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INVENTORY SHUTDOWN**Trade Mulls Fate Of Pickwick Distrib Net**

By IS HOROWITZ

NEW YORK—The abrupt closing of all Pickwick distribution branches and sales offices Monday (28) kicked off a storm of industry speculation regarding the future of the nation's largest independent wholesaling network.

Word later in the week that Pickwick would reopen its branches April 4 did little to stem persistent rumors that the temporary shutdown and barring of staffers from the premises, ostensibly for inventory taking, portended an eventual spinoff by parent company American Can of Pickwick's distribution entity or, at the very least, significant retrenchment. Some observers, both within and out of Pickwick, tied the move more directly to the exit by Arista Records from Pickwick and independent distribution, and read into the inventory-taking development a prelude to adversarial action against Pickwick's former client label.

At presstime, however, a company spokesman denied there was any connection between the Arista development and the temporary shuttering. He said its purpose was simply to provide data for refining marketing strategy. All branches will

(Continued on page 50)

Arista Loss Seen As Impetus To Legal Action By Distributors

By LEO SACKS

NEW YORK—The second loss of a major label to branch distribution within three months has created a greater sense of urgency among some independent distributors to move ahead with antitrust action.

Buffeted by the defection in January of Chrysalis Records to the CBS branch network and the impending shift of Arista Records to the RCA branch system, the independents in-

dicate that they are accelerating steps to initiate legal action against the corporate parties (Billboard, April 2).

The distributors, who include MS in Chicago, All South in New Orleans, Schwartz Bros. in Lanham, Md., Western Merchandisers in Amarillo, Tex., and Piks in Cleveland, are exploring their options with the Chicago law firm of Rothschild, Barry & Meyers. Attorney Norman Barry confirms that his

partners have been studying a damage claim against CBS on behalf of MS president John Salstone, a long-time client, but that a complaint is only in "the formative stage."

"We have been contacted by more than one distributor asking us to look into the legal ramifications of the CBS takeover," he says. "Antitrust is a very technical end of the law. There are jurisdictional, venue and proper party questions to consider." Asked whether the RCA-Arista pact might make either company a co-defendant in an action against CBS, Barry replied that "everything is a consideration."

Commenting on the prospective loss of Arista, Schwartz Bros. president Jim Schwartz, who handled the label in the Philadelphia, Washington and Baltimore markets, and in North Carolina and South Carolina, calls it "an abomination."

"After 37 years in the business, it's

(Continued on page 50)

RCA Stake In Arista Is Firmed

By IRV LICHTMAN

NEW YORK—Arista Records is expected to switch to RCA branch distribution at the end of May or in June under terms of RCA's acquisition of a 50% interest in Arista from its German parent, Bertelsmann. Other details of the purchase, in-

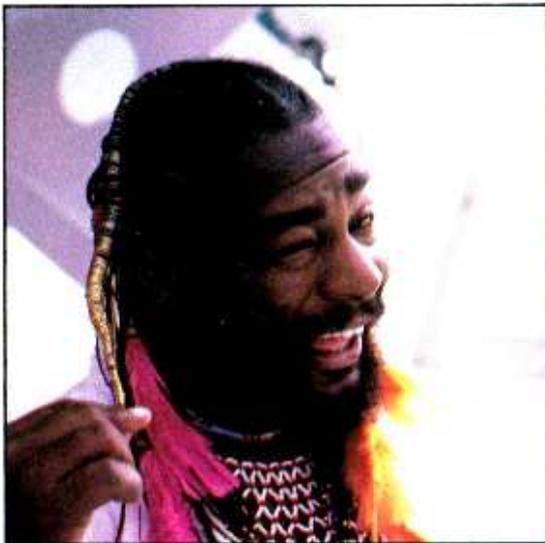
cluding monetary considerations, have not been disclosed.

Arista, which retains its current internal structure under president Clive Davis, informed its independent distributor network of the switch Monday (28) via letter and, says a label spokesman, phone calls. Already shaken by the rumors of Arista's de-

parture from their ranks (Billboard, April 2), the indie distributors were also given terms of continued purchases of Arista product, as well as returns policies:

- If distributors are completely paid up through March, Arista will honor future orders—probably, it's

(Continued on page 50)



CLINTON'S ATOMIC DOG READY TO EXPLODE POP!—George Clinton's outrageous single "Atomic Dog" (7" B-5201, 12" #8544), already a Hot Soul chart-topper, is poised to attack the pop charts. With a sensational new video and Clinton's worldwide "I Break For Atomic Dogs Tour" in support, a nuclear chain reaction of sales and radioactive airplay are imminent! "Atomic Dog"—from the album phenomenon **Computer Games** (ST-12246) from Capitol.

(Advertisement)

—Inside Billboard—

- **PROGRAMMER LARRY MOFFITT** has returned to KGGO Des Moines, where he spent three years before joining the Doubleday chain. His new duties at the AOR outlet embrace PD and a morning slot shared with Larry Morgan. Radio, page 10.

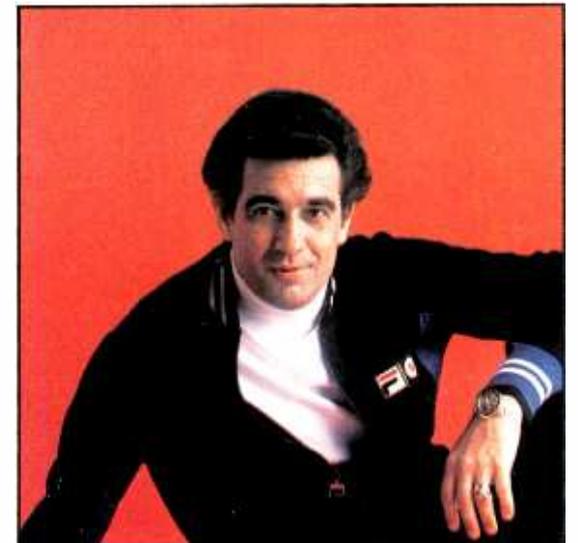
- **TOWER RECORDS** is providing the first record/tape retail test of 3M's new articles surveillance system, designed for cassettes. Site is Sacramento, but the chain is soon to expand application elsewhere in California and in New York. Retailing, page 21.

- **WHBQ MEMPHIS** will switch to news/talk next month, under the direction of Florida talk personality Carson Rennie. The onetime Top 40 giant, currently adult contemporary, will be consulted by Sudbrink's Dick Casper. Radio, page 10.

- **BLACK CONCERT PROMOTERS'** support—or otherwise—of Rev. Jesse Jackson's Anheuser-Busch/SuperFest boycott continues to generate strong feelings within the black music community. Not all those involved believe the Operation PUSH chief is taking the best approach. Page 3.

- **VIDEO DEALERS** in California appear perplexed and confused by use tax obligations on the sale and rental of video software. The state's Board of Equalization says everything is perfectly clear, however. Page 3.

- **CABLE TELEVISION'S** promotional power in music is now widely acknowledged. New developments in this field include expansion at Atlanta's Video Music Channel and the arrival of Country Music Television (CMTV). Page 3.



THE BEST OF PLACIDO DOMINGO—Deutsche Grammophon presents both sides of the world's most thrilling tenor on two sides of pop and two sides of classics. Included are tangos, evergreens, arias and the first U.S. release of "EL MUNDIAL," themesong of the 1982 World Cup Soccer games. DG 2LP 2721 262 2MC 3378 143 Specially Priced. Contact your PolyGram representative for details.

