

Billboard

88th
YEAR

A Billboard Publication

The International Newsweekly Of Music & Home Entertainment

April 2, 1983 • \$3 (U.S.)

Labels Closing Out Era Of The 8-Track

By IRV LICHTMAN

NEW YORK—The marketing of new 8-track cartridges to retail has virtually ceased, signalling the final curtain for a configuration that captured as much as 30% of the album market during its almost two-decade existence.

The few new or current 8-track titles coming to market are determined by high selectivity based on appeal to markets still deemed viable for the configuration, or are released long after a title has proven a strong draw in LP/cassette form. There continues to be some demand by record club subscribers.

Indeed, RCA Records, the first to market 8-tracks with 175 titles in 1965, released only one new 8-track title in the first quarter of this year. That release was by Alabama, one of the label's best-selling acts, whose appearance on 8-track is deemed by the label a way of gaining extra sales mileage in the South, where the largest existing market for 8-tracks exists.

At CBS, no further new titles are planned following the release of one

last December, although a spokesman notes that the label will continue to offer 8-tracks through existing inventory.

MCA ceased an already selective 8-track release policy midway through last year, according to its pre-production department. The company will now only supply product after establishing substantial market demand—a policy illustrated by its recent decision to finally offer Olivia Newton-John's second hits anthology as an 8-track.

At Warner Bros., selective 8-track releases were stopped on Jan. 1 of this year, but the label is also licensing 8-track titles to an outside firm which will then manufacture the product. A Hank Williams Jr. album has been shipped in 8-track form since the new policy went into effect, but a company spokesman says that these shipments were made based on production orders created by Elektra/Asylum prior to the consolidation of its country operations with Warners.

(Continued on page 60)

Arista/RCA Talks Shake Indie Web

By IS HOROWITZ

NEW YORK—Independent distributors girded for a new blow to profitability last week as reports mounted of an imminent tie between Arista and RCA Records. Neither label would comment.

If the alliance, said to point toward a joint ownership of Arista by the label's parent, Ariola/Bertelsmann, and RCA, is consummated, it will spark the second major defection from the ranks of independent distribution this year. Chrysalis moved to branch distribution under CBS Records auspices in January.

Independent distributors who handled both lines say they accounted for as much as 30%, or more, of record volume. Motown would remain the only major sales entity left to them if the deal goes through.

(Continued on page 62)

Steep PVC \$ Hikes Anger U.S. Pressers

By JOHN SIPPEL

LOS ANGELES—Three major suppliers of copolymers, resins and compounds used in record manufacturing will shortly initiate the largest single price increase in over a decade.

Vytec, Keysor-Century and Tenneco confirm that, effective the beginning of April, they will boost their prices six cents a pound across the board. Les Silver of Vytec, based in Santa Ana, Calif., is currently pricing his audiophile Quiex-II at 80 cents, Quiex-I at 58 cents and V-144 at 56 cents. Kris Pappel of Keysor-Century, based in Saugus, Calif., currently gets 55 cents for his regular vinyl compound and 58 cents for his KC-600. A spokesman for Tenneco confirms the hike without providing pricing details. The six-cent price hike translated to a 10% boost for all but Quiex-II.

For the first time in years, pressing plant representatives seem resentful of the increase, which basic suppliers say comes from increasing PVC costs and manufacturing hikes. The plant spokespeople say the increases are difficult to stomach at a time when basic petroleum prices in the U.S. are descending.

Several of those contacted—among them Cal Roberts of CBS, Jim Bosken of QCA Custom Pressing, Cincinnati and Al Sherman of Alshire, Burbank—hint at a unified front to seek a rollback. They may also look for other sources of supply.

If the price hike remains, all those

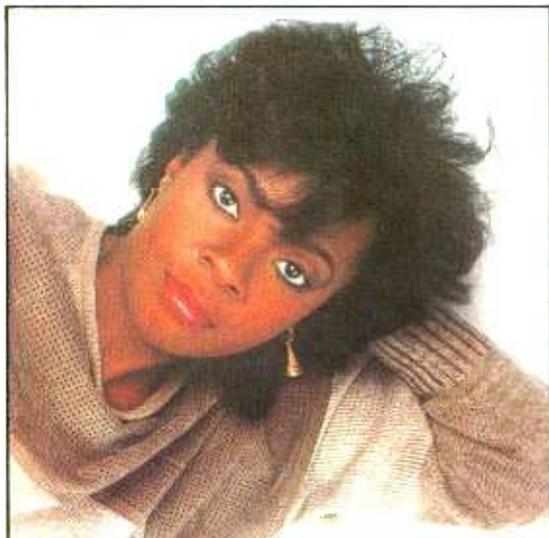
(Continued on page 60)

Two Chains Will 'Exchange' Execs

LOS ANGELES—Three key managers from the Record Bar chain begin working in Southern California Licorice Pizza outlets on Monday, April 11, in an exchange program unique in the record industry.

The three managers will each work at a Licorice Pizza outlet for two weeks. In turn, the following month, three Licorice Pizza man-

(Continued on page 25)



Thelma Houston makes her MCA Records debut with an album titled "Thelma Houston" (MCA-5395). With the winning combination of Thelma's unique vocal style and the input of her Executive Producer, Charles Koppelman, Thelma Houston has delivered ten great tracks including her hot new single, "Working Girl." Co-produced by Jai Winding and John Arrias for The Entertainment Company, Thelma Houston's new album is available on MCA Records and cassettes. (Advertisement)

- Inside Billboard -

• **NEW PRODUCT** from Men At Work, A Flock of Seagulls, Rick Springfield and Cameo is on the list of major albums for April release. These and others are tabulated in Billboard's monthly Hot Product Status Report, page 4.

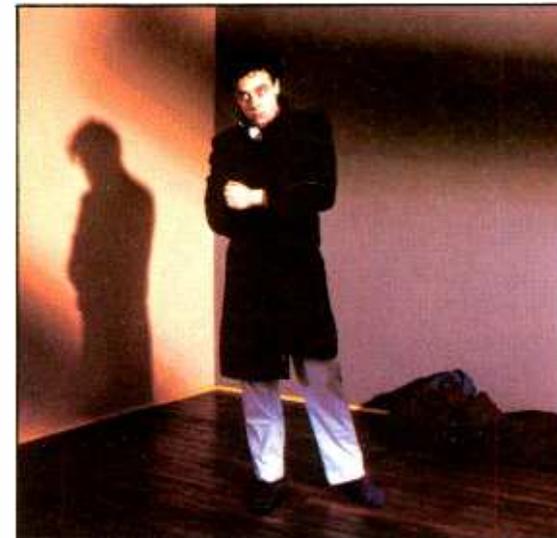
• **GOLDEN WEST'S KEX/KQFM** Portland has a new vice president and general manager: Kenneth Bartel. He moves up from operations manager, and replaces Walt Reid. Radio, page 12.

• **VIDEO MERCHANDISING** programs with impact need not be only the province of retail chains or franchised stores. Video Cross Roads' Jim Lahm explores ways in which smaller outlets can tap manufacturer/distributor ad dollars. Retailing, page 23.

• **PROGRAMMER STEVE McFARLAND** is the new PD and morning personality at Charlotte/Statesville's WLTV. He comes from Sunbelt's Transstar Radio Network. Radio, page 12.

• **TALENT BUDGET** for the second US Festival is more than \$6 million, according to promoter Barry Fey. Artists set for the Memorial Day weekend event include the Clash, David Bowie, Van Halen and Willie Nelson. Page 3.

• **CONSUMER ELECTRONICS** products, video hardware and software, and home computers constitute the "electronic annex" of Mike Spector's expanded Spec's Music in Coral Gables, Fla. It's profiled in Retailing, page 23.



For a man whose music defies comparison, Jules Shear has attracted an avalanche of critical acclaim with every record he's released. His EMI America debut LP, *Watch Dog*, continues Jules' tradition of peerless artistry. (Advertisement)

(Advertisement)

ROXY MUSIC IN CONCERT FOR LESS THAN \$6.00

The High Road, a specially priced mini-album of live Roxy Music, featuring Neil Young's "Like A Hurricane," John Lennon's "Jealous Guy" and two Roxy originals.

Roxy Music The High Road 1-23808
Produced by Rhett Davies and Roxy Music
On Warner Bros./EG Records and Cassettes

Manufacturer's suggested list price: \$5.99

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P L A N E T 7 P

"NOW I'M RIDING ON A FOUNTAIN OF FIRE
WITH MY BACK TO THE EARTH I GO HIGHER AND HIGHER
WHY ME?"

Planet P

After Three Years, The Journey Begins

Your Host

Producer Peter Hauke

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Songwriter and Vocalist Tony Carey

Your Single Question

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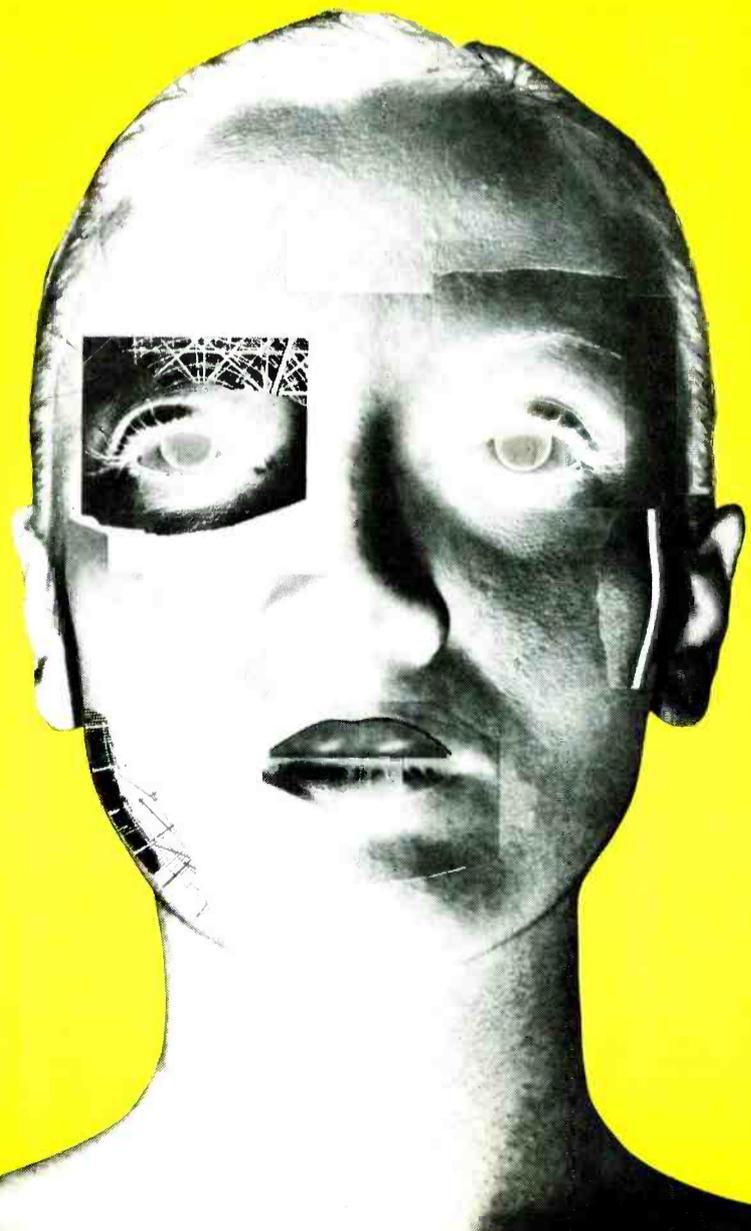
On Geffen Records and Cassettes
Manufactured and Distributed by Warner Bros. Records Inc.

ALBUM NETWORK 19 TO 11
BILLBOARD SHEET 12 TO 8
RADIO & RECORDS 12 TO 9
BILLBOARD TOP LPS ★
THE SINGLE, "WHY ME?"



GEFFEN
RECORDS

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News

Bowie, Clash Among Headliners For Second Annual US Festival

BY PAUL GREIN

LOS ANGELES—The Clash, Van Halen, David Bowie and Willie Nelson are set to headline US '83. The second US Festival will be held at Glen Helen Regional Park near San Bernardino, the site of last year's event, for the Memorial Day weekend May 28-30, with a separate country festival planned for June 4.

The site can accommodate 300,000 fans each day, for a total potential attendance of 1.2 million. With tickets priced at \$20 per day (multiple-day tickets are not available this year), the concert could gross as much as \$24 million. According to Stephen Wozniak, head of the Apple computer firm and chairman of the San Jose, Calif.-based UNUSON Corp., which is again producing the event, the shows will have to gross \$12 million—or draw 600,000 fans—to break even. The first US Festival, held over Labor Day weekend last year,

drew 500,000 fans, according to UNUSON, which acknowledges the event lost money.

Denver-based promoter Barry Fey, who booked the talent for this year's show, says his budget was more than \$6 million. The highest-paid performer is believed to be Bowie, who will be making his first American concert appearance since a U.S. tour in January, 1978. Bowie was booked on Sunday (20), just two days before the talent lineup was announced at a Los Angeles press conference.

Bowie headlines the May 30 show, which features mainstream rock acts and what Fey terms "new music that's moved on." Included are Stevie Nicks (who headlined last year's US Festival as part of Fleetwood Mac), John Cougar, the Pretenders, Missing Persons, Quarterflash, U2 and Berlin.

The opening show, May 28, features new rock acts, with the Clash headlining over fellow platinum bands the Stray Cats and Men At Work. Also performing: the English Beat and Oingo Boingo, both repeaters from the first US Festival, plus A Flock Of Seagulls, Wall Of Voodoo, Little Steven & the Disciples Of Soul, Inxs and the Divinyls.

The focus May 29 is on heavy metal bands, with Van Halen headlining over the Scorpions, Triumph, Judas Priest, Ozzy Osbourne, Joe Walsh and Motley Crue. The country festival June 4 features Willie Nelson along with Alabama, Way-

lon Jennings, Hank Williams Jr., Emmylou Harris, Ricky Skaggs, Riders In The Sky and the Thrasher Brothers.

The first US Festival was criticized in the press for its near-total exclusion of black acts. This year, the exclusion is total. Fey says his mandate was to book three days of rock'n'roll and one of country, but adds that he did approach Michael Jackson, Prince and Jimmy Cliff, all of whom declined to appear. He acknowledges that his attempt to book Prince was belated, but says he thought he'd fit in well with Bowie.

(Continued on page 38)



PLAY IT AGAIN, DONNA—Donna Summer has settled her legal differences with Phonogram International, and Mercury will ship a new album produced by Michael Omartian in May. Shown above, from left, are Omartian; manager Susan Munao; Aart Dalhuisen, president of Phonogram International; Summer; and Bruce Sudano.

FLOPPY DISKS NEED MUSIC, TOO

High Tech Boom For Publishers?

By JOHN SIPPTEL

LOS ANGELES—Music publishers can expect high tech concepts to swell their coffers in the future. Five speakers at the California Copyright Conference dinner meeting here Tuesday (22) demonstrated and explained the potential of the expanding utilization of music in technology.

Painting the brightest picture was Jay Morgenstern of Warner Bros. Music, who got rapt attention as he predicted a score or more bright prospects. "There's a floppy disk math series for \$125 that has loads of music. The new Atari 'Star Wars' game cartridge will have almost the

whole score," he said. He also stated that Casio and Yamaha are coming with a new approach to music in home electronic games.

Morgenstern said that Warner-Amex is studying the possibility of entering the two-way tv approach into the home, wherein "you put in \$10 and get a finished cassette" via satellite transmission, with its Nickelodeon cable channel. He forecast a computer that prints music for home use. He pointed out how the Mattel electronic drum unit can benefit copyright holders.

"There's a trend toward music in slot machines in Las Vegas. Warner Bros. owns 'We're In The Money' and 'Brother Can You Spare A

Dime.' There's a chain of cafes opening. They'll feature a robot from whom you'll verbally request a particular song and he'll play it," Morgenstern continued. He also said that Hal Roach Studios is perfecting a unit with a cassette that approximates Music Minus One recordings with some additional benefits.

ASCAP, BMI and the Harry Fox office must gird for a real battle to establish precedent for new collections of royalties for performance for profit, Morgenstern cautioned. "Isn't arcade game play performance for profit? How can it be policed? How can it be collected?"

(Continued on page 58)

Handleman In Computers; Software Arm

LOS ANGELES—The Handleman Co. becomes the first national rackjobber to set up its own independent home computer software division when it starts serving "six to eight mass merchants" in a test program early in April.

Pickwick previously announced it would work in conjunction with Softsel here in racking computer software to its accounts (Billboard, March 12).

In its trial stage, Handleman will center the new home computer sector in its Clawson, Mich. base, with Steve Strome in charge. Assisting him will be former Atlanta branch manager Mike Negrin, who will be buying nationally.

"Our test program will find us racking significant home software written and published by third parties. Later on we will be stocking software published by manufacturers of hardware," explains Stuart R. Schaefer, vice president/treasurer of Handleman. "Software, we feel, is synergistic with distribution of our prerecorded music and books. As a result, we have created a software training program for our present field force, enabling them to add this new merchandise to their responsibilities."

(Continued on page 60)

VSDA To Monitor NARM Meet Video Group Establishes Own Convention Committee

LOS ANGELES—The Video Software Dealers Assn. (VSDA) will study the April 10-14 Florida convention of its NARM parent when the video retail group's conference committee members convene there. Pacing the effort will be VSDA's John Pough, whose convention committee, one of 10 recently formed, is nearly fully staffed. He is chairman of that group.

Despite vigorous lobbying in Washington March 14-15 (Billboard, March 26), the VSDA board was able to staff eight of nine committees and tentatively slate six panels for VSDA's second annual convention, set for San Francisco's Fairmont Hotel Aug. 28-31.

VSDA panel subjects, expected to be fully approved at the board's next meeting June 4, on the eve of Sum-

mer CES in Chicago, are adult product, store computer operation, video games, accessories, store expansion and rental/sales patterns. A number of other panels were considered by the VSDA board, but the limit of six was decided on because VSDA will for the first time include exhibits.

Pough says the VSDA convention committee meeting in Florida will allow other committee members to study NARM and will be convenient for three members, Bob Skidmore, located in St. Petersburg; Jack Messer of Cincinnati; and Steve Goodman of Atlanta. Another committee member is VSDA treasurer Linda Rosser of Phoenix.

In another indication of VSDA's new determination, the board is going outside its own group for convention expertise. Pough expects to

name another convention committee member who is located near San Francisco.

Typifying VSDA's ambitious goals, the board has already gone to non-board members for some committees. Herb Fisher of La Mesa, Calif., Homer Hewitt of Conshohocken, Pa. and James Schwartz of Lanham, Md. are on the distributor advisory committee, along with Noel Gimbel of Chicago, Arthur Morowitz of New York, George Atkinson of Santa Monica, Calif. and chairman Gene Silverman of Farmington Hills, Mich.

Some committees have only one member. Richard Railey of New Orleans heads one on CES/trade groups. Non-board members Joan Chase and Mickey Granberg, both of the NARM/VSDA staff, head the membership and newsletter committees respectively.

Certain board members double up on committees. Messer serves on the convention group, on a research committee and on the two-person legal and legislation committee headed by Frank Barnako of McLean, Va. Gimbel is on the research committee, along with Gene Kahn of Chicago, and Bob Bigalow of Minneapolis. Silverman and Rosser make up the budget and finance committee.

In still more double duty, Morowitz and Atkinson constitute the manufacturers advisory committee, East and West Coast respectively, but will temporarily also serve as liaison to the adult product committee.

Of the 15 board members, only Weston Nishimura, Seattle distributor and VSDA secretary, is not now

(Continued on page 62)

FIRM SUPPLIES MUSIC PROGRAMMING

Low-Power TVers Getting Clips

By LAURA FOTI

NEW YORK—A San Francisco company has begun programming music video clips for several low-power television stations around the country, starting with Phoenix and Mobile, Ala. and expanding to Reno, Knoxville, Tenn. and Shreveport, La., where new low-power services are starting up.

Low-power tv channels were approved last year by the FCC, and are just beginning to be developed. They are designed to serve local areas, with either satellite-delivered programming or local shows, and

have attracted a great deal of attention from major companies who foresee a national satellite-fed low-power network.

Community Television Network in San Francisco, headed by Booker Wade, is programming the channels with record company-supplied clips. Wade says the format is three-pronged, featuring MOR, r&b and "light rock" music. Artists aired include Michael Jackson, Diana Ross, Kenny Rogers and Kim Carnes. The service is called Video Music Box.

Now into their third week, the channels offer ad-supported programming 18 hours daily and 20

hours a day on weekends. Wade claims Video Music Box reaches one million potential viewers in Phoenix (where it is on Channel 61) and 300,000 in Mobile (Channel 69).

A unique feature of the channels is their request lines. When a viewer calls in to request a song, a camera crew is sent out to the viewer's home: the request is shown on the channel on a split-screen with the local host before the clip is aired. There is about a three-day delay between the videotaping and the airing, and viewers are told when their request will appear on the channel. Viewers

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Hot Product Status Report: April

Fourteen albums are set for release in April by acts that reached gold or platinum within the last 12 months, or with their last releases. Albums delayed from a previous month's release schedule are marked with an asterisk.

Artist	Title	Label	Release Date	Format
Cameo	Style	Atlanta Artists/ Polygram	April 11	Studio
ELO	Secret Messages	Jet/CBS	April 11	Double studio
A Flock Of Seagulls	Listen	Jive/Arista	April 20	Studio
Jane Fonda	Workout Record For Pregnancy, Birth & Recovery	Columbia	April 25*	Double exercise
Bob James	untitled	Columbia	April 25	Studio
Joan Jett & the Blackhearts	Joan Jett & the Blackhearts	Boardwalk	late April*	Studio
Earl Klugh	Low Ride	Capitol	April 8	Studio
Maze Featuring Frankie Beverly	We Are One	Capitol	April 8	Studio
Men At Work	Cargo	Columbia	April 11	Studio
Steve Miller Band	Live	Capitol	April 1	Single live
Marty Robbins	Some Memories Just Won't Die	Columbia	April 11	Studio
Diana Ross	Anthology	Motown	April 29	Double hits
Patrick Simmons	Arcade	Elektra	April 1*	Studio
Rick Springfield	Living In Oz	RCA	mid-April*	Studio

Men At Work LP Tops April List Product Also Due From Four Other Platinum Acts

By PAUL GREIN

LOS ANGELES—Men At Work's "Cargo," the followup to the triple platinum "Business As Usual," is the top sales prospect on labels' April release schedules. It joins the Steve Miller Band's "Live," that group's followup to the platinum "Abracadabra," and followups to platinum sets by Jane Fonda, Rick Springfield and Joan Jett & the Blackhearts which were originally slated for release in March.

Another of the month's top prospects is by an artist who hasn't even reached gold in several years: David Bowie, whose EMI debut "Let's Dance" is due April 14. The title track is shaping up as a smash single, and Bowie has been set to make his first U.S. concert appearance in more than five years at the US '83 festival over the Memorial Day weekend.

In addition to Men At Work, another highly-touted new rock act will

be seeking to consolidate the success of a 1982 debut. A Flock Of Seagulls, on Jive/Arista, is due April 20 with "Listen."

Bob James and Earl Klugh, who teamed on Billboard's current No. 1 jazz album, "Two Of A Kind," as well as on the gold "One On One," will have separate studio albums in April. Klugh's "Low Ride" is due on Capitol April 8; an untitled James album on Columbia is slated for the last week of the month.

Two top black groups will have new releases in April. Maze Featuring Frankie Beverly's "We Are One" is slated for April 8, nearly three years after the release of the group's last studio album, the gold "Joy And Pain." A 1981 followup, "Live In New Orleans," also went gold. And Cameo's "Style" is due April 11, following up on the gold success of last year's "Alligator Woman."

ELO, which slipped from platinum to gold with its last release, 1981's "Time," will be hoping to regain lost yardage with "Secret Messages," a double album due April 11. Fonda's second exercise album is also a double, as is a Diana Ross "Anthology" which Motown is planning for the end of the month. A previous Ross collection on Motown, "All The Great Hits," went gold March 15.

The late Marty Robbins will be represented with the ghoulishly titled "Some Memories Just Won't Die," due on Columbia the week of the 11th. His "All Time Greatest Hits" went gold last December. And

(Continued on page 53)

NOW OWNED BY WESTERN

United Gets A New Look

LOS ANGELES—United Record Distributing of Houston not only has a new owner, Western Merchandisers. It also has a new look.

United, consolidated with Western's former holdings and now located at 520 W. 38th St., has become probably the nation's first one-stop to handle cut-outs by title. More than 3,000 titles are stocked there under the supervision of Carl Jamieson. The accessories section has been enlarged, and United is now stocking T-shirts, along with previously-stocked video games.

Jack Kirby, from whom Western acquired United, remains as manager, John Sobieski continues as Western's Houston branch manager.

Western Merchandisers president John Marmaduke says that all products will be computer-tagged with the customer options of backordering, titles-not-shipped listing and a monthly generated order form by label number or category/artist.



TALK, TALK—Nick Rhodes, right, of Duran Duran, chats with Jim Mazza, left, president of Capitol Records, and Bruce Garfield, vice president of East Coast a&r, after the group's appearance in New York on "Saturday Night Live."

Executive Turntable

Record Companies

PolyGram Records has assigned **Randy Roberts**, national singles sales director in New York, to work with **Len Eband**, vice president of press and video communications, in promoting MTV and other cable video outlets, and **Bob Edson**, vice president of promotion, to oversee dance music promotion. . . . RCA Records has upped **Basil Marshall** to director of black music product management in New York. He joined RCA in 1973 as a sales representative and was formerly manager of black music product management. . . . **Jim Griffith** has been appointed corporate director of person-



Roberts



Marshall

nel for Capitol Records in Hollywood. He was director of human relations for TRW Inc. in Cleveland. . . . **Richard Simmel** has been named director of marketing and administration for CBS Electronics, a division of CBS International. He was director of planning and administration for CRI. CBS Electronics has also appointed **Narendra Patel** director of operations. She joined CBS Records in 1973 and recently served as director of industrial engineering for CRI. . . . **Harriet Brand** has been upped to director of international promotion for the Capitol/EMI America/Liberty labels in Hollywood. She was manager of international promotion for Capitol. . . . **Bob Hunka** has left as general manager of Monument Records to return to Los Angeles.

Marketing

Licorice Pizza, Glendale, Calif., has made a number of personnel changes. **Donna Curl** has been named vice president of human resources, a new post. Her former position, director of personnel, has been assumed by **Jan Gordon**, who was personnel manager for Capitol Records. **Steve Fierro**, director of operations, is the new director of purchasing for video and general merchandise. **Dave Crotwell**, formerly LP and tape department manager, takes over as director of operations. **Randy Gerston**, display coordinator, is now marketing coordinator. **Carol Mar** has joined the company as controller/director of finance. She held a similar post at Capitol Records. . . . **Jerry Bix** has been appointed resident manager for MS Distributors, based in Minneapolis, to handle the Motown, Mango and Antilles lines. . . . Artec Inc., Shelburne, Vt., has named **Colin McNaull** sales manager.

Related Fields

The RIAA has named **Stephen Traiman** executive director and vice president of RIAA and RIAA/Video in New York. The organization has also elected **Sheldon Vogel**, vice chairman of Atlantic Records, to a two-year term as chairman of the board, and **Jack Craigo**, president of Chrysalis Records, a director. . . . Warner Amex Cable Communications in New York has named **John Fowler** executive vice president and **Arthur Simon** director of marketing for commercial services. . . . Coleco Industries Inc., Hartford, Conn., has named **Mark Yoseloff** executive vice president and **Paul Meyer** senior vice president of operations planning and control. . . . **Ron Scott** has been appointed vice president of Norman Winter & Associates in Los Angeles.

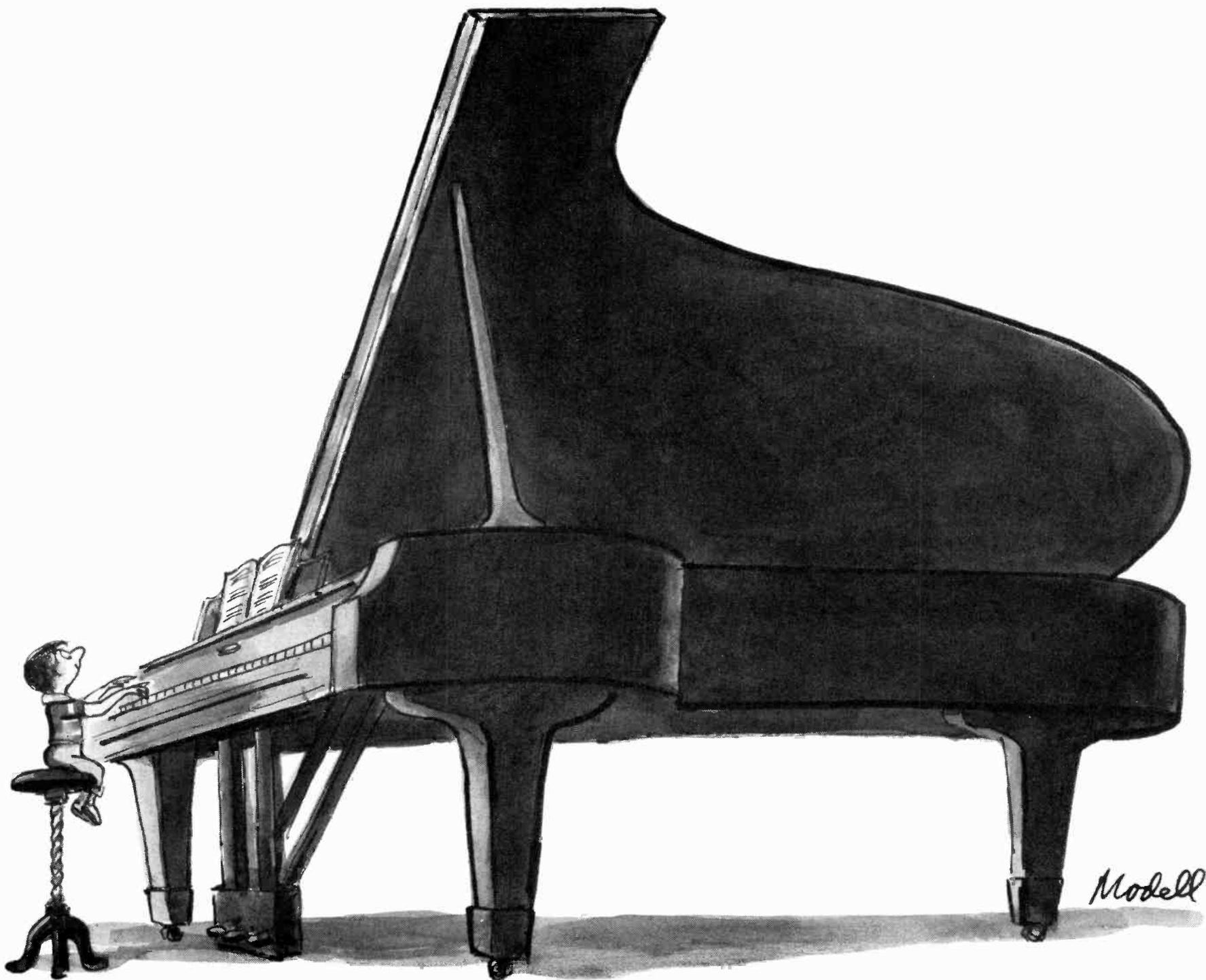


Traiman

Video/Pro Equipment

United Satellite Communications Inc., which plans to launch five home satellite television channels this fall, has made four appointments. **Mort Fink** is the new executive vice president. He was president of Warner Home Video. **Seth Willenson** is vice president of program development. He was vice president of programming and business affairs for RCA SelectaVision VideoDiscs. **John Casey** has been named senior vice president of operations. He was president and general manager of field services for Western Union. And **David Gordon** has been appointed senior vice president of marketing and sales. He was vice president and general manager at On-TV. They are based in New York.

Billboard (ISSN 0006-2510) Vol. 95 No. 14 is published weekly (except for the last week in December) by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$125.00. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 1413, Riverton, N.J. 08077, (609) 786-1669.



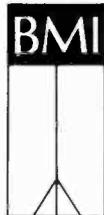
Remember when you didn't need BMI?

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

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

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

We're proud of the fact that most of the music on last



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

Wherever there's music, there's BMI.

Alpha Distrib Jumps Into Computers

NEW YORK—Alpha Distributing, the major independent record/tape distributor here, has established a home computer software division, ADC Micro Distributors.

Expected to be operational by April 4, the unit will cover traditional computer as well as music retail accounts in the Northeast, from the New York-New Jersey market to Maine. It maintains offices at Alpha headquarters at 20 West End Ave.

"We expect to be a major distributor in the Northeast," says Nick Apostoleris, president of the division. He adds that ADC Micro will deal in third party software—that is, computer software made available by other than manufacturers of hardware. So far, the division is representing 18 lines, among them Broderbund, Creative Software, Sierra On-Line, Spinnaker, Datasoft and blank Flexydisk from BASF. These lines are compatible with Atari 400 and 800, Commodore 64 and VIC-20, Apple II and TI-99.

Canadian Majors Enter CD Fray

CBS, WEA, PolyGram Ready Marketing Campaigns

By KIRK LaPOINTE

OTTAWA—CBS Records Canada will launch its Compact Disc marketing campaign during April by releasing 22 classical and popular titles. WEA will follow about June 5 with 50 to 60 releases, and PolyGram plans to issue about 150 CD titles in its initial sales push by mid to late summer.

RCA Records Canada will probably enter the CD field in the fall, while A&M is looking to enter by the end of the year.

For the time being, other labels will take a wait-and-see attitude during the coming months as the largest record and tape firms in the country get into the CD business. But all profess a keen interest in selling the new configuration and may push ahead their marketing plans if consumer interest is sparked and hardware supplies increase.

Sony of Canada has begun advertising home-use CD players at about \$1,500 (Canadian) and should be making hundreds of units available across the country. Hitachi, Toshiba and Technics should follow Sony

into the marketplace in the coming weeks and months.

But PolyGram president Dieter Radecki is counselling caution during the launch period. "We have to be thinking of the consumer. The marketing must be done right or else the consumer will be very disappointed," he says. "There has to be some sort of cooperation between hardware and software suppliers. I can only do my share, but I worry that people will buy the players and find no software."

The Canadian Revenue Department still hasn't decided how it will assess import duties on CDs, but it is expected that the new product line will retail for between \$25 and \$30 here.

Norman Miller, president of CBS Masterworks, the company's classical and audiophile division, says CBS Canada will participate in the CBS Records International pool by

importing 22 titles in April and an additional five or so in subsequent months. The company will digress slightly from normal recording marketing procedures and offer CD hardware retailers a one-time buy to help familiarize the consumer with the new configuration and facilitate sales.

Among the April CBS pop releases are Bruce Springsteen's "Born To Run," Michael Jackson's "Off The Wall," Billy Joel's "The Nylon Curtain," "Toto IV" and Electric Light Orchestra's "Discovery." Classical releases feature Lorin Maazel and Leonard Bernstein, while Miles Davis and Weather Report are among the jazz artists featured. Only the albums by Joel, Toto and Julio Inglesias ("Momentoes") are recent product still being front-racked by retailers here. CBS will initially limit its releases to superstar-caliber product with proven sales appeal, Miller says.

But WEA plans to issue several current titles among its first CD releases in June and may try to break acts through a combined CD-con-

(Continued on page 51)

Dance Labels Complain Of Counterfeiting

NEW YORK—The counterfeiting of dance-oriented product on independent labels is becoming an increasing problem in some major urban markets, according to industry sources.

Joel Schoenfeld, director of the RIAA's antipiracy section, says that his organization, in conjunction with the FBI, is investigating instances of counterfeit 12-inch singles being sold in New York, Philadelphia, Florida and Los Angeles. Though most of the labels involved are not RIAA members, Schoenfeld says, "We are interested in all instances of counterfeiting when it is brought to our attention. Counterfeiting in this area has been going on for some time, but it is only in recent months that some of the indie labels have come to us and complained."

The arrest of William Kamarra (Billboard, Feb. 19) was due to his sale of an allegedly pirate album

(Continued on page 45)



HALL OF FAMERS—Willie Nelson, who won a Lifetime Achievement Award at the Songwriter's Hall Of Fame dinner in New York, embraces Mitchell Parish, right, the "Stardust" lyricist, and composer Gerald Marks at the gathering. Hall Of Fame general manager Randall Poe looks on.

Meat Loaf Files For Bankruptcy

NEW YORK—Meat Loaf, whose "Bat Out Of Hell" LP sold an estimated eight million copies around the world, has filed for bankruptcy under Chapter XI of the U.S. Code at the Bankruptcy Court for the Southern District of New York. Two separate petitions have been filed, one for Meatloaf Enterprises Inc., and the other under Meat Loaf's real name, Marvin Lee Aday, doing business as Neverland Music Co. and Baseball Music Publishing Co.

In the Meatloaf Enterprises petition, Aday lists his assets as \$167,668.75 and his liabilities as \$1,587,162.56.

The court actions come just prior to the release of Meat Loaf's third album, due in April from Cleveland International/Epic Records.

"There are presently no royalties due and payable to (Meatloaf) Enterprises under the (recording) contract and there may be no royalties due and payable even after the release of the third album in view of the substantial amount of the recoupable advances," the petition reads, stating that Meat Loaf owes Cleveland International \$1.4 million.

The petition says that the artist's financial difficulties are "also attributable to the significant number of actions and proceedings pending against Enterprises. The claims asserted against Enterprises in those actions, if successful, could result in millions of dollars in liabilities. Enterprises vigorously disputes the merits of these actions. However, the financial burden of these actions on Enterprises and the personal strain on its sole recording artist, Marvin Lee Aday, are tremendous." In his petition, Aday lists a total of eight separate legal actions against him, with the major ones involving litigation brought by his former manager, David Sonenberg, who is asking about \$10 million in various actions.

Aday is asking to be allowed to continue his business and the management of his properties, under sections 1107 and 1108 of the Bankruptcy Code. He estimates his living and business expenses for the next 30 days to be about \$15,000.



DE HUG—Bette Midler gets a hug from Atlantic Records chairman Ahmet Ertegun at a party in New York following her seven-night engagement at Radio City Music Hall, part of her U.S. trek billed as "De Tour."

Cable Watch

It's Showtime For Music; Country Draws Sponsors

By LAURA FOTI

From rock, country and folk to MOR and Vegas glitz, Showtime has been offering exclusive "Hot Ticket" musical events specially designed for its pay audience. The thinking behind the programming is to try to give "ticket value"—shows the viewer would be willing to buy a ticket to see performed.

Of course, the thinking also involves doing head to head with Home Box Office, which also seeks big-name entertainers and "events" for its music programming (CableWatch, Jan. 8). Caroline Winston, Showtime's vice president for program development on the East Coast, points out, "We're in many of the same markets as HBO and don't want to overlap with them in the area of original programming."

As HBO has moved more into the mainstream, according to Winston (Air Supply, Olivia Newton-John, Hall & Oates and so on), Showtime is looking more closely at rock. She points out that the proliferation of country music shows on network and syndicated television, along with the launch of the Nashville Network, has led Showtime to take

a closer look at the country programs it schedules.

"Our ratings slid in general on country because there's so much available elsewhere," she says. "With the launch of the Nashville Network, we've rethought what we're doing in that area. Country is no longer as important to us." As for rock, she says, "We're looking for the better-quality concert productions, with a twist. We're also looking for new artists, on the verge of breaking through." She continues, "As the population gets older, they still want to stay in touch with music trends."

Peter Chernin, program development vice president for Showtime, adds, "We're actually moving in two separate directions at once. First, we'd like to offer on a regular basis music with youth appeal. Our thinking is in reaction to the success of MTV—there's a desire to see music of this type. We'd like to give kids concerts they can't see anywhere else, along with four or five big events a year that appeal to a broad audience."

Chernin says it's important to (Continued on page 55)

Chartbeat

'80s Acts Pace LP List; A Look Back Five Years

By PAUL GREIN

If new acts are the lifeblood of the business, our collective blood bank is by now stocked to overflowing. More than half of the albums in this week's top 50 are by acts that hadn't even dented the top 200 prior to January, 1980.

Most of these '80s acts fall under the broad banner of new rock, including Men At Work (Columbia) at 4, Duran Duran (Capitol) at 6, the Stray Cats (EMI America) at 13, Culture Club (Virgin/Epic) at 14, Missing Persons (Capitol) at 17, Thomas Dolby (Capitol) at 20 and Dexy's Midnight Runners (Mercury) at 21.

But also in the top 50 are several acts that defy the new rock generalization. Christopher Cross (Warner Bros.) first cracked the Top LPs & Tape survey in February, 1980; Alabama (RCA) bowed that July. And on the black music front, Debarge (Gordy) is now breaking through. The '80s have also witnessed the chart debuts of such traditional AOR and pop/rock acts as Def Lep-

pard (Mercury) at 9, Bryan Adams (A&M) at 37, Night Ranger (Boardwalk) at 38 and Saga (Portrait) at 39.

In all, 26 of the acts in this week's top 50 made their first chart impression in the '80s. These include four solo stars who charted in the '70s as part of top-name groups: the Commodores' Lionel Richie (Motown) at 7, Genesis' Phil Collins (Atlantic) at 19, the Cars' Ric Ocasek (Geffen) at 28 and Abba's Frida (Atlantic) at 43.

Other new rock acts in the top 50 include ABC (Mercury) at 24, Berlin (Geffen) at 32, the Thompson Twins (Arista) at 34, U2 (Island) at 35, the English Beat (IRS) at 42, After The Fire (Epic) at 45 and Wall Of Voodoo (IRS) at 46.

Oh yes, one other artist in this week's top 50 first hit the charts in the '80s: the thoroughly fit Jane Fonda (Columbia), who's holding at 15 with her "Workout Record."

★ ★ ★

Flash Back: You all remember 1978—it was the year of "Saturday (Continued on page 60)

400 Expected To Attend Gospel Music Week Events

By KIP KIRBY

NASHVILLE—With Gospel Music Week now blanketing the National Gospel Radio Seminar, Choral Music Workshop and Gospel Music '83, attendance for the four-day event is expected to reach 400, an increase of nearly 50% over last year. The event runs from April 10-13.

The decision to incorporate all three events (traditionally spread out during different times of the year) into one function was made, according to GMA executive director Don Butler, in an effort "to build the week and offer something for each facet of the industry under one roof."

At the same time, this year's Gospel Music Week is moving from the Opryland Hotel to the downtown Radisson Hotel, enabling the concerts and showcases to utilize the nearby facilities of the Tennessee Performing Arts Center. This puts the annual Dove Awards, a traditional highlight of the week's festivities, into a theatre rather than a ballroom, and sets the stage for its eventual network tv airing through the GMA's production contract with MTM Productions in L.A.

Specific seminars are planned for conference registrants, including panels aimed at troubleshooting problems affecting gospel radio, record companies, publishers and producers. Topics to be covered include "The Role Of Research In Radio Sales," "Back To The Basics: Motivation Through Programming," "The Ministry In Gospel Radio," "The Fee: Rules And Regulations On Your Station's Promotions And Contests," "Radio-Production Services: Are They For Your Station?," "Back To The Basics: Production," "Developing A Winning Sales Team," and "How Can I Make More Money For My Station With Research?"

Interspersed throughout the four days will be label-sponsored showcases and a special presentation of "Cotton Patch Gospel," a musical stage production with music composed by the late Harry Chapin.

Among the executives expected to participate in the 11th annual National Gospel Radio Seminar are Ron Fischmann, president of Radio Sales Seminars for the Competitive Edge; Lloyd Parker, station manager of WLIX Bayshore, N.Y.; Brad Burkhart, radio program consultant; Rick Tarrant, president of Communion Communications; C. Michael Norton, attorney with Bone & Woods; Don Butler, GMA executive director; Don Schroeder, general manager/owner of WPFA Pensacola, Fla.; Joe Battaglia, general manager of WWDJ Hackensack, N.Y.; Jim Black, vice president of SESAC and chairman of the National Gospel Radio Seminar; and Dr. Anthony Campola, keynote speaker for Gospel Music '83.

The Choral Music Workshop April 11-12 encompasses two days of choral music reading sessions, with presentations by well-known artists, songwriters, publishers and producers, and representative samplers from such firms as Lorenz/Triune, Crescendo, Glory Sound Sing-spiration, Hope Publishing, Benson Company, Brentwood Music, Lexicon/Word, Manna Music, Lillenas, and Broadman Press. Rick Powell will serve as guest clinician for this symposium.

Among the general interest sessions covered under GMA '83 will be sessions on "The New Technology," moderated by Dick Curd;

"Visual Music: TV Production," coordinated by Sam Lovullo and Billy Ray Hearn; "Management, Promoters & Concerts," coordinated

by Linda Miller and Steve Wyer; and "Gospel Music On The International Scene," coordinated by Cam Floria.

Record companies will have plenty of opportunity to showcase their talent, beginning with a pair of concerts Sunday night, April 10.

CBS/Priority will headline Cynthia Clawson, the Cruse Family, Carman, Bob Benett and David & the
(Continued on page 37)

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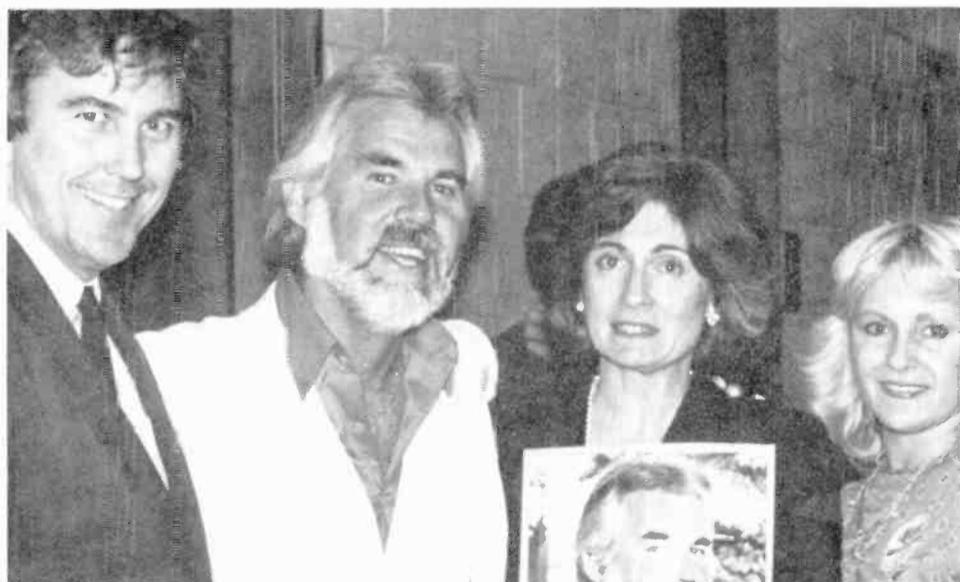
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DAVID GREETES DIAMOND—ASCAP President Hal David (right) congratulates member Neil Diamond backstage following one of Diamond's concerts at the Byrne Arena in New Jersey.



ASCAP WELCOMES JOHN DENVER—ASCAP member John Denver is welcomed to the New York area by (left to right): ASCAP Eastern Regional Director of Business Affairs William Velez, ASCAP Director of Public Relations Karen Sherry and ASCAP Controller John LoFrumento, after Denver's concert at the Byrne Arena in New Jersey.



BACKSTAGE WITH KENNY ROGERS—ASCAP execs visit with ASCAP member Kenny Rogers backstage before a recent concert in New Jersey. Pictured from left are: ASCAP Associate Director of Nashville Operations Merlin Littlefield, Rogers, ASCAP Managing Director Gloria Messinger, ASCAP Southern Regional Executive Director Connie Bradley.



ASCAP COUNTRY AWARDS TO LIONEL RICHIE—ASCAP Director of Membership Paul S. Adler (left) and ASCAP Director of Public Relations Karen Sherry present ASCAP member Lionel Richie with a special award for "Lady" which was among ASCAP's most performed country songs of 1981.



ASCAP AND MARVIN GAYE—ASCAP chose a recent Columbia Records reception in Los Angeles for its member Marvin Gaye in order to present a special neon sign to the singer writer which proclaimed that "ASCAP LOVES MARVIN." Pictured are (l to r): Todd Brabec, ASCAP West Coast Regional Director; Marvin Gaye; and ASCAP Board member, Michael Stewart, President of CBS Songs.



ASCAP AND ELTON—PRS member Elton John, who licenses his music in the U.S. through ASCAP, is pictured with ASCAP Communications Coordinator Ken Sunshine, backstage at Madison Square Garden following the last performance on Elton's 1982 American tour.

ASCAP GREETES KENNY LOGGINS—ASCAP member Kenny Loggins speaks to ASCAP Eastern Regional Director of Repertory Lisa Schmidt backstage at Radio City Music Hall following his recent performance.



ASCAP COUGAR—ASCAP member John Cougar and ASCAP Membership Representative Mary Jo Mennella are pictured at the L.A. Forum.



WIDE RANGE OF NEW SHOWS British TV Rocking Out

By PETER JONES

LONDON—An unprecedented number of pop/rock shows can currently be found on British television. Many of them are nostalgic in tone, but there is also an increasing amount of screen time being made available to new acts.

The arrival last year of Channel 4, the second commercial network, has led to a stepping-up of pop/rock action, which for years had been largely confined to BBC-TV's long-running "Top Of The Pops" and "Old Grey Whistle Test." The big guns in Channel 4's pop/rock arsenal are two contrasting series, "Gastank" and "The Tube."

The former, running one hour on alternate Saturdays in a peak mid-evening slot, has been the new network's main gesture toward nostalgia addicts. It features Rick Wakeman and Tony Ashton, two keyboard musicians of the "elder statesman" category, who swap stories with various survivors of the 1960s and 1970s in a pub-type setting. Guests have included the likes of Chris Farlowe, Andy Fairweather-Low, Maggie Bell, Donovan and Alvin Lee.

Channel 4's "The Tube," slanted to the 14-25 age group, created a disco-club atmosphere, with live performances by bands, during its recently concluded initial 20-week run. It was billed as "the biggest and best rock magazine on television," and certainly it was the longest, running 105 minutes on Friday evenings.

According to producer Malcolm Gerrie, "The Tube" has consistently attracted a following of around a million viewers, a high rating for a network which currently only has some 5% of the total viewing audience.

The series, which started last Nov. 5, was presented by Paula Yates, the highly-publicized girlfriend of Bob Geldof of the Boomtown Rats, and Jools Holland. Also enlisted were four personalities completely new to television, recruited through music paper advertisements placed by Gerrie. (Continued on page 50)

German, Dutch Police Combine To Seize 5,000 Videocassettes

By JIM SAMPSON

MUNICH—In the first action of its kind, West German and Dutch police simultaneously raided locations in eight cities to smash what's alleged to be a major video piracy ring, seizing \$400,000 worth of tapes.

The German IFPI Video group says highly professional pirate organizations have won a bigger share of the black market here. Pirated product, despite a steadily increasing number of convictions, is said to still control 40%-50% of the West German video software market.

In this latest raid, coordinated by the Federal Prosecutor's office in Aachen, the criminal police in Heinsberg and the Dutch national police, nearly 5,000 tapes were collected. The raid in Weerth, Holland was considered especially well-timed, as the copying machines were busy duplicating tapes. Dutch authorities arrested two men and seized 300 U-matic master tapes. At another site in Holland, Dutch customs officials found the documentation on 20,000 tapes inadequate and packed up the entire stock.

Fifteen IFPI Video experts accompanied the police on their raids to tell the legal from the reportedly pirated product. This task is becoming increasingly difficult, according to IFPI Video's antipiracy expert in Hamburg, Bernd Boekhoff. "They are much more professional than one year ago. Even the inlay cards are virtually identical with the real ones," he says.

Boekhoff also notes a fundamental change in pirates' product. A couple of years ago, most theatrical film hits were not available on video. This is no longer the case. So the pirates have switched from offering copies of films not legally available to dealing in illegal copies of regular video releases. Says Boekhoff, "These counterfeits now account for

80% of the pirate market, compared with under 50% 15 months ago."

The past year or so has been very busy for Boekhoff. Some 611 people have been named in criminal actions brought by the German IFPI Video group, which represents virtually all major program producers. Together with GEMA and the Film Distributors' Assn., IFPI Video's investigation team has helped track down over 110,000 allegedly illegal tapes. "If you compare our investigation costs with the number of tapes we've seized, each cassette comes to under 15 cents," he asserts.

Helping investigators has been the extremely tough competition among Germany's video rental dealers, which leads to a lot of anonymous

(Continued on page 52)

Cable Music Channel In Virgin's Expansion Plans

LONDON—Virgin Records here has embarked on a program of international expansion that reportedly will add 200 staff and 12 new operating companies in as many countries before the end of this year. It may also extend to the launch of Britain's first 24-hour cable music channel this Christmas.

Virgin's move from licensing to subsidiaries has been prompted by the success of the operations set up last year in France, West Germany, Holland and Belgium, according to Richard Branson, Virgin chairman. Turnover went from \$4.5 million to \$30 million in those territories, Branson says.

An Italian company based in Milan and headed by Luigi Mantovani is about to release its first product under the name Virgin Dischi. Distribution will stay with previous licensee Dischi Ricordi.

In June, Virgin moves into New Zealand and Australia. And by this September, additional subsidiaries in Canada, Greece, Sweden, Norway and Finland should be up and running, with four more due to follow in Switzerland, Austria, Spain and South Africa.

Extra marketing, promotion and administration staff will be taken on in all areas, though pressing and distribution will generally stay with existing licensees.

Virgin's cable project calls for a 24-hour service along the lines of

America's MTV. The difference is that it will be controlled, if plans work out, by the U.K. record industry as a whole.

Says the Virgin chief: "In the U.S., Warner dominates the music channel, but I'm trying to pull together shareholders from right across the music industry. Rather than have outside control of what I hope will be an exciting youth-oriented channel, I want it to be the the music industry's channel."

Dubbed Cable Music, the service is likely to start on Merseyside Cablevision if, as expected, that consortium is awarded one of the first official cable tv franchises when they're decided in the next few weeks. Virgin is the second largest shareholder in the consortium and also has stakes in a dozen similar cable groups around the country, so a nationwide Cable Music service should eventually be possible.

Branson says six or seven major record companies have already committed themselves and their video product to the scheme, and that management and video companies have also shown interest. He emphasizes, though, that nothing has been officially signed yet.

But Robin Hill, Merseyside Cablevision managing director, believes that, since his company's application for a franchise is unopposed, the new Cable Music service could well be operational inside nine months.

MAJORS FOLLOW POLYGRAM'S LEAD

CD Software Hitting U.K. Market

LONDON—Most major companies in the U.K. are now rolling out their first Compact Disc software titles in the wake of last month's 125-title PolyGram launch here (Billboard, March 5). Demand looks set to strain supplies, with key retailers reporting good-to-excellent sales and many customers buying disks even before they acquire hardware on which to play them.

First into the marketplace after PolyGram is CBS, with 26 titles shipped in late March, including 10 classical albums and a selection of predominantly AOR product featuring Simon & Garfunkel, Santana, Weather Report and other top acts. While PolyGram's dealer price is generally regarded as about right, permitting retail tags just under the

10-pound (around \$15) mark, some doubts are being expressed here over the higher CBS price, about \$18.70 at retail.

RCA's first nine titles are all classical, reflecting expectations that 50% of CD software trade in the early months will come from this market sector. Included are recordings by Julian Bream, Vladimir Horowitz, James Levine and Eduardo Mata. All nine were digitally recorded and mastered.

Virgin makes its CD bow with five top pop sellers, among them Mike Oldfield's classic "Tubular Bells" and Orchestral Manoeuvres In The Dark's "Architecture And Morality." A total of 20 titles should be out from Virgin in the next three months.

Fellow independent Chrysalis plans to start releasing CD product in late April or early May, with Leo Sayer, Spandau Ballet, Ultravox, Blondie and Jethro Tull among the artists to be showcased in the first batch of around 10 releases.

WEA U.K., which has resolved problems over royalty payments with Philips/Sony, says it is putting together a package of pop and contemporary product for release, but no specifics of titles or launch date are yet finalized here.

