Lady A
- ★ DEBARGE—I Like It A
- ★ THE GREG KIHN BAND—Jeopardy A
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart A
- ★ EVELYN KING—Betcha She Don't Love You A
- ★ SURVIVOR—The One That Really Matters X
- ★ EARTH, WIND & FIRE—Fall In Love With Me X
- ★ DAZZ BAND—On The One For Fun X
- ★ CHAKA KHAN—Got To Be There X
- ★ UNIPOP—What If (I Said I Love You) X
- ★ NIGHT RANGER—Don't Tell Me You Love Me X
- ★ JOE JACKSON—Breaking Us In Two X
- ★ FIREFALL—Always X
- ★ THE WEATHER GIRLS—It's Raining Men X
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight X
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen X

### WANS-FM—Anderson/Greenville

- (Bill Metts—MD)
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 6-1
- ★ ADAM ANT—Goody Two Shoes 8-5
- ★ BILLY JOEL—Allentown 14-6
- ★ FLEETWOOD MAC—Love In Store 13-8
- ★ KENNY LOGGINS—Heart To Heart 17-9
- ★ PAT BENATAR—Little Too Late
- ★ SUPERTRAMP—My Kind Of Lady
- ★ DURAN DURAN—Hungry Like The Wolf B
- ★ DARYL HALL AND JOHN OATES—One On One B
- ★ DONALD FAGEN—New Frontier B
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart B
- ★ GOLDEN EARRING—Twilight Zone B
- ★ JEFFERSON STARSHIP—Winds Of Change A
- ★ THE GREG KIHN BAND—Jeopardy A
- ★ BILLY SQUIER—She's A Runner A
- ★ THE ALAN PARSONS PROJECT—Psychobabble X
- ★ LOVERBOY—Jump X
- ★ POCO—Shoot For The Moon X
- ★ MUSICAL YOUTH—Pass The Dutchie X
- ★ VANDENBERG—Burning Heart X
- ★ SURVIVOR—The One That Really Matters X
- ★ JOURNEY—Separate Ways X

### WIFI-FM—Philadelphia

- (Roy Laurence/Verna McKay—MD)
- ★ MICHAEL JACKSON—Billie Jean 22-06
- ★ DURAN DURAN—Hungry Like The Wolf 13-7
- ★ GOLDEN EARRING—Twilight Zone 28-20
- ★ THE WEATHER GIRLS—It's Raining Men 29-22
- ★ DARYL HALL AND JOHN OATES—One On One 30-23
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart
- ★ SAGA—On The Loose
- ★ JOE JACKSON—Breaking Us In Two B
- ★ CHRISTOPHER CROSS—All Right B
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight B
- ★ CHRISTOPHER CROSS—All Right B
- ★ JEFFERSON STARSHIP—Winds Of Change A
- ★ THE GREG KIHN BAND—Jeopardy A
- ★ THOMPSON TWINS—Lies A
- ★ THE JOHN HALL BAND—Love Me Again A
- ★ ABC—Poison Arrow A
- ★ NIGHT RANGER—Don't Tell Me You Love Me A
- ★ FIREFALL—Always A
- ★ OLIVIA NEWTON-JOHN—Tied Up X
- ★ EARTH, WIND & FIRE—Fall In Love With Me X
- ★ POCO—Shoot For The Moon X
- ★ NEIL DIAMOND—I'm Alive X
- ★ DURAN DURAN—Hungry Like The Wolf X
- ★ MISSING PERSONS—Windows X
- ★ SUPERTRAMP—My Kind Of Lady X
- ★ VANDENBERG—Burning Heart X
- ★ STEEL BREEZE—Dreamin' Is Easy X

### WRVO-FM—Richmond

- (Bill Thomas—MD)
- ★ MOVING PICTURES—What About Me 12-6
- ★ DURAN DURAN—Hungry Like The Wolf 24-13
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 25-18
- ★ MUSICAL YOUTH—Pass The Dutchie 30-19
- ★ STRAY CATS—Stray Cat Strut 27-21
- ★ LIONEL RICHIE—You Are
- ★ SUPERTRAMP—My Kind Of Lady
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart B
- ★ SURVIVOR—The One That Really Matters B
- ★ THE PRETENDERS—Back On The Chain Gang B
- ★ STEEL BREEZE—Dreamin' Is Easy B
- ★ DARYL HALL AND JOHN OATES—One On One A
- ★ JOURNEY—Separate Ways A
- ★ SINGLE BULLET THEORY—Keep It Tight A
- ★ VANDENBERG—Burning Heart X
- ★ KISS—I Love It Loud X
- ★ DON HENLEY—I Can't Stand Still X
- ★ BILLY IDOL—White Wedding X

### WPGC-FM—Washington, D.C.

- (Bruce Kelly—MD)
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 7-2
- ★ BARRY MANILOW—Memory 9-6
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 13-10
- ★ LIONEL RICHIE—You Are
- ★ NEIL DIAMOND—I'm Alive
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight A

### WRQX-FM—Washington, D.C.

- (Dallas Cole—MD)
- ★ GLENN FREY—All Those Lies B
- ★ MICHAEL JACKSON—Billie Jean B
- ★ RACHEL SWEET—Voo Doo B
- ★ STEPHEN BISHOP—It Might Be You B
- ★ JOE JACKSON—Breaking Us In Two A
- ★ JUICE NEWTON—Heart Of The Night A
- ★ THE PRETENDERS—Back On The Chain Gang A
- ★ FRIDA—I Know There's Something Going On A
- ★ JOURNEY—Separate Ways A

### WQXA-FM—York

- (Dan Steele—MD)
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 10-3
- ★ LIONEL RICHIE—You Are 24-17
- ★ BILLY JOEL—Allentown 17-11
- ★ RAY PARKER JR.—Bad Boy 18-14
- ★ OLIVIA NEWTON-JOHN—Tied Up 27-21
- ★ STRAY CATS—Stray Cat Strut
- ★ DARYL HALL AND JOHN OATES—One On One
- ★ CHRISTOPHER CROSS—All Right B
- ★ MUSICAL YOUTH—Pass The Dutchie B
- ★ SUPERTRAMP—My Kind Of Lady B
- ★ MICHAEL JACKSON—Billie Jean A
- ★ EARTH, WIND & FIRE—Fall In Love With Me A
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart A
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen A
- ★ RANDY NEWMAN AND PAUL SIMON—The Blues X
- ★ STEEL BREEZE—Dreamin' Is Easy X
- ★ DON HENLEY—I Can't Stand Still X

## Southeast Region

### ★ PRIME MOVERS

- MICHAEL JACKSON—Billie Jean (Epic)
- BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon (Capitol)
- STRAY CATS—Stray Cat Strut (EMI-America)

### ● TOP ADD ONS

- DARYL HALL AND JOHN OATES—One On One (RCA)
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart (Warner Brothers/Duck)
- SUPERTRAMP—My Kind Of Lady (A&M)

### — BREAKOUTS —

- JOURNEY—Separate Ways (Columbia)
- THOMPSON TWINS—Lies (Arista)
- DEXYS MIDNIGHT RUNNERS—Come On Eileen (Mercury)

### WANS-FM—Anderson/Greenville

- (Bill Metts—MD)
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 6-1
- ★ ADAM ANT—Goody Two Shoes 8-5
- ★ BILLY JOEL—Allentown 14-6
- ★ FLEETWOOD MAC—Love In Store 13-8
- ★ KENNY LOGGINS—Heart To Heart 17-9
- ★ PAT BENATAR—Little Too Late
- ★ SUPERTRAMP—My Kind Of Lady
- ★ DURAN DURAN—Hungry Like The Wolf B
- ★ DARYL HALL AND JOHN OATES—One On One B
- ★ DONALD FAGEN—New Frontier B
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart B
- ★ GOLDEN EARRING—Twilight Zone B
- ★ JEFFERSON STARSHIP—Winds Of Change A
- ★ THE GREG KIHN BAND—Jeopardy A
- ★ BILLY SQUIER—She's A Runner A
- ★ THE ALAN PARSONS PROJECT—Psychobabble X
- ★ LOVERBOY—Jump X
- ★ POCO—Shoot For The Moon X
- ★ MUSICAL YOUTH—Pass The Dutchie X
- ★ VANDENBERG—Burning Heart X
- ★ SURVIVOR—The One That Really Matters X
- ★ JOURNEY—Separate Ways X

### WISE-AM—Asheville

- (John Stevens—MD)
- ★ BILLY JOEL—Allentown 11-1
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 25-14
- ★ KENNY LOGGINS—Heart To Heart 14-6
- ★ THE PRETENDERS—Back On The Chain Gang 16-8
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy 22-15
- ★ MICHAEL JACKSON—Billie Jean
- ★ JOURNEY—Separate Ways
- ★ LIONEL RICHIE—You Are B
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart B
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen B
- ★ NIGHT RANGER—Don't Tell Me You Love Me B
- ★ FIREFALL—Always A
- ★ STEPHEN BISHOP—It Might Be You A
- ★ JEFFERSON STARSHIP—Winds Of Change A
- ★ THE GREG KIHN BAND—Jeopardy A
- ★ OLIVIA NEWTON-JOHN—Tied Up A
- ★ PAT BENATAR—Little Too Late A
- ★ EARTH, WIND & FIRE—Fall In Love With Me X
- ★ ABC—Poison Arrow X
- ★ THOMPSON TWINS—Lies X
- ★ SUPERTRAMP—My Kind Of Lady X
- ★ DARYL HALL AND JOHN OATES—One On One X
- ★ MISSING PERSONS—Windows X
- ★ VANDENBERG—Burning Heart X
- ★ NEIL YOUNG—Little Thing Called Love X
- ★ THE JOHN HALL BAND—Love Me Again X
- ★ DONNA SUMMER—The Woman In Me X
- ★ BILLY SQUIER—She's A Runner X

### WZCG-FM—Atlanta

- (John Young—MD)
- ★ MICHAEL JACKSON—Billie Jean 24-12
- ★ STRAY CATS—Stray Cat Strut 19-13
- ★ ADAM ANT—Goody Two Shoes 3-2
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 10-6
- ★ BILLY JOEL—Allentown 12-9
- ★ MUSICAL YOUTH—Pass The Dutchie
- ★ JOURNEY—Separate Ways
- ★ MICHAEL JACKSON—Billie Jean
- ★ SUPERTRAMP—My Kind Of Lady
- ★ DARYL HALL AND JOHN OATES—One On One B
- ★ DON HENLEY—I Can't Stand Still B
- ★ NEIL DIAMOND—I'm Alive B
- ★ DON HENLEY—I Can't Stand Still A
- ★ EARTH, WIND & FIRE—Fall In Love With Me A
- ★ EVELYN KING—Betcha She Don't Love You A
- ★ SUPERTRAMP—My Kind Of Lady X
- ★ ABC—Poison Arrow X

### WQXI-AM—Atlantic

- (J.J. Jackson—MD)
- ★ LIONEL RICHIE—You Are 13-10
- ★ MICHAEL JACKSON—Billie Jean B
- ★ DONNA SUMMER—The Woman In Me B
- ★ JOE JACKSON—Breaking Us In Two A

### WQXI-FM—Atlanta

- (Jeff McCartney—MD)
- ★ MICHAEL JACKSON—Billie Jean 12-1
- ★ THE CLASH—Rock The Casbah 4-3
- ★ STRAY CATS—Stray Cat Strut 15-10
- ★ DURAN DURAN—Hungry Like The Wolf 28-16
- ★ THE PRETENDERS—Back On The Chain Gang 27-19
- ★ DARYL HALL AND JOHN OATES—One On One B
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy B
- ★ JOURNEY—Separate Ways A
- ★ ABC—Poison Arrow A
- ★ EARTH, WIND & FIRE—Fall In Love With Me A
- ★ MELISSA MANCHESTER—Nice Girls A
- ★ DONALD FAGEN—New Frontier X
- ★ KENNY ROGERS & SHEENA EASTON—We've Got Tonight X
- ★ THE GREG KIHN BAND—Jeopardy X
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart X

### WBQJ-FM—Augusta

- (Bruce Stevan—MD)
- ★ MICHAEL JACKSON—Billie Jean 12-3
- ★ ADAM ANT—Goody Two Shoes 11-6
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 15-10
- ★ LIONEL RICHIE—You Are 20-13
- ★ EVELYN KING—Betcha She Don't Love You 23-17
- ★ DON HENLEY—I Can't Stand Still
- ★ JOURNEY—Separate Ways
- ★ KENNY ROGERS & SHEENA EASTON—We've Got Tonight B
- ★ CHRISTOPHER CROSS—All Right B
- ★ DARYL HALL AND JOHN OATES—One On One B
- ★ DONNA SUMMER—The Woman In Me X
- ★ STEEL BREEZE—Dreamin' Is Easy X
- ★ SUPERTRAMP—My Kind Of Lady X

- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart X
- ★ SAGA—On The Loose X
- ★ DURAN DURAN—Hungry Like The Wolf X
- ★ EARTH, WIND & FIRE—Fall In Love With Me X
- ★ ABC—Poison Arrow X
- ★ TH

## YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

### POP SINGLES—10 Years Ago

- 1 Crocodile Rock, Elton John, MCA
- 2 You're So Vain, Carly Simon, Elektra
- 3 Superstition, Stevie Wonder, Tamla
- 4 Why Can't We Live Together, Timmy Thomas, Glades
- 5 Your Mama Don't Dance, Ken Loggins & Jim Messina, Columbia
- 6 Oh Babe, What Would You Say, Hurricane Smith, Capitol
- 7 Trouble Man, Marvin Gaye, Tamla
- 8 The World Is A Ghetto, War, United Artists
- 9 Do It Again, Steely Dan, ABC
- 10 Hi Hi Hi, Wings, Apple

### POP SINGLES—20 Years Ago

- 1 Walk Right In, Rooftop Singers, Vanguard
- 2 Hey Paula, Paul & Paula, Philips
- 3 The Night Has A Thousand Eyes, Bobby Vee, Liberty
- 4 Go Away Little Girl, Steve Lawrence, Columbia
- 5 Loop De Loop, Johnny Thunder, Diamond
- 6 It's Up To You, Rick Nelson, Imperial
- 7 Up On The Roof, Drifters, Atlantic
- 8 Tell Him, Exciters, United Artists
- 9 Two Lovers, Mary Wells, Motown
- 10 My Dad, Paul Petersen, Colpix

### TOP LPs—10 Years Ago

- 1 No Secrets, Carly Simon, Elektra
- 2 The World Is A Ghetto, War, United Artists
- 3 Talking Book, Stevie Wonder, Tamla
- 4 Rhymes & Reasons, Carole King, Ode
- 5 Tommy, London Symphony Orchestra & Chamber Choir, Ode
- 6 Hot August Night, Neil Dimaond, MCA
- 7 Living In The Past, Jethro Tull, Chrysalis
- 8 One Man Dog, James Taylor, Warner Bros.
- 9 Seventh Sojourn, Moody Blues, Threshold
- 10 Lady Sings The Blues, Diana Ross/Soundtrack, Motown

### TOP LPs—20 Years Ago

- 1 The First Family, Vaughn Meader, Cadence
- 2 My Son, The Folk Singer, Allan Sherman, Warner Bros.
- 3 My Son, The Celebrity, Allan Sherman, Warner Bros.
- 4 Jazz Samba, Stan Getz & Charlie Byrd, Verve
- 5 West Side Story, Columbia
- 6 Peter, Paul & Mary, Warner Bros.
- 7 Moving, Peter, Paul & Mary, Warner Bros.
- 8 Girls! Girls! Girls!, Elvis Presley, RCA
- 9 I Left My Heart In San Francisco, Tony Bennett, Columbia
- 10 Modern Sounds In Country & Western Music, Vol. 2, Ray Charles, ABC-Paramount

### COUNTRY SINGLES—10 Years Ago

- 1 She Needs Someone To Hold Her, Conway Twitty, Decca
- 2 Old Dogs, Children & Watermelon Wine, Tom T. Hall, Mercury
- 3 I Wonder If They Ever Think Of Me, Merle Haggard & the Strangers, Capitol
- 4 Do You Know What It's Like To Be Lonesome, Jerry Wallace, Decca
- 5 Love's The Answer/Jamestown Ferry, Tanya Tucker, Columbia
- 6 Rated X, Loretta Lynn, Decca
- 7 Lovin' On Back Streets, Mel Street, Metromedia Country
- 8 Neon Rose, Mel Tillis & The Statesiders, MGM
- 9 Pass Me By, Johnny Rodriguez, Mercury
- 10 The Lord Knows I'm Drinking, Cal Smith, Decca

### SOUL SINGLES—10 Years Ago

- 1 Why Can't We Live Together, Timmy Thomas, Glades
- 2 Superstition, Stevie Wonder, Tamla
- 3 Love Jones, Brighter Side of Darkness, 20th Century
- 4 Could It Be I've Fallen In Love, Spinners, Atlantic
- 5 The World Is A Ghetto, War, United Artists
- 6 Trouble Man, Marvin Gaye, Tamla
- 7 Love Train, O'Jays, Philadelphia International
- 8 Harry Hippie, Bobby Womack & Peace, United Artists
- 9 Daddy's Home, Jermaine Jackson, Motown
- 10 Superfly, Curtis Mayfield, Curtom



**BACK ON THE JOB—NBC Radio Talknet host Bruce Williams, seriously injured in a plane crash last month, has resumed his call-in show from his hospital room in Princeton, N.J.**



## Vox Jox

• Continued from page 10

Some changes at Chicago's WMET, as afternoon drive jock "Fletcher" resigns to pursue other interests. Evening jock Scott McConnell moves into afternoons, 10 p.m. to 2 a.m. jock Dan Michaels moves into evenings, and promotions assistant Debbie Calton, who had been doing weekends, moves into the 10 to 2 slot.

\*\*\*

Bob Inskeep is going back to his former haunt, leaving the afternoon slot at WPTF Raleigh to return to his morning post across town at WRAL, which is gearing up to go live in the near future. . . . Joel Cash was out of work less than 11 hours after being let go from WMZQ Washington, D.C. in a budget cutback last week (Billboard, Jan. 29). He moves from his production director's post at the Viacom country outlet to the position of creative services director across town at Metroplex's Kix-106 (WPKX).

\*\*\*

Lisa Thigpen is the new research director at Greater Media's KHTZ in L.A., coming from the chain's WPEN/WMGK Philadelphia, where she was assistant research director. Also at KHTZ, Joe Cipriano exits his full-time 5 to 9 p.m. slot in favor of weekends, as weekender Steve Kamer leaves the station. Cipriano will be devoting more of his attention to his other interests, including his national program, syndicated by The Creative Factor. Joe Daniels, who had been with KIIS, fills his evening slot.

\*\*\*

Down in San Diego, KYXY music director Billy Paul (no relation to "Mrs. Jones") retains that position and adds programming operations director to his business card, while Ken Richards remains p.d. (Confusing? You bet.) Meanwhile, Norman Flint, who had been at KGB there, joins KYXY as advertising, programming, production and public affairs coordinator.

\*\*\*

Now that Liggett has taken over Detroit's WABX, a new v.p./g.m. has been named. He's Grant A. Santimone, who comes from the same position at WFMK East Lansing. Consultant Paul Christy also serves as p.d. (Billboard, Jan. 15). . . . KFRC San Francisco's news director, Vikki Liviakis, has been elected

I was driving through Hollywood several weekends ago. It was the crack of dawn and I was flipping around the dial checking out what was happening. (The offbeat hours are when you often hear some of the best stuff on big city radio, or at least some of the most interesting.) When what to my wonderous ears should appear but the voice of a disk jockey on KIQQ-FM calling himself Jack Lacy.

Naw, I thought to myself. It couldn't be. This couldn't be the same Jack Lacy I used to listen to on WINS New York—the same Jack Lacy who did mid-days and afternoon drive on the very

## Mike Harrison

### Listening To The Legendary Lacy

station during the very years that Alan Freed nursed the infancy of an era in the evenings. This couldn't possibly be the same Jack Lacy who was a definitive radio "personality" during the genesis of rock'n'roll broadcasting; the guy with the classic "Listen To Lacy" opening theme song that remains ingrained in my head, note for note, to this very day.

I listened real carefully to about five or six stop sets as the Jack Lacy on KIQQ went through his moves. It could be him, I thought, but it was hard to tell for sure. It had been more than two decades since I last heard Lacy. He used to do spontaneous one-on-one raps with a style similar to that of Jack Benny. This guy, although he sounded a bit like my memory of Lacy, was executing

the top 40-ish format of KIQQ with the trimmed-down style and delivery of a contemporary jock. No, I finally decided, this couldn't possibly be Jack Lacy. The last I heard, the real Lacy was comfortably settled in at the very traditional, adult contemporary, WBAL Baltimore. What the hell would he be doing at this ungodly hour on a slick L.A. rocker? This Lacy sounded too young, too fresh to be the original. Just another case, I figured, of a young upstart ripping off an old legend's name. At least in baseball, they retire a big guy's number when he quits.

A few days later, I was talking to one of the elder statesmen of record promotion, George Furness, to plan out his appearance on the "Old Times Day" panel at the Billboard Radio Programming convention.

"The trouble with this panel," he rasped at me with the confidence of an old sage, "is that everybody on it is too young. Why don't you get some of the older guys?," he advised.

"Why don't you get Jack Lacy?" "Jack Lacy?," I responded. "Is he in town?" Of course, I already knew the answer before George could spit out the call letters, KIQQ.

I called Lacy and invited him to be on the panel, which he accepted. And then I invited him to lunch. After all these years, I was finally going to meet one of my all-time radio heroes. And I had tons of questions. That's when having a column such

(Continued on page 35)

local vice president of the Northern and Central California region of the RTNDA. . . . Harvey Wharfield is the new 10 p.m. to 2 a.m. jock on WCOZ Boston, coming from the afternoon slot at WAAF Worcester. . . . KDGW/KBUY p.d. Shotgun Kelly moves up to operations manager at the Amarillo country facilities and brings Dave Glass on board from WOKO Albany to handle evenings.

\*\*\*

J.C. Corcoran leaves his post as promotion director and air personality at Washington's DC-101 to join Snorton Norton and news director Bruce Barber on the morning show at 97 Rock (WGRQ) Buffalo, to be billed as "J.C. and Snorton." . . . Speaking of WGRQ, shades of 1965, when "Herman" wore a WMCA Good Guys sweatshirt on the cover of a Hermans Hermits album. Canadian rock group Triumph have released their latest album, "Never Surrender," complete with a picture of band member Rick Emmett wearing a 97 Rock T-shirt on the inner sleeve.

\*\*\*

Numbers, have we got numbers. Charlie Morriss called to display his new figure: 43.1 (men 18-34, Arbitron). Charlie fills the evening slot at KOMP, a Burkhart/Abrams "SuperStars" station in Las Vegas. . . . The Burns/Somerset country format also had an excellent showing: No. 1 12-plus in Jacksonville on a real sleeper, WCRJ-AM-FM. . . . And if you think AM can't attract a youth audience, talk to Sherman Cohen in Tucson. In the face of all sorts of competition, his AM top 40 outlet at 1330 (13-KHYT) jumped from a 3.7 to a 7.0 with a 23.8 share in teens. Cohen, by the way, is looking for a morning drive jock, so if you're interested send him a tape, pronto.

\*\*\*

"Gary Lee" Hoffman is the new 7 to midnight jock at WITZ-AM-FM Jasper, Indiana coming from WRTB Vincennes. Afternoon drive jock Walt Ferber takes on additional responsibilities as music director at the station, which is programmed by Gene Kuntz. . . . Jay Allan is the new p.d. at KHAK-AM-FM Cedar Rapids. Jay, who comes from the operations director position at WTHI Terre Haute, replaces Jay Bruce, who left for WFTQ Worcester. . . . Jim Morgan is the new production manager at KYNN AM-FM

Omaha, succeeding Dick Davis, who is now doing overnights on the AM. Morgan returns to Omaha, where he once worked on the legendary KOIL, from WCKS (CK-101) Cocoa, where he had been p.d.

\*\*\*

The Pacific Pioneer Broadcasters, which is an organization of broadcasting veterans in Southern California, hosts "Nostalgia Night" each month at their clubhouse at Sunset and Vine.

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The previous advertisement that ran in the January 22nd issue was incorrect—the above advertisement is the way it should have been worded.

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# Radio Programmers, Labels Talk Cooperation

Events of recent years may have seen recording and radio programming interests assume adversary positions, but representatives of these groups aired problems in a spirit of cooperation during the conference session on "Radio And Record Industry Relations."

"It's up to us to engender a relationship of mutual respect with radio, starting from the local promotion person," claimed PolyGram Records vice president Jerry Jaffe. His fellow label panelist, Vince Faraci, agreed: "At the end of last year, the new formats and new music started to emerge. Markets that were all playing the same type of music suddenly became active because of new formats—Hot Hits, urban contemporary or new music. This is a very positive situation we're in now—and I'd like for us all to keep going that way."

Faraci, senior vice president of national promotion for Atlantic Records, cited as reasons for the strain in relations: changes in philosophy, attitudes, trends, home taping, formats, music, technology, research, demographics, economics, MTV, and the bottom line in ratings. He added that he feels "enthusiasm, creativity and experimentation have been put on the back burner in favor of research."

An era of specialization has also added to the breach between the in-

dustries, noted Richard Neer, program director of WNEW-FM New York. Sunny Joe White, program director and air personality at WXKS-AM-FM Boston, added some historical perspective: "When I grew up listening to radio in the Carolinas, the radio and record relationship was a lot of fun, and there was a lot of exposure to music—the kind of relationship that we need to see again today."

White urged artists to visit radio stations to allow the program directors and DJs to get "some kind of feel" for them. "The new artists coming up are not being marketed properly. The stations don't get a chance to meet them, so we don't have any sensitivity to what's happening from the record side many times. There's no reason to put out a new record when we can play it safe with the Fleetwood Macs or the Earth, Wind & Fires. So we try to play it safe on the radio side, and it has gotten very boring," White said.

Like Faraci, White said he sees excitement on the increase in radio: "There are some stations coming out now that are making it much more exciting to be in radio now. The excitement level is coming back to where the stations who are playing it safe will have to react."

Jeff McCartney, music director and air personality at WQXI-FM Atlanta, emphasized the problem of

radio and record industry relations, declaring, "We've got to help each other. If you record guys go down, we go down too." McCartney confirmed the narrow playlist problem, noting his station goes for the "money demographic," the 25-54 target audience.

Several more problem areas were explored, including the issue of independent promotion people, raised by McCartney. "The record industry, and perhaps the radio industry, too, have created a monster where the money is falling into the wrong places. Instead of promoting the actual acts whose records are going on the radio stations, it's going into somebody else's pockets." McCartney suggested radio time buys as a better alternative, claiming, "If the record companies want to do something instead of sticking money in independents' pockets, start sticking your money on the air."

Expanding the time buy theme, Bob Travis, operations manager for WGCL Cleveland, recalled the time an artist released a record that was "terrible, atrocious." Travis refused to play it for those reasons. The results? "The time buy on the station, the repetitive airplay, generated requests. You know, the masses are asses, if you will. It can be an effective tool."

Travis emphasized the close link

between the two industries, stating that radio people don't like to admit the interdependence though they depend on the record companies for "99% of our programming." Describing radio as "just the medium through which records are sold," he added, "We who do that creatively and generate ratings while we do that are successful. If we don't do it successfully, we become promotion men."

A question from the audience concerning the value of artist interviews drew a response from Neer, who pointed out that timing is important. "But I don't think that if a band just put out a record and they happen to be in town that week, it's all that valuable to come by and take a picture or tape an interview if nobody knows what it's all about."

Another problem was voiced by Mike Harrison, the panel's moderator and the convention's director: "There seems to be an awful lot of this perfunctory backscratching which results in a waste of time and personnel—with nothing getting done. Is this becoming rampant?" Answered Faraci: "You can't believe the confusion created when the

music director tells the local promotion person something about the record, and the program director at the same station tells the national person something different about the same record. Then consultancy enters into it. What you're left with is a ball of confusion."

What makes a good promotion person? Harrison also asked. "A good promotion man is a good salesman who sells himself first," answered Travis. "He has credibility when he comes into the station, and backs it up with logical information that would lead us to play that record."

Faraci said he sees a good promotion person as an "exciter who has to cover everything and then instill that enthusiasm to our people in the branches so they'll follow through with stock and reports." Neer suggested the key is to know individual programmers well enough to give them relevant information.

Jaffe reminded the radio leaders that, although they were promoted sometimes "to the point of overkill by us," the labels and promotion people were also under "tremendous pressure."



**THE LONG VIEW**—Guest panelists from radio and the recording trade mull ongoing shifts in music programming during Saturday (22) morning's panel on the state of popular music. That session was just one of several at the convention that examined new pop trends.

## LISTENER INDIFFERENCE CITED

# AOR Urged To Make Changes

Unless AOR radio broadens its horizons by adding more contemporary and varied music to its playlist and making the air talent more personable, it is going to meet with increasing consumer indifference. This was the conclusion drawn by the panel, called "The Future Of Radio."

Present were moderator Robert Haber, CMJ/Progressive Media publisher; David Gerber, West Coast operations director for Side One Marketing; Howard Klein, 415 Records president; Eli Messinger, KCMU-FM Seattle music director; Michael Plen, national director of radio promotions at IRS Records; Peter Standish, KUSF-FM San Francisco program coordinator; Phil Strider, KBPI-FM Denver program director; and Mario B. Valdes, KRCC-FM Colorado Springs general manager.

"The 13-year-olds don't understand us anymore," said Valdes, by far the most outspoken critic of mainstream AOR radio on the panel. "All you hear on radio are the picks that clicked in 1968. You have to give them excitement. You have to give them those crazy jocks who would play anything and say anything. If we don't get this within the next few years, we'll all be working at Taco Bell. That's where I think radio is going: down the sewer."

"We're entering a new cycle for radio," said Strider, whose Denver

station is adding more post-new wave music. "It's happened before, and this time we're going to have to fill a void we created. FM grew as an alternative to predictable top 40, and we left the door open for another alternative. At KBPI, we haven't made a night-and-day switch. We didn't become KROQ overnight."

"But this movement is no less a fad than the Beatles. We can't keep recycling the same stuff over and over. How many times do they want to hear 'Free Bird'?"

Strider added that he felt that, in addition to overhauling the music, AOR air talent also has to change its ways. "Radio's got to be a lot more fun than in the past few years. We've been squashing a lot of talent by just letting them back-announce records. But we can't expect them to switch and be full of personality all of a sudden."

KROQ-FM Pasadena programmer Rick Carroll was referred to several times as having tapped the needs of teenage AOR listeners. "We're headed back to hit radio," said IRS Records' Plen. "Rick Carroll's doing it. Lee Abrams is doing it with WDIZ-FM Orlando, which is 80% current music and has much more personality."

415 Record's Klein offered the opinion that going after the teen element, as opposed to the 18-34 age group, may not be as detrimental to AOR radio as some have alleged. "When KMET started, they got the teens, and those teens have stuck with them. I bet the teens who listen to KROQ will stick with it," he said.

Audience response was not in total agreement with the panel. The suggestion was made that stations should ease into "new music" or they could kill the music in its infancy by force-feeding it to the American public.

Also critical was David Gerber of Side One, who said that radio has more to look out for than competing

formats. "When CES goes on and no radio people show up, something's wrong. When you're not keeping up with the new technology, you're in danger," he said. "Most radio people see other stations as their competition. Radio hasn't suffered badly yet because it's not an out-of-pocket expense for the consumer. But radio is part of their leisure time. Just as broadcast tv is losing viewers to

*(Continued on opposite page)*

## 'Views From The Top' Diverge Execs' Predictions Range From Bright To Gloomy

The "View From The Top" panel ran the gamut of predictions on radio's future from optimism to a death knell. It took only three panelists and a moderator to probe the extremes in outlooks.

The worst first: enter Tad Danz, vice president for administration of the Sterling Recreational Organization and president of the American Song Festival. "First, let me start by saying that what I'm going to say is personal and in no way is authorized by, or reflects, what my corporation thinks," he began. "And if they knew what I was going to say, they'd fire me."

Then came the bad news: Radio is a technologically passe medium. As a business, it's on the decline. Danz went on to cite some station trading numbers that he found "absolutely scary." Stand-alone AMs fell in average sales price by 52% from 1980 to 1982. For FMs, the price fell 16% in the same period, he claimed. "I dare you to try to sell a small market radio station today," he said.

An even bigger problem, Danz stated, is cable tv. "Local cable has only started in eating away at your ad sales dollars. In the next five years, home audiences will be watching whatever format of music they want on cable channels."

Close scrutiny of the Arbitrons indicates a growing listenership to cassettes in cars, leaving the future of radio to the in-home audience that's threatened by cable, advised Danz. And home taping, the bugaboo of the record industry, is now haunting radio. "That's something where your industry, which is in the business of delivering music, is hurting itself," he charged. "Those people who track albums are short-sighted—and I would hope that there are some statesmen in the industry who will stop it."

Now the good news: "Things will get better." That's the view of Jeff Chard, vice president of Bunkfeldt Broadcasting Corp. and general manager of WOUR Utica. But he also had a bit of bad news: "Before things get better, they'll get worse."

Chard tracked the rise and the problems of AOR. "Key stations became successful because they had a plan, they had vision, they had control. Now they have quick-fix stations that spend so much money for research and promotion that it often becomes a substitute for creativity."

Later, responding to a question, Chard cited the case of Doubleday's New York AOR station, WAPP. "You run a commercial-free summer and go right to the top like a su-

per-nova. And you come down like a flaming comet." Chard doubted whether Doubleday would ever try another commercial-free summer to get to No. 1 again. "They know that a commercial-free period alone is not enough to hold the listener. There has to be a constant process of creativity and innovation."

What's ahead? Chard believes this period will ultimately be good for AOR radio. "After the bloodletting, chances are that the stations and people who are left are going to be those long-term, competent and innovative programmers and managers who will bring their stations through these times in good shape." Then, in the '80s, we'll again see the "spirit, creativity and excitement that got most of us into radio in the first place," Chard predicted.

Mike Kakoyiannis, vice president and general manager of WNEW-FM New York, marvelled that "one thing that stands out tremendously is how little we know about our product. No one really has a grip on it. We need to be smarter in our approach." Kakoyiannis noted that Doubleday didn't need him to defend them, but pointed out that "they established a radio station with a very important audience."

*(Continued on page 20)*

### Next Week

Coverage of Billboard's Radio Programming Convention in Pasadena will be concluded in the next issue. Reports on these pages were coordinated by Billboard's radio editor, Douglas E. Hall, and written by Hall, Gerry Wood, Sam Sutherland, Paul Grein, Rollye Bornstein, John Sippel, Cary Darling, Earl Paige and Katy Bee.

# Radio

## Program Directors Urged To Raise Their Standards

Advances in professionalism and creativity were called for by a panel examining "Radio's Changing Job Definitions." Consultant Donna Halper advised program directors to upgrade their jobs and learn to talk to general managers so that they are taken seriously. "You're part of the management team and not the head disk jockey," p.d. Lee Arnold of WQFM added.

But WLUP Chicago music director Sky Daniels argued that "there's got to be a creative spark to a station. Management often wants a business manager." Arnold responded that a good p.d. has to be both.

Daniels warned that creativity and individuality are important to prevent air talent and p.d.s from being replaced by a computer. "We're in the entertainment business," added Arnold, "and you'd better entertain the listeners."

Halper suggested that "the role of the music director is changing. The job used to be a training ground to become a p.d. Some (music directors) are glorified secretaries, and others are in effect p.d.s."

Island Records promotion vice president Michael Abramson complained that too many p.d.s hide behind consultants when asked to add records. "We've researched ourselves into a corner," Halper said. "What ever happened to the adventure in radio?" Daniels said that heavily-formatted stations removed the creative input from the DJ. "With all our liner card systems, we have not had exciting radio in 20 years."

Daniels also made a plea to record companies to service jocks with records. "We've been begging for records. Musical literacy starts with records." Arnold, supporting Daniels, said, "If record companies give records to the jocks, they will get them played on the air."

Both Daniels and Arnold reasoned that if jocks become more familiar with the music, they will give a more enthusiastic introduction on the air and they will backstop p.d.s and music directors, recommending adds that might have otherwise been overlooked.

## Boosting Specials' Impact: New Approaches Studied

Increased promotional ingenuity, proper scheduling and acute awareness of a station's market were designated as three factors which could make radio specials more important to radio listeners, according to the "Making Specials Special" panel, moderated by Hiatus Productions' president Tom Yates.

Also on the panel were Richard Carr, Mutual Broadcasting System programming vice president; Andrew Denmark, NBC/The Source program administration manager; and Joshua Feigenbaum, president of MJI Broadcasting Inc.

"The word 'special' has become diluted," stated Denmark. "If specials are not special, it is because there's a glut of them. The days of blocks of specials on Saturday nights or Sunday mornings is coming to an end. A special should punctuate and highlight the message which the station is getting across."

"Networks, stations and advertisers have to invest more time in research of these programs," said Carr. "The special must fit a station and enhance its programming. The project should be projected to the advertiser as something truly special. The network has to make the specials special to the station; in our case, Mutual provides national advertising. If specials are treated as time-

fillers, nobody benefits."

"Specials provide a unique promotional hook for a station," said MJI's Feigenbaum. "If you have the Who concert coming up, you ask yourself, 'What can I do to build this event?' Five—or even two—years ago, I would have had a two-hour Who special. This time, though, we created 20 rock quizzes. There was a different rock quiz every two hours. This allows for the establishing of a grid, or a series of program points, which establishes the event in the listeners' minds without interrupting the format."

There was also discussion of specials vs. weekly series, such as the "King Biscuit" concert program. Audience member Richard Neer, program director of WNEW-FM New York, observed, "If Westwood One has a Tom Petty show and London Wavelength has a Tom Petty, whose do I take? How should I juggle them?"

"Artists, radio and advertisers are realizing these are valuable tools," offered another audience member, Norman Pattiz, president of Westwood One, explaining why so many series and specials are now available. "If you get three specials, you use the first one you get, provided it's of good quality. We as independent syndicators have to beat the networks to the punch. We're not going to run and hide because network affiliates are out there."



**RADIO PRESCRIPTIONS—Consultant Lee Abrams explains the intricacies of program consulting during a Saturday (22) seminar at the radio summit.**

## AOR Urged: Make Changes

• Continued from opposite page  
cable, radio could also be in danger from the new technology."

Video was credited with opening consumers' minds to different types of music. "MTV has helped people be more receptive to songs," said KUSF-FM program coordinator Peter Standish. "In our market, the Clash sold 15,000 tickets for their show when they weren't getting much airplay. The same is true for the B-52's, who sold out two shows with no airplay."

"We're seeing more music channels, and with luck they won't just duplicate the narrow focus which radio fell into," stated KCMU-FM's Messinger.

## Newspeople Discuss Role Eight Sessions Evaluate State Of B'cast Journalism

In addition to its music programming preoccupations, Billboard's Pasadena conference also saw a rare gathering of radio journalists. San Francisco-based Earshot, "the newspaper for the radio newsroom," sponsored eight different sessions over two days to focus on the changing tide of news commitments in radio programming.

How to determine listener attitudes toward news, targeting news for a younger audience, dealing with consultants and job search techniques were four topics explored within the radio news directors' circle.

Carl Cramer, president of Cramer Communications of Arlington, Tex., emphasized, "Research is here to stay. The world is changing incredibly fast. We need to determine what is appropriate news." He cautioned



**TOASTMASTER—Mike Harrison, convention director, hosts one of the evening dinner sessions at the Huntington Sheraton in Pasadena.**

against the misuse of research from radio programmers. "There are two kinds of research: research and statistically verifiable research" as it applies to the newsroom. The latter is the "ammunition" of a news director to "attack whether it is actually valid research," Cramer maintained.

With FCC deregulation and more music-oriented radio, many stations are whittling away at their traditional news blocks. "Most news directors are not in programming meetings when these decisions are made," said Houston news director Chuck Wolf. Regarding market research, he said, "Check on how these questions are asked. Evaluate the interpretation or angle of these studies. News is not a tune-out if the news director knows how to read the Arbitron."

Cramer stressed, "We must live with the reality of a general manager and program director. They know how to read these books. The news director must be able to compete with their knowledge and understanding of Arbitron readouts to survive. The validity factor is the biggest thing to prevent being pulled off the air."

To stockpile newsroom ammunition, Dave Forman of KEZY Anaheim noted, "Positioning becomes your most important thing. Define yourself with tangibles." Conducting newsroom research to support the news audience and encourage feedback from those affected by your news will build a reserve and support your cause, he explains. Forman advised, "Make yourself visibly important to the station. This is valuable time well spent."

## POSITIONING Panel, Looking For 'Truth,' Downplays Its Significance

For a buzzword, "positioning" has an awful lot of detractors. That's the surest thing that can be said about the conference panel entitled "The Truth About Positioning: Sound, Image, Crossover."

"I don't take the word 'positioning' too seriously," noted panelist Lee Abrams, a partner in Burkhart/Abrams/Michaels/Douglas & Associates. "I think 99% of the time it's used as a word to impress general managers or group vice presidents. I remember one Billboard convention where the buzzword was 'demographics'; I have a feeling the next one will be 'usage'."

Robert Vanderheyden, director of programming services for CBS' FM Group, was even more emphatic. "I really don't believe in positioning," he said. "I think positioning is a result of research, and I think research is at the heart of the problem in radio today."

"Four of our CBS FMs did exactly the opposite of targeting; that is, went for mass appeal. And it seems to have worked for us in Philadelphia, Chicago and St. Louis. When everyone else was going after a small piece of the pie, we said let's go after everybody. That immediately identifies almost everyone else as your competition."

Added Abrams: "I think one of the problems is that we're seeing duplication instead of fragmentation. Everybody's positioning in the exact same place."

Abrams also explained why the stations he consults are adding more new rock records. "AOR is in a 1976 time warp," he said. "We think Thin Lizzy's 'The Boys Are Back In Town' may finally be a little cooked. So

we're accepting certain records that fall under the modern music umbrella to take the place of some of those oldies that are now older than some of our younger listeners."

"AOR is coming off absolutely the worst book in history," said Abrams. "It was rough for anybody who had any remnants of that '70s sound. The real trick is to know what kind of oldies still work and which don't work."

Tom Hedges, program director of L.A.'s KLOS-FM, said he's also looking at more new rock releases in the wake of the dramatic success of that city's KROQ-FM.

"KROQ has to a certain extent forced the issue in this market by playing what they have," he said. "What we found in some of the callout research that we've done is that there are indeed some records that KROQ is playing that are appropriate alongside mainstream AOR. But there's other product that they play that's totally teen-oriented and in fact diametrically opposed to what an 18-to-34 listener wants to hear."

"KROQ is without a doubt the No. 1 teen station in L.A., but that's not necessarily what we're after. The 12-plus come is nice, but the demographic is what you bring down to the sales department."

Dene Hallam, program director of New York's WHN-FM, joined the debate over research by noting, "It's funny how there's a new hero every year. Seven or eight years ago, research was laughed at and frowned upon. Now it's the other way around. I think you have to have moderation."

CBS FM's Vanderheyden added:

KIKK's country operation includes news surveys incorporated into their weekly music research. A telephone comment line fields questions to listeners which are aired each hour to keep the audience tuned in, while it also provides KIKK with an "image check."

To target a younger audience, WEBN's top-rated AOR format in Cincinnati uses imaginative packaging in the form of the "Dawn Patrol." Their two-man news department identifies with their audience as "The News Brothers." A limited or selected scope to news stories plays an important angle to their audience. The News Brothers are a visible part of the on-air staff, intermingling with the listening crowd at social functions.

Phil Boyce, KIMN Denver's news director, brought up the bottom line: "We are hired to make money. We understand that. It's a business." Within these realities, Boyce outlined the importance of entertainment, positioning, promotion, strong news writing, news teasers, and opinion polls as ways to make KIMN news "palatable" to its listeners.

"A lack of communication with the program director is a major complaint in radio," conveyed Al Peterson of Jeff Pollack Communications. "A program director has a low knowledge of understanding in the news department. News people have a limited knowledge of the programming department, too. The news department needs to participate in the radio station. Make the news director a personality and part of the station."

"You should do some research, some focus groups, some call-outs; that's knowledge you should use in making your decision, but it shouldn't make your decision for you."

Vanderheyden also criticized much of the advertising done by the radio community. "It's incredible to me that an industry that is based on advertising has probably wasted more money on advertising than any other industry I know of. I would much rather see radio stations spend that money on their product; on improving the sound or paying their people."

"You give the public a good product and they'll advertise it for you. Advertising doesn't generally get a listener to tune into your radio station: people find radio stations by tuning up and down the dial or by word-of-mouth."

On the related issue of promotions, KLOS' Hedges noted: "The promotional aspects have to relate to the programming. If you talk about the fact that you don't play commercials, that's going to help you for a few months while you're commercial-free, but when you start playing commercials again, you'll have a problem. If your numbers are hyped by the fact that you're giving away a Porsche with money in the glove box, that's going to be great for one book, but the next book, if you don't give one away again, you're going to start losing listeners."

The panel was moderated by Kevin Metheny, director of programming and operations for WNBC-FM New York. Metheny opened the session by relating the ad industry concept of positioning to the radio business.

BY PRODUCER CHUCK BLORE

## Value Of TV Spots Stressed

With the cost of television time constantly on the rise and with more radio broadcasters now turning to that medium for outside promotion, the creation of a tv spot has become in many cases the most important factor in a radio station's advertising campaign.

The speech tagged "In One Ear And Gone Tomorrow: Reaching Audience Through Effective Advertising" provided some sound advice for those campaigns, presented by one of the country's leading commercial producers, Chuck Blore, chairman of the board of Chuck Blore & Don Richman Inc., punctuated with several examples of the firm's work.

"The one critical thing to remember is that the very soul of effective advertising, psychologically, is memorability," Blore said. "If people don't remember your ad, and its message, the chances are they won't remember to try your station."

"And once you latch on to a concept, whatever it is, if it is reflective of your radio station's personality and programming, then milk it to death. Stretch it out and, if at all possible, cross-promote."

"A good ad is insurance. You're going to spend a lot of money on it—and the biggest dollars are not in the spot itself but in buying the time, es-

pecially if you want to make any kind of an impact—so you want to make certain that all that stuff works every second.

"Most people in your community don't listen to your radio station unless you have over a 50 share, so the only exposure that they have to you is the advertising and the publicity and the promotion which takes place outside the confines of your own air. People are going to judge your station, they're going to decide whether or not they're going to listen to it, by the outside promotion."

"So use that knowledge and give them a commercial that provides a positive reflection of the station's personality—entertaining, warm, likeable, whatever it is that you say, 'OK, these are the three things that my station really is.' Then whatever that is, your commercial should include those three things, but it doesn't have to be specific. If you say, 'Our DJs are likeable and you just like to be with them,' then don't look for that to be spelled out in so many words, you can't say 'Friendly, DJs... Wonderful air personalities.' The osmosis should say, 'We like life, we like humor and we like each other.'"

"A commercial should provide a positive reflection of the station's personality which shows what the

station thinks of itself, and, most revealing, it shows what the station thinks of you, the consumer. If your advertising compliments (the potential listener's) intelligence, it will quickly get them on your side. They'll want to like your station before they even try it.

"The job of an ad is more seduction than sell, to seduce an audience with an ad that makes a promise the audience can realistically believe in and realistically relate to. When you're dealing with hundreds of thousands of listeners at any given moment with different morality and different interests and different problems, you have to come up with something that's going to appeal to all those people at once. And that very quickly chases you back to the basics, the need for love, the need for security, sex, basic appeal, presented in the most persuasive and provocative manner possible. Simplicity and truth can be incredibly attractive and intrusive, ergo it can be effective advertising."

"If you're a winner, the spots didn't do it; the spots just got people to sample the product. The programming and only the programming can make a tv campaign pay off completely, but come on with that promise and deliver on it, and boy, that works."



**DEBRIEFING—Jack Forsythe, Chrysalis Records promotion vice president, reviews the label's efforts to combat full album tracking over radio during the opening business session at the convention. The Thursday (20) night discussion teamed both label and station veterans to discuss the issue.**

## Abrams Meet

• Continued from page 1

men, 18-24—but he suggests that maybe the new music will draw a few more 25-to-34-year-olds and maybe some teens. "We want to avoid too many teens, so we have to be really selective in our music choices."

## Conference Looks At Shifting Trends

• Continued from page 1

to illuminate vividly evolving creative trends, including that titled "State Of Popular Music." Much like other informal and formal dialogs, the message from this dais pointed to an emergence of post-new wave pop—the melding of electronic rock, disco, soul and pop, often lumped together under a "new music" tag—as a most prominent indicator of change.

Radio programmers stayed up through the night in a session begun on Friday at 11 p.m. co-sponsored by Billboard and the Album Network. They argued, but generally agreed that AOR is changing and that the change is a shift to a substantial addition of new music. The views of many were articulated by KFOG San Francisco p.d. Dave Logan: "We were lulled into a false sense of security. We've got to change our way of thinking. We've got to open our ears."

Doug Podell, assistant p.d. at Doubleday's WLLZ Detroit, noted that the Doubleday stations "didn't stay on top," when moderator and Album Network managing editor Steve Smith suggested that those outlets have not distinguished themselves in new music. Podell said that the Doubleday stations—WLLZ, WAPP New York, WAVE Washington, KDWB St. Paul, KWK St. Louis and KPKE Denver—would now be developed with more individual personalities and will be more successful with new music.

Like a group of sinners confessing together, Phil Strider, p.d. at KBPI Denver, added, "We refused to go deep on albums. It worked for the short term, but we kept recycling the old stuff and we burnt out."

Rob Barnett, p.d. at WAAF Worcester, said, "We've always been a straight-ahead heavy metal station, but now we're adding new music." John Gorman, p.d. of WMMS Cleveland, said that "our research is now telling us to play new music."

But that was not the only topic at

the conference. In a panel involving veteran songwriter/producer Freddie Perren and pop/rock stylist Dave Mason, as well as country radio programmer Ed Salamon of United Stations, consultant Mike Harrison encouraged a broader overview while hewing to the largely AOR-slanted crowd's own programming concerns. Also participating were Norm Winer, program director of WXRT-FM Chicago; Larry Bruce, p.d. of KGB-FM San Diego; Los Angeles Times columnist Patrick Goldstein, and Ronald "Buzz" Brindle, director of music programming for MTV.

"I think the music business has always been the healthiest when it's been the focal point for major cultural developments," offered Salamon, who went on to recall the impact of previous pop phenomena like the Beatles, or, less dramatically, disco. "I think we may be entering an exciting time for music once again," he concluded.

Perren suggested that stylistic change makes music "wide open right now," while allowing that narrower programming guidelines may undercut that musical breadth by restricting crossover potential. "I still have to begin with the song," he said of his own creative focus, but cited the evolution of electronic instrumentation and multi-channel recording techniques as representing a major force behind today's pop, rock, black and dance music.

Noting Marvin Gaye's current success with an album that employs extensive electronics and synthesized percussion to allow a virtual one-man-band approach, Perren theorized that until recently the majority of a&r executives would have accepted such recordings as demos, not finished masters.

Mason, too, sensed more musical interaction in today's pop. "For somebody who's been making records for 16 years, I feel that everything's coming together with music now," he argued. "It's not any one

style right now, but rather a case of cross-pollination." He also perceived a "sideways" progression in much pop, underlining the Stray Cats as an example of a modern act that has successfully reconstituted a decades-old pop style, rockabilly.

MTV's Brindle agreed that cyclical change is evident in the new dance-oriented rock and pop that has emerged from Europe and America in the wake of new wave and disco. He also suggested that the surrealism of lyric content might reflect growing international anxiety over a nuclear confrontation.

KGB's Bruce was perhaps most effusive of all, saying he found "the state of popular music is wonderful—there are more people playing more styles of music than ever." The music industry, however, is "a little shaky," he admitted.

"We're in a period of transition, very heavy transition, akin to what happens in 'The Third Wave,'" said Bruce, alluding to Alvin Toffler's best-seller. That process is a challenge to radio, he added. "You have to think strategically, in terms of what's happening to your listener. . . . You can't assume that because you're a radio person, or because you're in the record business, you know what is important in music right now."

It was acknowledged that audio technology is likely to accelerate the public's shifts in musical tastes. Noting the advent of the digital Compact Disc format and the arrival of music video as exemplified by MTV, Bruce asserted, "I think we're at the cutting edge of a major change in delivery systems for music."

Less upbeat in their forecast, if equally adamant that popular genres are indeed undergoing major shifts, were Winer and Goldstein. Winer, a veteran of rock radio with roots in its free-form origins, underlined radio's power to influence its listeners and the corresponding responsibility that clout carries with it, and concluded that AOR had failed

in recent years. "They either ignored or greatly underestimated the taste and intelligence of the public," he charged, contrasting AOR's recent fortunes with the widely touted-ratings success for KROQ-FM Pasadena.

Likening that market to most major cities, Winer observed that AOR was embroiled in big league ratings battles, with "the major corporate forces of radio, including all the big consultants" competing for the same rock audience. KROQ's bid for younger listeners, via newer dance rock and punk-influenced programming, was thus similar in Winer's view to the emergence of progressive radio during the '60s. Then, as now, the new format was inspired by "an obvious gap in (radio's) fulfilling the needs of the audience."

Goldstein said the state of radio today made it "hard to be optimistic. Outside Pasadena, home of KROQ, one of the most influential forces in music today, it seems programming is in a time warp." In contrast to growing up with radio "as a 'cutting edge' cultural element," Goldstein suggested radio and its musical content are now eclipsed by the fresher ideas and more arresting technology offered by video games, narrowcast video media and other recent competitors for leisure time.

