

# Billboard

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## Twin Cassettes Seen Weak Draw At Retail

By IRV LICHMAN

NEW YORK—Retailers do not indicate enthusiastic consumer response to the pop double-album cassette lines introduced over the past six months by WEA, MCA and CBS. These were largely marketed to capture the generation of personal/car stereo users, but retailers say they've shown lackluster sales patterns for a number of reasons:

- Too much product duplicates the successful \$5.98 midline product introduced several years ago.

- With particular reference to WEA's packaging, dealers say graphics fail to reproduce original LP cover art, thus defeating the lure of a two-LP programming concept.

- Consumers are not aware of the cassette series due to lack of strong ad/merchandising support.

"Succinctly, they've been profoundly disappointing—promotionally, as specials and in front of the stores," says Mark Perel, LP/tape buyer at the Harmony Hut chain in the East. "We pushed hard with CBS cassettes during Christmas, with special promotion at \$6.99. We

thought their attractive spaghetti box would make a big difference. We did nothing much at all. What more can I do?"

Perel says his "only explanations" are the duplication of midlines into the series, and the tendency of consumers "to pick and choose" among 1,500 midline titles.

Joe Martin, general manager of the 25-unit Turtles chain out of Atlanta, reports "fair" sales, claiming double-album cassettes are "no big bargain" and—echoing Perel's remarks—that manufacturers "took too many \$5.98s" into the line. Martin says that while he still believes they are a "great format and idea," he feels more current programming would help. At Turtles, WEA's \$10.98 doubles sell for \$8.98, MCA's \$9.98s and CBS' \$8.98s for \$8.98.

Tom Pettit, merchandising director of the 43 TSS/Record World units serviced through Elroy Enterprises, says promotional emphasis on the CBS sets "didn't fare too well," stressing, too, their program-

(Continued on page 42)

## Country Stations Concerned By Deluge Of Duets

By KIP KIRBY

NASHVILLE—Country radio stations with abbreviated playlists (about 25-30 currents) are growing increasingly concerned about the proliferation of duets on disk, even as they acknowledge that it isn't yet causing serious problems of rotation or overexposure.

*The 14th annual Country Radio Seminar begins Thursday (17). Special pre-event coverage appears on pages 26-27.*

The problem, they say, lies not with the number of duets being released, but rather that many are by the same artists. If the trend continues, a backlash is expected to develop.

Most often mentioned as walking the line of overexposure are Willie Nelson, Merle Haggard and George Jones. On the other

(Continued on page 31)

## SALES MOUNT IN JAPAN

## Toshiba Pushes Up CD Production Bow

By SHIG FUJITA

TOKYO—Toshiba-EMI has advanced its manufacturing schedule for Compact Discs by six months, as sales of the new configuration in Japan continue to mount. Anticipated consumer purchases of CD software this year are now placed at about 2.5 million units.

The major, one of the country's largest record companies, has now targeted April as the launch month for production in its own plant, with the first 15 titles due out of the Toshiba-EMI facility scheduled for release on May 21.

Yasufumi Saida, head of Toshiba-EMI's Venture Group, says the aim is to produce half its CD requirements after October. Toshiba-EMI plans to release a total of 100 titles during the fiscal year which ends March, 1984. The company started out its CD marketing with 10 titles last October, followed by 10 more this month, with five slated for next month.

Saida notes that Toshio Ozawa,

president of CBS/Sony here, has claimed that 350,000 CD players will be sold in Japan this year, of which 100,000 will be exported.

With each purchaser of a hardware unit projected to buy 10 disks, Saida sees Toshiba-EMI competing for the biggest possible share of the market, likely to reach 2.5 million

(Continued on page 62)

## Say Boom Near For Floppy Disk

By LAURA FOTI

NEW YORK—Distribution channels for the floppy disk, the computer equivalent of blank tape, are changing. Suppliers see more and more traditional blank tape retailers, including record/tape outlets, getting into the act. The computer revo-

(Continued on page 60)



**HOOKED ON SWING 2** AFL1-4589 As the first gold album of this historic best-selling concept closes in on platinum, Producer/Leader **LARRY ELGART & HIS MANHATTAN SWING ORCHESTRA** have come up with a bright original sequel LP that's bound to outsell even the original set. The album will be involved in a huge February TV Buy and is launched with the single "Hooked On Dixie" JB-13411. **RCA RECORDS** (Advertisement)

## —Inside Billboard—

- **BROADCAST DEREGULATION** activity is resuming on Capitol Hill, and the Senate is expected to attend promptly to legislative proposals left over from the last session of Congress. Page 3.

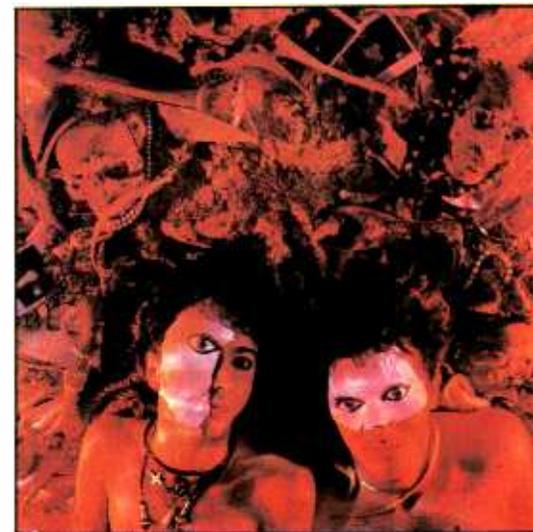
- **VIDEO SOFTWARE DEALERS** are organizing under a number of different banners, including that of the American Video Assn. This group and its president, John Power, are profiled in a special report. Retailing, page 40.

- **NEW YORK'S WYNY-FM** is losing its director of operations and programming. Pete Salant is going into private consultancy, and Philadelphia's WRCP/WSNI are his first clients. Radio, page 15.

- **VIDEO GAME INDUSTRY** coverage in Billboard is expanded with the debut of a weekly column to report and analyze new product trends, personalities, software breakouts and other aspects of this fast-evolving field. Game Monitor bows in Retailing, page 42.

- **PROGRAMMER MIKE JOSEPH** is putting the finishing touches on the San Francisco version of his "Hot Hits" format, which will bow soon on KITS. The consultant's background and his philosophy are examined in Radio, page 16.

- **BLANK TAPE MANUFACTURERS** are extending existing product lines and diversifying into new ones. Activity by BASF and Maxell exemplifies this development. Retailing, page 40.



**SOFT CELL** is giving it away—20 minutes of free music with every copy of **THE ART OF FALLING APART 1**:23769. The limited edition record package features a bonus EP; the additional cuts are also on cassette. Both feature all new music including "Loving You, Hating Me" 7-29812, the new single. Produced by Mike Thorne and Soft Cell, on Sire Cassettes and Records. Manufactured and distributed by Warner Bros. Records. (Advertisement)

(Advertisement)

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# News

## CBS Steps Up Release Schedule For 'Nice Price' Midline Albums

By ROMAN KOZAK

NEW YORK—CBS Records is gradually moving into what it terms a "hardback/paperback" concept for new and catalog "Nice Price" product.

"Basically, we are accelerating our midprice release schedule, and adopting the paperback book theory," says Mike Martinovich,

vice president of merchandising at CBS. "When a book has run its course in hardcover, it becomes a softcover book at a lower price."

CBS recently added 40 titles to its midline "Nice Price" catalog, bringing the total to about 1,000. It is also embarking on a major marketing and merchandising campaign for the series, LPs in which are priced at the equivalent of \$5.98 list.

Among the artists with product now included in the "Nice Price" catalog are James Taylor, Heart, Elvis Costello and Molly Hatchet. In contrast to the practice in the book publishing industry, where a title goes into the paperback market soon after its hardback sales slow down, the titles so far picked by CBS are not the most recent albums by the artists involved. For instance, it is Heart's 1978 "Dog & Butterfly" LP that is going into the "Nice Price" racks, not last year's "Private Audition."

But, Martinovich says, CBS has not closed the door on the idea of releasing most recent LPs by top artists as midlines in the future. He says the decision on where each album will enter the "Nice Price" ranks is made individually. The series—introduced by CBS in 1979—draws from product in virtually all musical categories, including pop, rock, r&b, country, jazz, original cast, and soundtrack LPs.

Martinovich says CBS is promoting and advertising the series focusing on the "Nice Price" sticker on the individual LPs. He says that makes

for cleaner and simpler ads than trying to list all the various titles.

The executive adds that this also provides an incentive for dealers to display the "Nice Price" albums together. Since CBS has no posted list prices, the ad campaign and stickers also serve to educate the consumer that albums under the series can be purchased for as little as \$3.99 to \$4.79.

For the campaign, CBS is providing participating retailers with print ad formats of various sizes and shapes so that each dealer can have individual-looking ads, says Martinovich. The label is also preparing a number of radio spots for the campaign and a country tv spot that will be made available to branches.

## NARM Sees Credit Card Upswing

NEW YORK—The average ticket size among retailers using the NARM Bankcard Program increased to \$20.95 in 1982, compared to \$17.09 in 1981.

This 23% increase is a highlight of the trade group's year-end analysis of the system, which offers NARM member companies a 2½% discount rate for processing Visa and MasterCard transactions. The program, says NARM, handled \$16,627,426 in total sales in 1982, representing a 116% increase in sales volume over 1981. The number of transactions increased, too, from 423,542 to 793,852, up 87% from 1981.

NARM also offers tallies for December, the prime month for music retail sales. Average ticket size increased 20% from \$18.81 to \$22.59. Total dollar volume for the month

(Continued on page 68)



Billboard photo by Chuck Pulin

**PAUL JABARA JEANS?**—That's one of the topics composer Paul Jabara, right, discusses with designer Calvin Klein at Studio 54 in New York after a concert to promote his new LP, "Paul Jabara And Friends."

## Local 802 Gets Tough On Late Session Payments

By IS HOROWITZ

NEW YORK—Record producers and labels are being put on notice by the musicians' union here that it will no longer tolerate late payments for session work; and that it will impose financial penalties against violators as called for in the standard American Federation of Musicians recording agreement.

Barry Kornfeld, treasurer of Local 802, AFM, and a member of the administration which unseated long-entrenched officers in an election last fall, says the previous "liberal view on enforcement" is being charged. He claims late payments are "very prevalent, much worse than in other jurisdictions."

The union agreement with record companies requires that wages to session musicians be made through the Local within 15 working days after the contractor turns in the employment report to the label. A sliding scale of penalties, starting at 5% of payroll and rising to 20%, with further penalties of 50% and more, is stipulated in the union pact for those whose delay is considered willful.

## First TV Special For Sheena Easton

LOS ANGELES — "Sheena Easton ... Act One," the first television special by the Grammy-winning singer, is set to air May 8 on NBC-TV. The show, produced by Gary Smith and Dwight Hemion, will also feature Kenny Rogers and Al Jarreau.

## Larceny Charged In Piracy Case Indictment Of N.Y. Manufacturer Called 'Significant'

By LEO SACKS

NEW YORK—Six counts of grand larceny were filed against a Brooklyn man last week after a grand jury in Queens indicted him on charges of manufacturing and distributing over 9,000 copies of "Horizon 1," an allegedly pirated compilation LP of top dance tracks.

William Kamarra, 38, president of Rota Distribution and Nilkam Enterprises of Brooklyn, was arrested Tuesday (8) after a nine-month investigation by the office of Queens District Attorney John Santucci. Santucci said that Kamarra pressed 10,000 copies of "Horizon" at a plant in Lakewood, N.J., which he declined to identify because the owner of the facility is cooperating

After an initial period of grace, during which warning notices to late payers will be sent, bills for penalty payments will go out to recalcitrant employers, says Kornfeld. The union executive also notes that Local 802 will no longer wink at failure to file employment contracts before engagements, including record dates, take place. Contractors will be subject to "substantial" fines for late filing after March 1. The Local is also establishing a 24-hour "hot line" to report last-minute engagements.

## New Feature: Game Monitor

With this issue, Billboard inaugurates expanded weekly coverage of the home video game industry. Game Monitor, a column by consultant and newsletter publisher Tim Baskerville, will report on and analyze new product trends, personalities, software breakouts, and the fast-changing relationship between dedicated game consoles and personal computers used for games. It appears on page 42 of this issue.

Baskerville is publisher of the recently launched Video Marketing Game Letter and the three-year-old Video Marketing Newsletter. He is also co-director of Entertainment Focus, a joint venture between Video Marketing Research Service and LINK Resources that serves the game and home video industries.

## COMMITTEE SCHEDULES MARKUP

## Senate Moving On Deregulation

By BILL HOLLAND

WASHINGTON—Broadcast industry officials are confident that the Senate will move on this session's version of the Broadcast Deregulation Act of 1983 soon—maybe early next month. Committee markup begins Tuesday (15).

"They're anxious to get working on it, start it now, rather than wait until the end of the session," says a spokesperson at the National Assn. of Broadcasters (NAB). The bill, S. 55, was introduced by Sen. Barry Goldwater (R-Ariz.) and other members of the Commerce Committee. Goldwater is chairman of Commerce's Communications Sub-

committee.

The bill is almost identical to last session's S. 1629, which was passed by the full Senate but languished in the House, largely due to the public interest concerns of Rep. Tim Wirth, the cautious chairman of the House Subcommittee on Communications.

S. 55, like its predecessor, would put into law recent deregulatory rulings of the FCC, provide automatic renewal for radio stations not involved in Communications Act violations, end comparative renewal hearings, and establish fees for stations ("spectrum users"). It would also free stations from broadcasting compulsory public affairs and news show, maintaining program logs, as-

certaining the program needs of an audience, and restricting the number and scheduling of commercials.

"I think the Senate's going to move on it soon, maybe in a couple of weeks," declares a spokesperson for the National Radio Broadcasters Assn. (NRBA). "That way, they can say, 'Hey, we did our part,' and maybe put Wirth on the spot."

Industry officials seem unsure of whether Goldwater will bypass the hearings stage of the bill's progress. Some say the Arizona Republican and his supporters plan to take the bill directly to the Senate floor, explaining that, as one says, "there's reams of testimony from past hearings." Others are suggesting that the Commerce Committee will hold one hearing, "just to make it official."

Senate Communications Subcommittee staffer Chris Courson says no. "There's no need for a hearing. This bill has never gotten a negative vote in the Senate, and we don't expect any now. It's going to (committee) markup next Tuesday."

One change in the new bill is the fee schedule that stations would pay to offset the "cost of regulation." In some cases, the fees have increased as much as one-third, although most of the hikes have been slighter.

In last year's bill, the annual fees for Class B and C FM stations and AM stations with a signal of 5 kw or more was \$1,000. This year it's up to \$1,250. For Class A FM stations with a 1 to 5 kw signal, and for AM stations in the same range, it was \$500, and is now \$600. For stations with less than 1 kw, the fee has jumped from \$150 to \$200.

The application and hearing fees

(Continued on page 62)

with the investigation.

Detectives from Santucci's economic crimes bureau recovered 1,000 "Horizon" disks in sealed boxes at Kamarra's place of business, which Santucci said "gives the appearance of an electronics shop," and at several retail outlets in the Jamaica section of Queens. He added that copies of the album were traced to record stores in Florida, California, Maryland and Canada.

According to Santucci, the grand larceny prosecution is significant, but not unprecedented. Speaking at a news conference attended by a number of local television and radio reporters, the district attorney said that the use of the statute in the criminal prosecution of an alleged record pirate has been tried in Florida, Cal-

ifornia and Illinois, but never in New York. The larceny counts are viewed as felonies because Santucci claims the disks represent over \$100,000 in royalty payments that would have been made to the 15 groups whose recordings were allegedly infringed.

Kamarra, who was arraigned before acting State Supreme Court Judge Anthony Savarese, is also charged with three counts of failure to disclose the origin of a sound recording and two counts of conspiracy, all misdemeanors. He faces up to seven years in prison if convicted on all counts. Bail was set at \$1,000.

Santucci, who credited Mel Cheren, president of West End Records, with alerting his office to the distri-

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## CBS Records '82 Profits Down Revenues Also Dip; Domestic 'Reorganization' Cited

NEW YORK—CBS' profits from its Records Group for 1982 were less than half of the previous year's total, slipping from \$58.9 million to \$22.2 million as revenues dropped from \$1.22 billion to \$1.07 billion.

The figures come from the 1982 CBS earnings report, which also reports that both the income and earn-

ings per share from continuing operations declined in the fourth quarter and the full year.

In 1982, CBS overall made \$150 million profit, down from \$200 million the year before, while total revenues increased from \$3.95 billion to \$4.12 billion. Earnings per share fell from \$7.17 to \$5.35.

Full-year 1982 losses from discontinued operations were \$37.5 million or \$1.34 per share, including the loss from the discontinuance of CBS Cable and the Pacific Stereo retail stores, says the company.

"The CBS Records Group experienced declines in both revenues and profits for the year despite a strong competitive performance reflecting increasingly successful new artist development," says CBS. "Although difficult economic and industry circumstances took a toll in sales, the key factor in the profits decline was costs associated with major reorganization steps in the group's domestic recorded music division, which led to the division's loss for the year.

"These included a streamlining of sales and marketing operations which required substantial staff layoffs and a restructuring of manufacturing operations which included closing record and tape manufacturing facilities at a pretax loss of \$13.1 million. The group's Columbia House Division experienced a solid profit increase."

The 1982 CBS Records profit figures represent an erosion of profits from a high of \$93.8 million in 1978. In 1979, they were \$51 million; they then went up to \$63.7 million in 1980 before dropping again to \$58.9 in 1981.

The CBS Records figures include income from equity-basis investment in Japan. Amounts for 1982 and 1981 were \$6.8 million and \$9.5 million respectively.

For CBS overall, fourth quarter 1982 income from continuing operations of \$52.5 million or \$1.87 per share declined 23% from the fourth quarter 1981 figures of \$68.4 million or \$2.45 a share. Fourth quarter 1982 revenues of \$1.22 billion were 8% higher than 1981's \$1.13 billion.

### Audio/Video/Tape Entries Due

CINCINNATI—Billboard's Directory Central is now compiling its annual Audio/Video/Tape Sourcebook. Companies providing services to other firms and/or manufacturing equipment or supplies for the music-record-tape industry are invited to request a free listing in the 1983-84 edition. When requesting a listing, please give specific details and brand names concerning your products or services on your company letterhead before March 1.

Categories to be included in this year's directory are: professional audio and video equipment manufacturers; video program suppliers (original program sources, no distributor-only or wholesaler-only firms); music video producers (include concise description of studio, mobile and post-production facilities and equipment); bulk and blank loaded tape manufacturers; plating, processing and pressing plants (include production capacities for both 45 and LP); custom tape duplicators (include configurations); tape packaging and labeling services; cartridge and cassette parts manufacturers; empty cartridge, cassette and reel manufacturers; manufacturers of envelopes and mailers, jackets and sleeves, record labels, polyethylene bags and shrinkwrap; raw materials manufacturers (record compounds, tape base and coatings, etc.); record manufacturing equipment manufacturers; tape duplicating and processing equipment manufacturers; tape packaging and labeling equipment manufacturers, and professional tape supplies manufacturers (including tape labels, boxes, packaging supplies and professional accessories).

In addition to the U.S. listings, an international section comprised of Canada, West Germany, Hong Kong, Italy, Japan, Switzerland, Taiwan and the U.K. will also be included. If your company is located in or has company-owned branches in any of these countries, please include the following information for each: company name, address, city, country, postal zone, key personnel, services performed (do not include services subcontracted) and/or products manufactured (include brand names).

Those wishing a free listing in this comprehensive trade directory should reply, with specific details concerning products and services, before March 1 to: Rand Rugeberg, assistant manager of directory services, Billboard Publications Inc., 2160 Patterson St., Cincinnati, Ohio 45214. The publication date of the directory is May 28.

## King Sunny Gets Royal Welcome 25-City U.S. Tour Paying Off For Nigerian Star Ade

By LEO SACKS

NEW YORK—Despite the virtual absence of commercial airplay, King Sunny Ade is scoring with American audiences as he hits the midpoint of a 25-city tour to promote his new album, "Juju Music." It's released by the independent Mango label, marketed by Island Records.

Ade, a major artist in Nigeria, performed to sellout houses in Boston, Washington, D.C., and New York on the first leg of the tour, which began earlier this month and concludes March 7.

Paul Trautman, an independent booking agent who organized the tour for Ade's 18-member entour-

age, the African Beats, is utilizing a special network of 24 "specialized" concert promoters with interests in "alternative music." Initially, he says, they placed themselves in "a tremendously speculative venture, at a terrible financial risk," but that risk appears to be paying off in the face of good reviews and brisk ticket sales.

*Ade in concert, page 51.*

"Major concert promoters laughed at us because the act was unknown here," says Trautman, who suggested that Ade time his tour in connection with Black History Month. "But a handful, with strong

personal tastes, listened to the record and took a chance on what they liked."

The jaunt, which includes stops at the Universities of Chicago, Minnesota and California at Berkeley, includes some black concert promoters, such as Terry Morgan of Modern Productions in Seattle and Capt. Ayo Ajayi in Miami. But Trautman says the racial issue is secondary because the tour was pitched as "a universal concert attraction. We presented the concept to a number of black colleges, too, but it just didn't click, for whatever reason."

Ade has been performing for generally biracial audiences, "about 30-40% black," according to Trautman, who secured venues ranging from Toads Place, a 600-seat club in New Haven, to the 4,400-seat Palladium in Los Angeles at an average fee of \$6,000 per night. Still, he notes that the troupe is playing "for expenses" because of its size. He adds that the entourage flew to the U.S. at a reduced rate through an arrangement with Nigerian Airways, and he expects the band to conduct a second stateside tour in August. Ade last performed in the U.S. in 1975.

By the end of the tour, Mango will have spent in excess of \$30,000 on various marketing functions, including advertising and independent promotion, according to Herb Cor-sack, vice president of Island. He claims that the "Juju Music" LP has

(Continued on page 70)



**PEN PALS**—That's George Thorogood (standing, right) trading licks with inmates at Oregon State Penitentiary in Salem, where Thorogood and his Destroyers recently kicked off their latest tour. Following the show, the guitarist elected to sit in with this new stripe of bar band.

## Executive Turntable

### Record Companies

Atlantic Records has named **Tunc Erim** executive assistant to the president. He will also continue as vice president of the company in New York. He has been with the label since 1966. . . . **Denny Rosencrantz** has been appointed general manager of Full Moon Records in Burbank. He has held vice presidential slots at both the Mercury and MCA labels. . . . **Ronald Wilcox** has been named a senior attorney in the records section of the CBS Records Law Department, which he joined in 1981. Based in New York, he was associated with



Erim



Rosencrantz



Winston



Sulman

the law firm of Rudnick & Wolfe. . . . Columbia House Canada has appointed **Harjinder Atwal** vice president and general manager. He joined Columbia House as controller of its Canadian operations in 1978 and was appointed general manager in 1981. . . . **Sherry Winston** has been named national director of promotion for GRP Records in New York. She is a former director of jazz promotion for Arista Records. GRP has also named **Harold Sulman** director of sales and distribution. He held a similar post at Arista. . . . **Maxanne Sartori**, East Coast director of a&r for Elektra/Asylum Records, has left the company. . . . Radar Records, Elmhurst, N.Y., has appointed **Nelson Chavez** national promotion director and **Gunilla Adams** national radio and club promotion director.

### Marketing

Important Record Distributors, Jamaica, N.Y., has named **Jim Kozlowski** head of new product acquisition. He has been a member of the company's sales force since 1980. . . . Wonderland Records, Mountainside, N.J., has appointed three sales representatives: **Arthur Klein** for the Northeast, based in Albany, N.Y.; **Larry Sealfon** for the mid-Atlantic region, based in Silver Springs, Md.; and **Larry Menetre** for the South, based in Atlanta. Sealfon and Menetre work for Naidoff Associates, Trevoise, Pa.

### Publishing

Chappell International in New York has named **Karen Petersen** repertoire coordinator. She is a former independent record producer. . . . **Gary Speigel** has been named vice president of finance for the music publishing interests of TRO Inc. in New York, a division of the Richmond Organization, which he joined in 1979. . . . **Lisa Cohen** has been named general manager of Jay Landers Music in Los Angeles.

### Video/Pro Equipment

Sony Tape Sales Company has named **Patrick Murray** national sales manager in New York. He joins Sony Tape from Numark Electronics, where he was eastern regional sales manager. The company has also appointed **Nancy Reese** national advertising manager. She was advertising manager, audio products and special markets, for Sony Consumer Products Company. . . . Soft Focus Inc., New York, has made three appointments for its Rock-america division. **Tara Dennison** has been named director of cable and broadcast; **Emily Zigarelli** has been appointed coordinator of marketing and club promotion; and **Lyn Healy** has been named director of public relations. . . . Panasonic Industrial Company, Secaucus, N.J., has named **Koichi Sadashige** general manager of its audio/video systems division. He will continue as managing director of Matsushita Avionics Systems, a division of Panasonic's parent company. . . . **Laurence Mach** has been appointed vice president, creative director and executive producer of Spotlight Presents Inc. in New York. . . . Blair Video Enterprises, New York, has promoted **Warren Bahr** to senior vice president and **Philip Kent** to vice president. Bahr was vice president and director of marketing. Kent was director of program development. . . . **Ann Schwarz** is the new general manager of Pacific Arts Video Records, U.S. and Canada, based in Carmel, Calif.



Murray

### OPERATING 15 STORES

## Western Buys Flipside

LOS ANGELES—Western Merchandisers has acquired the Flipside store chain from industry veteran Allan Rosen (Billboard Jan. 29), and is operating 15 of the stores under the Hastings Book & Records banner.

Western retail chief John Marmaduke has closed one store with immediate effect. In order to provide proper supervision, Marmaduke is appointing Western's 15th district supervisor for the stores' acquisition.

The 15 additional locations in Texas and New Mexico bring the Western chain to 115 stores nationally, making it the nation's fifth largest record/tape/accessories/video store web. Its recent expansion has been rapid. The chain had six stores in 1976, growing to 24 in 1980.

Rosen will leave the industry to join with an established real estate firm in creating an investment wing, specializing in real estate and oil properties. Rosen entered the industry as a Lubbock, Tex. rackjobber 20 years ago. In 1969, he sold that business to Certron. He re-entered the industry two years later with his first Flipside store.

JOHN SIPPTEL

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# A VALENTINE FOR ANYTIME.



Music to make the "Heartbeats" faster is what the new album from America's favorite heartthrobs, Yarbrough & Peoples, is all about. Whether it's the title track smash hit, the beautiful ballad "Innerness Feelings" or the excitement of "Feels So Good," "Heartbeats" is filled with the music you've been waiting to hear from Yarbrough & Peoples.

"Heartbeats," the new album from Yarbrough & Peoples.



Album: TE-1-3003  
Single: TE 8204



Produced by Lonnie Simmons.

Manufactured and Marketed by PolyGram Records, Inc.

## GRAMMY ALBUM NOMINEE

## How Joel Opened 'The Nylon Curtain'

By ROMAN KOZAK

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

NEW YORK—Grammys are not new to Billy Joel: he's won five of them already, and he has a chance for his sixth with "The Nylon Curtain," considered by many to be his most mature, topical and controversial to date.

It is an album that harks back to the rock of the '60s, especially the music of the Beatles, and at the same time it is Joel's most politically and socially aware work.

"We decided we wanted to stretch out and say some things," says Phil Ramone, producer of "The Nylon Curtain." "Once you are 30 or 32, you enter another era. And as you look back, you see that the Beatles had an enormous effect in the '60s. 'Sgt. Pepper' was probably a very climactic moment for Billy's life and mine, and I think in the album he traces that for himself and for a lot of us," says Ramone.

"The Nylon Curtain" took nine months to record, longer

than any of Joel's eight other LPs. It was done in two studios in New York, A&R and Media Sound. "We stretched it out, stopped and started, looked at it, and sometimes rerecorded the tracks," recalls Ramone. "Billy is not an overdub artist. We prefer the song as one piece."

Ramone says that Joel had already prepared some of the songs when they went into the studio and some were written there. He says Joel's tracks work best when the lyrics are complete, because the band can then relate to them when they play. Joel records his piano and vocals at the same time.

"That gives what I call the twisted neck sound," says Ramone. "When Billy performs in public, he kicks his head forward and slightly to the side and puts a crick in his neck. And there is a vocal quality that is achieved by that. His vocal performances away from the piano are different."

(Continued on page 68)

## AT AMERICAN TOY FAIR

## Atari, Coleco Unveil New Game Modules

By LAURA FOTI

NEW YORK—Video and computer games played only a small part in the 80th annual American Toy Fair, held here Feb. 7-16, as most manufacturers in this area had made their new products known at the Consumer Electronics Show last month. Still, games were on display from a number of companies, and major introductions from Atari and Coleco generated much talk.

Atari unveiled a \$90 plug-in computer keyboard for use with its 2600 (VCS) video game system—of which about 10 million units are in consumer hands, according to Michael Moore, president of Atari's Consumer Electronics Division. The device will be marketed from September. Called the 2600 Computer, the keyboard offers 8K bytes of Random Access Memory, with potential expansion to 32K. Disk drive and printer peripherals can also be added.

The 2600 Computer keyboard accepts standard VCS game cartridges and new computer software titles currently under development. It makes Atari competitive with low-end home computers from Commodore, Timex and Texas Instruments, among others. The company had previously relied on its computer line to compete, but if Atari had not introduced the 2600 Computer, it would have made the VCS the only video game system on the market without the potential for expansion.

For Coleco, too, the news was hardware. The Gemini VCS-compatible video game system will be available this spring. An add-on sound module, the Sound I, connects to the system—or to systems from other manufacturers—and uses cartridges and tapes to add sound effects to games. A cartridge, "Berenstain Bears," is included with the unit.

Coleco also showed its \$125 Super Game Module 3, an expansion unit for the ColecoVision system that increases memory. The unit accepts a new Coleco line of "Super Game Wafers," and "Super Donkey Kong" and "Super Gorf" are packaged with it.

Mattel Electronics' new Aquarius home computer system was on display at the company's exhibit space, separate from all other exhibitors at 2 Penn Plaza. The complete system sells for under \$500, including peripherals. Intellivision products were also prominent.

At Milton Bradley, the emphasis was on talk, as the company displayed its Expander, for use with the Texas Instruments TI99/4A home computer. The voice recognition device allows a game player's voice to be used to give commands during play.

Other companies exhibiting video games included Parker Brothers and CBS Video Games.



FAB FOUR (AND ONE MORE)—MTV jocks Alan Hunter, left, and J.J. Jackson sift through some of the mail received as part of the music channel's "Compleat Beatles" promotion. The winner, Kathy Gerace of Buffalo, will fly to London on the Concorde with three friends for a complete Beatles' tour of the city.

## Chartbeat

## Nine-Month Wait For Quincy's 'Baby'

By PAUL GREIN

Patti Austin & James Ingram's "Baby, Come To Me" (Qwest) this week becomes the slowest-rising No. 1 single of the rock era. The song spent four weeks on the Hot 100 last April and May before disappearing until October, when it began its second 19-week climb to the top.

"Baby" thus hits No. 1 in its 23rd cumulative chart week, topping the old record of 22 weeks, set last May 8 by Vangelis' "Chariots Of Fire." (That was, incidentally, the same week "Baby, Come To Me" peaked at 73 in its first chart run.)

Prior to "Chariots," the slowest-climbing No. 1 hits were Nick Gilder's "Hot Child In The City" (1978) and Robert John's "Sad

Eyes" ('79), both of which took 21 weeks.

With "Baby" climbing to the top, Quincy Jones has both the No. 1 pop and black singles this week—and with different records, yet. Michael Jackson's "Billie Jean" is No. 1 for the second week on the black chart, and zooms from 23 to six on the Hot 100.

"Baby" is Jones' fourth No. 1 pop hit, following Lesley Gore's "It's My Party" and Jackson's "Don't Stop Till You Get Enough" and "Rock With You." "It's My Party" reached No. 1 in June, 1963, giving Jones a nearly 20-year span of No. 1 pop hits.

That's the longest span of chart-toppers for any pop producer, with George Martin a close second. Mar-

tin first hit No. 1 in February, 1964 with the Beatles' "I Want To Hold Your Hand" and did it most recently in June with Paul McCartney & Stevie Wonder's "Ebony And Ivory."

The always unpredictable nature of the record business is reflected in the fact that Jones was able to hit No. 1 with a pair of veteran session singers, Austin and Ingram, while his recent teaming of superstars Jackson and McCartney unexpectedly stalled at two.

"Baby, Come To Me" was given its second chart wind by being featured repeatedly on ABC-TV's "General Hospital." That high-rated soap was also instrumental in breaking singer/actor Rick (Continued on page 68)

## Legal Action

## Dutch Firm Sues Radio Records

NEW YORK—CNR Records of the Netherlands has filed a \$500,000 breach of contract action in U.S. District Court here against Radio Records of Ft. Lauderdale, Fla. The action, which also seeks an accounting, arises out of an original agreement in March, 1981, amended in June, 1981, giving Radio rights to distribute in the U.S. and Canada recordings by Stars On 45, Stars On and Stars On Long Play.

According to the complaint, Radio has failed to render accounting statements in "a timely manner" as provided in the agreement, to render accurate accounting statements, and to promptly pay the royalties due CNR.

The action says that the original agreement called for Radio to pay CNR a royalty on 100% of the records sold and not returned, while the June amendment called for Radio to (Continued on page 70)

## Janus Seeking Masters' Return

LOS ANGELES—Janus Records has filed a local Superior Court action, seeking the return of approximately 30 "Happy" album masters from Bob Kames, Milwaukee musician, and the GNP/Crescendo label here.

Janus claims that Kames was wrongfully given the 30 masters by the Bank of America, primary creditor of the bankrupt GRT Corp. Janus argues that when it purchased assets of GRT in January, 1982, the Kames albums had already been given to him, because he had claimed the masters were his property.

Janus holds that all masters acquired by GRT were property of the estate and should have been included in the purchase. More than half the contested masters feature Kames' electric organ, while others are by Jerry Murad's Harmonicats, Bill Kehr and Russ Carlyle's orchestra.

The suit seeks restitution of the masters and \$1 million punitive damages plus an accounting.

## Artist Asking \$\$ From CBS

LOS ANGELES—Composer/artist Joe Russo, known professionally as Jesse Towers, wants \$100,000 in compensatory damages from CBS Records. In his Federal District Court filing here, Russo alleges he signed a September, 1980 pact with the defendant, but he has never had any action from the label.

A contract filed with the pleading includes provisions for a \$50,000 first album advance, which Russo claims he never received. The pact also carries a graduated advance, running through four option periods, with the last period providing a \$150,000 advance per album. The binder also called for an 18% album royalty which grew to 23% if the album topped one million units. Singles royalty was 16%.

Russo claims his career has been stymied by CBS' lack of interest.

## New Styx Album Has Extensive Video Ties

By SAM SUTHERLAND

LOS ANGELES—Music video production plays a key role in the new Styx album, with an ambitious array of promotional films developed for the conceptual set aimed not only at tv and cable but also at the concert stage. Underscoring the emphasis on video being placed by both the band and its label, A&M, is the very look of the new album: its front cover graphic was photographed on the set where both performance clips and a separate, non-musical dramatic piece were shot.

"Kilroy Was Here," the new album, uses a futuristic narrative to thread together its songs. According to Jeff Ayeroff, A&M's creative services vice president, the group decided to make a major commitment to a video counterpart. Even as the label was attempting to develop cover art for the set, Styx was already going into production on the longer narrative piece, designed to open their stage show on selected dates, and individual clips for three songs featured on the album.

With British film director Brian Gibson ("Breaking Glass") overseeing the shoot, the band reportedly underwrote the project themselves. No fixed budget figure has been released, although Ayeroff claims that set construction alone hit the \$100,000 mark. That project as well as the film's lighting were done by Stephen Goldblatt, a designer best known for the science fiction feature, "Outland."

Meanwhile, a central feature of the group's storyline was the presence of robots, described in the album as cheaply produced in Japan and hence dubbed "Robotos" after the Japanese phrase for mechanical figures. Designer Stan Winston, who developed more whimsical robots for "Heartbeeps," another theatrical feature, was brought in to design the

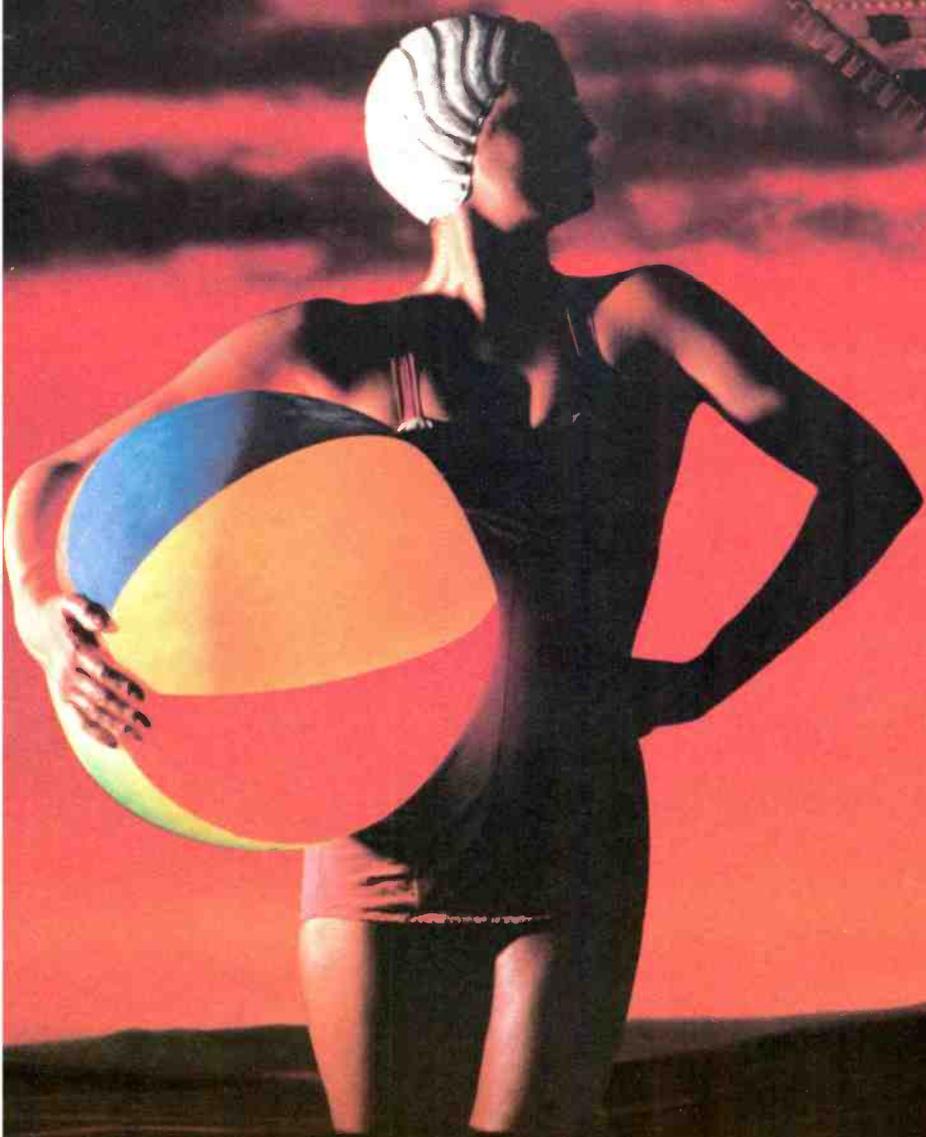
Roboto masks that appear throughout both the narrative film and the song clips, as well as on the album cover. A&M also has a prototype of an in-store display piece expected to reach accounts following the album's release: a life-sized Roboto holding an LP jacket and a cassette.

Plans call for the group to embark on a tour of small halls in six key cities, prior to a 70-city tour that will see Styx playing the larger arenas it normally uses. The six special shows will devote an initial segment to the "Kilroy" material, and will begin with the special narrative piece, in which the band's members each assume key roles. That film, expected to run about 20 minutes, won't be (Continued on page 70)

# Strange Advance



*Worlds Away*



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***Featuring "She Controls Me," "Worlds Away,"***  
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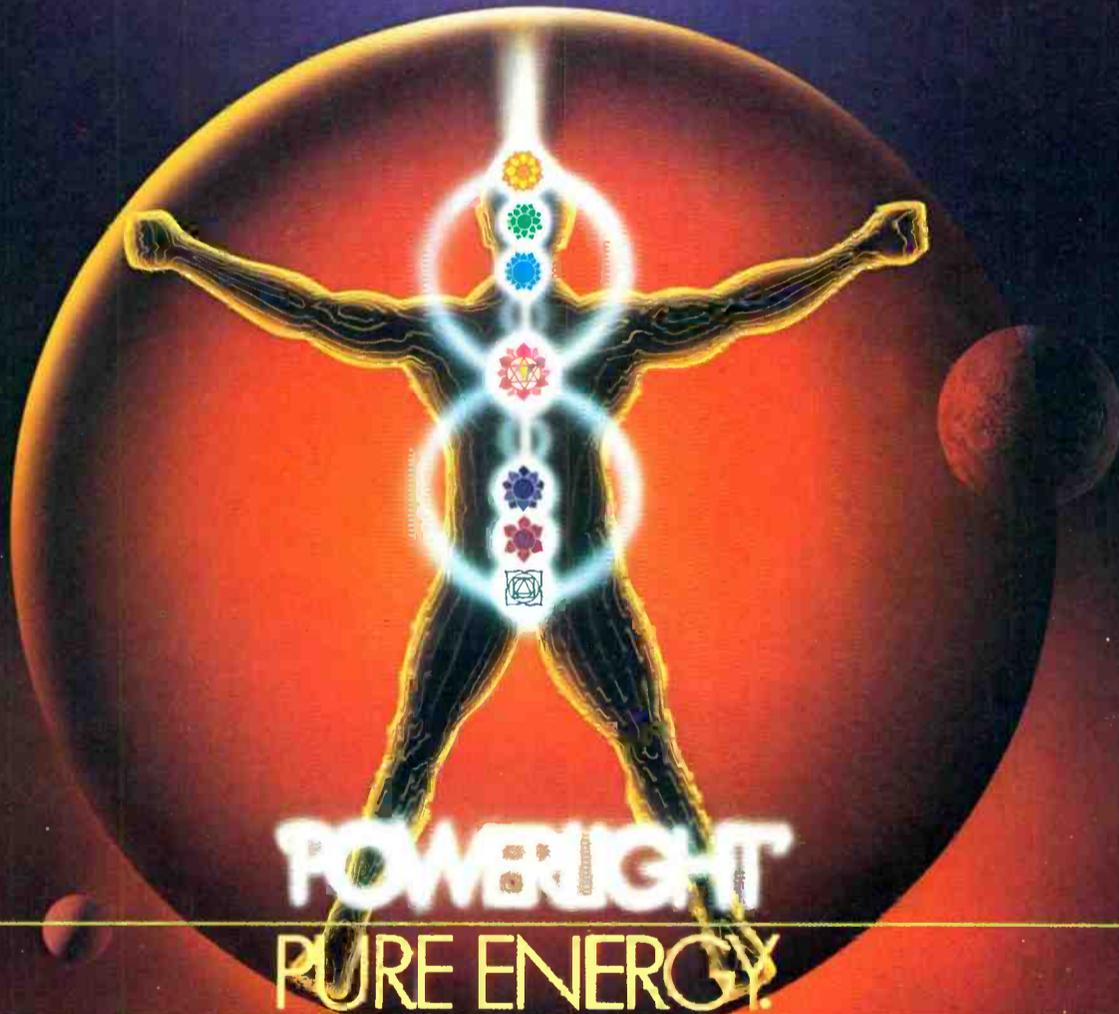
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## Dutch PolyGram Workers Appeal To Parliament

AMSTERDAM—The central works council of PolyGram Holland, representing some 1,200 company employees, has made an urgent plea to the Dutch government to ratify the Rome and Geneva Conventions as soon as possible so as to combat record and tape piracy.

"If these pirates are not stopped, the Dutch music industry will suffer more and more severely, and that will cause all sorts of negative consequences," the council says in a letter sent to all 150 members of the Dutch parliament.

The negative consequences have already been felt: the letter was prompted by news that 150 PolyGram employees are to lose their jobs this April. According to the council, industry losses from piracy are at least \$10 million annually.



**ROYAL ASSENT**—The King of Sweden, Carl Gustav XVI (right), accepts a copy of Abba's latest album, "Abba—The Singles: The First Ten Years," from the group's manager Stig Anderson at a special reception at the Royal Castle in Stockholm. The picture disk is a limited collectors' item release in Scandinavia.

## U.K. Gov't Hit On Tape Levy Court Action May Be Next Step, Exec Tells Meeting

LONDON—Having been "deserted" by the British government, record companies in the U.K. may have to look to the courts to seek recompense for "lost or stolen" copyrights. This point was made by Michael Kuhn, head of legal and business affairs for PolyGram Leisure, as part of a National Music Council meeting here which centered on the pros and cons of a blank tape levy.

Kuhn used the word "desertion" in reference to the no-levy stance taken by the British government in its Green Paper consultative document issued last year, which made references to the home taping problem, blamed partially for laying the record industry low worldwide.

Kuhn said that court action might well have to be taken in Britain, as it

has been in the U.S. He echoed the widely held view at the meeting that "home taping is theft" and that compensation should be paid.

Charles Levison, chairman of WEA U.K., taking a firm line in favor of a levy, though preferring to call it "a royalty payment," said: "There is a vast body of creative individuals in this industry, and a vast proportion of their creative work is being stolen. We have to find a system to enable people to use the new technology and, at the same time, pay fair compensation for that use."

But Levison, Kuhn, and John Morton, secretary of the Musicians' Union, had their pro-levy viewpoints challenged strongly by Clive Thorne of the Tape Manufacturers' Assn., retailer Tony Martin of Tonal Records, Maurice Healy of the National Consumer Council, and journalist Barry Fox.

Healy said that his organization believed "once you buy a record it is yours to do with as you like." And he described as "disastrous" a prosecution in Britain a few weeks back of a dealer for renting out records.

His comment led Morton to express displeasure at what he called "the sheer arrogance of the consumer associations." He added: "When you buy a record, you have not also bought the rights of reproduction of that record. The practice of home taping is not merely illegal; it is also very unfair. I urge the government to act against it. Views as expressed for the National Consumer Council show a complete lack of consideration for all the people involved in this matter."

Tony Rivers of the BBC Copyright Dept. said: "We accept that damage to creators is done by off-air recording. But there is certainly

some question about the scale of the problem. The BBC would be prepared to support any practical way to compensate the copyright owners.

"We feel the only practical way is a levy, and we support it. But it isn't practical for that levy to fall on audio tape, on the software side. It should surely fall on the audio recording equipment, on hardware."

For the Tape Manufacturers' Assn., Thorne said: "Record company arguments for the introduction of a blank tape levy are superficially attractive, but definitely ill-founded. The proposed levy is wrong because it ignores the present and future reality of the sound entertainment industry. It's also wrong because it relies on a compensatory argument that another party is liable to compensate for the alleged loss suffered."

"My view is that there's insufficient evidence to justify the necessarily casual link between the blank tape industry and the problems of the record business. And unless a levy was set at a high level, it's possible that any return would be overtaken by costs of distribution."

"As an example, the British Phonographic Industry has claimed losses of 305 million pounds (\$450 million) in 1981. A levy to recompense this estimated loss would have the effect of adding six pounds to the cost of a tape that presently costs one pound. So it's our belief that a levy would incite piracy and counterfeiting. The rewards to counterfeiters would be that much greater if they included the value of a levy."

But in the spate of often vehement arguments, Thorne insisted that the different sectors of the music business "simply have to pull together." He added: "The tape business, the

(Continued on page 56)

### THROUGHOUT SOUTHEAST ASIA

## Album Of Chinese Poems A Hit

By HANS EBERT

HONG KONG—A collection of 800-year-old Chinese poems from the Tang and Sung Dynasties, set to original music and recorded by PolyGram artist Teresa Teng, has become one of the fastest-selling releases in the history of the Southeast Asian recording industry.

Titled "Poems And Rhymes," the album is the brainchild of Philip Tse, a leading Hong Kong advertising executive. He began work on the project two years ago, garnering potential material, and devised a marketing plan before contacting PolyGram.

Norman Chang, PolyGram's head of operations in this region, admits: "At first, we were skeptical. The whole project seemed rather over-ambitious and, quite frankly, we figured it could be a little too intellectual, too clever by half, to succeed on any real commercial level." Now, he readily agrees, the package has "proved there most certainly is a commercial market for art and music."

The album and cassette release has won both public and critical acclaim in Singapore, becoming one of the country's speediest sellers. It has also been well accepted in Malaysia,

and went gold on the first day of its release in Hong Kong.

Says Chang: "What has surprised us is the way the LP has sold in Singapore. Normally that territory takes its lead from Hong Kong, generally considered the more progressive city. But in this case, Singapore clearly needed no prompting."

While specific sales figures are not yet available, Chang expects the package to be even more successful in Taiwan, where Teresa Teng is an

established and successful recording artist. The main target of the marketing campaign now is Japan.

The package for "Poems And Rhymes" includes traditional Chinese paintings and full-color photographs of the singer. The illustrations represent the stories behind the various poems.

Though Philip Tse's marketing concept sold the idea to PolyGram, the PolyGram viewpoint, says Chang, is that "the product is of both commercial and educational value. It's acceptable to a very varied market."

Tse is now working on a second album along the same lines, again with Teresa Teng. He says, "My main hope is that the people in mainland China will be able to hear the album, because the poems are so much a part of Chinese culture."

And Chang says: "That might not be just so much wishful thinking. Teresa Teng's music has always been well-accepted in China. Her work has never been classified as 'decadent' by the Chinese government, and 'Poems And Rhymes' just can't fall into that category. We're negotiating, with some optimism, for an officially agreed release in China."

## WEA Closes Plant In Britain

LONDON—WEA's U.K. manufacturing plant at West Drayton has been closed down, as the company announced it would be last November (Billboard, Nov. 27).

The plant, located some 15 miles from central London, had a workforce of around 120. With no cassette production facilities, it had a total annual capacity of 7.7 million seven-inch disks and 5.8 million 12-inch disks.

Most WEA product will now come from the Alsdorf plant in West Germany, though some lines will be manufactured through custom pressing pacts with U.K. companies.

## T-Shirt Test Case In Britain

### Firm Awarded Damages For Copyright Infringement

LONDON—Rock T-shirt company Mobile Merchandising has secured interim damages of \$30,000 in a High Court test case brought here in conjunction with the Who, Police, Motorhead, Rush, Madness, Iron Maiden and other top groups against unauthorized manufacture and sale of pirated designs.

Mobile, which holds over 100 licenses connected with the music industry, brought the civil action last year. In his judgment of June 28, Mr. Justice Dillon ordered that defendants Rathglade Ltd. and Peter Fenton be restrained from infringing the copyrights of such artistic works as "Zenyatta Mondatta," "The Beat Girl" and "Bombers," and that they deliver up all offending goods, while inquiries were conducted into the damages recoverable by the nine main plaintiffs.

An interim payment order has now been made against London T-shirt company Culture Shock, while

inquiries are continuing to determine final damages. According to Mobile, the money will go to the bands involved as back royalties.

Mobile Merchandising began approaching acts for licensing of copyright designs about two years ago. According to the company's Bill Owen, the situation before then was more or less a free-for-all. Some 800 U.K. stores, from small independent outlets to the Virgin and HMV megastores, now rack Mobile's product, which is distributed through Pinnacle and Record Merchandisers shrink-wrapped in 12-inch album-style packs. Owen says the firm's sales now total over 500,000 T-shirts, each retailing at around \$6. Dealers are encouraged to regard the shirts as high profit accessories, not as clothing. Heavy metal and new wave fans apparently form the main market, together with followers of certain superstars, such as David Bowie.

Having brought some commercial discipline to the U.K. industry, Mobile Merchandising is now spreading wider licenses to do so. Distributors have been appointed in Scandinavia, France, Benelux, Austria and Italy, with West Germany to follow. At MIDEM, the company was adding to its licenses, working towards an optimum number of 200-250, says Owen.

Comments sales director Brian Wilson: "We are convinced the European market is not dissimilar to the U.K. The pop/rock T-shirt—albeit bootleg—exists there on a large but disorganized scale. Having completed test marketing and appointed distributors, we now aim to restrict the sales of illegal merchandise (warning letters were sent in the U.K.) and, perhaps most importantly, educate the dealer about the product we have to offer."

## Tape Manufacturing Plant Raided By Italian Police

By VITTORIO CASTELLI

MILAN—Italian police have confiscated a high-speed duplicator with six slave units, said to be capable of producing 20,000 cassettes a day, in a raid on a cassette-manufacturing plant in the Giussano region here.

Also seized by the Guardia di Finanza (Italian commercial police), who set up the raid in collaboration with Italian copyright society SIAE (Societa Italiana Degli Autori e Editori), were 5,000 allegedly illegal cassettes, 5,000 labels and other items "for the illicit reproduction of phonograms," with a total value of \$150,000.

The Jan. 12 raid followed a two-month accumulation of evidence. Three men, Maurizio Saronni, Cosimo Maiorino and Gian Paolo Nespoli, have been charged with various cassette piracy offenses. If found guilty, they face up to three years in prison, under a new Italian law. The Italian branch of IFPI, *Associazioni dei Fonografici Italiani (AFI)*, claims Maiorino "had already been reported to the authorities in connection with various other offenses, including commercial fraud and fraud against the national industries."

Police say the plant was capable of producing high-quality cassettes. Prerecorded cassettes, when pirated, normally retail in Italy at 4,500-5,000 lire (around \$3.75), compared to the official retail price of \$9.50.

Police here say that a "new generation" of tape pirates is appearing on the Italian scene. Says one spokesman: "The old hands seem to have disappeared, maybe scared off by the stiffer punishments now facing pirates under the new laws as pushed through last year."

## Record Business, U.K. Trade, Folds

LONDON—U.K. trade paper Record Business, which started in 1978, is ceasing publication with this week's issue, dated Feb. 14. The publication had financial backing from Garrod & Lofthouse, a printing company with specialist interests in record sleeve production.

The current state of the U.K. record industry and the paper's low level of advertising support are responsible for the closure. The title Record Business is being merged with Music & Video Week, which will take over the servicing of unduplicated subscriptions after Feb. 21. Most members of the Record Business staff are moving over to the two-year-old sister publication Video Business, which switched from monthly to fortnightly publication at the start of the year.

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Vol. 95 No. 7

# Commentary

## The Price Of Tour Support

By GRACE A. REINBOLD

Corporate sponsorship and tour support for recording acts is a growing business, in the opinion of many a necessity to ease the costly burden of putting a touring act on the road.

But it seems that wherever big money is involved, the short-term needs of the recipient usually override longterm needs. Record companies and talent managers who carefully weigh the marriage between sponsor and artist are to be commended.

Considering the changes in music marketing, and current industry confusion and doubt, coupled with a need for big money, it is no wonder that manufacturers of "addictive" products see this as an ideal time to bid for entrance into the rock'n'roll field.



**Reinbold:** "Music people should show some concern about the product identity they select."

Tobacco companies have not been able to advertise on television or radio since 1970—a serious blow to their marketing goals. To counter new cost increases, declining sales and mandatory health warnings, they are now even more anxious to move into rock'n'roll to seduce the profitable and elusive youth market.

Cigarette companies began by working out country music and jazz sponsorship. While this was known to all involved in the music industry, it went largely unnoticed by the general public, and there were few complaints. A factor here is that country music and jazz are not as strongly youth-oriented as rock. Youths and teenagers frequent rock concerts.

According to the American Cancer Society 340,000 smoking-related deaths occur each year. Alcohol-related deaths are even higher. Record labels and talent managers cannot justify allowing their acts to be supported financially by beer and tobacco companies, a support that works to insure future generations of addicts for these sponsors.

It is unpardonable to promote such products and allow brand name identification to develop as a direct result of tour sponsorship.

As a commercially oriented person I certainly am not against corporate sponsorship in principle. In fact, it is often a Godsend to many acts needing assistance. But it's not too much to ask that music people show some concern about the product identity they select.

Eric Clapton's new album on Warner Bros., "Money & Cigarettes," is a case in point. It does not contain any song title or lyric with the word "cigarette" in it, or any message about smoking. Clapton, however, is shown smoking a cigarette on the cover and on the album sleeve. His upcoming tour will be sponsored by Camel cigarettes, and recent publicity releases concerning the tour make mention of the Camel tie.

Some health-related organizations are already expressing concern about Clapton's tobacco tour, among them affiliates of the American Lung Assn. They and others find it hard to justify

## '... support that works to insure future generations of addicts for sponsors'

testimony by tobacco companies before the Federal Trade Commission that their marketing is not directed toward youth.

Those of us who permit addictive product manufacturers to convince us of their righteousness in helping the music industry in time of need (do you hear me, David Siegel—Commentary, Feb. 12) are only adding fuel to a fire that is beginning to burn slowly in the hearts of American parents.

Please, record companies and talent managers, consider the health of today's kids before accepting for your acts tour support and promotional commitments to publicize corporations who manufacture, sell or distribute addictive products. Remember, the fast buck for one could herald a slow death for many.

*Grace Reinbold is president of the Grace group of companies, specializing in media communications and talent management. Base is in East Lansing, Mich.*

## Letters To The Editor

### Hustling For Quality

Too often we in commercial radio get the sharp end of the stick from those who, in many cases, are "playing radio" in an atmosphere where everything is literally handed to them.

There certainly is a place for college radio, or public radio. But how often do many of these people put down the commercial side for hustling their very existence to keep quality radio going? And that means advertising.

Steve Bridges of KWPC (Letters, Jan. 15) was right when he said the sales end of the chain benefits the public. After all, we are all in the same business—radio. In Ketchikan I think we get along quite well with the public radio station, each doing our own programming as we feel the public requires. I don't see any advantage to either side in saying "we can do it better."

**Neil Gray**  
General Manager, KTKN  
Ketchikan, Alaska

### Foiled By Demographics

Okay fellows, I've heard the feeble Pac-Man excuse one too many times. I woke up this morning, turned on the "Today Show," and the words shattered my day. They had a report on how Pac-Man is taking all the quarters from children who once used to buy phonograph records.

Let's be honest. The reason record sales have declined is that we are not making product the public wants to buy. More specifically, we're not making product for the really young buyer—bubble gum, if you will. We only make records for the 17- to 30-year-old, the same group catered to by radio and television.

The result? The 17-year-old buyer of 10 years ago is now 27, the 30-year-old 40. We've lost the buyer from eight to 17, and no new young buyers are coming on line. They have found something else to relate to—video games.

Brenda Lee was eight or nine when she had her first hit. How old was Ricky Nelson when his first record was released? Gary Paxton was 16. Stevie Wonder was 13. Think about it—Tommy Roe, Frankie Avalon, Paul Anka, the Byrds, the Archies, the Monkees, the Crickets, etc.,

etc. All their early recordings were geared to the very young.

And where are all the producers in 1983? They're studying demographics and recording product for young adults. That's the trouble.

**Paul R. Wyatt**  
Music City Associates  
Nashville

### Coexisting With Tape

Only a collective industry effort can redeem our dwindling domestic and foreign reputations as quality providers of recorded music for the masses. And to maximize sales we must reestablish the value of the record itself.

First and foremost, an attitude change is needed. The industry must realize that the blank audiocassette is a friend of the record buyer, and a companion to the LP. We should package a top quality (possibly metal) cassette with each record. The tape can be precut to match the length of the disk recording, thus underpricing standard length cassettes sold without the LPs. Then, disks should be visibly coded according to the quality of their vinyl, and priced so that the consumer knows what he is getting other than the music.

**Woody Roberts**  
San Antonio, Texas

### Wanted: A Lawnmower

In response to Paul Macwhinney's comments on his record rental business (Billboard, Jan. 29), one has only to examine his past as a record merchant to understand why he is ignored by local sales and promotion staffs.

As a longtime resident of Pittsburgh, I practically grew up in the surroundings of Macwhinney's store Record Rama. Paul is undoubtedly one of America's foremost oldies dealers; he was also the first dealer in Pittsburgh to take record trade-ins, for resale in his bargain basement. After transferring his business to a smaller, high-rent location, his prosperous basement trade vanished, leaving oldies as his meat and potatoes.

As Macwhinney was never a major retailer of new, frontline product, why should label reps bother with him? Our industry gains nothing from the sale of overpriced oldies, anyway. As for his talk of the "grass roots of our industry," it's crabgrass like this that we can do without.

**Steve Acri**  
National Record Mart  
Dayton, Ohio

### Let Well Enough Alone

I'm shocked at efforts to create special packaging for cassettes. For years the standard has been the Norelco box, and I have 2,000 tapes in my fixtures made by Creative Store Equipment. They hold 160 tapes to the unit, and swing like pages of a book; each page holds 10 tapes.

I've invested over \$3,000 in fixtures, and will not change. Everyone is showing long boxes, fat boxes, no boxes, and anything that comes to mind. So this is to let everyone know. I will not buy any cassette that does not come in the plain Norelco box. No other package will fit in my fixtures, and I will not buy anything to replace them.

**Reed H. Miller**  
The Record Room  
Grand Junction, Colo.

### On Karen Carpenter

The music world has lost one of its greatest treasures—Karen Carpenter. To suffer such a loss so prematurely seems grossly unfair. Just as Karen was robbed of her life, the world was robbed of a marvelous and unique talent, and of a warm and loving friend.

It is now the last hope of her millions of friends and fans that those in charge will see fit to release all recorded material that Karen had completed. Let her music live on in our hearts and continue to bring us the comfort and happiness she so richly shared with us these past 14 years.

**Dennis R. Grieco**  
Mineola, N.Y.

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

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MAN PARRISH

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MAN PARRISH



Single: YE-127. Album: MP-320. Cassette: MP-320C.  
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\*Cherry Vanilla appears courtesy of Man Made Productions.  
\*\*Klaus Nomi appears courtesy of Spindizzy Music, Inc.

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\*Ages 12-49. NIELSEN Report, 4 weeks ending 11/21/82



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## Format Turntable

### Vegas AMer KENO Set To Go Country

After less than 18 months as an adult contemporary station (Billboard, Sept. 12, 1981) and a 17-year legacy doing top 40 in Las Vegas, KENO, an AM facility, is moving into the crowded country market.

While general manager Nancy Reynolds will not confirm the date (speculation centers around March 1), she acknowledges the coming change in format in what she describes as "a very aggressive move on our part" to take up battle with KRAM and KVEG/KFMS, all of which play country music. "When you're choosing a format," comments Reynolds, who's currently searching for a p.d., "there's only two things you can do. You either fill a void or you do a better job than somebody else."

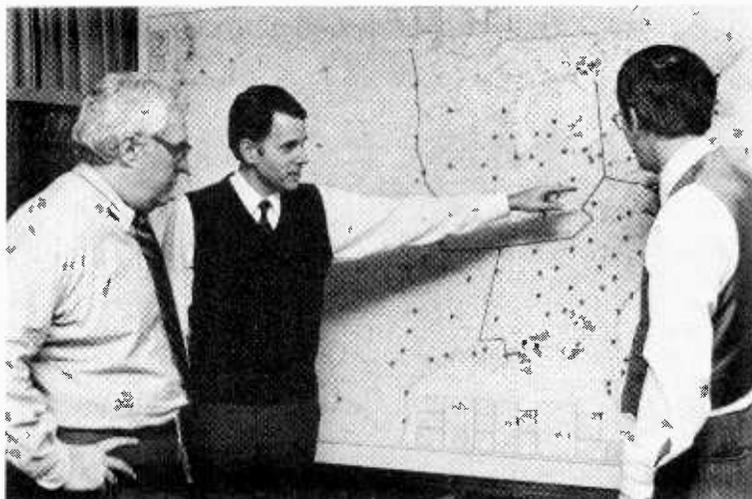
\*\*\*

Redding Calif. Rocker KRDC has switched call letters, formats, and owners. Now known as KPAK, the Class IV AM—which recently switched to country—is now owned by KONE/KOZZ Reno, Nev. g.m. Dave Newman.

Newman, who will continue to manage the Lotus-owned Reno facilities, has appointed Bernard Clark, a former sales manager of KONE, as KPAK's g.m. Clark was most recently sales manager at KKIS/KDFM Concord, Calif.



This 24-hour video music channel's playlist appears weekly in Billboard, with details of heavy, medium and light rotations, adds and weekend specials. Page 41.



**MAPPING STRATEGY**—Dick Carr, left, vice president of programming for Mutual Broadcasting, and Ben Avery, right, vice president for station relations, join Gary Stevens, president of Doubleday Broadcasting, as they map satellite sights for their forthcoming weekly AOR program.

## Vox Jox

### Seattle's Robertson Moves

Seattle radio fixture Rich Robertson leaves his post as v.p. and g.m. of Metromedia's KJR to fill the general manager vacancy at KOMO there, according to John F. Behnke, president and chief executive officer of Fisher Broadcasting.

Prior to joining KJR last January, Robertson, a former KOMO salesman, was g.m. at Bonneville's Seattle FM, KSEA, after a 10-year stint with Golden West's KVI as an account executive and general sales manager.

\*\*\*

Diane Rickey is the new midday air personality at Nashville's WSIX-AM, replacing Dave Nichols, who moved across town to program WJYN, which is switching from Schulke II to AC. . . . Also dropping Schulke II for AC is WJYO Orlando, programmed by Dave Sousa. . . . Steve Edwards is upped to vice president of Malrite of California, while continuing in his position as general manager of the company's San Francisco outlets KNEW and KSAN.

\*\*\*

After seven years in Dayton, Chuck Browning leaves the operations manager's slot at WONE/WTUE to fill the p.d. opening at Sacramento's KZAP, which had been vacant since Les Tracy left to program KOME San Jose. . . .

Speaking of San Jose, Ron Sanches moves from his post as program assistant at Greater Media's KHTZ in Los Angeles into the operations manager's position at Alta's KEZR there, replacing Russ Gerber, who resigned to form Gerber Planning & Research.

\*\*\*

New York personality Dick Sumner (WCBS-FM, WNBC/WYNY) is back in Manhattan doing mornings on WPIX. . . . Some changes at Ted Atkins' WTAE/WXXK Pittsburgh: Carey Pall has been named p.d. of WXXK, replacing Bobby Christian, who for the last six years had been operations director. Pall, who was doing production and fill-in work on the AM (WTAE), will be taking the station, which has applied for the calls WHTX (Hit Radio 96), in a more contemporary direction.

\*\*\*

With the addition of Bruce Buchanan as p.d. of San Antonio's KLLS, a trio is reunited. Buchanan, who replaces Harry Nelson, worked with KLLS/KCCW vice president of programming Bill Gardner and KLLS consultant George Johns at Fairbacks' similarly formatted Dallas outlet, KVIL. . . . Word is that David Moorhead has left his g.m. post at WNDE/WFBQ Indianapolis.

(Continued on page 23)

## IT'S BEAUTIFUL Bonneville's Verdery Trying New Approach To Vocal Music

LOS ANGELES—When Bonneville's Dave Verdery began to make replacement tapes for the company's beautiful music syndicated division last year, he came across a problem. "As long as I could remember, beautiful music has always been a format of instrumentals with a percentage of vocals by artists such as Tony Bennett, Frank Sinatra, Jack Jones, the Ray Charles Singers. When we went to do the new tapes and started looking for suitable vocals, we all woke up and realized, 'Hey, nobody's recording this stuff anymore.' It came down to a decision. We could stick with established artists and become a nostalgia format, or look for contemporary artists that fit the mood and feel of what we were doing."

Verdery went to Chicago as program director of Bonneville's WLAK to do the latter. "The Neil Diamonds and Engelbert Humperdincks were obvious, but we also

discovered a lot of the country artists coming into AC, the Anne Murrays, the Kenny Rogers, were also quite acceptable.

"At WLAK we're looking at anyone who's recorded a soft AC hit," says Verdery, whose own background includes 22 years of beautiful music—he worked with Gordon McLendon's easy listening stations in Texas and TM's syndicated division before joining Bonneville three years ago.

"We're targeting 25 to 54. The younger portion of that demo was barely walking when the Beatles made 'Michele' and 'And I Love Her.' Those songs are perfectly acceptable to our audience."

Verdery's changes go beyond title selection. He's quietly revamping the entire beautiful music programming philosophy. "Traditionally, there are two ways to program beautiful music. One system is known as

'matched flow,' where you blend selections onto a tape in quarter-hour segments. It's easy to think of the first song, but then you tend to rely on your memory banks to find the perfect complement to that song. Since nobody remembers 20,000 songs, you wind up with a beautiful flowing segment of overly played music.

"Or you can use the 'random select' method, where each song is chosen independently, based on its ability to please. Instrumentals would go on one reel, vocals on another, and you'd hope that the strength of the selections would make up for the somewhat jarring blend that occasionally results.

"What we did was combine both systems. All our music is on cart, and each cart is given a rating on 12 aesthetic characteristics, which are then fed into a computerized system developed by Station Research Sys-

(Continued on page 62)

## Salant Quits WYNY To Form Consultancy

NEW YORK—Pete Salant, director of operations and programming for New York's NBC FM outlet, WYNY, feels that "everyone has an urge to go into business for themselves at one time or another," and that he is no exception. Accordingly, he has resigned his post, effective April 1, to go into private consultancy. "I have an entrepreneurial spirit that I must follow," asserts Salant, whose first clients are Philadelphia's WRCP/WSNI.

"We're looking forward to two exciting radio stations" says Don Cannon, operations manager of Associated Communications' WRCP/WSNI. "With the addition of Pete Salant and our new lineup, we're putting it all together."

WRCP, which will retail its oldies image programmed by Hy Lit, has applied for a call letter change to WSNI-AM, while WSNI-FM will

continue its adult contemporary format.

Salant says he hopes to enlist "six to eight" client stations around the country that specialize in the adult contemporary format, although he says he has programming experience in all areas. Salant, who joined WYNY as program manager in 1980 from New Haven's WAVZ/WKCI, where he was operations manager, feels his biggest challenge will be "the switch from the programming to the consulting mode, which means being more of an advisor than a doer."

WYNY vice president and general manager Frank Osborn says that he has begun interviewing candidates for Salant's position, but that he is taking his time. "We're in the exploratory phase, not the whittle-down one," he notes.