EMI, which has refused to meet the three-cent royalty requirement, has neither pop nor classical product in the new marketplace. Though the company here says talks are still continuing, and a successful outcome is (Continued on page 50)

EXECUTIVES REAPPRAISING MARKET

Spanish Downturn Gets Worse

MADRID—A deep and continuing slump in prerecorded music sales has forced Spanish industry executives to embark on an agonizing appraisal of the entire market. Figures for last year are apparently even worse than had been feared.

Hispanavox general manager Saul Tagarro sums up the overall feeling by saying: "The market is very, very sad. Records are simply going out of fashion." The crisis is made worse, according to Tagarro, by the fact that records have never been as popular here as in other European markets. "Even so," he says, "in the 1970s, people at least felt they had to go out and buy the latest releases to keep up with the fashion. But now they're looking to video games, computers and entertainment of that kind to fill their leisure time."

Per capita spending on music here, at 0.13% of incomes, is less than half the level of the British or West German markets. Both piracy and home taping are correspondingly worse.

Twice as many Spaniards own cassette equipment as own record

players, and very few have high quality hi fi equipment. Sales of blank audio tapes are roughly 2.5 times the level of prerecorded cassette sales. As Maria Jesus Prieto of pop radio network Cadena Ser puts it, "People still listen to the radio, but they don't then go out and buy the records."

Answers to the question of what went wrong are many and varied. One senior industry director, uneasy about being named, says: "Really, it's the companies' own fault. The big multinationals sell the equipment that makes recording easier and promote the blank tapes to do it. They're competing against themselves and making it hard to introduce corrective legislation. In my opinion there should be compensation to the record companies for every single piece of pirating equipment sold."

Others point to lack of talent as the key factor. David Gonzalez, purchasing manager for the El Corte Ingles department store, says: "There is a crisis of creativity in the music business. People will still buy

records if there is something good to buy. Julio Iglesias, for example, sold over 300,000 records and cassettes through our shops alone in the space of six months.

"No artist has ever sold that many units in such a short period of time. Another big phenomenon like that and all the talk of economic crisis and disaster goes out of the window."

Rising costs are another damaging element in the industry equation. Says Ariola promotion chief Jose Maria Felip: "Costs are increasing every day, and sales are not. The obvious outcome is that profits are not as great as they were."

"The traditional Spanish way of doing business has complicated efforts to reduce overhead. A centralized distribution system run on a co-operative basis is seen by all parties as one way to cut costs. WEA, for instance, is distributed by Ariola everywhere except Madrid and Barcelona. Even though it would appear to be an obvious development, it is going to be a long time before na- (Continued on page 51)

HOT TOPICS TO DISCUSS

- Compact Disk • Rental Dilemma
- TV/Cable, Video & Rights
- Black Africa

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Vol. 95 No. 14

The Faint Whisper Of Sanity

By JAY COLEMAN

There is a whimper. Somewhere out there under the imagined rubble of the record industry can be heard a faint cry of creative sanity.

To read news accounts and music business editorials during the last year, one could easily imagine some kind of bizarre vinyl Armageddon rapidly closing in on our industry, all neatly tethered by endless spools of audio and video tape.

We hear continually about new formulas for programming and labeling our music product (especially from the self-deified wizards of radio), and we read major executive whinings about where to place the blame for current corporate failures. And we listen, because the height of the platform and the volume of the ranting demand our attention. But there is still a whimper.

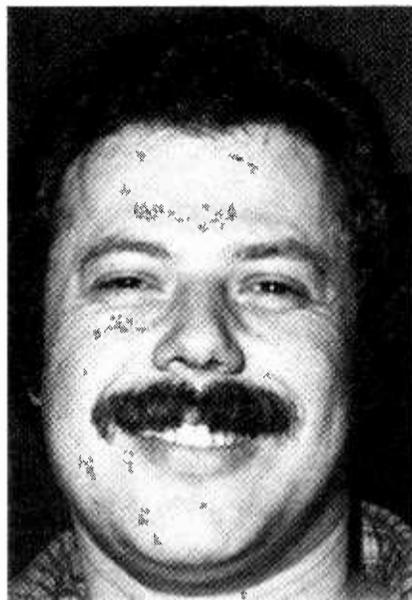
First of all, formulas don't work. They cramp and otherwise smother an art form that is, by design, meant to be spontaneous, creative and free. They are the work of egocentric thinkers who would presume to dictate limitations of material already past the creative process.

Secondly, the current popular sport of blame-calling must be carefully viewed to discover its inherent truth. There is an old maxim that sums up this sport very neatly: *Those who shout loudest are usually the most worthy of blame.*

This particular raucous activity is, of course, ultimately fruitless. Blame-calling, even at its most vociferous, is a sport that can only move us backward to caution, when what is required is a positive step forward toward solution.

The current message to the record industry must clearly be couched in terms of positive action. Never mind who's to blame, never mind the sycophantic busywork of labeling and formula-making. Let's get on to the process of confrontation and solution.

And there's that whimper once again. It comes in shy whispers, but it does persist.



Coleman: "Those who shout loudest are usually the most worthy of blame."

'For an industry of such alleged high rollers, we have really been shooting a very bad game of craps'

"Today's problems will test the flexibility and ingenuity of the record industry at the business, marketing and creative levels as they have never been tested before. . . . We must begin active examination of the basic fundamentals of how we market, price and program our product to the consumer." (Elliot Goldman in a Billboard commentary).

"It's time for the industry to learn how to market prerecorded music and tapes. . . . The music business does the poorest job of marketing of any industry. General Motors and other big businesses have forgotten things about marketing their products that the music business never even knew." (David Lieberman at NARM).

"Determine as best you can that you have a product that is of high quality, that will sell and that will retain its value. Charge a fair price for it; and then market, advertise and promote the hell out of it." (Chris Van Ness in a Billboard commentary).

And so we have a beginning—whimpers of sanity in a power-broker world gone mad, with ignorant profiteers relying on a few elite acts and shotgun faddists cashing in on transient cultural hype. What these people have, in part, overlooked is the power of the consumer with limited financial means. The cur-

rent record marketplace has become more discriminating than it ever was.

Gone are the days of wide-open racks, overly generous return privileges and free-form radio. Gone, too, are reasonable album prices and plentiful leisure dollars. A record purchase today has become an investment: the consumer is either going to be very sure of what he is buying, or he's not going to make the investment.

To counter these factors, we must organize a calculated strategy and take the product directly to the consumer. We can no longer simply throw it out on the racks and see what happens; the open racks aren't there. We can no longer rely on narrow-minded and narrowly programmed radio outlets for exposure; the stations are running even more scared than the record companies.

Instead, we must finally face up to our responsibilities. We must select, create and market our product so that the consumer will be aware of it and seek it out. We must create the kind of marketplace where records and tapes can be precisely targeted for sale, not simply set out for curiosity and browsing.

What sense is there in investing \$100,000 or more for a new artist and album and then failing to create any coherently targeted campaign for the sale

of that album? And what sense is there in purchasing a "cheap" master for a few thousand dollars when the fate of that product is going to be left solely to public and broadcast whims? For an industry of such alleged high rollers, we have really been shooting a very bad game of craps.

Each new album must be precisely targeted for sale with a coherent marketing plan. We must make purposeful use of everything from point-of-sale displays, consumer advertising and publicity to product endorsements, sponsorships and sweepstakes—anything that will serve to create consumer awareness, interest and, ultimately, purchase.

Just stop for a moment and think about how some products have been marketed (calculatedly sold) to the American consumer:

Buy a Ford, get a check. Buy a Chrysler, get free air fare anywhere in the world. Buy a tape deck, get free headphones. Buy a hamburger, win a prize. Buy a camera, get free film. What record purchaser has ever won anything?

The biggest single marketing breakthrough we have had in the last 10 years came with the WEA price rollback. This is simple marketing strategy, because it gives WEA product a slight competitive edge over the other labels in the marketplace.

In many ways, the science of marketing is a planned, calculated hedging of a gamble through creative promotion. Unfortunately, however, it's a science some corporate minds have been unable to grasp, so busy have they been looking over their shoulders trying to figure out what went wrong.

Jay Coleman is president and founder of Rockbill Inc., a New York music marketing and promotion firm, and Rave Communications, publishers of Rockbill.

Letters To The Editor

The Smut Factor

To become successful in today's music scene, aspiring young musicians must create a unique image that will stand out and sell their records. But in recent years many of them, or their record companies, apparently think that being unique means being more vulgar, weird or downright evil than their predecessors.

Is the public so base that all they will buy is smut? Why can't new musicians, or old ones for that matter, present an image of sanity and goodness? In this day and age that would certainly be considered unique.

Ron N. Berrett
Monrovia, Calif.

Jazz In San Diego

Thomas K. Arnold's account of the "blossoming"

San Diego jazz scene (March 19) is both superficial and misleading.

For example, he lists as "promoters" Jimmie and Jeannie Cheatham, who happen to be two of the most active and enterprising jazz musicians in the area. Jimmy Cheatham plays trombone, teaches jazz at UCSD, and appears most evenings with his wife in the Cameo Room of the Sheraton Hotel on Harbor Island. Jeannie Cheatham, the best jazz pianist in the city, heads a jam session every Sunday night at the Sheraton Inn. Her sessions have become something of an institution.

The San Diego jazz scene has never been very healthy, as witness its dismal festival record, but it is not helped by factions, jealousies and prejudices. Nor is it helped by its two newspapers, neither of which

saw fit to report Count Basie's recent concert at the Fox Theatre.

Stanley Dance
Vista, Calif.

An Exploding Cigar?

Kip Kirby's report on Randy Howard's "The All-American Redneck" states that one side of the 45 is edited, the other uncut. That's true, but those who want to broadcast the song should know that while one side is bleeped, both have been labeled "Edited For Airplay."

Did someone at Warner Bros. make a mistake, or is this the all-American version of an exploding cigar for country and novelty programmers?

Rick S. Jones, WCTA-AM
Plymouth, Ind.

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.

Thanks, Barry, for a great “Weekend in New England”



IN CONCERT

November 5
Providence Civic Center
Providence, R.I.

SOLD OUT

Ron Delsener Enterprises
Gemini Concerts, Inc.—Frank J. Russo
Tony Ruffino & Larry Vaughn Productions

November 6
Centrum
Worcester, MA

SOLD OUT
HOUSE ATTENDANCE RECORD

Don Law Company

November 10
Veterans Memorial Coliseum
New Haven, CT

SOLD OUT
HOUSE ATTENDANCE RECORD

Cross Country Concerts—
Jim Koplik & Shelly Finkel

Bartell Promoted At KEX-KQFM Portland

PORTLAND, Ore.—Kenneth J. Bartell has been promoted to vice president/general manager of Golden West's KEX/KQFM here. He replaces Walt Reid, who moves to the company's corporate headquarters in Los Angeles (Billboard, March 26.) Bartell, who served most recently as operations manager, joined KEX/KQFM as business manager in 1979 after a 10-year stint as a comptroller for the Sheraton Corporation in San Juan, Puerto Rico.

Describing the facilities, KEX/KQFM program director Bill Ford quips, "The AM is all guts and the FM is all gimmicks. KQFM, which is being partially automated, relies on the '10 in a row—more music' approach, while KEX is really what you'd call traditional MOR.

"Actually there is no format description for it. It's programmed

from the gut for the 35-plus audience. What KMPC (Los Angeles) and KSFO (San Francisco) were, KEX still is. We've got guys on the air here 16, 20 years. The new guy is Bob Miller, the former program director who's been here five years.

"When I got here I had to sell the station back to the air staff, which wasn't hard. Now they've got to sell it back to the listener. But give me intelligent people and an equal signal and budget and I'll beat you every time.

"Bill Ward (president of Golden West Radio) is great to programming people. I couldn't have anyone more totally behind me." Commenting on Bartell's appointment, Ford adds, "He's a relative newcomer to this business, but in the few years he's been in radio, he's proven himself. I'm going to enjoy working for him."

McFarland Exits Transtar For PD Post At WLTV

CHARLOTTE, N.C.—Steve McFarland leaves his position as morning host of the Transtar Radio Network, the satellite-distributed program service from Sunbelt Communications, to join Charlotte/Statesville's WLTV as program director and morning personality. He replaces Mary June Rose, who left as PD two weeks ago.

Prior to joining Transtar, McFarland worked at several stations, including KSFZ and KSAN San Francisco, KSTT Davenport and WWL New Orleans, where he hosted a talk segment. He replaced "Murphy in the Morning" at Milwaukee's WOKY when Murphy re-

signed to do mornings at Charlotte's WAYS, a position he held until leaving for Chicago earlier this year.

"Charlotte has just been waiting for Steve's satirical humor," says WLTV station manager Larry Rouse, "especially with all the format changes here recently." Current morning man Dick Durante is moving to middays, while midday man Terry Setzer becomes full-time production director.

WLTV, an FM AC outlet owned by Capitol Broadcasting, is overseen by area group manager Claire Shaffner and consulted by Andy Bickel.

Country Format Returns To Washington's WRMR

WASHINGTON — Metroplex's AM outlet here, WRMR, switched back to country Thursday (24). The daytimer had opted for a "Music Of Your Life" approach in 1981. According to Bob Cole, PD of Metroplex's country FM here, WPKX (Kix 106), who now oversees both facilities, "The format's potential was realized for our facility, and knowing that it delivers primarily upper demos, while we wanted to sell both outlets as a combo, made the decision a natural.

"I'm programming the AM largely as a perceptual tool for the FM. The music is the same. The programming is the same. We're simulcasting morning and afternoon drive. Liz Tucker, who had been doing the 'Music Of Your Life' format, will do middays on the AM.

We'll never refer to the AM on the FM, but there will be a lot of reference to the FM on the AM. We're starting to reinforce the belief in the D.C. listeners' mind that Kix Country is the country music outlet in Washington—on AM or FM.

"There's no reason to believe the station can't be reasonably successful. And reasonably successful to us would be between a 1.5 and a 2.5. Add that on to our FM share and you can't beat it. Alone right now we're the No. 1 country station in the market. Together we'll have solid dominance."

Exiting the AM facility is PD/morning man Keith McDonald. "This guy is really good," says Cole. "The problem is, we really don't have a place for him."

RETURNS TO WCMF

Reed Resigns As WMET PD

CHICAGO—Amidst speculation about what will occur when Doubleday Broadcasting takes over Metro-media's WMET here April 4, PD Trip Reed has resigned. He'll return to WCMF Rochester, N.Y., which he programmed prior to joining WMET in 1981.

Says Reed, "The Doubleday people were very nice, offering me the opportunity to stay in some capacity, but not as PD. I really wanted to continue programming,

and when the opportunity to return to Rochester came up I took it."

Reed replaces Frank Holler, who now programs Boston's WCOZ. Reed's wife, air personality Maureen Flaherty, who worked for him in Rochester and until recently was WMET's midday personality, gave birth to their daughter Whitney two weeks ago and most likely will return to WCMF, which is consulted by Jeff Pollack, in a part-time on-air capacity.

Vox Jox

Filly Joins Philly 'Hot Hits' Stable

By ROLLYE BORNSTEIN

WCAU-FM Philadelphia has hired its first female Hot Hitter. She's **Christy Springfield** from WAYV Atlantic City, who will do overnights, a shift **Todd Parker** vacated last month when he joined San Francisco's "Hot Hits" outlet, KITS.

At Chicago's "Hot Hits" outlet, WBBM-FM, **Jeff Hooker** joins the station as 6 to 10 p.m. personality. Hooker, who most recently was national promotion director for Scotti Brothers Records, was previously on the air at Philadelphia's WIF1. He replaces **Dave Robbins**, who has moved into the midday slot, replacing **Joe Dawson**, who moves into the 10 p.m. to 2 a.m. slot, replacing **Bob Lewis**, who's no longer with the station. (The latest Chicago gossip, by the way, has WLS PD **Ric Lippincott** resigning. The station says no. But ...)

Congrats to **Michelle Meisner** at San Francisco "Hot Hits" facility KITS. She's been upped to assistant PD/MD there.

★ ★ ★

Some consultancy is in formation, as **Frank Felix** leaves Noble Broadcast Consultants of San Diego to go it alone. Felix, responsible for the

group's "album oriented hits" format, was with the company for two-and-a-half years after PD posts at KFMG Albuquerque and KBPI Denver. While Noble VP **John Lynch** is talking to possible replacements, its still not resolved whether Felix will be legally bound to some involvement.

Noble, meanwhile, has announced "a major new format expected to bring immediate success to floundering AM radio stations," according to a press release. What is it? Noble VP **Bob Harper** says it's called "Great Gold," and features the best music from the '50s through the '70s. (The "newness" must be in the approach).

Also forming a consultancy is **WKHX Atlanta PD Ted Stecker**, who will be moving to the Cincinnati area. That's where his first client, **WSAI-AM-FM**, is located. Stecker, who previously programmed Metroplex's WPKX in Washington, is working with **WKHZ GM Norm Schrott** in sniffing out a good PD for the Cap Cities "Continuous Country" FM.

★ ★ ★

Bob Abernethy is upped from GSM at Plough's Tampa outlet,

Pro-Motions

If you're looking for promotable April items beyond the obvious April Fool's Day and Easter, keep in mind the first week in April has been designated National Laugh Week. You might want to dial the "Worst Joke Of The Day" for that one at (215) 976-3838. If you'd like to speak to **Geoff Fox**, the jokester himself, call him at Cabscott Productions, (609) 346-3400.

In addition to the usual reason for remembering April 15, it was also the day back in 1955 that Ray Kroc founded McDonald's in Des Plaines, Ill. Timely, in that McDonald's is about all most of us can afford on April 15. . . . April 14-24 is National Health Week. We realize that's 10 days, but we don't make these decisions. If you want to talk to those who do, you can call the Health Fair in San Francisco at (415) 861-5222.

★ ★ ★

KLOL Houston recently hosted the "KLOL Rock N Roll Family Feud" (patterned after the tv show of a similar name) at a local club. As

listeners walked in the door, they were given a numbered ticket. Ten were randomly selected, and KLOL midday jock **Nick Van Cleve** threw questions at them such as "give five excuses to get backstage." The highest score won a \$101 gift certificate.

Each Friday in February, Houston's **ABC o&o 97 Rock (KSRR)** held 97-minute "happy hours" at a local nightclub with free beer, wine, drinks, buffets, and—needless to say—a capacity crowd. The station also conducted a "Worst Joke" contest in which 25 participants in front of over 1,000 listeners vied for \$50, 10 comedy LPs and a copy of "Truly Tasteless Jokes."

New York's ABC FM WPLJ and Guinness Stout are raising money for the National Hemophilia Foundation by hosting a "best bartender" contest, with 200 New York area bars involved. Listeners donate a dollar for each vote they cast, and the winning bartender gets a trip for two to Club Med.

ABC's Washington FM Q-107 (Continued on page 58)



PIZZA'S PRIZE—Pam Pizza, foreground, won a guitar used by **Kenny Loggins** after a show promoted by **WLS Chicago**. Pizza, whose stub was picked from those deposited the night of the concert, is shown with air personality **Fred Winston**, left; advertising and promotion director **Karyn Esken**; **Loggins**; **WLS** program director **Ric Lippincott**; and **Dave Remedi**, promotion manager for **Columbia Records**.

country-formatted **WBUN**, to **GM** at the company's Baltimore facilities: **WCAO**, "your new country companion," and **V103 (WXYV)**. He replaces **Joe Cahill**, who has taken a medical retirement.

Michael Ludlum moves up from his post as managing director/broadcasting for **WCBS New York** to executive director/news for the CBS-owned AM stations, including **WCBS**, **KNX Los Angeles**, **WBBM Chicago**, **WCAU Philadelphia**, **KCBS San Francisco**, **KMOX St. Louis** and **WEEI Boston**. Ludlum has two decades of CBS experience: he joined the chain in 1964 as a news writer for **WCBS**.

The programming opening created when **Greg Lindahl** left **KOMA** for **WSM Nashville** has been filled. Joining the Oklahoma City **Storz AM** country facility is **Bobby Hatfield**, who most recently did middays on **Ken Wolt's Indianapolis facility WZPL** ("Indy's Apple," formerly **WIKS**) and was previously operations manager at **Country 11 (WCII)** and its **AC FM, WKJJ**, in **Louisville**.

★ ★ ★

Denny Rossman is upped from **GSM** at **WFBQ/WNDE Indianapolis**, replacing **L. David Moorhead**, who left earlier this year. Prior to rejoining the **Gulf Broadcasting** properties, where he worked as **GSM** in the late '70s, Rossman managed **WIKS** across town and **Sarasota's WWZZ**.

Rick Allison resigns his **PD** post at **WPLR** in **New Haven** but continues in his morning drive slot, with **Chris Kampmeier** as acting **PD** and **Melanie Dulin** as programming assistant. . . . **Elroy R.C. Smith** is no longer acting. He's now the full-fledged **PD** at Boston's urban outlet, **WILD**, with **Charles Clemmons** getting the nod as music director. . . . The next time you scan the dial in **Memphis** looking for **WEZI** at 105.9, you'll find **WGKX**. Those are the new calls applied for by the new owners. Firstcom.

(Continued on page 19)

Hinkle Out At Hearst Corp.

MILWAUKEE—After over 30 years with the **Hearst Corp.**, general manager **John E. Hinkle Jr.** has been replaced at **WISN-WLPX** by **Lee Dolnick**, the stations' general sales manager since May, 1981.

Hinkle says he believes he was dismissed because **WISN** lost money despite being the flagship station for the **Milwaukee Brewers** baseball team. In 1981, AC-formatted **WISN** replaced **WTMJ-AM** as the team's broadcasting outlet, at an estimated \$1.1 million for two seasons.

But **WISN** had a tough time the first year due to the major league baseball strike. Hinkle blames a tight economy in 1982 for holding down advertising. Recently, **WTMJ** outbid **WISN** for the **Brewer** rights through the 1985 season.

AOR-programmed **WLPX** is also in an ad slump, and its ratings have been slipping.

Hinkle joined **Hearst** in 1951 as an accountant and joined **WISN** as controller, becoming general sales manager in 1962. He was named general manager in 1969.

Clean up with Soap Talk.™

Build a big new audience with Soap Talk—
Radio's sizzling soap opera news show.

Jacklyn Zeman, provocative star of ABC TV's top-rated General Hospital, hosts Soap Talk, a new 60 second radio program that features the *inside news* on all daytime dramas. With Soap Talk you can build important audiences of working women, college students and other loyal soap opera followers that will help boost your ratings. On Soap Talk, Jacklyn will provide behind-the-scenes gossip and visits with the personalities.

Broadcast twice each weekday—in morning and afternoon drive time—Soap Talk is sure to catch fans away from their TVs and tuned-in to your station.

Soap Talk is one of radio's hottest new short-form programs in years. Don't miss your chance to clean up. **Call Julie Eisenberg at (212) 887-5690.** And watch the profits come bubbling up.



On The ABC FM Radio Network

Sponsored exclusively by Bristol-Myers

Westinghouse Names Mike Burnett

SAN DIEGO—Westinghouse Broadcasting Company has tapped Mike Burnett to head its FM group. Burnett, whose official title is operations manager, KJQY/FM Group, will continue to program KJQY (K-Joy) here, as he has since the current "Lite Music" format was adopted in 1977. He will also oversee the chain's other FM outlets: KOAX Dallas, KOST Denver, KODA Houston and WPNT Pittsburgh.

As Burnett's new role requires extensive travel, he has given up his morning drive shift but will remain on the air middays. He will share the

slot with assistant operations/production director Fred Missman, who assumes a greater responsibility for the day-to-day operation of K-Joy.

Filling Burnett's morning drive slot is John Gibbs, who had been doing evenings. Moving into the evening post is weekender Dave Powell. Public affairs director Richard Barnes continues to hold down afternoons, and Marc Woods remains as overnigher. Adding to the weekend lineup of Larry Frankel and Bob Leonard are two returning K-Joyers, John Regan and Tom Taylor.

Out Of The Box HOT 100/AC

FREDERICK, Md.—WFMD music director Kathy Whiteside can't believe that it's **Ronnie Milsap** who's singing "Stranger In My House" (RCA). She feels that his new single is the most adult contemporary-oriented tune he has ever recorded and suggests it represents a definite image change for the artist. "It's really unlike his usual solemn self," she opines. "The first time I heard it, I thought, 'Wow! This sounds like Alan Parsons!'" Whiteside also likes the qualities that make **Peter Allen's** new single, "You Haven't Heard The Last Of Me Yet" (Arista), distinctively "AC-sounding," and the crystalline sound of **Brice Henderson's** voice on the local singer's new ballad, "Lovers Again" (Union Station), produced by Scott Tutt.

AOR

UTICA, N.Y.—"Platters that matter," according to WOUR-FM music director Tom Starr, include "The Final Cut," the new album by **Pink Floyd** for Columbia. The most interesting cuts to him are "Not Now Johnny" (although "a certain four-letter word will probably necessitate an edit at some point"), "Your Possible Pasts," and the title song. "The record features some of the strongest melodies Floyd has ever offered," he opines. "I don't hear anything revolutionary in the holographic recording technique, but, as usual, the disk is impeccably recorded, produced, arranged and engineered." **Martin Briley's** "Salt In My Tears" from his "One Night With A Stranger" LP (Mercury) embodies the elements that made his first solo effort "so appealing" to the programmer. The former bass player for Ian Hunter moves the guitars out front, "and it carries the song." He adds that "Monkey Time," the Major Lance tune done by the Tubes on their new Capitol LP, "Outside Inside," has "all the right changes in all the right places. It's fun, up, and best of all, they get away with it."

BLACK/URBAN

ENGLEWOOD, Col.—Carlos Lando, who programs music for KDKO, hears pop potential in the new **Gwen Guthrie** single, "Peanut Butter" (Island). "Black radio is going to have to prove it first," he states. "But there's enough pop in the Caribbean rhythm to make it acceptable for both worlds. Best of all, Gwen sounds great." **The Isley Brothers'** "Between The Sheets" (T-Neck) reminds him of their great ballad, "Voyage To Atlantis." He feels that while the record may be "too heavy" for pop radio, "it's an extremely strong r&b record." "Weak At The Knees" by **Steve Arrington's Hall Of Fame** (Atlantic) features a sax solo that recalls the "greasy sound r&b was founded on," while **Ozone's** "You Don't Want My Love" from the "Glasses" LP (Motown) is "up-tempo rock with nice pop touches."

COUNTRY

TERRE HAUTE—**Eddie Rabbitt's** records are usually flippant and carefree, notes WZZQ-FM program/music director Kevin Young, but his new single, "You Can't Run From Love" (Warner Bros.), exudes "emotional honesty. It has a very bright AC sound that fits right into the modern country format." **Merle Haggard's** "You Take Me For Granted" (Epic) is the programmer's idea of "a beautiful song because it hits right at your country heart." And he predicts big things for **Louise Mandrell's** new RCA single, "Save Me." Lyrically and musically, he says it's her most "commercially appealing" outing to date.

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RKO RADIO NETWORKS

PAPER TIGERS—John Madden, left, has renewed his contract with RKO as host of its weekday afternoon drive sports commentaries. Radio Networks topper Thomas Burchill is shown with the former Oakland Raiders coach, whose two-minute bits are heard on almost 200 stations.

Washington Roundup

By BILL HOLLAND

The FCC Review Board has affirmed a September, 1982 license renewal decision to strip the license of **KROQ-AM** Burbank, Calif. from **George E. Cameron Jr.** Communications (GECC).

GECC must stop operating 40 days from the release of the Board's March 21 order, unless it appeals the action within 30 days. GECC is wholly owned by Burbank Broadcasting Co., the license of the popular **KROQ-FM**. The license for the Spanish-format AM station is being pulled because of what the Commission said was "inept management and stewardship... unauthorized transfer of control, failure to report changes in ownership... serious and repeated technical rule violations and misrepresentation of its financial insolvency at the time its principal owners were acquiring station **KROQ-FM**" during the last decade.

The FCC has granted the license application to **Royce International**

Broadcasting Co., Sacramento, a company wholly owned by **Edward R. Stolz II**, owner of **KWOD-FM** there.

Representatives of the Daytime Broadcasters Assn. (DBA) were in town last week for a Capitol Hill rally. They also met with the FCC and with Congressmen concerning on-going proposals on both sides of town to extend the hours of operation at daytime-only stations.

On the Hill, the daytimers were seeking co-sponsors for an upcoming bill to be introduced by Rep. Vin Weber (R-Minn.). That bill would permit two-hours-before-sunrise and two-hours-after-sunset operation, as long as there is no "undue interference." It would also reduce the "comparative disadvantage" daytimers now face when applying for full-time AM or FM licenses.

DBA has suggested these moves to the FCC. The Commission proposal, however, now favors a 6 a.m. to 6

p.m. extension, and the daytimers' plan has drawn criticism from several radio networks as well.

Suggesting that the Commission eliminate all non-technical regulation of AM subcarriers "at the earliest practicable time," the National Assn. of Broadcasters (NAB) has filed comments on FCC rule-making proposals concerning the use of multiplex transmission by AM stations, as well as a plan for minority ownership in broadcasting that would give station sellers interest in the license.

NAB also suggests that enhancement of minority ownership of broadcast properties by permitting a seller "reversionary interest" in the station license is an idea "beyond the Commission's powers." It adds that while it recognizes that a shortage of capital is a "serious problem" facing minorities seeking properties, "the answer is *not* to give seller-creditors a right of reversionary interest."

Most Added Records

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

Title, Artist, Label	% of Billboard's radio panel adding record this week	% of Billboard's radio panel now reporting record	Key stations adding title this week include
HOT 100			
1 "Rio," Duran Duran, Capitol	31%	37%	KFI-AM, KRTH-FM, WLOL-FM, WCAU-FM, WQXI-FM, WZGC-FM
2 "Let's Dance," David Bowie, EMI America	25%	63%	KUBE-FM, WLOL-FM, WXKS-FM, WQXI-FM, KIMN-AM, WHYT-FM
3 "Stranger In My House," Ronnie Milsap, RCA	25%	39%	KFI-AM, WMC-FM, WBEN-FM, KBEQ-FM, KZZP-FM, KCPX-FM
4 "Mornin'," Al Jarreau, Warner Bros.	23%	44%	KBEQ-FM, WHYT-FM, KNBQ-FM, WQXI-FM, WZGC-FM, KFI-AM
5 "Solitaire," Laura Branigan, Atlantic	16%	61%	KRTH-FM, WQXI-FM, KZZP-FM, KNBQ-FM, WKTI-FM, WBCY-FM
BLACK			
1 "Save Your Love For Me," Gladys Knight & the Pips, Columbia	33%	34%	KDAY-AM, KGFJ-AM, WBMX-FM, WRKS-FM, WHRK-FM, WVEE-FM
2 "Raid," Lakeside, Solar	27%	57%	WBMX-FM, XHRM-FM, WDAO-FM, KAPE-AM, WUFO-AM, WANT-AM
3 "Bottoms Up," Chi-Lites, LARC	25%	67%	WDIA-AM, KDIA-AM, WDAO-FM, WZAK-FM, WANT-AM, WHAT-AM
4 "Between The Sheets," Isley Brothers, T-Neck	22%	22%	KDAY-AM, KMJQ-FM, WRKS-FM, WPLZ-FM, WHRK-FM, WGCI-FM
5 "Candy Girl," New Edition, Streetwise	19%	41%	KMJQ-FM, WDAO-FM, KAPE-AM, WJPC-AM, WNHC-AM, WANM-AM
COUNTRY			
1 "Our Love Is On The Faultline," Crystal Gayle, Warner Bros.	53%	62%	KLAC-AM, KMPS-AM, WIRE-AM, KKYX-AM, WMAQ-AM, WPLO-AM
2 "Fool For Your Love," Mickey Gilley, Epic	42%	42%	KLZ-AM, KIKK-AM, WDGY-AM, WMAQ-AM, WPLO-AM, WMC-AM
3 "Stranger In My House," Ronnie Milsap, RCA	36%	43%	KLAC-AM, KKYX-AM, WDGY-AM, WPLO-AM, KNEW-AM, WHN-AM
4 "Love Affairs," Michael Murphey, Liberty	26%	54%	KLZ-AM, KMPS-AM, WIRE-AM, KYNN-AM, WHOO-AM, KVEG-AM
5 "You Can't Run From Love," Eddie Rabbitt, Warner Bros.	19%	23%	WHK-AM, KIKK-AM, WMAQ-AM, WMC-AM, WPLO-AM, WTSO-AM
ADULT CONTEMPORARY			
1 "You Can't Run From Love," Eddie Rabbitt, Warner Bros.	26%	36%	WCCO-AM, KFMB-AM, WLTA-FM, WRVR-FM, WHIO-FM, WHB-AM
2 "You Haven't Heard The Last Of Me Yet," Peter Allen, Arista	18%	33%	KHOW-AM, KFMB-AM, WSB-AM, KEX-AM, WHIO-FM, WGY-AM
3 "Stranger In My House," Ronnie Milsap, RCA	17%	24%	WYEN-FM, WSB-AM, KKUA-AM, WQUE-FM, WHB-AM, WGY-AM
4 "I Won't Hold You Back," Toto, Columbia	15%	81%	WGAR-AM, WOMC-FM, WKRC-AM, KEYI-FM, KOMO-AM, KLTE-AM
5 "Easy For You To Say," Linda Ronstadt, Asylum	15%	48%	KPPL-FM, KFMB-AM, WENS-FM, WSB-AM, KEZL-FM, KRNT-AM

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Hank Williams Jr.,
photographed for
American Country Countdown
by Les Leverett.

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (3/22/83)

PRIME MOVERS-NATIONAL

- THE GREG KIHN BAND—Jeopardy (Beserkley)
- MICHAEL JACKSON—Billie Jean (Epic)
- DEXY'S MIDNIGHT RUNNERS—Come On Eileen (Mercury)

TOP ADD ONS -NATIONAL

- DAVID BOWIE—Let's Dance (EMI-America)
- DURAN DURAN—Rio (Capitol)
- LAURA BRANIGAN—Solitaire (Atlantic)

BREAKOUTS-NATIONAL

- KENNY LOGGINS—Welcome To Heartlight (Columbia)
- PATRICK SIMMONS—So Wrong (Elektra)
- AL JARREAU—Mornin' (Warner Bros.)

★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.

KRTH-FM—Los Angeles

- (David Grossman—MD)
- ★ ★ MICHAEL JACKSON—Billie Jean 1-1
- ★ ★ DURAN DURAN—Hungry Like The Wolf 2-2
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 4-3
- ★ MICHAEL JACKSON—Beat It 8-4
- ★ ABC—Poison Arrow 7-5
- ★ LAURA BRANIGAN—Solitaire
- ★ DURAN DURAN—Rio
- ★ THE GAP BAND—Outstanding B
- ★ DAVID BOWIE—Let's Dance B
- ★ INDEEP—Last Night A D.J. Saved My Life B
- ★ RONNIE MILSAP—Stranger In My House B
- ★ MAC McANALLY—Minimum Love A
- ★ STEPHEN BISHOP—It Might Be You A
- ★ TOTO—I Won't Hold You Back X

KZZP-FM—Phoenix

- (Randy Stewart—PD)
- ★ ★ MEN AT WORK—Be Good Johnny 2-2
- ★ ★ JOURNEY—Separate Ways 5-5
- ★ THE GREG KIHN BAND—Jeopardy 13-9
- ★ STEPHEN BISHOP—It Might Be You 21-16
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now 26-22
- ★ ★ BRYAN ADAMS—Straight From The Heart
- ★ ★ THOMAS DOLBY—She Blinded Me With Science
- ★ SCANDAL—Love's Got A Rock N' Roll Heart 8-5
- ★ DAVID BOWIE—Let's Dance B
- ★ MAC McANALLY—Minimum Love B
- ★ LAURA BRANIGAN—Solitaire A
- ★ AL JARREAU—Mornin' A
- ★ RONNIE MILSAP—Stranger In My House A
- ★ NAKED EYES—Always Something There To Remind Me X
- ★ PATRICK SIMMONS—So Wrong X

XTRA-AM—San Diego

- (Jim Richards—MD)
- ★ ★ MICHAEL JACKSON—Billie Jean 1-1
- ★ ★ DURAN DURAN—Hungry Like The Wolf 3-3
- ★ STYX—Mr. Roboto 5-4
- ★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen 9-7
- ★ THE GREG KIHN BAND—Jeopardy 12-10
- ★ DAVID BOWIE—Let's Dance
- ★ DURAN DURAN—Rio
- ★ THOMAS DOLBY—She Blinded Me With Science B
- ★ ROBERT HAZARD—Escalator Of Life B
- ★ THE GAP BAND—Outstanding A
- ★ BRYAN ADAMS—Straight From The Heart A
- ★ ADAM ANT—Desperate But Not Serious X
- ★ PATRICK SIMMONS—So Wrong X
- ★ PHIL COLLINS—I Don't Care Anymore X
- ★ THE POINTER SISTERS—If You Wanna Get Your Lady Back X
- ★ BARRY MANILOW—Something To Grab For X

Pacific Northwest Region

★ PRIME MOVERS

- DARYL HALL AND JOHN OATES—One On One (RCA)
- MICHAEL JACKSON—Beat It (Epic)
- THE GREG KIHN BAND—Jeopardy (Beserkley)

● TOP ADD ONS

- DAVID BOWIE—Let's Dance (EMI-America)
- BARRY MANILOW—Some Kind Of Friend (Arista)
- FELONY—The Fanatic (Rock 'n' Roll)

BREAKOUTS

- PATRICK SIMMONS—So Wrong (Elektra)
- KENNY LOGGINS—Welcome To Heartlight (Columbia)
- DURAN DURAN—Rio (Capitol)

KCBN-AM—Reno

- (Jim O'Neil—MD)
- ★ ★ DARYL HALL AND JOHN OATES—One On One 2-1
- ★ ★ MICHAEL JACKSON—Billie Jean 13-6
- ★ ★ AFTER THE FIRE—Der Kommissar 8-4
- ★ THOMAS DOLBY—She Blinded Me With Science 19-13
- ★ MICHAEL JACKSON—Beat It 15-7
- ★ TOM CAREY—I Won't Be Home Tonight
- ★ PATRICK SIMMONS—So Wrong
- ★ ULTRAVOX—Reap The Wild Wind B
- ★ MODERN ENGLISH—I Melt With You B
- ★ BRYAN ADAMS—Straight From The Heart B
- ★ THE FIXX—Red Skies B
- ★ ALEX EALE—Another Saturday Night B
- ★ DURAN DURAN—Rio A
- ★ NIGHT RANGER—Sing Me Away A
- ★ ROBERT HAZARD—Escalator Of Life A
- ★ EDDY GRANT—Electric Avenue A

KCNR-FM—Portland

- (Richard Marker—MD)
- ★ ★ LIONEL RICHIE—You Are 1-1
- ★ ★ DARYL HALL AND JOHN OATES—One On One 7-2
- ★ ★ JOURNEY—Separate Ways 11-4
- ★ DAN FOGELBERG—Make Love Stay 13-7
- ★ THE GREG KIHN BAND—Jeopardy 15-11
- ★ DIONNE WARWICK—Take The Short Way Home
- ★ TOTO—I Won't Hold You Back
- ★ MAC McANALLY—Minimum Love B
- ★ KENNY LOGGINS—Welcome To Heartlight A
- ★ YAZ—Only You A

KFCR-AM—San Francisco

- (Kate Ingram—MD)
- ★ ★ DURAN DURAN—Hungry Like The Wolf 1-1
- ★ ★ MICHAEL JACKSON—Beat It 7-3
- ★ FRIDA—I Know There's Something Going On 10-7
- ★ GOLDEN EARRING—Twilight Zone 14-9
- ★ MEN AT WORK—Be Good Johnny 27-11
- ★ FELONY—The Fanatic
- ★ CHAMPAGNE—Try Again B
- ★ DAVID BOWIE—Let's Dance B
- ★ STEPHEN BISHOP—It Might Be You A
- ★ THE OAK RIDGE BOYS—American Made X
- ★ THE CLASH—Should I Stay Or Should I Go X
- ★ ROBERT HAZARD—Escalator Of Life X
- ★ BARRY MANILOW—Some Kind Of Friend B

- ★ PATRICK SIMMONS—So Wrong X
- ★ DIONNE WARWICK—Take The Short Way Home X

KIRB-AM—Spokane

- (Brian Gregory—MD)
- ★ ★ STEPHEN BISHOP—It Might Be You 10-6
- ★ ★ YAZ—Only You 11-8
- ★ ★ MICHAEL JACKSON—Separate Ways 14-7
- ★ BARRY MANILOW—Some Kind Of Friend 19-13
- ★ THE GREG KIHN BAND—Jeopardy 23-18
- ★ PATRICK SIMMONS—So Wrong B
- ★ EDDIE RABBITT—You Can't Run From Love A
- ★ JULIO IGLESIAS—Amour A
- ★ AL JARREAU—Mornin' A
- ★ RONNIE MILSAP—Stranger In My House A
- ★ MAC McANALLY—Minimum Love X
- ★ MEN AT WORK—Be Good Johnny D
- ★ DURAN DURAN—Hungry Like The Wolf D
- ★ MICHAEL JACKSON—Billie Jean D
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now D
- ★ STYX—Mr. Roboto B

KNBQ-FM—Tacoma

- (Boau Roberts—MD)
- ★ ★ THE GREG KIHN BAND—Jeopardy 18-9
- ★ ★ MICHAEL JACKSON—Beat It 15-10
- ★ OXO—Whirly Girl 22-16
- ★ ★ AFTER THE FIRE—Der Kommissar 31-19
- ★ DEF LEPPARD—Photograph 36-22
- ★ STEPHEN BISHOP—It Might Be You B
- ★ TOTO—I Won't Hold You Back B
- ★ DAVID BOWIE—Let's Dance B
- ★ YAZ—Only You B
- ★ TONY CARLY—I Won't Be Home Tonight B
- ★ NIGHT RANGER—Sing Me Away A
- ★ DURAN DURAN—Rio A
- ★ LAURA BRANIGAN—Solitaire A
- ★ SAMMY HAGAR—Never Give Up A
- ★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No A
- ★ AL JARREAU—Mornin' A
- ★ DIRE STRAIGHTS—Twisting By The Pool A
- ★ FELONY—The Fanatic X
- ★ THOMAS DOLBY—She Blinded Me With Science X
- ★ DEBARGE—I Like It X
- ★ PATRICK SIMMONS—So Wrong X
- ★ LE ROUX—Carrie's Gone X
- ★ SCANDAL—Love's Got A Line On You X
- ★ GARY PORTNOY—Where Everybody Knows Your Name X

KRLC-AM—Lewiston

- (Sleve MacKenzie—MD)
- ★ ★ DARYL HALL AND JOHN OATES—One On One 5-1
- ★ ★ DAN FOGELBERG—Make Love Stay 9-4
- ★ JOE JACKSON—Breaking Us In Two 8-5
- ★ ERIC CLAPTON—I've Got A Rock N' Roll Heart 10-6
- ★ DIANA ROSS—So Close 13-8
- ★ LEE GREENWOOD—I.O.U
- ★ PETER ALLEN—You Haven't Heard The Last Of Me
- ★ TOTO—I Won't Hold You Back B
- ★ MAC McANALLY—Minimum Love B
- ★ THE ALAN PARSONS PROJECT—Old And Wise B
- ★ JOHN ANDERSON—Swingin' B
- ★ B.J. THOMAS—What Ever Happened To Old Fashioned Love B
- ★ LOU RAWLS—Wind Beneath My Wings A
- ★ MAUREEN McDONALD—Twice Upon A Time A
- ★ GARY PORTNOY—Where Everybody Knows Your Name X
- ★ YAZ—Only You X
- ★ GARLAND JEFFREYS—What Does It Take To Win Your Love X
- ★ LINDA RONSTADT—Easy For You To Say X
- ★ ABBA—One Of Us X
- ★ THE TEMPTATIONS—Love On My Mind Tonight X
- ★ PATTI AUSTIN—Every Home Should Have One X
- ★ FLEETWOOD MAC—Oh Diane X
- ★ EDDIE RABBITT—You Can't Run From Love X

KSFM-FM—Sacramento

- (Mark Preston—MD)
- ★ ★ JOURNEY—Separate Ways 11-3
- ★ ★ STEPHEN BISHOP—It Might Be You 16-8
- ★ DAN FOGELBERG—Make Love Stay 20-12
- ★ FRIDA—I Know There's Something Going On 22-16
- ★ TOTO—I Won't Hold You Back 30-24
- ★ THE GREG KIHN BAND—Jeopardy
- ★ MICHAEL JACKSON—Beat It
- ★ BARRY MANILOW—Some Kind Of Friend A
- ★ OXO—Whirly Girl A
- ★ KENNY LOGGINS—Welcome To Heartlight A
- ★ MAC McANALLY—Minimum Love A

KTAC-AM—Tacoma

- (Rob Sherwood—MD)
- ★ ★ DARYL HALL AND JOHN OATES—One On One 5-4
- ★ ★ ERIC CLAPTON—I've Got A Rock N' Roll Heart 13-7
- ★ SUPERTRAMP—My Kind Of Lady 12-10
- ★ MICHAEL JACKSON—Some Kind Of Friend B
- ★ JEFFREY OSBORNE—Eenie Meenie A
- ★ GARY PORTNOY—Theme From Cheers A
- ★ B.J. THOMAS—What Ever Happened To Old Fashioned Love A

KUBE-FM—Seattle

- (Tom Mytler—MD)
- ★ ★ DARYL HALL AND JOHN OATES—One On One 4-2
- ★ ★ STYX—Mr. Roboto 7-3
- ★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen 11-5
- ★ JOURNEY—Separate Ways 13-9
- ★ THOMPSON TWINS—Lies 15-13
- ★ DAVID BOWIE—Let's Dance
- ★ BARRY MANILOW—Some Kind Of Friend
- ★ PRINCE—Little Red Corvette B
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now B
- ★ KENNY LOGGINS—Welcome To Heartlight A

KYYA-FM—Billings

- (Jack Bell/Charlie Fox—MD)
- ★ ★ THE GREG KIHN BAND—Jeopardy 15-9
- ★ ★ FRIDA—I Know There's Something Going On 16-12
- ★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen 18-13
- ★ MICHAEL JACKSON—Beat It 20-16
- ★ ★ AFTER THE FIRE—Der Kommissar 24-19
- ★ ★ KENNY LOGGINS—Welcome To Heartlight
- ★ PRINCE—Little Red Corvette
- ★ STEPHEN BISHOP—It Might Be You B
- ★ OXO—Whirly Girl B
- ★ TOTO—I Won't Hold You Back B
- ★ BARRY MANILOW—Some Kind Of Friend A
- ★ BRYAN ADAMS—Straight From The Heart A

KYYX-FM—Seattle

- (Elvin Ichijama—MD)
- ★ ★ THE GREG KIHN BAND—Jeopardy 2-1

WOMP-FM—Bellaire

- (Rich McKenzie—PD)
- ★ ★ JOURNEY—Separate Ways 1-1
- ★ ★ FIREFALL—Always 12-3
- ★ MICHAEL JACKSON—Beat It 25-10
- ★ TOTO—I Won't Hold You Back 22-12
- ★ LINDA RONSTADT—Easy For You To Say 30-19
- ★ WALTER EAGAN—Full Moon Fire
- ★ STEPHEN BISHOP—It Might Be You
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now B
- ★ RONNIE MILSAP—Stranger In My House B
- ★ SAMMY HAGAR—Never Give Up A
- ★ MAC McANALLY—Minimum Love A
- ★ DIRE STRAIGHTS—Twisting By De Pool A
- ★ DEBARGE—I Like It A
- ★ TOTAL COELLO—I Eat Cannibals X

North Central Region

★ PRIME MOVERS

- PRINCE—Little Red Corvette (Warner Bros.)
- JOURNEY—Separate Ways (Columbia)
- THE GREG KIHN BAND—Jeopardy (Beserkley)

● TOP ADD ONS

- DAVID BOWIE—Let's Dance (EMI-America)
- BOB SEGER AND THE SILVER BULLET BAND—Even Now (Capitol)
- TOM PETTY AND THE HEARTBREAKERS—Change Of Heart (Backstreet)

BREAKOUTS

- DURAN DURAN—Rio (Capitol)
- KENNY LOGGINS—Welcome To Heartlight (Columbia)
- DEF LEPPARD—Photograph (Mercury)

WGCL-FM—Cleveland

- (Tom Jefferies—MD)
- ★ ★ THE GREG KIHN BAND—Jeopardy 10-3
- ★ PRINCE—Little Red Corvette 14-5
- ★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen 4-2
- ★ AFTER THE FIRE—Der Kommissar 9-4
- ★ ABC—Poison Arrow 15-14
- ★ DAVID BOWIE—Let's Dance B
- ★ DURAN DURAN—Rio B
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now X
- ★ MEN AT WORK—Be Good Johnny X
- ★ DONNIE IRIS—This Time It Must Be Love X
- ★ LOU RAWLS—Wind Beneath My Wings X

WHYT-FM—Detroit

- (Lee Malcolm—MD)
- ★ ★ PRINCE—Little Red Corvette 17-11
- ★ ★ THOMAS DOLBY—She Blinded Me With Science 20-13
- ★ GOLDEN EARRING—Twilight Zone 5-4
- ★ DAVID BOWIE—Let's Dance
- ★ BRYAN ADAMS—Straight From The Heart
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now B
- ★ DEF LEPPARD—Photograph B
- ★ WALL OF VOODOO—Mexican Radio B
- ★ TOTO—I Won't Hold You Back B
- ★ KENNY LOGGINS—Welcome To Heartlight B
- ★ DAVID BOWIE—Let's Dance A
- ★ LAURA BRANIGAN—Solitaire A
- ★ MISSING PERSONS—Walking In L.A. A
- ★ NAKED EYES—Always Something There To Remind Me A
- ★ PATRICK SIMMONS—So Wrong A
- ★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No A
- ★ BILLY JOEL—Goodnight Saigon A
- ★ THE SYSTEM—You Are In My System A
- ★ THE POINTER SISTERS—If You Wanna Get Your Lady Back A
- ★ AL JARREAU—Mornin' A
- ★ ADAM ANT—Desperate But Not Serious X
- ★ PSYCHEDELIC FURS—Love My Way X
- ★ BARRY MANILOW—Some Kind Of Friend X
- ★ YAZ—Only You X
- ★ ROBERT HAZARD—Escalator Of Life X
- ★ MAC McANALLY—Minimum Love X

WKDD-FM—Akron

- (Matt Patrick—PD)
- ★ ★ EDDIE MONEY—Take A Little Bit 16-10
- ★ ★ TOTO—I Won't Hold You Back 17-11
- ★ ★ STEPHEN BISHOP—It Might Be You 25-20
- ★ CULTURE CLUB—Time 27-21
- ★ PATRICK SIMMONS—So Wrong 30-24
- ★ DAVID BOWIE—Let's Dance
- ★ WALTER EAGAN—Full Moon Fire
- ★ LAURA BRANIGAN—Solitaire B
- ★ DEF LEPPARD—Photograph B
- ★ PSYCHEDELIC FURS—Love My Way B
- ★ THE POINTER SISTERS—Change Of Heart B
- ★ PRINCE—Little Red Corvette B
- ★ Z.Z. TOP—Gimme All Your Loving A
- ★ FLEETWOOD MAC—Oh Diane A
- ★ PLANET P—Why Me A
- ★ INXS—The One Thing X
- ★ RONNIE MILSAP—Stranger In My House X
- ★ SAMMY HAGAR—Never Give Up X
- ★ MAC McANALLY—Minimum Love X
- ★ NEAL SCHON AND JAN HAMM—No More Lies X
- ★ SAGA—Wind Him Up A
- ★ ROBERT HAZARD—Escalator Of Life X

WKRQ-FM—Cincinnati

- (Tony Galluzzo—MD)
- ★ ★ JOURNEY—Separate Ways 4-1
- ★ ★ GOLDEN EARRING—Twilight Zone 8-6
- ★ THE GREG KIHN BAND—Jeopardy 10-6
- ★ FRIDA—I Know There's Something Going On 15-8
- ★ JOE JACKSON—Breaking Us In Two 16-13
- ★ TOM PETTY AND THE HEARTBREAKERS—Change Of Heart
- ★ THOMPSON TWINS—Lies
- ★ KENNY LOGGINS—Welcome To Heartlight A
- ★ DURAN DURAN—Rio X

Southwest Region

★ PRIME MOVERS

- DARYL HALL AND JOHN OATES—One On One (RCA)
- DEXY'S MIDNIGHT RUNNERS—Come On Eileen (Mercury)
- MICHAEL JACKSON—Billie Jean (Epic)

● TOP ADD ONS

- LAURA BRANIGAN—Solitaire (Atlantic)
- DAVID BOWIE—Let's Dance (EMI-America)
- Z.Z. TOP—Gimme All Your Lovin' (Warner Bros.)

BREAKOUTS

- DURAN DURAN—Rio (Capitol)
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No (RCA)
- AL JARREAU—Mornin' (Warner Bros.)

BREAKOUTS

- DURAN DURAN—Rio (Capitol)
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No (RCA)
- AL JARREAU—Mornin' (Warner Bros.)