## Divergent Views From The Top

• Continued from page 18

Consultant Donna Halper predicted from the floor, "Radio is getting right back to the '50s top 40, where you played everything. You didn't put everything in little boxes; you just played what seemed to fit your audience."

She also questioned the panel concerning the problems program directors encounter in trying to reach the upper level of management, with general managers coming mainly from the sales side. "It depends on cycles," advised Kakoyannis. "There's been a history of

## Newspeople Discuss Role

• Continued from page 19

According to Jim Cameron, president of Cameron Communications, a network can be "an incredibly valuable resource, or they can insulate news people from their affiliates. The interaction between network and affiliate is important. They've developed a real responsiveness to radio." Feeding stories is a great way to supplement your income, become known to the network, and stroke them too, Cameron stated.

Jeff Prescott, KGB San Diego's news director, said he felt, "Our Source network is so integrated with us, I would almost feel naked without it. It's perfect for us and fits just what we do." Added KSUN Phoenix news director Doug Smith, "We use them as a supplement. You've got to choose the right one. It can be positive or negative." He predicted syndicated networks will specialize more in the future.

In defending its shaky inception into the radio medium, Cable News Network radio director Herb Neu countered, "We're still a baby, just nine months old." Although the network is still developing new affiliates nationwide, Neu said, the unresolved question was: how much time should affiliates give a network to work out the bugs?

The panel entitled, "The Role Of News Director As Manager" reiterated the need to become a part of the radio station's overall picture. Jo Interrante of RKO's IS Inc. stressed the team angle. To approach problems in the news department, Interrante suggested, "Know your audience from a programming standpoint. Make yourself important. News is an intrinsic part of the station's sound." Backing this up, Vikki Liviakis of KFRC San Francisco emphasized the art of negotiation and tradeouts with management.

"Stay away from sensationalism," advised veteran Bay Area newsman Knowles Robertson. Looking ahead, the new lot of broadcast journalists are a "sharp, impressive bunch," he said.

KOMO Seattle's news and programming manager, Ken Kohl, summarized, "Information programming for AM must be impeccable to survive the 80's and 90's. News is a tune-in for AM radio."

"Secrets Of The Newsroom" revealed "hooks" with which to correctly position the news department within the eyes of station management and listening audience. Lori Lerner of KHJ Los Angeles observed, "Get your general manager excited about winning awards and take the competition seriously. Promote yourself and make yourself known to the community. Stroke that general manager. Incorporate programming ideas with news stories."

program directors becoming general managers. Being in sales gives you a competitive edge (because of the innate money-making skills it involves), but I've found many programming people who are very intense, competitive and bright."

Chard advised programmers to work closer with their sales staffs and sales managers to get sales experience. Danz said he believes a good, proven general sales manager will probably always get the job in a corporately owned major market station, unless the program director has some sales experience.

## 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.

Jan. 31, **Robbie Krieger** of the Doors, Guest D.J., Rolling Stone Productions, one hour.

Jan. 31, **Producers Profile**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Jan. 31, **Aerosmith**, Inner-View, Inner-View Network, one hour.

Jan. 31-Feb. 6, **Ray Conniff**, Music Makers, Narwood Productions, one hour.

Jan. 31-Feb. 6, **Gene Watson**, Country Closeup, Narwood Productions, one hour.

Jan. 31-Feb. 6, **Joe Jackson**, Pop Concerts, Westwood One, one hour.

Feb. 4-6, **Rita Coolidge**, Live From Gilley's, Westwood One, one hour.

Feb. 4-6, **Lionel Richie**, Special Edition, Westwood One, one hour.

Feb. 4-6, **Stray Cats**, Missing Persons, Rock Album Countdown, Westwood One, one hour.

Feb. 4-6, **Teresa Brewer**, Great Sounds, United Stations, four hours.

Feb. 5, **Marty Robbins**, **Floyd Cramer**, Silver Eagle, ABC Entertainment Network, 90 minutes.

Feb. 5-6, **Marni Nixon**, singing voice for Natalie Wood in "West Side Story," musical, Watermark, three hours.

Feb. 5-6, **John Sebastian**, Soundtrack Of The 60s, Watermark, three hours.

Feb. 5-6, **Canadian Rock**, Rock Chronicles, Westwood One, one hour.

Feb. 6, **Santana**, Best Of The Biscuit, ABC Rock Radio Network, one hour.

Feb. 6-12, **Miami Steve Van Zandt**, **Wall Of Voodoo**, Newsweek-FM, Thirsty Ear Productions, 30 minutes.

Feb. 7, **Phil Collins**, Inner-View, Inner-View Network, one hour.

Feb. 7-13, **Joe Williams**, Music Makers, Narwood Productions, one hour.

Feb. 7-13, **Crystal Gayle**, Country Closeup, Narwood Productions, one hour.

Feb. 7, **Todd Rundgren**, Guest D.J., Rolling Stone Productions, one hour.

Feb. 11-13, **Mel Torme**, Great Sounds, United Stations, four hours.

Feb. 11-13, **Jefferson Starship**, **Adam Ant**, Rock Album Countdown, Westwood One, one hour.

Feb. 11-13, **Women In Rock**, Rock Chronicles, Westwood One, one hour.

Feb. 11-13, **Rick Ocasek**, Off The Record, Westwood One, one hour.

Feb. 11-13, **Supertramp**, The Source, NBC, three hours.

Feb. 12, **Tammy Wynette**, Silver Eagle, ABC Entertainment Network, 90 minutes.

Feb. 12-13, **Edie Adams**, "Li'l Abner," Musical, Watermark, three hours.

Feb. 12-13, **Dean Torrence**, Soundtrack Of The 60s, Watermark, three hours.

Feb. 13, **Saga**, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.

Feb. 14, **Where Rock Began**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Feb. 14, **Dave Peverett & Roger Earl** of Foghat, Guest D.J., Rolling Stone Productions, one hour.

Feb. 14-20, **Freddy Martin**, Music Makers, Narwood Productions, one hour.

Feb. 14-20, **Mel McDaniel**, Country Closeup, Narwood Productions, one hour.

Feb. 14-20, **The Grammy's 25th Anniversary Special**, Westwood One, four hours.

Feb. 18-20, **The Four Lads**, The Great Sounds, United Stations, four hours.

Feb. 18-20, **Novo Combo**, **Haircut 100**, The Source, NBC, 90 minutes.

Feb. 18-20, **Rockstreet**, The Source, NBC, one hour.

Feb. 18-20, **Rock Producers**, Rock Chronicles, Westwood One, one hour.

Feb. 18-20, **Pretenders**, **Saga**, Rock Album Countdown, Westwood One, one hour.

Feb. 18-20, **Judas Priest**, Off The Record, Westwood One, one hour.

Feb. 18-20, **Lionel Richie**, **Ray Parker Jr.**, The Countdown, Westwood One, one hour.

Feb. 19, **Leon Everette**, **McGuffey Lane**, Silver Eagle, ABC Entertainment Network, 90 minutes.

## National Programming AC Quiz From RadioRadio

A new RadioRadio feature, "In Touch," covering the past 20 years in AC music in a flexible quiz format, is being offered by the CBS network. The 90-second feature, produced by The Creative Factor and hosted by Michelle Roth, replaces "In Touch" with Carl Arrington.

"We decided on a music feature after considering the formats of our stations," says director of programming Leslie Corn. "Adult contemporary stations combine music with musical information and contests—intelligent contests that affirm the upscale nature of their listeners. Hence, a music trivia feature. But even more important, we're providing a highly produced feature that is flexible in that it offers stations multiple programming options blending with their local sound."

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**Kris Stevens Enterprises** is putting the finishing touches on a nationwide station promotion for the Rolling Stones' new concert film, "Let's Spend The Night Together." Stevens is working for Embassy Pictures on this venture. . . . The **Burns/Somerset** country format consulting agency, marketed nationally by Fair-West of Dallas, is crowing about its numbers on WCJR-AM-FM Jacksonville. The combined share for the stations for the fall Arbitron is 10.6, up from 4.1 in the spring. The station switched to the Burns/Somerset format in the middle of the spring book.

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**Charles Michelson** has added **KARZ** Phoenix, **KXL** Portland, Ore. and **KNBR** San Francisco to its lineup for reruns of the "Dragnet" series. . . . **Melinda McIlwain** has been promoted at **DIR Broadcasting**

## First Station On The Air In Gatlinburg, Tenn.

**NASHVILLE**—For the first time, the resort town of Gatlinburg, Tenn. has its own radio station. **WVTN-FM** made its debut broadcast at 5 a.m. Jan. 17. Its format will be country music.

The station is owned by **Vacation Media**, Gatlinburg, whose officers are **Roy Maples**, president; **Ralph Maples**, vice president and treasurer; and **Leo Ely**, vice president and secretary. All are Gatlinburg businessmen. Ely, a former print and broadcast journalist, will be manager of station operations.

**Vacation Media** has had its license application filed with the FCC since 1977. **WVTN** will broadcast with 225 watts of power, which, owing to its antenna location on Mt. Harrison, will give it an equivalent power of 3 kw on normal terrain, according to Ely.

A significant segment of **WVTN's** 24-hour broadcast day will be given over to the satellite-syndicated "Music Country Network," a joint undertaking between Nashville's **WSM** and the Associated Press. This live transmission will be carried over **WVTN** nightly from 11 p.m. to 6 a.m. The station's programming mix, Ely says, will include country, "mountain and bluegrass" music.

EDWARD MORRIS

to work in affiliate relations under **Roxy Myzal**. She had been assistant to president **Bob Meyrowitz**. . . . **Robert Lowry**, former director of research and program development for **Bonneville International**, has formed a consultancy specializing in beautiful music.

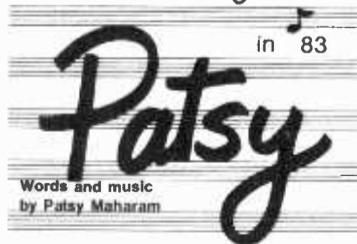
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**Dave Herman** of **WNEW-FM** New York and **David Perry** of **KMET** Los Angeles have been signed to host **Westwood One's** "Rock Chronicles," which will begin airing in January. The release of the magazine-type show "is particularly timely," says **Westwood One** president **Norm Pattiz**, "now that 'Rolling Stone Magazine's Continuous History Of Rock'n'Roll' will be moving to ABC affiliates, leaving a void with many of the original stations carrying that program." The programs are being written and produced by **Karen Shearer**. . . . **Bert Kleinman** has been signed by **Westwood One** to write and produce "Star Trak Specials," which will also debut next month. These one-hour shows are planned for twice monthly distribution. They are targeted for AC and Hot 100 stations featuring such artists as **Paul McCartney**, **Elton John**, **Billy Joel** and **Chicago**. Last year **Kleinman** wrote and produced a 48-hour special, "Rock Years: Portrait Of An Era."



**JUBILEE JUICE**—Major **Robert Bagley** of the **Salvation Army** in **Austin** presents **Charlie Daniels** with a plaque for his role in promoting the "Country Music Jubilee" show that **PBS** will broadcast in March. **Daniels**, in conjunction with **KOKE-FM Austin**, suggested that listeners donate food and clothing for the needy in exchange for tickets to the show, which features over 20 acts.

Just A Little Imagination



A Special THANK YOU to: WATR. WCCO. WYEN. KNYN. KOB. WIBA. WGAR. WKXY. WFLB. WGN and over 200 radio stations for playing "Just A Little Imagination."



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Billboard		Survey For Week Ending 2/5/83	
TOP 50		Adult Contemporary	
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	WEEKS AT #1
1	1	12	3
★	2	17	
★	3	10	
★	7	10	
★	5	14	
★	6	12	
★	10	7	
★	19	4	
★	9	11	
★	17	4	
★	11	10	
★	24	3	
★	23	2	
★	14	7	
★	18	9	
★	16	10	
★	17	4	
★	18	8	
★	21	7	
★	20	12	
★	21	13	
★	22	15	
★	23	20	
★	34	8	
★	29	3	
★	26	22	
★	33	4	
★	28	28	
★	32	4	
★	35	3	
★	31	25	
★	36	3	
★	33	27	
★	36	30	
★	37	NEW ENTRY	
★	38	26	
★	39	31	
★	41	37	
★	42	39	
★	43	38	
★	44	40	
★	45	41	
★	46	43	
★	47	NEW ENTRY	
★	48	44	
★	49	45	
★	50	42	

★ 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).

# 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	13	<b>TOM PETTY AND THE HEARTBREAKERS</b> —Long After Dark, Backstreet	1	1	8	<b>DURAN DURAN</b> —Hungry Like The Wolf, Capitol
2	2	7	<b>BOB SEGER</b> —The Distance, Capitol	2	10	4	<b>BOB SEGER AND THE SILVER BULLET BAND</b> —Even Now, Capitol
3	5	10	<b>SAMMY HAGAR</b> —3 Lock Box, Geffen	3	13	3	<b>MEN AT WORK</b> —Be Good Johnny, Columbia
4	3	12	<b>PHIL COLLINS</b> —Hello, I Must Be Going!, Atlantic	4	11	9	<b>NIGHT RANGER</b> —Don't Tell Me You Love Me, Boardwalk
5	7	11	<b>THE PRETENDERS</b> —Back On The Chain Gang, Sire (45)	5	3	8	<b>SAMMY HAGAR</b> —Your Love Is Driving Me Crazy, Geffen
6	4	13	<b>PAT BENATAR</b> —Get Nervous, Chrysalis	6	7	12	<b>GOLDEN EARRING</b> —Twilight Zone, 21 Records
7	6	9	<b>DURAN DURAN</b> —Rio, Capitol	7	5	4	<b>VANDENBERG</b> —Burning Heart, Atlantic
8	8	11	<b>GOLDEN EARRING</b> —Cut, 21 Records	8	20	2	<b>TRIUMPH</b> —A World Of Fantasy, RCA
9	12	4	<b>RIC OCASEK</b> —Beatitude, Geffen	9	2	13	<b>TOM PETTY AND THE HEARTBREAKERS</b> —You Got Lucky, Backstreet
10	9	32	<b>MEN AT WORK</b> —Business As Usual, Columbia	10	6	4	<b>SAMMY HAGAR</b> —Remember The Heroes, Geffen
11	11	4	<b>TRIUMPH</b> —Never Surrender, RCA	11	22	8	<b>SCANDAL</b> —Goodbye To You, Columbia
12	16	3	<b>RED RIDER</b> —Neruda, Capitol	12	8	17	<b>THE PRETENDERS</b> —Back On The Chain Gang, Sire
13	10	11	<b>NIGHT RANGER</b> —Dawn Patrol, Boardwalk	13	9	8	<b>FRANK MARINO</b> —Strange Dreams, Columbia
14	13	4	<b>NEIL YOUNG</b> —Trans, Geffen	14	NEW ENTRY		<b>NEIL YOUNG</b> —Mr. Soul, Geffen
15	14	20	<b>THE FIXX</b> —Shuttered Room, MCA	15	4	9	<b>PAT BENATAR</b> —Looking For A Stranger, Chrysalis
16	15	19	<b>SAGA</b> —Worlds Apart, Portrait	16	25	2	<b>RIC OCASEK</b> —Something To Grab For, Geffen
17	19	10	<b>SCANDAL</b> —Scandal, Columbia	17	NEW ENTRY		<b>JOURNEY</b> —Separate Ways, Columbia
18	NEW ENTRY		<b>JOURNEY</b> —Separate Ways, Columbia (12 inch)	18	17	10	<b>PHIL COLLINS</b> —Like China, Atlantic
19	46	2	<b>DEF LEPPARD</b> —Pyromania, Mercury	19	14	10	<b>PHIL COLLINS</b> —I Don't Care, Atlantic
20	29	3	<b>THE GREG KIHN BAND</b> —Jeopardy, Beserkley (12 inch)	20	24	2	<b>RED RIDER</b> —Power, Capitol
21	25	14	<b>FRIDA</b> —Something's Going On, Atlantic	21	19	11	<b>THE FIXX</b> —Stand Or Fall, MCA
22	22	16	<b>MISSING PERSONS</b> —Spring Session M, Capitol	22	40	3	<b>THE HUMAN LEAGUE</b> —Mirror Man, A&M
23	18	25	<b>STRAY CATS</b> —Built For Speed, EMI-America	23	NEW ENTRY		<b>TRIUMPH</b> —Never Surrender, RCA
24	20	9	<b>VANDENBERG</b> —Vandenberg, Atlantic	24	NEW ENTRY		<b>MISSING PERSONS</b> —Windows, Capitol
25	23	4	<b>NEAL SCHON AND JAN HAMMER</b> —Here To Stay, Columbia	25	NEW ENTRY		<b>RIC OCASEK</b> —Jimmy Jimmy, Geffen
26	42	2	<b>TONY CAREY</b> —I Won't Be Home Tonight, Rocshire (12 inch)	26	NEW ENTRY		<b>THE GREG KIHN BAND</b> —Jeopardy, Beserkley
27	24	17	<b>JEFFERSON STARSHIP</b> —Winds Of Change, Grunt	27	18	16	<b>MEN AT WORK</b> —Down Under, Columbia
28	17	10	<b>LED ZEPPELIN</b> —Coda, Swan Song	28	31	8	<b>DEXY'S MIDNIGHT RUNNERS</b> —Come On Eileen, Mercury
29	27	16	<b>DARYL HALL AND JOHN OATES</b> —H2O, RCA	29	12	3	<b>NEIL YOUNG</b> —Little Thing Called Love, Geffen
30	37	9	<b>PSYCHEDELIC FURS</b> —Forever Now, Columbia	30	NEW ENTRY		<b>FRIDA</b> —I Know There's Something Going On, Atlantic
31	26	8	<b>FRANK MARINO</b> —Juggernaut, Columbia	31	NEW ENTRY		<b>ERIC CLAPTON</b> —I've Got A Rock 'N' Roll Heart, Warner Bros./Duck
32	NEW ENTRY		<b>BRYAN ADAMS</b> —Cuts Like A Knife, A&M (45)	32	35	20	<b>RUSH</b> —Subdivisions, Mercury
33	21	15	<b>SUPERTRAMP</b> —Famous Last Words, A&M	33	26	14	<b>SUPERTRAMP</b> —Crazy, A&M
34	35	2	<b>ERIC CLAPTON</b> —I've Got A Rock 'N' Roll Heart, Warner Bros. (45)	34	28	7	<b>SAGA</b> —Wind Him Up, Portrait
35	39	3	<b>TODD RUNDGREN</b> —The Ever Popular Tortured Artist Effect, Bearsville	35	23	18	<b>SAGA</b> —On The Loose, Portrait
36	31	18	<b>BILLY JOEL</b> —The Nylon Curtain, Columbia	36	21	15	<b>ROBERT PLANT</b> —Far Post, Swan Song, import
37	36	20	<b>RUSH</b> —Signals, Mercury	37	15	9	<b>LED ZEPPELIN</b> —Darlene, Swan Song
38	38	8	<b>THE ENGLISH BEAT</b> —Special Beat Service, I.R.S.	38	42	15	<b>DIRE STRAITS</b> —Industrial Disease, Warner Bros.
39	40	8	<b>ROBERT PLANT</b> —Far Post, Swan Song (45, import)	39	16	12	<b>THE J. GEILS BAND</b> —I Do, EMI-America
40	30	36	<b>THE CLASH</b> —Combat Rock, Epic	40	32	7	<b>OZZY OSBOURNE</b> —Iron Man, Jet
41	43	2	<b>CULTURE CLUB</b> —Do You Really Want To Hurt Me, Virgin/Epic (12 inch)	41	34	3	<b>BOB SEGER AND THE SILVER BULLET BAND</b> —Boomtown Blues, Capitol
42	28	11	<b>THE J. GEILS BAND</b> —Showtime, EMI-America	42	43	2	<b>LITTLE STEVEN AND THE DISCIPLES OF SOUL</b> —Forever, EMI-America
43	33	3	<b>THE JOHN HALL BAND</b> —Searchparty, EMI-America	43	44	2	<b>TRIUMPH</b> —Tunnel Power, RCA
44	41	8	<b>LITTLE STEVEN AND THE DISCIPLES OF SOUL</b> —Men Without Women, EMI-America	44	36	17	<b>PAT BENATAR</b> —Shadows Of The Night, Asylum
45	NEW ENTRY		<b>BLACK SABBATH</b> —Live Evil, Warner Bros.	45	27	9	<b>LED ZEPPELIN</b> —Ozone Baby, Swan Song
46	NEW ENTRY		<b>THOMAS DOLBY</b> —She Blinded Me With Science, Capitol (12 inch)	46	38	8	<b>BILLY JOEL</b> —Allentown, Columbia
47	NEW ENTRY		<b>THE B'ZZ</b> —The B'zz, Epic	47	39	4	<b>BOB SEGER AND THE SILVER BULLET BAND</b> —Roll Me Away, Capitol
48	48	2	<b>THE MEMBERS</b> —Working Girls, Arista (45)	48	41	28	<b>JUDAS PRIEST</b> —You've Got Another Thing Coming, Columbia
49	47	2	<b>DEXY'S MIDNIGHT RUNNERS</b> —Too Rye-Ay, Mercury	49	45	14	<b>JEFFERSON STARSHIP</b> —Winds Of Change, Grunt
50	44	20	<b>TAXXI</b> —States Of Emergency, Fantasy	50	46	13	<b>PHIL COLLINS</b> —You Can't Hurry Love, Atlantic

## Top Adds

1	JOURNEY—Separate Ways, Columbia (12 inch)
2	BRYAN ADAMS—Cuts Like A Knife, A&M (45)
3	DEF LEPPARD—Pyromania, Mercury
4	THOMAS DOLBY—She Blinded Me With Science, Capitol (12 inch)
5	FRIDA—Something's Going On, Atlantic
6	BLACK SABBATH—Live Evil, Warner Bros.
7	ART IN AMERICA—Art In America, Pavillion
8	ERIC CLAPTON—I've Got A Rock 'N' Roll Heart, Warner Brothers/Duck (45)
9	TONY CAREY—I Won't Be Home Tonight, Rocshire (12 inch)
10	PSYCHEDELIC FURS—Forever Now, Columbia

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

# Radio

## Fall Arbitron Figures

Following are the fall Arbitron figures for Baltimore, Jacksonville, Little Rock-North Little Rock, Memphis, Milwaukee-Racine, Nashville-Davidson, Norfolk-Portsmouth-Newport News-Hampton, Oklahoma City, Providence-Warwick-Pawtucket, Raleigh-Durham, Richmond and Tampa-St. Petersburg. Current figures are compared to previous spring rating period as well as that of a year ago. All figures are for 12 plus. 6 a.m. to midnight, Monday to Sunday.

station	format	fall '82	spring '82	fall '81
<b>Baltimore</b>				
WBAL	AC	10.2	10.0	12.6
WXYV	black	7.9	8.7	5.8
WPOC	country	7.2	7.5	6.1
WBSB	Hot 100	6.6	4.8	5.8
WIYY	AOR	6.4	7.7	9.7
WLIF	beautiful	5.3	5.3	8.5
<b>Jacksonville</b>				
WIVY	AC	10.5	9.4	12.5
WCRJ	country	10.2	4.1	2.0
WKTZ-FM	beautiful	10.0	10.3	9.4
WAIV	AC	9.6	11.2	10.2
WQIK	country	7.5	11.7	13.3
WFVY	AOR	7.0	8.8	10.5
<b>Little Rock-North Little Rock</b>				
KKYK	Hot 100	14.5	10.7	9.8
KSSN	country	13.9	18.0	17.7
KARN	news	11.1	7.6	7.9
KLAZ	AC	11.1	5.0	4.8
KMJX	AOR	9.3	4.5	7.7
KOKY	urban	8.6	15.1	11.7
<b>Memphis</b>				
KRNB	black	11.0	8.3	2.4
WHRK	urban	9.9	8.9	16.7
WMC-FM	Hot 100	9.5	10.2	9.1
WDIA	black	9.0	8.3	7.6
WEZI	beautiful	8.3	7.7	11.2
WMC-AM	country	8.0	7.2	7.9
<b>Milwaukee-Racine</b>				
WEZW	beautiful	8.7	6.6	9.4
WISN	AC	8.6	8.0	8.1
WTMJ	MOR	8.4	8.1	9.8
WOKY	MOR	6.7	6.6	2.7
WLUM	AC	5.9	5.1	4.0
WQFM	AC	5.5	6.5	5.5
<b>Nashville-Davidson</b>				
WKDF	AOR	12.8	12.4	12.6
WZEZ	beautiful	10.2	9.4	10.5
WSIX-FM	country	10.0	9.2	9.3
WWKX	Hot 100	9.0	10.0	12.9
WLAC	talk	6.8	5.7	6.2
WVOL	black	6.1	9.4	6.7
<b>Norfolk-Portsmouth-Newport News-Hampton</b>				
WCMS-FM	country	10.6	8.9	10.8
WFOG	beautiful	10.6	8.6	10.0
WNOR-FM	AOR	7.9	8.6	7.1
WLTJ	AC	7.4	7.7	7.8
WOWI	black	6.7	7.4	5.9
WMYK	AOR	5.7	8.1	0.0
<b>Oklahoma City</b>				
KATT-FM	AOR	14.2	9.1	7.4
KTOK	MOR	12.3	10.6	11.3
KEBC	country	9.9	14.7	11.8
KKNG	beautiful	9.9	5.7	9.0
KOFM	AC	7.0	5.1	7.7
KOMA	AC	7.0	9.5	8.0
<b>Providence-Warwick-Pawtucket</b>				
WLKW-FM	beautiful	12.6	10.7	11.9
WPRO-FM	Hot 100	9.4	9.2	8.6
WHJY	beautiful	8.9	10.4	8.8
WPRO-AM	AC	4.6	3.2	3.5
WEAN	news	5.9	4.6	4.3
WSNE	AC	4.6	3.2	3.5
<b>Raleigh-Durham</b>				
WPTF	AC	13.3	12.9	14.7
WRAL	AC	12.6	13.8	14.4
WDCG	AOR	9.8	4.8	2.5
WYYD	beautiful	8.8	8.2	11.5
WQDR	AOR	7.5	8.7	7.9
WKIX	AC	5.9	8.0	7.4
<b>Richmond</b>				
WRVA	MOR	16.0	18.4	16.6
WEZS	beautiful	11.1	6.8	6.1
WRVQ	AC	11.0	13.4	13.5
WPLZ	AOR	10.6	7.3	6.7
WTVR-FM	beautiful	8.1	4.9	3.5
WLEE	AC	6.8	5.3	4.1
WRXL	AOR	6.8	8.6	9.1
<b>Tampa-St. Petersburg</b>				
WRBQ	Hot 100	11.6	10.5	9.7
WWBA	beautiful	10.9	11.0	8.4
WQYK	country	8.6	10.9	8.4
WJYW	beautiful	6.9	5.2	7.2
WSUN	country	6.8	6.6	7.3
WMGG	AC	5.8	5.1	4.6

# Retailing

## Jim Lahm At The Cross Roads Video Franchiser Plans Expansion, New Sales Ploys

By EARL PAIGE

ORANGE, Calif.—Video Cross Roads International isn't depending on lower prices to spur videocassette sales. By initiating its own "sales through rental" merchandising plan, the video specialty retail franchiser has been focusing increasingly on this aspect of its business.

The program of converting rental club transactions into sales comes amid a flurry of activity for the locally based, but now internationally active, firm. At Winter CES, president Jim Lahm unveiled plans for four Canadian units, with potential expansion to 120.

Video Cross Roads is not the first franchiser moving into Canada; the company follows earlier and larger franchising firms. But it can claim one distinct factor: its Canadian move is being promoted via a partnership involving all-star Montreal Expos catcher Gary Carter—Lahm's son-in-law.

*First of two parts*

Actually, the enterprise has a number of distinguishing characteristics, Lahm notes. The firm is offering regional franchises, segmenting the U.S. into 30 with about 60 stores allocated per region.

"Regional franchisees we sign will have to obtain their own authorizations, but we have paved the way," Lahm notes. Further moves include the establishment here of a regional center pilot site—a "boot camp" for training franchisees. It's yards from the Chapman Avenue site of Video Cross Roads' pilot store.

As for Lahm's newest program, the rental-to-sales conversion, he explains it as simple and consisting of two elements. "We're introducing it with 'Annie,' 'Poltergeist' and 'The World According To Garp,'" he says. Essentially, the key is implanting the purchase idea at the point of initial rental. The customer is informed that in 60 days the movie will be marked "used" and pegged down to \$39.95. A deposit is requested to hold it for that price.

Now for the two essential elements. How to choose which movies to promote? In Lahm's case, he has the expertise of movie marketing vice president Ralph Tribby, a 10-year veteran motion picture theatre exhibitor (Billboard, Jan. 15). The

other integral element is how to afford the necessary inventory. How many copies in VHS and Beta to stock? For the program to function, no rentals should be lost due to an inventory shortage, he says. "We have worked out a flooring plan with a financial firm historically involved in financing consumer electronics store inventories. The dealer in our program can now buy adequately over the 60-day period and figure he is paying \$3-\$4 per recording in flooring."

In reflecting on the margin for inventory financing, Lahm says, "It might be called a self-imposed rental plan."

He acknowledges that he is not without detractors in the intensely competitive video specialty franchising business. A seemingly steady series of changing formats and slow growth are cited. Until recently, Video Cross Roads counted 22 units, two in Nevada and others just in California. One observer notes, "Of the 22, 17 are conversions from former stores, so how many is he (Lahm) really opening?"

The former management exec with Westinghouse, Beckman Instruments and other manufacturing/marketing firms calmly answers all points. He urged Winter

*(Continued on page 27)*

## Focus Is On Computers At New Turntable Outlet

By JOHN SIPPEL

LOS ANGELES—Co-principals Bruce Feit and Larry Pollack take their Nashville-based Turntable Records further into the alternative merchandise mainstream early in February when they open their eighth store, dedicated to home entertainment.

"While we will still be carrying records and tapes, this new Nashville area Turntable store will be subtitled, 'Your Home Entertainment Store.' From day one, the new store will stress in print, radio and tv ads its broader base," Feit explains.

"We will be carrying demonstration home computer hardware from Commodore, Atari and Texas Instruments, along with the component software. There will be a separate classical department room with its own high fidelity rig. Another area will be dedicated solely to the sale of prerecorded videocassettes and videodisks."

The new Nashville outlet will be a prototype for the other seven Turntable stores in the mid-South in creating a pattern for computer software sales, Feit says. He forecasts that the other Turntables will be equipped with computer hardware for demonstration and complete software auxiliary lines by the end of February.

In mid-1982, Feit, who founded the chain seven years ago in Nashville, and Pollack, who joined him a year ago, decided to drop other business affiliations to concentrate on the retail chain.

"We did a lot of personal research. We talked casually to a lot of our friends in Nashville. We watched competitive advertising in home entertainment. By October, 1982, Turntable realized it must be in video game cartridges. It was late getting in then, I went to our good friend and chief supplier, Randy Davidson of Central South Music. I knew he had a warehouse full of video cartridges. I persuaded him to let me take some on guaranteed return. He was better off with that

*(Continued on page 27)*

## New Products



The V611 stereo effect simulator, \$39.95, is the newest addition to Recoton's Producer Series. It hooks up a television or VCR through an audio system.



The new PD Magnetics eight-hour T-160 VHS-format videocassette began shipping in December.

## Hall Of Fame Record Store Thrives

NASHVILLE—Although its main business is capsulizing the history of country music for tourists, the Country Music Hall Of Fame here also has a small but thriving retail record trade. The records and tapes occupy a wall section of the Hall's gift shop.

Rachel Fitzgerald, who manages the shop, says she stocks an average of 40 different titles at any one time. "We carry only collector's records," she explains. "A lot of them are reissues and records by Hall Of Fame members." (Currently, the Hall Of Fame has 26 recording artists among its membership, ranging

from Jimmie Rodgers to Marty Robbins.)

Fitzgerald says albums are priced from \$5.98 to \$12.98, with the average being \$7.98. Visitors to the Hall buy approximately 110 albums each month. Only those who buy tickets to the attraction have access to the gift shop. Last year, 498,000 visitors passed through the turnstiles.

All records are bought from distributors, Fitzgerald says, primarily Music City Record Distributors, Gusto Records, the John Edwards Memorial Foundation and the Record Depot. EDWARD MORRIS

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## NEW PRODUCT FIXES SCRATCHES

### Broadcaster saves classics

COMAL BROADCASTING of New Braunfels, Texas in a recent letter to the manufacturer said, in part, "We were especially interested in how it worked in helping preserve our older LPs, some of which are collectors items. We tried the product on several of them and were amazed at how much better they sound after being treated with Microlon. We are now in the process of treating the rest of our collectors library." The letter is signed by Mr. C. Herb Skoog, President/Manager. Comal Broadcasting operates stations KGNB-AM and KNBT-FM.

The collectors LPs to which he referred are part of a long sought collection of Golden Oldies which formed the basis

for programming one of the stations.

This new product called "SCRATCH FIXER" by Microlon® enhances the sounds reproduced by any record and has been proven most effective in eliminating background hash and scratches. It is available in 2 oz. (treats approximately 100 records) size for retail marketing with a suggested retail price of \$7.95 and liberal discounting structure for Dealers and Distributors which the company is actively seeking.

One may order "SCRATCH FIXER" or obtain complete information by calling Microlon, Inc., 1-800-531-5137 or 1-800-252-8005 in Texas or by writing P.O. Box 1529, San Marcos, TX 78666. TWX 910-870-1542

(Advertisement)

# Retailing

## VSDA Move Underlines Complexities Of Distribution

• Continued from page 6

Chicago, the only one of the 19 distributor members of VSDA who does not belong to NAVD. "I just have no time for another group. Also, NAVD is basically comprised of competing companies. I feel VSDA represents a more objective third-party approach."

Gimbel's firm, which is involved in both video and audio, represents a hybridization in wholesaling that points up one of the thornier distributor issues: as a widening range of retail firms expand their product mix, a dismaying variety of wholesalers vie for accounts.

Among the points raised by several distributors is the number of wholesaling entities not represented by formal groups. Various types of distributors, for example, have moved into handling video games, among them former electronics wholesalers, toy distributors and games distributors.

Videodisk marketing has tended to create still another type of distributor, ranging from RCA on the West

Coast to rackjobbers and one-stops in the East.

Specialty video franchisers and affiliate network firms and certain larger video retailers have formed their own distributing wings. Prominent examples include George Atkinson (Video Station and Coast Video) and Arthur Morowitz (Video Shack and Metro Video).

Personal computer software represents the newest product category exploding across all retail levels. This product category involves many types of wholesalers, from giants like Softsel to dozens of manufacturer rep firms. Exemplifying a convergence is the recent pact between Softsel and Pickwick (Billboard, Jan. 22).

All the while, video specialty retailers continue to join buying groups. The 600-member American Video Assn. buying group is a significant example. AVA will soon be handling personal computer software, says its president, John Power.

NARM's former executive director Joe Cohen, who now heads up marketing for both NARM and VSDA, says he told NAVD in a pres-

entation that VSDA is in a position to offer more services and programs for its wholesale members. NARM has three advisory committees for wholesalers. Also with Cohen urging VSDA/NAVD unity were Atkinson and wholesaler Weston Nishimura of Video One Video, Seattle, VSDA secretary and a NAVD board member.

NAVD meets at each CES and has remained neutral on the controversial "first sale" issue, while VSDA strongly supports video dealer concerns.

Talking at Winter CES to the seeming contradiction of VSDA's stand against legislation that would limit videotape rentals and impose a royalty on recorders and blank tapes, while NARM backs similar measures that apply to audio taping, Cohen had pointed out not all of NARM's staff in fact works for NARM. NARM's stand is seen as applying specifically to audio taping activity, seeing it as a separate issue from video taping.

On another level, Jim Lahm, a franchiser of video stores and founder of Video Cross Roads, Or-

ange, Calif., notes, "My one criticism is that it is not entirely the case that distributors are always looking out for the retailers' interests. They're looking out for themselves first."

"Also, distributors tend to have more money and can possibly travel to more meetings. I'm familiar with the argument that nine of 10 distributor problems are also dealer problems."

Among VSDA's distributor members are several firms long involved in the record/tape business. Pickwick; Schwartz Bros., Lanham, Md.; Largo Music, Columbia, Md.; and Win Records & Video, Long Island City, N.Y.

Other members represent both specialist and diversified wholesalers: VTR, Pittsburgh; Artec, Shelburne, Vt.; East-Texas Periodicals, Houston; Family Electronics, Houston and Dallas; Media Concepts, St. Petersburg, Fla.; VSA, Houston; Ingram Books, Nashville; MPA Video, Quebec; and Metro Video, New York.

VSDA members also on NAVD's board include, in addition to Nishimura: NAVD treasurer Homer Hewitt III of Video Library, Philadelphia; Gene Silverman of Video Trends, Framingham, Mich.; and Herb Fisher of Major Video Concepts, Le Mesa, Calif. and Indianapolis.

## Stickered Store Prices Still Rising

• Continued from page 1

the higher price is for 'deep' catalog." Scott Young of Young Entertainment, Atlanta, specifies that his \$8.79 shelf price for \$8.98s is exclusively for RCA albums, which cost him most.

The trend in 45s appears to be the three-for-\$5 deal, now being used by four reporting chains.

Larry Mundorf, operations vice president for Stark Records, parent of the Camelot/Grapevine stores, two-tiers his \$8.98s and \$9.98s, noting the lower price is "frontline merchandise that moves quickly, while

## Albums & Singles Pricing Survey

CHAIN LOCATION	NO. OF STORES	\$5.98 LIST ALBUMS		\$6.98 LIST ALBUMS		\$8.98 LIST ALBUMS		\$9.98 LIST ALBUMS		SINGLES
		SPECIAL SHELF		SPECIAL SHELF		SPECIAL SHELF		SPECIAL SHELF		
Young Entertainment (Atlanta)	9	3 for \$14	\$5.98		\$6.79	\$6.49	\$8.49	\$7.49	\$9.49	\$1.59
Great American Wax Museum (Minneapolis)	13	\$4.19	\$4.98		\$6.58	\$5.79	\$7.88	\$8.49	\$9.79	\$1.88
Musicland (Minneapolis)	420	\$3.99	\$5.49	\$4.99	\$6.49	\$5.99	\$8.39	\$6.99	\$9.39	\$1.69
		\$4.99	\$5.99		\$6.98	\$6.99	\$8.99	\$7.99	\$9.99	\$1.99
BeBop Records (Jackson, Miss.)	6	\$3.99	\$4.95	\$4.99	\$5.95	\$5.99	\$7.57	\$6.99	\$8.29	\$1.67
Seventh Heaven (Kansas City)	3		\$4.99		\$5.99	\$4.99	\$6.99		\$7.99	\$1.50
Record Factory (San Francisco)	32	\$4.98	\$5.98	\$5.98	\$6.49	\$5.98	\$7.98		\$9.98	\$1.49
Waxie Maxie's (Washington)	18	\$3.44	\$5.99	\$4.99	\$6.99	\$4.99	\$8.39	\$5.99	\$9.39	\$1.79
		\$3.99				\$5.99		\$6.99		3 for \$5
Crazy Larry's (Grand Rapids, Mich.)	5	\$4.99	\$5.29		\$6.49	\$6.44	\$7.99			\$1.69
Record Town (Albany, N.Y.)	35	\$3.99	\$4.99	\$4.99	\$5.99	\$5.99	\$7.99	\$6.99	\$8.99	\$1.99
			\$5.79		\$6.79		\$8.79		\$9.79	3 for \$5
Mother's Records (Moorhead, Minn.)	5	\$4.89	\$4.89	\$4.99	\$5.89	\$5.99	\$7.89	\$7.99	\$8.79	\$1.69
Everybody's Records (Portland, Ore.)	9	\$4.44	\$4.99	\$4.99	\$5.99	\$5.99	\$7.99	\$6.99	\$8.99	\$1.89
Camelot/Grapevine (N. Canton, O.)	137	\$4.99	\$5.99	\$5.49	\$6.99	\$6.49	\$7.99	\$7.49	\$8.99	\$1.85
				\$5.99		\$6.99	\$8.69	\$7.99	\$9.49	3 for \$5
Dreamboat Annie's (Macon, Ga.)	3	3 for \$12.99	2 for \$9.89	\$4.99	\$5.99	\$5.99	\$7.88	\$6.88	\$8.99	\$1.69
		\$4.99	\$5.49			\$6.99				
Record Bar (Durham, N.C.)	144	\$5.49	\$5.99	\$5.49	\$6.49	\$6.49	\$8.29	\$8.99	\$9.49	\$1.89
						\$8.69				
Turntable Records (Nashville)	7	\$4.99	\$5.98	\$5.99	\$6.49	\$5.99	\$8.49	\$7.99	\$8.98	\$1.79
						\$6.99				
Turtles (Atlanta)	25		\$5.69		\$5.99	\$5.99	\$7.98		\$8.98	\$1.79
						\$6.99				3 for \$5
Music Plus (Los Angeles)	28	\$3.99	\$3.99	\$4.99	\$5.99	\$5.99	\$7.99	\$6.99	\$8.99	\$1.89
		\$4.99	\$4.99			\$6.99		\$7.99		
Coconuts (Jacksonville, Fla.)	2	\$3.99	\$4.48	\$4.49	\$5.48	\$5.99	\$6.98	\$6.99	\$7.98	\$1.69
			\$4.97		\$5.97		\$7.97		\$8.97	
			\$5.96		\$6.96		\$8.96		\$9.96	

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## New LP/Tape Releases

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

### POPULAR ARTISTS

- ALABAMA**  
The Closer You Get  
LP RCA AHL1-4663 ..... \$8.98  
CA AHK1-4663 ..... \$8.98  
8T AHS1-4663 ..... \$8.98
- ARNOLD, EDDY**  
Close Enough To Love  
LP RCA AHL1-4661 ..... \$8.98  
CA AHK1-4661 ..... \$8.98
- ARRINGTON'S, STEVE, HALL OF FAME**  
Steve Arrington's Hall Of Fame I  
LP Atlantic 80049-1 ..... \$8.98  
CA 80049-8 ..... \$8.98  
8T 80049-8 ..... \$8.98
- BARRERE, PAUL**  
On My Own Two Feet  
LP Mirage 90070-1 ..... \$8.98  
CA 90070-4 ..... \$8.98  
8T 90070-8 ..... \$8.98
- BATT, MIKE**  
Zero Zero  
LP Epic FE 38454 ..... No List  
CA FET 38454 ..... No List
- BLANCMANGE**  
Happy Families  
LP Island 90053-1 ..... \$8.98  
CA 90053-4 ..... \$8.98  
8T 90053-8 ..... \$8.98
- BLUSHING BRIDES**  
The Blushing Brides  
LP RCA AFL1-4575 ..... \$8.98  
CA AFK1-4575 ..... \$8.98
- BOW WOW WOW**  
When The Going Gets Tough, The Tough  
Get Going  
LP RCA AFL1-4570 ..... \$8.98  
CA AFK1-4570 ..... \$8.98
- BREWER, TERESA**  
I Dig Big Band Singers  
LP Doctor Jazz FW 38534 ..... No List  
CA FWT 38534 ..... No List

- BROOKS, PATTIE**  
In My World  
LP Mirage 90054-1 ..... \$8.98  
CA 90054-4 ..... \$8.98  
8T 90054-8 ..... \$8.98
- BROWN, FLOYD**  
After Hours  
LP Magnum MG2000
- COLLINS KIDS**  
Introducing Larry & Lorrie . . . The Collins  
LP Epic PE 38457 ..... No List  
CA PET 38457 ..... No List
- DAVIS, LARRY**  
In Search Of The Blues  
LP Michal's SS 101 ..... \$7.98  
CA SS 101 ..... \$7.98  
8T SS 101 ..... \$7.98
- DOUG & THE SLUGS**  
Music For The Hard Of Thinking  
LP RCA AFL1-4432 ..... \$8.98  
CA AFK1-4432 ..... \$8.98
- EARTH, WIND & FIRE**  
Powerlight  
LP Columbia TC 38367 ..... No List  
CA TCT 38367 ..... No List
- ENGLISH BEAT**  
Special Beat Service  
LP IRS SP70032 ..... \$8.98  
CA CS70032 ..... \$8.98
- FINGERS**  
Video Games  
LP AXO Mini-Series F8216 ..... \$5.49
- FRIZZELL, DAVID, & SHELLY WEST**  
Our Best To You  
LP Warner/Viva 23754
- HILLMAN, CHRIS**  
Morning Sky  
LP Sugar Hill 3729
- INXS**  
Shabooh Shoobah  
LP Atco 90072-1 ..... \$8.98  
CA 90072-4 ..... \$8.98  
8T 90072-8 ..... \$8.98
- JAKKY BOY & THE BAD BUNCH**  
I've Been Watching You  
LP Salsoul SA-8557 ..... \$8.98  
CA SC-8557 ..... \$8.98
- JOHNSON, JIMMY, BAND**  
North/South  
LP Delmark DS-647
- JONES, GLENN**  
Everybody Loves A Winner

- LP RCA mini MFL1-8508 ..... \$5.98  
CA MFK1-8508 ..... \$5.98
- KIDDO**  
Kiddo  
LP A&M SP-6-4924 ..... \$6.98  
CA CS-6-4924 ..... \$6.98
- KLEIN & MBO**  
First  
LP Atlantic 80040-1 ..... \$8.98  
CA 80040-4 ..... \$8.98  
8T 80040-8 ..... \$8.98
- LE ROUX**  
So Fired Up  
LP RCA AFL1-4510 ..... \$8.98  
CA AFK1-4510 ..... \$8.98
- LYNOTT, PHIL**  
The Philip Lynott Album  
LP Warner Bros. 23745
- MOEV**  
Zimmerkamt  
LP Go G0004
- MOOD**  
Passion In Dark Rooms  
LP RCA mini MFL1-8503 ..... \$5.98  
CA MFK1-8503 ..... \$5.98
- MUSCLE SHOALS HORNS**  
Shine On  
LP Monument FW 38530 ..... No List  
CA FWT 38530 ..... No List
- MUTABARUKA**  
Check It!  
LP Alligator AL 8306 ..... \$8.98
- OINGO BOINGO**  
Only A Lad  
CA IRS CS-70400 ..... \$8.98
- Ph D**  
Is It Safe?  
LP Atlantic 80050-1 ..... \$8.98  
CA 80050-4 ..... \$8.98  
8T 00050-8 ..... \$8.98
- PLATINUM HOOK**  
Watching You  
LP RCA mini MFL1-8506 ..... \$5.98  
CA MFK1-8506 ..... \$5.98
- PRIDE, CHARLEY**  
Country Classics  
LP RCA AHL1-4662 ..... \$8.98  
CA AHK1-4662 ..... \$8.98
- RAGOGNA, MIKE**  
Safari In America  
LP TPM Recs. JNE 6001
- RED RIDER**  
Neruda  
LP Capitol ST-12226
- RENAISSANCE**  
Time Line  
LP IRS SP70033 ..... \$8.98  
CA CS70033 ..... \$8.98
- SADDLE CITY BAND**  
Bareback  
LP Carte Blanche CB-2000 ..... \$8.98  
CA CB-2000C ..... \$6.98
- SLEDGE, PERCY**  
Percy  
LP Monument FW 38532 ..... No List  
CA FWT 38532 ..... No List
- SMITH, RALPH**  
Take It Easy  
LP Monument PW 38531 ..... No List
- STEWART, JOHN**  
Blondes  
LP Allegiance AV431
- STREET PAJAMA**  
No Gold In Jersey  
LP Art Attack AR-9060 ..... \$8.98  
CA AR-9060C ..... \$6.98
- STROMMEN BROTHERS**  
Strommen Brothers  
LP Monument PW 38529 ..... No List  
CA PWT 38529 ..... No List
- STYX**  
Kilroy Was Here  
LP A&M SP3734 ..... \$8.98  
CA CS3734 ..... \$8.98
- SYSTEM**  
Sweet  
LP Mirage 90062-1 ..... \$8.98  
CA 90062-4 ..... \$8.98  
8T 90062-8 ..... \$8.98
- THUMBS**  
No Price On Earth  
LP Ramona Music RM 2 ..... \$8.98
- ULTRAVOX**  
Quartet  
LP Chrysalis B6V 41394 ..... No List  
CA B6T 41394 ..... No List
- VARIOUS ARTISTS**  
Bluegrass: The Greatest Show On Earth  
LP Sugar Hill 2201
- VARIOUS ARTISTS**  
Rat Music For Rat People  
LP Go G0003
- WALL OF VOODOO**  
Call Of The West  
LP IRS SP70026 ..... \$8.98  
CA CS70026 ..... \$8.98
- WELLS, JUNIOR**  
Hoodoo Man Blues  
LP Delmark DS-612
- WEST, SHELLY**, see David Frizzell

## CBS/Fox Holding Fetes For Second Playboy Video

LOS ANGELES — CBS/Fox Video is holding a series of gala events to mark the release, scheduled for late March, of the second volume in its Playboy Video series. The first event was held Jan. 23 by the single-unit Entertainment Systems Of America store in Phoenix.

According to CBS/Fox district sales manager Jim Brown, two more pre-release gatherings are planned on behalf of the Playboy title, probably for dealers. They will likely be held at the Chicago and Los Angeles Playboy mansions, Brown says.

Entertainment Systems Of America's Bob and Linda Rosser spent an estimated \$1,500 on their Playboy party, to which they invited over 100 of the store's top customers. "We

had our banker and our flooring company here. It puts the business in the best possible light," says Bob Rosser, who adds that he and his wife are planning to open two more stores.

At the party, which the store staged at the Phoenix Playboy Club, excerpts from the forthcoming Playboy Video were shown, including a documentary segment about a condom factory and a look at female impersonators in action. Linda Rosser hosted the event in Playboy bunny garb. In addition, sales rep Mary Kay McIlroy of 20th Century-Fox Video Games previewed two new game cartridges.

Meanwhile, Commtron, the nine-branch Des Moines-based distributor, has been working with CBS/Fox since Jan. 15 on a Playboy dealer display contest in Southern California. "We had contest entry photos the day after Commtron announced the contest," says CBS/Fox's Brown.

Both Brown and CBS/Fox senior sales rep Rick Buehler say that the Playboy product has the potential to open new merchandising possibilities. Brown says that, while figures are sketchy now, it appears that the first Playboy volume is running about 50/50 in some areas in terms of sales vs. rentals. It lists at \$59.95, as will the second volume.

"Vol. I was designed as a collector's item," says Brown. "It has a silver foil wrapping. The cover girl turns out to add to the package. We know of one store where a customer bought 12 copies."



**BUNNY LINDA**—Phoenix video specialty retailer Linda Rosser hams it up with CBS/Fox district sales manager Jim Brown during a Phoenix Playboy Club promotion for Playboy Video.

FEBRUARY 5, 1983, BILLBOARD

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- JAZZ**
- BUTTERFIELD, BILLY**  
Billy Butterfield  
LP Circle CLP37
- ERSKINE, PETER**  
Peter Erskine  
LP Contemporary 14010
- LAMOND, DON**  
Extraordinary  
LP Progressive PRO 7067

(Continued on page 35)

## Billboard® Top 15 Video Games

Survey For Week Ending 2/5/83

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These are the best selling home video games compiled from retail outlets by the Billboard research department.