## Oldies Out, All-News In At KEZY-AM Anaheim

By ROLLYE BORNSTEIN

LOS ANGELES—Anaheim's KEZY-AM, which for the past several months has been billing itself as "12" and playing an eclectic blend of oldies (a lot of Creedence Clearwater Revival), becomes "Newscenter 12" this week.

The new lineup of anchors, according to KEZY-AM-FM vice president and director of news and programming Dave Forman, includes Bill Cooper, who most recently was a news writer for LA's KFWB, handling 5:30 to 9:30 a.m.; Barbara Whitesides, a former KFWB weekend anchor, from 9:30 to 1:30 p.m.; KEZY midday jock Mike Villani from 1:30 to 4 p.m.; and KHTZ L.A.'s morning news an-

chor Boyd R. Britton in the 4 to 7 p.m. shift, using the name Marshall deForrest.

Carrying Ted Turner's Cable News Network the remainder of the evening, the station, which has applied for a substantial power increase on its 1190 frequency, will concentrate on attracting Orange County listeners who are not directly targeted by Los Angeles' two all-news outlets, Westinghouse's KFWB and CBS' KNX.

KEZY-FM will remain AOR with such personalities as "the Beaver" (Jerry Mathers, once the star of tv's "Leave It To Beaver"), but they too are "mellowing out a bit," according to Forman.

## Pro-Motions Stations' Heartfelt Ideas

Valentine's Day always seems to make rich people out of florists and confectioners. In Milwaukee, WNOV, which bills itself as "The Incredible AM," is celebrating the lovers' holiday with presents for "86 incredible sweethearts"—carnations from Balwin's Florist on Teutonia Avenue and chocolates courtesy of Powell's Gift Shop on North Avenue.

"We thought it would be a nice gesture for our listeners, given the state of the economy, to save on presents they might want to give but could not afford," says Steve Hegwood, who programs the urban sta-

tion. "That's a lot of happy couples."

C.J. Stone of KFIV-FM Modesto has taken a different tack for the cupid in his neck of the woods. He's scheduled a four-hour "Rock 102 Valentine's Day Hot Tub Party" at the local New Generation Fitness and Hot Tub Center.

"Anytime you put the word 'party' together with an AOR listener, he comes running," says Stone, who plans to entertain 125 people in a four-hour period at the plush seven-room facility. "Especially since everyone gets naked, or close to it."

(Continued on page 62)

## FCC Allowing Challenges To RKO

WASHINGTON—Competing broadcasters can file challenges to the licenses of 13 radio and television stations held by RKO General Inc. The FCC has waived its broadcast application cut-off rules to this effect (Billboard, Feb. 12) and announced its decision—with a separate and critical statement by commissioner Stephen Sharp—last Wednesday (9).

RKO cannot file new or updated renewal applications while competing applications are being accepted, the order states. Estimates of the worth of the broadcast properties run as high as \$250 million.

Commissioner Sharp, who concurred in the decision, says he did so "only because the United States Court of Appeals . . . has ordered the Commission to take this action." He adds that the FCC was capable of handling the case without court interference.

The case dates from June, 1980, when the Commission found RKO unfit to remain licensee of three of its 16 stations.

## Joseph Keeps Getting Hotter With His 'Hot Hits' Format

By ROLLYE BORNSTEIN

Mike Joseph sits in San Francisco putting the finishing touches on KITS. When the station hits the air this month, the Bay Area will become the fourth market in less than two years to experience Joseph's new "Hot Hits" format.

"New?" chuckles Joseph. "The basics of this concept go back to 1956. This particular variation on a theme I've been evolving and perfecting over a 10-year period since 1972." The name "Hot Hits" first emerged in 1979 on WFBL Syr-



Mike Joseph

acuse, Joseph recalls," and it was a co-name. The station was called 'Fire 14' and the slogan was 'Hot Hits.' The difference between 1956 and today is the fact that the music is 100% contemporary, as it was in 1956. The jocks are using the street language of today, as they did in 1956, and everything else that is on the radio station is 'today.' 'Hot Hits' does not look back to the past, but as far as the basics and philosophy are concerned, there is no difference between now and 1956."

Defining that philosophy, Joseph, whose own tastes run the musical gamut but lean toward classical ("I probably have the largest privately owned collection of classical music in the country: 33,000 LPs, every single classical record that has been manufactured since 1956"), says,

"'Hot Hits' is playing the most popular records, the most popular artists, the sounds that are contemporary, today's music on a radio station. That's the way its defined musically. As a format it's a little more besides the music. It's the energy, the excitement, the unpredictability, the charisma, the personality, the flow, the fun, the general good, exciting radio station that everybody stays glued to. You know there's something new, different and exciting happening every single minute."

That description fits the top 40 stations of the mid '50's and the high energy FMs of the early '70s. Joseph, like several other respected programmers, sees this period as ripe for the re-emergence of energy, "because it has so many things going for it today that all the other competitive

sounds do not have. Most radio stations today are dull, boring, bland, have a degree of sameness. Everyone has gone 25-to-54. Jocks are laid back, non-personalities. Jingles have been deleted. Contests and promotions have been underplayed. Irritations have been taken off the air, and sameness has been dictated."

*First of two parts*

Joseph concedes that this is not entirely the case in San Francisco. Going up against KFRC will be a challenge, he says. "It's definitely one of the great radio stations in America, and I think that too might be one of the key reasons I decided on San Francisco. It's always been a tremendous challenge for me to go up against a big one."

In Joseph's favor, KFRC is on the

AM band, but KITS—at 105.3, with a signal he considers "equal to any of the best in this market"—is an unknown entity, having been Spanish-formatted KBRG for several years. Joseph, however, is not one to overlook any detail. He hand-picked the San Francisco market "because in analyzing the top 10 markets and looking at the stations competitively, it seemed that San Francisco was a prime target for 'Hot Hits.' It was the most desirable market with the best vulnerability."

Unlike most consultants, Joseph handles only one station at a time, and his involvement with a station varies "depending on the market, the competition, the particular sound. I will spend between three and six months on the scene, although I have spent as long as a year at an AM-FM combination. Normally I will spend two to four weeks jelling and perfecting the sound, working with the jocks, the program director and the entire staff after the sound hits, and when I see and hear that there is no more that I can do, I

*(Continued on page 38)*

## Things Still Looking Up For Kasem's Countdown

By SAM SUTHERLAND

LOS ANGELES—"Network radio has come back, and it's done so by realizing that syndicated radio in crucial respects replaced it." So argues Casey Kasem, the veteran air personality whose own ubiquitous "California crackle" garnered much of its momentum thanks to "American Top 40," generally considered the most widely distributed radio program in the Western world. In scanning the radio and tv entertainment landscape, Kasem points to his show's history as a useful mirror of change in radio programming.

If top syndicators and networks now compete in many cases for special program sales, such wasn't the case in 1969, when Kasem, a Detroit native, first tested the water for taking his local countdown show across the country.

"Syndication was hard to sell then," recalls Kasem, who fine-tuned the basic combination of chart countdown with "teaser/bio" inserts, as he calls his informational vignettes, while on the air in San Francisco during the early '60s, and then at KRLA Los Angeles. With KRLA offering further proof that the approach worked, Kasem had teamed with programmers Ron Jacobs and Tom Rounds, and their backer, Tom Driscoll, to launch the format nationally.

"There were syndication companies around, of course, and I'd already done shows via that route. But stations were much more reluctant. And many stations were afraid of a disk jockey top 40 format, not only because top 40 itself was waning, but because they were afraid of having a DJ come on from out of town.

"They were more interested in what would sell locally than in what was happening nationally. But we felt that it was important that the show emanate from Hollywood, because of the magic of that name."

Not only the initial sales proved tough; even the marketing route proved bumpy at first. Watermark tried battering the show, but eventually abandoned that element: "After about the 75th station cleared, Tom Rounds and Watermark came to feel there just wasn't enough money available in bartering, giving two positions per hour in a three-hour show."

Kasem is the first to agree that much has changed since "AT 40" first rolled out nationally. The greater overlap between syndicators and networks is one obvious trend, and, since Watermark's acquisition by ABC, that overlap directly affects "AT 40." Says Kasem, "ABC, always progressive in its thinking, recognized that 'AT 40' was almost a network in itself."

He hails the ABC/Watermark transition as a painless one. "It was a perfect marriage," he says of the changeover and its impact on his show. "Ed McLaughlin, president of the ABC Radio Network, simply wanted the show. He didn't want to change a thing we were doing, and he stood by that."

Indeed, the most apparent initial change was in sales for "AT 40," not programming. "Now ABC retains 50% of the spots on the show itself, leaving the others to be sold by the local station," says Kasem. "So the stations receive it free, in exchange for half of the commercial positions available."

Meanwhile, he's keeping tabs on the video world, where he own tv cousin of "AT 40," "America's Top 10," continues via syndication. Noting that the format brought the concept of a pop countdown back to television, thus spawning a round of similar formats, Kasem is quick to note that the format itself has been something of a perennial.

He also places the use of video and film clips, central to MTV and such new shows as MV 3, in the same historical perspective. "Musical films aren't new at all," he argues. "We used to use them in the early '60s when I was doing 'Shebang,' a syndicated dance show here, for Dick Clark. But they have become more sophisticated."

Indeed, he hints that he's already brewing a musical program concept for cable and pay outlets, but adds he's "reluctant to say what it is, because I don't have the time now to do it."

Overall, he believes there's "unlimited potential" in the burgeoning video field, a formidable view given his already vast profile on broadcast tv, where he continues to be the most-heard pitchman, voice-over specialist and cartoon voice around.

## 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 "Make Love Stay," Dan Fogelberg, Full Moon/Epic	16%	39%	WCAU-FM, WQUT-FM, KFMB-FM, KCNR-FM, KOFM-FM, WTRY-AM
2 "Come On Eileen," Dexy's Midnight Runners, Mercury	16%	52%	WBBQ-FM, WDCG-FM, WCCK-FM, WRVQ-FM, WWKX-FM, WQEN-FM
3 "Mr. Roboto," Styx, A&M	11%	51%	KIQQ-FM, KIMN-AM, WKTI-FM, KHFI-FM, WHFM-FM, WRVQ-FM
4 "I Know There's Something Going On," Frida, Atlantic	11%	38%	WNBC-AM, WXKS-FM, WZGC-FM, WEZB-FM, WBCY-FM, KPLZ-FM
5 "Nice Girls," Melissa Manchester, Arista	11%	28%	KFI-AM, WBEN-FM, WHBQ-AM, KRLC-AM, KHFI-FM, WFBR-AM
<b>BLACK</b>			
1 "Try Again," Champaign, Columbia	24%	42%	KDAY-AM, KGFJ-AM, WBMX-FM, KOKY-AM, WDIA-AM, KAPE-AM
2 "On The One For Fun," Dazz Band, Motown	22%	74%	KDIA-AM, WLOU-AM, WTLC-FM, WRKS-FM, KDAY-AM, WVEE-FM
3 "Til Tomorrow," Marvin Gaye, Columbia	22%	36%	WPLZ-FM, WANT-AM, WNHC-AM, WTLC-FM, KAPE-AM, WDAO-FM
4 "Never Say I Do," Cliff Sawson & Renee Diggs, Boardwalk	22%	35%	WJPC-AM, WXYV-FM, WCIN-AM, WCHB-AM, WLOK-AM, WGPR-FM
5 "She's Older Now," Betty Wright, Epic	20%	47%	WVEE-FM, WCHB-AM, KAPE-AM, WUFO-AM, KPOP-FM, WGIV-AM
<b>COUNTRY</b>			
1 "Whatever Happened To Old Fashioned Love," B.J. Thomas, Cleveland International	37%	67%	KIKK-AM, WDGY-AM, WSOC-FM, KNIX-FM, KRAK-AM, WPKX-FM
2 "After The Last Goodbye," Gus Hardin, RCA	35%	35%	WPLO-AM, KSOP-AM, KWJJ-AM, WTOD-AM, KEBC-FM, KSO-AM
3 "Finding You," Joe Stampley, Epic	27%	28%	KMPS-AM, WPLO-AM, KSOP-AM, KWJJ-AM, KEBC-FM, WHOO-AM
4 "Amarillo By Morning," George Strait, MCA	25%	78%	KYGO-FM, KIKK-AM, WDGY-AM, WPLO-AM, WWVA-AM, WHOO-AM
5 "Jose Cuervo," Shelly West, Warner/Viva	24%	49%	KMPS-AM, KRAK-AM, WONE-AM, KVOO-AM, WHOO-AM, KSSS-AM
<b>ADULT CONTEMPORARY</b>			
1 "Make Love Stay," Dan Fogelberg, Full Moon/Epic	19%	72%	KHOW-AM, WBAL-AM, KLTE-FM, WCTC-AM, WHAM-AM, WATR-AM
2 "One On One," Daryl Hall & John Oates, RCA	16%	70%	KHOW-AM, WGAR-AM, WKRC-AM, KLTE-FM, WHAM-AM, WBEN-AM
3 "Don't Run," K.C. & The Sunshine Band, Epic	16%	26%	KIXI-FM, WASH-FM, WYEN-FM, WCTC-AM, WHAM-AM, WCCO-AM
4 "Take The Short Way Home," Dionne Warwick, Arista	16%	19%	KIXI-FM, KOY-AM, KSL-AM, WGY-AM, WBT-AM, WATR-AM
5 "So Close," Diana Ross, RCA	14%	28%	KHOW-AM, WBT-AM, WGY-AM, WHAM-AM, WBEN-AM, WCCO-AM

# Radio

## Washington Roundup

### 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 Oh Babe, What Would You Say, Hurricane Smith, Capitol
- 4 Dueling Banjos, Deliverance, Warner Bros.
- 5 Killing Me Softly With His Song, Roberta Flack, Atlantic
- 6 Do It Again, Steely Dan, ABC
- 7 Could It Be I'm Falling In Love, Spinners, Atlantic
- 8 Don't Expect Me To Be Your Friend, Lobo, Big Tree
- 9 Why Can't We Live Together, Timmy Thomas, Glades
- 10 Rocky Mountain High, John Denver, RCA

#### POP SINGLES—20 Years Ago

- 1 Hey Paula, Paul & Paula, Philips
- 2 Walk Right In, Rooftop Singers, Vanguard
- 3 Walk Like A Man, Four Seasons, VeeJay
- 4 Ruby Baby, Dion, Columbia
- 5 Rhythm Of The Rain, Cascades, Valiant
- 6 From A Jack To A King, Ned Miller, Fabor
- 7 The Night Has A Thousand Eyes, Bobby Vee, Liberty
- 8 You've Really Got A Hold On Me, Miracles, Tamla
- 9 Loop De Loop, Johnny Thunder, Diamond
- 10 Up On The Roof, Drifters, Atlantic

#### TOP LPs—10 Years Ago

- 1 The World Is A Ghetto, War, United Artists
- 2 No Secrets, Carly Simon, Elektra
- 3 Talking Book, Stevie Wonder, Tamla
- 4 Rhymes & Reasons, Carole King, Ode
- 5 Hot August Night, Neil Diamond, MCA
- 6 Tommy, London Symphony Orch. & Chamber Choir, Ode
- 7 Living In The Past, Jethro Tull, Chrysalis
- 8 Lady Sings The Blues, Diana Ross/Soundtrack, Motown
- 9 More Hot Rocks, (Big Hits & Fazed Cookies), Rolling Stones, London
- 10 Seventh Sojourn, Moody Blues, Threshold

#### 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 Moving, Peter, Paul & Mary, Warner Bros.
- 5 Jazz Samba, Stan Getz & Charlie Byrd, Verve
- 6 West Side Story, Columbia
- 7 Peter, Paul & Mary, Warner Bros.
- 8 Girls! Girls! Girls!, Elvis Presley, RCA
- 9 I Left My Heart In San Francisco, Tony Bennett, Columbia
- 10 Pepino, The Italian Mouse & Other Italian Fun Songs, Lou Monte, Reprise

#### COUNTRY SINGLES—10 Years Ago

- 1 I Wonder If They Ever Think Of Me, Merle Haggard & the Strangers, Capitol
- 2 Do You Know What It's Like To Be Lonesome, Jerry Wallace, Decca
- 3 Rated X, Loretta Lynn, Decca
- 4 'Til I Get It Right, Tammy Wynette, Epic
- 5 Neon Rose, Mel Tillis & the Statesiders, MGM
- 6 The Lord Knows I'm Drinking, Cal Smith, Decca
- 7 She Needs Someone To Hold Her, Conway Twitty, Decca
- 8 Any Old Wind That Blows, Johnny Cash, Columbia
- 9 Love's The Answer/Jamestown Ferry, Tanya Tucker, Columbia
- 10 Old Dogs, Children & Watermelon Wine, Tom T. Hall, Mercury

#### SOUL SINGLES—10 Years Ago

- 1 Love Train, O'Jays, Philadelphia International
- 2 Could It Be I've Fallen In Love, Spinners, Atlantic
- 3 Love Jones, Brighter Side Of Darkness, 20th Century
- 4 Daddy's Home, Jermaine Jackson, Motown
- 5 Superstition, Stevie Wonder, Tamla
- 6 Trouble Man, Marvin Gaye, Tamla
- 7 Why Can't We Live Together, Timmy Thomas, Glades
- 8 I Got Ants In My Pants, James Brown, Polydor
- 9 Killing Me Softly With His Song, Roberta Flack, Atlantic
- 10 Wish That I Could Talk To You, Sylvers, Pride

San Antonio's KMAC and a new guy in town, KPAC, came to the FCC last week to stage a legal shootout, and the Commission decided to tell KMAC to pack its bags and ske-daddle.

Here's what happened: KMAC, owned by KISS Broadcasting, objected to the similarity in sound and sight of the proposed new call letters for the station owned by the Classical Broadcasting Society of San Antonio, Inc. That raised the dander of the owners of soon-to-be KPAC,

and they appealed for help from the Commission.

The FCC concluded after studying the problem that the two call letters were different enough "to obviate a significant likelihood of public confusion," and denied KISS Broadcasting and KMAC a review.

• After a nine-year legal fight at the FCC, San Jose top 40 station WBAY-FM, a United Broadcasting property, was granted its license renewal Feb. 4. The concurring vote by the Commissioners stays an ad-

ministrative law judge's 1978 ruling granting United's renewal application and denying the competing application of Public Communicators Inc. (PCI) for the same facilities, a ruling that PCI appealed.

United had originally filed an application for renewal of its license on July 31, 1974 and became involved in the expensive nine-year comparative hearing process. PCI's claims that it was denied due process "because Commission proceedings are inaccessible and incomprehensible

to parties unable to seek legal counsel" was denied, along with several other procedural petitions.

Meanwhile, United Broadcasting's WINX Rockville, Md. (which won its own competitive renewal case last November) has been nominated for a 1983 President's Volunteer Action award, for its campaign against the sale of alcohol to minors. The AM station is MOR-formatted. And WYST-FM Baltimore was named United's station of the year for 1982.

### The United Stations

★ 1983 ★

# COUNTRY SIX PACK

Produced by Ed Salamon

1

#### MEMORIAL DAY

**The Eddie Rabbitt Story**  
Hear the stories behind one of today's hottest crossover artists. Eddie got his start in 1970 when Elvis Presley recorded a song he had written.

2

#### FOURTH OF JULY

**The Alabama Story**  
CMA's entertainers of the year all get together and talk about their climb to national stardom. from the earliest days to their current award as "Entertainers of the Year."

3

#### LABOR DAY

**Award Winners**  
This year's top male singer, Ricky Skaggs, joins female vocalist of the year, Janie Fricke, in exclusive interviews to tell the stories behind their hits.

#### THANKSGIVING

4

**The Family Reunion**  
Spend an hour each with the Cash household, the West/Frizzell family and the Mandrell clan, each of whom has contributed more than one star to the roster of country music hitmakers.

#### CHRISTMAS

5

**Christmas Around the Country**  
Ever wonder how the stars spend Christmas? Why not find out directly from your favorite artists in a show loaded with holiday music and memories.

#### NEW YEARS

6

**Crystal Gayle's Golden Decade**  
Crystal lets down her hair and talks honestly about her ten years at the top in this program dedicated to Crystal and her music.

This package of three hour radio specials is offered at no charge on a swap-exchange basis in Arbitron-rated metro markets 1-171. Your market exclusivity will be protected so call immediately to pick up your Six Pack! (212) 869-7444.

### The United Stations

AMERICA'S TARGET RADIO NETWORKS

New York • Detroit • Washington, D.C. • Los Angeles

# Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (2/8/83)

## PRIME MOVERS-NATIONAL

- LIONEL RICHIE—You Are (Motown)
- MICHAEL JACKSON—Billie Jean (Epic)
- BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon (Capitol)

★ **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

- JOURNEY—Separate Ways (Columbia)
- STYX—Mr. Roboto (A&M)
- DEXYS MIDNIGHT RUNNERS—Come On Eileen (Mercury)

## BREAKOUTS-NATIONAL

- OXO—Whirly Girl (Warner Bros.)
- AFTER THE FIRE—Der Kommissar (Epic)
- J. GEILS BAND—Land Of A Thousand Dances (EMI-America)

## Pacific Southwest Region

- ★ **PRIME MOVERS**
- MUSICAL YOUTH—Pass The Dutchie (MCA)
- CULTURE CLUB—Do You Really Want To Hurt Me (Virgin/Epic)
- LIONEL RICHIE—You Are (Motown)
- **TOP ADD ONS**
- STYX—Mr. Roboto (A&M)
- JOE JACKSON—Breaking Us In Two (A&M)
- DAN FOGELBERG—Make Love Stay (Full Moon/Epic)
- **BREAKOUTS**
- OXO—Whirly Girl (Warner Bros.)

- ★ STRAY CATS—Stray Cat Strut 13-9
- ★ MICHAEL JACKSON—Billie Jean 16-10
- ★ DARYL HALL AND JOHN OATES—One On One 31-21
- MARTY BALIN—What Love Is
- MELISSA MANCHESTER—Nice Girls
- RANDY NEWMAN AND PAUL SIMON—The Blues B
- EVELYN KING—Betcha She Don't Love You B
- NEIL YOUNG—Little Thing Called Love B (Virgin/Epic)
- DIANA ROSS—So Close B
- DAN FOGELBERG—Make Love Stay B
- THE CLASH—Should I Stay Or Should I Go A
- THE WEATHER GIRLS—It's Raining Men A
- THOMAS DOLBY—She Blinded Me With Science A
- TONI BASIL—Shoppin' From A To Z A
- THE GREG KIHN BAND—Jeopardy X
- STYX—Mr. Roboto X
- ROBERT JOHN—Bread And Butter X
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart X
- JEFFERSON STARSHIP—Winds Of Change X
- THE JOHN HALL BAND—Love Me Again X
- FRIDA—I Know There's Something Going On X
- SAGA—On The Loose X
- NIGHT RANGER—Don't Tell Me You Love Me X
- VANDENBERG—Burning Heart X

## KIQQ-FM—Los Angeles

- BERLIN—Metro B
- CATHOLIC GIRLS—Boys Can Cry B
- JANET JACKSON—Come Give Your Love To Me B
- SUPERTRAMP—My Kind Of Lady B
- OXO—Whirly Girl A
- STYX—Mr. Roboto A
- NEIL DIAMOND—Heartlight A
- ANDRE CYMONÉ—Kelly's Eyes A
- JOHN STEWART—The Queen Of Hollywood High X
- FELONY—The Fanatic X
- MARTY BALIN—What Love Is X
- EDDIE MONY—Take A Little Bit X
- STEPHEN BISHOP—It Might Be You X
- RACHEL SWEET—Boo Doo X
- DONALD FAGEN—New Frontier X
- ROBERT JOHN—Bread And Butter X
- MELLE MEL AND DUKE BOOTIE—The Message 2-Survival X
- AFTER THE FIRE—Der Kommissar X
- HIGH INERGY—He's A Pretender X
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart X
- RIC OCASEK—Something To Grab For X
- DIANA ROSS—So Close X
- DAN FOGELBERG—Make Love Stay X

## KRLA-AM—Los Angeles

- ★ MUSICAL YOUTH—Pass The Dutchie 2-1
- ★ NIGHT RANGER—Don't Tell Me You Love Me 5-8
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 10-8
- ★ MICHAEL JACKSON—Billie Jean 19-9
- ★ DURAN DURAN—Hungry Like The Wolf 17-13
- ★ JOE JACKSON—Breaking Us In Two
- ★ SMOKEY ROBINSON—I've Made Love To You A Thousand Times
- ★ KENNY ROGERS & SHEENA EASTON—We've Got Tonight B
- ★ BILLY JOEL—Allentown B
- ★ ROBERT JOHN—Bread And Butter X
- ★ DARYL HALL AND JOHN OATES—One On One X
- ABC—Poison Arrow X
- CHRISTOPHER CROSS—All Right X
- EARTH, WIND & FIRE—Fall In Love With Me X
- SAGA—On The Loose X

## KRTH-FM—Los Angeles

- ★ MUSICAL YOUTH—Pass The Dutchie 4-1
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 5-4
- ★ MICHAEL JACKSON—Billie Jean 7-5
- ★ EVELYN KING—Betcha She Don't Love You 12-8
- ★ KENNY ROGERS & SHEENA EASTON—We've Got Tonight 18-9
- THOMPSON TWINS—Lies
- DEBARGE—Like It
- JOE JACKSON—Breaking Us In Two B
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart B
- MELISSA MANCHESTER—Nice Girls X
- DIANA ROSS—So Close X

## KOPA-FM—Phoenix

- ★ CHRISTOPHER CROSS—All Right 18-14
- ★ KENNY ROGERS & SHEENA EASTON—We've Got Tonight 22-18
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 14-10
- ★ DARYL HALL AND JOHN OATES—One On One 20-16
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 26-20
- ★ MICHAEL JACKSON—Billie Jean
- ★ STRAY CATS—Stray Cat Strut

## KGGI (99.1-FM)—Riverside

- ★ LIONEL RICHIE—You Are 11-1
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 10-5
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 8-6
- ★ MICHAEL JACKSON—Billie Jean 13-8
- ★ KENNY ROGERS & SHEENA EASTON—We've Got Tonight 25-18
- STEPHEN BISHOP—It Might Be You
- MICHAEL McDONALD—Playing By The Rules
- DURAN DURAN—Hungry Like The Wolf B
- MARVIN GAYE—Til Tomorrow B

## KRSP-AM—Salt Lake City

- STYX—Mr. Roboto X
- JONI MITCHELL—Underneath The Streetlight X
- JOE JACKSON—Breaking Us In Two 22-22
- DAN FOGELBERG—Make Love Stay
- THE GREG KIHN BAND—Jeopardy
- THE PRETENDERS—Back On The Chain Gang B
- DON HENLEY—I Can't Stand Still B
- STYX—Mr. Roboto B
- OXO—Whirly Girl A
- NEIL DIAMOND—I'm Alive X
- MEN AT WORK—Be Good Johnny X
- STEEL BREEZE—Dreamin' Is Easy X
- THOMPSON TWINS—Lies X
- DEXYS MIDNIGHT RUNNERS—Come On Eileen X

## KFMB-FM (B100)—San Diego

- LIONEL RICHIE—You Are 6-4
- ★ MICHAEL JACKSON—Billie Jean 9-5
- ★ KENNY ROGERS & SHEENA EASTON—We've Got Tonight 12-9
- ★ DARYL HALL AND JOHN OATES—One On One 19-12
- ★ CHRISTOPHER CROSS—All Right 17-13
- ★ JOE JACKSON—Breaking Us In Two B
- ★ DAN FOGELBERG—Make Love Stay A
- ★ EVELYN KING—Betcha She Don't Love You A
- ★ STEPHEN BISHOP—It Might Be You A
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart X
- ★ THOMAS DOLBY—She Blinded Me With Science X
- ★ SUPERTRAMP—My Kind Of Lady X

## XTRA-AM—San Diego

- ★ MEN AT WORK—Be Good Johnny 12-7
- ★ LIONEL RICHIE—You Are 13-8
- ★ THE PRETENDERS—Back On The Chain Gang 8-4
- ★ JOURNEY—Separate Ways 25-17
- ★ EVELYN KING—Betcha She Don't Love You 26-18
- THE WEATHER GIRLS—It's Raining Men
- DAN FOGELBERG—Make Love Stay
- THOMPSON TWINS—Lies B
- ABC—Poison Arrow B
- JEFFERSON STARSHIP—Winds Of Change B
- DEXYS MIDNIGHT RUNNERS—Come On Eileen B
- DIANA ROSS—So Close X
- PAT BENATAR—Little Too Late X
- FRIDA—I Know There's Something Going On X
- RANDY NEWMAN AND PAUL SIMON—The Blues X

## KRQQ-FM—Tucson

- ★ STREET PAMA—Screwed Again 3-1
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky 7-4
- ★ THE PRETENDERS—Back On The Chain Gang 2-2
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 11-8
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 14-11
- LIONEL RICHIE—You Are
- DON HENLEY—I Can't Stand Still B
- DONNA SUMMER—The Woman In Me B
- THE FLIRTIS—Jukebox X
- CROSBY, STILLS AND NASH—Too Much Love To Hide X
- DARYL HALL AND JOHN OATES—Family Man X

## KTKT-AM—Tucson

- ★ KENNY ROGERS & SHEENA EASTON—We've Got Tonight 16-9
- ★ NEIL DIAMOND—I'm Alive 15-10
- ★ MARVIN GAYE—Sexual Healing 12-8
- ★ JOE JACKSON—Breaking Us In Two 24-20
- ★ DONNA SUMMER—The Woman In Me 29-23
- ★ DAN FOGELBERG—Make Love Stay
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart
- ★ POCO—Shoot For The Moon B

## Pacific Northwest Region

- ★ **PRIME MOVERS**
- MUSICAL YOUTH—Pass The Dutchie (MCA)
- BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon (Capitol)
- LIONEL RICHIE—You Are (Motown)
- **TOP ADD ONS**
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart (Warner Brothers/Duck)
- DAN FOGELBERG—Make Love Stay (Full Moon/Epic)
- DONALD FAGEN—New Frontier (Warner Bros.)
- **BREAKOUTS**
- OXO—Whirly Girl (Warner Bros.)

## KRJC-AM—Spokane

- ★ MUSICAL YOUTH—Pass The Dutchie 10-7
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 14-8
- ★ CHRISTOPHER CROSS—All Right 17-9
- ★ DARYL HALL AND JOHN OATES—One On One 20-13
- ★ NEIL DIAMOND—I'm Alive 21-17
- ABC—Poison Arrow B
- DAN FOGELBERG—Make Love Stay B
- DIONNE WARWICK—Take The Short Way Home A

## KRLC-AM—Lewiston

- ★ KENNY LOGGINS—Heart To Heart 1-1
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 6
- ★ LIONEL RICHIE—You Are 9-3
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 10-7
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 15-8
- OLIVIA NEWTON-JOHN—Tied Up
- MELISSA MANCHESTER—Nice Girls
- DAN FOGELBERG—Make Love Stay B
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart B
- SUPERTRAMP—My Kind Of Lady B
- MICHEL BERGER—Innocent Eyes B
- DONALD FAGEN—New Frontier A

- JEFFREY OSBORNE—Eenie Meenie A
- PHIL EVERLY—Who's Gonna Keep Me Warm A
- JESSE COLIN YOUNG—Ophelia X
- TANYA TUCKER—Feel Right X
- JOHN STEWART—The Queen Of Hollywood High X
- K.C. AND THE SUNSHINE BAND—Don't Run X
- MICHAEL JACKSON—Billie Jean X
- DIANA ROSS—So Close X

## KCNB-FM—Portland

- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 2-1
- ★ BILLY JOEL—Allentown 4-3
- ★ JUICE TUCKER—Heart Of The Night 7-5
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 12-7
- ★ CHRISTOPHER CROSS—All Right 18-15
- SUPERTRAMP—My Kind Of Lady
- DAN FOGELBERG—Make Love Stay
- STRAY CATS—Stray Cat Strut B
- MICHAEL JACKSON—Billie Jean B
- DARYL HALL AND JOHN OATES—One On One B
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart B
- POCO—Shoot For The Moon A

## KCBN-AM—Reno

- ★ THE PRETENDERS—Back On The Chain Gang 10-7
- ★ RIC OCASEK—Something To Grab For 35-28
- ★ GOLDEN EARRING—Twilight Zone 11-8
- ★ OLIVIA NEWTON-JOHN—Tied Up 15-14
- ★ THE BUS BOYS—The Boys Are Back In Town 21-16
- TONI BASIL—Shippin' From A To Z
- TOM PETTY AND THE HEARTBREAKERS—Change Of Heart
- AFTER THE FIRE—Der Kommissar B
- DEXYS MIDNIGHT RUNNERS—Come On Eileen B
- JOHN STEWART—The Queen Of Hollywood High B
- HEAVEN 17—Let Me Go A
- BERLIN—Sex A

## KSFM-FM—Sacramento

- ★ LIONEL RICHIE—You Are 14-7
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 18-10
- ★ STRAY CATS—Stray Cat Strut 19-12
- ★ CHRISTOPHER CROSS—All Right 23-18
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 24-20
- JOURNEY—Separate Ways
- MICHAEL JACKSON—Billie Jean B

## KFRC-AM—San Francisco

- ★ MICHAEL JACKSON—Billie Jean 4-1
- ★ MUSICAL YOUTH—Pass The Dutchie 5-3
- ★ LIONEL RICHIE—You Are 7-5
- ★ DEBARGE—Like It 13-7
- ★ PHIL COLLINS—You Can't Hurry Love 14-10
- CULTURE CLUB—Do You Really Want To Hurt Me
- SMOKEY ROBINSON—I've Made Love To You A Thousand Times
- JANET JACKSON—Come Give Your Love To Me B
- YARBROUGH AND PEOPLES—Heartbeats B
- OXO—Whirly Girl A
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart X
- PIA ZADORA—The Clapping Song X
- ROBERT JOHN—Bread And Butter X
- DIANA ROSS—So Close X
- CHAMPAIGN—Try Again X

## KPLZ-FM—Seattle

- ★ LIONEL RICHIE—You Are 6-1
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 17-7
- ★ CHRISTOPHER CROSS—All Right 15-8
- ★ STEPHEN BISHOP—It Might Be You 29-25
- LEE RITENOUR BAND—Keep It Alive
- FRIDA—I Know There's Something Going On
- DONALD FAGEN—New Frontier B
- SEA LEVEL—Make You Feel Love Again B
- YAZ—Only You B
- DEXYS MIDNIGHT RUNNERS—Come On Eileen A
- ABC—Poison Arrow A

## KYYX-FM—Seattle

- ★ MUSICAL YOUTH—Pass The Dutchie 3-1
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 12-9
- ★ DIRE STRAITS—Industrial Disease 13-12
- ★ SAGA—On The Loose 18-14
- ★ RIC OCASEK—Something To Grab For 19-17
- MENTAL AS ANYTHING—If You Leave Me Can I Come Too
- OXO—Whirly Girl
- TONI BASIL—Shippin' From A To Z A
- STEEL BREEZE—Dreamin' Is Easy A
- TOM PETTY AND THE HEARTBREAKERS—Change Of Heart A
- BLANCHARGE—Heart Living On The Ceiling A
- U2—New Year's Day A
- DONALD FAGEN—New Frontier X
- THE CURE—Let's Go To Bed X
- ULTRAVOX—Reap The Wild Wind X
- THE FIXX—Red Skies X
- CATHOLIC GIRLS—Boys Can Cry X
- ROBERT HAZARD—Escalator Of Life X

## KJRB-AM—Spokane

- ★ MUSICAL YOUTH—Pass The Dutchie 10-7
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 14-8
- ★ CHRISTOPHER CROSS—All Right 17-9
- ★ DARYL HALL AND JOHN OATES—One On One 20-13
- ★ NEIL DIAMOND—I'm Alive 21-17
- ABC—Poison Arrow B
- DAN FOGELBERG—Make Love Stay B
- DIONNE WARWICK—Take The Short Way Home A

## KTAC-AM—Tacoma

- ★ LIONEL RICHIE—You Are 17-11
- ★ CHRISTOPHER CROSS—All Right 19-13
- ★ KENNY LOGGINS—Heart To Heart 1-1
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 21-14
- SUPERTRAMP—My Kind Of Lady
- DONNA SUMMER—The Woman In Me
- DAN FOGELBERG—Make Love Stay B
- DARYL HALL AND JOHN OATES—One On One B
- JOE JACKSON—Breaking Us In Two X

## North Central Region

### ★ PRIME MOVERS

- MICHAEL JACKSON—Billie Jean (Epic)
- LIONEL RICHIE—You Are (Motown)
- BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon (Capitol)

### ● TOP ADD ONS

- JOE JACKSON—Breaking Us In Two (A&M)
- THE PRETENDERS—Back On The Chain Gang (Sire)
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart (Warner Brothers/Duck)

### ● BREAKOUTS

NO BREAKOUTS

## WKRQ-FM—Cincinnati

- ★ STRAY CATS—Stray Cat Strut 5-2
- ★ LITTLE RIVER BAND—The Other Guy 5-2
- ★ PHIL COLLINS—You Can't Hurry Love 7-5
- ★ THE CLASH—Rock The Casbah 14-11
- ★ JOURNEY—Separate Ways 26-22
- THE PRETENDERS—Back On The Chain Gang
- GOLDEN EARRING—Twilight Zone
- MEN AT WORK—Be Good Johnny X
- MICHAEL JACKSON—Beat It X
- BOB SEGER AND THE SILVER BULLET BAND—Even Now X

## WYYS-FM—Cincinnati

- ★ KENNY LOGGINS—Heart To Heart 2-1
- ★ LIONEL RICHIE—You Are 6-4
- ★ BILL COTLER—Theme From Dynasty 16-11
- ★ JESSE COLIN YOUNG—Ophelia 15-12
- ★ CHRISTOPHER CROSS—All Right 17-13
- MICHEL BERGER—Innocent Eyes

## WGCL-FM—Cleveland

- ★ MICHAEL JACKSON—Billie Jean 8-2
- ★ JOURNEY—Separate Ways 12-7
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 13-9
- ★ NIGHT RANGER—Don't Tell Me You Love Me 16-13
- STYX—Mr. Roboto 22-16
- STEEL BREEZE—Dreamin' Is Easy B
- DAN FOGELBERG—Make Love Stay X
- THE JOHN HALL BAND—Love Me Again X
- VANDENBERG—Burning Heart X
- JOE JACKSON—Breaking Us In Two X
- THOMPSON TWINS—Lies X

## WNCI-FM—Columbus

- ★ MEN AT WORK—Down Under 1-1
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 5
- ★ JUICE TUCKER—Heart Of The Night 12-4
- ★ CHRISTOPHER CROSS—All Right 15-8
- ★ LIONEL RICHIE—You Are 18-10
- JOE JACKSON—Breaking Us In Two
- DONNA SUMMER—The Woman In Me

## WXGT-FM—Columbus

- ★ LIONEL RICHIE—You Are 18-13
- ★ DURAN DURAN—Hungry Like The Wolf 25-15
- ★ CHRISTOPHER CROSS—All Right 10-3
- ★ BILLY JOEL—Allentown 12-5
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 13-9
- MICHAEL JACKSON—Billie Jean
- THE PRETENDERS—Back On The Chain Gang
- DARYL HALL AND JOHN OATES—One On One B
- SUPERTRAMP—My Kind Of Lady A
- JOURNEY—Separate Ways X
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart X
- STYX—Mr. Roboto X

## CKLW-AM—Detroit

- ★ MICHAEL JACKSON—Billie Jean 13-2
- ★ LIONEL RICHIE—You Are 11-3
- ★ DURAN DURAN—Hungry Like The Wolf 10-6
- ★ LINDA RONSTADT—I Knew You When 27-22
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 28-20
- JOE JACKSON—Breaking Us In Two
- JANET JACKSON—Come Give Your Love To Me
- EVELYN KING—Betcha She Don't Love You B
- THE PRETENDERS—Back On The Chain Gang B
- STEPHEN BISHOP—It Might Be You B
- CHRISTOPHER CROSS—All Right B
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart A
- POCO—Shoot For The Moon A
- RANDY NEWMAN AND PAUL SIMON—The Blues X
- SUPERTRAMP—My Kind Of Lady X

## WDRQ-FM—Detroit

- ★ Z. HILL—Someone Else Is Steppin' In B

## WKJJ-FM—Louisville

- ★ POCO—Shoot For The Moon A
- ★ STEPHEN BISHOP—It Might Be You A

## WBZZ-FM—Pittsburgh

- ★ MICHAEL JACKSON—Billie Jean 2-1
- ★ STRAY CATS—Stray Cat Strut 7-3
- ★ MUSICAL YOUTH—Pass The Dutchie 12-5
- ★ DURAN DURAN—Hungry Like The Wolf 17-10
- ★ MICHAEL JACKSON—Beat It 18-11
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart B
- STYX—Mr. Roboto B
- EVELYN KING—Betcha She Don't Love You B
- AFTER THE FIRE—Der Kommissar A
- EARTH, WIND AND FIRE—Fall In Love With Me A
- DEXYS MIDNIGHT RUNNERS—Come On Eileen A

## WKKX-FM—Pittsburgh

- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 3-1
- ★ LIONEL RICHIE—You Are 6-3
- ★ LINDA RONSTADT—I Knew You When 11-7
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 13-8
- ★ STRAY CATS—Stray Cat Strut 14-11
- THE PRETENDERS—Back On The Chain Gang
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart
- SUPERTRAMP—My Kind Of Lady A
- NEIL DIAMOND—I'm Alive A
- DONNA SUMMER—The Woman In Me A

## Southwest Region

### ★ PRIME MOVERS

- BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon (Capitol)
- MUSICAL YOUTH—Pass The Dutchie (MCA)
- MICHAEL JACKSON—Billie Jean (Epic)

### ● TOP ADD ONS

- STYX—Mr. Roboto (A&M)
- THOMPSON TWINS—Lies (Arista)
- JOURNEY—Separate Ways (Columbia)

### ● BREAKOUTS

- DONALD FAGEN—New Frontier (Warner Bros.)

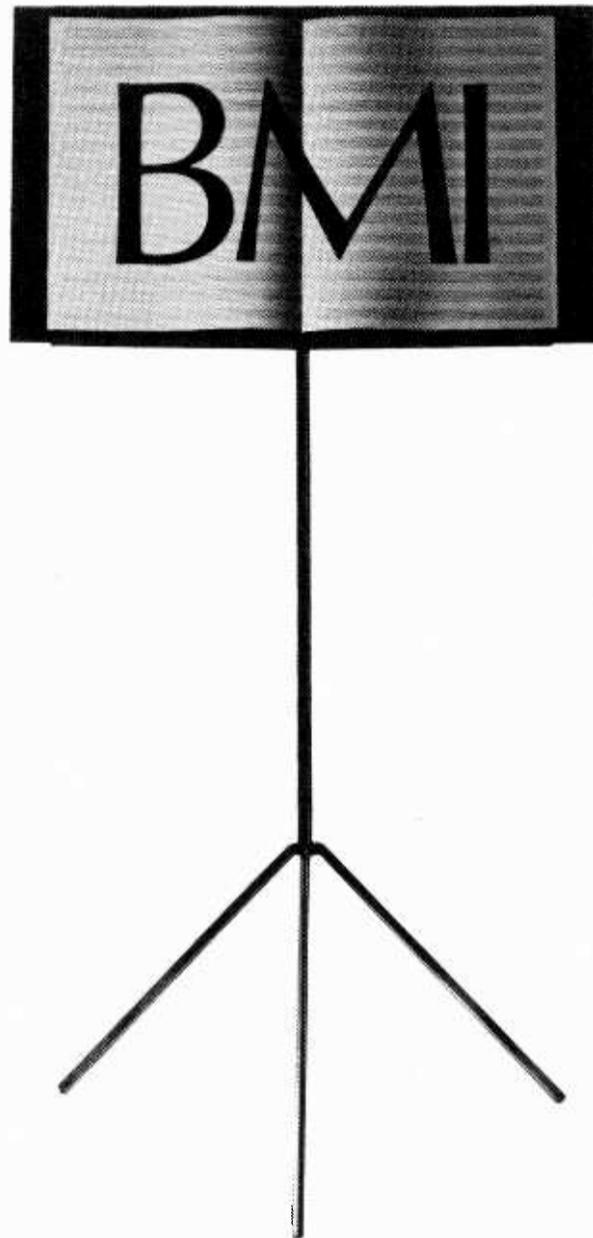
## KHFI-FM—Austin

- ★ MICHAEL JACKSON—Billie Jean 11-7
- ★ DURAN DURAN—Hungry Like The Wolf 13-9
- ★ LIONEL RICHIE—You Are 17-11
- ★ CHRISTOPHER CROSS—All Right 24-13
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 25-15
- GOLDEN EARRING—Twilight Zone
- MELISSA MANCHESTER—Nice Girls
- JOE JACKSON—Breaking Us In Two B
- THOMPSON TWINS—Lies B
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart B
- SUPERTRAMP—My Kind Of Lady B
- JOURNEY—Separate Ways B
- OLIVIA NEWTON-JOHN—Tied Up B
- NEIL DIAMOND—I'm Alive B
- EARTH, WIND AND FIRE—Fall In Love With Me B
- EVELYN KING—Betcha She Don't Love You A
- DIANA ROSS—So Close A
- STYX—Mr. Roboto A
- THE GREG KIHN BAND—JEOPARDY A
- DAN FOGELBERG—Make Love Stay A
- FRIDA—I Know There's Something Going On A

## WFMF-FM—Baton Rouge

- ★ DURAN DURAN—Hungry Like The Wolf 26-18
- ★

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(213) 465-2111

# Billboard Singles Radio Action

Based on station playlists through Tuesday (2/8/83)

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Continued from page 18

- ★ MICHAEL JACKSON—Billie Jean 4-2
- ★ SAGA—On The Loose 3-3
- ★ DON HENLEY—I Can't Stand Still 10-7
- ★ BILLY JOEL—Allentown 12-9
- ★ TONEY CAREY—I Won't Be Home Tonight B
- ★ THE GREG KIHN BAND—JEOPARDY B
- ★ NIGHT RANGER—Don't Tell Me You Love Me B
- ★ STYX—Mr. Roboto B
- ★ NEIL YOUNG—Little Thing Called Love B
- ★ PAT BENATAR—Little Too Late B
- ★ GOLDEN EARRING—Twilight Zone A
- ★ BERLIN—Sex A
- ★ PHIL COLLINS—I Don't Care Anymore A
- ★ DARYL HALL AND JOHN OATES—One On One A
- ★ OXO—Whirly Girl A
- ★ WALL OF VODOO—Ring Of Fire X
- ★ THE FIXX—Red Skies X
- ★ JEFFERSON STARSHIP—Winds Of Change X
- ★ ADAM ANT—Desperate But Not Serious X
- ★ THE CLASH—Should I Stay Or Should I Go X
- ★ HUGHES/THRALL—Beg, Borrow Or Steal X
- ★ THE JOHN HALL BAND—Love Me Again X
- ★ DARYL HALL AND JOHN OATES—Family Man X
- ★ YAZ—Only You X
- CROSBY, STILLS AND NASH—Too Much Love To Hide X
- CATHOLIC GIRLS—Boys Can Cry X
- LENE LOVICH—It's You, Only You X
- U-2—New Year's Day A
- BRYAN ADAMS—Cuts Like A Knife A

### KFMK-FM—Houston

- (Kirk Patrick—MD)
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 5-3
- ★ TOTO—Africa 11-6
- ★ DARYL HALL AND JOHN OATES—Maneater 14-9
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 17-13
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 19-14
- LIONEL RICHIE—You Are B

### KVOL-AM—Lafayette

- (Phil Rankin—MD)
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 1-1
- ★ GLEN FREY—All Those Lies 2-2
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 5-3
- ★ DURAN DURAN—Hungry Like The Wolf 11-6
- ★ LIONEL RICHIE—You Are 14-9
- STEEL BREEZE—Dreamin' Is Easy
- BARRY MANILOW—Some Kinda Friend
- JOURNEY—Separate Ways B
- STYX—Mr. Roboto B
- MELISSA MANCHESTER—Nice Girls B
- DIONNE WARWICK—Take The Short Way Home A
- J. GEILS BAND—Land Of 1000 Dances A
- MARTY BALIN—What Love Is A
- DIANA ROSS—So Close A
- RICK OCASEK—Something To Grab For X
- OXO—Whirly Girl X
- STEPHEN BISHOP—It Might Be You X
- DONALD FAGEN—New Frontier X
- THE JOHN HALL BAND—Love Me Again X
- CROSBY, STILLS AND NASH—Too Much Love To Hide X
- ABC—Poison Arrow X
- THOMPSON TWINS—Lies X
- RANDY NEWMAN AND PAUL SIMON—The Blues X
- CHAKA KHAN—Got To Be There X
- THE GREG KIHN BAND—Jeopardy X
- BILLY SQUIER—She's A Runner X
- SMOKEY ROBINSON—I've Made Love To You A Thousand Times X

### WEZB-FM—New Orleans

- (Jerry Lousteau—MD)
- ★ MUSICAL YOUTH—Pass The Dutchie 4-1
- ★ MICHAEL JACKSON—Billie Jean 5-3
- ★ STRAY CATS—Stray Cat Strut 15-7
- ★ DURAN DURAN—Hungry Like The Wolf 16-9
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 22-15
- FRIDA—I Know There's Something Going On
- MEN AT WORK—Be Good Johnny
- STYX—Mr. Roboto B
- MICHAEL JACKSON—Billie Jean B
- THE PRETENDERS—Back On The Chain Gang B
- DEXYS MIDNIGHT RUNNERS—Come On Eileen B
- THOMPSON TWINS—Lies X
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart X
- RANDY NEWMAN AND PAUL SIMON—The Blues X
- DIANA ROSS—So Close X

### WQUE-FM—New Orleans

- (Chris Bryan—MD)
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 5-1
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 7
- ★ DONNA SUMMER—The Woman In Me 9-5
- ★ DARYL HALL AND JOHN OATES—One On One 20-15
- ★ JOE JACKSON—Breaking Us In Two 26-17
- ★ FIREBALL—Always B
- ★ SUPERTRAMP—My Kind Of Lady A
- ★ DAN FOGELBERG—Make Love Stay B

### WTIX-AM—New Orleans

- (Gary Franklin—MD)
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 2-1
- ★ MUSICAL YOUTH—Pass The Dutchie 5-2
- ★ STRAY CATS—Stray Cat Strut 7-3
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 8-4
- ★ DURAN DURAN—Hungry Like The Wolf 9-5
- ABC—Poison Arrow
- THE GREG KIHN BAND—Jeopardy
- STYX—Mr. Roboto B
- JOURNEY—Separate Ways B
- MEN AT WORK—Be Good Johnny B
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky B
- SAMMY HAGAR—Your Love Is Driving Me Crazy B
- CROSBY, STILLS AND NASH—Too Much Love To Hide B
- JEFFERSON STARSHIP—Winds Of Change A
- THOMPSON TWINS—Lies A
- DONALD FAGEN—New Frontier A
- DEBARGE—I Like It A

### KOFM-FM—Oklahoma City

- (Dave Duquesne—MD)
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 7-8
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 9-6
- ★ LIONEL RICHIE—You Are 10-7
- ★ CHRISTOPHER CROSS—All Right 13-8
- ★ NEIL DIAMOND—I'm Alive 16-10
- STEPHEN BISHOP—It Might Be You
- MELISSA MANCHESTER—Nice Girls
- DAN FOGELBERG—Make Love Stay A

### KEEL-AM—Shreveport

- (Andy Taylor—MD)
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 8-5
- ★ FLEETWOOD MAC—Love In Store 14-10
- ★ GLEN CAMPBELL—I Love How You Love Me 17-11
- ★ CHRISTOPHER CROSS—All Right 16-12

- ★ LIONEL RICHIE—You Are 19-15
- RONNIE MILSAP—Inside/Carolina Dreams

## Midwest Region

### ★ PRIME MOVERS

- BILLY JOEL—Allentown (Columbia)
- DURAN DURAN—Hungry Like The Wolf (Capitol)
- KENNY LOGGINS—Heart To Heart (Columbia)

### ● TOP ADD ONS

- STYX—Mr. Roboto (A&M)
- JOURNEY—Separate Ways (Columbia)
- MICHAEL JACKSON—Billie Jean (Epic)

### ● BREAKOUTS

- OXO—Whirly Girl (Warner Bros.)

### KFYR-AM—Bismarck

- (Dan Brannan—MD)
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 2-1
- ★ GLEN FREY—All Those Lies 11-9
- ★ KENNY ROGERS & SHEENA EASTON—We've Got Tonight 14-10
- ★ LIONEL RICHIE—You Are 16-12
- ★ DARYL HALL AND JOHN OATES—One On One 17-13
- ★ DAN FOGELBERG—Make Love Stay B
- ★ POCO—Shoot For The Moon B
- ★ MUSICAL YOUTH—Pass The Dutchie A
- ★ STYX—Mr. Roboto A
- ★ OLIVIA NEWTON-JOHN—Tied Up X
- ★ JOE JACKSON—Breaking Us In Two X
- ★ JEFFERSON STARSHIP—Winds Of Change X
- ★ DIANA ROSS—So Close X
- ★ ABBA—One Of Us X
- ★ JOURNEY—Separate Ways X

### KIOA-AM—Des Moines

- (A.W. Pantoja—MD)
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 3-2
- ★ LIONEL RICHIE—You Are 7-3
- ★ JOE JACKSON—Breaking Us In Two 12-6
- ★ STEPHEN BISHOP—It Might Be You 9-7
- ★ DONNA SUMMER—The Woman In Me 11-8
- JEFFREY OSBORNE—Eenie Meenie
- DIONNE WARWICK—Take The Short Way Home
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart B
- YAZ—Only You B
- SEA LEVEL—Make You Feel Love Again B
- MELISSA MANCHESTER—Nice Girls B
- ANDRE CYMONE—Kelly's Eyes A
- MARTY BALIN—What Love Is A
- BARRY MANILOW—Some Kind Of Friend A
- ROBERT JOHN—Bread And Butter X
- DONALD FAGEN—New Frontier X
- STEEL BREEZE—Dreamin' Is Easy X

### KMGK-FM—Des Moines

- (Michael Stone—MD)
- ★ DURAN DURAN—Hungry Like The Wolf
- ★ DARYL HALL AND JOHN OATES—Family Man 9-3
- ★ CHRISTOPHER CROSS—All Right 10-5
- ★ UTOPIA—Feel Don't Fail Me Now 14-11
- ★ THE GREG KIHN BAND—Jeopardy 15-12
- DARYL HALL AND JOHN OATES—One On One
- MEN AT WORK—Be Good Johnny
- JOURNEY—Separate Ways B
- RIC OCASEK—Something To Grab For B
- DEXYS MIDNIGHT RUNNERS—Come On Eileen B
- STYX—Mr. Roboto B
- NEIL YOUNG—Little Thing Called Love B
- VANDENBERG—Burning Heart A
- YAZ—Only You A
- OXO—Whirly Girl A
- ANDRE CYMONE—Kelly's Eyes A
- DONNIE IRIS—This Time It Might Be Love A
- TOM PETTY AND THE HEARTBREAKERS—Change Of Heart A
- J. GEILS BAND—Land Of A Thousand Dances A
- Q-HEEL—Dancing In Heaven (Orbital Bebop) X
- DON HENLEY—I Can't Stand Still X
- SUPERTRAMP—My Kind Of Lady X
- MISSING PERSONS—Windows X
- THOMPSON TWINS—Lies X
- SHERRIFF—When I'm With You X
- GOLDEN EARRING—Twilight Zone X
- PAT BENATAR—Little Too Late X
- NIGHT RANGER—Don't Tell Me You Love Me X
- ABC—Poison Arrow X
- LIONEL RICHIE—You Are X
- SEA LEVEL—Make You Feel Love Again X

### WIKS-FM—Indianapolis

- (Jay Stevens—MD)
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 12-6
- ★ FRIDA—I Know There's Something Going On 15-10
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 20-16
- NIGHT RANGER—Don't Tell Me You Love Me
- SCANDAL—Goodbye To You
- JOURNEY—Separate Ways B
- MARVIN GAYE—Sexual Healing B
- PAT BENATAR—Little Too Late A
- CROSBY, STILLS AND NASH—Too Much Love To Hide X
- GOLDEN EARRING—Twilight Zone X

### WNAP-FM—Indianapolis

- (Paul Mendenhall—MD)
- ★ MEN AT WORK—Down Under 1-1
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 2-2
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 8-4
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 10-6
- ★ LIONEL RICHIE—You Are 16-9
- THE PRETENDERS—Back On The Chain Gang
- JOE JACKSON—Breaking Us In Two
- DURAN DURAN—Hungry Like The Wolf B
- MICHAEL JACKSON—Billie Jean A
- A FLOCK OF SEAGULLS—Space Age Love Songs X

### KBEQ-FM—Kansas City

- (Todd Chase—MD)
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 7-1
- ★ BILLY JOEL—Allentown 8-2
- ★ MUSICAL YOUTH—Pass The Dutchie 9-3
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy 19-10
- ★ LIONEL RICHIE—You Are 21-11

- STYX—Mr. Roboto
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart
- FRIDA—I Know There's Something Going On B
- ABC—Poison Arrow A
- CHAKA KHAN—Got To Be There X

### WZEE-FM—Madison

- (Matt Hudson—MD)
- ★ DURAN DURAN—Hungry Like The Wolf 8-3
- ★ LIONEL RICHIE—You Are 11-8
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 17-9
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 12-10
- ★ THE PRETENDERS—Back On The Chain Gang 16-12
- JOURNEY—Separate Ways
- DON HENLEY—I Can't Stand Still B
- GLEN FREY—All Those Lies B
- AFTER THE FIRE—Der Kommissar A
- STEEL BREEZE—Dreamin' Is Easy A
- OXO—Whirly Girl A
- THOMAS DOLBY—She Blinded Me With Science X
- JOURNEY—Faithfully X
- RIC OCASEK—Something To Grab For X
- EARTH, WIND & FIRE—Fall In Love With Me X
- JEFFERSON STARSHIP—Winds Of Change X
- THE HUMAN LEAGUE—Mirror Man X
- MICHAEL JACKSON—P.Y.T. (Pretty Young Thing) X

### WKTI-FM—Milwaukee

- (Danny Clatin—MD)
- ★ DURAN DURAN—Hungry Like The Wolf 14-10
- ★ THE PRETENDERS—Back On The Chain Gang 19-14
- ★ LIONEL RICHIE—You Are 10-7
- ★ CHRISTOPHER CROSS—All Right 15-12
- ★ JOE JACKSON—Breaking Us In Two 20-17
- BOB SEGER AND THE SILVER BULLET BAND—Even Now
- MICHAEL JACKSON—Billie Jean B
- STYX—Mr. Roboto B
- PHIL COLLINS—I Don't Care Anymore B

### KDWB-AM—Minneapolis

- (Lorin Palagy—MD)
- ★ MICHAEL JACKSON—Billie Jean 14-9
- ★ BILLY JOEL—Allentown 17-10
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 15-11
- ★ DARYL HALL AND JOHN OATES—One On One 20-14
- ★ DAN FOGELBERG—Make Love Stay 22-17
- DONALD FAGEN—New Frontier
- DURAN DURAN—Hungry Like The Wolf 22-17
- DIANA ROSS—So Close A
- THE JOHN HALL BAND—Love Me, Again A
- DEXYS MIDNIGHT RUNNERS—Come On Eileen A
- MISSING PERSONS—Windows X
- OLIVIA NEWTON-JOHN—Tied Up X
- STYX—Mr. Roboto X
- JOURNEY—Separate Ways X
- BILLY SQUIER—She's A Runner X
- THOMPSON TWINS—Lies X
- SEA LEVEL—Make You Feel Love Again X

### WLWL-FM—Minneapolis

- (Gregg Swedberg—MD)
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy 2-1
- Q-HEEL—Dancing In Heaven (Orbital Bebop) 8-2
- CULTURE CLUB—Do You Really Want To Hurt Me 5-3
- LIONEL RICHIE—You Are 14-10
- DARYL HALL AND JOHN OATES—One On One 7-5
- THE HUMAN LEAGUE—Mirror Man
- STYX—Mr. Roboto
- RIC OCASEK—Something To Grab For B
- NIGHT RANGER—Don't Tell Me You Love Me B
- OXO—Whirly Girl A
- CHILLWACK—Secret Information A
- DIANA ROSS—So Close A
- MARTY BALIN—What Love Is A
- DONALD FAGEN—New Frontier X
- SEA LEVEL—Make You Feel Love Again X
- LENE LOVICH—It's You, Only You X
- SHERRIFF—When I'm With You X
- MISSING PERSONS—Windows X

### KSLQ-FM—St. Louis

- (Kennie King—MD)
- ★ JOURNEY—Heart To Heart 1-1
- ★ MICHAEL McDONALD—I Gotta Try 2-2
- ★ BILLY JOEL—Allentown 11-8
- ★ LIONEL RICHIE—You Are 14-10
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 16-12
- DARYL HALL AND JOHN OATES—One On One

### KSTP-FM (KS-95)—St. Paul

- (Chuck Napp—MD)
- ★ KENNY LOGGINS—Heart To Heart 1-1
- ★ BILLY JOEL—Allentown 6-4
- ★ STRAY CATS—Stray Cat Strut 10-8
- ★ MARVIN GAYE—Sexual Healing 12-9
- ★ CHRISTOPHER CROSS—All Right 20-12
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight B
- NEIL DIAMOND—I'm Alive B
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart B
- DARYL HALL AND JOHN OATES—One On One A
- SUPERTRAMP—My Kind Of Lady A
- MICHAEL JACKSON—Billie Jean A
- STEPHEN BISHOP—It Might Be You A
- CULTURE CLUB—Do You Really Want To Hurt Me A

### WSPT-FM—Stevens Point

- (Brad Fuhr/Marie Stage—MD)
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy 10-6
- ★ CHRISTOPHER CROSS—All Right 19-10
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 1-1
- ★ DURAN DURAN—Hungry Like The Wolf 3-2
- ★ STRAY CATS—Stray Cat Strut 4-4
- STEEL BREEZE—Dreamin' Is Easy
- PHIL COLLINS—I Don't Care Anymore
- GOLDEN EARRING—Twilight Zone B
- MICHAEL JACKSON—Billie Jean B
- JOURNEY—Separate Ways B
- THE GREG KIHN BAND—Jeopardy B
- STYX—Mr. Roboto B
- DARYL HALL AND JOHN OATES—One On One X
- DAN FOGELBERG—Make Love Stay X
- THE JOHN HALL BAND—Love Me Again X
- JEFFERSON STARSHIP—Winds Of Change X
- RANDY NEWMAN AND PAUL SIMON—The Blues X
- DON HENLEY—I Can't Stand Still X
- OLIVIA NEWTON-JOHN—Tied Up X
- NEIL DIAMOND—I'm Alive X
- CROSBY, STILLS AND NASH—Too Much Love To Hide X
- THOMPSON TWINS—Lies X
- MEN AT WORK—Be Good Johnny X

### KEYN-FM—Wichita

- (Dan Pearman—MD)
- ★ STRAY CATS—Stray Cat Strut 9-5
- ★ CHRISTOPHER CROSS—All Right 12-7
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 13-8
- ★ LIONEL RICHIE—You Are 15-10
- ★ MICHAEL JACKSON—Billie Jean 22-14
- JEFFERSON STARSHIP—Winds Of Change
- THE GREG KIHN BAND—Jeopardy
- STYX—Mr. Roboto B
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart B
- ABC—Poison Arrow A
- PAT BENATAR—Little Too Late X
- DEXYS MIDNIGHT RUNNERS—Come On Eileen X
- SAGA—On The Loose X

- STEEL BREEZE—Dreamin' Is Easy X
- RANDY NEWMAN AND PAUL SIMON—The Blues X

## Northeast Region

### ★ PRIME MOVERS

- LIONEL RICHIE—You Are (Motown)
- MICHAEL JACKSON—Billie Jean (Epic)
- DURAN DURAN—Hungry Like The Wolf (Capitol)

### ● TOP ADD ONS

- FRIDA—I Know There's Something Going On (Atlantic)
- DEXYS MIDNIGHT RUNNERS—Come On Eileen (Mercury)
- JOURNEY—Separate Ways (Columbia)

### ● BREAKOUTS

- AFTER THE FIRE—Der Kommissar (Epic)
- RIC OCASEK—Something To Grab For (Geffen)

### WFLY-FM—Albany

- (Jack Lawrence—MD)
- ★ MEN AT WORK—Down Under 1-1
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 2-2
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 7-3
- ★ STRAY CATS—Stray Cat Strut 8-4
- MUSICAL YOUTH—Pass The Dutchie 9-5
- THE WEATHER GIRLS—It's Raining Men
- FRIDA—I Know There's Something Going On
- SUPERTRAMP—My Kind Of Lady B
- DARYL HALL AND JOHN OATES—One On One B
- ABC—Poison Arrow B
- KENNY ROGERS & SHEENA EASTON—We've Got Tonight B
- DIANA ROSS—So Close B
- DEXYS MIDNIGHT RUNNERS—Come On Eileen A
- THOMPSON TWINS—Lies A
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart A
- HEAVEN 17—Let Me Go A
- JOURNEY—Separate Ways X
- EARTH, WIND AND FIRE—Fall In Love With Me X
- OLIVIA NEWTON-JOHN—Tied Up X
- EVELYN KING—Betcha She Don't Love You X
- THE CLASH—Should I Stay Or Should I Go X
- DAN FOGELBERG—Make Love Stay X

### WIRY-AM—Albany

- (Bill Cahill—MD)
- ★ DURAN DURAN—Hungry Like The Wolf 18-7
- ★ LIONEL RICHIE—You Are 16-11
- ★ STRAY CATS—Stray Cat Strut 19-16
- ★ KENNY ROGERS & SHEENA EASTON—We've Got Tonight 20-17
- MICHAEL JACKSON—Billie Jean 25-19
- THE PRETENDERS—Back On The Chain Gang
- DEXYS MIDNIGHT RUNNERS—Come On Eileen
- PAT BENATAR—Little Too Late B
- THOMPSON TWINS—Lies A
- TONI BASIL—Shoppin' From A To Z
- STEPHEN BISHOP—It Might Be You A
- DAN FOGELBERG—Make Love Stay A
- FRIDA—I Know There's Something Going On A
- AFTER THE FIRE—Der Kommissar A
- J. GEILS BAND—Land Of 1000 Dances A

### WACZ-AM—Bangor

- (Michael O'Hara—MD)
- ★ MICHAEL JACKSON—Billie Jean 14-8
- ★ LIONEL RICHIE—You Are 17-9
- ★ THE PRETENDERS—Back On The Chain Gang 11-5
- ★ JUICE NEWTON—Heart Of The Night 10-6
- ★ STRAY CATS—Stray Cat Strut 12-7
- STYX—Mr. Roboto B
- MEN AT WORK—Be Good Johnny B
- JEFFERSON STARSHIP—Winds Of Change B
- THE CLASH—Should I Stay Or Should I Go A
- THE GREG KIHN BAND—Jeopardy A
- CHAMPAGNE—Try Again A
- DEXYS MIDNIGHT RUNNERS—Come On Eileen A
- AFTER THE FIRE—Der Kommissar A
- J. GEILS BAND—Land Of 1000 Dances A

### WIGY-FM—Bath

- (Scott Robbins—MD)
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 1-1
- ★ DURAN DURAN—Hungry Like The Wolf 8-3
- ★ MICHAEL JACKSON—Billie Jean 12-7
- ★ THE PRETENDERS—Back On The Chain Gang 15-10
- ★ MEN AT WORK—Be Good Johnny 16-11
- ★ SUPERTRAMP—My Kind Of Lady B
- THOMAS DOLBY—She Blinded Me With Science A
- THE JOHN HALL BAND—Love Me Again A
- CHILLWACK—Secret Information A
- RIC OCASEK—Something To Grab For X
- POCO—Shoot For The Moon X
- AFTER THE FIRE—Der Kommissar X
- THE WEATHER GIRLS—It's Raining Men X
- DIANA ROSS—So Close X
- FIREBALL—Always X
- BILLY SQUIER—She's A Runner X
- PIA ZADORA—The Clapping Song X
- RANDY NEWMAN AND PAUL SIMON—The Blues X
- PSYCHEDELIC FURS—Love My Way/Aeroplane X
- DEXYS MIDNIGHT RUNNERS—Come On Eileen X
- NIGHT RANGER—Don't Tell Me You Love Me X
- MUSICAL YOUTH—Pass The Dutchie X
- J. GEILS BAND—Land Of A Thousand Dances A

### WVBF-FM—Boston

- (Dave Newell—MD)
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 2-1
- ★ BARRY MANILOW—Memory 9-7
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 18-13
- ★ LIONEL RICHIE—You Are 24-20
- ★ NEIL DIAMOND—I'm Alive 25-22
- DDLY PARTON/WILLIE NELSON—Everything's Beautiful B
- KENNY ROGERS & SHEENA EASTON—We've Got Tonight B

### WXKS-FM—Boston

- (Joey Carzello—MD)
- ★ THE WEATHER GIRLS—It's Raining Men 2-1
- ★ THE PRETENDERS—Back On The Chain Gang 5-4
- ★ MICHAEL JACKSON—Billie Jean 12-5
- ★ LIONEL RICHIE—You Are 10-8
- ★ DURAN DURAN—Hungry Like The Wolf 13-10
- GOLDEN EARRING—Twilight Zone
- THE GREG KIHN BAND—Jeopardy
- JOURNEY—Separate Ways B
- DARYL HALL AND JOHN OATES—One On One B
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart B
- FRIDA—I Know There's Something Going On B
- RIC OCASEK—Something To Grab For A

- THE SYSTEM—You're In My System A
- FELONY—The Fantastic A
- STEEL BREEZE—Dreamin' Is Easy A
- ANGELA BOFILL—Too Tough A
- CHAKA KHAN—Got To Be There X
- AFTER THE FIRE—Der Kommissar X
- DEBARGE—I Like It X
- YARBROUGH AND THE PEOPLES—Heartbeats X
- RACHEL SWEET—Voo Doo X
- NEIL YOUNG—Little Thing Called Love X
- NIGHT RANGER—Don't Tell Me You Love Me X
- BERLIN AIRLIFT—Over The Hill X

### WBEN-FM—Buffalo

- (Roger Christian—MD)
- ★ JOURNEY—Separate Ways 30-8
- ★ DARYL HALL AND JOHN OATES—One On One 31-9
- ★ EARTH, WIND & FIRE—Fall In Love With Me 20-16
- ★ NIGHT RANGER—Don't Tell Me You Love Me 26-17
- ★ THOMPSON TWINS

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brighten the day of millions of listeners. We salute you.