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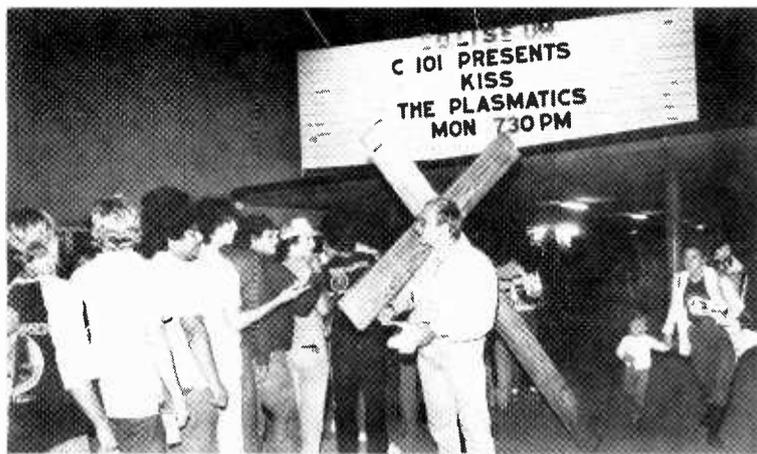
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Billboard photo by George Gongora
LISTEN HERE—A lone demonstrator distributes leaflets protesting the recent Rev. Jesse Jackson's national boycott of Anheuser-Busch products and avoid working any Budweiser SuperFest dates (Billboard, March 26) continues to spark controversy within the black music community. Supporters of the boycott, led by Solar Records' president and prominent black promoter Dick Griffey, feel the promoters have to view SuperFest as one small issue "in the overall picture of Anheuser-Busch's discriminatory practices against black America." But to black promoters planning to participate in SuperFest in co-promotions with white promoter Michael Rosenberg's Marco Productions, such as Teddy Powell of TP&B Productions, the issues aren't linked. "The jobs and capital created by these concerts are needed in the black community," says Powell.

Row Continues Over Bud Boycott Black Promoters Debate Ethics Of SuperFest Deals

By NELSON GEORGE

NEW YORK—The question of whether black promoters should join Rev. Jesse Jackson's national boycott of Anheuser-Busch products and avoid working any Budweiser SuperFest dates (Billboard, March 26) continues to spark controversy within the black music community.

Supporters of the boycott, led by Solar Records' president and prominent black promoter Dick Griffey, feel the promoters have to view SuperFest as one small issue "in the overall picture of Anheuser-Busch's discriminatory practices against black America." But to black promoters planning to participate in SuperFest in co-promotions with white promoter Michael Rosenberg's Marco Productions, such as Teddy Powell of TP&B Productions, the issues aren't linked. "The jobs and capital created by these concerts are needed in the black community," says Powell.

Griffey, who with Jackson organized the National Assn. of Black Promoters, says, "We stand behind Jackson's position on the SuperFest. As far as I'm concerned, any promoters who work with Rosenberg are just like the enemy at this point. It's just like back when it was time for the slaves to be freed, there were blacks who wanted to keep us in slavery."

To Griffey, the 50/50 partnership with Rosenberg on individual dates—while Rosenberg handles the tour nationally—simply isn't enough. "Why should the white man be in charge? We (black promoters) should have it all. I don't see any-

body rushing to give us half of a Rolling Stones date or a Who date. There are black promoters who can handle all that, yet we're never offered them."

Moreover, Griffey says, "These promoters are looking out for their interests and ignoring the larger issue of black employment and black distributorships with Anheuser-Busch. Blacks constitute a major part of their market, yet in no way is a large portion of what we put in being returned to us. That is an issue bigger than SuperFest."

Jim Welcome, president of Cleveland's Headliner/Welcome Productions, echoes Griffey in a March 24 prepared statement: "Until there is a complete cessation of the unfair business practices of the Budweiser

News

CD Broadcasting On The Rise As Stations Receive Hardware

By IS HOROWITZ

NEW YORK—Compact Disc broadcasting is burgeoning, as major market classical radio stations across the country are receiving digital players and integrating their use in both scheduled and ad hoc programming.

While a number of stations had tested the digital waters earlier via special access to players, it was only with the distribution of Compact Disc hardware by Sony beginning last month that the trend began gaining momentum. Free players

and a commitment for a continuing supply of disks were given to 28 radio stations, 15 of which are full-time classical outlets (Billboard, March 12).

A number of stations report they have also received or been promised Magnavox CD players, supplied at no obligation other than mention of the brand each time it is used to air recordings. A spokesperson for Magnavox says this gratis distribution so far is being only made to "a few individual stations," but that a more ambitious program is being developed.

KLEF Houston entered the digital era last Sunday (27) with a two-hour program sponsored by a local Sony distributor which generated strong listener interest, according to program director Ira Black. Local television covered the radio station launch as a news event, an unusual example of cross media coverage.

CD programming is being phased in on "regular rotation," says Black, and KLEF is currently planning to air at least one two-hour CD program a month. A Magnavox player is expected "in a week or two," he adds.

WFMT Chicago, no newcomer to digital (its first test broadcast of a digital recording was last June), has been running a weekly CD program since the beginning of March, when it received its Sony player. That program, "Music In The New Media," will be superseded by a new program beginning this week, "New Recordings, New Sounds," which each week will feature recently released recordings that are either

digital or analog. The station also has a Magnavox player.

Inadequate software supplies remain a problem shared by WFMT with other stations probing the new technology. Program director Norman Pellegrini says there are now about 30 CD records in his library, well above the average encountered elsewhere. He notes that one of the

(Continued on page 35)

Companies Unite For Promotion Of Compact Disc

LOS ANGELES—Hardware and software companies are slated to team in a new non-profit trade organization formed last week to promote the digital Compact Disc.

Tentatively titled the Compact Disc Group, the coalition was unveiled here Wednesday (30) by Steve Traiman, vice president and executive director of the Recording Industry Assn. of America (RIAA), which together with the National Assn. of Recording Merchandisers (NARM) has bestowed its official support on the new group (Billboard, March 26). The move followed meetings held on both coasts by Traiman, who met with about 40 executives from 28 different firms invited to the sessions in Park Ridge, N.J., last Thursday (24) and in Burbank on Tuesday (29).

First project scheduled for the or-

(Continued on page 52)

MUSIC CHANNEL Atlanta Cable Service Eyes Satellite Distribution

By LAURA FOTI

NEW YORK — Atlanta's Video Music Channel is actually broader-based than its name indicates—and getting broader. Yet, at the same time, the service remains localized, catering to the musical tastes and activities of Atlanta residents.

"We're developing in two separate directions at once," says Michael Greene, vice president and general manager. "By the end of the year we'll be in more than 250,000 homes in the Atlanta area. We're also a tape-distributed service, and we'll be satellite-distributed in three months." The channel currently reaches about two million homes na-

tionwide, on 32 cable systems.

"The localized concept is very exciting," Greene says. In fact, he once co-founded a company called the Cable Marketing Group, with Robert Senn. "We would precede tours in a particular area by going to local channels and getting the groups' clips on. We began brokering programs, selling advertising and consulting, to the Video Music Channel, among other services. We liked it so much we took it over last October." Senn, meanwhile, has left to work at Warner-Amex.

In pursuit of the goal of being satellite-delivered, Greene has met with both ESPN and USA Network, discussing the possibility of either

service offering the Video Music Channel as a daypart. "We want to be a programming alternative to MTV," says Greene. "There's room for both of us nationally." He describes the Video Music Channel as "urban contemporary."

"Our programming is about 30% black, 70% white," says Greene. "We're programmed much differently than a traditional radio station." He adds, "I take exception to claims that MTV is 'racist.' Their format excludes some wonderful black artists, but that's the way they choose to format the channel—similar to radio."

(Continued on page 24)

Tax Issue Perplexing Calif. Video Dealers

By EARL PAIGE

LOS ANGELES—The rental vs. sale issue embroiling video specialty retailers in Capitol Hill lobbying battles with the movie studios has developed another twist. In California—and quite likely other states—dealers are liable for tax payments on both rental and sale video product. The issue has just surfaced locally, surprising many retailers who say they're perplexed by regulations and enforcement patterns.

Robert Nunes, chief of field operations for the California Board of Equalization, says video dealers should not be confused. He says the board has issued regular guidelines and updates.

Causing a new wave of concern is a recent board action involving Video Station, the Santa Monica-based store plan marketer, wholesaler and manufacturer. The prominence of Video Station and its president and chief operating officer, George Atkinson, who is also a board member of the Video Software Dealers Assn. (VSDA), is adding to area retailers' widespread concern. VSDA, in fact, has issued a memorandum on the tax in California because it is unique.

Video Station's company-owned stores were audited by the board for three years, according to a report March 25 in the Santa Monica Evening Outlook newspaper. The use tax assertion by the board was responsible in part for an adjustment in Video Station's financial state-

ments that overstated the firm's net worth by about \$1 million as of Sept. 30, 1982.