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner/Manufacturer, Catalog Number
1	1	20	PITFALL—Activision AX 108	
2	2	22	DONKEY KONG—Coleco 2451	
3	3	22	FROGGER—Parker Bros. 5300	
4	7	3	RIVER RAID—Activision AX-020	
5	4	22	PAC-MAN—Atari CX-2646	
6	5	22	DEMON ATTACK—Imagic 7200	
7	11	11	REALSPORTS—Baseball Atari CX 2640	
8	6	22	BERZERK—Atari CX-2650	
9	10	3	VANGARD—Atari CX 2669	
10	14	3	DEFENDER—Atari CX 2609	
11	8	5	ZAXON—Coleco 2435	
12	-	1	REAL SPORTS—Football Atari CX 2668	
13	9	10	ET THE EXTRA TERRESTRIAL—Atari CX 2674	
14	13	10	ADVANCED DUNGEONS & DRAGONS—Intellivision 3410	
15	-	1	DRAGON FIRE—Imagic IA 3611	

## Video Music Programming

### MTV Adds & Rotation

As of 1/26/83

#### MTV NEW VIDEOS ADDED:

Haysi Fantayzee, "John Wayne Is Big Leggy," RCA  
 Inxs, "The One Thing," Atco  
 Joe Jackson, "Breaking Us In Two," A&M  
 Greg Kihn, "Jeopardy," Berserkley  
 Motley Crue, "Live Wire," Elektra  
 Linda Ronstadt, "Lies," Asylum  
 Styx, "Mr. Roboto," A&M  
 Triumph, "A World Of Fantasy," RCA  
 Utopia, "Feet Don't Fail Me Now," Network

★ ★ ★

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

Pat Benatar, "A Little Too Late," Chrysalis  
 Phil Collins, "You Can't Hurry Love," Atlantic  
 Duran Duran, "Hungry Like The Wolf," Capitol  
 Duran Duran, "Rio," Capitol  
 Golden Earring, "Twilight Zone," 21/PolyGram  
 Sammy Hagar, "Three Lock Box," Geffen  
 Daryl Hall & John Oates, "One On One," RCA  
 Daryl Hall & John Oates, "Family Man," RCA  
 Billy Joel, "Allentown," Columbia  
 Men At Work, "Be Good Johnny," Columbia  
 Night Ranger, "Don't Tell Me You Love Me," Boardwalk  
 Tom Petty, "You Got Lucky," Backstreet  
 Pretenders, "Back On The Chain Gang," Sire

★ ★ ★

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

Culture Club, "Do You Really Want To Hurt Me," Virgin/Epic  
 The Cure, "Let's Go To Bed," Fiction  
 Def Leppard, "Photograph," Mercury  
 Dexy's Midnight Runners, "Come On Eileen," Mercury  
 English Beat, "Save It For Later," IRS  
 Frida, "I Know There's Something Going On," Atlantic  
 Heaven 17, "Let Me Go," Arista  
 Lene Lovich, "It's You, Only You," Stiff/Epic  
 Members, "Working Girl," Arista  
 Modern English, "I Melt With You," Warner Bros.  
 Eddie Money, "Take A Little Bit," Columbia  
 Prince, "1999," Warner Bros.  
 Psychedelic Furs, "Love My Way," Columbia  
 Scandal, "Goodbye To You," Arista  
 Thompson Twins, "Lies," Arista  
 Toto, "Africa," Columbia  
 Vandenberg, "Burning Heart," Atco  
 Wall Of Voodoo, "Mexican Radio," IRS

★ ★ ★

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

Adam Ant, "Desperate But Not Serious," Epic  
 Adam Ant, "Friend Or Foe," Epic  
 Anti-Nowhere League, "Streets Of London," Faulty  
 Brains, "Dancing Under The Streetlights," Landslide  
 Arthur Brown, "Busha Busha," Republic  
 Blancmange, "Living On The Ceiling," Island  
 Buck Dharma, "Born To Rock," Epic  
 Busboys, "The Boys Are Back," Arista  
 Catholic Girls, "Boys Can Cry," MCA  
 Paul Collins Beat, "The Kids Are The Same," Columbia  
 Thomas Dolby, "She Blinded Me With Silence," Capitol  
 Fabulous Thunderbirds, "How Do You Spell Love," Chrysalis  
 Heaven, "In The Beginning," Brighton  
 Kiss, "I Love It Loud," Casablanca  
 Kenny Loggins, "Swear Your Love," Columbia  
 Mental As Anything, "If You Leave, Can I Come Too," A&M  
 Musical Youth, "Pass The Dutchie," MCA  
 Rush, "Countdown," Mercury  
 Walter Steding, "Dancing In Heaven," Animal  
 Rachel Sweet, "Voodoo," Columbia  
 Talk Talk, "Today," EMI America  
 Toto Coelo, "I Eat Cannibals," Chrysalis  
 Tina Turner, "Ball Of Confusion," Virgin/Epic

★ ★ ★

#### MTV WEEKEND EVENTS:

Saturday Concerts: Judas Priest, Feb. 5, Split Enz, Feb. 12  
 Sunday Specials: Andy Summers, Feb. 6, Fleetwood Mac, Feb. 13



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# Retailing

## Jim Lahm At The Cross Roads

• Continued from page 23

CES visitors to the company's presentation to check out a prepared list of stores. One part of his program is aimed at store conversion. The Canadian expansion represent a near quantum leap, Lahm notes, requiring the formation of a national com-

## Computers At Turntable Outlet

• Continued from page 23

overstock exposed in our Turntables, anyway.

"I wanted Turntable to make a strong statement before Christmas about being in video games. We spent our own money. We advertised the lowest prices, especially in Chattanooga, where we have the two Paradise stores. The cartridges did well. We adjusted our prices upward. We equipped each of the seven outlets with 19-inch tvs and Atari hardware for demonstration. I must take credit for saving us lots of money on the tv sets. Instead of buying new color tvs, I bought seven sets from a hotel/motel furniture liquidator for under \$100 each. They have been excellent," Feit says.

"Into the first month, I brought all our managers and sales personnel into Nashville for an all-evening session with representatives from Atari, Data Age, Activision, U.S. Games, Spectravision and IntelliVision. It didn't end till 2 a.m., and then our people had to head back as far as Chattanooga and Selma, Ala. The enthusiasm over the clinic was so good we plan to do it again sometime in February with the computer software reps."

After four months' sales experience, Feit estimates that video game software is 20% of his stores' gross. He is adding Coleco and Atari 5200 hardware for demonstration and the component software as quickly as possible in all seven present locations.

It is Feit's hope that he can buy his computer software from either Davidson's Nashville distributorship or Terry Woodward's Owensboro, Ky. Wax Works. "During Christmas we had a rough time keeping hot inventory in stock. Our best two suppliers of video game software were not electronics distributors but our two record industry one-stops, Davidson and Woodward."

## New Products



**CARRY SET**—Discwasher tape deck care unit is now available in a handy carry around storage case. List at \$14.95 is a \$2 saving over individually priced components in the set.

pany there, Video Cross Roads of Canada Ltd., managed by Sports Administration, Inc., headed by W. Ross Reucassel.

"We don't do anything new," Lahm says. "We create new concepts from proven marketing ideas." He says his "year of awakening" came during the time he was part owner of Medical Device Laboratories in Costa Mesa, Calif. "I was consulting 10% of the time in the video field and found it was flip-flopping on me because video was growing so quickly."

Lahm financed Video Cassette Rentals, his first store, from funds derived after the medical firm merged. He traces his company's growth from \$250,000 gross sales in '78 to \$1.4 million last year.

Lahm likes to impart a sense of business history to new video retailers. He views the small independent store's future as extremely challenging and ties it to evolutionary changes occurring now in distribution. And he notes the current crunch in video distribution, and in

particular VSDA's move to draw in distributor members of the National Assn. of Video Distributors, but sees the effort as nearly moot.

"The talk at the NAVD meeting in Las Vegas as I understand it was that when the 14 to 8 vote came against joining with VSDA—in another year it will be closer—there just will be fewer distributors around that table."

Lahm, who gets another perspective on video distribution through his membership in the American Video Assn., a 600-dealer buying group, sees independent video dealers facing a squeeze. Unallied dealers will be forced to purchase from the few surviving distributors, who will be forced to charge higher margins. At the same time, mass merchandisers will re-enter the market due to lower movie price pegs.

*Next: designing a dizzying array of promotions and dealer aids tested in Video Cross Roads' lab store as part of preparing today's independent video store for survival in mass merchandising's next video assault.*

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5. Do you prefer to use alone?
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# Video

## Antipiracy Bill Gains In Britain

### Parliament Close To Passing New Copyright Law

LONDON—Britain's Parliament moved a step closer to cracking down on video pirates Jan. 21 with the smooth passage to committee stage of Conservative MP Sir John Eden's Copyright (Amendment) Bill. It secured a second reading following a two-hour debate in which it received universal approval from the dozen MPs present. The small turnout for what is seen by the film and video industries as a piece of

legislation vital to future prosperity signals lack of opposition rather than lack of interest, and it is expected to become law by the summer.

The main aim of this Private Member's Bill is to greatly increase the penalties for infringement of copyright contained in the Copyright Act of 1956 and to further involve the police by giving them much wider powers of search and seizure. Existing penalties, described by successive speakers as "totally inadequate," provide for a maximum fine of 25 pounds per infringing copy, with an overall maximum of 50 pounds per transaction. There is also the option of two months' imprisonment on second or subsequent offenses.

As of April, under the Criminal Justice Act of 1982, the 50 pounds "per transaction" maximum will increase to 200 pounds, and the two-month imprisonment option will apply to first convictions. But Sir John predicted that such fines would be little deterrent to pirates and would give little encouragement to the legitimate industry in fighting the illegal trade.

His bill seeks to distinguish between the "large-scale manufacturer" and the "small-time retailer" of infringing material. Under the new penalty proposals, lesser offenders would be liable on summary conviction to a fine of up to 1,000 pounds, or up to two months' imprisonment, or both. The penalties would apply to each offense, so that a retailer found with 100 pirate copies would be liable to a 100,000-pound fine.

More serious offenders would include "those who manufacture, import and distribute on a commercial scale articles which are known to be infringing copies of a copyright material," said Sir John. "It is in these categories that the major criminal operators are to be found, and the scale of penalties has been devised to reflect more closely the magnitude of the damage being done to the legitimate trade."

These offenses would either be triable summarily by a magistrate, or he could refer the case to a higher court with the possibility of an unlimited fine and up to two years' imprisonment.

The only mildly controversial aspect of the bill which might prove to be a stumbling block is the increase in police powers of search and seiz-

ure. Anton Piller search and seizure orders are currently granted to industry investigators in the civil courts, and Sir John told MPs it was "absolutely vital" in attempting to defeat a "major criminal activity" to extend these powers to the police.

Both Labor spokesman for consumer affairs John Frazer and Under-Secretary of State for Trade, Iain Sproat, speaking on behalf of the government, expressed reservations about the details of the search and seizure clauses of the bill, but Sproat added that "the government accepts the need for powers of this general nature." Frazer also pledged his "unreserved support" for the principle of the bill.

One of several Tory MPs backing his colleague's legislation, Sir Paul Bryan, also a director of Granada Television, asked: "Has one ever heard of a major industry so bogged down, in such a slough of corruption?" Although he said that the bill "will not change it overnight," he predicted that the various industry organizations "will feel tremendously strengthened" and that it would "encourage the honest dealer to remain honest."

### Human League 'Single' Is A U.K. First

LONDON—Reflecting the steadily increasing flow of music product on video, Virgin is releasing the first commercial video single here, featuring top-selling group the Human League.

The three tracks featured are "Don't You Want Me," "Love Action" and "Mirror Man." Virgin is pegging dealer price at 8.50 pounds (around \$13.60), hoping for a retail price of about 12 pounds (around \$19.20). Virgin is mounting an extensive marketing campaign, with the intention of breaking the 10,000 sales barrier for a music video for the first time.

"Following considerable dealer research, we will be selling it like a music tape, treating it as Human League's latest single," says Virgin Films & Video's managing director David Marlow. "Hopefully, this will be the first of many."



THE VIDEO HABIT—The Catholic Girls have completed a video clip for the single "Boys Can Cry," from their self-titled MCA album.

## Japanese Manufacturers Readying U.K. Production

LONDON—Efforts by the U.K. government to encourage Japanese manufacture of VCRs within Britain (Billboard, Jan. 15) have borne swift fruit. Both Sanyo and Hitachi Maxell have announced plans to start local production this year.

Sanyo disclosed Jan. 18 that, as rumored, it will be assembling video machines at the Lowestoft tv receiver plant formerly owned by Philips, beginning in September. Some 100 additional workers will be employed, and initial output will be 5,000 VCRs monthly, building to 10,000 monthly, with increasing use of British components.

The decision was revealed to British Industry Secretary Patrick Jenkin during his Far East tour promoting U.K. industry, and came during talks in Osaka between Jenkin and Sanyo chairman Kaoru Iue. Jenkin said afterwards: "At present, Japan exports large numbers of VCRs to Britain. We have been urging Japanese companies to manufacture in Britain, and this is a very welcome first step which will, I hope, lead to early full-scale local U.K. production."

The production volume envisaged

is indeed small set against Sanyo's current VCR exports to Europe—some 30,000 units a month—but will help to defuse the growing mood of European protectionism while at the same time boosting the company's efforts to improve its U.K. market share, efforts apparent late last year in keen pricing and heavy import shipments.

But while Sanyo is the first Japanese company to announce plans for local VCR production, a warning note was sounded by Mitsuo Sada, managing director of the Lowestoft plant, who said the level of manufacture would depend on costs and ready availability of parts. Unless the duty on imported parts were reduced, he added, hardware prices, which currently start around \$480 in the U.K., might have to be raised.

Details of the Hitachi announcement are still awaited, but plans thought to have been unveiled to Jenkin in Japan call for a massive investment by subsidiary Hitachi Maxell (variously estimated at between \$16-\$24 million) in a factory to manufacture videocassettes at Telford in Shropshire. Production

(Continued on page 31)

## Music Monitor

By CARY DARLING

● **Staying Power:** Cinerock Co., a company known for its high-tech television commercials, has just completed a promo clip for Neal Schon and Jan Hammer's "No More Lies" track from the Columbia album "Here To Stay." The Clip, directed by Tom Buckholtz and produced by John Diaz, intercuts between performance footage, (for which the band was shot in a cube-like device seemingly made out of string to reinforce the notion of a web of lies) and conceptualization (in which a woman lies to both Schon and Hammer). The piece was shot in New Orleans.

● **Worldwide Sinatra:** "Frank Sinatra: Concert For The Americas," the Paramount Video special shot last summer in the Dominican Republic and aired over pay television systems in November, is going to be seen in 12 countries over the next few months. Countries which will be showing the performance are the U.K., Colombia, Denmark, Hong Kong, Ireland, the Phillipines, Portugal, Mexico, Norway, Turkey, Thailand and Argentina.

● **Slashed Video:** Slash Records, the Los Angeles-based independent label, had its first video done

recently for the band Rank And File. Kevin Williams directed the group in the visual interpretation of the song called "Rank And File," which was shot in Los Angeles. The cut is from the album "Sundown."

● **Feeling Blue:** Keefco's Philip Davy has directed the Bluebells, from Scotland, in the clip "Cath" for PolyGram.

● **In Trouble:** Director Joe Reese shot Carl Stewart's "Trouble At Home" clip for Target Video Productions in association with Back To Back Management. Reese taped the piece at Beverly Hills' Horace Mann junior high school. Featured in the clip were band members Nicky Hopkins, Steve Gornall, Jimmy Nanos, Frankie Banali and group producer Geza X.

● **Follow The Bouncing Rodeo:** Eat Records' Rubber Rodeo just completed a video version of their "How The West Was Won" track from their "Rubber Rodeo" EP. The clip was shot in New York City at such locations as the Finn's Trailer Camp in Wayne, N.J., a laundromat on the Upper West Side of Manhattan and a bar in Brooklyn. David Greenberg directed for the New York-based Second Story Television.

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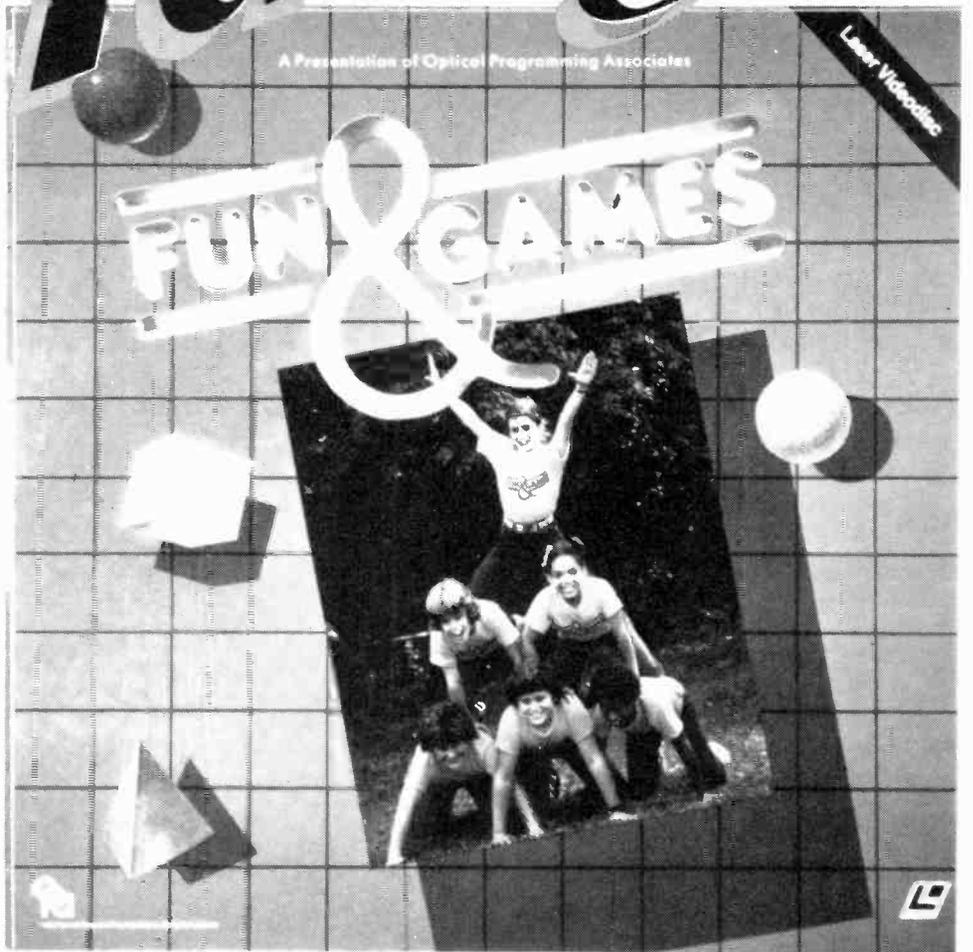


# Thanks, Grammy!

Optical Programming Associates and MCA would like to thank the National Academy of Recording Arts and Sciences for nominating *Olivia: Physical* and *Fun & Games* for the coveted Video of the Year Award.

*Physical*, available on videocassette and laser disc, is a high energy concert specially designed to offer the home audience the ultimate in musical involvement. *Fun & Games*, on laser disc, is participative programming at its best, engaging children in everything from tap dancing and tongue twisters to palmistry and puppets.

We're proud that both of these unique productions are appreciated by the public and recognized by our peers.



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# Video

## Video Reviews



**MANHATTAN TRANSFER**—"In Concert," Pioneer Artists (LV). Directed by Dick Carter, produced by Ken Ehrlich. Stereo (CX), 52 mins.

**ANGEL ROMERO AND GEORGE SHEARING**—"Claude Bolling: Concerto For Classic Guitar And Jazz Piano." Pioneer Artists (LV). Produced and directed by Gowers Fields Flattery. Stereo (CX), 50 mins.

These programs are both successful, although at different levels and for different reasons. One strength, though is immediately apparent in both: the music.

Manhattan Transfer has always managed to convey stunning harmonies as weightless and natural as wind. This Chicago performance, taped last year, showcases those harmonies, but also shows some of what goes into them. Interspersed between the two halves of "Jeannine" is rehearsal footage that provides insight into how difficult it actually is to get everything to come together, especially when one is eating lunch. Personalities and dedication to the craft are revealed.

The performance by George Shearing and Angel Romero, by contrast, is perfectly straight and sedate. Along with bassist Brian Torff and drummer Shelly Manne, the two virtuosos are on-screen throughout the program, captured from various angles. While camera work and editing are impeccable, this is not a show one watches closely.

All of this again raises long-discussed questions. It's hard to envision the long-term value of a visually unexciting piece, except for archival purposes, as a permanent record of a particular performance. But does this mean musical acts without strong stage presences should be banned from video?

In this reviewer's opinion, the answer is no. The videodisk of Claude Bolling's concerto does go beyond the audiophile album of the same name (and the same cover design), long a personal favorite. The sound quality is superb, and there's something terribly classy about having a jazz quartet playing in one's own living room. Still, the disk's audience is undeniably limited.

Manhattan Transfer's audience should be broader, and with good reason. The group is visually exciting, with great attention paid to costumes, choreography and facial expressions. Band members portray such fictitious characters as Eldorado Caddy (singing "Bacon Fat") and Guido Bambini ("Turn Me Loose"), extending the variety of the group's program.

Laura Foti

**TONY BENNETT & PHYLLIS HYMAN**—"The Sacred Music Of Duke Ellington," ARTS air dates Feb. 21, 25 (also available on videocassette and CED videodisc from MGM/UA). Produced by Ruth Boatwright for Independent Film Productions Associates Ltd. 90 mins.

**BENJAMIN BRITTEN**—"A Time There Was... A Profile Of Benjamin Britten," ARTS air dates Feb. 6, 10. Directed by Tony Palmer. 115 mins.

Both Duke Ellington and Benjamin Britten composed "sacred" music, although their styles differ as much as these two programs—as much as a concert differs from a documentary.

"The Sacred Music Of Duke Ellington" was performed in London's St. Paul Cathedral. The setting provides a perfect excuse to do some "artsy" footage, with close ups of friezes and other parts of the cathedral, but beyond these the program is fairly straightforward.

"A Time There Was," on the other hand, jumps around from speaker to speaker, combining old rehearsal and performance footage with newer commentary by Britten's former associates. The result is a grab-bag of music (much of it with voice-overs) and remembrances of the man who wrote it.

Both programs are successful examples of their respective genres, which manage to sustain interest.

Ellington's spirituals are annotated with information narrated by Douglas Fairbanks Jr., who shares the stage with, at various times, Phyllis Hyman, Tony Bennett and others. A large choir joins in for some numbers.

If at first the jazz seems incongruous in a

(Continued on opposite page)

## New On The Charts



**'THE SOLDIER'**

Embassy Home Entertainment—30

The Russians are holding the world for ransom, with a stash of stolen plutonium. An antiterrorist leader (Ken Wahl, second from right above) and his commandos attempt to stop the nuclear blackmail and preserve the delicate balance of world power.

"The Soldier" was written, produced and directed by James Glickenhaus. The cast also features Klaus Kinski.

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

Billboard®

Survey For Week Ending 2/5/83

# Videocassette Top 40

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## SALES

## RENTAL

SALES			RENTAL						
This Week	Last Position	Weeks on Chart	Title	Copyright Owner, Distributor, Catalog Number	This Week	Last Position	Weeks on Chart	Title	Copyright Owner, Distributor, Catalog Number
1	1	38	JANE FONDA'S WORKOUT	KVC-RCA, Karl Video Corporation 042	1	1	5	POLTERGEIST	MGM/UA Home Video 800165
2	2	11	STAR TREK II-THE WRATH OF KHAN	Paramount Pictures, Paramount Home Video 1180	2	2	7	ROCKY III	CBS-Fox Video 4708
3	3	7	ROCKY III	CBS-Fox Video 4708	3	5	11	FIREFOX	Warner Brothers Pictures, Warner Home Video 11219
4	4	5	POLTERGEIST	MGM/UA Home Video 800165	4	7	7	TRON	Walt Disney Home Video 122
5	5	14	THE COMPLEAT BEATLES	MGM/UA Home Video 700166	5	4	7	THE BEST LITTLE WHOREHOUSE IN TEXAS	Universal City Studios Inc., MCA Distributing Corp. 77014
6	6	10	PLAYBOY	CBS-Fox Video 6201	6	6	7	ANNIE	RCA/Columbia Pictures Home Video 10008
7	7	8	ANNIE	RCA/Columbia Pictures Home Video 10008	7	8	5	REDS	Paramount Pictures, Paramount Home Video 1331
8	9	11	FIREFOX	Warner Brothers Pictures, Warner Home Video 11219	8	11	12	VICTOR/VICTORIA	MGM/UA Home Video 800151
9	11	7	SUPERMAN II	D.C. Comics, Warner Home Video 61120	9	3	11	STAR TREK II-THE WRATH OF KHAN	Paramount Pictures, Paramount Home Video 1180
10	10	7	THE BEST LITTLE WHOREHOUSE IN TEXAS	Universal City Studios Inc., MCA Distributing Corp. 77014	10	9	11	THE THING	Universal City Studios Inc., MCA Distributing Corp. 77009
11	8	7	TRON	Walt Disney Home Video 122	11	14	9	DINER	MGM/UA Home Video 800164
12	15	21	STAR WARS	CBS-Fox Video 1130	12	13	5	MISSING	Universal City Studios Inc., MCA Distributing Corp. 71009
13	14	9	DINER	MGM/UA Home Video 800164	13	17	2	THE WORLD ACCORDING TO GARP	Warner Brothers Pictures, Warner Home Video 11261
14	12	11	THE THING	Universal City Studios Inc., MCA Distributing Corp. 77009	14	16	33	ON GOLDEN POND	CBS-Fox Video 9037
15	13	10	RICHARD PRYOR LIVE ON THE SUNSET STRIP	RCA/Columbia Pictures Home Video 10469	15	15	40	SUPERMAN II	D.C. Comics, Warner Home Video 61120
16	20	4	MISSING	Universal City Studios Inc., MCA Distributing Corp. 71009	16	12	33	STAR WARS	CBS-Fox Video 1130
17	18	12	VICTOR/VICTORIA	MGM/UA Home Video 800151	17	10	10	RICHARD PRYOR LIVE ON THE SUNSET STRIP	RCA/Columbia Pictures Home Video 10469
18	17	36	ON GOLDEN POND	CBS-Fox Video 9037	18	23	12	THE COMPLEAT BEATLES	MGM/UA Home Video 700166
19	19	2	THE SPY WHO LOVED ME	CBS-Fox Video 4638	19	19	22	CHARIOTS OF FIRE	Warner Brothers Pictures, Warner Home Video 70004
20	34	2	THE BOAT (DAS BOOT)	RCA/Columbia Pictures Home Video 10149	20	18	19	CONAN THE BARBARIAN	Universal City Studios Inc., MCA Distributing Corporation 77010
21	28	4	CHARIOTS OF FIRE	Warner Brothers Pictures, Warner Home Video 70004	21	25	12	ESCAPE FROM NEW YORK	Embassy Home Entertainment 1602
22	22	2	THE WORLD ACCORDING TO GARP	Warner Brothers Pictures, Warner Home video 11261	22	NEW ENTRY		NIGHT SHIFT	The Ladd Co., Warner Home Video 20006
23	16	5	ALICE IN WONDERLAND	Walt Disney Home Video 36	23	24	2	FAST TIMES AT RIDGEMONT HIGH	Universal City Studios Inc., MCA Dist. Corp. 77015
24	23	23	CASABLANCA	CBS-Fox Video 4514	24	34	2	THE BOAT (DAS BOOT)	RCA/Columbia Pictures Home Video 10149
25	25	2	FAST TIMES AT RIDGEMONT HIGH	Universal City Studios Inc., MCA Dist. Corp. 77015	25	20	3	THE SPY WHO LOVED ME	CBS-Fox Video 4638
26	27	14	SHARKY'S MACHINE	The Ladd Co., Warner Home Video 72024	26	30	3	REVENGE OF THE PINK PANTHER	CBS-Fox Video 4610
27	21	13	ELVIS ON TOUR	MGM/UA Home Video 600153	27	26	16	THE SWORD & THE SORCERER	Universal City Studios Inc., MCA Distributing Corp. 77010
28	24	23	ARTHUR	Orion Pictures, Warner Home Video 22020	28	29	9	PLAYBOY	CBS-Fox Video 6201
29	31	2	NIGHT SHIFT	The Ladd Co., Warner Home Video 20006	29	NEW ENTRY		TAPS	CBS-Fox Video 1128
30	NEW ENTRY		THE SOLDIER	Embassy Home Entertainment 2001	30	32	35	ARTHUR	Orion Pictures, Warner Home Video 72020
31	32	19	CONAN THE BARBARIAN	Universal City Studios Inc., MCA Distributing Corp. 77010	31	38	3	MY DINNER WITH ANDRE	Pacific Arts Video, MCA Distributing Corp. 532
32	NEW ENTRY		HOLD THAT GHOST	Universal City Studios Inc., MCA Distributing Corp. 55087	32	NEW ENTRY		DEATHTRAP	Warner Brothers Pictures, Warner Home Video 11256
33	33	11	ESCAPE FROM NEW YORK	Embassy Home Entertainment 1602	33	21	17	QUEST FOR FIRE	CBS-Fox Video 1148
34	35	37	ROCKY II	CBS-Fox Video 4565	34	22	19	DEATH WISH II	Orion Pictures, Warner Home Video 26032
35	26	16	QUEST FOR FIRE	CBS-Fox Video 1148	35	27	2	AUTHOR! AUTHOR!	CBS-Fox Video 1182
36	29	15	DUMBO	Walt Disney Home Video 24	36	28	2	MEGAFORCE	CBS-Fox Video 1182
37	30	3	THE GODFATHER EPIC	Paramount Pictures, Paramount Home Video 8480	37	35	4	MONTY PYTHON & THE HOLY GRAIL	RCA/Columbia Pictures Home Video 3153
38	37	3	FOR YOUR EYES ONLY	CBS-Fox Video 1128	38	36	26	SHARKY'S MACHINE	The Ladd Co., Warner Home Video 72024
39	39	19	DEATH WISH II	Orion Pictures, Warner Home Video 26032	39	31	16	DEAD MEN DON'T WEAR PLAID	Universal City Studios Inc., MCA Distributing Corp. 77011
40	38	8	A WALT DISNEY CHRISTMAS	Walt Disney Home Video 92	40	33	3	DRAGONSLAYER	Paramount Pictures, Paramount Home Video 1367

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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.

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**DIVA**  
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**DR. NO**  
LV CBS / Fox Video .....\$34.98

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Peter Sellers, George C. Scott, Sterling Hayden, Keenan Wynn, Slim Pickens  
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**THE FRENCH DETECTIVE**  
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# MUPPET

HOME VIDEO

## Video Reviews

• Continued from opposite page

thedral, one soon realizes the religious fervor that inspired the music and lyrics. Some compositions are actually hymnlike, some feature spoken words that sound like chants. And some feature twists, like "David Danced," with tap-dancing accompaniment.

Adelaide Hall, who sang with Ellington's band in 1927, makes an appearance singing "Come Sunday," providing historical perspective.

In "A Time There Was," Britten is discussed and even psychoanalyzed by friends and acquaintances (it's hard to know which are which, since it's unclear who most of the speakers are). The viewer ends up with a strong sense of the man, his life and his music.

Some of the more interesting points made during the profile include the fact that Britten was not a member of a church, and rarely attended services. His music was written through his love for speakers. And his method of composing is given insight by an unnamed woman who says that Britten never composed at the piano. Britten himself provides much of the commentary.

## Japanese Firms Coming To U.K.

• Continued from page 28

should start by January, 1984, with output of nine million tapes annually, rising to 12 million, and a staff of up to 170.

The company, 55% owned by Hitachi, apparently considered alternative sites in West Germany, where other Japanese firms are beginning to establish factories, before arriving at its decision. A sum of up to \$8 million is to be made available by the U.K. Dept. of Industry for the project, under a clause of the Industry Act that permits selective assistance to international investors.

POLYGRAM  
CLASSICS

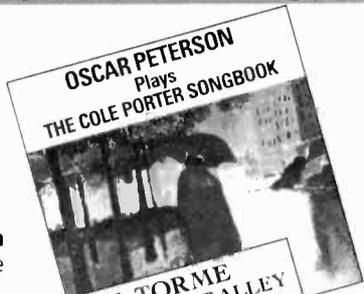
# Jazz

## IMPORTS

### NEW FOR FEBRUARY 1983



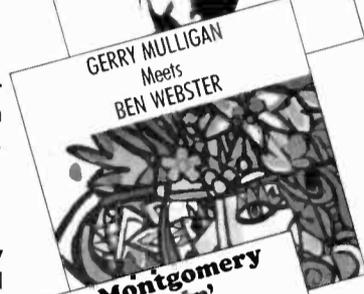
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• **The Jones Brothers**  
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• **Norman Granz**  
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IMPORTS FROM WEST GERMANY

# enja

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The great jazz singer in a standout performance of his best known songs.

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**Bennie Wallace**  
The original tenor player joins forces with Dave Holland and Elvin Jones.

**John Scofield**  
More brilliant guitar from one of the most highly praised jazz guitarists — features: Steve Swallow, Adam Nussbaum.

• **Slickaphonics**  
(Jazz Funk For The Dance Floor)  
enja 4024

• **Jerry Gonzalez**  
The River Is Deep enja 4040

# Jazz

## Cable Opportunities Opening Up Satellite Radio Service, New Programming In Works

By SAM SUTHERLAND

LOS ANGELES—Jazz is tapping into the cable media boom, making the jazz community the latest musical sector to expand into that program-hungry field.

That's the trend underlined by a number of recent new ventures that range from conventional cable specials to plans for the first nationwide satellite transmission of jazz audio to cable tv systems around the U.S. In between are the first hints that jazz and its creators may finally be meriting consideration for future video programs that would be recycled through different visual media, including prerecorded disk and cassette software as well as films, cable video and tv.

Of those ventures underway, the most potentially influential is the launch on April 1 of KKG-FM Los Angeles' 24-hour satellite transmission to cable operators. Saul Levine, president and founder of the 25-year-old jazz station, says the decision to explore the market for a jazz "superstation" goes back several years, but the project only came to fruition over the past few months.

Starting in April, the station will begin beaming up its live feed to an RCA SATCOM satellite transponder, for downlinking to systems across the country. Although Levine says news of the service—which is being offered free to system operators—is still very recent, he expects to have firm commitments from a long list of systems well in advance of the launch.

He agrees that jazz has long been suitable for cable's traditionally upscale, adult viewing base, and likens KKG's appeal to that of Chicago classical outlet WFMT-FM, already established as a national satellite presence. Levine even notes that KKG could conceivably reverse the old rivalry between New York and Los Angeles as cultural centers: "We're very optimistic that the Manhattan cable companies will be very interested, since people in that city are screaming for jazz since the demise of WRVR's jazz format."

Meanwhile, production of video programs for cable also shows jazz as a growth area. Although periodic concert tapes and specials built around the best-known traditional jazz acts have received some exposure via "cultural" channels, the genre has remained very much a minor commodity on cable.

Now, however, the flow of jazz programs appears to be increasing, at least in terms of raw video footage. Director Gary Legon has seen his concert special, "A Very Special Concert," receive cable and pay tv airings as one of the first narrowcast

### New Jazzizz Label Signs Three Artists

LOS ANGELES—Pianist Gene Harris, singer Ruth Price and pianist Lou Levy are the first three artists signed to the new Jazzizz label by Jim Brown, who will operate the label out of Los Angeles and Salem, Ore.

The three Jazzizz albums are to be issued in April. Brown and his wife Mary host the annual April Ottercrest Jazz Weekend offering nationally prominent artists. This year's event, in Oregon, will be held April 23-25, with alto saxophonist Lanny Morgan as star.

ventures to step beyond mainstream artists.

That show does center on acoustic jazz, but it offers a lineup notable for fusion-credentialed talent. Included are Chick Corea, Stanley Clarke, Nancy Wilson, Joe Henderson and Lenny White, in a video version of the concert package recently released on the Elektra/Musician label. That show has aired over various Oak Broadcasting outlets, and will be shown on ON-TV this April.

Legon is also in discussion with George Wein over prospective videotaping for this year's Kool Jazz Festival series, which is reportedly being eyed as the source for a multi-part package that could be sold to cable and pay outlets.

Even cable jazz pioneers are quick to identify the perils of that market, however. At One Pass Productions, which recently co-produced a Mel

Torme cable special (in tandem with KJAZ-FM, a San Francisco station) and also produced its own Dave Brubeck program, Ken Stutz warns. "It's a unique situation that America's oldest musical art forms, blues and jazz, are essentially being overlooked or discriminated against—there's no real exposure for either on television." Thus, Stutz, who handles distribution and program development for the firm's One Pass Media division, reports that interest from videocassette and videodisk interests in video jazz remains "pretty soft," even abroad.

That hasn't prevented One Pass from placing its Brubeck special, taped at the Paul Masson Vineyard south of San Francisco, on ABC/Hearst's "ARTS" cable service. First airings are next Monday (7) and Friday (11), with repeat showings slated for mid-March.

Survey For Week Ending 2/5/83

## Billboard® Best Selling Jazz LPs™

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	WEEKS AT #1	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)																
									1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
1	1	12	TWO OF A KIND Earl Klugh/Bob James, Capitol ST 12247	4	26	25	22	OFF THE TOP Jimmy Smith, Musician 60161-1 (Elektra)																
2	2	16	INCOGNITO Spyro Gyra, MCA MCA 5368		27	32	28	OUT OF THE SHADOWS Dave Grusin, Arista/GRP 5510																
3	7	8	THE BEST IS YET TO COME Grover Washington, Jr., Elektra 60215		28	28	8	CRAZY AND MIXED UP Sarah Vaughn, Pablo 2312-137 (RCA)																
4	4	30	AS WE SPEAK David Sanborn, Warner Bros. 1-23650		29	29	62	THE GEORGE BENSON COLLECTION George Benson, Warner Bros. 2HW 3577																
5	6	8	RIT/2 Lee Ritenour, Elektra 60186		NEW ENTRY			CASCADES Azymuth, Milestone M-9109 (Fantasy)																
6	3	35	OFFRAMP Pat Metheny Group, ECM [ECM] 1216 (Warner Bros.)		31	38	3	KEYSTONE 3 Art Blakey & The Jazz Messengers, Concord Jazz CJ 196																
7	9	8	DECEMBER George Winston, Windham Hill C-1025		32	36	5	DISTANT LOVER Alphonse Mouzon, Highrise HR 100AE																
8	8	8	TOUR DE FORCE LIVE Al DiMeola, Columbia FC 38373		33	33	50	MYSTICAL ADVENTURE Jean Luc Ponty, Atlantic SD 19333																
9	5	14	CASINO LIGHTS Various Artists, Warner Bros. 23718 1		NEW ENTRY			QUARTET Herbie Hancock, Columbia C2 38275																
10	10	18	KENNY G Kenny G, Arista AL 9608		35	35	5	GOIN' HOME Art Pepper & George Cables, Galaxy GY 5143 (Fantasy)																
11	11	8	HOME AGAIN Stanley Turrentine, Elektra 60201 1		36	40	3	FARMER'S MARKET BARBEQUE Count Basie, Pablo 2310-874 (RCA)																
12	12	30	HANDS OOWN Bob James, Columbia/Tappan Zee FC 38067		37	39	5	FREE FLIGHT The Jazz/Classical Union, Palo Alto Jazz PA 8024																
13	14	20	TOUCHSTONE Chick Corea, Warner Bros. 23699-1		38	45	3	CALIFORNIA HERE I COME Bill Evans, Verve VE2-2545 (Polygram)																
14	23	5	LEARNING TO LOVE Rodney Franklin, Columbia FC 38198		39	NEW ENTRY		HOME David Murray Quartet, Black Saint BSR 0055 (Polygram)																
15	15	10	WORDS, SOUNDS, COLORS AND SHAPES Donald Byrd And 125th St. N.Y.C., Elektra 60188 1		40	NEW ENTRY		REEL LIFE Sonny Rollins, Milestone M-9108 (Fantasy)																
16	16	10	CHANCE ENCOUNTER Ramsey Lewis, Columbia FC 38294		41	41	85	AS FALLS WICHITA SO FALLS WICHITA FALLS Pat Metheny & Lyle Mays, ECM 1-1190 (Warner Bros.)																
17	17	10	TRIO MUSIC Chick Corea, ECM ECM-1 1232 (Warner Bros.)		42	43	3	SOLO QUARTET Bobby Hutcherson, Contemporary 140009																
18	22	8	LIVE AT THE PLUGGED NICKEL Miles Davis, Columbia C2 38266		43	44	3	PARADISE SQUAT Count Basie, Verve VE2 2542 (Polygram)																
19	5	5	70 MILES LONG Chuck Mangione, A&M SP-4911		44	NEW ENTRY		PARFAIT Ron Carter Quartet, Milestone M-9107 (Fantasy)																
20	20	65	CRAZY FOR YOU Earl Klugh, Liberty LT 51113		45	42	60	COME MORNING Grover Washington Jr., Elektra 5E-562																
21	14	14	TOUCH THE FEELING Six Hooper, MCA MCA 5374		46	26	22	DESIRE Tom Scott, Musician 60162-1 (Elektra)																
22	30	31	WINTER INTO SPRING George Winston, Windham Hill C-1019		47	31	30	ROYAL JAM The Crusaders With B.B. King And The Royal Philharmonic Orchestra, MCA MCA 2-8017																
23	13	26	WE ARE ONE Pieces Of A Dream, Elektra 60142 1		48	49	115	WINELIGHT Grover Washington Jr., Elektra 6E-305																
24	24	75	BREAKIN' AWAY Al Jarreau, Warner Bros. BSK 3576		49	27	24	LET ME KNOW YOU Stanley Clarke, Epic FE 38096																
25	18	10	CONCERTS Keith Jarrett, ECM ECM-1 1228 (Warner Bros.)		50	34	18	MOVING TARGET Gil Scott-Heron, Arista AL 9606																

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(Continued on page 35)

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THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label		Artist-TITLE-Label	
WEEK	CHART	WEEK	CHART	WEEK	CHART	WEEK	CHART	WEEK	CHART
1	★	32	▲	37	10	37	10	81	9
MEN AT WORK Business As Usual Columbia ARC 37978		WEEKS AT #1 13		COMMODORES All The Great Hits Motown 6028 ML		IND		GOLDEN EARRING Cut 21 Records T 119004 (Polygram) POL	
2	★	32	▲	48	2	48	2	71	12
STRAY CATS Built For Speed EMI-America ST 17070		CAP		RIC OCASEK Beatitude Geffen GHS 2022 (Warner Bros.) WEA		WEA		JANET JACKSON Janet Jackson A&M SP 4907 RCA	
3	★	15	▲	39	37	39	37	74	18
DARYL HALL & JOHN OATES H2O RCA AFL1-4383		RCA		JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054		CBS		KOOL AND THE GANG As One De-Lite DSR 8505 (Polygram) POL	
4	★	12	▲	40	9	40	9	75	13
PAT BENATAR Get Nervous Chrysalis CHR 1396		IND		PATTI AUSTIN Every Home Should Have One Qwest QWS 3591 (Warner Bros.) WEA		WEA		EAGLES Greatest Hits, Vol. 2 Asylum 60205 (Elektra) WEA	
5	★	7	▲	41	30	41	30	76	19
MICHAEL JACKSON Thriller Epic QE 38112		CBS		JOE JACKSON Night And Day A&M SP-4906		RCA		RUSH Signals Mercury SRM-1-4063 (Polygram) POL	
8	★	4	▲	42	15	42	15	77	20
BOB SEGER AND THE SILVER BULLET BAND The Distance Capitol ST 12254		CAP		DIONNE WARWICK Heartbreaker Arista AL 9609		IND		THE WHO It's Hard Warner Bros. 1-23731 WEA	
7	★	35	▲	43	18	43	18	78	30
THE CLASH Combat Rock Epic FE 37689		CBS		OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347		MCA		FLEETWOOD MAC Mirage Warner Bros. 1-23607 WEA	
10	★	11	▲	49	5	49	5	79	33
PHIL COLLINS Hello, I Must Be Going Atlantic 80035-1		WEA		CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38393		CBS		CHICAGO Chicago 16 Full Moon/Warner Bros. 1-23689 WEA	
9	★	12	▲	45	12	45	12	80	34
TOM PETTY AND THE HEARTBREAKERS Long After Dark BeckStreet/MCA BSR 5360		MCA		KISS Creatures Of The Night Casablanca NBLP 7270 (Polygram) POL		POL		THE ALAN PARSONS PROJECT Eye In The Sky Arista AL 9599 IND	
12	★	42	▲	46	38	46	38	81	34
TOTO IV Toto IV Columbia FC 37728		CBS		A FLOCK OF SEAGULLS A Flock Of Seagulls Jive/Arista VA 66000		IND		JEFFREY OSBORNE Jeffrey Osborne A&M SP-4896 RCA	
11	★	16	▲	47	19	47	19	82	18
LIONEL RICHIE Lionel Richie Motown 6007 ML		IND		PETER GABRIEL Security Geffen GHS 2011 (Warner Bros.) WEA		WEA		BRUCE SPRINGSTEEN Nebraska Columbia TC 38358 CBS	
12	★	17	▲	60	2	60	2	83	13
BILLY JOEL The Nylon Curtain Columbia TC 38200		CBS		TRIUMPH Never Surrender RCA AFL1-4382		RCA		PSYCHEDELIC FURS Forever Now Columbia FC 38261 CBS	
15	★	27	▲	52	16	52	16	84	79
BILLY SQUIER Emotions In Motion Capitol SI 12217		CAP		TOMI BASIL Word Of Mouth Radiachoice/Virgin/Chrysalis CHR 1410		IND		JOURNEY Escape Columbia TC 37408 CBS	
14	★	9	▲	50	9	50	9	85	12
OZZY OSBOURNE Speak Of The Devil Jet 2X2 38350 (Epic)		CBS		GROVER WASHINGTON JR. The Best Is Yet To Come Elektra 60215		WEA		THE BAR-KAYS Proposition Mercury SRM-1-4065 (Polygram) POL	
19	★	7	▲	51	8	51	8	86	14
FOREIGNER Records Atlantic 80999		WEA		RAY PARKER, JR. Greatest Hits Arista AL 9612		IND		ORIGINAL CAST Cats Geffen ZGHS 2017 (Warner Bros.) WEA	
16	★	17	▲	52	10	52	10	87	16
NEIL DIAMOND Heartlight Columbia TC 38359		CBS		JOHN LENNON The John Lennon Collection Geffen GHSP 2023 (Warner Bros.) WEA		WEA		DIANA ROSS Silk Electric RCA AFL1-4384 RCA	
17	▲	17	▲	99	3	99	3	88	14
JOHN COUGAR		CBS		TODD RUNDGREN The Ever Popular Tortured Artist Effect		RCA		TODD RUNDGREN The Ever Popular Tortured Artist Effect	

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Continued from page 26

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Mike Harrison

Continued from page 17

as this comes in real handy. You get to go to lunch with a guy like Jack Lacy and ask him about the old days-the very old days-without seeming inappropriately nosey.

The man I met was a dear, sweet gentleman of 66 who rides the bus to work each day on a senior citizen's savings pass. For almost a year now, he's been doing various jobs around the station including on-air fill-ins in addition to a regular weekend morning shift. Prior to this, his most recent job was a 14-year stint as a top air personality on Baltimore's MOR giant, WBAL-AM. That even included several years as program director.

"I didn't really enjoy being a p.d.," he told me in a delivery that still sounded very similar to Jack Benny. "I'm much happier just being on the air-that's what I do best. I don't want to run anybody else's life other than my own."

After deciding that it was time to retire and move to the easier living of Southern California, old friend

and admirer, George Wilson (also a veteran of many a radio adventure), offered him a job at KIQQ to "keep him off the streets." Wilson is presently general manager of KIQQ, and his wife Paula Matthews serves as the station's program director. Obviously, in addition to being in touch with radio's present, the Wilsons have a healthy respect for the medium's history. Lacy had nothing but praise for their handling of KIQQ, a sentiment I hear echoed around town by many others.

Although my earliest memories of Lacy go back to the Alan Freed days at WINS, he informed me that he had actually joined the station way before Freed. He started there in 1947, which, interestingly, was one year before I was born. He joined them from a station in Connecticut on the strength of his skill as a man-on-the-street interviewer. When rock began to evolve on WINS, Lacy and some of the other jocks there simply evolved into it.

But Lacy's radio career goes back even further than that. He started on

the radio in 1937 and even spent a couple of years in front-line action as a reconnaissance radio operator during World War II.

When WINS went all-news in the very early '60s, Lacy was out and, believe it or not, couldn't find a job anywhere else in New York radio.

"I took the job at WBAL simply because they offered it to me and I had to make a living," he confided. "Thankfully, they turned out to be great people and I loved my job there as well as the city of Baltimore."

So here we are in 1983, heralded by most as the dawn of yet another era in audio media, and after some 46 years in the business, the great Jack Lacy is still spinning hits on a major market radio station and sounding as contemporary as ever. He is, most likely, the most enduring rock'n'roll disk jockey in the world. Jack Lacy, we salute you!

Mike Harrison, producer, air personality, journalist is the president of Goodphone Communications in Woodland Hills, Calif.

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# HIT PARADE

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	2	15	<b>AFRICA</b> —Toto (Toto), D. Paich, J. Porcaro; Columbia 38-03335	1	33	11	<b>TWILIGHT ZONE</b> —Golden Earring (Shell Schellekens), G. Kooymans; 21 Records 1-103 (Polygram)	67	78	3	<b>IT'S RAINING MEN</b> —Weather Girls (P. Jabara, B. Esty), P. Jabara, P. Shaffer; Columbia 38-03354
2	1	14	<b>DOWN UNDER</b> —Men At Work (Peter McIan), C. Hay, R. Stryker; Columbia 38-03303	34	39	10	<b>ON THE LOOSE</b> —Saga (Rupert Hine), M. Sadler, J. Crichton, I. Crichton, J. Gilmour, S. Negus; Portrait 37-03359 (Epic)	68	75	4	<b>WINDOWS</b> —Missing Persons (Ken Scott), Bozzio, Bozzio; Capitol 5200
3	3	15	<b>SEXUAL HEALING</b> —Marvin Gaye ● (Marvin Gaye), M. Gaye; Columbia 38-03302	35	35	10	<b>BAD BOY</b> —Ray Parker Jr. (Ray Parker Jr.), R. Parker Jr.; Arista 1030	69	NEW ENTRY	NEW ENTRY	<b>NICE GIRLS</b> —Melissa Manchester (Arif Mardin), J. Buckingham, S. Buckingham, M. Gray; Arista 1045
4	7	17	<b>BABY, COME TO ME</b> —Patti Austin (A Duet With James Ingram) (Quincy Jones), R. Temperton; Qwest 50036 (Warner Bros.)	36	NEW ENTRY	NEW ENTRY	<b>SEPARATE WAYS</b> —Journey (Mike Stone, Kevin Elson), S. Perry, J. Cain; Columbia 38-03513	70	NEW ENTRY	NEW ENTRY	<b>I LIKE IT</b> —DeBarge (I. Gordy, E. DeBarge), R. DeBarge; Gordy 1645 (Motown)
5	9	8	<b>SHAME ON THE MOON</b> —Bob Seger & The Silver Bullet Band (Jimmy Iovine), R. Crowell; Capitol 5187	37	51	2	<b>ONE ON ONE</b> —Daryl Hall and John Oates (Daryl Hall, John Oates), D. Hall; RCA 13421	71	71	7	<b>WHAT IF (I Said I Love You)</b> —Unipop (Sonny Limbo, Scott MacLellan), P. Loiacono, M. Loiacono, S. Limbo; Kat Family 4-03353 (Epic)
6	6	17	<b>MANEATER</b> —Daryl Hall and John Oates ● (Daryl Hall and John Oates), D. Hall and J. Oates, S. Allen; RCA 13354	38	38	9	<b>I KNEW YOU WHEN</b> —Linda Ronstadt (Peter Asher), J. South; Asylum 7-69853 (Elektra/Asylum)	72	79	3	<b>LOVE ME AGAIN</b> —John Hall Band (John Hall), J. Hall; EMI-America 8151
7	4	15	<b>DIRTY LAUNDRY</b> —Don Henley (Don Henley, Danny Kortchmar, Greg Ladanyi), D. Henley, D. Kortchmar; Asylum 7-69894 (Elektra)	39	45	4	<b>BREAKING US IN TWO</b> —Joe Jackson (David Kershbaum, Joe Jackson), J. Jackson; A&M 2510	73	NEW ENTRY	NEW ENTRY	<b>LITTLE TOO LATE</b> —Pat Benatar (Neil Gerardo, Peter Coleman), A. Call; Chrysalis 4-03536
8	8	19	<b>ROCK THE CASBAH</b> —The Clash (The Clash), The Clash; Epic 34-03245	40	42	8	<b>THE WOMAN IN ME</b> —Donna Summer (Quincy Jones), M. Clark, J. Bettis; Geffen 7-29805 (Warner Bros.)	74	90	2	<b>IT MIGHT BE YOU</b> —Stephen Bishop (Dave Grusin), D. Grusin, M. Bergman, A. Bergman; Warner Bros. 7-29791
9	10	18	<b>YOU AND I</b> —Eddie Rabbitt/Crystal Gayle (David Malloy), F. Myers; Elektra 7-69936	41	46	14	<b>I KNOW THERE'S SOMETHING GOING ON</b> —Frida (Phil Collins, Hugh Padgham), R. Ballard; Atlantic 7-89984	75	80	3	<b>THE ONE THAT REALLY MATTERS</b> —Survivor (Jim Peterik, Frank Sullivan), J. Peterik; Scotti Bros. 4-03485 (Epic)
10	11	14	<b>YOU CAN'T HURRY LOVE</b> —Phil Collins (Phil Collins, Hugh Padgham), Holland, Dozier, Holland; Atlantic 7-89933	42	54	3	<b>FALL IN LOVE WITH ME</b> —Earth, Wind and Fire (Maurice White), M. White, D. Vaughn, W. Vaughn; Columbia 38-03375	76	83	4	<b>ALWAYS</b> —Firefall (Howard Albert, Ron Albert), J. Sambataro, P. Crosta; Atlantic 7-89916
11	12	12	<b>THE OTHER GUY</b> —Little River Band (Ernie Rose, Little River Band), G. Goble; Capitol 5185	43	47	9	<b>THE CLAPPING SONG</b> —Pia Zadora (Charles Calello), N. Chase; Elektra 7-69889 (Elektra/Curb)	77	84	2	<b>LITTLE THING CALLED LOVE</b> —Neil Young (Neil Young, David Briggs, Tim Mulligan), N. Young; Geffen 7-29887 (Warner Bros.)
12	16	7	<b>STRAY CAT STRUT</b> —Stray Cats (Dave Edmunds), B. Setzer; EMI-America 8122	44	26	18	<b>HEARTBREAKER</b> —Dionne Warwick (Barry Gibb, Karl Richardson, Alby Galuten), B. Gibb, R. Gibb, Mr. Gibb; Arista 1015	78	86	2	<b>NEW FRONTIER</b> —Donald Fagen (Gary Katz), D. Fagen; Warner Bros. 7-29792
13	14	13	<b>GOODY TWO SHOES</b> —Adam Ant (Adam Ant, Marco Pirroni), A. Ant, M. Pirroni; Epic 34-03367	45	52	4	<b>TIED UP</b> —Olivia Newton-John (John Farrar), J. Farrar, L. Ritenour; MCA 52155	79	89	2	<b>TOO MUCH LOVE TO HIDE</b> —Crosby, Stills and Nash (Crosby, Stills and Nash), S. Stills, G. Tolman; Atlantic 7-89888
14	17	9	<b>PASS THE DUTCHIE</b> —Musical Youth (Peter Collins), J. Miffo; MCA 52149	46	49	4	<b>I'M ALIVE</b> —Neil Diamond (Burt Bacharach, Carole Bayer Sager, Neil Diamond), N. Diamond, D. Foster; Columbia 38-03503	80	NEW ENTRY	NEW ENTRY	<b>MAKE LOVE STAY</b> —Dan Fogelberg (Dan Fogelberg, Marty Lewis), D. Fogelberg; Full Moon/Epic 34-03525
15	15	11	<b>HEART TO HEART</b> —Kenny Loggins (Bruce Botnick, Kenny Loggins), K. Loggins, M. McDonald, D. Foster; Columbia 38-03377	47	53	4	<b>DREAMIN' IS EASY</b> —Steel Breeze (Kim Fowley), K. Gorbajian; RCA 13427	81	81	2	<b>WHAT YOU'RE MISSING</b> —Chicago (David Foster), J. Gruska, J. Williams; Full Moon/Warner Bros. 7-29798
16	5	14	<b>THE GIRL IS</b>	48	48	10	<b>AFTER I CRY TONIGHT</b> —Lanier And Company (G. Bow-Legs Miller), P. Mitchell; Larc 81010 (MCA)	81	82	5	<b>FFFT DON'T FAIL ME NOW</b> —Utonia
				49	22	11	<b>LOVE IN STORE</b> —Fleetwood Mac	82			

18	11	56	2	83	43	22	69859 (Elektra/Asylum)
21	9	61	2	84	NEW ENTRY	NEW ENTRY	THE LOOK OF LOVE—ABC (T. Horn), ABC; Mercury 76168 (Polygram)
23	3	62	4	85	44	12	VOO DOO—Rachel Sweet (Rachel Sweet, Mark Blatte, Larry Gottlieb), R. Sweet, M. Glatte, L. Gottlieb, Columbia 38-03411
20	13	52	4	86	50	25	I DO—The J. Geils Band (Seth Justman), J. Paden, F. Paden, Smith, Stephenson, Mason, EMI-America 8148
24	10	53	8	87	55	13	STEPPIN' OUT—Joe Jackson (David Kershbaum, Joe Jackson), J. Jackson, A&M 2428
27	7	54	5	88	NEW ENTRY	NEW ENTRY	TWO LESS LONELY PEOPLE IN THE WORLD—Air Supply (Harry Maslin), H. Greenfield, K. Hirschi, Arista 1004
23	23	55	3	89	NEW ENTRY	NEW ENTRY	SHE'S A RUNNER—Billy Squier (Mack, Billy), B. Squier, Capitol 5202
28	4	56	4	90	60	12	COME GIVE YOUR LOVE TO ME—Janet Jackson (F. Sylvers, J. Weaver), G. Barbee, C. Sylvers, A&M 2522
25	11	57	31	91	63	7	MEMORY—Barry Manilow (Barry Manilow), A.L. Webber, T.S. Eliot, T. Nunn, Arista 1025
32	9	58	3	92	67	5	FOREVER—Little Steven & The Disciples of Soul (Miami Steve), S. VanZandt, EMI-America 8144
37	3	59	3	93	68	11	GOT TO BE THERE—Chaka Khan (A. Mardim), E. Willensky, Warner Bros. 7-29881
36	2	60	2	94	76	5	RIGHT BEFORE YOUR EYES—America (Bobby Colomby), I. Thomas, Capitol 5177
29	16	61	2	95	85	21	STILL TAKING CHANCES—Michael Murphy (Jim Ed Norman), M. Murphy, Liberty 1486 (EMI-USA)
30	21	62	4	96	87	18	ROCK THIS TOWN—Stray Cats (Dave Edmunds), B. Setzer, EMI-America 8132
31	13	63	3	97	88	15	TRULY—Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie, Motown 1644
19	14	64	9	98	91	21	LET'S GO DANCIN'—Kool & The Gang (Eumir Deodato, Kool & The Gang), A. Bayyan, J. Taylor, Kool & The Gang, De-Lite 824 (Polygram)
32	14	65	NEW ENTRY	99	92	9	A PENNY FOR YOUR THOUGHTS—Tavares (J. Senter, K. Nolan), K. Nolan, RCA 13292
		66	2	100	93	9	PAPA WAS A ROLLING STONE—Bill Woller (Bill Woller, Exec Producer-Dick Grifey), N. Whitfield, B. Strong, Constellation 7-69849 (Elektra/Asylum)
		67	2				GIVE IT UP—The Steve Miller Band (Steve Miller, Gary Mallaber), S. Miller, Capitol 5194

17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
ALLENTOWN—Billy Joel (Phil Ramone), B. Joel, Columbia 38-03413	YOUR LOVE IS DRIVING ME CRAZY—Sammy Hagar (Keith Olsen), S. Hagar, Geffen 7-29816 (Warner Bros.)	ALL RIGHT—Christopher Cross (Michael Omartian), C. Cross, Warner Bros. 7-29843	YOU GOT LUCKY—Tom Petty and The Heartbreakers (Jim Iovine), T. Petty, M. Campbell, Backstreet 52144 (MCA)	DO YOU REALLY WANT TO HURT ME—Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig, G. O'Dowd, Virgin/Epic 34-03368	HUNGRY LIKE THE WOLF—Duran Duran (Colin Thurston), Duran Duran, Harvest 5195 (Capitol)	MICKEY—Toni Basil (Greg Mathison, Trevor Veitch), N. Chinn, M. Chapman, Radiochoice/Virgin Record/Chrysalis 2638	YOU ARE—Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie, B. Harvey, Motown 1657	HEART OF THE NIGHT—Juice Newton (Richard Landis), M. Clark, J. Bettis, Capitol 9864	BACK ON THE CHAIN GANG—The Pretenders (Chris Thomas), C. Hynde, Sire 72940 (Warner Bros.)	BILLIE JEAN—Michael Jackson (Quincy Jones), M. Jackson, Epic 34-03509	WE'VE GOT TONIGHT—Kenny Rogers and Sheena Easton (D. Foster, K. Rogers), B. Seger, Liberty 1492	SHOCK THE MONKEY—Peter Gabriel (David Lord, Peter Gabriel), P. Gabriel, Geffen 7-29883 (Warner Bros.)	WHAT ABOUT ME—Moving Pictures (Charles Fisher), G. Frost, F. Frost, Network 7-69952 (Elektra)	SPACE AGE LOVE SONG—A Flock of Seagulls (Mike Howlett), N. Score, A. Score, F. Maudsley, P. Reynolds, Jive/Arista 2003	HAND TO HOLD ON TO—John Cougar (John Cougar Mellencamp, Don Gehman), J. C. Mellencamp, Riva 211 (Polygram)



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# MUSIC

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## FOUR ACTS HITTING THE ROAD

## Benson Sets Tour Push

NASHVILLE — February and March tours by four Benson label acts are getting retail and radio promotional support. And for the first time, the record company is urging public college bookstores to stock gospel product in conjunction with the four sets of tours.