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# Billboard Singles Radio Action

Playlist Prime Movers  
Playlist Top Add Ons

Based on station playlists through Tuesday (2/8/83)

Continued from page 20

- JOE JACKSON—Breaking Us In Two A
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me X
- LITTLE RIVER BAND—The Other Guy X
- BARRY MANLOW—Memory X

### WGH-AM—Norfolk

(Bob Canada—MD)  
 \*\* CHRISTOPHER CROSS—All Right 8-3  
 \*\* KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 7-4

- CULTURE CLUB—Do You Really Want To Hurt Me 9-6
- POCO—Shoot For The Moon 10-7
- NEIL DIAMOND—I'm Alive 13-9
- AFTER THE FIRE—Der Kommisar
- GENTLE PERSUASION—Please Mr. Postman
- ERIC OCASEK—Something To Grab For B
- THE JOHN HALL BAND—Love Me Again B
- ABC—Poison Arrow B
- MEN AT WORK—Down Under B
- CHAKA KHAN—Got To Be There A
- THOMAS DOLBY—She Blinded Me With Science A
- TOM PETTY AND THE HEARTBREAKERS—Change Of Heart A

- J. GEILS BAND—Land Of A Thousand Dancers A
- ROBERT JOHN—Bread And Butter X
- MIKE CLAPTON—I've Got A Rock N' Roll Heart X
- DEBARGE—I Like It B
- SHERIFF—When I'm With You X
- THE WEATHER GIRLS—It's Raining Men X
- MARTY BALIN—What Love Is X
- RACHEL SWEET—Voo Doo X
- THE CLASH—Should I Stay Or Should I Go X
- TOMI BASIL—Shoppin' From A To Z X
- OXO—Whirly Girl X

### WVNZ-FM—Norfolk

(Steve Kelly—MD)  
 \*\* MICHAEL JACKSON—Billie Jean 16-12  
 \*\* CULTURE CLUB—Do You Really Want To Hurt Me 19-13

- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 21-14
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 22-16
- JOE JACKSON—Breaking Us In Two 31-25
- PIA ZADORA—The Clapping Song B
- STYX—Mr. Roboto B
- DEBARGE—I Like It B
- FRIDA—I Know There's Something Going On A
- THOMPSON TWINS—Lies X
- JEFFERSON STARSHIP—Winds Of Change X
- DEXYS MIDNIGHT RUNNERS—Come On Eileen X
- KOOL AND THE GANG—Street Kids A
- DIONNE WARWICK—Take The Short Way Home A

### WCAU-FM—Philadelphia

(Glen Kalina—MD)  
 \*\* LIONEL RICHIE—You Are 17-9  
 \*\* THOMPSON TWINS—Lies 40-19

- CHRISTOPHER CROSS—All Right 29-23
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 28-25
- EARTH, WIND & FIRE—Fall In Love With Me 39-30
- THOMAS DOLBY—She Blinded Me With Science
- TOM PETTY AND THE HEARTBREAKERS—Change Of Heart
- DAN FOGELBERG—Make Love Stay A
- AFTER THE FIRE—Der Kommisar A
- THE CLASH—Should I Stay Or Should I Go A
- OXO—Whirly Girl A
- JEFFERSON STARSHIP—Winds Of Change X
- SUPERTRAMP—My Kind Of Lady X
- DEBARGE—I Like It X
- ERIC CLAPTON—I've Got A Rock N' Roll Heart X
- EVELYN KING—Betcha She Don't Love You X
- DIANA ROSS—So Close X
- STEPHEN BISHOP—It Might Be You X
- RIC OCASEK—Something To Grab For X
- MELISSA MANCHESTER—Nice Girls X
- PAT BENATAR—Little Too Late X
- BILLY SQUIER—She's A Runner A
- ROBERT JOHN—Bread And Butter X
- GENTLE PERSUASION—Please Mr. Postman A
- MARTY BALIN—What Love Is A

### WRVQ-FM—Richmond

(Jim Payne—MD)  
 \*\* THOMPSON TWINS—Lies

- STYX—Mr. Roboto
- BILLY IDOL—White Wedding B
- MIKE CLAPTON—I've Got A Rock N' Roll Heart B
- KISS—I Love It Loud B
- DON HENLEY—I Can't Stand Still B
- VANDENBERG—Burning Heart B
- PAT BENATAR—Little Too Late A
- ABC—Poison Arrow A
- GOLDEN EARRING—Twilight Zone X
- RIC OCASEK—Something To Grab For X
- THE JOHN HALL BAND—Love Me Again X
- DEXYS MIDNIGHT RUNNERS—Come On Eileen X
- JEFFERSON STARSHIP—Winds Of Change X

### WPGC-FM—Washington, D.C.

(Bruce Kelly—MD)  
 \*\* MEN AT WORK—Down Under 12-2

- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 6-4
- TOTO—Africa 9-5
- KENNY LOGGINS—Heart To Heart 19-10
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 14-12
- CHRISTOPHER CROSS—All Right
- JUICE NEWTON—Heart Of The Night
- MIKE CLAPTON—I've Got A Rock N' Roll Heart B
- LIONEL RICHIE—You Are B
- NEIL DIAMOND—I'm Alive B

### WRQX-FM—Washington, D.C.

(Mary Taten—MD)  
 \*\* KENNY ROGERS AND SHEENA EASTON—We've Got Tonight B

- DARYL HALL AND JOHN OATES—One On One B
- STEEL BREEZE—Dreamin' Is Easy B
- MUSICAL YOUTH—Pass The Dutchie A

### WQXA-FM—York

(Dan Steele—MD)  
 \*\* OLIVIA NEWTON-JOHN—Tied Up 18-12

- STRAY CATS—Stray Cat Strut 29-14
- LIONEL RICHIE—You Are 11-6
- DURAN DURAN—Hungry Like The Wolf 21-17
- MIKE CLAPTON—I've Got A Rock N' Roll Heart 30-25
- STYX—Mr. Roboto
- DAN FOGELBERG—Make Love Stay
- ERIC CLAPTON—I've Got A Rock N' Roll Heart B
- DON HENLEY—I Can't Stand Still B
- THE PRETENDERS—Back On The Chain Gang B
- STEEL BREEZE—Dreamin' Is Easy B
- STEPHEN BISHOP—It Might Be You A
- THE JOHN HALL BAND—Love Me Again A
- EARTH, WIND & FIRE—Fall In Love With Me X
- DEXYS MIDNIGHT RUNNERS—Come On Eileen X
- JEFFERSON STARSHIP—Winds Of Change X
- DIANA ROSS—So Close X
- VANDENBERG—Burning Heart X

### WAEB-AM—Allentown

(Jefferson Ward—MD)  
 \*\* LIONEL RICHIE—You Are 3-1

- CHRISTOPHER CROSS—All Right 10-4

KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 14-11

- STEPHEN BISHOP—It Might Be You 20-14
- DARYL HALL AND JOHN OATES—One On One 25-15
- DAN FOGELBERG—Make Love Stay
- BARRY MANLOW—Some Kind Of Friend
- ADAM ANT—Goody Two Shoes B
- MUSICAL YOUTH—Pass The Dutchie B
- DIANA ROSS—So Close B
- VANDENBERG—Burning Heart A
- LIONEL RICHIE—Truly X
- FIREFALL—Always X
- MICHAEL McDONALD—I Gotta Try X
- DARYL HALL AND JOHN OATES—Maneater X
- MIKE CLAPTON—I've Got A Rock N' Roll Heart X
- THE JOHN HALL BAND—Love Me Again X
- LITTLE RIVER BAND—The Other Guy X
- THE GREG KIHN BAND—Jeopardy X
- DOLLY PARTON/WILLIE NELSON—Everything's Beautiful X
- DIONNE WARWICK—Heartbreaker X
- DIANA BRANIGAN—Gloria X
- JEFFREY OSBORNE—On The Wings Of Love X
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong X
- TARYA TUCKER—Feel Right X

### WFBG-AM—Altoona

(Tony Booth—MD)  
 \*\* LIONEL RICHIE—You Are 12-6

- DURAN DURAN—Hungry Like The Wolf 13-8
- DARYL HALL AND JOHN OATES—One On One 28-18
- ERIC CLAPTON—I've Got A Rock N' Roll Heart 36-26
- STYX—Mr. Roboto 40-32
- THE PRETENDERS—Back On The Chain Gang
- STEEL BREEZE—Dreamin' Is Easy
- VANDENBERG—Burning Heart B
- STEPHEN BISHOP—It Might Be You B
- THOMAS DOLBY—She Blinded Me With Science A
- OXO—Whirly Girl A
- ROBERT JOHN—Bread And Butter X
- RIC OCASEK—Something To Grab For X
- MARTY BALIN—What Love Is X
- DONALD FAGEN—New Frontier X
- JANET JACKSON—Come Give Your Love To Me X
- RANDY NEWMAN AND PAUL SIMON—The Blues X
- BILLY SQUIER—She's A Runner X
- FIREFALL—Always X
- MISSING PERSONS—Windows X
- RACHEL SWEET—Voo Doo X
- THOMPSON TWINS—Lies X
- THE JOHN HALL BAND—Love Me Again X
- NIGHT RANGER—Don't Tell Me You Love Me X
- DIONNE WARWICK—Take The Short Way Home A
- J. GEILS BAND—Land Of 1000 Dances A

### WYRE-AM—Annapolis

(Mike O'Meara—MD)  
 \*\* SUPERTRAMP—My Kind Of Lady 27-21

- ERIC CLAPTON—I've Got A Rock N' Roll Heart 28-22
- DARYL HALL AND JOHN OATES—One On One 18-14
- NEIL DIAMOND—I'm Alive 16-12
- OLIVIA NEWTON-JOHN—Tied Up 29-23
- HELEN REDDY—Don't Tell Me Tonight
- MELISSA MANCHESTER—Nice Girls
- DAN FOGELBERG—Make Love Stay B
- DIANA ROSS—So Close B
- JEFFREY OSBORNE—Eenie Meenie B
- DONALD FAGEN—New Frontier A

### WBSB-FM—Baltimore

(Rick James/Jan Jeffries—MD)  
 \*\* CULTURE CLUB—Do You Really Want To Hurt Me 10-8

- DURAN DURAN—Hungry Like The Wolf 16-10
- MEN AT WORK—Down Under 1-1
- CHRISTOPHER CROSS—All Right 19-11
- MIKE CLAPTON—I've Got A Rock N' Roll Heart 23-13
- EARTH, WIND & FIRE—Fall In Love With Me
- STEPHEN BISHOP—It Might Be You X
- MUSICAL YOUTH—Pass The Dutchie B
- JOURNEY—Separate Ways B
- THE PRETENDERS—Back On The Chain Gang B
- DIANA ROSS—So Close X
- DON HENLEY—I Can't Stand Still X
- SAGA—On The Loose X
- STYX—Mr. Roboto X
- FIREFALL—Always X
- THE GREG KIHN BAND—Jeopardy X

### WFBM-AM—Baltimore

(Andy Szulinski—MD)  
 \*\* BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 3-1

- MIKE CLAPTON—I've Got A Rock N' Roll Heart 30-25
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 14-8
- CULTURE CLUB—Do You Really Want To Hurt Me 7-3
- LIONEL RICHIE—You Are 11-5
- THE FOUR TOPS—I Believe In You And Me 10-9
- MELISSA MANCHESTER—Nice Girls
- ROBERT JOHN—Bread And Butter
- THE JOHN HALL BAND—Love Me Again X
- ABBA—One Of Us A
- OXO—Whirly Girl A
- JESSE COLIN YOUNG—Ophelia X

### WCIR-FM—Beckley, W. Va.

(Jim Martin—MD)  
 \*\* GOLDEN EARRING—Twilight Zone 3-1

- MIKE CLAPTON—I've Got A Rock N' Roll Heart 30-25
- BILLY JOEL—Allentown 4-4
- CULTURE CLUB—Do You Really Want To Hurt Me 5-5
- LIONEL RICHIE—You Are 15-9
- DAN FOGELBERG—Make Love Stay
- DIANA ROSS—So Close
- JOURNEY—Separate Ways B
- THE GREG KIHN BAND—Jeopardy B
- DON HENLEY—I Can't Stand Still B
- EARTH, WIND & FIRE—Fall In Love With Me B
- POCO—Shoot For The Moon B
- MELISSA MANCHESTER—Nice Girls A
- RIC OCASEK—Something To Grab For A
- SAGA—On The Loose X
- THE JOHN HALL BAND—Love Me Again X
- RANDY NEWMAN AND PAUL SIMON—The Blues X
- FELONY—The Fanatic X
- THE GO GO'S—The Old Feels X
- JEFFERSON STARSHIP—Winds Of Change X
- STYX—Mr. Roboto X
- ABC—Poison Arrow X
- NEIL DIAMOND—I'm Alive X
- STEEL BREEZE—Dreamin' Is Easy X
- THE PRETENDERS—Back On The Chain Gang X
- SUPERTRAMP—My Kind Of Lady X
- PAT BENATAR—Little Too Late X
- STEPHEN BISHOP—It Might Be You X
- THOMPSON TWINS—Lies X

### WCCM-AM—Erie

(J.H. Sanford—MD)  
 \*\* AIR SUPPLY—Two Less Lonely People In The World 5-3

- STRAY CATS—Stray Cat Strut 3-1
- PHIL COLLINS—I Don't Care Anymore 8-5
- LIONEL RICHIE—You Are 12-6
- GOLDEN EARRING—Twilight Zone 11-7
- STEEL BREEZE—Dreamin' Is Easy
- DEXYS MIDNIGHT RUNNERS—Come On Eileen
- MEN AT WORK—Be Good Johnny B
- NIGHT RANGER—Don't Tell Me You Love Me B
- RACHEL SWEET—Voo Doo B
- DAN FOGELBERG—Make Love Stay B
- BOB SEGER AND THE SILVER BULLET BAND—Even Now A
- AFTER THE FIRE—Der Kommisar A

ERIC OCASEK—Something To Grab For A

- SCANDAL—Goodbye To You A
- DONNIE IRIS—This Time It Must Be Love A
- TRUMPET—A World Of Fantasy A
- DIONNE WARWICK—Take The Short Way Home A
- THE CLASH—Should I Stay Or Should I Go X
- TOMI BASIL—Shoppin' From A To Z X
- SEA LEVEL—Make You Feel Love Again X
- JEFFREY OSBORNE—Eenie Meenie X
- PHIL COLLINS—I Don't Care Anymore X
- CHRISTOPHER CROSS—All Right X
- THE PRETENDERS—Back On The Chain Gang X

### Southeast Region

#### PRIME MOVERS

- MIKE CLAPTON—Billie Jean (Epic)
- LIONEL RICHIE—You Are (Motown)
- DURAN DURAN—Hungry Like The Wolf (Capitol)

#### TOP ADD ONS

- STYX—Mr. Roboto (A&M)
- JOURNEY—Separate Ways (Columbia)
- DEXYS MIDNIGHT RUNNERS—Come On Eileen (Mercury)

#### BREAK OUTS

- MELISSA MANCHESTER—Nice Girls (Arista)
- DIANA ROSS—So Close (RCA)
- J. GEILS BAND—Land Of A Thousand Dances (EMI-America)

### WANS-FM—Anderson/Greenville

(Bob Seeger—MD)  
 \*\* BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 1-1

- SAMMY HAGAR—Your Love Is Driving Me Crazy 10-4
- STRAY CATS—Stray Cat Strut 11-6
- DURAN DURAN—Hungry Like The Wolf 18-9
- CHRISTOPHER CROSS—All Right 17-10
- ERIC OCASEK—Something To Grab For
- STEEL BREEZE—Dreamin' Is Easy
- THE PRETENDERS—Back On The Chain Gang B
- JEFFERSON STARSHIP—Winds Of Change B
- MUSICAL YOUTH—Pass The Dutchie B
- FELONY—The Fanatic A
- PHIL COLLINS—I Don't Care Anymore X
- MEN AT WORK—Be Good Johnny X
- STYX—Mr. Roboto X
- PAT BENATAR—Little Too Late X
- THE GREG KIHN BAND—Jeopardy X
- NIGHT RANGER—Don't Tell Me You Love Me X
- BILLY SQUIER—She's A Runner X
- TOM PETTY AND THE HEARTBREAKERS—Change Of Heart A

### WISE-AM—Asheville

(John Stevens—MD)  
 \*\* MUSICAL YOUTH—Pass The Dutchie 1-1

- KENNY LOGGINS—Heart To Heart 6-2
- THE PRETENDERS—Back On The Chain Gang 7-3
- CULTURE CLUB—Do You Really Want To Hurt Me 8-4
- ERIC CLAPTON—I've Got A Rock N' Roll Heart 24-18
- FRIDA—I Know There's Something Going On
- OXO—Whirly Girl
- DAN FOGELBERG—Make Love Stay B
- MIKE CLAPTON—I've Got A Rock N' Roll Heart B
- STYX—Mr. Roboto B
- PAT BENATAR—Little Too Late B
- THOMAS DOLBY—She Blinded Me With Science A
- DIANA ROSS—So Close A
- PSYCHEDELIC FURS—Love My Way/Aeroplane A
- DONALD FAGEN—New Frontier X
- MARTY BALIN—What Love Is X
- RIC OCASEK—Something To Grab For X
- JANET JACKSON—Come Give Your Love To Me X
- AFTER THE FIRE—Der Kommisar X
- SHERIFF—When I'm With You X
- STEPHEN BISHOP—It Might Be You X
- OLIVIA NEWTON-JOHN—Tied Up X
- THE GREG KIHN BAND—Jeopardy X
- EARTH, WIND & FIRE—Fall In Love With Me X
- THOMPSON TWINS—Lies X
- BILLY SQUIER—She's A Runner X
- VANDENBERG—Burning Heart X
- JEFFERSON STARSHIP—Winds Of Change X

### WZGC-FM—Atlanta

(John Young—MD)  
 \*\* MICHAEL JACKSON—Billie Jean 5-1

- BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 3-2
- LIONEL RICHIE—You Are 10-7
- DURAN DURAN—Hungry Like The Wolf 12-8
- THE PRETENDERS—Back On The Chain Gang 16-10
- AFTER THE FIRE—Der Kommisar B
- EVELYN KING—Betcha She Don't Love You B
- DEXYS MIDNIGHT RUNNERS—Come On Eileen A
- THOMPSON TWINS—Lies A
- FRIDA—I Know There's Something Going On A
- J. GEILS BAND—Land Of Thousand Dances A
- STYX—Mr. Roboto X
- MELISSA MANCHESTER—Nice Girls X
- STEPHEN BISHOP—It Might Be You X
- DIANA ROSS—So Close X

### WQXI-AM—Atlanta

(J.J. Jackson—MD)  
 \*\* DONNA SUMMER—The Woman In Me 10-8

- JOE JACKSON—Breaking Us In Two 16-14
- ERIC CLAPTON—I've Got A Rock N' Roll Heart B
- THE PRETENDERS—Back On The Chain Gang B
- MELISSA MANCHESTER—Nice Girls A
- AFTER THE FIRE—Der Kommisar B
- SUPERTRAMP—My Kind Of Lady A
- JANET JACKSON—Come Give Your Love To Me A
- STEPHEN BISHOP—It Might Be You X
- THE GREG KIHN BAND—Jeopardy X
- EARTH, WIND & FIRE—Fall In Love With Me X

### WQXI-FM—Atlanta

(Jeff McCartney—MD)  
 \*\* MICHAEL JACKSON—Billie Jean 1-1

- DURAN DURAN—Hungry Like The Wolf 5-2
- THE PRETENDERS—Back On The Chain Gang 13-8
- CHRISTOPHER CROSS—All Right 20-16
- FRIDA—I Know There's Something Going On 26-19
- ERIC CLAPTON—I've Got A Rock N' Roll Heart B
- MELISSA MANCHESTER—Nice Girls B
- AFTER THE FIRE—Der Kommisar B
- SUPERTRAMP—My Kind Of Lady A
- JANET JACKSON—Come Give Your Love To Me X
- STEPHEN BISHOP—It Might Be You X
- THE GREG KIHN BAND—Jeopardy X
- EARTH, WIND & FIRE—Fall In Love With Me X

### WBBQ-FM—Augusta

(Bruce Stevens—MD)  
 \*\* STRAY CATS—Stray Cat Strut 10-8

- PIA ZADORA—The Clapping Song 11-7
- CHRISTOPHER CROSS—All Right 22-11
- DARYL HALL AND JOHN OATES—One On One 20-12

JOE JACKSON—Breaking Us In Two 21-13

- DEXYS MIDNIGHT RUNNERS—Come On Eileen
- MEN AT WORK—Be Good Johnny
- DONNA SUMMER—The Woman In Me B
- JOURNEY—Separate Ways B
- EARTH, WIND & FIRE—Fall In Love With Me B
- THOMPSON TWINS—Lies B
- STYX—Mr. Roboto B
- VANDENBERG—Burning Heart A
- CHILLIWACK—Secret Information A
- DON HENLEY—I Can't Stand Still X
- AFTER THE FIRE—Der Kommisar X
- MELISSA MANCHESTER—Nice Girls X
- STEPHEN BISHOP—It Might Be You X
- JEFFERSON STARSHIP—Winds Of Change X
- FRIDA—I Know There's Something Going On X
- SAGA—On The Loose X

### WXKX-FM—Birmingham

(Steve Davis—MD)  
 \*\* BILLY JOEL—Allentown 10-6

- LIONEL RICHIE—You Are 14-9
- CHRISTOPHER CROSS—All Right 17-13
- STRAY CATS—Stray Cat Strut 21-17
- SAMMY HAGAR—Your Love Is Driving Me Crazy 22-19
- DURAN DURAN—Hungry Like The Wolf B
- OLIVIA NEWTON-JOHN—Tied Up B
- NEIL DIAMOND—I'm Alive B
- THE PRETENDERS—Back On The Chain Gang B
- ERIC CLAPTON—I've Got A Rock N' Roll Heart A
- JOE JACKSON—Breaking Us In Two A
- ALABAMA—Dixieland Delight A

### WCSC-AM—Charleston

(Chris Bailey—MD)  
 \*\* MUSICAL YOUTH—Pass The Dutchie 6-4

- LIONEL RICHIE—You Are 8-6
- CHRISTOPHER CROSS—All Right 14-9
- DURAN DURAN—Hungry Like The Wolf 18-11
- MIKE CLAPTON—I've Got A Rock N' Roll Heart 19-12
- STEPHEN BISHOP—It Might Be You
- STYX—Mr. Roboto
- JOURNEY—Separate Ways B
- DAN FOGELBERG—Make Love Stay B
- ABC—Poison Arrow B
- TOMI BASIL—Shoppin' From A To Z A
- ROBERT HAZARD—Escalator Of Life A
- MEN AT WORK—Be Good Johnny X
- JEFFERSON STARSHIP—Winds Of Change X
- OXO—Whirly Girl X
- MARTY BALIN—What Love Is X
- RIC OCASEK—Something To Grab For X
- THE CLASH—Should I Stay Or Should I Go X
- POCO—Shoot For The Moon X
- CROSBY, STILLS AND NASH—Too Much Love To Hide X
- AFTER THE FIRE—Der Kommisar X
- ALABAMA—Dixieland Delight A
- TOM PETTY & THE HEARTBREAKERS—Change Of Heart A
- J. GEILS BAND—Land Of 1000 Dances A
- BERLIN—Sex A

### WBCY-FM—Charlotte

(Bob Kagan—MD)  
 \*\* LIONEL RICHIE—You Are 7-2

- CHRISTOPHER CROSS—All Right 12-8
- DURAN DURAN—Hungry Like The Wolf 17-9
- MIKE CLAPTON—I've Got A Rock N' Roll Heart 20-10
- THE PRETENDERS—Back On The Chain Gang 23-12
- ABC—Poison Arrow
- OXO—Whirly Girl
- ERIC CLAPTON—I've Got A Rock N' Roll Heart B
- DON HENLEY—I Can't Stand Still B
- STYX—Mr. Roboto B
- STEPHEN BISHOP—It Might Be You A
- FRIDA—I Know There's Something Going On A
- RANDY NEWMAN AND PAUL SIMON—The Blues X
- DONNA SUMMER—The Woman In Me X
- THOMPSON TWINS—Lies X
- THE GREG KIHN BAND—Jeopardy X
- PHIL COLLINS—I Don't Care Anymore X

### WSKZ-AM—Chattanooga

(David Carroll—MD)  
 \*\* MICHAEL JACKSON—Billie Jean 20-12

- JOURNEY—Separate Ways 25-15
- LIONEL RICHIE—You Are 10-8
- DURAN DURAN—Hungry Like The Wolf 14-10
- ERIC CLAPTON—I've Got A Rock N' Roll Heart 23-17
- THE PRETENDERS—Back On The Chain Gang
- DEXYS MIDNIGHT RUNNERS—Come On Eileen
- STYX—Mr. Roboto B
- FRIDA—I Know There's Something Going On A
- ABC—Poison Arrow X
- NIGHT RANGER—Don't Tell Me You Love Me X
- VANDENBERG—Burning Heart X
- JEFFERSON STARSHIP—Winds Of Change X
- GOLDEN EARRING—Twilight Zone X
- BILLY SQUIER—She's A Runner X

### WDCG-AM—Durham

(Randy Kabrich—MD)  
 \*\* MEN AT WORK—Down Under 3-1

- ADAM ANT—Goody Two Shoes 15-3
- LIONEL RICHIE—You Are 19-6
- BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 12-9
- MOVING PICTURES—What About Me 17-11
- STYX—Mr. Roboto
- DEXYS MIDNIGHT RUNNERS—Come On Eileen
- JOURNEY—Separate Ways B
- PAT BENATAR—Little Too Late B
- SUPERTRAMP—My Kind Of Lady B
- JEFFERSON STARSHIP—Winds Of Change A
- THE GREG KIHN BAND—Jeopardy A
- THE JOHN HALL BAND—Love Me Again X
- EARTH, WIND & FIRE—Fall In Love With Me X

### WFLB-AM—Fayetteville

(Larry Canon—MD)  
 \*\* LIONEL RICHIE—You Are 13-3

- MIKE CLAPTON—I've Got A Rock N' Roll Heart 20-6
- CULTURE CLUB—Do You Really Want To Hurt Me 23-8
- CHRISTOPHER CROSS—All Right 21-10
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 28-18
- DIANA ROSS—So Close
- THOMAS DOLBY—She Blinded Me With Science
- STEPHEN BISHOP—It Might Be You B
- DEXYS MIDNIGHT RUNNERS—Come On Eileen B
- ABC—Poison Arrow B
- DAN

# 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.

Feb. 13-19, **Scandal**, BBC Rock Hour, London Wavelength, one hour.

Feb. 13-19, **Polyrock**, BBC College Concert, London Wavelength, one hour.

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

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

Feb. 14-Mar. 2, **Eric Clapton**, BBC Rock Hour, London Wavelength, three hours.

Feb. 14-19, **Scandal**, BBC Rock Hour, London Wavelength, one hour.

Feb. 14-19, **Polyrock**, BBC College Concert, London Wavelength, 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. 18-20, **Electric Light Orchestra**, Dick Clark's Rock Roll And Remember, United Stations, four hours.

Feb. 18-20, **Crystal Gayle**, Weekly Country Music Countdown, United Stations, three hours.

Feb. 18-20, **A Flock Of Seagulls**, Boomtown Rats, In Concert, Westwood One, one hour.

Feb. 18-20, **Charly McClain**, Live From Gilley's, Westwood One, one hour.

Feb. 18-20, **Triumph**, Pat Benatar, Golden Earring, Off The Record, Westwood One, one hour.

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

Feb. 19, **Roy Clark**, Country Sessions USA, Country Sessions, Inc., one hour.

(Continued on page 25)

• Continued from page 15

The new lineup at Malrite's newest country facility, K-102 (KEYE) Minneapolis, is **Wynn Garrett** and **Bill Allard** from KDWB there teaming up for mornings; **John Messenger** from the Twin Cities' WWTC doing middays; **Bob Chase** from KJJO across town handling afternoons; former KEYE part-timer **Dick Elliott** doing nights; and **Jack McCall**, who had been doing afternoons when the station was beautiful music, handling overnights. P.d. **David Malmberg** survived the transition intact.

★ ★ ★

Jefferson Pilot's Miami AM, WGBS, debuted its new news/talk format last week, and among the new staffers are **Steven Konrad** and **Barry Young**. Steven, who joins the station from WIP Philadelphia, serves as business editor, while Barry, who most recently had been with WFAA in Dallas will host the 1 to 4 p.m. slot. . . . Meanwhile, on the FM side, it looks like longtime Miami Schulke affiliate WLYF will be moving over to Bonneville's beautiful music format, but not without some intervention from Insilco's WYOR, which is currently carrying the service. According to those who know, the Insilco-Bonneville contract has a 90-day out on either side, which Bonneville chose to exercise.

**Dean Tyler** is back in action in the town he knows best, Philadelphia. Tyler, who has programmed Philly's WIP, WIBG and most recently WFIL, is the new p.d. at Greater Media's WPEN, succeeding acting p.d. **Paul Mitchell**, who's no longer with the station. . . . More p.d.s on the move at Doubleday, as KPKE p.d. **Larry Moffitt** moves into the KWK slot, succeeding **Beau Raines**, who stays on as assistant p.d. while **Moffitt's** former assistant p.d. **Mark Bolke** moves up to p.d. at "Peak."

★ ★ ★

**Bob Walker** has left broadcasting and WTIH New Orleans, where he'd been for almost two decades. This will probably be a blow to TIX; Walker was a major part of their oldies format, and just last month

WAIL's AM, WYAT (formerly WNNR), debuted its own New Orleans oldies format with longtime WNOE morning man **Jim Stewart** back on the air. . . . Q102 (KTXQ) Ft. Worth/Dallas has a new morning drive personality in the form of **Ms. Jesse Lang**, who joins the AOR outlet from WKDF Nashville and will be working with news director **Bob Brame**. . . . Speaking of Dallas, maybe you missed the news: **Dan Halyburton**, who had been programming KPLX/KLIF, has been upped to general manager of the Dallas Susquehanna country facilities.

★ ★ ★

WGAR Cleveland newsmen **Bob Becker** is all out of news, literally and figuratively. He's now half of the WGAR afternoon team with **Paul Tapie**, who had been soloing it from 2 to 6 p.m. . . . **Kurt Kelly** moves from weekends into the 7 p.m. to midnight slot at Metromedia's Detroit AC outlet WOMC, replacing **Gene Kruszewski**. . . . At the tender age of 21 (he wanted to be sure we mentioned that), **Steve Hegwood** is the new p.d. at urban WNOV Milwaukee. Hegwood, who had been with Milwaukee WAWA, replaces **Jim Frazier**.

**Charlie Summers** leaves the midday slot at Tucson's KRQQ for HefTel's Cincinnati outlet, WLTT. KRQQ p.d. **Guy Zapoleon** has moved night jock **Jeff Davis** into the midday slot while promoting music director **Kelly Norris** from weekends into that night shift. . . . Across town at KHYT **Steven C. Brown** has left the morning drive/production director post to devote his full attention to becoming a paramedic (we don't make this stuff up, honest). Replacing him is **Ken Bass**, who had been down the block at KWFM.

After more than 10 years at KRBE, **Roger W.W. Garrett** is the new p.d. at Austin's K-98 (KHFI), replacing **Peter Stewart**. . . . And joining KRBE is **Eric Chase**, formerly of Seattle's KJR and L.A.'s KFI. . . . The new overnights at Washington's WMZQ is **Howard Page**, a native Washingtonian who had most recently spent six years at WWDC-FM. . . . **Dave Conley** is the new p.d. at San Antonio's KVAR, coming from Louisville's WLRS. . . . **Bebe D'Banana** moves into the programming post at WJPC Chicago, vacated by **Jerry Boulding** last month. . . . And after six months, **John Long** resigns as operations manager of WCCO-FM Minneapolis.

★ ★ ★

**Chris Davala** moves up from operations manager to station manager at Meredith's WGST in Atlanta. . . . **Lee Dorman** is upped to g.m. at Sudbrink's WLAC/WJYN Nashville, succeeding **Dick Casper**, who remains president of Sudbrink Broadcasting and continues as consultant to the chain. WJYN, by the way, will be switching from Schulke II to a live adult contemporary approach. . . . More changes at KIIQ Colorado Springs, as g.m. **Jessie Bullet** has taken himself off the air. Replacing him in his afternoon drive slot is midday personality **Kirk Russell**. Meanwhile, 6 to 10 p.m. jock **Bobby Dee** is out, and 10 to 2 a.m. jock **Kid Manning** moves into that shift. Moving into 10 to 2 a.m. is overnights **Paul Roberts**, who's replaced by part-timer **Wes Silver**.

★ ★ ★

A couple of new staffers at KDSX Denison/Sherman, Tex., according to operations manager and midday man **Bill Reed**. **Carl Geisler** joins the

station from KULM Columbus, Tex., doing mornings, and **KCCW** San Antonio's **Chuck Thomas** is the new afternoon drive host. . . . **Country Jake Evans** moves from the overnight slot at WPNX Columbus, Ga. into the same shift at Montgomery's WLWI. . . . **Jeri Stewart** moves up from public affairs coordinator to public affairs director at KFRC San Francisco, replacing **JoAnne Green**, who will continue to work with the station on a freelance basis while devoting more of her attention to motherhood.

★ ★ ★

In what might be the highest debut for an AOR station, **Jeff Pollack's** Anchorage client, KWHL, has come up with a 19.1 12-plus share in the Arbitrons. **Randy Robbins** programs the station, which is No. 1 overall, serving about a quarter of a million Alaskans.

★ ★ ★

A couple of first anniversaries were recently celebrated: WIOQ's

**Bob Pantano**, who hosts the "Saturday Night Dance Party" on the Philadelphia AC outlet each weekend, marked the survival of his first year in action Feb. 6, spending Saturday night, as always, live from the Ripley Music Hall from 7 p.m. to 2 a.m. playing a selection of oldies dating back to the '50's mixed with currents for both his live audience and his WIOQ listeners. . . . And last Friday (11), Al "Jazzbeaux" **Collins** celebrated his first anniversary of hosting his nightly midnight to 5:30 "Milkman's Matinee" jazz program on New York's WNEW, with a party at the Horn & Hardart (yes there is one left) beneath the WNEW studios.

★ ★ ★

KRLA Los Angeles' **Penny Biondi** has won a Golden Mike award from the radio television news association of Southern California for "It's Snowing In Southern California: An Investigative Report On Cocaine."

(Continued on page 62)

## COCAINE

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# Rock Albums & Top Tracks

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## Rock Albums

## Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	WEEKS AT #1
1	1	9	BOB SEGER—The Distance, Capitol	2
2	4	11	DURAN DURAN—Rio, Capitol	
3	21	2	JOURNEY—Frontiers, Columbia	
4	3	12	SAMMY HAGAR—3 Lock Box, Geffen	
5	11	6	TRIUMPH—Never Surrender, RCA	
6	8	6	RIC OCASEK—Beatitude, Geffen	
7	5	13	THE PRETENDERS—Back On The Chain Gang, Sire (45)	
8	12	5	RED RIDER—Neruda, Capitol	
9	NEW ENTRY		THE GREG KIHN BAND—Kihnspiracy, Beserkley	
10	15	4	DEF LEPPARD—Pyromania, Mercury	
11	10	34	MEN AT WORK—Business As Usual, Columbia	
12	2	15	TOM PETTY AND THE HEARTBREAKERS—Long After Dark, Backstreet	
13	6	13	GOLDEN EARRING—Cut, 21 Records	
14	16	3	BRYAN ADAMS—Cuts Like A Knife, A&M (45)	
15	9	15	PAT BENATAR—Get Nervous, Chrysalis	
16	7	14	PHIL COLLINS—Hello, I Must Be Going!, Atlantic	
17	18	22	THE FIXX—Shattered Room, MCA	
18	14	13	NIGHT RANGER—Dawn Patrol, Boardwalk	
19	17	12	SCANDAL—Scandal, Columbia	
20	23	16	FRIDA—Something's Going On, Atlantic	
21	24	4	TONY CAREY—I Won't Be Home Tonight, Rocshire (12 inch)	
22	13	6	NEIL YOUNG—Trans, Geffen	
23	19	18	MISSING PERSONS—Spring Session M, Capitol	
24	37	2	ERIC CLAPTON—Money And Cigarettes, Warner Bros./Duck	
25	26	11	VANDENBERG—Vandenberg, Atlantic	
26	22	21	SAGA—Worlds Apart, Portrait	
27	29	2	STYX—Mr. Roboto, A&M (12 inch)	
28	25	6	NEAL SCHON AND JAN HAMMER—Here To Stay, Columbia	
29	30	11	PSYCHEDELIC FURS—Forever Now, Columbia	
30	31	5	TODD RUNDGREN—The Ever Popular Tortured Artist Effect, Bearsville	
31	48	4	DEXYS MIDNIGHT RUNNERS—Too-Rye-Ay, Mercury	
32	38	3	THE B'ZZ—The B'zz, Epic	
33	27	27	STRAY CATS—Built For Speed, EMI-America	
34	39	3	THOMAS DOLBY—She Blinded Me With Science, Capitol (12 inch)	
35	28	19	JEFFERSON STARSHIP—Winds Of Change, Grunt	
36	33	10	FRANK MARINO—Juggernaut, Columbia	
37	32	18	DARYL HALL AND JOHN OATES—H2O, RCA	
38	36	10	THE ENGLISH BEAT—Special Beat Service, I.R.S.	
39	NEW ENTRY		BILLY SQUIER—She's A Runner (Live Version), Capitol (45)	
40	34	17	SUPERTRAMP—Famous Last Words, A&M	
41	41	4	THE MEMBERS—Working Girls, Arista (45)	
42	NEW ENTRY		U-2—New Year's Day, Island (12 inch)	
43	NEW ENTRY		THE JOHN HALL BAND—Searchparty, EMI-America	
44	42	4	CULTURE CLUB—Do You Really Want To Hurt Me, Virgin/Epic (12 inch)	
45	NEW ENTRY		ART IN AMERICA—Art In America, Pavillion	
46	47	2	ROBERT HAZARD—Escalator Of Life, RCA	
47	50	2	BERLIN—Pleasure Victim, Geffen	
48	NEW ENTRY		DIRE STRAITS—Twisting By The Pool, Warner Bros. (12 inch)	
49	NEW ENTRY		WALL OF VOODOO—Mexican Radio, I.R.S. (45)	
50	40	12	LED ZEPPELIN—Coda, Swan Song	

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	WEEKS AT #1
1	6	3	JOURNEY—Separate Ways, Columbia	1
2	3	10	DURAN DURAN—Hungry Like The Wolf, Capitol	
3	5	5	MEN AT WORK—Be Good Johnny, Columbia	
4	4	19	THE PRETENDERS—Back On The Chain Gang, Sire	
5	10	4	RIC OCASEK—Something To Grab For, Geffen	
6	33	2	STYX—Mr. Roboto, A&M	
7	7	11	NIGHT RANGER—Don't Tell Me You Love Me, Boardwalk	
8	2	6	BOB SEGER AND THE SILVER BULLET BAND—Even Now, Capitol	
9	17	2	DEF LEPPARD—Photograph, Mercury	
10	1	14	GOLDEN EARRING—Twilight Zone, 21 Records	
11	9	4	TRIUMPH—A World Of Fantasy, RCA	
12	26	15	MISSING PERSONS—Walking In L.A., Capitol	
13	12	10	SCANDAL—Goodbye To You, Columbia	
14	8	10	SAMMY HAGAR—Your Love Is Driving Me Crazy, Geffen	
15	19	4	RED RIDER—Power, Capitol	
16	16	3	NEIL YOUNG—Mr. Soul, Geffen	
17	30	12	PHIL COLLINS—I Don't Care, Atlantic	
18	27	10	DEXY'S MIDNIGHT RUNNERS—Come On Eileen, Mercury	
19	23	3	THE GREG KIHN BAND—Jeopardy, Beserkley	
20	13	10	FRANK MARINO—Strange Dreams, Columbia	
21	21	6	VANDENBERG—Burning Heart, Atlantic	
22	NEW ENTRY		THE FIXX—Red Skies, MCA	
23	11	5	BOB SEGER AND THE SILVER BULLET BAND—Boomtown Blues, Capitol	
24	36	3	ERIC CLAPTON—I've Got A Rock N' Roll Heart, Warner Brothers/Duck	
25	40	2	BRYAN ADAMS—Cuts Like A Knife, A&M	
26	14	15	TOM PETTY AND THE HEARTBREAKERS—You Got Lucky, Backstreet	
27	48	11	LED ZEPPELIN—Darlene, Swan Song	
28	15	6	SAMMY HAGAR—Remember The Heroes, Geffen	
29	35	5	THE HUMAN LEAGUE—Mirror Man, A&M	
30	22	3	MISSING PERSONS—Windows, Capitol	
31	NEW ENTRY		TONY CAREY—I Won't Be Home Tonight, Rocshire	
32	NEW ENTRY		THOMAS DOLBY—One Of Our Submarines Is Missing, Capitol	
33	52	22	RUSH—Subdivisions, Mercury	
34	29	13	THE FIXX—Stand Or Fall, MCA	
35	31	6	BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away, Capitol	
36	38	5	NEIL YOUNG—Little Thing Called Love, Geffen	
37	32	2	RED RIDER—Human Race, Capitol	
38	34	2	DURAN DURAN—Rio, Capitol	
39	NEW ENTRY		RED RIDER—Crack The Sky, Capitol	
40	NEW ENTRY		SQUEEZE—Annie Get Your Gun, A&M	
41	NEW ENTRY		THE JOHN HALL BAND—Love Me Again, EMI-America	
42	NEW ENTRY		NEAL SCHON AND JAN HAMMER—No More Lies, Columbia	
43	NEW ENTRY		BRYAN ADAMS—Take Me Back, A&M	
44	NEW ENTRY		BRYAN ADAMS—The Only One, A&M	
45	43	30	JUDAS PRIEST—You've Got Another Thing Coming, Columbia	
46	25	16	SUPERTRAMP—Crazy, A&M	
47	41	2	DIRE STRAITS—Twisting By The Pool, Warner Bros.	
48	44	17	ROBERT PLANT—Far Post, Swan Song, Import	
49	49	11	LED ZEPPELIN—Ozone Baby, Swan Song	
50	56	10	BILLY JOEL—Allentown, Columbia	
51	51	3	TRIUMPH—Never Surrender, RCA	
52	37	17	DIRE STRAITS—Industrial Disease, Warner Bros.	
53	55	14	THE J. GEILS BAND—I Do, EMI-America	
54	18	11	PAT BENATAR—Looking For A Stranger, Chrysalis	
55	28	9	SAGA—Wind Him Up, Portrait	
56	24	3	FRIDA—I Know There's Something Going On, Atlantic	
57	57	26	SANTANA—Nowhere To Run, Columbia	
58	58	25	THE WHO—Athena, Warner Bros.	
59	53	20	SAGA—On The Loose, Portrait	
60	59	19	PAT BENATAR—Shadows Of The Night, Asylum	

## Top Adds

1	THE GREG KIHN BAND—Kihnspiracy, Beserkley
2	U-2—New Year's Day, Island (12 inch)
3	JOURNEY—Frontiers, Columbia
4	ULTRAVOX—Quartet, Chrysalis
5	ERIC CLAPTON—Money And Cigarettes, Warner Bros./Duck
6	DEXYS MIDNIGHT RUNNERS—Too-Rye-Ay, Mercury
7	ART IN AMERICA—Art In America, Pavillion
8	AFTER THE FIRE—Der Kommissar, Epic (12 inch)
9	THE B'ZZ—The B'zz, Epic
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

## Out Of The Box

### HOT 100/AC

**WALLA WALLA**—The second incarnation of Single Bullet Theory's "Keep It Tight" (Nemperor) is right on the money, according to KUJ music director Marlane Merry. The tune, originally featured on the "Sharp Cuts" anthology released on Planet Records, "is just what the title states—lyrical, well-produced and flowing, a real commercial sound." Merry says that Toni Basil's new Chrysalis single, "Shopping From A & Z," is "full of character, very creative. Each letter evokes a strong image. I like it much better than 'Mickey.'" She adds that Melissa Manchester's "Nice Girls" (Arista) is a strong followup to her recent single, "You Should Hear How She Talks About You." "Both songs relate well to women, and now that she's changing her musical style, even males seem to like her. She has a message in her music, and this new tune has a grab to it, the kind of song with staying power."

### AOR

**ANAHEIM**—Art In America has made a strong impression on KEZY-FM music director Larry Reisman. "It's an unusual type of new music, with the harp as the focal instrument," he says of the Epic group's self-titled LP and cut of the same name. "The instrumental lineup reminds me of Dexy's for its eclecticism. I quite like it." Paul Barrere's "Sweet Coquette," from his debut Mirage LP, "On My Own Two Feet," is equally distinct, he says. The multi-instrumentalist and Little Feat alumnus has "reproduced the group's sound almost to a tee with an upbeat, Southern kind of feeling that's unlike anything else on the market." He adds that "Surrender" from Garland Jeffrey's "Guts For Love" album (Epic) has "a good street feel, a quality that comes out in all of his records. I think people appreciate that he sounds like a regular guy. And he's sincere. He shows the sort of devotion that Springsteen bring to his music."

### BLACK/URBAN

**MILWAUKEE**—Attitude's "We Got The Juice" (Atlantic) is "busting out" of Steve Hegwood's hot rotation. The WNOV program/music director says that the disk "could be another 'Planet Rock'." The impact of the breakdown on the 12-inch is tremendous, and for a new group to catch my ear like this on first listen is impressive." The 21-year-old programmer predicts that the Whispers' new Solar single, "Tonight," should "pop" for them, "the way 'And The Beat Goes On' did with its super-driving bass line. It has adult and dance appeal." That same beat also drives two of his current favorites, Cheri's "Working Girl" (21 Records/PolyGram) and O'Bryan's "I'm Freaky" (Capitol). He says the latter tune "has all the earmarks of a super club jam."

### COUNTRY

**TWIN FALLS, Id.**—KLIX music director Carl Raida has always been a Connie Francis fan, but he says that the arrangement on her new Polydor single, "There's Still A Few Good Love Songs Left In Me," is a real surprise. "It's not a bad sound," he enthuses. "It's country, and it's fresh." Another crossover song he recommends is Linda Ronstadt's "I Knew You When" (Asylum). "The tune hits hard with a strong punch at the start, but it mellows out rather pleasantly. She's reinstated my faith in her singing." Raida has praise for the artistic marriage of James Galway and Sylvia on "Wayward Wind" (RCA), which he remembers as a hit for Gogi Grant and, more recently, Crystal Gayle; he says Galway's flute playing "reminds me of the Pied Piper; it just catches you." And with the preponderance of major label ballads, he notes that Ben Sanders' "Ring Them Bells" (S.O.S.) is a cheerful novelty tune about a girl who travels around the world looking for Mr. Right—only to find him living next door in her apartment building. **LEO SACKS**

## Radio Specials

Continued from page 23

- Feb. 19, **George Thorogood**, 38 Special, *Eddie Money*, Concert Magazine, The Creative Factor, 90 minutes.
- Feb. 19-20, **Peter & Gordon**, Soundtrack Of The 60s, Watermark, three hours.
- Feb. 19-20, **Nancy Walker**, "On The Town," Musical, Watermark, three hours.
- Feb. 20, **Linda Ronstadt**, Spotlight Special, ABC Contemporary Network, 90 minutes.
- Feb. 20, **Kansas**, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- Feb. 20-26, **Pat Benatar**, BBC Rock Hour, London Wavelength, one hour.
- Feb. 20-26, **Duran Duran**, BBC College Concert, London Wavelength, one hour.
- Feb. 21-25, **Phil Collins**, **Steve Winwood**, Inside Track, DIR Broadcasting, 90 minutes.
- Feb. 21, **Southern Rock**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.
- Feb. 21, **Bob Seibenberg** of **Supertramp**, Guest D.J., Rolling Stone Productions, one hour.
- Feb. 21-27, **Robert Goulet**, Music Makers, Narwood Productions, one hour.
- Feb. 21-27, **Lacy J. Dalton**, Country Closeup, Narwood Productions, one hour.
- Feb. 25-27, **Les & Larry Elgart**, The Great Sounds, United Stations, four hours.
- Feb. 25-27, **Peter & Gordon**, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- Feb. 25-27, **Moe Bandy**, The Weekly Country Music Countdown, United Stations, three hours.
- Feb. 25-27, **Journey**, Off the Record, Westwood One, one hour.
- Feb. 25-27, **Dionne Warwick**, Special Edition, Westwood One, one hour.
- Feb. 25-27, **Solo Careers**, Rock Chronicles, Westwood One, one hour.

## National Programming Larry King Comes Into View

Those who love to hear Larry King will soon be able to see him as well in more than 100 markets, according to MCA-TV president Don Menchel. He adds that 27 of the top 30 markets have already cleared the new 90-minute "Larry King Show," which will be delivered live via satellite from Washington on Sunday nights at 11:30 EST. The show, which is formatted much like King's nightly Mutual radio program, is available on an advertiser-supported basis through MCA-TV and will commence March 13.

Don Wright and Gary Carmichael have joined Roseville/Sacramento based syndicator **Concept Productions** as director of programming services and director of promotions, respectively. Wright, who joins the company with 17 years of programming experience at such stations as KCBS-FM San Francisco, KNX-FM Los Angeles and KSJO San Jose, and Carmichael, who most recently was director of promotions for Sacramento's KRAK, will continue the expansion of the seven-year-old organization, which currently offers four music formats: AC, "adult rock," AOR and country.

Joe Ram of New York-based **Ram Broadcasting Productions** has sent

out demos of "The National Urban Contemporary Countdown," a three-hour weekly program hosted by veteran urban personality Don Allen, who's currently doing mornings on WWRL New York.

CBS Radio is offering two special tax services this month anchored by correspondent Doug Poling. "CBS News Tax Special" features 10-minute, three-minute and 30-second reports offering help for taxpayers preparing their '82 forms, to be presented for two consecutive weeks, Monday through Friday Feb. 14-18 and Feb. 21-25. "Your Taxes '83" will look at the changes in the tax laws and will air in 16 parts over the weekend of February 26-27.



**A FIRST FOR THE JERSEY GIANT—** Mitchell Ravitz, left, sales manager for Kyocera Corp., and Robert Linder, vice president and general manager for WDHA-FM Dover, N.J., discuss reaction to station's live demonstration of the Compact Disc system.

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# Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	1	9	<b>SHAME ON THE MOON</b> Bob Seger & The Silver Bullet Band, Capitol 5187 (Coolwell/Granite, ASCAP)	3
2	6	6	<b>YOU ARE</b> Lionel Richie, Motown 1657 (Brockman, ASCAP)	
3	3	12	<b>HEART TO HEART</b> Kenny Loggins, Columbia 38-03377, (Milk Money/Genevieve, ASCAP/Foster Frees, BMI)	
4	4	12	<b>HEART OF THE NIGHT</b> Juice Newton, Capitol 5192, (Warner-Tamerlane/Flying Dutchman/Sweet Harmony, BMI)	
5	7	6	<b>I'M ALIVE</b> Neil Diamond, Columbia 38-03503 (Stonebridge, ASCAP/Foster Frees, BMI)	
6	9	4	<b>WE'VE GOT TONIGHT</b> Kenny Rogers And Sheena Easton, Liberty 1942 (Gear, ASCAP)	
7	10	5	<b>IT'S ALRIGHT</b> Christopher Cross, Warner Bros. 7-29843 (Another Page, ASCAP)	
8	2	19	<b>YOU AND I</b> Eddie Rabbitt With Crystal Gayle, Elektra 7-69936 (Four Way, ASCAP)	
9	12	9	<b>DO YOU REALLY WANT TO HURT ME</b> Culture Club, Virgin/Epic 34-03368 (Virgin/Chappell, ASCAP)	
10	8	14	<b>BABY COME TO ME</b> Patti Austin, Qwest 50036 (Warner Bros.) (Rodsongs, ASCAP)	
11	5	16	<b>AFRICA</b> Toto, Columbia 38-03355 (Hudmar/Cowbells, ASCAP)	
12	11	12	<b>LOVE IN STORE</b> Fleetwood Mac, Warner Bros. 7-29848, (Fleetwood Mac, BMI)	
13	13	11	<b>DOWN UNDER</b> Men At Work, Columbia 38-03303 (Blackwood, BMI)	
14	21	5	<b>IT MIGHT BE YOU</b> Stephen Bishop, Warner Bros. 7-29791 (Gold Horizon, BMI/Golden Torch, ASCAP)	
15	25	3	<b>ONE ON ONE</b> Daryl Hall & John Oates, RCA 13421 (Hot-Cha/Unichappell, BMI)	
16	18	10	<b>SHOOT FOR THE MOON</b> Poco, Atlantic, 7-89919 (Pirooting, ASCAP)	
17	17	26	<b>MAKE LOVE STAY</b> Dan Fogelberg, Full Moon/Epic 34-03525 (Hickory Grove/April, ASCAP)	
18	14	14	<b>THE OTHER GUY</b> Little River Band, Capitol 5185 (Screen Gems-EMI, BMI)	
19	16	12	<b>RIGHT BEFORE YOUR EYES</b> America, Capitol 5177, (Marc-Cain, CAPAC)	
20	23	6	<b>THE WOMAN IN ME</b> Donna Summer, Geffen 7-29805 (Warner Bros.) (Warner-Tamerlane/Rashida/Flying Dutchman, BMI/Sweet Harmony/WB, ASCAP)	
21	15	13	<b>YOU CAN'T HURRY LOVE</b> Phil Collins, Atlantic 7-89933 (Stone Agate, BMI)	
22	24	5	<b>ALLENTOWN</b> Billy Joel, Columbia 38-03413 (Joel Songs, BMI)	
23	17	14	<b>TWO LESS LONELY PEOPLE IN THE WORLD</b> Air Supply, Arista 1004 (Unart/Big Parade, BMI)	
24	20	14	<b>MEMORY</b> Barry Manilow, Arista 1025 (Koppelman-Bandier, BMI)	
25	31	3	<b>BREAKING US IN TWO</b> Joe Jackson, A&M 2510 (Albion/Almo, ASCAP)	
26	22	16	<b>THE GIRL IS MINE</b> Michael Jackson/Paul McCartney, Epic 34-03288 (Mijac/Warner Tamerlane, BMI)	
27	36	2	<b>MY KIND OF LADY</b> Supertramp, A&M 2517 (Delicate/Almo, ASCAP)	
28	30	5	<b>ALWAYS</b> Firefall, Atlantic 7-89916 (Fumunda/Big Fat, BMI)	
29	34	2	<b>BILLIE JEAN</b> Michael Jackson, Epic 34-03509 (Mijac/Warner-Tamerlane, BMI)	
30	27	13	<b>A PENNY FOR YOUR THOUGHTS</b> Tavares, RCA 13292 (Kenny Nolan/Downtown, ASCAP)	
31	19	9	<b>EVERYTHING'S BEAUTIFUL</b> Dolly Parton & Willie Nelson, Monument 4-03408 (Combine, BMI)	
32	32	21	<b>HEARTBREAKER</b> Dionne Warwick, Arista 1015 (Gibb Brothers, BMI, admin. Unichappell)	
33	29	6	<b>I KNEW YOU WHEN</b> Linda Ronstadt, Asylum 7-69853 (Elektra) (Lowery, BMI)	
34	38	2	<b>I'VE GOT A ROCK N' ROLL HEART</b> Eric Clapton, Warner Bros./Duck 7-29780 (WB/Warner-Tamerlane/Diamond Mine/Face The Music, ASCAP/ BMI)	
35	33	19	<b>TRULY</b> Lionel Richie, Motown 1644 (Brockman, BMI)	
36	NEW ENTRY		<b>SO CLOSE</b> Diana Ross, RCA 13424, (Rossville, BMI/Mel-Day, ASCAP)	
37	37	3	<b>I LOVE HOW YOU LOVE ME</b> Glen Campbell, Atlantic/America 7-99930 (Screen Gems-EMI, BMI)	
38	NEW ENTRY		<b>DON'T RUN</b> K.C. & The Sunshine Band, Epic 34-03556, (Harrick, BMI)	
39	NEW ENTRY		<b>THE BLUES</b> Randy Newman And Paul Simon, Warner Bros. 7-29803, (Six Pictures, BMI)	
40	35	16	<b>MAMEATER</b> Daryl Hall & John Oates, RCA 13354 (Fust Buzz/Hot-Cha/Unichappell, BMI)	
41	39	12	<b>INSIDE/CAROLINA DREAMS</b> Ronnie Milsap, RCA 13362, (Lodge Hall, ASCAP)	
42	28	16	<b>IT'S RAINING AGAIN</b> Supertramp, A&M 2502 (Delicate/Almo, ASCAP)	
43	40	6	<b>ALL THOSE LIES</b> Glenn Frey, Asylum 7-69857 (Elektra) (Red Cloud, ASCAP)	
44	45	3	<b>JUST A LITTLE IMAGINATION</b> Patsy, Roperry 817 (Roperry, BMI)	
45	43	18	<b>A LOVE SONG</b> Kenny Rogers, Liberty 1485 (Music Corporation Of America/Sycamore Valley, BMI)	
46	44	18	<b>I.G.Y. (What A Beautiful World)</b> Donald Fagen, Warner Bros. 7-29900 (Freejunkt, ASCAP)	
47	46	18	<b>MISSING YOU</b> Dan Fogelberg, Full Moon/Epic 34-03289 (Hickory Grove, ASCAP)	
48	47	10	<b>SEXUAL HEALING</b> Marvin Gaye, Columbia 38-03302 (April, ASCAP)	
49	48	10	<b>SOMEBODY'S ALWAYS SAYING GOODBYE</b> Anne Murray, Capitol 5183 (Hall/Clement/Weik, BMI)	
50	49	11	<b>STILL TAKING CHANCES</b> Michael Murphy, Liberty 1486 (Timberwolf, BMI)	

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

# Radio

## Small Marts, Sales, Self-Help In '83 Country Meet Spotlight

By EDWARD MORRIS

NASHVILLE—The 14th annual Country Radio Seminar convenes here Thursday (17) with an agenda that acknowledges both the importance of small markets and the notion that it takes more than adroit programming to ensure a station's success. The agenda also features several sessions that will point station management and personnel

toward a position of self-reliance instead of dependence on outside counsel.

Advance registration has already passed 550 and is expected to exceed last year's total of 580, even though the registration fee has been boosted from \$155 to \$176.

Calling the event a "full-service seminar," agenda chairman Jim Ray, of KOKE Austin, stresses that there has been no reduction in the

time allotted to programming. Rather, he says, more sessions have been added to cover other broadcasting concerns. "The bulk of the addition has been in the area of sales," he reports.

Ray also notes that the seminar has taken the depressed economy into account by providing conference-goers a greater range of instruction and ideas for their money.

Ray concedes that some small stations have complained of what they perceived as the large-market orientation of earlier seminars. "Large markets," he continues, "tend to be a numbers game that's approached with big promotion and ad budgets." To address the problems of the other side, the seminar will offer advice on such topics as "Small Markets Billing Big Bucks," "How To Design An Effective Contest" and "How Programmers Can Pay For Themselves."

The self-help phase of the seminar will range from the across-the-board session on "Brainstorming—New Techniques Guaranteed To Produce Ideas" to special-interest meets on "Capitalizing On Major Events In Your Market," "How To Really Read Rating Books," "How To Produce Great Spots" and "Structuring Your Rate Card To Maximize Sales."

The number of exhibitors is down from last year—from 20 to 16. New exhibitors are Chuck Blore & Don Richman, Inc., Eagle Productions, Live Sound, Mutual Radio, P S Productions, Satellite Music Network, Station Research Systems and Tune-In.

## Seminar Exhibitor List

This is a list of approved exhibitors which will be holding suites at the Opryland Hotel each evening from 5 p.m. to 1 a.m. As with all Country Radio Seminar functions, badges are required for admittance to the exhibition suites.

COMPANY	SUITE #
Chuck Blore & Don Richman, Inc. Los Angeles	1116
Celestial Mechanix Los Angeles	1230-P
Eagle Productions Nashville	3327
FairWest Dallas	3151
Live Sound Hollywood, Calif.	3249
McGavren Guild Radio New York	2029-P
Music Country Network Nashville	1130-P
Mutual Radio Arlington, Va.	4201-P
P S Productions, Inc. Troy, Mich.	1330-P
Radio Computing Services Tenafly, N.J.	4301-P
Satellite Music Network Dallas	3227
Station Research Systems Dallas	3244
William B. Tanner Company Memphis	3144
Tune-In Houston	4101-P
The United Stations New York	3331
Watermark Los Angeles	3131

## Nashville Scene

It is time again for the annual Country Radio Seminar. There will be familiar faces and new ones. And there will even be in attendance some who remember the very first event—they'll be the ones shaking their heads in amazement at this year's record-breaking turnout. The Country Radio Seminar is 14 years old now, and it has taken its place among the ranks of the top annual radio conventions.

Then there will be registrants who are here for their first time. They won't remember when the seminar was just a friendly little group of dedicated DJs (this was in the days before it was fashionable to be called "air personalities") sitting around wondering how to make their pre-dawn agricultural farm reports a bit more interesting. Back then, the anticipated growth of country radio wasn't even a distant glimmer on the FM band, and the idea of consultants for country stations would have been deemed uproarious had anybody stopped long enough to consider such a farfetched notion.

Seminars are fun for a variety of reasons, not the least of which is the fact that there are al-

ways certain predictable things to look forward to during the event. Everyone has their favorites, and among the ones we've already heard are these:

You can expect to hear the phrase "mass appeal country" being used at least once an hour during the sessions (though not, perhaps, as often as you'd have heard the phrase three years ago). You can also expect to hear the '80s buzzword research words "psychographic/sociographic/demographic" turn up frequently as a programming panacea.

Expect to witness some hotter-than-usual debating about tight country playlists (and perhaps some defensive reactions from those caught on the short side of the numbers). It's guaranteed that no fewer than five different small-market programmers will stand up in the audience to ask how they can get free record service from major labels—only to be told firmly that questions along this line will not be dealt with in general sessions.

Consultants will extol the virtues and the importance of their services in the country field with renewed vigor (although a few seminar attendees may think to cast a glance toward AOR for comparison). The topic of "personality radio" (Continued on page 30)



## 'New Faces' Get Their Shot Going Getting Tougher, But Spotlight Shines On 11

By KIP KIRBY

NASHVILLE — Like everything else, the New Faces Show changes with the times. Although there are no hard-and-fast rules governing who is chosen to appear on the Country Radio Seminar's annual closing night showcase, past years saw the introduction of certain informal guidelines designed to winnow out the selection from a field of hopefuls dotting the country charts. At one point, two years ago, it even became necessary for the New Faces Show talent committee to limit contenders to "acts who have had at least one record crack the top 50 of a trade chart."

But hampered by tight playlists, a wealth of superstar product, a proliferation of superstar duets and smaller artist development budgets, new artists found the going tougher this year, and charts somewhat less amenable. So the New Faces Show talent selection committee waited a little longer than usual to make its final determinations this year—and when it did, it had compiled a show with the largest number of performers since 1977.

A total of 11 acts will take the stage of the Opryland Ballroom Saturday night (19) to sing for country music's most influential programmers and executives. They are Chantilly (F & L Records), Cindy Hurt (Churchill), Tommy St. John (RCA), the Whites (Warner Bros.), Tom Carlile (Doorknob), Karen

Brooks (Warner Bros.), Keith Stegall (EMI America), Gary Wolfe (Columbia), Karen Taylor-Good (Mesa), Skip & Linda (MDJ) and James & Michael Younger (MCA).

It's fortunate that the chart guidelines for choosing performers on the annual New Faces Show are not, as one committee member put it, "etched in stone." For if they were, this year's banquet might have been highlighted by fewer than half the usual number of artists. Instead, however, the committee opted for the opportunity of showcasing tomorrow's playlist stars to the ranks of radio, suspending prior guideline policies on the side of promising talent.

The annual New Faces Show banquet carries on a tradition of presenting potential future programming staples to their prospective audience. Through the years, there have been acts who never performed on the show but went on to become superstars, of course, just as there are others who were featured New Faces Show headliners and subsequently dropped out of sight. But overall, the seminar's batting average is good.

Usually, in order to ensure fair representation for both major labels and independents, only one act per label is invited to appear. (This year's double entry of Karen Brooks and the Whites on Warner Bros. occurred when Elektra and Warners merged their country divisions under one corporate banner.) The fee

for artists to appear on the New Faces Show has been upped from \$500 to \$700. The fee is customarily absorbed by the record company and is used to defray the considerable expense of staging the show. (Including rental of a rehearsal hall, background singers and session musicians from 10 a.m. to 11 p.m., sound and lighting systems and meals for all performers, the New Faces Show costs the Country Radio Seminar between \$5,000-\$7,000 to produce.)

Why are there some noticeable omissions from year to year in the talent line-up? Sometimes invited acts decline to appear, preferring not to work without their own bands, or feeling that they may have gone beyond the stage of being a bona fide "new face."

Or sometimes the same decision is reached by an act's manager or record label. Occasionally an act breaks so quickly within a period of a year that it's felt a New Faces Show appearance wouldn't be beneficial. And sometimes, if a record company has successfully launched more than one new artist during the same time period, it may insist on making the final determination about which act gets on the program.

The value of the showcase is undeniable. Even in less-than-optimum performing circumstances, even without the security of their own musicians, these artists are handed a once-in-a-lifetime chance to perform before hundreds of coun-



1. Tommy St. John; 2. Karen Taylor-Good; 3. Skip & Linda; 4. Tom Carlile; 5. Keith Stegall; 6. Cindy Hurt; 7. Gary Wolfe; 8. The Whites; 9. Karen Brooks; 10. Chantilly; 11. James & Michael Younger.

try's most important programmers and personalities.

This year's New Faces Show will be taped by DIR's "Silver Eagle" for the first time. There will no doubt be

the usual barrage of witty narration by M.C. Charlie Monk. And there will no doubt be some noticeable career acceleration in coming months as a result of the show.

## Schedule Of Events

<b>Thursday, Feb. 17</b>	
Registration Desk	3:00-9:00 p.m. Nashville Lobby
Artist/Attendee Cocktail Reception	7:30-10:30 p.m. Memphis Ballroom
(Exhibitor Suites Permitted)	5:00 p.m.-1:00 a.m.
<b>Friday, Feb. 18</b>	
Earlybird Session "Agribusiness" ... Harvesting More Dollars and More Listeners (Continental Breakfast)	7:45-8:45 a.m.
Welcoming Remarks and Keynote Address	9:00-9:30 a.m.
"Brainstorming" ... New Techniques Guaranteed to Produce Ideas	9:30-10:30 a.m.
Break	10:30-10:45 a.m.
Concurrent Sessions	10:45-11:45 a.m.
Session A—"Capitalizing On Major Events In Your Market" ... Putting Your Station's Brand on Rodeo, Radio and Other Big Happenings In Your Town	
Session B—"The Court Room vs. The Radio Room" ... How To Avoid Legal Hassles	
"Research" ...	11:45-12:45 p.m.
For Music, Marketing and Making Money Lunch and Special Country Music Assoc. presentation	12:45-2:00 p.m.
"AM Country Radio" ... It's Alive and Kickin'	2:00-3:00 p.m.
Concurrent Sessions	3:00-4:00 p.m.
Session A—"FM Country Radio" ... Is There Life After 3-in-a-Row?	
Session B—"Small Markets Billing Big Bucks" ... Even The Big Guys Learn From This One	
Concurrent Sessions	4:00-5:00 p.m.
Session A—"Marketizing: The Key To Increased Sales Revenue" ... Selling Those Great Promotional Ideas Effectively	
Session B—"Automation And The Syndicated Music Services" ... Who? What? When? Where? Why?	
Concurrent Sessions	5:00-6:00 p.m.
Session A—"Rep Rap" ... A Discussion With Several Leading National Rep Firms	
Session B—"Making Your Own Music— The Hot Country Hits" ... Country's Top Record Producers Answer Your Questions	
Concurrent Rap Room Sessions	8:00 p.m.
Session A—"The Radio Programming Doctors" ... Diagnosing And Treating Your Station's Ills	
Session B—"The Radio Sales Doctors" ... Prescriptions For Increased Revenue (Exhibitor Suites Permitted)	5:00 p.m.-1:00 a.m.
<b>Saturday, Feb. 19</b>	
Earlybird Session	8:00-9:00 a.m.
"So You Want To Own A Radio Station" ... Here's How From Some Folks Who Own A Bunch (Continental Breakfast)	
Keynote Address	9:00-10:00 a.m.
"The Winning Management Team" ... They Score On The Bottom Line	10:00-11:00 a.m.
Break	11:00-11:15 a.m.
"Ratings" ... The Good, The Bad, and the Reality Of Dealing With Both	11:15-12:15 p.m.
Lunch	12:15-1:30 p.m.
Concurrent Sessions	1:30-2:30 p.m.
Session A—"Women In Radio: A New Image For The 80's" ... A Discussion About Women Designed to Help Both Sexes	
Session B—"Engineering (in English) For Programmers" ... Technical Tips To Make Your Station Better	
Concurrent Sessions	2:30-3:30 p.m.
Session A—"Rates Today For A Better Tomorrow" ... Structuring Your Rate Card To Maximize Sales	
Session B—"The Great Debate" ... Tight vs. Loose Playlists or The Long and Short of It	
General Session Resumes	3:30-4:30 p.m.
"Strategic Image Marketing For Your Station" ... What To Do When Great Programming Is Not Enough	
Closing Remarks	4:30-5:30 p.m.

# Country

## Top PDs Are Honored

### Billboard Awards Go To Lane, Haven, Mardit

Doug Lane of WLXR-FM/WLCX-AM LaCrosse, Wis. is Billboard's p.d. of the year in country, medium markets, small markets.

Some might not see a great potential for penetrating a Midwest market with a 3,000-watt station, but WLXR-FM LaCrosse, Wis. involves its programming and its staff in a wide range of events. Doug Lane, p.d. of the FMer and of WLCX-AM, both owned by LaCrosse Radio, Inc., believes this community involvement has contributed to WLXR's success.