Without acknowledging one way or another that the board is currently stepping up use tax enforcement, Nunes says "there is no secret" regarding the board's long-standing efforts to enforce the tax. "Interest and penalties are applicable over a long period," he says. "There is an eight-year statute of limitations. This could be serious for such a young industry as the video specialty store business."

Several points of confusion are mentioned by area retailers. For example, most believed the use tax to be 6%, but a transit tax added half a percent last July in certain counties, among them Los Angeles County, so that in those areas the tax is in fact

6½%. Those counties, Nunes says, are identified in various newsletters and guidelines the board has issued.

Some dealers are confused as to when to submit use tax payments on rental libraries. Nunes says the board has monthly, quarterly and yearly reporting periods. He indicates the schedule relates to the amount of liability various dealers have. Most pay quarterly.

Still further confusion exists as to the formula for payment. Dealers have an option, Nunes says, of paying based on the cost of the movie going into the library or otherwise on the per rental price.

Charles Ruttenberg, VSDA counsel in Washington, refers to the July, 1982 memorandum that attempts to

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CMTV NETWORK GOES ON SATELLITE

Cable Getting Still More Country

By KIP KIRBY

NASHVILLE—The competition for country cable audiences is heating up. At the same time that The Nashville Network was launching its channel, which has an estimated seven million subscribers, CMTV began beaming its broadcast signal via satellite.

Although CMTV (which stands for Country Music TV) actually went on satellite March 5, two days earlier than Nashville Network, the company has not yet officially licensed cable operators to begin carrying the channel. Instead, it is in a "marketing mode," preparing for a national on-air launch within 30-60 days. Glenn Daniels, founder of CMTV and president of Video World International in Hendersonville, Tenn., forecasts CMTV's debut by summer with a minimum sub-

scription of two million homes.

Daniels is quick to say that, though his network and the Nashville Network will be competing for the same cable audience, there is a definite difference between the two channels. "The Nashville Network is a variety programming channel," he explains. "CMTV will be an all-music channel, structured like a contemporary radio station with video."

CMTV has been on the drawing board for more than two years, according to Daniels. In preparation for the eventual launch, Daniels' production company, Video World, has been shooting in-house footage for several years.

"We have in excess of 5,000 video segments," he says, "estimated at a value of \$10 million. About 25% of the video we're now using on the satellite transmission are from record

companies, including CBS, RCA and Warner Bros."

CMTV will operate on a radio-style top 100 format, with clips rotated according to chart position and popularity. Daniels also plans to intersperse oldies and concert pieces with album cuts from new product. CMTV video jockeys will be live for 12 hours a day, playing basically three-song segues with minimal talk. After 12 hours, the format will be repeated. The network will broadcast music 24 hours a day in stereo.

Video World will serve as the in-house production unit and is offering to tape artists in its studios or on location, both in concept and concert segments. Besides shooting acts doing their current hits, Daniels plans to have them perform two or three past hits as well in order to build up an on-air oldies library.

(Continued on page 36)



THE FUROR—A&M's Falco, (center) explains (in English) why his version of "Der Kommissar" is better than After The Fire's during a visit to WNEW-FM New York. He was met by, from left, program director Richard Neer; music director Jim Monaghan; A&M field rep Albert Cafaro; operations director Scott Muni; and news director Earle Bailey.

NEW TEAM

RCA Records Restructures Management

NEW YORK—RCA Records has restructured its senior management team, declares label president Bob Summer, in response to an "aggressive growth phase" for the company's audio and video segments.

Under the restructuring, Jose Menendez, who joined the label as vice president of staff operations and finance in January, 1982 after eight years at RCA's Hertz division, assumes the post of executive vice president of operations. Reporting directly to Summer, he has responsibility for the label's domestic and international operations functions.

Don Ellis moves over from chief of RCA's U.K. operation to vice president of RCA Records/U.S.A. & Canada, a post formerly held by Jack Craigo. Latter left the label this month to assume the presidency of Chrysalis Records. Ellis' overall function differs from Craigo's in that it does not include direct involvement in sales and distribution, but rather focuses on a&r, marketing and promotion.

Additionally, Larry Gallagher is promoted to the newly created position of vice president of sales, marking a move by the 18-year RCA veteran from director of national sales accounts. Both Ellis and Gallagher report directly to Menendez.

In addition to Ellis and Gallagher, other executives reporting to Menendez include the following, who retain their current posts: John K. Mangini, vice president of operations services; Thomas W. McIntyre, vice president of strategic planning; and Robert Gordon, vice president of direct marketing.

Menendez also assumes the additional post of acting vice president of international, while Ekke Schnabel assumes a new post as vice president of international business affairs for licensing and Pacific operations. RCA says it expects to have a U.K. replacement for Ellis shortly.

Another post held by Menendez is that of a board member of RCA/Columbia Pictures domestic and international home video ventures. These units distribute home video programs in several major markets around the world.

Siner Says Changes Aim To Alter MCA's Profile

By SAM SUTHERLAND

LOS ANGELES—A top-level executive shuffle at MCA Records is intended as a signal to the trade that the company is shifting to high gear, according to label president Bob Siner. He links last week's managerial realignment to revisions in MCA's stance in talent acquisition, promotion and marketing.

Siner confirms that the reorganization began with the appointment of label veteran Jerry Sharell to a newly created post as senior vice president (Executive Turntable, this page). Concurrent with Sharell's new mandate, in which he'll oversee promotion, publicity and artist relations as well as the day-to-day operations of the label, three senior label executives have departed: Pat Pipolo, vice president of promotion, AOR promotion director Don Wasley and Joe Wissert, who joined the company last July as vice president of a&r.

Meanwhile, Siner says a number of senior executives will now tackle altered job assignments as part of his mission to change the label's indus-

try profile. That definitely includes the acquisition of major established artists, which he sees as a conscious "shift in policy" since the late '70s, when both divisional and corporate chiefs generally sidestepped bidding wars for available superstars.

Siner cites the Sharell appointment as part of this talent plan. "That's why it's so important to bring someone in to oversee the day-to-day aspects," he asserts. "My responsibility will be to go out and alert acts and managers not only to the label, but to the whole range of entertainment services and opportunities we can offer as part of MCA, whether in film and tv or elsewhere."

Interestingly, Siner's claim to a more bullish posture in talent acquisition doesn't include plans to replace Wissert. For now, Leon Tsilis has been tapped to oversee that sector, but Siner indicates he's pursuing the creation of multiple avenues for negotiations. Accordingly, Siner says he'll now encourage MCA's field staff to function as a regional

(Continued on page 52)

Executive Turntable



Menendez



Ellis



Gallagher

Record Companies

RCA Records in New York has reorganized its senior management team (separate story, this page). Jose Menendez has been named division executive vice president of operations and acting division vice president of international. He was division vice president of staff operations and finance. Reporting to him are Don Ellis, who leaves his post as managing director of RCA Records U.K. to become division vice president of RCA Records/U.S. and Canada; Larry Gallagher, newly promoted to division vice president of sales; John Mangini, division vice president of strategic planning; Thomas W. McIntyre, vice president of strategic planning; and Robert Gordon, division vice president of RCA Direct Marketing. A new managing director for RCA Records U.K. will be named shortly.

MCA Records has appointed Jerry Sharell senior vice president, a new post. Based in Los Angeles, he comes to the label from Elektra/Asylum, where he was senior vice president of promotion, his last post during a decade with the company. MCA has also appointed Kathy Sullivan regional promotion manager for St. Louis/Kansas City, and John Grady regional promotion manager for Minneapolis. Sullivan has been an account service rep for MCA Distributing since 1981. Grady was branch promotion manager for Pickwick International in Minneapolis. . . . Hammond Music Enterprises Inc. has promoted Nina Yablon treasurer in New York. She was appointed assistant treasurer and general manager in 1982.

Video/Pro Equipment

Michael Branton, vice president of programming for Videowest Productions in San Francisco, is the new manager of the company's production services division.

(Continued on page 52)

Canadian Promoters Slam Tariff Increases

By KIRK LaPOINTE

OTTAWA—A showdown will occur this week between the Canadian government and the country's concert promoters and arenas over a proposed performing rights tariff which, its opponents say, could force the widespread curtailment of touring.

Promoters are angry over whopping tariff increases of more than 1,600% to be paid to the Composers, Authors & Publishers Assn. of Canada Ltd. and PRO Canada Ltd. "This is the worst thing that could happen to us right now," says Donna Stevens, assistant to Concert Productions International president Michael Cohl in Toronto. "It's a life and death situation," adds Debra Rathwell, vice president of Donald K. Productions in Montreal.