Refuge Records' new artist, Will McFarlane, is scheduled to open for the rock act Servant in Portland, Ore., Fresno, Calif., San Diego, Los Angeles, Phoenix, Tucson and Denver. His new "Right From The Start" album will be promoted at gospel radio stations and in Christian bookstores, which will be provided with album flat displays.

To support his new "Live Concert" LP, Don Francisco is appearing throughout New Mexico and Texas in February, and in Rhode Island, New Jersey, Delaware, Maine and Massachusetts in March. Once a subject of national print advertising by the Benson Co., Francisco will now receive support in college newspapers, on radio and at retail in concert markets.

College markets are prominent in the February-March tour by Andrus Blackwood & Co. behind their new Greentree LP, "Step Out Of The Night." The team and their band in the Celebrity Theater, Bosier City, La., Friday and Saturday (4, 5); San Antonio's Lauri Auditorium next Friday (11); the Ruby Diamond Auditorium in Tallahassee, Fla. March 10; Taylor Univ. in Upland, Ind. (18); Marion, Ind. College (25); and at Fairfield, Iowa High School (26).

NewPax Records' Farrell & Farrell plan to perform in support of their new "Let The Whole World Know ... Live" LP in Pensacola, Fla. Saturday (5); at the Skate Inn East in Tallahassee Monday (7); Lakeland (12); North Charleston, S.C. (13); Turner Auditorium in Tigerville, S.C. (14); Twitchell Auditorium in Spartanburg (16); Elgin, Ill. (18); Pekin, Ill. (19).

In March, they play Tulsa (4); Anaheim, Calif. at Knotts Berry Farm (25); Lancaster, Calif. (27, 28); and San Diego (29).

## BY WIDE VARIETY OF ARTISTS

## Value Of Frequent Touring Cited

By CARTER MOODY

NASHVILLE — Concerts in schools and churches, and the resulting increases in album sales, are the financial sustenance of many gospel acts. That it works for artists as disparate as Eternity Express, a family group that has toured since 1955, and Bob Bennett, a relatively new singer/songwriter, is proof of the value in hard road work.

Eternity Express makes about 300 live appearances each year, traveling in two 40 foot Silver Eagle buses. They have never landed a major record deal, but have recorded frequently, most recently for Praise Records' New Born label.

Bennett, on the other hand, is signed to CBS/Priority and has a widely acclaimed album, "Matters Of The Heart," out on that label. Yet he says concerts are the bread-winning part of his career thus far. He often travels alone, playing shows with just his acoustic guitar. Last fall, Priority paired him with Sparrow Records' new artist Michele Pillar for a Western tour. The two will tour the Southwest in March.

Fees are negotiated for some of the shows played by Eternity Express. For the rest, especially those in churches and prisons, the group receives "love offerings" donated from audiences. In the U.S., the group carries its own sound and lighting rigs; on overseas dates, it relies on in-house equipment at various venues.

Founding member Ken Gaub says all prison and high school dates are free, with album sales recouping some of the travel expenses. He estimates that the group sold around 25,000 units of its self-titled Praise LP last year.

"We order LPs and tapes as we need them, at about \$4 each," Gaub says. He says he would like a truck

for transporting them, having limited space on the buses. The Eternity Express catalog is sold, as are Gaub's own solo comedy albums on the Praise Horizon label.

The group also shares billing with other gospel acts at festivals—Andrus Blackwood & Co. and Fireworks among them—and once played the Landmark Theatre in Syracuse, N.Y. before Elvis Costello. In Florida now for dates in Tallahassee, Key West and other cities, Eternity Express will appear at the Citrus Festival Feb. 14 in Winterhaven.



**ETERNAL EXPRESSION**—Lead singer and bassist Mark Mathews of Eternity Express checks out the audience at a recent concert. The band has logged over two million miles in touring.

For Gaub, the relentless pace of touring is a work habit he's cultivated since 1955, when he and his wife Barb started work in Kentucky. The children eventually became part of the show and their influence

has led the group into a contemporary rock format. Members are Nathan Gaub and his wife Melody; Dan Gaub and wife Dawndee; Mark Mathews and Daryl Sutherland. Mathews is the lead singer, and writes most of the material with Nathan Gaub.

Nearly three decades of touring has taken Ken Gaub to 101 countries, and the modern configuration of Eternity Express has visited 25. Plans are for a world tour in 1984.

Bob Bennett is only 27, so hasn't logged the two million miles Eternity Express has put under its feet. But he has gained confidence with solo performing since his teens, and it comes in handy for promoting his albums without creating tremendous tour expenses.

Last fall, Bennett and Michele Pillar were paired on 19 West Coast dates. Their labels, Priority and Sparrow, split the cost of posters and promotional flyers, and the two artists made some retail and radio visits together.

Halls in the 1,000-2,000 capacity range were booked in Seattle, Portland, Ore., and the California markets of Ventura, Bakersfield, San Jose and San Luis Obispo, among others.

Another joint tour is set for the Southwest in March. The two play Tucson on March 12; Flagstaff (13); Tulsa (18); Longview, Tex. (19); Houston (26); Phoenix (29) and Las Vegas (30).

"For some shows this year, I'll play with a bassist and a percussionist," Bennett says, "but most of the time it's me and a guitar." He says the expense of travelling with a band is prohibitive. Pillar, playing in support of her self-titled debut Sparrow album last year, used a keyboardist and background singers.

Other prominent acts known for consistent road work include the rock band Petra (Billboard, Dec. 18), Don Francisco, Voyeur and Couriers Unlimited. Betty Tatum of the Adoration Agency in Leawood, Kan., books shows for Voyeur and Couriers Unlimited. She says the latter group plays over 200 high schools per year, before as many as 15,000 students per week.

## 'Celebration' To Be Presented At Opry House

NASHVILLE—Two concerts billed as "A Winter Celebration Of Praise" at the Grand Ole Opry House next Wednesday (9) and Thursday (10) will combine performances by new and established gospel and country acts.

Confirmed for Wednesday's show are Andrus Blackwood & Co., David Meece, Scott Wesley Brown, Browning & Boone, Karen Voegtlin and the Rex Nelon Singers. Country artists set to perform are Connie Smith and Susan Ray.

The next night has the Imperials, the Cruse Family, Michael Card, Bob Bailey and the Mt. Pisgah Choir, the Hemphills and Rusty Goodman. Country acts remain unconfirmed.

Both shows are Salt Mine productions, in association with Air & Sound Productions of Dallas/Ft. Worth. Bill Walker is musical director and arranger. Tickets are \$6, \$7 and \$8.

FEBRUARY 5, 1983, BILLBOARD

Best Selling			Survey For Week Ending 2/5/83				
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This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	1	29	AGE TO AGE Amy Grant, Myrrh MSB 6697	21	10	62	THE KEITH GREEN COLLECTION Keith Green, Sparrow SPR 1055
2	15	14	STAND BY THE POWER The Imperials, Word DST 4100	22	23	37	AMY GRANT IN CONCERT, VOLUME II Amy Grant, Myrrh MSB 6677
3	8	21	SONGS FOR THE SHEPHERD Keith Green, Pretty Good Records PGR 002	23	27	10	MAINSTREAM Michael and Storme Omartian Sparrow SPR 1060
4	5	25	LIFT UP THE LORD Sandi Patti, Impact R 3799	24	20	10	KOO-AH Rick Cua, Benson R3788
5	6	25	AEROBIC CELEBRATION Various Artists, Benson NP 33133	25	26	41	BLESS THE LORD WHO REIGNS IN BEAUTY The Bill Gaither Trio, Word WSB 8870
6	2	53	THE VERY BEST OF THE IMPERIALS The Imperials Day Spring DST-4025	26	31	53	UNFAILING LOVE Eve Tournquist, Word WSB-8867
7	9	25	MIRACLE B.J. Thomas, Myrrh 6705	27	NEW ENTRY		DMZ The Resurrection Band, Lexicon LS 5816
8	11	41	EXALTATION Ron Huff, Paragon PR 33101	28	NEW ENTRY		CUTTING EDGE The Sweet Comfort Band, Lexicon LS 5807
9	3	71	BEST OF B.J. THOMAS B.J. Thomas, Myrrh MSB 6675	29	35	53	THE TRAVELER Don Francisco, New Pax NP 33106
10	4	62	JONI'S SONG Joni Eareckson, Word WSB 8856	30	30	46	HE IS JEHOVAH Kenneth Copeland, MCP SLP 1010
11	7	96	PRIORITY The Imperials Day Spring DST 4017	31	34	75	DON'T GIVE IN Leon Patillo Myrrh MSB 6662 (Word)
12	14	14	PLAY THRU ME Phil Keaggy, Sparrow SPR 1062	32	37	25	TROUBADOR OF THE GREAT KING John Michael Talbot, Sparrow BWR 2034
13	13	14	COME AND SING PRAISES Praise Six, Maranatha MM 0095	33	38	146	BULLFROGS & BUTTERFLIES Candle, Birdwing BWR 2004
14	16	21	I'LL NEVER STOP LOVING YOU Leon Patillo, Word MSB 6711	34	39	79	KIDS PRAISE ALBUM Maranatha MM0068
15	19	10	HE SET MY LIFE TO MUSIC Barbara Mandrell, Sparrow MCR 5023	35	40	146	MUSIC MACHINE Candle, Birdwing BWR 2004
16	28	10	MORE POWER TO YA Petra, Word SSR 0045	36	33	62	PRAISE V Maranatha Singers Maranatha MM 0076 A
17	18	14	LIGHT ETERNAL John Michael Talbot, Birdwing BWR 2035	37	32	58	NEVER SAY DIE Petra, Starsong SSR0032
18	12	53	I SAW THE LORD Dallas Holm, Benson R3723	38	21	14	FOR HIM WHO HAS EARS TO HEAR Keith Green, Sparrow SPR 1015
19	17	21	FRONT ROW David Meece, Myrrh MSB 6676	39	24	146	FORGIVEN Don Francisco, New Pax NP 33042
20	22	21	A SONG IN THE NIGHT Silverwind, Sparrow SPR 1058	40	25	53	THE BEST OF PRAISE Maranatha Singers Maranatha (Word) MM0083A

## FOR BOOKKEEPING FUNCTIONS

## Benson Co. Starts Using Computers

NASHVILLE—New Northern Telecom data processing hardware is being used by the Benson Co. to handle payroll, accounts payable and general ledger operations for its record and publishing divisions.

Standard functions are being set in the system, which by June should be linked to Burroughs computers used at the Zondervan Corp. offices in Grand Rapids, Mich., the co-owner of Benson with Paragon As-

sociates. That link will give the Benson labels access to daily sales fluctuations in the 78 Zondervan Family Bookstores across the nation. Communication will not be direct between the record outlets and the Nashville firm, but a spokesman says the Zondervan home computer will funnel information to the Benson Co.

The marketing data will include tracing of album sales store by store and by zip code regions.



**WORLDWIDE BROADCAST**—Pati Neufeld, right, tapes two "Amen Corner" radio shows with host Paul Kidd for American Forces Radio-TV Service in Hollywood, for the syndicator's worldwide listenership of 400 million in 28 countries.

18	15	★	MISSING PERSONS Spring Session M Capitol ST-12228	CAP	54	54	8	CHAKA KHAN Chaka Khan Warner Bros. 1-23729	WEA	90	90	17	LINDA RONSTADT Get Closer Asylum 60185 (Elektra)	WEA
21	3	★	NEIL YOUNG Trans Geffen GHS 2018 (Warner Bros.)	WEA	55	55	10	PEABO BRYSON Don't Play With Fire Capitol ST-12241	CAP	91	93	37	GRAND MASTER FLASH & THE FURIOUS FIVE The Message Sugar Hill 266	IND
20	6	★	LED ZEPPELIN Coda Swan Song 90051 (Atlantic)	WEA	56	56	65	LOVERBOY Get Lucky Columbia FC 37638	CBS	92	92	48	JUICE NEWTON Quiet Lies Capitol ST-12210	CAP
22	14	★	ADAM ANT Friend Or Foe Epic ARE 38370	CBS	57	44	29	JUDAS PRIEST Screaming For Vengeance Columbia FC 38160	CBS	93	98	35	ALABAMA Mountain Music RCA AFL-4229	RCA
28	36	★	DURAN DURAN Rio Capitol ST-12211	CAP	58	58	15	JEFFERSON STARSHIP Winds Of Change Gunt BXL-4372 (RCA)	RCA	94	94	33	GAP BAND Gap Band IV Total Experience TE-1-3001 (Polygram)	POL
23	10	★	THE J. GEILS BAND Showtime EMI-America SQ 17087	CAP	59	59	17	LUTHER VANDROSS Forever, For Always, For Love Epic FE 38235	CBS	95	83	45	SURVIVOR Eye Of The Tiger Scotti Bros. FZ 38662 (Epic)	CBS
24	20	★	ABC The Lexicon Of Love Mercury SRM-1-4059 (Polygram)	POL	60	70	5	SQUEEZE Singles 45's and Under A&M SP 4922	RCA	96	84	24	AMERICA View From The Ground Capitol ST-12209	CAP
34	7	★	SAMMY HAGAR Three Lock Box Geffen GHS 2021 (Warner Bros.)	WEA	61	61	12	JONI MITCHELL Wild Things Run Fast Geffen GHS 2019 (Warner Bros.)	WEA	97	87	12	DEVO Ch. No! It's Devo Warner Bros. 1-23741	WEA
26	20	★	SUPERTRAMP Famous Last Words A&M SP 3732	RCA	62	68	8	ABBA The Singles Atlantic 80036	WEA	98	91	17	DIRE STRAITS Love Over Gold Warner Bros. 1-23728	WEA
27	12	★	PRINCE 1999 Warner Bros. 1-23790	WEA	63	63	13	THE ENGLISH BEAT Special Beat Service I.R.S. SP 70032 (A&M)	RCA	99	186	2	SMOKEY ROBINSON Touch The Sky Tania 60301L (Motown)	IND
28	26	★	DAN FOGELBERG Greatest Hits Full Moon/Epic FE 38308	CBS	64	67	8	BILL COSBY Bill Cosby Himself Motown 6026 ML	IND	100	100	47	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS
29	30	★	CROSBY, STILLS AND NASH Daylight Again Atlantic SD 19360	WEA	65	62	13	THE BEATLES 20 Greatest Hits Capitol SV 12245	CAP	101	110	10	MOVING PICTURES Days Of Innocence Network E1-60202 (Elektra)	WEA
30	12	★	MARVIN GAYE Midnight Love Columbia FC 38197	CBS	66	66	15	DONALD FAGEN The Nightfly Warner Bros. 1-23696	WEA	102	102	9	GRACE JONES Living My Life Island 90018 (Atco)	WEA
31	23	★	DON HENLEY I Can't Stand Still Elektra E1-60048	WEA	67	57	20	LAURA BRANIGAN Branigan Atlantic SD 19289	WEA	103	103	24	ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK Hooked On Classics II RCA AFL-4373	RCA
32	8	★	BARRY MANILOW Here Comes The Night Arista AL 9610	IND	68	69	14	EARL KLUGH/BOB JAMES Two Of A Kind Capitol ST 12244	CAP	104	95	15	SOUNDTRACK An Officer And A Gentleman Island 90017-1 (Atco)	WEA
35	16	★	SAGA Worlds Apart Portrait AGR 38246 (Epic)	CBS	69	79	7	DEF LEPPARD Pyromania Mercury SRM-1-4069 (Polygram)	POL	105	106	19	VANITY 6 Vanity 6 Warner Bros. 1-23716	WEA
36	10	★	LITTLE RIVER BAND Greatest Hits Capitol ST 12247	CAP	70	70	5	BLACK SABBATH Live Evil Warner Bros. 1-23742	WEA					
42	5	★	MUSICAL YOUTH The Youth Of Today MCA 5389	MCA	71	71	7	NIGHT RANGER Dawn Patrol Boardwalk NB 33259-1	IND					
38	14	★	EDDIE RABBITT Radio Romance Elektra E1-60160	WEA										

# Joe Jackson

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# NAMM Photo News

**IVORY HUNTERS**—Dealers visit Roland's display for its 09 keyboard series, one of the many new generations of sophisticated keyboards seen at NAMM.



**THE DOCTOR'S IN**—Garfield electronics' Dan Garfield shows his new Doctor Click rhythm controller unit, demonstrated at NAMM in tandem with various different keyboard and electronic rhythm units.

**SINE LANGUAGE**—Peter Nimirowski of Loft Pro Audio explains the applications for the TS-1 Sine Wave Generator, designed for audio measurements, alignment and system calibration.



**EIGHT BALL**—Jerome Smith, vice president of Fostex, demonstrates the new A8LR eight-track reel recorders.



**GRAND STAND**—Masayuki Nishio of Kawai plays the new EP-3085 electronic keyboard, a high-end example of how that product area continues to capture players and merchants alike.



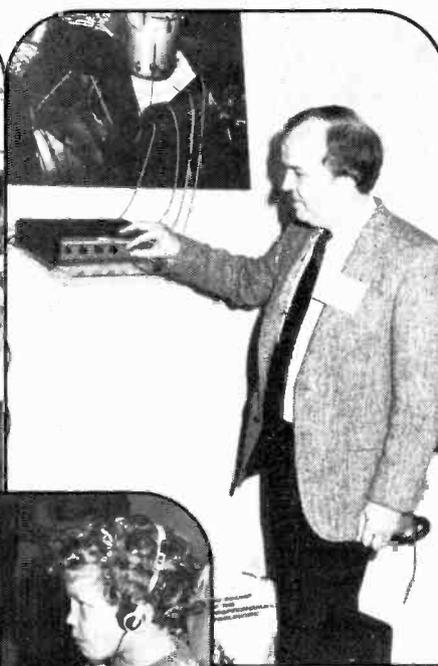
**AXEMEISTER**—Reggae/pop madman and veteran string-bender David Lindley, right, takes the mike during Saturday (22) night's concert during NAMM, co-hosted by Musician magazine and BAM. That's bassist Jorge Calderon backing him.



**TRADING OFF**—T-Bone Burnett, left, gets blue chip support from Albert Lee, who guested in Burnett's band during the BAM/Musician show.



**RACKING IT UP**—MXR's expanded line of pro audio electronics is tested by export director Robert Wilson and marketing manager Debra Alley.



**MIXED-UP**—Shure's Bill Finnegan, vice president of marketing and sales, adjusts the new M 268 portable mixer.



**JUMBO STRUMMERS**—Omnichord is the name of the new electronic guitar synthesizer shown by Suzuki at NAMM, where an oversized model finds, from left, chairman Barry Sinkoff, sales rep Beverly Sak, Suzuki U. S. president Howard Feldman and K. Doi, president of Suzuki in Japan, showing features. Feldman holds an actual OM-27 production model.



**CHILD'S PLAY**—One of the show's smallest performers, Brad Stoneburner, demonstrates Yamaha's automatic bass chord keyboard system.

FEBRUARY 5, 1983, BILLBOARD

Billboard photos by Atila Csupo

# Pro Equipment & Services

## Digital Instruments Dominate Winter NAMM Show

By CARY DARLING

ANAHEIM—The digital electronics revolution was the unstated theme of the winter National Assn. of Music Merchants (NAMM) Jan. 21-23 trade show at the Convention Center here. The new advances in musical instrument technology on display included Casio's Casiotone 7000 synthesizer, which has the ability to be played in digital stereo; the six-voice polyphonic Roland 6 synthesizer; the Mattel Synsonics Rhythm Maker portable drums; the Korg programmable P-61 synthesizer, which sells for under \$1,500; and the portable Hohner P-100 keyboard.

Approximately 15,000 attendees saw the wares of 460 exhibitors over the three-day stand in addition to showcases and demonstrations by such recording artists as David Lindley & El Rayo X, Stanley Clarke, Carmine Appice, Steve and Jeff Porcaro of Toto, T-Bone Burnett and Alan Holdsworth's I.O.U., among others.

The most explosive growth appeared to be in the area of keyboards. Casio's Casiotone 7000 keyboard, which has the ability to record a melody and play it back so that the user can overdub, was one of the newest instruments at the show. Dealers are expected to receive models this week, with a retail price of \$999.

Roland's new 61-key Juno-6 was also shown. It is a six-voice polyphonic synthesizer featuring a newly developed digitally controlled oscillator circuit. Roland also has the MC-4 MicroComposer, a computer with a calculator-styled keyboard that can be used to program various sounds. The Juno-6 retails for \$1,295, while the MC-4, which is an extension of the more expensive MC-8 MicroComposer line, lists for \$3,295.

Hohner unveiled its portable P-100 keyboard, a 49-key instrument which is capable of reproducing 12 voices and eight different percussion beats. The unit can be powered by a dry cell, car battery or AC current. The retail price is \$595.

Sequential Circuits showed two new models, the Prophet T-8 and the Prophet 600. The former is an eight-voice synthesizer which is designed to be lightweight (it weighs 60 pounds) and is four-and-a-half inches tall. The latter, the newer model, is fully programmable up to 100 programs and includes Musical Instrument Digital Interface (MIDI), a system which allows the player to interface with other electronic instruments.

Other manufacturers that have agreed to use the MIDI system in the future include Yamaha, Korg, Roland and Kawai. The Prophet T-8 retails for \$5,100 while the Prophet 600 sells for \$1,995.

Yamaha's PortaSound PC-100 uses a "playcard" system whereby the player slips a card prepared with a magnetic strip into a holder at the top of the keyboard. Encoded on the strip is the melody of a song, which the unit proceeds to play unassisted. Above each key is a light which goes on to tell the beginning player what key to press when it is his turn to play. Also available is the Yamaha MP1, a portable keyboard equipped with a built-in music score printer.

Korg showed its portable SP-80 "symphonic piano," which has various piano voices, including electric piano, vibes, acoustic piano, harpsichord and clavichord. Built in are stereo tremolo and chorus effects. The SP-80S has the same features as

the SP-80, but with string voices also available. Also shown was the Poly-61, allegedly the first fully-programmable polyphonic synthesizer

priced under \$1,500. Korg's EPS-1 electronic piano-plus strings keyboard contains six voicings and LED pushbutton switching.

Among the non-keyboard instruments on display were Mattel's Synsonic Drums Rhythm Maker, demonstrated at the show by drum-

mer Carmine Appice. The Rhythm Maker is a portable version of the Synsonics Drums which debuted (Continued on page 42)

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# Studio Track

By ERIN MORRIS

At Davlen Sound Studios in Los Angeles the Tubes working on a project with producer David Foster and engineer Dennis Kirk. . . . Henry Lewy producing and engineering Jude Johnstone's latest effort for Promise. . . . Columbia group Tommy Tutone working with producer/engineer Ed Thacker. . . . Gary Franks working

on project with Larry Farrow producing and Tom Perry engineering.

Toto busy finishing their upcoming album at Sunset Sound Factory with engineer Shep Lonsdale. The group is producing the album. . . . Jim Messina self-producing his next Warner Bros. release with Don Murray engineering, Peter Doell assisting. . . . Morton Subotnik putting finishing

touches on his next album, with Roger Mayer behind the board. . . . Producers Greg Matheison and Trevor Veitch working on Toni Basil's next release with engineer David Leonard.

In San Francisco at Russian Hill Recording, Drive laying tracks with Michael Rosen and Stacy Baird behind the board and Jeff Klimant assisting. . . . Pete Poggi producing Cool Breeze

with engineer Joe Tarantino. Sam Lehmer is assisting.

At Hyde Street Studios, Jim Thorsen finishing album project with John Cuniberti engineering. . . . Brian Yoshida producing project for Terry Powers with Mark Wallner engineering. . . . Michael Ward cutting tracks for new album with Gary Creiman and Ricky Lynd engineering. . . .

Hartfield Brothers busy mixing their upcoming release with Cuniberti behind the controls.

The Street Band laying tracks at Chateau Studios, with producers Dale O. Warren and Ira Leslie. Leslie is also engineering the LP. Platinum Hook finishing debut album for RCA with producers Reggie Andrews and Leon "Ndugu" Chanler and engineer F. Byron Clark.

In Tarzana, Calif. at Redwing Studios, Humberto Catica engineering and producing artist Danny Rivera, with Eric Buelling. . . . Epic artist Wendy Waldman in with producer/engineer Elliot Scheiner. . . . Bill Schnee engineering and producing Nielsen/Pearson for Capitol and Russ Taff for Word with assistant Kirk Butler. . . . Bob Esty producing Nikki with David Hinds engineering. . . . Geza X engineering and producing artist Carl Stewart. . . . Peter Bernstein producing Rosemary Butler with engineer Larry Hinds.

In Los Angeles at Group IV Recording, Norman Granz mixing Michel Legrand tracks for new Pablo LP, with Dennis Sands behind the board. . . . David Astri cutting tracks with engineer Hank Cicalo for new PCM LP.

At Music Annex Recording Studios in Menlo Park, Calif., Darwin Gross recording for Eckankar with Al Harris and Rodney Jones producing, Russell Bond engineering. . . . Jerry Leonard recording music tracks, with Harris producing and Bond behind the board. . . . Jeanie Tracy completing album project for Honey with producer Harvey Fuau and engineer David Porter. . . . Steven Halpern producing new LP with Roger Wiersema engineering. . . . Co-producers Cal Ball and Ann Fry working with group Fastball. . . . War Horse cutting basic tracks with producer Ted Jolly and engineer Porter. . . . Angel South Band producing their upcoming LP, with Porter behind the board. . . . Bay Area Band tracking new material with Bond at the controls. . . . The Farmers continuing work on project with Bruce Kaphan engineering. . . . Derek McGrath working on an EP with Tom Size engineering and Greg Sunomieri producing. . . . Satin in the studio again, working on self-produced project with Porter and Size as engineers.

At Sound Labs in Hollywood, Teleport working with producer John Stronach on upcoming album.

At Inergi Studios in Houston and Los Angeles, Johnny Nash finishing his album, with Joe Hall and David Kealy engineering.

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

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# THE AMPEX SOUND

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## Electronics At NAMM Show

• Continued from page 41

last year, an electronic drum set designed to be easier to learn than the standard drum kit. The Rhythm Maker, which will be promoted with the slogan "Now everyone can carry a beat," can be plugged into a Walkman or any other portable stereo system, and the listener can play along with the music. Multivox featured a similar instrument at the show, called the Rhythm Rocker Drums.

Shure is marketing its M268 mixer, which can handle up to eight microphones or instruments. Fostex introduced its A-8LR personal multi-track tape recorder, an updating of its A-8, which was brought onto the market in 1981. Other new units from Fostex included the 3180 two-channel reverberation unit.

TASCAM-TEAC displayed a portable, four-channel multi-track recording/mixing system called the Portastudio 244. Also available is the new MX-80 eight-input microphone mixer, MH-40 multi-headphone amplifier and the PE-40 four-band, four-channel equalizer.

Fender unveiled its new line of amplifiers, the 20-watt Harvard Reverb II and the 200-watt Showman series. The Korg SDD-3000 programmable digital delay was also demonstrated. The unit offers such features as doppler effects, chorus, doubling and infinite repeat. Also demonstrated was the Korg KPR-77 Programmable Rhythmer, which can be interfaced with cassette players and offers numerous percussive sounds.

# Country

25TH ANNIVERSARY

## CMA Sets Celebration Plans

NASHVILLE — When The CMA board of directors meets in Los Angeles this week (1-3) at the Century Plaza Hotel, it will announce plans for festivities to mark its 25th anniversary. Highlights on the agenda for the country music trade association are a White House reception in March, coupled with a network television show and an exhibit at the Smithsonian Institution in Washington, D.C.

The CMA's anniversary show will be taped March 16 following a special reception at the White House with President Reagan the preceding night. The program will be videotaped before a live audience in Constitution Hall and will air over CBS-TV in April. Kraft, sponsor of the annual CMA Awards show, will

also sponsor this production.

The Smithsonian exhibition will be bannered "25 Years of Country Music," with plans for the displays now underway. This exhibit will be worked on jointly by the CMA and the Country Music Foundation.

On Wednesday night (3), the board will be honored by a dinner reception at the Palomino Club, hosted by Palomino owner Tommy Thomas and fellow CMA board members Cliffie Stone, vice president, Cliffie Stone Productions; and Sam Lovullo, vice president, Gaylord Programming Services.

This marks the first board meeting to be presided over by newly-elected CMA board chairman Sam Marmaduke and president Joe Galante.

## Fifth NSAI Symposium Set

NASHVILLE—The Nashville Songwriters Assn. International hosts its fifth annual symposium March 4-6 at the Hyatt Regency Hotel. The event is titled "The Song Business: A Brand New Ballgame."

Following a general membership meeting March 4 at the Musicians' Union Hall, the symposium kicks off with a songwriters showcase in the Hyatt ballroom. Featured acts include Rodney Crowell, Michael McDonald, Mac McAnally and

Broadway composer Charles Strouse, among others.

The business sessions begin March 5 with a keynote address by Gerry Wood, editor emeritus of Billboard and former Nashville bureau chief for the magazine. Panel discussions during the day include "Money Matters: The Grand Slam Home Run," "Song Critique: How To Make The Team," and "Collaboration: Team Work."

## 'Wino' Wins Music City Prize Fans Choose Nine Other Songs For Televised Awards

By KIP KIRBY

NASHVILLE—"I'm Gonna Hire A Wino To Decorate Our Home" was voted the favorite country song of 1982 by fans in the third annual Music City News top country hits of the year awards.

Awards were presented to this and nine other songs in a two-hour live televised production of the show Monday (24) at the Andrew Jackson Hall of the Tennessee Performing Arts Center. This is the only awards ceremony devoted entirely to songwriters.

Hosts Ray Stevens and Tammy Wynette kept things running smoothly during the telecast, which aired live to Canada and some areas of the U.S. A total of 65 stations will eventually broadcast the special via syndication.

Performers on the program included the Oak Ridge Boys ("Bobbie Sue"), Conway Twitty ("Slow Hand"), Sylvia ("Nobody"), David Frizzell ("I'm Gonna Hire A Wino To Decorate Our Home"), and Alabama ("Mountain Music").

The show featured a taped concert segment of Merle Haggard singing "Are The Good Times Really Over," intercut with scenes from Norman Rockwell paintings; and a tribute to the late Marty Robbins, spliced with clips from Robbins' performances through the years and a live version of "My Woman, My Woman, My

Wife" sung by the entertainer's son, Ronny Robbins.

Other highlights during the telecast spotlighted the contributions of songwriters, most of whom were in the audience to receive their plaques. Jim Hurt and Tim DuBois performed their Alabama hit, "Love In The First Degree": a videotaped behind-the-scenes look showed writers Dennis Morgan and Rhonda Kye Fleming discussing how they wrote "Nobody," which became a gold single this year for Sylvia; and Nashville Songwriters Assn. execu-

tive director Maggie Cavender introduced Mickey Newbury, who performed a stylish medley of his best-known classics.

One of the show's most emotional moments came when songwriter Bobby Springfield was called on-stage to receive his award for "Some Memories Just Won't Die," one of Marty Robbins' final recordings before his death. In a similar tribute, "Always On My Mind" composers Johnny Christopher, Wayne Carson (Thompson) and Mark James dedi-

(Continued on page 46)

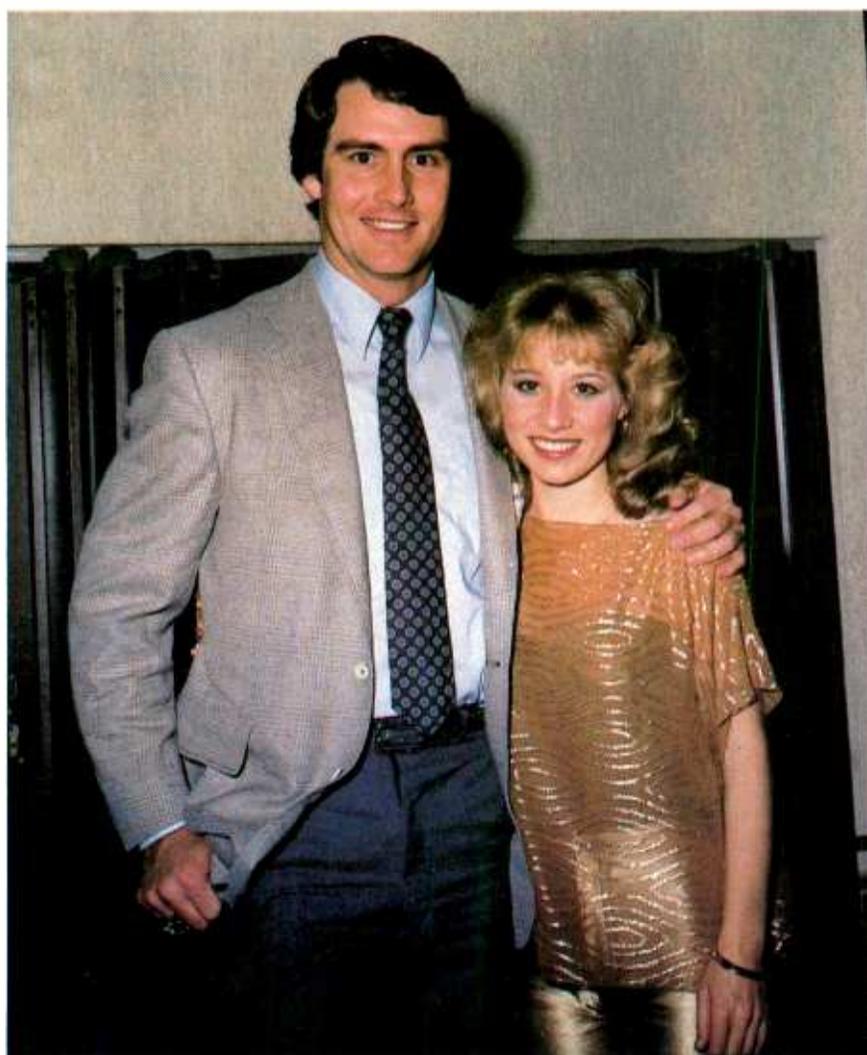


TOP SONGWRITER—Dewayne Blackwell, left, accepts his fan-voted plaque as top country songwriter of the year from singer David Frizzell on the syndicated tv show, "Music City News Top Country Hits of the Year." His award came for "I'm Gonna Hire A Wino To Decorate Our Home."

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# Billboard Hot Country Singles

Survey For Week Ending 2/5/83

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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))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	4	12	<b>INSIDE/CAROLINA DREAMS</b> —Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA 13362	35	41	9	<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	68	40	18	<b>LOST MY BABY BLUES</b> —David Frizzell (S. Garrett, S. Dorff) B. Peters, Ben Peters, BMI; Warner/Viva 729901
2	5	12	<b>'TIL I GAIN CONTROL AGAIN</b> —Crystal Gayle (J. Bowen) R. Crowell; Jolly Cheeks, BMI; Elektra 7-69893	36	42	4	<b>I HAVE LOVED YOU GIRL (But Not Like This Before)</b> —Earl Thomas Conley (M. Larkin) E. T. Conley; Blue Moon, ASCAP; RCA 13414	69	80	2	<b>PERSONALLY</b> —Ronnie McDowell (B. Killen) P. Kelly; Tree/Five D A Kind (Tree Group), BMI; Epic 34-03526
3	3	12	<b>THANK GOD FOR KIDS</b> —The Oak Ridge Boys (R. Chancey) E. Raven; Milene, ASCAP; MCA 52145	37	48	4	<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	70	71	4	<b>ONE FIDDLE, TWO FIDDLE/SAN ANTONIO ROSE</b> —Ray Price (S. Garrett) C. Crofford, J. Durrill, S. Garrett/B. Willis; Peso/Wallet, BMI/Bourne Co., ASCAP; Warner/Viva 729830
4	7	12	<b>FAKING LOVE</b> —T.G. Sheppard & Karen Brooks (B. Killen) B. Braddock, M. Berg; Tree, BMI; Warner/Curb 29854	38	44	8	<b>BORN TO LOVE ME</b> —Ray Charles (R. Charles) B. Morrison; Music City, ASCAP; Columbia 38-03429	71	78	3	<b>LONELY EYES</b> —Brice Henderson (S. Tutt) B. McDill; Hall-Clement, BMI; Union Station 1000
5	6	14	<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	39	55	2	<b>WE'VE GOT TONIGHT</b> —Kenny Rogers and Sheena Easton (D. Foster, K. Rogers) B. Seger; Gear, ASCAP; Liberty 1492	72	45	18	<b>MARINA DEL REY</b> —George Strait (B. Mevis) D. Dillon, F. Dycus; Hall-Clement (The Weik Group)/Golden Opportunity, BMI, SESAC; MCA 52120
6	8	10	<b>WHY BABY WHY</b> —Charley Pride (N. Wilson) G. Jones, D. Edwards, Ft. Knox, BMI; RCA 13397	40	24	16	<b>ONLY IF THERE IS ANOTHER YOU</b> —Moe Bandy (R. Baker) D. Mitchell; Baray, BMI; Columbia 38-03309	73	60	12	<b>MAKING A LIVING'S BEEN KILLING ME</b> —McGuffey Lane (M. Morgan, P. Worley) Z. Van Arsdale, N. Montgomery, M. Morgan; Cedarwood/JenSing, BMI; Atco 99959
7	9	13	<b>STILL TAKING CHANCES</b> —Michael Murphey (J.E. Norman) M. Murphey; Timberwolf, BMI; Liberty 1485	41	51	7	<b>THE FOOL IN ME</b> —Sonny James (S. James, K. Stills) D. Loggin, R. Goodrum; Leeds/MCA Patchwork/Chappell/Sailmaker, ASCAP; Dimension 1040	74	67	18	<b>I WONDER</b> —Rosanne Cash (R. Crowell) L. Preston; Bug Music/Asleep At The Wheel, BMI; Columbia 38-03283
8	12	10	<b>LAST THING I NEEDED FIRST THING THIS MORNING</b> —Willie Nelson (C. Moman) G.P. Nunn, D. Ciscle, Nunn, BMI; Columbia-38-03385	42	26	14	<b>HARD CANDY CHRISTMAS</b> —Dolly Parton (G. Perry) C. Hall; Daniel/Shukat/MCA, ASCAP; RCA 13361	75	NEW ENTRY	NEW ENTRY	<b>IF THAT'S WHAT YOU'RE THINKING</b> —Karen Brooks (B. Ahern) R. Sharp; Gee Sharp, BMI; Warner Bros. 7-29789
9	13	9	<b>IF HOLLYWOOD DON'T NEED YOU</b> —Don Williams (D. Williams, G. Fundis) B. McDill; Hall-Clement (Weik Music), BMI; MCA 52152	43	22	14	<b>ROMANCE</b> —Louise Mandrell (E. Kilroy) J. Huffman, C. Waters; Meadowgreen, ASCAP/Tree, BMI; RCA 13373	76	66	18	<b>YOU &amp; I</b> —Eddie Rabbitt with Crystal Gayle (D. Malloy) F. Myers; Four Way, ASCAP; Elektra 7-69936
10	11	12	<b>SOMEBODY'S ALWAYS SAYING GOODBYE</b> —Anne Murray (J.E. Norman) B. McDill; Hall-Clement (Weik Music), BMI; Capitol 5183	44	47	8	<b>MY FINGERS DO THE TALKIN'</b> —Jerry Lee Lewis (R. Chancey) B. Taylor, B. Moore; First Lady, BMI; MCA 52151	77	50	13	<b>BABY I'M GONE</b> —Terri Gibbs (E. Penney) G. Worl; Chamblin, ASCAP; MCA 52134
11	17	7	<b>THE ROSE</b> —Conway Twitty (C. Twitty) A. McBroom; Warner-Tamerlane, BMI; Elektra 69854	45	52	7	<b>NEVER ENDING SONG OF LOVE</b> —Osmond Brothers (R. Hall) D. Bramlett; Unart, BMI; Elektra/Curb 69883	78	85	2	<b>TAKE IT ALL</b> —Rich Landers (B. Fisher) R. Landers; Escrow/Plum Creek, BMI; AMI 1311 (NSD)
12	15	11	<b>VELVET CHAINS</b> —Gary Morris (M. Morgan, P. Worley) K. Welch, R. Hellard; Cross Keys, ASCAP/Tree, BMI; Warner Bros. 7-29853	46	54	5	<b>THE JIM REEVES MEDLEY</b> —Jim Reeves (D. Briggs) Moore, Campbell, Anderson; Allison; David, Burke, Fisher; Not Listed; RCA 13410	79	83	3	<b>EASIER</b> —Sandy Croft (J. Wilson) P. Tillis, J. Buckingham; Sawgrass/Duck Songs, BMI; Angelsons 1821
13	16	10	<b>C.C. WATERBACK</b> —George Jones/Merle Haggard (B. Sherrill) M. Haggard, Shade Tree, BMI; Epic-03405	47	56	3	<b>MY FIRST TASTE OF TEXAS</b> —Ed Bruce (T. West) E. Bruce, R. Rogers; Tree/Newkeys/Sugarplum, BMI; MCA 52156	80	82	3	<b>TRYING TO LOVE TWO</b> —Kin Vassy (L. Rogers) W. Bell, P. Mitchell; Rightsong/Bell Kat, BMI; Liberty 1488
14	1	13	<b>TALK TO ME</b> —Mickey Gilley (J.E. Norman) J. Seneca; Jay and Cee, BMI; Epic 34-03326	48	49	9	<b>THERE'S NO SUBSTITUTE FOR YOU</b> —Younger Brothers (R. Chancey) W.T. Davidson, M. Sameth; Collins Court/Famous, ASCAP; MCA 52148	81	53	10	<b>PLEASE SURRENDER</b> —David Frizzell & Shelly West (S. Garrett, S. Dorff) C. Crofford, J. Durrill, S. Garrett; Peso/Wallet, BMI; Warner/Viva 7-29850
15	21	7	<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	49	62	2	<b>GONNA GO HUNTIN' TONIGHT</b> —Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr.; Bacephus, BMI; Elektra/Curb 7-69846	82	NEW ENTRY	NEW ENTRY	<b>HOW LONG WILL IT TAKE</b> —Tennessee Express (L. Rogers) W. Mack; Hall-Clement, BMI; RCA 13423
16	19	9	<b>EVERYTHING'S BEAUTIFUL (In It's Own Way)</b> —Dolly Parton & Willie Nelson (F. Foster) D. Parton; Combine, BMI; Monument 4-03408 (CBS)	50	63	3	<b>SHAME ON THE MOON</b> —Bob Seger and The Silver Bullet Band (J. Iovine) R. Crowell; Coolwell/Granite, ASCAP; Capitol 5187	83	84	3	<b>TAKE A RIDE ON A RIVERBOAT</b> —Cedar Creek (A. DiMarlino) J. Pollard; Screen Gems/EMI, BMI; Moonshine 3008
17	2	15	<b>LIKE NOTHING EVER HAPPENED</b> —Sylvia (T. Collins) K. Fleming, D. Morgan, T. Collins, BMI; RCA 13330	51	33	14	<b>I WISH I WAS IN NASHVILLE</b> —Mel McDaniel (L. Rogers) B. McDill; Vogue (Weik Music), BMI; Capitol 5169	84	88	2	<b>I KNEW YOU WHEN</b> —Linda Ronstadt (P. Asher) J. South; Lowery, BMI; Asylum 7-69853
18	23	7	<b>HONKYTONK MAN</b> —Marty Robbins (S. Garrett) D. Blackwell; Peso/Wallet, BMI; Warner/Viva 29847	52	58	4	<b>I LOVE HOW YOU LOVE ME</b> —Glen Campbell (J. Fuller) B. Mann, L. Kolbar; Screen Gems/EMI, BMI; Atlantic/America 799930	85	NEW ENTRY	NEW ENTRY	<b>YOU'RE A PART OF ME</b> —Danny White & Linda Nail (K. Phillips, S. Kesler) K. Carnes; Brown Show, ASCAP; Grand Prix-2
19	25	11	<b>SHADOWS OF MY MIND</b> —Leon Everette (R. Dean, L. Everette) E.E. Collins; Hermitage, BMI; RCA 13351	53	74	2	<b>DOWN ON THE CORNER</b> —Jerry Reed (R. Hall) J. C. Fogerty; Jowdora, BMI; RCA 13422	86	NEW ENTRY	NEW ENTRY	<b>WHAT'S SHE DOING TO MY MIND/THIS COUNTRY MUSIC'S DRIVING ME CRAZY</b> —Johnny Bailey (E. Cole) J. Bailey/J. Fox; Pen Line, BMI; Soundwaves-4695 (NSD)
20	27	9	<b>A GOOD NIGHT'S LOVE</b> —Tammy Wynette (G. Richey) C. Lester, T. Dubois; House Of Gold, BMI; Epic 34-03384	54	54	8	<b>DALLAS</b> —Bama Band (J. Puckett) Boutwell, Crocker, Puckett; Unart/Mighty Mississippi/Spooned, BMI; Oasis-1 (NSD)	87	NEW ENTRY	NEW ENTRY	<b>KEEP ON PLAYING THAT COUNTRY MUSIC</b> —Sierra (P. Baugh) K. Stegall; Blackwood, BMI; Musicom 52701
21	29	12	<b>WHEN YOU'RE NOT A LADY</b> —Jim Glaser (D. Tolle) P. McManus, L. Pedroski; Colgems/EMI/Tiny Tiger, ASCAP; Noble Vision 101	55	59	5	<b>RAININ' DOWN IN NASHVILLE</b> —Tom Carlile (G. Kennedy) T. Carlile; OPA-LOCKA, ASCAP; Door Knob 82-191	88	NEW ENTRY	NEW ENTRY	<b>SHARING THE NIGHT TOGETHER</b> —Denny Hilton (D. Hilton, M. Leach, J. Williamson) E. Struzick, A. Aldridge; Music Mill/Alan Cartee, ASCAP/BMI; Rosebridge 010
22	28	9	<b>AIN'T NO TRICK (It Takes Magic)</b> —Lee Greenwood (J. Crutchfield) S. Pippin, J. Hurt; House of Gold, BMI; MCA 52150	56	64	5	<b>YOU COULD'VE HEARD A HEART BREAK</b> —Rodney Lay (J.B. Barnhill) M. Rossi; Songmaker, ASCAP; Churchil 94012 (MCA)	89	89	2	<b>TOO GOOD TO BE THROUGH</b> —Dave Lemmon (R. Simpson) E. Toon, Waters; Jensen/Blackwood, BMI; SCP 9781
23	14	17	<b>(Lost His Love) ON OUR LAST DATE</b> —Emmylou Harris (B. Ahern) C. Twitty, F. Cramer; Acuff-Rose, BMI; Warner Bros. 7-29898	57	43	19	<b>I DON'T REMEMBER LOVING YOU</b> —John Conlee (B. Logan) H. Howard, B. Braddock; Tree, BMI; MCA 52116	90	NEW ENTRY	NEW ENTRY	<b>COUNTRY MUSIC NIGHTMARE</b> —Boxcar Willie (J. Martin) B. Willie; Column II, BMI; Main Street 954 (Capitol)
24	35	4	<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	58	NEW ENTRY	NEW ENTRY	<b>YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING</b> —Reba McEntire (J. Kennedy) D. Lee, K. Chater; Maple Hill/Hall-Clement/Vogue (Weik), BMI; Mercury 3387 (Polygram)	91	77	15	<b>HOLD ON</b> —Gail Davies (G. Davies) R. Clark, M. Marchetti, Rick Clark/Tricia/Mark Marchetti/Little Chickadee, ASCAP/BMI; Warner Brothers 29892
25	31	11	<b>FEEL RIGHT</b> —Tanya Tucker (D. Malloy) L. Byrom; Deb Dave, Briarpatch, BMI; Arista 6077	59	73	3	<b>BREAKIN' IT/THERE'S ALL KINDS OF SMOKE (In The Barroom)</b> —Loretta Lynn (O. Bradley) M. Germino/D. Wayne; Music City/Country Bumpkin, BMI; MCA 52158	92	91	9	<b>HEART OF THE NIGHT</b> —Juice Newton (R. Landis) M. Clark, J. Bettis; Warner-Tamerlane/Flying Dutchman/Sweet Harmony, BMI/ASCAP; Capitol 5192
26	10	16	<b>TODAY MY WORLD SLIPPED AWAY</b> —Vern Gosdin (B. Fisher) M. Wright, V. Gosdin; Vogue (Weik)/Hookit/Gary S. Paxton, BMI; AMI 1310 (NSD)	60	65	5	<b>THE LIGHT OF MY LIFE</b> —Tommy St. John (N. Wilson) E. Haynes, D. Brady, R. Thames, Bill Haynes; BMI; RCA-13405	93	81	4	<b>WHEREVER YOU ARE</b> —The Thrasher Brothers (J. Foglesong) K. Robbins; Hall-Clement (Weik Music Group), BMI; MCA 52153
27	30	11	<b>DON'T PLAN ON SLEEPING TONIGHT</b> —Steve Wariner (T. Collins) G. Sklerov, S. Kunin; Arista/Gloria's Songs, ASCAP; RCA 13395	61	36	19	<b>CAN'T EVEN GET THE BLUES</b> —Reba McEntire (J. Kennedy) T. Dampier, R. Carnes; Coal Miners, BMI/Refuge, ASCAP; Mercury 76180 (Polygram)	94	76	18	<b>CHEROKEE FIDDLE</b> —Johnny Lee and Friends (J. Boylan, J.E. Norman) M. Murphey; Mystery Music, BMI; Full Moon/Asylum 7-69945
28	34	7	<b>HANGIN' AROUND</b> —The Whites (R. Skaggs) C. Hardy, R. Carnes, J. Carnes; Elektra/Asylum, BMI; Elektra/Curb 69855	62	75	2	<b>RAINBOWS AND BUTTERFLIES</b> —Billy Swan (L. Rogers) J. Flynn III; Music City, ASCAP; Epic 34-03505	95	61	17	<b>A LOVE SONG</b> —Kenny Rogers (K. Rogers) L. Greenwood; MCA/Sycamore Valley, BMI; Liberty 1485
29	37	4	<b>SWINGIN'</b> —John Anderson (F. Jones) L. Oelmore, J. Anderson, BMI; Warner Bros. 7-29788	63	38	14	<b>SAN ANTONIO NIGHTS</b> —Eddie Raven (J. Bowen) E. Raven; Milene, ASCAP; Elektra 7-69929	96	87	16	<b>A CHILD OF THE FIFTIES</b> —The Statler Brothers (J. Kennedy) D. Reid; American Cowboy, BMI; Mercury 76184 (Polygram)
30	32	10	<b>POOR BOY</b> —Razzy Bailey (B. Montgomery) D. Gray, J. Michael, M. Gray, Irving/Down N' Dixie/Simonton/Fifty Grand, BMI; RCA-13383	64	79	2	<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	97	68	5	<b>SO EASY TO LOVE</b> —The Wright Brothers (G. Klein) S. Diamond, T. Cerney, A. Roberts; Warner-Tamerlane/Diamond Mine/Colgems-EMI, BMI/ASCAP; Warner Brothers 729839
31	39	4	<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	65	69	7	<b>THERE'S STILL A LOT OF LOVE IN SAN ANTOINE</b> —Connie Hanson & Friend (J. Gibson) A. L. (Doddle) Owens, L. Rochelle; Unichappell, BMI; Soundwaves 4692 (NSD)	98	86	3	<b>HOMEMADE LOVE</b> —Ronnie Reno (W. Carson) R. Reno, W. Carson; Shady Dell, BMI; EMH 11
32	18	16	<b>WITH YOU</b> —Charly McClain (Chucko Productions) L. Shell, R. Muir; Onhisown, BMI/Arian/Ron Muir, ASCAP; Epic 34-03308	66	NEW ENTRY	NEW ENTRY	<b>SOUNDS LIKE LOVE</b> —Johnny Lee (J.E. Norman) C. Black, T. Rocco; Chappell/Bibo (Weik), ASCAP; Full Moon/Asylum 7-69848	99	90	20	<b>WILD AND BLUE</b> —John Anderson (F. Jones, J. Anderson) J.S. Sherrill; Sweet Baby, BMI; Warner Bros. 7-29917
33	46	4	<b>REASONS TO QUIT</b> —Merle Haggard and Willie Nelson (C. Moman, W. Nelson, M. Haggard) M. Haggard, Shade Tree, BMI; Epic 34-03494	67	72	5	<b>THOSE WERE THE DAYS</b> —Gary Stewart & Dean Dillon (B. Mevis) D. Dillon, G. Stewart, R. Huston; Tree/Forrest Hill, BMI; RCA 13401	100	70	5	<b>THE NAME OF THE GAME IS CHEATING</b> —Charlie Ross (W. Aldridge, T. Brasfield, E. Phillips) T. DuBois, W. Newton; House of Gold, BMI; Townhouse 1063 (Capitol)

☆ 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).