Sitting discreetly in the bluffs four miles west of LaCrosse, the station has a 35-mile broadcasting radius which encompasses towns near the common borders of Minnesota and Iowa. Three portable remote broadcasting units and two mobiles allow the station to cover area shows, festivals, ski tournaments, ice fishing derbies and fairs. The air personalities also participate in activities.

"We actually try to find every dance or show about to happen."

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Gary Havens of WIRE Indianapolis is the winner of Billboard's p.d. of the year in country, medium markets.

While the question of AM stereo has attracted both friends and foes over the past few years, as far as Gary Havens is concerned, its arrival has come just in the nick of time. Havens, program director at WIRE Indianapolis, has been broadcasting in stereo since December. In fact, his station was the first in the U.S. to purchase the Motorola AM stereo system.

Havens believes that the advent of stereo on the AM band will open up doors to new music and allow stations like WIRE "more ammunition to program music effectively." He also wonders whether the current popularity of FM stereo with "six-in-a-row and no talk" won't eventually end up boring listeners.

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These profiles of the Billboard award winners were written by Kip Kirby, Edward Morris and Carter Moody.

Barry Mardit of WWWW-FM Detroit is the winner of Billboard's p.d. of the year award in country, major markets.

Like most radio people, Barry Mardit clearly remembers what first hooked him on his future career.

Mardit, program director at Detroit's WWWW-FM, grew up in New York City, where he listened every afternoon to the WMCA "Good Guys" and their daily top 40 countdown survey. The day that Mardit found out the music he heard wasn't being played live by musicians in the studio, but on 45s ("That was a big revelation to a 10-year-old," he observes dryly), he became an instant record buff. He tracked singles, did research, collected trivia, and eventually began writing to the DJs. He still recalls "Dandy Dan" Daniels reading his first letter over the air, and being sent "Good Guys" sweatshirts and paraphernalia for his contributions.

Mardit planned to enroll in a professional broadcasting course when

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## Three Stations That Stand Out

### WWVA, KRAK & KLZ Capture Competition Kudos

WWVA Wheeling, W. Va., is Billboard's small market country station of the year.

WWVA, home of Jamboree U.S.A., is a giant voice in a small market. The 50,000-watt station reaches into 18 states and six Canadian provinces with its nighttime power, and even its daylight signal nudges into Pittsburgh, the nearest sizable city.

The station's country music credentials are impeccable. It has broadcast the popular live Jamboree show for the past 50 years and sponsored the mammoth Jamboree In The Hills outdoor festival for the past six. Operations manager Tom Miller says the station's playlist (which he alone determines) has 40 primary slots, plus enough adds and extras to make it total from 52 to 55 songs. Miller bases his selections on the station's 24-hour request line, calls to listeners and retail stores and trade reports.

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KRAK Sacramento is Billboard's medium market country station of the year. It's won the contest six times in the past.

Don Langford, who programs KRAK Sacramento, claims the station is "one of the few" willing to use long playlists open to new and unknown artists.

Crucial to its success with some 52 records per week, Langford says, are the on-air interest and energy the DJs put into the airplay, and a high level of community involvement on the part of KRAK and its staff.

"We feel our duty in the music industry is to keep the country music art form alive," says Langford, who for several years used a similar philosophy programming KLAC Los Angeles. "Other forms have disappeared from the airwaves because of the difficulty new artists used to have on radio. Jazz, for one, is now more of a cult form of music than a mass-appeal form. Country could go

(Continued on page 61)

KLZ Denver is Billboard's major market country station of the year.

With three other competing country stations in the Denver metro market, KLZ has its job cut out for it. That is has fared so well against so many is due partly to its compact and highly researched playlist and partly to its flair for promotion.

P.d. Bill Bradley says, "We try to be all things to our listeners—music, personality and service." The music takes the form of a playlist that normally runs to 35 charted numbers and five to eight extras. Call-outs are made daily to random local numbers, and all call-in requests are logged. Soundings are also taken by noting what other nearby stations are or are not playing.

Promotions by "56 KLZ" tend to be both adventurous and lavish. Says Bradley, "We're extremely active—on-air and off. We try to be wherever people are." While this aim might sound grandiose coming

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## These Jocks Have Personality

### Jim O'Neill, Don Keith, Deano Day Are Honored

Jim O'Neill of KYKC Sioux Falls, S.D. is Billboard's country air personality of the year, small markets.

Jim O'Neill made the transition from rock jock a little over a year ago when his station switched to a country format. It is not a change he beams. "I'd be hard-pressed to go back to rock now," the 23-year-old personality and program director insists. "There's a lot less hype here than in rock music."

O'Neill got into radio part-time in Eau Claire, Wis., when he was "15 or 16." Subsequently, he studied broadcasting at Brown Institute in Minneapolis and then worked at small stations in Wisconsin and Minnesota.

"I had always kind of kept tabs on country music," he recalls, explaining why his switch was less than traumatic. "My dad was a big country fan. And I hired a staff here that knew a lot about country to help me

(Continued on page 61)

Don Keith of WNKZ/WJKZ (KZ Country) Nashville is Billboard's country air personality of the year, medium markets.

For Don Keith, program director for the six Mack Sanders stations in Nashville, Birmingham and Knoxville, spending time on the air not only lets him fulfill his performing preferences but also keeps him abreast of the on-air conditions his other jocks face. If headphones or microphones go bad, it's often Keith who finds out first.

Keith, who does the 5:30-9 a.m. slot at WNKZ-WJKZ Nashville Monday-Friday, and is p.d. for both the simulcast stations and the four other Sanders-owned facilities in Tennessee, also tapes a two-hour country hits countdown program for the stations' weekend programming.

His twice-monthly visits to Birmingham and Knoxville keep him in tune with those markets; though

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Deano Day of WCXI Detroit is Billboard's country air personality of the year award, major markets.

Not long after he took his first radio job in 1957 at tiny KROX Crookston, Minn., Deano Day got the chance to move to a slightly larger station in Fargo, N.D. The reigning jock at the station there was not encouraging, however. "I don't think you should come to Fargo," he told the young hopeful. "It's a big town, and you don't have the voice for it." Day's 26-year career in radio—including his present stint at Detroit's WCXI—suggests a glaring deficiency in that assessment.

In an age when personality has left much of radio, "Uncle Deano" Day continues to be a slightly larger-than-life figure in every market he works. He achieves this not just by programming wisely and talking well, but by immersing himself in the community his station serves.

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# Billboard® Hot Country Singles™

Survey For Week Ending 2/19/83

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FEBRUARY 19, 1983, BILLBOARD

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	2	14	<b>FAKING LOVE</b> —T.G. Sheppard & Karen Brooks (B. Killen) B. Braddock, M. Berg; Tree, BMI; Warner/Curb 29854	38	42	4	<b>DOWN ON THE CORNER</b> —Jerry Reed (R. Hall) J. C. Fogerty; Jondora, BMI; RCA 13422	68	87	2	<b>IF YOU'RE GONNA DO ME WRONG (DO IT RIGHT)</b> —Vern Gosdin (B. Mevis) V. Gosdin, M. Barnes; Hookit/Blue Lake, BMI; Compleat 102 (Polygram)
2	3	12	<b>WHY BABY WHY</b> —Charley Pride (N. Wilson) G. Jones, D. Edwards, Ft. Knox, BMI; RCA-13397	38	45	2	<b>DIXIELAND DELIGHT</b> —Alabama (H. Shedd, Alabama) R. Rogers; Sister John, BMI; RCA 13446	69	74	3	<b>HOW LONG WILL IT TAKE</b> —Tennessee Express (L. Rogers) W. Mack; Hall-Clement, BMI; RCA 13423
3	4	15	<b>STILL TAKING CHANCES</b> —Michael Murphy (J.E. Norman) M. Murphy; Timberwolf, BMI; Liberty 1486	37	49	3	<b>SOUNDS LIKE LOVE</b> —Johnny Lee (J.E. Norman) C. Black, T. Rocco; Chappell/Bibo (Welk), ASCAP; Full Moon/Asylum 7-69848	70	54	16	<b>HARD CANDY CHRISTMAS</b> —Dolly Parton (G. Perry) C. Hall; Daniel/Shukat/MCA, ASCAP; RCA 13361
4	6	12	<b>LAST THING I NEEDED FIRST THING THIS MORNING</b> —Willie Nelson (C. Moman) G.P. Nunn, D. Ciscle, Nunn, BMI; Columbia-38-03385	36	47	3	<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 (Welk), BMI; Mercury 3387 (Polygram)	71	80	3	<b>KEEP ON PLAYING THAT COUNTRY MUSIC</b> —Sierra (P. Baugh) K. Stegall; Blackwood, BMI; Musicom 52701
5	7	11	<b>IF HOLLYWOOD DON'T NEED YOU</b> —Don Williams (D. Williams, G. Fundis) B. McDill; Hall-Clement (Welk Music Group), BMI; MCA 52152	39	44	6	<b>I LOVE HOW YOU LOVE ME</b> —Glen Campbell (J. Fuller) B. Mann, L. Kolber; Screen Gems-EMI, BMI; Atlantic/America 799930	72	67	21	<b>I DON'T REMEMBER LOVING YOU</b> —John Conlee (B. Logan) H. Howard, B. Braddock; Tree, BMI; MCA 52116
6	9	9	<b>THE ROSE</b> —Conway Twitty (C. Twitty, J. Bowen) A. McBroom; Warner-Tamerlane, BMI; Elektra 69854	40	14	16	<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	73	60	11	<b>THERE'S NO SUBSTITUTE FOR YOU</b> —Younger Brothers (R. Chancey) W.T. Davidson, M. Sameth; Collins/Cherry/Famous, ASCAP; MCA 52148
7	8	14	<b>SOMEBODY'S ALWAYS SAYING GOODBYE</b> —Anne Murray (J.E. Norman) B. McDill; Hall-Clement (Welk Music), BMI; Capitol 5183	41	25	17	<b>LIKE NOTHING EVER HAPPENED</b> —Sylvia (T. Collins) K. Fleming, D. Morgan, T. Collins, BMI; RCA 13330	74	NEW ENTRY	NEW ENTRY	<b>AFTER THE LAST GOODBYE</b> —Gus Hardin (R. Hall) B. McGuire, B. Henderson, E. Moore, G. Pearce; Fame, BMI/Rick Hall, ASCAP; RCA 13445
8	12	9	<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	42	34	13	<b>DON'T PLAN ON SLEEPING TONIGHT</b> —Steve Wariner (T. Collins) G. Sklerov, S. Kunin; Arista/Gloria's Songs, ASCAP; RCA-13395	75	89	2	<b>STORM OF LOVE</b> —Chantilly (L. Morton, S. Bledsoe) B. Cason, T. Cerney; Buzz Cason/Let There Be Music, ASCAP; F&L 523
9	10	13	<b>VELVET CHAINS</b> —Gary Morris (M. Morgan, P. Worley) K. Welch, R. Hellard; Cross Keys, ASCAP/Tree, BMI; Warner Bros. 7-29853	43	51	4	<b>ALMOST CALLED HER BABY</b> —Larry Gatlin & The Gatlin Brothers Band (J. Crutchfield, L. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 38-03517	76	84	2	<b>TENDER LOVIN' LIES</b> —Judy Bailey (R. Baker) B. Lindsey, D. Adkins; Music Corp Of America/MCA, BMI/ASCAP; Warner Bros. 7-29799
10	11	12	<b>C.C. WATERBACK</b> —George Jones/Merle Haggard (B. Sherrill) M. Haggard, Shade Tree, BMI; Epic-03405	44	52	5	<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	77	NEW ENTRY	NEW ENTRY	<b>FINDING YOU</b> —Joe Stampley (R. Baker) J. Dickens, A. Fleetwood; Baray/Brandwood, BMI; Epic 34-03558
11	13	11	<b>EVERYTHING'S BEAUTIFUL (In It's Own Way)</b> —Dolly Parton & Willie Nelson (F. Foster) D. Parton; Combine, BMI; Monument 4-03408 (CBS)	45	33	14	<b>THANK GOD FOR KIDS</b> —The Oak Ridge Boys (R. Chancey) E. Raven; Milene, ASCAP; MCA 52145	78	82	3	<b>COUNTRY MUSIC NIGHTMARE</b> —Boxcar Willie (J. Martin) B. Willie; Colum II, BMI; Main Street 954 (Capitol)
12	15	9	<b>HONKYTONK MAN</b> —Marly Robbins (S. Garrett) D. Blackwell; Peso/Wallet, BMI; Warner/Viva 29847	46	58	4	<b>PERSONALLY</b> —Ronnie McDowell (B. Killen) P. Kelly; Tree/Five Of A Kind (Tree Group), BMI; Epic 34-03526	79	76	16	<b>SAN ANTONIO NIGHTS</b> —Eddie Raven (J. Bowen) E. Raven; Milene, ASCAP; Elektra 7-69929
13	20	6	<b>SWINGIN'</b> —John Anderson (F. Jones) L. Delmore, J. Anderson; BMI; Warner Bros. 7-29788	47	63	2	<b>AMARILLO BY MORNING</b> —George Strait (B. Mevis) T. Stafford, P. Fraser; Cotillion/Terry Stafford, BMI; MCA 52162	80	NEW ENTRY	NEW ENTRY	<b>THE WAYWARD WIND</b> —James Galway with Special Guest Sylvia (T. Collins) H. Newman, S. Lebowsky; Bibo, ASCAP; RCA 13441
14	18	11	<b>AIN'T NO TRICK (It Takes Magic)</b> —Lee Greenwood (J. Crutchfield) S. Pippin, J. Hurt; House of Gold, BMI; MCA 52150	48	57	4	<b>RAINBOWS AND BUTTERFLIES</b> —Billy Swan (L. Rogers) J. Flynn III; Music City, ASCAP; Epic 34-03505	81	90	2	<b>WHERE DO YOU GO</b> —Streetfret (K. Laxton) R. Anderson; Andgram, ASCAP; Triple T 2001
15	16	13	<b>SHADOWS OF MY MIND</b> —Leon Everette (R. Dean, L. Everette) E.E. Collins; Hermitage, BMI; RCA-13391	49	59	7	<b>THOSE WERE THE DAYS</b> —Gary Stewart & Dean Dillon (B. Mevis) D. Dillon, G. Stewart, R. Huston; Tree/Forrest Hill, BMI; RCA 13401	82	NEW ENTRY	NEW ENTRY	<b>WHO'S GONNA KEEP ME WARM</b> —Phil Everly (K. Lehning) K. McKnelly, D. Stirling; Money Honey/April Morning/Glen Rock, BMI; Capitol 5197
16	17	14	<b>WHEN YOU'RE NOT A LADY</b> —Jim Glaser (D. Tolle) P. McManus, L. Pedroski; Colgems-EMI/Tiny Tiger, ASCAP; Noble Vision 101	50	75	2	<b>WHATEVER HAPPENED TO OLD FASHIONED LOVE</b> —B.J. Thomas (P. Drake) L. Anderson; Old Friends, BMI; Cleveland International 38-03492 (CBS)	83	72	21	<b>CAN'T EVEN GET THE BLUES</b> —Reba McEntire (J. Kennedy) T. Dampfner, R. Carnes; Coal Miners, BMI/Refuge, ASCAP; Mercury 76180 (Polygram)
17	21	6	<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	51	35	12	<b>POOR BOY</b> —Razzy Bailey (B. Montgomery) D. Gray, J. Michael, M. Gray, Irving/Down 'N' Dixie/Simonton/Fifty Grand, BMI; RCA-13383	84	NEW ENTRY	NEW ENTRY	<b>SO CLOSE</b> —Backroads (J. Gibson) J. Marcum; Hitkit, BMI; Soundwaves 4698 (NSD)
18	1	14	<b>'TIL I GAIN CONTROL AGAIN</b> —Crystal Gayle (J. Bowen) R. Crowell; Jolly Cheeks, BMI; Elektra 7-69893	52	37	19	<b>(Lost His Love) ON OUR LAST DATE</b> —Emmylou Harris (B. Ahern) C. Twitty, F. Cramer; Acuff-Rose, BMI; Warner Bros. 7-29898	85	NEW ENTRY	NEW ENTRY	<b>HOLD ME</b> —David Rogers (GoldShield Productions) H.L. Shields, V. Rundus; Chip 'N' Dale, ASCAP; Music Masters Limited 1004-52
19	22	13	<b>FEEL RIGHT</b> —Tanya Tucker (D. Malloy) L. Byrom; Deb Dave, Briarpatch, BMI; Arista 0677	53	53	7	<b>YOU COULD'VE HEARD A HEART BREAK</b> —Rodney Lay (J.B. Barnhill) M. Rossi; Songmaker, ASCAP; Churchil 94012 (MCA)	86	NEW ENTRY	NEW ENTRY	<b>WORKIN' IN A COALMINE</b> —Bob Jenkins (R. Jenkins) R. Jenkins; Robchris, BMI; Picap 009
20	24	9	<b>HANGIN' AROUND</b> —The Whites (R. Skaggs) C. Hardy, R. Carnes, J. Carnes; Elektra/Asylum, BMI; Elektra/Curb 69855	54	62	3	<b>IF THAT'S WHAT YOU'RE THINKING</b> —Karen Brooks (B. Ahern) R. Sharp; Gee Sharp, BMI; Warner Bros. 7-29789	87	NEW ENTRY	NEW ENTRY	<b>I'M A BOOGER/A WAY WITHOUT WORDS</b> —Roy Clark (R. Clark) J.B. Barnhill; R. Lane, J. Johnson, B. Jones/C. Water, B. Jones; Tree, BMI/Cross Keys, ASCAP; Churchill 94017 (MCA)
21	26	6	<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	55	56	7	<b>THE LIGHT OF MY LIFE</b> —Tommy St. John (N. Wilson) E. Haynes, D. Brady, R. Thames, Bill Haynes; BMI; RCA-13405	88	NEW ENTRY	NEW ENTRY	<b>LIVIN' ON MEMORIES</b> —Gary Wolf (J. Chambers) J. Chambers, C. Jenkins; Galleon, ASCAP; Columbia 38-03493
22	28	6	<b>REASONS TO QUIT</b> —Merle Haggard and Willie Nelson (C. Moman, W. Nelson, M. Haggard) M. Haggard; Shade Tree, BMI; Epic 34-03494	56	48	18	<b>WITH YOU</b> —Charly McClain (Chucko Productions) L. Shell, R. Muir; Onhisown, BMI/Arian/Ron Muir, ASCAP; Epic 34-03308	89	NEW ENTRY	NEW ENTRY	<b>ANGELS GET LONELY TOO</b> —Ralph May (R. Ruff) J. Tweel, R. Leigh; Unart/United Artist, ASCAP; Primero 1021
23	27	6	<b>I HAVE LOVED YOU GIRL (But Not Like This Before)</b> —Earl Thomas Conley (N. Larkin) E. T. Conley; Blue Moon, ASCAP; RCA 13414	57	46	7	<b>THE JIM REEVES MEDLEY</b> —Jim Reeves (D. Briggs) Moore, Campbell, Anderson; Allison; David, Burke, Fisher; Not Listed; RCA-13410	90	NEW ENTRY	NEW ENTRY	<b>CHOKIN' KIND</b> —Freddy Fender (H. Meaux) H. Howard; Tree, BMI; Warner Brothers 7-29794
24	5	14	<b>INSIDE/CAROLINA DREAMS</b> —Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA 13362	58	69	4	<b>TAKE IT ALL</b> —Rich Landers (B. Fisher) R. Landers; Escrow/Plum Creek, BMI; AMI 1311 (NSD)	91	66	10	<b>MY FINGERS DO THE TALKIN'</b> —Jerry Lee Lewis (R. Chancey) B. Taylor, B. Moore; First Lady, BMI; MCA 52151
25	32	4	<b>WE'VE GOT TONIGHT</b> —Kenny Rogers and Sheena Easton (D. Foster, K. Rogers) B. Seger; Gear, ASCAP; Liberty 1492	59	79	2	<b>JOSE CUERVO</b> —Shelly West (S. Garrett, S. Dorff) C. Jordan; Easy Listening/Galleon, ASCAP; Warner/Viva 7-29778	92	64	9	<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)
26	29	6	<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	60	50	18	<b>LONELY GO</b> —Merle Haggard (M. Haggard, L. Talley) M. Haggard; Shade Tree, BMI; Epic 34-03315	93	78	20	<b>I WONDER</b> —Rosanne Cash (R. Crowell) L. Preston; Bug Music/Asleep At The Wheel, BMI; Columbia 38-03283
27	31	10	<b>BORN TO LOVE ME</b> —Ray Charles (R. Charles) B. Morrison; Music City, ASCAP; Columbia 38-03429	61	65	5	<b>LONELY EYES</b> —Brice Henderson (S. Tutt) B. McDill; Hall-Clement, BMI; Union Station 1000	94	61	16	<b>ROMANCE</b> —Louise Mandrell (E. Kilroy) J. Huffman, C. Waters; Meadowgreen, ASCAP/Tree, BMI; RCA 13373
28	38	5	<b>MY FIRST TASTE OF TEXAS</b> —Ed Bruce (T. West) E. Bruce, R. Rogers; Tree/Newkeys/Sugarplum, BMI; MCA 52156	62	41	18	<b>TODAY MY WORLD SLIPPED AWAY</b> —Vern Gosdin (B. Fisher) M. Wright, V. Gosdin; Vogue (Welk)/Hookit/Gary S. Paxton, BMI; AMI 1310 (NSD)	95	73	20	<b>LOST MY BABY BLUES</b> —David Frizzell (S. Garrett, S. Dorff) B. Peters; Ben Peters, BMI; Warner/Viva 729901
29	30	11	<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	63	43	9	<b>NEVER ENDING SONG OF LOVE</b> —Osmond Brothers (R. Hall) O. Bramlett; Unart, BMI; Elektra/Curb 69883	96	77	6	<b>ONE FIDDLE, TWO FIDDLE/SAN ANTONIO ROSE</b> —Ray Price (S. Garrett) C. Crofford, J. Durrill, S. Garrett/B. Wills; Peso/Wallet, BMI/Bourne Co., ASCAP; Warner/Viva 729830
30	39	4	<b>GONNA GO HUNTIN' TONIGHT</b> —Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr.; Bocephus, BMI; Elektra/Curb 7-69846	64	55	18	<b>ONLY IF THERE IS ANOTHER YOU</b> —Moe Bandy (R. Baker) D. Mitchell; Baray, BMI; Columbia 38-03309	97	68	16	<b>I WISH I WAS IN NASHVILLE</b> —Mel McDaniel (L. Rogers) B. McDill; Vogue (Welk Music), BMI; Capitol 5169
31	40	5	<b>SHAME ON THE MOON</b> —Bob Seger and The Silver Bullet Band (J. Iovine) R. Crowell; Coolwell/Granite, ASCAP; Capitol 5187	65	71	5	<b>EASIER</b> —Sandy Craft (J. Wilson) P. Tillis, J. Buckingham; Sawgrass/Duck Songs, BMI; Angelsons 1821	98	70	7	<b>RAININ' DOWN IN NASHVILLE</b> —Tom Carlile (G. Kennedy) T. Carlile; OPA-LOCKA, ASCAP; Door Knob 82-191
32	19	11	<b>A GOOD NIGHT'S LOVE</b> —Tammy Wynette (G. Richey) C. Lester, T. Dubois; House Of Gold, BMI; Epic 34-03384	66	81	2	<b>FRIDAY NIGHT FEELIN'</b> —Vern Gosdin (B. Fisher, M. Radford) R. Landers; Nub-Pub, ASCAP; AMI 1312 (NSD)	99	97	2	<b>SHE FEELS LIKE A NEW MAN TONIGHT</b> —Clifford Russell (C. Sagle) C. Lester; House Of Gold, BMI; Sugarfree 0509
33	36	9	<b>THE FOOL IN ME</b> —Sonny James (S. James, K. Stiltz) D. Loggin, R. Goodrum; Leeds/MCA Patchwork/Chappell/Sailmaker, ASCAP; Dimension 1040	67	83	2	<b>IT TAKES LOVE</b> —Big Al Downing (T. Bongiovi, L. Quinn) A. Downing, L. Quinn; Metaphor/Simile, BMI/ASCAP; Team 1004	100	100	11	<b>HEART OF THE NIGHT</b> —Juice Newton (R. Landis) M. Clark, J. Bellis; Warner-Tamerlane/Flying Dutchman/Sweet Harmony, BMI/ASCAP; Capitol 5192
34	23	15	<b>TALK TO ME</b> —Mickey Gilley (J.E. Norman) J. Seneca; Jay and Cee, BMI; Epic 34-03326								

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# Country

## CMA Board Discusses Plans For 25th Anniversary

NASHVILLE—The Country Music Assn. is using the occasion of its 25th anniversary for an intensive year-long multimedia campaign here and abroad. This will include a 90-minute CBS-TV network special, outlining the history of country music and featuring more than 40 top acts, to be taped at Constitution Hall in Washington, D.C. for airing April 13.

Already confirmed for the show are Roy Acuff, Alabama, Eddy Arnold, Chet Atkins, June and Johnny Cash, Grandpa Jones, Loretta Lynn, Barbara Mandrell, Bill Monroe, Anne Murray, Willie Nelson, the Oak Ridge Boys, Minnie Pearl and Charley Pride. The taping will be tied in with a gala White House reception hosted by President and Mrs. Reagan highlighting the second quarterly board meeting of the CMA, slated for March 15-17 in Washington.

This was among the topics discussed by the CMA's board of directors at its first 1983 meeting, held Feb. 1-2 at the Century Plaza Hotel in Los Angeles. Chairman Sam Marmaduke and president Joe Galante presided over an agenda which included election of a new officer, a site change for the Talent Buyers Seminar to the Opryland Hotel, future plans for the CMA Awards Show and a report on the activity of CMA's international office.

Frank Jones, newly-appointed senior vice president of PolyGram Records' Nashville division, was elected to fill the unexpired term vacated by Warner Bros. vice president Andy Wickham, who is relocating from L.A. to London.

The board voted to raise the price of tickets for the 1983 CMA Post-Awards party from \$50 to \$60. At the same time, the CMA's international committee noted that it is actively pursuing television coverage for the CMA Anniversary special in Washington as well as the October awards show.

A list of 20 names for consideration by the Hall Of Fame electors was approved in a proposal from E.W. Wendell, chairman of the Hall of Fame panel of electors review committee.

Other proposals made during the two-day board meet included expansion of CMA's newsletter, Close Up; the development of a promotional jingle recorded by Janie

### Talent Seminar To Be Held At Opryland Hotel

NASHVILLE—The Talent Buyers Seminar will be held for the first time this year at the Opryland Hotel, rather than the Hyatt Regency, it has been decided by the board of the Country Music Assn. Wayne McCary of Eastern States Exposition has been named chairman of the 1983 Talent Buyers Seminar, to be held in October.

The site change (and a related decision to switch the annual CMA membership meeting from Thursday of DJ Convention week to Friday) is part of the association's plan to integrate the Talent Buyers Seminar more fully into convention activities. Traditionally, the seminar kicks off DJ Convention week; with the new changes, seminar registrants will have the opportunity to attend all activities of the convention, as well as a special three-hour CMA showcase presenting country talent not signed to any labels.

Fricke to mark CMA's 25th anniversary; a special contest designed to acquire a new logo for use after the anniversary year through open sub-

missions, with a \$1,000 prize; and a published songbook to contain the five nominated CMA songs of the year for every year since 1967.

Tandy Rice, membership chairman, reported on his campaign to boost CMA membership to more than 10,000 this year, and the sched-

ule for 1984's quarterly board meetings was announced as Feb. 7-9, Orlando, Fla.; April 24-26, Houston, Tex.; and July 10-12, Boston, Mass.

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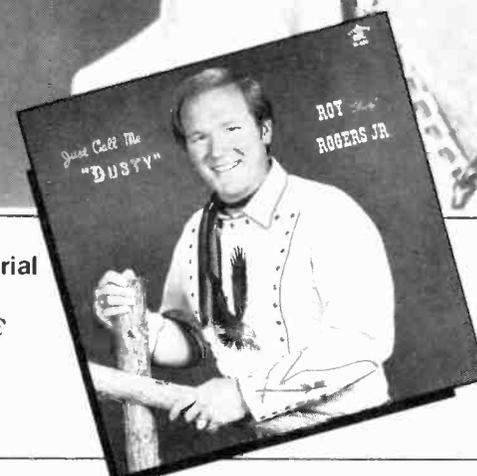
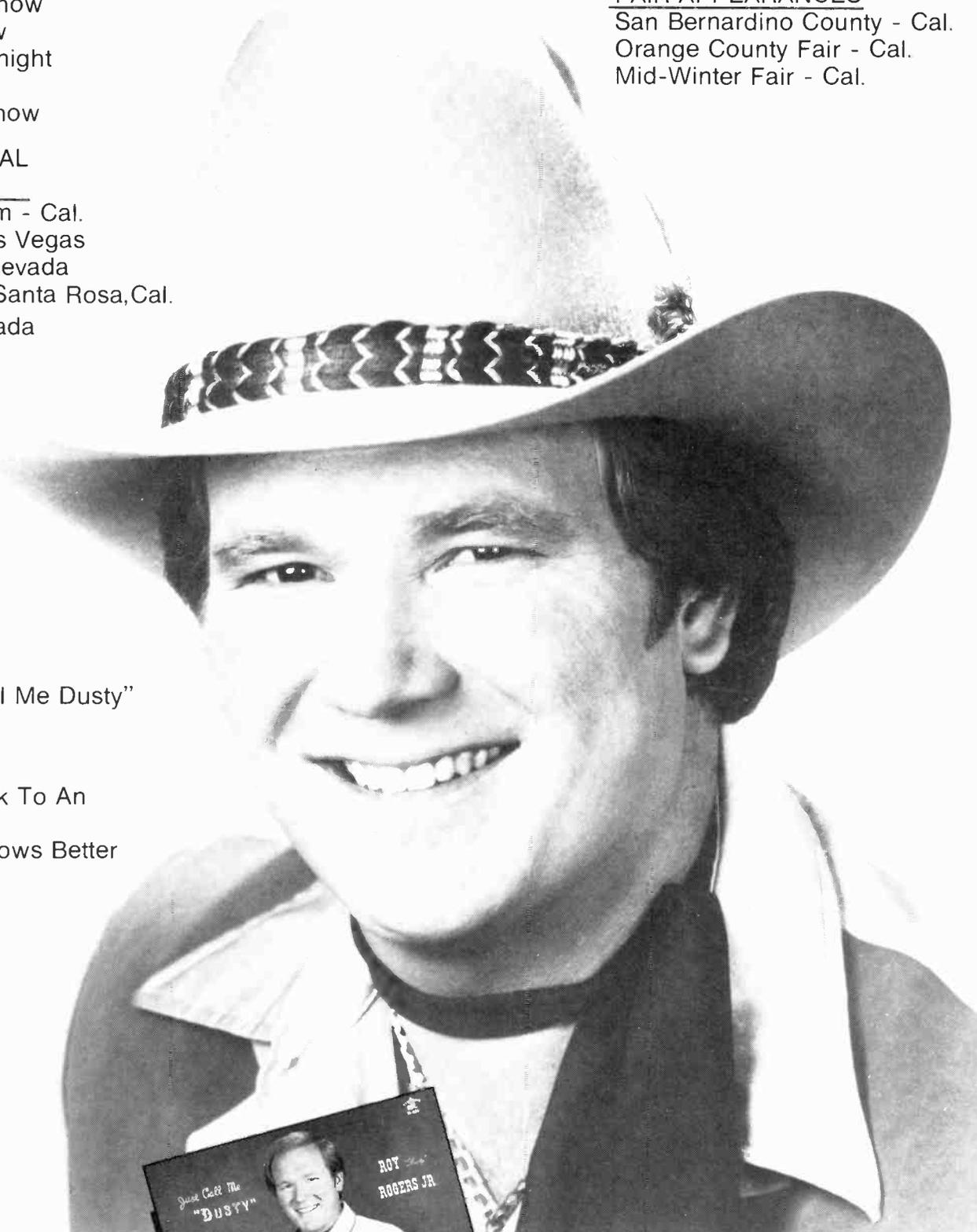
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FEBRUARY 19, 1983, BILLBOARD

# Billboard® Hot Country LPs™

Survey For Week Ending 2/19/83

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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	1	49	<b>MOUNTAIN MUSIC ▲</b> Alabama, RCA AHL1 4229 RCA	22	37	30	67	<b>BIG CITY</b> Merle Haggard, Epic FE 37593 CBS
2	2	48	<b>ALWAYS ON MY MIND ▲</b> Willie Nelson, Columbia FC 37951 CBS		38	35	12	<b>CONWAY'S #1 CLASSICS-VOL. II</b> Conway Twitty, Elektra 60209 WEA
3	3	13	<b>GOING WHERE THE LONELY GO</b> Merle Haggard, Epic FE 38092 CBS		40	39	38	<b>QUIET LIES ●</b> Juice Newton, Capitol ST 12210 CAP
4	5	18	<b>W W II</b> Waylon Jennings & Willie Nelson, RCA AHL 1-4455 RCA		41	43	31	<b>LOVE WILL TURN YOU AROUND ●</b> Kenny Rogers, Liberty LO-51124 CAP
5	4	20	<b>HIGHWAYS AND HEARTACHES</b> Ricky Skaggs, Epic FE 37996 CBS		42	36	31	<b>FAMILY'S FINE BUT THIS ONE'S MINE</b> David Frizzell, Warner/Viva 23688 WEA
6	7	17	<b>RADIO ROMANCE</b> Eddie Rabbitt, Elektra 60160 WEA		43	40	9	<b>BEST OF BOXCAR VOLUME I</b> Boxcar Willie, Main Street ST 73002 (Capitol) CAP
7	6	18	<b>HANK WILLIAMS JR'S GREATEST HITS</b> Hank Williams Jr., Elektra/Curb 60193 WEA		★	54	2	<b>MERLE HAGGARD'S GREATEST HITS</b> Merle Haggard, MCA 5386 MCA
8	8	11	<b>KRIS, WILLIE, DOLLY &amp; BRENDA... THE WINNING HAND</b> Kris Kristofferson, Willie Nelson, Dolly Parton, Brenda Lee, Monument JWG 38389 CBS		45	42	125	<b>GREATEST HITS ▲</b> Anne Murray, Capitol S00 12110 CAP
9	9	36	<b>JUST SYLVIA</b> Sylvia, RCA AHL 1-4263 RCA		46	46	120	<b>GREATEST HITS ▲</b> The Oak Ridge Boys, MCA 5150 MCA
10	10	22	<b>A TASTE OF YESTERDAY'S WINE</b> Merle Haggard/George Jones, Epic FE 38203 CBS		47	49	11	<b>HERE'S TO US</b> Cristy Lane, Liberty LT 51137 CAP
11	12	25	<b>GREATEST HITS</b> The Bellamy Brothers, Warner/Curb 26397-1 WEA		48	52	16	<b>HEARTBREAK</b> Rodney Lay, Churchill CR 9423 MCA
★	20	3	<b>PONCHO AND LEFTY</b> Merle Haggard and Willie Nelson, Epic FE 37958 (CBS) WEA	★	★	57	31	<b>TURNED LOOSE</b> Roy Clark, Churchill CR 9425 MCA
★	15	17	<b>WILD AND BLUE</b> John Anderson, Warner Brothers 23721 WEA	★	★	58	26	<b>UNLIMITED</b> Reba McEntire, Mercury SRM-1-4047 POL
14	11	19	<b>GREATEST HITS</b> Dolly Parton, RCA AHL 1-4422 RCA		52	51	17	<b>MICHAEL MARTIN MURPHEY</b> Michael Martin Murphey, Liberty 51120 CAP
15	13	22	<b>SOMEWHERE BETWEEN RIGHT AND WRONG</b> Earl Thomas Conley, RCA AHL 1-4348 RCA		53	55	4	<b>GET CLOSER ●</b> Linda Ronstadt, Asylum 60185 WEA
16	16	13	<b>ANNIVERSARY, TEN YEARS OF HITS</b> George Jones, Epic KE 38323 CBS		54	47	13	<b>CHANGES</b> Tanya Tucker, Arista AT 9695 IND
17	14	12	<b>TRUE LOVE</b> Crystal Gayle, Elektra 60200 WEA		55	48	34	<b>THE ELVIS MEDLEY</b> Elvis Presley, RCA AFL 1-4222 RCA
18	17	10	<b>LAST DATE</b> Emmylou Harris, Warner Bros. 1-23740 WEA		56	56	17	<b>SOMEWHERE IN THE STARS</b> Rosanne Cash, Columbia FC 37570 CBS
19	18	101	<b>FEELS SO RIGHT ▲</b> Alabama, RCA AHL1 3930 RCA		57	50	12	<b>PERFECT STRANGER</b> T.G. Sheppard, Warner/Curb 23725 WEA
20	19	68	<b>WAITIN' FOR THE SUN TO SHINE</b> Ricky Skaggs, Epic FE 37193 CBS		58	60	3	<b>GREATEST HITS</b> Janie Fricke, Columbia FC 38310 CBS
★	25	7	<b>BIGGEST HITS</b> Marty Robbins, Columbia FC 38309 CBS		59	59	123	<b>WALK ON</b> Karen Brooks, Warner Bros. 23676 (WEA) WEA
22	22	9	<b>STRONG WEAKNESS</b> The Bellamy Brothers, Elektra/Curb 60210 WEA		60	62	44	<b>GREATEST HITS ▲</b> Ronnie Milsap, RCA AAL1 3772 RCA
★	27	35	<b>INSIDE</b> Ronnie Milsap, RCA AHL1 4311 RCA		61	63	30	<b>HIGH NOTES</b> Hank Williams Jr., Elektra/Curb E1 60100 (Elektra) WEA
24	24	18	<b>IT AIN'T EASY</b> Janie Fricke, Columbia FC 38214 CBS		62	65	2	<b>16TH AVENUE</b> Lacy J. Dalton, Columbia FC 37975 CBS
25	21	13	<b>THE BIRD</b> Jerry Reed, RCA AHL 1-4529 RCA		★	NEW ENTRY		<b>MY FINGER'S DO THE TALKING</b> Jerry Lee Lewis, MCA 5387 MCA
26	23	74	<b>GREATEST HITS ▲</b> Willie Nelson, Columbia KC2 37542 CBS		64	66	23	<b>OLD HOME TOWN</b> Glen Campbell, Atlantic/America 90016 WEA
27	29	141	<b>MY HOME'S IN ALABAMA ▲</b> Alabama, RCA AHL1 3644 RCA		★	NEW ENTRY		<b>CONWAY'S #1 CLASSICS, VOL. I</b> Conway Twitty, Elektra E1-60115 WEA
★	33	12	<b>HONKYTONK MAN</b> Soundtrack, Warner/Viva 23739 WEA		66	68	77	<b>BIGGEST HITS</b> Tammy Wynette, Epic 38312 CBS
29	28	21	<b>DREAM MAKER</b> Conway Twitty, Elektra 60182 WEA		67	45	42	<b>THE PRESSURE IS ON ●</b> Hank Williams Jr., Elektra/Curb SE 535 WEA
30	26	24	<b>COME BACK TO ME</b> Marty Robbins, Columbia FC 37995 CBS		68	67	10	<b>BUSTED</b> John Conlee, MCA 5310 MCA
31	34	21	<b>PUT YOUR DREAMS AWAY</b> Mickey Gilley, Epic FE 38083 CBS		69	64	32	<b>BIGGEST HITS</b> Mickey Gilley, Epic FE-38320 CBS
32	31	18	<b>SURE FEELS LIKE LOVE</b> Larry Gatlin & the Gatlin Brothers Band, Columbia FC-38135 CBS		70	73	250	<b>STRAIT FROM THE HEART</b> George Strait, MCA 5320 MCA
★	38	7	<b>BIG AL DOWNING</b> Big Al Downing, Team TRA 2001 IND		71	75	39	<b>STARDUST ▲</b> Willie Nelson, Columbia JC 35305 CBS
★	34	42	<b>INSIDE OUT</b> Lee Greenwood, MCA 5305 MCA		72	74	26	<b>NUMBER ONES</b> Conway Twitty, MCA 5318 MCA
★	41	4	<b>FRIZZELL WEST-OUR BEST TO YOU</b> David Frizzell and Shelly West, Warner/Viva 1-23754 WEA		73	70	125	<b>THE BEST LITTLE WHOREHOUSE IN TEXAS</b> Motion Picture Soundtrack MCA 6112 MCA
36	37	122	<b>GREATEST HITS ▲</b> Kenny Rogers, Liberty 100 1072 CAP		74	61	5	<b>I AM WHAT I AM ●</b> George Jones, Epic JE 36586 CBS
					75	69	4	<b>GREATEST HITS</b> Moe Bandy, Columbia FC 38315 CBS
								<b>GOOD LOVE AND HEARTBREAK</b> Tammy Wynette, Epic FE 38372 CBS

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# Country

ALL-STAR SHOWS IN DALLAS, TULSA

## Marlboro To Sponsor Concerts

NASHVILLE—Marlboro, a division of Philip Morris, is test-marketing its entrance into the country music corporate sponsorship field with two concerts next month. At a cost estimated by one industry source at close to \$700,000, these dates are viewed as preceding a full-scale launch into this new market through a projected fall tour to be underwritten by the cigarette giant.

The first show, slated for Reunion Arena in Dallas March 6, headlines Ronnie Milsap, Barbara Mandrell and Ricky Skaggs. The second date features Merle Haggard, Hank Williams Jr. and Skaggs at Tulsa's Assembly Hall March 26. The two concerts represent different demographics in country audiences and have been designed to give Marlboro a chance to gauge the strength of each before booking a complete concert tour later this year under the banner "Marlboro Country Music."

The shows are being produced by Regis Boif of Entertainment Services Co. in New York, whose prior experience in corporate sponsorships came with Schlitz and rock groups such as the Who. Both dates will utilize several of the same staging techniques and equipment seen on the Who's recent "farewell tour" of the U.S. This includes the use of three video screens, approximately 20 feet by 30 feet each, and a live five-camera shoot during the concert to give better viewing for ticket holders in the back and balcony seating.

Tied in with the concerts will be local talent searches called "Marlboro Country Music Talent Roundups." In Dallas, 10 area nightclubs will select their own winners, following preliminary judging by Country Bandstand, a Nashville-based firm. Finals to determine the grand prize winner are scheduled for Wednesday (23) at the Dallas Palace. The finals will also be videotaped for use as entertainment segues between the headliners at the Reunion Arena show March 6. The grand prize is \$5,000 plus an opening slot on the Dallas date; runners-

up in the contest get \$1,000 and \$500.

If the test-marketing proves successful, Marlboro is expected to put together a final package for the projected full-scale tour later this year and to tie in a series of talent competitions in local markets as promo-

tions.

Pricing for the Dallas and Tulsa dates is scaled low, despite the strength of the triple-headliner package. Tickets for the Reunion Arena date are \$11 and \$10, with a similar structure scheduled for Tulsa.

KIP KIRBY

## Chart Fax

### One Plus One Equals One For Sheppard & Brooks

By MELINDA NEWMAN

"Faking Love" takes the duo of T.G. Sheppard and Karen Brooks to the top this week. This is Brooks' first trip to the premier position. The new Warner Bros. artist is also represented on the charts this week with her first solo single, "If That's What You're Thinking." Sheppard, who's no stranger to the charts, hits the peak for the 13th time in his career.

Turnabout is fair play. Last week Chart Fax wrote about female artists who had hit the top of the charts as both solo artists and duo artists; now it's the gentlemen's turn. "Faking Love," Sheppard's first duo attempt, comes three months after his last solo effort. "War Is Hell (On The Homefront Too)," topped the charts.

Willie Nelson takes the prize for shortest period of time between solo and duo numbers to hit the top. It literally took him no time at all. His single, "Always On My Mind," topped the charts for two weeks this summer and was immediately replaced by "Just To Satisfy You," a duet with Waylon Jennings.

As part of a male/female duo, Conway Twitty wins the award. In 1973 he and Loretta Lynn reached

No. 1 with "Louisiana Woman, Mississippi Man." A scant two weeks later, Twitty was at the top again with "You've Never Been This Far Before."

James Galway, the classical flautist, debuts on the country charts this week with "The Wayward Wind." Michael Emerson, Galway's manager, wanted the former Berlin Philharmonic Orchestra member to do a country album, so RCA in New York, on whose Red Seal label Galway records, put him in touch with producer Tom Collins, who teamed Galway with Sylvia. The song is a remake of Gogi Grant's 1956 pop chart-topper. Tex Ritter had a top 30 hit with the song the same year.

Phil Everly of the legendary Everly Brothers debuts this week with "Who's Gonna Keep Me Warm." The singing siblings had four No. 1 records on the country charts between 1957 and 1961 and then disappeared from the charts until 1976, when Don Everly appeared on the country chart with "Yesterday Just Passed My Way Again." Phil's first solo country chart appearance came in 1980 with "Dare To Dream Again."

## Nashville Scene

Continued from page 26

versus three-in-a-row" will keep at least one late-night rap room rowdy.

Stations aboard the AM stereo bandwagon will tout the competitive edge they'll have now against FM country formats, while still others will privately wonder whether country listeners will spend the time and money to make an investment in AM stereo receivers.

Oh, yeah: at least half a dozen seminar attendees (most notably, this columnist) will get hopelessly lost again in the always-under-construction Opryland Hotel after the New Faces Show banquet, and be sighted wandering about through the hotel's labyrinthine corridors until the wee hours. (This year, we understand, we're to be given detailed maps and a guide dog to help out.)

\*\*\*

A press release from the Coalition To Save America's Music (SAM) quotes past research showing that home tapers in 1980 copied recordings with an estimated value of \$2.85 billion, the equivalent of 455 million albums. By comparison, the total of all LPs sold in 1981 totaled only 475 million albums. It would be interesting to know—if such a study were feasible, which it isn't—how many of the home tapers were copying country product—and how many of the albums taped at home were country records.



FIRST TAKE—Jimmy Fortune, third from left, gets his first taste of recording since joining the Statler Brothers earlier this year. The Statlers, with PolyGram producer Jerry Kennedy, are finishing up their next album.

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# Country

## Deluge Of Duets Causing Concern

• Continued from page 1

hand, such duet staples as David Frizzell & Shelly West, who also release solo singles, don't seem to create a problem. Programmers are willing to put on artist's duet and solo record into regular rotation, although they draw the line at playing more than two releases concurrently.

Emphasizes Bill Pyne, music director at WQYK St. Petersburg, Fla. "I don't have any difficulty finding room for a Frizzell & West single and Shelly's new single. But if David comes with a solo record anytime soon, it will have to wait for one of the others to drop off."

Some stations surveyed admit they have held off on new singles if one (or both) of the artists already is on prime rotation. Examples include Crystal Gayle's "Til I Gain Control Again," which had to wait in some markets until her duet with Eddie Rabbitt, "You And I," peaked, and Karen Brooks' new Warner Bros. release, "If That's What You're Thinking," which is following her duet with T.G. Sheppard, "Fakin' Love," up the chart.

In a number of cases, programmers are playing duets by Willie Nelson and Dolly Parton or Merle Haggard and George Jones at the expense of one of the acts' own solo singles. Several stations noted they are late in adding "Reasons To Quit" by Nelson and Haggard due to a spate of other duet and solo releases by both artists.

Radio programmers say their research indicates that listeners are excited by duets, especially when record companies pair two superstars not usually heard together. They also like the idea of a superstar artist recording a duet with a newcomer.

Joel Raab, p.d. at WHK Cleveland, is enthusiastic about duets which feature a major name with a new artist: "What a great way to expose these newcomers on the strength of a bigger performer!" KOMA Oklahoma City acting p.d. John Pratt thinks Kenny Rogers' new duet with pop singer Sheena Easton will mean additional cross-over appeal for both, and a potential new group of (country) fans for Easton. "It's very beneficial to be on a duet with a superstar," comments Pratt, adding that he expects Brooks to do even better on her own because of the exposure she received on "Fakin' Love" with Sheppard.

But Pratt foresees an ironic twist in the current duet deluge which could portend heavier exposure in the long run for newcomers now

being squeezed out of rotation by the superstars. "I think if this trend keeps up, it may cause listeners to get bored with the same old sounds," he says. "If it creates a backlash, it may well show up in additional programming for new acts."

Recent country playlists have been admittedly flooded by duets and singles in various configurations. These include the pairings of Eddie Rabbitt/Crystal Gayle, T.G. Sheppard/Karen Brooks, Waylon Jennings/Willie Nelson, Willie Nelson/Merle Haggard, George Jones/Willie Nelson, Willie Nelson/Dolly Parton and David Frizzell/Shelly West. In every case, at least one of the pair also had a solo release at the same time, meaning up to three positions occupied on the charts by two artists.

Many recent duets have paired artists who have never worked together before; one of the most unusual combinations is classical flautist James Galway and Sylvia (RCA). Among the first-time pairings already recorded and waiting for release in coming weeks are Mickey Gilley/Charly McClain (Epic); Lacy J. Dalton/Bobby Bare (Columbia); Earl Scruggs/Burrto Brothers (Columbia); Moe Bandy/Becky Hobbs (Columbia); Brenda Lee/Willie Nelson (Monument); Connie Smith/Kris Kristofferson (Monument); and Lynn Anderson/Gary Morris (Perman).

Bob Cole, p.d. of WPKX Washington, D.C. wonders if the plethora of duets by superstars isn't a reflection of record companies' artist development cutbacks. Says Cole: "It's getting harder for new artists to get exposure at major-market stations with tight playlists. So labels may not be signing as many new acts. And that leaves us with more superstars on the charts than ever."

Jarrett Day of KSO Des Moines says his station has been getting calls lately from listeners wondering if duets are a way for acts to shore up their careers. He also questions the advantage of putting two artists together and running the risk of their duet popularity overshadowing their individual careers.

"Moe Bandy and Joe Stampley both had good recording careers at the time they teamed up and got all that duet exposure," Day comments. "But since then, neither one has done that well by himself on the chart. The best example of a duet situation I've seen is Kenny Rogers and Dottie West: they did a few records together and left everybody wanting more. They knew when to stop."

Some programmers, like Bill Coffey, operations manager of KSD St. Louis, think labels need to exercise more caution in their release schedules.

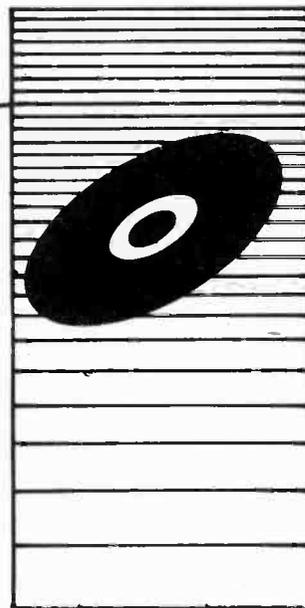
"They're putting out a new record the second an artist's current single loses its bullet, even though it may be doing very well in certain markets," Coffey says. "If I were dumb enough to jump on every new record the labels ship, we could kill a lot of sales prematurely."

Echoes WQYK's Bill Pyne heatedly, "I see no reason for any big-name hit act to have four or five singles a year, alone or with other artists. This whole duet thing is going to affect everyone's rotation eventually if it continues. A lot of great new records are going to get held back or not played, and it will be a shame."

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# Billboard® Black LPs

Survey For Week Ending 2/19/83

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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	1	9	<b>THRILLER</b> Michael Jackson, Epic QE 38112	4	38	27	12	<b>THE SUN STILL SHINES</b> Sonny Charles, Highrise HR 102
2	2	17	<b>LIONEL RICHIE</b> ▲ Lionel Richie, Motown 6007ML		39	38	17	<b>HEARTBREAKER</b> Dionne Warwick, Arista AL 9609
3	3	14	<b>MIDNIGHT LOVE</b> ▲ Marvin Gaye, Columbia FC 38197		40	NEW ENTRY		<b>SECOND TO NUNN</b> Bobby Nunn, Motown 6022ML
4	6	19	<b>FOREVER, FOR ALWAYS, FOR LOVE</b> ● Luther Vandross, Epic FE 38235		41	46	13	<b>SKYYJAMMER</b> Skyy, Salsoul SA 8555
5	5	9	<b>CHAKA KHAN</b> Chaka Khan, Warner Bros. 23729		42	44	54	<b>DOWN HOME</b> Z.Z. Hill, Malaco MAL 7406
6	7	19	<b>ALL THIS LOVE</b> DeBarge, Gordy 6012GL (Motown)		43	43	28	<b>JUMP TO IT</b> Aretha Franklin, Arista AL 9602
7	4	14	<b>1999</b> ● Prince, Warner Bros. 23720-1		44	47	17	<b>JUST AIN'T GOOD ENOUGH</b> Johnnie Taylor, Beverly Glen BG 10001
8	10	10	<b>THE BEST IS YET TO COME</b> Grover Washington, Jr., Elektra 60215		45	52	4	<b>ALL I NEED</b> Sylvester, Megatone M-1005
9	9	14	<b>PROPOSITIONS</b> The Bar-Kays, Mercury SRM-1-4065 (Polygram)		46	45	29	<b>ZAPP II</b> ● Zapp, Warner Bros. 23583-1
10	11	10	<b>COMPUTER GAMES</b> George Clinton, Capitol ST-12241		47	48	17	<b>WILD NIGHT</b> One Way, MCA MCA 5369
11	14	7	<b>THE YOUTH OF TODAY</b> Musical Youth, MCA 5389		48	41	16	<b>DISTANT LOVER</b> Alphonse Mouzon, High Rise HR 100AE
12	15	3	<b>TOUCH THE SKY</b> Smokey Robinson, Tamla 6030TL (Motown)		49	42	9	<b>IT'S A BEAUTIFUL THING</b> Maxine Nightingale, Highrise HR 101
13	8	11	<b>DON'T PLAY WITH FIRE</b> Peabo Bryson, Capitol ST-12241		50	50	6	<b>WOLF</b> Bill Weller, Constellation 60187 (Elektra)
14	17	36	<b>GAP BAND IV</b> ▲ The Gap Band, Total Experience TE-1-3001 (Polygram)		51	49	28	<b>TANTALIZINGLY HOT</b> Stephanie Mills, Casablanca NBLP 7265 (Polygram)
15	24	3	<b>TOO TOUGH</b> Angela Bofill, Arista AL 9616		52	51	11	<b>LEARNING TO LOVE</b> Rodney Franklin, Columbia FC 38198
16	12	16	<b>JANET JACKSON</b> Janet Jackson, A&M SP-4907		53	53	5	<b>BLOW</b> Rick James Presents Bobby Militello, Gordy 6023GL (Motown)
17	18	24	<b>GET LOOSE</b> ● Evelyn King, RCA AFL1-4337		54	54	14	<b>HARD TIMES</b> Millie Jackson, Spring SP-1-6737 (Polygram)
18	16	18	<b>EVERY HOME SHOULD HAVE ONE</b> Patti Austin, Qwest QWS 3691 (Warner Bros.)		55	56	12	<b>GIVE EVERYBODY SOME</b> Richard "Dimples" Fields, Boardwalk NB 33258-1
19	19	10	<b>GREATEST HITS</b> Ray Parker, Jr., Arista AL 9612		56	58	9	<b>VISIONS OF THE LITE</b> Slave, Cotillion 90024 (Atlantic)
20	26	14	<b>TO THE MAX</b> Con Funk Shun, Mercury SRM-1-4067 (Polygram)		57	60	28	<b>DONNA SUMMER</b> ● Donna Summer, Geffen GHS 2005 (Warner Bros.)
21	21	23	<b>WHAT TIME IS IT?</b> ● The Time, Warner Bros. 23701-1		58	62	75	<b>NEVER TOO MUCH</b> ● Luther Vandross, Epic FE 37451
22	22	16	<b>THE OTHER SIDE OF THE RAINBOW</b> Melba Moore, EMI-America ST-12243		59	NEW ENTRY		<b>INSTANT FUNK V</b> Instant Funk, Salsoul SA 8558 (RCA)
23	13	12	<b>ALL THE GREATEST HITS</b> Commodores, Motown 6028ML		60	NEW ENTRY		<b>ALFONZO</b> Alfonzo, Larc LR 8101 (MCA)
24	20	10	<b>THE RHYTHM &amp; THE BLUES</b> Z.Z. Hill, Malaco 7411		61	61	23	<b>NEW DIRECTIONS</b> Tavares, RCA AFL1-4357
25	40	2	<b>ON THE ONE</b> Dazz Band, Motown 6031ML		62	65	2	<b>MAN PARRISH</b> Man Parrish, Imporite/12 MP-320
26	23	7	<b>BLAST</b> The Brothers Johnson, A&M SP-4927		63	63	12	<b>LIVIN' IN THE NEW WAVE</b> Andre Cymone, Columbia FC 38123
27	25	9	<b>TYRONE DAVIS</b> Tyrone Davis, Highrise HR 103		64	64	16	<b>CASINO LIGHTS</b> Various Artists, Warner Bros. 23718-1
28	28	11	<b>LIVING MY LIFE</b> Grace Jones, Island 90018 (A&O)		65	57	38	<b>THROWIN' DOWN</b> ● Rick James, Gordy 6005GL (Motown)
29	29	18	<b>THE MESSAGE</b> Grand Master Flash And The Furious Five, Sugar Hill SH 268		66	59	33	<b>HERE WE GO AGAIN</b> Bobby Bland, MCA MCA 5297
30	30	12	<b>S.O.S. III</b> The S.O.S. Band, Tabu FZ 38352 (Epic)		67	66	11	<b>FRICITION</b> Chocolate Milk, RCA AFL1-4412
31	35	4	<b>BUSINESS AS USUAL</b> ▲ Men At Work, Columbia FC 37978		68	74	32	<b>INSTANT LOVE</b> Cheryl Lynn, Columbia FC 38057
32	32	21	<b>VANITY 6</b> Vanity 6, Warner Bros. 1-23716		69	67	16	<b>INCOGNITO</b> Spyro Gyra, MCA MCA 5368
33	31	20	<b>AS ONE</b> Kool & The Gang, De-Lite DSR 8505 (Polygram)		70	69	25	<b>IF THAT'S WHAT IT TAKES</b> ● Michael McDonald, Warner Bros. 23703-1
34	33	10	<b>HIMSELF</b> Bill Cosby, Motown 6026ML		71	70	15	<b>THE NIGHTFLY</b> ● Donald Fagen, Warner Bros. 23730-1
35	37	36	<b>JEFFREY OSBORNE</b> Jeffrey Osborne, A&M SP-4896		72	55	4	<b>IT'S GOOD TO BE HOME</b> Harry Ray, Sugar Hill SH 269
36	34	18	<b>SILK ELECTRIC</b> ● Diana Ross, RCA AFL1-4384		73	71	9	<b>RIT/2</b> Lee Ritenour, Elektra 60186
37	36	14	<b>TWO OF A KIND</b> Earl Klugh/Bob James, Capitol ST-12244		74	72	27	<b>THIS ONE'S FOR YOU</b> Teddy Pendergrass, P.I.R. FZ 38118 (Epic)
					75	68	32	<b>WE ARE ONE</b> Pieces Of A Dream, Elektra 60142-1

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## Black

### Andrews Remembers The Kids Hot Producer Finds Time For Teaching High School

LOS ANGELES—Reggie Andrews is riding high these days. The 35-year-old producer, composer and keyboardist is up for a Grammy (best r&b song) with Ndugu Chancler for their song, "Let It Whip," a major pop and black hit for the Dazz Band last year. The group, which Andrews produces, also has a new hit, "On The One."

He also has various production projects in the works: the self-contained band Kiddo and singer Rockie Robbins for A&M; Platinum Hook for RCA; General Caine for CBS-distributed Tabu; and ex-boardwalk group Tierra, now shopping for a label. Chancler, a busy West Coast session percussionist, is co-producing these albums with Andrews. The two are partners in Rance Productions.

Despite this hectic production schedule, Andrews still finds time

for his 10-year musical commitment to Los Angeles' predominantly black Locke High School. Andrews takes the lip service many established industryites give to helping young people to heart and instructs high schoolers in big band arranging, musical theory, and choral arranging.

"When I was in junior high school studying music, I saw that the instruction didn't deal with the connection between making money in music and the theory of it," he says. "So I decided that I wanted to teach music no matter what else happened in my career." Andrews developed the curriculum for what he calls a "vocational music" program, drawing upon his experiences playing with Earth, Wind & Fire, Donald Byrd and the Crusaders, and producing five Patrice Rushen albums.

Andrews' goal is to graduate one

professional musician a year. Fourteen of his former students are active professionally today, including Elektra artist Rushen, his partner Chancler, Rose Royce keyboardist Michael Nash, and Rick James' saxophonist Daniel LeMelle. "In the past, such as when I worked in Motown's a&r department for a year, I couldn't always be there on a regular basis, and the program suffered," recalls Andrews. "But today I've set up a system where some of my former students can come back and pick up the slack and maintain the same level of instruction."

In addition to teaching, Andrews has organized free concerts in Los Angeles high schools that have featured Herbie Hancock, Earth, Wind & Fire and Deniece Williams. "Professional musicians want to come back and give something to the kids, but usually there is a conflict between their schedules and the needs of the school system. The educational system has so much bureaucracy. Since I understand the desires and the needs of both, I can act as a liaison to bring them together."

Andrews' "vocational" approach to teaching is based on his finding that "the educational system is failing to present their information in a manner the kids can utilize. Its practical applications aren't explained. The kids get bored and feel the material has no meaning in their lives."

Andrews often brings projects in progress to class with him, both to illustrate musical ideas and to get students' reaction. "When they like something, they tell you. If they don't, they won't say anything negative, they just won't say anything. Then you know they don't like it."

### Promoters Commit To Bud Boycott

NEW YORK—Calling Budweiser "a classic case of a company using black artists, focusing on the black community, but using white promoters" for its SuperFest concert series, Rev. Jesse Jackson formally announced the National Assn. of Black Promoters' support and endorsement of the Operation PUSH boycott of Anheuser-Busch products (Billboard, Jan. 15).

As part of the boycott, the Association will move to disallow the sale of Budweiser in halls where its members promote concerts, making the hall owners choose between the concerts and the beer. Jackson claimed that the boycott has already obtained a commitment of support from black artists, one of Operation PUSH's objectives, but that their names could not yet be disclosed.

Jackson stated he did not believe other companies would be discouraged by the boycott from doing business with the black community. His aim, he said, is to meet with each and every corporation that sponsors black music concerts in order to reach a financial arrangement.

### The Rhythm & The Blues Slick Rick Says MTV Is Sick

By NELSON GEORGE

In the continuing saga of "I hate my MTV," Rick James told the Los Angeles Times earlier this month that the programming at the music video channel is "racist" and undoubtedly denies him, and other black musicians, the sales MTV can generate. Slick Rick said, "I know the MTV people tell everybody that seeing your video helps sell a lot of records. So I figure if they played my video I could probably sell hundreds of thousands more records than I do now." At a television taping in Los Angeles Feb. 6, James expanded on his comments: "I'm hoping my speaking out in public about MTV's discriminatory policy will make other acts go on the record about it."

The disgust of black musicians with the programming policies of the Warner Amex subsidiary have been discussed in Billboard's pages and in the entertainment trade press in general almost since the channel's inception. However, James' comments can be considered significant since he is a major artist (with a catalog of fine videos) and the Times is a consumer publication with national impact, which may stimulate more consumer coverage. At the taping, "Entertainment Tonight" reporter Kenny Furman interviewed James, Richard "Dimples" Fields, members of the Dazz Band, and some black music executives for a segment on MTV scheduled to run within the month, adding another chapter to video's greatest epic.

The Beverly Hills chapter of the NAACP recently signed agreements with MGM and Disney Studios to encourage black participation in the film and television productions of both companies. The agreements were the outgrowth of an aggressive anti-discrimination stand by the local NAACP chapter against the major film studios, one that is continuing. For musicians, these agreements are of considerable interest, since there is hardly a television show or film that doesn't use music in some form. Willis Edwards,

president of the Beverly Hills NAACP, says musicians are affected by these agreements, but "only if they take it upon themselves to utilize their entrepreneurial skills." Edwards explains that the door is now open at MGM and Disney and that it's up to those interested and qualified to follow up on the opportunity.

★ ★ ★

Short Stuff: **Maze** Featuring **Frankie Beverly** is recording its next album up in the Bay Area. Capitol expects a single by March, an album in April, and a major tour through the spring and summer. . . . **Natalie Cole** made a highly promoted local in-store appearance in Los Angeles two weeks ago, part of an effort to refurbish an image tarnished by reports of her personal problems. Stanley Clarke is producing her Epic debut album. . . . The first release on Stevie Wonder's Wondirection Records will be a message-oriented rap record by ex-New York DJ Gary Byrd. But when that record, recorded many months ago by Byrd and Wonder, will finally hit the street is still uncertain. That is not to say that Wonder has been sitting on his very talented hands. He is producing part of **Syreeta Wright's** next Motown album and one song on **Edwin Birdsong's** next Salsoul release, and working with **Third World** on a follow up to "Try Jah Love." In addition, Wonder has written the title song for **Francis Coppola's** film "The Outsiders" and may perform on the soundtrack.



Billboard photo by Chuck Pulin  
**OTIS' SHOW—Veteran songwriter Otis Blackwell performs at the Other End in New York.**

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	2	19	<b>BABY, COME TO ME</b> —Patti Austin (A Duet With James Ingram) (Quincy Jones), R. Temperton; Qwest 50036 (Warner Bros.)	★	35	5	<b>FALL IN LOVE WITH ME</b> —Earth, Wind and Fire (Maurice White), M. White, D. Vaughn, W. Vaughn; Columbia 38-03375
2	1	16	<b>DOWN UNDER</b> —Men At Work (Peter McLean), C. Hay, R. Strykert; Columbia 38-03303	★	40	2	<b>MR. ROBOT</b> —Styx (Styx), D. DeYoung; (Slygian Songs, ASCAP) A&M 2525
3	4	10	<b>SHAME ON THE MOON</b> —Bob Seger & The Silver Bullet Band (Jimmy Iovine), R. Crowell; Capitol 5187	★	42	6	<b>I'M ALIVE</b> —Neil Diamond (Burt Bacharach, Carole Bayer Sager, Neil Diamond), N. Diamond, D. Foster; Columbia 38-03503
4	9	9	<b>STRAY CAT STRUT</b> —Stray Cats (Dave Edmunds), B. Setzer; EMI-America 8122	★	38	11	<b>THE CLAPPING SONG</b> —Pia Zadora (Charles Calello), N. Chase; Elektra 7-69889 (Elektra/Curb)
5	5	17	<b>AFRICA</b> —Toto (Toto), D. Paich, J. Porcaro; Columbia 38-03335	★	39	10	<b>THE WOMAN IN ME</b> —Donna Summer (Quincy Jones), M. Clark, J. Bettis; Geffen 7-29805 (Warner Bros.)
6	23	5	<b>BILLIE JEAN</b> —Michael Jackson (Quincy Jones), M. Jackson; Epic 34-03509	★	41	6	<b>TIED UP</b> —Olivia Newton-John (John Farrar), J. Farrar, L. Ritenour; MCA 52155
7	7	20	<b>YOU AND I</b> —Eddie Rabbitt/Crystal Gayle (David Malloy), F. Myers; Elektra 7-69936	★	43	6	<b>DREAMIN' IS EASY</b> —Steel Breeze (Kim Fowley), K. Gorbabian; RCA 13427
8	18	12	<b>DO YOU REALLY WANT TO HURT ME</b> —Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig, G. O'Dowd; Virgin/Epic 34-03368	★	45	4	<b>I'VE GOT A ROCK 'N' ROLL HEART</b> —Eric Clapton (Tom Dowd), T. Seals, E. Setser, S. Diamond; Warner Bros./Duck 7-29780
9	19	9	<b>HUNGRY LIKE THE WOLF</b> —Duran Duran (Colin Thurston), Duran Duran; Harvest 5195 (Capitol)	★	44	4	<b>MY KIND OF LADY</b> —Supertramp (Supertramp, Peter Henderson), R. Davies, R. Hodgson; A&M 2517
10	10	16	<b>YOU CAN'T HURRY LOVE</b> —Phil Collins (Phil Collins, Hugh Padgham), Holland, Dozier, Holland; Atlantic 7-89933	★	47	5	<b>COME ON EILEEN</b> —Dexy's Midnight Runners (Clive Langer, Alan Winstanley), K. Rowland, J. Paterson, K. Adams; Mercury 76189 (Polygram)
11	11	14	<b>THE OTHER GUY</b> —Little River Band (Ernie Rose, Little River Band), G. Goble; Capitol 5185	★	46	6	<b>DON'T TELL ME YOU LOVE ME</b> —Night Ranger (Pat Glasser), J. Blades; Boardwalk 11-171-7
12	12	15	<b>GOODY TWO SHOES</b> —Adam Ant (Adam Ant, Marco Pirroni), A. Ant, M. Pirroni; Epic 34-03367	★	20	15	<b>YOU GOT LUCKY</b> —Tom Petty and The Heartbreakers (Jim Iovine), T. Petty, M. Campbell; Backstreet 52144 (MCA)
13	13	11	<b>PASS THE DUTCHIE</b> —Musical Youth (Peter Collins), J. Mittoo; MCA 52149	★	49	4	<b>POISON ARROW</b> —ABC (Trevor Horn) ABC; Mercury 810340-7 (Polygram)
14	14	11	<b>YOUR LOVE IS DRIVING ME CRAZY</b> —Sammy Hagar (Keith Olsen), S. Hagar; Geffen 7-29816 (Warner Bros.)	★	56	4	<b>JEOPARDY</b> —Greg Kihn Band (Matthew King Kaufman), Kihn, Wright; Beserkley 7-69847 (Elektra)
15	15	13	<b>HEART TO HEART</b> —Kenny Loggins (Kenny Loggins, Don Henley, Michael Klingenberg, J. Taylor); Atlantic 7-89947	★	50	7	<b>BURNING HEART</b> —Vandenbergh (Vandenbergh and Stuart Epps), A. Vandenbergh; Alco, (Atlantic) 7-99947
					52	4	<b>WINDS OF CHANGE</b> —The Police (Stuart Goddard, Stewart Copeland, Andy Summers); A&M 2517
					67	16	<b>HAND TO HOLD ON TO</b> —John Cougar (John Cougar Mellencamp, Don Gehman), J. C. Mellencamp; Riva 211 (Polygram)
				★	81	3	<b>COME GIVE YOUR LOVE TO ME</b> —Janet Jackson (F. Sylvers, J. Weaver), G. Barbee, C. Sylvers; A&M 2522
				★	69	4	<b>TOO MUCH LOVE TO HIDE</b> —Crosby, Stills and Nash (Crosby, Stills and Nash), S. Stills, G. Tolman; Atlantic 7-89888
				70	72	4	<b>NEW FRONTIER</b> —Donald Fagen (Gary Katz), D. Fagen; Warner Bros. 7-29792
				71	71	4	<b>LITTLE THING CALLED LOVE</b> —Neil Young (Neil Young, David Briggs, Tim Mulligan), N. Young; Geffen 7-29887 (Warner Bros.)
				★	78	3	<b>VOO DOO</b> —Rachel Sweet (Rachel Sweet, Mark Blatte, Larry Gottlieb), R. Sweet, M. Glatte, L. Gottlieb; Columbia 38-03411
				★	NEW ENTRY		<b>WHIRLY GIRL</b> —Oxo (I. Angel, Ken Mansfield), I. Angel; (Toy Band, BMI); Geffen 7-29765 (Warner Bros.)
				★	79	2	<b>BREAD AND BUTTER</b> —Robert John (George Tobin), M. Piccirillo, G. Goetzman; (Chardax, BMI) Motown 1664
				★	80	3	<b>SHE'S A RUNNER</b> —Billy Squier (Mack, Billy), B. Squier; Capitol 5202
				★	86	2	<b>I DON'T CARE ANYMORE</b> —Phil Collins (Phil Collins), Phil Collins; (Pun, ASCAP) Atlantic 7-89877
				★	NEW ENTRY		<b>SHE BLINDED ME WITH SCIENCE</b> —Thomas Dolby (Tim Friese-Greene, T. Dolby); T. Dolby, J. Kerr; (Participation, ASCAP); Capitol 5204
				★	NEW ENTRY		<b>WHAT LOVE IS</b> —Marty Balin (Val Garay), G. Prestopino, B. Walsh; (No Ears/MCA, ASCAP); EMI-America 8153
				★	NEW ENTRY		<b>SHOULD I STAY OR SHOULD I GO</b> —The Clash (Clash), Clash; (WB, ASCAP); Epic 34-03547
				80	48	25	<b>MICKEY</b> —Toni Basil (Greg Mathison, Trevor Veitch), N. Chinn, M. Chapman; Radiochoice/Virgin Record/Chrysalis 2638
				★	87	2	<b>THE FANATIC</b> —Felony (Don Rubin, Artie Kornfeld), J. Spry, C.J. Spry, A. Blea, D. Gande; (Dancing Queen Records, ABC) Back 'n' Ball



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# Radio

## Joseph Gets Hotter With 'Hits' Format

• Continued from page 16

take off within 24 to 48 hours. I'm then retained for a 52-week period on the average after my leaving the station."