While the new fees have outraged many industry representatives, a spokesman for the federal Consumer & Corporate Affairs Dept. cautions that increases are always the target of complaints.

Under the proposal, promoters

would pay 3% of their gross revenues to CAPAC and/or PRO Canada, excluding amusement and sales taxes. Under the arrangement for the calendar year 1982, CAPAC was paid .175%. PRO was paid .175% for most music shows and .125% for classical music performances. The classical music fee would remain the same under the proposal.

The old system saw promoters pay \$525 on a show with 20,000 attending at \$15 a ticket. The new performing rights fee for such a show would be \$9,000.

The proposals were first published last December, and industry representatives have reacted strongly to them. Rush manager Ray Danniels says his group will play fewer shows in Canada if the pro-

posals are approved. A hearing Tuesday (5) in nearby Hull, Quebec will determine if modifications are needed to the proposed tariffs.

Meanwhile, the board has approved a series of tariffs affecting performing rights organizations. A 45-cent tariff has been approved for the first 50,000 tickets, with a 24-cent tariff on the next 50,000. But concert promoters would have to advance 75% of the estimated total attendance.

Fees for promoters where PRO Canada members play would reach only about one-quarter of one cent per person for the first 50,000 and even less as attendance increases, by comparison.

In a rare display of unanimity, such diverse groups as Concert Pro-

ductions International, the National Arts Centre in Ottawa and the Canadian National Exhibition in Toronto are calling for federal reconsideration of the proposals.

Among the lengthy tariff changes for CAPAC are:

- Group performance fees ranging from \$3.25 for a potential audience of less than 500, up to \$14.85 for arena-sized shows of between 10,001-15,000, based on a three-minute performance. A 60-minute to 90-minute performance would quadruple that, with a 500% increase for performances of more than 90 minutes and less than 120 minutes.

- Solo performance fees ranging from \$1.60 for audiences of less than 500, up to \$7.55 for arena-sized shows, with the same increases according to length of artist performance.

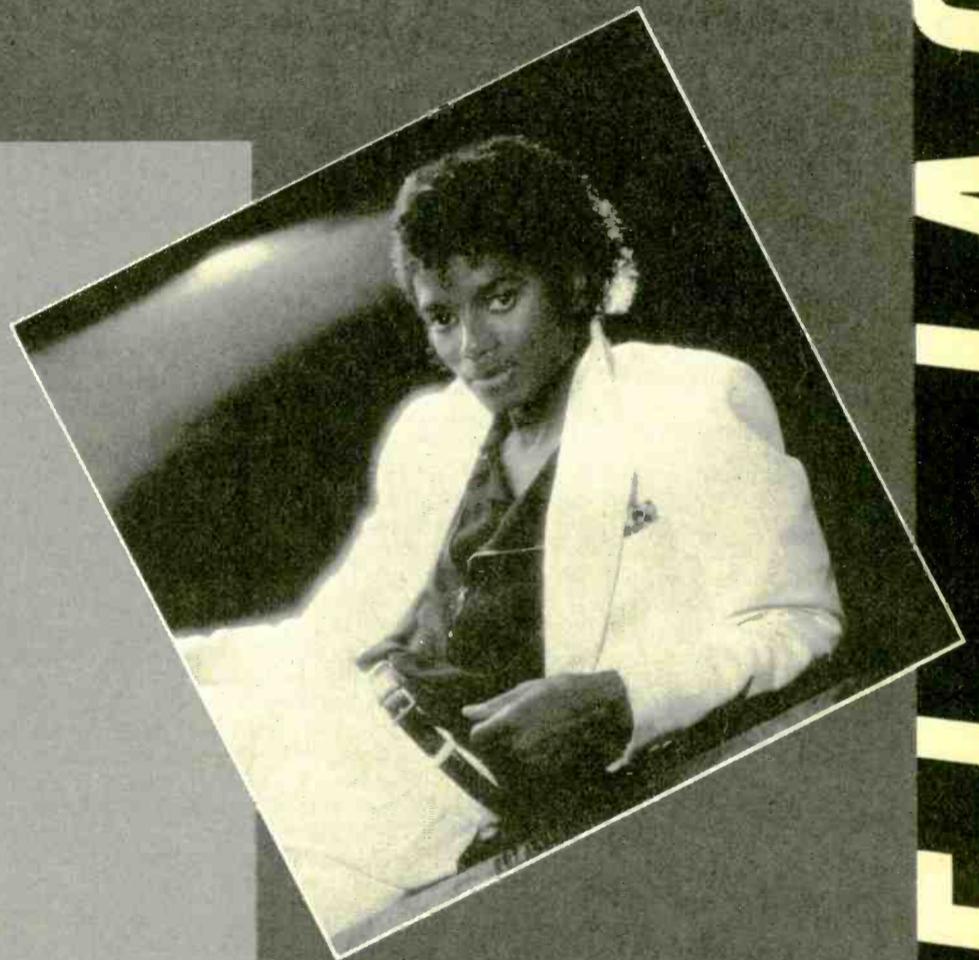
- Club fees based on amounts paid for entertainment, ranging from \$7.50 for artists costing less than \$1,000, up to \$90 for a \$9,000-

(Continued on page 42)

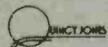
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Thriller

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- 1 **Gold Single**
"The Girl Is Mine"
with Paul McCartney
- 1 **Gold Single**
"Billie Jean"
- 1 **Number One Single and Album in the U.K.**
- 1 **"Billie Jean"**
Number One Single in the U.S.A.
- 1 **"Thriller"**
Number One Album in the U.S.A.
- 1 **The first artist in BILLBOARD chart history to simultaneously occupy the Number One Spot on both the Pop, Black Album and Singles charts**
- 1 **The first Black Artist in BILLBOARD chart history to simultaneously occupy the Number One Position on both U.K. and U.S. Album and Singles charts**
- 1 **Watch for the "Billie Jean" and "Beat It" videos on MTV.**
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Publishers Look At Music Usage On TV

By JOHN SIPPEL

LOS ANGELES—The very muted water submerging attempts to broaden music usage in tv and cable programming cleared a little at the Assn. of Independent Music Publishers' luncheon here March 23.

Guidelines in this area used by Warner Bros. Music are ambiguous, according to veteran legal counsel Leonard Golove. Essentially, the firm requires a "reasonable payment," which normally includes a down payment, plus a cut of videocassette and/or videodisk sales, he noted.

Golove explained three alternatives Warner Bros. Music favors in dealing with tv producers: an advance against a per copy royalty with the accounting period variable; a license to sell a certain number of copies for a flat sum, with a new deal to be negotiated when the stipulated number of sales are achieved; and a flat sum for a predetermined period of time, after which the parties can renegotiate or the matter can go to three-person arbitration.

Both Golove and Alan Finell of Finell-Brunow Associates, a local firm specializing in negotiating clearance rights, said they had never been forced into negotiation. Golove said that he had perhaps a hundred such deals working, and that his firm was considering its first arbitration to establish a precedent.

Warner Bros. Music insists on a foreign protection clause in all its contracts, wherein if, for example, France establishes a rate higher than that specified in the binder, the company and its writers are protected.

Golove got his strongest audience reaction when he described a situation in which a major studio president put direct pressure on him after negotiations stalled for a key standard. When the Warner Bros. veteran asked how much a lifetime buyout would bring his firm, he recounted, the top executive said "\$1,500."

Attorney Martin Cohen and Evan Meadow lamented the situation, both stressing that publishing rights are around the bottom of the priority list when producers start blueprinting costs of production. Ira Selzer of Irving Music stirred a number of audience comments by observing that studios often pressure publishers by saying, "If you don't cooperate, we won't use your music." Selzer said such threats fail to intimidate him because studios don't use that much music. He favors the five-to-seven-year buyout. Independent publishers don't have to worry about

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ROCKABILLY REDUX—Two generations of rockabilly fanatics celebrate the arrival of a new LP honoring Los Angeles' burgeoning revival during a recent listening party at Hollywood's Club Lingerie. Pictured from left are: Emy Lee, lead singer of the Red Devils; Larry Collins, songwriter and former member of the Collins Kids; vocalist Johnny Meeks, once one of Gene Vincent's Blue Caps; Art Fein, producer of the "L. A. Rockabilly" set for Rhino, and Rockin' Rebels' Eddie Hill.