KILE-AM—Galveston

- (Scott Taylor—MD)
- ★ ★ DARYL HALL AND JOHN OATES—One On One 3-1
- ★ ★ STYX—Mr. Roboto 12-4
- ★ ABC—Poison Arrow 14-10
- ★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen 18-11
- ★ JOHN ANDERSON—Swingin' 32-24
- ★ SAMMY HAGAR—Never Give Up
- ★ RONNIE MILSAP—Stranger In My House
- ★ BRYAN ADAMS—Straight From The Heart B
- ★ LAURA BRANIGAN—Solitaire B
- ★ DAVID BOWIE—Let's Dance B
- ★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No B
- ★ AL JARREAU—Mornin' B
- ★ Z.Z. TOP—Gimme All Your Loving A
- ★ DURAN DURAN—Rio A
- ★ NIGHT RANGER—Sing Me Away A
- ★ CHAMPAGNE—Try Again A
- ★ DEF LEPPARD—Photograph X
- ★ PSYCHEDELIC FURS—Love My Way X
- ★ BERTIE HIGGINS—Tokyo Joe X

KKBQ-AM—Houston

- (Patty Hamilton—MD)
- ★ DURAN DURAN—Rio B
- ★ TOTO—I Won't Hold You Back B
- ★ MODERN ENGLISH—I Melt With You B
- ★ PSYCHEDELIC FURS—Love My Way A
- ★ LAURA BRANIGAN—Solitaire A
- ★ ROBERT HAZARD—Escalator Of Life X

KOFM-FM—Oklahoma City

- (Dave Duquesne—MD)
- ★ ★ NEIL DIAMOND—I'm Alive 2-1
- ★ ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 4-2
- ★ JOE JACKSON—Breaking Us In Two 12-7
- ★ K.C. AND THE SUNSHINE BAND—Don't Run (Come Back To Me) 22-15

KROK-FM—Shreveport

- (Gary Bennett—MD)
- ★ ★ MICHAEL JACKSON—Billie Jean 6-1
- ★ ★ DARYL HALL AND JOHN OATES—One On One 5-2
- ★ ERIC CLAPTON—I've Got A Rock N' Roll Heart 7-3
- ★ DAN FOGELBERG—Make Love Stay 8-4
- ★ THE PRETENDERS—Back On The Chain Gang 9-5
- ★ DEF LEPPARD—Photograph
- ★ ROBBIE PATTON—Smiling Island
- ★ Z.Z. TOP—Gimme All Your Loving A
- ★ SAMMY HAGAR—Never Give Up A
- ★ SAGA—Wind Him Up A
- ★ RONNIE MILSAP—Stranger In My House A

KSEL-FM—Lubbock

- (Stan Stace—MD)
- ★ LOU RAWLS—Wind Beneath My Wings B

KVOL-AM—Lafayette

- (Phil Rankin—MD)
- ★ ★ JOURNEY—Separate Ways 3-1
- ★ ★ DARYL HALL AND JOHN OATES—One On One 2-2
- ★ ★ TOTO—I Won't Hold You Back 19-11
- ★ MICHAEL JACKSON—Beat It 20-12
- ★ KENNY LOGGINS—Welcome To Heartlight 38-28
- ★ BRYAN ADAMS—Straight From The Heart
- ★ DURAN DURAN—Rio
- ★ PSYCHEDELIC FURS—Love My Way B

(Continued on opposite page)

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Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (3/22/83)

Continued from opposite page

- THE POINTER SISTERS—If You Wanna Get Your Lady Back B
- DAVID BOWIE—Let's Dance B
- LAURA BRANIGAN—Solitaire B
- BILLY JOEL—Goodnight Saigon B
- THE SYSTEM—You Are In My System B
- IRENE CARA—Flashdance, What A Feeling A
- AL JARREAU—Mornin' A
- ANGELA BOFILL—Too Tough A
- NIGHT RANGER—Sing Me Away A
- STEVE MILLER BAND—Living In The U.S.A. A
- Z.Z. TOP—Gimme All Your Loving X
- YAZ—Only You X
- RONNIE MILSAP—Stranger In My House X
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X
- NAKED EYES—Always Something There To Remind Me X
- GERARD McMAHON—Count On Me X
- FELONY—The Fanatic X
- BERTIE HIGGINS—Tokyo Joe X
- PETER GODWIN—Images Of Heaven X
- ROBERT HAZARD—Escalator Of Life X
- TRIUMPH—A World Of Fantasy X
- MISSING PERSONS—Walking In L.A. X
- WALL OF VOODOO—Mexican Radio X

KVST-AM—Houston

- (Clay Gish/Cat Simon—MD)
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 11-5
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 13-9
- ★ THE GREG KIHN BAND—Jeopardy 18-11
- ★ FRIDA—I Know There's Something Going On 19-14
- ★ MICHAEL JACKSON—Beat It 21-15
- MODERN ENGLISH—I Melt With You
- REX SMITH—in The Heat Of The Night
- DEF LEPPARD—Photograph B
- CHRIS DEBURGH—Don't Pay The Ferry Man B
- TOTO—I Won't Hold You Back X
- BOB SEGER AND THE SILVER BULLET BAND—Even Now X
- Z.Z. TOP—Gimme All Your Loving X

KZFM-FM—Corpus Christi

- (Steve Anderson—MD)
- ★ MICHAEL JACKSON—Beat It 11-7
- ★ ABC—Poison Arrow 26-17
- ★ DEF LEPPARD—Photograph 10-6
- ★ GOLDEN EARRING—Twilight Zone 16-12
- ★ PSYCHEDELIC FURS—Love My Way 19-15
- NIGHT RANGER—Sing Me Away
- SCANDAL—Love's Got A Line On You
- THE CLASH—Should I Stay Or Should I Go B
- WALTER EGAN—Full Moon Fire A
- BRYAN ADAMS—Cute Like A Knife A
- SAMMY HAGAR—Never Give Up A
- INXS—The One Thing X
- THE FIXX—Red Skies X
- HEAVEN 17—Let Me Go X
- ROBERT HAZARD—Escalator Of Life X
- DAVID BOWIE—Let's Dance X
- U2—New Year's Day X

WWXK-FM—Nashville

- (John Anthony—MD)
- ★ JOHN ANDERSON—Swingin' 1-1
- ★ JOURNEY—Separate Ways 3-3
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 11-5
- ★ MEN AT WORK—Be Good Johnny 14-11
- ★ MICHAEL JACKSON—Beat It 17-12
- STEPHEN BISHOP—It Might Be You
- KENNY LOGGINS—Welcome To Heartlight
- BOB SEGER AND THE SILVER BULLET BAND—Even Now B
- DIONNE WARWICK—Take The Short Way Home B
- PATRICK SIMMONS—So Wrong A
- AL JARREAU—Mornin' A
- RONNIE MILSAP—Stranger In My House A
- NAKED EYES—Always Something There To Remind Me X
- FIREFALL—Always X
- DAVID BOWIE—Let's Dance X
- TOTO—I Won't Hold You Back X
- ROBBIE PATTON—Smiling Island X
- DEF LEPPARD—Photograph X

Midwest Region

★ PRIME MOVERS

- DARYL HALL AND JOHN OATES—One On One (RCA)
- THE GREG KIHN BAND—Jeopardy (Beserkley)
- MICHAEL JACKSON—Billie Jean (Epic)

● TOP ADD ONS

- DAVID BOWIE—Let's Dance (EMI-America)
- TOTO—I Won't Hold You Back (Columbia)
- LAURA BRANIGAN—Solitaire (Atlantic)

BREAKOUTS

- BRYAN ADAMS—Straight From The Heart
- AFTER THE FIRE—Der Kommissar (Epic)
- KENNY LOGGINS—Welcome To Heartlight (Columbia)

KFYR-AM—Bismarck

- (Dan Brannan—MD)
- ★ JOURNEY—Separate Ways 7-4
- ★ DURAN DURAN—Hungry Like The Wolf 10-5
- ★ MICHAEL JACKSON—Billie Jean 13-7
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 11-8
- ★ JOHN ANDERSON—Swingin' 19-14
- ★ AFTER THE FIRE—Der Kommissar B
- BRYAN ADAMS—Straight From The Heart A
- PRINCE—Little Red Corvette A
- IRENE CARA—Flashdance, What A Feeling A
- OLIVIA NEWTON-JOHN—Tied Up X
- JOE JACKSON—Breaking Us In Two X
- LAURA BRANIGAN—Solitaire X
- STEEL BREEZE—Dreamin' Is Easy X
- STEPHEN BISHOP—It Might Be You X
- BARRY MANILOW—Some Kind Of Friend X
- DIONNE WARWICK—Take The Short Way Home X
- OXO—Whirly Girl X
- KENNY LOGGINS—Welcome To Heartlight X
- TOTO—I Won't Hold You Back X
- THE GREG KIHN BAND—Jeopardy X
- BOB SEGER AND THE SILVER BULLET BAND—Even Now X
- EDDIE RABBITT—You Can't Run From Love X
- FLEETWOOD MAC—Oh Diane X
- TOMMY JAMES—Say Please X

KHTR-FM—St. Louis

- (Ed Scarborough—PD)
- ★ THE GREG KIHN BAND—Jeopardy 18-10
- ★ DEF LEPPARD—Photograph 24-17

- ★ ABC—Poison Arrow 20-18
- ★ OXO—Whirly Girl 22-10
- TOM PETTY AND THE HEARTBREAKERS—Change Of Heart 26-23
- DAVID BOWIE—Let's Dance
- BRYAN ADAMS—Straight From The Heart B
- KENNY LOGGINS—Welcome To Heartlight X
- PRINCE—Little Red Corvette X
- INXS—The One Thing X
- FELONY—The Fanatic X
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X

KIOA-AM—Des Moines

- (A.W. Pantoja—MD)
- ★ ROBBIE PATTON—Smiling Island 23-18
- ★ K.C. AND THE SUNSHINE BAND—Don't Run (Come Back To Me) 29-19
- ★ GARLANO JEFFREYS—What Does It Take To Win Your Love 27-20
- ★ THE ALAN PARSONS PROJECT—Old And Wise 28-22
- ★ GARY PORTNOY—Where Everybody Knows Your Name 30-24
- BERTIE HIGGINS—Tokyo Joe A
- ALABAMA—Dixieland Delight A
- PATTI AUSTIN—Every Home Should Have One A
- EDDIE RABBITT—You Can't Run From Love A
- PETER ALLEN—You Haven't Heart The Last Of Me A
- JOHN ANDERSON—Swingin' A
- RILNESUR—Keep It Alive A
- BRYAN ADAMS—Straight From The Heart X
- FLEETWOOD MAC—Oh Diane X
- B.J. THOMAS—What Ever Happened To Old Fashioned Love X

KKLS-AM—Rapid City

- (Randy Sherwyn—PD)
- ★ LIONEL RICHE—You Are 1-1
- ★ DARYL HALL AND JOHN OATES—One On One 2-2
- ★ ERIC CLAPTON—I've Got A Rock N' Roll Heart 3-3
- ★ THE GREG KIHN BAND—Jeopardy 15-8
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 14-11
- TOTO—I Won't Hold You Back
- SAMMY HAGAR—Never Give Up
- BARRY MANILOW—Something To Grab For B
- LAURA BRANIGAN—Solitaire B
- BRYAN ADAMS—Straight From The Heart A
- PHIL COLLINS—I Don't Care Anymore X
- DIRE STRAIGHTS—Twisting By De Pool X
- RONNIE MILSAP—Stranger In My House X
- MAC McANALLY—Minimum Love X

KMGK-FM—Des Moines

- (Michael Stone—MD)
- ★ DAN FOGELBERG—Make Love Stay 24-15
- ★ TOM PETTY AND THE HEARTBREAKERS—Change Of Heart 27-17
- ★ PRINCE—Little Red Corvette 30-21
- ★ ADAM ANT—Desperate But Not Serious 32-26
- ★ KENNY LOGGINS—Welcome To Heartlight 33-27
- RONNIE MILSAP—Stranger In My House
- Z.Z. TOP—Gimme All Your Loving
- AL JARREAU—Mornin' A
- SAMMY HAGAR—Never Give Up A
- DAVID BOWIE—Let's Dance A
- MODERN ENGLISH—I Melt With You X
- PSYCHEDELIC FURS—Love My Way X
- JOHN ANDERSON—Swingin' X
- BRYAN ADAMS—Straight From The Heart X
- PATRICK SIMMONS—So Wrong X
- TOMMY JAMES—Say Please X

KQKQ-FM—Omaha

- (Jay Taylor—MD)
- ★ STYX—Mr. Roboto 2-1
- ★ MICHAEL JACKSON—Beat It 9-5
- ★ PRINCE—Little Red Corvette 10-7
- ★ AFTER THE FIRE—Der Kommissar 14-10
- ★ DEF LEPPARD—Photograph 27-13
- DAVID BOWIE—Let's Dance
- Duran Duran—Rio
- DEBARGE—I Like It B
- Mac McANALLY—Minimum Love B
- RONNIE MILSAP—Stranger In My House A
- NAKED EYES—Always Something There To Remind Me A

KRNA-FM—Iowa City

- (Bart Goyshor—PD)
- ★ ERIC CLAPTON—I've Got A Rock N' Roll Heart 11-7
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 6-4
- ★ THE GREG KIHN BAND—Jeopardy 7-5
- STYX—Mr. Roboto 3-2
- LAURA BRANIGAN—Solitaire
- SPARKS—Cool Places
- TOTO—I Won't Hold You Back B
- THOMPSON TWINS—Lies B
- PATRICK SIMMONS—So Wrong B
- DIONNE WARWICK—Take The Short Way Home A
- BARRY MANILOW—Something To Grab For A
- BRYAN ADAMS—Straight From The Heart A
- INXS—The One Thing D
- NAKED EYES—Always Something There To Remind Me D
- SAMMY HAGAR—Never Give Up A
- ROBBIE PATTON—Smiling Island X
- MEN AT WORK—Be Good Johnny X
- DAVID BOWIE—Let's Dance X
- THOMAS DOLBY—She Blinded Me With Science X
- PSYCHEDELIC FURS—Love My Way D
- DURAN DURAN—Rio D
- DEF LEPPARD—Photograph D
- ROBERT HAZARD—Escalator Of Life D
- WALL OF VOODOO—Mexican Radio D
- TRIUMPH—A World Of Fantasy D
- THE ENGLISH BEAT—I Confess D
- RIC OCASEK—Something To Grab For D

KSTP-FM (KS-95)—St. Paul

- (Chuck Napp—MD)
- ★ MICHAEL JACKSON—Billie Jean 4-2
- ★ DARYL HALL AND JOHN OATES—One On One 9-7
- ★ DAN FOGELBERG—Make Love Stay 10-8
- ★ DIONNE WARWICK—Take The Short Way Home 14-12
- ★ KENNY LOGGINS—Welcome To Heartlight 19-13
- ★ TOTO—I Won't Hold You Back

WCCO-FM—Minneapolis

- (Curt Lundgren—MD)
- ★ DARYL HALL AND JOHN OATES—One On One 5-1
- ★ THE PRETENDERS—Back On The Chain Gang 10-6
- ★ ERIC CLAPTON—I've Got A Rock N' Roll Heart 12-8
- ★ STEPHEN BISHOP—It Might Be You 11-9
- ★ DAN FOGELBERG—Make Love Stay 14-11
- DEBARGE—I Like It
- LAURA BRANIGAN—Solitaire
- PATRICK SIMMONS—So Wrong B
- DIONNE WARWICK—Take The Short Way Home B
- MELISSA MANCHESTER—Nice Girls X
- TOTO—I Won't Hold You Back X
- KENNY LOGGINS—Welcome To Heartlight X
- AL JARREAU—Mornin' X
- JEFFREY OSBORNE—Eenie Meenie X
- EDDIE RABBITT—You Can't Run From Love X
- MAC McANALLY—Minimum Love X

WKAU-FM/AM—Appleton

- (Rich Allen—MD—Ron Ross—PD)
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 7-4

- ★ THE GREG KIHN BAND—Jeopardy 11-6
- ★ AFTER THE FIRE—Der Kommissar 12-8
- ★ OXO—Whirly Girl 23-14
- ★ THOMPSON TWINS—Lies 25-8
- TOTO—I Won't Hold You Back
- DAVID BOWIE—Let's Dance
- MICHAEL JACKSON—Beat It B
- BOB SEGER AND THE SILVER BULLET BAND—Even Now B
- BRYAN ADAMS—Straight From The Heart B
- PATRICK SIMMONS—So Wrong B
- DURAN DURAN—Rio A
- PRINCE—Little Red Corvette A
- ALEX CALL—Just Another Saturday Night A
- LAURA BRANIGAN—Solitaire X
- DIANA ROSS—So Close X
- DEF LEPPARD—Photograph X
- PAT BENATAR—Little Too Late X
- THE CLASH—Should I Stay Or Should I Go X
- THE J. GEILS BAND—Land Of A Thousand Dances X
- GOLEEN EARRING—Twilight Zone X

WKTI-FM—Milwaukee

- (John Grant—MD)
- ★ THE GREG KIHN BAND—Jeopardy 6-2
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 11-7
- ★ AFTER THE FIRE—Der Kommissar 15-12
- ★ MICHAEL JACKSON—Beat It 20-16
- ★ PRINCE—Little Red Corvette 24-20
- LAURA BRANIGAN—Solitaire
- DAVID BOWIE—Let's Dance

WKZW-FM—Peoria

- (Mark Maloney—MD)
- ★ JOURNEY—Separate Ways 1-1
- ★ DARYL HALL AND JOHN OATES—One On One 4-2
- ★ NIGHT RANGER—Don't Tell Me You Love Me 5-4
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 9-5
- ★ THE GREG KIHN BAND—Jeopardy 11-8
- KENNY LOGGINS—Welcome To Heartlight
- SAMMY HAGAR—Never Give Up
- PATRICK SIMMONS—So Wrong X
- BRYAN ADAMS—Straight From The Heart X
- DAVID BOWIE—Let's Dance X
- DEF LEPPARD—Photograph X
- Z.Z. TOP—Gimme All Your Loving A

WLWL-FM—Minneapolis

- (Greg Swedberg—MD)
- ★ MICHAEL JACKSON—Billie Jean 4-1
- ★ YAZ—Only You 2-2
- ★ DARYL HALL AND JOHN OATES—One On One 5-3
- ★ ERIC CLAPTON—I've Got A Rock N' Roll Heart 8-5
- ★ PRINCE—Little Red Corvette 14-9
- DAVID BOWIE—Let's Dance
- SCANDAL—Love's Got A Line On You
- BRYAN ADAMS—Straight From The Heart B
- DARYL HALL AND JOHN OATES—Italian Girls B
- LAURA BRANIGAN—Solitaire B
- SAMMY HAGAR—Never Give Up B
- BARRY MANILOW—Some Kind Of Friend A
- SAGA—Wind Him Up A

WLS-AM—Chicago

- (Dave Denver—MD)
- ★ FRIDA—I Know There's Something Going On 20-10
- ★ ERIC CLAPTON—I've Got A Rock N' Roll Heart 21-15
- AFTER THE FIRE—Der Kommissar
- GOLDEN EARRING—Twilight Zone
- TOTO—I Won't Hold You Back X

WLS-FM—Chicago

- (Dave Denver—MD)
- ★ FRIDA—I Know There's Something Going On 20-10
- ★ ERIC CLAPTON—I've Got A Rock N' Roll Heart 21-15
- THE GREG KIHN BAND—Jeopardy

WRKR-FM—Racine

- (Steve Warren—PD)
- ★ STYX—Mr. Roboto 8-3
- ★ DARYL HALL AND JOHN OATES—One On One 16-10
- CHRISTOPHER CROSS—All Right 23-14
- ERIC CLAPTON—I've Got A Rock N' Roll Heart 27-17
- BARRY MANILOW—Some Kind Of Friend 37-30
- RONNIE MILSAP—Stranger In My House
- LAURA BRANIGAN—Solitaire
- TOTO—I Won't Hold You Back B
- THOMAS DOLBY—She Blinded Me With Science A
- TOTAL COELLO—I Eat Cannibals A
- GARY PORTNOY—Cheers A

WSPT-FM—Steven Point

- (Brad Fuhr/Diane Tracey—MD)
- ★ STYX—Mr. Roboto 2-1
- ★ GOLD EARRING—Twilight Zone 5-4
- ★ JOHN ANDERSON—Swingin' 6-5
- ★ MICHAEL JACKSON—Beat It 11-7
- ★ THE GREG KIHN BAND—Jeopardy 12-10
- ★ PRINCE—Little Red Corvette
- DAVID BOWIE—Let's Dance
- STEPHEN BISHOP—It Might Be You B
- CHILLWACK—Secret Information B
- KENNY LOGGINS—Welcome To Heartlight B
- RONNIE MILSAP—Stranger In My House A
- AL JARREAU—Mornin' A
- U2—New Year's Day A
- FIREFALL—Always X
- TOTO—I Won't Hold You Back X
- PATRICK SIMMONS—So Wrong X
- DARYL HALL AND JOHN OATES—Family Man X
- MAC McANALLY—Minimum Love X
- BARRY MANILOW—Some Kind Of Friend X
- MEN AT WORK—Be Good Johnny X
- BRYAN ADAMS—Straight From The Heart X

WZEE-FM—Madison

- (Math Hudson—MD)
- ★ AFTER THE FIRE—Der Kommissar 8-3
- ★ DARYL HALL AND JOHN OATES—One On One 6-4
- ★ MICHAEL JACKSON—Beat It 18-8
- ★ DARYL HALL AND JOHN OATES—One On One 6-4
- DIRE STRAIGHTS—Twisting By De Pool 23-17
- DURAN DURAN—Rio
- MAC McANALLY—Minimum Love
- BOB SEGER AND THE SILVER BULLET BAND—Even Now B
- DAVID BOWIE—Let's Dance B
- MODERN ENGLISH—I Melt With You X
- INXS—The One Thing X
- SAGA—Wind Him Up X
- PATRICK SIMMONS—So Wrong X
- BRYAN ADAMS—Straight From The Heart X
- PSYCHEDELIC FURS—Love My Way X
- JOURNEY—Faithfully L
- TODD RUNDGREN—Bang The Drum All Day A

WZOK-FM—Rockford

- (Tim Fox—MD)
- ★ MICHAEL JACKSON—Billie Jean 1-1
- ★ JOURNEY—Separate Ways 2-2
- ★ STYX—Mr. Roboto 3-3
- ★ DARYL HALL AND JOHN OATES—One On One 6-4
- ★ DAN FOGELBERG—Make Love Stay 11-6
- BOB SEGER AND THE SILVER BULLET BAND—Even Now
- DIONNE WARWICK—Take The Short Way Home

Northeast Region

★ PRIME MOVERS

- DEXYS MIDNIGHT RUNNERS—Come On Eileen (Mercury)
- AFTER THE FIRE—Der Kommissar (Epic)
- MICHAEL JACKSON—Beat It (Epic)

● TOP ADD ONS

- DURAN DURAN—Rio (Capitol)
- DAVID BOWIE—Let's Dance (EMI-America)
- PATRICK SIMMONS—So Wrong (Elektra)

BREAKOUTS

- THOMAS DOLBY—She Blinded Me With Science (Capitol)
- MAC McANALLY—Minimum Love (Geffen)
- TOTO—I Won't Hold You Back (Columbia)

WACZ-AM—Bangor

- (Michael O'Hara—MD)
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 12-7
- ★ JOURNEY—Separate Ways 14-8
- ★ MEN AT WORK—Be Good Johnny 13-9
- ★ THE GREG KIHN BAND—Jeopardy 15-10
- OXO—Whirly Girl 21-16
- DAVID BOWIE—Let's Dance
- PATRICK SIMMONS—So Wrong
- LAURA BRANIGAN—Solitaire B
- BRYAN ADAMS—Straight From The Heart B
- WALL OF VOODOO—Mexican Radio B
- MAC McANALLY—Minimum Love B
- DURAN DURAN—Rio A
- TODD RUNDGREN—Beat The Drum A
- ULTRAVOX—Read The Wild Wind X
- PLANET X—Why Me X
- TOTAL COELLO—I Eat Cannibals X
- PSYCHEDELIC FURS—Love My Way X
- PETER GODWIN—Images Of Heaven X
- THOMAS DOLBY—She Blinded Me With Science X
- CHEAP TRICK—Spring Break X
- THE TENANTS—Sheriff X

WFEA-AM (13 FEA)—Manchester

- (Rick Ryder—MD)
- LAURA BRANIGAN—Solitaire
- Debarge—I Like It
- JOHN ANDERSON—Swingin' A
- SCANDAL—Love's Got A Line On You A
- THE POINTER SISTERS—If You Wanna Get Your Lady Back A
- TOTO—I Won't Hold You Back A
- AL JARREAU—Mornin' X
- TOM PETTY AND THE HEARTBREAKERS—Change Of Heart X
- NAKED EYES—Always Something There To Remind Me X
- PHIL COLLINS—I Don't Care Anymore X
- BOB SEGER AND THE SILVER BULLET BAND—Even Now X
- PETER GODWIN—Images Of Heaven X
- FELONY—The Fanatic X
- LOU RAWLS—Wind Beneath My Wings X

WFLY-FM—Albany

- (Jack Lawrence—MD)
- ★ DARYL HALL AND JOHN OATES—One On One 4-1
- ★ JOURNEY—Separate Ways 6-3
- ★ FRIDA—I Know There's Something Going On 13-9
- ★ THE GREG KIHN BAND—Jeopardy 16-10
- ★ MICHAEL JACKSON—Beat It 29-21
- PATRICK SIMMONS—So Wrong
- AL JARREAU—Mornin'
- DEBARGE—I Like It B
- DAVID BOWIE—Let's Dance B
- BOB SEGER AND THE SILVER BULLET BAND—Even Now B
- BARRY MANILOW—Some Kind Of Friend B
- LAURA BRANIGAN—Solitaire B
- DURAN DURAN—Rio A
- KENNY LOGGINS—Welcome To Heartlight X
- DARYL HALL AND JOHN OATES—Family Man X
- BRYAN ADAMS—Straight From The Heart X
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X
- TOTO—I Won't Hold You Back X
- MELISSA MANCHESTER—Nice Girls X
- THOMAS DOLBY—She Blinded Me With Science X
- STEPHEN BISHOP—It Might Be You X

WGUY-AM—Bangor

- (Bill Pasha—MD)
- ★ DARYL HALL AND JOHN OATES—One On One 4-1
- ★ STYX—Mr. Roboto 9-3
- ★ MICHAEL JACKSON—Beat It 11-4
- ★ JOURNEY—Separate Ways 8-6
- ★ THOMAS DOLBY—She Blinded Me With Science 18-11
- DURAN DURAN—Rio
- DAVID BOWIE—Let's Dance
- WALL OF VOODOO—Mexican Radio A
- STEPHEN BISHOP—It Might Be You A
- PSYCHEDELIC FURS—Love My Way A
- WALTER EGAN—Full Moon Fire A
- PATRICK SIMMONS—So Wrong X
- INXS—The One Thing X
- MISSING PERSONS—Walking To L.A. X
- NAKED EYES—Always Something There To Remind Me X
- PAT BENATAR—Little Too Late X
- AL JARREAU—Mornin' X
- THE FIXX—Red Skies X
- ANGEL BOLLIV—Too Tough X
- OXO—Whirly Girl B
- PETER GODWIN—Images Of Heaven B
- PHIL COLLINS—I Don't Care Anymore B

WHEB-FM—Portsmouth

- (Rick Dean—MD)
- ★ MICHAEL JACKSON—Billie Jean 1-1
- ★ THE GREG KIHN BAND—Jeopardy 10-5
- ★ STEPHEN BISHOP—It Might Be You 10-9
- ★ STYX—Mr. Roboto 19-15
- ★ DIONNE WARWICK—Take The Short Way Home 22-16
- TOTO—I Won't Hold You Back B
- LAURA BRANIGAN—Solitaire B
- BOB SEGER AND THE SILVER BULLET BAND—Even Now A
- THOMPSON TWINS—Lies A
- AL JARREAU—Mornin' A
- KENNY LOGGINS—Welcome To Heartlight A
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No A
- MAC McANALLY—Minimum Love A
- THE PRETENDERS—Back On The Chain Gang X
- DURAN DURAN—Hungry Like The Wolf X
- BARRY MANILOW—Some Kind Of Friend X
- STEEL BREEZE—Dreamin' Is Easy X
- PETER GODWIN—Images Of Heaven X

WHFM-FM—Rochester

- (Marc Cronin—MD)
- ★ ABC—Poison Arrow 14-6
- ★ DAN FOGELBERG—Make Love Stay 12-7
- ★ STEPHEN BISHOP—It Might Be You 16-9
- ★ OXO—Whirly Girl 17-10
- ★ KENNY LOGGINS—Welcome To Heartlight 24-16
- PATRICK SIMMONS—So Wrong
- RONNIE MILSAP—Stranger In My House
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No A
- SAMMY HAGAR—Never Give Up A
- Z.Z. TOP—Gimme All Your Loving A
- PATTI AUSTIN—Every Home Should Have One A
- PHIL COLLINS—I Don't Care Anymore X
- THE POINTER SISTERS—If You Wanna Get Your Lady Back X
- NIGHT RANGER—Don't Tell Me You Love Me X
- MISSING PERSONS—Walking In L.A. X
- ADAM ANT—Desperate But Not Serious X
- THOMAS DOLBY—She Blinded Me With Science X

WIFI-FM—Philadelphia

- (Roy Lawrence/Verna McKay—MD)
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 4-2
- ★ AFTER THE FIRE—Der Kommissar 17-7
- ★ MODERN ENGLISH—I Melt With You 20-17
- ★ TOM PETTY AND THE HEARTBREAKERS—Change Of Heart 26-15
- PRINCE—Little Red Corvette 24-2

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (3/22/83)

Continued from page 17

Mid-Atlantic Region

★ PRIME MOVERS

- MICHAEL JACKSON—Beat It (Epic)
- DARYL HALL AND JOHN OATES—One On One (RCA)
- THE GREG KINN BAND—Jeopardy (Beserkley)

● TOP ADD ONS

- KENNY LOGGINS—Welcome To Heartlight (Columbia)
- DAVID BOWIE—Let's Dance (EMI-America)
- PATRICK SIMMONS—So Wrong (Elektra)

● BREAKOUTS

- NAKED EYES—Always Something There To Remind Me (EMI-America)
- MAC McANALLY—Minimum Love (Geffen)
- BRYAN ADAMS—Straight From The Heart (A&M)

- ★ JEFFREY OSBORNE—Eenie Meenie 21-18
- ★ MAC McANALLY—Minimum Love
- ★ THE PRETENDERS—Back On The Chain Gang B
- ★ KENNY LOGGINS—Welcome To Heartlight B
- ★ SUPERTRAMP—My Kind Of Lady X
- ★ THE GREG KINN BAND—Jeopardy X
- ★ NAKED EYES—Always Something There To Remind Me X

WKRZ-FM—Wilkes-Barre

- (Jim Rising—PD)
- ★ THOMAS DOLBY—She Blinded Me With Science 36-21
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now 43-22
- ★ PRINCE—Little Red Corvette 17-13
- ★ THOMPSON TWINS—Lies 27-23
- ★ TOTO—I Won't Hold You Back 44-24
- ★ KENNY LOGGINS—Welcome To Heartlight B
- ★ PATRICK SIMMONS—So Wrong B
- ★ NAKED EYES—Always Something There To Remind Me B
- ★ MODERN ENGLISH—I Met With You B
- ★ DAVID BOWIE—Let's Dance B
- ★ ROBERT HAZARD—Escalator Of Life B
- ★ NIGHT RANGER—Sing Me Away A
- ★ DURAN DURAN—Rio A
- ★ IRENE CARA—Flashdance, What A Feeling A
- ★ INXS—The One Thing A
- ★ Z.Z. TOP—Gimme All Your Loving A
- ★ RONNIE MILSAP—Stranger In My House A

WVNZ-FM—Norfolk

- (Steve Kelly—MD)
- ★ THE GREG KINN BAND—Jeopardy 15-10
- ★ JOHN ANDERSON—Swingin' 26-17
- ★ DARYL HALL AND JOHN OATES—Family Man 33-25
- ★ GOLDEN EARRING—Twilight Zone 35-26
- ★ TOTO—I Won't Hold You Back 38-34
- ★ DAVID BOWIE—Let's Dance B
- ★ BARRY MANILOW—Some Kind Of Friend B
- ★ MAC McANALLY—Minimum Love B
- ★ DURAN DURAN—Rio B
- ★ DEF LEPPARD—Photograph B
- ★ RONNIE MILSAP—Stranger In My House A
- ★ EDDY GRANT—Electric Avenue A
- ★ BRYAN ADAMS—Straight From The Heart A
- ★ PATRICK SIMMONS—So Wrong X

WQXA-FM—York

- (Dan Steele—MD)
- ★ STYX—Mr. Roboto 15-8
- ★ THE GREG KINN BAND—Jeopardy 25-16
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 9-4
- ★ FRIDA—I Know There's Something Going On 14-9
- ★ MICHAEL JACKSON—Beat It 17-13
- ★ AFTER THE FIRE—Der Kommissar
- ★ PRINCE—Little Red Corvette
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now B
- ★ PATRICK SIMMONS—So Wrong B
- ★ AL JARREAU—Mornin' A
- ★ LAURA BRANIGAN—Solitaire B
- ★ RONNIE MILSAP—Stranger In My House A
- ★ NAKED EYES—Always Something There To Remind Me A
- ★ THOMAS DOLBY—She Blinded Me With Science X
- ★ DEBARGE—I Like It X
- ★ BILLY JOEL—Goodnight Saigon X
- ★ BRYAN ADAMS—Straight From The Heart X
- ★ TOTAL CELEO—I Eat Cannibals X

WRQX-FM—Washington

- (Mary Taten—MD)
- ★ THE GREG KINN BAND—Jeopardy 16-13
- ★ PRINCE—Little Red Corvette 23-19
- ★ MICHAEL JACKSON—Beat It 21-18
- ★ ERIC CLAPTON—I've Got A Rock N' Roll Heart 15-12
- ★ DIONNE WARWICK—Take The Short Way Home 24-21
- ★ SCANDAL—Goodbye To You B
- ★ MELISSA MANCHESTER—Nice Girls A
- ★ KENNY LOGGINS—Welcome To Heartlight A
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now A

WRVQ-FM—Richmond

- (Jim Payne—MD)
- ★ MICHAEL JACKSON—Beat It 1-1
- ★ STYX—Mr. Roboto 10-7
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 15-8
- ★ THE GREG KINN BAND—Jeopardy 16-10
- ★ TOM PETTY AND THE HEARTBREAKERS—Change Of Heart 23-13
- ★ PATRICK SIMMONS—So Strong
- ★ DAVID BOWIE—Let's Dance
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now B
- ★ BRYAN ADAMS—Straight From The Heart B
- ★ NAKED EYES—Always Something There To Remind Me B
- ★ BILLY JOEL—Goodnight Saigon B
- ★ DEF LEPPARD—Photograph B
- ★ LAURA BRANIGAN—Solitaire A
- ★ AL JARREAU—Mornin' A
- ★ WALL OF VOODOO—Mexican Radio A
- ★ PSYCHEDELIC FURS—Love My Way X
- ★ INXS—The One Thing X
- ★ ROBERT HAZARD—Escalator Of Life X
- ★ SAGA—Wind Him Up X
- ★ NIGHT RANGER—Sing Me Away X

WXIL-FM—Parkersburg

- (Paul Demille—PD)
- ★ STYX—Mr. Roboto 3-1
- ★ JOURNEY—Separate Ways 2-2
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 9-3
- ★ TOTO—I Won't Hold You Back 30-13
- ★ FRIDA—I Know There's Something Going On 34-21
- ★ NAKED EYES—Always Something There To Remind Me B
- ★ LAURA BRANIGAN—Solitaire B
- ★ SAMMY HAGAR—Never Give Up B
- ★ PATRICK SIMMONS—So Wrong B
- ★ DARYL HALL AND JOHN OATES—Family Man B
- ★ THE AUTOMATICS—When The Feeling's Gone B
- ★ KELLY GROUCUTT—Am I A Dreamer B
- ★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No B
- ★ GARY PORTNEY—Theme From Cheers B
- ★ GARLAND JEFFREYS—What Does It Take To Win Your Love X
- ★ TRIUMPH—A World Of Fantasy X
- ★ SHACKN' STEVENS—I'll Be Satisfied X
- ★ DEF LEPPARD—Photograph X
- ★ BRYAN ADAMS—Straight From The Heart X
- ★ FLEETWOOD MAC—Oh Diane X
- ★ INXS—The One Thing X
- ★ DEBARGE—I Like It X
- ★ U2—New Year's Day X
- ★ DAVID BOWIE—Let's Dance X
- ★ RONNIE MILSAP—Stranger In My House X
- ★ TONY CAREY—I Won't Be Home Tonight X
- ★ CHRIS DEBURGH—Don't Pay The Ferry Man X
- ★ DURAN DURAN—Rio A
- ★ THE GAP BAND—Outstanding A
- ★ JOURNEY—After The Fall A

WHTX-FM—Pittsburgh

- (Keigh Abrams—MD)
- ★ DARYL HALL AND JOHN OATES—One On One 3-2
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 8-4

- ★ FRIDA—I Know There's Something Going On 15-8
- ★ EARTH, WIND & FIRE—Fall In Love With Me 13-11
- ★ THE GREG KINN BAND—Jeopardy 17-13
- ★ THOMAS DOLBY—She Blinded Me With Science
- ★ OXO—Whirly Girl
- ★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No A

WXLK-FM—Roanoke

- (David Lee Michaels—MD)
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 1-1
- ★ DARYL HALL AND JOHN OATES—Family Man 10-4
- ★ PRINCE—Little Red Corvette 21-7
- ★ GOLDEN EARRINGS—Twilight Zone 23-12
- ★ FRIDA—I Know There's Something Going On 20-14
- ★ ROBERT HAZARD—Escalator Of Life
- ★ DAVID BOWIE—Let's Dance
- ★ DURAN DURAN—Rio A
- ★ AL JARREAU—Mornin' A
- ★ THE CLASH—Should I Stay Or Should I Go X
- ★ AFTER THE FIRE—Der Kommissar X
- ★ SINGLE BULLET THEORY—Keep It Tight X
- ★ ABC—Poison Arrow X
- ★ TOM PETTY AND THE HEARTBREAKERS—Change Of Heart X
- ★ NAKED EYES—Always Something There To Remind Me X
- ★ FIREBALL—Always X
- ★ STEPHEN BISHOP—It Might Be You X
- ★ SAM NEELY—The Party's Over X
- ★ BERTIE HIGGINS—Tokyo Joe X
- ★ SAGA—Wind Him Up X
- ★ PATRICK SIMMONS—So Wrong X
- ★ RONNIE MILSAP—Stranger In My House X
- ★ KENNY LOGGINS—Welcome To Heartlight X
- ★ MAC McANALLY—Minimum Love X
- ★ FLEETWOOD MAC—Oh Diane X
- ★ NIGHT RANGER—Sing Me Away X

WYCR-FM—York

- (J.J. Randolph—MD)
- ★ MICHAEL JACKSON—Billie Jean 1-1
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 13-10
- ★ TOTO—I Won't Hold You Back 22-17
- ★ PATRICK SIMMONS—So Wrong 30-22
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now 29-26
- ★ NIGHT RANGER—Sing Me Away
- ★ STEPHEN BISHOP—It Might Be You
- ★ KENNY LOGGINS—Welcome To Heartlight B
- ★ BRYAN ADAMS—Straight From The Heart B
- ★ LAURA BRANIGAN—Solitaire B
- ★ DAVID BOWIE—Let's Dance B
- ★ PRINCE—Little Red Corvette A
- ★ RONNIE MILSAP—Stranger In My House A
- ★ DURAN DURAN—Rio A
- ★ THOMAS DOLBY—She Blinded Me With Science X
- ★ BILLY JOEL—Goodnight Saigon X
- ★ ROBERT HAZARD—Escalator Of Life X
- ★ KIX—Body Talk X
- ★ TRIUMPH—A World Of Fantasy X
- ★ MAC McANALLY—Minimum Love X
- ★ THE CLASH—Should I Stay Or Should I Go X

WZYQ-FM—Frederick

- (Kemosabi Joe—MD)
- ★ CHRISTOPHER CROSS—All Right 11-7
- ★ MICHAEL JACKSON—Beat It 21-11
- ★ DEF LEPPARD—Photograph 22-17
- ★ AFTER THE FIRE—Der Kommissar 25-22
- ★ TOTO—I Won't Hold You Back 30-25
- ★ STEVE MILLER BAND—Living In The USA
- ★ WALTER EAGAN—Full Moon Fire
- ★ THOMAS DOLBY—She Blinded Me With Science B
- ★ BRYAN ADAMS—Straight From The Heart B
- ★ JOHN ANDERSON—Swingin' B
- ★ MICHAEL BOLTON—Fools Game A
- ★ NIGHT RANGER—Sing Me Away A
- ★ Z.Z. TOP—Gimme All Your Loving A
- ★ NAKED EYES—Always Something There To Remind Me X
- ★ LAURA BRANIGAN—Solitaire X
- ★ DIRE STRAIGHTS—Twisting By De Pool X
- ★ SAMMY HAGAR—Never Give Up X
- ★ PATRICK SIMMONS—So Wrong X
- ★ SCANDAL—Love's Got A Line On You X
- ★ INXS—The One Thing X
- ★ THE FIXX—Red Skies X
- ★ DAVID BOWIE—Let's Dance X
- ★ FLEETWOOD MAC—Oh Diane X
- ★ U2—New Year's Day X
- ★ BARRY MANILOW—Some Kind Of Friend X
- ★ KENNY LOGGINS—Welcome To Heartlight X
- ★ BRYAN ADAMS—Straight From The Heart X

Southeast Region

★ PRIME MOVERS

- MICHAEL JACKSON—Billie Jean (Epic)
- THE GREG KINN BAND—Jeopardy (Beserkley)
- DEXYS MIDNIGHT RUNNERS—Come On Eileen (Mercury)

● TOP ADD ONS

- DAVID BOWIE—Let's Dance (EMI-America)
- LAURA BRANIGAN—Solitaire (Atlantic)
- DURAN DURAN—Rio (Capitol)

● BREAKOUTS

- IRENE CARA—Flashdance, What A Feeling (Casablanca)
- AL JARREAU—Mornin' (Warner Bros.)
- RONNIE MILSAP—Stranger In My House (RCA)

WBGM-FM—Tallahassee

- (Al Brock/Jack Morris—MD)
- ★ MICHAEL JACKSON—Billie Jean 1-1
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 8-5
- ★ THE GREG KINN BAND—Jeopardy 11-7
- ★ PRINCE—Little Red Corvette 18-13
- ★ DIONNE WARWICK—Take The Short Way Home 23-18
- ★ LOU RAWLS—Wind Beneath My Wings
- ★ SCANDAL—Love's Got A Line On You
- ★ LAURA BRANIGAN—Solitaire B
- ★ TOTO—I Won't Hold You Back B
- ★ NAKED EYES—Always Something There To Remind Me B
- ★ THOMAS DOLBY—She Blinded Me With Science B
- ★ DURAN DURAN—Rio A
- ★ SAMMY HAGAR—Never Give Up A
- ★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No A
- ★ DAVID BOWIE—Let's Dance X
- ★ AL JARREAU—Mornin' X
- ★ PATRICK SIMMONS—So Wrong X
- ★ BRYAN ADAMS—Straight From The Heart X
- ★ BERLIN—Sex X
- ★ MISSING PERSONS—Walking In L.A. X

WKXX-FM—Birmingham

- (Steve Davis—MD)
- ★ JOHN ANDERSON—Swingin' 5-2
- ★ THE PRETENDERS—Back On The Chain Gang 9-7
- ★ JOE JACKSON—Breaking Us In Two 12-9
- ★ DAN FOGELBERG—Make Love Stay 14-11
- ★ DIDNNE WARWICK—Take The Short Way Home 21-17
- ★ KENNY LOGGINS—Welcome To Heartlight B
- ★ RONNIE MILSAP—Stranger In My House B
- ★ BARRY MANILOW—Some Kind Of Friend B
- ★ LAURA BRANIGAN—Solitaire A
- ★ PRINCE—Little Red Corvette A
- ★ IRENE CARA—Flashdance, What A Feeling A

WCQQ-FM—Columbus

- (Bob Raleigh—MD)
- ★ MICHAEL JACKSON—Beat It 20-12
- ★ FRIDA—I Know There's Something Going On 21-17
- ★ DEF LEPPARD—Photograph 25-20
- ★ STEPHEN BISHOP—It Might Be You 28-23
- ★ PRINCE—Little Red Corvette 29-25
- ★ DAVID BOWIE—Let's Dance
- ★ RONNIE MILSAP—Stranger In My House
- ★ BARRY MANILOW—Some Kind Of Friend B
- ★ KENNY LOGGINS—Welcome To Heartlight B
- ★ TOTO—I Won't Hold You Back B
- ★ IRENE CARA—Flashdance, What A Feeling A
- ★ MAC McANALLY—Minimum Love X
- ★ BRYAN ADAMS—Straight From The Heart X
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now X
- ★ PATRICK SIMMONS—So Wrong X
- ★ LAURA BRANIGAN—Solitaire X
- ★ FLEETWOOD MAC—Oh Diane X
- ★ AL JARREAU—Mornin' X

WCSC-AM—Charleston

- (Chris Bailey—MD)
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 5-1
- ★ DARYL HALL AND JOHN OATES—One On One 4-2
- ★ MICHAEL JACKSON—Beat It 10-8
- ★ FRIDA—I Know There's Something Going On 13-10
- ★ JOURNEY—Separate Ways 10-8
- ★ RONNIE MILSAP—Stranger In My House
- ★ NAKED EYES—Always Something There To Remind Me
- ★ DAVID BOWIE—Let's Dance B
- ★ LAURA BRANIGAN—Solitaire B
- ★ BRYAN ADAMS—Straight From The Heart B
- ★ THOMAS DOLBY—She Blinded Me With Science B
- ★ TODD RUNGREN—Bang The Drum All Day A
- ★ AL JARREAU—Mornin' A
- ★ PLANET P—Why Me A
- ★ Z.Z. TOP—Gimme All Your Loving A
- ★ DURAN DURAN—Rio A
- ★ SPARKS—Cool Places A
- ★ FLEETWOOD MAC—Oh Diane X
- ★ EDDIE RABBITT—You Can't Run From Love X
- ★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X
- ★ TONY CAREY—I Won't Be Home Tonight X
- ★ BERTIE HIGGINS—Tokyo Joe X
- ★ YAZ—Only You X
- ★ MODERN ENGLISH—I Met With You X
- ★ PATTI AUSTIN—Every Home Should Have One X
- ★ MAUREN McDONALD—Twice Upon A Time X
- ★ DIRE STRAITS—Twisting By De Pool X

WDCC-FM—Durham

- (Randy Kabrich—MD)
- ★ MICHAEL JACKSON—Billie Jean 1-1
- ★ FRIDA—I Know There's Something Going On 4-3
- ★ JOURNEY—Separate Ways 7-5
- ★ THE WEATHER GIRLS—It's Raining Men 10-6
- ★ ERIC CLAPTON—I've Got A Rock N' Roll Heart 31-7
- ★ STEPHEN BISHOP—It Might Be You
- ★ KENNY LOGGINS—Welcome To Heartlight
- ★ PATRICK SIMMONS—So Wrong A
- ★ MAC McANALLY—Minimum Love A
- ★ LAURA BRANIGAN—Solitaire A
- ★ DURAN DURAN—Rio A
- ★ DEBARGE—I Like It A
- ★ GERARD McMAHON—Count On Me A
- ★ TOTO—I Won't Hold You Back X
- ★ BRYAN ADAMS—Straight From The Heart X
- ★ DEF LEPPARD—Photograph X
- ★ NAKED EYES—Always Something There To Remind Me X

WEZB-FM—New Orleans

- (Jerry Lousteau—MD)
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 4-3
- ★ THE GREG KINN BAND—Jeopardy 13-9
- ★ DEBARGE—I Like It 22-16
- ★ TOTO—I Won't Hold You Back 29-22
- ★ PRINCE—Little Red Corvette 30-25
- ★ DURAN DURAN—Rio
- ★ IRENE CARA—Flashdance, What A Feeling
- ★ DAN FOGELBERG—Make Love Stay B
- ★ DIDNNE WARWICK—Take The Short Way Home B
- ★ DAVID BOWIE—Let's Dance B
- ★ LAURA BRANIGAN—Solitaire B
- ★ KENNY LOGGINS—Welcome To Heartlight A
- ★ NAKED EYES—Always Something There To Remind Me A
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now X

WFLB-AM—Fayetteville

- (Larry Canon—MD)
- ★ JOHN ANDERSON—Swingin' 8-6
- ★ DEBARGE—I Like It 20-13
- ★ MICHAEL JACKSON—Beat It 31-21
- ★ PRINCE—Little Red Corvette 34-24
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now 38-25
- ★ LAURA BRANIGAN—Solitaire
- ★ Z.Z. TOP—Gimme All Your Loving
- ★ AL JARREAU—Mornin' B
- ★ BRYAN ADAMS—Straight From The Heart B
- ★ MAC McANALLY—Minimum Love B
- ★ PATTI AUSTIN—Every Home Should Have One B
- ★ PATRICK SIMMONS—So Wrong B
- ★ DEF LEPPARD—Photograph B
- ★ RONNIE MILSAP—Stranger In My House B
- ★ DAVIE BOWIE—Let's Dance B
- ★ DURAN DURAN—Rio A
- ★ YAZ—Only You A
- ★ INXS—The One Thing X
- ★ NIGHT RANGER—Sing Me Away A
- ★ IRENE CARA—Flashdance, What A Feeling A
- ★ THE TEMPTATIONS—Love On My Mind Tonight A
- ★ PSYCHEDELIC FURS—Love My Way X
- ★ THE SYSTEM—You Are In My System X
- ★ ROBERT HAZARD—Escalator Of Life X
- ★ WALL OF VOODOO—Mexican Radio X
- ★ BILLY JOEL—Goodnight Saigon X
- ★ MISSING PERSONS—Walking In L.A. X
- ★ LOU RAWLS—Wind Beneath My Wings X
- ★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X
- ★ NAKED EYES—Always Something There To Remind Me X
- ★ THE POINTER SISTERS—If You Wanna Get Your Lady Back X
- ★ CHAMPAIGN—Try Again X

WFMF-FM—Baton Rouge

- (Wayne Watkins—MD)
- ★ MICHAEL JACKSON—Beat It 4-1
- ★ DAN FOGELBERG—Make Love Stay 14-9
- ★ LE ROUX—Carrie's Gone 16-12

- ★ TOTO—I Won't Hold You Back 24-19
- ★ STEPHEN BISHOP—It Might Be You 28-22
- ★ TOM PETTY AND THE HEARTBREAKERS—Change Of Heart
- ★ DAVID BOWIE—Let's Dance
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now B
- ★ BARRY MANILOW—Some Kind Of Friend B
- ★ AL JARREAU—Mornin' A
- ★ RONNIE MILSAP—Stranger In My House A
- ★ EDDIE RABBITT—You Can't Run From Love X
- ★ DEBARGE—I Like It X
- ★ MEN AT WORK—Be Good Johnny X

WHYY-FM—Montgomery

- (Mark St. John—MD)
- ★ MICHAEL JACKSON—Beat It 13-4
- ★ THE GREG KINN BAND—Jeopardy 18-10
- ★ TOTO—I Won't Hold You Back 23-19
- ★ STEPHEN BISHOP—It Might Be You
- ★ SAMMY HAGAR—Never Give Up
- ★ DURAN DURAN—Rio A
- ★ Z.Z. TOP—Gimme All Your Loving X
- ★ PHIL COLLINS—I Don't Care Anymore X
- ★ MEN AT WORK—Be Good Johnny X
- ★ JOHN ANDERSON—Swingin' X
- ★ RONNIE MILSAP—Stranger In My House B
- ★ LINDA RONSTADT—Easy For You To Say A
- ★ DAVID BOWIE—Let's Dance X
- ★ KENNY LOGGINS—Welcome To Heartlight X
- ★ LAURA BRANIGAN—Solitaire X
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now X

WHYI-FM—Miami

- (Robert W. Walker/Frank Amadeo—MD)
- ★ THE GREG KINN BAND—Jeopardy 15-13
- ★ AFTER THE FIRE—Der Kommissar 20-14
- ★ MICHAEL JACKSON—Beat It 9-9
- ★ THOMAS DOLBY—She Blinded Me With Science 22-18
- ★ DEBARGE—I Like It 25-21
- ★ DAVID BOWIE—Let's Dance
- ★ IRENE CARA—Flashdance, What A Feeling
- ★ AL JARREAU—Mornin' A
- ★ DEF LEPPARD—Photograph A
- ★ CHAMPAIGN—Try Again A
- ★ SMOKEY ROBINSON—I've Made Love To You A
- ★ BERLIN—Sex X
- ★ KENNY LOGGINS—Welcome To Heartlight X
- ★ LOU RAWLS—Wind Beneath My Wings X
- ★ JULIO IGLESIAS—Amoure X
- ★ K. C. AND THE SUNSHINE BAND—Don't Run (Come Back To Me) X

WINZ-FM—Miami

- (Mark Shands—MD)
- ★ STYX—Mr. Roboto 7-2
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 8-4
- ★ MICHAEL JACKSON—Beat It 11-5
- ★ THE GREG KINN BAND—Jeopardy 21-12
- ★ JOHN ANDERSON—Swingin' 22-18
- ★ DAVID BOWIE—Let's Dance
- ★ DEF LEPPARD—Photograph B
- ★ LAURA BRANIGAN—Solitaire B
- ★ DURAN DURAN—Rio B
- ★ PSYCHEDELIC FURS—Love My Way A
- ★ DEBRA HURD—Hug Me, Squeeze Me A
- ★ WALL OF VOODOO—Mexican Radio A
- ★ JOURNEY—Faithfully X
- ★ PRINCE—Little Red Corvette X
- ★ TOM PETTY AND THE HEARTBREAKERS—Change Of Heart X
- ★ FALCO—Der Kommissar (The Commissioner) X
- ★ TOTAL CELEO—I Eat Cannibals X
- ★ MODERN ENGLISH—I Met With You X
- ★ ROBERT HAZARD—Escalator Of Life X

WISE-AM—Asheville

- (John Stevens—MD)
- ★ MICHAEL JACKSON—Billie Jean 2-1
- ★ FRIDA—I Know There's Something Going On 12-6
- ★ AFTER THE FIRE—Der Kommissar 13-9
- ★ OXO—Whirly Girl 14-10
- ★ PRINCE—Little Red Corvette 21-16
- ★ BARRY MANILOW—Some Kind Of Friend B
- ★ WALL OF VOODOO—Mexican Radio B
- ★ LAURA BRANIGAN—Solitaire B
- ★ DURAN DURAN—Rio A
- ★ RONNIE MILSAP—Stranger In My House A
- ★ IRENE CARA—Flashdance, What A Feeling A
- ★ MODERN ENGLISH—I Met With You A
- ★ SCANDAL—Love's Got A Line On You A
- ★ CHAMPAIGN—Try Again A
- ★ WALTER EAGAN—Full Moon Fire A
- ★ Z.Z. TOP—Gimme All Your Loving X
- ★ OXO—Whirly Girl 14-10
- ★ ALABAMA—Lady Down On Love A
- ★ BOB SEGER AND THE SILVER BULLET BAND—Comin' Home A
- ★ SAGA—Wind Him Up X
- ★ MEN AT WORK—Be Good Johnny X
- ★ TONY CAREY—I Won't Be Home Tonight X

WQUE-FM—New Orleans

- (Chris Bryan—MD)
- ★ MICHAEL JACKSON—Billie Jean 8-5
- ★ SUPERTRAMP—My Kind Of Lady 13-9
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 23-18
- ★ BARRY MANILOW—Some Kind Of Friend 24-19
- ★ TOTO—I Won't Hold You Back 22-22
- ★ AL JARREAU—Mornin'
- ★ RONNIE MILSAP—Stranger In My House
- ★ LAURA BRANIGAN—Solitaire B

WJWV-FM—Jacksonville

- (Dave Scott—MD)
- ★ MICHAEL JACKSON—Billie Jean 9-2
- ★ DIONNE WARWICK—Take The Short Way Home 13-6
- ★ JOE JACKSON—Breaking Us In Two 11-9
- ★ DAN FOGELBERG—Make Love Stay 10-8
- ★ SUPERTRAMP—My Kind Of Lady 14-11
- ★ PETER ALLEN—You Haven't Heard The Last Of Me A
- ★ PATTI AUSTIN—Every Home Should Have One A
- ★ EDDIE RABBITT—You Can't Run From Love A
- ★ STEPHEN BISHOP—It Might Be You 30-26
- ★ AL JARREAU—Mornin'
- ★ RONNIE MILSAP—Stranger In My House
- ★ TOTO—I Won't Hold You Back B
- ★ DIONNE WARWICK—Take The Short Way Home B
- ★ MELISSA MANCHESTER—Nice Girls B
- ★ FRIDA—I Know There's Something Going On B
- ★ PRINCE—Little Red Corvette A
- ★ STEVE SHELTO—Don't Give Your Love Away A
- ★ MAUREN McDONALD—Twice Upon A Time A
- ★ BRYAN ADAMS—Straight From The Heart X
- ★ PATRICK SIMMONS—So Wrong X
- ★ LAURA BRANIGAN—Solitaire X
- ★ FLEETWOOD MAC—Oh Diane X
- ★ AFTER THE FIRE—Der Kommissar X
- ★ KENNY LOGGINS—Welcome To Heartlight X
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now X
- ★ BARRY MANILOW—Some Kind Of Friend X
- ★ MEN AT WORK—Be Good Johnny X

WJDQ-FM—Meridian

- (Chuck McCarthey—MD)
- ★ STYX—Mr. Roboto 14-7
- ★ STEPHEN BISHOP—It Might Be You 13-10
- ★ THE GREG KINN BAND—Jeopardy 15-11
- ★ AFTER THE FIRE—Der Kommissar 25-19
- ★ MICHAEL JACKSON—Beat It 26-20
- ★ SAMMY HAGAR—Never Give Up
- ★ THE POINTER SISTERS—If You Wanna Get Your Lady

Singles Radio Action

Continued from opposite page

DAN FOGELBERG—Make Love Stay A

WRBQ-FM—Tampa

- (Pat McKay—MD)
- MICHAEL JACKSON—Billie Jean 1-1
- STYX—Mr. Robot 4-3
- DEXYS MIDNIGHT RUNNERS—Come On Eileen 17-11
- AFTER THE FIRE—Der Kommissar 16-12
- THE GREG KINN BAND—Jeopardy 22-18
- DEF LEPPARD—Photograph

WSEZ-FM—Winston-Salem

- (Steve Finnegan—MD)
- DARYL HALL AND JOHN OATES—One On One 2-1
- STYX—Mr. Robot 11-5
- THE GREG KINN BAND—Jeopardy 9-6
- JOHN ANDERSON—Swingin' 22-13
- NAKED EYES—Always Something To Remind Me 26-18
- U2—New Year's Day
- PLANET P—Why Me
- BOB SEGER AND THE SILVER BULLET BAND—Even Now B
- DAVID BOWIE—Let's Dance B
- PATRICK SIMMONS—So Wrong B
- PSYCHEDELIC FURS—Love My Way B
- DEF LEPPARD—Photograph B
- RONNIE MILSAP—Stranger In My House B
- LAURA BRANIGAN—Solitaire A
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No A
- DURAN DURAN—Rio A
- LOU RAWLS—Wind Beneath My Wings A
- SAMMY HAGAR—Never Give Up A
- K. C. AND THE SUNSHINE BAND—Don't Run (Come Back To Me) X
- JEFFREY OSBORNE—Eenie Meenie X
- AL JARREAU—Mornin' X
- THE SYSTEM—You Are In My System X

WSGF-FM—Savannah

- (J. P. Hunter—MD)
- THE GREG KINN BAND—Jeopardy 14-8
- CHAMPAGNE—Try Again 24-19
- KASHIF—I Just Gotta Have You 26-21
- YAZ—Only You 36-29
- THOMAS DOLBY—She Blinded Me With Science 38-30
- BARRY MANILOW—Some Kind Of Friend
- AL JARREAU—Mornin'
- DAVID BOWIE—Let's Dance B
- THE TEMPTATIONS—Love On My Mind Tonight B
- PSYCHEDELIC FURS—Love My Way B
- PATRICK SIMMONS—So Wrong B
- DEF LEPPARD—Photograph A
- LAURA BRANIGAN—Solitaire X
- RONNIE MILSAP—Stranger In My House X
- KENNY LOGGINS—Welcome To Heartlight X
- THE POINTER SISTERS—If You Wanna Get Your Lady Back X
- THE SYSTEM—You Are In My System X
- BRYAN ADAMS—Straight From The Heart X
- TAVARES—Got To Find My Way Back To You X
- MICHAEL JACKSON—Wanna Be Starting Something A

WSKZ-FM—Chattanooga

- (David Carroll—MD)
- THE GREG KINN BAND—Jeopardy 12-6
- MICHAEL JACKSON—Beat It 16-11
- DEXYS MIDNIGHT RUNNERS—Come On Eileen 9-5
- BOB SEGER AND THE SILVER BULLET BAND—Even Now 19-15
- TOTO—I Won't Hold You Back 25-22
- DAVID BOWIE—Let's Dance
- INXS—The One Thing
- BRYAN ADAMS—Straight From The Heart X
- NAKED EYES—Always Something There To Remind Me X
- DEF LEPPARD—Photograph X
- MEN AT WORK—Be Good Johnny X
- TONY CAREY—I Won't Be Home Tonight X
- PHIL COLLINS—I Don't Care Anymore X
- Z.Z. TOP—Gimme All Your Loving X

WTIX-AM—New Orleans

- (Gary Franklin—MD)
- DEXYS MIDNIGHT RUNNERS—Come On Eileen 3-1
- THE GREG KINN BAND—Jeopardy 13-8
- DEBARGE—I Like It 17-10
- KENNY LOGGINS—Welcome To Heartlight 20-12
- AFTER THE FIRE—Der Kommissar 34-23
- BOB SEGER AND THE SILVER BULLET BAND—Even Now
- THOMAS DOLBY—She Blinded Me With Science
- MICHAEL JACKSON—Beat It B
- LAURA BRANIGAN—Solitaire B
- PATRICK SIMMONS—So Wrong B
- ROBBIE PATTON—Smiling Island B
- BRYAN ADAMS—Straight From The Heart B
- DAVID BOWIE—Let's Dance B
- YAZ—Only You A
- ROBERT HAZARD—Escalator Of Life A
- JEFFREY OSBORNE—Eenie Meenie X
- SERGIO MENDEY—Never Gonna Let You Go A

WYKS-FM—Gainesville

- (Lou Rodriguez—MD)
- JOURNEY—Separate Ways 1-1
- AFTER THE FIRE—Der Kommissar 10-7
- THOMAS DOLBY—She Blinded Me With Science 15-10
- MICHAEL JACKSON—Beat It 14-12
- OXO—Whirly Girl 23-16
- NAKED EYES—Always Something There To Remind Me
- DURAN DURAN—Rio
- DAVID BOWIE—Let's Dance B
- DEF LEPPARD—Photograph B
- LAURA BRANIGAN—Solitaire B
- THOMPSON TWINS—Lies B
- SAMMY HAGAR—Never Give Up A
- INXS—The One Thing A
- WALTER EGAN—Full Moon Fire A
- TRIUMPH—World Of Fantasy X
- TONY CAREY—I Won't Be Home Tonight X
- FELONY—The Fanatic X

WZGC-FM—Atlanta

- (John Young—MD)
- JOHN ANDERSON—Swingin' 1-1
- AFTER THE FIRE—Der Kommissar 8-4
- DEXYS MIDNIGHT RUNNERS—Come On Eileen 10-6
- MICHAEL JACKSON—Beat It 14-10
- STEPHEN BISHOP—It Might Be You 22-17
- DURAN DURAN—Rio
- IRENE CARA—Flashdance, What A Feeling
- CHAMPAGNE—Try Again B
- BOB SEGER AND THE SILVER BULLET BAND—Even Now B
- KENNY LOGGINS—Welcome To Heartlight B
- BRYAN ADAMS—Straight From The Heart B
- NAKED EYES—Always Something There To Remind Me A
- DEF LEPPARD—Photograph A
- AL JARREAU—Mornin' A
- PATRICK SIMMONS—So Wrong X
- LAURA BRANIGAN—Solitaire X

Continued from page 12

Eric Tracy, former co-host of RKO's "American Overnight," is back in action hosting KABC Los Angeles' features "Dodger Forecast," "Dodger Confidential" and "Baseball Spotlight." ... Sharon Rosenbush leaves her post as advertising and promotion manager at Washington ABC o&o WRC to join WABC New York as director of advertising and creative services. ... And at ABC-FM, WRIF Detroit, director of advertising Julie Finkel walked away with first prize at the Michigan Addy Awards for a consumer print ad touting the station's weekend oldies fare.