With the announcement of its air staff (Billboard, Feb. 12), KITS' debut is imminent and Joseph's work is coming to a close. As with most of his stations, many of his jocks are now unknown entities, but Joseph is confident some will emerge as major personalities. "Personality is extremely important to the format. Going over the last 26 years, if you think about the stations I've programmed, all had a very strong format, but they developed some of the greatest radio personalities (including Dick Biondi, Bruce Bradley, Scott Muni, Dan Ingram Bruce Morrow and Gary Stevens). The same thing is happening today. There are important superstars coming out of 'Hot Hits.' Fortunately, I've always known how to find them. It is time consuming. You have to go through a lot of work to find out who they are and where they are. But they are there, and I'm still able to find them in the small and medium markets to bring into the majors. They're just as good today as they were 25 years ago.

"I look for potential. Sometimes that personality has to be molded

and developed over a long period of time. There is no such thing as an instant personality, but there are some basics that I look for in a personality. You look for the basic good, strong, projected voice that knows how to express, ad lib, communicate. You look for charisma, that spark, that brightness that gives you a lift. You look for a person who is concerned and has friendliness and love in his voice and in his personality. And you look for someone who knows how to talk to a listener on a one-on-one basis."

Joseph has been successfully recognizing these qualities for the better part of three decades. Like most legendary radio figures, his love for the business came early on. "My family was in the nightclub and tavern business, and I was a musician myself—a percussionist. In high school, I guess I was one of the first radio groupies. I was always hanging around the local stations soaking up all I could."

From his hometown of Youngstown, Ohio, Joseph moved to Cleveland, where he studied pre-law at Western Reserve. "Halfway through college I knew it wasn't going to be law, but I graduated with a pre-law degree in 1949. Actually, the great education I got turned out to be perfect for a radio career."

That career started in 1950 in Cochocton, Ohio, where Joseph became program director of WTNS, "one of the most memorable excursions of my life, because that's where I met my wife." (Joseph's wife of 30 years, Eva, had emigrated from East Berlin after World War II.) A year later he found himself with Fetzer Broadcasting in Grand Rapids, Mich., where he spent four years as p.d. of WJEF, a CBS affiliate.

But by 1956, things had changed. "I saw what was happening with network radio. There was a tremendous upsurge in independent broadcasting, and it was the beginning of the top 40 takeover.

"I felt about top 40 the same way I had felt four years earlier about CBS radio. I did see the writing on the wall, and I did get in on the ground floor at WTAC in Flint, Mich., which was one of the first top 40 stations in America.

"I went in as program director in December, 1955 and took it top 40 in early 1956. It became one of the highest-rated, most fabled medium-market top 40 stations in America. And that turnaround was so successful that I was made national p.d. by this particular corporation, Founders, and they gave me their stations in Syracuse, New Orleans and Honolulu. So that was the beginning of my travel era, and I've been traveling ever since."

After two years in that position, Joseph made a bold move. In January, 1958 he decided to go it alone. "That was the first consultancy. In fact, I was trying to figure out what to call myself, and I figured there were management consultants, engineering consultants, why can't there be a program consultant? So I invented the term."

Joseph's first two clients were WMAX Grand Rapids and WROK Rockford, Ill. "And then I affiliated myself with Avery-Knodel and worked out a deal to consult and program their represented stations," among which was "the real stepping stone to the big time and a major consultancy for me, the legendary WKBW Buffalo. And that staff I still

(Continued on page 62)

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MAR. 5th ISSUE—FEB. 18th  
MAR. 12th ISSUE—FEB. 28th  
MAR. 19th ISSUE—MAR. 7th  
MAR. 26th ISSUE—MAR. 14th  
APR. 2nd ISSUE—MAR. 21st  
APR. 9th ISSU—MAR. 28th

## New Musicland Has A New Look Stylish Store Opens In L.A.'s Beverly Center Mall

By JOHN SIPPEL

LOS ANGELES—Matching perfectly the chic new eight-story Beverly Center enclosed mall here, a new Musicland store represents a departure in design for the chain seen in only about a dozen other units around the country.

Earthtone brown carpeting creeps up from the floor halfway on the register console. The effect dramatically establishes the store's brown and white motif. Musicland chief Jack Eugster says the design reflects some of his own background at Gap clothing stores.

The full-line sixth-floor unit is 2,788 square feet in size, and large portions are departmentalized. The front 40% is segmented into various areas.

Musicland's crimson neon sign is prominent in the Taubman-developed mall. Manager Dennis Dahill follows the chain's custom of firmly establishing Musicland's continual hit album sales with impelling positioning. A selection of \$5.99 LPs and cassettes is at the door. In contrast, just one ladies' shoe store among all other tenants displays sale information that prominently.

Opposite the register, where a

clever annunciator shows the album that is playing on the front of the store system, is a wall of the top 15 albums and significant new releases. Across the roomy front aisle, next to the register, is a small but prominently displayed personal stereo section, where Sony, Trex, Sanyo and Magnavox intermingle with Panasonic earphones. The slatted walls are laid over furring strips creating space enough for Musicland's eggshell-white plastic-covered wire baskets and hangers to be clipped thereto all over the store.

Nearby is a shadow box, featuring replacement diamond needles with a "one-year guarantee." Along the front register wall, too, is an excellent open selection of audio accessories, with BASF, Fuji, Scotch, Allsop, Memorex, Maxell and TDK represented. There is a large selection of Panasonic and Eveready batteries. Next to that is a collection of larger portables, including Sanyo, Panasonic and Sony, with a price range of from \$45 to \$200.

On the opposite wall, video game cartridges are featured, with Musicland providing Atari and Intellivision with separate customized consoles. The console is attached to the wall, with the tv screen displayed

about eye high, under which there are strips of metal which can hold display shelves. There is a waist-high area on top of a floor storage cabinet for the joystick of the demonstration unit. Game cartridges are about 150 in number and get open display.

Because the posh mall invites adult clientele, the store carries a wide array of video accessories. Discwasher head cleaners, blank Sony, Scotch and Memorex tape, a Recoton game dust cover and tv switch and a Trex game adapter and a PlastiPlex video game storage case intermingle in that area.

The area immediately in front of the rear of the store which is largely rock and r&b-oriented, carries a good selection of music folios in wall racks, adjacent to which is a small, but adequate stock of instrument strings and Hohner harmonicas.

Another interesting store feature is a totally glass-enclosed classical listening room. It occupies about 20% of the store area and contributes about 20% of the store's gross. Dahill avers. The inventory in the small room ranges from Allegro \$3.49 cassettes to a \$134.95 Wagnerian opera LP set. It's mostly ones and twos.

(Continued on page 42)

## New Products



Besser Electronics of America has introduced the MX-7 personal stereo cassette player at \$29.95.



PM Industries' PMI-TRC-4 is an all-in-one combination portable AM/FM radio with FM stereo, micro-cassette recorder and player, calculator and clock/digital alarm combination. Unit comes with carrying case, stereo headphones and microcassette, plus batteries. Suggested list: \$239.



Discwasher's Pointmaster Pro game joystick is an upgraded version of its Pointmaster Competition unit. It's compatible with the Atari VCS, 400/800 computers, VIC-20 and Sears TeleGame systems. Suggested list: \$27.95.



Signet has introduced a record cleaning system, SK310, consisting of a rectangular handle/pad with a convex cleaning surface, a matching base and a bottle of SK309 fluid. No list.

## Blank Tape Firms Diversifying BASF Expanding Line; Maxell Pushing Accessories

This is one of a continuing series of articles which analyze blank tape product and marketing trends noted at the recent Consumer Electronics Show.

Blank tape manufacturers are both extending their existing product lines and diversifying into new fields. This development is exemplified by BASF's introduction of a 20-minute blank videotape, and Maxell's move into accessories.

What's new about Maxell offering accessories is that, while the firm has marketed them before, the line will now come with a complete marketing and merchandising program, notes Michael Golacinski, national marketing manager. Moreover, accessories merchandising dovetails with Maxell's new focus on merchandising at retail. As one example,

the company has hired a field merchandising specialist, Dan Garcia. Garcia, who comes from retail, will spend most of his time in the field coordinating Maxell's merchandising approach.

Additionally, Maxell has four assistant regional managers and three video sales supervisors, responsible for maintaining a strong retail presence. More and more merchandising will be created especially for one market or one retail chain, too.

Among Maxell's accessories are a \$19.95 cassette winder, a \$19.95 spindle-attached phonograph record cleaner, a \$29.95 static remover and a \$19.95 cassette head demagnetizer. Free display racks and free products are part of a buy-in incentive for the new line.

Focusing on "heavy users" of blank tape, Maxell is launching a

magazine ad campaign for HGX videotape. This dramatizes Maxell's concern that the premium image in blank tape is being undermined. "Today all you see is price, price, price," declares Michael Standley, national consumer audio products sales manager, echoing other manufacturers' concern over price volatility.

Reflecting an ever-widening line, BASF is marketing a new high-grade TC-20 videocassette aimed at the expanding hand-held video camera user market. BASF is also featuring a new metal C-120 audio cassette at a suggested \$14 list. In addition to the two-hour length, metal C-90 and C-60s are available at suggested lists of \$11.50 and \$8.65.

BASF is also emphasizing its computer floppy disks, backing them up with a lifetime warranty.

### VIDEO DEALER GROUP PROFILED

## On The Road With The AVA

The American Video Assn. is one of a number of retailer organizations which have sprung up in the past couple of years, as the video business has grown. The group is profiled in this report by Billboard's retailing editor, Earl Paige, who joined its president, John Power, on the road somewhere in western Arizona.

We're riding aboard what might be termed the American Video Assn. Express, a giant diesel GMC crew cab pickup pulling a huge trailer. AVA founder and president John Power, who's driving, is talking about plans for the 600-dealer organization.

"I see us offering members a national identity and exclusivity. We're thinking of a video rental club card good at any member store in the U.S. A sign on the door: 'Member of AVA.' One of our members came up with the idea for a universal card."

Power is on his way to Los Angeles to pick up video accessories and products. The trip commenced at 2 a.m. Arrival in Los Angeles is timed to the second, as is each pickup during the day. Power will pull back into Mesa, Ariz. around midnight—22 hours round trip.

First of two parts

"I'll also be out there tomorrow unloading this shipment," he says. "I've never been a white collar executive." Power claims he's never minded the long, lonely drive. "It gives me time to think: no phones." Just recently, indicative of AVA's steady success, Power hired a professional driver. He can now bunk down for parts of the trip.

With the whole night to tell the story, Power goes over how it all started with AVA. "Linda Men-

denhall and I went over yellow pages. This was two-and-a-half years ago. From our mailing, we received around 500 replies from video dealers who thought an organization was needed. We then announced our dues, it dropped to 50, and we started all over again."

Today, AVA's renewal is phenomenal, Power believes. In November, 1982, AVA upped dues from \$250 to \$400. Then at Winter CES where 270 members attended the annual meeting, a dues structure was formulated around accessory packages. It's still possible to pay \$400, and some stores do. But to join now, a dealer need only purchase two accessory packages, then one a month. Membership is built into the packages. Renewal is based on one package per month.

"If a store can't move these packages, they really aren't in the video

(Continued on opposite page)

## Two-Year-Old Store Doing OK For Two In Oklahoma

LOS ANGELES—Can two young ex-cops make it today owning and operating a record store right in the shadow of a giant chain's main outlet? That's exactly what Randy Ruark and David Wilson are doing in the north Oklahoma City suburb of Edmond.

The relevance of being former policemen, says Ruark, 28, is that they knew the suburban community intimately. "We got along good with the kids. We were kind of long-haired cops. We'd stand around downtown and visit with them," he says.

Today, with Randy's Records two years old, Ruark and Wilson, 24, feel they identify with the young crowd. "It's not that long ago that Donna Summer and other artists were the main thing in my life," Ruark notes.

As for survival, however, the pair has found that they must diversify into videocassettes; records and tapes are just not making it against the competition of Sound Warehouse (the chain's largest store is a nearby competitor), given the general softness of the record/tape business.

The store, only 2,000 square feet, is now divided evenly between records/tapes and video movies. The owners plan to move soon to expanded quarters and to keep the store divided. "It just doesn't work to have kids digging Def Leppard while some older people are watching war movies," Ruark notes.

As for records/tapes, Ruark feels

that the store is perhaps competitive in rock but not overall versus Sound Warehouse: "We send a lot of business over there." The store carries all major genres and does well in country. "Most of the FMs in Oklahoma City are now country," he says.

Seventy percent of the LPs and cassettes leave the store at \$7.49 and older titles go at \$7.95. There is some specializing at \$6.99 and \$6.49. Singles are \$1.49. "We've seen cassette overtaking LPs for over a year," says Ruark. Country, jazz, easy listening, classical and every genre but rock is kept in open cassette racks. "We just took off the locks."

But the two men, who built all their racks and counters, use a spaghetti box from C&D Products for rock cassettes. "They cost us 12 cents and pop right out, serving as a 10-inch by 5-inch frame for the tops." The store buys from only two video distributors, but uses four or five record/tape wholesalers. "We can get product cheaper and faster from Dallas, crazy as that sounds," says Ruark.

One problem the store faces is that some radio stations, like KATT-AM and KYJO-FM, go on records before they're available. "We could have moved so much more Vandenburg but just couldn't get it in the store." But KYJO-AM particularly excites Ruark and Wilson. They're into turning on their own generation to new music. "We were into Stray Cats and Men At Work a

(Continued on page 62)

18	19	20	21	25	24	28	26	29	23	31	36	35	34	33	37	22	38	
★18	★19	★20	★21	★25	★24	★28	★26	★29	★23	★31	★36	★35	★34	★33	★37	★22	★38	
MISSING LINKS Spring Session M Capitol ST 12228	NEIL YOUNG Travis Geffen GHS 2018 (Warner Bros.)	SAMMY HAGAR Three Lock Box Geffen GHS 2021 (Warner Bros.)	ADAM ANT Friend Or Foe Epic ARE 38370	DEF LEPPARD Pyromania Mercury SRM 8103081 (Polygram)	JOURNEY Frontiers Columbia QC 38504	ABC The Lexicon Of Love Mercury SRM 1-4059 (Polygram)	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	SUPERTRAMP Famous Last Words A&M SP 3732	MUSICAL YOUTH The Youth Of Today MCA 5389	THE J. GEILS BAND Showtime EMI-America SO 17087	SAGA Worlds Apart Portrait ARR 38246 (Epic)	JANE FONDA Jane Fonda's Workout Record Columbia CX2 38054	RIC OCASEK Beatitude Geffen GHS 2022 (Warner Bros.)	EDDIE RABBITT Radio Romance Elektra EI-60160	LITTLE RIVER BAND Greatest Hits Capitol ST 12247	TRIUMPH Never Surrender RCA AFL1 4382	OZZY OSBOURNE Speak Of The Devil Jet 2K2 38350 (Epic)	PATTI AUSTIN Every Home Should Have One Quest QWS 3591 (Warner Bros.)
19	55	56	57	★59	59	★60	61	★62	63	★64	65	66	★67	★68	77	★70	71	
LUIMEK VARUKOS Forever, For Always, For Love Epic FE 38235	COMMODORES All The Great Hits Motown 6028 ML	JEFFERSON STARSHIP Winds Of Change Gunt BXL1 4372 (RCA)	DON HENLEY I Can't Stand Still Elektra EI-60046	SMOKEY ROBINSON Touch The Sky Tamil 60301L (Motown)	PETER GABRIEL Security Geffen GHS 2011 (Warner Bros.)	THE ENGLISH BEAT Special Beat Service I.R.S. SP 70032 (A&M)	LOVERBOY Get Lucky Columbia FC 37638	ABBA The Singles Atlantic 80036	GROVER WASHINGTON JR. The Best Is Yet To Come Elektra 60215	GAP BAND Gap Band IV Total Experience TE 1-3001 (Polygram)	RAY PARKER, JR. Greatest Hits Arista AL 9612	DONALD FAGEN The Nightfly Warner Bros. 1-23696	RANDY NEWMAN Trouble In Paradise Warner Bros. 1-23755	TODD RUNDGREN The Ever Popular Tortured Artist Effect Bearsville 1-23732 (Warner Bros.)	THOMAS DOLBY Blinded By Science Capitol MLP 15007	ERIC CLAPTON Money And Cigarettes Warner Bros./Duck 1-23773	CHAKA KHAN Chaka Khan Warner Bros. 1-23729	
89	70	14	★90	★91	92	★93	94	95	96	★97	★98	99	100	101	102	103	★105	
Call Of The West A&M SP 70026	JONI MITCHELL Wild Things Run Fast Geffen GHS 2019 (Warner Bros.)	DAZZ BAND On The One Motown 6031 ML	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	ALABAMA Mountain Music RCA AFL1 4229	BARBRA STREISAND Memories Columbia TC 376 68	WILLIE NELSON Always On My Mind Columbia FC 37951	DIRE STRAITS Love Over Gold Warner Bros. 1-23728	ORIGINAL CAST Cats Geffen 26HS 2017 (Warner Bros.)	DEVO Oh No! It's Devo Warner Bros. 1-23741	YOKO ONO It's Alright Polydor PD-1-6364 (Polygram)	SURVIVOR Eye Of The Tiger Scotti Bros. FZ 38062 (Epic)	GRACE JONES Living My Life Island 90018 (Atco)	MOVING PICTURES Days Of Innocence Network EI-60202 (Elektra)	EARL KLUGH/BOB JAMES Two Of A Kind Capitol ST 12244	JANET JACKSON Janet Jackson A&M SP 4907	LAURA BRANIGAN Branigan Atlantic SD 19289	HEAVEN 17 Heaven 17 Arista AL 6606	

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## AIMS TO HALT WHEREHOUSE CLOSURE

# Bank Takes Integrity To Court

LOS ANGELES—Nevada National Bank is seeking to thwart the closing of a Warehouse store in a Reno mall via Superior Court action here.

The bank, acting as landlord to the Integrity Entertainment Corp. store in the Meadowwood Shopping Center, wants a temporary restraining order.

The plaintiff claims in its pleading that it is impossible to estimate dam-

ages caused by the Warehouse closing. The bank argues the Integrity action could be precedential, damaging other mall tenants and the buying public.

Integrity responds that the 130-store record chain would suffer more hardship than the mall. Included in the court dossier is a contract, carrying a provision denying Integrity the right to close its store before the end of the lease. Integrity counters,

through chairman of the board Paul D. Kase, that there is another record store in the mall and that since May, 1982 the defendant has blueprinted a series of store closings. Kase further points out that 20 other stores have closed in the Reno mall.

The court records show that Integrity recently closed an outlet in the Hilltop Mall, Richmond, Calif., which led to a court action in the Bay Area. The judge in that action denied a temporary restraining order.

Kase points out that Integrity has agreed to pay the minimum rent of \$49,650 annually until the controversy can be resolved. Kase also notes that the Reno mall store has performed sluggishly. Through Nov. 30, 1982, the Meadowwood location grossed \$290,284, making for a net operating loss of \$42,861, according to Kase. Sales per square foot in the controversial store were \$153 compared to \$197 in 65 similar locations. Kase says Integrity plans to close 11 stores in 1982-83.

The lease also carries a provision that 7% of the yearly gross over \$709,285.71 be paid to the landlord for the 1,986 square foot store. Kase says the store never grossed half of the required percentage and he felt it would remain a loser.

JOHN SIPPEL

## Video Music Programming

As of 2/9/83

### MTV Adds & Rotation

#### MTV NEW VIDEOS ADDED:

- Bryan Adams, "Cuts Like A Knife," A&M
- Toni Basil, "Nobody," Chrysalis
- Phil Collins, "I Don't Care Anymore," Atlantic
- Naked Eyes, "Always Something There To Remind Me," EMI/America
- Quick, "Rhythm Of The Jungle," Epic
- Schon/Hammer, "Lies," Columbia
- Tigers Of Pan Tang, "Love Potion #9," MCA
- Ultravox, "Reap The Wild Wind," Chrysalis

★ ★ ★

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

- Pat Benatar, "A Little Too Late," Chrysalis
- Phil Collins, "Thru These Walls," Atlantic
- Def Leppard, "Photograph," Mercury
- Duran Duran, "Rio," Capitol
- Frida, "I Know There's Something Going On," Atlantic
- Golden Earring, "Twilight Zone," 21/PolyGram
- Sammy Hagar, "Three Lock Box," Geffen
- Greg Kihn, "Jeopardy," Berserkeley
- Men At Work, "Be Good Johnny," Columbia
- Night Ranger, "Don't Tell Me You Love Me," Boardwalk
- Pretenders, "Back On The Chain Gang," Sire
- Red Rider, "Light/Human Race," Capitol
- Scandal, "Goodbye To You," Columbia

★ ★ ★

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

- Adam Ant, "Desperate But Not Serious," Epic
- Culture Club, "Do You Really Want To Hurt Me," Virgin/Epic
- Thomas Dolby, "She Blinded Me With Silence," Capitol
- Dexy's Midnight Runners, "Come On Eileen," Mercury
- English Beat, "Save It For Later," IRS
- Fixx, "Red Skies," MCA
- Daryl Hall & John Oates, "One On One," RCA
- Heaven 17, "Let Me Go," Arista
- Inxs, "The One Thing," Atco
- Joe Jackson, "Breaking Us In Two," A&M
- The Jam, "Bitterest Pill," PolyGram
- Members, "Working Girl," Arista
- Modern English, "I Melt With You," Warner Bros.
- Psychedelic Furs, "Love My Way," Columbia
- Styx, "Mr. Roboto," A&M
- Toto, "Africa," Columbia
- Toto Coelo, "I Eat Cannibals," Chrysalis
- Triumph, "A World Of Fantasy," RCA
- Vandenberg, "Burning Heart," Atco

★ ★ ★

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

- Kate Bush, "Suspended In Graffiti," EMI/America
- Blancmange, "Living On The Ceiling," Island
- Buck Dharma, "Born To Rock," Epic
- Catholic Girls, "Boys Can Cry," MCA
- The Cure, "Let's Go To Bed," Fiction/Important
- Fabulous Thunderbirds, "How Do You Spell Love," Chrysalis
- The Flirts, "Jukebox," O
- Haysi Fantayzee, "John Wayne Is Big Leggy," RCA
- Heaven, "In The Beginning," Brighton
- Judas Priest, "Hellion/Electric Eyes," Columbia
- Kenny Loggins, "Heart Light," Columbia
- The Look, "You Can't Sit Down," Plastic
- Mental As Anything, "If You Leave Can I Come Too," A&M
- Motley Crue, "Live Wire," Elektra
- Linda Ronstadt, "Lies," Asylum
- Single Bullet Theory, "Keep It Tight," Nemperor
- Tina Turner, "Ball Of Confusion," Virgin/Epic
- U2, "New Years Day," Island
- Utopia, "Feet Don't Fail Me Now," Network
- Wall Of Voodoo, "Mexican Radio," CBS

★ ★ ★

#### MTV WEEKEND EVENTS:

- Saturday Concerts: April Wine, Feb. 19; Billy Squier, Feb. 26
- Sunday Specials: "Reefer Madness," Feb. 20; Ultravox, Feb. 27

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FEBRUARY 19, 1983, BILLBOARD

## DEALERS SHOW LITTLE ENTHUSIASM

# Double Cassettes Not Clicking

• Continued from page 1

ming relationships to midlines: "(Midline) product is somewhat played out, and many customers already have most selections now available on double-album cassettes." Pettit says inventory depth of

titles available at each store has been reduced to "one or two," with remaining copies called back to Elroy's warehouse.

At National Record Mart, 70 stores strong out of Pittsburgh, tape buyer George Tucker terms double-

album sales "moderate." He says, "Regardless of price, no line is out-selling the other. Manufacturers could come across with more advertising support. The consumer is just not aware that to some extent they're getting a free album." National Record Mart's discount structure for the lines are: \$10.98/\$10.49; \$9.98/\$9.69; and \$8.98/\$8.69.

Among the more vocal dissenters on WEA's graphics—as well as its soft-cover box—is Norman Hunter, a record buyer at the 140-plus Record Bar chain. "I think WEA's graphics are too artsy-craftsy. It's just not obvious they're offering a two-LP cassette. Their soft container slips easily out of our spaghetti boxes."

Hunter says conversations he's had with WEA personnel indicate they're "slightly disappointed" in the sales pattern of the cassettes. Hunter adds that he believes WEA expects more in future because it's putting more ad/merchandising clout into the line. He says he hopes this won't force WEA out of the series. "I'd rather have less to spend so WEA can make more money so the line continues. The others are not so aggressive, so they don't have to sell as many to make a good profit." Programming changes would help the lines, too, Hunter suggests. "A greatest hits approach would be best. For Walkmans and cars, consumers are looking for a synopsis of an artist's recording career."

At 140-unit Stark, vice president of purchasing Joe Bressi indicates that the chain's only modest expectations have dampened any disappointment. "Our expectations were never that high, since we look at this product in terms of catalog movement," Bressi says, adding that WEA's packaging "is the weakest for the most expensive line."

A more optimistic view of double-album cassette sales come from Glenn Hemmerle, vice president and general manager of the 33-store Sam Goody chain in New York, New Jersey and Philadelphia. "They're doing very well," he says, adding that he feels the consumer is getting the message of their value.



**CLOSE UP**—That's what Louise Mandrell's doing here at Record Bar to plug her LP by the same name. From left, Record Bar's Bill Joyner, director operations; Mandrell; Record Bar vice president of marketing Ralph Kling; and RCA national promotions manager—country, Bob Heatherly.

# Game Monitor

## After Just Two Years, Instant Growing Pains

By TIM BASKERVILLE

The home video game industry can be looked at as a microcosm of the record, film and book businesses. In the two years since the turn of the decade, it has mushroomed to a volume roughly equivalent to that of the recorded music industry. Because of the phenomenal speed at which it has expanded, it has also already suffered all the growing pains that might otherwise have taken 20 years or more to develop.

This year, growth in the market for dedicated video game players and the cartridges that feed them will be dropping, yet by the end of the year the installed base of machines will have risen to more than 21 million units, with sales of 70 million cartridges in the U.S. alone—and 150 million cartridges worldwide. Even allowing for a certain percentage of those game-playing machines to fall into disuse, that installed base represents a viable market for accessories and software for some time to come.

If the growth of the dedicated console segment of the industry is "slowing," however, the pace is being more than picked up at the home computer end. The tide is already turned toward increasing numbers of personal computers (PCs) going into the home rather than into small businesses—with 45%-50% of all PC

software sold for "entertainment" purposes.

Whether directed to dedicated console or personal computer, the software marketing and distribution problems are going to parallel those faced by the record industry—much as they have in home video. As opposed to the situation in home video, player penetration already constitutes a mass market, which means that advertising and promotion expenditures are much higher.

It now costs an estimated \$2 million in television advertising alone to launch a new video game; that's about 10 times the cost of putting out a new LP with a modest amount of publicity and promotion. Only a handful of titles sell through in sufficient quantities to recoup that investment—a "hit" mentality so frequently associated with the record business.

Five hundred different cartridge games are expected to be on the market by the end of this year, along with untold thousands of computer games. Will rapid release of many titles in hopes that one will hit it big be the only way to find out if a game is a hit? Will tv be the only way to promote games? What will happen to unsold "E.T.s"? How will a handheld portable game machine with interchangeable cartridges—the

(Continued on page 68)

FEBRUARY 19, 1983, BILLBOARD

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## New Musicland Has New Look

• Continued from page 40

Shelf inventory is stocked in wall shelves with album spines out and a different approach in composer/artist divider cards which are set in sideways in the wall storage area. The classical p.a. system is properly set at about medium, in contrast to the louder (but not irritating) rock audio in the rear of the store.

Because of the purposely segmented areas created by the walls, this Musicland has about eight different spots in the rear where label merchandisers can create new displays about every four weeks. Dahill points out a Michael Jackson display which he says will remain indefinitely because of the popularity of Jackson's album "Thriller." The entire rear wall is a sophisticated permanent collection of black and white paintings of top acts.

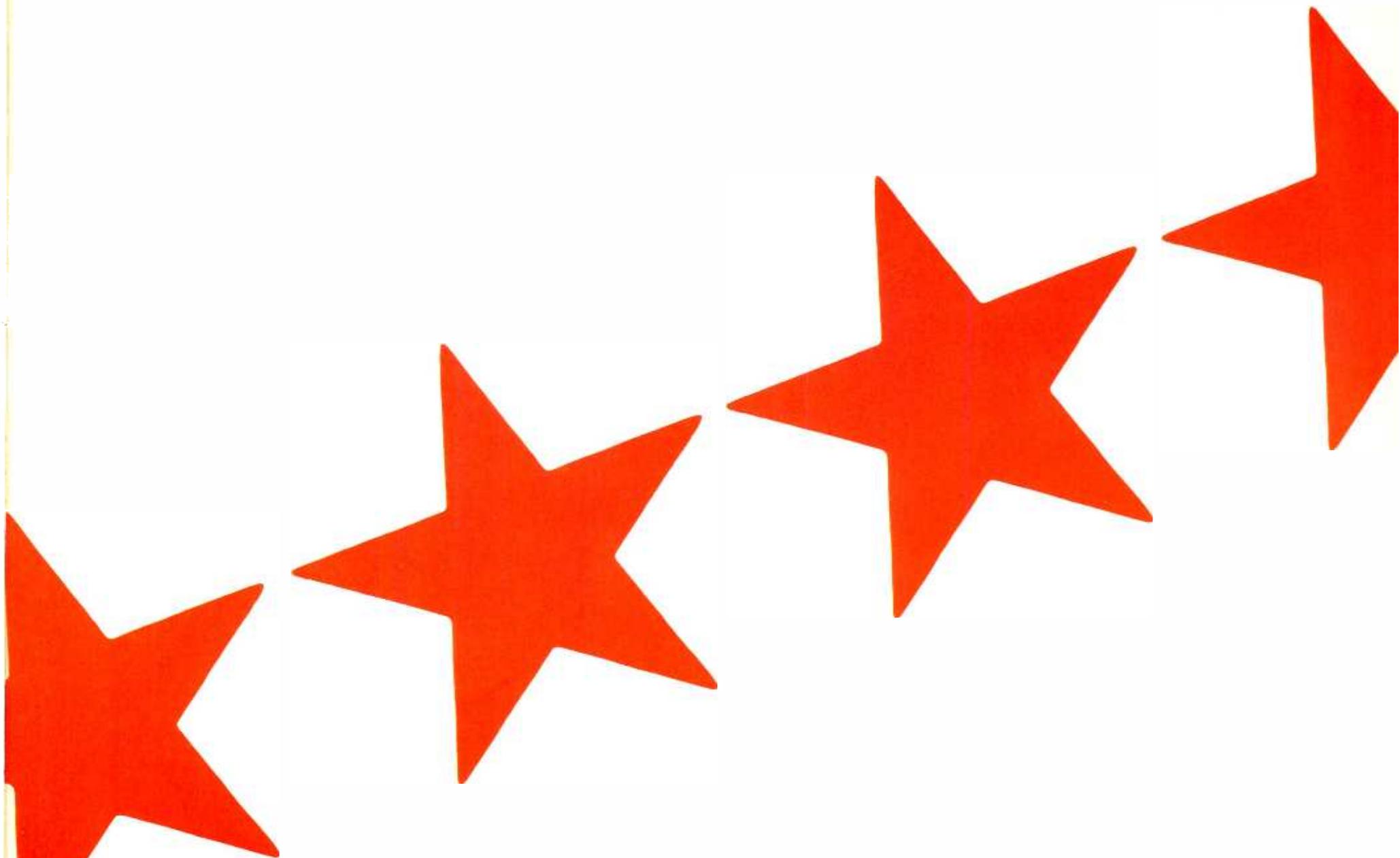
Dahill emphasizes that 98% of his inventory is on display for sale. He uses an online phone to report his sales and special orders nightly to Minneapolis. Dahill normally operates with two employees, including himself, building to four on the more heavily trafficked weekends.

Billboard® Survey For Week Ending 2/19/83

# Top 15 Video Games

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This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner/Manufacturer, Catalog Number
1	1	22	PITFALL—Activision AX 108	WEEKS AT #1: 12
2	4	5	RIVER RAID—Activision AX-020	
3	3	24	FROGGER—Parker Bros. 5300	
4	2	24	DONKEY KONG—Coleco 2451	
5	6	24	DEMON ATTACK—Imagic 7200	
6	9	5	VANGARD—Atari CX 2669	
7	5	24	PAC-MAN—Atari CX-2646	
8	7	13	REALSPORTS—Baseball Atari CX 2640	
9	12	3	REAL SPORTS—Football Atari CX 2668	
10	15	3	DRAGON FIRE—Imagic IA 3611	
11	10	5	DEFENDER—Atari CX 2609	
12	8	24	BERZERK—Atari CX-2650	
13	14	12	ADVANCED DUNGEONS & DRAGONS—Intellivision 3410	
14	-	1	SPIDER FIGHTER—Activision AX021	
15	11	7	ZAXON—Coleco 2435	



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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

**BISHOP, RANDY, & THE UNDERDOGS**  
 Dangerous Infatuation  
 LP Pasha ARZ 38202 ..... No List  
 CA AZT 38202 ..... No List

**BLACK SABBATH**  
 Live Evil  
 LP Warner Bros. 23742

**BOLTON, MICHAEL**  
 Michael Bolton  
 LP Columbia BFC 38357 ..... No List  
 CABCT 38357 ..... No List

**BRUNSON, TYRONE**  
 Sticky Situation  
 LP Believe In A Dream FZ 38140 ..... No List  
 CA FZT 38140 ..... No List

**CHEAP TRICK**  
 Found All The Parts

LP Epic PE 38541 ..... No List  
 CA PET 38541 ..... No List

**CLASH, THE**  
 Black Market Clash  
 LP Epic PE 38540 ..... No List  
 CA PET 38540 ..... No List

**DIVINYLS**  
 Desperate  
 LP Chrysalis BFV 41404 ..... No List  
 CA BVT 41404 ..... No List

**DR. DEMENTO**  
 Circus Royale  
 LP Rhino RNLP 007 ..... \$8.98

**DUKE JUPITER**  
 You Make It Look Easy  
 LP Coast To Coast BFZ 38528 ..... No List  
 CA BZT 38528 ..... No List

**FAYE, DONNA**  
 Donna Faye  
 LP Embassy ER2003 MIX ..... \$6.98

**FOLEY, ELLEN**  
 Another Breath  
 LP Epic/Cleveland Int'l BFE 38459 ..... No List  
 CA BET 38459 ..... No List

**HALL, JOHN, BAND**  
 Searchparty  
 LP EMI America ST-17082

**HOLLY, BUDDY**  
 For The First Time Anywhere  
 LP MCA MCA-27059  
 CA MCAC-27059

**IFUDU, THEADORA**  
 This Time Around (Twice As Much)  
 LP Epic FE 37976 ..... No List  
 CA FET 37976 ..... No List

**MOLLY HATCHET**  
 No Guts, No Glory  
 LP Epic FE 38429 ..... No List  
 CA FET 38429 ..... No List

**NELSON, WILLIE**  
 Tougher Than Leather  
 LP Columbia QC 38248 ..... No List  
 CA QCT 38248 ..... No List

**PARSONS, MIKE**  
 The Country Stage Introduces Mike Parsons  
 LP Country Stage CSR/A101 ..... \$5.98

**QUIET RIOT**  
 Metal Health  
 LP Pasha BFZ 38443 ..... No List  
 CA BZT 38443 ..... No List

**REO SPEEDWAGON**  
 Good Trouble  
 LP Epic half-speed mastered HE 48100 ..... No List

**ROBBINS, MARTY**  
 20th Century Drifter  
 LP MCA MCA-27060  
 CA MCAC-27060

**SCHENKER, MICHAEL, GROUP**  
 Assault Attack  
 LP Chrysalis FV 41393 ..... No List  
 CA FVT 41393 ..... No List

**STRANGLERS**  
 Feline  
 LP Epic BFE 38542 ..... No List  
 CA BET 38542 ..... No List

**VARIOUS ARTISTS**  
 Rodney On The Roq Vol. III  
 LP Posh Boy PBS140

**WILLS, BOB, & HIS TEXAS PLAYBOYS**  
 The Tiffany Transcriptions, Vol. I  
 LP Kaleidoscope F-16

**YARDBIRDS**  
 The Yardbirds  
 LP Epic half-speed mastered HE 48455 ..... No List

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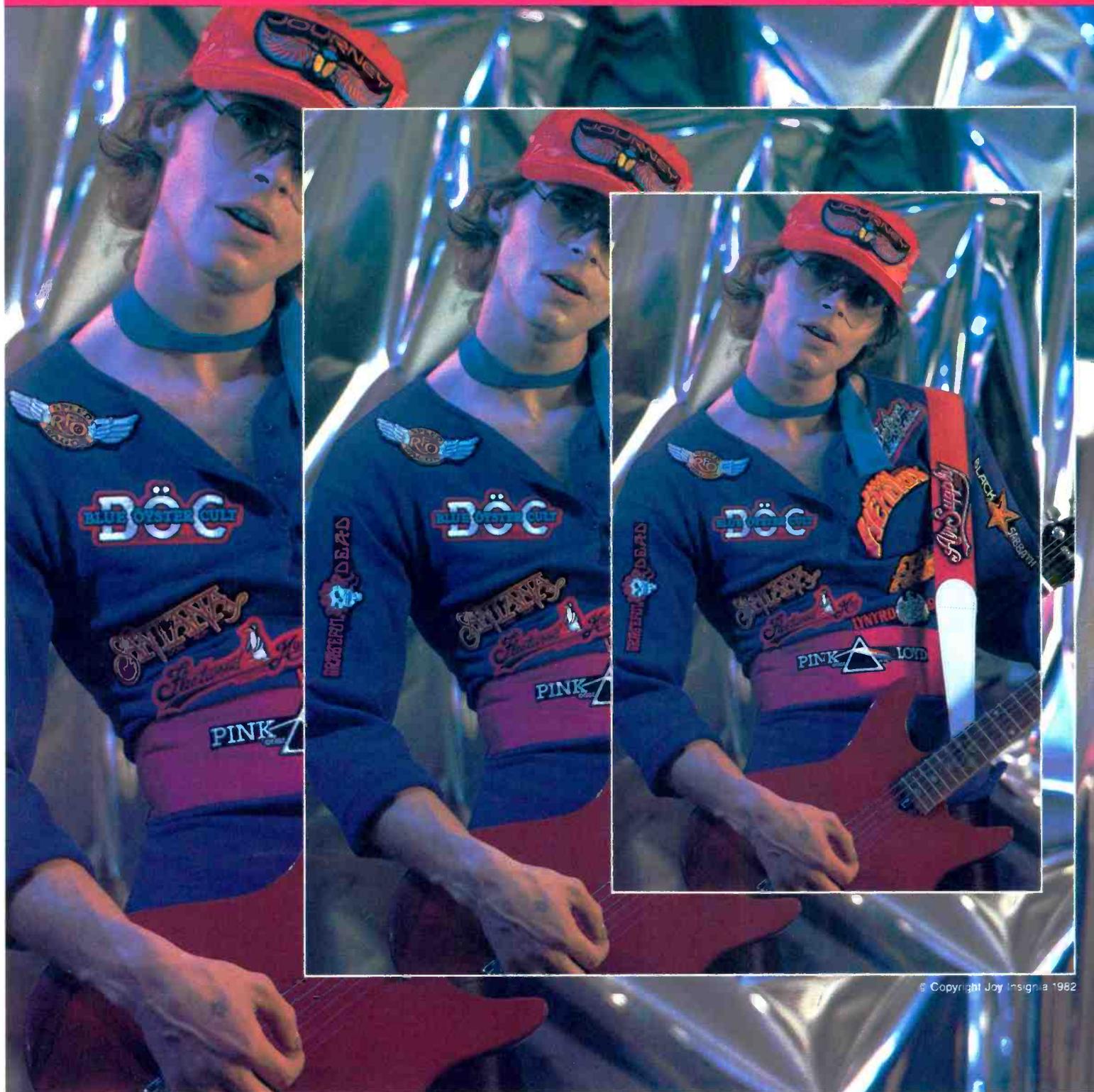
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## JAZZ

**BAKER, CHET**  
 Trumpet Artistry  
 LP Pausa PR9011

**BREWER, TERESA, & STEPHANE GRAPPELLI**  
 On The Road Again  
 LP Doctor Jazz FW 38448 ..... No List  
 CA FWT 38448 ..... No List

**CREATIVE IMPROVISORS ORCH.**  
 The Sky Cries The Blues  
 LP CMIF 1

**DALLAS JAZZ ORCH.**  
 Morning Glory  
 LP DJA

**GRAPPELLI, STEPHANE, see Teresa Brewer**

**HAWKINS, COLEMAN, & LESTER YOUNG**  
 Classic Tenors  
 LP Doctor Jazz FW 38446 ..... No List  
 CA FWT 38446 ..... No List

**KLEMMER, JOHN**  
 Finesse  
 LP Elektra/Musician 60197

**LAWRENCE, ARNIE**  
 Arnie Lawrence & Treasure Island  
 LP Doctor Jazz FW 38445 ..... No List  
 CA FWT 38445 ..... No List

**WEATHER REPORT**  
 Procession  
 LP Columbia FC 38427 ..... No List  
 CA FCT 38427 ..... No List

**YOUNG, LESTER**  
 Live At The Savoy Ballroom  
 LP Parker CP504  
 (Also see Coleman Hawkins)

## GOSPEL

**GOSPEL COMMANDERS**  
 Since I Found Jesus  
 LP Atlanta Int'l AIR10053 ..... \$7.98  
 CA AIR10053 ..... \$7.98  
 8T AIR10053 ..... \$7.98

**LOGAN, CLINTON, SINGERS**  
 Couldn't Have Made This Journey  
 Without You  
 LP Atlanta Int'l AIR10057 ..... \$7.98  
 CA AIR10057 ..... \$7.98  
 8T AIR10057 ..... \$7.98

**RIVERS, JOHNNY**  
 Not A Through Street  
 LP Priority BJU 38439 ..... No List  
 CABUT 38439 ..... No List  
 (Note: JU/JUT after Feb. 25, 1983)

(Continued on page 62)

# Pro Equipment & Services



**BREWER'S BREW**—Legendary jazz record producer Bob Thiele, standing with pipe, smiles as he listens to a playback of spouse Teresa Brewer's new LP, "I Dig Big Band Singers." The album will be released on Thiele's new label, Doctor Jazz, a division of the equally new Teresa Gramophone Company Ltd. With Thiele in picture are Cal Roberts, center, senior vice president, marketing operations, Columbia Records Productions, and Jon Birge, director of custom distributed labels for Columbia Records. Seated at control panel is engineer Frank Caico.

## Houston Gets Digital Recorder

NEW YORK—The digital age is arriving, not only via consumer digital audio disk systems, but through the use of professional digital recording equipment. Sony recently sold its first multitrack digital recorder outside Japan, to an equipment rental firm in Houston.

Digital Services has purchased the Sony PCM-3324, scheduled for delivery before June, according to Nick Morris, general manager of Sony's Professional Audio Products Division. Digital Services president John Moran says the machine has already been booked for projects by New York's Atlantic Records Studios, House Of David studio in Nashville (for a Neil Young project) and for a Frank Zappa project in Los Angeles.

The PCM-3324 records 24-channel audio in addition to separate SMPTE time code and internal control tracks. It uses half-inch tape and includes two analog audio tracks designed as part of a system to allow razor blade editing.

The machine was shown in prototype form for more than a year, to elicit feedback from engineers. Due to the interest the machine has generated, Digital Services' Moran says he foresees adding a second unit.

LAURA FOTI

## FROM ELECTRO SOUND

### New Model Tape Loader

SUNNYVALE, Calif.—The Electro Sound Corp. has begun marketing its model 1860 fully automatic high speed cassette loader. The unit, with a \$24,000 price tag (without an optional in-feed stacker it is \$500 cheaper), is capable of producing in excess of three million cassettes a year. The model 1860 complements Electro Sound's model 1848 cassette loader.

David Bowman, vice president of marketing operations for Electro Sound, says the model 1860 can produce up to 4,200 C-60 cassettes (blank or prerecorded) every seven hours. The highly-automated capability of the machine makes it feasible for a single operator to run as many as three units. Other features of the system include:

- Horizontal layout for fast pancake change and threading.
- Operator-oriented display for performance monitoring, trouble diagnosis, and accumulation of production data.
- Convenient access and test features for easy maintenance.

A number of optional extras are available with the system, including an orienting feeder that holds up to 65 cassettes, a stamper that imprints code numbers on the spine of the cassette, a handling tool designed to further improve operator efficiency, and a production accumulator that

## Roland Bows Interface System First Of Its Kind For Music Industry, Firm Claims

By RADCLIFFE JOE

NEW YORK—The Roland Corp. of Los Angeles has introduced a Musical Instrument Digital Interface (MIDI), which it claims establishes a universal standard of interface for synthesizers, electronic musical instruments and computers. According to Tom Beckmen, president of the Roland Corp., MIDI was developed by his firm's engineers "to satisfy the many kinds of interface a musician requires, and to allow him to get much more out of his equipment."

Beckmen adds, "The basic premise behind MIDI is to allow keyboards, synthesizers, sequencers, drum machines, computers and many other instruments to communicate through a common data line." He claims this is the first interface

system of its kind developed for use in the music industry.

Beckmen discloses that during the past year, the Roland Corp. has been sharing its technology with competing manufacturers "in the interest of developing a common system for the whole industry." He says that already Yamaha, Korg, Kawai and Sequential Circuits have agreed to adopt MIDI for their future products.

The MIDI interface will take the form of a five-pin DIN connection jack that will be mounted on future products manufactured by collaborating companies. Beckmen explains, "In the MIDI system, the musician will be able to have many different pieces of equipment communicate data back and forth." Some of the benefits afforded the musician through this new system include:

- Improved performance interface, including improved synching, program and file storage.
- A consistent control format so that knowledge of one instrument can be supplied to another.
- The elimination of most control cables, because the MIDI system allows instruments to be "daisy-chain" connected to each other by a single cord.

Meanwhile, Roland's GR System interface, previously used on the firm's electronic guitars and guitar synthesizers, has been accepted as

the standard by the New England Digital Corp. Beckmen explains that this development means that New England Digital will now be using the GR System interface with its Synclavier Digital Synthesizer.

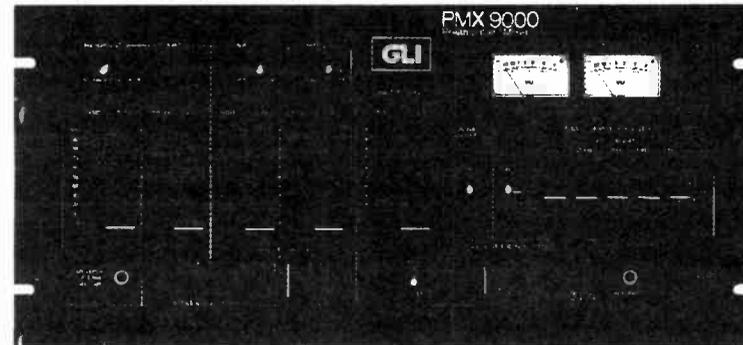
Also new from the Roland Corp. is a model SH-101 synthesizer designed for studio use and on-stage applications by professional musicians. The SH-101 is battery operated for remote applications. This feature also provides a keyboard player "with the same on-stage freedom as a guitarist," Beckmen says. The unit can be enhanced with the optional model MGS-1 modular grip and shoulder strap.

According to Beckmen, synthesizer functions of the new system include a dual waveform VCO, a sub-oscillator, LFO modulation, noise generator, VCF with key follow, and a VCA switchable to either "gate" position or an "envelope" position which engages the ADSR. Portamento on the model SH-101 can be either normal on, or an automatic setting which adds portamento when the keyboard is played in legato.

In addition to its synthesizer functions, the Roland model SH-101 contains an Arpeggiator with three directions of arpeggio, according to Beckmen. These are controlled either by the internal LFO or an external clock pulse.

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- **Program (Line) Output Data:** Maximum output capability—10V RMS/10K ohms; Slew rate 12V  $\mu$ s.
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## By ERIN MORRIS

In Nashville at Woodland Sound Studios, the Cannons are cutting tracks with producer Eddie Kilroy for Compleat, with Tom Pick engineering and Tim Farmer seconding. . . . Barbara Mandrell working on MCA tracks. Tom Collins is producing the project, with Les Ladd and Rick McCollister engineering. Assisting is Ken Corlew.

. . . Ray Baker producing Moe Bandy, with McCollister behind the board and Ken Criblez assisting.

Neal Joseph producing a new Patti Roberts album for Word at Bullet Recording. Jim Baird is engineering. . . . Joseph and Baird also working with Paul Beasley for Myrrh.

At Sound Stage, Dean Martin working with producer Jimmy Bowen for upcoming Warner

Bros. album. Ron Treat is engineering. Bowen also in the studio with Johnny Lee for Warner Bros. with Steve Tillisch at the controls. . . . Reba McEntire finishing new album for PolyGram with producer Jerry Kennedy and engineer Brent King. . . . Tommy West working on vocal tracks with Hugh Prestwood. Warren Peterson is the engineer. . . . Conway Twitty and producer Bowen laying tracks for Warner Bros. with engi-

neer Treat.

At Shock House Studio, Debbie Chasteen and Bobby Duncan working with producer Jerry Taylor and engineer Jon Hines. . . . Ron Manning producing Ted Dixon, with Hines behind the board. . . . Jimmy Dallas, Tommy Campbell, Jeanie Jayo and Lydia Ann Cummings each working on projects, with Ricci Moreno producing and Mike Shockley engineering. . . . Zack

Van Arsdale, Eddie Cornelius and Rodney Stone working on material with producer Don Kunselman and engineer Shockley. . . . Roy Calloway producing Clay McLean, with Shockley engineering.

In Atlanta at Web IV Studio, Peabo Bryson producing tracks for upcoming duet album with Roberta Flack. Ed Seay and Tommy Cooper are engineering.

Larry Blackmon producing albums by Cameo and Midnight Blue at Cheshire Sound Studio. Tom Race is engineering, with assistance from Ken LaMorta. . . . Cameo's Charlie Singleton is producing a solo LP by Bobby DeBarge with engineer Ted Kallman. . . . RCA artists Fredi Grace and Rhinestone are cutting an EP produced by Ed Howard and Keith Rawls. Ted Kallman is the engineer.

Artisan Recorder Inc. provided production and post-production services for the latest Florida Mass Choir album project. Peter Yianilos engineered, with assistance from Kevin Ryan and Rey Monzon. . . . Jamaican singer/producer Harry Mudy was at Artisan's studio in Pompano Beach, Fla. to mix his latest album with engineer Yianilos.

In Los Angeles at the Village Recorder, Manhattan Transfer working on their eighth album for Atlantic with producer Dick Rudolph. . . . Tommy Tutone laying Columbia tracks, with Ed Thacker producing and engineering. Assisting on the project is Cliff Jones.

At Evergreen Recording Studios, Jose Feliciano is cutting tracks for his second English language album on Motown. Co-producers are Rick Jarrad and Feliciano, with engineers Dick Bogert and Ellis Sorkin. Assistants on the effort are Mike Hatcher and Gary Luchs.

Liam Sternberg and Ed Stasium are recording Little Girls at One Step Up with engineer Tim Boyle and assistant Greg Orloff. The project is a six-song mini-album for PVC Records. The executive producer is Toby Mamis, with Jeff Sanders handling the mastering at Kendun Recorders.

At Cherokee, Bob Welch in with producer Jeff Baxter to finish RCA album. Larold Rebhum is behind the board on this one.

The Blasters laying Warner Bros. tracks at Ocean Way Recording with engineer Jim Hill and second Steve Crimmel.

At Ground Control in Santa Monica, the Actors cutting their debut album with producer/engineer Paul Ratajczak.

At Tres Virgos Studios, Cornelius Bumpus working on basic tracks for upcoming album. Bumpus is producing, with Stacey Baird engineering. Gordon Lyon is seconding. . . . Wind Sung artist Spencer Brewer also working on upcoming release.

Wilton Felder of the Crusaders is at Salty Dog Recording finishing his new solo album for MCA, which he is producing. Galen Senogles is engineering. . . . Joe Sample, also of the Crusaders, working on overdubs for his MCA effort. Sample and Felder are mixing the album with engineer Senogles. . . . Patrick Henderson and the West Angeles Choir are cutting gospel tracks for Priority. Laythan Armor is producing the sessions, with Jim Hodson engineering.

In San Francisco at Russian Hill Recording, producer Niles Anders mixing original material for rock group Galleon.

At Unique Recording Studios in New York, Jurgen Korduletsch producing Ronnie Jones for Chalet Records with engineer Michael Finlayson. . . . German group Zero Zero working on mini LP for Metronome in Germany and PolyGram in the U.S. Korduletsch is producing the project with Finlayson behind the board.

At Dick Charles Studio, arranger/conductor Harold Wheeler co-producing tracks on Jon Soleather with Charles. Les Paul Jr. is engineering.

At Dreamland Recording Studio, TV Babies are recording an EP for Rockin' Horse, with Steve Rosenthal producing as well as engineering. . . . Bete Noire working on tracks for Rockin' Horse. . . . David Peel cutting tracks, with Gary Dorfman engineering. . . . An Atari children's record is being completed for Kid Stuff Records, with John Braden producing.

At 39th Street Music, This laying tracks for Valhalla with Greg Thornwood and Jerry Thichava behind the board.

In Brazil, Ind., at Creative Sound Recording Studios, Bobby Helms, Loretta Pierce and Kevin McCrea all laying tracks for forthcoming releases on Natasha Dawn Records. Engineering is Steve Brown, with Joe Anderson producing.

At Studio A in Dearborn Heights, Mich. Miro Anderson producing a single on Tush. . . . Don Cracium finishing his latest project. . . . Del York continuing work on his debut LP. Eric Morgeson is engineering all projects.

*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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# Video

## Music Programming In Transition

### Superstars Seen As Dominating Long-Form Market

By LAURA FOTI

NEW YORK—Marketplace demands for long-form music video programming are changing, according to producers, purveyors and purchasers of this material. Music is receiving increasing attention from such pay-tv services as Home Box Office and Showtime, but only for superstar performers. Straight concert tapings are going the way of the dinosaurs—now there must be a profile of the artist, or perhaps some humorous or historical material to break up the monotony.

Most producers, distributors and buyers surveyed stress that in general, music video production is not yet a big-money industry. Pre-sales are difficult to obtain, although necessary as a guarantee to the producer that monies spent can be recouped.

"Music is all over the place," says Jo Manuel, a partner in the distribution firm Jo Jones & King. "And for-

eign markets are not sure purchasers, since they're making their own, too." She adds, "Music can be terribly non-exciting, so production techniques and the artist's act become important."

"The medium is getting more diversified," says Erik Nelson, vice president of program development for the production firm Videowest. Videowest is currently serving as creative consultants for a Jefferson Starship program being taped in Canada, and members of the "SCTV" comedy troupe are being brought in for the program. "Straight concerts are a little passe," says Nelson.

According to Doug Stewart, a producer with TTS in Denver, "When cable tv began, it was seen as being the opposite of the networks—it would provide narrowcasting, not lowest common denominator programming.

"But it hasn't worked out that way," he adds. "I'm not saying it never will, but there's a long way to go. A lot of people, including us, jumped into the marketplace thinking anything would sell. Instead, similar to broadcast tv, the major acts sell—Sinatra, Liza Minnelli, REO Speedwagon and that's all. The cable demographics are not wide enough yet to support up-and-coming acts."

TTS works with Feyline Presents of Denver, among others, producing video for dozens of concerts every year. "We've seen what's hot and what's survived," Stewart says. Right now, he adds, "Everyone is talking about a conceptual show, where you show an artist performing two songs, then walking in the field with his dog, then being interviewed at home. It's not a documentary, but more a profile than music."

Other producers and distributors also see a trend toward more talk and less music, but even the music production itself is changing. Dan Gershon of ATI Video, who distributes music video around the world, believes too many people have lost too much money on productions that never sold.

Gershon says four necessities for any music video piece are that it be an event, such as the 10th anniversary of a venue; that it be in an attractive or even striking setting; that

there be thematic linking between songs; and that the show be scripted. "Those four things are what turn an ordinary evening into an extraordinary evening," he says. "You have to remember this is going on television, so it must be acceptable to the masses."

Gershon calls video "a close-up medium," and others agree. This means its strength is in providing the viewer with a sense of intimacy, he says: "Video allows you to see things you can't see in a venue. It's your chance to get in close."

Beyond aesthetic advice, Gershon offers business suggestions. "An act that is big in Europe, for example, may be nothing in the U.S. The market must be asked before production begins—can this program be sold? U.S. home video and pay-tv sales should pay 60% to 70% of your revenues, and if you don't know you can get it, don't do it."

(Continued on page 49)

## Embassy Gets Newton-John World Rights

LONDON—Embassy Home Entertainment, newly launched in the European market, has secured worldwide rights outside the U.S. to "Olivia Newton-John Live," a 90-minute show recorded last fall. The bidders included EMI, which handled the successful "Physical" program.

The program is marketed in the States by MCA. It has also been seen on Home Box Office.

Embassy's U.K. managing director Jim Howell is planning what he claims is the first simultaneous videotape/videodisk U.K. release for April or early May, with Japan, European countries and Australia to follow shortly.

U.K. retail price will follow the \$30 precedent (under 20 pounds sterling) Embassy set for itself with Rod Stewart's "Tonight He's Yours." Howell comments: "We feel you have to sell music programs at a reasonable price to get the repeat orders, and we've certainly been

(Continued on page 56)



**FURRY VISIT**—The Psychedelic Furs visited with the Video Music Channel in Atlanta recently, before a concert at the Agora. Shown left to right are group members Phil Calvert and John Ashton, and host Dave Holmes.

## Music Monitor

By CARY DARLING

● **Earthy:** Columbia act Earth, Wind & Fire just finished a promo clip for the song "Fall In Love With Me" at the Complex soundstage in Los Angeles. Using the UltiMatte process, an entire wall of the stage was painted chroma-key blue so that a scene of the Great Pyramid of Cheops could be inserted. Directing was Chuck Cirino for Avatar Productions.

● **Taking Five:** The Hearst/ABC pay cable service ARTS aired Videowest Productions' "Dave Brubeck—Live At The Vineyards" on Feb. 7 and repeated it on Friday (11), with future reruns set for March 14 and 18. The show was taped at the Paul Masson Vineyards in Saratoga, Calif. Playing with Brubeck was his son Chris Brubeck on

trombone and bass, Jerry Bergonzi on sax and Randy Jones on drums. This is said to be one of the first tv shows to utilize Dolby stereo. The show also features footage of Brubeck with his quartet in 1961 and new interviews.

● **Mann On The Line:** Keefco has finished two clips for the British acts Manfred Mann and Central Line. For Mann, the song given the promo treatment is "Demolition Man," directed by Philip Davey. The Central Line song, "Nature Boy," the Nat "King" Cole warhorse, is directed by Keith MacMillan. Both bands record for PolyGram.

● **Exploring The Frontier:** Donald Fagen was recently in London to shoot a clip for his song "New Fron-

(Continued on page 49)

## VCR Sales Up In January

WASHINGTON—Video cassette recorder sales to dealers nearly doubled in January over the same month in 1982, according to Consumer Electronics Group of the Electronic Industries Assn.

This year, VCR sales in January totalled 216,267, up 95.3% from 110,712 in January 1982. Total VCR sales for the year 1982 topped two million, up from 1,360,988 in 1981.

## MUSIC LOVERS Clips Provide Excitement For Rosenberg/Fraker Productions

NEW YORK—Commercials pay the rent, but music is the real love at Rosenberg/Fraker Productions. The company, established in 1979, began with commercial projects but also has a history of music video clips. Future plans call for original cable tv programming.

"Our first video clip was for the Laughing Dogs, a group on Columbia. We shot it in Times Square because the band wanted to be identified with the New York rock scene, which was hot in the U.K. at the time. That job led to another Columbia job, for Janis Ian's 'Fly Too High'."

"Fly Too High," says Fraker, was "a real challenge, because dancing and movement were not part of Janis Ian's act." But the clip, produced by Giorgio Moroder, was an attempt to expand the artist's base and played extensively in gay clubs and the foreign market.

Promotional clips, however, "turned out not to be a real business, but they have become a springboard to other things," says Fraker. "There's no money to be made in clips, so we have to depend on our other activities to make money for the company."

Joe Cohen, an associate in the firm, says, "Clips are artistic and keep us close to the music community. You do your best work in the areas you enjoy. Also, if you do a promotion, you can end up doing other things for an artist, such as concerts," Fraker adds. "We wouldn't be in the position to develop music programming now if we hadn't been in it in some way and learned its problems and possibilities."

Aleks Rosenberg, a founding partner, says, "The promotion business is not even a business. It's a new art form, but it's not recognized as art the way a recording artist is recognized as an artist. In some ways I would equate the video industry to silent films. The visuals now are still just being tacked onto the music, but as sound became important to movies, sound and visuals will fit together better." Fraker adds, "Visuals should enhance your understanding of a song, give it twice the impact." He says, "There's room for everyone (in music video). You have to see Bruce Springsteen live to appreciate his records, and, conversely, Art Garfunkel's act does not trans-

late well to the stage. Some artists will make the move to video successfully, others will remain successful in audio only."

As Cohen points out, "Film libraries are emptying out, and more programming is needed. Music video must be more than just concerts to meet the demand, with a profile of the artist and some cultural background."

"I hope that music video will transcend promotion and become entertainment for its own sake," says Fraker, "with a fair price paid for its production. It may happen when MTV begins to turn a profit and is approached by record companies for payment for their clips."



**FOGGY NIGHT**—One of Rosenberg/Fraker's music video productions was a clip for Foghat. At taping (above) is Aleks Rosenberg (right). Cameraman is John Corso.

## Studios Sue Retailer Over 'In-Store Rental'

NEW YORK—When is a public performance not a public performance? When it's an "in-store video rental." That, at least, is the thinking of a retailer in Erie, Pa.—thinking that has led to a lawsuit filed by seven studios.

Robert Zeny, president of Maxwell's Video Showcase, says he informed the studios two years ago of his plan. That plan, which has been in effect for 18 months, is to rent videotapes for \$2. Then, if the customer so wishes, Zeny also rents the use of his two stores' facilities for \$3, and the tape is screened in a small video room.

The studios—Columbia, Disney, Embassy, Paramount, 20th Century-Fox, Universal and Warner Bros.—claim Maxwell's Video Showcase is actually giving public performances. In a suit filed in U.S. District Court for the western district of Pennsylvania in Erie Jan. 19, through the Motion Pic-

ture Assn. of America, they assert that Zeny was formally notified in March, 1982 and told to cease his "in-store rental" activities.

The complaint reads, "Despite plaintiffs' objection that defendants were infringing on their copyrights, defendants have knowingly and willfully continued their showcasing program and continued to perform the videocassettes of copyrighted motion pictures publicly." The showcase program, the suit asserts, is in direct defiance of the Copyright Act.

The suit asks for at least \$250 for each copyright infringement, plus "interest and costs and reasonable attorney fees," as well as all profits derived from "the infringement of the property rights aforesaid" and "such other, further and different relief as may be appropriate in the circumstances." The defendants are also asked to end the showcase program.

LAURA FOTI

# Video

## New Tape Awards Launched

NEW YORK—The Videotape Production Assn. (VPA) has established its Monitor Awards as an annual event. Deadline for entry is March 31.

Categories of entry include test commercials, national regional commercials, local commercials, broadcast programming (of any length or format), non-broadcast programming and cable television programming. VPA will honor accomplishments in direction, editing, photography/lighting/video engineering, sound mixing and art/graphic direction.

To be eligible for consideration, an entry must have been produced on videotape during calendar 1982. Entries can be submitted by individuals or firms, with no limit as to number of entries from a single source. An entry will be considered in a single category only, but within that category may be considered for more than one craft award. All entries must be submitted on 3/4-inch U-Matic videocassettes and become the property of VPA.

Awards will be announced at a banquet to be held in late spring. Entry forms can be obtained from Janet Luhrs at VPA headquarters, 236 E. 46th St., New York, N.Y. 10017.

## New On The Charts

### "FRIDAY THE 13TH PART 3"

Paramount Home Video—22

Cleavers, pitchforks, machetes and, yes, even spearguns abound in "Friday The 13th Part 3." A cast of unknowns is murdered in as many terrifying ways as possible during the course of the movie, released in a two-dimensional version for home video (the theatrical release was in 3-D).

The company's plot synopsis says it best: "An idyllic summer is turned into a nightmare of unspeakable terror for yet another group of naive camp counselors." Producer was 23-year-old Frank Mancuso Jr.

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



### 'Star Wars' Top Laser Disk

NEW YORK—Best-selling laser videodisk for calendar 1982 was "Star Wars," according to a Pioneer Video survey. Music video titles also made a strong showing in the survey.

Additional results: In second place was "Close Encounters Of The Third Kind," followed by "Elephant Parts," Olivia Newton-John's "Physical," "Star Trek II," "Dragonslayer," "The Music Of Melissa Manchester," "Kenny Loggins Alive," "On Golden Pond" and "America: Live In Central Park."

### 10th Outlet For Video Shack Chain

NEW YORK—The Video Shack chain, based here, has opened its 10th store. There are now locations in Huntington, N.Y. (the new store); Scarsdale, N.Y.; Carle Place, N.Y.; Brooklyn; Manhattan (three locations); Union, N.J.; Little Falls, N.J.; and Paramus, N.J.

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## U.K. Top 20 Video Rental

This Week	Last Report	TITLE, Manufacturer
1	1	ELECTRIC BLUE 10 (Scrigglo) EB 010
2	3	CALIGULA (Scrigglo) EB 100
3	9	ESCAPE FROM NEW YORK (Embassy) V 1602
4	4	THE HOWLING (Embassy) V 1615
5	2	ROUGH CUT (CIC) VHA 2028
6	6	BRIMSTONE AND TREACLE (Brent Walker) BW 016
7	5	AMERICAN GIGOLO (CIC) VHA 2034
8	15	GLASS HOUSE (Odyssey/CBS/Fox) 6145
9	7	FORT APACHE—THE BRONX (Video Tape Centre) VTCV 1040
10	23	SUPERSTITION (Video Tape Centre) VTCV 1036
11	11	SOMEWHERE IN TIME (CIC) VHA 1047
12	10	WOODY WOODPECKER (CIC) BEF 1040
13	8	THE HOUSE ON GARIBALDI STREET (Videoform) MGS 13
14	20	SALAMANDER (Precision) VITC 3130
15	13	THE PRESIDENT'S MISTRESS (Video Tape Centre) VTCV 1037
16	—	WHOSE LIFE IS IT ANYWAY? (MGM/UA) UMV 10140
17	35	TANGIER (Linked Ring) LR 001
18	—	DRACULA EXOTICA (TCX) TCX 836
19	12	MADNESS—TAKE IT OR LEAVE IT (Stiff Films) VHSTIFF 3
20	—	CHARLOTTE'S WEB (World Wide Entertainment) WW 404V

VIDEO BUSINESS charts are compiled by Record Business Research from a nationwide panel of video retailers and wholesalers. 5 1983 by Video Business. Reprinted by permission.