NARM Awarding 15 Scholarships

NEW YORK—A total of 15 scholarships will be awarded this year through the NARM Scholarship Foundation Dinner, to take place at the 25th anniversary NARM convention in Miami Beach this month. The dinner will be held Monday, April 11 at the convention site, the Fontainebleu Hilton Hotel. The Osmond Brothers will be featured performers.

Since 1966, when the scholarship program started, 210 scholarships have been awarded to NARM member company employees and members of their families, in amounts ranging from \$4,000 to \$8,000. More than \$800,000 in financial assistance has been awarded.

This year, five new scholarships have been contributed: the American Can Co. Scholarship, contributed by American Can Co./Pickwick Int'l; the Kid Stuff Records Scholarship, contributed by I.J.E. Corp.; the Capitol Records Scholarship, contributed by Capitol Records; the Margaret L. Marmaduke Scholarship, contributed by Western Merchandisers; and the Neil Bogart Memorial Scholarship, contributed by the Boardwalk Entertainment Co.

APRIL 9, 1983, BILLBOARD

PERFORMANCE REVIEW

Motown Has A Smooth Bash

PASADENA—An impressive success at reuniting much of Motown's legendary '60s roster made the label's gala benefit concert at Pasadena Civic Auditorium a generally satisfying balance of style and substance Friday (25).

With video cameras rolling to record the event for a forthcoming May special on NBC-TV, the show inevitably added more show business glitter than purists might have liked, and the demands of the taping likewise incurred minor delays and awkward pauses. But such wrinkles were insignificant in light of the overall cohesion of the program, which ran relatively smoothly, requiring only one brief retake. As such, the high-priced benefit—with proceeds going to the National Assn. for Sickle Cell Disease, thus carrying the ticket scale to a high of \$500 for the most prized seats—sustained momentum for much of the four hours involved.

That's all the more exciting considering that the evening's theme ("Motown 25—Yesterday, Today, Forever") cohered to a single label. Yet founder Berry Gordy Jr. has

built so much of that company's legacy around his own stylistic vision that the script's frequent portrayal of his empire as creative family proved convincing for most of the evening.

The format also allowed for a peek behind the footlights, acknowledging Gordy's assembly-line vision of a record company where songwriting, a&r, tour production, artist management and even choreography were all facets of the in-house machinery. Using video and film clips, the show's producers reprised early tv appearances by vintage label acts and showed a high-spirited studio reunion between some of Motown's best known writing and production teams (including Holland/Dozier/Holland, Norman Whitfield, Ron Miller, Mickey Stevenson and Harvey Fuqua, with Nick Ashford and Valerie Simpson introducing the segment); footage of current label staffers explaining, often tongue in cheek, just what the "Motown sound" represents, and even a lusty rendition of Smokey Robinson's company song, performed by the staff.

Still, the heart of the evening had to be the performances themselves, and for both industry veteran and mere fan alike, nostalgia and craft were well matched as Robinson reconstituted the Miracles (with wife Claudette once again in the lineup); the Temptations and the Four Tops faced off for a vocal and choreographic "battle" that found both acts in top form; and the Jacksons became the Jackson 5 once more in an emotional but musically precise medley of early hits featuring Jermaine Jackson once more in the ranks, if only for the night.

That family wasn't the only case where stormy fallings-out with Gordy were laid to rest in a spirit of tribute to the empire's builder. Marvin Gaye, Diana Ross, Martha Reeves and Mary Wells also appeared.

Howard Hesseman and Tim Reid reprised their disk jockey roles from the defunct "WKRP In Cincinnati" series to provide a clever montage of live hit excerpts performed by Martha Reeves, Mary Wells, Junior Walker, Syr-

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Chartbeat

Jackson Hit List Grows; Foster Cops Triple Crown

By PAUL GREIN

Michael Jackson's "Billie Jean" this week tops the Jackson Five's "I'll Be There" as Jackson's biggest hit to date. "Billie Jean" is in its sixth week at No. 1: "I'll Be There" was No. 1 for five weeks in 1970.

"Beat It," the third single from "Thriller," also surges into the top 10 this week, becoming Jackson's 20th top 10 single. Those hits are now evenly divided between Jackson's solo career and his association with his brothers. Jackson has amassed 10 top 10 and four No. 1 records in both configurations. And they're nearly balanced between labels: Jackson had 11 top 10 hits on Motown, and has collected nine so far on Epic.

Also, "Thriller" logs its seventh week at No. 1 on Billboard's pop album chart, the longest run by a black artist since Stevie Wonder held court for 14 weeks in 1976 with

"Songs In The Key Of Life." (Donna Summer had six weeks on top in '79 with "Bad Girls").

And "Billie Jean" tops the black singles chart for the ninth week, becoming one of the five longest-sustaining No. 1 hits of the past 20 years. Marvin Gaye's "Sexual Healing" had 10 weeks on top last year; the Four Tops' "I Can't Help Myself," Al Green's "Let's Stay Together" and Stevie Wonder's "That Girl" also has nine weeks.

Herewith, Jackson's 20 top 10 pop singles, ranked by peak position, weeks at peak and weeks in the top 10.

1. "Billie Jean," solo, Epic, 1983, #1 for six weeks.
2. "I'll Be There," Jackson Five, Motown, 1970, #1 for five weeks.
3. "Rock With You," solo, Epic, 1980, #1 for four weeks.
4. "ABC," Jackson Five, Motown, 1970, #1 for two weeks.
5. "The Love You Save," Jackson Five, Motown, 1970, #1 for two weeks.
6. "I Want You Back," Jackson Five, Motown, 1970, #1 for one week.
7. "Ben," solo, Motown, 1972, #1 for one week.
8. "Don't Stop Till You Get Enough," solo, Epic, 1979, #1 for one week.
9. "The Girl Is Mine," Michael Jackson & Paul McCartney, Epic, 1983, #2.
10. "Never Can Say Goodbye," Jackson Five, Motown, 1971, #2.
11. "Dancing Machine," Jackson Five, Motown, 1974, #2.
12. "Rockin' Robin," solo, Motown, 1972, #2.
13. "Mama's Pearl," Jackson Five, Motown, 1971, #2.
14. "Got To Be There," solo, Motown, 1971, #4.
15. "Enjoy Yourself," Jacksons, Epic, 1977, #6.
16. "Shake Your Body (Down To The Ground)," Jacksons, Epic, 1979, #7.
17. "Off The Wall," solo, Epic, 1980, #10.
18. "She's Out Of My Life," solo, Epic, 1980, #10.

(Continued on page 50)

Legal Action

Two Accused Of Defrauding CBS

LOS ANGELES—Two former CBS employees—Eugene "Gene" Smith, who was assistant director of collections and credit and now resides in Miami, and Roger Whitney, who was regional operations manager—were indicted March 21 by a Newark, N.J. grand jury. It's expected that both will shortly appear in court to enter pleas.

Smith and Whitney, who worked out of Pitman, N.J. for CBS, are accused of conspiring to defraud and defrauding CBS of \$300,000.

The indictment, according to U.S. Attorney W. Hunt Dumont, claims the two took \$80,000 from subdistributors from September, 1977 through January, 1980, for which they buried \$300,000 in accounts receivable files under a general U.S. Army account, which covered CBS sales to a large number of individual military installations. The U.S. Attorney emphasized that the Army

(Continued on page 52)

Turrentine Sues E/A Over LPs

NEW YORK—Stanley Turrentine is suing Elektra/Asylum Records in U.S. District Court here. He claims the label owes him \$200,000 for two albums it has not allowed him to record.

According to the suit, Turrentine's 1978 contract with E/A calls for a total of six albums, with the label obliged to pay \$100,000 in liquidated damages for any of the six LPs should the label not want them. The suit further alleges that Elektra has told Turrentine it doesn't want his fifth and sixth albums, and has not paid him. Turrentine is asking for the \$200,000, the interest on it, court fees and "such other and further relief as is just."

Adelphi/PolyGram Suit Dismissed

WASHINGTON—Adelphi Records' long-standing multi-million-dollar suit against PolyGram Records was thrown out of court March 11. The U.S. District Court dismissed with prejudice the four-charge complaint.