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## Ray Charles Returns With A Nashville Sound

By KIP KIRBY

NASHVILLE—After nearly four years without an album on the market, Ray Charles has returned with a country LP, "Wish You Were Here Tonight," his first venture for CBS Nashville.

This, Charles says, is a departure. Although he has cut a gold mine of country material in his three-decade recording career, including such classics as "I Can't Stop Loving You," "Busted," "Take These Chains From My Heart" and "Together Again," the singer feels it's the first time he's concentrated on capturing the essence of country music.

"What's different about this album, to me, is that it encompasses traditional country, and I've never really done that before," Charles explains. "In the '60s, I did a lot of country songs, but I always made them sound contemporary. I'd add strings, give them a pop feel, so that way I got a lot of people into country for the first time. But for this album, we used country players from Nashville, didn't add no-

thin' we didn't have to, and went heavy on things like mandolin, fiddle and steel guitar."

Charles produced and engineered the album at his own RPM Studio in Los Angeles, doing overdubs in Nashville. The first single, "Born To Love Me," is now midway up Billboard's country charts; at starred 38, it's already higher than his only other charted country effort, a duet with Clint Eastwood in 1980 called "Beers To You."

Joe Casey, national country promotion director for CBS Nashville, indicates that there was some initial resistance to the record by country stations who were unsure how listeners in their markets would react to Ray Charles on the playlist. Now, however, Casey says "Born To Love Me" is turning out to be a big request record.

"What we're dealing with is a musical legend who has no real track record on the country charts," says Casey. "So our (Continued on page 53)

## Music City Award Winners

• Continued from page 43

cated their award to the late Tommy Cogbill, a well-known Memphis/Nashville session musician who also died this year.

Dewayne Blackwell was voted the 1982 Music City News songwriter of the year for "I'm Gonna Hire A Wino To Decorate Our Home." Blackwell is also the composer of "Honkytonk Man," the title tune from the Clint Eastwood film now on the charts by Marty Robbins. His "Mr. Blue" was a No. 1 pop hit for the Fleetwoods in 1959.

Here are the 10 winners of this year's top country hits of the year: "Always On My Mind"—written by Johnny Christopher, Wayne Thompson and Mark James (recorded by Willie Nelson);

"Are The Good Times Really Over"—written and recorded by Merle Haggard;

"Bobbie Sue"—written by Dan Tyler, Adele Tyler and Wood Newton (recorded by the Oak Ridge Boys);

"Crying My Heart Out Over You"—written by Carl Butler, Louise Certain, Gladys Stacey and Marijohn Wilkin (recorded by Ricky Skaggs);

"Love In The First Degree"—written by Jim Hurt and Tim DuBois (recorded by Alabama);

"Mountain Music"—written by Randy Owen (recorded by Alabama);

"Nobody"—written by Kye Fleming and Dennis Morgan (recorded by Sylvia);

"Slow Hand"—written by Michael Clark and John Bettis (recorded by Conway Twitty);

"Some Memories Just Won't Die"—written by Bobby Springfield (recorded by Marty Robbins);

"I'm Gonna Hire A Wino To Decorate Our Home"—written by Dewayne Blackwell (recorded by David Frizzell), top country song of the year.

## New Office For Campbell Firm

NASHVILLE—Glen Campbell Publishing, which has offices in Los Angeles, has recently opened a Nashville office with Marty Gamblin as professional manager. The new location is 1710 Roy Acuff Place, Nashville, Tenn. 37203; (615) 244-5044.



**COUNTRY COLLABORATION—Epic artist Merle Haggard performs before a sellout crowd recently in Winston Salem, North Carolina where he shared the bill with George Jones.**

## Chart Fax

### No. 22 For Milsap; Three For Willie, Merle

By MELINDA NEWMAN

RCA artist Ronnie Milsap takes his 22nd record to the top this week with the two-sided hit, "Inside"/"Carolina Dreams." Milsap has had a slew of Number Ones since first appearing on the charts in 1973 with another two-sided 45, "I Hate You"/"All Together Now," which peaked at number 10. A year later Milsap scored his first No. 1 with "Pure Love."

## Nashville, Ind. Hosting Concerts

NASHVILLE—Roy Clark will headline the opening concert of the 1983 Little Nashville Opry series in Nashville, Ind. on March 12. Also set to appear on consecutive Saturday nights in March are Ronny Robbins with the Marty Robbins Band, followed by Faron Young.

April's Saturday night lineup includes Reba McEntire and Gary Morris on April 9, followed by individual dates with Gail Davies, the Kendalls and Moe Bandy. Jerry Lee Lewis leads off the month of May, followed by Frizzell & West, T.G. Sheppard and Charley Pride.

June 4 brings in Tammy Wynette, with Conway Twitty scheduled on June 11, Ricky Skaggs the following week, and Emmylou Harris rounding out the month. July bookings include Johnny Lee, and August's schedule is set to feature Mel Tillis and Loretta Lynn. Mickey Gilley and Billy "Crash" Craddock are set for September.

The Little Nashville Opry will run one performance an evening during the spring, returning to a two-show-a-night schedule beginning with the Kendalls on April 23. Tickets at the facility range from \$7-\$13.

A number of artists are represented on the charts with more than one song, but Willie Nelson and Merle Haggard have three songs each this week, each in a different configuration. Haggard is at number 34 this week with "Going Where The Lonely Go." He also sings with George Jones on "C.C. Waterback," a tribute to Canadian Club Whiskey, and with Willie Nelson on "Reasons To Quit."

Nelson solos on "Last Thing I Needed First Thing This Morning" and duets with Dolly Parton on "Everything's Beautiful (In Its Own Way)" and with Haggard on "Reasons To Quit."

Nelson is also responsible for six albums currently on the LP chart, three of which are in the top 10: "Always On My Mind," "WWII" with Waylon Jennings and "The Winning Hand" with Parton, Kris Kristofferson and Brenda Lee. Also on the charts are Nelson's "Greatest Hits," "Stardust" and "Poncho and Lefty," with Haggard, which debuts this week.

The Singing Cowboy also debuts this week (no, we don't mean Gene Autry). Danny White, quarterback for the Dallas Cowboys, charts with "You're A Part Of Me," a duet with Linda Nail. It's a remake of the 1978 Gene Cotton/Kim Carnes hit. Move over, Kris Kristofferson.

In our "Last Date" summary a couple of weeks ago, we wrote that Conway Twitty had been the first artist to put words to Floyd Cramer's instrumental hit. Well, we were wrong. Skeeter Davis recorded a version called "My Last Date (With You)," which reached number 5 in 1961. Lee Stevens of WLAC Nashville, to whom we are indebted, told us about Davis's version.

# Billboard® Hot Country LPs™

Survey For Week Ending 2/5/83

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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	47	MOUNTAIN MUSIC	Alabama, RCA AHL 1 4239 RCA	37	34	120	GREATEST HITS	Kenny Rogers, Liberty L00 1072 CAP
2	2	46	ALWAYS ON MY MIND	Willie Nelson, Columbia FC 37951 CBS	38	27	40	BUSTED	John Conlee, MCA 5310 MCA
3	4	11	GOING WHERE THE LONELY GO	Merle Haggard, Epic FE 38092 CBS	39	29	11	THE ELVIS MEDLEY	Elvis Presley, RCA AFL 1 4222 RCA
4	3	16	W W II	Waylon Jennings & Willie Nelson, RCA, AHL-1 4455 RCA	40	41	7	BEST OF BOXCAR VOLUME I	Boxcar Willie, Main Street ST 73002 (Capitol) CAP
5	6	18	HIGHWAYS AND HEARTACHES	Ricky Skaggs, Epic FE 37996 CBS	41	39	123	GREATEST HITS	Anne Murray, Capitol SOO 12110 CAP
6	7	16	HANK WILLIAMS JR'S GREATEST HITS	Hank Williams Jr., Elektra/Curb 60193 WEA	42	42	32	BIG AL DOWNING	Big Al Downing, Team TRA 2001 IND
7	5	15	RADIO ROMANCE	Eddie Rabbitt, Elektra 60160 WEA	43	42	32	SOMEWHERE IN THE STARS	Rosanne Cash, Columbia FC-37570 CBS
8	8	17	GREATEST HITS	Dolly Parton, RCA AHL 1 4422 RCA	44	43	10	GREATEST HITS	Janie Fricke, Columbia FC 38310 CBS
9	10	9	KRIS, WILLIE, DOLLY & BRENDA ... THE WINNING HAND	Kris Kristofferson, Willie Nelson, Dolly Parton, Brenda Lee, Monument JWG 38389 CBS	45	48	118	GREATEST HITS	The Oak Ridge Boys, MCA 5150 MCA
10	12	34	JUST SYLVIA	Sylvia, RCA AHL-1-4263 RCA	46	46	29	LOVE WILL TURN YOU AROUND	Kenny Rogers, Liberty LO 51124 CAP
11	9	8	LAST DATE	Emmylou Harris, Warner Bros 1-23740 WEA	47	44	15	GET CLOSER	Linda Ronstadt, Asylum 60185 WEA
12	11	20	A TASTE OF YESTERDAY'S WINE	Merle Haggard/George Jones, Epic FE-38203 CBS	48	54	2	FRIZZELL WEST—OUR BEST TO YOU	David Frizzell and Shelly West Warner/Viva 1-23754 WEA
13	13	20	SOMEWHERE BETWEEN RIGHT AND WRONG	Earl Thomas Conley, RCA AHL-1-4348 RCA	49	52	3	GREATEST HITS	Moe Bandy, Columbia FC 38315 CBS
14	14	23	GREATEST HITS	The Bellamy Brothers, Warner/Curb 26397-1 WEA	50	50	15	PERFECT STRANGER	T.G. Sheppard, Warner/Curb 23726 WEA
15	15	10	TRUE LOVE	Crystal Gayle, Elektra 60200 WEA	51	45	30	STRAIT FROM THE HEART	George Strait, MCA 5320 MCA
16	22	15	WILD AND BLUE	John Anderson, Warner Brothers 23721 WEA	52	47	42	HIGH NOTES	Hank Williams, Jr., Elektra/Curb E1-60100 (Elektra) WEA
17	17	11	ANNIVERSARY, TEN YEARS OF HITS	George Jones, Epic KE 38323 CBS	53	53	9	HERE'S TO US	Cristy Lane, Liberty LT 51137 CAP
18	18	99	FEELS SO RIGHT	Alabama, RCA AHL 1 3930 RCA	54	59	18	TOM JONES COUNTRY	Tom Jones, Mercury SRM-1-4062 POL
19	16	66	WAITIN' FOR THE SUN TO SHINE	Ricky Skaggs, Epic FE 37193 CBS	55	56	14	TURNED LOOSE	Roy Clark, Churchill CR 9425 MCA
20	21	11	THE BIRD	Jerry Reed, RCA AHL 1 4529 RCA	56	57	24	MICHAEL MARTIN MURPHEY	Michael Martin Murphey, Liberty 51120 CAP
21	20	16	IT AIN'T EASY	Janie Fricke, Columbia FC 38214 CBS	57	51	121	GREATEST HITS	Ronnie Milsap, RCA AAL 1 3772 RCA
22	19	72	GREATEST HITS	Willie Nelson, Columbia KC2 37542 CBS	58	62	14	HEARTBREAK	Rodney Lay, Churchill CR 9423 MCA
23	24	5	BIGGEST HITS	Marty Robbins, Columbia FC 38309 CBS	59	58	28	16TH AVENUE	Jacy J. Dalton, Columbia FC 37975 CBS
24	28	7	STRONG WEAKNESS	The Bellamy Brothers, Elektra/Curb 60210 WEA	60	55	21	CONWAY'S #1 CLASSICS, VOL. I	Conway Twitty, Elektra E1 60115 WEA
25	23	139	MY HOME'S IN ALABAMA	Alabama, RCA AHL-1-3644 RCA	61	65	2	CHANGES	Tanya Tucker, Arista AL 9695 IND
26	32	22	COME BACK TO ME	Marty Robbins, Columbia FC 37995 CBS	62	64	2	GOOD LOVE AND HEARTBREAK	Tammy Wynette, Epic FE 38314 CBS
27	26	16	SURE FEELS LIKE LOVE	Larry Gatlin & the Gatlin Brothers Band, Columbia FC 38135 CBS	63	68	29	UNLIMITED	Reba McEntire, Mercury SRM-1-4047 POL
28	37	33	INSIDE	Ronnie Milsap, RCA AHL 1 4311 RCA	64	64	2	PONCHO AND LEFTY	Merle Haggard and Willie Nelson, Epic FE 37958 (CBS)
29	30	19	DREAM MAKER	Conway Twitty, Elektra 60182 WEA	65	60	8	WALK ON	Karen Brooks, Warner Bros. 23676 (WEA)
30	25	29	FAMILY'S FINE BUT THIS ONE'S MINE	David Frizzell, Warner/Viva 23688 WEA	66	60	8	BIGGEST HITS	Mickey Gilley, Epic FE 38320 CBS
31	33	65	BIG CITY	Merle Haggard, Epic FE 37593 CBS	67	66	14	STEVE WARINER	Steve Wariner, RCA AHL 1 4154 RCA
32	35	40	INSIDE OUT	Lee Greenwood, MCA 5305 MCA	68	67	75	THE PRESSURE IS ON	Hank Williams Jr., Elektra/Curb SE 535 WEA
33	38	10	HONKYTONK MAN	Soundtrack, Warner/Viva 23739 WEA	69	61	3	LET THE HARD TIMES ROLL	McGuffey Lane, Atco 90029 WEA
34	31	36	QUIET LIES	Juice Newton, Capitol ST 12210 CAP	70	69	8	GREATEST HITS	Charly McClain, Epic FE 38313 CBS
35	40	19	PUT YOUR DREAMS AWAY	Mickey Gilley, Epic FE 38083 CBS	71	74	123	I AM WHAT I AM	George Jones, Epic JE 36586 CBS
36	36	10	CONWAY'S #1 CLASSICS—VOL. II	Conway Twitty, Elektra 60209 WEA	72	63	3	BACKSLIDIN'	Joe Stampley, Epic FE 38364 CBS
					73	71	248	STARDUST	Willie Nelson, Columbia JC 35305 CBS
					74	73	37	NUMBER ONES	Conway Twitty, MCA 5318 MCA
					75	72	24	THE BEST LITTLE WHOREHOUSE IN TEXAS	Motion Picture Soundtrack MCA 6112 MCA

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## Nashville Scene

By KIP KIRBY

Merle Haggard doesn't kid around when he says "Another round, please" to the bartender. Haggard bought what is expected to end up the biggest round of drinks ever ordered when he picked up a \$12,737.50 tab for 5,095 drinks at Billy Bob's. Haggard's spokesman said Merle went into Billy Bob's in Fort Worth, tipped his hat and ordered 5,095 Canadian Clubs with water backs for everyone in the enormous club. Some 40 gallons of Canadian Club whiskey were used; Haggard says he bought the round to celebrate the success of his current record, "C.C. Waterback," a duet with George Jones.

It is believed that this tops the current Guinness Book of World Records listing for the biggest round of drinks ever bought by an individual, and Merle's order will now be submitted to Guinness for inclusion in its 1984 edition. The current record for the largest round of drinks was set in July 1982 in Atlanta by Paul Deer who ordered a total of 1,501 drinks. Looks like Merle's entry will stand for quite a while, at that rate.

Mickey Gilley dropped by Scene's offices the other day to chat and fill us in on current activities, which include a new (as yet untitled) album in the can for February, two duets with labelmate Charly McClain (with whom he also starred in a recent "CHIPS" tv segment), and a possible European tour in May.

One thing Gilley was emphatic about was his desire to make his Fourth of July concert at Gilley's successful. In fact, says Gilley, he's so committed to turning the event into a major annual attraction, he and manager Sherwood Cryer will "keep doing it until the thing is a success."

Gilley mentioned that one of his promotional ideas for the Fourth of July bash this past backfire: "We printed up thousands of T-shirts that

said 'Welcome To Gilley's' in Spanish. But ironically, Mexican fans got insulted—they wanted shirts that said it in English to look more authentic. So now we're stuck with a bunch of T-shirts with Spanish writing on them which we can't give away!"

A top priority for Mickey is his effort to gain national exposure for two Gilley's regulars: Wendell Adkins and Johnny Williams. He wants to help these artists land recording contracts and says he wouldn't mind being involved with their production.

**Random Thoughts Around The Dial:** Some artists establish themselves in one format, then change their sound and go off in a totally new direction, burning their former base of airplay. But although her recent string of rock singles wouldn't slip by even the most lenient country program director, it's interesting how much airplay Olivia Newton-John still gets on country radio. It's a barometer of her earlier country strength, because you can bet numbers like "Physical" and "Heart Attack" haven't exactly expanded Olivia's country following.

### Gilley Set To Host Arthritis Broadcast

NASHVILLE — The Arthritis Foundation is conducting its second annual fund-raising broadcast live from Opryland U.S.A. on April 24. The eight-hour event will again feature Mickey Gilley as guest host, with MC Ralph Emery and a lineup of celebrities. Charlie McCoy will serve as musical director.

This national radio broadcast will be distributed live via satellite to participating stations. Last year's event raised more than \$1.3 million for the Arthritis Foundation.

Okay: George Jones gets a pretty heavy share of negative publicity, with his famous no-shows and public antics. But to balance the coin, here's a positive George Jones story. Seems he was booked a week or so ago for a double billing with Haggard at the Winston-Salem Memorial Coliseum. There was a sellout crowd of 9,000 people, and both artists rose to the occasion, performing songs from their current "Yesterday's Wine" duet album as well as sets by themselves.

But Jones gave more than a performance that night. He learned before the show that there was a cancer-ridden 88-year-old fan of his at a local hospital who was anxious to see the concert. So George went to her room, visited for an hour, then arranged to bring her to the coliseum. In fact, as if this weren't enough, Jones also stopped the show just before launching into his single, "Shine On," went into the audience where she was sitting, and dedicated the number to her.

Seems there was a bit of miscommunication between Scene and Atlantic America in the item we reported about the label inking Gary Puckett. Atlantic America IS signing a Puckett, all right: but it's JERRY Puckett, not GARY Puckett (of Gary Puckett & the Union Gap fame). So who is Jerry Puckett? We asked, too, and learned he's a guitarist who's played with Jimmy Seals, Glen Campbell and Paul Simon (Jerry was featured on Simon's acclaimed "There Goes Rhymin' Simon" LP), among others. He also played on Dorothy Moore's classic "Misty Blue," produced by James Stroud—who will now be producing Jerry for Atlantic America.

Which brings us to the second half of our correction: what is GARY Puckett doing these days? If he isn't signing with Atlantic America, has he a deal in the works with anyone else? If not, maybe he should contact this column, and we can manage to get him AND Jerry Puckett comfortably settled onto new labels!



**FIDDLE HAPPY**—Charlie Daniels and Johnny Lee launch into a rousing fiddle break during Lee's appearance on Daniels' ninth annual Volunteer Jam at Nashville's Municipal Auditorium. (Story, p. 48.)

### NASHVILLE & L.A. SEGMENTS

## Two Sites Set For Kidney Radiothon

NASHVILLE—When the third annual National Kidney Foundation "Country Music Festival" takes place April 23-24, it will be aired for the first time from two sites.

Nashville and Los Angeles will headquarter the eight-hour national radiothon, with the initial three hours of the program airing live from Nashville, the next three from L.A., and the final two from Nashville.

Emmylou Harris and Ronnie Milsap have been named as the 1983 chairpersons for the event. Harris

and Milsap will host and headline the L.A. and Nashville segments individually. Milsap will be joined by country comedian Jerry Clower as Nashville co-host, while tv's "Real People" personality Skip Stephenson will co-host with Harris in L.A.

Also for the first time, the 12-hour pre-taped show will feature a countdown of 100 country song favorites chosen through fan balloting. After voting ends March 1, the radiothon's countdown will be taped with the winning 100 songs, interviews with the artists, and tag messages supporting the Kidney Foundation.

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Bookings: (912) 477-0415  
 Photo: J. Carol Gore

## Daniels And Friends Jam Again Ninth Annual Volunteer Event Draws 10,000 Fans

By CARTER MOODY

NASHVILLE—The ninth annual Volunteer Jam lived up to past form Jan. 22 with eight hours of music featuring some 20 acts.

A crowd of approximately 10,000 packed into Municipal Auditorium on the bet that legends would perform (the bookings are always kept secret), and they were treated for \$15 per ticket to Carl Perkins, James Brown, Roy Acuff, Woody Herman, Quarterflash, Dr. Hook, host Charlie Daniels and many other top names.

As usual, all artists volunteered their talents for no pay, with Daniels picking up their expenses. Proceeds from ticket sales and radio/tv broadcasting rights go to such charities as the T.J. Martell Memorial Fund for Leukemia Research and to Tennessee schools for handicapped children.

Jam IX started at 6 p.m. with Woody Herman and the Thunder-

ing Herd, the first performer of the big band genre ever to appear in the annual event. Following in quick order for 20-minute sets were Grinderswitch, the Winters Brothers and Dr. Hook.

Dr. Hook's 7 p.m. set coincided with the start of radio coverage by the Volunteer Jam Network, broadcasting on WWKX and WRVU Nashville; WZXR Memphis; WSKZ Chattanooga; WIMZ Knoxville; and WBGY Tullahoma. Singer Ray Sawyer's uninhibited stage antics on "Sex Drive" drove the crowd to a frenzy.

Then, at 7:30, the Charlie Daniels Band came on for its homecoming show, the Jam being about the only time each year that Daniels plays in the Nashville vicinity. He and his group pleased the crowd with the 1980 hit, "In America," plus such '70s classics as "The Devil Went Down To Georgia" and "Long Haired Country Boy." The latter served this year as both a country/

rock classic and a victory anthem, being the song Daniels successfully defended in court last year against a copyright infringement.

Daniels' one new song was a gospel number, "Oh Precious Time," for which a black church choir joined him onstage. Later in his set, Papa John Creach came on to fiddle and strut; Roy Acuff and Boxcar Willie roared with Daniels through "Fireball Mail" and others; the Melvin Sloane Dancers squared off at corner stage; and the late Marty Robbins' band members joined in. The CDB lineup included former Billy Joel saxophonist Richie Cannata and Jamie Nichols.

Individual sets between 9:30 and 11:00 were comprised of the rock band Streets, led by singer Steve Walsh, formerly of Kansas; country harmonizers McGuffey-Lane; Dobie Gray (with a specially-tailored sing-along, "Jam On, Volunteer State"); Quarterflash, a repeat act from Jam VIII, playing their own hits plus Larry Williams' "Slow Down"; and Larry Gatlin & the Gatlin Brothers Band.

The CDB returned with Johnny Lee, then Carl Perkins, the epitome of Southern rock legends. The modern Southern rock of the Betts, Hall, Leavell & Trucks Band combined the spark of former Allman Brothers Band members Dickey Betts, Butch Trucks and Chuck Leavell, plus ex-Wet Willie member Jimmy Hall. Each has appeared at previous Jams, and Betts played at the first one in 1974, a CDB show held before a crowd of 2,200 in Nashville's War Memorial Auditorium to cut tracks for a live LP.

James Brown and his entourage of players and singers cranked up appropriately at midnight, belting out his first hit, 1956's "Please, Please, Please," "I Feel Good," and more recent material. While he was one of a handful of Jam acts to get many fans in the risers onto their feet for the first time, his show was the only one to draw boos from a segment of the nearly all-white crowd. The side-show demands by Brown's MC for adulation from the audience may have been a cause, along with the length of his set.

From about 12:50 a.m. through the 2 a.m. closing, a true "jam" was in effect, with the CDB being joined intermittently by Perkins, Betts, (Continued on page 50)



Billboard photo by Chuck Pulin  
POCO VISIT—Poco crowds the tiny stage at the Lone Star Cafe during the band's first visit to New York in two years.

## Atlanta's Limelight Disco Marks Third Anniversary

By RUSSELL SHAW

ATLANTA—The Limelight Entertainment Complex marks three years of celebrity-register activity with an anniversary party this month. A roster of star talent from various branches of the performing arts is expected at the huge North Atlanta facility.

Subject of much national press attention since its opening, the Limelight has transcended its initial personality as a disco to become a key stopping-off point for visiting celebrities. Various theme parties and promotional events have attracted the likes of Farrah Fawcett,

Ali MacGraw, Burt Reynolds and Andy Warhol to the locale, the former site of a dinner theatre.

Peter Gatien, co-owner and operator of the Limelight, integrated state-of-the-art sound and lighting from the start to ensure that his operation never became, in his words, "just another former rock club turned disco with a couple of mirror balls and a hardwood floor." To that end, Gatien says, he has overseen continual six-figure investments in modern custom technology, most recently spending \$120,000 on a four-color laser system and \$40,000 on floor elevation devices.

## Music Machine Bows As L.A.'s Newest Rock Club

By CARY DARLING

LOS ANGELES—The volatile Los Angeles club scene is taking on a new complexion with the opening of the 500-capacity Music Machine in West L.A. With its first showcase gig under its belt and renovations underway, the club's management is trying to lure clubgoers from their usual Hollywood haunts.

The Music Machine, at one time the Cowboy, a country music club, has for six weeks been operated by Gary Fontenot and Michel Myer (both of whom had been involved in managing and booking the now-defunct Starwood) and partners Leon McKnabb and Hal Glickman. (Glickman had been the club's sole

owner.) Their aim is to build a showcase for local bands and then move into booking national touring acts.

Artists who have played or are scheduled to play the club include such local draws as Rank and File (the first showcase), Josie Cotton, Jack Mack & the Heart Attack, the Dream Syndicate, Gleaming Spires, Levi Dexter & the Tribe, and the Babylon Warriors. With an 18-year-old age limit, a one-drink minimum and no plans to book punk acts, the proprietors hope to steer clear of some of the problems that have plagued other local clubs. "I put 10 years of my life into the Starwood," says Fontenot. "There were other problems, but punk didn't help. It agitated a tumor that was already happening.

"It's not that I don't like some of the music. But the few superpunk bands who do humungous shows bring humungous problems."

Club management also hopes to benefit from a general perception that Hollywood, the traditional location for rock clubs, is unsafe and that West Los Angeles is a better environment. "Hollywood is like 42nd Street in New York. Everyone's going to movies and shows in the San Fernando Valley and Westwood. The young jet-setters go where they don't have to worry about the streets," he says. Two other rock/dance clubs, Moody's and Club 88, are located within a few blocks of the Music Machine.

Renovations at the club include installing a bigger stage, 18 feet deep by 30 feet across, and rearranging the seats for a larger capacity. Over the next few months, Fontenot is planning to install new sound and (Continued on page 51)

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### THREE NEW TOUR TIE-INS

## Corporate Sponsorship Growing

NEW YORK—Corporate sponsorship of major tours isn't automatic yet, but it's becoming more and more common. Latest tour tie-ins include Canada Dry and Hall & Oates, Camel cigarettes and Eric Clapton, and Triumph and Converse sneakers.

"The corporate sponsors are now stepping in and doing what the record companies used to do, but don't do anymore since they cut down on your support," says Jay Coleman, president of Rockbill, the marketing company that set up all three of these tour sponsorships.

"It isn't just the money in hand, though all three deals are in the six figures, but it is all the other things, the advertisement and promotion that acts need to sell more concert tickets and more albums."

The most extensive of the three tie-ins appears to be Canada Dry's with the Hall & Oates tour, which begins next week (9) and will run through the summer with over 100 dates. Coleman says Canada Dry is putting \$3.5 million into what he describes as their "biggest consumer promotion yet." The purpose of the promotion, he says, is to make young adults aware that Canada Dry ginger ale is a soft drink as well as a mixer.

The year-long campaign will not just center on the tour itself, but will also involve co-promotions with RCA Records and various radio stations around the country, says Coleman.

According to research by Converse, 80% of those who go to rock (Continued on page 55)

## Talent In Action

### MISSING PERSONS RAYBEATS

Beacon Theatre, New York  
Admission: \$12.50

Is Missing Persons on its way to arena rock stardom? Judging from its SRO show at the Beacon Theatre Jan. 22, it may well be, though it could use a bit more material.

Missing Persons was formed in 1979 by a couple of alumni from Frank Zappa's band, and is fronted by Dale Bozzio, a former Playboy bunny who made the transition to music after marrying drummer/songwriter and band co-founder Terry Bozzio.

By now, as could be easily heard at the Beacon show, there is no denying Dale Bozzio's rock'n'roll credentials. She is an assured and confident singer and performer, and while there is no doubt that many in the audience came primarily to see her not inconsiderable physical attributes, Mrs. Bozzio's costumes and stage demeanor were in perfect tune with the bare-chested brand of power pop played by her band.

Missing Persons' music skillfully walks the thin boundary between what is expected of a new wave band and what rock traditionalists want from their favorites. The band plays snappy but melodic rock tunes, with the guitar up front, but usually no bass, and two keyboards creating a constant swirl in the background.

It's a heady brew, but it would be for nothing if there were not equally effective songs, and such tunes as "Words," "Mental Hopscootch," "Destination Unknown," "Walking In L.A." and "Windows," the latest single, were even stronger performed live than on the band's debut EP and its subsequent top 20 LP, "Spring Session M."

Missing Persons was originally supposed to play this date in November, but illness forced a rescheduling. For these makeup dates, it appeared that Missing Persons did not take their full gear with them. The show was played on stage with speaker cabinets draped with a white cloth, but there was very little by way of stage effects. Dale Bozzio, and to a lesser extent Terry Bozzio, pretty much carried the show.

They played for about an hour, and maybe that's all the material they have, but it didn't

seem enough. This reviewer, for one, rather wished that they would yank up the white drapes and show whatever surprise there would be underneath, and then go on with an even more electric and dynamic second half. Instead, they did a short encore and then piped in a Muzak version of their "Words" while the fans were leaving. That was pretty funny, but more live Missing Persons would have been much better.

They'll probably do a longer set after their next album, and more than likely the show will be at Madison Square Garden. It's only a matter of time from Missing Persons.

Opening the show were the Raybeats, a four-man all-instrumental group that plays contemporary surf music. Their set opened to a nearly empty house, and though the place filled up during their time onstage, the late arrivals did little to raise the level of enthusiasm for the Raybeats.

While the Raybeats had their pockets of supporters, and while there is little on which to fault their music, their basic post-Ventures rock'n'roll seemed somewhat one-dimensional and redundant. At a different time, in a different place, and before a different audience, this band could probably blister paint.

ROMAN KOZAK

### JAMES BLOOD ULMER RONALD SHANNON JACKSON & THE DECODING SOCIETY

Bottom Line, New York  
Admission: \$7.50

From his emergence as a solo artist a few years ago, there has been no doubt that guitarist James Blood Ulmer is an original. His blend of free jazz, funk and rock, in which jagged guitar lines soar over a churning backbeat, gave a new dimension to the idea of "fusion." But as his initial impact began to fade, questions about his concept began to present themselves: How much room for variety did it allow? How much further could he take it?

Ulmer's two albums for Columbia, as good as they are, did more to underline those questions



Billboard photo by Chuck Pulin  
**MISSING PERSON—Dale Bozzio of Missing Persons performs at the Beacon Theatre in New York.**

than to answer them, and so did his Jan. 19 performance before a capacity audience here. The guitarist's hour-long set, consisting entirely of selections from his current LP, "Black Rock," had its share of exhilarating moments, and it indicated that Ulmer is looking for ways to expand his sound as well as his audience. But it also made one aware of his limitations.

Ulmer himself appears to be aware of his limitations as an improviser; he was extremely conservative in the amount of solo space he allowed himself, and on one number, the evocative "Moon Beam," he put his guitar away and did some creditable flute playing in tandem with guest artist David Murray's tenor saxophone. (Murray, a fiery and fearless player, was a welcome addition to the band.)

He also added some variety to his group sound by changing the instrumental coloration from tune to tune, sometimes using two drummers (Cornell Rochester and Grant Calvin Weston), sometimes bringing in Ronnie Drayton to play a biting, high-pitched second guitar part, and using Murray on several selections. And he dealt with his own limited range as a vocalist by using Irene Datcher for support on "Family Affair" and "Love Have Two Faces," two of the highlights of the set.

If questions about Ulmer's music linger, there can be none about the strength of his rhythm section. Rochester and Weston make a most stimulating drum team, and bassist Amin Ali's solid bottom kept things hopping no matter how far out they get on top.

Opening act Ronald Shannon Jackson & the Decoding Society mines a musical vein similar to Ulmer's, but with a very different texture (the group consists of trumpet, saxophone, guitar, two basses and Jackson's masterful drums), no vocals, and a greater compositional complexity. Saxophonist Zane Massey was the only consistently interesting soloist during the hour set, but the ensemble playing and Jackson's compositions were both exceptional.

PETER KEEPNEWS

# Boxscore

Survey For Week Ending 2/5/83

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).

- ALABAMA, JANIE FRICKE—\$268,400, 23,300, \$12.75 & \$10.75, Keith Fowler Promotions, Rupp Arena, Lexington, Ky., sellout, Jan. 22.
- BARRY MANILOW—\$245,218, 16,956, \$15.10 & \$13.10, Contemporary Presentations/Pace Concerts, Summit, Houston, sellout, Jan. 13.
- BARRY MANILOW—\$226,723, 15,241 (18,000 capacity), \$15 & \$12.50, Feyline Presents, McNichols Arena, Denver, Jan. 23.
- KENNY ROGERS, CRYSTAL GAYLE, LONNIE SHORR—\$216,565, 14,944, \$15 & \$12.50, C.K. Spurlock, Univ. of N.M. Special Events Center, Albuquerque, sellout, state concert gross record, Jan. 18.
- WILLIE NELSON & FAMILY—\$171,649, 12,946 (14,000), \$13.50 & \$11.50, Feyline Presents/Fahn & Silva Presents, San Diego Sports Arena, Jan. 17.
- ALABAMA, JANIE FRICKE—\$155,787, 12,463, \$12.50, Keith Fowler Promotions, Roberts Municipal Stadium, Evansville, Ind., sellout, Jan. 23.
- AEROSMITH, PAT TRAVERS—\$139,445 (Canadian), 10,925 (12,199), \$13.50 & \$12.50, Perryscope Concerts, Pacific Coliseum, Vancouver, B.C., Jan. 21.
- CHARLIE DANIELS BAND, JAMES BROWN, WOODY HERMAN, LARRY GATLIN & THE GATLIN BROTHERS BAND, QUARTERFLASH, ROY ACUFF, CARL PERKINS, JOHNNY LEE, DR. HOOK, TANYA TUCKER, GRINDERSWITCH, WINTERS BROTHERS, PAPA JOHN CREACH, BOXCAR WILLIE, RICHIE CANNATA, MELVIN SLOAN DANCERS, STEVE WALSH & STREETS, MCGUFFY LANE, DOBIE GRAY, KELLY HARLAND, DICKEY BETTS, JIMMY HALL, CHUCK LEAVELL, BUTCH TRUCKS—\$135,000, 9,000, \$15, Cumberland Concerts, Municipal Auditorium, Nashville, "Volunteer Jam IX," sellout, Jan. 22.
- BETTE MIDLER—\$128,895, 6,733, \$20 & \$17.50, Pace Concerts, Music Hall Fair Park, Dallas, two sellouts, Jan. 23-24.
- BARRY MANILOW—\$115,740, 7,860, \$15, Contemporary Presentations, Persins Auditorium, Lincoln, Neb., sellout, Jan. 22.
- NEIL YOUNG—\$112,230, 9,196 (10,218), \$12.50 & \$11.50, Evening Star Prods., Ariz. State Univ. Activity Center, Tempe, Jan. 18.
- KISS, NIGHT RANGER—\$94,652, 10,147 (11,000), \$9.50 & \$8.50, Frank J. Russo, Centrum, Worcester, Mass., Jan. 22.
- ALABAMA, JANIE FRICKE—\$91,600, 7,680 (10,000), \$12.50, Keith Fowler Promotions Ind. State Univ. Hulman Center, Terre Haute, Jan. 21.
- TOM PETTY & THE HEARTBREAKERS—\$91,199, 8,397 (19,200), \$11.50 & \$10.50, Evening Star Prods., Coliseum, Phoenix, Jan. 22.
- OAK RIDGE BOYS, SUE POWELL—\$90,225, 7,925 (8,658), \$11.50 & \$9.75, Stardate Prods., Dane County Coliseum, Madison, Wis., Jan. 23.
- PHIL COLLINS—\$82,162, 5,850, \$15 & \$12.50, Pace Concerts, Music Hall, Houston, two sellouts, Jan. 22-23.
- JUDAS PRIEST, HEAVEN—\$76,890, 8,357 (10,000), \$10 & \$9, Stardate Prods., Dane County Coliseum, Madison, Wis., Jan. 22.
- CONWAY TWITTY, RONNIE McDOWELL—\$74,470, 7,694 (9,686), \$10, United Prods., Memorial Auditorium, Chattanooga, Tenn., two shows, Jan. 23.
- TOM PETTY & THE HEARTBREAKERS—\$71,339, 7,054 (9,713), \$10.50 & \$8.50, Evening Star Prods., Tucson (Ariz.) Community Center, Jan. 23.
- CONWAY TWITTY, EARL THOMAS CONLEY—\$69,190, 7,298 (8,738), \$10, United Prods., Von Braun Civic Center, Huntsville, Ala., Jan. 22.
- NEIL YOUNG—\$63,477, 4,700, \$13.50, Avalon Attractions, Events Center, Univ. of Calif. at Santa Barbara, sellout, Jan. 20.
- NEIL YOUNG—\$61,887, 3,700, \$17.50 & \$14.50, Avalon Attractions/Marc Berman Presents, Golden Hall, San Diego, sellout, Jan. 21.
- TOM PETTY & THE HEARTBREAKERS, NICK LOWE, PAUL CARRACK—\$56,808, 5,868 (6,229), \$10 & \$9, Stone City Attractions, Univ. of Texas Special Events Center, El Paso, Jan. 24.
- WAYLON JENNINGS, JESSIE COLTER, SONNY CURTIS & THE ORIGINAL CRICKETS—\$55,707, 5,419 (7,000), \$10.75, DiCesare Ensler Prods., Stanley Theater, Pittsburgh, two shows, Jan. 21.
- KISS, NIGHT RANGER—\$45,549, 4,338 (4,500), \$10.50, Tony Ruffino-Larry Vaughn Prods., Cumberland County Civic Center, Portland, Maine, Jan. 21.
- MERLE HAGGARD, LEONA WILLIAMS—\$37,770, 3,960 (4,054), \$10, Bash Prods., Ozark (Ala.) Civic Center, Jan. 15.
- PHIL COLLINS—\$36,943, 2,619 (3,054), \$15 & \$13.50, Pace Concerts, Tarrant County Convention Center, Ft. Worth, Jan. 24.
- CONWAY TWITTY, EARL THOMAS CONLEY—\$36,280, 3,844 (5,225), \$10, United Prods., Municipal Auditorium, Columbus, Ga., Jan. 21.
- COUNT BASIE—\$32,130, 2,352 (\$2,416), \$15, Jack Hooke for Straw Bass Presents, Berkley Performing Arts Center, Boston, two shows, Dec. 31.
- MISSING PERSONS, RAYBEATS—\$29,660, 2,619, \$12.50 & \$10.50, Monarch Entertainment Bureau, Beacon Theater, New York City, sellout, Jan. 22.
- PSYCHEDELIC FURS, HOLLY & THE ITALIANS—\$22,000, 2,000, \$11, IMP/Seth Hurwitz, Warner Theatre, Washington, D.C., sellout, Jan. 21.
- TINA TURNER, JUNIOR CLINE, THE RECLINERS—\$17,861, 1,541 (2,000), \$12.50 & \$10.50, in-house promotion, Wax Museum, Washington, D.C., two shows, Jan. 20.
- WALL OF VOO DOO, LOS LOBOS—\$14,641, 1,393, \$10.75, West Coast Concerts/Beach Club/in-house promotion, Beverly Theatre, Los Angeles, sellout, Jan. 22.
- MISSING PERSONS, NIGHTCAPS—\$14,562, 1,433 (3,347), Monarch Entertainment Bureau, Capitol Theatre, Passaic, N.J., Jan. 21.
- PSYCHEDELIC FURS, OUR DAUGHTER'S WEDDING, RICHARD LLOYD PROJECT—\$12,764, 1,302 (3,347), \$10.50 & \$9.50, Monarch Entertainment Bureau, Capitol Theatre, Passaic, N.J., Jan. 22.
- ROBERT HAZARD, SCANDAL—\$11,069, 2,093 (2,500), \$5.95 & \$4.95, Electric Factory Concerts, Castle Garden, Dorney Park, Pa., Jan. 21.
- BOW WOW WOW, BUSH TETRAS—\$10,824, 984 (1,100), \$11, IMP/Seth Hurwitz, Ontario Theatre, Washington, D.C., Dec. 29.
- THREE DOG NIGHT—\$10,625, 850, \$12.50, in-house promotion, Le Club, St. Petersburg, Fla., two sellouts, Jan. 1.
- ROBERT HAZARD, SCANDAL—\$8,239, 1,487 (1,500), \$6.50 & \$5, Electric Factory Concerts, Brandywine Club, Chadds Ford, Pa., Jan. 22.

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## Act-ivities

## Exec Offers To Save Statue Of John Lennon

The endangered (by lack of funds to buy it) statue of John Lennon outside City Hall in Los Angeles may find a savior in the person of Tony Adams, head of Runaways Records, a label that is part of Blake Edwards Entertainment. Adams says he can raise \$75,000 to buy the statue for the city via \$15,000 in pledges from friends and the sale of 100 signed Lennon serigraphs that are being offered at \$1,000 each.

George Thorogood & the Destroyers are on an "Around The World In 80 Days" tour that began in Oregon and will take the band through Australia, New Zealand, Japan, Europe, and then back to the U.S. Tour is handled by the Rosebud Agency in conjunction with the Asgard Agency in Europe.

Some press releases should just be run intact. This one comes from the Howard Bloom Organization: "The title of Earth, Wind & Fire's new Columbia LP, 'Powerlight,' refers, according to Earth Wind & Fire's

leader Maurice White, to 'the chakras—the centers of the body that connect us with cosmic power.' But one connection Earth Wind & Fire established while recording may have been more than it bargained for.

"One night while White was mixing 'Powerlight' at L.A.'s The Complex studio, there was a loud boom, then the building shook and went dark. A minute later, when the electricity had come back on, the studio's manager called the power authority to find out what had happened. But the authorities were baffled and swore the incident couldn't have occurred. The manager's final conclusion about the incident's cause: 'a cosmic short circuit'."

A sign of the times: Peter Frampton, whose "Frampton Comes Alive" sold some 14 million copies, has left A&M by "mutual decision."



HOOK JAM—Ray Sawyer of Dr. Hook leads the group in its first appearance on the Charlie Daniels' Volunteer Jam in Nashville.

## 10,000 Fans Attend Annual Volunteer Jam

• Continued from page 48

Creach, Johnny Lee, Tanya Tucker and others.

The Jam was taped by Record Plant and Fanta Sound for possible radio syndication—in the past it has aired on "The King Biscuit Flower Hour" and other radio shows. Sound Seventy of Nashville produced the concert, hiring Celebration Video to tape it.

Next year's 10th anniversary may be broadcast worldwide, Daniels says, and he insists it will not be the last Jam. If a larger venue is ever built in Nashville, he says he will move the annual concert into it.

Not only would a greater capacity accommodate more who want to see the show (it traditionally sells out in a day or so), but it would also help Daniels cover the "tremendous expenses" he absorbs in staging each Jam. He pays for the production; rent on the arena and downstairs exhibition floor, where up to 3,000 backstage guests enjoy free food, drinks and watch the concert on video monitors; artists' travel and lodging expenses, and concert security.

## Rock'n'Rolling

## McLaren's Journey From Pistols To 'Gals'

By ROMAN KOZAK

Malcolm McLaren, former manager of the Sex Pistols and Bow Wow Wow, has embarked on a career as a solo artist. He likes to complain about how much more difficult it is to be an artist than being just a manager. But you know he loves it.

McLaren has come up with a left-field dance club hit, "Buffalo Gals," a double A sided single with two versions of the same traditional song. One is done straight, as a country square dance tune. The other side is a scratch version, done with the World Famous Supreme Team. The song is popular on U.S. dance floors (No. 36 on Billboard's Disco/Dance chart) and is a bona fide hit in England, France, Germany and elsewhere.

"It's the first time I ever realized how hard it is to be a pop star, to be on the other side of the fence," says McLaren. "It's very exhausting. When I was a manager, I could just go home when it was over. But this is all the time. There is no one to take you home."

McLaren says he was "cajoled" into making a solo record last year,

and to do it he found the World Famous Supreme Team, whom he describes as "a couple of guys from 42nd Street who hustle enough money so they can go down to this local station called WHBI and put some money down so they can do a show."

"That involves them using the technique developed by black guys here of cutting records by what they call scratching. They take calls over the air and basically get off from the various girls that call in. I thought they were a very humorous team, and I thought they would be better than working with somebody who was perhaps more professional, such as Grandmaster Flash or other notables like Afrika Bambaataa."

"I also thought that because they were DJs on the radio, they had a different sort of sensibility about records, and with their humor I thought they would be the only ones who would understand the value of recording a song like 'Buffalo Gals.' But actually they considered it the opposite and thought we didn't have a hope in hell of selling a single record. But as I was paying them the money they acted as truly good mer-

(Continued on page 55)



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SCANDAL SHOW—Patti Smyth of Columbia Records' Scandal plays the Ritz in New York.



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# Talent & Venues

## Music Machine Bows As L.A.'s Newest Rock Club

Continued from page 48  
lighting systems as well as new dressing facilities.

Admission is \$6.50 on Saturday nights, \$5.50 on Friday nights and \$4 on other nights. The club is open seven nights a week. Within two

months, the admission price is being raised to \$7.50 on Saturdays and \$6.50 on Fridays, but Fontenot claims they will not go higher. Three bands play each night, with the headliner doing two sets with a different opening act each set.

Fontenot does not think that the recent "temporary" closings of the Whisky and Rissmiller's necessarily mean more business for the Music Machine. "It's not that way. When a venue closes, it just takes that many people out of the scene," he says.

## Dance Trax

By BRIAN CHIN

"Paul Jabara And Friends (Featuring the Weather Girls, Leata Galloway and Whitney Houston)" (Columbia) is the first dance-oriented album in ages that does something with its own form—meaning not with format or formula, but with the idea that dance fans listen to several songs in a row, instinctively. It's a fitting topper, maybe the only one possible, to the ingenious "It's Raining Men": that song sounds even more climactic in the context of following "Ladies' Hot Line," a semi-rap sung by the Weather Girls and co-written by Jabara and Diana Ross, and "Hurricane Joe," a comedy/drama sung vividly by Galloway. Two fine ballads form an extended setup for the album finale, "Hope," which breaks from ballad into uptempo and elicits a moving performance from the Weather Girls' Martha Wash. The narrative and emotional momentum here is flawless; Jabara and all his friends have turned in an album of great wit and style. ★ ★ ★

Singles: The Falco EP (A&M), a three-song 12-inch collated from a German album, is outstanding rock-fusion. "Der Kommissar" is already a rock club staple which has spawned two covers, and the songs on the flip, "On The Run," a beautifully developed groove with great fuzzy guitar, and "Today's Heroes," a muddy, Bowie-ish track, are both entirely accessible in attitude if not language (all three are sung in German).

We also recommend After The Fire's cover of "Der Kommissar" on Epic, comparatively slicker and far better recorded; it adds a great, dynamic acoustic guitar and a good, brief instrumental co-mixed by Jane Brinton. Also outstanding: the Waitresses' "Bread And Butter," on Polydor 12-inch promo; John Luongo's remix work gives the cut an insistent Afro-rock groove, especially in the multi-break dub. ★ ★ ★

In and out of left field: State Of Grace's "That's When We'll Be Free" (Profile 12-inch) is a great song, with an unfussy, laid-back production, avoiding the sometimes unpleasant toppiness of current American street records. . . . Attitude's "We Got The Juice" (Atlantic/RFC), produced by the System's David Frank and Mic Murphy, borrows the throbbing canned drum of Human League and comes up with a lively variant. . . . Two competing versions of "Weekend"—the much-respected underground hit done originally by Patrick Adams' Phreek—have been released: the slightly slower version on Sleeping Bag, by Class Action, features the lead vocal of Christine Wiltshire, who sang the original, and sparse electronic and rap updating. Sergio Munzibai and John Morales mixed the vocal and instrumental versions; Larry Levin adds a long, even harder-edged mix. The BC-label version, by Bad Girls close in tempo to the original, also emulates its pop-soul aspects; Tee Scott mixed.