Billboard®

Survey For Week Ending 2/19/83

# Videocassette Top 40

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## SALES

## RENTAL

SALES			RENTAL		
This Week	Last Position	Weeks on Chart	This Week	Last Position	Weeks on Chart
★ 1	1	40	★ 1	1	7
<b>JANE FONDA'S WORKOUT</b> KVC-RCA, Karl Video Corporation 042 WEEKS AT #1: 14			<b>POLTERGEIST</b> MGM/UA Home Video 800165 WEEKS AT #1: 4		
2	4	7	2	2	9
<b>POLTERGEIST ●</b> MGM/UA Home Video 800165			<b>ROCKY III</b> CBS-Fox Video 4708		
3	2	13	3	5	4
<b>STAR TREK II-THE WRATH OF KHAN</b> Paramount Pictures, Paramount Home Video 1180			<b>THE WORLD ACCORDING TO GARP</b> Warner Brothers Pictures, Warner Home Video 11261		
4	3	9	4	3	9
<b>ROCKY III</b> CBS-Fox Video 4708			<b>THE BEST LITTLE WHOREHOUSE IN TEXAS</b> Universal City Studios Inc., MCA Distributing Corp. 77014		
5	6	16	5	4	9
<b>THE COMPLEAT BEATLES</b> MGM/UA Home Video 700166			<b>TRON</b> Walt Disney Home Video 122		
6	9	4	6	8	7
<b>THE BOAT (DAS BOOT)</b> RCA/Columbia Pictures Home Video 10149			<b>REDS</b> Paramount Pictures, Paramount Home Video 1331		
7	5	12	7	6	13
<b>PLAYBOY</b> CBS-Fox Video 6201			<b>STAR TREK II-THE WRATH OF KHAN</b> Paramount Pictures, Paramount Home Video 1180		
8	11	23	8	7	13
<b>STAR WARS ▲</b> CBS-Fox Video 1130			<b>FIREFOX</b> Warner Brothers Pictures, Warner Home Video 11219		
9	8	-9	9	9	9
<b>TRON</b> Walt Disney Home Video 122			<b>ANNIE</b> RCA/Columbia Pictures Home Video 10008		
10	7	10	10	15	4
<b>ANNIE</b> RCA/Columbia Pictures Home Video 10008			<b>THE BOAT (DAS BOOT)</b> RCA/Columbia Pictures Home Video 10149		
11	15	4	11	16	4
<b>THE WORLD ACCORDING TO GARP</b> Warner Brothers Pictures, Warner Home Video 11261			<b>FAST TIMES AT RIDGEMONT HIGH</b> Universal City Studios Inc., MCA Dist. Corp. 77015		
12	14	13	12	11	3
<b>THE THING</b> Universal City Studios Inc., MCA Distributing Corp. 77009			<b>NIGHT SHIFT</b> The Ladd Co., Warner Home Video 20006		
13	10	13	13	10	13
<b>FIREFOX</b> Warner Brothers Pictures, Warner Home Video 11219			<b>THE THING</b> Universal City Studios Inc., MCA Distributing Corp. 77009		
14	12	9	14	13	11
<b>THE BEST LITTLE WHOREHOUSE IN TEXAS</b> Universal City Studios Inc., MCA Distributing Corp. 77014			<b>DINER</b> MGM/UA Home Video 800164		
15	13	9	15	14	7
<b>SUPERMAN II</b> D.C. Comics, Warner Home Video 61120			<b>MISSING</b> Universal City Studios Inc., MCA Distributing Corp. 71009		
16	16	14	16	17	35
<b>VICTOR/VICTORIA</b> MGM/UA, Home Video 800151			<b>STAR WARS ▲</b> CBS-Fox Video 1130		
17	21	4	17	12	14
<b>FAST TIMES AT RIDGEMONT HIGH</b> Universal City Studios Inc., MCA Dist. Corp. 77015			<b>VICTOR/VICTORIA</b> MGM/UA Home Video 800151		
18	23	4	18	18	11
<b>NIGHT SHIFT</b> The Ladd Co., Warner Home Video 20006			<b>PLAYBOY</b> CBS-Fox Video 6201		
19	17	12	19	23	2
<b>RICHARD PRYOR LIVE ON THE SUNSET STRIP</b> RCA/Columbia Pictures Home Video 10469			<b>THE SOLDIER</b> Embassy Home Entertainment 2001		
20	19	11	20	24	24
<b>DINER</b> MGM/UA Home Video 800164			<b>CHARIOTS OF FIRE</b> Warner Brothers Pictures, Warner Home Video 70004		
21	18	4	21	19	12
<b>THE SPY WHO LOVED ME</b> CBS-Fox Video 4638			<b>RICHARD PRYOR LIVE ON THE SUNSET STRIP</b> RCA/Columbia Pictures Home Video 10469		
22	NEW ENTRY	→	22	20	42
<b>FRIDAY THE 13TH PART 3</b> Paramount Pictures, Paramount Home Video 1539			<b>SUPERMAN II</b> D.C. Comics, Warner Home Video 61120		
23	22	6	23	22	14
<b>CHARIOTS OF FIRE</b> Warner Brothers Pictures, Warner Home Video 70004			<b>THE COMPLEAT BEATLES</b> MGM/UA Home Video 700166		
24	20	6	24	21	35
<b>MISSING</b> Universal City Studios Inc., MCA Distributing Corp. 71009			<b>ON GOLDEN POND ●</b> CBS-Fox Video 9037		
25	NEW ENTRY	→	25	25	14
<b>MOONRAKER</b> CBS-Fox Video 4636			<b>ESCAPE FROM NEW YORK</b> Embassy Home, Entertainment 1602		
26	28	7	26	26	21
<b>ALICE IN WONDERLAND</b> Walt Disney Home Video 36			<b>CONAN THE BARBARIAN</b> Universal City Studios Inc., MCA Distributing Corporation 77010		
27	26	21	27	NEW ENTRY	→
<b>CONAN THE BARBARIAN</b> Universal City Studios Inc., MCA Distributing Corp. 77010			<b>DIVA</b> MGM/UA Home Video 800183		
28	24	38	28	28	5
<b>ON GOLDEN POND ●</b> CBS-Fox Video 9037			<b>THE SPY WHO LOVED ME</b> CBS-Fox Video 4638		
29	25	25	29	NEW ENTRY	→
<b>CASABLANCA</b> CBS-Fox Video 4514			<b>MOONRAKER</b> CBS-Fox Video 4636		
30	33	15	30	27	2
<b>ELVIS ON TOUR</b> MGM/UA Home Video 600153			<b>ZAPPED</b> Embassy Home Entertainment 1604		
31	NEW ENTRY	→	31	30	5
<b>STRAWBERRY SHORTCAKE IN BIG APPLE CITY</b> Family Home Entertainment, MGM/UA Home Video 338			<b>MY DINNER WITH ANDRE</b> Pacific Arts Video, MCA Distributing Corp. 532		
32	29	2	32	NEW ENTRY	→
<b>THINGS ARE TOUGH ALL OVER</b> RCA/Columbia Pictures, Home Video 10546			<b>FRIDAY THE 13TH PART 3</b> Paramount Pictures, Paramount Home Video 1539		
33	27	17	33	NEW ENTRY	→
<b>DUMBO</b> Walt Disney Home Video 24			<b>ALICE IN WONDERLAND</b> Walt Disney Home Video 36		
34	35	18	34	31	2
<b>QUEST FOR FIRE</b> CBS-Fox Video 1148			<b>THINGS ARE TOUGH ALL OVER</b> RCA/Columbia Pictures Home Video 10546		
35	31	3	35	29	19
<b>THE SOLDIER</b> Embassy Home Entertainment 2001			<b>QUEST FOR FIRE</b> CBS-Fox Video 1148		
36	37	5	36	33	18
<b>THE GODFATHER EPIC</b> Paramount Pictures, Paramount Home Video 8480			<b>THE SWORD &amp; THE SORCERER</b> Universal City Studios Inc., MCA Distributing Corp. 77010		
37	32	3	37	38	28
<b>HOLD THAT GHOST</b> Universal City Studios Inc., MCA Distributing Corp. 55087			<b>SHARKY'S MACHINE</b> The Ladd Co., Warner Home Video 72024		
38	30	25	38	37	21
<b>ARTHUR</b> Orion Pictures, Warner Home Video 22020			<b>DEATH WISH II</b> Orion Pictures, Warner Home Video 26032		
39	39	13	39	32	5
<b>ESCAPE FROM NEW YORK</b> Embassy Home Entertainment 1602			<b>REVENGE OF THE PINK PANTHER</b> CBS-Fox Video 4610		
40	36	21	40	35	3
<b>DEATH WISH II</b> Orion Pictures, Warner Home Video 26032			<b>DEATHTRAP</b> Warner Brothers Pictures, Warner Home Video 11256		

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

# Video

## Music Monitor

Continued from page 47

ter" from the Warner Bros. album "The Nightfly." Andy Morahan produced, with Ricky Morton and Anabelle Jankel directing. It was shot at Cucumber Studios.

• Having A Nitecap: Adam Friedman, the director who used "heat-seeking" effects on the Rolling Stones' "Emotional Rescue" clip, is back in visual music after taking time off to get involved in television and film. His latest clip is Sire Records group the Nitecaps' "Go To The Line" and "Same Situation." The former is a concept clip, while the latter is performance. Christopher Paul Denis produced for FCD Associates in New York.

• In Hiding: Todd Rundgren produced and directed his "Hideaway" promo, from the album "The Ever Popular Tortured Artist Effect"

on Bearsville/Warner Bros.

• Stop Your Sobbing: The Catholic Girls have finished a clip for their "Boys Can Cry" track from the album "Catholic Girls" on MCA. Walt Schoenknecht produced and directed at the National Video Center/Recording Studios in New York.

• Happy Music: Music Video Productions, a Los Angeles-based firm, has just done its first major clip project: Sheree Brown's "Happy Music" for Capitol. Kim Paul Friedman directed, with Bryan Keith Glispie and Marcus Juniel producing.

• Piano Music: Alvin Bowens has finished a four-minute promotional clip for Lori Tritel's "Piano Bar Singer." Tritel is not signed to a label, but the piece has aired on KNXT-TV Los Angeles' "2 On The Town" news magazine.

## Long-Form Music Market

Continued from page 47

New music is a particularly big risk, Gershon says. "Most program buyers are not on top of what's happening. They want to do what everyone else is doing. That means there's absolutely no way you can sell new music now; you need a big name. Pay systems generally deal with the past: Crosby, Stills and Nash, Sinatra, the Who, the Rolling Stones." Some cable systems, though, are willing to take chances, he notes, such as Selec-TV in Los Angeles.

Greg Roselli of Telefest in Chicago, a production and distribution company, concurs. "Independent producers have a difficult time making deals for superstars, because they can deal with Paramount and the like directly. That's what Sinatra and the Doobie Brothers did for their tapings. So independent producers do mostly up-and-coming and some established artists."

To sell these, he says, "The key is packaging. If there's not enough draw for a single artist in a one-hour show, put two together. Also, you should try to pre-sell as much as possible. If you're not a multi-millionaire, you're taking a big risk."

More and more buyers, says Roselli, are demanding control over crew, recording equipment, and so on. He says contracts should cover these points, as well as director, length of program, number of plays

and windows. "There are thousands of different combinations," he points out.

One necessity, Roselli claims, is FM simulcast rights. "They make for a 50% difference in the value of the program because they allow you to tie in with radio stations and build promotions."

Roselli says Telefest is selling less music programming these days. "The growth of the cable industry has been slower than expected, so the services are cutting back on production dollars, going back to movies. There will be a tremendous turnaround, though, with cable's expansion. Once the expenditures to wire a city have been paid, the money will begin to go into programming to feed the monster."

Program buyer Chip Rachlin, director of acquisitions for MTV, says that whether a program should be made depends in part on "whether the act can sustain an hour, particularly without commercial interruption." The channel buys between 75 and 100 long-form pieces, mostly concerts, per year; a "fair amount" are produced in-house, and some are co-produced with record companies.

"We like to be involved from the conception," Rachlin says. "An artist devotes maybe 5% of his working career to tv, but we do it 365 days a year."

## New Video Releases

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

- PETER ALLEN & THE ROCKETTES  
CED CBS/Fox Video ..... \$29.98
- BARBAROSA  
CED CBS/Fox Video ..... \$29.98
- BOYS IN THE BAND  
CED CBS/Fox Video ..... \$29.98
- COMANCHEROS  
CED CBS/Fox Video ..... \$29.98
- THE COUNT OF MONTE CRISTO  
Richard Chamberlain, Kate Nelligan,  
Donald Pleasence, Alessio Orano, Tony  
Curtis, Louis Jourdan, Trevor Howard  
Beta & VHS CBS/Fox Video ..... \$49.98
- GRAND ILLUSION  
Erich von Stroheim, Jean Gabin, Pierre  
Fresnay  
Beta & VHS CBS/Fox Video ..... \$39.98
- INN OF THE SIXTH HAPPINESS  
CED CBS/Fox Video ..... \$39.98
- KNIFE IN THE WATER  
Beta & VHS CBS/Fox Video ..... \$39.98

- THE LAST UNICORN  
Beta & VHS CBS/Fox Video ..... \$49.98
- THE MAN WITH THE GOLDEN GUN  
Roger Moore, Christopher Lee, Richard  
Loo  
Beta & VHS CBS/Fox Video ..... \$69.98
- MARTY  
Ernest Borgnine, Betsy Blair  
Beta & VHS CBS/Fox Video ..... \$49.98
- MONSIGNOR  
Christopher Reeve, Fernando Rey,  
Genevieve Bujold  
Beta & VHS CBS/Fox Video ..... \$59.98  
CED ..... \$29.98
- SIMON & GARFUNKEL IN CENTRAL  
PARK  
CED CBS/Fox Video ..... \$39.98
- WHITE HEAT  
CED CBS/Fox Video ..... \$29.98
- WILD IN THE COUNTRY  
CED CBS/Fox Video ..... \$29.98

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

# Gospel

## MARCH '84 LAUNCH TARGETED

# Christian TV Network Planned

By EDWARD MORRIS

NASHVILLE—The Southern Baptist Convention's radio and television commission has released plans for the creation of a Christian-oriented television network that is expected to be in operation by March of next year.

Called the American Christian Television System (ACTS), the network will initially have a 16-hour broadcast day and will produce as well as purchase the programming to fill it. The schedule will include concerts, talk shows, counseling call-ins, children's shows, dramas, sports interviews, and video magazine formats. "We expect it to have a variety typical of any network," says Greg Warner, the commission's news coordinator. One program will be a tv version of the commission's popular radio show, "Country Crossroads."

Of those programs on the current schedule, 27 will be in-house productions and eight will be purchased. First year cost for programming is estimated at \$3.3 million.

Although plans are for the network to eventually be carried over a system of low- and full-power television stations, Warner concedes that the FCC's slowness in granting low-power licenses will probably force the network to rely heavily on cable tv in its first stages of operation. The commission has applied to the FCC for permission to construct and run 125 low-power facilities, Warner says. Once licenses are granted, he says that many of these stations can be constructed within six months. In the meantime, he adds, his organization expects to have 200 cable systems signed on as carriers by the March startup date.

The network will be non-commercial and will make no direct broadcast appeal for money. It will, however, seek financial support through direct mail, by "commercial recognitions" (such as those on PBS) and through a sharing of satellite delivery costs with the local stations and Baptist churches.

Each low-power station will be charged \$500 a month as its share of the network; full-power stations will pay \$1,000 a month; and churches using ACTS via cable tv will be asked to pay 10 cents a month for each resident member. Estimates are that the satellite will cost the commission \$175,000 a month, and that the various forms of revenue raising will bring in an initial \$162,000 a month.

Commission-approved guidelines call for ACTS to follow the broadcast standards of the Fairness Doctrine and Television Code of the National Association of Broadcasters. The network says each broadcast day will have six hours of new programming and 10 hours of repeats, but that no programs will be repeated on the same day or at the same time of day. Warner says that the satellite the network will use will be launched next March and that broadcasting can begin almost immediately.

## Schedule Set For GMA Week

NASHVILLE—Gospel Music Week, set for April 10-13 here, will feature a two-day National Gospel Radio Seminar, a two-day choral music workshop, and discussion sessions on radio, records, music publishing, new media technology and gospel music on the international scene. The week will be concluded with the Dove Awards ceremony.

The site of this year's seminar will be the Radisson Plaza Hotel in downtown Nashville, a switch from the usual location at the Opryland Hotel. Concerts and the Dove ceremony will be held at the Tennessee Performing Arts Center.

Don Butler, executive director of the Gospel Music Assn., says Dove award nominees will be announced March 16. He adds that the keynote speaker for GMA Week will be Dr. Anthony Campola, head of the sociology department at Eastern College, St. Davids, Pa. BMI, ASCAP and SESAC will again sponsor awards luncheons at the annual event.

## KWJS Presenting 'Songs Of Zion'

NASHVILLE—In recognition of Black History Month, KWJS Arlington, Tex. will present a two-hour special on the role of black gospel music Feb. 20.

"Songs Of Zion," written and produced by Robert Kelly; traces the music from slave spirituals to contemporary gospel. It also features interviews with authorities in Afro-American studies, ministers and broadcast figures.

KWJS is a division of the Jimmy Swaggart Evangelistic Assn.

## First Solo Album From Kelly Nelon

NASHVILLE — Kelly Nelon, daughter of Rex Nelon and a member of the Dove award-winning Rex Nelon Singers, has released her first solo album on Canaan Records. The album, "Her Father's Child," includes songs performed in a variety of gospel styles. Ken Harding was producer.

Survey For Week Ending 2/19/83

## Billboard® Best Selling Spiritual LPs

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This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	23	1	IT'S GONNA RAIN Rev. Milton Brunson, Myrrh MSB 6696	18	NEW ENTRY	18	LORD MAKE ME OVER The Benny Cummings Singers, New Birth 7057
2	2	18	PRECIOUS LORD Al Green, Myrrh 6702	19	12	87	IS MY LIVING IN VAIN? The Clark Sisters, New Birth 7056G
3	3	23	UNCLOUDY DAY Myrna Summers, Savoy 14594	20	NEW ENTRY	20	MOVE ALONG The Gospel Keynotes, Nashboro 7266
4	4	27	LORD, YOU KEEP ON PROVING YOURSELF TO ME Florida Mass Choir, Savoy SGL 7078	21	5	27	EVERY TIME I FEEL THE SPIRIT Dr. Charles Hayes & the Cosmopolitan Church Choir, Savoy SGL 7076
5	8	19	BROTHER TO BROTHER The Williams Brothers, Myrrh MSB 6717	22	22	70	SAINTS HOLD ON Sensational Nightingales, Malaco MAL 4373
6	7	10	CLOSER Tommy Ellison, Atlanta International 10052	23	23	23	ONE DAY AT A TIME Rev. Thomas Walker, Eternal EGL 652
7	6	48	DOUGLAS MILLER & THE TEXAS SOUTHEAST CHOIR (Cogic) W/MATTIE M. CLARKE (Recorded Live), Pearl PL-16002	24	10	44	I LOVE JESUS MORE TODAY Trinity All Nations Combined Trinity, Savoy SL 14599
8	11	48	TOUCH OF CLASS Jackson Southernaires, Malaco MAL 4375	25	13	52	HIGHER PLAIN Al Green, Myrrh MSB 6674
9	9	18	YOU BROUGHT THE SUNSHINE The Clark Sisters, Sound Of Gospel SOG 132	26	NEW ENTRY	26	TOUCH ME LORD The Angelic Gospel Singers, Malaco 4381
10	14	14	EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA, VOL. II Myrrh MSB 6700	27	29	18	HOPE SONGS, VOL. I D. J. Rogers, Hope Song/Benson HS 2000
11	18	10	THE JOY OF THE LORD IS MY STRENGTH Douglas Miller, The True Way Choir (G.O.G.I.F.), Pearl 16008	28	17	14	MIRACLE MAN Mighty Clouds Of Joy, Myrrh MSB 6664
12	26	14	THE RICHARD SMALLWOOD SINGERS Onyx/Benson R3803	29	NEW ENTRY	29	SINCERELY The Clark Sisters, New Birth 7058
13	NEW ENTRY	13	MIGHTY CLOUDS ALIVE The Mighty Clouds of Joy, Myrrh 6687	30	NEW ENTRY	30	WE'VE COME TO PRAISE HIM Donald Vails, Savoy 7069
14	15	18	FEEL LIKE SINGING Walter Hawkins, Elektra 60038	31	20	56	WHEN ALL GOD'S CHILDREN GET TOGETHER Minister Keith Pringle, Savoy SGL-14656
15	19	14	10th ANNUAL PRAISE & REDEDICATION CONCERT Southeast Inspirational Choir, Jewel 0172	32	24	61	EDWIN HAWKINS LIVE W/OAKLAND SYMPHONY ORCHESTRA (Askey) Myrrh MSB 6691
16	16	18	I'M PACKING UP, GETTING READY Rev. Ernest Franklin, Savoy SL 14695	33	25	70	WHERE IS YOUR FAITH James Cleveland & The Southern California Community Choir, Savoy SGL 7066
17	21	10	WHEN IT RAINS, IT POURS Rev. F. C. Barnes and Sister Brown, Atlanta Int'l 10041	34	27	52	I CAN GO TO GOD IN PRAYER Albertina Walker, Savoy SL-14600
				35	33	61	GO Shirley Caesar, Myrrh MSB 6665

FEBRUARY 19, 1983, BILLBOARD

## Feud Between Promoters Heating Up In San Diego

By THOMAS K. ARNOLD

SAN DIEGO—A feud between San Diego's two top concert promoters, Marc Berman Concerts and Fahn & Silva Presents, is adding a strong dose of competition—along with a fair amount of comedy—to the local music scene.

Five years ago, Marc Berman engineered two moves that would assure him a virtual monopoly on the local market. The first was working out an exclusive booking arrangement with the Open Air Theatre, a San Diego State Univ.-administered facility which for the last several years has been the site of more big-name concerts than any other venue in town. The second was negotiating a deal with Avalon Attractions to copromote all the Los Angeles-based megapromoter's San Diego concerts.

But for a little more than a year, upstarts Fahn & Silva Presents, who started in the business three years ago booking chiefly club-level shows, have begun promoting an in-

creasing number of concerts that once would have automatically gone to Berman—including recent Sports Arena shows by Pat Benatar, Diana Ross, and Crosby, Stills, & Nash.

And the sharp increase in competition that has resulted from this has now erupted into a feud that's becoming more and more difficult to hide from the public, even though most of it continues to be taking place behind the scenes. For example:

When Fahn & Silva were negotiating to bring the Who to San Diego's Jack Murphy Stadium last fall, Berman reportedly offered the group \$150,000 more than Fahn & Silva had bid, hoping to get the show for himself or at least force Fahn & Silva to match his bid and thus pay considerably more than they had intended.

Today, Berman reflects glibly on the goings-on—"Hey, that's show-

(Continued on page 53)

### MANAGER PROFILE

## Tommy Mottola Seeking New Horizons

*This is the first in a series of articles, to appear periodically in this section, profiling the current activities and views of top managers, promoters, agents and attorneys.*

NEW YORK—"A manager today has to be able to handle all aspects of promotion, marketing, advertising and publicity for his act. And, if he has the wherewithal, he should be able to seek new horizons, both to expand his company and to provide new opportunities for his artists." So says Tommy Mottola, founder of Champion Entertainment Co.

As manager of Daryl Hall & John Oates and Kid Creole & the Coconuts, Mottola is involved in all aspects of his artists' musical careers. Beyond that, he has projects going in network and cable tv, film, Broadway and book publishing. With a staff of 10, Champion Entertainment has offices in New York and London, with a planned office "99% sure" for Los Angeles to take care of the movie and tv business.

Right now the biggest priority for Mottola is the career of Hall & Oates, who after years of top-selling singles are finally breaking through in the AOR album market. Their "H2O" hit No. 3 on Billboard's LP chart last week, while the band is embarking on a major 107-date arena tour, sponsored by Canada Dry (Billboard, Feb. 5).

"We were approached by a lot of people, but for one reason or an-



Tommy Mottola

other, either because I was concerned about the image problem or too much commitment was asked for by the prospective sponsor, we turned everybody down," Mottola says. "Then Dick Clark, who has an association with Dr Pepper, turned us on to Canada Dry, and then we had some meetings and it sounded very good.

"I was able to put together a marketing and cross-merchandising plan with RCA, Champion and Canada Dry where Canada Dry will spend \$2.5 million in radio and print advertising, all of which will tie in the album and the tour. It's \$2.5 million of Hall & Oates advertising.

"It says 'Canada Dry presents,' and so what? As opposed to saying, for instance, 'Ron Delsener presents,' it now says 'Canada Dry and Ron Delsener present.'

"That's not going to hurt our image. Canada Dry gets what it wants to because they are going after a target 18-35 audience, which is the

majority of our audience as well.

"It is more of a cross-merchandising campaign using the powers of the names on the retail level," Mottola continues. "For instance, there will be a bottle collar and a shelf talker (a little display they put on shelves), and if you are in a participating supermarket with a tie-in with a participating record retailer, if you buy a six-pack of Canada Dry you can take the coupon to the record store and get \$1 or 50 cents off a Hall & Oates LP.

"Meanwhile, there may also be displays and free tastings of Canada Dry at record stores, where there will be giant die-cuts of the 'H2O' album and a display of other Hall & Oates records," he says. "If I had Hall & Oates in a commercial singing about Canada Dry, then I think that would hurt their image. It gives the people a feeling of almost being cheated. It waters down the image and creates an association true fans really don't like. I'm not really sure why that is. We have worked so hard to establish Hall & Oates' image and identity, as people, artists and songwriters, and something like the Schlitz commercials with the Who, or Roger Daltrey for Bulova, is something that we have tried to avoid."

Part of the reason, says Mottola, is that Hall & Oates have had their image problems in the past. In their 13 years together, the duo has

(Continued on page 52)

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- RULES:**
- The competition is open to all professional and amateur songwriters.
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  - Song entries must be original. Song entries may have been published or copyrighted during this competition.
  - Each person entering accepts responsibility for loss of his or her entry prior to actual receipt by us. Tapes and lyrics will not be returned.
  - Entries may not infringe upon any existing copyright. By signing this entry form, the writer agrees to indemnify the copyright infringement by this entry.
  - The International Songwriter's, Inc. reserves the right to change the rules and regulations. All entries must be postmarked by March 30, 1983 and received no later than April 15, 1983

#### OFFICIAL 1983 ENTRY BLANK

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 2. Street Address \_\_\_\_\_  
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## Festival Of American Music Planned For Italy

NEW YORK — "American People, American Music," a music festival that will attempt to present all forms of American music to Italian audiences, is being planned for Sept. 11-Oct. 9 at 10 separate locations in Rome, Milan, Florence and Palermo.

Currently budgeted for 13.2 billion lire (about \$9.4 million), the festival is expected to feature 100 individual acts and 200 performances, drawing from American colonial music, ethnic music, regional music, spirituals, ragtime, jazz, country, bluegrass, blues, big band, show music, musical theatre, classical, and contemporary pop, country, soul and rock.

Funding for the programs will come from the individual cities, the Rockefeller Foundation, other private sponsors, and the various venues. The festival is also being supported by the American Embassy and the Italian Defense Ministry, which wants to include several of the larger events in its "Open Caserme" series.

The festival is being produced by American People, American Music Inc., a non-profit organization in the U.S. and Italy. In New York its executive director is Joseph H. Conlin. Its president in Italy is Marco Godano, and its general manager for special events is veteran Italian promoter David Zard.

Ticket prices and a full schedule of events have not yet been announced.

New LP & Tape Releases, page 44



Billboard photo by Chuck Pulin

STUDIO 54 BENEFIT—Pete Seeger, Carly Simon and Tom Chapin perform at a benefit at Studio 54 in New York to clean up waterways and rivers.



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## Talent In Action

### DIONNE WARWICK

Beverly Theatre, Beverly Hills, Calif.  
Tickets: \$19.50, \$17.50, \$16.50

A dazzling half-hour medley of Bacharach-David hits has been the centerpiece of Warwick's show for so long that its absence Feb. 3 on the first of four nights here posed a big question: would the newness and freshness of the replacement material offset the omission of one of the most impressive hit collections in contemporary pop?

Well, yes and no. It was great to hear Warwick's warm renditions of David Gates' "If" and Jacques Brel's "If We Only Have Love," but several other substitute selections fell flat. Warwick's biggest gaffe was in reciting rather than singing the lyrics to John Lennon's "Imagine," and so overpowering its simple eloquence with a strident, heavy-handed presentation.

Warwick also erred in throwing away her recent hit "Heartbreaker," a song she has gone on record as not liking, with a half-hearted (quarter-hearted?) presentation. Warwick also tended to rush through the three oldies she performed in a "mini-medley." Another disappointing entry

was an excessively drawn-out version of "Will You Love Me Tomorrow," which stripped the song of its dynamics. (Warwick dedicated the song to the Shirelles, for whom she once sang backup.)

Warwick continues to display a classy but rather haughty air in concert, though at this show she was unexpectedly loose. She told one funny, biting story about how she lost out on recording the movie theme "Alfie" to Sonny & Cher (actually, it was Cher solo). Warwick dropped their names with a voice dripping with scorn and sarcasm, prompting much audience laughter. "Those were my exact sentiments," Warwick then deadpanned. Her supremely self-assured attitude would come off as arrogance were it not for the simple fact that she happens to sing this kind of classy, sophisticated material better than any other singer in the business.

Warwick opened her medley (as she has in the past) with a pretty version of the Carpenters' "Yesterday Once More." (On subsequent nights in the run, she dedicated the song to Karen Carpenter, who died Feb. 4.)

Other gaffes in Warwick's show: a failure to acknowledge the orchestra which accompanied

her two backup singers and four-member rhythm section and a failure to return for an encore—or at least a curtain call—even though the audience sustained its applause for a good three minutes after the house lights went up. Warwick is one of the most gifted singers of the modern pop era, but one can't help thinking she'd put on a more satisfying show if she were a little less conscious of that fact.

The show was opened, hilariously, by comedian Jerry Seinfeld. **PAUL GREIN**

### KING SUNNY ADE & HIS AFRICAN BEATS

Savoy, New York  
Admission: \$10, \$12.50, \$15

The sounds of Nigeria came to midtown Manhattan and made their presence felt most emphatically on Feb. 4, as King Sunny Ade & His African Beats overwhelmed a capacity crowd at the Savoy with a marathon performance that truly merited such overworked adjectives as refreshing, infectious and rousing.

The recently-released Mango/Island album "Juju Music," Ade's first U.S. release after a decade of West African superstardom, is a fascinating blend of traditional Nigerian chants and rhythms with contemporary Western instruments and ideas. But it only offers a hint of what Ade is capable of. The album is hypnotic, at times lively, but often surprisingly laid-back. The show at the Savoy—which consisted of two sets, the first lasting about an hour and the second about 90 minutes—was anything but laid-back.

Ade's music is first and foremost dance music, and despite the complexity of the poly-rhythms cooked up by his 18-piece ensemble, it never ceased to be extremely danceable. Indeed, Ade might well have given the audience its money's worth had he shown up with only his phalanx of percussionists and the five-man vocal choir with whom he sang sweet and haunting Yoruba harmonies.

But the added element that made things sound truly special was Ade's ingenious interweaving of drums and voices with the sounds of electric guitars (four, including his own), electric bass, and—most intriguingly—pedal steel guitar. The latter instrument, sounding a long way indeed from either Nashville or Hawaii, added a sinuous, dreamy voice to the ensemble texture. (One can only guess what it might have sounded like had Ade been able to afford to bring his entire 22-piece ensemble, which includes a synthesizer player, on his U.S. tour.)

Although the African Beats' music is very much a group music, Ade never let it be forgotten that he was its focal point. A handsome, smiling figure with an impressive set of stage moves, he did not dominate the proceedings, but he kept a tight rein on them and, in his brief solo turns, revealed a bright and forceful guitar style. One doesn't need to know much about Africa to understand why he is a star there—or to believe that, if a few significant cultural barriers can be overcome (such as the fact that he doesn't sing in English), he has the potential to become one in this country as well.

**PETER KEEPNEWS**

### JOAN RIVERS

Carnegie Hall, New York  
Tickets: \$22.50

The comedienne's two sold-out shows Feb. 4 were among the most sought-after tickets in town. To a standing ovation and shouts of "Diva!," Rivers entered the stage and delivered her now-classic trademark line: "Can we talk?"

For more than an hour, she had the audience in such a state of hysterics that many of the jokes were missed because of the screaming and foot-stomping. Her vicious attacks on Willie Nelson, Richard Simmons, Billie Jean King and Mick Jagger brought the house down. The lady has no shame—and thankfully so.

Frequent guest hosting of the "Tonight Show" has heightened Rivers' visibility and propelled her to stardom as the reigning queen of comedy. She is on a hot streak, and her forthcoming Warner Bros. album should be well-received.

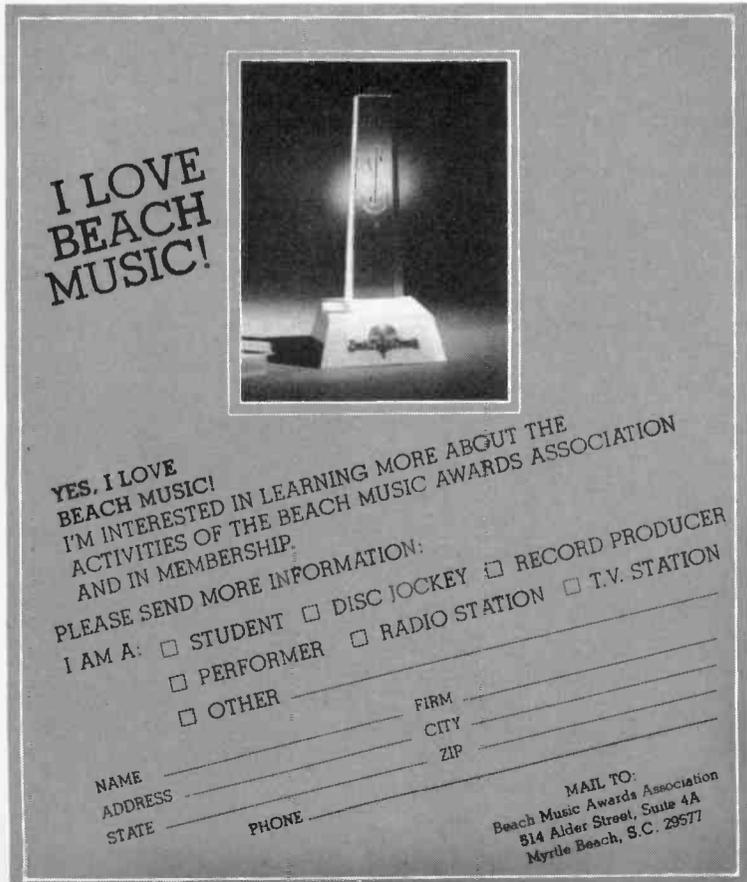
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**New LP & Tape Releases, page 44**

# Boxscore

Survey For Week Ending 2/19/83

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).

- **KENNY ROGERS, CRYSTAL GAYLE, LONNIE SHORR—\$222,645, 13,842** (15,000 capacity), \$16 & \$18.75, C.K. Spurlock, McNichols Arena, Denver, Jan. 24.
- **KENNY ROGERS, CRYSTAL GAYLE, LONNIE SHORR—\$213,817, 14,941**, \$15.50 & \$12.50, C.K. Spurlock, San Diego (Calif.) Sports Arena, sellout, Jan. 30.
- **KENNY ROGERS, CRYSTAL GAYLE, LONNIE SHORR—\$215,794, 14,955**, \$15 & \$12.50, C.K. Spurlock, Univ. of Utah Special Events Center, Salt Lake City, sellout, Jan. 22.
- **KENNY ROGERS, CRYSTAL GAYLE, LONNIE SHORR—\$214,194, 13,719**, \$16.50 & \$13.50, C.K. Spurlock/Ken Krage & Co., Pauley Pavilion, Univ. of Calif. at Los Angeles, sellout, Jan. 29.
- **KENNY ROGERS, CRYSTAL GAYLE, LONNIE SHORR—\$218,817, 14,941**, \$15 & \$12.50, C.K. Spurlock, Ariz. State Univ. Activity Center, Tempe, sellout, Jan. 20.
- **BARRY MANILOW—\$212,907, 14,543 (15,885)**, \$15 & \$12.50, Evening Star Prods., Ariz. State Univ. Activity Center, Tempe, Jan. 31.
- **KENNY ROGERS, CRYSTAL GAYLE, LONNIE SHORR—\$210,740, 14,457**, \$15 & \$12.50, C.K. Spurlock, Oakland (Calif.) Coliseum, sellout, Jan. 28.
- **WILLIE NELSON & FAMILY—\$196,871, 14,915 (18,000)**, \$12.50, \$11.50 & \$10.50, Feyline Presents, McNichols Arena, Denver, Jan. 31.
- **KENNY ROGERS, CRYSTAL GAYLE, LONNIE SHORR—\$184,907, 12,749** (14,000), \$15 & \$12.50, C.K. Spurlock, Cow Palace, San Francisco, Jan. 27.
- **KENNY ROGERS, CRYSTAL GAYLE, LONNIE SHORR—\$179,037, 12,011** (14,000), \$15 & \$12.50, C.K. Spurlock, McKale Memorial Center, Univ. of Ariz., Tucson, Jan. 19.
- **REO SPEEDWAGON, RED RIDER—\$171,995, 15,798**, \$11.50 & \$10.50, Contemporary Presentations, Omni, Atlanta, sellout, Feb. 5.
- **ALABAMA, JANIE FRICKE—\$157,500, 12,600**, \$12.50, Keith Fowler Promotions, Greenville (S.C.) Memorial Coliseum, two sellouts, Feb. 6.
- **AEROSMITH, PAT TRAVERS—\$154,211, 14,823 (16,777)**, \$10.75 & \$9.75, Schon Prods. Met Center, Minneapolis, Jan. 28.
- **PHIL COLLINS—\$150,000, 14,000**, \$12 & \$11, Belkin Prods. Richfield (Ohio) Coliseum, sellout, Feb. 7.
- **ALABAMA, JANIE FRICKE—\$134,475, 10,800**, \$12.50, Keith Fowler Promotions, Reynolds Coliseum, Raleigh, N.C., sellout, Feb. 5.
- **WILLIE NELSON & FAMILY—\$133,386, 11,047 (13,000)**, \$12.50 & \$10.50, Feyline Presents, Salt Palace, Salt Lake City, Feb. 2.
- **REO SPEEDWAGON, RED RIDER—\$122,988, 10,000**, \$12.50 & \$11.50, Fantasma Prods., Lakeland (Fla.) Civic Center, sellout, Feb. 2.
- **KENNY ROGERS, CRYSTAL GAYLE, LONNIE SHORR—\$116,407, 7,957** (9,000), \$15 & \$12.50, C.K. Spurlock, Univ. of Wyoming Arena, Laramie, Jan. 28.
- **TOM PETTY & THE HEARTBREAKERS, NICK LOWE, PAUL CARRACK—\$114,818, 10,588 (12,757)**, \$11.50 & \$9.50, in-house promotion/produced by Stone City Attractions, Univ. of Texas Frank Erwin Center, Austin, Jan. 27.
- **NEIL YOUNG—\$110,162, 9,408**, \$12.50, Beach Club, Sun Dome, Univ. of S. Fla., Tampa, sellout, house attendance & house gross records, Feb. 4.
- **WILLIE NELSON & FAMILY—\$107,971, 9,018**, \$12.50 & \$10.50, Feyline Presents, Casper (Wyo.) Events Center, sellout, Feb. 1.
- **AEROSMITH, PAT TRAVERS—\$104,204, 10,345**, \$10.25, Contemporary Prods./New West Presentations, Kemper Arena, Kansas City, Mo., sellout, Feb. 5.
- **AEROSMITH, PAT TRAVERS—\$103,555, 10,117**, \$10.50 & \$9.50, Contemporary Prods., Checkerdome, St. Louis, sellout, Feb. 3.
- **ALABAMA, JANIE FRICKE—\$100,562, 8,045**, \$12.50, Keith Fowler Promotions, Augusta (Ga.) Civic Center, sellout, Feb. 4.
- **BILLY SQUIER, SAGA—\$99,117, 10,288**, \$10.50 & \$9.50, Contemporary Presentations/Mid-South Concerts, The Roundhouse, Univ. of Tenn. at Chattanooga, sellout, house gross & house attendance records, Feb. 4.
- **ALABAMA, JANIE FRICKE—\$97,625, 7,810**, \$12.50, Keith Fowler Promotions, Pine Bluff (Ark.) Convention Center, Jan. 16.
- **KISS, NIGHT RANGER—\$92,841, 8,936 (9,900)**, \$10.50, Cumberland Concert Co., Nashville Municipal Auditorium, Jan. 30.
- **BILLY SQUIER, SAGA—\$92,260, 8,501**, \$10.50, Ruffino-Vaughn Prods., Birmingham (Ala.)—Jefferson Civic Center, sellout, Feb. 6.
- **WILLIE NELSON & FAMILY—\$82,416, 7,445**, \$11.50 & \$9.50, Feyline Presents, Memorial Union, Ore. State Univ., Corvallis, sellout, Feb. 6.
- **JOAN RIVERS, SMOTHERS BROTHERS, JIM STAFFORD—\$81,284, 5,470** (7,000), \$15.75 & \$14.75, DiCesare Engler Prods., Stanley Theatre, Pittsburgh, two shows, Feb. 7.
- **CONWAY TWITTY, RONNIE McDOWELL—\$80,000, 8,000 (12,400)**, \$10, United Prods., Baltimore Civic Center, Feb. 5.
- **WILLIE NELSON & FAMILY—\$73,740, 6,686**, \$11.50 & \$9.50, Feyline Presents, McArthur Court, Eugene, Ore., sellout, Feb. 5.
- **WAYLON JENNINGS, JESSI COLTER—\$70,532, 6,892**, \$12.75 & \$11.75, in-house promotion, Front Row Theatre, Cleveland, two sellouts, Feb. 5.
- **CONWAY TWITTY, RONNIE McDOWELL—\$65,225, 6,898 (8,796)**, \$10.50 & \$9.50, United Prods., Hersheypark Arena, Hershey, Pa., Feb. 4.
- **KISS, PLASMATICS—\$58,588, 5,202 (6,200)**, \$11.50, Fantasma Prods., W. Palm Beach (Fla.) Auditorium, Feb. 8.
- **BILLY SQUIER, SAGA—\$57,125, 7,500**, \$10 & \$5, Tony Ruffino-Larry Vaughn Prods./The Union Board, Thomas Fieldhouse, La. Tech Univ., Ruston, house fastest sellout, house gross & house attendance records, Feb. 5.
- **JOSE FELICIANO—\$56,934, 4,713**, \$15, \$13 & \$11, Ray Aviles/Eddie Martinez, Miami Knight Center, sellout, Jan. 16.
- **AEROSMITH, PAT TRAVERS—\$54,516, 5,428 (6,000)**, \$11 & \$10, Contemporary Presentations, Omaha Civic Auditorium, Feb. 1.
- **KISS, NIGHT RANGER—\$49,959, 5,025 (10,106)**, \$10.50, Cumberland Concert Co., Von Braun Civic Center, Huntsville, Ala., Jan. 27.
- **PHIL COLLINS—\$47,498, 4,017**, \$12.50, \$11.50 & \$10.50, Prism Prods., Hill Auditorium, Ann Arbor, Mich., sellout, Feb. 5.
- **KISS, NIGHT RANGER—\$43,533, 4,451 (11,000)**, \$10.50, Cumberland Concert Co., The Roundhouse, Univ. of Tenn. at Chattanooga, Jan. 29.

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday. If you wish to file your concert report, please call Patricia Bates in Nashville at 615/748-8120; Ancil Davis in New York at 212/764-7314; or Hedy Weisbart in Los Angeles at 213/273-7040.

# Talent & Venues

## Rock'n'Rolling

### Martin Chambers On The Pretenders' Rebirth

By ROMAN KOZAK

Drummer Martin Chambers was in New York recently with the latest on the Pretenders, currently being re-formed, but with a hit single, "Back On The Chain Gang" out on the market.

What's new is that Chrissie Hynde had her baby on Jan. 22. Father is head Kink Ray Davies. Chambers says a name has not yet been picked for the infant girl.

"Chrissie is now in London, taking it easy and getting used to the idea of having a baby," he says. "When I get back to London, we will begin rehearsal with the two new members, Robbie McIntosh, the guitarist, and a friend of his, Malcolm Foster, the bass player."

"It was thanks to Jimmy (the late James Honeyman-Scott, who died last summer) that we found them. At one point we considered adding another member of the band so that Jimmy could relax a little or maybe play some keyboards. So he found another guitar player, Robbie McIntosh. Then, after Jimmy's death, we started auditions with Robbie. After a week or so of playing with other guitarists, we found that Robbie was far and away the best guitarist we'd seen."

"And then Robbie said, 'You still

need a bass player, and there's this friend of mine, Malcolm Foster, why don't you give him a try?' It was a situation where Chrissie and I thought it would take a real long time to find people, but thanks to Jimmy, we got it together really fast. Malcolm Foster turned out to be really good, so we could begin rehearsals last October."

However, new members McIntosh and Foster are not on the "Chain Gang" single. "The first thing after Jimmy's death—this was in September—I called Billy Bremner, who is a guitarist and a friend of ours, and Tony Butler, who is a bass player I knew through Chris Thomas, our producer. We got them as a temporary measure and recorded 'Chain Gang,' which did pretty well in England and is doing well here, too."

"We were in the studio with Robbie and Malcolm in November, and we recorded about seven tracks. So we are half way through the album, and the plan is that, when I get back to England, I will rehearse some more with Robbie and Malcolm, and Chrissie will join us when she feels up to it. We should be back in the studio around April," he says.

Chambers says the sound of the new Pretenders is much like that of the old. "When Jimmy found Robbie, he liked his sound, because it was very similar to Jimmy's own

(Continued on opposite page)



## Punk Rock Is Alive & Slamming Hardcore Audience Registering Gains In California

By CARY DARLING

LOS ANGELES—Punk rock, at least in California, is not dead. Despite media reports of "punk riots," a lack of airplay and regular venues, and minimal support from mainstream promoters, punk rock—or hardcore, as some of the genre's fans call it—appears to be drawing larger crowds and becoming a viable business in a limited, low-fare fashion.

Over the past 18 months, such groups as Black Flag, the Exploited, Angelic Upstarts, Dead Kennedys, T.S.O.L., Anti-Pasti, Circle Jerks, U.K. Subs and Fear have performed concerts in California in front of crowds ranging in size from 500 to 3,000. Public Image Ltd. and X, who are no longer considered punk although each still has a large base with punk audiences, drew 6,000 fans each to local shows. However, those involved in promoting and booking hardcore say they are saddled with punk's negative image, trouble in finding venues, and the audience's demand that ticket prices be kept to a minimum.

The association of punk with violence was reinforced when five people were arrested outside a T.S.O.L. show Jan. 8 at the SIR soundstage in Hollywood after being involved in what the media termed a "punk riot." But there have been many non-violent punk gigs—such as the recent Fear and Dead Kennedys concerts at California State Univ. at Northridge's Devonshire Downs—which did not grab headlines. "Still, hall owners wonder if we pay for the damages," says Gary Tovar, founder of Golden Voice Productions, a concert promotion company which has sponsored nearly 50 punk shows in its two years of existence, including the ill-fated SIR concert. "It's pretty hard to find places. We do pay damages, but when we know we're doing a show, we have to get a search party together."

"A lot of dance places are in a slump, so they are willing to take a chance. I've had to have concerts everywhere from Mexican restaurants to Ukrainian halls. A lot of minority halls are good because they are owned by groups who are more tolerant and don't judge other people. Still, if it's in what some judge a bad area, some punks won't go. I tell punks, 'Look, who are you to be particular?'"

"I try to tell punks to understand

what's going on and not to destroy someplace because they won't have that place to go to again," says Frank De Marzo, an independent promoter/booker who has worked with Golden Voice and the Better Youth Organization, a local label/promotion firm for punk acts. "We've lost so many venues. I found one in Huntington Park (about 10 miles south of Los Angeles) called the Mendiolas Ballroom which holds 1,000 people, and we've done two shows, U.K. Subs and the Misfits. But I don't see that much aggression at punk shows anymore, and we're getting a crossover crowd. Black Flag will draw long-haired hippies, new wave kids, college kids and

punks—everyone's just there to have a fun time."

For Mike Vraney, manager of the San Francisco-based Dead Kennedys and the Los Angeles-based T.S.O.L. and co-founder of the Alternative Tentacles label, booking shows can be a major headache. "To get the Dead Kennedys a date in Boston is like pulling teeth," he claims. "Last year, the band toured by doing 24 all-age shows for no fewer than a 1,000 people each show. Tickets were, for the most part, between \$5 and \$7, and there were four bands on the bill. A lot of promoters don't like us for this, but we try to do it our way or not at all."

(Continued on opposite page)



PUNK AEROBICS—Dead Kennedys' singer Jello Biafra (center) leads his particular form of exercise class at the On Broadway club in San Francisco.

## Mottola Seeking New Horizons

• Continued from page 50

been seen as a cult act, an early progressive FM act, an adult contemporary pop duo, an urban contemporary crossover act, and most recently an AOR act. Mottola now sees acceptance for them on virtually all these levels, and he says that is not something he would jeopardize for an ill-advised commercial, no matter what the fee.

One act that Mottola manages that has never had image problems is Kid Creole & the Coconuts, who have reportedly sold a million albums in Europe, although they have yet to break in the U.S. "We are going to do a new Kid Creole album in the late spring which will be released in the early fall on Island Records overseas, and probably on Sire here. I have also concluded a production deal for August Darnell to produce the Coconuts for a major label, and another act, which I can't announce, but which will tour with Kid Creole."

"We are tying a lot of other things with this project. We are doing 'I Want To Be A Coconut' book, which will be all about fashion and things kids want to know about the Coconuts—how they do their makeup and how they dress. There will be a whole line of Coconut fashions and accessories."

"Also, Joseph Papp has signed a deal with Darnell to write a takeoff of 'The Mikado' book and score. Hopefully in the summer, depending on the Kid Creole tour schedule, we will see about bringing it to Broadway," he says.

Kid Creole's success in Europe led Mottola to open an office in London, which has signed three new acts for management. He has also signed the American rockabilly act the Rockats, which will have an EP on RCA soon. However, it is England

and Australia where Mottola is looking for new talent to emerge. In Australia, he has a close working relationship with Mushroom Records' Michael Gudinski.

"Those are the two talent sources for me right now," he continues. "You have to be on top of that. It's not to say that things don't develop here in America, but I just think they are a little bit more ahead."

"I really feel there is a whole pop renaissance coming on. If you listen to the radio, no matter what the format, it's the pop songs. They may have a new sound and a new form, but you are still getting very direct, simple pop songs. People are not into concept albums and sitting around analyzing the music like in the '70s."

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# Talent & Venues

## Rock 'n' Rolling

• Continued from opposite page

sound. And yet Robbie has a distinct characteristic all of his own, which is good, because people will get to know him as a guitarist in his own right, as opposed to somebody who just replaced Jimmy," says Chambers.

Original Pretenders bass player Pete Farndon left the Pretenders only a day before Honeyman-Scott died, remembers Chambers. "Jim and Pete and I are from the same small town, and when we got together in the Pretenders it was great. But then there was a deterioration in our personalities, I think. Pete had changed a lot. He wasn't the same guy anymore. So it became real hard work, and it was having an effect on the band. So there came a parting of the ways, and it was real sad, because we were all friends.

"Unfortunately, it happened just a day before Jimmy died, so suddenly there was just Chrissie and I. It's one of those things that is very difficult relating. It was a tough one to get through. Chrissie and I looked at one another during our first rehearsals for "Chain Gang" and said "God, can we really do it?" We couldn't play at first, it seemed, and then we just got down and worked."

\*\*\*

There is trouble afoot in Scranton, Pa. over a concert scheduled for this Saturday (12) by Ozzy Osbourne at the Catholic Youth Center. The Center says the concert is off; the promoter says the show will go on; and the Common Pleas Court should decide it all by Friday.

Jack O'Connor, executive director

of the Catholic Youth Center, says he cancelled the concert after receiving complaints about demonic symbols and practices at Osbourne's concerts, and about possible cruelty to animals. He says he has the right to cancel the show because no written agreement was ever signed.

Thomas Makoul, the promoter, says that it is common procedure in the concert business for contracts to be signed long after the deal is made. He says that the concert was advertised for two weeks, and all the tickets were sold (within an hour) before there was any complaint from the Center. So now he's going to court.

But why in the world would he want to book an act like Osbourne at a place like a Catholic youth center? Mickoul replies that the 5,000-capacity Center was the only venue available for one of the rare times that any rock act had wanted to come to Scranton. Moreover, he says he was assured that it would be an all-music show, with no theatre, so expected no problems.

But, he confesses, "If I knew I would be having so much trouble, I would not have done it."

## Punk Rock In California

• Continued from page 52

Perhaps the most notorious hardcore group is Los Angeles' Black Flag. "There were some gigs where a certain element of people would get out of hand," admits their producer, who goes by the name of Spot. "Those people got bored and went away. Nobody's slashing anybody with razor blades."

Still, the reputation continues, and few clubs book punk. Los Angeles area clubs which booked punk but are now shuttered include the Whisky, the Starwood, the Galaxy, Godzilla's, the Vex and the Cuckoo's Nest.

Lou Anderson, founder of San Francisco's RRZ Promotions, finds the Bay Area more receptive to punk. "San Francisco is the easiest," he maintains. "The police are more tolerant. In the suburbs, it's a little more difficult. We did a few shows in the suburbs. The police get there, and they're amazed that everything is okay." RRZ, which has been in business for five years, presents shows mainly at the On Broadway club in San Francisco.

## Act-ivities

To make itself a more attractive venue for promoters and booking agents, the 5,000-capacity **James L. Knight International Center** in Miami, which opened in September, is offering a free weekend at St. Thomas in the Virgin Islands to the promoter or agent who books the most shows at the center.

**Damaris**, an r&b/pop singer from Charlotte, N.C. has been awarded the grand prize in the American Song Festival's Recording Artist Search. Selected by executives at Columbia Records, she will receive a Columbia recording contract worth \$200,000. She has been singing on commercials for the last 12 years. A \$5,000 second prize went to pop duo **Shannon Rubicom & George Merrill**, while a \$4,500 third prize went to rock group the **Race**.

Also winning a talent competition was **Trina Thomas**, an r&b and gospel singer from New York, who took first prize at the Night Of The Rising Stars contest, sponsored by Prelude Records and WRKS-FM (Kiss) in New York. She won a Prelude Records contract and a Yamaha CP25 piano. Second prize was won by **Nuvana**, a Latin jazz group that got

\$500 cash and a wireless microphone guitar system. Third prize of \$250 went to **David Peaston**, a gospel and jazz singer.

**Thin Lizzy** has announced that it is officially disbanding following the end of its current U.K. tour in March. The band also has one album, "Thunder & Lightning," due for release by Warner Bros. later this year. ... Working on solo albums are **Ronnie James Dio**, former lead singer of **Black Sabbath**, and **Dave Teegarden**, former drummer with **Bob Seger**.

Signings: Ze Records artists Was

(Not Was) to **Geffen Records**. ... Doors keyboardist **Ray Manzarek** to **A&M Records**. ... Chic's **Nile Rodgers** to **Mirage Records**. ... **Victoria Shaw** to **Roulette Records**. ... **Johnny Thunders** to **New Rose Records** in Paris. ... **Garry Valentine** to **Moon Shire Records**. ... **Erin Isaac** to **Edible Records**.

**Waylon Jennings** to **Top Billing** for booking. ... **Heaven 17** and **Simple Minds** to **Frontier Booking International** for booking. ... Scottish band **APB** to **Mark Beaven** of **Advanced Alternative Media** for management. **ROMAN KOZAK**

## Promoters Feud In San Diego

• Continued from page 50

biz; they didn't have to do the date"—while Fahn & Silva's Mike Fahn insists, "Berman tried to outbid us, but it had no effect on our situation." (Fahn & Silva still ended up getting the act due to a prior commitment the band's agency had made with co-promoter Barry Fey.)

And while, in the past, Berman automatically got Avalon's San Diego dates, the competition between him and Fahn & Silva has become so fierce that most acts are now put up for bid, even though Avalon may have them tied up in Los Angeles.

Both Berman and Fahn & Silva are eager to work out an exclusive booking arrangement with the Red Coat Inn, a tiny nightclub located inside an East San Diego bowling alley. Their interest, however, lies not with the present club, but with the owners' plans to convert it into a 3,500-seat concert showcase club—the first of its kind in San Diego and a potential hotbed of local concert activity.

Berman has already presented one concert there—a sold-out show by **Toots & the Maytals** Jan. 21—and says the exclusive there is his. But Fahn says he and partner **Bill Silva** were contacted by the club's owners and told "there is no exclusive; they said they'd be happy to have us do shows there."

Still, Berman insists, "I've got an exclusive, signed, sealed, 10-year agreement. Fahn & Silva have gone there many times to talk with them and try to get them to open it up, and these people just sit and listen and once they (Fahn and Silva) walk out they call me and tell me the whole story." (One of the Red Coat Inn's owners, **Mark Caton**, says, "We have a verbal agreement with Marc, but at this time there is nothing in writing.")

Fahn was reluctant to toss out any epithets regarding the feud, but Berman was a bit more loose-lipped. "I'm not as concerned about them as they are about me," he says. "And that's because I'm 9,000 times bigger than they are. A lot of promoters have been through this city, and there aren't many left."

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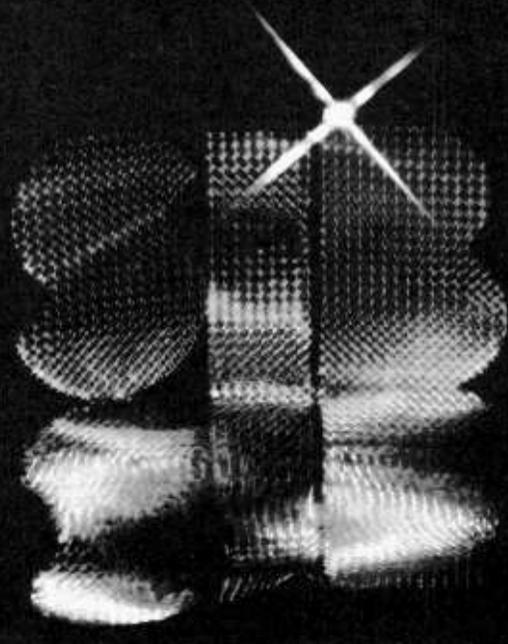
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# Talent & Venues

## Dance Trax

By BRIAN CHIN

Every so often, records come along we're sorry to have lived without: it happens with some regularity, particularly in cases where the import is just out of reach in price. We broke down and bought Falco's "Einzelhaft" album after being knocked over by the American-released EP on A&M and recommend it highly. (If only Rick Springfield had Falco's groove...)

Others in the category which are now domestically available: Simple Minds' "New Gold Dream," also on A&M, is cut for cut and idea for idea, superior to all but a few of the groundbreaking "new music" albums of the past year. Mostly low-key and midtempo, with seductive layers of synthesizer hum, it's a powerful mood-setter, if pretty impenetrable lyrically. Best cuts: "Promised You A Miracle," long an import hit; and the title track, with its gorgeous electronic-orchestra texture. A remix of both, plus "Glittering Prize," would certainly be worthwhile. Here's an album that takes its time, telegraphs no punches and unfolds in waves of satisfying surprises.

Soft Cell's "The Art Of Falling Apart" (Sire) has a far richer, more "arranged" sound than their eerie previous hits—the monster movie orientation of much of the album suggests that the duo may have a future in film scoring, or perhaps in collaboration with Michael Jackson—the 10-minute "Martin" being something of a rocker's "Heartbreak Hotel." Also: "Forever The Same," a slice of '80s hard life, and "Heat," plus the Jimi Hendrix medley, which show Marc Almond to be a true stylist.

Berlin's "Pleasure Victim" (Geffen) has been a much-talked-up underground indie hit out of the West Coast since last fall; their seven-cut midprice album is a powerful fusion of Eurodisco glide and rock attitude. Terri Nunn, the trio's lead singer, is delicate and passionate throughout this explicit, evocative collection. "Sex (I'm A...)" is the immediate standout, and "Masquerade" sounds like a hit single.

Remixes: Sinnamon's "He's Gonna Take You Home" (Becket 12-inch) is airier and more melodic, as redone by Jonathan Fearing (he also did the Citi-speak record on Streetwise, as we failed to mention recently)... Inner Life's "I Like It Like That" (Salsoul 12-inch) is smooth and punchy, with powerful drum tracks fore and aft; Shep Pettibone remixed... Eddy Grant's "Electric Avenue" is out on Portrait 12-inch; its long tag ends with random sound effects in an area more rock than funk—might be a rock breakout first. "Time Warp," the great collectable of last summer, is on the back.

Wrap-up: Stereo Fun, Inc.'s "Gotcha Where I Want You" (Moby Dick) is very smooth and un-frantic for its uptempo type; it has the sweet pop-soul flavor of Ian Levine's late '70s work... Devo's "That's Good" has been released promotionally by Warner Bros. in a lengthened, weighty mix—its athletic high tempo should make it an easy crossover... Stephanie Mills' "You Can't Run From My Love" (Casablanca) has been rereleased with a Steve Thompson mix; it's distinguished by a very early, long break passage... ABC will remix "Poison Arrow" for release within a few weeks... The 12-inch mix of Heaven 17's "Let Me Go" is not commercially available in the U.S., as we believed; it is only available as an import commercially... We mistakenly listed Tommy Boy as Konkudo's national distributor last week; the ExTras single, "Haven't Been Funked Enough," is in fact being distributed independently.

## First U.S. Tour For Greek Singing Star Dalaras

NEW YORK—Top Greek singer-songwriter George Dalaras will be making his first U.S. concert tour next month, playing 10 cities beginning March 12. Promoter of the tour is Richard Nader.

Nader, who is best known for his rock'n'roll oldies shows, says he has booked the Felt Forum in New York for three nights for Dalaras. He says other cities where the Greek star will play include Boston, Montreal, To-

ronto, Detroit, Chicago, San Francisco and Los Angeles.

Dalaras has been a consistent best-selling artist for the last 15 years. His repertoire ranges from traditional Greek music to contemporary pop.

# Billboard Dance/Disco Top 80

Survey For Week Ending 2/19/83

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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	9	THRILLER—Michael Jackson—Epic (LP all cuts) QE38112	2	71	2	LOVE ON OUR SIDE—Thompson Twins—Arista (LP Cut) AL6607
2	2	9	LAST NIGHT A D.J. SAVED MY LIFE—Indeep—Sound Of New York Records (12 inch) SYN5102	3	66	2	OOH I LOVE IT—The Salsoul Orchestra—Salsoul (12 inch) SG391
3	3	10	ALL I NEED—Sylvester—Megatone (LP—all cuts) M1005	4	35	14	HEAVY VIBES—Montana Sextet—Philly Sound Works (12 inch) PSW 10482
4	4	11	HIP HOP, BE-BOP (DON'T STOP)—Man Parrish—Importe/12 (LP—all cuts) MP 320	5	58	3	DER KOMMISSAR—After The Fire—Epic (12 Inch) 49-03490
5	5	12	KEEP THE FIRE BURNING—Gwen McCrae—Atlantic (LP Cut) 80019 (12 inch*) DMD 387	NEW ENTRY	NEW ENTRY	NEW ENTRY	WE CAN GO TO YOUR HOUSE/FIFTY FIFTY LOVE—Maurice Massiah—RFC/Quality (LP Cut) QRFC1004
6	6	10	BABY GETS HIGH—Peter Brown—RCA (12 inch) PD13357	7	51	3	FALL IN LOVE WITH ME—Earth, Wind & Fire—Columbia (12 Inch*) AS 1570
7	7	5	LET ME GO—Heaven 17—(LP cut) Arista AL 6606	8	48	30	I'M SO EXCITED—The Pointer Sisters—Planet (12 inch) JD 133-13384
8	22	5	ONE MORE SHOT—C.Bank—Next Plateau NP 50011	9	49	39	IT'S RAINING MEN—The Weather Girls—Columbia (12 inch) 4403181
9	7	14	WORK ME OVER/I WILL FOLLOW HIM—Claudia Barry—TSR (12 inch) TSR 827	10	70	2	THAT'S WHEN WE'LL BE FREE—State Of Grace—Profile (12 inch)
10	10	11	SHE HAS A WAY—Bobby O—(O Records) (12 Inch) OR721	11	55	3	POISON ARROW—ABC—Mercury (12 Inch*) MK 230
11	11	11	YOU'VE SAID ENOUGH—Central Line—Mercury (12 Inch) MX-1-508	NEW ENTRY	NEW ENTRY	NEW ENTRY	WORK FOR LOVE—Ministry—Arista (12 Inch) CP 726
12	7	7	LIFE IS SOMETHING SPECIAL—New York City Peech Boys—Island (12 inch) 0-99928	12	54	3	GROOVIN'—The S.O.S. Band—Tabu (12 Inch) 4Z9-03528
13	13	12	HIT ON YOU (Remix)—Roundtree—Aria (12 inch) AR50612A	13	60	4	LET'S GO TO BED—The Cure—Fiction Important (12 Inch) FICSI17
14	15	4	TOO TOUGH—Angela Bofill—Arista (LP Cut) AL 9616 (12 Inch*)	14	55	13	YOU CAN'T PLAY AROUND—Lace—RFC/Atlantic (12 inch) DMD 376
15	19	6	YOU ARE IN MY SYSTEM—The System—Mirage (12 inch) WTT-0-99938	15	56	NEW ENTRY	JEOPARDY—Greg Kihn Band—Bereskey (12 Inch) 0-6732
16	16	6	RIDE ON THE RHYTHM—Mahogany—West End (12 Inch) WES 22150	16	57	14	IT'S YOU—Lene Lovich—Stiff/Epic (12 inch) 49-03342
17	17	13	THE BEAT GOES ON—Orbit—RFC/Quality (12 inch) QFRC 0025	17	58	16	EVERYBODY—Madonna—Sire 0-29899 (12 inch)
18	18	10	FUNKY SOUL MAKOSSA—Nairobi And The Awesome Foursome—Streetwise (12 inch) SWRL2205	18	59	3	I'VE WAITED MUCH TOO LONG—Diane Marie—Prelude (12 Inch) D 646
19	24	5	SHE BLINDED ME WITH SCIENCE—Thomas Dolby—Capitol (12 inch)	19	60	16	MIND WARP—Patrick Cowley—Megatone (LP—all cuts) 1004
20	25	7	THE RIGHT MAN/THE RIGHT MIX—The Units—Uproar (12 inch) UP101	20	61	4	HEARTBEATS—Yarborough And Peoples—Total Experience (12 Inch) TED 703
21	21	7	DO IT ANY WAY YOU WANNA—Cashmere—Philly World (12 inch) PWR 2009	21	62	13	MIND UP TONIGHT—Melba Moore—EMI/America (12 inch) SPR 09859
22	23	9	BACK IN MY ARMS AGAIN—Cynthia Manley—Atlantic (12 inch) 0-89913	22	63	48	WAITING—The Suburbs—Twin Tone (12 inch) TTR8229
23	8	12	REACH UP—Toney Lee—Radar (12 inch) RDR 12001	23	64	2	ALL I NEED IS YOU—Starshine—Prelude (12 inch) PRLD 647
24	27	4	ROCK THE BOAT—Forrest—Profile (12 inch) 7017	24	65	2	FEEL ME/LIVING ON THE CEILING—Blancmange—Island (12 inch) 0-9933
25	26	5	BODY MECHANIC—Quadrant Six—RFC/Atlantic (12 inch) 0-89902	25	72	2	DOWN UNDER/WHO CAN IT BE NOW—Men At Work—Columbia (LP cuts) ARC37978
26	34	5	THAT'S GOOD—Devo—(LP cut) Warner Bros.	26	66	7	DO YOU REALLY WANT TO HURT ME/I'M AFRAID OF ME—Culture Club—Epic (LP cuts) ARE 38398
27	20	12	PASS THE DUTCHIE—Musical Youth—MCA (12 inch) L331787	27	67	13	HOW HIGH—Spencer Jones—Next Plateau (12 Inch) 50012
28	40	3	YOU CAN'T RUN FROM MY LOVE—Stephanie Mills—Casablanca (12 Inch) 810-337-1	28	68	NEW ENTRY	GOTCHA WHERE I WANT YA—Stereo Fun Inc.—Moby Dick (12 Inch) BTG 1532
29	29	7	SUCH A FEELING—Aurra—Salsoul (12 inch) SG387	29	69	NEW ENTRY	SATURDAY AT MIDNIGHT—Cheap Trick—Epic (12 Inch) 4903402
30	14	16	LIES/BEACH CULTURE—Thompson Twins—Arista (12 inch) CP 725	30	70	NEW ENTRY	WE GOT THE JUICE—Attitudes—RFC/Atlantic (12 Inch) 0-89884
31	31	5	WONDERFUL—Klien and MBO—Atlantic (12 inch) 0-89896	31	71	NEW ENTRY	UNCERTAIN SMILE—The The—Sire/Warner Bros. (12 Inch) 29878-0A
32	37	5	KNOCKOUT—Margie Joseph—HCRC (12 inch)	32	72	NEW ENTRY	MANEATER—Hall & Oates—RCA (12 inch)
33	36	7	BUFFALO GAL'S—Malcolm McLaren And The World's Famous Supreme Team—Island (12 inch) 0-99950	33	73	45	SPACE IS THE PLACE—The Jonzun Crew—Tommy Boy (12 Inch) TB 828
34	44	7	DER KOMMISSAR (THE COMMISSIONER) FALCO—A&M (12 inch)	34	74	63	THE LOOK OF LOVE (Remix)—ABC—Mercury (12 inch) MDS 4023
35	57	3	LOOKING FOR THE PERFECT BEAT—Africa Bambaata And The Soul Sonic Force—Tommy Boy (12 Inch) TB 831	35	75	64	I'D LIKE TO—Feel—Sutra (12 inch) SUD011
36	42	3	OUTSTANDING—The Gap Band—Total Experience (12 Inch) TED 704	36	76	53	WALK AWAY—Bonnie Forman—Wave (12 inch) DL 1216
37	32	16	AND YOU KNOW THAT/BE MINE TONIGHT—The Jammers—Salsoul (LP cuts) SA 8556	37	77	67	DIE HARD LOVER—Loverde—Moby Dick BTG-1132 (12 inch)
38	28	15	NIPPLE TO THE BOTTLE—Grace Jones—Island (12 inch) 0-99964	38	78	59	SEXUAL HEALING—Marvin Gaye—Columbia (7 inch) 38-03302
39	49	4	SHOOT YOUR SHOT—Devine—'O' Records (12 Inch) OR 722 A	39	79	65	PLAYING FOR TIME—Madleen Kane—Chalet C8804 (12 inch)
40	33	18	1999—Prince—Warner Bros. (7 inch) 7-29896	40	80	68	
41	41	5	LET LOVE SHINE—Sky—Salsoul (12 inch) SG-389				

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. \*non-commercial 12-inch

☆ Superstars are awarded to those products demonstrating the greatest gains in audience response this week.  
★ Stars are awarded to other products demonstrating significant gains for the week.