After granting a motion for summary judgment, senior Judge John Lewis Smith Jr. of the U.S. District Court for the District of Columbia dismissed the suit involving PolyGram, Adelphi and the Nighthawks, a former Adelphi group that later recorded two albums for Mercury/PolyGram.

The "with prejudice" judgment means that the case cannot be refiled. Counsel for Adelphi Records, however, say they intend to appeal the case.

The dismissal ends a three-year series of suits and countersuits between the labels and between both labels and the Nighthawks. The most recent suit was a \$10 million complaint against PolyGram by Adelphi, charging defamation of character, unfair competition and several other counts.

U.S. Market Is Blamed For Bertelsmann Music '82 Slump

By WOLFGANG SPAHR

GUETERSLOH, Germany—The music division of the Bertelsmann group achieved approximately the same turnover in 1982 as it had in the previous year. The weakness of the U.S. music market is being blamed.

For Ariola and Arista, West German domestic sales were up by some 12.7% compared with 1981. But that upturn was nullified by a virtually equal sales decrease abroad.

The figures for the Bertelsmann conglomerate covering fiscal 1981-82, presented here recently by Hermann Hoffmann, head of central administration and a member of the Bertelsmann board, show an increase of \$179 million to a total turn-

over of \$2.4 billion. Group profit was \$41.6 million.

The music, film and television group turnover total was \$267 million. Monti Lueftner, division head and chairman of the board of Bertelsmann AG, said: "This represents a virtual standstill on the previous year's results. The fact is that the worldwide music business recession hit our sound-carrier sector, so we just couldn't reach increased budget figures.

"The basic weakness of the U.S. record market is a main reason, plus various depreciations within our own company there, plus expected

(Continued on page 41)

TELLS LABELS OF FORMULA

MRS Proposes CD Royalty Rate

LONDON—Britain's Mechanical Rights Society (MRS) says it is prepared to base Compact Disc mechanical royalties on the highest price of a conventional album plus 50%

According to a letter sent out to record companies, MRS would make this solution to the rights debate in Britain effective only to Dec. 31, 1984. There would then be new talks on the mechanical rights rates. MRS is telling record companies that it is assumed, that existing LP formats will be transferred to CD, so that a maximum playing time of

around 45-50 minutes will be allowed.

Says the MRS circular: "If, in the future, double album repertoire of extended length is released, then the copyright formula will be increased pro rata to the timing. Certain other concessions contained within the British Phonographic Industry/MRS agreement will not apply to CD. As soon as final agreement has been reached between MRS and BPI, record companies will be formally notified."

The MRS proposal means that if a company's highest price classical product sells at a dealer price of 3.50

pounds (roughly \$5.25 at an exchange rate of \$1.50 to the pound sterling), copyright royalties on the CD format will be paid on 5.25 pounds (some \$7.87), irrespective of the price level at which the repertoire was issued on black disk.

MRS says it is vital that the Mechanical Copyright Protection Society audit service department gets label copy of all CD lines planned for release. It also suggests that, to avoid possible hassles, record companies should check the royalty base price with MCPS audit services anyway before actually releasing CD product.

BUT FRENCH FIRM LOOKS TO JAPAN

Philips Still Eyes Thomson Deal

LONDON—Philips, the Dutch electronics group, is still hoping to reach agreement with state-owned French firm Thomson-Brandt on joint production of domestic goods, including V2000 and new generation 8mm video recorders, Compact Disc players and stereo television receivers, according to company chairman Dr. Wisse Dekker. But indications from Paris suggest the French company is far more likely to begin European VCR production in conjunction with a Japanese manufacturer, using the rival VHS format.

The original talks between the two foundered in the wake of Thomson's abortive takeover bid for Grundig, blocked by the West German cartel office. It has been suggested that Philips sabotaged the bid by refusing to withdraw from Grundig, in which it holds a 24.5% stake. Instead, Thomson has now taken over another German company, Telefunken, which is already involved in the manufacture of VHS format video recorders in partnership with JVC and Thorn EMI, at a factory in Berlin.

Thomson now plans to convert existing facilities to VCR production by the beginning of next year, well ahead of the French government's 1986 deadline for a VCR plant. A site has yet to be decided, but could be in France, Germany or Italy. Production is likely to aim at up to one million units a year.

Philips, meanwhile, is looking for a deal with Thomson that will yield immediate benefits. "It is not a case of a merger or a joint venture," says Dekker. "Any deal with Thomson-Brandt would be practical, aiming at short-term results."

On the V2000 front, Philips faces an uphill struggle to establish the format against its more popular Japanese rivals VHS and Beta. But the company is also looking to Compact Disc, where a European partner such as Thomson could help stem the tide of Japanese competition.

The company recently put its weight behind European Commission efforts to push through a 19%

European Economic Community tariff on imports of CD hardware, double the usual audio equipment rate. On the grounds that Far Eastern manufacturers are threatening to undercut the market in Europe and that it needs a breathing space to build up its own sales. Not surprisingly, this move is unpopular with Philips' Japanese Compact Disc partner, the Sony Corp., and any European move to change the terms of the General Agreement on Tariffs and Trade (GATT) is considered certain to prompt Japanese demands for reciprocal concessions.

Philips has already benefited from the EEC-Japanese agreement limiting Far Eastern VCR imports and imposing a floor price for Japanese machines. While most manufacturers expect a sharp rise in hardware prices by summer, as much as \$150 in some cases, Philips has said that it does not expect to have to raise its own prices.

Corduwener Named At Phonogram Holland

BAARN, Holland—Jan Corduwener, 44, took over as managing director of Phonogram Holland April 1. He succeeds Willem Barents, who becomes commercial director of the Royal Dutch Trade Fair in Utrecht after nine years in the top position at Phonogram.

Corduwener was general manager of Phonogram Holland. Prior to that, he was general manager of Phonogram International's pop division in Baarn.

Tokyo Music Fest Ends In Tie For First Place

TOKYO—Outcome of the 12th Tokyo Music Festival March 27 was a first-time tie for first place, between Lionel Richie singing "You Are" and the Joe Cocker/Jennifer Warnes duet on "Up Where We Belong." The two acts were both awarded Grand Prix trophies and shared prize money of around \$12,500.

During the awards ceremony in the Nippon Budokan Hall, Richie announced he would donate his share of the cash award to establish a scholarship for promising young Japanese musicians and singers.

Best singer award went to Nancy Wilson, along with a \$2,100 prize. The song she performed, "Your Eyes," won the best composer award for its Japanese writer, Tatsuro Yamashita. Gold awards were given to Billy Field of Australia and Shinichi Mori of Japan, with silvers going to Connie Stevens of the U.S., Herbert Leonard of France and Mexican performer Emmanuel. The foreign judges' award was made to Ruiko Kurohashi, the special Asian award to Anita Mui of Hong Kong, and the newly-instituted Julio Iglesias award to Goro Noguchi of Japan.

The panel of judges, headed by Japanese composer Ryoichi Hattori, included actor Gregory Peck, ASCAP president Hal David, composer Bill Conti and Billboard associate publisher Bill Wardlow. In all, there were 15 finalists from seven countries. Barry Manilow appeared as special guest singer.

Music Show Seeks Support

LONDON—Organizers of the second International Music Show, which takes place here April 29-May 3 in the newly built Alexandra Pavilion, are hoping this year's event will succeed where last year's failed—in attracting support from the music industry itself.

Record companies and music publishers were conspicuous mainly by their absence at the debut show, where musical instrument manufacturers were the most prominent exhibitors, and IMS chief Kane Kramer has issued a call for broader participation. "In 1982, the record business sat on the fence and waited to see what would happen, because

the idea had never been tried before. Now we have proved ourselves, and I think record companies and publishers will get behind this all-British show," Kramer says.

Signs are, however, that even with 40% more stand space available the IMS's strength will be more as a kind of public jamboree with live concerts, star appearances and what Kramer calls "fun attractions" than as the all-embracing trade gathering and business forum he first envisaged. "The emphasis will be on more artists and more entertainment," Kramer acknowledges. "This is not a trade show but is designed with the consumer in mind."

Japanese VCR Exports Down

TOKYO—Japanese exports of VCRs in January totalled 743,000 units based on customs clearance statistics, according to the Electronic Industries Assn. of Japan (EIAJ).