Some changes at Hartford's WTIC-FM: Overnighter Jim Cutler moves into the midday slot, replacing the exiting Gil Andrews. Meanwhile, Sue O'Neal, who had been doing weekends, moves into the overnight slot. ... Changes, too, at In-silco's Solid Gold WVCG in Miami, as Jim Stevens, who joined the station in January, moves into the morning slot. He replaces Ned Powers, who now does mornings on the FM, WYOR, which recently switched from Bonneville (who are going across town to WLYF) to Churchill's Easy Listening format. Both stations are programmed by Jere Sullivan. Also joining WVCG, which just turned out a great Birch report, is longtime Miami country personality Jay Robbins, who'll be spinning oldies in the midday slot.

Up the coast a bit at WNGS (Wings 92 FM), Steve Streit is the new 6 to midnight jock. Steve, who comes from Gainesville's WRUF, replaces programming assistant Ken Davies, who moves into middays, replacing partimer Donna Halal. She moves back to weekends on the West Palm Beach mellow rock outlet.

In the same town, Bonneville-formatted WNJY has a new morning man, Bill Britton, who had been at Stuart's WRIT. Bill replaces John Sowers, who has relocated to San Diego. ... Back to WRUF for a minute to tell you that Jeff Pollack has signed the Univ. of Florida FM to his consultancy. Also recently signed is Houston's KSRR. And new to Pollack's place is administrative assistant Beth Rastad.

Fairwest announces that the Burns/Somerset country consultancy has signed five new class C FMs, including WPCM Burlington, N.C., which covers the Raleigh/Durham market. Meanwhile, Fairwest has added nine outlets to Al Ham's "Music Of Your Live" format, including WLNA in Peekskill, N.Y. ... TM's Urban One format is coming along nicely with some excellent fall numbers and continued growth. The latest station to sign up is Norfolk's WOWI, which had been with Drake Chenault.

KNX-FM Los Angeles announces a couple of new weekenders, both



HOLD THE MAYO—Martin Chambers of the Pretenders enjoys a tuna salad sandwich following his interview with Cynthia Fox of KMET-FM Los Angeles.

from Anaheim's KEZY: Craig Sea and Rick Shaw. ... Across town at Magic 106 (KMGG), Russ Carlton is the new news/public affairs director. He was most recently news assignment editor at KPI Los Angeles.

Over at San Bernardino's KFXM, PD Craig Powers has added weekend Lisa Dillon to his morning show. Production director Jeff Kelly, who had been with KPSI Palm Springs, is doing middays, replacing Rich Watson, who's now on L.A.'s KUTE. Music director Dave Murphy handles afternoons, Terry Shea does evenings, and Orange County Broadcast Workshop grad Kathy Bray handles all-nights. Also from the Orange County school are weekenders Jim LaMartina and Bob Randall. Other weekenders include chief engineer Gary Allen, former KHS-FMer Val Valentine, and Mark Mendoza, who had been with KMGG and is also doing weekends on KUTE.

Dean Taylor is the new morning driver at WBZI, an FM country outlet in Xenia/Dayton. Taylor replaces Jack Daniels, who is now programming WSYX (Kix 106) in London, Ohio. He has been in the Dayton market for over a decade. Prior to joining WBZI as an account executive (a position he'll retain), he was with WONE there. Also joining 'BZI is Gerry Paxson, who most recently did afternoons at Metroplex's WPKX in Washington, D.C. He's hosting "The Miami Valley Country Countdown" Sunday mornings.

Ted Sohler leaves Pittsburgh's WDSY to join the air staff of cross-town Westinghouse outlet WPNT (The Point), which runs the Bonneville format billed on the air as "Lite Music." ... Bruce Testory joins the air staff at Chicago's Bonneville outlet, WLAK. Known on the air as "The Lake" as "Tom Bennett," Tes-

tory was previously with Los Angeles-based Watermark and Inner-View. Across town at WGN, Kelly Seaton moves up from national sales manager to GSM at WGN, replacing the retiring Don DeCarlo.

If you're cruising around Portland, Ore. and notice a new signal at 89.1, it's KMHD, located on the campus of Mount Hood Community College in Gresham. It features a primarily jazz format. ... Judy Lee is the new promotion director at New York Univ.'s non-commercial WNYU, heard everywhere—on AM, FM, and Manhattan Cable channel J. ... Stacy Zemon leaves her post as producer of the Philadelphia tv show "Dancin' On The Air" to become operations director for Philly's non-commercial contemporary rock outlet WPWT.

Roni Abitbol, an American air personality who is heard throughout France on Radio Monte Carlo, recently broadcast back to that country live from New York. The program featured the 11 grand prize winners from Abitbol's, weekly music game show, each of whom got an all-expenses-paid trip to the Big Apple.

The second annual International Radio Festival is slated for May 18-20 in New York. It will feature seminars, tours, workshops and an awards presentation hosted by WNEW's William B. Williams at the Sheraton Centre. For more info call them at (212) 246-5133.

The American Public Radio Network, a little over a year old, will hold its first conference in St. Paul April 15-16, with representatives from its 229 affiliates in attendance for the seminars, a live national broadcast of the network's "A Prairie Home Companion," and a keynote address from Stan Freberg.

(Continued on page 58)

Radio

Vox Jox

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

1. Killing Me Softly With His Song, Roberta Flack, Atlantic
2. Also Sprach Zarathustra (2001), Deodato, CTI
3. Neither One Of Us, Gladys Knight & the Pips, Soul
4. Love Train, O'Jays, Philadelphia International
5. Ain't No Woman, Four Tops, Dunhill
6. Break Up To Make Up, The Stylistics, Avco
7. Last Song, Edward T. Bear, Capitol
8. Danny's Song, Anne Murray, Capitol
9. Sing, Carpenters, A&M
10. The Night The Lights Went Out In Georgia, Vicki Lawrence, Bell

POP SINGLES—20 Years Ago

1. He's So Fine, Chiffons, Laurie
2. Our Day Will Come, Ruby & the Romantics, Kapp
3. The End Of The World, Skeeter Davis, RCA
4. South Street, Orions, Cameo
5. You're The Reason I'm Living, Bobby Darin, Capitol
6. Rhythm Of The Rain, Cascades, Valiant
7. In Dreams, Roy Orbison, Monument
8. Baby Workout, Jackie Wilson, Brunswick
9. Our Winter Love, Bill Pursell, Columbia
10. Blame It On The Bossa Nova, Eydie Gorme, Columbia

TOP LPs—10 Years Ago

1. Deliverance, Soundtrack, Warner Bros.
2. Don't Shoot Me I'm Only The Piano Player, Elton John, MCA
3. Lady Sings The Blues, Diana Ross/Soundtrack, Motown
4. Prelude/Deodato, Eumir Deodato, CTI
5. Rocky Mountain High, John Denver, RCA
6. Shoot Out At The Fantasy Factory, Traffic, Island
7. The World Is A Ghetto, War, United Artists
8. No Secrets, Carly Simon, Elektra
9. The Divine Miss M, Bette Midler, Atlantic
10. Billion Dollar Babies, Alice Cooper, Warner Bros.

TOP LPs—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. Keep Me In Mind, Lynn Anderson, Columbia
2. Super Kind Of Woman, Freddy Hart, Capitol
3. Teddy Bear Song, Barbara Fairchild, Columbia
4. A Shoulder To Cry On, Charley Pride, RCA
5. Good Things, David Houston, Epic
6. Dueling Banjos, Deliverance/Soundtrack, Warner Bros.
7. I Love You More And More Everyday, Sonny James, Columbia
8. Neither One Of Us, Bob Luman, Epic
9. Superman, Donna Fargo, Dot
10. Danny's Song, Anne Murray, Capitol

SOUL SINGLES—10 Years Ago

1. Neither One Of Us, Gladys Knight & the Pips, Soul
2. Call Me, Al Green, Hi
3. A Letter To Myself, Chi-Lites, Brunswick
4. Masterpiece, Temptations, Gordy
5. Ain't No Woman, Four Tops, Dunhill
6. Break Up To Make Up, Stylistics, Avco
7. Killing Me Softly With His Song, Roberta Flack, Atlantic
8. Master Of Eyes, Aretha Franklin, Atlantic
9. Love Train, O'Jays, Philadelphia International
10. Step By Step, Joe Simon, Spring

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Rock Albums & Top Tracks™

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Rock Albums

Top Tracks

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

Top Adds

1	PINK FLOYD—The Final Cut, Columbia
2	THE TUBES—Outside/Inside, Capitol
3	GARY MOORE—Corridors Of Power, Mirage
4	Z.Z. TOP—Gimme All Your Lovin', Warner Bros. (12 inch)
5	KROKUS—Headhunter, Arista
6	LE ROUX—So Fired Up, RCA
7	BILLY IDOL—Billy Idol, Chrysalis
8	MARTIN BRILEY—One Night With A Stranger, Mercury
9	SPARKS WITH JANE WIEDLIN—Cool Places, Atlantic (12 inch)
10	ROCKATS—Make That Move, RCA

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

Radio

New On The Charts

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



HAZARD

Hazard, which makes its entrance onto the country charts this week with "Love Letters," at starred 84, is named after the Kentucky coal town that claims two of the band members as natives.

Wayne Davis and Bernie Faulkner first played together in the early '60s. When Davis joined the Army, Faulkner went to Eastern Kentucky Univ. After they completed their hitch, the two linked up again in Hazard and began playing club dates, writing songs, and doing demos. Soon, Faulkner became a founding member of the rock group Exile, which struck with "Kiss You All Over."

In 1980, Faulkner and Davis met up with Bruce Dees, a session player in Nashville who has recorded with such artists as Ronnie Milsap and Barbara Mandrell. The trio signed with Warner/Viva in May, 1982 and is produced by Rob Galbraith. Galbraith has produced Milsap and Taffy McElroy, among others.

For further information, contact Warner Bros. Records in Nashville at (615) 320-7525. P.O. Box 120897, Nashville, Tenn. 37212.



ROBERT HAZARD

Robert Hazard has been gigging in the Philadelphia area for the past 10 years, but only recently have his fortunes changed with the success of his debut single, "Escalator Of Life," which moves to a starred 61 this week on the Hot 100 singles chart.

"Yeah, I'm a real overnight sensation," he jokes from a telephone on the set of the "Solid Gold" show in Hollywood. At least he did it "his way." His self-titled five-song mini LP for RCA was originally released last year on his own RHA label, although three of the cuts, including the single, were remixed by Neil Kernon of Hall & Oates fame.

Hazard was feeling haggard on his eighth interview of the day. But he's grateful for the recognition. "I started out as a folk singer," he says. "playing coffeehouses on the (Jersey) shore. Then I had a reggae band that was very unpopular; it was during the pre-Police period. Finally, I did the things I was supposed to do—get a manicured, choreographed pop band together."

Synthesizers tend to dominate the sound of the current single, but Hazard is committed to a rock approach. "Escalator" is smooth, but I think "Out Of The Blue" shows that we know how to rock." He says his next disk will feature "funkier, jungle-oriented rhythms" and heavy metal guitars.



DIANE RICHARDS

"Listen To Your Heart," the debut single by Diane Richards, which jumps to 58 on the black singles chart, is a promising first effort for the Zoo York recording artist.

"I think it's melodic and relaxing, not pushy or overly aggressive," she says of the tune, which is taken from the album of the same name. It shows the influence of such singers as Diana Ross and Johnny Mathis, but Richards refuses to be classified. "My hope," she explains, "is that the music will carry the product."

Her grandmother and mother were accomplished church vocalists in her native Milwaukee, but Richards began singing professionally only recently. She worked in radio there and in Chicago before moving to New York, where she learned that "persistence" was the key to getting ahead.

Her producers and arrangers, Butch Barbella and Nick Monroe, certainly believed in her ability. Indeed, one of the tracks, "You Got It (You Got It All)," sounds like a mid-tempo summer smash, suitable for pop and urban-formatted stations. With parts in such films as "Annie Hall" and "Mahogany" to her credit, the 26-year-old singer says that she's looking forward to making more "mellow" music. "There are other ways to say, 'Let's get right to it,'" she notes.

Featured Programming

"Soap Talk," a daily feature, begins May 2 on the ABC FM Network, hosted by daytime personality Jacklyn Zenan, who portrays Bobbie Spencer on ABC-TV's "General Hospital." The 60-second show, set to air twice daily and five times a week, is available through Watermark/ABC Radio Enterprises on a bartered basis. Bristol Myers for Excedrin has signed an exclusive one-year sponsorship. Casey Kasem, by the way, will kick off the ABC Radio Network's annual affiliates meeting at the Las Vegas Sands Hotel prior to the start of the NAB April 10.

Director Sydney ("Tootsie") Pollock revealed that Dustin Hoffman, dressed as the provocative Dorothy Michaels, would bait hard hats on construction crews in a segment of the CBS Radio Network's 16-part pre-OSCAR special, "The Movies '83," March 19-20. Jack Buck, voice of the St. Louis Cardinals, will handle the play-by-play coverage of the 1983 World Series for the network. Another master sportscaster, Curt Gowdy, will offer his traditional analysis of the year to come in baseball when the CBS network offers five 15-minute programs March 28-April 1. Sportscaster Jim Kelly will anchor live coverage for CBS of the 47th Masters Tournament from the Augusta, Ga., National Golf Course April 7-10. Meanwhile, the network's five-part news series, "Alcohol-Fuel Of The Future?," won first place in the National Society of Professional Engineers' Electronic Media Awards competition. In addition, two CBS programs, "The Information Explosion," a 20-part news special, and "Home Computers," a three-part "Your Dollars" series, earned honorable mentions.

Charlie Cook, program director of KLAC Los Angeles, will host three country music specials for Mutual this year, including "Triple," set for Memorial Day weekend. It will feature music by Alabama, Janie Fricke and Ricky Skaggs. Air personality Jerald Seff, also known as Brian Laurence, is putting the finishing touches on the first portion of a new radio documentary, "The History Of Top 40 Radio." Programmers who wish to contribute airchecks or other information for consideration can write to Seff at 2308-A-West Stassney Lane, Austin, Tex.: (512) 454-6769. WHTZ Los Angeles program director Jim Conlee is now hosting Westwood One's "Star Trak Profiles" series. "Rock Over London," a new monthly British chart program, debuts April 1-3 on the London Wavelength Network. The two-hour show, which counts down the top 25 albums from the U.K., is hosted by

Graham Dene of London's Capitol Radio and is available on a trade/barter basis. TM Productions has readied a new television commercial for radio stations. The primary goal of the 30-second spot is call letter retention: an optional 10-second lift features custom script, announcer over music, and computer effects. Meanwhile, TM Programming has introduced a number of innovations to increase the vitality of the beautiful music format and its appeal to younger listeners. Stations now have the option of a more contemporary sound with the addition of soft adult contemporary music and fresh MOR researched and collected from the past two decades.

If you're into skiing and have been wondering who does the voiceover on the Maxwell House Ski Watch report, it's the mellifluous John Birchard. The nationally syndicated ski reporting service is heard on 135 stations in 110 markets. (Birchard learned to ski at an early age, according to his bio.) Among WCXI Detroit's featured shows are "The June Lowe Program" and "Uncle Deano's Country Classics." Lowe, the station's resident astrologer, is heard weekday mornings at 10, while Deano Day hosts a weekly oldies program Sundays from 7-10 a.m. WHYI-FM Miami/Fort Lauderdale will showcase contemporary music clips on a new program, "Video Music Marathon," scheduled for broadcast in April on WCKT-TV, an NBC affiliate. Program director Robert Walker will pick the music acts. The United Stations has named David Landau director of Eastern sales. Westwood One has made six appointments to its sales, production and engineering staffs. Stephen Scharch and Stephen Jenkins have joined as regional sales managers. Stephen Peebles has joined the production staff. Mitch Randall and Brandon Boyle have been hired by the sales department, and Marty Corbett is the newest member of the engineering staff.

Minnesota Public Radio vice president Tom Voegeli won a Grammy Award as producer of the record album "Raiders Of The Lost Ark: The Movie On Record." John Lyons has been appointed London Bureau Chief for ABC News Radio. Dan Perry has been upped to vice president/Western sales manager for the ABC Radio Networks. Ronald Young has been named midwest regional sales manager for TM. And congrats go to Chuck Blore & Don Richman Inc. for winning two "Spikes" for A T & T spots in the recent International Broadcasting Awards competition. LEO SACKS

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

- Mar. 27-April 2, Martin Chambers of the Pretenders, Newsweek-FM, Thirsty Ear Productions, 30 minutes.
- Mar. 28-April 3, Billy Gibbons of ZZ Top, Guest D.J., Rolling Stone Productions, one hour.
- Mar. 28-April 3, Tommy Dorsey Tribute, Music Makers, Narwood Productions, one hour.
- March 28-April 3, Michael Murphey, Country Closeup, Narwood Productions, one hour.
- March 30, Nick Lowe, Paul Carrack & friends, The Source, NBC, live.
- April 2, Best Of Silver Eagle, ABC Entertainment Network, 90 minutes.
- April 1-3, Dick Clark, Steve Forbert, Donna & Deanna On Bleecker Street, Continuum Broadcasting Group, one hour.
- April 1-3, Helen Reddy, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- April 1-3, Blue Oyster Cult, Vandenberg, In Concert, Westwood One, one hour.
- April 1-3, Emmylou Harris, Live From Gilley's, Westwood One, one hour.
- April 1-3, Bar-Kays, Maze, Budweiser Concert, Westwood One, one hour.
- April 1-3, Sammy Hagar, Off The Record, Westwood One, one hour.
- April 1-3, Heavy Metal: In The Beginning, Rock Chronicles, Westwood One, one hour.
- April 1-3, Sammy Hagar, Missing Persons, Dexy's Midnight Runners, Off The Record, Westwood One, one hour.
- April 1-3, Earth Wind & Fire part one, Special Edition, Westwood One, one hour.
- April 1-3, Margaret Whiting, Great Sounds, United Stations, four hours.
- April 1-3, Mac Davis, Weekly Country Music Countdown, United Stations, three hours.
- April 2-3, Crosby, Stills & Nash, Dick Clark's Easter Weekend Special, Mutual Broadcasting, three hours.
- April 2-3, Stephen Bishop, Hot Ones, RKO Radioshows, one hour.
- April 2-3, Lamont Dozier, Smothers Bros., Soundtrack Of The 60s, Watermark, three hours.
- April 2-3, Angela Lansbury, "Sweeney Todd," Musical, Watermark, three hours.
- April 3, Rock And Roll Women, Continuous History Of Rock And Roll, ABC Rock Radio Network, one hour.
- April 3, April Wine, John Waite, Best Of The Biscuit, ABC Rock Radio Network, one hour.
- April 2-3, Joe Perry Project, Squeeze, Nils Lofgren, Journey, Concert Magazine, Creative Factor, 90 minutes.
- April 3-9, Musical Youth, Newsweek FM, Thirsty Ear Productions, 30 minutes.
- April 4, Kelly Grocutt of ELO, Guest D.J., Rolling Stone Productions, one hour.
- April 4-10, Tommy Dorsey Tribute, Music Makers, Narwood Productions, one hour.
- April 4-10, Ricky Skaggs, Country Closeup, Narwood Productions, one hour.
- April 8-10, Vern Gosdin, Weekly Music Countdown, United Stations, three hours.
- April 8-10, James Brown, Don & Deanna On Bleecker Street, Continuum Network, one hour.
- April 8-10, Greg Kihn, Off The Record, Westwood One, one hour.
- April 8-10, Earth Wind & Fire, Part Two, Special Edition, Westwood One, one hour.
- April 8-10, Back-Up Bands, Rock Chronicles, Westwood One, one hour.
- April 8-10, Apes & Monkeys, Dr. Demento, Westwood One, two hours.
- April 8-10, George Shearing, Great Sounds, United Stations, four hours.
- April 8-10, America, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- April 8-10, Olivia Newton-John, Pop Concerts, Westwood One, two hours.
- April 9, Jerry Lee Lewis, Silver Eagle, ABC Entertainment Network, 90 minutes.
- April 9, Sly & the Family Stone, Solid Gold Saturday Night, RKO Radioshows, five hours.
- April 9-10, Toto, Hot Ones, RKO Radioshows, one hour.
- April 9-10, Ray Stevens, Soundtrack Of The 60s, Watermark, three hours.
- April 9-10, Carol Channing, Musical, Watermark, three hours.
- April 10, Bryan Adams, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- April 10, Rock from the Great White North, Continuous History Of Rock And Roll, ABC Rock Radio Network, one hour.
- April 11, Kansas, Captured Live, RKO Radioshows, 90 minutes.



CLOWNING WITH JERRY—Bill Mack of KLIF Dallas (left) drapes an arm around Jerry Clower during the comedian's visit to the station. They're joined by the morning team of Cathy Martindale and Danny McDuff.

Billboard®

Survey For Week Ending 4/2/83

Adult Contemporary

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	1	12	YOU ARE Lionel Richie, Motown 1657 (Brockman, ASCAP)	6
2	5	11	IT MIGHT BE YOU Stephen Bishop, Warner Bros. 7-29791 (Gold Horizon, BMI/Golden Torch, ASCAP)	
3	4	9	MAKE LOVE STAY Dan Fogelberg, Full Moon/Epic 34-03525 (Hickory Grove/April, ASCAP)	
4	2	10	WE'VE GOT TONIGHT Kenny Rogers And Sheena Easton, Liberty 1942 (Gear, ASCAP)	
5	7	9	ONE ON ONE Daryl Hall & John Oates, RCA 13421 (Hot-Cha/Unichappell, BMI)	
6	6	8	I'VE GOT A ROCK N' ROLL HEART Eric Clapton, Warner Bros./Duck 7-29780 (WB/Warner-Tamerlane/Diamond Mine/Face The Music, ASCAP/ BMI)	
7	3	11	ALL RIGHT Christopher Cross, Warner Bros. 7-29843 (Another Page, ASCAP)	
8	9	6	TAKE THE SHORT WAY HOME Dionne Warwick, Arista 1040, Gibb Bros./Unichappell (BMI)	
9	10	8	BILLIE JEAN Michael Jackson, Epic 34-03509 (Mijac/Warner-Tamerlane, BMI)	
10	11	6	SOME KIND OF FRIEND Barry Manilow, Arista 1046 (Townsway/Angela, BMI)	
11	8	9	BREAKING US IN TWO Joe Jackson, A&M 2510 (Albion/Aimo, ASCAP)	
12	20	3	I WON'T HOLD YOU BACK Toto, Columbia 38-03597 (Rehtakul Veets, ASCAP)	
13	19	4	MORNIN' Al Jarreau, Warner Bros. 7-29720 (Aljarreau/Garden Rake/Foster Frees, BMI)	
14	18	7	DON'T RUN K.C. & The Sunshine Band, Epic 34-03556 (Harrick, BMI)	
15	17	5	WHAT EVER HAPPENED TO OLD FASHIONED LOVE B.J. Thomas, Cleveland International 38-03492 (CBS) (Old Friends, BMI)	
16	16	8	MY KIND OF LADY Supertramo, A&M 2517 (Delicate/Aimo, ASCAP)	
17	13	7	SO CLOSE Diana Ross, RCA 13424, (Rossville, BMI/Mel-Day, ASCAP)	
18	14	15	SHAME ON THE MOON Bob Seger & The Silver Bullet Band, Capitol 5187 (Coolwell/ Granite, ASCAP)	
19	21	6	ENNIE MEENIE Jeffrey Osborne, A&M 2530 (WB/Gravity Raincoat/Crystal, ASCAP)	
20	24	4	MINIMUM LOVE Mac McAnally, Geffen 7-29736 (Warner Bros.) (I've Got The Music/Songs Tailors, ASCAP/BMI)	
21	25	3	WIND BENEATH MY WINGS Lou Rawls, Epic 34-03758 (Warner-Tamerlane, BMI/WB, ASCAP)	
22	22	5	NICE GIRLS Melissa Manchester, Arista 1045 (House Of Gold/Pullman/Daticabo/Warner-Tamerlane, BMI)	
23	23	6	INNOCENT EYES Michel Berger, Atlantic 477 (Editions Musicales Colline, SACEM)	
24	26	5	OLD AND WISE Alan Parson Project, Arista 1048 (Woolfsongs/Careers, BMI)	
25	29	3	WELCOME TO HEARTLIGHT Kenny Loggins, Columbia 38-03555 (Milk Money, ASCAP)	
26	12	12	I'M ALIVE Neil Diamond, Columbia 38-03503 (Stonebridge, ASCAP/Foster Frees, BMI)	
27	34	2	EASY FOR YOU TO SAY Linda Ronstadt, Asylum 7-69838 (Elektra) (White Oak Songs, ASCAP)	
28	30	3	SMILING ISLANDS Robbie Patton, Atlantic 7-89955 (Red Snapper/Adel, ASCAP)	
29	15	16	SHOOT FOR THE MOON Poco, Atlantic, 7-89919 (Pirooting, ASCAP)	
30	NEW ENTRY		YOU CAN'T RUN FROM LOVE Eddie Rabbitt, Warner Bros. 7-29712 (Debdave/Briarpatch, BMI)	
31	27	15	DO YOU REALLY WANT TO HURT ME Culture Club, Virgin/Epic 34-03368 (Virgin/Chappell, ASCAP)	
32	NEW ENTRY		YOU HAVEN'T HEARD THE LAST OF ME Peter Allen Arista 1052 (Snow, BMI/Kaz April, ASCAP)	
33	33	4	ONE OF US Abba, Atlantic 7-89881 (Artwork, ASCAP)	
34	40	2	EVERY HOME SHOULD HAVE ONE Patti Austin, Qwest 7-29727 (Warner Bros.) (Blackwood, BMI)	
35	NEW ENTRY		STRANGER IN MY HOUSE Ronnie Milsap, RCA 13470 (Lodge Hall, ASCAP)	
36	NEW ENTRY		SOLITAIRE Laura Branigan, Atlantic 7-89868 (Youngster Musikverlag GmbH, GEMA)	
37	28	12	THE WOMAN IN ME Donna Summer, Geffen 7-29805 (Warner Bros.) (Warner-Tamerlane/Rashida/Flying Dutchman, BMI/Sweet Harmony/WB, ASCAP)	
38	39	2	ONLY YOU Yaz, Sire 7-29844 (Warner Bros.)	
39	NEW ENTRY		WHERE EVERYBODY KNOWS YOUR NAME Gary Portnoy, Applause 106 (Addax, ASCAP)	
40	35	18	HEART TO HEART Kenny Loggins, Columbia 38-03377, (Milk Money/Genevieve, ASCAP/Foster Frees, BMI)	
41	36	20	BABY COME TO ME Patti Austin, Qwest 50036 (Warner Bros.) (Rodsongs/Aimo, ASCAP)	
42	37	17	DOWN UNDER Men At Work, Columbia 38-03303 (Blackwood, BMI)	
43	38	11	ALWAYS Firefall, Atlantic 7-89916 (Fumunda/Big Fat, BMI)	
44	31	6	CARNIVAL ISLAND George Fishoff, MMG 6 (George Fishoff/White Forest)	
45	32	18	HEART OF THE NIGHT Juice Newton, Capitol 5192, (Warner-Tamerlane/Flying Dutchman/Sweet Harmony, BMI)	
46	41	25	YOU AND I Eddie Rabbitt With Crystal Gayle, Elektra 7-69936 (Four Way, ASCAP)	
47	42	9	I LOVE HOW YOU LOVE ME Glen Campbell, Atlantic/America 7-99930 (Screen Gems EMI, BMI)	
48	43	22	AFRICA Toto, Columbia 38-03355 (Hudmar/Cowbella, ASCAP)	
49	44	20	THE OTHER GUY Little River Band, Capitol 5185 (Screen Gems EMI, BMI)	
50	49	19	YOU CAN'T HURRY LOVE Phil Collins, Atlantic 7-89933 (Stone Agate, 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

Ken Draper Looks Back At Top 40's Halcyon Days

By JOEY REYNOLDS

Who was Ken Draper? That answer is relatively simple. Draper was one of the programming giants of the fifties and sixties who contributed to the early development of top 40 radio. Best known for his classic sophisticated approach to hit radio at WCFL in the sixties, Draper was also involved in the all-news format at Westinghouse, the legendary "Chickenman" series and the discovery of a multitude of talent from Dick Orkin to Barney Pipp.

Who was Ken Draper? That answer is complex. Some say he's a recluse, others say his low profile has deeper meaning. Draper's critics say he's either "above the industry and unwilling to waste his time with today's broadcasters" or he was sent into hiding in the aftermath of the KFVB scandal that two years ago sent the 35-year veteran of the broadcast industry behind bars. His supporters maintain that he is searching for the right set of circumstances to step back into the

limelight with the solution to the problems facing the media today.

The late 1960s changed the music, the attitudes of America, the face of the industry, and the lives of people like Draper. Few radio leaders successfully transcended the Beatles' invasion. The legends of the '50s either retooled or sank into oblivion. Draper did both, but he's still in there swinging.

Radio's top 40 years were born from, and gave birth to, a number of legends. Todd Storz lived and died by the sword of his talents. Other pioneers in programming moved on and upward, like Gordon McLendon, or downward into oblivion as radio's evolution swept over them like a tidal wave, washing them into the sea of anonymity.

In an infant business, before the rules have been established, creativity pours freely. For Ken Draper, this creativity brought success early and easily—which was both a blessing and a trap.

The under-30 reader may recognize Draper's name from his

achievements these days at The Creative Factor in Hollywood. There Draper, as executive vice president and one of the forces behind that multimedia company, keeps a low public profile yet continues to influence the tone of broadcasting.

The radio bug bit Ken in 1949, and he started his broadcast career as a high school student on the air in his hometown of Peoria, Ill.

Success was the only word Draper knew in the '50s and '60s. When Draper took the programming helm of a station its No. 1 status was vir-



Ken Draper

tually guaranteed. In 1957, his first triumph was KSTT in Davenport. Then he went to KEX in Portland, where he catapulted from third to first place; onward to KYW, where he enjoyed the same success in Cleveland; and then to what many feel was Draper's finest hour: WCFL in Chicago.

Odds-makers would have all agreed that Draper would fail with WCFL. The 50,000 watt white elephant had staggered for years under the ownership and bureaucracy of the AFL-CIO. "The voice of labor" had never succeeded, and when Draper arrived it was in 14th place with, as the industry cynically put it, more watts than listeners.

How did WCFL become No. 1? Draper says it was by "knowing how a station can function in relation to the market, the competition, the people and the era. It's all these things measured and a conclusion reached.

"There are things we wouldn't do, undoubtedly, today that we did then. These things probably seem awfully elementary and awkward and unconventional because they're not bogged down with such banalities as how long a jock is allowed to talk."

Draper-programmed stations always had two ingredients: they were involved in and truly served the community imaginatively, and they made their own personalities and rules from scratch. Draper discovered talent, nurtured it and coddled it. Barney Pipp, Jim Stagg, Dick Orkin, Jim Runyon, Ron Britton and a host of other talents both laud and curse Draper, but all recognize that his discovery of them marked the turning point in their careers. Draper admits, "I'd rather pull some guy off the streets and turn him into something than put up with all the ego and preconceived notions of a working act." Draper was either loved or hated—there's never been a middle ground—and when he encounters the hate, he is constantly amazed. "I don't think I've ever intentionally hurt anybody in my life," he comments.

It was the years after WCFL that brought Draper his first tastes of defeat. His first great shock came when the padlock was placed on the door of Programming DB, a creative company he had formed in partnership with Chuck Blore. The financial agony of that closure started a difficult chain of events that culminated in April, 1979 when Draper was

charged with embezzlement, having been accused of asking employees to put in for extra overtime payments and fees, some of which would be paid back to Draper to soothe his financial crises. Discharged by the Group W outlet whose all-news format, programmed by Draper, had made it a Los Angeles radio leader, Ken says he really believed that was the worst that could happen. More was to follow, however, as Draper was sentenced to a year in the county jail on embezzlement charges.

"I never thought that would ever happen," says Draper, who contends the whole employee kickback situation was corporately condoned and "encouraged" from higher-ups as a means to get promised pay incentives for himself. Released after several months in prison on a work furlough program to Jim Hampton, who was forming The Creative Factor, Draper began to try to pick up the pieces of his life.

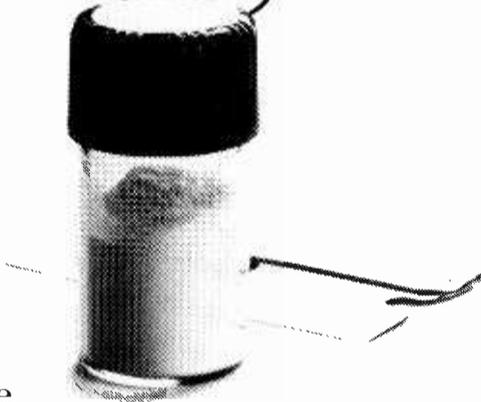
Draper's key philosophy is, "A person creates his own reality. Whatever happens in your life happens because you imagine it will happen." Having confronted the realities Draper admits to having created with gambling, drugs, indiscretions and insecurity, he is now working at creating the reality of new success. "You can spend your whole life doing what's already been done and it's pretty boring," he says when asked where he's headed. "When you begin doing things that

haven't been done, though, you then have to start putting up with critics who tell you you're crazy and it won't work."

Recalling top 40's halcyon days, Draper wistfully comments, "Radio stations used to be programmed as a whole as opposed to quarter hours. It was the overall sound that counted, and people would stick with it longer. You could capture somebody's imagination with a quick bit and you would own the listener for a long time. Unfortunately, a lot of that can never happen again in radio." Does that mean those were the good old days? That the fun is over? Draper is quick to add, "There's nothing worse than having somebody that's been around say those were better times or those were better ideas."

Where is Draper going from here? "It's a great lesson when you realize you can't die," says Draper. "I doubt that many people will say I'm sane, but I believe that everybody, one day, in some existence, has to go to jail. I don't mean physically behind bars, but you have to face that moment when you figure what you're about—and I don't mean your career or whether you're a PD or a jock. You can't do it by going up to Santa Barbara for the weekend; that's not how it works. When somebody has a gun and says it's you or your best friend, then you make a decision and that's when you know where you really stand."

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Retailing

Spec's Coral Gables Unit Grows 'Electronic Annex' Is Focal Point Of Expanded Store

By JOHN SIPPEL

LOS ANGELES—Attendees of the NARM convention can plan on making Spec's Music at 1570 S. Dixie Highway, Coral Gables, Fla., one of the shopping sites on their agenda. The building, owned by Martin "Mike" Spector, has recently been transformed from a single 3,000 square foot record store to 12,000 square feet consisting of a 7,000 square foot record/tape/accessories area, a 2,000 square foot classical room and a 3,000 square foot "electronic annex." Spector, a 35-year veteran of record retailing in Florida, acquired two adjacent storefronts over the last year, allowing him to make the reconstruction.

The annex is the focal point of the renovated and expanded quarters. Manager/buyer Frank Wolbert works in an unusual adult-oriented motif. Store decor is stark black fixturing on gray carpeting. Overhead fluorescent lighting in the center of the store and on the side walls accents merchandise the way a jewelry store's lighting enhances precious stones. Miami architect Charley Sieger blueprinted the interior.

A setup of customized consoles for videodisk demonstration is prominently displayed at the front of the left side of the store. An RCA playback unit is submerged in the sleek, futuristic console, atop which is a large Sony tv screen and twin stereo speakers.

Immediately behind the dominant display are six plexiglass-enclosed display units, mounted on stark black cubistic bases. These displays, which change regularly, contain new personal stereo or mini-tv merchandise or to highlight new videodisk or cassette releases or game cartridges. The plexiglass tops are removable, allowing browser box inserts full of new video releases to be stored there.

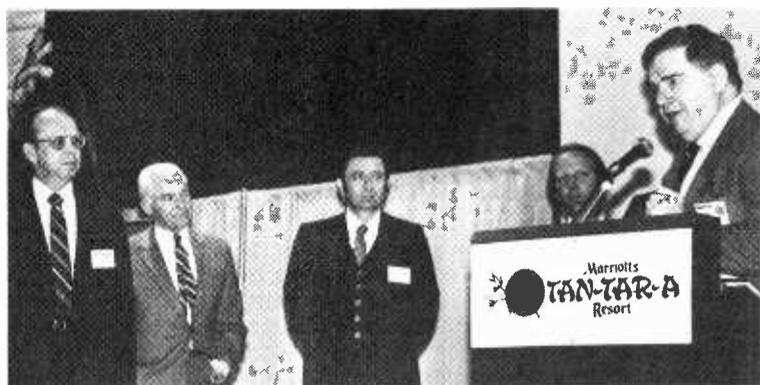
Along the right wall near the cubes are more than 1,200 videocassette titles, all behind monkey hole transparent plexiglass. Some are stored in quantity if they are moving well. All for-sale video software is price ticketed.

In a rectangle composed of glass showcases, Spec's displays its growing selection of hardware. There are five to six different Sony and Panasonic mini-tvs, ranging in price from \$150 to \$500. Cordless and regular phones from Uniden, Cobra Mura and ITT take up more than a single showcase. Personal stereos from the Sony and Toshiba lines priced from \$50 to \$150 are fully demonstrable.

Computer software, primarily Commodore and Atari, takes up several display cases. Spec's displays most of its video software face-out, providing full graphic appeal to customers.

A wall in the rear of the store is composed of approximately 700 videocassette rental titles. Spec's has a video rental club which offers different discounts on sale and rentals, of which members are notified by a regular newsletter, for \$30 annually.

(Continued on page 25)



SUPER VENDOR—That's what 551-unit Wal-Mart considers Lieberman Enterprises as Harold Okinow, president, accepts an award at right. Others, from left: Wal-Mart executive vice president, merchandise Al Johnson; Sam Walton, Wal-Mart chairman; and Wal-Mart president Jack Shewmaker.

FUNDS ARE AVAILABLE

Video Franchiser Lahm Offers Merchandising Tips

By EARL PAIGE

ORANGE, Calif.—Retailers, no matter how small their operations, should not conclude that it's just the big video store franchisers who can afford spectacular merchandising programs. That's the feeling of Jim Lahm, head of Video Cross Roads International here. His point: studio and distributor advertising allowances are available for all.

In fact, Lahm says, all too often advertising allowance funds "go to waste." While he indicates that funds are available for the asking in many cases, he quickly points out that the retailer must have something viable in mind: "Studios and distributors don't like to be pinned down. You have to be flexible with your program."

Obviously there's an economy of scale to be considered. P-o-p materials or special merchandising programs make more sense when a multiple store chain or franchiser is involved. But at the same time, many independent single-store proprietors score consistently with studio support. Lahm was once a single store proprietor himself.

Moreover, Lahm doesn't claim Video Cross Roads—or for that matter franchisers in general, have cornered all the creative excitement. He applauds several independent single-store retailers.

Lahm's point about attracting studio recognition and respect is exemplified by several Video Cross Roads ideas, most notably the combination newsletter and poster program. Commencing last November with "Star Trek II: The Wrath Of Khan," Video Cross Roads has been publishing a monthly poster on the reverse side of its customer newsletter, The Video Voice. Other titles enjoying the full-color 18- by 24-inch poster treatment: "Annie," "Pol-

tergeist," "An Officer And A Gentleman" and, this month, "Muscle Motion." Lahm claims studios now approach the company and he can obtain advertising allowances.

While Video Cross Roads' newsletter/poster promotion may be too ambitious for many stores, other ideas Lahm and his staff come up with are not. In fact, Lahm says, an idea for premium rentals in late 1981 went on to become a standard industry feature. The idea then was an overnight rental, the objective to get more turns per title in stock.

Recently, Video Cross Roads has come up with another variation, but with larger implications. For its premium members (IRMOS—"I Run My Own Show"), it is offering six movies saluting director George Roy Hill for \$15, or \$2.50 per night. Over a 60-day period, selections can be rented for 48 hours, each with a limit of two titles per rental period.

A 12-page brochure includes the conditions for the promotion plus Video Cross Roads' own reviews of all six Hill movies and line art graphics. The movies, tied to the current "The World According To Garp," are "The Sting," "Slaughterhouse Five," "Butch Cassidy And The Sundance Kid," "Slap Shot," "A Little Romance," "Hawaii" and "The Great Waldo Pepper."

Lahm says he is fortunate in having on staff, movie marketing vice president Ralph Tribbey, a 10-year veteran movie exhibitor, whose expertise is often sought by studios (Billboard, Jan. 15). Tribbey reviews movies, and each title in Video Cross Roads stores has the review printed on the rental boxes.

The director series promotion comes on the heels of another program, a rental-to-sales conversion

(Continued on page 24)

Video Station Posts Big Jump In '82 Earnings

LOS ANGELES—Despite inroads made nationally by independent video specialty stores in a continuing recessionary period, Video Station here reports a 120% increase in earnings per share, from five cents in fiscal 1981 to 11 cents in 1982.

Though net sales for the period ending September 30, 1982 fell from \$14,193,911 the prior year to \$13,795,498 for a 2.8% decrease, the approximately 480-store franchiser/distributor cut cost of sales and overall overhead 5% in 1982. Operational costs dropped from \$14,034,605 to \$13,327,703 for a saving of \$706,902.

The annual report attributes some of that gain to the fact that Video Station has been granted a full distributorship by most videocassette producers.

During fiscal 1982, the publicly-held firm purchased its own 18,000 square foot building in Santa Monica, consolidating six separate locations there. The \$620,000 purchase price was covered as part of an 850,000-share offering at \$4 per share during the same year.

Video Station is shooting for more than 500 affiliated stores, a goal that a company spokesman states is near. Company founder/board chairman George Atkinson recently canvassed his affiliates, urging them to update their satellite stores to him. More than 10 such new affiliates have already been disclosed.

Video Station intends to open two more locality stores in fiscal 1983 at a cost of approximately \$285,000 per store, bringing its company-owned chain to six.

The report indicates that Video Station will vigorously pursue distribution and manufacturing rights to motion pictures. The report shows that in 1982, for the first time, Video Station laid out \$375,682 for such expansion. The company intends to add 15 more titles in 1983.

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CLASS ACTION—Weekend
FEEL—I'd Like To
FRESH FACE—Huevo Dancing
ELEANOR GRANT—Sexual Healing
IMAGINATION—Changes
INDEEP—Last Night A D.J. Saved My Life
MARGIE JOSEPH—Knock Out
ORBIT—The Beat Goes On
INSTANT ORCHESTRA—No Stoppin' That Rockin'
SALSOL ORCHESTRA—Ooh, I Love It (Love Break)
ROCKERS REVENGE—The Harder They Come
CITISPEAK—Rock To Rock
NAIROBI—Funky Soul Makossa
NEW EDITION—Candy Girl
STEVE SHELTO—Don't You Give Your Love Away

SYLVESTER—Don't Stop
TIN PAN APPLE—Take The City With You
MELLE MEL & DUKE BOOTEY—Message II (Survival)
SUGARHILL GANG—The Word Is Out
TREACHEROUS THREE—Action
VISUAL—The Music Got Me
FREEDOM EXPRESS—Stolen Pleasures
GOLDIE ALEXANDER—Knocking Down Love
TV SOUNDS ORCH.—Live The Life I Love
KEY OF DREAMS—Africa
SWEET ECSTASY—Pull Our Love Together
ELLIE HOPE—Lucky
C.O.D.—In The Bottle
WALKING ON SUNSHINE—Rockers Revenge
SPECIAL REQUEST—Salsa Smurf
THE BEAT BOYS—Be Bop Rock
DAVID JOSEPH—You Can't Hide (Your Love Away From Me)
THELMA HOUSTON—Working Girl
THE CHL-LITES—Bottom's Up

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Retailing

OPENING ITS OWN GALLERY Arty Touch For Texas Store

LOS ANGELES—Small record/tape retailers are steadily expanding into interesting adjunct merchandise categories. One example of this trend is Cat And Candle, a five-year-old Stephenville, Tex. store which is preparing to open its own art and antiques gallery.

Owner Betty Heath says the expansion into art and antiques is a natural move for her store, in light of the fact that it has always carried books as well as recordings. Books receive as much space as records and tapes in the 1,050 square foot store, currently being enlarged via an area becoming available in the rear, although recordings constitute 60% of her total sales.

The store, which got its name because a pet kitten liked to play with a candle ("I didn't want something as mundane as 'Betty's Record Shop'"), surprises many by its emphasis on rock. "They thought at Big State (distributors) that here in the middle of nowhere (60 miles southwest of Fort Worth) I would sell nothing but country," says Heath, whose background includes 20 years in classical music.

Heath, who was born in Stephenville but says she considers

New York and San Francisco "the only two cities in the world," notes that the Dallas/Fort Worth area has a strong influence on the 13,500-population town, with radio stations Eagle 97 (KEGL), Q102 (KMGK) and KZEW leading the way in rock. Another reason for her store's emphasis on rock is the presence in Stephenville of a Texas A&M division, Tarleton State Univ., with 4,000 students.

Another staple is country, especially "Austin crossover" music: "We sell a lot of Willie Nelson." Cat And Candle sells \$1 off list above shelf \$6.98. "Below \$6.98, I sell at list, I just don't have the room to stock all the \$3.98-\$4.98 things," Heath says.

Cassette sales now exceed LPs by a 60/40 ratio—thanks, Heath says, to open display. Stock is behind a counter accessible to patrons, who are humorously admonished by a sign proclaiming: "Shoplifters will be trounced, punched and stomped; survivors will be prosecuted."

Heath notes, however, that the demise of 8-track tape has caused a jump in LP sales. She adds that her overall business has gone up every quarter lately, attributing her success to a willingness to stock whatever people want.

Franchiser Lahm Offers Tips On Merchandising

• Continued from page 23

also keyed to 60 days (Billboard, Feb. 5) in which pre-orders for purchase at \$39.59 are taken on select titles. These are not titles studios have specially priced to spur sales.

That Lahm is moving aggressively into sales often keyed to various merchandising programs was emphasized at a Southern California VSDA chapter meeting near here March 1. Franchisees Chris Neely of Fullerton and Mike Kelly of La Habra surprised other members who said they experience difficulty in pushing sales. "I even sell 'Camelot,'" Kelly said, indicating it is a slow catalog item. Neely added that many consumers are surprised to learn movies are for sale and that sales occur at various price levels.

That Lahm and franchisees happily share their merchandising ideas irks some rivals in the intensely competitive franchising field. Lahm replies that Video Cross Roads' innovations become widely known because dealers like them.

Now that Video Cross Roads and other franchisors are marketing store plan conversions, competitors charge Lahm with hyping merchandising expertise. One recently complained that 17 of 22 franchisee units had converted to Video Cross Roads. Lahm says that while he has long had a program for store conversions, the critic was too flattering: "I've only had seven, not 17."

Actually, in Lahm's case, as in the case of most franchisors, merchandising programs are tested in pilot stores. Other dealers constantly visit the store here.

Game Monitor Industry Analyst's Study Sees Computer Crossover

By TIM BASKERVILLE

Manufacturer shipments of dedicated game consoles in the U.S. could rise to eight million units this year, with shipments to foreign markets more than doubling to four million units. In dollar value, this represents a 25% growth over 1982, to \$1.35 billion.

Worldwide shipments of game cartridges may reach 115 million units, including some 10 million pieces in inventory at the end of 1982. Wholesale value would be up approximately 16% over last year to \$2.9 billion.

These are among the forecasts offered by Goldman Sachs game industry analyst Richard P. Simon in his latest report, "The Videogame/Computer Industry." Like a recent similar analysis prepared by Sanford C. Bernstein & Co.'s Chris Kirby, Simon's study sees limited growth for the cartridge market this year but accelerated expansion and crossover into the computer sector of the industry.

"The key characteristic in 1983 hardware markets," writes Simon, "may be the elimination of the game player-only. . . . The expandable game player may, ironically, put pressure on the low-end computer." A major development on the software side, he adds, is the likelihood that Atari will introduce its cartridges in formats compatible with

other systems—particularly for selected personal computer systems.

Ten percent of the titles released during the year will account for more than 50% of all unit shipments, Simon estimates. This compares to the experience of 1982, when the top 10 Atari-compatible cartridges accounted for more than 40% of unit shipments.

Other predictions:

- Simon believes licensing will continue to be a major trend, and that holdouts Activision and Imagic will be forced to enter the fray. Prices on top-line cartridges could drop an average of 10%, though dumping of flops at \$6-\$9 will bring down the overall average price of units shipped.

- Manufacturers will be forced to tailor returns and/or stock balancing programs to retailer needs. The dealer "will have to wait until a title is proven before committing to purchase large quantities" unless such changes are forthcoming, insists the Wall Street analyst.

- Retail distribution of cartridges will expand increasingly to record outlets, electronic specialty toy stores, home video stores and supermarkets.

We'll examine Simon's outlook on the computer segment of the game industry in next week's column.

(Continued on page 34)

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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; EP—extended play; CA—cassette; BT—8-track cartridge. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POPULAR ARTISTS

- ALLEN, PETER**
Not The Boy Next Door
LP Arista AL 9613
- ANGELYNE**
Kiss Me L.A.
LP Erika E057 \$8.98
- BOOMTOWN RATS**
Retrospective
LP Columbia mini 5C 38591 No List
CA 5CT 38591 No List
- BRAIN WAVE**
Brain Wave
EP PRO-2 (Duce) EXP-002
- CALL, ALEX**
Alex Call
LP Arista AL 9622
- CATCH, THE**
Girls In Uniform
EP Splash 104 \$5.99
- DUKE, GEORGE**
Guardian Of The Light
LP Epic FE 38513 No List
CA FET 38513 No List
- FUGS**
The Fugs Greatest Hits, Vol. 1
LP PVC/Adelphi PVC 8914 (AD 4116)
- GILLEY, MICKEY**
Fool For Your Love
LP Epic FE 38583 No List
CA FET 38583 No List

(Continued on page 34)

Billboard® Survey For Week Ending 4/2/83

Top 15 Video Games

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

This Week	Last Position	Weeks on Chart	TITLE Copyright Owner/Manufacturer, Catalog Number	WEEKS AT #1
1	1	6	MS. PAC-MAN—Atari CX-2675	4
2	3	11	RIVER RAID—Activision AX-020	
3	2	28	PITFALL—Activision AX-018	
4	5	30	FROGGER—Parker Bros. 5300	
5	NEW ENTRY		CENTIPEDE—Atari CX-2676	
6	4	11	VANGUARD—Atari CX 2669	
7	7	6	PHOENIX—Atari CX-2673	
8	8	30	PAC-MAN—Atari CX-2646	
9	6	30	DONKEY KONG—Coleco 2451	
10	10	9	DRAGON FIRE—Imagic IA 3611	
11	15	3	DONKEY KONG JR.—Coleco 2601	
12	9	7	SPIDER FIGHTER—Activision AX-021	
13	13	3	ZAXXON—Coleco 2435	
14	14	3	LOCK 'N' CHASE—Intellivision 5663	
15	11	3	MEGAMANIA—Activision AX-017	



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Judas Priest \$4.00	Jimi Hendrix	Ozzy
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FLORIDA SHOWCASE—Spec's Music's Coral Gables outlet is indeed a showcase. At right, wall of prerecorded product behind monkey-hole plexiglass with playback consoles on pedestals. Left, dramatic ceiling over another section of the electronic annex that highlights the futuristic store.