FEBRUARY 19, 1983, BILLBOARD

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# Jazz

## Playboy Video Plans Unclear But Boxoffice Prognosis Is Good For Annual Fest

By SAM SUTHERLAND

LOS ANGELES—Potential box-office sales and an expanded merchandising effort could bring the Playboy Jazz Festival its biggest take yet, but one of the promotion's most promising profit centers—home video exploitation—remains up in the air.

That's the outlook that emerged during the Wednesday (9) press conference at the Playboy Mansion, where Playboy Enterprises executives and promoter George Wein outlined the talent booked thus far to appear at the fifth annual Playboy bash here, slated for the Hollywood Bowl on the weekend of June 18-19.

Auguring another record gross for the festival, and possibly for the Bowl, which has seen its own box-office records toppled by each successive Playboy Jazz gathering, was news that advance sales had already resulted in a sellout for all available \$30 box seats prior to announcement of the acts. But, in contrast to last year's festival, which saw Playboy underwriting sound and video recording of both days' performances for cable tv and syndication, festival producer Martin Cooper admitted that video plans are unresolved this year.

Cooper reported that last year's video coverage had yielded two special segments as originally planned, one of which has since been aired over the Playboy Channel and its network of subscribing cable services. That package is now reportedly being offered for syndication, and Cooper indicated that any video production during this year's festival may hinge on the response to last year's programs.

Otherwise, however, Playboy's marketing of this year's two-day gala suggests business as usual: even ticket prices are close to last year's, with only the top two categories increased. Thus, prices are scaled from the box seats at \$30 to \$19.50, \$15, \$12.50 and \$7 per concert, per day.

Opening night Saturday (18) will feature VSOP II with Herbie Hancock, Tony Williams, Ron Carter, Wynton Marsalis, Branford Marsalis and guest Bobby McFerrin; Buddy Rich and his band; the Modern Jazz Quartet; Spyro Gyra; Steps Ahead featuring Michael Brecker, Peter Erskine, Eddie Gomez and Mike Mainieri, introducing Eliane

Elias; a tribute to Thelonious Monk featuring Sphere with Kenny Barron, Charlie Rouse, Buster Williams and Ben Riley; Tania Maria, and the Gerald Wilson Orchestra Of The '80s.

On Sunday (19), the bill spotlights Count Basie and his orchestra; the Benny Carter Quartet; Joe Williams; Hubert Laws; Mongo Santamaria; the World's Greatest Jazz Band with Yank Lawson, Bob Haggart, George Masso, Eddie Miller, Abe Most, Ray Sherman and Nick Fatool, and special guests the Crusaders.

Also appearing Sunday is a specially assembled ensemble dotted with well-known crossover talents and dubbed the Playboy Stars Of The '80s, including Alphonso Johnson, Leon Ndugu Chancler, Dianne Reeves, Patrice Rushen and Tom

Scott. Bill Cosby will host both evenings.

As in previous years, the month prior to the Bowl dates will also see a number of free, community-oriented jazz events produced by Playboy. Highlights will include the annual collegiate jazz band contest, with the winning ensemble to open one of the two evening's bills during the actual festival; two separate evenings of jazz films selected by David Chertok; and a special seminar on jazz held at the Univ. of Southern California School of Music, with a number of festival artists and promoter Wein expected to participate.

Tickets are again being sold through the mail, from Playboy's headquarters here at 8460 Sunset Boulevard, until May 25, when all major local agencies and the Bowl boxoffice will begin selling as well.



**DREAM DATE**—Lonnie Liston Smith enjoys a studio reunion with former producer Bob Thiele, who recently served as executive producer for Smith's first LP on Thiele's new Doctor Jazz label via CBS. Seen at New York's Media Sound during the sessions for the album, "Dreams of Tomorrow," are, from left: engineer Harvey Kugler; Marcus Miller, who co-produced with Smith; Smith and Thiele.

### SET FOR JUNE 11-12

## Las Vegas Festival Planned

LAS VEGAS—A major jazz festival debuts here June 11-12 as the first promotion of Las Vegas Events, Inc., a non-profit corporation set up by various community elements to attract visitors here.

The Las Vegas Spring Jazz Festival, co-sponsored by the Las Vegas Jazz Society, will feature major stars and newcomers performing on the diamond of the new Cashman baseball stadium. There are also slated to be more than 20 booths selling jazz-related products and services.

The idea for the event came from the late Monk Montgomery, founder and president of the Las Vegas Jazz Society. Montgomery had tried to mount a festival for several years, but could not get funding.

According to the Society's executive director, Amelia Montgomery (Monk's widow), the idea for a festival was supported by Burton Cohen, president of the Desert Inn and Country Club, who put her in touch with Richard Tyler, executive director of Las Vegas Events, a year-old

firm that receives community and financial support from more than 30 governmental, civic, business and fraternal organizations. The goal of Las Vegas Events is to sponsor six to eight major events each year.

Proceeds from the two-day event will go to the Society, which will then make a donation to the Western Federation Of Jazz "so we can get the touring programs and the workshops and the clinics all set up in those 22 states west of the Mississippi," says Amelia Montgomery, who also serves as producer of the festival. She adds that the following jazz musicians and singers will perform: June 11, Monty Alexander Trio, Clark Terry Band, Marlena Shaw, Bill Watrous Orchestra, Stanley Turrentine and Jimmy Smith; June 12, Buddy Rich Orchestra, Spyro Gyra, Carmen McRae and Mike Campbell.

There will be 10,000 general admission seats available (\$15 daily) and 5,000 reserved (field) seats (\$25 daily).

## Pianist Eubie Blake Feted As He Hits Century Mark

By PETER KEEPNEWS

NEW YORK—The 100th birthday of ragtime pianist and prolific composer Eubie Blake was marked here last Monday (7) by celebrations at the Shubert Theatre and St. Peter's Lutheran Church.

Blake, who was recovering from pneumonia, did not attend either event. But through the use of a special telephone hookup, he was able to listen to the entire two-hour tribute from the Shubert at his home in Brooklyn.

The tribute at St. Peter's, often referred to as "the jazz church" because of the involvement of its pastor, Rev. John Gensel, with the jazz community, began at midnight on Sunday and lasted 24 hours. It was open to the public at no charge. The Shubert event was also free, but it was restricted to 1,500 invited guests.

Among the musicians and singers who performed songs written by, associated with, or near to the heart of Blake at the Shubert event were ragtime pianists Max Morath (who organized the show and served as MC), Terry Waldo and Bill Albright, jazz pianists Billy Taylor, Dick Hyman and Frank Owens, classical pianist Ruth Laredo, pianist/singer Bobby Short, and singer Adelaide Hall, who had appeared in two Broadway shows for which Blake wrote the music in the 1920s. Many of the artists who appeared at the Shubert also performed at St. Peter's.

New York Mayor Edward Koch put in an appearance at the Shubert to read a brief tribute to Blake on behalf of the city and to announce that the pianist was receiving the city's Seal of Recognition. Congratulatory telegrams were read from President Reagan and Governor Mario Cuomo of New York. Also among those sending their best wishes were jazz pianists Teddy Wilson and Marian McPartland, singer Alberta Hunter, classical pianist Andre Watts, New York Philharmonic conductor Zubin Mehta, and actor James Cagney.

Blake, whose best known compositions are "I'm Just Wild About Harry" and "Memories Of You," has cut down on his public performances in recent years; the last time he played piano in public was about a year ago. Despite his pneumonia, he was said to be in good spirits on his 100th birthday.

## Japanese Award Goes To Davis

TOKYO—The prestigious gold medal award in the 12th Jazz Disk Awards presentation staged here Jan. 12 went to "We Want Miles," the live Miles Davis album released here by CBS/Sony.

Silver status was accorded the Trio recording "Gil Evans Live At The Public Theater, New York, 1980, Vol. 2." The top jazz vocal award went to Sarah Vaughan's "Autumn Leaves" on Polydor. It was the fifth time in 16 years that a Vaughan album has won this trophy.

The Japan domestic jazz award went to the King label release "Spiritual Moments," by Masahiko Togashi, who has picked up a total eight awards so far. He had previously also won the Fumio Nanri Award, established in memory of trumpet player Nanri, one of the pioneers of Japanese jazz.

Survey For Week Ending 2/19/83									
Billboard® Best Selling Jazz LPs™					Billboard® Best Selling Jazz LPs™				
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)	This Week	Last Week
1	1	14	<b>TWO OF A KIND</b> Earl Klugh/Bob James, Capitol ST-12247	26	23	28	<b>WE ARE ONE</b> Pieces Of A Dream, Elektra 60142-1	39	3
2	2	18	<b>INCognito</b> Spyro Gyra, MCA MCA 5368	27	27	30	<b>OUT OF THE SHADOWS</b> Dave Grusin, Arista/GRP 5510	40	3
3	3	10	<b>THE BEST IS YET TO COME</b> Grover Washington, Jr., Elektra 60215	28	29	64	<b>THE GEORGE BENSON COLLECTION</b> George Benson, Warner Bros. 2HW 3577	41	87
4	4	32	<b>AS WE SPEAK</b> David Sanborn, Warner Bros. 1-23650	29	10	20	<b>KENNY G</b> Kenny G, Arista AT 9608	42	3
5	5	10	<b>RIT/2</b> Lee Ritenour, Elektra 60186	30	26	24	<b>OFF THE TOP</b> Jimmy Smith, Musician 6016-1 (Elektra)	43	5
6	6	37	<b>OFFRAMP</b> Pat Metheny Group, ECM ECM-1 1216 (Warner Bros.)	31	31	5	<b>KEYSTONE 3</b> Art Blakey & The Jazz Messengers, Concord Jazz C-196	44	5
7	7	10	<b>DECEMBER</b> George Winston, Windham Hill C 1025	32	32	7	<b>DISTANT LOVER</b> Alphonso Mouzon, Highrise HR 100AE	45	62
8	8	16	<b>CASINO LIGHTS</b> Various Artists, Warner Bros. 23718-1	33	20	67	<b>CRAZY FOR YOU</b> Earl Klug, Liberty LT 51113	46	20
9	9	10	<b>TOUR DE FORCE-LIVE</b> Al DiMeola, Columbia FC 38373	34	15	12	<b>WORDS, SOUNDS, COLORS AND SHAPES</b> Donald Byrd And 125th St., N.Y.C. Elektra 60188-1	47	26
10	10	3	<b>QUARTET</b> Herbie Hancock, Columbia C2 38275	35	39	3	<b>HOME</b> David Murray Quartet, Black Saint BSR 0055 (Polygram)	48	24
11	11	7	<b>LEARNING TO LOVE</b> Rodney Franklin, Columbia FC 38198	36	36	5	<b>FARMER'S MARKET BARBEQUE</b> Count Basie, Pablo 231C-874 (RCA)	49	26
12	12	32	<b>HANDS DOWN</b> Bob James, Columbia/Tappan Zee FC 38067	37	40	3	<b>REEL LIFE</b> Sonny Rollins, Milestone M 9108 (Fantasy)	50	37
13	13	22	<b>TOUCHSTONE</b> Chick Corea, Warner Bros. 23699-1	38	43	5	<b>PARADISE SQUAT</b> Count Basie, Verve VE2 2542 (Polygram)	51	7
14	14	10	<b>HOME AGAIN</b> Stanley Turrentine, Elektra 60201-1	39	41	87	<b>SHADOWFAX</b> Shadowfax, Windham Hill C 1022		
15	15	33	<b>WINTER INTO SPRING</b> George Winston, Windham Hill C-1019	40	41	87	<b>AS FALLS WICHITA SO FALLS WICHITA FALLS</b> Pat Metheny & Lyle Mays, ECM 1-1190 (Warner Bros.)		
16	16	12	<b>CHANCE ENCOUNTER</b> Ramsey Lewis, Columbia FC 38294	41	48	117	<b>WINELIGHT</b> Grover Washington Jr., Elektra 6E-305		
17	17	12	<b>TRIO MUSIC</b> Chick Corea, ECM ECM-1-1232 (Warner Bros.)	42	44	3	<b>PARFAIT</b> Ron Carter Quartet, Milestone M 9107 (Fantasy)		
18	18	10	<b>LIVE AT THE PLUGGED NICKEL</b> Miles Davis, Columbia C2-38266	43	45	62	<b>COME MORNING</b> Grover Washington Jr., Elektra 5E 562		
19	19	7	<b>70 MILES LONG</b> Chuck Mangione, A&M SP-4911	44	45	62	<b>SONGBOOK, VOLUME TWO</b> Ella Fitzgerald, Duke Ellington, Verve VE2-2540 (Polygram)		
20	20	5	<b>CALIFORNIA HERE I COME</b> Bill Evans, Verve VE2-2545 (Polygram)	45	45	62	<b>PICTURE THIS</b> Gary Burton Quartet, ECM ECM-1 1226 (Warner Bros.)		
21	21	16	<b>TOUCH THE FEELING</b> Stix Hooper, MCA MCA 5374	46	50	20	<b>MOVING TARGET</b> Gil Scott-Heron, Arista AL 9606		
22	22	77	<b>BREAKIN' AWAY</b> Al Jarreau, Warner Bros. BSK 3576	47	49	26	<b>LET ME KNOW YOU</b> Stanley Clarke, Epic FE 38096		
23	23	3	<b>CASCADES</b> Azymuth, Milestone M-9109 (Fantasy)	48	46	24	<b>DESIRE</b> Tom Scott Musician 60162-1 (Elektra)		
24	24	12	<b>CONCERTS</b> Keith Jarrett, ECM ECM-1-1228 (Warner Bros.)	49	33	52	<b>MYSTICAL ADVENTURE</b> Jean-Luc Ponty, Atlantic SD 19333		
25	25	10	<b>CRAZY AND MIXED UP</b> Sarah Vaughn, Pablo 2312-137 (RCA)	50	37	7	<b>FREE FLIGHT</b> The Jazz/Classical Union Palo Alto Jazz PA 8024		

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## ECONOMIC WOES TAKE THEIR TOLL

## Greek Video Picture Clouds Up

By JOHN CARR

ATHENS—Devaluation of the Greek drachma and other unfavorable economic developments here have put an end to the hopes of video dealers here for a prosperous 1983. Software is being hit by import/export restrictions, while best projections now are that the hardware market will remain static at about 15,000 machines.

Sales of video recorders are now expected to fall off during 1983, as buyers react to prices that are expected to rise to \$1,000-\$2,000 per machine. And many inexperienced video rental clubs are expected to go under, as initial enthusiasm dissipates under the pressure of lingering

economic recession.

Importers of Japanese VCR hardware remain tight-lipped over sales prospects, apparently fearing echoes of the Northern European "dumping" controversy. But Athens executives of the Dutch conglomerate Philips claim that the Greek government is aware of the dumping risk and is starting to ponder possible protective measures.

Philips is the only manufacturer advertising on tv here, with the aim of boosting its current 5% market share with the V2000 system. The company says the campaign has telescoped three months' sales into one, as buyers rush to beat the delayed effects of the drachma devaluation.

In the software field, Thorn EMI maintains dominance of the Greek market, which it claims will grow even if VCR sales remain static. Nevertheless, the firm has now toned down its enthusiasm a little, saying it has scrapped plans to increase the annual quota of imported titles from its present level of around 120. Its original forecasts of a 70% market share by the end of 1983 have also been revised slightly.

International Video Club manager Soulis Georgiades typifies the stance of the larger Greek video clubs. "The software market is being held down by heavy import duties and by difficulties in getting state permission for the export of foreign exchange to pay royalties," he says. Georgiades, who distributes Rank and Multimedia product here, says video dealers plan to get together to lobby the government for a relaxation of these restrictions.

## U.S. Tour In The Works For Richard Clayderman

CANNES—Initial talks about a tour of North America by multi-million album seller Richard Clayderman are taking place later this month between the French MOR pianist's record company, Delphine, and concert promoters bidding for his services. This was announced at MIDEM by Clayderman's manager Olivier Toussaint, who, with Paul de Senneville, runs Delphine.

Delphine and CBS Records have worked for more than a year to launch the pianist in the U.S., and a concert tour, possibly towards the end of 1983, could well achieve this, especially following on the considerable success he has achieved in recent months in the U.K., which had previously been another "difficult" marketplace. In Britain, said Toussaint, Clayderman was promoted on television via Tellydisc, with a second album from Decca charting, followed by sold-out con-

certs, including one at the Royal Albert Hall.

Toussaint, at a "thank-you" party for Delphine licensees from around the world, said the pianist was set for Belgian and Dutch concerts in late February and early March, then would go to Switzerland and Venezuela, probably with a Brazil followup. In May and June, he is set for Japan and Australia. In Tokyo, said Toussaint, he will play "a concert under the stars" at a 50,000-capacity baseball stadium, a package which could provide a videocassette and tv production.

In March, Delphine is releasing a double album from Clayderman's 12 concerts at the classical music Salle Pleyel hall in Paris last Christmas, his first "live" Paris session. In September, Delphine is putting out an album of Clayderman playing the works of German light music composer Robert Stolz.

## Newton-John Vid Rights To Embassy Worldwide

• Continued from page 47

pleased with the Stewart release, which has sold over 3,000 in two months so far."

Embassy was launched in the U.K. Dec. 1, with four feature films, one music program, and a cartoon. The second batch of five releases is similarly broad-based, and four or five titles will be released each month from now on, including titles that draw on Embassy's tv roots, such as the broadcast production "The Dain Curse."

On the music side, Embassy acquired "Let's Spend The Night Together," the Hal Ashby-directed movie of the Rolling Stones' 1981 tour, late last year for Stateside theatrical distribution and certain limited video rights. Embassy is also financing a production to be shot in New York and London in late March, the content of which has not yet been disclosed.

Arrangements for the company's international distribution are now well in hand. In Scandinavia, licensee Hem Video plans a major launch at the end of February, coinciding with a Stockholm video fair,

while Star Video will have product out in Australia in April.

Adds Embassy's European chief Alan Kaupé: "We'll be setting up our operations in France, West Germany and the Benelux countries between now and early summer, with managing directors to be appointed in the first two, and plan to finalize the physical distribution arrangements over the coming weeks. Then we'll be talking to potential licensees in South Africa and the smaller European markets."

## 'Annie' Gives Push To Dutch Margarine

AMSTERDAM—The Dutch branch of multinational Unilever has linked an offbeat promotion campaign to the song "Tomorrow" from the movie "Annie." For two days, audience members at 15 movie houses where "Annie" is playing received a free packet of a new kind of margarine, marketed here under the name "Morgen," the Dutch word for "Tomorrow."

## U.K. Gov't Hit On Tape Levy

• Continued from page 9

music industry, the record companies are all one. Their fortunes are inextricably linked together. A levy on the sale of blank tapes would depress the whole industry. What's more, it would stifle future recording developments, to the detriment of the overall music business."

Journalist Fox insisted the record industry was "the author of its own downfall." He claimed any spoiler system was "an alchemist's stone." And he hammered home criticism of "a low technological understanding of people who are running a high technological industry." He added: "Every time the record industry opens its mouth, it seems a boot goes in."

He made one warmly applauded point: "Why has no one taken responsibility for running a campaign that it is immoral to tape a record, rather than pressing on with the aspects of illegality?"

Record dealer Martin said home taping would continue with or without a levy on tape. "But my main

point," he continued, "is that home copying is not at the heart of the record industry's hang-ups."

"People are losing interest in records. They have four television channels now in Britain, plus countless radio stations, plus the daunting prospect of cable and satellite television. Videos, home computers and video games are all stealing leisure time. They all represent money and time not being spent on records. A whole generation of computer kids is growing up."

His theory was that there is "far too much recorded product about. And where there's a glut, then there's not a lot of consumer interest. Sales fall. We have to remember that when there's massive unemployment, as in Britain, and millions are on the dole, the release of a new album pales into insignificance."

"There's no concerted national conspiracy to tape records," Martin said. "The fact is the record has had a good run, but it is no longer the ultimate in home entertainment."

## Czech TV Gets Western Shows

PRAGUE—Thirty years after its formation, Czech tv is starting to respond to younger viewers' demand for more Western programming, particularly in the area of pop music.

Last year, for the first time, Czech tv took over the top West German pop show "Rock Palast" for screening in the Eastern Bloc country. Prior to that, young Czech rock fans

used to flock in large numbers to the regions near the West German and Austrian borders to watch Western programs.

Otherwise, rock enthusiasts are dependent on productions brought in from other Communist countries. East Germany is particularly well represented with such variety shows as "Ein Kessel Bunes," aimed primarily at older viewers.

## London Meet Studies Implications Of New Technology

By MIKE HENNESSEY

LONDON—An informed public opinion which will bring pressure to bear on governments to introduce legislation is the only way to ensure an adequate level of protection for creators in the face of the accelerating development of technology.

This view was put forward by Michael Freegard, chief executive of the Performing Right Society, when he addressed a one-day seminar Feb. 3 on music and new technology organized by the National Music Council of Great Britain.

"Legislators will not act to secure better protection of intellectual property unless they are forced to by public opinion. But first the public needs to be educated," Freegard said.

While there is a "pretty unanimous" view that when a piece of music is broadcast or performed in public, the composer should have a right to determine the terms under which that performance is made, the view is nothing like unanimous when it comes to the question of a producer's right or a performer's right, Freegard said, and the new tech-

nology makes it all the more difficult to achieve consensus.

Reviewing the history of rights protection, Freegard said it could be divided into two phases. The first began with the invention of the printing press in the 15th century. Early in the 19th century came lithography and photography; then came the phonograph, motion pictures, wireless telegraphy, the marriage of soundtrack and motion pictures, and finally television.

"Today we are in phase two," he said, "the first technological development of which was the invention of photocopying in the middle of this century. Since then we have had the digital computer, the cassette recorder and cable and satellite broadcasting."

"The pace of technology is heating up, and what distinguishes phase one from phase two, as far as the creators are concerned, is that in the earlier period, the person making use of copyright material was identifiable and accessible to the creator. However, as the composer was unable to control millions of users, the problem of control was solved by the creation of collective licensing

associations formed by the composers and their publishers.

"But how can all those concerned in the creative process be protected in phase two—in an age when every teenager is his own record company, every home a cinema and every back garden a potential captor of satellite programs?"

Repeating the need for legislation and copyright law reform, Freegard said that most of the necessary recommendations as far as the U.K. is concerned are contained in the 1977 report of the Whitford Committee. "But that report has been followed by a shameful and shameless period of inactivity by the British Government."

Dealing with the principal problem areas, Freegard offered the following comments:

**Home taping**—"My suggestion is that there must be a shift of responsibility for home taping to those who make available the means to home-tape—the manufacturers of hardware and software. The royalty should be paid at a point where the rights owner can have access to the persons who make home taping possible. These people should be li-

censed in the same way as owners of venues are licensed for public performance of music."

**Reprography**—"A draft bill is under discussion by the British Copyright Council which would enable the owners of photocopying machines to make copies of copyright works within limits. Music publishers in the U.K. object to this solution, but I think in the end they will have to agree to some blanket licensing arrangement."

**Rental of phonograms and video-grams**—"New legislation is needed to control this development."

**Satellite broadcasting**—"Copyright owners must have control from the start of the transmission—i.e. the up leg."

**Cable broadcasting**—"There is no particular problem as far as the originating station is concerned, given reasonable copyright laws—but the copyright owner should share in the proceeds of any retransmission."

Dealing with the question of new technology in relation to record piracy, Patrick Isherwood, legal adviser to the British Phonographic Industry, warned that the Compact Disc could exacerbate the problem

because it would provide pirates with "a perfect master" from which they could produce cassettes of a quality which would compare favorably with their legitimate counterparts. "I think the Compact Disc represents a major threat in this respect," Isherwood said.

He added that assessing the industry's losses as a result of piracy was difficult because it was never possible to know how many buyers of pirate product would have bought the legitimate recording had the pirate version not been available. "But over a period of four months last year, a pirate operation in the U.K. produced 1.25 million counterfeit cassettes, equal to a gross loss of between four million and five million pounds (between \$6 million and \$7.5 million), so it is easy to see losses going into five figures."

The two major problems in dealing with piracy, Isherwood said, are that investigations are enormously expensive in terms of time and money and litigation is difficult because the record companies have to prove their title and prove that the pirate knew he was infringing copyright.



**KIDDIE DO THE TIGHTEN UP**—Jayne Kennedy autographs copies of her Compleat LP, "Love Your Body," at Big Ben's in Los Angeles.



**SURE FEELS GOOD**—Paul West, left, director of music programming for the Henry Street Settlement, a community service group in New York, offers thanks to Tony Bennett at Avery Fisher Hall. They were joined by Carmen McRae and the Count Basie Orchestra in a benefit for the organization.



**MR. BASS MAN**—Marcus Miller, left, and Al Jarreau celebrate the release of his debut single, "Lovin' You," at a listening party hosted by Warner Bros. Records in Los Angeles. An album by the bassist, entitled "Suddenly," is set for release later this month.



**HI HO, STEVERINO!**—Moustachioed Steve Allen, who narrates the new Casablanca LP, "Everything You Always Wanted To Know About Home Computers," poses with Steve King, right, air personality for WIND Chicago, after a visit to the station. They are joined by Bob Colosi, left, PolyGram's Chicago branch manager, and Gary Triozzi, a local PolyGram promotion rep.



**HAVE A GOOD TIME**—Hal David, center, president of ASCAP, helps inaugurate the APRA Music Awards in Sydney, where the Australian Performing Rights Association recognized the achievements of producers Harry Vanda, George Young and Glenn Shorrock of the Little River Band. Shown, from left, are Shorrock, Vanda, Young, and music publisher Ted Albert.



**TAKE FIVE**—Canadian retailer Sam "The Record Man" Sniderman, right, and broadcaster Clyde Gilmour rest after signing autographs in support of "Gilmour's Favorites, Volume Two," for the Moss Music Group.



**LOVE ME 24 HOURS A DAY**—John Hall, left, discusses his new EMI America LP, "Search Party," and single, "Love Me Again," with Mark Goodman of MTV.

**LIKE, WOW, MAN**—Todd Rundgren, left, and Richard Butler of the Psychedelic Furs swap stories after a Utopia concert in New York. Rundgren produced the group's Columbia album, "Forever Now."



**GOOD TIMES AT THE LONE STAR**—Reen Nall, left, vice president of Atco Records, congratulates Cliff Audretch, center, manager of McGuffey Lane, following their show at the Lone Star Cafe in New York, where the group performed selections from their Atco album, "Let The Hard Times Roll." They are joined by manager Chris Murphy of the Atco group Inxs.

# Billboard® Hits Of The World™

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## BRITAIN

(Courtesy of Music & Video Week)  
As of 2/12/83  
SINGLES

This Week	Last Week	Artist
1	1	DOWN UNDER, Men At Work, Epic
2	5	TOO SHY, Kajagoogoo, EMI
3	4	SIGN OF THE TIMES, Belle Stars, Stiff
4	2	ELECTRIC AVENUE, Eddy Grant, Ice
5	19	CHANGE, Tears For Fears, Mercury
6	6	GLORIA, Laura Branigan, Atlantic
7	12	UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes, Island
8	3	YOU CAN'T HURRY LOVE, Phil Collins, Virgin
9	11	WHAM RAPI, Wham, Innervision
10	16	OH DIANE, Fleetwood Mac, Warner Bros.
11	8	-THE CUTTER, Echo & The Bunnymen, Korova
12	7	THE STORY OF THE BLUES, Wahi, Eternal
13	10	NEW YEARS DAY, U2, Island
14	15	LAST NIGHT A D.J. SAVED MY LIFE, INDeep, Sound Of New York
15	14	TWISTING BY THE POOL, Dire Straits, Vertigo
16	9	STAPPIN' OUT, Joe Jackson, A&M
17	20	BILLIE JEAN, Michael Jackson, Epic
18	22	CHRISTIAN, China Crisis, Virgin
19	39	AFRICA, Toto, CBS
20	17	HOLD ME TIGHTER IN THE RAIN, Billy Griffin, CBS
21	27	NATURE BOY, Central Line, Mercury/Phonogram
22	21	GOING UNDERGROUND, Jam, Polydor
23	13	HEARTACHE AVENUE, Maisonettes, Ready Steady Go!
24	25	THE CHINESE WAY, Level 42, Polydor
25	33	1999, Prince, Warner Bros.
26	NEW	TUNNEL OF LOVE, Fun Boy Three, Chrysalis
27	38	LOVE ON YOUR SIDE, Thompson Twins, Arista
28	36	SHINY SHINY, Haysi Fantayzee, Regard
29	NEW	JAILHOUSE ROCK, Elvis Presley, RCA
30	32	THE HARDER THEY COME, Rockers Revenge, London
31	18	ORVILLE'S SONG, Keith Harris & Orville, BBC
32	NEW	GET THE BALANCE RIGHT!, Depeche Mode, Mute
33	NEW	COLD SWEAT, Thin Lizzy, Vertigo
34	30	DOWN IN THE TUBE STATION AT MIDNIGHT, Jam, Polydor
35	NEW	HE KNOWS, YOU KNOW, Marillion, EMI
36	24	MIND UP TONIGHT, Melba Moore, Capitol
37	23	BUFFALO GALS, Malcolm McLaren/World's Famous Supreme Team, Charisma
38	NEW	BABY, COME TO ME, Patti Austin & James Ingram, Warner Bros.
39	NEW	HEY LITTLE GIRL, Icehouse, Chrysalis
40	NEW	NEVER GONNA GIVE YOU UP, Musical Youth, MCA
ALBUMS		
1	1	BUSINESS AS USUAL, Men At Work, Epic
2	NEW	PORCUPINE, Echo & The Bunnymen, Korova
3	7	THE JOHN LENNON COLLECTION, Parlophone
4	5	HELLO, I MUST BE GOING!, Phil Collins, Virgin
5	2	RICHARD CLAYDERMAN, Delphine
6	3	NIGHT AND DAY, Joe Jackson, A&M
7	8	KILLER ON THE RAMPAGE, Eddy Grant, Ice
8	4	RAIDERS OF THE POP CHARTS, Various, Ronco
9	11	VISIONS, Various, K-tel
10	6	HEARTBREAKER, Dionne Warwick, Arista
11	13	THRILLER, Michael Jackson, Epic
12	10	CACHARPAYA, Incantation, Beggars Banquet
13	9	FELINE, Stranglers, Epic
14	16	SKY FIVE LIVE, Sky, Arista
15	14	THE ART OF FALLING APART, Soft Cell, Some Bizzare
16	26	20 GREATEST LOVE SONGS, Nat King Cole, Capitol
17	15	RIO, Duran Duran, EMI
18	18	PEARLS II, Elkie Brooks, A&M
19	20	20 GREATEST HITS, Beatles, Parlophone
20	12	GREATEST HITS, Olivia Newton-John, EMI
21	17	FRIENDS, Shalamar, Solar
22	NEW	ALL THE BEST, Stiff Little Fingers, Chrysalis
23	19	LIVE EVIL, Black Sabbath, Vertigo
24	27	LOVE OVER GOLD, Dire Straits, Vertigo
25	31	LIONEL RICHIE, Motown
26	25	THE VERY BEST OF CILLA BLACK, Parlophone
27	22	THE SINGLES-THE FIRST TEN YEARS, Abba, Epic
28	39	DIFFICULT SHAPES & PASSIVE RHYTHMS, China Crisis, Virgin
29	NEW	THE BELLE STARS, Stiff
30	23	LOVE SONGS, Diana Ross, K-tel
31	21	"FROM THE MAKERS OF...", Status Quo, Vertigo

32	NEW	MAKING CONTACT, UFO, Chrysalis
33	NEW	FACE VALUE, Phil Collins, Virgin
34	24	REFLECTIONS, Various, CBS
35	40	SHAPE UP AND DANCE/FELICITY KENDAL (VOL. 1), Lifestyle
36	30	COMPLETE MADNESS, Madness, Siff
37	38	RARE, David Bowie, RCA
38	29	TRANS, Neil Young, Geffen
39	34	QUARTET, Ultravox, Chrysalis
40	35	THE LEXICON OF LOVE, ABC, Neutron

## CANADA

(Courtesy Canadian Broadcasting Corp.)  
As of 2/5/83  
SINGLES

This Week	Last Week	Artist
1	3	SEXUAL HEALING, Marvin Gaye, CBS
2	4	GOODY TWO SHOES, Adam Ant, CBS
3	1	AFRICA, Toto, CBS
4	2	COME ON EILEEN, Dexy's Midnight Runners, Mercury
5	5	PASS THE DUTCHIE, Musical Youth, MCA
6	6	SHAME ON THE MOON, Bob Seger, Capitol
7	8	BABY COME TO ME, Patti Austin & James Ingram, Qwest
8	10	DO YOU REALLY WANT TO HURT ME, Culture Club, Epic/Virgin
9	7	MICKEY, Toni Basil, Chrysalis
10	11	ALLEN TOWN, Billy Joel, Columbia
11	12	MIRROR MAN, Human League, A&M
12	14	ALL OF MY HEART, ABC, Mercury
13	9	YOU CAN'T HURRY LOVE, Phil Collins, Atlantic
14	NEW	STRAY CAT STRUT, Stray Cats, A&M
15	13	TRULY, Lionel Richie, Motown
16	NEW	WHEN I'M WITH YOU, Sheriff, Capitol
17	17	DER KOMMISSAR, Falco, A&M
18	16	DIRTY LAUNDRY, Don Henley, Asylum
19	15	MANEATER, Daryl Hall & John Oates, RCA
20	18	DER KOMMISSAR, After The Fire, CBS
ALBUMS		
1	1	HELLO, I MUST BE GOING, Phil Collins, Atlantic
2	2	THE DISTANCE, Bob Seger, Capitol
3	4	BUILT FOR SPEED, Stray Cats, A&M
4	5	LIONEL RICHIE, Motown
5	8	H2O, Daryl Hall & John Oates, RCA
6	7	LEXICON OF LOVE, ABC, Mercury
7	9	YOUTH OF TODAY, Musical Youth, MCA
8	NEW	MIDNIGHT LOVE, Marvin Gaye, CBS
9	6	BUSINESS AS USUAL, Men At Work, CBS
10	NEW	TOTO IV, Toto, CBS

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 2/14/83  
SINGLES

This Week	Last Week	Artist
1	1	MAJOR TOM, Peter Schilling, WEA
2	2	99 LUFTBALLONS, Nena, CBS
3	4	YOU CAN'T HURRY LOVE, Phil Collins, WEA
4	3	DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin/Ariola
5	5	WOT, Captain Sensible, A&M/CBS
6	7	DIE SENNERIN VOM KOENIG SEE, KIZ, CBS
7	8	I DON'T WANNA DANCE, Eddy Grant, Ice/Intercord
8	6	PASS THE DUTCHIE, Musical Youth, MCA/Ariola
9	10	ICH HAB DICH DOCH LIEB, Nicole, Jupiter/Teldec
10	13	SAVE YOUR LOVE, Renee & Renato, Ultraphone/Teldec
11	19	HALLO KLAUS, Nickerbocker und Blene, Telefunken/Teldec
12	9	IT'S RAINING AGAIN, Supertramp, A&M/CBS
13	18	ICH SCHAU DICH AN, Spider Murphy Gang, EMI Electrola
14	12	HEARTBREAKER, Dionne Warwick, Arista/Ariola
15	16	DREAM ON, Nazareth, Vertigo/Phonogram
16	22	OUR HOUSE, Madness, Stiff/Teldec
17	NEW	PASSION, Flirt, Ramen/Ariola
18	11	DAS BLECH, Spliff, CBS
19	17	MANEATER, Daryl Hall & John Oates, RCA
20	15	JOHN WAYNE IS BIG LEGGY, Haysi Fantayzee, Regard/RCA
21	20	ARRIVEDERCI CLAIRE, Andy Borg, Papagayo/EMI Electrola
22	21	TIME, Culture Club, Virgin/Ariola
23	NEW	SONDERZUG NACH PANKOW, Udo Lindenberg & Das Panikorchester, Polydor/DGG

24	28	SHOOT YOUR SHOT, Devine, Metronome
25	14	COME ON EILEEN, Dexy's Midnight Runners, Mercury/Phonogram
26	25	NUR GETRAEUMT, Nena, CBS
27	26	ANNA LASSMICHREIN, LASSMICHRAUS, Trio, Mercury/Phonogram
28	NEW	HYMN, Ultravox, Chrysalis/Ariola
29	23	DIE WEISSEN TAUBEN SIND MUEDE, Hans Hartz, Philips/Phonogram
30	NEW	SHINY SHINY, Haysi Fantayzee, Regard/RCA

## ALBUMS

1	5	NENA, CBS
2	1	THE GETAWAY, Chris De Burgh, A&M/CBS
3	4	ODYSSEY, Udo Lindenberg, Polydor/DGG
4	2	FAMOUS LAST WORDS, Supertramp, A&M/CBS
5	3	VUN DRINNE NOH DRUSSE, Bap, Musikant/EMI Electrola
6	7	ROCK CLASSICS, Peter Hoffmann, CBS
7	12	HELLO, I MUST BE GOING ON, Phil Collins, WEA
8	10	KISSING TO BE CLEVER, Culture Club, Virgin/Ariola
9	6	ADIOS AMOR, Andy Borg, Papagayo/EMI Electrola
10	9	FUER USSZESCHINGGE, Bap, Musikant/EMI Electrola
11	13	HERZLICHEN GLUECKWUNSCHI, Spliff, CBS
12	16	FEHLER IM SYSTEM, Peter Schilling, WEA
13	8	TUTTI FRUTTI, Spider Murphy Gang, EMI Electrola
14	11	CAVERNA MAGICA, Andrea Voltenwelder, CBS
15	17	DAS NEUE GROSSE ZA ZA ZABADAK, Saragosa Band, Ariola
16	14	BEST MOVES, Chris de Burgh, A&M/CBS
17	15	LOVE OVER GOLD, Dire Straits, Vertigo/Phonogram
18	NEW	HEARTBREAKER, Dionne Warwick, Arista/Ariola
19	18	AFFJETAUT, Wolfgang Niedecken's Bap, Eigelstein/Teldec
20	19	THE DISTANCE, Bob Seger & Silver Bullet Band, EMI

## JAPAN

(Courtesy Music Labo)  
As of 2/14/83  
SINGLES

This Week	Last Week	Artist
1	NEW	HIMITSUNO HANAZONO, Seiko Matsuda, CBS-Sony
2	1	MIDNIGHT STATION, Masahiko Kondo, RVC/Johnny's
3	2	SAZANKANO YADO, Eisaku Ohkawa, Nippon Columbia/JCM
4	3	HARU NANONI, Yoshie Kashiwabara, Nippon Phonogram/Yamaha
5	8	HISAME, Akio Kayama, Nippon Columbia/Victor Music
6	6	MEDAKANO KYOUDAI, Warabe, For Life/TV-Asahi Music
7	7	KOIBITOMO NURERU MACHIKADO, Masatoshi Nakamura, Nippon Columbia/NTV
8	12	HISAME, Mika Hino, Telchiku/Victor Music
9	5	SECOND LOVE, Akina Nakamori, Warner-Pioneer/Ken on-Nichion
10	10	SAYNARANO MONOGATARI, Chiemi Hori, Canyon/Top
11	4	YOGORETA EIYOU, Rosemary Butler, Toshiba-EMI/Kadokawa-Taiyo Music
12	9	FUYUNO RIVIERA, Shin-ichi Mori, Victor/Mori Music
13	14	NAMIDANO PAPER MOON, Hidemi Ishikawa, RVC/Gelei
14	11	DRAMATIC RAIN, Jun-ichi Inagaki, Toshiba-EMI/PMP-O-Enterprise
15	NEW	GALUNDO, Hideki Saijo, RVC/Gelei
16	NEW	HARUKAZENO YUWAKU, Kyoko Koizumi, Victor/Burning
17	13	DAISUKE TETTA NO ROCK'N ROLL, Daisuke Shima & Tetta Sugimoto, King/Crazy Rider
18	NEW	DREAM DREAM DREAM, Sayuri Iwai, King/Crazy Rider-Burning
19	NEW	UWASANI NATTEMO 11, Kumiko Takeda, Warner-Pioneer/Burning
20	NEW	SENAKAMADE 45-HUN, Kenji Sawada, Polydor/Watanabe-Anima
ALBUMS		
1	1	EVE ONLY, Toshiko Tahara, Canyon
2	NEW	SHYLIGHTS, Jun-ichi Inagaki, Toshiba-EMI
3	NEW	ANOTHER PAGE, Christopher Cross, Warner-Pioneer
4	4	MOMENTOS, Julio Iglesias, Epic-Sony
5	2	ALBUM, NAOKO KAWAI, Nippon Columbia
6	3	VARIATION, Akina Nakamori, Warner-Pioneer
7	6	YOGORETA EIYOU, Soundtrack, Toshiba EMI
8	8	THRILLER, Michael Jackson, Epic/Sony
9	5	TALKING, Toru Watanabe, Epic-Sony

10	17	BUSINESS AS USUAL, Men At Work, Epic-Sony
11	7	H2O, Daryl Hall & John Oates, RVC
12	9	NUDE MAN, Southern All Stars, Victor
13	13	INVITATION, Shakatak, Polydor
14	10	CANDY, Seiko Matsuda, CBS-Sony
15	11	E.T., Soundtrack, Victor
16	16	MIS CAST, Kenji Sawada, Polydor
17	14	YUMENO WADACHI, Masashi Sada, Free Flight
18	NEW	URUSEI YATSURA ONLY YOU, Soundtrack, Canyon
19	19	LION AND PELICAN, Yosui Inoue, For Life
20	12	SEVENTEEN, Akina Nakamori, Warner-Pioneer

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 2/14/83  
SINGLES

This Week	Last Week	Artist
1	1	GLORIA, Laura Branigan, Atlantic
2	2	HEARTBREAKER, Dionne Warwick, Arista
3	3	DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin
4	5	THE CLAPPING SONG, Belle Stars, Stiff
5	4	MIRROR MAN, Human League, Virgin
6	11	UP WHERE WE BELONG, Joe Cocker/Jennifer Warnes, Liberation
7	7	I EAT CANNIBALS, Toto Coelo, Radialchoice
8	8	TRULY, Lionel Richie, Motown
9	NEW	TWISTING BY THE POOL, Dire Straits, Vertigo
10	12	YOUNG GUNS, Wham, Epic
11	20	YOU CAN'T HURRY LOVE, Phil Collins, Atlantic
12	6	PASS THE DUTCHIE, Musical Youth, MCA
13	14	SCIENCE FICTION, Divinyls, Chrysalis
14	18	I COULD BE SO GOOD FOR YOU, Dennis Waterman, EMI
15	9	WHEN YOU WERE SWEET SIXTEEN, Fureys, Epic
16	19	AFRICA, Toto, CBS
17	10	SOLID ROCK, Goanna, WEA
18	15	DR. HECKYLL + MR. JIVE, Men At Work, CBS
19	13	BACK ON THE CHAIN GANG, Pretenders, WEA
20	16	I'M SO EXCITED, Pointer Sisters, Planet

## ALBUMS

1	1	THE JOHN LENNON COLLECTION, Parlophone
2	2	SPIRIT OF PLACE, Goanna, WEA
3	3	LOVE OVER GOLD, Dire Straits, Vertigo
4	4	VERY BEST OF THE CARPENTERS, A&M
5	8	10,9,8,7,6,5,4,3,2,1, Midnight Oil, CBS
6	5	DESPERATE, Divinyls, Chrysalis
7	9	GREATEST HITS, Luciano Pavarotti, Decca
8	10	ENZ OF AN ERA, Spliff Enz, Mushroom
9	11	GREATEST HITS VOL.3, Olivia Newton-John, Interfusion
10	7	GREATEST HITS VOL. 2, Eagles, Asylum
11	NEW	MILLION SELLERS OF THE 50'S, Various, J&B
12	6	THE WINNERS-1982, Various, Polystar
13	12	LOVE SONGS, Elton John, Rocket
14	NEW	HEARTBREAKER, Dionne Warwick, Arista
15	NEW	CONCERT IN CENTRAL PARK, Simon & Garfunkel, Geffen
16	17	FAMOUS LAST WORDS, Supertramp, A&M
17	20	SHABOOH SHOOBAH, Inxs, WEA
18	16	1982 UP IN LIGHTS, Various, EMI
19	NEW	THE DISTANCE, Bob Seger, Capitol
20	NEW	STEVIE WONDER'S ORIGINAL MUSIQUARIUM 1, Motown

## ITALY

(Courtesy Germano Rusciotto)  
As of 2/8/83  
ALBUMS

This Week	Last Week	Artist
1	1	ARCA DI NOE, Franco Battiato, EMI
2	2	ALE' O' O', Claudio Baglioni, CBS
3	9	THE JOHN LENNON COLLECTION, EMI
4	3	MOMENTI, Julio Iglesias, CBS
5	4	UH... UH..., Adriano Celentano, Clan/CGD-MM
6	5	VIA TAGLIAMENTO 65-70, Renato Zero, Zerolandia/RCA
7	7	FAMOUS LAST WORDS, Supertramp, A&M/CBS
8	8	TOTO IV, CBS
9	12	MAMMA MARIA, Ricchi E. Poveri, Baby/CGD-MM
10	6	LOVE OVER GOLD, Dire Straits, PolyGram
11	13	ITALIANA, Mina, PDU
12	10	FRAGOLE INFINITE, Alberto Fortis, PolyGram
13	15	CHICAGO 16, WEA
14	11	CLASSIC 35M.M., Various, Five/CGD-MM
15	NEW	SCARAMUCCE, Rondo Veneziano, Baby/CGD-MM

16	16	IL TEMPO DELLE MELE 2, Soundtrack, WEA
17	20	FORTISSIMA, Various, Baby/CGD-MM
18	19	HELLO I MUST BE GOING, Phillip Collins, WEA
19	NEW	BUSINESS AS USUAL, Men At Work, CBS
20	17	STUDIO 54 VOL. 5, Various, COM/CGD-MM

## SWEDEN

(Courtesy GLF)  
As of 2/8/83  
SINGLES

This Week	Last Week	Artist
1	3	OUR HOUSE, Madness, Stiff
2	1	DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin
3	4	WORDS, F.R. David, Carrere
4	6	UP WHERE WE BELONG, Joe Cocker/Jennifer Warnes, Island
5	5	HEARTBREAKER, Dionne Warwick, Arista
6	2	I EAT CANNIBALS, Toto Coelo, Mariann
7	8	YOU DON'T WANT ME ANYMORE, Steel Breeze, RCA
8	NEW	DRACULA'S TANGO, Tot Coelo, Mariann
9	NEW	BANANKONTAKT, Electric Banana Band, Ebb/Metronome
10	7	NEVER AGAIN, Tomas Ledin-Agnetha Faltskog, Polar

## ALBUMS

1	1	KAER OCH GALEN, Ulf Lundell, Sweetheart
2	6	THE RISE AND FALL, Madness, Stiff
3	2	HEARTBRGAKER, Dionne Warwick, Arista
4	3	KISSING TO BE CLEVER, Culture Club, Virgin
5	5	THRILLER, Michael Jackson, Epic
6	8	TRANS, Neil Young, Geffen
7	NEW	RARE, David Bowie, RCA
8	NEW	MED RYMDEN I BLODET, Adolphson-Falk, Air
9	NEW	ANGLAHUND, Hasse & Kvinnaboske Band, Sonet
10	10	TROIS MILLIARDS DE GENS SUR TERRE, Mireille Mathieu, Ariola

## SPAIN

(Courtesy El Gran Musical)  
As of 2/5/83  
SINGLES

This Week	Last Week	Artist
1	1	PASS THE DUTCHIE, Musical Youth, Arista
2	2	WORDS, F.R. David, Epic
3	3	BRavo MUCHACHOS, Miguel Bose, CBS
4	4	AMOR DE HOMBRE, Mocedades, CBS

# MENUDO

**THE MUSICAL  
EXPLOSION  
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LP N° RF-9082 "Fuego"



LP N° RF-9085 "Quiero Ser"



LP N° RF-9089 "Por Amor"



LP N° RF-9094 "Una Aventura Llamada Menudo"



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## Pop

**ULTRAVOX**—Quartet, Chrysalis B6V4134 (CBS). Produced by George Martin. This British quartet was making electronic-dance music long before it came into vogue, so it is definitely ahead of the pack. While this set of nine songs doesn't take Ultravox into uncharted areas, it is a succinct statement of what Ultravox is about—mid-paced, cool dance numbers with elegant, dramatic lyrics. What's missing from this set is a standout ballad on the order of "Vienna." Still, dance club goers are bound to enjoy this album as are the viewers of Ultravox's snazzy video clips, while digital mastering and an equivalent \$6.98 list will offer retail selling hooks.

**MELISSA MANCHESTER**—Greatest Hits, Arista AL9611. Produced by Arit Mardin, Harry Maslin, Vini Poncia, Steve Buckingham. Arista chose just the right moment to release Manchester's first hits collection: Her '82 smash "You Should Hear How She Talks About You" is the front-runner to win the Grammy for female pop vocal performance, and her new single, "Nice Girls," is kicking in; it's one of this week's five Most Added Records at pop radio. Nice balance here between big, booming ballads ("Midnight Blue," "Come In From The Rain") and frisky uptempo tracks, such as remakes of "My Boyfriend's Back" and "Runaway." The only dispiriting note: lackluster cover art.



## Country

**HANK WILLIAMS JR.**—Strong Stuff, Elektra 60223. Produced by Jimmy Bowen & Hank Williams Jr. Hank Jr. appears to be fulfilling a barely-submerged desire to be a blues rocker, because this LP is heavy on boogie and shy on the ballad side. There are the usual number of references to Jim Beam, one-night stands, booze and broods, thus plenty of autobiographical allusions to his lifestyle. The tracks cook, but the album's weakness lies in its material: perhaps the songs will appeal to hardcore Hank Jr. fans and countryfied AOR listeners, but overall, it's a decidedly one-dimension presentation of this artist's talents.



## Gospel

**CHRIS CHRISTIAN**—Love Them While We Can, Myrrh 6746. Produced by Chris Christian. Christian's smooth, melodic productions gain wider acceptance each time out, and this LP is ripe with appealing tracks. "Sweet Destiny" is the obvious guitar-edged, rock-slanted number here, and others breaking away from typical AC gospel sounds are "Love Them While We Can" and "We're Our Only Captain."

**MATTIE MOSS CLARK & THE GREATER WILLIAMS TEMPLE CHOIR**, GosPearl 16004. Produced by Lawrence Brunt Sr. Mattie Moss Clark, revered mother of the popular Clark Sisters, highlights this live LP of various solo singers backed by the Williams Temple Choir. Clark's own "Someday" slips off the vinyl here like cool air, and other notable performances are by Herbie Williams, Shirley Traylor, R.L. Williams and Hurley "J.J." Coleman Jr.



## First Time Around

**BERLIN**—Pleasure Victim, Geffen Records GHS 2036 (Warner Bros.) Produced by Daniel R. Van Patten. Originally released on the small Enigma label, this LP was picked up by Geffen following strong West Coast sales fueled by months of airplay on KROQ in L.A. This is American techno-pop at its best, with strong memorable songs, innovative arrangements, intelligent worldly lyrics and the vocals and presence of Terri Nunn, who probably will be a real star.

**SOUND BARRIER**—MCA 5396. Produced by Skip Drinkwater. Proving that stereotypes serve no useful purpose, Sound Barrier is four black musicians from L.A. who play ear-bashing heavy metal. Unlike Prince or the Busboys, Sound Barrier plays its music hard and heavy with no borrowings from genres. Guitarist Spacey T. achieves the same kind of strange sounds from his guitar as Eddie Van Halen while vocalist Bernie K.'s manic screams add to the wall of sound, which should have listeners giving the power salute and manhandling those air guitars. Pitch to fans of Def Leppard, Van Halen, the Scorpions and Judas Priest.

**LOZ NETTO**—Bzar, 21 Records T1-1-9003 (PolyGram). Produced by Colin Thurston. Singer/songwriter Loz Netto is well familiar with the dance groove and the clever use of synthesizers, but you can tell he has aspirations beyond that, both musically and lyrically. You can hear his accomplishments falling short of his ambitions. He is in search of a Gary Numan-type apotheosis, and his quest may attract a cult.

**STEVE ARRINGTON'S HALL OF FAME—1**, Atlantic 80049. Produced by Steve Arrington, Charles Carter, Jimmy Douglass. Slave vocalist Arrington steps into his own project but continues in the Slave tradition of slick, jazzy funk. The eight tracks here represent a variety of styles including ballads, jazz and funk though the emphasis is on the latter. The best uptempo cuts are the hook-filled "Strange (Soft and Hard)" and "Nobody Can Be You." The two ballads, "Last Nite/Nite Before" and "Beddie-Biey," lend a good contrast and show off Arrington's vocals. This album is guaranteed a certain amount of success from the Slave connection.

**PETER EMMETT**—The Peter Emmett Story, MCA5388. Produced by Mark Avsec & Carl Maduri. Seeing that Emmett and his feisty four-piece band covers two Eric Carmen songs ("In-Side Story" and "Sleep With Me") tells a lot about Emmett's style. He plays well-produced, punchy, guitar-dominated power pop that owes a nod to Carmen's Raspberries. Emmett has few topical pretensions as each cut deals with male-female relationships but this is part of the album's charm. The most impressive track is the opening "There Goes My Heart" with its soaring vocals and rip-roaring guitar pattern.



## EPs

**THOMAS DOLBY**—Blinded By Science, Harvest MLP15007 (Capitol). Produced by Tim Friese-Greene & Thomas Dolby. Standing head and shoulders above the rest of the synthesizer pack is Thomas Dolby whose debut album, "The Golden Age of Wireless," was a big hit on the AOR and dance club level. The five tracks here (one cut, "Windpower," appears on "Wireless") continue with Dolby's accessible sweeping synth-pop explorations. "She Blinded Me With Science" is now a big dance hit but the standout track is the atmospheric "Airwaves." "Flying North" is also good for the dance floor.



## Billboard's Recommended LPs

### pop

**Ph.D.—Is it Safe?**, Atlantic 80050 (WEA). Produced by Ph.D. This British duo's last album earned respectable chart numbers overseas and caused a ripple in the U.S. The music is a mix of new wave synthesized pop aesthetics and old-line progressive rock vocals and lyrics. Not everything works here but when it does, as on the funky "Fifth of May," the moody "I Didn't Know" or the ballad "New York City," it works quite well.

**VARIOUS ARTISTS**—Starstruck, A&M SP 4938. Various producers. This is the soundtrack to Gillian Armstrong's Australian film, "Starstruck," a rock comedy musical which has just opened in the U.S. Except for the soulful ballads "My Belief in You" and "It's Not Enough," sung by star Jo Kennedy, the music is upbeat, campy new wave fun. The Lene Lovich-styled "Monkey In Me," sung by Kennedy, could get dance club play. Also included are songs by Mental As Anything, the Swingers and Turnaround.

**TERESA BREWER**—I Dig Big Band Singers, Doctor Jazz FW 38534. Produced by Bob Thiele. Against a fine big-band backdrop, the perky voice of Teresa Brewer warbles the best of the swing-era tunes with a medley approach. Sidemen include Phil Bodner, Marky Markowitz, Warren Covington and Derek Smith. There's also a vocal duet with Sy Oliver.

**SOUND OF APPLAUSE—Live From Cannes, France 1982—Volumes 1 & 2**, Era BU 5430, BU 5440. In 1982, Artie Mogull brought his roster of acts to MIDEM for a showcasing and performances, in two volumes, have been marketed by K-tel's Era label. It's all a feast of name-value singing, with such artists as Steve Lawrence, Edyie Gorme, the Lettermen, Jack Jones, Shirley Bassey, Michele Legrand and Vic Damone. Sold separately, the volumes form a grand night (or day) for singing.

**RICK SEGALL**—I Love You Because You're Fat, Casablanca 810 303-1 M-1. No producer listed. This is the antidote for all those joyless exercise records out there. This one celebrates fat. And it does it with skits and songs parodying old favorites, all in such a gentle spirit that no one could be offended.

**EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT HOME COMPUTERS**—Narrated by Steve Allen & Jayne Meadows. Casablanca Records 810 306-1 M1 (PolyGram). Produced by Bugs Bower & Rick Bleiweiss. Written by computer textbook author and teacher Arnold Friedman, this LP is designed to take the novice into the world of inputs, processes, outputs, hardware and software, and then quickly into RAMs, bytes, ROMs, and Ks. The explanations are simpler, and helping even more is an illustrated booklet.

**A LEGEND NAMED JOLSON—Show Bix unnumbered, produced by Walter Winchell**. An album of 20 songs sung by the inimitable Al Jolson, with narration by the late syndicated columnist Walter Winchell. Jolson was the most popular singer of the early 20th century, and these performances apparently are taken from radio broadcasts of the 1940s. It's strictly for nostalgia audiences, but not without a dated charm.

### jazz

**MARIAN MCPARTLAND**—Personal Choice, Concord Jazz CJ202. Produced by Carl E. Jefferson. Bassist Steve La Spina and drummer Jake Hanna provide backup for the British-born

pianist in a recital of eight titles. McPartland's style is contemporary and consistently entertaining with "I Hear A Rhapsody" and "When The Sun Comes Out" outstanding. Excellent annotation is by Doug Ramsey.

**CONCORD JAZZ ALL STARS**—At The Northsea Jazz Festival, Concord Jazz CJ205. Produced by Carl E. Jefferson. A well-recorded, pleasing session spotting the talents of Al Cohn, Scott Hamilton, Cal Collins, Bob Maize, Dave McKenna, Warren Vache and Jake Hanna. The eight tunes include "Out Of Nowhere," "Can't We Be Friends," "In A Mellowtone" and "Sweet Lorraine" and all are performed splendidly, with Hamilton's tenor particularly applaudable. A strong entry.

**MIKE ELLIOT**—Diffusion, Pausa PR7139. Produced by Mike Elliott. A guitarist from Minnesota, Elliott impresses with seven tracks, all his own compositions and arrangements. Accompaniment is by a small but competent group, all fellow Minnesotans, with a mite too much electronic gimmicks. Album might well be more salable with a standard or two instead of an all-Elliott display.

**DONALD BYRD**—With Clare Fischer And Strings, Discovery DS869. Produced by Albert L. Marx. Recorded in 1957 in New York, this surprising package displays Byrd's trumpet in an attractive setting on an even dozen tracks—all timeless evergreens. Fischer's backgrounds suit Byrd nicely; Byrd plays much more lyrically than he has in recent years.

**MILCHO LEVIEV**—Music For Big Band And Symphony Orchestra, Trend TR530. Produced by Milcho Leviev. A recent sensation in Los Angeles jazz circles, pianist Leviev offers a mixed bag with this unusual LP, combining a four-movement "serious" work with four small combo jazz pieces. From Bulgaria, Leviev is an ultra-modern keyboardist whose appeal is mainly to a youthful audience.

**ROB MCCONNELL'S BOSS BRASS**—Big Band Jazz Vol. 1, Pausa PR7140. Produced by Jack Richardson and David Greene. It's a big, big sound purveyed by these topflight Canadian musicians, with the leader's superb valve trombone pacing all six cuts. "Just Friends" and "Street Of Dreams" are included on what stands as the month's finest big band album.

### black

**GENE VAN BUREN**—What's Your Pleasure, Tamla 6015-T. Produced by Gene Van Buren. Van Buren's brand of pop-funk vocalizing meets all the requirements of today's urban contemporary formats, even if the repertoire isn't consistently strong. Best cuts are the high energy "Enjoy Yourself," "What's Your Pleasure" and "Action," while "I Love You More" is a fine Jeffrey Osborne-styled ballad.

**GENE DUNLAP**—Tired Of Being A Nice Guy, Capitol ST-12240. Produced by Gene Dunlap. The artist has apparently been listening to some of his contemporaries closely, including Prince and Ray Parker Jr. (at whose studio this album was recorded). The former's bright, electric funk is recalled here by "When You're Hot," while the latter's pop orientation is strong on "Seems You've Been With Me" and "There's Talk." Parker himself guests as guitarist on two other cuts.

**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 Lichtman, Ed Ochs, Sam Sutherland, Robyn Wells, Adam White.

# Suppliers Say Sales Boom Is Near For Floppy Disk

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lution will cause the floppy disk, which is used to write, or record, computer programs, to become a mass-market item, those suppliers believe.

According to one blank tape/floppy disk manufacturer, a recent survey of blank tape retailers found 35% planning to carry floppy disks within 90 days if they didn't already. But Terry O'Kelly, BASF's product manager for flexible media, points out that, so far, "the mass merchandisers and chain stores haven't expressed interest."

The floppy disk market already resembles the blank tape field in some healthy and not-so-healthy ways. First, suppliers have introduced two- and three-packs of a product previously available only in boxes of 10. Blister cards and other merchandising aids are also springing up.

Second, according to Hal Wilde,

vice president of Certron's consumer and industrial divisions. "Price erosion is starting to take place. It never takes long in the consumer electronics marketplace. Since we've been examining and testing the market, about six months, prices have dropped 15%."

In addition to floppy disks, 10- and 20-minute cassettes are being used to write programs for low-end computer systems. A disk-drive unit, a more sophisticated program-writing system, uses floppy disks, attaches to a computer and sells for \$400 or more. However, disk-drive prices are dropping, and as they do, the floppy disk will almost certainly become enormous business.

Manufacturers of both tape and floppy disks can be divided into three areas: those who have offered disks for the retail market for some time, those currently introducing disk lines, and those with lines for industrial users who are considering

making the move to supplying the retail market. The players are as follows:

- BASF, the first company after IBM, to make floppy disks and one of only two companies to make and market its own audio and video tape and rigid and floppy disks (3M is the other). It's just beginning to introduce its floppy disks through its audio/video sales network; previously, BASF disks were sold to industrial accounts and computer specialty stores through a different network.

- 3M is just now setting up increased distribution for its floppy disks and computer cassettes through its Magnetic Audio/Video Products Division; previously, distribution has been only through the Data Recording Products Division, which supplies computer specialty stores.

- For Maxell, less than 10% of floppy disk distribution is through consumer electronics outlets, ac-

ording to Ted Ozawa, vice president of marketing support. Most business is done with industrial accounts, computer distributors and computer specialty stores, although that is changing.

- Certron, long a blank tape supplier, introduced a floppy disk line at the Consumer Electronics Show last month. There are two channels of distribution, one to office product distributors, the other to mass merchandisers and record distributors.

- ZiMag (InterMagnetics) is a completely new line launched last month, consisting of tape, disks, video games and computer software.

- TDK is in a minimal floppy disk manufacturing position, with all current production going into the industrial market, through industrial distributors. Once facilities are brought up to speed, though, it's likely TDK will begin supplying the consumer market.

- Sony supplies floppy disks to

the industrial market and also makes office computers. Although the company does not market disks at retail, that may change eventually.

- Fuji offers floppy disks in Japan but has no firm plans to bring them into the U.S.

BASF's Terry O'Kelly speaks for many in stating, "There's a lot of interest in the personal computer, and many audio/video retailers are looking at computers as a product for them to carry. It's unclear still who will be carrying floppy disks—whoever is willing to explain the medium to the consumer, I suppose. It will probably be pretty much where you see cassettes today."

Still, computer cassettes are a strong market, at least for now. "We do see it changing, but at the present time the computer cassette is surprisingly strong," says Certron's Hal Wilde. "It's also a good backup for a disk-drive system, if you're working with important information."

## Gary Havens Of WIRE

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Havens says he's frustrated that Indianapolis listeners aren't able yet to hear the station in stereo. He has felt the impact of stereo competition, since his 8.8 rating in the fall 12-plus category was outdistanced by country WFMS, which shot up from a 7.9 to a 12.5. WIRE remains sixth in the market, however, and Havens is doing all he can to make sure people know about his station.

"We are totally committed to being everywhere people in Indianapolis go," Havens says. "On Groundhog Day, we broadcast a remote from the zoo while waiting to see if the groundhog saw his shadow. Another morning, we got into a discussion about kiwi fruit, of all things, and our morning man ended up going out and broadcasting from his car while driving around to grocery stores trying to locate some."

## Wheeling's 50,000-Watt WWVA

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"We have exposed a lot of new songs at night," he reports, explaining that the after-midnight slot is the favored time for testing new material. Not all adds, however, go through this process, especially if they are showing strength elsewhere.

WWVA uses relatively little syndicated country material, Miller says. But it does carry United Stations' "Country Music Countdown" and concerts from The Creative Factor, as well as promotional material issued by the CMA during Country Music Month. It also broadcasts live the '8 to 20 hours of music from Jamoree U.S.A.

Conceding that he believes people who participate in contests are a "relatively small number" of a station's total listenership, Miller says WWVA is still active in promotions. Among the more successful ones have been "The Great American Home Giveaway," with top prizes of a \$21,000 mobile home and \$5,000

## Jim O'Neill Of KYKC

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with the format. Record labels have also been helpful in providing us with bios. The country ear sort of grows on you."

O'Neill's country ear tells him that modern country music, with its up-tempo qualities, is the ideal balance point between the heavy beat of rock and the blandness of much AC. "Modern country—the Alabama-type sound—is making a lot of people learn that there's more to country music than the industrial-strength, hardcore stuff," he observes. "Every promotion we've had shows that the country audience has changed."

He notes that both the AM and FM sides of KYKC are No. 1 in their market. "This is a good country market," he says, "and one where AM is still dominant."

While he acknowledges the importance of personality radio, O'Neill asserts that "music comes first here." He says jocks can develop and project their own personalities—even under a tight playlist—if they can manage to "sound believable and make people believe they're their friends."

O'Neill, who handles the 6-to-10 morning shift, and is also in charge of compiling the KYKC playlist, which usually features 18 songs on regular rotation, six fills and "a lot of gold," feels the station got off to a good start. "In just one book, we took over this market in country."

Havens is a relative rarity in radio: he grew up in the Indianapolis area, and spent his career, for the most part, at the station he now programs full-time. He broke into radio at WIRE in 1971 as a part-time DJ, joined the staff in 1975, and was named to replace former p.d. Bill Robinson in 1978. He no longer holds down an air shift, though he confesses that when the urge for on-air contact strikes, he'll sit in for a vacationing DJ.

Not surprisingly, Havens isn't keen on passive research as a programming aid. "Radio should set the trends, people should follow," he says.

Havens keeps the WIRE playlist between 40 and 50 current records, depending on the "tenor of the times." He also mandates personal appearances for his air staff.

worth of furniture; a crossword puzzle contest based on country artists and songs, with a \$500 first prize; and an annual free breakfast open to all listeners.

The breakfast, which attracted 7,800 takers last year, has been the most publicity engendering stunt. And because sponsors donated the food, the cost to the station for the promotion was minimal. The event is held at a local mall, and the morning show for that day is done from the site.

WWVA boasts a gigantic country record collection that dates back to the early 1930s. Miller says there are plans to computerize an index for the collection, which now numbers between 75,000 and 100,000 records.

Staffing problems are few, Miller asserts. "The last five to 10 years, we've had a very stable staff. I'm going on my 10th year here. Most of the other DJs have been here for six or seven years. And the junior member of the staff has been here for four."

## WCXI Jock Deano Day

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During his 11 years in Detroit, for example, he has visited his listeners in the hospital, acted as best man at some of their weddings and even occasionally served as pallbearer at their request. He estimates that he has autographed more than 200,000 pictures for his fans in the Motor City alone.

Day tells his morning listeners that there is a country song for every situation. So when listeners call him (or he them) on this or that matter, he tapes the calls and replays them—linked to the "right" country song. "Sometimes the calls are delayed (for replay) for three minutes—sometimes for a day," he explains. Ultimately, they all get on the air, accompanied by the music they inspire in Day's encyclopedic memory.

Although he goes not have a set playlist to follow, Day says he tries to get at least four of the current "hot hits" on his show each hour. "Management gives me pretty much of a free hand," he notes.

Growing up on a small Minnesota farm, Day came of age listening to country music. But he says he had to work as a rock and pop DJ to make a living until he was offered a country post at KLAC Los Angeles. He admits that his own musical taste is for "harder country," but adds that even modern country sits fairly well with him compared to the rock he used to play. He says he doesn't believe that a jock has to alter his or her person-

## Award Winner KLZ Denver

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from a lesser station, it's a fair appraisal of KLZ's outreach activity. Last year the station presented a free Charley Pride and Sylvia concert to an overflow crowd in the 11,500-seat Denver Coliseum. Approximately 50 display booths along the inside perimeter of the Coliseum were donated to KLZ sponsors and local craftspeople for use during the concert.

KLZ will repeat the extravaganza March 12 with Ronnie Milsap and Michael Murphey headlining. This year, the booths have been offered to record companies to stage what Bradley calls a "mini Fan Fair." Local country bands will again be invited to perform outside the main stage area.

Another traffic builder (in the truest sense of the term) was KLZ's "Go For The Gas" stunt, which had selected service stations dispensing gas for 56 cents a gallon for 56-minute periods. Participating gas stations were identified by the gradual disclosure of clues read over the air, the final one being divulged by a jock in a mobile unit on its way to the selected station. Bradley reports that as many as 50 cars were in line for the gas by the time the unit arrived.

KLZ maintains an extensive library of country music reference books, trade and fan magazines to keep the air staff informed on current and past happenings in the industry. When the station first switched to country, Bradley says, its record library was notably skimpy. However, when its sister station in Dallas, KBOX, abandoned its country format, KLZ inherited the substantial record holdings.

The Denver station's syndicated diet consists of "Country Calendar," used twice daily; "Country Music's Radio Magazine," two hours weekly; and "On The Road," three hours weekly.

ality when moving from one format to another: "I do basically the same thing in country that I did in rock."

Day explains that he got his "Uncle Deano" tag as a result of filling in at a father-and-son banquet for a young listener whose father had recently died. "I told him he could just introduce me as his uncle, and eventually it just stuck."

Day's enthusiasm for his work has also stuck. In spite of the fact that he lives 60 miles from Detroit, he swears he enjoys getting up in the morning and driving to work.

## Award Winner KRAK Sacramento

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the same way if we don't play the new acts."

He says KRAK is careful not to make mistakes with the long playlists, regularly surveying listeners and taking notice of requests. Three part-time workers complete about 50 random interviews per week with listeners. And retailers are checked to compare sales with the station's charts.