Though this is an 18.7% increase based on the same month tally for 1982, it is down 22.9% on the returns for December, 1982.

The EIAJ attributed the big drop from the previous month to dwindling exports to the European Economic Community, down 0.5% from January of last year to 293,000 units. This is the first time exports to the EEC have shown a year-to-year decline. And the downturn is mainly due to the French government rout-

ing customs clearance to a slowed-down process in the inland city of Poitiers.

Exports to the U.S. increased 17% in January to 198,000 units and to other parts of the world by 55.1% to 253,000 units. Production of VCRs in January totalled 1.003 million units, up 16.6% on the same month a year earlier.

Domestic shipments of VCR units totalled 188,000, up 84.3%, reflecting a higher rate of increase than exports for the fourth successive month from October.

Japan's exports of color television sets in January increased 6.2% over the first month of 1982 to a total 259,000 units.



NIGERIAN TRIP—IFPI's anti-piracy coordinator Mike Edwards speaks to African music industry representatives during a week-long stay in Nigeria to study progress made against piracy there, discuss future strategy and explain IFPI's worldwide activities (story, page 41).

HOT TOPICS TO DISCUSS

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

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The Black Side Of Censorship

By NILE RODGERS

I was recently taken to task in the pages of this magazine (March 5) because some people feel that the lyrics of my new single "Yum Yum" are in dubious taste. At least I was in good company, since Marvin Gaye, Prince and Rick James were reprimanded too. Except for Berlin, no white artists were mentioned in the article, which was devoted to urban programmers speaking against black artists.

A wave of puritanical censorship seems to be engulfing black radio, and it would probably take a team of psychologists, sociologists and politicians to explain this phenomenon. But my guess is that we can thank the same moral majority watchdogs who have removed "Soul On Ice" and "Catcher In The Rye" from school bookshelves across the country. Book burning and record burning seem to go hand in hand.

What they would really like to do is suppress any music which talks honestly about the everyday life which a majority of teenagers lead today. Of course, this everyday life includes some exposure to sexuality.

Most kids of the 1980s aren't suffering under the burden of guilt and unnatural prurient interest about sex which was laid on their parents. I have little brothers and nephews and nieces under 16 who can't understand what all the fuss is about over my record. Of course they are interested in sex—what kid isn't? But they can also take it or leave it, according to their own level of readiness.

Can these programmers really deny the existence of black street life? Can they really pretend that most black people in America grow up with a 1950s suburban value system and live in the world of Mary Poppins? It would be hypocritical in the extreme for anyone to pretend this.

'Black kids are now to be condemned to hearing sanitized radio . . . under the misnomer of Urban Contemporary'

Many of these programmers (who are mostly male) are now approaching middle age, and have teenagers of their own at home. Being the parent of a teenager often afflicts the parent with the same kind of conservatism he once rebelled against. The same guys who used to party to Marvin Gaye's "You Sure Like To Ball" and "Let's Get It On" are now calling the realistic lyrics of "Sexual Healing" tasteless.

Alonzo Miller, programmer for KACE, appeared outraged that he was asked to play my song. "Yum Yum" comes from a schoolyard rhyme which every kid who has ever held a jump rope in his hands at recess has been hearing for generations. (I was beaten soundly when I sang it to my grandmother at age five without knowing what the lyrics meant.)

Miller's code of ethics obliged him to ban "Bad Girls" and "Nasty Girls" from his playlist, but it didn't seem to prevent him from being the co-writer, with Rick James, of the equally suggestive groupie song "Super Freak." Why is it that Mr. Miller will write (and no doubt play) his own song, but will point an accusing finger at "Yum Yum" over a year later? Could it be that he and others are succumbing to pressure from higher-ups to "clean up" black people's image and deny the very existence of street life?

It seems that it's OK for white kids to hear Ted Nugent's song, which contains the word "pootang," on their favorite heavy metal station, and no one even dreams of making an issue of it. Black kids, on the other hand, are now to be condemned to hearing sanitized radio which goes under the misnomer of Urban Contemporary, even though everyone knows it is impossible to get kids of any color to go see a G-rated movie these days.

We can debate endlessly whether violent tv shows produce future criminals, whether R-rated movies influence minds, whether books with adult themes in the hands of the young are dangerous. More specifically, we can debate whether listening to "Pass The Dutchie" by Musical Youth (now in heavy rotation on black stations) will cause kids to smoke pot, or listening to "Yum Yum" will cause an increase in teenage pregnancies.

The truth is that kids will find a way to do exactly what they were going to do anyway, before they read the book, saw the movie, or heard the record.

I would also like to address another issue, one which is narrower in scope but which is very important in our industry. I recently co-produced an album with David Bowie. The single, "Let's Dance," is being added in heavy rotation all over the country in both black and rock formats. It entered the charts in England at number 5, and in Billboard at number 54. This could never have happened if "Let's Dance" was being treated as a black record, no matter how good the song is.

Black artists must go a different route if they are ever to get airplay on rock stations: they must break on black stations first. If "Yum Yum" had been a tune on the Bowie album, it would have been added all over the place and I wouldn't be embroiled in this pointless controversy today. Black stations would play it because white stations were already doing so.

But since I am a black artist and the stations who have played our songs for so many years have decided to ban me arbitrarily, my record may never get the chance to be heard anywhere else. Such is the unfair double standard of segregation which persists to this day in our industry.

And so I say this to black radio: By blacklisting this or any

other song capriciously and for the wrong reasons, you are letting all of us down. It should be everyone's goal to have a uniform standard which applies to all artists, and to tear down the barriers between black and white music.

What should that standard be? That the music is good. Who decides if the music is good? The listening public. How do they get to hear the music so that they may decide for themselves? By listening to the radio. This means black radio, rock radio, country radio, MOR radio. In short, any kind of radio but political radio.

I think that my contribution to music speaks for itself. I am not a fly-by-night who is capitalizing on the latest gimmick. I am a serious musician who has earned his stripes, and who is constantly trying new things. I produce superstars like David Bowie and Diana Ross, but at the same time, I also work with total unknowns who may not be commercial.

I'll still go out to a little 16-track studio in Brooklyn or the Bronx to play with kids who I feel have something important to say. I never want to rest on my laurels and recycle the same two or three hits over and over again.

Without exception, the white critics and the white press have supported me 100% on this solo album. This is a good record which deserves to be heard. And my question to the programmers who have turned against me is: Why am I being betrayed by the very people who should be the first to support me as I have always supported them?

Nile Rodgers, a founding member of Chic, recently released his first solo album, "Adventures In The Land Of The Good Groove," on Mirage.

Letters To The Editor

Music & Morality

After reading the article on suggestive song lyrics (Billboard, March 5), I'm happy to say there's hope for radio yet.

Be it in songs by unknowns like Vanity 6, Wuf Ticket and Berlin, or greats like Marvin Gaye, Donna Summer and Olivia Newton-John, sex and radio seem to go together like oil and water. (Sorry Olivia, your attempted cover-up on "Physical" by using weights and sweatbands didn't work.)

We chose to wait on Marvin Gaye's record until it was top 10, and then played the instrumental side only. We didn't play "Physical" or "Centerfold" because of community objection.

I'm concerned about the youth of this country. I agree that radio can't be a baby-sitter, and that it is the parents' responsibility to teach a child morals. But with television, motion pictures and literature in their current states, and radio trying to catch up, how are kids to discern who is right and who is wrong?

Sexual explicitness in music began somewhere, and

it needs to end somewhere. I think it's high time we band together and reject the trash that's being thrown at us by ailing record companies. Come on, programmers, where's your sense of decency? Do you want your 13-year-old kid running around singing "I need sexual healing?" And what happens if your daughter gets pregnant while experimenting with what Mr. Gaye terms sexual healing? Think about it.

Loie Jones
Music Director, KBLI
Blackfoot, Idaho

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

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November 18
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SOLD OUT

November 30
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March 19-20
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Allan Carr &
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FASTEST 2-SHOW SELL OUT BY MAIL ORDER

BACK AS PD AFTER A YEAR

Moffitt Returns To KGGO Post

DES MOINES—Less than a year after leaving KGGO here, Larry Moffitt is back as PD and morning co-host at the AOR facility, which he successfully programmed for three years prior to joining Doubleday's KPKE in Denver in 1982. Moffitt shares the morning slot with Larry Morgan, KGGO's promotion coordinator.