Instant Funks' "No Stoppin' That Rockin'" (Salsoul 12-inch) is heavily influenced by this year's space-raps, and is quite a step for them away from their chants of previous albums. Extreme dub effects dominate Sergio Munzibai's two mixes; Tom Moulton mixed a more rockish, straightforward version. George Clinton's "Atomic Dog" (Capitol 12-inch) pumps wildly with tape-reverse and sound-vacuum effects: is this a stoned-out tribute to Rufus Thomas? Woof yourself. . . . Citispeak's "Rock To Rock" (Streetwise) is about as radical as street records get, with its erratic lead recalling "Heartbeat" and electronics suggesting "Genius Of Love." . . . Upcoming music by Soft Cell will include a medley of "Purple Haze," "Hey Joe" and "Voodoo Chile."

FEBRUARY 5, 1983, BILLBOARD

# Billboard Dance/Disco Top 80

Survey For Week Ending 2/5/83

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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	7	THRILLER—Michael Jackson—Epic (LP—all cuts) QE38112	42	42	7	WAITING—The Suburbs—Twin Tone (12 inch) TTR8229
2	2	7	LAST NIGHT A D.J. SAVED MY LIFE—Indeep—Sound Of New York Records (12 inch) SYN5102	54	54	3	THAT'S GOOD—Devo—(LP cut) Warner Bros.
3	3	8	ALL I NEED—Sylvester—Megatone (LP—all cuts) M1005	55	55	3	KNOCKOUT—Margie Joseph—HCRC (12 inch)
4	4	9	HIP HOP, BE-BOP (DON'T STOP)—Man Parrish—(LP—all cuts) MP-320	45	37	11	YOU CAN'T PLAY AROUND—Lace—RFC/Atlantic (12 inch) DMD 376
5	5	12	WORK ME OVER/I WILL FOLLOW HIM—Claudia Barry—TSR (12 inch) TSR 827	46	49	12	IT'S YOU—Lene Lovich—Stiff/Epic (12 inch) 49-03342
6	6	8	BABY GETS HIGH—Peter Brown—RCA (12 inch) PD13357	47	48	5	DER KOMMISSAR (THE COMMISSIONER) FALCO—A&M (12 inch)
7	7	10	KEEP THE FIRE BURNING—Gwen McCrae—Atlantic (LP Cut) 80019 (12 inch*) DMD 387	48	22	15	DIE HARD LOVER—Loverde—Moby Dick BTG-1132 (12 inch)
8	8	10	REACH UP—Toney Lee—Radar (12 inch) RDR 12001	49	56	3	LET LOVE SHINE—Skiyy—Salsoul (12 inch) SG-389
9	9	10	LET ME GO—Heaven 17—(LP cut) Arista AL-6606	50	32	23	THE LOOK OF LOVE (Remix)—ABC—Mercury (12 inch) MDS 4023
10	10	9	SHE HAS A WAY—Bobby O—(O Records) (12 Inch) OR721	51	35	13	SEXUAL HEALING—Marvin Gaye—Columbia (7 inch) 38-03302
11	11	10	PASS THE DUTCHIE—Musical Youth—MCA (12 inch) L331787	52	34	11	DO YOU REALLY WANT TO HURT ME/I'M AFRAID OF ME—Culture Club—Epic (LP cuts) ARE 38398
12	12	9	YOU'VE SAID ENOUGH—Central Line—Mercury (12 Inch) MX-1-508	53	53	4	I'D LIKE TO—Feel—Sutra (12 inch) SUD011
13	14	5	LIFE IS SOMETHING SPECIAL—New York Citi Peech Boys—Island (12 inch) 0-99928	54	45	14	NUNK—Warp 9—Prism PDS 450 (12 inch)
14	7	14	LIES/BEACH CULTURE—Thompson Twins—Arista (12 inch) CP 725	55	NEW ENTRY	NEW ENTRY	OUTSTANDING—The Gap Band—Total Experience (12 Inch) TED 704
15	20	10	HIT ON YOU (Remix)—Roundtree—Aria (12 inch) AR50612A	56	NEW ENTRY	NEW ENTRY	FALL IN LOVE WITH ME—Earth, Wind & Fire—Columbia (12 Inch*) AS 1570
16	26	4	RIDE ON THE RHYTHM—Mahogany—West End (12 Inch) WES 22150	57	41	11	WALK AWAY—Bonnie Forman—Wave (12 inch) DL 1216
17	17	11	THE BEAT GOES ON—Orbit—RFC/Quality (12 inch) QFRC 0025	58	44	14	PLAYING FOR TIME—Madleen Kane—Chalet C8804 (12 inch)
18	18	8	FUNKY SOUL MAKOSSA—Nairobi And The Awesome Foursome—Streetwise (12 inch) SWRL2205	59	65	2	SHOOT YOUR SHOT—Devine—'O' Records (12 Inch) OR 722 A
19	52	2	TOO TOUGH—Angela Bofill—Arista (LP Cut) AL 9616 (12 Inch*)	60	43	9	DON'T STOP TRYING—Rodway—Millennium (12 Inch) JD 13112
20	39	4	YOU ARE IN MY SYSTEM—The System—Mirage (12 inch) WTT-0-99938	61	NEW ENTRY	NEW ENTRY	LOOKING FOR THE PERFECT BEAT—Africa Bambaata And The Soul Sonic Force—Tommy Boy (12 Inch) TB 831
21	29	5	DO IT ANY WAY YOU WANNA—Cashmere—Philly World (12 inch) PWR 2009	62	NEW ENTRY	NEW ENTRY	DER KOMMISSAR—After The Fire—Epic (12 Inch) 49-03490
22	62	3	ONE MORE SHOT—C-Bank—Next Plateau NP 50011	63	NEW ENTRY	NEW ENTRY	GROOVIN'—The S.O.S. Band—Tabu (12 Inch) 429-03528
23	13	13	NIPPLE TO THE BOTTLE—Grace Jones—Island (12 inch) 0-99964	64	66	2	LET'S GO TO BED—The Cure—Fiction Important (12 Inch) FICX17
24	24	7	BACK IN MY ARMS AGAIN—Cynthia Manley—Atlantic (12 inch) 0-89913	65	67	2	HEARTBEATS—Yarbrough And Peoples—Total Experience (12 Inch) TED 703
25	16	16	1999—Prince—Warner Bros. (7 inch) 7-29896	66	68	2	SPACE IS THE PLACE—The Jonzun Crew—Tommy Boy (12 Inch) TB 828
26	31	5	THE RIGHT MAN/THE RIGHT MIX—The Units—Upstar (12 inch) UP101	67	64	13	I'M NOT IN LOVE/GIRL YOU'RE IN LOVE—Sherrie Payne—(12 inch) AW 12-9497 Altair/Airwaves
27	57	3	BODY MECHANIC—Quadrant Six—RFC/Atlantic (12 inch) 0-89902	68	46	15	MOMENT OF MY LIFE—Inner Life—Salsoul SG-379 (12 inch)
28	28	10	I'M SO EXCITED—The Pointer Sisters—Planet (12 inch) JD 133-13384	69	NEW ENTRY	NEW ENTRY	YOU CAN'T RUN FROM MY LOVE—Stephanie Mills—Casablanca (12 Inch) 810-337-1
29	30	5	SUCH A FEELING—Aurra—Salsoul (12 inch) SG387	70	NEW ENTRY	NEW ENTRY	POISON ARROW—ABC—Mercury (12 Inch*) MK 230
30	23	11	MIND UP TONIGHT—Melba Moore—EMI/America (12 inch) SPR 09859	71	NEW ENTRY	NEW ENTRY	I'VE WAITED MUCH TOO LONG—Diane Marie—Prelude (12 Inch) D 646
31	60	3	SHE BLINDED ME WITH SCIENCE—Thomas Dolby—Capitol (12 inch)	72	50	7	JUST KEEP ON WALKING—Rod—Prelude (12 inch) D645
32	38	14	AND YOU KNOW THAT/BE MINE TONIGHT—The Jammers—Salsoul (LP cuts) SA 8556	73	58	8	SAVE IT FOR LATER/SOUL SALVATION—The English Beat—I.R.S. (7 inch) IR9909 (12 inch*) 070964
33	51	2	ROCK THE BOAT—Forrest—Profile (12 inch) 7017	74	59	18	MICKEY—Toni Basil—Chrysalis (12 inch) CHS-45PDJ
34	27	12	HEAVY VIBES—Montana Sextet—Philly Sound Works (12 inch) PSW 10482	75	61	27	REDD HOTT—Sharon Redd—Prelude (LP-all cuts) PRL 14106
35	47	3	WONDERFUL—Klien and MBO—Atlantic (12 inch) 0-89896	76	70	12	DIRTY LAUNDRY—Don Henley—Elektra/Asylum (7 inch) 69894
36	36	5	BUFFALO GAL'S—Malcolm McLaren And The World's Famous Supreme Team—Island (12 inch) 0-99950	77	63	16	MAGIC WAND—Whoudini—Jive/Arista (12 inch) VJ 12008
37	19	14	EVERYBODY—Madonna—Sire 0-29899 (12 inch)	78	69	11	GOING WEST/CHAIRMAN OF THE BOARD—The Members—Arista (LP Cuts) AL 6603 (12 inch*) SP 146
38	25	17	IT'S RAINING MEN—The Weather Girls—Columbia (12 inch) 4403181	79	75	916	IMAGES OF HEAVEN/EMOTIONAL DISGUISE—Peter Godwin—Polydor (12 inch) PX-1-504
39	21	14	MIND WARP—Patrick Cowley—Megatone (LP—all cuts) 1004	80	77	10	I'M THE ONE—Material—Elektra (12 inch) 67970
40	40	5	DOWN UNDER/WHO CAN IT BE NOW—Men At Work—Columbia (LP cuts) ARC37978				
41	33	11	MANEATER—Hall & Oates—RCA (12 inch).				

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. \*non-commercial 12-inch

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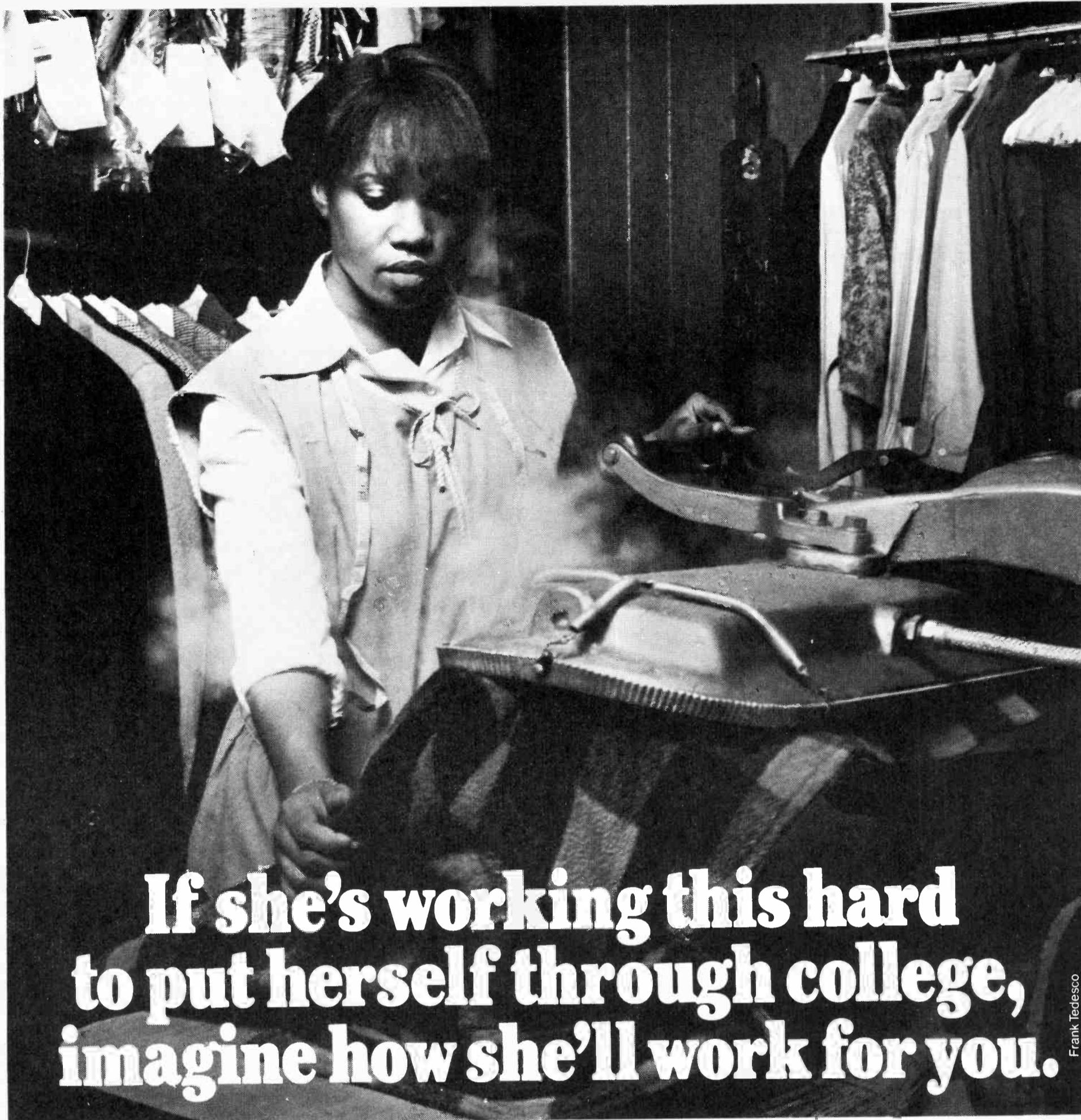
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## EMPLOYEES CHARGED

## Motown Alleges Album Scam

LOS ANGELES—Motown Records has instituted a suit here against named defendants and "Does" specified to be within its own ranks, accusing them of complicity in illicitly obtaining label albums.

The Superior Court pleading names as defendants Grover Cleveland Wimberly III, Groove Time Records, San Bernardino County; Joe Carbone, one-time industry marketing executive, Cyclops Rec-

ords & Video, Los Angeles County; and Frank Johnson. The three were allegedly part of a ring, which included Motown employees, which utilized Motown sales order forms with "forged approval endorsements" to make album deliveries to the two defendant retailers. According to the filing, Johnson then was involved in selling some of the albums, pocketing some of the money and distributing moneys to others involved.

The court records allege that Carbone received 1,975 albums, while Wimberly was shipped 1,600 albums. Fair market value of each album is set at \$4.30 plus \$245.90 shipping charges for a \$15,618.40 total. In addition, Motown says, it spent more than \$6,000 in investigating the "fraudulent alterations" of its sales order forms. The 10 "Does" were employed by the label in positions of "great trust and responsibility" in executive and administrative posts, the court dossier says.

A total of one million dollars in punitive and exemplary damages is sought by Motown.

## Janet Jackson Deal Is Subject Of Suit

LOS ANGELES—Black music industry veteran Hillery Johnson is suing Joseph Jack Productions and its owner, Joseph Jackson, alleging he is owed \$15,000 for negotiating a recording agreement.

The local Superior Court pleading contends the plaintiff was appointed to represent the defendant in October, 1981 in attempting to work out an A&M recording deal for Janet Jackson.

## \$ Woes Threaten Future Of Robin Hood Dell East

PHILADELPHIA—Future of the city-sponsored summer concerts at the outdoor Robin Hood Dell East, which has featured top black names, is now in doubt. Faced with the possibility of its Center for Early Childhood Services (a development program for disadvantaged children) shutting down because of the lack of federal funds, the City Council transferred \$195,000 from the Dell East budget of \$250,000 to keep the center open.

The council told the city's recreation department which handles the summer concerts, that the money will be restored to the Dell's budget for the summer of 1983. However, there was no clear indication where Council will get the money to replace the transferred Dell funds. All that remains is a hope that the money will be found somewhere in the city's \$1.3 billion operating budget.

The sudden transfer this week has already put the recreation department in a bind. A department spokesman said that at least \$100,000 of the Dell's budget is needed by early February at the very latest if there is to be a 1983 season. The funds are needed now to book the entertainment artists for the July and August concert series. The department says it starts contracting the big names in January, and they want 50% of their money up front.

The Dell East, a natural bowl-shaped park area seating some 12,000 on park benches and surrounding lawns, last summer presented 23 concerts starring r&b, pop and jazz artists, as well as ethnic and gospel programs. Last summer, nearly 250,000 people attended the concerts, which are all popularly priced with general admission at \$1.

## New On The Charts

## THE SYSTEM

"You Are In My System"—★

A "heavy metal" duo whose brand of pop-funk is electronically controlled? That's what Mic Murphy and David Frank of the System have in mind when they talk about their debut album, "Sweat," for Mirage.

"The electronic range of sound is limitless," says Murphy, 25, a singer-guitarist from New York who met the Boston-bred Frank, 29, at a Gotham club last year. "There's so much you can do with synthesizers. It's like having every color to paint with. Then you go about the task of making the mechanical sound human."

Strings add an orchestral color to the single, "You Are In My System," whose charged emotionalism inspired Robert Palmer to fly the duo to the Bahamas, where they recorded the track for his new Island LP. "David is white and I'm black, but I've always listened to non-commercial underground pop-rock, and David has listened to a lot of r&b. So



it's a good blend."

They embark on a European tour with Grace Jones in the spring. "Right now it's easier for us to work as a duo. It enables us to 'control' the sound, although I hate that word when it comes to art."

For more information, contact Bob Caviano, Mirage Records, 75 Rockefeller Center, New York, N.Y. 10019; (212) 484-8148.

## Pro-Motions

• Continued from page 12

Hill complex on West Wyatt Earp Boulevard. Now he'd like to see the city cash in on its reputation as one of the country's major chili capitals.

The MOR outlet hosts its second annual "Chili Cookoff" at the Silver Spur Convention Center in March, and Sanders says he fully expects to

## Tour Tie-Ins

(Continued on page 48)

concerts wear sneakers, and it is this audience, primarily suburban teenage males, that Converse is looking to reach via its tie-in with Triumph, who are going on a 70-date tour in support of their new "Never Surrender" LP on RCA.

In conjunction with the tour, Converse is introducing a new line of high-top sneakers in various different colors. As part of the promotion, fans will be able to win pairs of sneakers autographed by members of Triumph, says Coleman.

Both Canada Dry and Converse will sponsor radio specials for their artists, Coleman adds. Both will also sponsor Rockbill concert programs to be given away free at their concerts.

For the Clapton tour, Camel cigarettes will put up banners at the venues, will have its name on concert T-shirts and jerseys, and will have an ad in the concert program book. The Clapton tour is part of Camel's recent involvement with rock, which also includes the sponsorship of concerts at the Ritz in New York, also arranged by Rockbill, and a regular series of newspaper advertisements in major cities listing upcoming concert events.

ROMAN KOZAK

surpass the \$500 total that the station raised last year. The reason is simple. "We just ran out of chili," he admits. "We had 26 cooks selling plates for one dollar, but we had no idea that we'd get such a fantastic turnout."

To ensure that this year's benefit goes the three-hour distance, Sanders has enlisted the support of the local Wendy's hamburger outlet, which plans to produce over 20 gallons of chili to back up the individual competitors, who each pay a \$15 entry fee.

Proceeds will go to the American Lung Assn., and judges for the event, which has been sanctioned by the International Chili Society of Newport Beach, Calif., will include station general manager Bob Kirby and Miss Kitty, whose "Can Can Girls" are the featured attraction at Boot Hill.

★ ★ ★

WDST-FM Woodstock has inaugurated the "Bulldog Job-Line," which lists job openings in the Ulster, Dutchess, Greene and Orange Counties. New listings are heard daily at 7:45 a.m. and 5:45 p.m. . . . WRIF-FM Detroit will present blocks of studio time to local bands at the conclusion of its "Motor City Concert" series, which debuted last week at the Royal Oak Music Theatre. Tickets are \$2 and \$3, and Pepsi is contributing 25 cents to the studio fund for each ticket sold. . . . WRKA-FM Louisville bought drinks for listeners during happy hour Sunday (30) at Jim Porter's Restaurant on Lexington Road, where three large screens beamed the Super Bowl contest from Pasadena. Morning man Drewe Phinny asked sports trivia questions and dispensed station beer mugs.

LEO SACKS

## Rock'n'Rolling

• Continued from page 50

cenaries, 42nd Street style. And they cranked it out for me."

Though he jokes about it, the project actually had a serious purpose, based on McLaren's belief in the viability of folk dance music from around the world. He sees it as a unifying element bringing a new sense of adventure and affection into the normally sterile environment of a disco dance floor. To find his music, McLaren traveled to Galax, W. Va., near the Tennessee border, looking for the right tune.

"The people there were still square dancing, and they were very European. In fact, they spoke in a sort of old Middle English and didn't have American accents as I know them from New York to L.A. They had no electricity, and no toilets either. They live in huts. They raise a few pigs. During the weekend they would go dance at friends'," remembers McLaren.

"The main man was a guy called the Main Hill Topper Man. He was 75 and deaf, but he was a fiddle player. He played by feel," McLaren laughs. "And with him and his daughters and cousins—one girl had a big tin bath and a broomhandle, the old lady had a washboard, a guy played Jew's harp and another guy played four-string acoustic guitar—we brought them all down to the nearest recording studio. Going through the material they played. I discovered the song 'Buffalo Gals,' which brought up for me the spirit of the hobo going around picking up

these forgotten souls and forgotten cultures.

"It retained for me the spirit of the old pagan love rituals, which was, I expect, more serious than what exists in discotheques today, which are like the temples of loneliness and despair, with lonely peacocks in the corner who hang out for four hours and drink and think that if they come back tomorrow things will change. But they never do, because the music is made too much by the industry, and not enough by the people.

"I wanted to take on that attitude in the discotheques, and make dance a more serious business. Touch dancing in particular, and the organization of those dances. I also thought it would serve a great purpose in bringing various cultures together, be it Dominicans with their merengue or the Peruvians with their Inca sacred dances, or the Hill Toppers with their 'Buffalo Gals,' and mix them in with the scratching guys from the South Bronx. One thing I realized was that the rappers from New York have a distinct parallel with the (square dance) callers, and making a record that was very white on one side and very black on the other was a very good effort in that direction."

McLaren says that he has been helped in getting his idea across with a video he made of "Buffalo Gals," which has also become popular in clubs. "It takes place in various streets in Harlem with the black kids and the Puerto Ricans, and I brought in a few white girls from

## Takoma Claim Vs. Chrysalis Is Dismissed

LOS ANGELES—Litigation brought by two shareholders of Takoma Records against executives of Chrysalis Records over an attempted liquidation of the esoteric label has been dismissed with prejudice.

The Superior Court action, filed by local attorney Bill Coben and Dennis Bruce, former Takoma president, listed them as owners of 49% of the label, which was founded originally by John Fahey, the guitarist. Coben and Bruce, in their pleading, alleged that they were notified last Dec. 17 of a Dec. 20 meeting of the Takoma board of directors.

That board includes Paul Hutchinson, Ronda Espy and Sal Licata, paid employees of Chrysalis, and Terry Ellis, Chrysalis co-principal, along with the Wright Family Trust. Ellis and the Wright trust own 51% of Takoma, the court records claimed.

According to the complaint, the meeting voted to sell off Takoma's physical inventory and also its trademark to Allegiance Records inventory and also its trademark to Allegiance Records Ltd., a new label here headed by Bill Valenziano (Billboard, Nov. 20). Bruce and Coben's suit challenged the contemplated buyout, noting that it would bankrupt Takoma and money received from the sale would be channeled directly to Chrysalis, the filing claimed. Chrysalis would take the money to cover advances and loans made Takoma, they further alleged.

JOHN SIPPEL

midtown Manhattan and had them square dancing in the playgrounds, with the kids doing their electric boogaloo, and finally breaking in Washington Square. Showing this street dancing in New York was a tremendous exhibit for the clubs in London, as the kids could see this thing actually taking place. The visual, rather than being an annex showing the life of the star, actually showed the streets of New York," he says.

McLaren's album, to be released in March, is much in the same vein. He travelled to Zululand in South Africa, Peru, Cuba, Tennessee and New York to record various dances, which he has mixed together for various cross-cultural references.

A postscript: For all of his involvement in music, it is not the music business where McLaren makes most of his money; it's in fashion. He has two shops in London, and he sells his clothes in the U.S. via Bloomingdales. That's right, Bloomingdales.

★ ★ ★

If you can't believe a man's bio, what can you believe? We got a call from Bob Krans, director of operations at WLIR, who, after reading the column three weeks ago, told us that Eppy Epstein "is not now, never was, and probably never will be music director at WLIR."

He says that job belongs to Rosie Pisiani. However, Epstein is not totally out with WLIR. Krans says his two-hour reggae show every Sunday night will continue.

## EMPHASIS ON POTENTIAL OF CD

# Classical Market Is Analyzed

CANNES—More aggressive marketing of “star” classical musicians, a firm grasp of the potential of the digital Compact Disc and increased industry cohesion in seeking solutions to the classical music industry’s many problems were urged at a MIDEM seminar here.

Karl Breh, editor of Germany’s Hi-Fi Stereophonie publication, insisted early in the debate: “Classical is a limited music. It cannot take advantage of the electronic media. Manufacturers must rely on the marketing of the star names, whether they are performers or conductors, and on technical innovations.”

Main theme of the get-together, part of Bernard Chevy’s revived classical MIDEM, was “the future of classical music in concert, radio and the phonographic industry.” The meeting concluded that home taping and the world recession, among other factors, had combined to bite hard into the classical music market.

Said Breh: “We must redirect our aims. There is no cooperation between manufacturers of records and the people who make the music. We must have closer links between broadcasters and record companies. Manufacturers should work together to try to recoup some of the

benefits radio stations give them by broadcasting their music.”

Lucien Ades, president of Syndicat Nationale l’Edition Phonographique (SNEP) and the Federation Nationale de la Musique in Paris, said contemporary classical material, better described as “research music” because of its tiny minority appeal, had cut itself off from the public. “This is not a popular music, more a state of mind, like poetry. People go to contemporary music concerts as if they are discovering an entirely new country.” But he agreed that while it had only a small percentage of public interest, it “could help save serious music from stagnation.”

Ades stressed the importance of new horizons of improved music reproduction through the Compact Disc. The public, since the evolution of the LP in the 1950s, has been conditioned to reject mediocre recordings, he claimed.

Hans Hirsch, vice president of recording operations for PolyGram Classics International, Hamburg, concentrated heavily on the scope and “excitement” of the digital disk. But he emphasized that record companies now face economic problems that did not exist in the last three decades. Turnover, he said, had be-

come stagnant, reached a standstill. “In this climate, the Compact Disc is absolutely vital.”

He said that in Japan alone, the PolyGram group had released 175 digital disks in 1982, out of which 75 were in the classical field. By the end of 1983, the aim was to release 150 classical and 150 pop titles. He said: “When you have such sound clarity, and the elimination of background noise which makes such a difference to classical music listening, what sort of influence will this have upon the artist? The new technology will be able to reproduce live performances to near perfection. But conversely, it will ruthlessly expose any flaws in a musician’s performance.”

Sales of Compact Disc hardware units in Japan are now up to the 30,000 mark, and the target figure by all companies for European hardware sales is 200,000. Said Hirsch: “Selection is all-important. It would be wrong for us to try to market too many young artists. But we have to encourage some of the music’s young talents to become stars as such.”

Stefan Harpner, director of Universal Edition, Vienna, representing classical music publishers, said 2,000 titles of serious music had been pub-

(Continued on page 57)

# Plans Are Outlined For European Pop Channel

CANNES—Development plans for MusicVision, an advertiser-supported video pop music channel for cable television systems in the U.K. and Europe, were publicized at MIDEM. Director Tony Hemmings said here that the pop channel could reach four million subscribers by the middle of 1984.

ABC Video Enterprises Inc., a New York-based, wholly-owned subsidiary of American Broadcasting Companies Inc., has agreed to give managerial and financial support in the continued development of the channel, alongside Britain’s Yorkshire Television Enterprises Ltd., a founder of the project.

MusicVision is planned as a repeating three-hour block of pop promotional clips and longer items drawn from the U.S., Europe and other regions worldwide. Said Hemmings: “We’re already in negotiation with these sources and with parties involved in video and music copyright and clearances.”

He talked of a provisional starting

date in the late fall of this year for the service. But he added: “When we actually start operating depends on the legislation being worked on new covering cable services on a country-by-country basis, and on the size and location of the prospective markets.”

Hemmings said MusicVision, apart from the obvious copyright problems, “is engaged in refining creative approaches and formats involving the use of video graphics and electronic captioning in on-air presentations and promotion.” He emphasized that it’s designed as a 24-hour-a-day project, and tailored specifically for a pan-European audience.

MusicVision will pay for the use of the promotional material it features at the same rate as it will pay for other programming. “This payment,” said Hemmings, “is in addition to the rights payments and will be made to the producer-owner of the video.”

# Warning From Chief Of PRS U.K.

• Continued from page 7

are West Germany, where there has been a hardware levy since 1965, and Austria. There are plans for some kind of levy in France and Sweden, and that’s about it.”

Turning to the American music market, Freegard said he saw the ruling by Federal Judge Lee Gagliardi against blanket licensing by authors’ societies to independent tv stations as “a major threat.” He said: “It’s not just that decision that is worrying, because I think there is a very good chance that it will be reversed on appeal. The problem really is that in the U.S., the only way that decision is going to be reversed is if it can be shown that the television stations concerned cannot, as an alternative to the blanket license, get the rights they need through individual dealings with the copyright owners.”

“All experience all over the world shows that, where you have that situation, the user has far greater bargaining power than the creator.

Hence the need for a PRS, an ASCAP, a BMI and so on. The concept of work-by-work licensing strikes at the very heart of the only effective way of protecting works in this field.”

Pointing to the situation in Japan, where antitrust laws similar to those in the U.S. have been enacted, Freegard said that JASRAC can’t take an exclusive mandate from its members but is statutorily obliged to offer them the option of negotiating direct with the radio and television stations. He added that there are worrying signs that when the present blanket license deals with ASCAP and BMI expire, direct licensing will be substituted.

“And there’s only one possible result of that,” he concluded. “The composer will lose out. It really is a nonsense that the whole weight of the American antitrust law, which was designed to prevent abuse of monopoly positions by huge conglomerates, is bearing down upon the poor harmless composer.”

# Lawyer Drops C’right Bombshell Claims EEC Law Is Binding On Individual Countries

• Continued from page 1

they prevent or distort competition. And while the situation remains unclear in some areas, Wenig urged publishers to send contracts to the EEC, “which after the passing of recent case law had made the EEC commission in Brussels more experienced, and given also that music business companies were now taking EEC law more into considerations.”

In an opening address, Hans Sikorski, president of the West German copyright society GEMA, stated that certain clauses in the old BIEM-IFPI contract on mechanical royalties (currently being renegotiated) already infringed EEC legislation, notably on the destination clause and minimum payments.

Furthermore, the current round of talks had to be broken off when an American publisher went to the EEC in Brussels for help in protecting his rights in Europe, Sikorski said. “The EEC, which has such a huge importance in one area, is not always understood by those outside,” he added.

The following countries make up the EEC: Britain, West Germany, France, Holland, Belgium, Luxembourg, Italy, Denmark, Greece and Ireland. Spain is currently applying for membership.

Wenig’s speech, which hit the meeting like a bombshell among publishers obviously not aware of the extent or powers of EEC law, made a point of insisting that there be “no absolute territorial protection by excluding all competition, particularly from another member state of the EEC.” The fact that national copyright laws restrict themselves to national frontiers “is apparently in conflict with EEC law,” Wenig said.

While the EEC seeks to lift all barriers imposed by governments and private concerns in the promotion of free trade, “copyrights seem to counter this by granting exclusive rights to the owner of a work for its use by third parties,” he added.

As a result of a ruling of the European Court of Justice in Luxembourg in January, 1981—in what is called the GEMA-2 case—all clauses in the Treaty of Rome which established the EEC are applicable to copyright, Wenig said. The choice for the music industry, he suggested, was either to get EEC guidelines on copyright, license and users’ rights or harmonize national legislation. As the latter was still a pipe dream, the industry would have to work with EEC case law, he said.

As more and more test cases are being heard by the European court, the lawbook is filling out, but the basic fact was that under EEC the “mere exercise of copyright may be illegal within the European community,” Wenig said. The exercise of copyright is illegal if it prevents circulation of works, but the EEC “does not protect pirates,” Wenig said—all works have to be protected on a national basis.

On EEC freedom of movement of services, the German lawyer said that this in principle was the same as regulations on movement of goods, “but there can be no restriction or arbitrary limitation in copyright contracts.”

On license agreements, and notably their exclusivity and national agreement segments, the Rome Treaty on competition is invoked, Wenig said. It poses these questions: Can the owner of a copyright or license in one territory prevent the licensee in another territory from exporting directly to that country? What protection does the licensee have?

Wenig stated that the EEC does not believe exclusive licenses are necessarily restrictive and recognizes good reasons for them to be so, particularly when the licensee has to make a big investment or is moving into a new market. But this exclusivity may be restrictive if license holders cannot appoint other licensees as

competitors in the same territory. This would go against market sharing principles and thus be restrictive, he said.

At the same time, such activities as parallel imports cannot be hindered, Wenig said, referring to recent legislation on the “principle of exhaustion.”

In a final comment, Sikorski said: “A storm is brewing in Europe,” as authors and composers are so weak. Their only strength was their societies, and these could be “sacrificed” by the European court findings, he concluded.

# Lawyers Debate Subpublishing Pitfalls Of Negotiating International Contracts Outlined

• Continued from page 7

cause of variations in basic copyright law from one country to another.

The two lawyers went, step by step, through a specimen contract between a U.S. publisher and a U.K. licensee, copies of which were distributed to audience participants. Cooper started out by evaluating the relative merits of worldwide or territory-by-territory deals. The former entails less administration and legal costs, he said, but the latter takes account of the fact that a single major might not have the best companies in each individual territory.

Sukin offered some practical advice: consider the nature of the catalog, be specific, find out precisely what the licensee will and will not control, “and establish what avenue of recourse is open should the worst come to the worst.”

Key phrases emerged as points of contention. For instance, Cooper’s definition of “indigenous recording” was challenged by Sukin as “too nifty by half.” Sukin asked: “What if you have a German producer

recording in Britain with a Brazilian orchestra?” There would be, he suggested, three territories claiming cover versions with a matching increased financial percentage.

Another contractual cliché keenly debated was “best efforts.” Reinier de Jonge, a Dutch lawyer on the panel which generated the Cooper-Sukin debate, said: “How can we prove best efforts as opposed to merely reasonable efforts? Surely ‘best efforts’ simply means being a good publisher, and courts of law have very little experience of just what that means.

“It might be better to stipulate precisely and exactly what efforts are required of the subpublisher and the penalties for non-performance of those efforts before any contract is signed,” said de Jonge.

Remuneration was inevitably a matter of compelling interest at the meeting. Many aspects of the financial side were raised, including timing of advances, currency used for royalty payments, and cross-recoupment against earlier contracts. It was emphasized by the lawyers that

these all had serious implications for the profitability of any deal.

French panelist Andre Schmidt said: “It’s essential to know the exact dates when the various collection agencies make their payments and to arrange contracts accordingly. Fail to do that and there can be delays in payment stretching through to a whole year.”

On jurisdiction, the main queries raised were about where to conduct any legal action which might arise. One delegate posed a hypothetical question about a dispute between U.S. and German companies. “Should the appeal in legal hassles be to Californian law, or New York law, or German law?”

Cooper indicated that there was no general rule. American verdicts, he pointed out, might not be enforceable in some European territories anyway. “You just can’t know,” he said. “It depends in the end on where the power is.” This comment provoked a tongue-in-cheek response from Sukin: “The Azores is a nifty place to resolve disputes. It’s pleasant and it’s relaxed.”



**FAMOUS KIDS**—The Kids From "Fame" wave to English supporters on a tour coordinated by the label and The Entertainment Company to promote their RCA LPs. Footage from concerts at Albert Hall in London and the National Exhibition Centre in Birmingham will be incorporated into an NBC-TV special in the spring.

**NEW BRITISH ANTIPIRACY GROUP**

**FACT Names Investigation Chief**

• Continued from page 28

particularly alarming to the video industry is evidence that organized crime is now involved.

FACT aims to unite the activities of the organizations that founded it—the Motion Picture Export Assn. of America, the Society of Film Distributors and the British Videogram Assn.—and ultimately to stamp out piracy by direct means and by lobbying for stiffer penalties under copyright law. Its director general,

**Classical Mart Is Analyzed**

• Continued from page 56

lished in the past decade, with a slight decline over the past few years. But he was optimistic about the music's future, though he said many problems needed to be solved if classical music was to fulfil its cultural function. He observed, however: "In Vienna, coffee bars are playing classical music and reaching out to young people."

He agreed there is a lack of music stores and sales outlets within the classical field. "A solution, though, might be to have showrooms displaying classical product, instead of shops with their limited space, and these display centers could be run as cooperative enterprises by publishers," he said.

Illegal photocopying of music was another problem hitting hard at the prosperity of the classical music business, said Harpner. But prohibiting copying was not an answer to the wider issue of how to project classical music more widely. "This remedy lies primarily in establishing more sales points. If a good book store was as rare as a good music store, what would be the percentage of classics read as opposed to works by popular authors of today?"

appointed before Christmas, is former Metropolitan Police Solicitor Robert Birch, and funds of around \$1.15 million have been made available in the first year.

Duffy is now assembling a team of investigators to undertake the work of identifying illegal software prior to taking action. At a press conference Jan. 12, Duffy said: "Since its inception, FACT has taken part in as many as possible of the current operations against copyright thieves, by providing coordination, assisting with technical advice, and where necessary funding civil proceedings, including the Anton Piller (search-and-seize) type of operation.

"There is evidence now of very sophisticated organizational techniques among the pirates, and

**German IFPI, GEMA Pact**

MUNICH—The German IFPI group and GEMA have reached an interim agreement for 1983 covering monthly advance mechanical payments by German record companies to the rights society. Both sides say the terms do not differ significantly from last year's agreement.

Since 1980, there has been no long-term contract between the German IFPI and GEMA. Interim agreements and short-term deals have covered the subsequent period, during which both sides awaited a new pan-European pact between IFPI and BIEM. Both the German IFPI and GEMA now hope for a successful conclusion to the next round of negotiations between IFPI and BIEM, set for Feb. 21 in Zurich. Representatives of both sides met last week in Cannes to discuss technical problems.

**Philippine Bills Target Pirates**  
*Proposed Legislation Would Impose Tougher Penalties*

By CES RODRIGUEZ

MANILLA—Two new bills proposed in the Philippine national assembly offer the promise of thwarting both audio and video piracy. The bills call for amendments to the Philippine copyright law.

One, sponsored by Assemblyman Alfonso Garcia, proposes the imposition of stiffer penalties for audio piracy. Under existing law, copyright infringement is punishable here by a fine of roughly \$25 to \$225, or imprisonment of up to two years. The Garcia bill aims to raise fines to the \$5,500-\$11,000 level, depending on the seriousness of the offense,

and prison terms of between five and 10 years.

The second bill, from Assemblyman Edgar Ilarde, prescribes the same upgraded penalties as Garcia's but recommends a maximum prison term of more than 10 years. It also proposes an extension of the period within which sound recordings may be copyrighted with the National Library from two months to six months. Ilarde's bill also makes equal reference to the piracy of "motion pictures or other audio/visual works" and provides stringent measures to control such activities.

The bill states that the more severe penalties apply to any person who shall "offer or make available for a fee, rental or any other form of compensation, directly or indirectly, any equipment, machinery, paraphernalia or any materials with the knowledge that such equipment etc. will be used by another to reproduce, without the consent of the owner, any phonograph record, wire, tape, film or other articles on which sounds or audio/visual recordings may be transferred."

Exempt from these provisions are archivists, broadcasters and home tapers. The activity of the latter group is justified by the understanding that home taping is "solely for the personal use of the person, without any compensation being derived by the person from the transfer to tape."

Ilarde insists that his bill "has no intention to ban home video equip-

ment. It just seeks an end to tape piracy." But Johnny Litton, deputy director general of the semi-government Experimental Cinema of the Philippines, has been speaking out strongly against the proliferation of pirate video programs. During the Metro Manila Film Festival Awards, he urged an all-out fight against what he terms "Betamax piracy, which is a growing cancer."

Litton's chief point is that, unlike the movie industry, the video industry doesn't have to contend with high taxes, limited playdates or censorship. He cites the local movie "Batch '81," which suffered 11 cuts in the hands of the Board of Review but which is being shown in its entirety in unauthorized versions on video. Ironically, the Experimental Cinema of the Philippines was set up early 1982 by presidential order not only to provide financial assistance to local movie producers but also to tap a new audience by sponsoring regular screenings of uncensored foreign films.

In the wake of the antipiracy action here, plans to launch the Warner Home Video catalog in the Philippines have been temporarily shelved. Says Ramon Chuaying, general manager of WEA Philippines, which acquired local rights to the Warner catalog: "The principal company is under reorganization and has not yet taken action regarding marketing of products in South-east Asia."

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FEBRUARY 5, 1983, BILLBOARD

**RCA U.K. Top Singles Label**

LONDON—Thanks largely to the Kids From "Fame" and Eddy Grant, RCA took top honors in the U.K. singles market during the last quarter of 1982 with 13.2% of the market, followed by CBS with 11.2% and Virgin with 10.1%. The market survey was based on sales information compiled by the British Market Research Bureau for the British Phonographic Industry.

Traditional leader EMI was fourth with 9.5%, followed by Phonogram (9.0%) and WEA (7.1%). In terms of labels, Virgin was top with 9.8% via its Culture Club and Human League successes, and the same acts gave Virgin Music top place, as Warner Bros. was top corporate publisher.

In albums, CBS was top company with 13.4%, EMI second with 13.1% and WEA third with 7.6%. CBS was also top albums label with 7.0%.

Top album for the quarter was "The John Lennon Collection." Top single was Eddy Grant's "I Don't Wanna Dance" on his own Ice label.

Top singles artists and writers were Culture Club, and Steve Levine was top singles producer. Top album artists were the Kids From "Fame," top album producer was Barry Fasman, and top miscellaneous LP was CBS' "Reflections."

# Billboard Hits Of The World

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FEBRUARY 5, 1983, BILLBOARD

## BRITAIN

(Courtesy of Music & Video Week)  
As of 1/29/83  
SINGLES

This Week	Last Week	Title	Artist
1	2	DOWN UNDER, Men At Work,	Epic
2	1	YOU CAN'T HURRY LOVE, Phil Collins, Virgin	Virgin
3	4	ELECTRIC AVENUE, Eddy Grant, Ice	Ice
4	3	STORY OF THE BLUES, Wahl, Eternal	Eternal
5	19	SIGN OF THE TIMES, Belle Stars, Stiff	Stiff
6	8	STEPPIN' OUT, Joe Jackson, A&M	A&M
7	7	HEARTACHE AVENUE, Malsouettes, Ready Steady Go!	Atlantic
8	20	GLORIA, Laura Branigan, Atlantic	Atlantic
9	5	ORVILLE'S SONG, Keith Harris & Orville, BBC	BBC
10	33	TOO SHY, Kajagoogoo, EMI	EMI
11	27	THE CUTTER, Echo & Bunnymen, Korova	Korova
12	23	NEW YEARS DAY, U2, Island	Island
13	9	EUROPEAN FEMALE, Stranglers, Epic	Epic
14	12	CACHARPAYA, Incantation, Beggars Banquet	Beggars Banquet
15	6	A WINTER'S TALE, David Essex, Mercury	Mercury
16	11	BUFFALO GALS, Malcolm McLaren/World's Famous Supreme Team, Charisma	Charisma
17	24	TWISTING BY THE POOL, Dire Straits, Vertigo	Vertigo
18	26	OH DIANE, Fleetwood Mac, Warner Bros.	Warner Bros.
19	28	HOLD ME TIGHTER IN THE RAIN, Billy Griffin, CBS	CBS
20	13	SAVE YOUR LOVE, Renee and Renato, Hollywood	Hollywood
21	10	OUR HOUSE, Madness, Stiff	Stiff
22	25	MIND UP TONIGHT, Meiba Moore, Capitol	Capitol
23	15	ALL THE LOVE IN THE WORLD, Dionne Warwick, Arista	Arista
24	NEW	LAST NIGHT A D.J. SAVED MY LIFE, Indeep, Sound Of New York	Sound Of New York
25	31	UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes, Island	Island
26	17	TIME, Culture Club, Virgin	Virgin
27	18	HYMN, Ultravox, Chrysalis	Chrysalis
28	14	BEST YEARS OF OUR LIVES, Modern Romance, WEA	WEA
29	32	PLEASE PLEASE ME, Beatles, Parlophone	Parlophone
30	21	THEME FROM "E.T.", John Williams, MCA	MCA
31	38	IN THE NAME OF LOVE, Sharon Redd, Prelude	Prelude
32	16	IF YOU CAN'T STAND THE HEAT, Bucks Fizz, RCA	RCA
33	22	I FEEL LOVE, Donna Summer, Casablanca	Casablanca
34	NEW	WHAM RAPI!, Wham, Innervision	Innervision
35	35	THE CHINESE WAY, Level 42, Polydor	Polydor
36	NEW	DOWN IN THE TUBE STATION AT MIDNIGHT, Jam, Polydor	Polydor
37	NEW	GOING UNDERGROUND, Jam, Polydor	Polydor
38	NEW	ALL AROUND THE WORLD, Jam, Polydor	Polydor
39	NEW	NEWS OF THE WORLD, Jam, Polydor	Polydor
40	NEW	NATURE BOY, Central Line, Mercury/Phonogram	Mercury/Phonogram

### ALBUMS

1	2	BUSINESS AS USUAL, Men At Work, Epic	Epic
2	1	RAIDERS OF THE POP CHARTS, Various, Ronco	Ronco
3	3	HELLO, I MUST BE GOING, Phil Collins, Virgin	Virgin
4	7	FELINE, Stranglers, Epic	Epic
5	10	RICHARD CLAYDERMAN, Delphine	Delphine
6	4	THE JOHN LENNON COLLECTION, Parlophone	Parlophone
7	6	HEARTBREAKER, Dionne Warwick, Arista	Arista
8	5	THE ART OF FALLING APART, Scott Cell, Some Bizzare	Some Bizzare
9	12	CACHARPAYA, Incantation, Beggars Banquet	Beggars Banquet
10	8	GREATEST HITS, Olivia Newton-John, EMI	EMI
11	18	"FROM THE MAKERS OF...", Status Quo, Vertigo	Vertigo
12	11	RIO, Duran Duran, EMI	EMI
13	13	LIVE EVIL, Black Sabbath, Vertigo	Vertigo
14	9	FRIENDS, Shalamar, Solar	Solar
15	NEW	NIGHT AND DAY, Joe Jackson, A&M	A&M
16	27	KILLER ON THE RAMPAGE, Eddy Grant, Ice	Ice
17	36	VISIONS, Various, K-tel	K-tel
18	24	SKY FIVE LIVE, Sky, Arista	Arista
19	30	THRILLER, Michael Jackson, Epic	Epic
20	22	20 GREATEST HITS, Beatles, Parlophone	Parlophone
21	14	THE SINGLES-THE FIRST TEN YEARS, Abba, Epic	Epic
22	16	LOVE SONGS, Diana Ross, K-tel	K-tel
23	15	PEARLS II, Elkie Brooks, A&M	A&M
24	19	KISSING TO BE CLEVER, Culture Club, Virgin	Virgin
25	17	COMPLETE MADNESS, Madness, Stiff	Stiff
26	NEW	SAVE YOUR LOVE, Renato, Lifestyle	Lifestyle
27	20	QUARTET, Ultravox, Chrysalis	Chrysalis
28	34	REFLECTIONS, Various, CBS	CBS
29	35	MIDNIGHT LOVE, Marvin Gaye, CBS	CBS
30	25	LOVE OVER GOLD, Dire Straits, Vertigo	Vertigo
31	33	LIONEL RICHIE, Motown	Motown

32	NEW	FACE VALUE, Phil Collins, Virgin	Virgin
33	21	THE LEXICON OF LOVE, ABC, Neutron	Neutron
34	NEW	RARE, David Bowie, RCA	RCA
35	26	UPSTAIRS AT ERIC'S, Yazoo, Mute	Mute
36	39	SINGLES-45's AND UNDER, Squeeze, A&M	A&M
37	40	NEW GOLD DREAM (81,82,83,84), Simple Minds, Virgin	Virgin
38	31	LOVE HURTS, Everly Brothers, K-tel	K-tel
39	23	TOO-RYE-AY, Kevin Rowland & Dexy's Midnight Runners, Mercury	Mercury
40	NEW	STORY OF THE STONES, Rolling Stones, K-tel	K-tel

## CANADA

(Courtesy Canadian Broadcasting Corp.)  
As of 1/29/83  
SINGLES

This Week	Last Week	Title	Artist
1	1	AFRICA, Toto, CBS	CBS
2	2	MICKEY, Toni Basil, Chrysalis	Chrysalis
3	8	SEXUAL HEALING, Marvin Gaye, CBS	CBS
4	4	COME ON EILEEN, Dexy's Midnight Runners, Mercury	Mercury
5	9	PASS THE DUTCHIE, Musical Youth, MCA	MCA
6	5	YOU CAN'T HURRY LOVE, Phil Collins, Atlantic	Atlantic
7	3	MANEATER, Daryl Hall & John Oates, RCA	RCA
8	13	SHAME ON THE MOON, Bob Seger, Capitol	Capitol
9	NEW	GOODY TWO SHOES, Adam Ant, CBS	CBS
10	10	BABY COME TO ME, Patti Austin & James Ingram, Qwest	Qwest
11	6	TRULY, Lionel Richie, Motown	Motown
12	7	DIRTY LAUNDRY, Don Henley, Asylum	Asylum
13	16	DO YOU REALLY WANT TO HURT ME, Culture Club, Epic/Virgin	Epic/Virgin
14	20	MIRROR MAN, Human League, A&M	A&M
15	17	THE DTHOR GUY, Little River Band, Capitol	Capitol
16	15	DER KOMMISSAR, After The Fire, CBS	CBS
17	NEW	ALLEN TOWN, Billy Joel, CBS	CBS
18	14	ROCK THIS TOWN, Stray Cats, A&M	A&M
19	NEW	ALL OF MY HEART, ABC, Mercury	Mercury
20	NEW	BE GOOD JOHNNY, Ment At Work, CBS	CBS

### ALBUMS

1	1	HELLO, I MUST BE GOING, Phil Collins, Atlantic	Atlantic
2	2	FAMOUS LAST WORDS, Supertramp, A&M	A&M
3	10	THE DISTANCE, Bob Seger, Capitol	Capitol
4	6	LIONEL RICHIE, Motown	Motown
5	5	BUILT FOR SPEED, Stray Cats, A&M	A&M
6	4	LOVE OVER GOLD, Dire Straits, Mercury	Mercury
7	3	CODA, Led Zeppelin, Swan Song	Swan Song
8	7	H2O, Daryl Hall & John Oates, RCA	RCA
9	8	LEXICON OF LOVE, ABC, Mercury	Mercury
10	9	BUSINESS AS USUAL, Men At Work, CBS	CBS

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 1/24/83  
SINGLES

This Week	Last Week	Title	Artist
1	2	MAJOR TOM, Peter Schilling, WEA	WEA
2	1	DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin/Arista	Virgin/Arista
3	3	PASS THE DUTCHIE, Musical Youth, MCA/Arista	MCA/Arista
4	16	YOU CAN'T HURRY LOVE, Phil Collins, WEA	WEA
5	NEW	99 LUFTBALLONS, Nena, CBS	CBS
6	10	WOT, Captain Sensible, A&M/CBS	A&M/CBS
7	4	IT'S RAINING AGAIN, Supertramp, A&M/CBS	A&M/CBS
8	12	I DON'T WANNA DANCE, Eddy Grant, Ice/Intercord	Ice/Intercord
9	14	DIE SENNERIN VOM KOENIG SEE, KIZ, CBS	CBS
10	13	HEARTBREAKER, Dionne Warwick, Arista/Arista	Arista/Arista
11	7	DAS BLEICH, Spiff, CBS	CBS
12	6	JOHN WAYNE IS BIG LEGGY, Haysi Fantazee, Regard/RCA	Regard/RCA
13	17	ICH HAB DICH DOCH LIEB, Nicole, Jupiter/Teldec	Jupiter/Teldec
14	5	ICH SCHAU DICH AN, Spider Murphy Gang, EMI Electrola	EMI Electrola
15	8	COME ON EILEEN, Dexy's Midnight Runners, Mercury/Phonogram	Mercury/Phonogram
16	22	SAVE YOUR LOVE, Renee & Renato, Ultraphone/Teldec	Ultraphone/Teldec
17	18	DREAM ON, Nazareth, Vertigo/Phonogram	Vertigo/Phonogram
18	9	ANNA-LASSMICHREIN, LASSMICHRAUS, Trio, Mercury/Phonogram	Mercury/Phonogram
19	15	MANEATER, Daryl Hall & John Oates, RCA	RCA
20	11	ARRIVEDERCI CLAIRE, Andy Borg, Papagayo/EMI Electrola	Papagayo/EMI Electrola