Spec's Coral Gables Store Expands

• Continued from page 23

Rentals for non-members range from \$6 for up to 48 hours to \$10 for up to a week. Multiple rentals bring hefty discounts.

Through an annex door, the customer moves into a glassed classical department, where the store's founder is ensconced. Customers are exposed to more than \$75,000 worth of classical LPs and tapes, as an ex-

pensive component rig plays new releases or requests.

Gloria Cutshall superintends the record/tape/accessories sector. She has a staff of seven to eight during rush hours. There are two staffers in classics and four in the electronics annex at peak business times.

The Coral Gables flagship location is the largest of the 16 stores Spector operates in the state as far

north as Gainesville. He is currently setting up a strong lineup of home electronics product in the Lakeland, Fla. store, and he hopes to duplicate this program in all outlets where space allows within a year.

The Coral Gables electronics area will test videodisk rental soon, according to Joe Andrules, vice president/general manager. The store is an experimental outlet for the entire chain.

RECORD BAR & LICORICE PIZZA

Chains Exchanging Managers

• Continued from page 1

agers will spend two weeks at the stores of the Record Bar managers who worked with them.

Jim Greenwood, president and founder of the Pizza chain, says he concocted the idea for the exchange during a recent talk with Ralph King, head of marketing at the Durham-based Record Bar. The Bar managers were chosen by Arlene Bergman, director of human systems management for the chain, together with operations director Bill Joyner and national supervisors Becky Dunn, Brad Martin and Al Cosseen.

The managers were chosen from the approximately 145 in the U.S. on the basis of expertise, industry experience, personality, and the volume and overall appearance of their stores, Bergman says.

David Baker of the Mobile, Ala. Bar outlet will work at Licorice Pizza's Carlsbad store, managed by Peter Martinez, who will then work with Baker at his outlet. Paul Jones of the Bar's Myrtle Beach, N.C. store

will work at Pizza's North Hollywood store, managed by Joanne Petrowich, and Mary Hasentrab of Knoxville will work at the Sherman Oaks outlet, managed by Sandy Newlands.

The Bar trio will visit Durham March 31 and April 1 for a briefing session, where they will learn what the management of the Bergman chain wants from them during their visit here. Arlene Bergman says she canvassed 18 vice presidents and directors of the Record Bar to get a fix on what is hoped will be upgrading for the interchange with stores in this vicinity. "The executive survey showed we want everything from soup to nuts," Bergman says. "Shrinkage and inventory control, merchandising techniques, employee benefits and general training concepts are just some of the suggestions we will make." The three will be supplied with booklets outlining their responsibilities.

Upon their return to the South, the three will go to their respective

stores, after which, sometime in June, they will spend a full day with the same 18 executives and Bergman in a brainstorming session about their experiences in Southern California. Licorice Pizza managers are expected to make their junket to the South from May 8 to May 21.

All expenses of visiting managerial personnel will be subsidized by the firm for which they work.

Chicago Gets A Dance Record Distributor

By MOIRA McCORMICK

CHICAGO—Dance Record Distributing Co. has debuted as the Chicago area's newest independent distributor and the first to deal solely in 12 inch dance records. Company spokesman Les Reid describes the Bensenville-based four-person distributorship as "a low-frills operation, incorporating primarily r&b, and soon to include dance rock."

The recently formed company is handling a good deal of charted product, Reid points out, including Man Parrish's "Hip Hop, Be-Bop (Don't Stop)" (Importe/12), Mahogany's "Ride On The Rhythm" (West End), Forrest's "Rock The Boat" (Profile), Nairobi and the Awesome Foursome's "Funky Soul Makossa" (Streetwise), and Afrika Bambaataa & Soul Sonic Force's "Looking For The Perfect Beat" (Tommy Boy).

Dance Record Distributing Co. was founded by New York native Gene Fink, who commutes between the East Coast and Chicago to run the business.

Video Music Programming

As of 3/23/83

MTV Adds & Rotation

This report does not include those videos in recurrent or oldie rotations. For further information, contact Buzz Brindle, director of music/programming, MTV (212) 944-5399.

MTV NEW VIDEOS ADDED:

Bananarama, "Na Na Hey Hey," PolyGram
David Bowie, "Let's Dance," EMI America
Kinks, "Come Dancin'," Arista
Madness, "Our House," Geffen
Phil Neal, "Standard Question," Transfusion
Night Ranger, "Sing Me Away," Boardwalk
Saga, "Wind Him Up," Portrait
Thompson Twins, "Love On Your Side," Arista
Young Invaders, "Play It Cool," No Label

★ ★ ★

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

Bryan Adams, "Cuts Like A Knife," A&M
After The Fire, "Der Kommissar," Epic
Def Leppard, "Photograph," Mercury
Dexy's Midnight Runners, "Come On Eileen," Mercury
Duran Duran, "Rio," Capitol
Falco, "Der Kommissar," A&M
Joe Jackson, "Breaking Us In Two," A&M
Journey, "Separate Ways," Columbia
Greg Kihn Band, "Jeopardy," Berserkeley
Modern English, "I Melt With You," Warner Bros.
Styx, "Heavy Metal Poisoning," A&M
Styx, "Mr. Roboto," A&M
Triumph, "A World Of Fantasy," RCA

★ ★ ★

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

A Flock Of Seagulls, "Wishing," Arista
ABC, "Poison Arrow," Mercury
Pat Benatar, "Anxiety," Chrysalis
Berlin, "The Metro," Geffen
The Call, "When The Wall Came Down," PolyGram
Chris DeBurgh, "Don't Pay Ferryman," A&M
Thomas Dolby, "She Blinded Me With Science," Capitol
English Beat, "Save It For Later," IRS
Fixx, "Red Skies," A&M
The Flirts, "Jukebox," O
J. Geils Band, "Land Of A Thousand Dances," EMI America
Heaven 17, "Let Me Go," Arista
INXS, "The One Thing," Atco
Michael Jackson, "Billie Jean," Epic
Jefferson Starship, "Winds Of Change," MCA
Billy Joel, "Goodnight Saigon," Columbia
Members, "Working Girl," Arista
Naked Eyes, "Always Something There To Remind Me," EMI America
Prince, "Little Red Corvette," Warner Bros.
Red Rider, "Light/Human Race," Capitol
Schon/Hammer, "No More Lies," Columbia
Ultravox, "Reap The The Wild Wind," Chrysalis
U2, "New Years Day," Island

★ ★ ★

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

Devo, "That's Good," Warner Bros.
Dire Straits, "Twisting By The Pool," Warner Bros.
Divinyls, "Boys In Town," Chrysalis
Felony, "The Fanatic," Scotti Bros.
Chuck Francour, "Under The Boulevard Lights," EMI America
Golden Earring, "The Devil Made Me Do It," 21/PolyGram
Eddy Grant, "Electric Avenue," Portrait
George Hatcher Band, "Movin' On Down The Road," No Label
Molly Hatchet, "What's It Gonna Take," Epic
Kajagoogoo, "Too Shy," EMI America
Le Roux, "Carrie's Gone," RCA
Little Steven, "Under The Gun," EMI America
Kenny Loggins, "Heart Light," Columbia
Malcolm McLaren, "Buffalo Gals," Island
Gary Moore, "Always Going To Love You," Atco
Loz Netto, "Fade Away," PolyGram
Randy Newman, "I Love L.A.," Warner Bros.
Psychedelic Furs, "Run And Run," Columbia
Rodway, "I Am Electric," RCA
Todd Rundgren, "Hideaway," Bearsville
Patrick Simmons, "So Wrong," Elektra
Simple Minds, "Promised You A Miracle," A&M
Single Bullet Theory, "Keep It Tight," Nemperor
Strange Advance, "She Controls Me," Capitol
Toons, "Video Games," No Label
Neil Young, "Sample And Hold," Geffen

★ ★ ★

MTV WEEKEND EVENTS:

Saturday Concerts: Tina Turner, April 2
Sunday Specials: Sounds of San Francisco: Journey, Jefferson Starship, Santana, Grateful Dead, hosted by Greg Kihn, April 3.

★ ★ ★

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

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Video

Children's Market On The Rise Suppliers Releasing New Titles For Younger Viewers

By LAURA FOTI

NEW YORK—Because children can watch the same program over and over, children's programming is proving its viability for the home video market. The titles lend themselves to sale rather than rental because of their high repeatability factor.

Spurred by the success of Family Home Entertainment's "Strawberry Shortcake In Big Apple City" and Vestron Video's "For The Love Of Benji" and the proven track record of Disney's titles, a number of video suppliers have released new children's titles recently. ("Strawberry Shortcake" reaches Billboard's Videocassette Top 10 this week.)

MGM/UA, which distributes Family Home Entertainment, is taking a leading position in the kidvid area, thanks to a new agreement between FHE and Filmmation that will result in the release of five Filmmation titles on videocassette this June: "The Lone Ranger," "Lassie's Rescue Rangers," "The New Adventures Of Zorro," "Blackstar" and "Shazam." All titles are \$29.95.

On its own, MGM/UA offers such new titles as "The Secret Of NIMH," Joan Sutherland's "Who's Afraid Of Opera," "Dear Diary" and "Am I Normal?" These last two

are designed for adolescents. Additional new offerings are as follows:

- "Bugs Bunny's 3rd Movie: 1,001 Rabbit Tales" from Warner Home Video, \$49.95.
- "Mr. Magoo's Storybook,"

Cassette Release Set For Little Rascals

NEW YORK—Spanky, Buckwheat, Darla and Alfalfa are making the move from television to videocassette this summer, as Blackhawk Films of Davenport, Iowa releases the original "Little Rascals" theatrical shorts on Beta and VHS.

Blackhawk has signed an agreement with Hal Roach Studios, producers of the shorts, for exclusive distribution of the Little Rascals on videocassette. The first will be introduced this June.

According to Blackhawk president Ted Ewing, "These are the 10- and 20-minute comedies made by Hal Roach Studios between 1926 and 1937. Pricing is uncertain now, but we'll probably release three programs per tape, for about \$32."

from Paramount Home Video, \$39.95.

• "Alice In Wonderland," a production of the Children's Theatre Company and School of Minneapolis, the third in a "Just For Kids" series from MCA Videocassette, \$39.95.

• Three Muppet Home Video releases: "Muppet Musicians Of Bremen," "Hey Cinderella!" and "Frog Prince" from Walt Disney Home Video, \$49.95 each.

• Five titles from the Bill Burrud "Amazing Animal World" series from Disney, \$69.95 each.

• The animated features "Disney's American Heroes" and "The Wind In The Willows," along with "Swiss Family Robinson" and "Treasure Island," from Disney, \$49.95 each.

• "The Last Unicorn," an animated film from CBS/Fox Video, \$49.98.

• "Jack And The Beanstalk," an animated musical from RCA/Columbia Pictures Home Video, \$39.95.

• Nine titles in the "Wilderness" series from Media Home Entertainment are being promoted through a "Great Wilderness Give-Away Sweepstakes." Many of these titles were never released theatrically.



SELLING SINGLES—Capitol artists Duran Duran recently made an in-store appearance at New York's Video Shack to promote their new Sony "video 45," "Hungry Like The Wolf" and "Girls On Film." Approximately 5,000 fans turned out for the event.

ENTERTAINMENT FOR PUBS, HOTELS

U.K. Bow For Big-Screen Plan

LONDON—A large-screen video system showing 20-minute packages of entertainment, plus advertising, in up to 5,000 British pubs, clubs and hotels is to be launched here April 4 by new company Telejector Video Commercials (TVC), backed by an \$11 million investment from parent organization the London & Liverpool Trust.

Though it isn't the first firm in this field, TVC's scheme is certainly the largest and most sophisticated to date. Large screen equipment (45 by 100 inches), made by Grundig, whose whole European production has reportedly been signed up, has already been installed in more than 2,000 sites, and the company claims to be processing 100 additional applications a week.

Pub owners and hoteliers involved will rent the hardware for a five-year period at an average weekly cost of \$45, but are entitled to keep a percentage of advertising revenue to set against this running cost.

Radio Luxembourg, which is acting as TVC's agent for airtime sales, sees large urban pubs with predominantly young, male clientele as prime targets. Luxembourg executives say they are confident of reaching \$15 million revenue in the first year, though advertising so far has come only from liquor and tobacco firms.

"Pubs provide a classic captive audience," says Luxembourg executive Rob Cleminson, "especially among the 20-35 age group, who would sooner go out in the evening than stay home and watch television." The rate card is described as "high but realistic in view of the precise audience targeting," and the three two-minute advertising slots in each 20-minute package will be "embedded in the editorial" for greater watchability.

The Video Breaks software packages for the TVC scheme, which are being compiled by programming consultant Peter Marshall of Video-

scope International, concentrate on brief, high-impact material with minimal dialog, such as sports highlights, video promo clips and concert footage. Rights are acquired through one-year license agreements, with priority given to programming not previously shown in the U.K. With no single item over three minutes in length, these rights can be picked up very cheaply, says Marshall.

No Video Breaks tape may be screened more than three times daily in a venue, and TVC insists they be rotated around the midday, early and late evening time slots so that even daily customers would only see the same program twice in a week. An electronic monitoring device supplied with the hardware registers any deviation from this pattern.

Every seven days, the tapes are replaced with new ones, so the scheme will consume around 50 hours of programming a year.

ROCK MUSICIANS TURNED DIRECTORS

Godley & Creme Shoot Forward

LOS ANGELES—Rock musicians often talk of forsaking the audio-only recording field and plunging full-force into video. Kevin Godley and Lol Creme, until three years ago known chiefly as two ex-members of 10cc who had issued a phenomenally expensive (and unsuccessful) three-record album, are two musicians who have taken the jump. They have some of the genre's most talked-about clips to their credit, including Duran Duran's "Girls On Film" and Visage's "Fade To Grey," and have just finished a tv pilot, "Rebellious Jukebox," which could become a series later this year.

"Those familiar with the songs we used to write in 10cc know they were

very filmic," explains Godley of the move away from the band which had earned a strong following with such songs as "I'm Not In Love" and "The Things We Do For Love." "We left the band in 1976 because we felt we had taken the unit as far as it could go. Although we didn't know it at the time, we left for a reason, and that reason was to do film. We realized that for the past 15 years we'd been trying to do films in our songs. We said, 'Let's stop doing films for the ears and let's start doing them for the eyes.'"

Along the way to video, the pair—who had been friends in their native Britain since their teens—dabbled in the creation of a new musical instrument, the gizmo, and used it to record

a three-record set, "Consequences." "It came out at exactly the wrong time," says Creme of the highly experimental album. "Johnny Rotten arrives on the street with safety pins for earrings and we put out an album that costs \$35,000. You had to take out a mortgage to buy it."

"The U.S. company that was manufacturing the gizmo did it right at the beginning of the recession, so that was rough," states Godley. "We learned a lot from that album, especially not to do it again."

"The gizmo was invented, though, because we wanted to do movies," emphasizes Creme. "It did so many sounds that it allowed us to do mov-

(Continued on page 29)

Music Monitor

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

• Gospel Video: Amy Grant's "Don't Run Away," from the album "Age To Age," was recently shot in Nashville by Scene Three. The creative staff was headed by senior director Marc Ball, with editor Ralph Walker and engineer Yancey Lutz. Kitty Moon was producer. The conceptual video was shot at the Hillsboro High School auditorium.

• "Majekal": Parallel Communications recently produced a clip for Unipop, featuring the cut "Let's Make Majek." The group, on Kat Family Records, is headed by Manny and Phyllis Loiacono. Producer was Jon Small, director Laurence Norjean.

• "Tron" Revisited: "Atomic Dog," the new George Clinton video, takes place inside a video game, with graphics and live action working together. Director Peter Conn and producer Coco Conn created a video game on their computer system and brought it to life;

filming also took place at Sunset-Gower-Studios. Dancers portraying the game's dogs and cats were choreographed by Russell Clark, who is also featured in the clip as the Atomic Dog and created a dance of the same name. On the floor of the arcade set were 7,200 quarters.

• Only The Lonely: A clip for the Bellamy Brothers' "When I'm Away From You" was designed against a backdrop of lonely places where people find themselves when they travel: an airport, a hotel and a park. The clip was produced by Electromedia International, and Emage Resources provided such services as scripting, set design, recording, post-production and duplication.

• Off The Court: "Musicourt '82" has been acquired for U.S. and Canadian video and tv distribution by Miramax Films. The show features John McEnroe, Vitas Gerulaitis, Joe Cocker, Meat Loaf, Nona Hendryx and Carlos Santana, as well as Max Roach, Jamaaladeen Tacuma and host Todd Rundgren. A 24-track stereo mix was recently completed at National Video Center in New York. LAURA FOTI

AD AGENCY PUBLISHES SURVEY

U.K., Denmark Called VCR Leaders

LONDON—Britain and Denmark will lead the way in European VCR ownership, with penetration by households reaching 70% by the end of 1990, according to a wide-ranging new survey carried out by international advertising agency J. Walter Thompson.

Conducted with the help of its offices throughout Western Europe, the JWT report, titled "Television Today And Television Tomorrow," contains cross-national projections for the video market of a kind not previously attempted. It predicts, for example, very wide disparities in the growth of VCR ownership even among apparently similar markets.

Thus by the end of 1985, U.K. penetration will reach 40%, while penetration in West Germany and Holland will still only be 15%, in Austria just 8% and in Italy a mere 3%, according to the study. The strength of rental markets in Britain and Denmark is cited as a major factor.

Also relevant are the extent of television set ownership (98% in Britain) and the number of hours of television watched. With adult viewing at 3.2 hours daily, Britain watches more broadcast programming than any other European country, and its spending on television advertising of \$1.45 billion in 1981 is way ahead of other markets.

BILLBOARD ANNOUNCES

in association with Video Marketing Game Letter



VIDEO GAMES CONFERENCE AGENDA

Monday, April 18th

11:00am-7:00pm Registration
7:00pm-8:30pm Welcoming Cocktail Reception

2:30pm-4:00pm "Target Earth: Update on Key Foreign Markets"
4:00pm-5:30pm "Whose Game Is It Anyway?"
5:30pm-8:00pm Free Time
8:00pm-11:00pm Video Games Awards Banquet

Tuesday, April 19th

8:00am-9:00am Continental Breakfast
8:30am-4:30pm Registration
9:00am-9:45am Welcoming Remarks & Keynote Address
9:45am-11:00am "The Designers: A License To..."
11:00am-11:15am Coffee Break
11:15am-12:45pm "The Wall Street Game: Rebuilding Confidence"
12:45pm-2:30pm Lunch Break

Wednesday, April 20th

8:00am-9:00am Continental Breakfast
8:30am-4:30pm Registration
9:00am-10:30am "The Next Generation: New Game Hardware"
10:30am-12:00pm "Teledelivery: Threat or Savior"
12:00pm-2:00pm Luncheon
2:00pm-3:30pm "Clash of the 80's: Personal Computers vs. Consoles"
3:30pm-5:00pm "The Cartridge Kings"

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

Billboard
VGC-18208

New Video Releases

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

AMERICAN NIGHTMARE
Lawrence Day, Lora Stanley, Lenore Zarn
Beta & VHS Media Home Entertainment M216 \$54.95

THE AMSTEDAM KILLS
Robert Mitchum, Richard Egan, Keye Luke, Leslie Nielsen, Bradford Dillman
Beta RCA/Columbia Pictures Home Video BE10312 \$59.95
VHS VH 10012 \$59.95

AND GOD CREATED WOMAN
Brigitte Bardot
CED & LV Vestron Video No List

ANGEL OF H.E.A.T.
Marilyn Chambers
CED & LV Vestron Video No List

THE BEST LITTLE WHOREHOUSE IN TEXAS
Dolly Parton, Burt Reynolds, Dom DeLuise, Charles Durning, Jim Nabors.

Lois Nettleton
LV MCA Videodisc \$32.95

BOLERO
James Caan, Geraldine Chaplin
Beta & VHS Vestron Video No List

BRAINWAVES
Suzanna Love, Tony Curtis, Kier Dullea
Beta & VHS Embassy Home Entertainment \$59.95

BUCK & THE PREACHER

Sidney Poitier, Ruby Dee, Harry Belafonte, Cameron Mitchell
Beta RCA/Columbia Pictures Home Video BE10112 \$59.95
VHS VH 10112 \$59.95

BUTTERFLY
Stacy Keach, Orson Welles, Pia Zadora
CED & LV Vestron Video No List

THE CANNONBALL RUN
Burt Reynolds, Roger Moore, Farrah Fawcett, Dom DeLuise
CED & LV Vestron Video No List

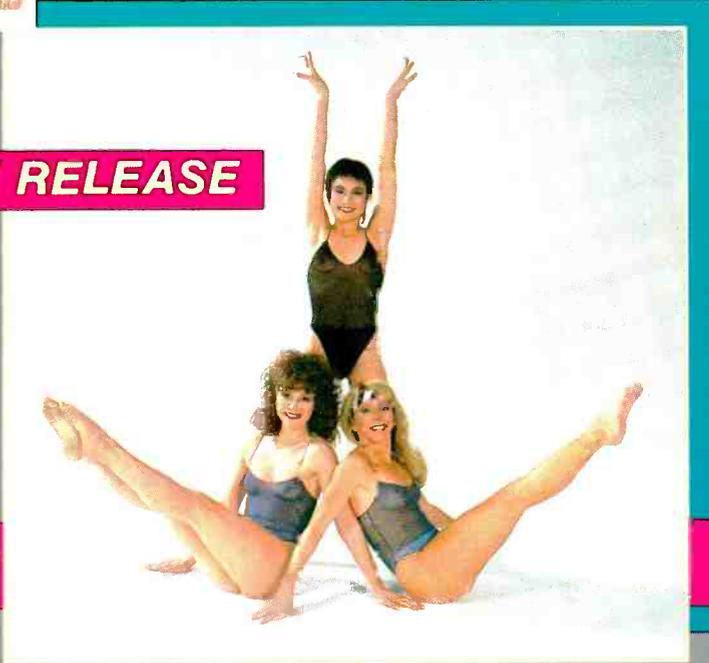
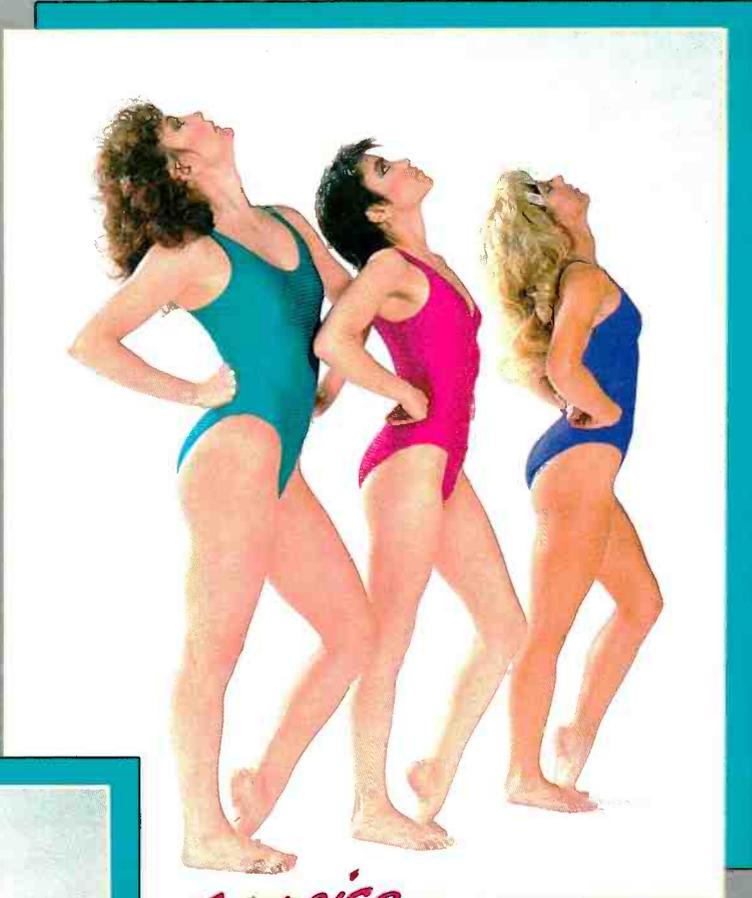
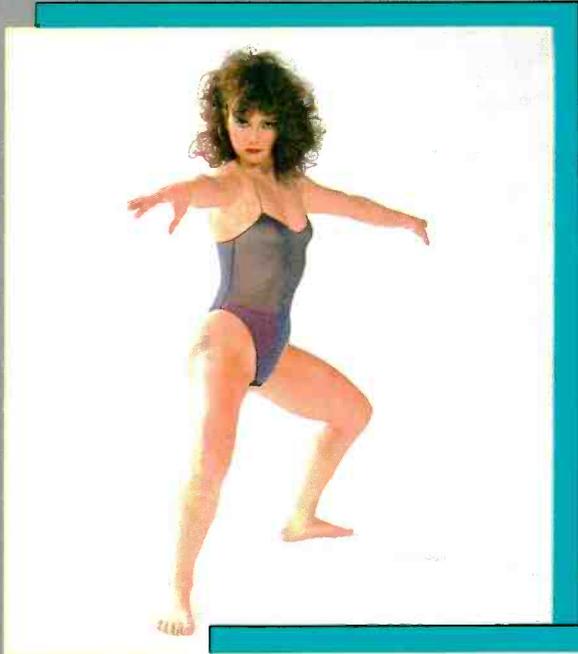
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DICK CAVETT'S HOCUS POCUS. IT'S MAGIC
Dick Cavett, Harry Blackstone Jr., Mark Wilson, Slydini, Sigfried & Roy, Greg Wilson, The Great Tomsoni
CED & LV Vestron Video No List

THE CHANGELING
George C. Scott, Trish Van DeVere
CED & LV Vestron Video No List

DEADLY BLESSING
Ernest Borgnine, Lois Nettleton, Maren Jensen
Beta & VHS Embassy Home Entertainment \$59.95

DEFIANCE
Jan Michael Vincent
Beta & VHS Vestron Video No List

ENIGMA
Martin Sheen
Beta & VHS Embassy Home Entertainment \$59.95

EROTICISE
Kitten Natividad
Beta & VHS Vestron Video No List

EXERCISE
Beta & VHS Monterey Home Video \$39.95

FIRST BLOOD
Sylvester Stallone
Beta & VHS Thorn EMI Home Video \$79.95

FORCE 10 FROM NAVARONE
Robert Shaw, Harrison Ford, Barbara Bach, Edward Fox
Beta & VHS Warner Home Video 26034 \$39.98

FORCED VENGEANCE
Chuck Norris
CED MGM/UA Home Video MD100189 \$29.95

FORT APACHE, THE BRONX
Paul Newman, Ed Asner
CED & LV Vestron Video No List

GEPETTO'S MUSIC SHOP
Vito Scotti, Tommy Madden
Beta & VHS Video Gems \$59.95

GO TELL THE SPARTANS
Burt Lancaster
CED & LV Vestron Video No List

GODZILLA
Raymond Burr
CED & LV Vestron Video No List

GOOD GUYS WEAR BLACK
Chuck Norris
CED & LV Vestron Video No List

THE GREAT SCOUT & CATHOUSE THURSDAY
Lee Marvin, Oliver Reed, Elizabeth Ashley, Kay Lenz, Robert Culp
Beta & VHS Vestron Video No List

THE GREATEST ADVENTURE
Orson Welles
CED & LV Vestron Video No List

HERE IT IS, BURLESQUE
Ann Corio
CED & LV Vestron Video No List

I LOVE YOU
Sonia Braga
CED MGM/UA Home Video MD100209 \$29.95

IMPROPER CHANNELS
Alan Arkin, Mariette Hartley
CED & LV Vestron Video No List

INCREDIBLE MASTER BEGGARS
Tan Tao Liang, Ku Keng, Han Kuo Tsai, Li Tang Ming
Beta & VHS Video Gems 1070 \$59.95

INVITATION TO THE DANCE
Gene Kelly
CED MGM/UA Home Video MD100192 \$29.95

JACK & THE BEANSTALK
Beta RCA/Columbia Pictures Home Video BE10347 \$39.95
VHS VH 10347 \$39.95

MATILDA
Elliott Gould, Clive Revill, Harry Guardino
Beta & VHS Vestron Video No List

MEATBALLS
Bill Murray
CED & LV Vestron Video No List

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THE PRIVATE EYES
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(Continued on page 34)

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Video

JVC Doubling VHD Capacity

TOKYO—The Victor Co. of Japan (JVC) has confirmed that it is investing \$2 million to double its originally projected VHD videodisk capacity of 300,000 units a month.

JVC plans to begin selling the VHD videodisk system nationwide April 21. It intends to supply 200,000 software units at retail level by that date. The company has already produced 150,000 units. But since JVC will probably monopolize the software production in this range, for the time being at least, the company decided to opt for a long-range planning schedule requiring a doubling of its capacity.

Meanwhile, full-page newspaper advertisements—notably in the Asahi Shimbun daily, which has a 7.5 million circulation—are bannering the national launch of VHD videodisk lines, listing all 200 titles initially available. Also listed are the 13 companies selling VHD videodisk players: Akai, Audio Technica, Sanyo, Sharp, Shinnihon Electric, General, Toshiba, Trio, Nihon Gakki, JVC, Matsushita Electric, Mitsubishi Electric and Sansui Electric.

Directors Godley & Creme

• Continued from page 26

ies on record. Everything was going in that direction."

The duo did two clips for songs from their "Freeze Frame" album of 1980. Those clips got noticed by new romantic Steve Strange of Visage, who had them do his "Fade To Grey" clip. "It was an easy transition to make," adds Godley. "All we needed was to get a little technical knowledge, learn a little about editing, use our imaginations and apply all the knowledge we'd gained."

The duo then directed clips for Joan Armatrading, John Entwistle and Graham Parker, and a 13-minute film for Ringo Starr which ran in theatres in Britain. Godley and Creme are currently shooting two Police promos, "Synchronicity" and "Every Breath You Take."

One of the ideas Godley and Creme made popular was the use of softly-veiled eroticism, as in their "Girls On Film" clip with its female sumo wrestlers. However, the two don't have much to say about the use of eroticism. "We were asked to provide a controversial video for clubs,

not for tv. The brief was 'give us lots of sex.' And we said, 'How much do we pay you to let us do this?'" jokes Creme.

Now, however, Godley and Creme want to move beyond the notoriety of clips. "We'll continue to do clips if they're something that appeals to us, but they are a very limited area. Three minutes of people miming gives you an image, but you miss out on dialog and emotion," says Godley.

To satisfy their desire to move beyond promos, the two have teamed with Miles Copeland to produce a pilot, "Rebellious Jukebox." "Miles approached us with the idea of mixing music and comedy. We made a format out of it which revolves around a fictitious club called the Rebellious Jukebox in London where people go to see live bands, and the people who go there provide the comedy aspects while the bands provide the musical aspects," explains Godley. Guesting in the pilot are the Police, Jools Holland, the Go-Go's, Wall Of Voodoo and American comedian Barry Diamond, among others.

CARY DARLING

New On The Charts



"HALLOWEEN III"
MCA Videocassette—22

An innocent toy merchant is assassinated after mysteriously warning, "They're going to kill us, all of us" as he clutches a Silver Shamrock brand Halloween mask and watches a Silver Shamrock television commercial. His daughter (Stacey Nelkin) and a doctor (Tom Atkins) go to the Silver Shamrock factory to investigate. There they confront robot assassins, a mad warlock and a diabolical plot involving national tv. Fifty million children will have their most terrifying Halloween ever—unless these madmen can be stopped.

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

Billboard®

Survey For Week Ending 4/2/83

Videocassette Top 40

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SALES				RENTAL			
This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number	This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	6	AN OFFICER AND A GENTLEMAN Paramount Pictures, Paramount Home Video 1467	1	1	6	AN OFFICER AND A GENTLEMAN Paramount Pictures, Paramount Home Video 1467
2	3	4	BLADE RUNNER Embassy Home Entertainment 1380	2	2	4	BLADE RUNNER Embassy Home Entertainment 1380
3	2	46	JANE FONDA'S WORKOUT KVC/RCA, Karl Video Corporation 042	3	3	6	ROAD WARRIOR Warner Brothers Pictures, Warner Home Video 11181
4	5	6	ROAD WARRIOR Warner Brothers Pictures, Warner Home Video 11181	4	4	13	POLTERGEIST MGM/UA Home Video 800165
5	4	19	STAR TREK II-THE WRATH OF KHAN Paramount Pictures, Paramount Home Video 1180	5	5	10	THE BOAT (DAS BOOT) RCA/Columbia Pictures Home Video 10149
6	6	15	ROCKY III ● CBS-Fox Video 4708	6	6	10	THE WORLD ACCORDING TO GARP Warner Brothers Pictures, Warner Home Video 11261
7	9	18	PLAYBOY ● CBS-Fox Video 6201	7	7	15	ROCKY III ● CBS-Fox Video 4708
8	7	13	POLTERGEIST ● MGM/UA Home Video 800165	8	9	9	NIGHT SHIFT The Ladd Co., Warner Home Video 20006
9	8	10	THE BOAT (DAS BOOT) RCA/Columbia Pictures Home Video 10149	9	20	3	MONSIGNOR CBS-Fox Video 1108
10	15	7	STRAWBERRY SHORTCAKE IN BIG APPLE CITY Family Home Entertainment, MGM/UA Home Video 338	10	10	19	STAR TREK II-THE WRATH OF KHAN Paramount Pictures, Paramount Home Video 1180
11	13	19	FIREFOX Warner Brothers Pictures, Warner Home Video 11219	11	12	13	MISSING Universal City Studios Inc., MCA Distributing Corp. 71009
12	11	16	ANNIE RCA/Columbia Pictures Home Video 10008	12	11	15	THE BEST LITTLE WHOREHOUSE IN TEXAS Universal City Studios Inc., MCA Distributing Corp. 77014
13	17	19	THE THING Universal City Studios Inc., MCA Distributing Corp. 77009	13	14	20	VICTOR/VICTORIA MGM/UA Home Video 800151
14	20	2	MONSIGNOR CBS-Fox Video 1108	14	8	10	FAST TIMES AT RIDGEMONT HIGH Universal City Studios Inc., MCA Dist. Corp. 77015
15	10	7	MOONRAKER CBS-Fox Video 4636	15	NEW ENTRY		HALLOWEEN III Universal City Studios Inc., MCA Distributing Corp. 71011
16	12	10	THE WORLD ACCORDING TO GARP Warner Brothers Pictures, Warner Home Video 11261	16	13	15	TRON Walt Disney Home Video 122
17	21	3	MAN WITH THE GOLDEN GUN CBS-Fox Video 4606	17	19	5	YOUNG DOCTORS IN LOVE Vestron VA-5012
18	16	12	MISSING Universal City Studios Inc., MCA Distributing Corp. 71009	18	16	15	ANNIE RCA/Columbia Pictures Home Video 10008
19	14	22	THE COMPLETE BEATLES MGM/UA Home Video 700166	19	15	19	THE THING Universal City Studios Inc., MCA Distributing Corp. 77009
20	24	15	TRON Walt Disney Home Video 122	20	17	19	FIREFOX Warner Brothers Pictures, Warner Home Video 11219
21	25	4	YOUNG DOCTORS IN LOVE Vestron VA-5012	21	21	7	DIVA MGM/UA Home Video 800183
22	NEW ENTRY		HALLOWEEN III Universal City Studios Inc., MCA Distributing Corp. 71011	22	26	2	MAN WITH THE GOLDEN GUN CBS-Fox Video 4606
23	23	20	VICTOR/VICTORIA MGM/UA Home Video 800151	23	23	17	DINER MGM/UA Home Video 800164
24	22	10	FAST TIMES AT RIDGEMONT HIGH Universal City Studios Inc., MCA Dist. Corp. 77015	24	29	8	THE SOLDIER Embassy Home Entertainment 2001
25	NEW ENTRY		CREEPSHOW Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306	25	22	7	FRIDAY THE 13TH PART 3 Paramount Pictures, Paramount Home Video 1539
26	18	18	RICHARD PRYOR LIVE ON THE SUNSET STRIP RCA/Columbia Pictures Home Video 10469	26	NEW ENTRY		CREEPSHOW Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306
27	19	15	SUPERMAN II D.C. Comics, Warner Home Video 61120	27	18	17	PLAYBOY CBS-Fox Video 6201
28	34	10	NIGHT SHIFT The Ladd Co., Warner Home Video 20006	28	24	13	REDS Paramount Pictures, Paramount Home Video 1331
29	36	5	SINGIN' IN THE RAIN MGM/UA Home Video 185	29	30	2	VICE SQUAD Embassy Home Entertainment 2015
30	35	12	CHARIOTS OF FIRE Warner Brothers Pictures, Warner Home Video 70004	30	33	18	RICHARD PRYOR LIVE ON THE SUNSET STRIP RCA/Columbia Pictures Home Video 10469
31	37	13	ALICE IN WONDERLAND Walt Disney Home Video 36	31	34	8	ZAPPED Embassy Home Entertainment 1604
32	29	5	DIVA MGM/UA Home Video 800183	32	25	7	MOONRAKER CBS-Fox Video 4636
33	30	31	CASABLANCA CBS-Fox Video 4514	33	NEW ENTRY		IT CAME FROM HOLLYWOOD Paramount Pictures, Paramount Home Video 1421
34	28	7	FRIDAY THE 13TH PART 3 Paramount Pictures, Paramount Home Video 1539	34	27	6	STRAWBERRY SHORTCAKE IN BIG APPLE CITY Family Home Entertainment, MGM/UA Home Video 338
35	33	4	CAPTAIN BLOOD CBS-Fox Video 4624	35	31	5	THE EXTERMINATOR Embassy Home Entertainment 2002
36	40	6	THE RAVEN/THE BLACK CAT Universal City Studios Inc., MCA Distributing Corporation 55095	36	32	7	ALICE IN WONDERLAND Walt Disney Home Video 36
37	31	3	FOR THE LOVE OF BENJI Vestron VA-4014	37	35	11	MY DINNER WITH ANDRE Pacific Arts Video, MCA Distributing Corp. 532
38	27	23	DUMBO Walt Disney Home Video 24	38	36	48	SUPERMAN II D.C. Comics, Warner Home Video 61120
39	32	29	STAR WARS ▲ CBS-Fox Video 1130	39	28	41	STAR WARS ▲ CBS-Fox Video 1130
40	26	15	THE BEST LITTLE WHOREHOUSE IN TEXAS Universal City Studios Inc., MCA Distributing Corp. 77014	40	39	4	LADY CHATTERLY'S LOVER MGM/UA Home Video 800184

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HOT 100®

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THIS WEEK	LAST WEEK	WKS CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	11	BILLIE JEAN —Michael Jackson (Quincy Jones), M. Jackson; Epic 34-03509	1	1	11	BILLIE JEAN —Michael Jackson (Quincy Jones), M. Jackson; Epic 34-03509	67	67	6	ONLY YOU —Yaz (E.C. Radcliffe, Yaz), Clarke; Sire 7-29844 (Warner Bros.)
2	2	18	DO YOU REALLY WANT TO HURT ME —Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig, G. O'Dowd; Virgin/Epic 34-03368	2	2	18	DO YOU REALLY WANT TO HURT ME —Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig, G. O'Dowd; Virgin/Epic 34-03368	68	72	2	IF YOU WANNA GET BACK (Richard Perry), J.L. Parker, B. Potter; Planet 13430 (RCA)
3	3	15	HUNGRY LIKE THE WOLF —Duran Duran (Colin Thurston), Duran Duran; Capitol 5195	3	3	15	HUNGRY LIKE THE WOLF —Duran Duran (Colin Thurston), Duran Duran; Capitol 5195	69	75	2	I COULDN'T SAY NO — Robert Ellis Orrall with Carlene Carter (Roger Behrman), R.E. Orrall; RCA 13431
4	4	12	YOU ARE —Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie, B. Harvey-Richie; Motown 1657	4	4	12	YOU ARE —Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie, B. Harvey-Richie; Motown 1657	70	70	4	WALKING IN L.A. —Missing Persons (Ken Scott), T. Bozzio; Capitol 5212
5	5	17	BACK ON THE CHAIN GANG—The Pretenders (Chris Thomas), C. Hynde; Sire 7-29840 (Warner Bros.)	5	5	17	BACK ON THE CHAIN GANG—The Pretenders (Chris Thomas), C. Hynde; Sire 7-29840 (Warner Bros.)	71	84	3	MEXICAN RADIO —Wall Of Voodoo (Richard Mazda), Wall Of Voodoo; I.R.S. 9912 (A&M)
6	6	10	WE'VE GOT TONIGHT —Kenny Rogers and Sheena Easton (D. Foster, K. Rogers), B. Seger; Liberty 1492	6	6	10	WE'VE GOT TONIGHT —Kenny Rogers and Sheena Easton (D. Foster, K. Rogers), B. Seger; Liberty 1492	72	76	3	AMERICAN MADE —Oak Ridge Boys (R. Chancey), B. DiPiero, P. McManus; MCA 52179
7	7	8	MR. ROBOTO —Styx (Styx), D. DeYoung; A&M 2525	7	7	8	MR. ROBOTO —Styx (Styx), D. DeYoung; A&M 2525	73	78	4	SMILING ISLANDS —Robbie Patton (Peter Coleman, Robbie Patton), R. Patton, D. Adelstein; Atlantic 7-89955
8	8	9	SEPARATE WAYS —Journey (Mike Stone, Kevin Elson), S. Perry, J. Cain; Columbia 38-03513	8	8	9	SEPARATE WAYS —Journey (Mike Stone, Kevin Elson), S. Perry, J. Cain; Columbia 38-03513	74	80	3	EVERY HOME SHOULD HAVE ONE —Patti Austin (Quincy Jones), D. Bugatti, F. Musker; Q West 7-29727 (Warner Bros.)
9	9	10	ONE ON ONE —Daryl Hall and John Oates (Daryl Hall, John Oates), D. Hall; RCA 13421	9	9	10	ONE ON ONE —Daryl Hall and John Oates (Daryl Hall, John Oates), D. Hall; RCA 13421	75	82	2	WIND BENEATH MY WINGS —Lou Rawls (R. Haffkine), L. Henley, J. Silbar; Epic 34-03758
10	10	19	TWILIGHT ZONE —Golden Earring (Shell Schellekens), G. Kooymans; 21 Records 1-103 (Polygram)	10	10	19	TWILIGHT ZONE —Golden Earring (Shell Schellekens), G. Kooymans; 21 Records 1-103 (Polygram)	76	77	3	EENIE MEENIE —Jeffrey Osborne (George Duke), M. Sembello, R. Pounds; A&M 2530
11	11	11	COME ON EILEEN —Dexy's Midnight Runners (Clive Langer, Alan Winstanley), K. Rowland, J. Paterson, K. Adams; Mercury 76189 (Polygram)	11	11	11	COME ON EILEEN —Dexy's Midnight Runners (Clive Langer, Alan Winstanley), K. Rowland, J. Paterson, K. Adams; Mercury 76189 (Polygram)	77	NEW ENTRY	NEW ENTRY	FEELING —Irene Cara (Giorgio Moroder), K. Forsey, I. Cara; Casablanca 811440-7 (PolyGram)
14	14	10	JEOPARDY —Greg Kihn Band (Matthew King Kaufman), Kihn, Wright; Beserkley 7-69847 (Elektra)	14	14	10	JEOPARDY —Greg Kihn Band (Matthew King Kaufman), Kihn, Wright; Beserkley 7-69847 (Elektra)	78	90	2	THE ONE THING —Inxs (Mark Opitz), A. Farriss, M. Hutchench; Atco 7-99905
13	13	22	I KNOW THERE'S SOMETHING GOING ON —Frida (Phil Collins, Hugh Padgham), R. Ballard; Atlantic 7-89984	13	13	22	I KNOW THERE'S SOMETHING GOING ON —Frida (Phil Collins, Hugh Padgham), R. Ballard; Atlantic 7-89984	79	NEW ENTRY	NEW ENTRY	GIMME ALL YOUR LOVIN' —ZZ Top (Bill Ham), Gibbons, Hill, Beard; Warner Bros. 7-29693
15	15	6	BEAT IT —Michael Jackson (Quincy Jones), M. Jackson; Epic 34-03759	15	15	6	BEAT IT —Michael Jackson (Quincy Jones), M. Jackson; Epic 34-03759	80	89	2	I WON'T BE HOME TONIGHT —Tony Carey (Peter Hauke), T. Carey; Rochsire 001
16	16	9	RED KUMMIGAD — (Lionel Richie, James Anthony Carmichael), L. Richie, B. Harvey-Richie; Motown 1657	16	16	9	RED KUMMIGAD — (Lionel Richie, James Anthony Carmichael), L. Richie, B. Harvey-Richie; Motown 1657	81	58	17	YOUR LOVE IS DRIVING ME CRAZY —Sammy Hagar (Keith Olsen), S. Hagar; Geffen 7-29816 (Warner Bros.)
			STRAIGHT FROM THE HEART —Bryan Adams (Bryan Adams, Bob Clearmountain), Adams, Kagna; A&M 2536				STRAIGHT FROM THE HEART —Bryan Adams (Bryan Adams, Bob Clearmountain), Adams, Kagna; A&M 2536	82	59	12	ALWAYS —Firefall (Howard Albert, Ron Albert), J. Sambataro, P. Crosta; Atlantic 7-89916

16	12	16	50	50	7	SHOULD I STAY OR SHOULD I GO—The Clash (Clash, Epic 34-03547)	84	38	10	WINDS OF CHANGE—Jefferson Starship (Kevin Beamish), P. Sears, J. Sears; Grunt 13439 (RCA)
17	17	55	51	55	4	OUTSTANDING—The Gap Band (Lonnie Simmons), R. Calhoun, L. Simmons, C. Wilson; Total Experience 8205 (PolyGram)	85	NEW ENTRY	8	I MELT WITH YOU—Modern English (Hugh Jones), Modern English; Sire 7-29775 (Warner Bros.)
18	18	57	52	57	5	SWINGIN'—John Anderson (Frank Jones, John Anderson), J.D. Anderson, L.A. Delmore; Warner Bros. 7-29788	86	NEW ENTRY	4	SOMETHING TO GRAB FOR—Ric Ocasek (Ric Ocasek); Geffen 7-29784 (Warner Bros.)
19	19	63	53	63	3	SO WRONG—Patrick Simmons (John Ryan), P. Simmons, C. Thompson; Elektra 7-69839	88	74	4	LOVE'S GOT A LINE ON YOU—Scandal (Yini Ponce), Z. Smith, K. Green; Columbia 38-03615
20	20	65	54	65	4	PHOTOGRAPH—Def Leppard (Robert John, "Mutt" Lange), Clark/Willis, Savage/Elliott, Lange; Mercury 811 215-7 (PolyGram)	89	NEW ENTRY	3	LET ME GO—Heaven 17 (British Electric Foundation and Greg Walsh), Ware, Gregory, Marsh; Arista 1050
21	21	73	55	73	3	MORNIN'—Jarreau (Jay Graydon), A. Jarreau, J. Graydon, D. Foster; Warner Bros. 7-29720	90	NEW ENTRY	3	WIND HIM UP—Saga (Rupert Hine), J. Crichton, M. Sadler, I. Crichton, J. Gilmour, S. Negus; Portrait 37-03791 (Epic)
22	21	61	56	61	3	GOODNIGHT SAIGON—Billy Joel (Phil Ramone), B. Joel; Columbia 38-03780	91	81	3	NEW YEARS DAY—U2 (Steve Lilly White), Bono, Hewson, L. Mullen, A. Clayton, E. Evans; Island 7-99915 (Atco)
23	22	40	57	40	9	SO CLOSE—Diana Ross (Diana Ross), D. Ross, B. Wray, R. Mounsey; RCA 13424	92	51	17	CARRIE'S GONE—Le Roux (Leon Medica), F. Frederiksen, J. Odom, R. Roddy; RCA 13456
24	27	NEW ENTRY	58	NEW ENTRY	NEW ENTRY	RIO—Duran Duran (Colin Thurston), Duran Duran; Capitol 5215	93	85	13	PASS THE DUTCHIE—Musical Youth (Peter Collins), J. Mittoo; MCA 52149
25	25	71	59	71	2	STRANGER IN MY HOUSE—Ronnie Milsap (Ronnie Milsap, Tom Collins), M. Reid; RCA 13470	94	86	11	BURNING HEART—Vandenberg (Vandenberg and Stuart Epps), A. Vandenberg; Atco, (Atlantic) 7-99947
26	31	60	60	42	9	NICE GIRLS—Melissa Manchester (Arif Mardin), J. Buckingham, S. Buckingham, M. Gray; Arista 1045	95	87	21	IT'S RAINING MEN—Weather Girls (P. Jabara, B. Esty), P. Jabara, P. Shaffer; Columbia 38-03354
27	25	64	61	64	5	ESCALATOR OF LIFE—Robert Hazard (Robert Hazard), R. Hazard; RCA 13449	96	88	9	GOODY TWO SHOES—Adam Ant (Adam Ant, Marco Pirroni), A. Ant, M. Pirroni; Epic 34-03367
28	35	62	62	62	5	SEX (I'M A)—Berlin (Daniel R. Van Patten), J. Crawford, D. Diamond, T. Nunn; Geffen 7-29747 (Warner Bros.)	97	91	16	COME GIVE YOUR LOVE TO ME—Janet Jackson (F. Sylvers, J. Weaver), G. Barbee, C. Sylvers; A&M 2522
29	29	69	63	69	4	ALWAYS SOMETHING THERE TO REMIND ME—Naked Eyes (Tony Mansfield), B. Bacharach, H. David; EMI-America 8155	98	92	12	THE WOMAN IN ME—Donna Summer (Quincy Jones), M. Clark, J. Bettis; Geffen 7-29805 (Warner Bros.)
30	30	68	64	68	5	YOU ARE IN MY SYSTEM—The System (M. Murphy, D. Frank), M. Murphy, D. Frank; Mirage 7-99937 (Atco)	99	60	6	I'M ALIVE—Neil Diamond (Burt Bacharach, Carole Bayer Sager, Neil Diamond), N. Diamond, D. Foster; Columbia 38-03503
31	23	79	65	79	2	NEVER GIVE UP—Sammy Hagar (Keith Olsen), A. Pasqua; Geffen 7-29718 (Warner Bros.)	100	83	18	LAND OF A THOUSAND DANCES—J. Geils Band (Seth Justman), C. Kenner, A. Domino; EMI-America 8156
32	24	66	66	66	4	DESPERATE BUT NOT SERIOUS—Adam Ant (Adam Ant, Marco Pirroni), A. Ant, M. Pirroni; Epic 34-03688				ON THE LOOSE—Saga (Rupert Hine), M. Sadler, J. Crichton, I. Crichton, J. Gilmour, S. Negus; Portrait 37-03359 (Epic)



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Pro Equipment & Services

CD Is Focus Of AES Confab 3,000 Attend Society's 73rd Meeting In Holland

By JOHN BORWICK

EINDHOVEN, Holland—The 73rd Audio Engineering Society (AES) Convention here was the best-attended—and, in the opinion of most observers, the best overall—of the 12 AES conventions staged to date in Europe.

A final tally at the Philips Congress Center, where the show was staged March 15-18, showed that more than 3,000 registered visitors attended, compared to the 2,500 originally expected (Billboard, March 26). There were 125 exhibiting companies and a program of 46 technical papers, covering every aspect of professional audio.

One basic conclusion reached here was that the Compact Disc, the LP and the cassette will co-exist for at least a few more years. CD, in fact, was rarely out of the AES spotlight. Philips, the originator of the format, took a 100-seat demonstration room in which to run almost continuous audio/visual programs explaining CD and playing excerpts on a wide range of proprietary CD players.

In another showroom, the complex units employed for encoding the master disks and running quality control checks were displayed. Similarly, Sony, as co-developer of the system, demonstrated a professional CD player and analyzer, while the program of technical tours included a visit to the Philips research laboratories.

One especially intriguing paper by Philips engineers was tagged "Experiments Towards An Erasable Compact Disc Audio System." An erasable disk would presumably be re-recordable, with all the inherent implications of even more illegal home copying. As it is, the very fact that a Compact Disc is being described as sonically indistinguishable from the digital studio master tape has made it look suspiciously like the record pirate's ideal master. In any event, the erasable Compact Disc is likely to be at least five years away and is so far no more than a laboratory project, though one which created considerable interest among visitors to the AES show.

Looking basically like a standard Compact Disc, the erasable version will have a layer of magnetic material in re-cut grooves. By magneto-optical techniques, audio signals could be recorded as a pulse-stream of microscopic magnetized dots. On

playback, these dots would cause a tiny shift in the polarization of the laser beam (of about 0.7 degrees peak-to-peak), and this could be encoded into audio by a polarization-sensitive device. Simple changeover of the laser source and lens assembly would enable the recorder to be used for playing normal CD records.

The Matsushita Electronic company (National Panasonic, Technics) presented a paper describing its ideas for the domestic digital explosion: home digital recorders using the conventional compact cas-

sette format and even the micro-cassette. Special "Digital Angrom" evaporated metal tape is needed, as are new 12-track tape heads to give the high-density recording demanded for digital signals. Yet it is clear that the home taping bogey which is at present depressing worldwide LP sales will not go away just because the industry is embarking on a gradual introduction of Compact Discs.

Most AES convention visitors are, inevitably, professional engineers. (Continued on page 50)



AUTOMATT HEAVIES—Automatt Recording Studio, San Francisco, has been a hive of activity recently with all studios fully booked. Among the artists working there are Kelly Kool & the Eskimos, Frankie Beverly & Maze, and producers Larry White, Grady Wilkins and Nicholas Caldwell, working with the group Collage for Solar Records. In picture from left are, Wilkins, Caldwell, Kool, White, Narada Michael Walden and Dave Frazer.

Nationwide Expansion Set For Audio Rents Company

LOS ANGELES—Audio Rents, a professional equipment rental firm based here, is expanding its operations nationwide. The firm, established in 1970, originally concentrated its business exclusively in the Hollywood area.

Allan Byers, owner of Audio Rents, says the move is being made to keep pace with what he calls "a changing industry." Audio Rents does most of its business with the record and movie industries, and Byers says that the economic crunch is forcing these industries to do business differently.

He says that while it was feasible in the past to stay in Hollywood and have business come knocking, it has now become necessary to follow the business to other areas.

Byers feels that due to the chang-

ing economy, movie producers are now taking their post-production work to the U.K., and a growing number of record companies are going to an artist's home town to produce a record, rather than have the artist come to them as has been customary.

Byers states that although Audio Rents will remain headquartered in Hollywood, improvements in air freight reliability make it possible to economically deliver rental equipment to most locations within the continental U.S. within a 24 hour period.

The company has established a toll free number, and is coordinating with such firms as Livingstone Audio and Hollywood Sound Systems to provide remote trucks, consoles, tape machines, amplifiers and speakers.

Audio Rents specializes in post-production, special effects and re-recording. However, through its affiliation with Hollywood Sound Systems and Livingstone Audio, it is in a position to offer a much wider variety of services.

Equipment available from Audio Rents runs the gamut of digital reverberation systems, special effects, phase and time changers, pitch changers, limiters, equalizers, noise reduction systems and microphones.

Most of the leading equipment manufacturers are represented. They include Sony, Shure, Sennheiser, AKG, RCA, Electro Voice, Beyer, Crown, Neumann, UREI, dbx, Dolby, EXR, API, Eventide, Teletronix, Burwen, SAE, Lexicon, Roland and Thompson.

Audio Rents does 50% of its business in the recording industry; another 15% is done in movies, about 5% in television, and the rest is classified as miscellaneous. The firm maintains a branch office in London.

Biamp Systems Introduces Several New Sound Units

BEAVERTON, Ore.—Biamp Systems has added several new units to its line of professional sound systems. The latest additions include a stereo audio mixer, model 4000; a single channel four-band parametric equalizer, model EQ-140; and two new power amplifiers, models 1200 and 2400.

According to Peter Stansill of Biamp Systems, the stereo audio mixer is designed for use in clubs, public halls, hotels and churches. The unit was developed as a replacement for the firm's Disco Mixer, which was discontinued about a year ago.