The station has programmed country for 20 years, and Langford says it hasn't always been easy to pitch country music to California audiences. "If we were just a jukebox, we'd bump right into the anti-country bias. But by playing the records with some on-air spirit, we build audience interest and loyalty."



IN-STORE CREATURES—Members of the Casablanca group Kiss sign copies of their new LP, "Creatures Of The Night," at Strawberries Records & Tapes in Worcester, Mass.

## Lane Of WLXR/WLCX

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Lane says, "to help promote it and tag our i.d. onto it. That pays off in advertising and in ratings. People know we're participating, returning a service to their community."

This continual drive for community involvement in the tri-state area was part of Lane's "threefold attack" to boost the station's image when he joined in 1980. At that time, WLXR was a total country music program-

## Barry Mardit Of WWWW

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he finished high school, but DJ Dean Anthony suggested he go to college and learn on-air broadcasting there. Mardit became p.d. of Brooklyn College's radio station 99X, which started his AOR programming career.

When he made the switch from rock to country at the encouragement of a fellow programmer several years later, Mardit confesses he didn't know the difference "between Merle Haggard and Dolly Parton." But today, he says he wouldn't want to switch formats.

Before coming to WWWW in January, 1982, Mardit handled program director duties at WFEC Harrisburg, Pa. and at WEEP Pittsburgh. He laughs when he admits that he moved to Detroit expecting to find "all Motown and Marvin Gaye walking down the street," but he has been favorably impressed with country's standing in the market.

W4 is the first station Mardit has programmed where he doesn't personally do an air shift. He is, however, involved in all aspects of music, promotions, sales and budgeting. Though the station will be going online with a computer to help categorize and mix, Mardit remains committed to blending in newer artists with established names.

In the most recent Birch report, KRAK is second in the 25-54 age group, with an 8.3 share, behind KXOA's AC-formatted 10 share. KAER Sacramento is the nearest country competitor, and Langford says it is also doing well after one year of operation. The two stations combined have doubled Sacramento's country listenership, he says. KRAK is also the only non-San Francisco station that shows up in that market's Arbitron survey, Langford says, peaking at a 0.7.

In his new position, he hopes to guide KRAK through a transition from strictly "old-line country" to contemporary—serving a 1980s audience without losing the flavor KRAK has cultivated with its participation in local charities and events.

mer, with much of its broadcasting taped.

Lane added news, using some from CBS and from sister station WLCX-AM, a recognized market authority with its news/talk format. Weather, a major concern for Wisconsinites, was given more coverage. And the station initiated heavy sports news.

Music programming was made live, except for the 6:30 p.m.-5 a.m. slots, which is still using Drake-Chenault automation. In that period, CBS hourly news is added, and Ralph Emery's syndicated show airs 11-midnight.

An immediate result of the changes, Lane says, was an increase of the 12-plus Arbitron share from 4 in 1979 to 13, five months after his arrival. The 12-plus is now at 16.5; the 25-54 group gives WLXR a 21.2 share, tops in the market.

Lane, who also won the Billboard award in 1981, is on the air 6-10 a.m. Monday-Friday. His assistant p.d., Pat Smith, also takes to the air on the AM side.

Lane plays between 35 and 40 current country records on the Drake-Chenault list, but says the syndication service is used mostly as a music library-builder.

Lane's previous work includes a p.d. post at WYTL Oshkosh, Wis.; m.d. at KERE Denver (now KNUS); and DJ work in various Illinois markets.

## Don Keith Of WNKZ/WJKZ

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he misses his own air shift on those days, he has devised a diversionary tactic to cover his absences. Keith relies on a fill-in jock armed with a set of vocal "characters," personalities created for the show by Keith and his on-air traffic reporter, Bill Middleton.

Keith strives for an upbeat feel during his morning show. "Musically, my airtime is uptempo, although I don't daypart much from one slot to another. For Nashville, we try to be quick and generally up all the time, so we can contrast with WSIX-FM, which is a more laid-back format." (WSIX-FM is the leader in the market for country formats, with a 10.0 in 12+ in the latest Arbitron, and is ranked third overall in Nashville.)

The combined simulcast for WJKZ/WNKZ has a 3.4 share currently, Keith says, adding that his stations face tough competition from other country stations in all three markets. Keith and music director Janet Bozeman confer weekly to discuss playlists for all six stations. "We don't dictate from here what the others play, but we insist they chart 50 records and justify why each one is there. And we don't do paper adds: if we say we'll add a record, you can be sure you'll hear it."

## Dave Verdery Of Bonneville

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tems in Dallas, which programs the songs by what I guess I'd call a 'matched/random' sound.

"We divided the locals up into four categories: power rotations, 20 current hits that fit the format, such as Lionel Richie, in a heavy rotation. Heavy for beautiful music," Verdery adds, "is once or twice a day. Then we have the hits, which are charted songs from the past 10 years that found a way into our format, such as Barbra Streisand's 'Memories,' which come up every two or three days; the older hits such as the Beatles 'Yesterday,' which come up once a week; and finally, a category I call 'recognized artists that feel good.' The Peter Allens, the Michael Franks, and each artist in that category will come up every few days.

"In some hours our beautiful music format is 50% vocal," a concept that worried Verdery at first. "We were concerned how the increased vocal selections would affect our office listening. But I'm happy to say it's working. We've gone from 10th to fourth place in women 25-54 mid-days in the last book."

Encouraged by WLAK'S success, Bonneville is planning to implement a similar service on their satellite programmed stations by March 1. "We'll be a bit more conservative on the satellite at first," said Verdery, who will also program the new service. "We're planning on taking about a year to bring it to the point where WLAK is now."

## Market Quotations

As of closing, Feb. 1, 1983

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	1/2	Altec Corporation	—	44	7 1/2	13/16	13/16	- 1/16
6 1/4	2 3/4	ABC	9	43	53 1/2	52 1/2	52 1/2	- 1/2
35 1/4	25 1/4	American Can	16	717	31 1/2	30 3/4	31 1/4	+ 1/4
10 1/4	4	Automatic Radio	7	49	9 1/2	9 1/2	9 1/2	- 1/4
67	33 1/2	CBS	11	404	57	55 1/2	56 1/4	Unch.
27 1/4	3 1/2	Coleco	11	6397	22 1/2	21 1/2	22 1/2	- 2 1/4
8 1/4	5	Craig Corporation	16	21	8	8	8	Unch.
7 1/4	4 1/2	Disney, Walt	22	951	67 1/2	66 1/2	66 1/2	- 1/4
5 1/4	2 1/2	Electrosound Group	—	32	5	4 1/2	4 1/2	Unch.
18 1/4	11 1/4	Gulf + Western	7	2427	17 1/2	17	17 1/2	- 1/4
24 1/4	10 1/4	Handleman	12	416	25 1/2	23 1/2	24 1/2	+ 1/4
6 1/4	1 1/2	Integrity Entertainment	18	132	4 1/4	4	4 1/4	Unch.
8 1/4	3 1/4	K-tel	80	24	8 1/4	8 1/4	8 1/4	- 1/4
62 1/2	36	Matsushita Electronics	10	100	50 1/2	49 1/2	49 1/2	+ 1/2
31 1/4	31 1/4	Mattel	3	3246	14 1/2	13 1/4	14	- 3/4
39	19	MCA	11	377	35	34 1/2	35	+ 1/4
81	48 1/4	3M	14	1667	76 1/2	75 1/2	76 1/4	+ 1/4
114	49	Motorola	23	1813	107 1/2	104 1/4	107	- 1/4
54 1/4	30	No. American Phillips	10	48	54 1/2	54 1/2	54 1/2	Unch.
15 1/4	5 1/4	Orrox Corporation	—	57	12 1/2	12 1/2	12 1/2	Unch.
20 1/4	10	Pioneer Electronics	—	—	—	18 1/4	18 1/4	Unch.
27	13 1/4	RCA	11	3993	23 1/2	22 1/2	23 1/2	+ 1/4
18	11	Sony	10	2863	13 1/2	13 1/2	13 1/2	+ 1/4
31 1/4	25 1/4	Storer Broadcasting	19	928	26 1/2	25 1/2	26 1/2	+ 1/4
3 1/4	2	Superscope	—	24	3 1/4	3 1/4	3 1/4	Unch.
45	27 1/4	Taft Broadcasting	10	26	38 1/2	38 1/2	38 1/2	- 1/4
63 1/4	27	Warner Communications	6	6889	32 1/2	31 1/2	32 1/2	+ 1/4

OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/4
Certron Corp.	23100	2-7/16	2-9/16
Data Packaging	6800	10	10 1/2
Josephon Int'l.	4400	16 1/2	16 3/4
Koss Corp.	100	4 1/4	4 1/2

OVER THE COUNTER	Scies	Bid	Ask
Kustom Electronics	—	3	3 1/4
Reconon	1500	6 1/4	7 1/2
Reeves Communications	46900	19 1/2	18 1/4
Schwartz Brothers	—	2 1/4	3 1/4

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. 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.

## Pro-Motions

• Continued from page 15

This is Stone's first promotional campaign as the station's new program director. "It's a good opportunity to promote a new business in Modesto," he notes. "Most of the residents here have never experienced a hot tub. They're lucky to have bathtubs."

And then there is WPLR-FM's "Computer Age Valentine" soiree in New Haven. Tied to Neil Young's appearance at the New Haven Coliseum Monday (14), the promotion plugs into the computer theme on his new LP, "Trans," and such cuts as "Computer Cowboy" and "Computer Man." The AOR station is giving away tickets to the show, as well as dinner for two at Bourbon Street, a French restaurant on Whalley Avenue, and an Atari 400 computer, courtesy of Alpha Computer Systems of New Haven.

LEO SACKS

## Mike Joseph's 'Hits' Format

• Continued from page 38

say is one of the greatest rock staffs in the history of rock'n'roll, including the greatest rock jock ever, Dick Biondi.

"And that was one of the original 'Hot Hits' stations. Contrary to what people think today, that the original tight playlist came along in '65 or '66. 'K.B.' had 20 records, but it was one of the biggest of that era and is still going strong.

"WKBW and then WPRO started my association with Capital Cities. WPRO Providence was another legendary station with another legendary personality, Salty Brine, one of the greatest morning men ever. That was a top 30 station and an immediate turnaround as 'KB' was, so I would say that those two stations, more than any others, made me. They created the situation where the entry to WABC became relatively easy."

## Toshiba Readies CD Production

• Continued from page 1

units. The company is clearing up technical problems at its Gotemba plant, with the main aim of reducing production costs.

Saida notes that research is in progress to try to overcome complaints that the CD's plastic case is "hard to open up."

## Senate Action On Deregulation

• Continued from page 3

for new stations have gone up as well—from a \$5,300 total to a \$6,375 total. Grant fees stay the same, at three times the annual fee. Assignment and transfer application and hearing fees have jumped from \$5,500 to \$6,600.

Broadcast officials would not respond directly to questions about the fee increases—although they give the impression they're looking at them as "legislative inflation." Coursen, who in his capacity would have heard complaints from the broadcasters, says he "hasn't heard a whisper."

## Bubbling Under The HOT 100

- 101—HEARTBEATS, Yarbrough and Peoples, Total Experience 8204 (Polygram)
- 102—EVERYTHING'S BEAUTIFUL, Dolly Parton & Willie Nelson, Monument 0340 (CBS)
- 103—I LOVE IT LOUD, Kiss, Casablanca 2365 (Polygram)
- 104—BABY GETS HIGH, Peter Brown, RCA 13413
- 105—YOU'RE IN MY SYSTEM, The System, Mirage 7-99937 (Atlantic)
- 106—I MELT WITH YOU, Modern English, Sire 7-29836 (Warner Bros.)
- 107—ONE OF US, Abba, Atlantic 7-89881
- 108—I WON'T BE HOME TONIGHT, Tony Carey, Rocshire 001
- 109—LIFE IS SOMETHING SPECIAL, New York City, Peech Boys, Island 7-99926 (Atco)
- 110—HE'S A PRETENDER, High Inergy, Gordy 1662 (Motown)

## Store Doing OK For Two

• Continued from page 40

year ago. New music is happening, whether people in their 30s catch on or not."

Where videocassettes come into the picture is in helping pull the store through down months. The store stocks 600 titles, renting four times as much VHS as Beta. The owners are considering adding videodisks soon.

A club with 300 members already works on a \$25 annual membership. Members receive catalogs and a newsletter Ruark and Wilson prepare. Members do not have to leave a deposit for rentals.

Rental price is \$4 a day for one title, then \$3 for second and third tapes. "We have a limit on three. It extends us too far to rent more and people really can't watch that many more."

While movie rentals and sales have "boomed," the store is closing out games. "They're too volatile," says Ruark. "By the time you get in a hot title it's had it, and Target and the other big stores are blowing them out. We're giving it over to Target."

Advertising is now restricted to high school and college papers. "Radio's not cost efficient because we're reaching all over town and we're only interested in Edmond. The one high school and Oklahoma Christian and Central State colleges' papers work well as ad vehicles," claims Ruark.

The store's hours are 11 a.m. to 9 p.m. weekdays, 10-9 Saturdays and 1-6 p.m. Sundays.

## New LP/Tape Releases

• Continued from page 44

VARIOUS ARTISTS		
Message In Motion, Volume One (Aerobics)		
LP Priority RU 38511	.....	No List
CA RUT 38511	.....	No List
WALKER, REV. THOMAS L.		
Needed But Not Wanted		
LP Atlanta Int'l AIR10055	.....	\$7 98
CA AIR10055	.....	\$7 98
BT AIR10055	.....	\$7 98

To get your company's new album and tape (no EP's) releases listed, either send release sheets or else type the information in the above format on your letterhead. Send to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

## Bubbling Under The Top LPs

- 201—VARIOUS ARTISTS, E.T. Storybook, MCA 7100
- 202—THOMPSON TWINS, Side Kick, Arista AL 6607
- 203—GARLAND JEFFREYS, Guts For Love, Epic ARE 38190
- 204—RIOT, Live, Elektra 67969
- 205—HERBIE HANCOCK, Quartet, Columbia C 238275
- 206—JOHN HALL BAND, Search Party, EMI-America ST-17082
- 207—SYLVESTER, All I Need, Magatone M-1005
- 208—ROUGH TRADE, For Those Who Think Young, Boardwalk 33259-1
- 209—MATERIAL, One Down, Elektra 60216
- 210—WILLIE NELSON, Best Of Willie Nelson, RCA AHL 1-4420

## Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

Feb. 7-16, Toy Fair, 2 Penn Plaza, 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 9, National Music Publishers' Assn. Song Awards, Hermitage Hotel, Nashville.

March 10-12, American Choral Directors convention, Hyatt Regency, Nashville.

Mar. 11-13, 15th annual Filmfest Midwest, Marriott O'Hare Hotel, Chicago.

March 13-15, Ohio Cable Television Assn. annual convention and trade show, Hyatt Regency, Columbus.

March 15-18, Audio Engineering Society's 73rd convention, POC Congress Centre, Eindhoven, Holland.

Mar. 16-20, Gulf Arab Marketing & Exhibition Company and AMK Berlin's Audio-Video fair, Abu Dhabi.

March 20-25, Music Teachers National Assn. convention, Hyatt Regency, Houston.

Mar. 22-24, Electronic Imaging Systems conference, Andover Inn, Andover, Mass.

★ ★ ★

April 5, 9th Annual Juno Awards telecast, Toronto Hilton Harbour Castle Convention Centre.

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.

Apr. 17-21, Billboard's Video Games conference, San Francisco.

April 17-21, National Public Radio convention, Hyatt Regency, Minneapolis.

## Vox Jox

• Continued from page 23

Lee Shannon moves across Florida, leaving Jacksonville's WVOJ and WQIK for Orlando's WHOO-FM, which he'll program. . . KRGI-AM staffer Brian McNeal moves over to KRGI-FM (Country 96) as operations manager, replacing Don Cleveland.

ROLLYE BORNSTEIN

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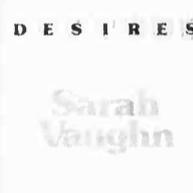
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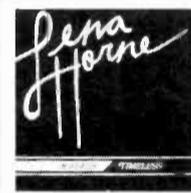
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# Billboard TOP LPs & TAPE

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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		
★	☆	★	☆							★	☆	★	☆								
★	1	34	1	34	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	▲		BLP 31	★	43	3	43	3	BLACK SABBATH Live Evil Warner Bros. 1-23742	WEA	●	8.98			
☆	2	34	2	34	STRAY CATS Built For Speed EMI-America ST-17070	CAP	▲	8.98		★	41	32	41	32	JOE JACKSON Night And Day A&M SP-4906	RCA	●	8.98			
☆	3	17	3	17	DARYL HALL & JOHN OATES H2O RCA AFL1-4383	RCA	▲	8.98		★	39	32	39	32	CROSBY, STILLS AND NASH Daylight Again Atlantic SD 19360	WEA	▲	8.98			
☆	5	9	5	9	MICHAEL JACKSON Thriller Epic QE 38112	CBS	▲			★	40	20	40	20	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA	▲	8.98			
☆	6	6	6	6	BOB SEGER AND THE SILVER BULLET BAND The Distance Capitol ST 12254	CAP	▲	8.98		★	56	11	56	11	GOLDEN EARRING Cut 21 Records T 119004 (Polygram)	POL	●	8.98			
6	4	14	6	14	PAT BENATAR Get Nervous Chrysalis FY-41396	CBS	▲	8.98		★	42	27	42	27	PRINCE 1999 Warner Bros. 1-23790	WEA	●	10.98	BLP 7		
7	7	37	7	37	THE CLASH Combat Rock Epic FE 37689	CBS	▲			★	43	30	43	30	MARVIN GAYE Midnight Love Columbia FC 38197	CBS	▲		BLP 3		
★	8	13	★	13	PHIL COLLINS Hello, I Must Be Going Atlantic 80035-1	WEA	●	8.98		★	NEW ENTRY	45	14	NEW ENTRY	45	14	KISS Creatures Of The Night Casablanca NBLP 7270 (Polygram)	POL	●	8.98	
★	9	44	★	44	TOTO IV Toto IV Columbia FC 37728	CBS	▲			★	46	15	46	15	DAN FOGELBERG Greatest Hits Full Moon/Epic FE 38308	CBS	●				
★	10	9	★	9	FOREIGNER Records Atlantic 80999	WEA	●	8.98		★	59	9	★	9	NIGHT RANGER Dawn Patrol Boardwalk NB 33259-1	IND	▲	8.98			
11	11	18	11	18	LIONEL RICHIE Lionel Richie Motown 6007 ML	IND	▲	8.98	BLP 2	★	48	18	48	18	TONI BASIL Word Of Mouth Rialtochoice/Virgin/Chrysalis FY 41410	CBS	●	8.98			
★	15	38	★	38	DURAN DURAN Rio Capitol ST 12211	CAP	▲	8.98		★	49	40	49	40	A FLOCK OF SEAGULLS A Flock Of Seagulls Jive/Arista VA 66000	IND	●	6.98			
★	13	29	★	29	BILLY SQUIER Emotions In Motion Capitol ST 12217	CAP	▲	8.98		★	54	7	★	7	SQUEEZE Singles 45's and Under A&M SP 4922	RCA	▲	8.98			
★	14	14	★	14	TOM PETTY AND THE HEARTBREAKERS Long After Dark Backstreet/MCA BSR 5360	MCA	●	8.98		★	51	10	★	10	BARRY MANILOW Here Comes The Night Arista AL 9610	IND	●	8.98			
★	15	19	★	19	BILLY JOEL The Nylon Curtain Columbia TC 38200	CBS	▲			★	52	10	★	10	LED ZEPPELIN Coda Swan Song 90051 (Atco)	WEA	▲	8.98			
★	16	19	★	19	NEIL DIAMOND Heartlight Columbia TC 38359	CBS	▲			★	53	22	★	22	KENNY LOGGINS High Adventure Columbia TC 38127	CBS	●				
★	17	42	★	42	JOHN COUGAR American Fool Riva/Mercury RVL 7501 (Polygram)	POL	▲	8.98		★	54	19	★	19	LUTHER VANDROSS Forever, For Always, For Love Epic FE 38235	CBS	●		BLP 4		
★	18	17	★	17	MISSING PERSONS Spring Session M Capitol ST 12228	CAP	●	8.98		★	55	12	★	12	COMMODORES All The Great Hits Motown 6028 ML	IND	●	8.98	BLP 23		
★	19	5	★	5	NEIL YOUNG Trans Geffen GHS 2018 (Warner Bros.)	WEA	▲	8.98		★	56	17	★	17	JEFFERSON STARSHIP Winds Of Change GrunT BXL1-4372 (RCA)	RCA	▲	8.98			
★	20	9	★	9	SAMMY HAGAR Three Lock Box Geffen GHS 2021 (Warner Bros.)	WEA	▲	8.98		★	57	25	★	25	DON HENLEY I Can't Stand Still Elektra EI-60048	WEA	●	8.98			
★	21	16	★	16	ADAM ANT Friend Or Foe Epic ARE 38370	CBS	●			★	68	4	★	4	SMOKEY ROBINSON Touch The Sky Tamla 6030TL (Motown)	IND	▲	8.98	BLP 12		
★	25	3	★	3	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	●	8.98		★	59	21	★	21	PETER GABRIEL Security Geffen GHS 2011 (Warner Bros.)	WEA	▲	8.98			
★	NEW ENTRY		★	NEW ENTRY	JOURNEY Frontiers Columbia QC 38504	CBS	▲			★	60	15	★	15	THE ENGLISH BEAT Special Beat Service I.R.S. SP 70032 (A&M)	RCA	▲	8.98			
★	24	22	★	22	ABC The Lexicon Of Love Mercury SRM-1 4059 (Polygram)	POL	▲	8.98		★	61	67	★	67	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲				
★	28	7	★	7	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	●			★	62	10	★	10	ABBA The Singles Atlantic 80036	WEA	▲	8.98			
★	26	15	★	15	SUPERTRAMP Famous Last Words A&M SP 3732	RCA	●	8.98		★	63	11	★	11	GROVER WASHINGTON JR. The Best Is Yet To Come Elektra 60215	WEA	▲	8.98	BLP 8		
★	29	7	★	7	MUSICAL YOUTH The Youth Of Today MCA 5389	MCA	●	8.98	BLP 11	★	74	37	★	37	GAP BAND Gap Band IV Total Experience TE-1-3001 (Polygram)	POL	▲	8.98	BLP 14		
★	28	12	★	12	THE J. GEILS BAND Showtime EMI-America SD 17087	CAP	●	8.98		★	65	10	★	10	RAY PARKER, JR. Greatest Hits Arista AL 9612	IND	▲	8.98	BLP 19		
★	31	18	★	18	SAGA Worlds Apart Portrait ARR 38246 (Epic)	CBS	▲			★	66	17	★	17	DONALD FAGEN The Nightfly Warner Bros. 1-23696	WEA	●	8.98	BLP 71		
★	36	39	★	39	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲			★	77	2	★	2	RANDY NEWMAN Trouble In Paradise Warner Bros. 1-23755	WEA	▲	8.98			
★	35	4	★	4	RIC OCASEK Beatitude Geffen GHS 2022 (Warner Bros.)	WEA	▲	8.98		★	78	5	★	5	TODD RUNDGREN The Ever Popular Tortured Artist Effect Bearsville 1-23732 (Warner Bros.)	WEA	▲	8.98			
★	34	16	★	16	EDDIE RABBITT Radio Romance Elektra EI-60160	WEA	▲	8.98	CLP 6	★	94	3	★	3	THOMAS DOLBY Blinded By Science Capitol MLP 15007	CAP	●	5.98			
★	33	12	★	12	LITTLE RIVER BAND Greatest Hits Capitol ST 12247	CAP	▲	8.98		★	NEW ENTRY	71	52	NEW ENTRY	71	52	ERIC CLAPTON Money And Cigarettes Warner Bros./Duck 1-23773	WEA	▲	8.98	
★	37	4	★	4	TRUMP Never Surrender RCA AFL1-4382	RCA	▲	8.98		★	71	10	★	10	CHAKA KHAN Chaka Khan Warner Bros. 1-23729	WEA	▲	8.98	BLP 5		
★	35	11	★	11	OZZY OSBOURNE Speak Of The Devil Jet 2X2 38350 (Epic)	CBS	●			★	93	2	★	2	DEXYS MIDNIGHT RUNNER Too Rye-Ay Mercury SRM-1 4069 (Polygram)	POL	▲	8.98			
★	38	11	★	11	PATTI AUSTIN Every Home Should Have One Quest QWS 3591 (Warner Bros.)	WEA	▲	8.98	BLP 18	★	73	17	★	17	DIONNE WARWICK Heartbreaker Arista AL 9609	IND	▲	8.98	BLP 21		
★	74	32	★	32	FLEETWOOD MAC Mirage Warner Bros. 1-23607	WEA	▲	8.98		★	74	32	★	32	PSYCHEDELIC FURS Forever Now Columbia FC 38261	CBS	▲				
★	81	15	★	15	RED RIDER Neruda Capitol ST 12226	CAP	▲	8.98		★	90	3	★	3	FRIDA Something's Going On Atlantic 80018-1	WEA	▲	8.98			
★	95	15	★	15	BILL COSBY Bill Cosby Himself Motown 6026 ML	IND	▲	8.98	BLP 34	★	78	64	★	64	COOL AND THE GANG As One De-Lite DSR 8505 (Polygram)	POL	●	8.98	BLP 33		
★	106	2	★	2	DEBARGE All This Love Gordy 6012 GL (Motown)	IND	▲	8.98	BLP 6	★	81	65	★	65	JOHN LENNON The John Lennon Collection Geffen GHSP 2023 (Warner Bros.)	WEA	▲	9.98			
★	82	21	★	21	RUSH Signals Mercury SRM-1-4063 (Polygram)	POL	▲	8.98		★	82	82	★	82	PEABO BRYSON Don't Play With Fire Capitol ST 12241	CAP	▲	8.98	BLP 13		
★	83	12	★	12	JOURNEY Escape Columbia TC 37408	CBS	▲			★	84	81	★	81	JUDAS PRIEST Screaming For Vengeance Columbia FC 38160	CBS	●				
★	85	31	★	31	ANGELA BOFILL Too Tough Arista AL 9616	IND	▲	8.98	BLP 15	★	85	69	★	69	VANDEBERG Vandenberg Atco 90005	WEA	▲	8.98			
★	146	2	★	2	WALL OF VOODOO Call Of The West A&M SP-70026	RCA	▲	8.98		★	105	6	★	6	JONI MITCHELL Wild Things Run Fast Geffen GHS 2019 (Warner Bros.)	WEA	▲	8.98			
★	117	7	★	7	DAZZ BAND On The One Motown 6031 ML	IND	▲	8.98	BLP 25	★	89	70	★	70	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	CBS	▲		CLP 12		
★	92	50	★	50	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 1	★	106	2	★	2	BARBRA STREISAND Memories Columbia TC 376 68	CBS	▲				
★	94	49	★	49	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS	▲		CLP 2	★	94	98	★	98	DIRE STRAITS Love Over Gold Warner Bros. 1-23728	WEA	▲	8.98			
★	95	19	★	19	ORIGINAL CAST Cats Geffen 2GHS 2017 (Warner Bros.)	WEA	▲	16.98		★	95	96	★	96	DEVO Oh No! It's Devo Warner Bros. 1-23741	WEA	▲	8.98			
★	96	16	★	16	YOKO ONO It's Alright Polydor PD-1-6364 (Polygram)	POL	▲	8.98		★	96	86	★	86	SURVIVOR Eye Of The Tiger Scotti Bros. FZ 38062 (Epic)	CBS	▲				
★	97	14	★	14	GRACE JONES Living My Life Island 90018 (Atco)	WEA	▲	8.98	BLP 28	★	100	100	★	100	MOVING PICTURES Days Of Innocence Network EI-60202 (Elektra)	WEA	▲	8.98			
★	102	9	★	9	EARL KLUGH/BOB JAMES Two Of A Kind Capitol ST 12244	CAP	▲	8.98	BLP 37	★	101	101	★	101	JANET JACKSON Janet Jackson A&M SP 4907	RCA	▲	6.98	BLP 16		
★	99	35	★	35	LAURA BRANIGAN Branigan Atlantic SD 19289	WEA	▲	8.98		★	103	72	★	72	HEAVEN 17 Heaven 17 Arista AL 6606	IND	▲	8.98			

★ Superstars are awarded to those products demonstrating the greatest sales gains this week. ☆ Stars are awarded to other products demonstrating significant gains for the week. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

## Chartbeat

• Continued from page 6

**Springfield**, who was No. 1 18 months ago with "Jessie's Girl."

If CBS has its way, "Baby, Come To Me" won't be the only record this year to climb high on the charts after faltering the first time around. The Clash's "Should I Stay Or Should I Go" (Epic) re-enters the Hot 100 this week at 79, seven months after making its first chart bow. The song peaked at 45 last September, but that was before "Rock The Casbah"

## Game Monitor

• Continued from page 42

video game Walkman, if you will—affect sales of dedicated home consoles? How will the retail sector make its decisions whether or not to enter the computer software market—and for which systems?

It is difficult to see how those who sell home entertainment in any form would not be affected by these questions. Beginning next week, this column will explore these issues by providing both news about and insight into this fast-paced and exciting business.

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

brought the group into the top 10 on the Hot 100. On the LP chart, the Clash's "Combat Rock" is top 10 for the 10th straight week.

★ ★ ★

It's Raining Men: **Men At Work's** "Business As Usual" this week becomes the longest-running No. 1 debut album in the history of the Billboard chart. The LP logs its 15th week at No. 1, topping the 14 week mark set by 1960's "The Button-Down Mind Of **Bob Newhart**" (Warner Bros.) and the 13-week mark of 1966's "The **Monkees**" (Colgems).

With "Business" holding at No. 1 for a 15th week, CBS can claim all three of the longest-sustaining No. 1 albums thus far in the '80s. **Pink Floyd's** "The Wall" (Columbia) and **REO Speedwagon's** "Hi Infidelity" (Epic) also had 15 weeks on top. The last album to log more weeks at No. 1 was RSO's "Saturday Night Fever," which had a 24-week blitz five years ago.

Last week, when Men At Work had the No. 1 album and single simultaneously in the U.S. and Britain, marked the first time that had been accomplished since '78, when the **Bee Gees'** "Night Fever" was No. 1 at the same time as the "Saturday Night Fever" soundtrack on which it was featured. (We said last week that **Barbra Streisand** topped both charts simultaneously in both countries in 1980 with "Guilty" and

"Woman In Love," but Alan Jones, a columnist with Record Mirror in London, points out that she narrowly missed that chart sweep, owing to an unavoidable one-week lapse between the British chart's appearance and its publication in Billboard.)

Purists who don't count the Bee Gees' achievement on the grounds that "Saturday Night Fever" wasn't only their album will argue that the last time (before Men At Work) that one act topped all four charts simultaneously was in the fall of '71, when **Rod Stewart** held court with "Every Picture Tells A Story" and "Maggie Mae."

According to Jones, only three other artists have pulled off this transatlantic chart coup: the **Beatles**, who did it four times from '64 to '66; the **Monkees**, who scored in '67 with "More Of The Monkees" and "I'm A Believer"; and **Simon & Garfunkel**, who did it in '70 with "Bridge Over Troubled Water."

Before we get off Men At Work (and not a moment too soon), we'll share an observation made by Jeff M. Wintle of Wanette, Okla. Wintle points out that "Down Under" is only the fourth single to reach No. 1 on both the pop and rock (Top Tracks) charts. The others: **J. Geils Band's** "Centerfold," **Joan Jett & the Blackhearts'** "I Love Rock'n'Roll" and **Survivor's** "Eye Of The Tiger."

★ ★ ★

New Music: We'd certainly be remiss if we don't point out the big

jumps made this week by several new rock-British technopop-heavy MTV rotation bands. That tag may not catch on, but the music surely is; witness the top 15 postings this week of hits by **Culture Club**, **Duran Duran** and **Adam Ant**. Also in the top 40 are hits by the **Pretenders**, **Joe Jackson**, **A Flock Of Seagulls** and the **Clash**.

And veteran British rocker **Dave Edmunds** pilots the **Stray Cats'** "Stray Cat Strut" (EMI America) to number four this week, which ties the chart peak of his own 1971 smash "I Hear You Knockin'." In fact, "Knockin'" was number four 12 years ago *this very week*. These charts are endlessly amazing.

★ ★ ★

We Get Letters: Bob Mackey, who toils at WMCX-FM West Long Branch, N.J., wonders why we left **Soft Cell's** "Where Did Our Love Go" (as in "Tainted Love"/"Where Did Our Love Go") off our recent list of high-charting **Supremes** remakes. Bob, because "Love Go" wasn't included in the seven-inch configuration; only the 12-inch. Also because we forgot.

And Larry Buhardt of Suring, Wisc. (we don't make these up, honest) editorializes: "It looks like the artists and the songs in the top 30 belong in the zoo—with acts like **Adam Ant**, **Eddie Rabbitt**, **A Flock Of Seagulls** and **John Cougar** and songs like 'Shock The Monkey,' 'Hungry Like The Wolf' and 'Stray Cat Strut.'" Well put, Larry, and you didn't even need to explain.

## GRAMMY ALBUM NOMINEE

## How Joel Opened 'The Nylon Curtain'

• Continued from page 6

The opening cut on the album, and its most topical song, is "Allentown." "I started writing the melody with that title back in '71 or '72," remembers Joel. "On one of the first tours we did, we played in Allentown. It struck me that this typified industrial America—the blue collar one-industry town. Everyone seemed to have a connection with U.S. Steel. It must have been a boom town after the war. And now it's not."

"I know people who moved to places like this, to these boom towns. They were promised a job, and it didn't work out. The whole romanticism of unions and factories has gone right down the toilet. But it's still a hopeful song. What I'm saying is that it's getting hard to stay here, but we're American and we're going to stick it out. We have hope, but we

don't have that limitless boundless future outlook that our parents had after the war. There's been a monkey wrench thrown in the works. All of a sudden we're running out of energy resources, there's no grand big fat bountiful America after all ... I mean, we lost a war."

The other political song in the album is "Saigon," about the ordinary soldiers fighting the Vietnam war. Says Joel: "These guys went over there and laid their asses on the line, and they came back and were looked on like shit. Now, whether it was right or it was wrong, that's not their fault. They served their country. I disagreed with the war totally politically. But what of the soldiers' point of view? Who speaks for them? No one, I think, ever did."

"And when it comes down to it in any war, the soldier in the ditch, he's not worried about Hitler or Mao or the Kaiser, he's just thinking about getting his ass shot off. It's a sacrifice. It should be spoken about."

There are echoes of the Beatles throughout the album, coming to a head in the penultimate song, "Scandinavian Skies," which could almost be Joel's "Norwegian Wood." "It's a basic story of what happened to Billy and the band, their first travels," says Ramone. "It's not too dissimilar to what happened to the Beatles or other people, experiencing hallucinations that tie you down to madness."

Ramone says that there was no conscious attempt to copy the Beatles, but neither was there any attempt made to change it once it was recorded, despite potential criticism.

## Credit Cards Up

• Continued from page 3

was \$4,371,278, an increase of 127% from the December, 1981 total of \$1,929,464. The total number of transactions for the month amounted to 193,463, up 89% over the previous December's 102,602.

NARM further reports that the Bankcard Program realized a "bottom line" saving of close to \$5,000 per company in 1982. The association bases this figure on a survey taken prior to the debut of the program, which indicated that many NARM member companies paid their banks as much as 4%-5% for processing bank card transactions.

## Lifelines

## Births

Girl, **Amy Nicole**, to **Kristin and Pat Lawrence**, Jan. 26 in Falls Church, Va. He is album and tape buyer for Schwartz Bros. Distributing, Lanham, Md.

★ ★ ★

Girl, **Sara**, to **Gerry and John Biordi**, Jan. 22 in New York. She is administrative assistant for the Mark Spector management firm there.

★ ★ ★

Boy, **Christopher Anthony**, to **Maren and Bob Angelotti**, Jan. 29 in Santa Monica. He is vice president of media relations for Joy Productions in North Hollywood.

## Deaths

**Johnny Halonka**, 66, of a heart attack in New York Feb. 4. He was a veteran New York record distributor who had a partnership with the late **Harry Apostoleris** in **Alpha Distributing** and later formed his own distributorship, **Beta**. He retired several years ago. He leaves his widow, **Mary**, and a son, **John, Jr.**

★ ★ ★

**Billy Fury**, 42, of a heart attack Jan. 28 in London. Born **Ronald Wycherley**, Fury was a top 10 artist on the U.K. charts from 1959 through 1965 with such hits as "Halfway To Paradise," "Jealousy," and "Last Night Was Made For Love," although he never charted in the U.S. A member of the **Larry Parnes** stable of British rockers, he was dubbed "Britain's **Elvis Presley**" and was recording a new album at the time of his death.

★ ★ ★

**Larry Wayne Brooks**, 34, of injuries from an auto accident Jan. 27 in Nashville. He was in charge of maintenance and construction for the **Shelby Singleton Corp.** there.

★ ★ ★

**Robert Allison Lavender**, 22, of an auto accident Feb. 8 in Nashville. The vice president of the **Shorty Lavender Talent Agency** is survived by his mother, **Barbara**, chairman of the agency, and two brothers.

★ ★ ★

**Sarah Rachel Roberts Penick**, 69, Feb. 8 in Nashville. Her daughter is **Grand Ole Opry** member **Skeeter Davis**.

★ ★ ★

**Jim Ameche**, 68, of cancer Feb. 5 in Tucson, Ariz. The veteran radio announcer, whose older brother was actor **Don Ameche**, was "Jack Armstrong, the All-American Boy" for five years on radio in the 1930s and later played more serious roles on such radio programs as "Woodbury Hollywood Playhouse." He also worked for **WHN New York** and **KCEE-AM-FM Tucson**.

★ ★ ★

**Alfred Wallenstein**, 84, while working at home Feb. 8 in New York. The conductor, cellist, classical music radio pioneer and former music director of the **Los Angeles Philharmonic** was one of the first American-born and educated symphonic conductors to achieve national prominence. His cello recitals for **WGN Chicago** in 1926 led to national broadcasts of the "Wallenstein Sinfonietta" for **Mutual** in 1933, and he later conducted NBC's "Voice Of Firestone" programs. The recipient of radio's **Peabody Award** in 1942, he was appointed music director of the **Los Angeles Philharmonic** the following year and held the post until 1956. He is survived by his wife **Virginia**.

## AN APPRECIATION

## Carpenter's Voice Lives On

LOS ANGELES—The wondrous instrument that was Karen Carpenter's voice was perhaps best described by writer Tom Nolan in a 1974 Rolling Stone cover story: "Hers is a voice of fascinating contrasts, combining youth with wisdom; chilling perfection with much warmth."

It was that warmth and heart and emotion that set Carpenter apart. There was a conversational intimacy and matter-of-fact naturalness in her style that made her thoroughly unpretentious and appealing.

In an interview with the Los Angeles Times after Carpenter's death of heart failure Friday (4), A&M co-founder Herb Alpert remembered the first time he heard a demo tape of Karen's voice in early 1969: "It just jumped right out at me," he said. "It felt like she was in the room with me."

In a mid '70s interview, Alpert also touched on this vocal intimacy. "Some people think they're (the Carpenters) corny," he acknowledged at the time, "but I've always thought of Karen as the type of singer who would sit in your lap and sing in your ear."

That ease and subtlety in Carpenter's style caused her to be dismissed by critics as tame and bland. But if there was a surface serenity to Karen's vocals, there were also layers of often contrasting emotions just below.

Olivia Newton-John, one of the few artists to escape the "easy listening" pigeonhole and gain broader pop acceptance, told the L.A. Times after Carpenter's death: "I think she was underestimated by many people. Her records were beautiful. She had such a lovely voice and such wonderful control and feeling."

Newton-John's tribute was one of many in the wake of the singer's death at age 32. **Burt Bacharach**, who wrote the Carpenters' 1970 breakthrough hit "Close To You," noted: "When we first appeared together in concert, all I could think of was that she had a heaven-sent voice, like no one before her and no one since." And **John Bettis**, lyricist of such Carpenters hits as "Yesterday Once More" and "Only Yesterday," said simply: "My words have lost the best voice they ever had."

In her last major print interview in 1981, with this writer, Carpenter downplayed dissection of her vocal technique. "I'm not that complicated," she demurred. "I'm just a real easygoing singer. I don't push. Even if I screamed I couldn't sing as loud as some people. I open my mouth and thank God it's there."

It's sad that image considerations came to overshadow Carpenter's vocal talent and that she didn't live to take her rightful place alongside **Barbra Streisand** and **Dionne Warwick** as one of the preeminent female vocalists of her generation. But the joy is that Carpenter's expressive, beguiling voice is there to behold on 11 A&M albums.

The intimacy and personal connection in Carpenter's voice render all the more poignant these closing lines (written by **Leon Russell**) from the duo's fourth album:

*"And when my life is over  
Remember when we were together  
We were alone and I was singing this song  
For you."*

PAUL GREIN

# TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
106	75	15	THE BEATLES 20 Greatest Hits Capitol SV 12245	CAP		9.98		137	139	24	EVELYN KING Get Loose RCA AFL1-4337	RCA		8.98	BLP 17
107	104	17	WAYLON AND WILLIE WW II RCA AHL1-4455	RCA		8.98	CLP 4	138	138	5	BROTHERS JOHNSON Blast A&M SP 4927	RCA		8.98	BLP 26
108	108	36	THE ALAN PARSONS PROJECT Eye In The Sky Arista AL 9589	IND		8.98		139	129	17	SOUNDTRACK An Officer And A Gentleman Island 90017-1 (Atco)	WEA		8.98	
109	83	22	THE WHO It's Hard Warner Bros. 1-23731	WEA		8.98		140	143	12	LEE RITENOUR Rit/2 Elektra 60186	WEA		8.98	BLP 73
110	NEW ENTRY		BRYAN ADAMS Cuts Like A Knife A&M SP 64919	RCA		8.98		141	123	66	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	CBS		8.98	
111	85	14	THE BAR-KAYS Proposition Mercury SRM-14065 (Polygram)	POL		8.98	BLP 9	142	134	97	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	CBS		8.98	
112	87	18	DIANA ROSS Silk Electric RCA AFL1 4384	RCA		8.98	BLP 36	143	120	26	MICHAEL McDONALD If That's What It Takes Warner Bros. 23703	WEA		8.98	BLP 70
113	88	19	GRAND MASTER FLASH & THE FURIOUS FIVE The Message Sugar Hill 268	IND		8.98	BLP 29	144	121	35	GLENN FREY No Fun Aloud Elektra E1-60129	WEA		8.98	
114	116	15	THE FIXX Shattered Room MCA MCA 5345	MCA		8.98		145	144	23	STEEL BREEZE Steel Breeze RCA AFL1-4424	RCA		8.98	
115	89	19	LINDA RONSTADT Get Closer Asylum 60185 (Elektra)	WEA		8.98		146	140	15	EMMYLOU HARRIS Last Date Warner Bros. 1-23740	WEA		8.98	CLP 18
116	91	39	JUICE NEWTON Quiet Lies Capitol ST-12210	CAP		8.98	CLP 40	147	153	3	SCHON/HAMMER Here To Stay Columbia FC 38428	CBS		8.98	
117	103	21	VANITY 6 Vanity 6 Warner Bros. 1-23716	WEA		8.98	BLP 32	148	133	18	SPYRO GYRA Incognito MCA MCA 5368	MCA		8.98	BLP 69
118	118	33	EDDIE MONEY No Control Columbia FC 37960	CBS		8.98		149	80	15	EAGLES Greatest Hits, Vol. 2 Asylum 60205 (Elektra)	WEA		8.98	
119	119	36	AIR SUPPLY Now And Forever Arista AL 9587	IND		8.98		150	155	48	SCORPIONS Blackout Mercury SRM-14039	POL		8.98	
120	127	80	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA		8.98		151	107	35	CHICAGO Chicago 16 Full Moon/Warner Bros. 1-23689	WEA		8.98	
121	142	22	DEF LEPPARD High & Dry Mercury SRM-14021 (Polygram)	POL		8.98		152	149	19	PINK FLOYD The Wall Columbia PC2 36183	CBS		8.98	
122	128	10	GEORGE CLINTON Computer Games Capitol ST 12246	CAP		8.98	BLP 10	153	145	39	.38 SPECIAL Special Forces A&M SP 4888	RCA		8.98	
123	151	4	SCANDAL Scandal Columbia FC 38194	CBS		8.98		154	109	36	JEFFREY OSBORNE Jeffrey Osborne A&M SP 4896	RCA		8.98	BLP 35
124	NEW ENTRY		BERLIN Pleasure Victim Geffen GHSP 2036	WEA		6.98		155	110	15	HANK WILLIAMS JR. Greatest Hits Elektra/Curb 1-60193	WEA		8.98	CLP 7
125	125	29	SYLVIA Just Sylvia RCA AHL1-4312	RCA		11.98	CLP 9	156	156	10	THE WAITRESSES I Could Rule The World If I Could Only Get The Parts Polydor PX-1-507 (Polygram)	POL		5.98	
126	126	22	THE TIME What Time Is It? Warner Bros. 1-23701	WEA		8.98	BLP 21	157	147	42	VAN HALEN Diver Down Warner Bros. BSK 3677	WEA		8.98	
127	137	5	CAROL HENSEL Carol Hensel's Exercise And Dance Program, Volume 3 Vintage VNI 30004 (Mirus)	IND		8.98		158	NEW ENTRY		RUSH Moving Pictures Mercury SRM-14013 (Polygram)	POL		8.98	
128	136	6	KRIS, WILLIE, DOLLY AND BRENDA The Winning Hand Monument JWG 38389	IND		11.98	CLP 8	159	159	4	BOB SEGER AND THE SILVER BULLET BAND Against The Wind Capitol SOD-12041	CAP		8.98	
129	130	28	DONNA SUMMER Donna Summer Geffen GHS 2005 (Warner Bros.)	WEA		8.98	BLP 57	160	150	64	LOVERBOY Loverboy Columbia JC 36762	CBS		8.98	
130	124	12	LITTLE STEVEN AND THE DISCIPLES OF SOUL Men Without Women EMI-America ST 17086	CAP		8.98		161	141	41	MISSING PERSONS Missing Persons Capitol DLP 15001	CAP		4.98	
131	NEW ENTRY		SIMPLE MINDS New Gold Dreams A&M SP 64928	RCA		8.98		162	152	15	MELBA MOORE The Other Side Of The Rainbow Capitol ST 12243	CAP		8.98	BLP 22
132	132	95	BILLY SQUIER Don't Say No Capitol ST-12146	CAP		8.98		163	170	75	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS		8.98	CLP 26
133	161	2	LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA Hooked On Swing 2 RCA AFL1 4589	RCA		8.98		164	158	7	SUPERTRAMP Breakfast In America A&M SP 3708	RCA		8.98	
134	122	19	DOLLY PARTON Greatest Hits RCA AHL1-4422	RCA		8.98	CLP 14	165	173	2	ADAM AND THE ANTS Prince Charming Epic ARE 37615	CBS		8.98	
135	135	100	ALABAMA Feels So Right RCA AHL1-3930	RCA		8.98	CLP 19	166	166	9	TAXXI States Of Emergency Fantasy F 9617	IND		8.98	
136	154	12	CON FUNK SHUN To The Max Mercury SRM 1-4067 (Polygram)	POL		8.98	BLP 20	167	169	15	NEIL DIAMOND The Jazz Singer Capitol SW 12120	CAP		8.98	
								168	168	79	AL JARREAU Breakin' Away Warner Bros. BSK 3576	WEA		8.98	

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

ABBA	62	Culture Club	25	Grand Master Flash	113	Little Steven And The Disciples Of Soul	130	Robert Plant	187	Billy Squier	13, 132
ABC	24	Dazz Band	90	Sammy Hagar	20, 190	Kenny Loggins	53	Prince	42	Steel Breeze	145
Air Supply	119	Debarge	80	Merle Haggard / Willie Nelson	91	Loverboy	61, 160	Psychodelic Furs	75	Stray Cats	2
Alabama	92, 135	Def Leppard	22, 121	Daryl Hall & John Oates	3	Barry Manilow	51	Eddie Rabbit	32	Barbra Streisand	93
America	175	Devo	97	Emmylou Harris	146	Michael McDonald	143	Red Rider	76	Donna Summer	129
Adam Ant	21, 165	Devo's Midnight Runner	72	Don Henley	105	Men At Work	1	Lionel Richie	11	Supertramp	26, 164
Asia	180	Dire Straits	16, 167, 177	Neil Diamond	57	Missing Persons	18, 161	Lee Ritenour	140	Survivor	99
Patti Austin	36	Thomas Dolby	69	Carol Hensel	127	Joni Mitchell	89	Marty Robbins	175	Sylvia	125
Sar-Kays	111	Duran Duran	12	Z.Z. Hill	176	Eddie Money	118	Kenny Rogers	58	Tavarez	196
Toni Basil	48	Joe Jackson	149	Janet Jackson	103	Melba Moore	162	Kenny Rogers	195	Taxxi	166
Beatles	106	Michael Jackson	4	Janet Jackson	103	Melba Moore	162	Linda Ronstadt	115	Time	126
Pat Benatar	6	Larry Elgart	133, 194	Joe Jackson	149	Melba Moore	162	Diana Ross	112	Toto	9
Black Sabbath	37	English Beat, The	60	Michael Jackson	4	Melba Moore	162	Royal Philharmonic Orchestra	172, 183	Triumph	34
Angela Bofill	86	Donald Fagen	66	Al Jarreau	168	Melba Moore	162	Todd Rundgren	68	Utopia	189
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Brothers Johnson	138	Fleetwood Mac	74	Jefferson Starship	56	Melba Moore	162	Saga	29	Luther Vandross	54
Peabo Bryson	83	A Flock Of Seagulls	49	Billy Joel	15	Melba Moore	162	Scandal	123	Van Halen	157
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Commodores	55	Kiss	45	Earl Klugh & Bob James	102	Melba Moore	162	An Officer And A Gentleman	139	Waylon And Willie	107
Con Funk Shun	136	Earl Klugh & Bob James	102	Kool And The Gang	79	Melba Moore	162	Cats	96	Who	109
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John Cougar	17, 91	Kris, Willie, Dolly, And Brenda	128	Kris, Willie, Dolly, And Brenda	128	Melba Moore	162	Bruce Springsteen	178	Yaz	193
Crosby, Stills & Nash	39	John Lennon	81	John Lennon	81	Melba Moore	162	Spyro Gyra	148	Neil Young	19
		Little River Band	33	Little River Band	33	Melba Moore	162	Squeeze	50	.38 Special	153

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

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## CLASSICS REISSUED

## Fantasy Bows New Jazz Midline Series

By SAM SUTHERLAND

LOS ANGELES—Taking pages from both the domestic midline market and the overseas trade's appetite for collectibles, Fantasy Records has launched a new \$5.98 midline album series that revives 40 titles from the Prestige, Riverside, New Jazz and Jazzland lists with cover art, liner notes and even label graphics all restored.

Initial shipments from the Original Jazz Classics catalog began reaching distributors and key accounts over the past few weeks. All utilize the original packaging design used at their initial release, while Fantasy has added a second catalog number, using the OJC prefix, to jacket spines and labels. Albums are also delivered with paper "bellybands," like those familiar to buyers of Japanese product, plugging the specific title and listing the other albums in the first 40-title offering.

Phil Jones, marketing vice president of the Berkeley, Calif. label, confirms that the decision to restore original packaging, as well as the

"belly-band" addition, are due to Fantasy's experience while direct importing some key Riverside titles from Japan during the late '70s. Response to those albums—many representing recordings unavailable domestically for decades—influenced this line, Jones says.

Jones credits label president Ralph Kaffel with launching the new line. "We had imported some of the old Riverside titles, but one day Ralph was looking over all the albums we had in the vaults and realized there was a strong midline there," Jones recalls.

Some individual titles had since been duplicated as part of the still active "twofer" catalog that remains a strong hook at jazz retail. But Kaffel and Jones felt sufficient interest in the originals was there to launch the OJC line.

Now Jones says another 30 titles are being readied for release in June, with tentative plans already underway to reach beyond the Fantasy/Prestige/Milestone base to lease masters originally released on other jazz labels.

As for the first 40 OJC titles, they include vintage masters from a number of major artists. Leading the list in terms of both quality and quantity are Thelonious Monk, with five albums; Miles Davis with three; Sonny Rollins with three; and John Coltrane, Eric Dolphy, Wes Montgomery, Cannonball Adderley and Bill Evans with two titles each.

## Man Indicted For Wholesaling Bootleg Albums

NEW YORK—A 49-count indictment was handed down in U.S. District Court here Thursday (3) against a Manhattan resident on charges of distributing bootleg albums worth \$700,000 to retail customers around the country.

John Gallant of 200 E. 74th St. was charged with nine counts of interstate transportation of stolen property, 22 counts of criminal copyright infringement, 14 counts of mail fraud and four counts of wire fraud. According to the indictment, Gallant, operating Gallant International at warehouses and offices at 239 W. 39th St. and 205 W. 39th St., illegally sold albums to a number of dealers featuring performances by the Beatles, the Rolling Stones, the Who, Fleetwood Mac, David Bowie, Bruce Springsteen, and others.

The U.S. Attorney's office here says that the FBI seized several thousand of the allegedly illegal albums during a raid at Gallant's warehouse in May, 1981.

If convicted, Gallant would face a maximum sentence of five years' imprisonment on each of the counts alleging mail fraud, wire fraud and interstate transportation of stolen property, and a total of 22 years for copyright infringement. He would also be subject to a maximum fine of \$658,000.

Gallant was arraigned in U.S. District Court here Thursday (10) and pleaded not guilty. He was released on a personal recognizance bond of \$50,000. The case was assigned to U.S. District Judge David Edelstein.

New antipiracy strategy to be directed at the pocket-books of retailers handling illicit recordings, with a spate of civil suits asking substantial damages from persistent violators expected.

NARM's retail advisory group, meeting this week at Miami's Fountainbleau Hilton, returns to LaCosta, Calif., Sept. 12-14. Musicland prexy Jack Eugster, according to group chairman Jim Bonk of Stark Records, has left the retail committee to replace former Pickwick legal counsel George Port on the NARM board of directors. Musicland's Freddie Traub remains on the advisory group. Agenda will include record rental, availability, pricing and packaging of the Compact Disc, cassette packaging and alternative merchandise.

Fame Is Fleeting: Records in a Providence, R.I. local court state that the O'Jays failed to appear in a litigation because they could not afford to retain legal counsel. Because they have not released a record in two years and they have not performed enough to cover liabilities in the past year, the court was told they had no bread. . . . K-tel, through regular distribution link, Dominion Music, is releasing two \$3.98 albums, both titled "Sound Of Applause," recorded at MIDEM 1982. Steve and Eydie, Jack Jones, Shirley Bassey, the Lettermen and Michel Legrand are featured in the Artie Mogull production.

Audiophile recordings and ancillary components are subject of a big push in Los Angeles by Federated Group, which held its first store employee seminar and exhibit Feb. 7-10, Russ Hackley, senior buyer tipped Track. Chain, with 12 units in Los Angeles, one in San Diego and three in Northern California, put 180 through the event in three days with booths and sessions by nearly two dozen manufacturers: Mobile Fidelity, Nakamachi, Sanyo, Yamaha, Luxman, Denon, Sony, Pioneer, Fisher, Sansui, Vector, Technics, Teac, Cerwin Vega, JBL, Accord, Verit, Boston Acoustic and Casio. Chain features top 20 or 30 audiophile disk and tape stock in each store at around \$18.

A bill, requiring that albums containing hidden backward messages be so labelled by manufacturers, has been passed by the Arkansas Senate and awaits Gov. Bill Clinton's signature. . . . Savoy Carrying Cases attributes a 30% boost in Christmas sales to a gift wrap promotion, which will be duplicated in 1983. . . . Word is that the Taubman development firm has set four Northern California locations for a record/tape chain not yet in California. The mail developer is not talking, so Track checked Sound Warehouse, Stark, and the Record Bar, all of whom deny such intentions.

Former Penn State tackle Mike Reid, who quit as a Cincinnati Bengal starter in 1975 to devote his career to music, is the lyricist of the top country hit, "Inside," by Ronnie Milsap. . . . Track found Little Anthony of Imperials fame. He's grown older, so he's known as "Anthony," and will soon release a single and LP on PCM Records. Speaking of oldie, we also just found out Herb Hirshfield, the former GRT sales nabob, has left as marketing chief for Data Age, the video game cartridge maker. . . . For the first time in Arista history, Clive Davis hooked up by phone with his national distributors Wednesday (2) to explain, in 20 minutes, why they'll remain united.

UCLA dedicated a new 25,000 square foot building addition to its music department last week. State-funded project cost \$5.5 million. . . . Word is that L.A. Lakers star Earvin "Magic" Johnson is taking some of his millions and putting it with loot from some Dallas Maverick players to buy a radio station. . . . Don Williams, prexy of

## TOUR PAYING OFF

## Sunny Ade Scores In U.S.

• Continued from page 4

already sold in excess of 50,000 units with "minimal support" from commercial rock stations. However, he notes that the disk is in rotation at two major AOR outlets, WXRT-FM Chicago and WBCN-FM Boston, where Mayor Kevin White made Ade an honorary citizen when he played there Feb. 5.

"We think it's the coming thing, this kind of third world music," Corsack states. "If we can get airplay in seven or eight major markets, we've been successful. We're starting with a zero base, after all." Corsack, who hopes to sell at least 100,000 "Jujus" disks by March, says the "profit motivation" for his independent distributors is enormous. "This sort of artist brings out the best in the in-

## InsideTrack

the Don Williams Group, demonstrates what the micro-computer can do for music publishers at the Publishers' Forum Thursday (17) at the Hyatt on Sunset, L.A. at 6:30 p.m. . . . The new Tom Petty 45, "Change Of Heart," comes encased in a transparent vinyl sleeve to show off its transparent Valentine red vinyl. . . . Mike Lushka of Highrise Entertainment has appointed PIKS, Cleveland, for Michigan, Ohio, western Pennsylvania and western New York state.

The recent Buffalo broadcasting case gets another workout from Lionel Sobel of the Loyola law school when the California Copyright Conference dines Tuesday (22) at the Sportsmen's Lodge, North Hollywood. A palaver about music on home video follows, with Ron Gertz of Clearing House; Irv Hollender, Ziv prexy; producer/director Gary Legon, and attorney Gerald Rosenblatt. Call (213) 980-3357 for reservations. . . . Bill Krasilovsky, co-author of the standard text, "This Business Of Music," speaks on a "business biography" of Fats Waller before the entertainment section of the Georgia State Bar in Atlanta Wednesday (16).

There's no inflationary spiral at NAIRD. Jerry and Sunny Richman, Richman Bros., Pennsauken, N.J., co-hosts of this year's convention at the Americana Congress, Chicago, sent out the announcements last week for the May 26-29 event. Rooms are \$45 double or single, and the convention stipend is \$100. That includes breakfasts, two dinners and a brunch. . . . Steve Gabor's Odyssey Records, West Los Angeles, advertising its top 10 albums at \$5.29, but that's about the only advertising in the Southern California papers last week for records and tapes. Word from the Bay Area is that less than a quarter-page from Record Factory was all that ran there.

Edited by JOHN SIPPEL

## BackTrack

30 years ago this week: Baseball club owners were combatting attempts to continue to telecast league games. . . . "Bozo The Clown" set the longevity record for kidisks on the Billboard chart, holding on for its 201st week. . . . Ben Selvin left Peer International as general manager to become a&r boss of RCA's custom record division. . . . CBS cut off the four-store Liberty Music and Leslie Distributing. . . . Edmond McKenzie, once "Jack The Bellboy" on Detroit radio, started a school for aspiring spinners.

20 years ago this week: Herb Newman of Era Records bowed the Big 8 and Catch labels. . . . ASCAP opened in Nashville, with secretary Juanita Jones leaving Chet Atkins to head the new office. . . . Lee Hartstone quit London Records as vice president/general manager after 13 years. . . . Al Sherman opened his third L.A. distributorship, S&S Music, with Bernie Silverman. . . . Joe Medlin, the former singer, joined Roulette as a promo rep.

10 years ago this week: Paul Ackerman retired after 38 years with Billboard. . . . ABC Records took the James Gang to L.A. Superior Court, charging they breached their contract and asking \$500,000 damages. . . . Webb Pierce completed two tv pilots. . . . Maxell moved into larger quarters at Moonachie, N.J. . . . Jim Grimes named merchandising vice president of the National Record Mart stores, Pittsburgh. . . . Joe Carelton upped to executive vice president, Hansen Publications.

## New Styx LP

• Continued from page 6

screened outside those limited live dates.

Separate musical clips were also shot using the sets, costumes and characters developed for the non-musical plot summary. Some of the footage from the longer film was also utilized for the clips, which have already begun circulating on MTV and other services. Ayeroff notes that the project was shot on 35mm film stock to provide feature film optical quality.

## For The Record

In the photo caption "Cost Conscious" (Billboard, Feb. 12), the sponsor of the Jan. 19 Nashville Music Assn. forum at the Cannery was incorrectly identified. Nashville's First American Bank was the sponsor of the event.

## Legal Action

## Dutch Firm Sues

• Continued from page 6

pay CNR an increased royalty. The term of the agreement was for an initial period of 12 months, with two one-year options, exercised automatically unless written notice from Radio was received, and the agreement is now in the first option period.

During the initial period and first option year, CNR was to provide Radio with a minimum number of master recordings produced by Japp Eggermont "embodying the performances . . . sufficient to comprise" three albums, which, CNR claims, it fulfilled.

Radio has a deal for U.S. distribution with Atlantic, while the Canadian market is handled by Quality.

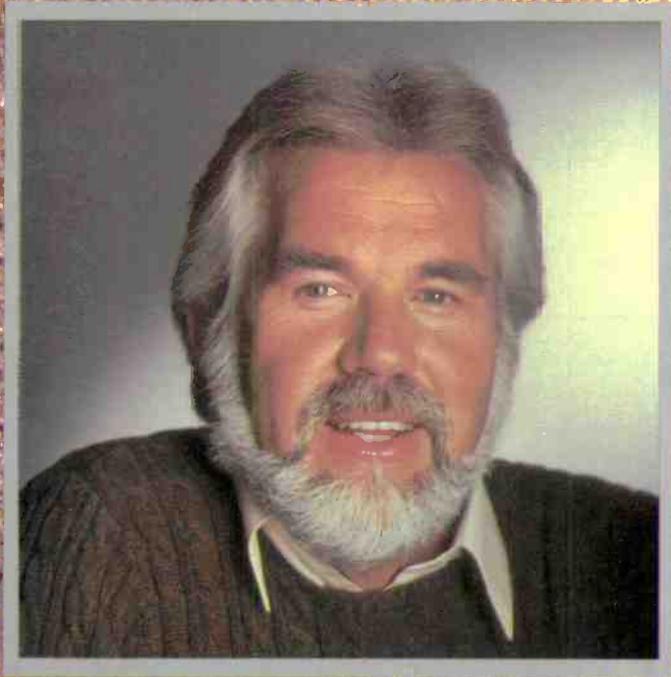
## Musicians' Union Files Two Suits

LOS ANGELES—The American Federation of Musicians of the U.S. and Canada, AFL-CIO, has filed individual suits against Applause Records and Bestall & Reynolds, concert promoters, in Federal District Court here.

The musicians' union alleges that Applause owes arranger Alf Clausen \$3,846.35 for scorings he did for SRS International, which were released on the label. The plaintiff claims Applause agreed to pay the amount in July, 1982. The Applause check bounced, it is alleged.

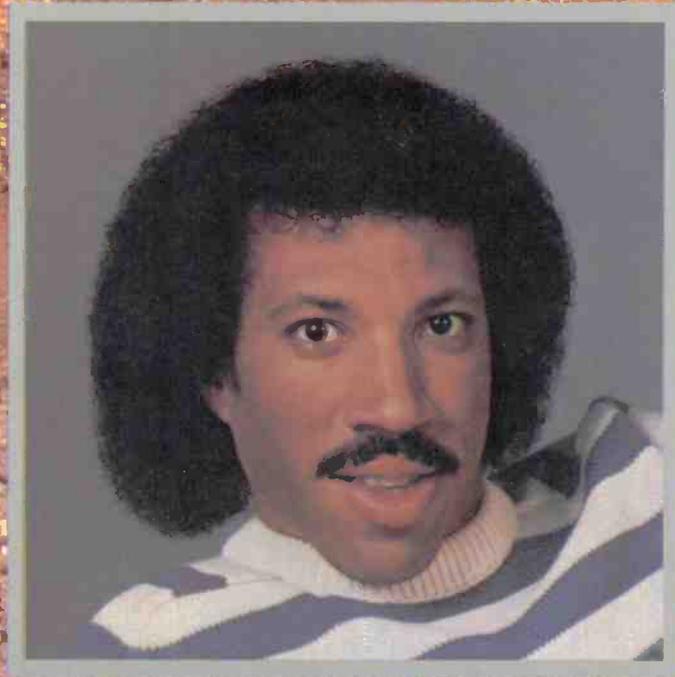
The concert promoters allegedly owe the union and some of its members \$17,421.57. The defendants notified the union that they would videotape an August, 1981 Greek Theatre appearance by Air Supply. Bestall & Reynolds, according to the pleading, cancelled the video session, but failed to notify the union 96 hours in advance of the concert shooting, as provided for in the union regulations.

# *Congratulations to our Grammy nominees*



*Kenny Rogers*

**Best Country Vocal Performance – Male**  
The Single: Love Will Turn You Around



*Lionel Richie*

**Best Pop Vocal Performance – Male**  
The Single: Truly



*The J. Geils Band*

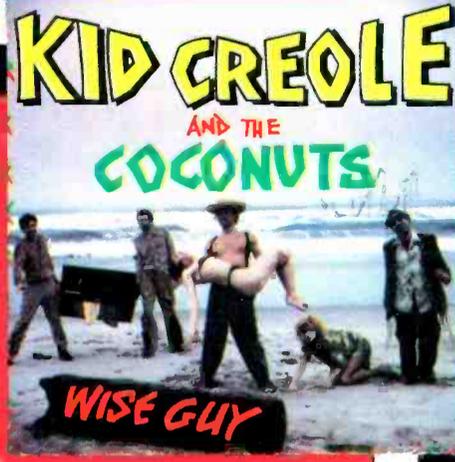
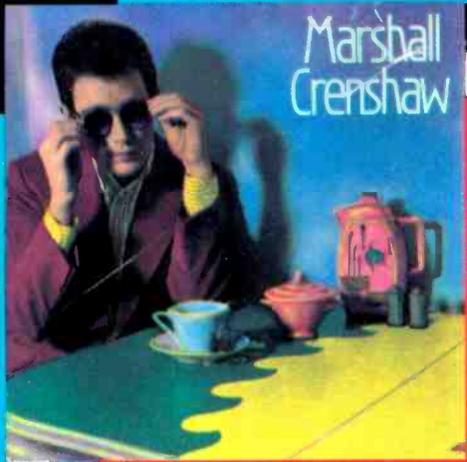
**Best Rock Performance  
by a Duo or Group with  
Vocal – The Single: Centerfold**



*Kim Carnes*

**Best Rock Vocal Performance – Female**  
The Album: Voyeur

**KRACEN**  
RECORD COMPANY

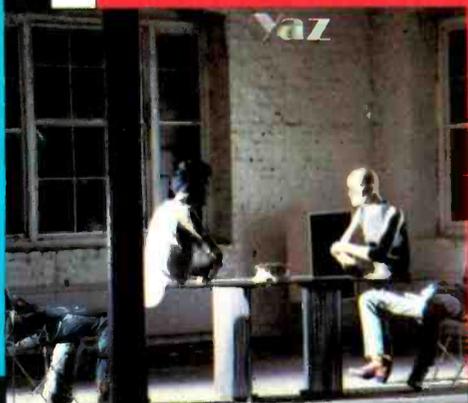


# MUSIC

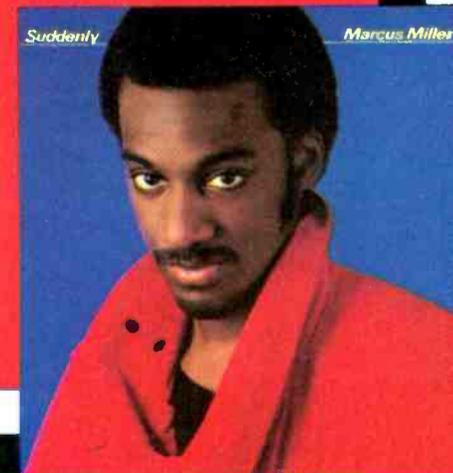
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**CAN YOU MATCH THESE ARTISTS WITH THEIR REVIEWS?**

<p><b>MARSHALL CRENSHAW</b> The album: <u>Marshall Crenshaw</u> BSK 3673 The single: "Cynical Girl" 7-29771</p>	<p><b>KID CREOLE AND THE COCONUTS</b> The album: <u>Wise Guy</u> SRK 3681 The single: "Annie, I'm Not Your Daddy" 7-29738</p>	<p><b>MARCUS MILLER</b> The album: <u>Suddenly</u> 1-23806 The single: "Lovin' You" 7-29768</p>
<p><b>YAZ</b> The album: <u>Upstairs At Eric's</u> 1-23737 The single: "Only You" 7-29844</p>	<p style="text-align: center;">☐☐☐</p> <p style="text-align: center;">☐☐☐</p>	<p><b>PRINCE</b> The album: <u>1999</u> 1-23720 The single: "Little Red Corvette" 7-29746</p>
<p>"...writes the kind of instantly memorable songs that place immediate reservations for a permanent place on the ultimate jukebox."—MELODY MAKER</p>		<p>"His songs are playful and street smart, with a sharp satiric edge that keeps them biting and taut... sliding through musical styles with abandon and delight."—THE RECORD</p>
<p>"...a writer, singer and producer whose sexy, seductive songs mix provocative social commentary with a frequently intoxicating funk 'n' roll energy."—THE LOS ANGELES TIMES</p>	<p>"A robust new talent on the recording scene with heavy credentials. This is his first solo effort and it's impressive."—IMPACT</p>	<p>"Few bands with only two singles and one album could attract such crowds...the most exciting thing to hit the music scene since...well, the Beatles."—SKYRACK EXPRESS</p>



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