21	NEW	TIME, Culture Club, Virgin/Arista	Virgin/Arista
22	19	DIE WEISSEN TAUBEN SIND MUEDE, Hans Hartz, Phillips/Phonogram	Phillips/Phonogram
23	NEW	SHOOT YOUR SHOT, Devine, Metronome	Metronome
24	NEW	THE GETAWAY, Chris de Burgh, A&M/CBS	A&M/CBS
25	21	EYE OF THE TIGER, Survivor, Scotti Bros./Bellaphon	Scotti Bros./Bellaphon
26	23	NUR GETRAEUMT, Nena, CBS	CBS
27	NEW	DON'T GO, Yazoo, Mute/Intercord	Mute/Intercord
28	25	PUTTIN ON THE RITZ, Taco, RCA	RCA
29	24	TU, SOLTANTO TU, Ai Bano & Romina Power, Baby/EMI	Baby/EMI
30	NEW	OUR HOUSE, Madness, Stiff/Teldec	Stiff/Teldec

### ALBUMS

1	1	FAMOUS LAST WORDS, Supertramp, A&M/CBS	A&M/CBS
2	4	ADIOS AMOR, Andy Borg, Papagayo, EMI Electrola	EMI Electrola
3	2	THE GETAWAY, Chris de Burgh, A&M/CBS	A&M/CBS
4	5	ROCK CLASSICS, Peter Hoffmann, CBS	CBS
5	3	VUN DRINNE NOH DRUSSE, Bap, Muskant/EMI Electrola	EMI Electrola
6	6	TUTTI FRUTTI, Spider Murphy Gang, EMI Electrola	EMI Electrola
7	7	FUER USSZESCHINGIGE, Bap, Muskant/EMI Electrola	EMI Electrola
8	8	HERZLICHEN GLUCKWUNSCHI, Spiff, CBS	CBS
9	12	KISSING TO BE CLEVER, Culture Club, Virgin/Arista	Virgin/Arista
10	13	HELLO, I MUST BE GOING ON, Phil Collins, WEA	WEA
11	11	AFFJETAUT, Wolfgang Niedecken's Bap, Eigenstein/Teldec	Eigenstein/Teldec
12	9	LOVE OVER GOLD, Dire Straits, Vertigo/Phonogram	Vertigo/Phonogram
13	10	THE SINGLES-THE FIRST TEN YEARS, Abba, Polydor/DG	Polydor/DG
14	NEW	DAS NEUE GROSSE ZA ZA ZABADUE, Saragosa Band, Arista	Arista
15	16	SANFTER REBELL, Stefan Waggerhausen, Arista	Arista
16	17	THE DISTANCE, Bob Seger & Silver Bullet Band, EMI	EMI
17	19	NON STOP CLASSICS, Royal Philharmonic Orchestra, K-tel	K-tel
18	NEW	STURM, Hans Hartz, Phillips/Phonogram	Phillips/Phonogram
19	15	IV, Toto, CBS	CBS
20	18	HEARTBREAKER, Dionne Warwick, Arista/Arista	Arista/Arista

## JAPAN

(Courtesy Music Labo)  
As of 1/31/83  
SINGLES

This Week	Last Week	Title	Artist
1	NEW	MIDNIGHT STATION, Masahiko Kondo, RVC/Johnny's	RVC/Johnny's
2	2	SAZANKANO YADO, Eisaku Ohkawa, Nippon Columbia/JCM	Nippon Columbia/JCM
3	1	SECOND LOVE, Akina Nakamori, Warner-Pioneer/Ken on-Nichion	Warner-Pioneer/Ken on-Nichion
4	4	YOGORETA EIYOU, Rosemary Butler, Toshiba-EMI/Kadokawa-Talyo Music	Toshiba-EMI/Kadokawa-Talyo Music
5	6	HARU NANONI, Yoshie Kashiwabara, Nippon Phonogram/Yamaha	Nippon Phonogram/Yamaha
6	3	KOIBITOMO NURERU MACHIKADO, Masatoshi Nakamura, Nippon Columbia/NTV	Nippon Columbia/NTV
7	10	MEDAKANO KYOUDAI, Warabe, For Life/TV-Asahi Music	For Life/TV-Asahi Music
8	5	SAN-NENMENO UWAKI, Hiroshi V Kilboh, RCA/Total	RCA/Total
9	14	DRAMATIC RAIN, Jun-ichi Inagaki, Toshiba-EMI/PMP-O-Enterprise	Toshiba-EMI/PMP-O-Enterprise
10	8	FUYUNO RIVIERA, Shin-ichi Mori, Victor/Worl Music	Victor/Worl Music
11	7	AINO NAKAE, Toru Watanabe, Epic-Sony/NTV-Shun	Epic-Sony/NTV-Shun
12	9	DAISUKE TETTA NO ROCK'N ROLL, Daisuke Shima & Tetta Sugimoto, King/Crazy Rider	King/Crazy Rider
13	16	HISAME, Akio Kayama, Nippon Columbia/Victor Music	Nippon Columbia/Victor Music
14	13	G-JAN BLUES, Shibugakita, CBS-Sony/Johnny's	CBS-Sony/Johnny's
15	11	KOHAKUIRONO OMOIDE, Aming, Nippon Phonogram/Yamaha	Nippon Phonogram/Yamaha
16	17	NAMIDANO PAPER MOON, Hidemi Ishikawa, RVC/Gelei	RVC/Gelei
17	12	INVITATION, Naoko Kawai, Nippon Columbia/Gelei	Nippon Columbia/Gelei
18	NEW	HISAME, Mika Hino, Teichiku/Victor Music	Teichiku/Victor Music
19	20	ANATA, Hiroshi Itsuki, Tokuma/TV Asahi Music-RFMP Sound 1	TV Asahi Music-RFMP Sound 1
20	NEW	SAYNARANO MONOGATARI, Chlemi Horl, Canyon/Top	Canyon/Top

### ALBUMS

1	1	VARIATION, Akina Nakamori, Warner-Pioneer	Warner-Pioneer
2	4	TALKING, Toru Watanabe, Epic-Sony	Epic-Sony
3	3	MOMENTOS, Julio Iglesias, Epic-Sony	Epic-Sony
4	5	CANDY, Seiko Matsuda, CBS-Sony	CBS-Sony
5	2	SEVENTEEN, Akina Nakamori, Warner-Pioneer	Warner-Pioneer
6	6	NUDE MAN, Southern All Stars, Victor	Victor
7	NEW	ALBUM, NAOKO KAWAI, Nippon Columbia	Nippon Columbia

8	10	H2O, Daryl Hall & John Oates, RVC	RVC
9	7	THRILLER, Michael Jackson, Epic/Sony	Epic/Sony
10	11	E.T., Soundtrack, Victor	Victor
11	9	YUMENO WADACHI, Masashi Sada, Free Flight	Free Flight
12	14	YOGORETA EIYU, Soundtrack, Toshiba-EMI	Toshiba-EMI
13	8	UTAIKONO TOKI, Kyoko Koizumi, Victor	Victor
14	12	IT'S JUST ROCK 'N ROLL, Elkiel Yazawa, Warner-Pioneer	Warner-Pioneer
15	15	ON YOROSHIKU ROCK'N ROLL SHUKAI, Daisuke Shima & Tetta Sugimoto, King	King
16	13	MIS CAST, Kenji Sawada, Polydor	Polydor
17	18	INVITATION, Shakatak, Polydor	Polydor
18	19	MUSIC FROM MACROSS, Soundtrack, Victor	Victor
19	17	FOR '83, Shibugakita, CBS/Sony	CBS/Sony
20	NEW	LION AND PELICAN, Yousui Inoue, For Life	For Life

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 1/31/83  
SINGLES

This Week	Last Week	Title	Artist
1	1	DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin	Virgin
2	2	PASS THE DUTCHIE, Musical Youth, MCA	MCA
3	3	HEARTBREAKER, Dionne Warwick, Arista	Arista
4	7	GLORIA, Laura Branigan, Atlantic	Atlantic
5	4	I EAT CANNIBALS, Toto Coelo, Radiochoice	Radiochoice
6	6	THE CLAPPING SONG, Belle Stars, Stiff	Stiff
7	5	SOLID ROCK, Goanna, WEA	WEA
8	9	MIRROR MAN, Human League, Virgin	Virgin
9	8	TRULY, Lionel Richie, Motown	Motown
10	15	WHEN YOU WERE SWEET SIXTEEN, Fureys, Epic	Epic
11	13	ROCK THE CASBAH, Clash, Epic	Epic
12	12	BACK ON THE CHAIN GANG, Pretenders, WEA	WEA
13	11	I'M SO EXCITED, Pointer Sisters, Planet	Planet
14	10	DR. HECKYLL + MR. JIVE, Men At Work, CBS	CBS
15	NEW	UP WHERE WE BELONG, Joe Cocker/Jennifer Warnes, Liberation	Liberation
16	16	MANEATER, Daryl Hall & John Oates, RCA	RCA
17	17	IT'S RAINING AGAIN, Supertramp, A&M	A&M
18	NEW	SCIENCE FICTION, Divinyls, Chrysalis	Chrysalis
19	14	COME ON EILEEN, Dexy's Midnight Runners, Mercury	Mercury
20	NEW	YOUNG GUNS, Wham, Epic	Epic

### ALBUMS

1	1	THE JOHN LENNON COLLECTION, Parlophone	Parlophone
2	2	VERY BEST OF THE CARPENTERS, A&M	A&M
3	3	SPIRIT OF PLACE, Goanna, WEA	WEA
4	4	THE WINNERS-1982, Various, Polystar	Polystar
5	7	LOVE SONGS, Elton John, Rocket	Rocket
6	8	LOVE OVER GOLD, Dire Straits, Vertigo	Vertigo
7	5	GREATEST HITS VOL. 2, Eagles, Asylum	Asylum
8	6	GREATEST HITS VOL.3, Olivia Newton-John, Interlusion	Interlusion
9	13	10,9,8,7,6,5,4,3,2,1, Midnight Oil, CBS	CBS
10	9	HOT CHOCOLATE'S HOTTEST HITS, Rak	Rak
11	10	1982 UP IN LIGHTS, Various, EMI	EMI
12	11	GREATEST HITS, Pointer Sisters, Planet	Planet
13	NEW	DESPERATE, Divinyls, Chrysalis	Chrysalis
14	12	ENZ OF AN ERA, Split Enz, Mushroom	Mushroom
15	15	PRIMITIVE MAN, Icehouse, Regular	Regular
16	14	FAMOUS LAST WORDS, Supertramp, A&M	A&M
17	NEW	GREATEST HITS, Luciano Pavarotti, Decca	Decca
18	16	KISSING TO BE CLEVER, Culture Club, Virgin	Virgin
19	20	H2O, Daryl Hall & John Oates, RCA	RCA
20	NEW	HEARTBREAKER, Dionne Warwick, Arista	Arista

## ITALY

## Spotlight



**BLACK SABBATH**—Live Evil, Warner Bros. 23742. Produced by Tony Iommi & Geezer Butler. This double LP is the first ever authorized Black Sabbath live LP. Recorded during the band's 1982 tour of the U.S., it contains such early favorites as "Black Sabbath" and "Paranoid" as well as more recent material. Black Sabbath's live shows are well known for their intensity and sonic excesses, and this LP captures all of that. It is also the final album recorded with singer Ronnie Dio and drummer Vinnie Appice, both of whom have since left the band. This double LP, by the way, retails for \$11.98.

**PETER BROWN**—Back To The Front, RCA AFL1-4604. Produced by Peter Brown. Resurfacing on RCA is the "Do You Wanna Get Funky With Me" man, and behind the dance smash "Baby Gets High," Brown bids for his biggest to date. Time-off has not changed the singer/songwriter/keyboardist's basic attack, which is dance pop, but traces of rock, jazz and disco pepper "Heaven In Your Eyes," "Overnight Sensation" and "Lover Come Back." Brown's beat-driven blue-eyed soul and dance-focused tunes feature Michael Boddicker on synthesizer, beefed-up horn section, and a whole lot of the big rhythm sound of foot-loose Peter Brown.

**DEF LEPPARD**—Pyromania, Mercury 810 308M1 (PolyGram). Produced by Robert John "Mutt" Lange. Of all the new generation of heavy metal bands, Def Leppard has been one of the most approachable because of the sense of melody behind the mandatory heavy riffing. Obviously, many hard rock fans agree as the first two Def Leppard albums went into the U.S. top 50 and subsequent touring has earned the British band a solid reputation. This album continues the formula which has worked so well contrasting hook-laden rockers ("Die Hard The Hunter," "Rock! Rock!") with punchy mid-tempo numbers and ballads ("Photograph," "Foolin'").



**AURRA**—Live And Let Live, Salsoul SA 8559. Produced by Stephen C. Washington. The song and dance fountain known as Aurra is already making a big splash in the new year with the slickly-crafted dance hit "Such A Feeling." Brimming with vocal, instrumental and dance energy, this effort seizes the moment with style and skill. Led by producer/songwriter/bassist Washington and coaxed by the swirling vocals of Curt Jones and Starleena Young, Aurra delivers a mesmerizing musical punch on "Coming To Get You," "Live And Let Live" and "Undercover Lover." Hard to sit this appealing dance blend out, Aurra surrounds with the confident sound of a hitmaker.

**THE DAZZ BAND**—On The One, Motown 6031ML. Produced by Reggie Andrews. Motown's newest hitmakers return to the creative turf staked out by their "Keep It Live" album, with hot rhythm tracks, high-steppin' horns and sharp vocalizing. "Cheek To Cheek" extends the soulful strut of "Let It Whip," while "Nice Girls" echoes the slick tricks of Rick James. Among the ballads, "Bad Girls" is a mellow and melifluous update of an early Miracles tune, good enough to win labelmate Smokey Robinson's approval. This album is "dazzling" stuff for urban and black radio formats.



**THE B'ZZ**—Get Up, Epic BFE 38230. Produced by Tom Werman. Three of the members of the B'zz come from the Boyzz, while the other two are veterans of Steppenwolf. The group they have formed plays Midwestern arena rock, with neither apologies or pretensions. Lead singer Tom Holland has a strong and versatile voice, while the other band members can churn out the power chords and harmonies as needed. Hardly original, but still a staple at AOR.

**FELONY**—The Fanatic, Rock'n'Roll Records BFZ38453 (Scotti Bros./CBS). Produced by Don Rubin, Artie Kornfeld, Felony. Felony appears to have emerged as one of the post-Knock California new wave bands, recording the single, "The Fanatic" on its own CBX label. That song, and the B-side, "Positively Negative" still retain their quirky charm after the group's signing with a major. The rest is pop collegiate, kept safe, pretty and simple.

**KRAUT**—An Adjustment To Society, Cabbage Records L 0003 (Faulty Products). Produced by Ryk Oakley & Kraut. Kraut is one of the better of the new hard core bands playing around the New York area. Enlisting the aid of ex Sex Pistols' Steve Jones on a couple of cuts, this four-man band hammers out 14 songs here in bitter uncompromising style. Our favorites are "Kill For Cash," "Abortion," and "Army Sport."

**RODWAY**—Horizontal Hold, Millenium BXL17768 (RCA). Produced by Mark Ligett & Steve Rodway. When lead singer Steve Rodway intones "I am electric" on the opening track, the listener is tempted to sigh and write the New York quintet as just another techno-pop confection. However, with the first blare of an ever-so-human saxophone, Rodway steers a refreshing course between approachable mainstream pop and cool-to-the-touch synthesizer dance music. Rodway has an almost George Clinton-styled sense of humor, as exhibited on



the funky "Don't Knock It 'Til You Try It," but also has a bracing sense of melody.



**JOHN KLEMMER**—Finesse, Elektra/Musician 60197. Produced by John Klemmer. Originally produced as a direct-to-disk audiophile project, this atmospheric ensemble date resurfaces on Musician with its charm intact. Although slanted toward the saxophonist's softer side, the date includes enough spice (largely thanks to percussionist Steve Forman) and melodic directness to augur solid jazz and some urban contemporary radio action. The title song alone suggests a gentle new perennial.



**PAUL JABARA AND FRIENDS**, Columbia FC 38458. Produced by Paul Jabara. The artist's friends include the Weather Girls, whose powerful and intense "It's Raining Men" is the tour de force here. Izora Armstead and Martha Wash also have tons of fun with the declamatory "Ladies Hot Line" and the inspirational "Hope," while emerging talent Whitney Houston (daughter of Cissy) displays drama and emotion on "Eternal Love." By contrast, Jabara's own "Bad Habits" is clumsily camp and superficial.



**DIRE STRAITS**—Twisting By The Pool, Warner Bros. 29800. Produced by Mark Knopfler. After the Epic rock meditations of "Love Over Gold," These four new songs prove far lighter diversions, starting with the classic uptempo dance slant of the title song. That strategy may help AOR programmers seeking the party spirit, but Dire Straits fans may find this outing insubstantial after a few spins.

**ROBERT ELLIS ORRALL**—Special Pain, RCA MFL1-8502. Produced by Roger Bechirian. This five-song debut transcends its British locale and inevitable synthesizer motifs to suggest classic, if updated, pop played with verve and precision. Orrall's vocals recall the glottal punch of Phil Collins, and on a duet with Carlene Carter ("I Couldn't Say No") sound poised for softer pop as well as rock formats.

**BANGLES**, Faulty Products FEP 1302. Produced by Craig Leon. The Bangles are an all-female four-piece band from L.A. who play mid-'60s derived rock 'n' roll. It's good pop stuff, with the emphasis on the songs, not on the rather spare production. The music suggests a Merseybeat revival with a female face and it's rather charming.

**B PEOPLE**, Faulty Products FEP 1300. Produced by Paul McKenna & BPeople. The post-soul crooning style of vocalist Alex Gibson would make him a natural for a technopop band, but he also plays the guitar, which gives this California band a slightly more American sound. This is still arty new music, albeit well wrought and firmly grounded in pop.

**THE DARK**—Darkworld, Ambiguos Records AMB-003. Produced by Ric Ocasek & The Dark. The Dark calls the first half of this EP, "Artsy Annoyance" and the second, "Boring Contrivance," which, if you don't like this band, could well be phrases used to criticize it. If you like them, then it's rather refreshing that they can laugh at their pretensions. We rather enjoy their art & tribalism approach, though a little bit can go a long way.

**TONY FRYE**—One Nite Lover, Apple Pye Records APY727-1. Produced by Tony Frye & Nick Moroch. Tony Frye, a former member of a New York band Heaven, goes solo with this three-song EP that features the rocker "One Nite Lover," a ballad titled "Baby I Don't Believe You," and an extended instrumental version of "One Nite Lover" where Frye doesn't sing at all. That's the best cut.

**SKY BOYS**—Good Thing Goin, Mench Records MA42555. Produced by Bill Stroum & Mike Elliott. This six-man band from the Pacific Northwest plays an appealing brand of pop

**JOURNEY**—Frontiers, Columbia QC-38504. Produced by Mike Stone & Kevin Elson. After the sales and radio deluge prompted by "Escape," the Bay Area quintet understandably hews to a formula close to that multi-platinum monolith. That means yet another slice of graphic futurism outside to belie the shrewd, ultimately conservative pop/rock within: against the high-octane backdrop of Neal Schon's guitars and Jonathan Cain's keyboards, Steve Perry reworks familiar romantic trials with his customary balance of high register flight and grittier, soul-tinged croon. That's the stuff of arena sellouts and instant pop and AOR play, and "Frontiers," while hardly a radical shift, should help the band reap both once again.

rock. They keep their music loose and funky, their songs sound friendly with a common appeal. Since few of the band members sing there is vocal versatility in the toe-tapping rock'n'roll.



## pop

**THE CALL**—Modern Romans, Mercury 810 307-1 M-1 (PolyGram). Produced by Michael Been & The Call. The second label album from the California-based new rockers builds on the considerable strengths of its predecessor, punching up the band's guitar arrangements and picking up the tempo somewhat. Been is a magnetic vocal performer, and the band, again assisted by Garth Hudson on synthesizer and sax, seems ripe for both the post-punk and AOR aficionado.

**THE JOHN HALL BAND**—Searchparty, EMI America ST-17082. Produced by John Hall. The Hall Band's first proved somewhat of a sleeper on the nation's radio turntables, and here the quartet continues in the same vein: with Hall's own muscular writing and playing to lead the way, they craft melodic pop and rock songs that should find favor at rock and even some AC formats.

**KEVIN ROWLAND & DEXYS MIDNIGHT RUNNERS**—Too-Rye-Ay, Mercury SRM-1-4069 (PolyGram). Produced by Clive Langer, Alan Winstanley, Kevin Rowland. The second incarnation of Rowland's band offers a passionate pop pastiche well removed from the techno-pop of the day. With banjo, accordion, fiddle, reeds and Rowland's own keening vocals conspiring to meld folk, rock and even soul, this is one band likely to leave no one indifferent.

**HOOKED ON SWING 2**—Larry Elgart & His Manhattan Swing Orchestra—RCA AFL1-4589. Produced by Larry Elgart. RCA's "Hooked" theme, starting with late 1981's "Hooked On Classics" sees the second swing set from Larry Elgart, a mostly breathless, yet polished survey of some 73 tunes. Material is grouped into six medleys. The very successful series maintains its excitement and, most likely, its sales strength.

**ALBERT LEE**, Polydor PD-1-6358 (PolyGram). Produced by Rodney Crowell. Lee's rock and country roots have long invited a reputation as musician's musician, and in this latest solo excursion he teams with frequent partner Rodney Crowell to record a brisk and engaging set of solid songs by John Hiatt, Hank DeVito, Crowell and Lee himself. Highlights include DeVito's "Sweet Little Lisa" and Hiatt's "Pink Bedroom."

**ORIGINAL MOTION PICTURE SOUNDTRACK**—Tootsie, Warner Bros. 23781. Produced by Dave Grusin. Veteran tv and film composer Grusin has one of his best bids for soundtrack glory via this film hit, and his music here buttresses that chance by flexing the deft pop jazz instincts he shows on his own albums. Stephen Bishop's single theme, "It Might Be You," is already charting on its own.

**TRUE SOUNDS OF LIBERTY**—Beneath The Shadows. Alternative Tentacles Records VIRUS 29 (Faulty Products). Produced by Thom Wilson. TSOL started out as yet another West Coast two-chord bash punk band, but this LP shows it to have grown in musical maturity. The rock is still hard, but now there are occasional featured parts for the guitarist and organ player; and the songs even have hooks and melodies.

**VARIOUS ARTISTS**—Rodney On The Roq Vol. III, Posh Boy PBS140. Produced by Robbie Fields. Here's yet another compilation of L.A.-area garage bands. Side one shows the next generation of hardcore punk rockers with Kent State, Ill Repute, J.F.A. (Jodie Foster's Army), Pariah and the synth-pop Rudi being the best. Side two has a more pop and AOR orientation with the most notable being the Bangles (who've just released their own album on Faulty) and David Hines.

**MARGARET WHITING**—Come A Little Closer, Audiophile AP173. Produced by George H. Buck Jr. In her 41 years of recording, Whiting maintains her high standard as she sings 13 songs accompanied by a sterling eight-piece group led by arranger Hubert Arnold. The mix of classic evergreens with

several unknown but chic ballads is excellent, and Whiting's pipes sound like those of a 22-year-old.

**KATE & ANNA MCGARRIGLE**—Love Over And Over, Polydor 810 042-1 Y-1 (PolyGram). Produced by Kate, Anna & Jane McGarrigle. After too long an absence from the U.S. market, the Canadian songwriting duo resurfaces with what may be their most seductive album: angelic vocals, devilish humor and enough sobering insights falling between to sustain interest throughout. With nary a nod to trendier rock, this is simply timeless music of high quality.

**ROY ORBISON**—The All-Time Greatest Hits Of Roy Orbison, Monument KWG2784-38384. Produced by Fred Foster. The reactivated Monument launches its Signature anthology line with what else—a long overdue double set by Roy Orbison. Orbison's best-known early rock and pop classics are reward enough, even in light of the comparatively short sides.

## black

**THE JIMMY JOHNSON BAND**—North/South, Delmark DS-647. Produced by Steve Tomashevsky & the Jimmy Johnson Band. Singer-guitarist Johnson both celebrates and extends the Chicago blues tradition on his second U.S. album, a compelling collection of nine strong original compositions. Johnson displays more star potential than any performer in this idiom has in years.

**JERRY KNIGHT**—Love's On Our Side, A&M SP-4877. Produced by Leon Haywood, Jerry Knight, F. Byron Clark. The material here recaptures the energy and excitement of such Knight moves as "Perfect Fit," though some of his past originality is missing. The multi-talented (vocals, keyboards, bass, guitar) musician sounds like Ray Parker Jr. on rhythmic items like "Fire," and falls under the Solar spell in "I'm Down For That."

## country

**MOE BANDY**—I Still Love You In The Same Ol' Way, Columbia FC38199. Produced by Ray Baker. Bandy doesn't stray from the Texas-flavored honkytonk kind of country he is known for. The production elements are also unchanged: heavy steel and fiddle lines, jukebox lyrics, and enough cheating elements to keep church confessionals active.

**RAY CHARLES**—Wish You Were Here Tonight, Columbia 38293. Produced by Ray Charles. After a recording hiatus of about four years, Charles returns with his vocals intact as ever, this time set amid pure country tracks. His keen rhythmic sense is evident on "¾ Time," "Ain't Your Memory Got No Pride At All," "I Don't Want No Stranger Sleepin' In My Bed," and "String Bean." The LP highlights his smokey, cocktail-hour style and humor but meanders bleakly on instrumentation.

**BOB WILLS AND HIS TEXAS PLAYBOYS**—The Tiffany Transcriptions, Vol. I, Kaleidoscope F-16. Reissue production by Jeff Alexson & Tom Diamant. This historical monaural collection is a veritable collector's legacy spanning 1946-47, an intimate musical package by a country/swing group that stamped music indelibly with its sound. The flavor and purity of the instrumentation have been beautifully preserved here.

## jazz

**CREATIVE IMPROVISORS ORCHESTRA**—The Sky Cries The Blues, CMIF Records 1. One doesn't have to fully understand the theories of "creative world music" that underly this orchestra's work to appreciate the scope, complexity and intensity of its music. The personnel includes such leading lights of the jazz avant-garde as Oliver Lake and Leo Smith and the music is a heady mixture that is definitely not recommended for the faint of heart.

**DALLAS JAZZ ORCHESTRA**—Morning Glory, DJA unnumbered. Produced by Galen Jeter. These Texans come on strong, serving up seven charts with a powerful and ebullient big band. Producer Jeter leads the trumpet section and virtually every member of the group displays commendable solo skills. The weakness is that all the tunes are unknown originals. A surprise album that will please the relatively small market for big band sounds.

**CHET BAKER**—Trumpet Artistry, Pausa PR9011. Produced by Richard Bock. Baker's trumpet style has long caused controversy, but these 12 cuts from the 1950s (originally issued on World Pacific) will delight his supporters. Three different backup bands are heard; all are comprised of top-rank musicians. The selection of repertoire is strong, and the pure mono sound is well recorded. Pianistics by Russ Freeman are another plus.

**LESTER YOUNG**—Live At The Savoy Ballroom, Parker CP504. Produced by John R. Rowland. The recording sound is poor, but the Prez is in good form as he romps through eight titles with a quartet comprised of Jo Jones, Jesse Drake, Kenny Drew and Aaron Bell. Just when this LP was recorded is not specified in the inadequate, superficial liner notes, but for all Young buffs, it's a desirable album.

(Continued on page 61)

**Spotlight**—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Douglas E. Hall, Is Horowitz, Kip Kirby, Roman Kozak, Irv Lichtenman, Ed Ochs, Sam Sutherland, Robyn Wells, Adam White.

# January-December '82 Chart Action Share

This is a computerized recapitulation of how labels, combined labels and corporations ranked on Billboard's charts during the sales period covered. Thus, these ratings represent share of chart action, and are not to be mistaken for share of market. The recap is prepared by the publication's MPC Department based on Billboard's Chart Success Analysis Report.

## HOW THE TOP 10 LABELS SHARED:

### THE HOT 100 AND TOP LP/TAPE CHART ACTION

Label	Rank	% Of Share	Number
Columbia	1	11.7	106
RCA	2	8.0	91
Warner Bros.	3	8.0	98
Capitol	4	6.8	79
Arista	5	5.2	61
A&M	6	5.0	45
Atlantic	7	4.8	69
Epic	8	3.6	45
Geffen	9	3.4	28
Elektra	10	3.4	53

### THE HOT 100 CHART ACTION

Label	Rank	% Of Share	No. Of Singles
Columbia	1	10.2	41
RCA	2	8.8	42
Capitol	3	6.9	37
Arista	4	6.6	29
Atlantic	5	5.4	30
Warner Bros.	6	5.2	32
EMI America	7	4.3	25
A&M	8	4.1	18
Geffen	9	3.8	16
Epic	10	3.5	18

### THE TOP LP/TAPE CHART ACTION

Label	Rank	% Of Share	No. Of Albums
Columbia	1	12.1	65
Warner Bros.	2	8.7	66
RCA	3	7.7	49
Capitol	4	6.8	42
A&M	5	5.3	27
Arista	6	4.8	32
Atlantic	7	4.6	39
Epic	8	3.7	27
Elektra	9	3.4	30
Geffen	10	3.3	12

## HOW THE TOP 10 COMBINED LABELS SHARED:

### THE HOT 100 AND TOP LP/TAPE CHART ACTION

Combined Label	Rank	% Of Share	Number
Columbia	1	12.7	116
Warner Bros.	2	10.6	138
RCA	3	9.4	118
Epic	4	8.4	111
Atlantic	5	7.7	112
Capitol	6	7.1	81
PolyGram	7	7.0	92
Elektra/Asylum	8	5.9	90
A&M	9	5.9	53
Arista	10	5.8	66

### THE HOT 100 CHART ACTION

Combined Label	Rank	% Of Share	No. Of Singles
Columbia	1	11.5	46
RCA	2	10.6	54
Warner Bros.	3	8.6	49
Epic	4	8.3	47
Atlantic	5	7.8	53
Arista	6	7.2	31
Capitol	7	7.0	38
Elektra/Asylum	8	6.7	42
PolyGram	9	6.0	30
EMI America	10	5.7	31

### THE TOP LP/TAPE CHART ACTION

Combined Label	Rank	% Of Share	No. Of Albums
Columbia	1	13.0	70
Warner Bros.	2	11.4	89
RCA	3	9.0	64
Epic	4	8.4	64
Atlantic	5	7.6	59
Capitol	6	7.2	43
PolyGram	7	7.1	62
A&M	8	6.1	31
Elektra/Asylum	9	5.9	48
Arista	10	5.4	35

Labels that comprise each combined label are as follows:  
**COLUMBIA:** Columbia, ARC/Columbia, Barking Pumpkin, Columbia/Badlands; **WARNER BROTHERS:** Warner Bros., Sire, Full Moon/Warner Bros., Qwest, Warner/Curb, Dark Horse, Reprise, ECM, Bearsville; **RCA:** RCA, Salsoul, Millennium, Grunt, Planet, Solar, 20th Century; **EPIC:** Epic, Jet, Scotti Bros., Full Moon/Epic, Portrait, Kat Family, P.I.R., Virgin/Epic, Kirshner, T-Neck, Believe In A Dream, Caribou, Blue Sky, CTI, Carrere, Unlimited Gold, Coast To Coast, Nemperor, Boulevard, Stiff, Tabu; **ATLANTIC:** Atlantic, Modern, Rolling Stones, Island, Swan Song, Cotillion, Atco, Radio Records, Mirage, Regency, RFC/Atlantic; **CAPITOL:** Capitol, Harvest, Montage; **POLYGRAM:** Mercury, Polydor, Riva/Mercury, De-Lite, Total Experience, Casablanca, RSO, Chocolate City, London, Threshold, Spring, 21 Records; **ELEKTRA/ASYLUM:** Elektra, Solar, Asylum, Network, Elektra/Asylum, Full Moon/Asylum, Planet, Beserkley, Elektra/Curb, Constellation; **A&M:** A&M, I.R.S.; **ARISTA:** Arista, Jive/Arista, Arista/GRP; **EMI AMERICA:** EMI America, Liberty.

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## HOW THE TOP 10 CORPORATIONS\* SHARED:

### THE HOT 100 AND TOP LP/TAPE CHART ACTION

Corporation	Rank	% Of Share	Number
WEA	1	27.6	368
CBS	2	21.1	227
RCA	3	15.3	171
Capitol/EMI America	4	11.5	143
PolyGram	5	7.0	92
Arista	6	5.8	66
MCA	7	3.2	57
Motown	8	3.0	36
Chrysalis	9	2.2	23
Boardwalk	10	1.3	15

### THE HOT 100 CHART ACTION

Corporation	Rank	% Of Share	No. Of Singles
WEA	1	26.9	160
CBS	2	19.8	93
RCA	3	15.9	76
Capitol/EMI America	4	12.7	69
Arista	5	7.2	31
PolyGram	6	6.0	30
MCA	7	3.6	18
Motown	8	2.7	18
Chrysalis	9	2.2	8
Boardwalk	10	1.6	8

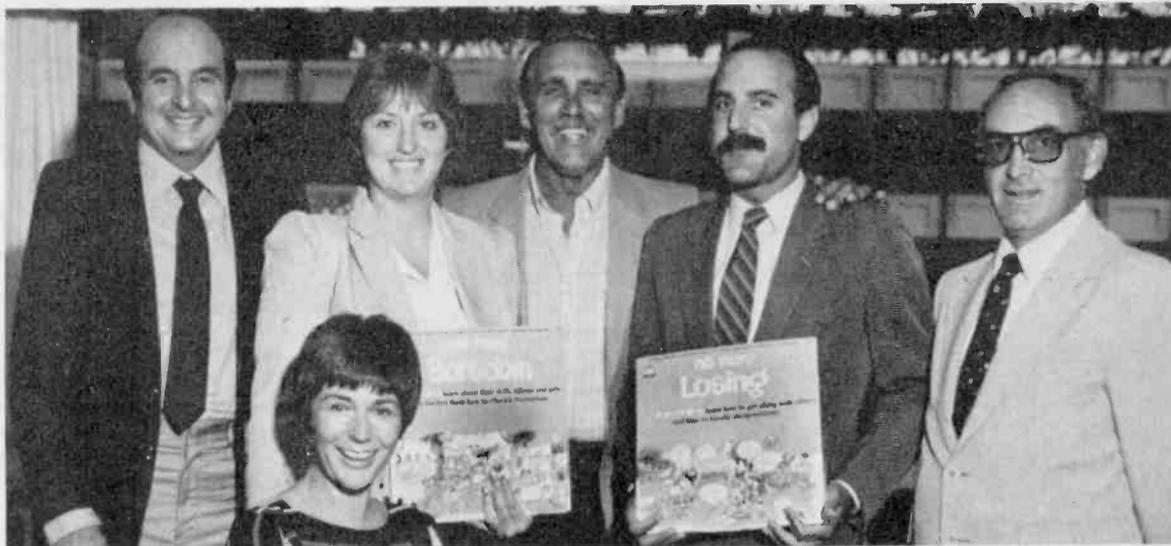
### THE TOP LP/TAPE CHART ACTION

Corporation	Rank	% Of Share	No. Of Albums
WEA	1	28.2	208
CBS	2	21.4	134
RCA	3	15.1	95
Capitol/EMI America	4	11.3	74
PolyGram	5	7.1	62
Arista	6	5.4	35
MCA	7	3.3	39
Motown	8	2.8	18
Chrysalis	9	2.3	15
Boardwalk	10	1.3	7

\*BY POINT OF DISTRIBUTION.



**SENTIMENTAL JOURNEY**—Eddie Albert and Betty Hutton "take five" at the Grand Hyatt Hotel in New York, where they taped a segment for "Jukebox Saturday Night," a three-hour music tribute to stars of the 1930s and '40s. The PBS special is set to run March 19.



**MORE "NO MORE"**—Author Joy Wilt Berry, seated, creator of the "No More" children's record series for Peter Pan Industries, poses with Marty Kasen, left, president of Peter Pan; Mary Petromonica, director of advertising for Pickwick; Jim Monaghan, vice president of sales for Peter Pan; Pickwick vice president David Hulkin; and David Wulsohn, Peter Pan's midwest regional manager. The "No More" series reportedly is label's fast-selling children's package.



**JONES IS SOMEBODY**—Glenn Jones, second from left, discusses his forthcoming RCA single, "I Am Somebody," with Jack Craig, right, division vice president, RCA Records-U.S. and Canada. Jones, who has sung with gospel great James Cleveland, is shown with Robert Wright, the label's director of black music a&r, and manager Louise West.



**SEEING IS BELIEVING**—Andy Eisenstiel, left, a Memorex technical support specialist, conducts an after-hours tape clinic for store personnel at a Los Angeles retail outlet, following a similar demonstration of such tape features as signal-to-noise ratio, dynamic range, frequency response and sensitivity to consumers earlier in the day.



**THE KICKOFF**—Members of the group Survivor join with Jensen Car Audio executives at Winter CES in Las Vegas to launch the company's MTV advertising plans. Pictured are Pete Fredriksen, vice president and general manager of Jensen; Jim Peterik and Frank Sullivan of Survivor; and Russ Trenner, Jensen's marketing services manager.



**MORE SOLID GOLD**—Dionne Warwick gathers with CGD Record executives in Italy during a stop on an international tour to promote her album, "Heartbreaker." She is joined by Shery Ettinger; Daniele Doglio, CGD's deputy manager; Johnny Porta, promotion manager; Maurizio Cannici, international product manager; and Stefania Senardi, CGD's Arista-Ariola repertoire promotion manager.

**HER MIND'S MADE UP**—Melba Moore tapes a segment for the "Laugh Trax" television program at Gulliver's nightclub in Marina Del Rey, where the Capitol artist plugged her latest single, "Mind Up Tonight."



**THE RIGHT WAY**—Candace Edwards and Al Hudson of the MCA group One Way examine portraits of famous black music figures at the Afro-American Museum in Detroit. The group is involved in a fund-raising drive to renovate the facility.



## Taping, Rental Bills Introduced



Billboard photo by Chuck Pulin

**SOLD OUT!**—Berry Manilow fans brave sub-freezing temperatures in New York for tickets to his upcoming Uris Theatre concert stand. Sales reportedly broke boxoffice records for a Broadway engagement.

## Vox Jox

• Continued from page 17

WMFR High Point, N.C. gets a new set of call letters, WMAG (Magic 99.5), and a new p.d., Jim Ballard, who had been operations manager at Charlotte's WROQ for the past several years. Also joining the George Johns-consulted AC station, managed by George Frances, is T.J. Austin from Raleigh's WQDR, who will serve as production director. ... Jack Alix, g.m. of Abell Communication's WDOQ Daytona

Beach, moves up within the company as vice president of programming and promotion. Replacing him at WDOQ is Doug Auerbach, who had been g.m. at WWJF Fort Lauderdale. ... Steve Price leaves his p.d. post at WDNB Anniston, Ala. to program WSGN in his home town of Birmingham. ... Steve Crumbley leaves his programming slot at Boston's WILD to take on the p.d. chores at WQKS Williamsburg, Va. Meanwhile, Elroy R.C. Smith is acting p.d. at WILD.

## 12-Inch Push From Island

NEW YORK—Island Records, Atlantic and WEA have launched marketing and promotional campaign on behalf of the 12-inch single. Eddie Gilreath, vice president of marketing for Island, says: "The consumer finds the 12-inch more appealing. For a new act, he can easily find a particular tune he likes. The second reason is the price; a 12-inch record can be bought for \$2 to \$5, and people are looking for

value. Also, if they are marketed and merchandised properly, a profit can be made from them. They are not just to promote LPs."

The initial Island campaign is for singles by Blancmange, Malcolm McLaren, and the New York Citi Peech Boys, with a single from Grace Jones to come. The Island 12-inchers have a \$4.98 suggested list price.

• Continued from page 3  
ture is calculated to introduce voluntary negotiation and more flexibility into the hotly contested royalty issue.

Edwards says that the bill "differs from last year's legislation principally in that it relies upon the free market, instead of a government bureaucracy, to establish fair and reasonable royalty rates."

Here's an overview of the identical bills:

• The results of arbitration would be subject to public comment, review by the Register of Copyrights, and even judicial review, the bills state.

• In the first stage, copyright owners, as well as importers and manufacturers, would submit a list for a negotiating "bargaining panel." They would then "be encouraged to negotiate" with one another on such matters as provisions for non-infringing uses "by exempting from royalty fees particular devices or media, and by distinguishing among different kinds of recording devices and media," for example.

• If an agreement is negotiated and accepted unanimously by the panels, then, the language of the bills says, it "would be given effect," binding on all copyright owners but "only on the importers or manufacturers that actually agree to be bound."

• If agreement is not reached "by all importers and manufacturers within four months" after the effective date of the Act, the Register of Copyrights would take them into a compulsory arbitration process, a complicated procedure entailing lists of potential arbitrators selected from the American Arbitration Assn. Each group would choose one arbitrator; those two would choose a third as chairperson; and those three arbitrators would form the panel to hammer out an agreement determining video and audio fees.

• There could be separate pro-

ceedings for equipment and tape, the bills state.

• Parties not part of a voluntary agreement would pay for the entire cost of the proceedings, according to the language of the legislation—an added incentive for initial cooperation between the two sides.

• The arbitration board would report its determinations to the Register of Copyrights within six months, and after two months of public comment, barring any inconsistencies of the statutory criteria, the Register would confirm the royalty fees established by the board. It would be binding "on all importers and manufacturers who are not parties to a voluntary agreement and on all copyright owners entitled to such fees," the bills say.



Billboard photo by Chuck Pulin  
**THEIR HAIRDRESSERS KNOW FOR SURE**—Luther Vandross, left, and Rick James discuss the merits of Ultra-Sheen versus Jheri-curl at the Urban Contemporary Awards ceremony in New York.

## Rogers-Jovan

• Continued from page 4

concert special in March. The deal for this show is reported to be the single largest of this type made by pay-tv, according to Kragen's spokesperson, and will bring Rogers somewhere in the neighborhood of \$1 million. HBO has multiple broadcast rights beginning this summer.

## Rental Legislation: Hopes High

• Continued from page 3

sions state, "Provided, however, that, unless authorized by the copyright owner, the owner of a particular (phonorecord or copy of a motion picture or other audio/visual work) may not, for purposes of direct or indirect commercial advantage, dispose of that copy by rental, lease, or lending, or by any other activity or practice in the nature of rental, lease, or lending."

In other words, the authors say, the video bill would not only be "fairer" to video copyright owners, but "fairer to consumers," who would have "a real choice" between rental and sale at "reasonable prices," relying on the conclusions from movie producers that modified first sale provisions would lower the sales price of movies by 50%.

In addition, in the case of the audio rental bill, the amended provision means that the more than 200 rent-a-record stores in this country would have to pay, as would the video rental outlets, to get the approval of "the creators and copyright owners" of the music and the records.

Edwards, in introducing his bill, said that record rentals "are displacing record sales. This practice is unfair to record-makers whose only source of income is from actual record sales ... to creative artists whose music is taken without any

payment ... to legitimate retailers whose record prices include royalties for copyright owners and who cannot fairly compete ... (and) to consumers who buy their records and have to pay more for them because others rent and tape them at home."

Edwards adds: "Rental stores should not be able to rent records again and again on a commercial basis and for a profit—without any payment to the copyright owners and others who created the rented records."

As for the oft-voiced concerns of video retailers that they would be driven out of business because of high inventory costs and that the motion picture industry would "eliminate the indie rental market," Edwards says that he feels his legislation will provide "lower wholesale prices" that will alleviate the high cost problem, and that it will make for a more "viable rental market" for "retailers, consumers and the motion picture industry ... to be able to co-exist with a sales market for these products."

Edwards also adds that the video bill would have no impact whatsoever on the first sale doctrine as it applies to "the non-commercial use of audio/visual works by the ultimate consumer or in libraries."

On the face of it, reaction to the two bills will be quite different, and the video rental bill should face the most opposition. First of all, the na-

tion's small video dealers have made rentals the cornerstone of their business, and last year's hesitant entry into the rental business by the studios—to take it over, the small businessmen complained—was, they fear, a harbinger of plans to come. Nothing in the language of the bill prevents that possibility. They will probably also question the assumption that the studios would like nothing more than to peacefully let rentals and sales "co-exist."

Secondly, no fee or suggestion for a method for determining a fee for copyright owner permission is mentioned in the language of the bills. It is hard to image in the video rental bill getting past subcommittee hearings without major changes in its language.

On the other hand, the case of the audio copyright owner vs. the record renter is more clear-cut. For one thing, the record industry has not allowed a rental business to spring up; in fact, it has been vigilant in its attempts to discredit record rental shops as "parasites." The industry has also evidently been successful in convincing some in the Congress of the harm done by rental outlets to the record industry in Japan.

It is a question of stopping the rental business before it becomes a national problem, and given the clout of the music industry coalition, the measure should meet little opposition from the owners of the shops.

Staff aides from both legislators' offices have already said that they are going to work slowly on these two bills, and deal first with the audio and video rental bills introduced at the same time last week.

Mathias introduced his bill (S. 31) last Wednesday, and Edwards introduced his (H.R. 1030) on Thursday. Mathias' bill had four cosponsors; Edwards' bill, eleven.

(Advertisement)  
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# 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	32	<b>MEN AT WORK</b> Business As Usual Columbia ARC 37978	CBS	▲		BLP 41	37	37	10	<b>COMMODORES</b> All The Great Hits Motown 6028 ML	IND		8.98	BLP 12	★	81	9	<b>GOLDEN EARRING</b> Cut 21 Records T 119004 (Polygram)	POL		8.98		
★	2	32	<b>STRAY CATS</b> Built For Speed EMI-America ST-17070	CAP	▲	8.98		★	48	2	<b>RIC OCASEK</b> Beatitude Geffen GHS 2022 (Warner Bros.)	WEA		8.98		73	71	12	<b>JANET JACKSON</b> Janet Jackson A&M SP 4907	RCA		6.98	BLP 6	
★	3	15	<b>DARYL HALL &amp; JOHN OATES</b> H2O RCA AFL1-4383	RCA	▲	8.98		★	39	37	<b>JANE FONDA</b> Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲			74	74	18	<b>KOOL AND THE GANG</b> As One De-Lite DSR 8505 (Polygram)	POL		8.98	BLP 30	
★	4	12	<b>PAT BENATAR</b> Get Nervous Chrysalis CHR 1396	IND		8.98		★	40	9	<b>PATTI AUSTIN</b> Every Home Should Have One Qwest QWS 3591 (Warner Bros.)	WEA		8.98	BLP 16	75	64	13	<b>EAGLES</b> Greatest Hits, Vol. 2 Asylum 60205 (Elektra)	WEA	●	8.98		
★	5	7	<b>MICHAEL JACKSON</b> Thriller Epic QE 38112	CBS				41	41	30	<b>JOE JACKSON</b> Night And Day A&M SP 4906	RCA	●	8.98		76	65	19	<b>RUSH</b> Signals Mercury SRM-1-4063 (Polygram)	POL		8.98		
★	6	4	<b>BOB SEGER AND THE SILVER BULLET BAND</b> The Distance Capitol ST 12254	CAP		8.98		42	25	15	<b>DIONNE WARWICK</b> Heartbreaker Arista AL 9609	IND		8.98	BLP 20	77	72	20	<b>THE WHO</b> It's Hard Warner Bros. 1-23731	WEA	●	8.98		
★	7	35	<b>THE CLASH</b> Combat Rock Epic FE 37589	CBS	▲			43	43	18	<b>OLIVIA NEWTON-JOHN</b> Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA	▲	8.98		78	78	30	<b>FLEETWOOD MAC</b> Mirage Warner Bros. 1-23607	WEA	▲	8.98		
★	10	11	<b>PHIL COLLINS</b> Hello, I Must Be Going Atlantic 80035-1	WEA		8.98		★	49	5	<b>CULTURE CLUB</b> Kissing To Be Clever Virgin/Epic ARE 38393	CBS				79	80	33	<b>CHICAGO</b> Chicago 16 Full Moon/Warner Bros. 1-23689	WEA	▲	8.98		
9	9	12	<b>TOM PETTY AND THE HEARTBREAKERS</b> Long After Dark Backstreet/MCA BSR 5360	MCA	●	8.98		★	45	12	<b>KISS</b> Creatures Of The Night Casablanca NBLP 7270 (Polygram)	POL		8.98		80	73	34	<b>THE ALAN PARSONS PROJECT</b> Eye In The Sky Arista AL 9599	IND	●	8.98		
★	12	42	<b>TOTO</b> Toto IV Columbia FC 37728	CBS	▲			★	46	38	<b>A FLOCK OF SEAGULLS</b> A Flock Of Seagulls Jive/Arista VA 66000	IND	●	6.98		81	75	34	<b>JEFFREY OSBORNE</b> Jeffrey Osborne A&M SP 4896	RCA		8.98	BLP 37	
11	11	16	<b>LIONEL RICHIE</b> Lionel Richie Motown 6007 ML	IND	▲	8.98	BLP 3	★	47	19	<b>PETER GABRIEL</b> Security Geffen GHS 2011 (Warner Bros.)	WEA		8.98		82	76	18	<b>BRUCE SPRINGSTEEN</b> Nebraska Columbia TC 38358	CBS	●			
12	13	17	<b>BILLY JOEL</b> The Nylon Curtain Columbia TC 38200	CBS	▲			★	60	2	<b>TRUMP</b> Never Surrender RCA AFL1-4382	RCA		8.98		83	85	13	<b>PSYCHEDELIC FURS</b> Forever Now Columbia FC 38261	CBS				
★	15	27	<b>BILLY SQUIER</b> Emotions In Motion Capitol ST 12217	CAP	▲	8.98		★	52	16	<b>TONI BASIL</b> Word Of Mouth Radialchoice/Virgin/Chrysalis CHR 1410	IND		8.98		84	86	79	<b>JOURNEY</b> Escape Columbia TC 37408	CBS	▲			
14	14	9	<b>OZZY OSBOURNE</b> Speak Of The Devil Jet ZK2 38350 (Epic)	CBS	●			★	50	9	<b>GROVER WASHINGTON JR.</b> The Best Is Yet To Come Elektra 60215	WEA		8.98	BLP 11	85	77	12	<b>THE BAR-KAYS</b> Proposition Mercury SRM-1-4065 (Polygram)	POL		8.98	BLP 9	
★	19	7	<b>FOREIGNER</b> Records Atlantic 80999	WEA		8.98		★	51	8	<b>RAY PARKER, JR.</b> Greatest Hits Arista AL 9612	IND		8.98	BLP 17	86	88	14	<b>ORIGINAL CAST</b> Cats Geffen 2GHS 2017 (Warner Bros.)	WEA		16.98		
★	16	17	<b>NEIL DIAMOND</b> Heartlight Columbia TC 38359	CBS	▲			52	33	10	<b>JOHN LENNON</b> The John Lennon Collection Geffen GHSP 2023 (Warner Bros.)	WEA		9.98		87	82	16	<b>DIANA ROSS</b> Silk Electric RCA AFL1 4384	RCA	●	8.98	BLP 32	
★	17	40	<b>JOHN COUGAR</b> American Fool Riva/Mercury RVL-7501 (Polygram)	POL	▲	8.98		★	53	20	<b>KENNY LOGGINS</b> High Adventure Columbia TC 38127	CBS	●			★	99	3	<b>TODD RUNDGREN</b> The Ever Popular Tortured Artist Effect Bearsville 1-23732 (Warner Bros.)	WEA		8.98		
★	18	15	<b>MISSING PERSONS</b> Spring Session M Capitol ST 12228	CAP	●	8.98		54	54	8	<b>CHAKA KHAN</b> Chaka Khan Warner Bros. 1-23729	WEA		8.98	BLP 5	89	89	17	<b>LINDA RONSTADT</b> Get Closer Asylum 60185 (Elektra)	WEA	●	8.98		
★	21	3	<b>NEIL YOUNG</b> Trans Geffen GHS 2018 (Warner Bros.)	WEA		8.98		55	55	10	<b>PEABO BRYSON</b> Don't Play With Fire Capitol ST 12241	CAP		8.98	BLP 8	90	90	17	<b>GRAND MASTER FLASH &amp; THE FURIOUS FIVE</b> The Message Sugar Hill 268	IND		8.98	BLP 27	
20	6	8	<b>LED ZEPPELIN</b> Coda Swan Song 90051 (Atlantic)	WEA		8.98		56	56	65	<b>LOVERBOY</b> Get Lucky Columbia FC 37638	CBS	▲			91	93	37	<b>JUICE NEWTON</b> Quiet Lies Capitol ST-12210	CAP	●	8.98	CLP 34	
★	22	14	<b>ADAM ANT</b> Friend Or Foe Epic ARE 38370	CBS				57	44	29	<b>JUDAS PRIEST</b> Screaming For Vengeance Columbia FC 38160	CBS	●			92	92	48	<b>ALABAMA</b> Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 1	
★	28	36	<b>DURAN DURAN</b> Rio Capitol ST-12211	CAP		8.98		58	58	15	<b>JEFFERSON STARSHIP</b> Winds Of Change Grunt BXL1-4372 (RCA)	RCA		8.98		★	98	35	<b>GAP BAND</b> Gap Band IV Total Experience TE-1-3001 (Polygram)	POL	▲	8.98	BLP 26	
★	23	10	<b>THE J. GEILS BAND</b> Showtime EMI-America SO 17087	CAP	●	8.98		59	59	17	<b>LUTHER VANDROSS</b> Forever, For Always, For Love Epic FE 38235	CBS	●			94	94	33	<b>SURVIVOR</b> Eye Of The Tiger Scotti Bros. FZ 38062 (Epic)	CBS	▲	8.98		
★	24	20	<b>ABC</b> The Lexicon Of Love Mercury SRM-1-4059 (Polygram)	POL		8.98		★	70	5	<b>SQUEEZE</b> Singles 45's and Under A&M SP 4922	RCA		8.98		95	83	45	<b>ASIA</b> Asia Geffen GHR 2008 (Warner Bros.)	WEA	▲	8.98		
★	34	7	<b>SAMMY HAGAR</b> Three Lock Box Geffen GHS 2021 (Warner Bros.)	WEA		8.98		61	61	12	<b>JONI MITCHELL</b> Wild Things Run Fast Geffen GHS 2019 (Warner Bros.)	WEA		8.98		96	84	24	<b>AMERICA</b> View From The Ground Capitol ST-12209	CAP		8.98		
26	20	13	<b>SUPERTRAMP</b> Famous Last Words A&M SP 3732	RCA	●	8.98		★	68	8	<b>ABBA</b> The Singles Atlantic 80036	WEA		8.98		97	87	12	<b>DEVO</b> Oh No! It's Devo Warner Bros. 1-23741	WEA		8.98		
27	27	12	<b>PRINCE</b> 1999 Warner Bros. 1-23790	WEA	●	10.98	BLP 4	63	63	13	<b>THE ENGLISH BEAT</b> Special Beat Service I.R.S. SP 70032 (A&M)	RCA		8.98		★	98	17	<b>DIRE STRAITS</b> Love Over Gold Warner Bros. 1-23728	WEA		8.98		
28	26	13	<b>DAN FOGELBERG</b> Greatest Hits Full Moon/Epic FE 38308	CBS	●			★	67	8	<b>BILL COSBY</b> Bill Cosby Himself Motown 6026 ML	IND		8.98	BLP 33	★	186	2	<b>SMOKEY ROBINSON</b> Touch The Sky Tamil 60301L (Motown)	IND		8.98	BLP 22	
29	29	30	<b>CROSBY, STILLS AND NASH</b> Daylight Again Atlantic SD 19360	WEA	▲	8.98		65	62	13	<b>THE BEATLES</b> 20 Greatest Hits Capitol SV 12245	CAP		9.98		★	100	47	<b>WILLIE NELSON</b> Always On My Mind Columbia FC 37951	CBS	▲		CLP 2	
30	30	12	<b>MARVIN GAYE</b> Midnight Love Columbia FC 38197	CBS	▲		BLP 2	66	66	15	<b>DONALD FAGEN</b> The Nightfly Warner Bros. 1-23696	WEA	●	8.98	BLP 68	★	110	10	<b>MOVING PICTURES</b> Days Of Innocence Network E1-60202 (Elektra)	WEA		8.98		
31	31	23	<b>DON HENLEY</b> I Can't Stand Still Elektra E1-60048	WEA	●	8.98		67	57	20	<b>LAURA BRANIGAN</b> Branigan Atlantic SD 19289	WEA		8.98		102	102	9	<b>GRACE JONES</b> Living My Life Island 90018 (Atco)	WEA		8.98	BLP 28	
★	32	8	<b>BARRY MANILOW</b> Here Comes The Night Arista AL 9610	IND	●	8.98		68	69	14	<b>EARL KLUGH/BOB JAMES</b> Two Of A Kind Capitol ST 12244	CAP		8.98	BLP 36	103	103	24	<b>ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK</b> Hooked On Classics II RCA AFL1-4373	RCA	●	8.98		
★	35	16	<b>SAGA</b> Worlds Apart Portrait ARR 38246 (Epic)	CBS				★	NEW ENTRY		<b>DEF LEPPARD</b> Pyromania Mercury SRM-1-4069 (Polygram)	POL		8.98		104	95	15	<b>SOUNDTRACK</b> An Officer And A Gentleman Island 90017-1 (Atco)	WEA		8.98		
★	36	10	<b>LITTLE RIVER BAND</b> Greatest Hits Capitol ST 12247	CAP		8.98		★	NEW ENTRY		<b>BLACK SABBATH</b> Live Evil Warner Bros. 1-23742	WEA		8.98		105	106	19	<b>VANITY 6</b> Vanity 6 Warner Bros. 1-23716	WEA		8.98	BLP 31	
★	42	5	<b>MUSICAL YOUTH</b> The Youth Of Today MCA 5389	MCA		8.98	BLP 19	★	79	7	<b>NIGHT RANGER</b> Dawn Patrol Boardwalk NB 33259-1	IND		8.98										
★	38	14	<b>EDDIE RABBITT</b> Radio Romance Elektra E1-60160	WEA		8.98	CLP 7																	

★ 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).