The new mixer incorporates low noise circuitry, filtering caps and connectors, improved ICs, and four input channels. Instant visual monitoring is provided by two centrally-placed 10-segment LED displays, assignable for comparing cue and program, or left and right program outputs. The unit's cueing system can be programmed to monitor all phases of the signal path, while lock-out switches are said to assure faster, more positive cue mode selection.

Stansill says that with the cue blend control, an announcer can even blend the program and the pre-selected cue. The firm's "beat sync" circuit and associated LED indicate when beats from up to three different sources are perfectly matched.

Specially designed circuitry and rugged slide faders achieve cross-fade transition with minimal loss to level or response, according to Stansill. The unit also features two separate three-band equalizers on the program output, with an additional EQ on the announcer microphone.

Biamp's two new power amplifiers are both designed to deliver maximum power at four ohms, and to drive two-ohm speaker loads with stability. Stansill says that this gives the advantage of more speakers per amplifier, freedom from overload, less load sensitivity, and lower distortion.

Stansill says that the Biamp amplifiers feature an Auto Limit function which "virtually eliminates amplifier clipping." Circuit operation in the amplifiers takes place only on signal peaks, thereby eliminating common compression-limiter problems. He also claims that the two new amplifier models are designed

to assure identical positive and negative slew rates, and freedom from problems with transient intermodulation distortion and dynamic intermodulation distortion.

Additional features of the new amplifiers include DC speaker protection, short circuit protection, turn on and off delay, balanced inputs with three-pin XLR connectors, and stacking jacks designed to simplify rack patching for multiple amplifier setups. The model 1200 is rated at 250 watts per channel, and the model 2400 is rated at 650 per channel into two ohms.

Biamp's parametric equalizer is a single-channel four-band unit engineered to function at very low levels of noise and distortion, according to Stansill. The unit, model EQ-140, features flexible equalization that makes it easily adaptable for use in portable or fixed sound reinforcements, studio recording, broadcast and monitor speaker setups.

Second Meet Set On Synclavier II

WHITE RIVER JUNCTION, Vt.—Prompted by the success of the first Synclavier II seminar, New England Digital, based here, has scheduled the second event of its kind.

This year's seminar will be held at Dartmouth College in Hanover, N.H. and will run from June 19-25. The seminar, costing \$495 per registrant, will provide instructions on the use of the Synclavier II, a computerized music system that features real time digital synthesis, sample-to-disk, and automated music printing. Instructions will be available on a private and small group basis.

There will also be a series of lectures by such industry professionals as Sydney Alonso, president and chief of hardware design at New England Digital; Dartmouth College professor Jon Appleton, a professional user of the Synclavier system; Suzanne Ciani, commercial and soundtrack producer and composer; Alby Galuten, producer of such artists as the Bee Gees, Barbra Streisand, and Dionne Warwick; Patrick Gleason, synthesist, producer and arranger; Tom Moody, creative director and executive producer, NBC-TV; and Oscar Peterson, jazz pianist and composer, who will also perform in concert on the sixth day of the seminar. There will also be other special musical events.

Attendance is limited, and participants will be required to have a basic knowledge of either synthesis or computers. New England Digital reserves the right to select all participants.

Kloss Pacts With United Marketing

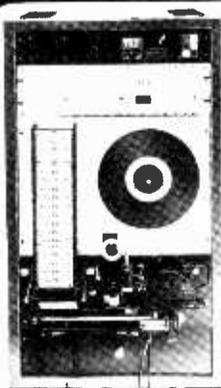
CAMBRIDGE, Mass.—The Kloss Video Corp. has appointed United Marketing Associates to be its representative in the Southeast region of the U.S. United Marketing Associates, headed by Dave Evans, will rep the Kloss NovaBeam line in North and South Carolina, Georgia, Alabama, Mississippi and Tennessee.

United Marketing Associates is based in Lawrenceville, Ga. The firm, which also reps the Maxell and Hitachi lines, has a nine-member sales force and a computerized sales operation.

Neve, Studer At New Fla. Studio

FORT LAUDERDALE — New River Studios, a recording facility featuring Neve/Necam II and Studer equipment has been opened here. According to Virginia Cayla, manager of New River, the studio is equipped with a Neve model 8108/56 input, a 48-output console with Neve II automation, SMPTE, and a pair of 24-track Studer model A800 recorders. The recorders are interlocked by an Audio Kinetics Q-Lock synchronizer.

The facility also features JVC video system, Dolby noise reduction, outboard and musical equipment, and "a large and diverse selection of microphones," Cayla says. New River also provides skilled personnel and is capable of handling such client needs as housing, food and transportation, as well as arranging the use of sport and tourist facilities in South Florida, Orlando, the Bahamas and other Caribbean islands.



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BEE JAY CELEBRATES—Staff members of Bee Jay Recording Studios in Orlando, Fla., seem overjoyed at receiving commemorative plaques from management on the occasion of the firm's fifth year in the recording business, and its 21st year in the music business. Bee Jay, headed by Eric Schabacker, invited 350 music industry people from this country and the U.K. to join in the celebrations. In its five years as a recording facility, Bee Jay has been awarded 21 gold and platinum records for work it has done for its clients.

King Develops Video Verifier

WESTBORO, Mass.—The King Instrument Corp. has developed a programmable videocassette drop-out verifier and dedicated companion unit, the Chroma/Audio quality monitor, which allow users to see and hear a representative tape sample under "real life" conditions. William Cline, senior vice president, marketing for King Instrument, says that the units allow the user "to know exactly the quality of your blank or prerecorded VHS, Beta, or U-Matic videocassettes."

The Verifier, Model 101, uses a state-of-the-art microprocessor to evaluate videotape dropouts, and has a dual input/output capability which enables alternate record and replay using two separate recorders. The associated monitor, Model 102, uses what Cline calls true RMS detection circuits for all audio measurements. These measurements include sensitivity, noise and maximum and minimum uniformity. Several audio and chroma test parameters may be displayed and/or printed out.

Both units are portable, and have removable handles to permit rack-mounting. King Instrument will provide further technical data on request.

Harman International Acquires URC Group

NORTHRIDGE, Calif.—Harman International, based here, has acquired the URC group of companies. The group includes UREI, manufacturer of professional sound systems; Coast Recorders and United Western, two West Coast recording studios serving individual entertainers, the motion picture industry, television and advertising; and Teletronix, a manufacturer of semi-automatic telephone information systems.

Harman International recently acquired Infinity Systems. Board chairman Sidney Harman states, "The addition of the URC Group to the firm's other subsidiaries positions the company to better execute its commitment to the audio industry."

He adds that URC will provide JBL with the electronic products needed to supplement the wide range of JBL professional loudspeakers. "The recording studios establish a critical link between those of our companies which manufacture sound reproduction equipment, and the musicians and artists whose work they reproduce," he adds.

Australia Gets A Digital First

SYDNEY—Studios 301 (EMI) has advanced the state of the art in the Australian recording industry by being the first studio to make commercially available digital recording and mastering facilities. Following close on the heels of Sony's announcement of the upcoming release of Compact Disc hardware and software in Australia, Studios 301 has assembled a Sony digital processor, editor, and preview/delay unit for disk cutting.

The equipment is packaged for use either in the studio complex or for outside projects. One recent recording project that used the Studios 301 digital gear was the Luciano Pavarotti/Dame Joan Sutherland Operatic Gala at the Sydney Opera House, which was broadcast worldwide.

Record companies and rival studios have expressed interest in using the system for enhanced digitally mastered records and cassettes as well as for future Compact Disc releases. Several recording sessions are booked for the next few months, and others have been completed recently. Studios 301's digital mastering equipment was used for the release of Glen Shorrock's latest album, "Villain Of The Peace," which had been recorded digitally in the U.S., produced by John Boylan.



TUG OF WAR—Paul McCartney cradles his Ampex Golden Reel Award for the success of his last album, "Tug Of War," which was mixed and mastered on Ampex 456 GrandMaster tape. McCartney donated the \$1,000 that came with the award to the Amersham Boys Home, a foster care facility on the island of Montserrat in the West Indies.

Finalists Set For Dove Awards 14th Annual Ceremony Moves From Hotel To Theatre

NASHVILLE—The 14th annual Dove Awards will have a new look Wednesday, April 13, when they move from the Opryland Hotel ballroom to the Tennessee Performing Arts Center's Polk Theatre. The Dove Awards are the highlight of the four-day annual Gospel Music Week festivities, celebrating outstanding artistic accomplishments in the field.

Ties in four separate categories—gospel group, gospel songwriter, gospel record album cover and inspirational gospel album—have escalated the number of finalists nominated for a total of 18 different awards this year. Here is a complete list of Dove finalists:

Gospel artist of the year: the Cathedrals, Amy Grant, Deanna McClary, Rex Nelon Singers, Sandi Patti.

Gospel group: Rex Nelon Singers, Bobby Jones & New Life, the Cathedrals, the Cruse Family, Dallas Holm & Praise, the Hemphills, the Imperials.

Male vocalist: Rusty Goodman, Larnelle Harris, Dallas Holm, Leon Patillo, Wayne Watson.

Female vocalist: Tanya Goodman, Amy Grant, Barbara Mandrell, Sandi Patti, Kelly Nelon Thompson.

Gospel song of the year (award to writer & publisher): "Canaanland Is Just In Sight," Jeff Gibson, Holy Spirit; "El Shaddai," Michael Card/John Thompson, Whole Armor; "He Set My Life To Music," Kye Fleming/Dennis Morgan, Tom Collins/Songbird; "He's Still Working On Me," Joel Hemphill, Hemphill; "He Will Carry You," Scott Wesley Brown, Birdwing/Cherry Lane; "How Majestic Is Your Name," Michael Smith, Meadowgreen; "I Have Decided," Michael Card, Whole Armor; "I Saw The Lord," Dallas Holm, Dimension; "Sing Your Praise To The Lord," Richard Mullins, Meadowgreen; "We Shall Behold Him," Dottie Rambo, John T. Benson.

Gospel songwriter: Scott Wesley Brown, Joel Hemphill, Dallas Holm, Aaron Wilburn, Lanny Wolfe, Michael Card.

Gospel instrumentalist: Joe English, Dino Kartsonakis, Phil Keaggy, Michael Omartian, Michael Smith.

Gospel record album cover (award to graphic artist & designer): "Age To Age," by Amy Grant; "More Power To You," by Petra; "Candy" by Candy Hemphill; "The Cruse Family"; "Feeling At Home," by the Rex Nelon Singers; "Give The

World A Smile," by Grady Nutt, Kingsmen.

Contemporary gospel album (award to artist & producer): "Age To Age," Amy Grant—producer, Brown Bannister; "More Power To You," Petra—producer, Jonathan David Brown; "Stand By The Power," Imperials—producer, Bill Schnee; "Step Out Of The Night," Andrus, Blackwood & Co.—producer, Phil Johnson; "The Cruse Family," Cruse Family—producer, John Rosasco.

Inspirational gospel album (award to artist & producer): "Bless The Lord Who Reigns In Beauty," Bill Gaither Trio—producer, Ron Huff; "Heartmender," Danny Gaither—producer, Joe Huffman; "Lift Up The Lord," Sandi Patti—producer, Greg Nelson; "New Lives For Old," Wayne Watson—producers, Watson and Brian Tankersley; "Spirit Wings," Joni—producer, Kurt Kaiser; "Through The Years," Lanny Wolfe Trio—producer, Phil Johnson.

Traditional gospel album (award to artist & producer): "Chosen," the Goodmans—producers, Joe Huffman & Andy Tolbird; "Continental Country," the Continentals—producer, Cam Floria; "Feeling At Home," Rex Nelon Singers—producer, Ken Harding; "Give The World A Smile," Grady Nutt, the Kingsmen—producer, Joe Huffman; "Hallelujah," the Speers—producer, Bill Traylor.

Contemporary gospel album—black (award to artist & producer): "Finally," Andrae Crouch—producers, Bill Maxwell & Crouch; "I'll Never Stop Loving You," Leon Patillo—producer, Skip Konte; "Miracle Man," the Mighty Clouds of Joy—producer, Patrick Henderson; "Satisfied," Jessy Dixon—producers, Bill Cole & Dixon; "This Is Love," Patrick Henderson—producer, Henderson.

Inspirational gospel album—black (award to artist & producer): "Longtime Friends," Morris Chapman—producers, Neal Joseph & Randy Hammel; "Sincerely," the Clark Sisters—producers, John Daniels & T. Clark; "Soul Set Free," Bobby Jones & New Life—producer, Tony Brown; "The Richard Smallwood Singers," Richard Smallwood Singers—producers, Greg Nelson & Gentry McCreary; "Tough Me Lord," Larnelle Harris—producer, Greg Nelson.

Traditional gospel album—black (award to artist & producer): "James Cleveland & the Cleveland Singers," James Cleveland—producer, Cleveland; "Just For You," Genesis Gems—producer, Eddie Crook; "Precious Lord," Al Green—producer, Green; "The Unclouded Day," Ebenezer Baptist Church Choir—producer, Doris Brown; "I Feel Like Going On," Keith Pringle—producer, D.J. Rogers.

(Continued on page 58)

400 Expected At GMA Events

Continued from page 7

Giants, followed by a Sparrow Records show with Barry McGuire, John Michael Talbot, Silverwind, Scott Wesley Brown, Michele Pillar, Michael & Stormie Omartian, Jamie Owens-Collins, Terry Talbot, Wendy & Mary, and Phil Keaggy.

Monday evening's entertainment includes "Cottonpatch Gospel," a Light Records showcase with Dino, Bob Bailey and the Winans, and a Benson Co. concert with Andrus Blackwood & Co., the Speer Family, Candy Hemphill, Vanessa Bell Armstrong, Sandi Patti and Larnelle Harris.

Tuesday night, Milk & Honey Records will host Wayne Watson, Michael Card and Twila Paris. Bread 'N' Honey Records will feature Karen Kelly, Rick Foster and Dave Fullen; and Word Records will showcase John Fischer, Leon Patillo, the Rex Nelon Singers and the Gaither Vocal Band.

All shows begin at 8 p.m. in the Polk Theatre of the Tennessee Performing Arts Center.

Registration for the full week's events is \$150 for non-GMA members, \$125 for GMA members. The Dove Awards show and Post-Awards party April 13 are included in this price.

Best Selling			Survey For Week Ending 4/2/83				
This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	1	37	AGE TO AGE Amy Grant, Myrrh MSB 6697	21	21	5	SO YOU WANNA GO BACK TO EGYPT Keith Green, Pretty Good Records PGR 1
2	6	18	MORE POWER TO YA Petra, Word SSR 0045	22	NEW ENTRY		MICHELLE PILLAR Michelle Pillar, Sparrow SPR 1059
3	2	29	SONGS FOR THE SHEPHERD Keith Green, Pretty Good Records PGR 002	23	23	9	DMZ The Resurrection Band, Lexicon LS 5816
4	3	22	STAND BY THE POWER The Imperials, Word DST 4100	24	24	5	LIGHT ETERNAL John Michael Talbot, Birdwing WBR 2035
5	13	5	SPIRIT WINGS Joni Eareckson, Word WSB 8878	25	25	70	THE KEITH GREEN COLLECTION Keith Green, Sparrow SPR 1055
6	9	61	THE VERY BEST OF THE IMPERIALS The Imperials Day Spring DST 4025	26	26	5	FIRM BELIEVER Various Artists, Word DST 4105
7	7	29	I'LL NEVER STOP LOVING YOU Leon Patillo, Word MSB 6711	27	27	61	I SAW THE LORD Dallas Holm, Benson R3723
8	8	79	AMAZING GRACE B.J. Thomas, Myrrh MSB 6675	28	NEW ENTRY		MATTERS OF THE HEART Bob Bennett, Priority JU 37956
9	11	5	PEACE IN THE VALLEY B.J. Thomas, Myrrh MSB 6710	29	29	22	COME AND SING PRAISES Praise Six, Maranatha MM 0095
10	18	9	CUTTING EDGE The Sweet Comfort Band, Lexicon LS 5807	30	30	33	MIRACLE B.J. Thomas, Myrrh 6705
11	17	29	A SONG IN THE NIGHT Silverwind, Sparrow SPR 1058	31	31	49	EXALTATION Ron Huff, Paragon PR 33101
12	5	33	LIFT UP THE LORD Sandi Patti, Impact R 3799	32	32	70	JONI'S SONG Joni Eareckson, Word WSB 8856
13	NEW ENTRY		EQUATOR Randy Stonehill, Myrrh MSB 6742	33	33	104	PRIORITY The Imperials Day Spring DST 4017
14	19	18	MAINSTREAM Michael and Stormie Omartian, Sparrow SPR 1060	34	14	29	FRONT ROW David Meece, Myrrh MSB 6676
15	4	33	AEROBIC CELEBRATION Various Artists, Benson NP 33133	35	15	18	HE SET MY LIFE TO MUSIC Barbara Mandrell, Sparrow MCR 5023
16	16	5	KIDS PRAISE III The Maranatha Kids, Maranatha MM092A	36	28	18	KOO-AH Rick Cua, Benson R3788
17	10	22	LIGHT ETERNAL John Michael Talbot, Birdwing WBR 2035	37	34	83	DON'T GIVE IN Leon Patillo Myrrh MSB 6662 (Word)
18	12	22	PLAY THRU ME Phil Keaggy, Sparrow SPR 1062	38	35	33	TROUBADOR OF THE GREAT KING John Michael Talbot, Sparrow BWR 2034
19	22	45	AMY GRANT IN CONCERT, VOLUME II Amy Grant, Myrrh MSB 6677	39	36	154	BULLFROGS & BUTTERFLIES Candle, Birdwing BWR 2004
20	20	5	LET THE WHOLE WORLD KNOW Farrell and Farrell, New Pax NP 33133	40	37	49	BLESS THE LORD WHO REIGNS IN BEAUTY The Bill Gaither Trio, Word WSB 8870

Talent & Venues

Talent Lineup Set For Second US Fest

• Continued from page 3

Fey also says there was an early approach to Stevie Wonder.

The UNUSON organization has entered into what it terms a long-term association with 20th Century-Fox to distribute the show internationally via "film, video, music and radio." This year there will be a live radio simulcast, with tv and cable projected for future festivals. The organizers also expect to release a video product in some form after the festival.

One new wrinkle this year is that Fey will be coordinating with local promoters in major markets around the country to promote the show. "They're setting up their own promotions and working with radio stations and travel agents to arrange special travel packages," he says. "And we at Feyline will be handling the markets we normally work: Denver, Kansas City, St. Louis, Albuquerque and Phoenix."

Fey says he became involved just last month, after "two or three other people" failed to put together an acceptable lineup. "They couldn't have survived with the lineup they had when I came in," Fey says. "It was disorganized. They weren't going to have nights as such, with different types of music."

Fey says he inherited "four or five" acts who were booked before he came in. Though he declines to identify them, they reportedly include Quarterflash and Emmylou Harris. He says he also approached Bruce Springsteen, Bob Seger and the former members of the Eagles, with the hope of staging an Eagles reunion at the show.

(Former Eagle Joe Walsh, who'll be performing solo, explained the group's decision not to appear. "The Eagles just decided that money shouldn't play a major part of a decision to regroup, that it shouldn't be the motivating factor. That, plus it wasn't enough money."

Dr. Peter Ellis, UNUSON president, notes that the company is printing its own concert tickets this year in an effort to crack down on counterfeits. He claims that they have "two absolutely foolproof systems" to detect counterfeits and cautions fans to "not buy cheap tickets on the street."

Wozniak says he personally went to area high schools, junior high schools and colleges to learn what young people wanted to see. "We'd hit certain high schools and all 20

people in the class would mention the same acts and be jumping out of their seats by the time we had a final list. Of course, we'd go to the wrong school and it would just be random suggestions and people suggesting Manilow and Chicago and their parents' music.

"It's important to get close to the people who are up-to-date, and those people are in high schools and colleges, especially in a state like California. They know what's right, at least for this month; it may change next month."

Fey agrees with Wozniak that mainstream pop performers wouldn't draw in an US Festival setting. "I doubt if their fans would come to a field and sit down in the grass to see that kind of music," he says. "But this show isn't just for kids; it should draw a wide range of fans."

Fey says he didn't even attend the first US Festival, which was booked and promoted by Bill Graham, whose disassociation from UNUSON was less than amicable. Fey also notes that this is the first time he's worked for anybody else since 1967.

Of last year's event, Wozniak notes: "We thought artistic success would be accompanied by financial success, but we actually lost a ton. But last year this was perceived as an Apple (computer) phenomenon; we weren't getting this kind of attention from the music industry."

"We lost so much money last year it seemed there was no way in the world we could ever justify doing another festival. A lot of stockbroker and accountant friends of mine were advising me not to do it. The people closest to me had a lot of negative feelings about how the concert business works—compared to ethical businesses like computers! But the fan response persuaded me to try again."

"Big festivals like this make a lot of sense. After the first show, we expected a lot of other promoters to run out and do events like this, but it didn't happen. The music business isn't going with us yet. We hope to change that."

As for future US Festivals, Wozniak says: "If this one is very unsuccessful, it's very likely it will be the last. But if it's successful, we have a lot of plans to take it into '84. That's the Olympic year, and we'd then want to give it more of an international theme."



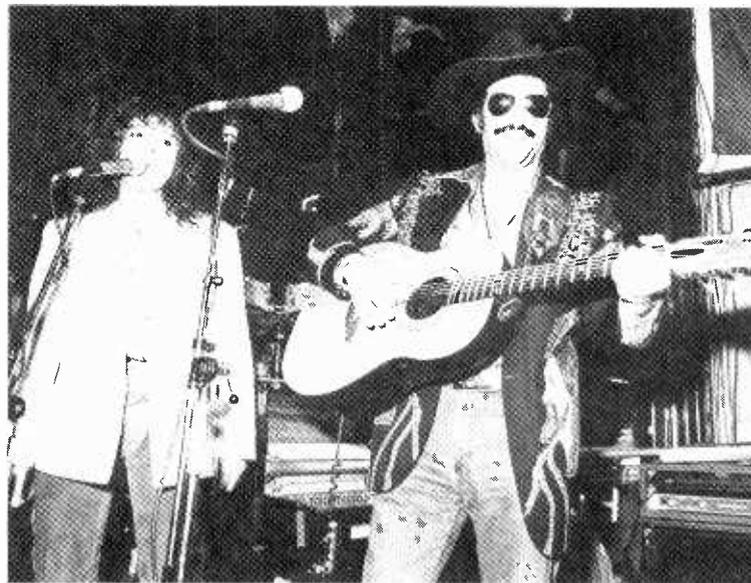
Billboard photo by Chuck Pulin
EDGAR'S SOLO—Edgar Winter does a solo performance at the Bottom Line in New York.

Fight Champ's Disco Closes

EASTON, PA.—Round One, the local discotheque opened two years ago by world heavyweight champion Larry Holmes, has been closed.

Holmes announced this Feb. 27 at his latest acquisition—the Commodore Inn in suburban Pohatcong Township. He blamed the economy "and other things" for the closing. Last November, his Larry Holmes Enterprises closed the Four Corners Lounge, a restaurant that adjoins his disco.

Round One had a short life before Holmes purchased it as the Second Time Around Disco, which operated for several months late in 1979 and early in 1980. With the boxing champ's association, Round One enjoyed a good following at the beginning.



Billboard photo by Chuck Pulin
RONEE & KINKY—Ronee Blakley joins Kinky Friedman onstage at the Lone Star Cafe in New York.

Rock'n'Rolling

The Latest Word From Ellen Foley, Lene Lovich

By ROMAN KOZAK

It was a double delight for the autograph hounds at Billboard. One day Lene Lovich showed up. The next day Ellen Foley dropped by.

We don't often get such notable visitors, but it wasn't that much of a coincidence either. Both record for Epic, and both have new LPs out, so both braved the rain and the cold to work their product. Both, incidentally, were very charming and welcome guests.

Ellen Foley's recent album on Epic/Cleveland International Records, her third, is "Another Breath." It's a bit more commercial than her previous, adventurous "Spirit Of St. Louis." The new LP contains two songs co-written with Ellie Greenwich, and has covers of Martha & the Vandellas' "Come And Get These Memories" and Robert Palmer's "Johnny & Mary."

Foley is currently working on a video for "Boys In The Attic," off the LP. She says the making of the video is being covered by the Wall Street Journal as part of a story about the music video phenomenon. In April, she's going to Europe to promote the album there. "I'm lip syncing my way across the continent," for two weeks, before coming back to rehearse with her band for a U.S. tour.

Foley, who is also an actress, can be seen in two recent films: "Tootsie," where she has a featured role, and "The King Of Comedy," where she and members of the Clash play "street scum."

"It was typecasting, obviously," she jokes. "We had to stand on the corner and be street punks with our ghetto blasters, and abuse Robert DeNiro. We broke bottles, and the cops ran up because they thought we were just observers on the scene. We were so convincing they thought we were real street scum."

Foley, who co-wrote "Keep It Confidential," which was recorded by Nona Hendryx and is climbing the Dance/Disco chart, has been identified musically with artists as diverse as Meat Loaf and the Clash. She has also been asked to appear on Paul Anka's next LP. We asked where she

thought she stood in the wide pop/rock spectrum.

"In the world of pop and now new music I feel that I have my roots in the more classical pop of the early '60s, but using modern production values," she says. "It's still the singer and the song. I'm not too interested in who produced the latest electronic instrument."

"I don't consciously try to keep up with trends. I know what's out there, and a lot of it leaves me cold. It makes me feel that I am listening to mechanized things," she says.

She says the one thing she doesn't like about the music industry is the gaps in time an artist and performer has to contend with. "You make a record, then you sit around and wait. You have to be dependent on a whole company as to when it comes out. You become dependent on more and more people as to when you are going to begin a project. And I don't like that at all."

But basically, she says, she's happy with the way her career has been going. "I think I'm fulfilling my course, and maturing," she says.

★ ★ ★

Like Ellen Foley, Lene Lovich

(Continued on page 41)

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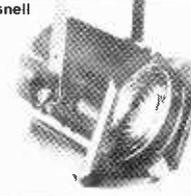


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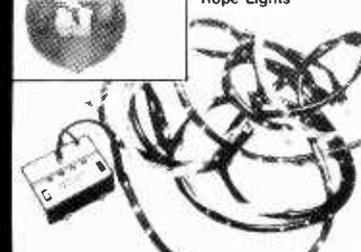
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Billboard photo by Chuck Pulin
BETTE'S NIGHT—Bette Midler performs during a week's run at Radio City Music Hall in New York.

Talent In Action

BETTE MIDLER
*Radio City Music Hall,
New York City*
Tickets: \$35

Bette Midler is one of the consummate concert performers of this era. That's a strong statement, but it's likely that none who attended any of her seven sold-out shows at Radio City Music Hall, March 7-14, would dispute it. On opening night, before a celebrity-filled audience, Midler sang with exceptional power and control, told some of the dirtiest jokes heard since the prime of Moms Mabley, and pranced across the venue's stage in a variety of outfits. Obviously, she was having a great time.

The first half of the show was highlighted by gutsy renditions of several rockers done with tongue in cheek, including Bob Seger's "Fire Down Below," "It Shoulda Been Me," and the Rolling Stones' "Beast of Burden." At one point a screen was lowered and a section of Midler's ill-fated feature film "Jinxed" was shown. This version, dubbed in Italian with English subtitles, was considerably funnier than the original.

The second section opened with a hilarious parody of the disco era, with Midler and her three backup singers, the Harlettes, attired in mermaid suits and sitting in motor-driven wheel chairs. However, the rest of the set was laden with ballads such as "Everyone's Gone To The Moon" and concluded with an emotional version of "The Rose." A six-piece band of West Coast session men directed by keyboardist Bobby Lyle provided superb musical support.

NELSON GEORGE

**BOB SEGER
JOHN HALL BAND**

Municipal Auditorium, Nashville
Tickets: \$12, \$10

It was hard to believe, watching this veteran rocker work a crowd, that Seger's been at this for almost 20 years. That's a lot of rock'n'roll under the belt—but happily, age hasn't detracted from his performances. And given the fact that this configuration of the Silver Bullet Band is undoubtedly one of the strongest he's worked with, Seger in concert is still a powerful box-office draw.

The sellout audience that packed itself into what serves as Nashville's major concert facility March 1 agreed, despite security police who seemed in far more than their money's worth in musical dynamics. Seger rock is road rock: the kind of groove that makes pulses race like synchro-gears. On stage, Seger is at ease, commanding attention in the spotlight's glare, unfazed by screaming fans gyrating wildly in the aisles (or trying to, despite security police who seemed in no mood for out-of-seat movement).

His hits snapped off one after another, like short-fused firecrackers exploding through the arena: "Tryin' To Live My Life Without You," "Still The Same," "Down On Main Street," "Old Time Rock And Roll," "Against The Wind," "Fire Lake," "We've Got Tonight," "Hollywood Hills," "Night Moves." "Shame On The Moon," Seger's most recent hit, got a personal dedication to writer Rodney Crowell, who was in the balcony.

Seger's voice is more than a study in textures; it's one of the classic rock voices, gravelly, polished on raspy steel, shaved to the edge of rawness but refusing to break. When he's performing, Seger exudes a joyous energy that spills out onto the audience.

During the two-hour show, Seger relied heavily on his band and singers, not a bad move considering the caliber of the newest Silver Bullet Band: former Grand Funk Railroad drummer Don Brewer, Craig Frost on keyboards, Alto Reed on sax, Chris Campbell on bass, Dawayne Bailey on guitars, and Mark Chatfield sitting in on guitars. The funky r&b vocals of his three-piece female trio matched Seger's intensity.

Opener John Hall displayed his own new band in a tight, virtuoso set of commercial intensity that should have gotten a better audience response. Hall finally got the crowd going when he ran out through the building with a wireless mike doing a rip-roaring version of Chuck Berry's "No Particular Place To Go," but the band was better than its polite reception indicated.

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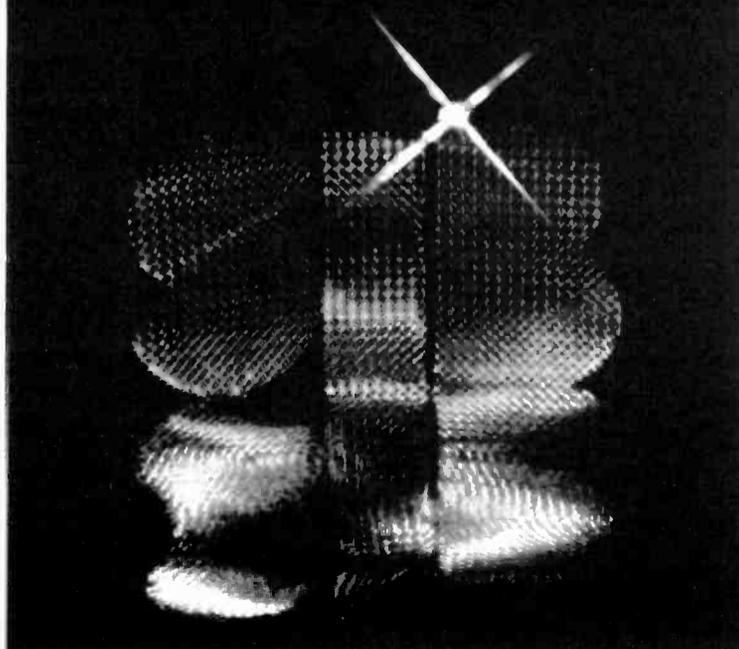
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Boxscore

Survey For Week Ending 4/2/83

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).

- **BETTE MIDLER**—\$1,327,020, 41,118, \$35, \$30, \$22.50, in-house (RCMH Prods.) promotion, Radio City Music Hall, New York seven sellouts, March 7-14.
- **BOB SEGER & THE SILVER BULLET BAND, JOHN HALL BAND**—\$479,643, 42,009, \$12 & \$11, Brass Ring Prods./Rich Floyd, Omni, Atlanta, three sellouts, March 14-15, 17.
- **DIANA ROSS**—\$287,116, 17,503, \$16.50 & \$14.85, Cellar Door Prods., Capitol Centre, Landover, Md., sellout, March 3.
- **BOB SEGER & THE SILVER BULLET BAND, JOHN HALL BAND**—\$283,358, 22,390, \$12.50, Beach Club Concerts/Cellar Door Prods., Miami Sportatorium, two sellouts, March 19-20.
- **DIANA ROSS**—\$279,494, 17,833, \$17.50, \$13.50, & \$10, Electric Factory Concerts, Spectrum, Philadelphia, sellout, March 15.
- **WILLIE NELSON & FAMILY**—\$228,162, 15,900, \$15 & \$12.50, Cross Country Concerts, Hartford Civic Center, sellout, March 4.
- **BARRY MANILOW**—\$223,755, 14,917, \$15, Ken Rosene Presents/Allan Carr, Neil S. Blaisdell Arena, Honolulu, two sellouts, March 19-20.
- **RUSH, GOLDEN EARRING**—\$172,013, 13,761, \$12.50, Beaver Prods., Myriad Arena, Oklahoma City, sellout, March 4.
- **DIANA ROSS**—\$169,541, 11,361, \$15.50 & \$12.50, Jam Prods., Peoria (Ill.) Civic Center, sellout, March 12.
- **PAT BENATAR, RED RIDER**—\$167,181, 13,120 (18,000), \$12, \$11, & \$10, Feyline Presents, McNichols Arena, Denver, March 14.
- **DIANA ROSS**—\$164,522, 15,104, \$15.50 & \$12.50, Jam Prods., Hilton Coliseum, Ames, Iowa, March 11.
- **WILLIE NELSON & FAMILY**—\$154,322, 12,804, \$12.50 & \$10.50, Alex Cooley Prods./Southern Promotions, Riverfront Coliseum, Cincinnati, sellout, March 20.
- **OAK RIDGE BOYS, CORBIN HANNER BAND**—\$147,475, 11,789 (12,000), \$12.50, KSOP/Henry Hilton, Salt Palace, Salt Lake City, March 13.
- **PRINCE, THE TIME, VANITY "6"**—\$145,277, 13,729, \$11, Schon Prods./Talent Coordinators of Amer./Rainbow Prods., Met Center, Minneapolis, sellout, March 15.
- **TOM PETTY & THE HEARTBREAKERS, NICK LOWE & PAUL CARRACK**—\$143,354, 12,002, \$12.50 & \$10.50, Brass Ring Prods., Cobo Arena, Detroit, sellout, March 18.
- **BILLY SQUIER, DEF LEPPARD**—\$143,208, 14,232, \$10.50 & \$9.50, Alex Cooley Prods./Southern Promotions, Omni, Atlanta, sellout, March 18.
- **DARYL HALL & JOHN OATES, STEEL BREEZE**—\$142,539, 12,899, \$11.50 & \$9.50, Cross Country Concerts, Hartford Civic Center, sellout, March 15.
- **BOB SEGER & THE SILVER BULLET BAND**—\$141,736, 12,001, \$12 & \$10, Pace Concerts, La. State Univ. Assembly Center, Baton Rouge, sellout, March 6.
- **WILLIE NELSON & FAMILY**—\$140,356, 12,600, \$11.50 & \$9.50, Contemporary Prods./Pace Concerts, Checkerdome, St. Louis, sellout, March 18.
- **DARYL HALL & JOHN OATES, ROCKETS**—\$134,107, 12,563, \$11.50 & \$10.50, Straw Boss Presents, Centrum, Worcester, Mass., sellout, March 19.
- **DIANA ROSS**—\$126,795, 10,156, \$15.50 & \$12.50, Jam Prods./Belkin Prods., Centennial Hall, Toledo, Ohio, sellout, March 13.
- **DIANA ROSS**—\$124,897, 8,240 (9,088), \$15.50 & \$13, Electric Factory Concerts, Hersheypark Arena, Hershey, Pa., March 14.
- **WILLIE NELSON & FAMILY**—\$124,386, 10,259, \$12.50 & \$11.50, Alex Cooley Prods./Southern Promotions/Cellar Door Prods., Norfolk (Va.) Scope, sellout, March 13.
- **WILLIE NELSON & FAMILY**—\$123,124, 10,093, \$12.50 & \$11.50, Alex Cooley Prods./Southern Promotions, Rupp Arena, Lexington, Ky., sellout, March 21.
- **OAK RIDGE BOYS, CORBIN HANNER BAND**—\$112,710, 10,044 (12,393), \$12.50 & \$10, Front Stage Ltd., Boise (Idaho) State Univ. Pavilion, March 12.
- **TOM PETTY, NICK LOWE & PAUL CARRACK**—\$110,874, 10,388 (12,731), \$11 & \$10, Schon Prods., Met Center, Minneapolis, March 11.
- **DARYL HALL & JOHN OATES, STEEL BREEZE**—\$108,798, 10,148, \$11.50 & \$10.50, Straw Boss Presents, Providence (R.I.) Civic Center, sellout, March 12.
- **REO SPEEDWAGON, DUKE JUPITER**—\$107,150, 9,680, \$12 & \$11, Contemporary Presentations, Mississippi Gulf Coast Coliseum, Jackson, sellout, March 16.
- **WILLIE NELSON & FAMILY**—\$106,750, 7,589 (8,796), \$14.50 & \$12.50, Electric Factory Concerts, Hersheypark Arena, Hershey, Pa., March 11.
- **PRINCE, THE TIME, VANITY "6"**—\$101,490, 9,330, \$11 & \$10, Schon Prods./Talent Coordinators of Amer./Rainbow Prods., Municipal Auditorium, Kansas City, Mo., sellout, March 19.
- **WILLIE NELSON & FAMILY**—\$101,180, 9,017, \$12.50 & \$10, Alex Cooley Prods./Southern Promotions, Murphy Center, Middle Tenn. State Univ., Murfreesboro, sellout, March 19.
- **PRINCE, THE TIME, VANITY "6"**—\$100,662, 9,600, \$10.75 & \$9.75, Schon Prods./Talent Coordinators of Amer./Rainbow Prods., Omaha Civic Auditorium, sellout, March 18.
- **PRINCE, VANITY "6"**—\$99,416, 5,882, \$18, \$16 & \$12, in-house (RCMH Prods.) promotion, Radio City Music Hall, New York City sellout, March 21.
- **REO SPEEDWAGON, DUKE JUPITER**—\$98,078, 7,997 (8,500), \$12.50, Beach Club Concerts, Augusta (Ga.) Richmond Country Coliseum, March 19.
- **BILLY SQUIER, DEF LEPPARD**—\$97,345, 9,746, \$10.50 & \$9.50, Beach Club Concerts, Charlotte (N.C.) Coliseum, sellout, March 19.
- **REO SPEEDWAGON, DUKE JUPITER**—\$92,812, 7,519, \$12.50, Sunshine Promotions, Ohio Center, Columbus, sellout, March 21.
- **HANK WILLIAMS JR., GARY MORRIS**—\$90,212, 8,809, \$10.50 & \$9.50, Alex Cooley Prods./Tony Ruffino-Larry Vaughn Prods., Atlanta Civic Center, two sellouts, March 19.
- **REO SPEEDWAGON, DUKE JUPITER**—\$87,202, 7,240, \$13 & \$12, Contemporary Presentations, Roundhouse, Univ. of Tenn. at Chattanooga, sellout, March 19.

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

Dance Trax

By BRIAN CHIN

Eddy Grant's "Killer On The Rampage" album, finally released here on Portrait after several months of international success, confirms all the cult buzz about Grant and his music. His uptempo material here is built from a heady, hypnotic palette of ethnic and electronic rhythms: the love songs, "Too Young To Fall" and "Latin Love Affair," have intense, euphoric sway to them, and "Funky Rock And Roll" is the latest in Grant's string of ingenious keyboard arrangements. Also: a passionate reggae protest song, "War Party," and an AOR-flavored "It's All In You," which we dare Hall & Oates fans to resist. Grant is a rare talent—an *author* of grooves as well as lyrics.

★ ★ ★

Singles: Bananarama's "Shy Boy"—their best song ever—also makes a long overdue appearance here, as the group's new single. In its domestic version on London 12-inch, John Luongo's remixes open up vocal and instrumental versions to seven and nine minutes, with a good many new twists and turns, as well as an even brighter percussive sound. Narada Michael Walden's remake of "Reach Out (I'll Be There)" (Atlantic) is a fine production followup to Angela Bofill's "Too Tough": it has the same originality and verve, and the kalimba break makes the room sound like a gigantic music box.

★ ★ ★

Gwen Guthrie's collaboration with Sly Dunbar and Robbie Shakespeare continues to please with "Peanut Butter" (Island): Guthrie puts a sensual, controlled vocal onto a surprisingly loose rhythm track. Her upcoming album includes a wonderful new version of Sly Stone's "Family Affair." "So Wrong," the single by former Doobie Patrick Simmons, is right in the pocket as an extended dance cut on Elektra 12-inch commercially: it's even offered as an instrumental on the flip.

Street music, or something like it: Special Request's "Salsa Smurph" (Tommy Boy) is a very clever reuse of a mid '70s Kraftwerk effect: Jose "Animal" Diaz produced. C.O.D.'s "In The Bottle" (Emergency) also comes off as a

(Continued on page 41)

Seventh Annual Big Band Reunion Attended By 600

LOS ANGELES—Steve Allen's ingenious wit sparked the recent seventh annual Big Band Reunion, attended by about 600 musicians, singers and bandleaders at Sportsmen's Lodge in suburban Sherman Oaks.

Allen headed the speakers' table,

along with Van Alexander, Ray Anthony, Benny Carter, Tex Beneke, Bobby Byrne, Del Courtney, Les Brown, Frank DeVol and Alvino Rey, all veteran maestri who were big record sellers back in the 78 r.p.m. days of the industry.

The event is sponsored by the

Hollywood Press & Entertainment Industry Club and produced by Leo Walker, retiring president of the organization. "We will have an eighth reunion next March," Walker promised the attendees. "That is, if any of us are still around."

DAVE DEXTER JR.

Billboard Dance/Disco Top 80

Survey For Week Ending 4/2/83

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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	15	THRILLER—Michael Jackson—Epic (LP—all cuts) QE38112	41	32	10	LET'S GO TO BED—The Cure—Fiction Important (12 Inch) FICSX17
2	2	10	TOO TOUGH—Angela Bofill—Arista (LP Cut) AL 9616 (12 Inch*)	42	15	9	YOU CAN'T RUN FROM MY LOVE—Stephanie Mills—Casablanca (12 Inch) 810-337-1
3	7	7	JEOPARDY—Greg Kihn Band—Beserkley (12 Inch) 0-6732	43	43	5	I AM SOMEBODY—Glenn Jones—RCA (12 inch)
4	11	11	LET ME GO—Heaven 17—(LP cut) Arista AL-6606	44	19	8	OOH I LOVE IT—The Salsoul Orchestra—Salsoul (12 inch) SG391
5	5	11	ONE MORE SHOT—C Bank—Next Plateau NP 50011	45	45	7	SATURDAY AT MIDNIGHT—Cheap Trick—Epic (12 inch) 4903402
6	11	11	SHE BLINDED ME WITH SCIENCE—Thomas Dolby—Capitol (12 inch)	46	55	3	RED LIGHT LOVER—Gwen Jonae—Arista (12 inch) ARD 1240
7	11	11	THAT'S GOOD/SPEED RACER—Devo—Warner Bros. (LP cuts) WB 1-23741	47	47	5	THE GIRL IS FINE—Fatback Band—Spring (12 inch) SPD409
8	8	8	LOVE ON OUR SIDE—Thompson Twins—Arista (LP Cut) AL6607	48	49	4	IF YOU WANT TO GET BACK YOUR LADY—The Pointer Sisters—Planet (12 inch) JD 13429
9	10	4	ANGEL MAN—Rhetta Hughes—Aria (12 inch) AR 1208	49	57	3	WORKING GIRL—Cheri—21 records (12 inch) T1D 302
10	14	6	WEEKEND—Class Action—Sleeping Bag Records (12 inch) SLX001	50	56	3	TONIGHT—Whispers—Solar (12 inch) 67930
11	13	13	DER KOMMISSAR (THE COMMISSIONER) FALCO—A&M (12 inch)	51	30	6	COME GIVE YOUR LOVE TO ME—Janet Jackson—A&M (LP cut) SP6407
12	12	5	SEX—Berlin—Geffen (LP Cut) GHS-2036 (12 inch*) 82004	52	52	5	ON THE ONE FOR FUN—Dazz Band—Motown (12 inch*) (LP Cut) 6031
13	13	16	ALL I NEED—Sylvester—Megatone (LP—all cuts) M1005	53	40	6	I LIKE IT LIKE THAT—Inner Life—Salsoul (12 inch) SG392
14	21	6	THE HARDER THEY COME—Rocker's Revenge—Streetwise (12 inch) SWRL2207	54	42	7	HOW HIGH—Spencer Jones—Next Plateau (12 Inch) 50012
15	23	5	ELECTRIC AVENUE—Eddie Grant—Portrait (12 inch) 4R9-03574	55	70	2	TELEPHONE OPERATOR—Pete Shelly—Arista (12 inch) CP730
16	16	8	THAT'S WHEN WE'LL BE FREE—State Of Grace—Profile (12 inch) 7018	56	69	2	THIS IS YOUR TIME—Change—RFC/Atlantic (LP cut) 80053 (*12 inch)
17	9	9	DER KOMMISSAR—After The Fire—Epic (12 Inch) 49-03490	57	71	2	BLUE MONDAY/THE BEACH—New Order—Rough Trade
18	18	9	LOOKING FOR THE PERFECT BEAT—Africa Bambaata And The Soul Sonic Force—Tommy Boy (12 Inch) TB 831	58	68	2	ATOMIC DOG—George Clinton—Capitol (12 inch)
19	22	7	GOTCHA WHERE I WANT YA—Stereos Fun Inc.—Moby Dick (12 Inch) BTG 1532	59	73	2	DON'T GIVE YOUR LOVE AWAY—Steve Shelto—Sam (12 inch) S12356
20	20	7	WORK FOR LOVE—Ministry—Arista (12 Inch) CP 726	60	74	2	WHO'S GETTING IT NOW—Chocolate Milk—RCA (12 inch) PD13448
21	28	4	THE MUSICS GOT ME—Visual—Prelude (12 inch) PRLD 650	61	38	13	LIFE IS SOMETHING SPECIAL—New York City Peech Boys—Island (12 inch) 0-99928
22	41	2	YOU CAN'T HIDE—David Joseph—Mango (12 inch) MLPS 7804	62	39	9	POISON ARROW—ABC—Mercury (12 Inch*) MK 230
23	27	5	NOBODY CAN BE YOU—Steve Arrington's Hall Of Fame—Atlantic (LP Cut) 80049	63	58	15	BACK IN MY ARMS AGAIN—Cynthia Manley—Atlantic (12 inch) 0-89913
24	24	15	LAST NIGHT A D.J. SAVED MY LIFE—Indeep—Sound Of New York Records (12 inch) SYN5102	64	59	9	OUTSTANDING—The Gap Band—Total Experience (12 Inch) TED 704
25	9	10	ROCK THE BOAT—Forrest—Profile (12 inch) 7017	65	NEW ENTRY	NEW ENTRY	BABY DOLL—Girls Can't Help It—Sire/Warner Bros. (12 inch) 29773-0A
26	54	3	KISS ME—Tin Tin—Sire/Warner Bros. (12 inch) SRO 2975	66	NEW ENTRY	NEW ENTRY	LET'S DANCE—David Bowie—EMI/America (12 inch) 7805
27	46	3	YOUNG GUNS (GO FOR IT)—Wham—Columbia (12 inch) 44-3501	67	NEW ENTRY	NEW ENTRY	UNDER MY THUMB—Fast Radio—Radar (12 inch) RDR 12002
28	37	4	I EAT CANNIBALS—Total Coello—Radial Choose/Chrysalis (12 inch) 4V903545	68	NEW ENTRY	NEW ENTRY	NEW YEAR'S DAY—U2—Island (12 inch) DMD 604
29	29	5	I JUST GOTTA HAVE YOU—Kashif—Arista (12 inch) CP728	69	60	13	BUFFALO GAL'S—Malcolm McLaren And The World's Famous Supreme Team—Island (12 inch) 0-99950
30	44	3	KEEP IT CONFIDENTIAL—Nona Hendryx—RCA (12 inch) PD 13438	70	62	6	I MELT WITH YOU/LIFE IN THE GLAD HOUSE—Modern English—Sire/Warner Bros. (12 inch) 29836
31	31	9	FALL IN LOVE WITH ME—Earth, Wind & Fire—Columbia (12 Inch*) AS 1570	71	72	2	YOU ARE A DANGER—Gary Low—Quality (12 inch) QDC38
32	51	2	CANDY GIRL—New Edition—Streetwise (12 inch) SWRL 2208	72	61	13	THE RIGHT MAN/THE RIGHT MIX—The Units—Uproar (12 inch) UP101
33	34	5	CRY NOW LAUGH LATER—Grace Jones—Island (12 inch) 0-99916	73	33	12	YOU ARE IN MY SYSTEM—The System—Mirage (12 inch) WTT-0-99938
34	35	5	BABY'S GOT ANOTHER—Richard Jon Smith—Jive/Arista (12 inch) BJ 12012	74	66	18	KEEP THE FIRE BURNING—Gwen McCrae—Atlantic (LP Cut) 80019 (12 inch*) DMD 387
35	36	4	HE'S A PRETENDER—High Inergy—Gordy (12 inch) MOT4506	75	67	8	FEEL ME/LIVING ON THE CEILING—Blancmange—Island (12 inch) 0-9933
36	25	17	HIP HOP, BE-BOP (DON'T STOP)—Man Parrish—Importe/12 (LP—all cuts) MP-320	76	65	7	UNCERTAIN SMILE—The The—Sire/Warner Bros. (12 Inch) 29878-0A
37	48	4	TONIGHT/CAN WE TRY AGAIN—Technique—Arista (12 inch) ARD 1200	77	63	11	WONDERFUL—Klien and MBO—Atlantic (12 inch) 0-89896
38	50	2	LUCKY—Ellie Hope—Quality (12 inch) QUS 031	78	75	11	BODY MECHANIC—Quadrant Six—RFC/Atlantic (12 inch) 0-89902
39	26	7	WE GOT THE JUICE—Attitudes—RFC/Atlantic (12 inch) 0-89884	79	76	7	WE CAN GO TO YOUR HOUSE/FIFTY FIFTY LOVE—Maurice Massiah—RFC/Quality (LP Cut) QRF1004
40	53	3	I CONFESS—The English Beat—I.R.S. (12 inch) SP 70408	80	64	17	SHE HAS A WAY—Bobby O—(O Records) (12 Inch) OR721

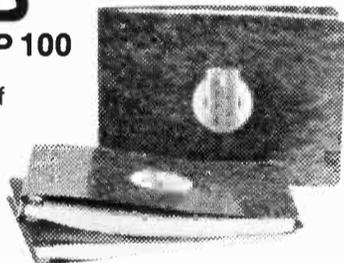
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I Love Everything You Do—Susan Stevens
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Cavern/Opitmo—Liquid Liquid
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The Best of You—Sweet Heat
Jump the Funk—Arrogance
I Love You So—Manny
It's All Over—Chopper
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Maybe This Time—Norma Lewis
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Macaroni Radio—E. Traubo
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APRIL 2, 1983, BILLBOARD

Talent & Venues

Tour But No Album Plans For Return To Forever

By SAM SUTHERLAND

LOS ANGELES—News that the most popular incarnation of Return To Forever has regrouped is already generating sellout business for promoters in many of the 25 U.S. markets on the itinerary. But don't look for the quartet's reunion to carry over into the studio—Chick Corea, Stanley Clarke, Al DiMeola and Lenny White say they're fed up with the generic pigeonholes and industry politics they claim are more central than ever to the music business.

Both the band and its four individual members—each with his own successful solo career—have long been outspoken, especially when saddled with the fusion tag they inadvertently helped legitimize through their mid '70s success. Yet their recent remarks on the state of music and the media it relies on prove especially provocative in light of their evident pleasure at launching the reunion tour they say has been under consideration since a few months after their last tour six years ago.

"I think it's interesting that we don't want to make a record, and

what it says about the state of the business," Corea says. Interviewed at one of Studio Instrument Rentals' Santa Monica Blvd. halls here, Corea and his partners hint that strained relations with Columbia, which released their last studio set, "Romantic Warrior," in 1976, are a factor. More pressing, however, are the band's frustrations with the industry machinery their past sales have lured them into.

"It's all numbers," says drummer Lenny White in characterizing radio, clearly one of this ensemble's enemies. "Radio stations aren't into promoting artists, they're into promoting numbers—they're not even into the music anymore."

That response isn't worth the months in the studio that are spent making new albums, White and the other members argue. Complains Corea, "Who wants it when you can just go into your own little office, with a few phones, set up a tour, and then go and play for people instead?"

"Where you can then have radio

(Continued on page 42)

Dance Trax

• Continued from page 40

highly appropriate contextual updating, converting the Gil Scott-Heron classic to a rap-and-be-bop. Paul Rodriguez produced, along with Man Parrish. Parrish's "Hip Hop, Be Bop (Don't Stop)" has itself been redone as a rap, by the Beat Boys, in response to consumer demand, on Sugarscoop, Importe/12's subsidiary. Karen Diggs' "Congratulations" (Silver Cloud, 254 West 54th St., New York, N.Y. 10019) is a fine indie release with both "street" and "soul" appeal—the song ties it all together.

★ ★ ★

Remixes: Melba Moore's "Underlove" (Capitol) has been redone subtly by Kashif, Sergio Munzibai and John Morales—clear as a bell. . . . Chaka Khan's "Tearin' It Up" (Warner Bros. 12-inch), as reworked by Larry Levan, has the high voltage r&b punch of "Choosing You" or "Star Love." . . . Yarbrough & Peoples' "Feels So Good" is just out in what sounds like a full-length un-edit, with some new sound effects, on Total Experience.

★ ★ ★

News: 'D' Train's new single, "What Would You Do Without Music," should be out on Prelude as you read this. . . . Konk's fabulous and underheard "Konk Party" will be released domestically on Celluloid, which is distributed independently. . . . Key Of Dreams' version of Toto's "Africa," which entranced us all winter long, has been released here by Quality; one couldn't have asked for a better dub treatment or a more faithful cover.

Moves: Eric Vinitzky, as of April 1, from dance promotion at RCA to Elektra, as national dance promotion manager, where he will run a dance department and also provide input on prospective label product. . . . Steve Tipp from IRS to Warner Bros., as their West Coast dance club and radio promotion manager. . . . Paul Purcelli, of New York-based independent distributor Alpha, is now working dance club promotion for product on all Alpha-distributed labels.

Sparkomatic Car Sound is sponsoring the Supertramp world tour, which begins June 1 in Stockholm, going through Europe and then the U.S. in August and September.

Rock'n' Rolling

• Continued from page 38

also maintains a theatrical and film career. She co-wrote and starred in "Mata Hari," a musical about the famous World War I spy. The play had an extended run at the Lyric Theatre in London, and Lovich hopes to bring it to the U.S. next year. She also appeared in a French tv film last year.

But in the meantime, she is pursuing the more expected aspects of a music business career. Stiff/Epic has just released her fourth album, "No Man's Land," and she is in the midst of a world tour which recently saw her doing two nights at the Ritz in New York.

The two-month tour of the States will be the longest U.S. trek for Lovich, and will take her to the South and Midwest, where she is not as well known as she is in the new music and media centers. She is booked by ATI. After the U.S. it's the Far East.

Lovich records for Stiff Records in Britain, which closed its U.S. office in the beginning of the year. Such things can hurt a recording artist.

"I was very disappointed that they closed the office here," she says. "I think that was a crazy thing to do. I feel a little disappointed, obviously, because I don't feel I get the personal attention that the records used to get. And I feel that I have been with them a long time, from almost the very early days, when maybe they had different priorities. And things are more difficult for me now than I would like."

She adds that Bruce Kirkland, who was her road manager before hooking up with Stiff to run the label's U.S. operation, is still working with her on the U.S. tour as well as the upcoming Australian leg. She is also getting a bit of a boost from Rockamerica, the video distribution service, which has put together a compilation tape of previous Lovich promo tapes and interviews.

A unique (some would say eccentric) musical artist, Lovich is a pioneer of the kind of danceable techno-pop that is very popular these days. "Say When" and "New Toy" were some of the earlier examples of the genre. It's a Motown influence one gets growing up in Detroit, she says, where Lovich lived before moving to London when she was 13. That and the East European influence.

"When Motown started, it totally dominated the listening of every Detroit," she says. "We were very enthusiastic about that when I was little. I suppose Stevie Wonder is about the same age as me, and when he had his first record, I was glued to the radio hoping he was a success."

"So there was Motown, and there were a few other records around the house. The album from 'South Pacific,' which must have been in every household; I think. And the other one was 'March Slav' by Tchaikovsky. So that's my musical background. And Spike Jones. That's the influences. You now have the secret."

Act-ivities

To introduce the new venture, Sparkomatic sponsored a luncheon and press conference at the Library & Museum of Performing Arts at Lincoln Center in New York. To ensure that the media showed up, Sparkomatic offered a door prize to the winner of a drawing: an all-expenses-paid trip to Paris for two to see Supertramp in concert.

It helps to have relatives in the company. Tonina is the lead singer and songwriter for Threshold, a "space wave rock" band whose debut album will be released by Penthouse Records. Tonina is also Toni Biggs, who runs Penthouse Records, owned by Bob Guccione, Toni/Tonina's father.

Alan Vega, ex of Suicide, will have his sculptures on display at the Barbara Gladstone Gallery in Soho in New York. He is also releasing an album soon, produced by Ric Ocasek, which will be released on Ze Records, probably through Elektra.

Jules Shear, formerly of Jules & the

Polar Bears, has recorded a debut LP for EMI America, produced by Todd Rundgren. . . . Pete Jones, who plays with Martin Atkins in Johnny Lydon's Public Image Ltd., has left Brian Brain, a band that is fronted by drummer Atkins. He is being replaced by Margot Olavarria, who was once with the Go-Go's.

A life-sized bronze statue of John Lennon, sculptured by Brett Livingston-Strong, is on loan from City Hall in Los Angeles and will make its first East Coast appearance when it is put on view at Artexpo, N.Y., April 8-11. The statue was originally designed for Central Park, but New York City turned down the honor.

David Bowie will be seen in two major motion pictures this year. In "The Hunger," he plays an 18th century aristocrat, while in "Merry Christmas Mr. Lawrence" he plays a World War II POW held by the Japanese. . . . The Glenn Miller Orchestra is on a tour of Japan through April 17.

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Lyrics from the above three songs are quoted in the text of Stephen King's forthcoming novel, *Christine*. While the citations are well within legal boundaries of "fair use," Mr. King is eager to reach you and provide some payment. All other attempts, based on research through ASCAP and BMI, letters and telephone calls, having failed we urge you to contact the parties below *immediately* to arrange for licenses.

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SOFT ROCK OUTLET KIFM

San Diego FMer Crosses Over

SAN DIEGO—Jazz radio formats may have established an impressive beachhead in this Southern Californian city, but the market's interest is also underscored by signs of a cross-over appeal for adult contemporary listeners.

According to Art Good, program director of KIFM-FM here, an experiment in nighttime jazz for the soft rocker has paid off since the station first aired its "Lights Out, San Diego" program on March 8, 1982. Good, who developed the original format and hosted from inception, claims successive major jumps in ratings for that time slot ever since.

"We began the show for one simple reason," he explains. "The general manager wanted something he could take to advertisers to convince them we had programming that was different from other soft rockers in the market."

Good admits that his own back-

ground in jazz wasn't extensive, and that the station did not have an existing library that would rival a full-time jazz station's. But, by assembling commercial fusion titles and pop works with jazz overtones, he was able to fill the early shows, which at the time were on from 11 p.m. to midnight.

The strategy worked. Good points to the station's leap during subsequent ratings sweeps with 25- to 34-year-old listeners, capturing a 5.1 share for that time segment, while doubling its overall listening audience to reach number three overall.

Apart from breaking away from other adult contemporary formats during the programs, which was subsequently expanded to two hours and aired seven nights a week, Good says the show also pointed up the growing overlap between soft rock and commercial fusion. He theorizes

that KIFM has won its audience, despite the market's other jazz stations, because the programming is "jazz for soft-rock lovers, not purists—we're getting a significant listenership from people who say they previously didn't like jazz."

That includes Good himself, who's been converted by the artists he plays during the show. Fusion artists like Bob James, the Crusaders, Earl Klugh, Weather Report and Passport, along with such pop acts as Steely Dan, dominate the playlist.

Is the station's view of jazz on an AC outlet confined by time? Apparently not, since Good reports that a second jazz show, "Sunday Morning Champagne Jazz," was added as a weekly feature last month.

L.A. Players Launch New Alaska Society

ANCHORAGE—Alto saxophonist Lanny Morgan and singer Mike Campbell flew in from Los Angeles last week to help launch the new Alaska Jazz Society, founded by Lynne Burrell.

"We hope to frequently import outstanding talent for Society-sponsored gigs at the Tiki Cove Restaurant," says Burrell, who once was employed by Stan Kenton's Creative World firm in California. "We are not as far out of this world as most people believe."

Morgan and Campbell, working here March 4-5 with Anchorage musicians, both record for the Palo Alto jazz label.

QUARTET REGROUPS FOR U.S. TOUR

Return To Forever: No LP Plans

• Continued from page 41

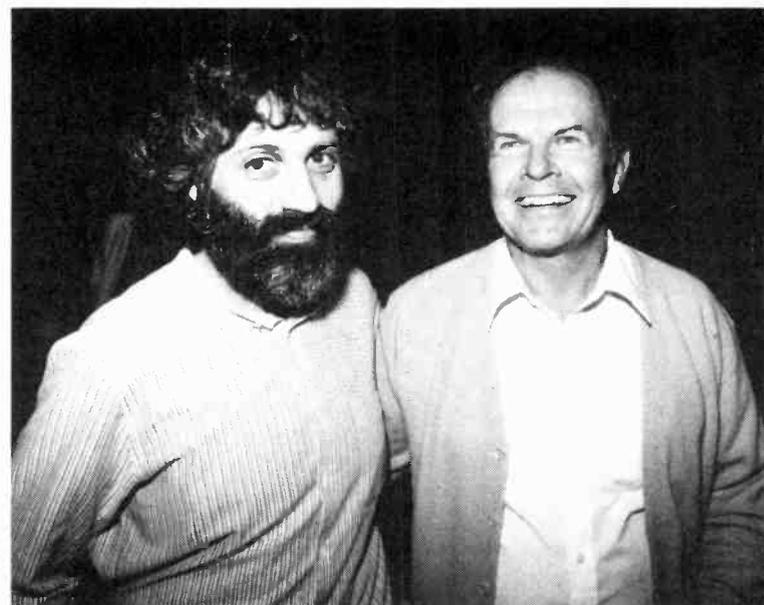
people come up afterward and say, "We love your music but we're not allowed to play your records," interjects DiMeola. Like bassist Clarke, the band's guitarist has seen his solo work break through to rock exposure that has usually been denied to RTF itself.

Thus, the band responds to queries about any remaining obligations to CBS by tersely saying that Columbia is indeed interested in an album. "Let's just say they're not being very cooperative," remarks DiMeola. "Just call Dick Asher," suggests Clarke.

As it happens, the CBS Records Group's deputy president confirms that RTF still owes Columbia another studio set, but says he's otherwise surprised that there's any friction. "They owe us an album, which we've asked for," he reports, noting that the label's request was prompted by news of the tour. Since then, Asher claims he's received one query from a representative for the group, asking whether Columbia would release a live set cut during the tour.

"We told them that we'd be happy to, but that such an album wouldn't stand in lieu of the studio set," he offers. The contact was brief and, Asher insists, otherwise friendly.

Concert audiences are diversified, according to the quartet. "I think we're of a generation that spans about three different generations of musicians," theorizes White. "As far as boundaries are concerned, there were none for us when we developed—we created our own space. And then, for lack of a better term,



HEERE'S TOMMY—No, David Grisman, left, isn't warming up for standup duty on "The Tonight Show." His meeting with Tommy Newsome of the late night staple's celebrated orchestra came when members of the band were tapped to give a big brass lustre to the opening track of Grisman's new Warner Bros. album, "Dawg Jazz/Dawg Grass," backing the mandolinist.

10th Sacramento Dixieland Fest Set

SACRAMENTO—The 10th annual Dixieland Jazz Jubilee here May 27-30 will bring nearly 100 bands to the California state capital, with more than 700 musicians participating. Among those artists will be Eddie Miller, John Guarnieri, Dick Cary, Bob Haggart, Bob Wilber, Abe Most, Nappy Lamare, Ray Leatherwood and Ray Sherman.

Presiding over the festivities will be Norma Teagarden, sister of Jack, Charlie and Cubby, who was elected "1983 Grand Empress Of Jazz" for the event. She's a veteran professional pianist.

Jack Martin and Bill Borchert are producing the event, which they claim is the largest event of its kind in the world. Numerous dixie combos will be coming here from Europe and Japan," says Borchert, "and from the U.S., we will present bands from as far away as Massachusetts, Florida, Hawaii and Pennsylvania—some 80 groups from a majority of the 50 states."

Other combos will be comprised of youngsters from 11 years old to college age. More than 100,000 persons are expected to attend, Martin declares.

somebody had to put a label on it."

Such objections to musical typecasting are frequent among players, especially so when they bridge different disciplines. What may surprise some observers, however, is Return To Forever's vehemence in light of a perceptible turnaround in critical response during recent years: because all four members have pointedly involved themselves in projects evoking earlier, traditional eras (particularly the "Echoes Of An Era" tour and album, which featured Corea, Clarke and White), some writers have exchanged brickbats for bouquets.

Don't try telling Return To Forever that. Their countenances turn stony at the very mention of the old fusion controversy that raged a decade ago as bands like Weather Report, Return To Forever and the Mahavishnu Orchestra extended the challenge of Miles Davis' late '60s prototypes further. "You know who created this," Corea says. "It wasn't musicians."

"It wasn't us," adds White. "It was writers and critics."

Only on the subject of the tour itself do the members of RTF turn sunny. Corea is first to say that plans had always included an eventual reformation of this lineup, the most successful and widely recognized of the various configurations that began with a largely acoustic Return To Forever assembled by Corea for the band's Polydor debut, "Light As A Feather," in 1973 (a year earlier, "Return To Forever" was released as a Corea-led band date, but not a formal group project).

"Actually, the contact has been

pretty consistent over the years," he notes of his frequent post-RTF work with the other three. "When a musician acts as a leader and does things under his own name, as we all do, then he can just gig and do the things he wants to do when he wants to."

The tour dates will find the band playing a mixture of new material and pieces that appeared on "Hymn Of The Seventh Galaxy" (1973), "Where Have I Known You Before" (1974) and "Romantic Warrior." "I took a month and wrote new music," reports Corea. "There's about 40 or 50 minutes of new music for these dates."

White and Clarke both suggest that the band's most compelling work remains in the concert environment. "I think that records tend to end up a little limited for this band," suggests White. "There's a transition from the studio to the stage that you can't really get on record. The thing that would be different might be video."

"That's something I'm interested in," says Clarke, who contrasts the prospect of translating the band's concert energy to the visual medium with the now-draining routine of recording. "There's no financial need for records here," he adds. "It's not needed for our tours at this

Interestingly, one potential problem the tour raises—management—has been smoothly averted. Although all four members have separate managers, Corea's associate, Sue Garson, is overseeing management for the tour. Agent Ted Kurland has booked the dates, which began March 16 and conclude at the end of April.

APRIL 2, 1983, BILLBOARD

Survey For Week Ending 4/2/83				Survey For Week Ending 4/2/83			
Billboard® Best Selling Jazz LPs™				Billboard® Best Selling Jazz LPs™			
This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	20	EARL KLUGH/BOB JAMES Two Of A Kind, Capitol ST 12247	26	26	5	BILL EVANS The Interplay Sessions, Milestone M-47065 (Fantasy)
2	2	16	GROVER WASHINGTON JR. The Best Is Yet To Come, Elektra 60215	36	36	5	PETER ERSKINE Peter Erskine, Contemporary 14010
3	3	24	SPYRO GYRA Incognito, MCA MCA-5368	28	18	28	CHICK COREA Touchstone, Warner Bros. 23699-1
4	4	16	GEORGE WINSTON December, Windham Hill C-1025	29	29	9	DAVID MURRAY OCTET Home, Black Saint BSR 0055 (Polygram)
5	6	9	HERBIE HANCOCK Quartet, Columbia C2-38725	30	31	123	GROVER WASHINGTON JR. ▲ Winelight, Elektra 6E 305
6	7	43	PAT METHENY GROUP Offramp, ECM ECM-1-1216 (Warner Bros.)	31	17	16	AL DI MEOLA Tour De Force-Live, Columbia FC 38373
7	8	39	GEORGE WINSTON Winter Into Spring, Windham Hill C-1019	32	28	16	STANLEY TURRENTINE Home Again, Elektra 60201-1
8	12	5	DAVE GRUSIN AND THE NEW YORK/LA. DREAM BAND Dave Grusin and the New York/LA. Dream Band, GRP A 1001	33	40	30	TOM SCOTT Desire, Musician 60162-1 (Elektra)
9	10	13	RODNEY FRANKLIN Learning To Love, Columbia FC 38198	34	34	7	ELLA FITZGERALD, DUKE ELLINGTON Songbook, Volume Two, Verve VE2 2540 (Polygram)
10	32	3	WEATHER REPORT Procession, Columbia FC 38427	35	38	3	KEVIN EUBANKS Guitarist, Musician 602131-1 (Elektra)
11	11	21	VARIOUS ARTISTS Casino Lights, Warner Bros. 23718-1	36	NEW ENTRY		VARIOUS ARTISTS Sampler '82, Windham Hill C-1024
12	13	11	BILL EVANS California Here I Come, Verve VE2-2545 (Polygram)	37	37	93	PAT METHENY & LYLE MCHAY As Falls Wichita So Falls Wichita Falls, ECM-1-1190 (Warner Bros.)
13	15	5	JOHN KLEMMER Finesse, Musician 60197-1 (Elektra)	38	39	67	Grover Washington Jr. Come Morning, Elektra 5E-562
14	14	83	AL JARREAU ▲ Breakin' Away, Warner Bros. BSK 3576	39	NEW ENTRY		WORLD SAXOPHONE QUARTET Revue, Black Saint BSR 0056 (Polygram)
15	9	38	DAVID SANBORN As We Speak, Warner Bros. 1-23650	40	NEW ENTRY		PASSPORT Earthborn, Atlantic 80034-1
16	16	16	MILES DAVIS Live At The Plugged Nickel, Columbia C2-38266	41	41	11	ART BLAKEY & THE JAZZ MESSENGERS Keystone 3, Concord Jazz C1-196
17	19	38	BOB JAMES Hands Down, Columbia/Tappan Zee FC 38067	42	42	34	PIECES OF A DREAM We Are One, Elektra 60142-1
18	5	16	LEE RITENOUR Rit/2, Elektra 60186	43	43	36	DAVE GRUSIN Out Of The Shadows, Arista/GRP 5510
19	25	3	CHICK COREA Again and Again, Musician 60167-1 (Elektra)	44	21	9	AZYMUTH Cascades, Milestone M-9109 (Fantasy)
20	20	70	GEORGE BENSON ● The George Benson Collection, Warner Bros. ZHW 3577	45	45	18	KEITH JARRET Concerts, ECM ECM-1-1228 (Warner Bros.)
21	30	3	BILL EVANS The Paris Concert, Edition One, Musician 601640-1 (Elektra)	46	49	73	EARL KLUGH Crazy For You, Liberty LT 51113
22	22	16	SARAH VAUGHN Crazy And Mixed Up, Pablo 2312-137 (RCA)	47	24	13	CHUCK MANGIONE 70 Miles Long, A&M SP-4911
23	23	30	JIMMY SMITH OH The Top, Musician 6016-1 (Elektra)	48	44	18	CHICK COREA Trio Music, ECM ECM-1-1232 (Warner Bros.)
24	33	3	JOHN McLAUGHLIN Music Spoken Here, Warner Bros. 1-23723	49	47	11	COUNT BASIE Farmer's Market Barbeque, Pablo 2310-874 (RCA)
25	27	7	SHADOWFAX Shadowfax, Windham Hill C-1022	50	35	11	COUNT BASIE Paradise Squat, Verve VE2-2542 (Polygram)

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Black

'Beat It' Becomes A Mini-Movie New Michael Jackson Video Among Most Ambitious

NEW YORK—Michael Jackson's "Billie Jean" video has found a home on MTV (Billboard, March 26). Now his current single, "Beat It," has become the beneficiary of one of the most ambitious music video productions to date.

Directed by Bob Giraldi, maker of tv commercials for Miller Lite beer, McDonald's and Dr Pepper, the clip was filmed on location in Los Angeles' tough El Barrio neighborhood with the cooperation of two rival street gangs and a cast of 159. The four-minute, 56-second clip is a mini-movie that borrows imagery from "Escape From New York," "The Warriors" and "West Side Story" to tell the tale of Jackson breaking up a gang rumble.

Executive producer Antony Payne of Giraldi's office won't cite figures on the production cost, saying only that the video "should have cost a quarter of a million, but didn't, though it certainly looks like

it did." Sources at Epic place cost for the shooting and post-production at well over \$100,000. The video copyright is owned by Michael Jackson Productions, not Epic, suggesting that much of the production cost was absorbed by Jackson himself.

Payne approached the artist's management, Weisner-DeMann Entertainment, in February about doing a music video. "Bob and I felt he had established himself as one of the top directors in the commercial field and was looking for an opportunity to stretch out," says Payne.

Several transcontinental phone calls between Giraldi, on vacation in the Caribbean, and Jackson in Los Angeles resulted in the clip's concept. "Instead of the usual music video, which has the record track basically unrelated to the action on screen, we mixed the two together," says Payne.

The clip opens with 20 seconds of live sound before the music begins

as two gang members leave a dingy cafe. Throughout the video, such ominous sounds as snapping fingers, and marching feet are audible under the rocking "Beat It" rhythm.

The "West Side Story"-style choreography was devised by "Dreamgirls" assistant choreographer Michael Peters in association with Jackson. Peters also appears as one of the gang leaders. Giraldi utilized 35mm cameras and a new light sensitive Kodak film stock that allowed cinematographer Danny Quinn to shoot street scenes at night with minimal additional lighting.

Payne is critical of most American music video. "Directors who haven't made it in other mediums use these videos as training films, and they look like it," he says. "In Europe, where video is more established, there is more care and money spent to produce quality clips that don't wear thin, that are almost mini-movies, like 'Beat It.'"

The Rhythm & The Blues

Budweiser Controversy Brewing

By NELSON GEORGE

The agreement that was recently reached between several major black promoters and Budweiser (Billboard, March 26) over the SuperFest concert series is certain to spark strong reaction. Some will support its economic terms, feeling the 50-50 split it gives these promoters will generate jobs and money for the black community. Moreover, it may set a precedent for black promoter participation in corporate-sponsored tour activity. Look for pressure to be applied to the backers of the black oriented concerts sponsored by Kool and Salem cigarettes for more behind-the-scenes black involvement.



But this deal will also be seen as undermining the national boycott of Anheuser-Busch organized by Rev. Jesse Jackson and Operation PUSH. According to sources close to the National Assn. of Black Promoters, that group's members, including black promoters W.G. Garrison and Al Haymon, were supposed to discuss any possible Anheuser-Busch deal with Jackson, so that it wouldn't conflict with his larger goal of more black participation in the selling and marketing of Budweiser and other Anheuser-Busch products. This deal was cut without Jackson being consulted, they say, raising questions about the promoters' original commitment to the overall boycott.

The promoters can counteract some of the negative feedback on this deal by turning away from a defensive posture. Instead of merely stating their continued support for Jackson's efforts, they should use whatever leverage they now have

with Anheuser-Busch to offer suggestions on how they can help black America. They could, for example, suggest black businessmen around the country who would be willing and economically able to become Budweiser distributors, putting pressure squarely on Budweiser to move on these recommendations. This overture may be rejected by Anheuser-Busch, but it is the kind of action the black promoters must take if they are to maintain their credibility outside the narrow confines of the music industry.

Certainly, Anheuser-Busch hasn't rested when it comes to presenting

itself in a positive light. The company's sponsorship of the Impressions' 25th anniversary tour is a public relations masterstroke. Linking Budweiser with the return of Jerry Butler and Curtis Mayfield's return to the Impressions for a 30-city tour connects the suds with two of the classiest men in pop music. At a press conference at New York's Copacabana, Impressions Butler, Mayfield, Fred Cash, Sam Gooden, Nate Evans and Vandy Hampton gave a wonderful taste of the tour by performing a capella versions of "I'm So Proud" and "It's Alright." This is definitely a tour to look forward to.

Dance Labels Complain Of Counterfeit Singles

• Continued from page 6

containing 15 dance hits. Many were from dance-oriented indies.

Monica Lynch, vice president of Tommy Boy Records, says two of the label's recent black chart singles, Afrika Bambaataa & the Soul Sonic Force's "Looking For The Perfect Beat" and the Jonzun Crew's "Space Is The Place," have been the target of counterfeiters. "Through a distributor in Philadelphia, we found out that bootlegs of these records were being sold," she says.

"People started letting us know that the records were being offered around Philadelphia, New York and Florida. We have no idea of how widely the bootlegs were circulated or whether they took away sales."

Tommy Boy has been one of the most successful dance-oriented indies of the last two years, making its product attractive for counterfeiters. In addition, all Tommy Boy records until recently were distributed in easy to obtain plain white jackets. Since the counterfeiting was detected, the company has started using artwork on its jackets to make duplication more difficult.

Man Parish's "Hip Hop, Be-Bop (Don't Stop)" on Importe/12 Records, a popular 12-incher in the Northeast, has also been counterfeited, according to label president Mike Wilkinson. He says he first

heard about it from an employee at New York's Downstairs Records "who had this strange version of the record offered to him." Wilkinson says he later found that copies of the counterfeit version were being offered "all along the East Coast." They appeared at the time the Importe/12 12-incher was being pulled from the stores in favor of a Man Parish album featuring the original 12-inch version of "Hip Hop, Be-bop."

"There is probably more of this going on than people realize," says Wilkinson. "Unlike copying an album, a 12-inch requires much less expertise."

Both Tommy Boy and Importe/12 have provided the RIAA and FBI with information about counterfeiting, though their attitudes on the effectiveness of anticounterfeiting efforts differ. Wilkinson is sympathetic. "It is very difficult to get conclusive proof against these guys, he says. "I mean, there were seven million phony copies of 'Saturday Night Fever' out there, yet very few people were convicted for it. Before the FBI will prosecute you have to have 99 44/100% of a case."

Tommy Boy's Lynch says, "We might have been better off hiring our own detectives to follow up on the information. We haven't seen any results yet, though we think we know who is doing it."

NELSON GEORGE

Billboard Black LPs

Survey For Week Ending 4/2/83

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This Week	Last Week	Weeks on Chart	ARTIST	Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST	Title, Label & Number (Dist. Label)
1	1	15	MICHAEL JACKSON	Thriller, Epic DE 38112	NEW ENTRY	NEW ENTRY	NEW ENTRY	CHAMPAIGN	Modern Heart, Columbia FC 38284
2	2	23	LIONEL RICHIE	Lionel Richie, Motown 6007ML	39	43	60	Z.Z. HILL	Down Home, Malaco MAL 7406
3	3	25	DE BARGE	All This Love, Gordy 6012GL (Motown)	40	40	10	SYLVESTER	All I Need, Megatone M-1005
4	4	16	GEORGE CLINTON	Computer Games, Capitol ST-12241	41	38	23	JOHNNIE TAYLOR	Just Ain't Good Enough, Beverly Glen BG 10001
5	5	4	EARTH, WIND & FIRE	Powerlight, Columbia TC 38367	42	37	42	JEFFREY OSBORNE	Jeffrey Osborne, A&M SP 4896
6	6	9	ANGELA BOFILL	Too Tough, Arista AL 9616	43	44	8	MAN PARRISH	Man Parrish, Importe/12 MP-320
7	7	25	LUTHER VANDROSS	Forever, For Always, For Love, Epic FE 38235	55	2	TYRONE (TYSTICK) BRUNSON	Sticky Situation, Believe In A Dream FZ 38140 (Epic)	
8	9	20	PRINCE	1999, Warner Bros. 23720	45	39	17	GRACE JONES	Living My Life, Island 90018 (Atco)
10	10	20	MARVIN GAYE	Midnight Love, Columbia FC 38197	46	36	24	GRAND MASTER FLASH AND THE FURIOUS FIVE	The Message, Sugar Hill SH 268
11	11	42	THE GAP BAND	Gap Band IV, Total Experience TE-1-3001	47	51	5	LANIER & CO.	Live And Let Live, Larc LRC 8012 (MCA)
12	12	8	DAZZ BAND	On The One, Motown 6031ML	48	34	15	TYRONE DAVIS	Tyrone Davis, Highrise HR 103
13	13	6	DARYL HALL & JOHN OATES	H2O, RCA AFL1-4412	49	49	4	RUFUS	Seal In Red, Warner Bros. 237531
14	14	20	CON FUNK SHUN	To The Max, Mercury SRM 1-4067 (Polygram)	50	54	3	EBONEE WEBB	Too Hot, Capitol ST 12250
15	15	20	SMOKEY ROBINSON	Touch The Sky, Tama 6030TL (Motown)	51	NEW ENTRY	NEW ENTRY	CHANGE	This Is Your Time, RFC/Atlantic 80053
16	16	16	GROVER WASHINGTON JR.	The Best Is Yet To Come, Elektra 60215	52	48	6	AURRA	Live And Let Live, Salsoul SA 8558 (RCA)
17	17	17	WHISPERS	Love For Love, Solar 60216 (Elektra)	53	56	20	EARL KLUGH/BOB JAMES	Two Of A Kind, Capitol ST-12244
18	18	16	Z.Z. HILL	The Rhythm & The Blues, Malaco 7411	54	50	7	ALFONZO	Alfonzo, Larc LR 8101 (MCA)
19	19	5	STEVE ARRINGTON'S HALL OF FAME	Steve Arrington's Hall Of Fame, Atlantic 80049	55	NEW ENTRY	NEW ENTRY	KIDDO	Kiddo, A&M SP-6-4924
20	20	6	THE SYSTEM	Sweat, Mirage 90062-1 (Atlantic)	56	57	23	ONE WAY	Wild Night, MCA 5369
21	21	17	PEABO BRYSON	Don't Play With Fire, Capitol ST-12241	57	45	24	DIANA ROSS	Silk Electric, RCA AFL1-4384
22	22	15	CHAKA KHAN	Chaka Khan, Warner Bros. 23729	58	61	81	JUICY	Juicy, Arista AL 9582
23	23	13	MUSICAL YOUTH	The Youth Of Today, MCA MCA-5389	59	61	81	LUTHER VANDROSS	Never Too Much, Epic FE 37541
24	24	24	PATTI AUSTIN	Every Home Should Have One, Qwest QWS 3691 (Warner Bros.)	60	58	18	THE S.O.S. BAND	S.O.S. III, Tabu FZ 38352 (Epic)
25	25	4	O'BRYAN	You And I, Capitol ST-12256	61	52	23	DIONNE WARWICK	Heartbreaker, Arista AT 9609
26	26	22	JANET JACKSON	Janet Jackson, A&M SP-4907	62	46	7	INSTANT FUNK	Instant Funk V, Salsoul SA 8558 (RCA)
27	27	4	YARBROUGH & PEOPLES	Heartbeats, Total Experience TE 1-3003 (Polygram)	63	47	26	KOOL & THE GANG	As One, De-Lite DSR 8505 (Polygram)
28	28	16	RAY PARKER JR.	Greatest Hits, Arista AL 9612	64	64	34	DONNA SUMMER	Donna Summer, Geffen GHS 2005 (Warner Bros.)
29	29	30	EVELYN KING	Get Loose, RCA AFL1-4337	65	60	22	VARIOUS ARTISTS	Casino Lights, Warner Bros. 23718-1
30	30	2	THE TEMPTATIONS	Surface Thrills, Gordy 6032GL (Motown)	66	62	35	ZAPP	Zapp II, Warner Bros. 23583-1
31	31	22	MELBA MOORE	The Other Side Of The Rainbow, EMI-America ST-12243	67	59	34	ARETHA FRANKLIN	Jump To It, Arista AL 9602
32	32	27	VANITY 6	Vanity 6, Warner Bros. 1-23716	68	65	13	THE BROTHERS JOHNSON	Blast, A&M SP 4927
33	33	4	CULTURE CLUB	Kissing To Be Clever, Virgin/Epic ARE 38398	69	67	26	BOBBY NUNN	Second To Nunn, Motown 6022ML
34	34	29	THE TIME	What Time Is It?, Warner Bros. 23701-1	70	70	17	RODNEY FRANKLIN	Learning To Love, Columbia FC 38198
35	35	18	COMMODORES	All The Greatest Hits, Motown 6028ML	71	68	29	TAVARES	New Directions, RCA AFL1-4357
36	36	4	MARGIE JOSEPH	Knockout, HRCR HLP 20009	72	53	19	SKYY	Skyjammer, Salsoul SA 8555 (RCA)
37	37	27	VANITY 6	Vanity 6, Warner Bros. 1-23716	73	66	18	ANDRE CYMONE	Livin' In The New Wave, CBS 38123
					74	63	16	BILL COSBY	Himself, Motown 6026ML
					75	69	6	CHRISTOPHER CROSS	Another Page, Warner Bros. 1-23757

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New On The Charts

This feature now appears in the Radio section. See page 20.

TV Series Aims To Help Labels 'Music City U.S.A.' To Focus On Acts' New Albums

By KIP KIRBY

NASHVILLE—A new television concept being launched by Multimedia Program Productions is geared toward helping labels merchandise current record product on a national basis. It is also intended to serve as a breaking medium for new artists.

Titled "Music City U.S.A.," the show will debut in September and air weekly via satellite on syndicated stations in more than 120 markets concurrently.

The series will consist of half-hour weekly "mini-specials," featuring one headliner and one newcomer (generally from the same label). There will be no host; the name act will perform as many as five songs from its latest LP. Because the show airs in all markets the same week, record companies can tie in their national promotion, advertising and merchandising using the act's appearance on "Music City U.S.A." as a focal point. The new artist featured

on each segment will do one or two songs.

The series, says executive vice president Reg Dunlap, will emphasize music, using a concert setting with the live audience situated in special "seating pods" throughout the studio. Artists will be encouraged to select their own songs, using their own bands or prepared tracks, and bring in their own engineer or producer to assist in the final mix-down.

In a further attempt to help artists exposed on "Music City U.S.A.," acts will receive access rights to all video footage shot on them during the taping. They can use this in conjunction with their label or management purposes and to get other television work. Also, one number during each show will be chosen for special staging to develop the song's concept visually, worked out in advance with artist and label.

Initial taping for the series will take place in May and June. Taping

will then resume in September; after fair season. Shooting will be done at the WDCN-TV studios in Nashville. Rene Lagler, who has done set design for "Solid Gold" and the recent Grammy telecast, will design the "Music City U.S.A." sets. Talent booking is being handled by Bonnie Rasmussen of B.R.-P.R. and by Cliff Williamson, general manager of Multimedia Music Group, the corporation's publishing and production division.

Air dates will be coordinated to maximize impact on new product release schedules and current tours or personal appearances. Also in the works is a possible national radio simulcast once a month for selected "Music City U.S.A." shows.

Multimedia unveiled "Music City U.S.A." in pilot form last week in Las Vegas at the National Assn. of Television Producers and Executives (NATPE) convention. Dunlap is also meeting with label heads at major Nashville record companies

(Continued on page 49)

'Hat' Nominees Are Announced Skaggs, Nelson Leading Candidates In ACM Balloting

LOS ANGELES — Newcomer Ricky Skaggs has tied veteran Willie Nelson for four nominations, the most received by any act in the upcoming Academy of Country Music "Hat" awards. Skaggs and Nelson are competing for solo honors as entertainer of the year, top male vocalist, single record and album of the year. Nelson's name is also on the ballot in the top vocal duet category with partner Waylon Jennings.

Final ballots in the ACM's 18th annual Hat Awards will be mailed to more than 2,400 members of the organization on Friday (1). April 22 is the deadline for all final ballots to be received. Winners will be announced on the live NBC telecast May 9 from Knotts Berry Farm in Buena Park, Calif.

The five finalists in each category were compiled from a list of winners on preliminary balloting conducted by the ACM's nominations selections committee. This year, due to a tie, there are six nominees in the top vocal duet category.

Two special awards voted by the Academy's board of directors will also be presented during the live telecast: the Pioneer Award, recognizing outstanding unprecedented achievement in the field of country music, and the Jim Reeves Memo-

rial Award, honoring contributions toward furthering country's international growth. Other awards to be presented include radio stations and disk jockey of the year honors, and an award for the country nightclub of the year.

Here is a complete list of finalists for the 18th annual ACM Awards:

Entertainer of the year: Alabama, Barbara Mandrell, Willie Nelson, Kenny Rogers, Ricky Skaggs.

Top female vocalist: Rosanne Cash, Janie Fricke, Barbara Mandrell, Sylvia, Dottie West.

Top male vocalist: Merle Haggard, Ronnie Milsap, Willie Nelson, Ricky Skaggs, Hank Williams Jr.

Top vocal group: Alabama, Larry Gatlin & the Gatlin Brothers, Oak Ridge Boys, Statler Brothers, the Whites.

Top vocal duet: Bellamy Brothers, Dean Dillon & Gary Stewart, David Frizzell & Shelly West, Merle Haggard & George Jones, Waylon Jennings & Willie Nelson, Eddie Rabbitt & Crystal Gayle.

Top new female vocalist: Deborah Allen, Karen Brooks, Cindy Hurt, Sue Powell, Amy Woolley.

Top new male vocalist: Kieran Kane, Gary Morris, Michael Murphey, George Strait, Gary Wolf.

Single record of the year (awards to artist, producer and record label): "Always On My Mind," Willie Nelson, produced by Chips Moman, Columbia; "Crying My Heart Out Over You," Ricky Skaggs, produced by Ricky Skaggs, Epic; "I'm Gonna Hire A Wino To Decorate Our

Home," David Frizzell, produced by Snuff Garrett & Steve Dorff, Warner/Viva; "Love Will Turn You Around," Kenny Rogers, produced by David Malloy, Liberty; "Nobody," Sylvia, produced by Tom Collins, RCA.

Song of the year (awards to composer, publisher and artist): "Are The Good Times Really Over," Merle Haggard, published by Shade Tree, cut by Merle Haggard; "I'm Gonna Hire A Wino To Decorate Our Home," Dewayne Blackwell, Peso/Wallet, David Frizzell; "Nobody," Kye Fleming/Dennis Morgan, Tom Collins Music, Sylvia; "Ring On Her Finger, Time On Her Hands," Don Goodman/Mary Ann Kennedy/Pam Rose, Tree/Love Wheel, Lee Greenwood; "She Got The Goldmine (I Got The Shaft)," Tim Dubois, House Of Gold, Jerry Reed.

Album of the year (awards to artist, producer and record label): "Always On My Mind," Willie Nelson, Chips Moman, Columbia; "Listen To The Radio," Don Williams, Garth Fundis & Don Williams, MCA; "Love Will Turn You Around," Kenny Rogers, Kenny Rogers/David Malloy/Brent Maher/Randy Goodrum/Val Garay, Liberty; "Mountain Music," Alabama, Alabama/Harold Shedd, RCA; "Waitin' For The Sun To Shine," Ricky Skaggs, Ricky Skaggs, Epic.

Tex Ritter Award (for country motion picture of the year): "Barbarosa," "The Best Little Whorehouse In Texas," "Country Gold," "Honkytonk Man," "Six Pack."

Gatlins Focus Of \$5M Racing Jacket Ad Push

NASHVILLE—Larry Gatlin & the Gatlin Brothers Band will be the focal point of a major advertising blitz for Members Only racing jackets. The \$5 million marketing campaign kicks off this month in print and on television and radio.

Two previous Gatlin Brothers albums on Columbia ("Not Guilty" and "Sure Feels Like Love") which show one of the trio in a Members Only jacket will be redesigned for reissues to feature the brand logo.

The Gatlins will do a minimum of three retail in-stores in men's departments this year, tying in a live "mini concert" as part of their appearance.

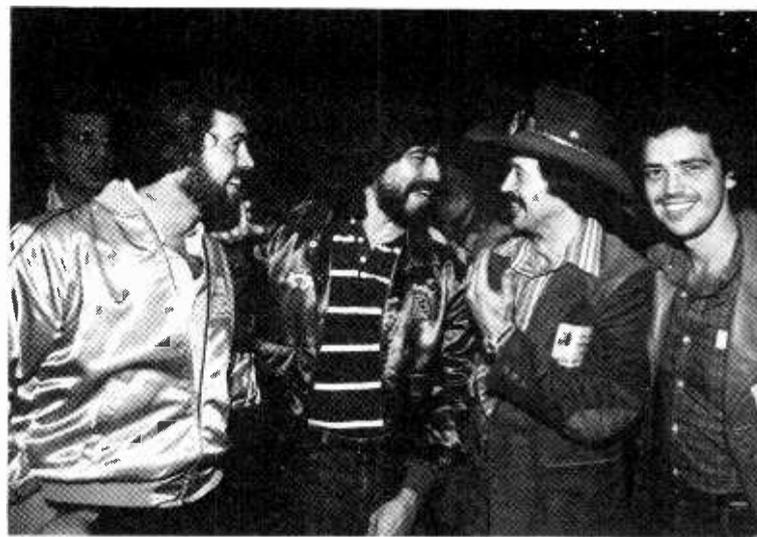
Europe Craft, manufacturers of

the racing jacket line, filmed a concert by the Gatlins at the Univ. of Texas in Austin, and footage from this show, featuring the trio singing a specially-composed jingle they have written for the national Members Only campaign, will be used in television advertising spots.

Other advertising will show the Gatlins in the recording studio cutting their upcoming Columbia album and in front of a marquee before a recent concert date in Los Angeles. Larry Gatlin & the Gatlin Brothers are only the second celebrity act to be selected to promote the Members Only jackets and the first music artists. Last year's spokesman was actor Tony Geary.



PEOPLE'S CHOICES—Barbara Mandrell gets a hug from fellow award winner Burt Reynolds after her win as "favorite all-around female entertainer" on the People's Choice Awards tv show. It was Mandrell's second win in this category. The winners are determined by a national Gallup poll.



MUSIC MIX—Randy Owen, second from left, member of RCA group Alabama, swaps anecdotes with Warner Bros. artists Alan, Wayne and Jay Osmond at the recent Country Radio Seminar.

NARM Push Is Approved At CMA Board Meeting

NASHVILLE—National attention was focused on the Country Music Assn.'s attendant silver anniversary festivities in Washington, D.C. March 15-17. But the organization's board of directors also took advantage of the occasion for its second quarterly meeting.

Jim Schwartz, chairman of the CMA's retailers/record merchandisers committee, received board approval to join forces with NARM in a campaign to promote industry and consumer awareness of the CMA's annual October awards show, emphasizing the nominees, finalists and winners. The planned effort would be structured similarly to NARAS' "Discover Music" strategy.

The campaign is designed to improve country's total share of the sales market, boost audience ratings for the CMA Awards show and target national attention on the CMA

itself. Mel Tillis is scheduled to entertain at the CMA's luncheon April 11 for NARM convention registrants in Miami.

During the week, the CMA's committee to regulate home taping/record rentals stayed busy with its lobbying efforts. On Monday, committee members were briefed on pending legislation by public affairs consultants Jim Free and Liz Robbins; for two more successive days, the committee took various artists to Capitol Hill to sway support for upcoming pro-audio industry bills. This lobbying spree resulted in the enlistment of four new co-sponsors from the House Judiciary Committee and two from the House Judiciary Committee, according to the CMA.

Ralph Peer introduced Greg Rogers, vice chairman of the international committee, who noted that

(Continued on page 49)

Nashville Scene

One local newspaper was referred to the occasion as "country music's final step in its journey from the outhouse to the White House." Be that as it may, country music did indeed invade the White House—and just about everywhere else in Washington, D.C.—as the Country Music Assn. celebrated its 25th anniversary amidst a round of activity that got front-page coverage across the nation.

There were two highlights during the week of

March 15: the CMA tv gala sponsored by Kraft at Constitution Hall, and a White House cocktail reception the afternoon before. President and Mrs. Reagan were on hand for both events, and so was most of the Nashville country music community. Sam Marmaduke, chairman of Western Merchandisers (and this year's CMA chairman of the board), stole the show at the White House during his presidential presentation: he gave the Reagans autographed albums from each performer on the CMA tv spectacular and announced, "But I'm not going to pick those things up." Then he awarded them a leatherbound edition of Billboard with the CMA 25th Anniversary special section, and finished up by giving them MCA satin jackets, which, he said, "will get you in anywhere backstage, or so I'm told!"

The President chuckled at that, mentioned the Billboard and commented that he was "having enough trouble with the press" these days, and then made a few informal comments about country music. Reagan said he went back with country to the days of WHO Des Moines in its clear-channel broadcasts, and called the music "one of the few art forms we can truly call ours."

To the assemblage of artists standing in front of him, Reagan added: "Your kind of music

sounds pretty good here. . . . Someone once said that it's easier to understand a people by its music rather than by its language. . . . The Country Music Assn. is to be congratulated on the occasion of its 25th anniversary."

The president and his wife shook hands briefly with the performers and then left, but the reception continued in high spirits as Nashville wandered about the rooms of the East Wing. At one point, music emanated inside from the South Portico: Charley Pride and Bill Monroe were on the porch, softly singing into the setting sun.

After the reception ended, limousines whisked people away in groups to other parties and private gatherings. Some ended up later that night at Bronco Billy's on L St., D.C.'s only urban country disco, right in the midst of town. There must be quite a few Texans living in the nation's capital, judging from the enormous crowd and the proficiency of two-steppers and cotton-eye Joe dancers spotted on the dance floor that night. Among those in the crowd (though not on the dance floor) were the Oaks' Willie Lee Golden and Bee Spears from Willie Nelson's band.

Rehearsal claimed the time of everyone the next day, as Constitution Hall teemed with country's brightest and most celebrated. By showtime at 7:30 in the evening, the cameras were ready to roll. President and Mrs. Reagan entered the hall amidst tight security to a standing ovation, preceded by Vice President and Mrs. George Bush. Throughout the two-and-a-half-hour taping (which went relatively smoothly, despite brief pauses for set changes), Reagan seemed relaxed and appeared to be totally enjoying the proceedings. He thumped the box railing during a spirited "Blue Suede Shoes" by Carl Perkins and Mickey Gilley, and roared appreciatively at almost all of Minnie Pearl's

(Continued on page 48)

Billboard[®] Hot Country Singles

Survey For Week Ending 4/2/83

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	2	12	WHEN I'M AWAY FROM YOU —The Bellamy Brothers (J. Bowen, D. Bellamy, H. Bellamy) F. Miller; Rare Blue, ASCAP; Elektra/Curb 7-69850	35	43	4	IT HASN'T HAPPENED YET—Rosanne Cash (R. Crowell) J. Hiatt; Bug Music/Bilt, BMI; Columbia 38-03705	85	85	2	CAJUN INVITATION —David Frizzell & Shelley West (S. Garrett, S. Dorff) M. Brown, S. Dorff, S. Garrett; Peco/Wallet, BMI; Warner/Viva 7-29756
2	4	10	WE'VE GOT TONIGHT —Kenny Rogers and Sheena Easton (D. Foster, K. Rogers) B. Seger; Gear, ASCAP; Liberty 1492	36	45	3	LUCILLE (YOU WON'T DO YOUR DADDY'S WILL) —Waylon Jennings (W. Jennings) R. Penniman, A. Collins; Venice, BMI; RCA 13465	87	87	2	DOING IT RIGHT —McGuffey Lane (M. Morgan, P. Worley) W. Newton, D. Tyler; House of Gold, BMI; Atco 7-99908
3	5	12	I HAVE LOVED YOU GIRL (But Not Like This Before) —Earl Thomas Conley (N. Larkin) E. T. Conley; Blue Moon, ASCAP; RCA 13414	37	39	7	WHO'S GONNA KEEP ME WARM —Phil Everly (K. Lehning) K. McNeely, D. Stirling; Money Honey/April Morning/Glen Rock, BMI; Capitol 5197	70	74	4	THANK YOU DARLING —Bill Anderson (B. Anderson, M. Johnson) T. Lazaros; Free Breeze/Stallion/Lowery, BMI; Southern Tracks 1014
4	8	8	DIXIELAND DELIGHT —Alabama (H. Shedd, Alabama) R. Rogers; Sister John, BMI; RCA 13446	38	38	8	IT TAKES LOVE —Big Al Downing (T. Bongiovi, L. Quinn) A. Downing, L. Quinn; Metaphor/Simile, BMI/ASCAP; Team 1004	71	57	7	ANGELS GET LONELY TOO —Ralph May (R. Ruff) J. Tweel, R. Leigh; Unart/United Artist, ASCAP; Primero 1021
5	9	12	YOU DON'T KNOW LOVE —Janie Fricke (B. Montgomery) B. Foster, D. King, Jr.; House of Gold/Don King, BMI/King's X, ASCAP; Columbia 38-03498	39	50	3	I'M MOVIN' ON —Emmylou Harris (B. Ahern) H. Snow; Rightsong, BMI; Warner Bros. 7-29729	NEW ENTRY	NEW ENTRY	NEW ENTRY	YOU CAN'T RUN FROM LOVE —Eddie Rabbitt (D. Malloy), E. Rabbitt, D. Malloy, E. Stevens; Deb Dave/Briarpatch, BMI; Warner Bros. 7-29712
6	7	12	REASONS TO QUIT —Merle Haggard and Willie Nelson (C. Moman, W. Nelson, M. Haggard) M. Haggard; Shade Tree, BMI; Epic 34-03494	40	23	15	THE ROSE —Conway Twitty (C. Twitty, J. Bowen) A. McBroom; Warner-Tamerlane, BMI; Elektra 69854	73	53	15	HONKYTONK MAN —Marty Robbins (S. Garrett) D. Blackwell; Peco/Wallet, BMI; Warner/Viva 29847
7	10	10	GONNA GO HUNTING TONIGHT —Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr.; Bocephus, BMI; Elektra/Curb 7-69846	41	21	15	HANGIN' AROUND —The Whites (R. Skaggs) K. Hardy, R. Carnes; Elektra/Asylum, Refuge, BMI, ASCAP; Elektra/Curb 69855	74	77	4	SHE'S GONE TO L.A. AGAIN—Mickey Clark (T. Richards) M. Clark; Combine, BMI; Monument 4-03519 (CBS)
8	11	11	MY FIRST TASTE OF TEXAS —Ed Bruce (T. West) E. Bruce, R. Rogers; Tree/Newkeys/Sugarplum, BMI; MCA 52156	42	44	6	UNFINISHED BUSINESS —Lloyd David Foster (B. Montgomery) W. Newton, D. Morrison; House of Gold, BMI; MCA 52173	NEW ENTRY	NEW ENTRY	NEW ENTRY	WE HAD IT ALL —Conway Twitty (R. Chancey, C. Twitty), T. Seals, D. Fritts; Danor/Irving, BMI; MCA 52154
9	1	12	SWINGIN' —John Anderson (F. Jones) L. Delmore; Music/Hall Element Publ. (Welk Group); Warner Bros. 7-29788	43	48	4	IN THE MIDDLE OF THE NIGHT —Mel Tillis (H. Shedd) B. Corbin; Sabal, ASCAP; MCA 52182	76	55	18	WHY BABY WHY —Charley Pride (N. Wilson) G. Jones, D. Edwards, Ft. Knox, BMI; RCA 13397
10	12	9	SOUNDS LIKE LOVE —Johnny Lee (J.E. Norman) C. Black, T. Rocco; Chappell/Bibo (Welk), ASCAP; Full Moon/Asylum 7-69848	44	49	5	THIS COWBOY'S HAT —Porter Wagoner (S. Garrett) J. Brooks; Elektra/Asylum/Brooks Bros., BMI; Warner/Viva-7-29772	77	67	20	WHEN YOU'RE NOT A LADY —Jim Glaser (D. Tolle) P. McManus, L. Pedroski; Colgems-EMI/Tiny Tiger, ASCAP; Noble Vision 101
11	6	6	AMERICAN MADE —Dak Ridge Boys (R. Chancey) B. Dipiero, P. McManus; Music City/Combine, ASCAP/BMI; MCA 52179	45	51	4	IT'S A DIRTY JOB —Bobby Bare & Lacy J. Dalton (B. Sherrill) D. Cook, R. Van Hoy; Cross Keys/Tree, ASCAP/Unichappell/Van Hoy, BMI; Columbia 38-03628	78	83	3	THE BLUES DON'T CARE WHO'S GOT 'EM —Eddy Arnold (N. Wilson) D. Lee, W. Holyfield; Hall-Clement/Bibi, BMI/ASCAP; RCA 13452
12	9	9	YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING —Reba McEntire (J. Kennedy) D. Lee, K. Chater; Maple Hill/Hal-Clement/Vogue (Welk), BMI; Mercury 3387 (Polygram)	46	52	3	YOU'RE OUT DOING WHAT I'M HERE DOING WITHOUT —Gene Watson With The Farewell Party Band (R. Reeder, G. Watson) B. Roberts, A. Frizzell, Desert Rose/Ski Slope, BMI; MCA 52191	79	90	2	WHO SAID LOVE WAS FAIR —Billy Parker & Friends (J. Gibson) R. Gibson; All-American B Flat Music, BMI; Soundwaves 4699 (MSD)
13	10	10	DOWN ON THE CORNER —Jerry Reed (R. Hall) J. C. Fogerty; Jondora, BMI; RCA 13422	47	32	19	FEEL RIGHT —Tanya Tucker (D. Malloy) L. Byrom; Deb Dave, Briarpatch, BMI; Arista 0677	80	NEW ENTRY	NEW ENTRY	YOU GOT ME RUNNIN' —Jim Glaser (D. Tolle) P. McGee; Dawnbreaker, BMI; Noble Vision 102
14	8	8	AMARILLO BY MORNING —George Strait (B. Mevis) T. Stafford, P. Fraser; Cotillion/Terry Stafford, BMI; MCA 52162	48	35	17	IF HOLLYWOOD DON'T NEED YOU —Don Williams (D. Williams, G. Fundis) B. McDill; Hall-Clement (Welk Music Group), BMI; MCA 52152	81	65	20	'TIL I GAIN CONTROL AGAIN—Crystal Gayle (J. Bowen) R. Crowell; Jolly Cheeks, BMI; Elektra 7-69893
15	8	8	JOSE CUERVO —Shelly West (S. Garrett, S. Dorff) C. Jordan; Easy Listening/Galleon, ASCAP; Warner/Viva 7-29778	49	59	5	TENDERNESS PLACE —Karen Taylor-Good (T. Sparks) L. Henley, M. Mathis; Acuff-Rose, BMI; MESA-1114 (NSD)	82	72	20	FAKING LOVE —T.G. Sheppard & Karen Brooks (B. Killen) B. Braddock, M. Berg; Tree, BMI; Warner/Curb 29854
16	10	10	PERSONALLY —Ronnie McDowell (B. Killen) P. Kelly; Tree/Five Of A Kind (Tree Group), BMI; Epic 34-03526	50	60	3	THE RIDE —David Allan Coe (B. Sherrill) J.B. Dettlerline, Jr., G. Gentry; Algee/Newwriters, BMI; Columbia 38-03778	83	NEW ENTRY	NEW ENTRY	THE HERO —Lee Dresser (M. Sherrill) L. Dresser; Easy Listening, ASCAP; Air International 10021
17	17	12	I LOVE HOW YOU LOVE ME —Glen Campbell (J. Fuller) B. Mann, L. Kolber; Screen Gems-EMI, BMI; Atlantic/America 799930	51	59	5	MY LADY LOVES ME (JUST AS I AM) —Leon Everette (K. Dean, L. Everette) K. Stegall, C. Waters; Blackwood, BMI; RCA 13466	84	NEW ENTRY	NEW ENTRY	LOVE LETTERS —Hazard (R. Galbraith) E. Heyman, V. Young; Famous, ASCAP; Warner/Viva 7-29765
18	8	8	WHATEVER HAPPENED TO OLD FASHIONED LOVE —B.J. Thomas (P. Drake) L. Anderson; Old Friends, BMI; Cleveland International 38-03492 (CBS)	52	NEW ENTRY	NEW ENTRY	OUR LOVE IS ON THE FAULTLINE —Crystal Gayle (A. Reynolds) R. Kirk; Rondor PTY LTD/Irving, BMI; Warner Bros. 7-29719	85	NEW ENTRY	NEW ENTRY	ONE YEAR, TWO MONTHS, & ELEVEN DAYS —Wayne Carson (C.D. Productions) W. Carson, R. Reno; Shady Dell, BMI; EMH 0017
19	8	8	IF YOU'RE GONNA DO ME WRONG (DO IT RIGHT) —Vern Gosdin (B. Mevis) V. Gosdin, M. Barnes; Hookit/Blue Lake, BMI; Compeat 102 (Polygram)	53	58	5	SOMEWHERE DOWN THE LINE —James and Michael Younger (R. Chancey) L. Anderson, C. Kelly; Old Friends/Golden Bridge, BMI/ASCAP; MCA 52183	86	86	3	HAVEN'T WE LOVED SOMEWHERE BEFORE —Zella Lehr (M. Sherrill) B. Hobbs, C. Parton; Irving, BMI; Columbia 38-03593
20	3	12	SHINE ON (Shine All Your Sweet Love On Me) —George Jones (B. Sherrill) J. MacRae, B. Morrison; Southern Nights, ASCAP; Epic 34-03489	54	56	4	THOSE NIGHTS, THESE DAYS —David Willis (B. Mevis) R. Rogers; Sister John, BMI; RCA 13460	87	89	2	A DIFFERENT WOMAN EVERY NIGHT —Bobby Springfield (J. Thompson, R. Scruggs) B. Springfield; Unichappell, BMI; Kat Family 4-03562 (CBS)
21	6	15	I WOULDN'T CHANGE YOU IF I COULD —Ricky Skaggs (R. Skaggs) A.Q. Smith, P.H. Jones; Peer International, BMI; Epic 34-03482	55	40	17	AIN'T NO TRICK (It Takes Magic) —Lee Greenwood (J. Crutchfield) S. Pippin, J. Hurt; House of Gold, BMI; MCA 52150	88	NEW ENTRY	NEW ENTRY	CRY BABY —Narvel Felts (J. Morris) J. Foster, J. Morris, R. Lovoie; Jerry Foster, ASCAP; Compeat 104 (Polygram)
22	6	6	SAVE ME —Louise Mandrell (E. Kilroy) R.C. Bannon, O. Flett, G. Fletcher; Rare Blue, ASCAP; RCA 13450	56	64	2	SINGING THE BLUES —Gail Davies (G. Davies) M. Endsley; Acuff-Rose, BMI; Warner Bros. 7-29726	89	76	18	C.C. WATERBACK —George Jones/Merle Haggard (B. Sherrill) M. Haggard, Shade Tree, BMI; Epic-03405
23	9	9	IF THAT'S WHAT YOU'RE THINKING —Karen Brooks (B. Ahern) R. Sharp; Gee Sharp, BMI; Warner Bros. 7-29789	57	46	17	EVERYTHING'S BEAUTIFUL (In It's Own Way) —Dolly Parton & Willie Nelson (F. Foster) D. Parton; Combine, BMI; Monument 4-03408 (CBS)	90	NEW ENTRY	NEW ENTRY	I'VE BEEN OUT OF LOVE TOO LONG —Gary Mack (J. Gibson, J. Payne) B. Brock, P. Lister; Hit Kit, BMI; Grand Prize 5205 (NSD)
24	8	8	COMMON MAN —John Conlee (B. Logan) S. Johns; Lowery/Legibus/Captain, BMI; MCA 52178	58	75	2	LOVE AFFAIRS —Michael Murphey (J.E. Norman) M. Murphey, M. d'Abo; Timberwolf/d'Abo, BMI; Liberty 1494	91	71	10	RAINBOWS AND BUTTERFLIES —Billy Swan (L. Rogers) J. Flynn III; Music City, ASCAP; Epic 34-03505
25	7	7	AFTER THE LAST GOODBYE —Gus Hardin (R. Hall) B. McGuire, B. Henderson, E. Moore, G. Pearce; Fame, BMI/Rick Hall, ASCAP; RCA 13445	59	63	5	IT'S WRITTEN ALL OVER YOUR FACE —Ronnie Dunn (J. Sandlin) R. Byrne, T. Brasfield; I've Got the Music, ASCAP; Churchill-94018 (MCA)	92	82	19	VELVET CHAINS —Gary Morris (M. Morgan, P. Worley) K. Welch, R. Hellard; Cross Keys, ASCAP/Tree, BMI; Warner Bros. 7-29853
26	6	6	TOUCH ME (I'LL BE YOUR FOOL ONCE MORE) —Tom Jones (G. Mills, S. Popovich) A. Downing; ATV, BMI; Mercury 810-445-7 (Polygram)	60	47	16	BORN TO LOVE ME —Ray Charles (R. Charles) B. Morrison; Music City, ASCAP; Columbia 38-03429	93	NEW ENTRY	NEW ENTRY	ONE AWAY FROM ONE TOO MANY —Billy Walker (R. Pennington) R. Pennington; Almarie, BMI; Dimension 1042
27	10	10	ALMOST CALLED HER BABY —Larry Gatlin and The Gatlin Brothers Band (J. Crutchfield, L. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 38-03517	61	NEW ENTRY	NEW ENTRY	FOOL FOR YOUR LOVE —Mickey Gilley (J.E. Norman) D. Singleton; Jensen/Black Sheep, BMI; Epic 34-03783	94	73	11	BREAKIN' IT/THERE'S ALL KINDS OF SMOKE (In The Barroom) —Loretta Lynn (O. Bradley) M. Germino/D. Wayne; Music City/Country Bumpkin, BMI; MCA 52158
28	7	7	FINDING YOU —Joe Stampley (R. Baker) J. Dickens, A. Fleetwood; Baray/Brandwood, BMI; Epic 34-03558	62	41	18	LAST THING I NEEDED FIRST THING THIS MORNING —Willie Nelson (C. Moman) G.P. Nunn, D. Ciscle, Nunn, BMI; Columbia-38-03385	95	66	7	LIVIN' ON MEMORIES —Gary Wolf (J. Chambers) J. Chambers, C. Jenkins; Galleon, ASCAP; Columbia 38-03493
29	5	5	MORE & MORE —Charley Pride (N. Wilson) W. Pierce, M. Kilgore; Cedarwood, BMI; RCA-13451	63	NEW ENTRY	NEW ENTRY	STRANGER IN MY HOUSE —Ronnie Milsap (R. Milsap), T. Collins) M. Reid; Lodge Hall, ASCAP; RCA 13470	96	68	7	HOLD ME —David Rogers (GoldShield Productions) H.L. Shields, V. Rundus; Chip 'N' Dale, ASCAP; Music Masters Limited 1004 52
30	4	4	YOU TAKE ME FOR GRANTED —Merle Haggard (M. Haggard, R. Baker) L. Williams; Shade Tree, BMI; Epic 34-03723	64	80	2	CHANGE OF HEART —Marty Robbins (B. Montgomery) R. Sharp; Warner-Tamerlane/Rumble Seat, BMI; Columbia 38-03789	97	78	4	THE PARTY'S OVER (EVERYBODY'S GONE) —Sam Neely (R. Chancey) Lobo, J. Raymond; Famous/Boo/Ensign/Guyasuta, ASCAP/BMI; MCA 52194
31	6	6	FOOLIN' —Johnny Rodriguez (R. Albright) R. Mooney; Ace in the Hole, BMI; Epic 34-03598	65	61	7	THE WAYWARD WIND —James Galway with Special Guest Sylvia (T. Collins) H. Newman, S. Lebowsky; Bibo, ASCAP (Welk Music Group) RCA 13441	98	79	4	I'M ON THE OUTSIDE LOOKING IN—Darlene Austin (H. Shields) T. Randazzo, B. Weinstein; Vogue/Welk, BMI; Myrtle 1004
32	5	5	I STILL LOVE YOU IN THE SAME OL' WAY —Moe Bandy (R. Baker) V. Warner; Baray, BMI; Columbia 38-03625	66	70	3	COME AS YOU WERE —Jerry Lee Lewis (R. Chancey) P. Craft; Dropkick, BMI; MCA 52188	99	88	3	REASON TO BELIEVE —The Wray Brothers Band (Not Listed) T. Hardin, Hudson Bay (Not Listed); CIS 3011
33	26	11	SHAME ON THE MOON —Bob Seger and The Silver Bullet Band (J. Iovine) R. Crowell; Coolwell/Granite, ASCAP; Capitol 5187	67	69	3	THE NIGHT DOLLY PARTON WAS ALMOST MINE —Pump Boys & Dinettes (B. Sherrill) J. Wann; Friendly Guy/Shapiro, Bernstein, ASCAP; CBS 38-03549	100	54	10	TAKE IT ALL —Rich Landers (B. Fisher) R. Landers; Escrow/Palm Creek, BMI; AMI 1311 (NSD)
34	42	4	LITTLE OLD FASHIONED KARMA —Willie Nelson (W. Nelson, B. Spears) W. Nelson; Willie Nelson, BMI; Columbia 38-03674								

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

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Country

Nashville Scene

• Continued from page 46

Grinderswitch routines. One of his favorites:

"The last time I played here, a fellow came up and grabbed me out back," recalled Minnie with a big grin. "He had a gun, and he wanted all my money! I said, 'I don't HAVE any money.' He frisked me up and down, and said, 'You don't have any money, do you?' 'No,' I said to him, 'but if you'll do that again, I'll write you a CHECK!'"