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## News

## JEM To Crack Down On Competing WEA Importers

• Continued from page 3

be get the product through third parties and the exclusive licensee was unable to enforce his exclusivity.

"The key difference is that this contract envisions the use of the 1976 Copyright Act to enable an exclusive licensee to have the power to enforce its exclusive rights.

"We are given the use of the WEA copyright to enforce the terms of our deal," he continues. "Just as WEA has the power to prevent anyone from importing something they don't want imported, we have the right that they have as a copyright owner.

"The contract calls for WEA to advise the other importers of this exclusive arrangement. WEA affiliates overseas will not be maintaining any

export accounts with any company other than us, so if anything is sold on the European continent, it is sold for home trade, and if it has to pass through a middleman it will be more expensive.

"But if somebody still brings in the records they are violating the copyright," says Grossi, indicating that there was a precedent set in this regard in the suit last summer brought against Important Records whereby the firm agreed to an injunction preventing it from importing foreign releases of product made by artists signed to CBS in the U.S. Whether the same law applies to artists not signed for the U.S. has not yet been tested in court.

Concludes Grossi, "The crucial point, which our lawyers and WEA lawyers have agreed on, is that if the copyright is registered in the U.S., it doesn't matter if the record has been issued in the U.S. or not. It is possible to register a copyright prior to a record's release, and it is that registration that can enable a company to have its product exclusively distributed here even though it is not manufacturing it here. And either WEA or we in WEA's name will register those copyrights."

## 'Officer' Video

• Continued from page 3

nations may also aid "Officer" sales, he adds.

As for other Paramount pricing moves, the unofficial word is that only two titles, "Grease" and "Airplane!," will be released at \$29.95. Previously it was thought that other titles would also be reissued at that price point.

LAURA FOTI

## Market Quotations

As of closing, Jan. 19, 1983

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	1/2	Altec Corporation	—	32	15/16	7/8	7/8	Unch.
61 1/4	26 1/4	ABC	8	1217	50%	50%	50%	Unch.
35 1/4	25 1/4	American Can	15	701	30 1/2	30 1/4	30 1/4	+ 1/4
10 1/4	4	Automatic Radio	7	50	9%	9%	9%	Unch.
67	33 1/2	CBS	11	427	57%	56%	56%	- 3/4
50 1/4	6 1/4	Coleco	10	894	38 1/2	36 1/2	38 1/2	+ 2 1/2
8 1/4	5	Craig Corporation	14	23	7%	7 1/4	7 1/4	+ 1/4
71 1/4	47	Disney, Walt	22	489	67%	66%	66%	- 1/4
5 1/4	2 1/4	Electrosound Group	—	8	4%	4%	4%	+ 1/4
18 1/4	11 1/4	Gulf + Western	7	754	17%	16 1/2	17	Unch.
21 1/4	10 1/4	Handleman	10	196	20	19 1/4	20	+ 3/4
6 1/4	1 1/2	Integrity Entertainment	13	40	3%	3%	3%	+ 1/4
8 1/4	3 1/4	K-Tel	70	14	7%	7%	7%	+ 1/4
62 1/4	36	Matsushita Electronics	10	179	52	51	51	+ 1/2
31 1/4	10 1/4	Mattel	3	1830	13%	13%	13%	+ 1/4
39	19	MCA	10	414	34%	33%	33%	+ 1/4
81	48 1/4	3M	13	2918	74%	72%	74	- 1/2
99 1/4	49	Motorola	19	2077	97 1/4	95	95 1/4	- 1/2
54 1/4	30	No. American Phillips	9	411	49%	49%	49%	Unch.
15 1/4	15 1/4	Orrox Corporation	—	154	14%	13 1/2	13 1/2	- 1/4
20 1/4	10	Pioneer Electronics	—	5	19	19	19	+ 3/4
27	13 1/4	RCA	43	3017	21 1/2	21	21 1/2	+ 3/4
18	11	Sony	11	4002	14%	14%	14%	- 1/4
31 1/4	25 1/4	Storer Broadcasting	19	295	27%	26 1/2	26%	- 1/4
3 1/4	2	Superscope	—	25	3	2%	2%	Unch.
45	27 1/4	Taft Broadcasting	10	32	40%	40	40	- 1/4
63 1/4	27	Warner Communications	6	2838	29 1/4	28%	29	Unch.
3354	29 1/4		29	—	1/2			

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/4	Kustom Electronics	3400	2%	3
Certron Corp.	22900	2%	2 1/2	Recoton	600	4%	5 1/4
Data Packaging	20	7 1/4	8 1/4	Reeves	—	—	—
Josephson Int'l	5100	16%	16 1/2	Communications	99200	16%	17 1/4
Koss Corp.	3100	4%	5	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.

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## Chartbeat

• Continued from page 6

Gaye's "What's Going On" (the title cut, "Mercy Mercy Me" and "Inner City Blues") and Gladys Knight and the Pips' "Imagination" ("Midnight Train To Georgia," "I've Got To Use My Imagination" and "Best Thing That Ever Happened").

Bet on Jobete: Phil Collins edges into the top 10 this week with his remake of the Supremes' "You Can't Hurry Love," and he holds down the top spot on the British chart for the third week. Although Collins still has some distance to go before he matches the chart performance of the Supremes' classic version, some Motown remakes have placed higher than the originals. And though there seems to have been a glut of Motown remakes in recent years (four of the biggest came in 1975 alone), artists such as the Dave Clark Five and the Kingmen recorded cover versions of Jobete material as early as 1964.

Here are the top 20 Motown remakes, followed by the artist, peak position, year, and original artist, peak and year:

- "Please Mr. Postman," Carpenters, #1, 1975 (Marvlettes, #1, 1961).
- "You've Made Me So Very Happy," Blood, Sweat and Tears, #2, 1969 (Brenda Holloway, #39, 1967).
- "Baby I Need Your Loving," Johnny Rivers, #3, 1967 (Four Tops, #11, 1964).
- "Shop Around," Captain & Tennille, #4, 1976 (Miracles, #2, 1961).
- "How Sweet It Is (To Be Loved By You)," James Taylor, #5, 1975 (Marvin Gaye, #6, 1965).
- "Heat Wave," Linda Ronstadt, #5, 1975 (Martha & the Vandellas, #4, 1963).
- "You Keep Me Hangin' On," Vanilla Fudge, #6, 1968 (Supremes, #1, 1966).
- "Ooh Baby Baby," Linda

Ronstadt, #7, 1979 (Miracles, #16, 1965).

- "Never Can Say Goodbye," Gloria Gaynor, #9, 1975 (Jackson Five, #2, 1971).
- "More Love," Kim Carnes, #10, 1980 (Miracles, #23, 1967).
- "Tracks Of My Tears," Johnny Rivers, #10, 1967 (Miracles, #16, 1965).
- "You Can't Hurry Love," Phil Collins, #10 so far, 1983 (Supremes, #1, 1966).
- "Take Me In Your Arms (Rock Me)," Doobie Brothers, #11, 1975 (Kim Weston, #50, 1965).
- "Do You Love Me," Dave Clark Five, #11, 1964 (Contours, #3, 1962).
- "Where Did Our Love Go?" Donnie Elbert, #15, 1971 (Supremes, #1, 1964).
- "Money," Kingmen, #16, 1964 (Barrett Strong, #23, 1960).
- "Ain't Too Proud To Beg," Rolling Stones, #17, 1974 (Temptations, #13, 1966).
- "Signed Sealed Delivered I'm Yours," Peter Frampton, #18, 1977 (Stevie Wonder, #3, 1970).
- "You're All I Need To Get By," Aretha Franklin, #19, 1971

## Bubbling Under The HOT 100

- 101—HEARTBEATS, Yarbrough and Peoples, Total Experience 8204 (Polygram)
- 102—I LOVE IT LOUD, Kiss, Casablanca 2365 (Polygram)
- 103—JUMP, Loverboy, Columbia 38-03346
- 104—THAT'S GOOD, Devo, Warner Bros. 7-29811
- 105—SUBDIVISIONS, Rush, Mercury 76196 (Polygram)
- 106—I MELT WITH YOU, Modern English, Sire 7-29836 (Warner Bros.)
- 107—EVERYBODY, Madonna, Sire 7-29841 (Warner Bros.)
- 108—MY TIME TO FLY, Tane Cain, RCA 13392
- 109—IMAGINE, Randy Crawford, Warner Bros. 7-29801
- 110—KELLY'S EYES, Andre Cymone, Columbia 38-03301

(Marvin Gaye & Tammi Terrell, #7, 1968).

20. "The Way You Do The Things You Do," Rita Coolidge, #20, 1978 (Temptations, #11, 1964).

Also hanging on to chart life this week are Chaka Khan's remake of Michael Jackson's "Got To Be There," at 92, and Bill Wolfer's remake of the Temptations' "Papa Was A Rolling Stone," at 99. (It should also be noted that Motown acts themselves scored with some of the biggest remakes of Motown material, including Marvin Gaye's "I Heard It Through The Grapevine" and Diana Ross' "Ain't No Mountain High Enough," both of which hit No. 1).

★ ★ ★

Slap Back: As long as we devoted so much time to remakes this week, we should add that Pia Zadora moves to 43 with "The Clapping Song," a top 10 record in 1965 for the unforgettable Shirley Ellis. This is particularly worth noting because both the original and the current version were produced by the same man, industry stalwart Charles Calello. Mr. Calello certainly knows his evergreens.

## Bubbling Under The Top LPs

- 201—VARIOUS ARTISTS, E.T. Storybook, MCA 71000
- 202—JOHN McLAUGHLIN, Music Spoken Here, Warner Bros. 1-23723
- 203—RIOT, Live, Elektra 67969
- 204—SOUNDTRACK, The Dark Crystal, Warner Bros. 1-23749
- 205—WILLIE JACKSON, Hard Times, Spring SP 1-6737 (Polygram)
- 206—ROUGH TRADE, For Those Who Think Young, Boardwalk 33259-1
- 207—MATERIAL, One Down, Elektra 60216
- 208—CHUCK MANGIONE, 70 Miles Long, A&M SP 4911 (RCA)
- 209—TRIO, Trio, Mercury MS 1509 (Polygram)
- 210—ORIGINAL BROADWAY CAST, Nine, Columbia JS 38325

## Consensus On CD Packaging

• Continued from page 3

"It is imperative," Okinow's letter to RIAA president Stan Gortikov stated, "that in the time span of approximately two years, between this date and the anticipated mass merchandising of the Compact Disc, a uniform package be developed, which maximizes the sales potential of the digital disk.

Okinow also wrote that "by planning now, we will avoid the cassette packaging problem, which has lingered in our industry for years—a problem still not resolved, and impacting negatively on industry sales and profits."

In New York Jan. 21, 17 industry reps, including RIAA and NARM executives, were on hand at the meeting, while 18 attended the Los Angeles gathering Jan. 25. New York labels represented were Arista, CBS, Chrysalis, PolyGram and RCA; in Los Angeles, the manufacturer community was represented by A&M, Capitol, MCA, Motown, Warner Bros., WEA, PolyGram and Word. In New York, merchandisers present included Harold Okinow of Lieberman Enterprises, Roy Imber of TSS/Record World and Stu Schwartz of Harmony Hut. Merchandisers in Los Angeles included Lee Cohen of Licorice Pizza and David Berkowitz of Show Industries.

## Restructuring At PolyGram

• Continued from page 4

of the distribution operation in addition to his duties in marketing, sales and promotion.

Also as part of the restructuring, Chip Taylor, former senior vice president of a&r, will serve the company as an outside consultant, and plans to resume his career as a recording artist and producer. Stu Fine, a director of a&r, has left the company to pursue his own music production plans.

## Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

Feb. 1-3, Country Music Assn. board meeting, Century Plaza Hotel, Los Angeles.

Feb. 2-5, International Radio & Television Society, Inc. seminar, Conference Center, Glen Cove, New York.

Feb. 17-19, 14th annual Country Radio Seminar, Opryland Hotel, Nashville.

Feb. 23, National Academy of Recording Arts & Sciences 25th annual Grammy awards show, Shrine Auditorium, Los Angeles.

★ ★ ★

Mar. 2, 6th Annual Bay Area Music Awards (BAMMIES), Civic Auditorium, San Francisco.

March 4-6, Nashville Songwriters Assn. International (NSAI) showcase (4), achievement awards ceremony and dinner (5) and symposium (5-6), Hyatt Regency, Nashville.

Mar. 6-9, International Tape/Disc Assn. (ITA) seminar, Diplomat Hotel, Hollywood, Fla.

Mar. 7, Songwriters Hall Of Fame 1983 award winners induction, Waldorf Astoria, New York.

March 10-12, American Choral Directors convention, Hyatt Regency, Nashville.

March 13-15, Ohio Cable Television Assn. annual convention and trade show, Hyatt Regency, Columbus.

March 15-18, Audio Engineering Society's 73rd convention, POC Congress Centre, Eindhoven, Holland.

March 16, National Music Publishers' Assn. Song Awards, Hermitage Hotel, Nashville.

March 20-25, Music Teachers National Assn. convention, Hyatt Regency, Houston.

★ ★ ★

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 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, National Public Radio convention, Hyatt Regency, Minneapolis.

April 23-24, National Kidney Foundation Country Music Festival, Nashville.

April 30, T. J. Martell Foundation for Leukemia and Cancer Research annual Humanitarian award dinner, Sheraton Centre, New York.

★ ★ ★

May 2-5, Billboard's International Music Industry Conference (IMIC), Alvor Praia Hotel, Portimao, Algarve, Portugal.

May 4-7, American Women In Radio & Television conference, Royal York Hotel, Toronto.

May 8-11, International Television Assn. 15th annual conference, Royal Oak Hotel, Toronto.

May 22-25, International Program Marketplace, New York Hilton.

★ ★ ★

June 5-8, Consumer Electronics Show, McCormick Place, Chicago.

# TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
106	104	15	WAYLON AND WILLIE WW II RCA AHL1-4455	RCA		8.98	CLP 4
107	117	7	YOKO ONO It's Alright Polydor PD-1-6364 (Polygram)	POL		8.98	
108	108	13	FRIDA Something's Going On Atlantic 80018-1	WEA		8.98	
109	96	13	VARIOUS ARTISTS Casino Lights Warner Bros. 1-23718	WEA		8.98	BLP 49
110	97	12	SKYY Skyyjammer Salsoul SA 8555 (RCA)	RCA		8.98	BLP 46
111	101	13	NEIL DIAMOND The Jazz Singer Capitol SW 12120	CAP	▲	8.98	
112	107	13	HANK WILLIAMS JR. Greatest Hits Elektra/Curb 1-60193	WEA		8.98	
113	129	4	WALL OF VOODOO Call Of The West A&M SP-70026	RCA		8.98	
114	115	65	ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK Hooked On Classics RCA AFL1-4194	RCA	▲	8.98	
115	116	93	BILLY SQUIER Don't Say No Capitol ST-12146	CAP	▲	8.98	
116	105	64	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	CBS	▲	8.98	
117	109	16	SPYRO GYRA Incognito MCA MCA 5368	MCA		8.98	BLP 65
118	118	10	LITTLE STEVEN AND THE DISCIPLES OF SOUL Men Without Women EMI-America ST 17086	CAP		8.98	
119	119	24	MICHAEL McDONALD If That's What It Takes Warner Bros. 23703	WEA	●	8.98	BLP 66
120	113	13	THE FIXX Shattered Room MCA MCA 5345	MCA		8.98	
121	120	34	AIR SUPPLY Now And Forever Arista AL 9587	IND	●	8.98	
122	122	31	EDDIE MONEY No Control Columbia FC 37960	CBS	●	8.98	
123	123	95	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	CBS	▲	8.98	
124	124	17	DOLLY PARTON Greatest Hits RCA AHL1-4422	RCA		8.98	CLP 8
125	114	33	GLENN FREY No Fun Aloud Elektra EI-60129	WEA	●	8.98	
126	126	27	SYLVIA Just Sylvia RCA AHL1-4312	RCA		11.98	CLP 10
127	127	20	THE TIME What Time Is It? Warner Bros. 1-23701	WEA	●	8.98	BLP 20
128	111	20	KIM CARNES Voyeur EMI-America SD 17078	CAP	●	8.98	
129	112	32	SOUNDTRACK E.T. MCA MCA 6109	MCA	●	9.98	
130	121	10	CRYSTAL GAYLE True Love Elektra 60200	WEA		8.98	
131	125	26	DONNA SUMMER Donna Summer Geffen GHS 2005 (Warner Bros.)	WEA	●	8.98	BLP 60
132	148	78	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	8.98	
133	142	4	THE JAM Dig The New Breed Polydor PD-1-6365 (Polygram)	POL		8.98	
134	177	5	VANDBURG Vandenberg Atlantic 80020	WEA		8.98	
135	132	13	EMMYLOU HARRIS Last Date Warner Bros. 1-23740	WEA		8.98	CLP 11
136	136	7	SONNY CHARLES The Sun Still Shines Highrise HR 102	IND		8.98	BLP 14

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
137	138	9	TAVARES New Directions RCA AFL1-4357	RCA		8.98	BLP 67
138	133	37	.38 SPECIAL Special Forces A&M SP-4888	RCA	●	8.98	
139	141	98	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 18
140	152	8	GEORGE CLINTON Computer Games Capitol ST 12246	CAP		8.98	BLP 13
141	151	4	KRIS, WILLIE, DOLLY AND BRENDA The Winning Hand Monument JWG 38389	IND		11.98	CLP 9
142	147	22	EVELYN KING Get Loose RCA AFL1-4337	RCA	●	8.98	BLP 15
143	131	39	MISSING PERSONS Missing Persons Capitol DLP 15001	CAP		4.98	
144	144	21	STEEL BREEZE Steel Breeze RCA AFL1-4424	RCA		8.98	
145	128	8	THE WAITRESSES I Could Rule The World If I Could Only Get The Parts Polydor PX-1-507 (Polygram)	POL		5.98	
146	156	3	BROTHERS JOHNSON Blast A&M SP 4927	RCA		8.98	BLP 23
147	149	40	VAN HALEN Diver Down Warner Bros. BSK 3677	WEA	▲	8.98	
148	NEW ENTRY		RED RIDER Neruda Capitol ST 12226	CAP		8.98	
149	157	3	CAROL HENSEL Carol Hensel's Exercise And Dance Program, Volume 3 Vintage VNI 30004 (Mirus)			8.98	
150	150	62	LOVERBOY Loverboy Columbia JC 36762	CBS	▲	8.98	
151	153	3	FOREIGNER 4 Atlantic SD 16999	WEA	▲	8.98	
152	161	20	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL	●	8.98	
153	160	10	LEE RITENOUR Rit/2 Elektra 60186	WEA		8.98	BLP 71
154	134	17	PINK FLOYD The Wall Columbia PC2 36183	CBS	▲	8.98	
155	155	46	SCORPIONS Blackout Mercury SRM-1-4039	POL	●	8.98	
156	158	13	MELBA MOORE The Other Side Of The Rainbow Capitol ST 12243	CAP		8.98	BLP 25
157	159	17	UTOPIA Utopia Network 60183 (Elektra)	WEA		8.98	
158	143	12	ROD STEWART Absolutely Live Warner Bros. 1-23743	WEA		11.98	
159	NEW ENTRY		THOMAS DOLBY Blinded By Science Capitol MLP 15007	CAP		5.98	
160	163	5	SUPERTRAMP Breakfast In America A&M SP 3708	RCA	▲	8.98	
161	172	2	SCANDAL Scandal Columbia FC 38194	CBS		8.98	
162	162	11	THE JAM The Bitterest Pill I Ever Had To Swallow Mercury PXL 506 (PolyGram)	POL		5.98	
163	164	65	THE J. GEILS BAND Freeze Frame EMI-America S00-17062	CAP	▲	8.98	
164	NEW ENTRY		SCHON/HAMMER Here To Stay Columbia FC 38428	CBS		8.98	
165	166	10	CON FUNK SHUN To The Max Mercury SRM-1-4067 (Polygram)	POL		8.98	BLP 34
166	171	7	TAXXI States Of Emergency Fantasy F 9617	IND		8.98	
167	170	26	ARETHA FRANKLIN Jump To It Arista AL 9602	IND		8.98	BLP 43
168	173	2	BOB SEGER AND THE SILVER BULLET BAND Against The Wind Capitol S00-12041	CAP	▲	8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
169	169	77	AL JARREAU Breakin' Away Warner Bros. BSK 3576	WEA	▲	8.98	BLP 75
170	154	37	NEIL DIAMOND 12 Greatest Hits Vol. II Columbia TC 38068	CBS	●	8.98	
171	179	5	SAMMY HAGAR Rematch Capitol ST 12238	CAP		8.98	
172	130	23	SANTANA Shango Columbia FC 38122	CBS		8.98	
173	168	8	RICK SPRINGFIELD Wait For Night RCA AFL1-4235	RCA		8.98	
174	174	7	THE S.O.S. BAND S.O.S. III Tabu FZ-38352 (Epic)	CBS		8.98	BLP 29
175	182	3	MARTY ROBBINS Biggest Hits Columbia FC 38309			8.98	
176	140	8	JOHN COUGAR Nothin' Matters and What If It Did Riva 7403 (Polygram)	POL		8.98	
177	185	2	BOB SEGER AND THE SILVER BULLET BAND Nine Tonight Capitol STBK-12182	CAP	▲	8.98	
178	178	4	SLAVE Visions Of The Lite Cotillion 90024 (Atlantic)	WEA		8.98	BLP 58
179	135	33	THE STEVE MILLER BAND Abracadabra Capitol ST 12216	CAP	▲	8.98	
180	137	5	TYRONE DAVIS Tyrone Davis Highrise HR 103	IND		8.98	BLP 10
181	181	4	THE KIDS FROM FAME Songs RCA AFL1-4525	RCA		8.98	
182	188	73	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS	▲	8.98	CLP 22
183	183	68	POLICE Ghost In The Machine A&M SP-3730	RCA	▲	8.98	
184	184	26	THE GO GO'S Vacation I.R.S. SP 70031 (A&M)	RCA	●	8.98	
185	139	453	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP	●	8.98	
186	NEW ENTRY		SOUNDTRACK Party Party A&M SP 3212	RCA		8.98	
187	187	30	ROBERT PLANT Pictures At Eleven Swan Song SS 8512 (Atlantic)	WEA	●	8.98	
188	189	4	LENE LOVICH No Man's Land Stiff/Epic ARE 38399			8.98	
189	NEW ENTRY		Z. Z. HILL The Rhythm and The Blues Malaco 7411	IND		8.98	BLP 21
190	145	11	ANNE MURRAY Greatest Hits Capitol SO-12225	CAP	▲	8.98	CLP 41
191	146	10	ALPHONSE MOUZON Distant Lover Highrise HR100AE	IND		8.98	BLP 24
192	192	36	RICHARD SIMMONS Reach Elektra EI-60122	WEA	▲	10.98	
193	193	19	YAZ Upstairs At Eric's Sire 1-23737 (Warner Bros.)	WEA		8.98	
194	194	34	LARRY ELGAR AND HIS MANHATTAN SWING ORCHESTRA Hooked On Swing RCA AFL1-4343	RCA	●	8.98	
195	195	28	KENNY ROGERS Greatest Hits Liberty LDO 1072	CAP	▲	8.98	CLP 37
196	197	39	MELISSA MANCHESTER Hey Ricky Arista AL 9574	IND		8.98	
197	165	7	AL DIMEOLA Tour De Force Live Columbia FC 38373	CBS		8.98	
198	167	5	SPINNERS Grand Slam Atlantic 90005	WEA		8.98	
199	175	25	STEVE WINWOOD Talking Back To The Night Island ILPS 9777 (Warner Bros.)	WEA		8.98	
200	190	3	RODNEY FRANKLIN Learning To Love Columbia FC 38198	CBS		8.98	BLP 51

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba.....	62	Crosby, Stills & Nash.....	29	Sammy Hagar.....	25, 171	Loverboy.....	56, 150	Psychedelic Furs.....	83	Squeeze.....	60
ABC.....	24	Culture Club.....	44	Daryl Hall & John Oates.....	3	Lene Lovich.....	188	Eddie Rabbit.....	36	Billy Squier.....	13, 115
Air Supply.....	121	Tyrone Davis.....	180	Emmylou Harris.....	135	Barry Manilow.....	32	Red Rider.....	148	Steel Breeze.....	144
Alabama.....	92, 139	Def Leppard.....	152, 69	Don Henley.....	31	Michael McDonald.....	119	Lionel Richie.....	111	Rod Stewart.....	158
America.....	96	Devo.....	97	Carol Hensel.....	49	Men At Work.....	1	Lee Ritenour.....	153	Stray Cats.....	2
Adam Ant.....	25	Neil Diamond.....	16, 111, 170	Janet Jackson.....	73	Steve Miller Band.....	179	Marty Robbins.....	175	Donna Summer.....	131
Asia.....	91	Al Dimeola.....	197	Joe Jackson.....	41	Missing Persons.....	18, 143	Smokie Robinson.....	99	Supertramp.....	26, 160
Patli Austin.....	40	Dire Straits.....	98	Michael Jackson.....	5	Joni Mitchell.....	61	Linda Ronstadt.....	89	Survivor.....	94
Bar-Kays.....	85	Duran Duran.....	22	Jam.....	133, 162	Eddie Money.....	122	Diana Ross.....	87	Sylvia.....	126
Toni Basil.....	49	Eagles.....	75	Al Jarreau.....	169	Melba Moore.....	156	Royal Philharmonic Orchestra.....	103, 114	Tavarez.....	137
Beattles.....	65	English Beat, The.....	63	Jefferson Starship.....	58	Alphonse Mouzon.....	191	Todd Rundgren.....	88	Taxtil.....	166
Pat Benatar.....	4	Donald Fagen.....	66	Billy Joel.....	20	Anna Murray.....	190	Rush.....	76	Time.....	127
Black Sabbath.....	70	Flux, The.....	120	J. Geils Band.....	23, 163	Musical Youth.....	35	Saga.....	33	Toto.....	10
Laura Branigan.....	67	Fleetwood Mac.....	78	Grace Jones.....	82	Willie Nelson.....	100, 182	Santana.....	172	Triumph.....	48
Brothers Johnson.....	146	A Flock Of Seagulls.....	46	Journey.....	104	Juice Newton.....	91	Scandal.....	161	Utopia.....	157
Peabo Bryson.....	55	Dan Fogelberg.....	28	Judas Priest.....	57	Olivia Newton-John.....	43	Schon/Hammer.....	164	Vandenberg.....	134
Kim Carnes.....	128	Laura Fonda.....	39	Chaka Khan.....	54	Stevie Nicks.....	132	Scorpions.....	155	Luther Vandross.....	59
Sonny Charles.....	136	Foreigner.....	15, 151	Kids From Fame.....	181	Night Ranger.....	71	Bob Seger.....	6, 168, 177	Van Halen.....	147
Chicago.....	79	Aretha Franklin.....	167	Evelyn King.....	142	Yoko Ono.....	107	Skyy.....	110	Variou Artists.....	109
Clash.....	47	Rodney Franklin.....	200	Klas.....	45	Jeffrey Osborne.....	81	Slave.....	178	Waitresses.....	145
George Clinton.....	140	Glenn Frey.....	125	Earl Klugh & Bob James.....	68	Ozzy Osbourne.....	14, 116, 123	S.O.S. Band.....	174	Wall Of Voodoo.....	113
Phil Collins.....	37	Frida.....	108	Kool And The Gang.....	74	Ray Parker, Jr.....	51	SOUNDTRACKS: An Officer And A Gentleman.....	104	Dionne Warwick.....	42
Commodores.....	37	Peter Gabriel.....	47	Les Ziggellin.....	20	Alan Parsons Project.....	101	Cats.....	86	Grover Washington, Jr.....	50
Con Funk Shun.....	165	Gap Band.....	93	Kris, Willie, Dolly And Brenda.....	141	Dolly Parton.....	124	E.T.....	129	Waylon And Willie.....	106
Blit Cosby.....	64	Marvin Gaye.....	30	John Lennon.....	30	Tom Petty And The Heartbreakers.....	9	Party Party.....	186	Who.....	77
John Cougar.....	17, 176	Crystal Gayle.....	130	Little River Band.....	52	Pink Floyd.....	154, 185	Spinners.....	198	Hank Williams, Jr.....	112
		Go-Go's.....	184	Little Steven And The Disciples Of Soul.....	118	Robert Plant.....	187	Rick Springfield.....	173	Steve Winwood.....	199
		Golden Earring.....	72	Kenny Loggins.....	53	Police.....	183	Bruce Springsteen.....	82	Neil Young.....	19
		Grand Master Flash.....	90			Prince.....	27	Spyro Gyra.....	117	.38 Special.....	158

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.  
● RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units ▲ RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units

## GRAMMY ALBUM NOMINEE

# Fagen Looks Back Via 'The Nightfly'

• Continued from page 6

drifted across the Hudson courtesy of his radio.

He's since repeatedly likened those days to having his own E.T.—Thelonious Monk: "Everything that he represented was totally unworldly in a way, although at the same time jazz to me seemed more real than the environment in which I was living."

As a result, Fagen's solo songs shimmer with jazz harmonies and alternately swing, shuffle or bounce to a samba. Amid the up-to-the-minute '80s polish of Gary Katz' sleek production and the formidable instrumental contributions of a typically blue-chip array of top New York and Los Angeles studio musicians, the singer has tucked verbal and musical references to Dave Brubeck ("The New Frontier"), the Drifters ("Ruby Baby," modelled after that group's version of the Lieber & Stoller chestnut), harmony groups like the Four Freshman ("Maxine") and the '60s bossa nova boom ("The Goodbye Look").

On paper, such an equation sounds more nostalgic than it plays. Although Fagen's already avowed jazz leanings quickly alerted critics to such allusions in his solo flight, producer Katz, who's received his own nomination as top producer, hears more.

"I'm not sure I hear as much of a left turn into jazz as I've read about," offers Katz. "Certainly songs like 'Maxine' and 'Walk Between The Raindrops' have the sense of another era to them, but I also think there are songs on there that could have worked on earlier (Steely Dan) albums like 'Katy Lied.'"

If Fagen's new music does sound like a logical extension of the work he did as vocalist, keyboard player and co-writer in Steely Dan, both he and Katz agree that the changing face of radio has altered his constituency somewhat. Fagen concedes that in contrast to Steely Dan, which

became a staple of AOR programming during the mid-'70s, his own album, like the Dan's final and best selling efforts "Aja" and "Gaucho," found its first allies on pop and urban contemporary formats.

Adds Katz, "As far as AOR is concerned, apart from the obvious conversation we could have with regard to its quality, I think that there's somewhat of a backlash as far as Donald is concerned. Back when Steely Dan was being widely played, FM radio felt they'd discovered us, that we were their band. Now I feel that some of the younger programmers at AOR don't have that sense. But personally, whether I made it or not, I don't know how they can not play something from this album."

Both Fagen's nomination for top album and Katz' producer bid follow previous engineering kudos from NARAS for "Aja" and "Gaucho." This year the focus has fittingly shifted to the music, but "The Nightfly," like its precursors from Steely Dan, continues the thread of high-tech studio work.

After experimenting with digital recording for "Gaucho," only to shift to analog gear, Katz and Fagen have taken the digital plunge for "The Nightfly," and both are converts to the new recording technology. Fagen has his own reminiscences about the headaches that they encountered at first.

"I was ready to transfer to analog and give it up on several occasions, but my engineering staff kept talking me into it," he recalls of the sessions, cut using 3M's 32-track and 4-track recorders at New York's Soundworks and Automated Sound studios, and at Village Recorders in Los Angeles. But, after sending a team of three engineers to take courses at 3M ("They stayed in a sleazy motel, went to classes in the daytime, and came back knowing how to work it"), Fagen now deems digital a preferable route.

Katz is more enthusiastic, and argues that the gains in quality may prove crucial for artists and record companies determined to compete more successful in a soft music market. Both men are pleased that "The Nightfly" has already been released in its first prerecorded digital form, via half-inch Beta and VHS format cassettes issued by the audiophile Mobile Fidelity Sound Lab of Chatsworth, Calif.

## Cable Watch

• Continued from page 6

quiz show-format programs, cabaret and variety programming, while we've never done any of that."

ARTS premieres musical programming every month. Some upcoming highlights: three one-hour programs in April, with pianist Arturo Benedetti Michelangeli performing Beethoven's concertos 1, 3 and 5; Joseph Papp's presentation of "Swan Lake, Minnesota"; and "New World Ballet," performances from "Don Quixote" and "Tchaikovsky Dances."

Note: Two February ARTS programs are reviewed in the Video section, page 30.

## Chart Rankings Stand Unchanged

• Continued from page 3

10% from a year ago; during 1982, those firms charted with 1,198 listings.

The bulk of that decline can be attributed to fewer albums charting from those companies during the year, with 687 album entries as compared to 824 during '81. Singles, by contrast, were up fractionally to 511, compared to 505 during the prior year.

Complete statistics, culled from Billboard's music popularity charts under the direction of associate publisher Bill Wardlow, appear on page 60.

## Feb. Releases

• Continued from page 4

Styx, who reportedly have gone triple platinum on their last three albums, have a new manager in Irving Azoff, and are embarking on a tour on which, in the spring, they will be doing extended dates in smaller venues, before doing the arena circuit in the summer.

## Inside Track

Racked Computer Software: Handleman Co. is joining the computer software parade, with Atlanta buyer Mike Negrin moving to the Clawson, Mich. HQ to work with Larry Hicks and Steve Strom in developing the new sector. Lieberman Enterprises has already indicated it will be in the end of the first quarter, while Pickwick Racks is joint venturing a computer software project with Softsel of Inglewood, Colo. (Billboard, Jan. 15).

Expect Western Merchandisers to move up a notch in the U.S. record/tape/accessories/video top 10 chains soon. The Marmaduke clan is negotiating with rackjobber-turned-retailer Allan Rosen about acquiring his 16 Flipside stores, based in Amarillo. The addition of the Rosen stores would put the John Marmaduke-headed chain at around 120 stores, making it the fifth largest ever in the U.S. industry.

Industry credit managers are working overtime trying to make a dent in the large over-60-day part of their aging reports. It's occasioned by the fact that many accounts could not pay the January last-half of the extended billing offered in the plethora of Christmas stocking plans offered for the first time in years by so many vendors. . . . Contemporary Marketing's Daniel Socolof is advertising for corporate bankrollers who want to participate in Journey's 1983 American and Japanese concert tour dates. . . . Speaking of ads, have you ever dug the classified ad that has been running for months now in Billboard, wherein for a donation of \$1 million, "a music industry oriented college will rename institution after donor?" How about it, Kenny Kragen and Kenny Rogers? Speaking of those two, Rogers Entertainment Center, a former L.A. law office citadel on Sunset at Holloway Drive, is being totally refurbished.

Arista execs keep reassuring the indie distributor network that, in effect, the label is staying the course. So persistent have been rumors of a switch to branch distribution that some distributors sharply curtailed their purchases of Arista product. By last week, Track was informed, "buying was back to normal." . . . Applause Records, Artie Mogull's MOR album concept with top names, has released its first single, the theme from the NBC series "Cheers." It's "Where Everybody Knows Your Name," performed by Gary Portnoy, who wrote the song with Judy Hart Angelo. . . . Spotted at the recent NAMM show was the latest in innovative audio: it's a little toy bus with a phonograph needle on the bottom, and an amplifier and speaker built in. The music plays as the bus drives around the record.

The Washington State Apple Commission is helping make Hal David and Burt Bacharach wealthier with a current two-month promotion based on "Raindrops Keep Falling On My Head." Ad sked calls for 36 radio and 38 tv stations in eight metro market areas. . . . Watch for a most interesting innovation in exchange programs, an industry first, from some heavies in marketing. . . . Word is that Marcia Hartstone is ready to accept the Lou Kwiker \$2.6 million proposal (Billboard, Jan. 29) to acquire the Lee Hartstone estate's 1,113,000 shares or 35% of Integrity Entertainment Corp. stock. Kwiker is close to getting the Bank of America to come up with the loot, it's reported, so all that remains after that is stockholder approval of the proposed employee stock option and the approval of Paul Revere Associates, primary lender to the publicly-held firm. . . . And while we're on Integrity, February marks the start of a videodisk stocking program through the approximately 130-store chain.

Columbia's Jane Fonda exercise album, according to a story in the L.A. Times, sold 500,000 units in its first six months of release, with a royalty of \$2 per album being paid. . . . Sam Ginsberg hosts a seminar for the customers

of City 1-Stop, L.A., at 10 a.m. Feb. 15. Store security and retail theft will be the theme.

The New York legislature passed a resolution officially proclaiming Jan. 8, the singer's birthday, Elvis Presley Day in New York State. . . . The VSDA advisory board huddles at the NARM Cherry Hill, N.J. base Wednesday (2) on the heels of a widely circulated letter to U.S. Senator Dennis DeConcini by VSDA prexy Frank Barnako. The Barnako missive urged action against a measure revoking right of first sale. "Hollywood is clearly expecting this to be a 'banquet' year for home video entertainment and it wants Congress to set the table for them," wrote Barnako, who operates five The Video Palace units out of McLean, Va.

The current appeal by the three networks for the FCC to rescind its rule prohibiting them from acquiring a financial interest in the programs aired by the networks also has an effect on the music business. In its appeal to the FCC, CBS says that under the current rules it is uncertain whether the video clips made by CBS Records can be made available legally to broadcast stations. . . . Late signing news: David Bowie to EMI America.

CBS Inc. has reached an agreement in principle with Burke Mathes for the latter to purchase 83 Pacific Stereo outlets currently owned by CBS. Mathes was previously president of Curtis Mathes, a franchisor of 450 retailers (with 700 outlets nationwide) offering audio and video products under the Curtis Mathes brand-name. He will serve as chairman and chief executive officer of Pacific Stereo, and says that the chain will expand its business to include personal and home computers. . . . The Go-Go's will continue to record for IRS Records, after reaching an out-of-court settlement with the label last week. Terms of the pact were not disclosed, but key points involving royalty payments for future LPs were "clarified and renegotiated," according to a source familiar with the negotiations. The group was sued by IRS Jan. 6 in State Supreme Court in New York after claiming the right to terminate their contract, based on a dispute over payment of advances, among other matters, according to the source.

Edited by JOHN SIPPEL

## Back Track

30 years ago this week: Cadence Records' first single, "Anywhere I Wander," by Julius LaRosa, exploded as tv's Arthur Godfrey gave the boy singer daily exposure. . . . Percy Mayfield back on the road again after a five-month convalescence following a serious auto accident.

20 years ago this week: Comedian Dave Gardner suing RCA for \$3.5 million damages, charging label pieced together an album from cuts he rejected. . . . Librettist Otto Harbach, 89, died in New York. . . . Rodney Jones reportedly moving from WYNN Chicago to WHFC there, the new Chess fraters' AM'er.

10 years ago this week: Gene Silverman split with longtime partner John Schlee in Merit Music, Detroit, to open Music Trends Inc., his own indie label house there. . . . The New York Times was mulling the purchase of Big 3 Music. . . . Tom Heiman claimed his 11-year-old Nehi Distributing grossed \$5 million in 1972. . . . NBC-TV bought Burt Sugarman's 90-minute "Midnight Special" as a regular early-morn weekend feature. . . . RCA hired Roy Dea and Ray Pennington to bolster its Nashville crew. . . . Dan Davis named creative chief of Capitol Records.

## Lifelines

### Births

Girl, Emily Sarah, to Priscilla and Peter Motorin, Jan. 21 in New York. He is a partner in the law firm Bel-dock Levine & Hoffman.

★ ★ ★

Boy, Cornelius Jann, to Patsy and Jimmy Webb, Jan. 18 in Los Angeles. He is a songwriter.

★ ★ ★

Boy, Louis Anthony 2d, to Linda Lou and Louis McCall, Dec. 28 in Vallejo, Calif. He is a member of Con Funk Shun. She co-owns Exxttra Foxx Music.

★ ★ ★

Boy, Thiago, to Sandra and Ivan Conti, Jan. 5 in Rio de Janeiro. He is a

member of the Milestone jazz group Azymuth.

★ ★ ★

Boy, Clarke Alexander, to Meg and Brian Mansfield, Dec. 31 in Raleigh, N.C. She is operations manager for the Record Bar chain.

### Marriages

Ronnie Kaye to Victoria Lynne, Jan. 23 in Miami Beach. He is an agent for William Morris Agency in Beverly Hills.

★ ★ ★

Charles Back to Stephanie Blythe, Jan. 22 in Los Angeles. He is special projects coordinator for M&K Sound and RealTime Records.

Marty Owens to Nancy Knowles, Jan. 15 in Atlanta. She is a Pickwick sales representative there.

### Deaths

Harry Miller, 60, general manager of KTOM/KWYT-FM Salinas, Calif., Jan. 14 in Monterey, Calif.

★ ★ ★

Barry Galbraith, 63, of cancer Jan. 13 in Bennington, Vt. The guitarist worked with vibraphonist Red Norvo in the 1930s and the Claude Thornhill orchestra in the 1940s and later performed on albums by Sarah Vaughan, Andy Williams and Gil Evans, among others. He also taught at the New England Conservatory of Music and authored books on guitar studies. He is survived by his wife, Nancy, and a son, Donald.

# 25th Annual Convention

April 10-14, 1983

Fontainebleau Hilton Hotel

Miami Beach, Florida



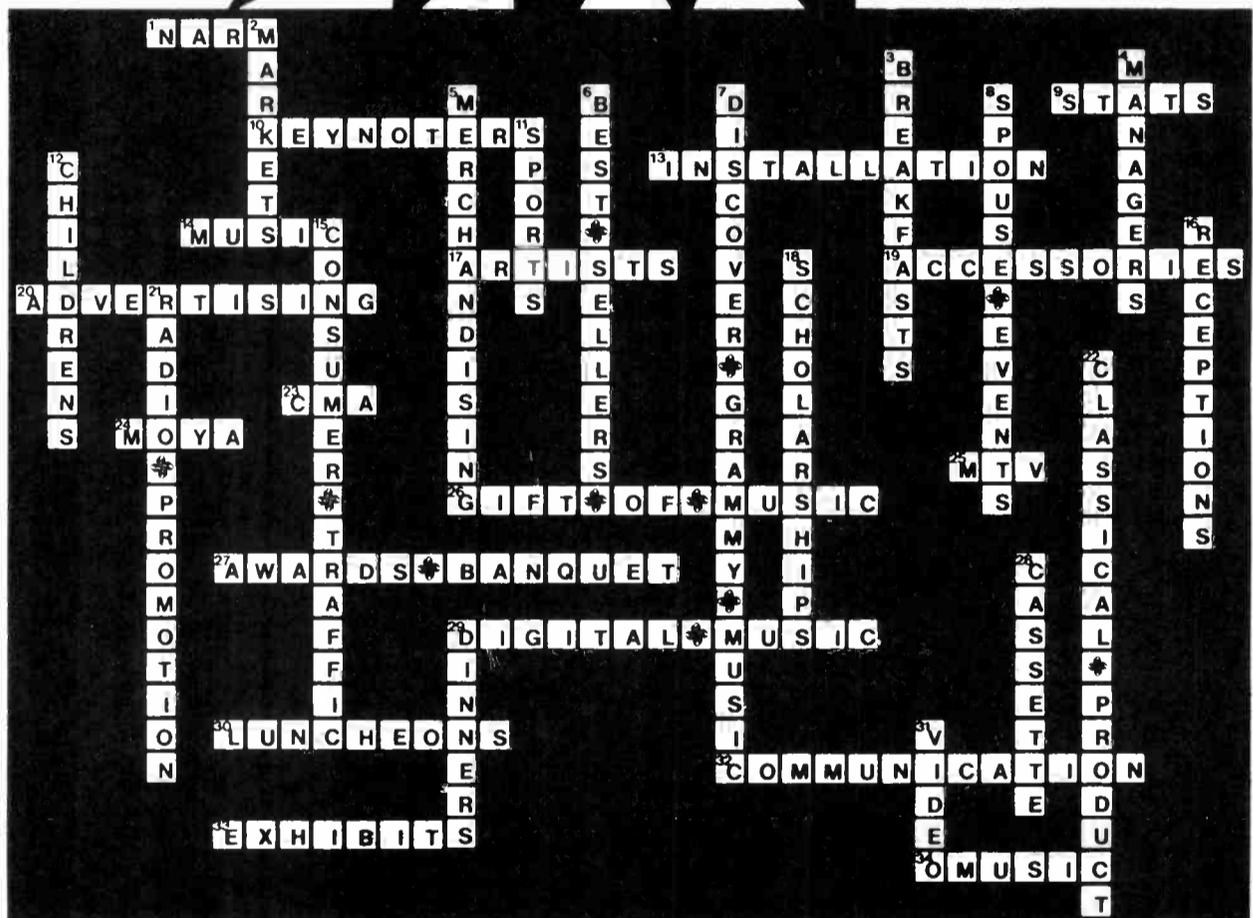
## THE CONVENTION CROSSWORD PUZZLE

### ACROSS

1. The trade association for marketing music
9. Industry \_\_\_\_\_ unveiled at NARM
10. "Spotlight" speakers
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. Convention climax
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. New participants
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.

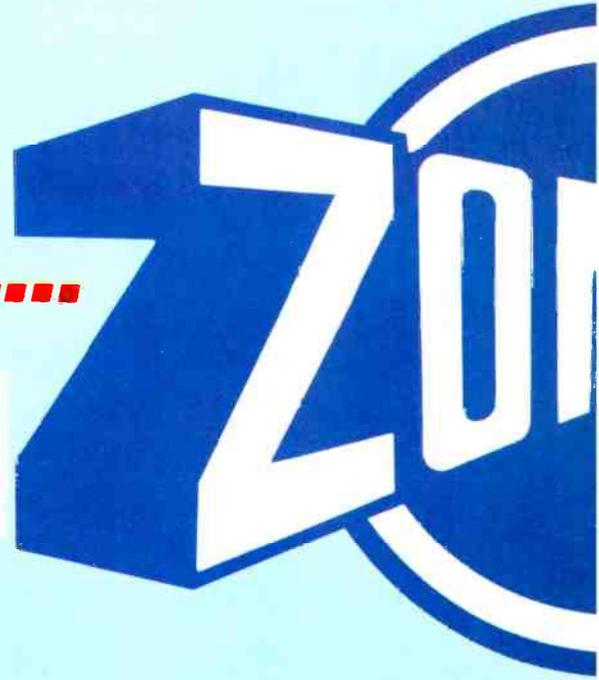
Afternoons will be reserved for the meetings between customers and suppliers, which will take place outdoors in the Fontainebleau's pool and beach area, where a cabana/exhibit booth set-up will provide the unique environment for inter-company communication.

Luncheon shows will feature outstanding recording artists, as will the Scholarship Foundation Dinner and the Awards Banquet.

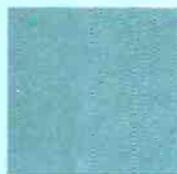
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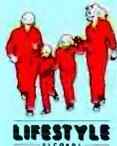
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DEF LEPPARD



STIFF LITTLE FINGERS

### MIKE HOWLETT

(credits include A Flock of Seagulls, Blancmange, Tears for Fears, Orchestral Manoeuvres in the Dark, Gang of Four)

### ROBERT JOHN LANGE

(credits include AC/DC, Def Leppard, Foreigner)



BLACKFOOT

### TONY PLATT

(credits include Krokus, Motorhead, Trust)

### CHRIS TSANGARIDES

(credits include Thin Lizzy, Girlschool, Tigers of Pan Tang, Anvil)



STARFIGHTERS



STIFF 'N' THE TEARS



MARTIN BIRCH



TIM FRIESE-GREENE



MIKE HOWLETT



MUTT LANGE

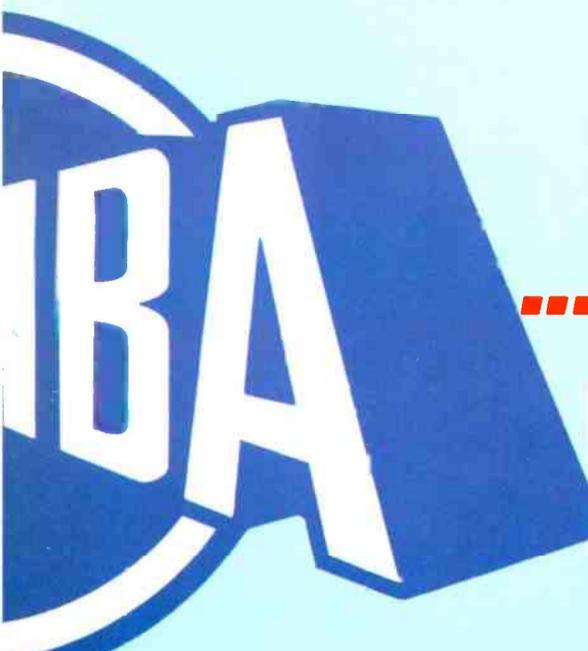


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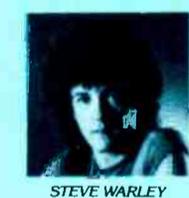
SCORPIONS



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