Everyone was black tie for the occasion, except Willie Nelson, who wore a cut-off black T-shirt, red bandana and worn blue jeans; and Alabama's Randy Owen, Mark Herndon and Jeff Cook, who wore jeans with their jackets. (Bassist Teddy Gentry was resplendent in a tux.) Just before the show began, the House of Representatives called a special vote on the nuclear freeze issue, so only Senators and dignitaries were present; it was, Congressman Jim Cooper of Tennessee later told Scene, one of his bigger disappointments. (Ironically, the vote was eventually tabled close to midnight without resolution.)

For those who were there, though, it will go down as an unforgettable night, with some 40 stars gathered on the same stage to honor the

music that has risen from the backwoods of America to the halls of Congress.

Ray Charles and Ronnie Milsap nearly walked away with the show with their duet of "I Can't Stop Loving You," which had the entire audience on its feet cheering. (Said Milsap as he and Charles sat back to back at their respective pianos before they began, "I'd like to introduce a man who has had such an influence on so many of us, this man sitting next to me—you are sitting next to me, aren't you, Ray?")

There were some scattered displeased grumblings from the audience when it was announced that Alabama would not be playing for the crowd. The group has decided to tape its performance the night before because they felt they had been burned by bad sound during their recent Grammy appearance in L.A. and was afraid to risk another live number.

When Senator Robert Byrd showed up in a fiddling sequence with Ricky Skaggs, Bill Monroe, Roy Acuff and Grandpa Jones, his Senatorial cohorts leaned forward eagerly with big smiles to see how well he fared. (Answer: It's not likely Byrd will be doing Nashville sessions.) Another "fiddle" number had classical violinist Eugene Fodor battling it out with Charlie Daniels, and the stylistic differences were like night and day.

(Fodor made "Orange Blossom Special" sound like a masterful concerto.)

Trivia: Charlie Daniels has lost about 40 pounds so far on his current diet. The change in his appearance is striking! Willie Nelson appears to have gained weight, however, and although his braids are still brown, his beard has gone totally white.

Favorite Quote Of The Show: This comes from Gene Autry, who thanked Tennessee Senator Howard Baker for his intro, and responded, "It's not every day that I have the opportunity to be introduced by the Senate Majority Leader. . . . Someday I'd like to reciprocate by introducing you to my business partner—Reggie Jackson!"

There was quite a bit of political activity going on between rehearsals as well, as various country music personalities made trips up Capitol Hill with CMA executives to try to persuade unconvinced congressional legislators to vote in favor of bills prohibiting record rental and endorsing a proposed royalty on blank tape. The artists lobbied, and the Congressman asked for autographs.

All in all, it was a fine week for country music, sparked by the organization which has promoted it as a native art form deserving of national recognition for 25 years. The CMA can look back and know that it has done its job well.

★ ★ ★

Flautist James Galway is scheduled for a concert April 8 in Nashville. Will Sylvia join him for a duet on "Wayward Wind"? . . . Ronnie Milsap's re-signing with RCA marks his 10th year with the label. . . . Robb Josephson, music director at KIPO in Hawaii, writes to say that "with females with the names of Gus (Hardin) and Charly (McClain), maybe Johnny Cash had the right idea with his song, 'A Boy Named Sue'."

From MCA Records comes this musical note: "The list of artists on Bill Monroe's upcoming 'Bill Monroe & Friends' LP is beginning to read like a country music 'Who's Who.' Willie Nelson, Waylon Jennings and the Oak Ridge Boys are the latest additions to a list which includes Mel Tillis, Johnny Cash, John Hartford, the Gatlin Brothers and Ricky Skaggs. If we can't sell this one, we might consider joining a convent!" (Has Bob Siner heard about this alternative?) . . . Louise Mandrell made her Las Vegas debut March 24 at the Riviera Hotel.

KIP KIRBY

All-Star Weekend Fest In Florida

LAKELAND, FLA.—The fourth annual Orange Blossom Jamboree Saturday and Sunday (26, 27), which will headline a variety of major country talent, is expected to draw more than 30,000 fans.

The Jamboree, Florida's largest annual country music event, has been expanded this year to a full 20 hours of concert entertainment. The show will be held outdoors regardless of weather.

Ronnie Milsap, Gene Watson, Billy "Crash" Craddock, Razy Bailey, Earl Thomas Conley, Tom-pall & the Glaser Brothers, Eddy Raven and Sandy Powell will perform on Saturday, with 12 hours of non-stop entertainment beginning at 10 a.m. Sunday's bill includes Waylon Jennings, Jessi Colter, Sylvia, Joe Stampley, Leon Everette, Bandana and the Thrasher Brothers. The show begins at 10 a.m. and ends at 6 p.m. Regional acts will also be featured at the Jamboree.

Tickets are \$30 for both days, or \$17 for one day.

New On The Charts

This feature now appears in the Radio section. See page 20.



ROSANNE LAUNCHES—Rosanne Cash MCs a segment of the Nashville Network's five-hour live national cable launch.

Frizzell & West Say They're Still A Duet

NASHVILLE—Stemming a flood of inquiries that have surfaced due to their individual solo recording projects, David Frizzell and Shelly West have issued an official confirmation of their duet status through manager Jack Brumley.

The pair will continue to perform and record together as Frizzell & West while pursuing their own solo albums, as part of their joint and individual recording contracts with Warner/Viva.



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Survey For Week Ending 4/2/83

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	55	ALABAMA ▲ Mountain Music, RCA AHL 1-4229	38	41	5	RAY CHARLES Watin' For The Sun To Shine, Epic FE 37193
2	2	54	MERLE HAGGARD AND WILLIE NELSON Poncho And Left, Epic FE 37958	39	29	19	JERRY REED The Bird, RCA AHL 1-4529
3	3	23	JOHN ANDERSON Wild And Blue, Warner Brothers 23721	40	43	128	KENNY ROGERS ▲ Greatest Hits, Liberty L00 1072
4	4	54	WILLIE NELSON ▲ Always On My Mind, Columbia FC 37951	★	NEW ENTRY		LEE GREENWOOD Somebody's Gonna Love You, MCA 5403
★	25	2	ALABAMA The Closer You Get, RCA AHL 1-4663	42	38	74	RICKY SKAGGS Watin' For The Sun To Shine, Epic FE 37193
6	7	24	THE OAK RIDGE BOYS American Made, MCA 5390	43	37	16	EMMYLOU HARRIS Last Date, Warner Bros. 1-23740
7	6	26	RICKY SKAGGS Highways And Heartaches, Epic FE 37996	44	34	25	DOLLY PARTON Greatest Hits, RCA AHL 1-4422
8	8	17	KRIS KRISTOFFERSON, WILLIE NELSON, DOLLY PARTON, BRENDA LEE Kris, Willie, Dolly & Brenda The Winning Hand, Monument JWG 38389	★	58	40	ROSANNE CASH Somewhere In The Stars, Columbia FC 37570
★	12	5	HANK WILLIAMS, JR. Strong Stuff, Elektra/Curb 60223	46	45	22	ROY CLARK Turned Loose, Churchill CR 9425
10	5	19	MERLE HAGGARD Going Where The Lonely Go, Epic FE 38092	47	40	15	BOXCAR WILLIE Best Of Boxcar Volume 1, Main Street ST 73002 (Capitol)
★	13	31	THE BELLAMY BROTHERS Greatest Hits, Warner/Curb 26397-1	48	42	30	MARTY ROBBINS Come Back To Me, Columbia FC 37995
12	9	24	HANK WILLIAMS JR. Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193	★	NEW ENTRY		SHELLY WEST West By West, Warner/Viva 23775
13	11	107	ALABAMA ▲ Feels So Right, RCA AHL 1-3930	50	50	17	CRISTY LANE Here's To Us, Liberty LT 51137
14	10	28	MERLE HAGGARD/GEORGE JONES A Taste Of Yesterday's Wine, Epic FE-38203	★	61	73	LEE GREENWOOD Inside Out, MCA 5305
15	16	4	KENNY ROGERS We've Got Tonight, Liberty LO 51143	53	54	22	MERLE HAGGARD Big City, Epic FE 37593
16	14	23	EDDIE RABBITT Radio Romance, Elektra 60160	54	55	4	RODNEY LAY Heartbreak, Churchill CR 9423
★	53	2	WILLIE NELSON Tougher Than Leather, Columbia QC-38248	55	49	8	GARY STEWART & DEAN DILLON Those Were The Days, RCA-MHL 1-8202
18	15	80	WILLIE NELSON ▲ Greatest Hits, Columbia KC 237542	56	47	44	MERLE HAGGARD Merle Haggard's Greatest Hits, MCA 5386
19	19	18	CRYSTAL GAYLE True Love, Elektra 60200	57	57	10	JUICE NEWTON ● Quiet Lies, Capitol ST 12210
20	18	147	ALABAMA ▲ My Home's In Alabama, RCA AHL 1-3644	58	51	9	TANYA TUCKER Changes, Arista AL 9695
21	20	15	THE BELLAMY BROTHERS Strong Weakness, Elektra/Curb 60210	59	64	2	KAREN BROOKS Walk On, Warner Bros. 23676
22	22	13	BIG AL DOWNING Big Al Downing, Team TRA 2001	★	64	2	VERN GOSDIN Today My World Stopped Away, AMI 1502
23	24	6	ROY ORBISON The All-Time Greatest Hits Of Roy Orbison, Monument-KWG-2784-38384-1	60	46	18	CONWAY TWITTY Conway's #1 Classics—Vol. II, Elektra 60209
24	17	42	SYLVIA Just Sylvia, RCA AHL 1-4263	61	59	126	CONWAY TWITTY Conway's #1 Classics—Vol. I, Elektra 60209
25	26	23	T.G. SHEPPARD Perfect Stranger, Warner/Curb 23726	62	56	131	THE OAK RIDGE BOYS ▲ Greatest Hits, MCA 5150
★	31	37	REBA MCENTIRE Unlimited, Mercury SRM-1-4047	63	63	18	ANNE MURRAY ▲ Greatest Hits, Capitol S00 12110
27	23	24	WAYLON JENNINGS & WILLIE NELSON WW II, RCA AHL 1-4455	★	NEW ENTRY		JANIE FRICKE Greatest Hits, Columbia RC 38310
★	32	24	JANIE FRICKE It Ain't Easy, Columbia FC 38214	★	NEW ENTRY		PORTER WAGONER Viva Porter Wagoner, Warner/Viva 23783
29	28	27	CONWAY TWITTY Dream Maker, Elektra 60182	66	68	37	CHARLEY PRIDE Country Classics, RCA AHL 1-4662
30	21	13	MARTY ROBBINS Biggest Hits, Columbia FC 38309	67	52	41	KENNY ROGERS ● Love Will Turn You Around, Liberty LO-51124
31	30	10	DAVID FRIZZELL AND SHELLY WEST Frizzell West—Our Best To You, Warner/Viva 1-23754	68	66	83	RONNIE MILSAP Inside, RCA AHL 1-4311
★	35	26	TOM JONES Tom Jones Country, Mercury SRM-1-4062	69	67	129	HANK WILLIAMS JR. ● The Pressure Is On, Elektra/Curb SE 535
33	27	30	MARTY ROBBINS Come Back To Me, Columbia FC 37995	70	62	24	RONNIE MILSAP ▲ Greatest Hits, RCA AHL 1-3772
34	36	6	LEON EVERETTE Leon Everette, RCA-MHL 1-8600	71	60	27	LARRY GATLIN & THE GATLIN BROTHERS BAND Sure Feels Like Love, Columbia FC 38135
35	33	28	EARL THOMAS CONLEY Somewhere Between Right And Wrong, RCA AHL 1-4348	72	70	37	MICKEY GILLEY Put Your Dreams Away, Epic FE 38083
★	44	7	GLEN CAMPBELL Old Home Town, Atlantic/America 90016	73	71	29	DAVID FRIZZELL Family's Fine But This One's Mine, Warner/Viva 23688
37	39	6	LOUISE MANDRELL Close-Up, RCA-MHL 1-8601	74	72	256	CONWAY TWITTY Conway's #1 Classics, Vol. I, Elektra EI-60115
				75	69	32	WILLIE NELSON ▲ Stardust, Columbia JC 35305
							MICHAEL MARTIN MURPHEY Michael Martin Murphey, Liberty 51120

★ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ☆ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

Country TV Series Aims To Help Labels

• Continued from page 46
to enlist their support in securing talent for the show.

"Traditionally, television hasn't been considered a good medium for reproducing music," Dunlap notes. "With this concept, however, we intend to expose new talent and help labels sell more product. We will introduce new acts and new records for the first time on the show, and we'll be allowing record companies a built-in opportunity for launching their own marketing and merchandising."

"Music City U.S.A." joins an increasingly large list of programs on the drawing boards of Multimedia Program Productions. Through its Country Comes Alive series, now in its third season, Multimedia is syndicating a variety of country specials.

ABC-TV Offers 'The Last Word' On Nashville

NASHVILLE—When representatives of Nashville's music industry traveled to Capitol Hill on March 15 to celebrate the Country Music Assn.'s 25th anniversary, ABC-TV News took the opportunity to air a show on the status of country music today.

The piece appeared on "The Last Word," a late-night interview show which allows the audience to call in and question the guests. Appearing on that segment of the show were Jim Foglesong, president of MCA Records' Nashville division, and Duane Allen of the Oak Ridge Boys.

Problems such as copyright royalties, home taping, and record rentals were addressed, as well as the unemployment within the industry due to record company cutbacks and mergers.

Rick Blackburn, senior vice president and general manager of CBS Nashville and executive vice president of the CMA, also appeared on the segment. He says he is amazed at the high consumer hunger for behind-the-scenes information on the industry and by the network coverage.

"I'm baffled by their interest, but I like it and I encourage it," Blackburn says. "It gives people insight into the total picture."

CMA Board Meets In D.C.

• Continued from page 46
bimonthly publication of the organization's newsletter, Close Up, will begin in April for use overseas. There is also an updated CMA European information packet now available to trade association members.

Membership chairman Tandy Rice emphasized his committee's goal of increasing CMA ranks to a total of 10,000 by year's end and described his formation of "official S.W.A.T. teams" designed to solicit new CMA memberships. Don Nelson, chairman of the radio committee, mentioned that Mutual Radio Network will again broadcast the simulcast the annual Awards Show in October and will also air a preview of the show as well as a post-awards program.

The next CMA board meeting takes place in Toronto July 12-14. These include a two-hour "Blow Out

At Billy Bob's," headlining Alabama, Merle Haggard, Frizzell & West, George Strait, Donna Fargo and Lacy J. Dalton; "Louise Mandrell: Diamonds, Gold And Platinum," "Eddy Arnold: Plow Boy To Superstar," "The Many Worlds Of Ray Charles," "Crystal Gayle: From Tin Pan Alley To Music Row," "Another Evening With The Statler Brothers," and "The Christmas Legend Of Nashville."

Multimedia plans a total of nine country music specials during 1983, up from seven last year. Along with these specials, the company also syndicates the annual two-hour "Music City News Country Awards" and the "Music City News Top Country Hits" songwriter awards.

"We're getting deeper and deeper into country syndication and production," says Don Dahlgren, president of Multimedia Program Productions, which is headquartered in Cincinnati. In addition to "Pop! Goes The Country" and "Nashville On The Road," 30-minute weekly

country variety shows acquired through Multimedia's purchase of Show Biz Productions in Nashville two years ago, the company currently distributes an abbreviated half-hour version of "Austin City Limits," titled "Austin City Limits Encore," syndicates the "Bob Braun Show" in eight markets, and produces a daily hour-long radio interview program hosted by Ralph Emery. It also produces and syndicates Phil Donahue's tv talk show. Among the producers contracted on specials for Multimedia are Jim Owens Entertainment, Dick Thrall, and Gene Weed of Dick Clark Productions.

In a related expansion, Multimedia is entering the record production and publishing field under the auspices of Multimedia Music Group, directed by manager Cliff Williamson. Multimedia is in the process of signing a major country artist to one of its publishing companies and will announce further plans in artist production shortly.

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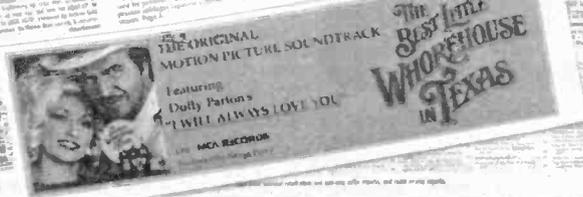
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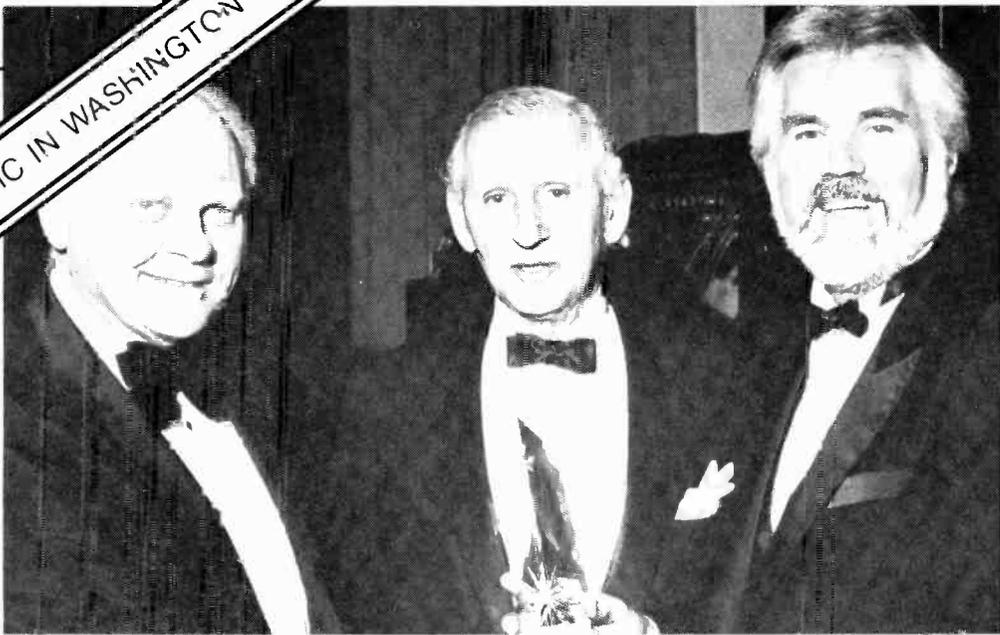
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Rep. Sidney R. Yates of Illinois, center, is honored as the recipient of the 13th annual Recording Industry Assn. of America (RIAA) Cultural Award. The occasion was a gala dinner held at the Washington Hilton March 15. Left is Stanley Gortikov, RIAA president, and at right is singer Kenny Rogers, who entertained dinner guests with a performance of his pop and country hits.



Country music's Roy Acuff and President Reagan share a photo opportunity during the March 15 White House cocktail reception honoring the Country Music Assn. (CMA) on its 25th anniversary. At left is CMA president Joe Galente.



Celebrated flutist Jean-Pierre Rampal performs at the RIAA Cultural Award dinner in Washington, D.C.



Socializing at the RIAA Cultural Award dinner in the nation's capital are, from left, Copyright Royalty Tribunal chairman Eddie Ray; Jeanette Mathews; Atlantic Records board chairman Ahmet Ertegun; and vice president and general manager of CBS Records' deputy group affairs, LeBaron Taylor.



Senator Edward Kennedy meets Loretta Lynn backstage during the taping in Washington, D.C. of the CMA's 25th anniversary tv show.



FBI administrative personnel attended the RIAA's Cultural Award dinner in Washington, D.C. From left are Donald Moore, the bureau's former executive assistant director; Hal Heltzerhoff, section chief of the FBI's white collar crime division; John Otto, executive assistant director, FBI Headquarters; Deborah LaMantia; and Joel Schoenfeld, director of the RIAA's antipiracy operations.

President Reagan gladhands Ray Charles at the White House cocktail reception honoring the CMA. At left is singer Charly McClain.



Brenda Lee, one of many country artists in Washington the week of March 13 to lobby on the record industry's behalf, meets Congressman Jack Brooks, second left. They're pictured with CMA board members William Utz, Stan Mores, Frank Jones and Dean Kay.



President Reagan makes an informal speech at the conclusion of taping of the CMA 25th anniversary tv show.

Vox Jox

• Continued from page 19

Some changes at Taft's Kansas City AOR, KYYS: **Mike Costello**, general sales manager for Taft's AM country outlet, WDAF, is upped to VP/GM at KYYS. He replaces **Bob Garrett**, who resigned due to philosophical differences. PD **Joe McCabe**, who's been with the **Lee Abrams**-consulted facility for the past seven years, will continue in that capacity; however, he's given up his afternoon air shift to **Randy Raley**, who returns to the station af-

ter a six-month stint on Denver's KPKE. Mornings have also changed, with **Jay Cooper** exiting and **Max Floyd** returning from Atlanta's WKLS to share the a.m. shift with production ace **Dick Wilson**—who, incidentally, played the first AOR record on the station way back when.

SBI's KCCW-AM, Terrell Hills, Tex., abandons Fairwest's "Music Of Your Life" in favor of Fairwest's adult contemporary format consulted by SBI national PD **George**

Johns. KCCW has applied for the same calls as its FM, KLLS, which is already successfully implementing the AC programming.

Don Keith exits his position as national program director for the Mack Sanders chain, including WNKZ/WJKZ Nashville, WNOX/WNKK Knoxville and WVOK/WRKK Birmingham, as well as his post as morning man and PD for the Nashville stations. He'll join the radio consultancy division of American Images as a director and partner. Replacing him both as group PD and as local PD and morning personality at WNKZ/WJKZ is **Bob Sterling**, who had been doing mornings and programming Sanders' Birmingham FM, WRKK. Sanders, who recently acquired KOCO/KESY Omaha, is consulted by Burkhardt/Abrams.

Publishers See Prospect Of High Tech Bonanza

• Continued from page 3

Should the location owner be responsible for payment? Our only inventory is songs. We must protect the creativity therein."

The early part of the program was devoted to demonstration and explanation of new technological concepts. Getting the best attention was Alan Kaplan of Sony's western region, who played an Earl Klugh recording on a Compact Disc playback system. Kaplan demonstrated the durability and long life features of the four-inch disk. He stated that an LP degenerates sonically after 12 plays, which is the reason why people "spend \$300 to \$400 on a tape deck and \$5 for a blank tape on which to record." He said a laser will play 120,000 hours. Asked the cost of a laser replacement, he said it was \$75.

A reading program, based upon grade school students color-coding graph paper as music is playing to learn how to read, was discussed by Dr. Michael Bell of Color Sounds, Austin, Tex. He said he hopes to have a home video game or games to push the "entertaining" concept.

A Startime Video Jukebox was on display and was demonstrated by Douglas Foxworthy of Video Music International, a local firm headed by Jack Millman. The unit costs \$10,000, and Foxworthy claims the firm has orders for 2,000 units of the 50 cents-per-play machine. He said he needs video promos and publisher clearances for the software the VCR machine requires.

A Roland Corp. unit called the CompuMusic Synthesizer, retailing for \$495, was shown by Jeff Rona of the local manufacturer of electronic instruments.

Pro-Motions

• Continued from page 12

(WRQX) held "Hot Tub Tuesdays" last month. Listeners going by any of the three "making waves" locations saying "Q-107 sent me" won a free hot tub session. In the first six hours, well over 1,000 listeners took the plunge.

KFRC San Francisco. Jefferson Starship, and The Record Factory raised \$10,000 for the Walden House, a drug rehab center there, when hundreds of listeners attended a celebrity auction featuring such rare items as Starship tour jackets and original photos of "Welcome To The Wrecking Ball" autographed by Grace Slick. Starship's Paul Kanter and David Freiberg and KFRC jocks signed autographs.

Ed Shane's **KTRH Houston** sponsors two seminars on "how to remember names and faces" this month, conducted by basketball great and memory expert Jerry Lucas. The 50 KW news/talk outlet is offering the seminars free to anyone in the community.

Westinghouse's KJOY (K-Joy), San Diego's easy listening outlet, brought Count Basie to town in a concert benefitting the Leukemia Society. For each sold ticket (about 1,500) to "an intimate evening with the legend," the San Diego chapter of the Leukemia Society got \$1.04. Yes, they are 104 on the dial, and yes again, they'll do more concerts in the future. Although Basie doesn't quite fit their beautiful music approach, the station features various concerts of this type outside the format that

listeners have shown interest in attending.

Among nostalgia concerts of another era (Jay & the Americans and Sha Na Na). Solid Gold WGGC Miami is giving away a "Solid Gold" 1958 Chevy Impala and a fully stocked, vintage '60s jukebox. They're awarding 108 keys (the station is at 1080), one of which will open the national Mall in May.

Music Clips On Low-Power TV

• Continued from page 3

can also set up appointments to come to the local studio and tape their requests there.

Wade says, "Because we're slower paced than MTV, people can watch us for longer periods." He claims that phone calls to viewers the first week of the service indicate 18% left the channel on all day. The average viewer, he says, is a 28-year-old housewife.

When Community Television Network lines up 10 affiliated channels around the country, Wade says, it will probably go to a satellite feed. Local requests could then be interspersed with national programming, which would include requests from celebrities. He predicts this will occur by October.

Dove Award Nominations

• Continued from page 37

Gospel album—children's music (award to producer & record company): "Christian Mother Goose," Bob Farnsworth, Word; "Good Night-Sleep Tight," Pam M. Hall, Word; "Here We Come Rejoicing," Hal Spencer, Cam Floria. Bruce McGrail, Manna; "Lullabies & Nursery Rhymes Vol. 1," Tony Salerno, Fletch Wiley. Birdwing; "Time Tunnel," Lynne Brower, Carol McMillan, New Dawn.

Gospel album—worship music (award to producer & record company): "Come Trust The Lord," Cam Floria, Paul Stillwell, C.A.; "Light Eternal," B.R. Hearn, Birdwing; "On Wings Of The Wind," Terry Talbot, Birdwing; "Praise Six," Tom Coomes, Maranatha; "Sunday Morning," Don Wyrzten, Dick Torrains, New Dawn.

Gospel album—musical (award to producer & record company): "Dawn Of Promise," Kurt Kaiser, Word; "Hosanna," Neal Joseph, Word; "Man Of Destiny," Mosie Lister, Steve Mauldin, Joe Huffman, Tom Feltke, Lillenas; "The Day He Wore My Crown," David T. Clydesdale, Impact; "Thou Shall Call His Name Jesus," Bob McKenzie, Don Marsh, Impact.

Gospel album—by a secular artist (award to artist & producer): "He Set My Life To Music," Barbara Mandrell—producer, Tom Collins; "Miracle," B.J. Thomas—producer, Pete Drake; "Peace In The Valley," B.J. Thomas—producer, T-Bone Burnett, "Vinyl Confessions," Kansas—producer, Kansas Scott; "There Is A Love," Maria Mauldaur—producer, T-Bone Burnett.

Bubbling Under The HOT 100

- 101—LAST NIGHT A D.J. SAVED MY LIFE, In-deep, S.O.N.Y. 5102 (Becket)
- 102—RED SKIES, The Fixx, MCA 52167
- 103—I'VE MADE LOVE TO YOU A THOUSAND TIMES, Smokey Robinson, Tamla 1655 (Motown)
- 104—ATOMIC DOG, George Clinton, Capitol 5201
- 105—I JUST GOTTA HAVE YOU, Kashif, Arista 1042
- 106—DON'T RUN, K.C. & The Sunshine Band, Epic 34-03688
- 107—I EAT CANNIBALS, Total Coello, Chrysalis 4 42669 (Epic)
- 108—IMAGES OF HEAVEN, Peter Godwin, Polydor 810 067-7 (PolyGram)
- 109—WHERE EVERYBODY KNOWS YOUR NAME, Gary Portnoy, Applause 106
- 110—DANCING IN HEAVEN, Q-Feel, Jive/Arista 2001

Bubbling Under The Top LPs

- 201—SOUNDTRACK, Gandhi, RCA ABL1-4557
- 202—SOUNDTRACK, The King Of Comedy, Warner Bros. 1-23765
- 203—THE MEMBERS, Uprhythm Downbeat, Arista AL 6605
- 204—SHAKATAK, Invitations, Polydor 810068-1-Y-1 (PolyGram)
- 205—THE MARSHALL TUCKER BAND, Just Us, Warner Bros. 1-23803
- 206—PLACIDO DOMINGO, My Life for a Song, Columbia FM 37799
- 207—RICHARD AND LINDA THOMPSON, Shoot Out the Lights, Hannibal HBL 1303
- 208—JACKI SORENSEN, Jacki Sorensen's Aerobic Dancing, Lakeside LSI 130005 (Mirus)
- 209—PAUL BERRERRE, On My Own Two Feet, Mirage 90070 (Atco)
- 210—BLANC MANGE, Happy Families, Island 90053 (Atco)

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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart	
																								WEEKS AT #1
1	15	1	MICHAEL JACKSON Thriller Epic QE 38112	CBS	▲		BLP 1	44	7	7	BRYAN ADAMS Cuts Like A Knife A&M SP-6-4919	RCA		6.98		79	7	7	SIMPLE MINDS New Gold Dreams A&M SP-6-4928	RCA		8.98		
2	7	2	JOURNEY Frontiers Columbia QC 38504	CBS				40	15	15	NIGHT RANGER Dawn Patrol Boardwalk NB 33259-1	IND		8.98		73	21	21	DAN FOGELBERG Greatest Hits Full Moon/Epic FE 38308	CBS	●			
3	23	3	DARYL HALL & JOHN OATES H2O RCA AFL1-4383	RCA	▲	8.98	BLP 12	39	38	24	SAGA Worlds Apart Portrait ARR 38246 (Epic)	CBS				74	74	8	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	CBS			CLP 2	
4	40	4	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	▲		BLP 32	42	8	8	ANGELA BOFILL Too Tough Arista AL 9616	IND		8.98	BLP 6	75	75	25	LUTHER VANDROSS Forever, For Always, For Love Epic FE 38235	CBS	▲			BLP 7
10	3	3	STYX Kilroy Was Here A&M SP 3734	RCA			8.98	41	41	15	FOREIGNER Records Atlantic 80999	WEA	●	8.98		76	28	28	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL	●	8.98		
6	44	6	DURAN DURAN Rio Capitol ST-12211	CAP	●	8.98		45	21	21	THE ENGLISH BEAT Special Beat Service I.R.S. SP 70032 (A&M)	RCA		8.98		77	55	55	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS	▲			CLP 4
7	24	7	LIONEL RICHIE Lionel Richie Motown 6007 ML	IND	▲	8.98	BLP 2	43	21	21	FRIDA Something's Going On Atlantic 80018-1	WEA		8.98		78	39	18	LITTLE RIVER BAND Greatest Hits Capitol ST 12247	CAP		8.98		
8	50	8	TOTO Toto IV Columbia FC 37728	CBS	▲			53	2	2	PETE TOWNSHEND Scoop Aco 90063	WEA		8.98		92	4	4	GEORGE WINSTON December Windham Hill C-1025	IND		8.98		
9	9	9	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	●	8.98		61	4	4	AFTER THE FIRE ATF Epic FE 38282	CBS				80	81	21	SUPERTRAMP Famous Last Words A&M SP 3732	RCA	●	8.98		
10	5	12	BOB SEGER AND THE SILVER BULLET BAND The Distance Capitol ST 12254	CAP	▲	8.98		46	12	12	WALL OF VOODOO Call Of The West IRS SP-70026	A&M		8.98		81	71	23	DIONNE WARWICK Heartbreaker Arista AL 9609	IND		8.98	BLP 34	
11	7	7	CHRISTOPHER CROSS Another Page Warner Bros. 1-23757	WEA	▲	8.98	BLP 75	47	47	25	BILLY JOEL The Nylon Curtain Columbia TC 38200	CBS	▲			98	2	2	MOLLY HATCHET No Cuts No Glory Epic BFE 38230	CBS				
12	4	4	EARTH, WIND & FIRE Powerlight Columbia TC 38367	CBS	▲		BLP 5	48	8	8	DEBARGE All This Love Gordy 6012 GL (Motown)	IND		8.98	BLP 4	93	3	3	MODERN ENGLISH After The Snow Sire 1-23821 (Warner Bros.)	WEA		8.98		
13	13	40	STRAY CATS Built For Speed EMI-America ST-17070	CAP	▲	8.98		49	20	20	MARVIN GAYE Midnight Love Columbia FC 38197	CBS	▲		BLP 21	84	51	23	JEFFERSON STARSHIP Winds Of Change GrunT BXL1-4372 (RCA)	RCA		8.98		
14	13	13	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS			BLP 33	50	28	28	KENNY LOGGINS High Adventure Columbia TC 38127	CBS	●			85	85	17	GROVER WASHINGTON JR. The Best Is Yet To Come Elektra 60215	WEA		8.98	BLP 16	
15	45	15	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲			55	6	6	MELISSA MANCHESTER Greatest Hits Arista AL 9611	IND		8.98		86	56	26	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA	▲	8.98		
16	7	7	ERIC CLAPTON Money And Cigarettes Warner Bros./Duck 1-23773	WEA	●	8.98		52	30	22	ADAM ANT Friend Or Foe Epic ARE 38370	CBS	●			87	88	56	ALABAMA Mountain Music RCA AFL1 4229	RCA	▲	8.98	CLP 1	
17	23	23	MISSING PERSONS Spring Session M Capitol ST 12228	CAP	●	8.98		53	52	43	THE CLASH Combat Rock Epic FE 37689	CBS	▲			99	2	2	THE RAMONES Suterranean Jungle Sire 1-23800 (Warner Bros.)	WEA		8.98		
18	15	15	SAMMY HAGAR Three Lock Box Geffen GHS 2021 (Warner Bros.)	WEA	●	8.98		58	6	6	OAK RIDGE BOYS American Made MCA 5390	MCA		8.98	CLP 6	89	72	11	NEIL YOUNG Trans Geffen GHS 2018 (Warner Bros.)	WEA		8.98		
19	19	19	PHIL COLLINS Hello, I Must Be Going Atlantic 80035-1	WEA	●	8.98		95	3	3	THOMAS DOLBY The Golden Age Of Wireless Capitol ST 12271	CAP		8.98		90	78	13	SQUEEZE Singles 45's and Under A&M SP 4922	RCA		8.98		
21	9	9	THOMAS DOLBY Blinded By Science Capitol MLP 15007	CAP		5.98		80	16	16	GEORGE CLINTON Computer Games Capitol ST 12245	CAP		8.98	BLP 4	91	82	35	BILLY SQUIER Emotions In Motion Capitol ST 12217	CAP	▲	8.98		
22	8	8	DEXYS MIDNIGHT RUNNERS Too-Rye-Ay Mercury SRM-1-4069 (Polygram)	POL		8.98		57	43	43	GAP BAND Gap Band IV Total Experience TE-1-3001 (Polygram)	POL	▲	8.98	BLP 10	92	83	9	BLACK SABBATH Live Evil Warner Bros. 1-23742	WEA		11.98		
29	2	2	ALABAMA The Closer You Get RCA AHL1 4663	RCA		8.98	CLP 5	62	10	10	SCANDAL Scandal Columbia FC 38194	CBS				93	84	6	SOFT CELL The Art Of Falling Apart Sire 1-23769 (Warner Bros.)	WEA		8.98		
23	38	38	JOE JACKSON Night And Day A&M SP-4906	RCA	●	8.98		59	59	8	DAZZ BAND On The One Motown 6031 ML	IND		8.98	BLP 12	101	2	2	BOW WOW WOW When The Going Gets Tough, The Tough Get Going RCA AFL1 4570	RCA		8.98		
24	24	28	ABC The Lexicon Of Love Mercury SRM-1-4059 (Polygram)	POL		8.98		60	8	8	BARBRA STREISAND Memories Columbia TC 37678	CBS	▲			95	86	8	RANDY NEWMAN Trouble In Paradise Warner Bros. 1-23755	WEA		8.98		
25	17	17	GOLDEN EARRING Cut 21 Records 1 119004 (Polygram)	POL		8.98		63	21	21	PSYCHEDELIC FURS Forever Now Columbia FC 38261	CBS				97	97	73	THE TUBES Outside/Inside Capitol ST-12260	CAP		8.98		
26	4	4	KENNY ROGERS We've Got Tonight Liberty LO 51143	CAP		8.98	CLP 15	64	4	4	DIRE STRAITS Twisting By The Pool Warner Bros. 0-29800	WEA		4.98		99	97	73	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲			
27	10	10	TRIUMPH Never Surrender RCA AFL1-4382	RCA		8.98		65	13	13	VANDENBERG Vandenberg Aco 90005	WEA		8.98		100	87	10	SMOKEY ROBINSON Touch The Sky Tamla 60301L (Motown)	IND		8.98	BLP 14	
28	28	10	RIC OCASEK Beatitude Geffen GHS 2022 (Warner Bros.)	WEA		8.98		67	7	7	DURAN DURAN Duran Duran Capitol ST-12158	CAP		8.98		101	121	3	WEATHER REPORT Procession Columbia FC 38427	CBS				
29	20	20	PAT BENATAR Get Nervous Chrysalis FV-41396	CBS	▲	8.98		68	8	8	HEAVEN 17 Heaven 17 Arista AL 6506	IND		6.98		102	90	31	DON HENLEY I Can't Stand Still Elektra E1-60048	WEA	●	8.98		
31	20	20	PRINCE 1999 Warner Bros. 1-23790	WEA	●	10.98	BLP 8	69	3	3	WILLIE NELSON Tougher Than Leather Columbia QC 38248	CBS				103	94	87	JOURNEY Escape Columbia TC 37408	CBS	▲			
32	4	4	GREG KINN BAND Kihnspracy Beserkley 60224 (Elektra)	WEA		8.98		70	48	48	JOHN COUGAR American Fool Riva/Mercury RVL-7501 (Polygram)	POL	▲	8.98		104	91	16	ABBA The Singles Atlantic 80036	WEA		11.98		
34	7	7	BERLIN Pleasure Victim Geffen GHSP 2036	WEA		6.98		71	35	13	MUSICAL YOUTH The Youth Of Today MCA 5389	MCA		8.98	BLP 23	104	138	3	INXS Shaboo Shooah Aco 90072	WEA		8.98		
33	20	20	TOM PETTY AND THE HEARTBREAKERS Long After Dark Backstreet/MCA BSR 5360	MCA	●	8.98																		
37	6	6	THOMPSON TWINS Side Kicks Arista AL 6607	IND		6.98																		
54	3	3	U2 War Island 90067 (Aco)	WEA		8.98																		
36	17	17	PATTI AUSTIN Every Home Should Have One Qwest QWS 3591 (Warner Bros.)	WEA		8.98	BLP 24																	

☆ 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).

APRIL 2, 1983, BILLBOARD



D&D/CANYON LINK—Executives from D&D Records and Canyon Records of Japan clasp hands over their recent pact. From left to right: Harry Kaneko, international director, and Shigeaki Hazama, president, Canyon; Bud Dain and Ed DeJoy, D&D Records; and Mitsunori Sasa, executive managing director, Canyon.

D&D Sets Low LP List, Japanese Joint Venture

LOS ANGELES—D&D Records, the label introduced at NARM's independent distributor meet (Billboard, Nov. 20, 1982), is breaking ground in several different areas.

The label, helmed by industry veterans Ed DeJoy and Bud Dain, is the first label to begin operation with a promised \$6.98 suggested list price on all LPs and prerecorded tapes. In addition, the two principals announced here last week that they are partnered with Canyon Records of Japan in a venture that will stress U.S. product for at least the first year.

International manager Harry Kaneko of Canyon confirms the duo's assertion that emphasis will be on product emanating from the U.S.,

stating that Canyon of Japan is studying its Japanese artist roster to determine which if any acts would have the greatest American potential.

Canyon's first release, scheduled for April, will be by locally-based techno/pop duo Dial M. Dain stresses that the label will issue from five to seven acts its first year to allow time to work each release.

To its first lineup of U.S. distributors announced earlier, D&D has added All-South, New Orleans.

Canyon Records is the top independent label in Japan. It is a division of Nippon Broadcasting and the Fuji Telecasting group and also operates a chain of metropolitan daily newspapers there.

Atari Drops WEA Distribution

LOS ANGELES—In a major restructuring of its distribution, Atari Inc. is dropping WEA as a national distributor to its normal record/tape customers and appointing approximately 40 exclusive distributors who will carry no competitive game lines.

WEA's Chicago, Atlanta and Dallas warehouses will still pick, pack and ship Atari home video products to distributors in those regions, emphasizes Mike Moone, Atari's president of domestic consumer electronics. These three warehouses will continue to supplement major Atari warehouses at the Sunnyvale, Calif. home base and in Edison, N.J.

Atari is currently in negotiation with its distribution slate. Moone states that appointments will be made public as soon as all such deals are firmed nationally.

On the question of whether Atari

VSDA To Study NARM Meet

• Continued from page 3

on a committee. The board has accepted the resignation of Denver retailer Bob Singer, who cited other business commitments as the reason.

All VSDA board members attended the Washington meeting except for Atkinson, Morowitz, John Marmaduke and Goodman. The latter had accepted a merchandising prize trip to Japan at the time.

VSDA is also expanding its annual awards, adding an adult movie award and a presidential award to be presented by Barnako. The other 11: classics in drama, children's, comedy and musicals; current movies in the same four categories; sports, instructional and video games.

will still directly service house accounts such as the mass merchandising department stores, Moone says he expects that procedure to continue.

A report that Atari hardware and software merchandise would be consigned in a security-guarded area in the new distributor's warehouse (Billboard, March 26) was deemed incorrect by Moone.

Arista/RCA Talk Deal

• Continued from page 1

Earlier reports of discussions between Arista and RCA were heatedly denied by principals of both labels. Only recently, the apparent desire of Ariola to seek out a new identity for Arista gained new currency via reports of talks with MCA, negotiations which foundered at a Los Angeles meeting March 14 (Billboard, March 26).

If a switch to the RCA/A&M branch organization is in prospect for Arista, it may have to first work out contractual relationships with its independent distributor web. The formal ties it established with wholesalers some years ago are considered unique in the industry.

Big 3 Catalog Sale Confirmed

NEW YORK—Columbia Pictures Publications formally reported last week its acquisition of the Big 3 Music print catalog from CBS Inc. (Billboard, Feb. 12). CBS acquired Big 3 in January as part of its purchase of United Artists Music from MGM/UA Entertainment Co.

Inside Track

Six leading indie distributors that handled Chrysalis Records have now established a warchest of \$60,000 to explore possible legal action against the label and CBS Records in the wake of the company's defection from their ranks to the CBS branch system (Billboard, Jan. 29). The group, which includes Piks, Cleveland; MS, Chicago; Western Merchandisers, Amarillo, Tex.; All South, New Orleans; and Schwartz Brothers, Lanham, Md., is looking for legal representation now that Arent, Fox, Kintner, Plotkin & Kahn has declined to represent them following a Feb. 26 meeting in Washington. Arent, Fox attorney Charles Ruttenberg, who doubles as general counsel for NARM, will not discuss the firm's decision.

Expect MCA to give formal notice that promotion veteran Jerry Sharell has come aboard as MCA Records' new senior vice president, a post apparently created for the former Elektra/Asylum promotion chief. If his new job has the same senior VP stripes, the assignment is said to be different, involving the former Buddah promo topper and erstwhile crooner in a number of different areas.

Expect a new formula for a major blank tape manufacturer for advertising allowance. It would be a return to the one-time base for much advertising subsidization, wherein the manufacturer provides a percentage of the net or gross of prior month's billing. 'Tis said this one will be 3% of gross billing accruable. . . . Track waits with bated salivary glands for the next mailing promoting a new video game based on "The Beefsteak Liberation Army." Already the longest continuous mailed promo in recent industry history, the mailings contain a variety of tomato products ranging from puree to ketchup, all with over-printed promo labels.

Now that he has added several labels, including the Fantasy group, Concord Jazz, Pausa, Palo Alto, JAM and Ranwood, California Distributing's George Hocutt has added a promo man, Mike White, at enlarged quarters in the Fantasy Building, Berkeley. . . . Domilin Films, in which Irwin Steinberg is associated with several filmmakers, has sold its first movie, "Why Me?," about a lady who undergoes more than 35 plastic surgeries after an auto accident destroys her face, to ABC-TV.

Arista expects delivery of its first Hall & Oates disk early next year. Now RCA, for whom they recorded, and Arista are trying to resolve whether it's one or two more albums still due for release on RCA. . . . Bourne Music takes over the digs at 437 Fifth Ave. in Gotham that formerly housed another oldline publisher, E.B. Marks, which has been purchased by Freddy Bienstock and the Hammerstein Music & Theatre Co. Latter buyout may also include Dorothy Rodgers, widow of the late composer Richard.

MCA shareholders will deliberate the possibility of that firm increasing its common shares from the present 60 million to 100 million early in May. . . . WCI prexy Steve Ross got the longest feature run in years in a recent L.A. Times financial section. Track learned for the first time that Ross formerly played end for the Cleveland Browns, as well as lots of other personal goodies.

Isn't Kat Family Records, now owned by music attorney Joel Katz as a CBS affiliated label, about to be acquired by Kirby Kinman, the Atlanta businessman, who already owns Robox Records, Quadrafonic Studios,

Nashville, and is rumored angling for Atlanta's Video Music Channel?

Don't be surprised if you hear Hugh Landy of PRC, the manufacturing entity, may depart for a job with a major maker of cassette shells. Landy could not be reached for comment. . . . Lieberman Enterprises placed second in the Twin Cities United Way Communications contest for companies with fewer than 500 employees, while the Target Stores topped the division for firms with more than 2,500. Track overlooked Lieberman's closing of its L.A. branch in its recent overview of the firm. . . . Bernie Brody set some kind of a record when he stepped down as treasurer of the California Copyright Conference, L.A., last week after 34 years.

Jay Leipzig, who recently established an indie public relations and ad/marketing consultancy in Merrick, N.Y., has been named to the board of directors of the performing arts wing of Colden Center of Queens College's concerts center. . . . If rumors are true about a sale of Chappell Music, one of the figures tossed around amounts to \$150 million. PolyGram paid a then-record sum of about \$40 million for the firm a decade ago.

Don't try to reach execs at the Record Factory, San Francisco, from March 27-31. Sterling Lanier and Bob Tolifson are sequestering with about 14 of their key people at the Asilomar, Pacific Grove, Calif., where an economist, a CPA and an investment counselor will huddle with them. A futurist from Stanford Univ. will also titillate them.

Anticipate a union wherein MCA Records takes over distribution of Rocshire and High Velocity Records in a deal with Gary Davis of the Orange County, Calif. record/tape/studio conglomerate.

Edited by JOHN SIPPEL

Back Track

30 years ago this week: RCA readying an album of Adlai Stevenson speeches. . . . Cole Porter's "Can Can" opened in Philly with Gwen Verdon and Hans Conreid in the cast. . . . Columbia mulling the hiring of 10 promo men to work with distributors. . . . Joni James split with manager Roy Roddie. . . . The federal tax on records hit an all-time record monthly high of \$925.360 for sales in December, 1952.

20 years ago this week: Decca Records' net profit after taxes for 1962 was \$2.9 million. . . . Johnny Kaplan suggested at the ARMADA convention that all albums be reduced to \$2.98 list with a \$1.42 distrib price and \$1.86 dealer price, with Mercury's Kenny Myers replying: "We couldn't sell for under \$1.50 and stay in business." . . . A national Billboard survey indicated that the average radio station increased its record show time to 97.8 hours weekly compared to 53.2 hours in 1953.

10 years ago this week: Al Franklin plugged his Franklin Music stores into a computer bank. . . . Canadian Gary Salter started Avenue Of The Americas label. . . . Dick Spingola moved from the Chicago branch of WEA to the controller's post at the home office in Burbank.

Lifelines

Births

Girl, Jessica Ann, to Jane and Brian Collins, March 8 in San Antonio, Tex. He is a singer-songwriter for Primero Records.

★ ★ ★

Boy, Kristopher Thomas, to Martha and Kevin McManus, March 2 in Nashville. He is chief engineer for Hilltop Studios there.

★ ★ ★

Boy, Tuffy Carlton Nathaniel 3d, to Karen and Tuffy Williams, Feb. 6 in Kansas City, Mo. He is president of Tuff-Stuff Inc. there and the K.C. Opry in Independence, Mo.

Marriages

George Jones to Nancy Sepulveda, March 4 in Woodville, Tex. He is an Epic recording artist.

★ ★ ★

Rick Vito to Amy Brown, March

13 in Los Angeles. He is a member of the Jackson Browne group.

★ ★ ★

Tony Morales to Lorraine Feather, March 15 in Sherman Oaks, Calif. He is a drummer. She is a member of the Planet Records act Full Swing.

★ ★ ★

Randy Roberts to Lillie Gonzales, March 17 in New York. He is national singles sales director, dance and video promotion, for PolyGram Records. She is a television media buyer.

★ ★ ★

Geoff Bolton to Leigh Denham, March 14 in St. Thomas, Virgin Islands. He is a producer-director for MTV. She is manager of QUBE programming for Warner Amex Cable Corp.

Deaths

Rocco Laginestra, 56, after a brief

illness March 21 at his home in Franklin Lakes, N.J. Laginestra, a senior vice president of RCA Corp. and a special assistant to RCA chairman Thornton Bradshaw, served as executive vice president of RCA Records from 1969-1970, when he was named president of the record division. He moved to the RCA corporate staff in 1974 as staff vice president of operations analysis and studies. Laginestra was elected an officer of RCA Corp. in 1977. He is survived by his mother, two sons and three daughters.

★ ★ ★

Marvin Saines, a Moss Music Group executive and former head of CBS Masterworks, of a heart attack March 20 in New York (separate story, page 60).

★ ★ ★

Margret Manning, 62, of a cerebral hemorrhage March 10 in New York. She is survived by her son, Steve Manning of Steve Manning Associates, a music business public relations firm.

BREAKING THE SOUND BARRIER

Sine Qua Non Answers the Blank Tape Challenge!

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ARTISTS:

Richard Stoltzman/Peter Serkin
Charles Gerhardt/National Philharmonic
Anthony Newman/L.A. Chamber Orch.
Morton Gould/London Symphony Orch.
Empire Brass Quintet/Carlos Montoya
Jean Pierre Rampal/Canadian Brass
and many more

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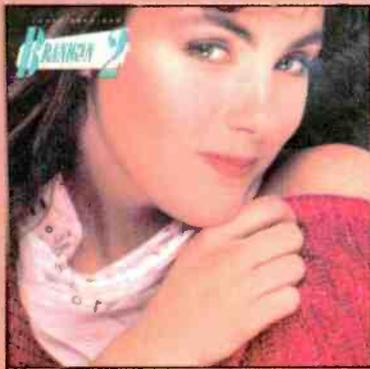




It is the rare artist indeed who has ascended the ladder of success with the speed, style and savvy of Laura Branigan. Less than a year ago she was an unknown singer celebrating the release of her debut album. Today her track record includes a hit album, a number one record, a RIAA gold single, "GLORIA," and a Grammy nomination. It is with great pride we present her newest triumph, "BRANIGAN 2."

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