"I don't normally do that," says KSG/KGGO GM Perry St. John, referring to the rehiring of Moffitt. "But Larry is a good PD. I think he's

going to grow into a good broadcasting executive. He said to me, 'I want you to show me how to be a better manager,' and that's the agreement we have."

St. John himself climbed the ropes from programming to management, having been an air personality and PD for country-formatted KSO prior to being named GM of both facilities. Jarrett Day continues as PD at KSO.

Moffitt, an Iowa native who was transferred from Denver to Double-

day's KWK St. Louis earlier this year, resigned weeks later when it was announced that Bobby Hattrick would again be involved with the chain (Billboard, March 11). He takes over from Tom Grier at the Burkhardt/Abrams-consulted outlet. "Tom is an excellent programmer also," adds St. John, "but we just couldn't afford two PDs."

Philadelphia's WHAT Getting A New Owner

By MAURIE ORODENKER

PHILADELPHIA—Howard Sanders, owner of gospel-formatted WYCB-AM Washington, D.C., will be the new owner of black adult contemporary outlet WHAT-AM here, pending FCC approval. Dolly Banks, president of WHAT, said last week that she has signed an agreement of sale with Sanders, whose company also owns WENN-AM-FM Birmingham, and is in the process of purchasing WAPE-AM in Jacksonville, Fla. Until 1978, he operated an advertising agency in New York City.

The sale will give Philadelphia its third black-owned and operated radio station. In 1981, WDAS-AM-FM was sold by its white owners to a black-owned New York corporation. While the purchase price was not disclosed, the figure is reported to be around \$1 million.

For the time being, Sanders will lease studio space and facilities from the Banks Broadcasting Co., which also operates the top-rated all-talk WWDB-FM under the same roof. WWDB has been for sale for some time, with an estimated \$8 million asking figure.

Banks says Sanders has assured her there would be no immediate changes in WHAT's format or staff. The station's major attraction is the morning talk show conducted by Mary Mason, who originally started spinning gospel records and in recent years has become one of the community's leading black activists.

post. ... Similar philosophical differences claimed the job of Drew Bentley, who resigned as PD of KFMN Waterloo, Iowa. Mark Potter is acting out his former PD role.

* * *

Congratulations to WPLJ New York on a great February/March Birch report. Overall, 12 plus they've gone from a 5.0 to a 5.7, putting them out in front of their closest competitor by over two points. The ABC AM side is also up, with WABC going from a 3.1 to a 3.5.

Dwight Douglas is upped from VP to president of Burkhardt/Abrams/Michaels/Douglas & Associates, while his father-in-law, Kent Burkhardt, moves up to chairman of the board.

Joseph Sabatino is the new GM at WLVA Lynchburg, Va. Sabatino, who most recently was a station broker, had previously been president of WKOL Amsterdam, N.Y. He replaces Dick Grant, who is now at WPVA Petersburg, Va.

Dave Milner, GM of Taft's WDAE/WYNF Tampa, segues solely to the "Primetime" side as VP/GM of WDAE, while WYNF station manager Bob Lawrence is upped to VP/GM at the AOR outlet.

* * *

Bill Cahill, assistant PD at WTRY Troy, N.Y., is upped to operations manager at WTRY/WPYX, filling the vacancy created when Ted Utz left for Providence's WHJY. While Dan Martin will remain PD of WTRY, there is an opening for an AOR PD at WPYX.



PRETTY GAL'S—WUSL-FM Philadelphia program director Jeff Wyatt, left, wears a silly hat Island Records is distributing to promote Malcolm McLaren's "Buffalo Gals" single. He's joined by Walter Coombs, national black music promotion and marketing director for Island; music director Fred Buggs; and Island rep Weldon McDougal.

Vox Jox

Quinn Gets Nod At KZZP

By ROLLYE BORNSTEIN

If you've been wondering, that primo KZZP Phoenix PD opening has been filled. Charlie Quinn, corporate PD of WROK Inc. in Rockford, Ill., got the nod to join the Western Cities stations.

Another programmer segues into a management role. Randy Lane, PD of NBC's Chicago FM WROK, will be moving south as VP/GM of WABB-AM-FM, replacing the exiting Mike Hankins. Additionally, Lane has been named vice president of programming for Bernie Dittman's WABB Inc., which owns properties throughout Alabama.

KPRI/KOGO San Diego GM Jeff Peck encountered those "irreconcilable differences" with the Shadeks of Southwestern Broadcasters and thus has resigned that

WYNY Looks To Pete Salant

NEW YORK—While the programming position at WYNY here is still vacant, and GM Frank Osborne is actively interviewing candidates, the word is that former PD Pete Salant has been signed to consult the AC facility.

This is the second major client for Salant, who is also consulting Philadelphia's WSNI-AM-FM, and the second consultant for the NBC-FM facility, which is also under contract to Surrey's Al Brady Law.

Switch To Talk Set At WHBQ Memphis

MEMPHIS—Top 40 giant WHBQ, which toned down its format to adult contemporary during the late '70s, is switching away from music altogether. It will become news/talk under the direction of longtime Florida talk personality Carson Rennie April 29.

Rennie, whose career includes long stints in Jacksonville, Orlando and Miami, was most recently with Woody Sudbrink's WLAC Nashville and WNWS Miami, which was formerly another Top 40 legend, WFUN. Dick Casper, who is also from the Sudbrink organization, has been named to consult the facility.

WHBQ's colorful Top 40 history includes everything from a diary scandal to the playing of the first Elvis Presley record. That wasn't done by Presley's longtime friend, former WHBQ PD George Klein—

who today is a country jock on Sam Phillips' WLVS there—but by Dewey Phillips.

Dewey joined WHBQ in 1949 as a screaming night personality, a white jock playing "race" music, who sharply contrasted with the rest of the station's "popular music" (Frank Sinatra, Doris Day) programming. Later, his fans include a young boy named Klein who hung around the station hoping for a break.

It was also Dewey who was most responsible for the initial hits from such Sun artists as Jerry Lee Lewis, Johnny Cash and Elvis. In 1958, for a myriad of reasons, Dewey Phillips was dismissed. He died in 1968 at age 42.

Current WHBQ PD Mike Scalzi will depart after the switch, as will several staffers at the RKO AM facility.

Pro-Motions

STATION: KUBE Seattle

CONCEPT: April Fool's switch

EXECUTION: The week prior to April Fool's Day, air personalities read liners saying "Friday KUBE makes the big switch." Several alarmed listeners phoning the station were told no one had any further information.

Friday at 6 a.m., morning man and PD Charlie Brown read a memo from GM Michael O'Shea saying the station had switched its AC format to country. For the next two hours, Brown played it straight, playing nothing but stereotypical country tunes with lyrics like "Billy broke my heart at Walgreens and I cried all the way to Sears," interspersed with phony jingles and spots, until listeners were finally reminded that it was April Fool's Day.

* * *

STATION: WBZI Xenia/Dayton

CONCEPT: T-shirt rebate

EXECUTION: Rather than the standard T-shirt giveaway, country-formatted WBZI sold its logo-laden beauties for 95 cents, still a bargain for listeners. Not only did the income help defray the cost of the shirts, which sold out in less than a week, but it gave the station another promotion. Now staffers spotting lis-

teners sporting the shirts are offering them a 95-cent rebate.

* * *

STATION: WZUU Milwaukee

CONCEPT: Warming up winter

EXECUTION: Since the temperature was chilly, WZUU brought out the chili during its "Chili in Milwaukee" weekend last month. Twenty of the city's restaurants served chili to an unsuspecting public and a panel of judges at a local shopping mall. While Milwaukee has never been known as the chili capital of America (that honor rightfully goes to Cincinnati for the Skyline chain), "Real Chili" did manage to win the competition, followed by the stuff whipped up by Pilsner Palace in the Hyatt Regency.

Meanwhile, WZUU morning marauder Larry The Legend has been competing with KSD-FM St. Louis morning team "Ron & Crunch" in an ongoing contest regarding the outcome of several sporting events. As you may recall, the Green Bay Packers defeated the Cardinals in the playoffs, and so, in the dead of winter, Larry played host to Ron and Crunch, who were brought to town and taken in two portable toilets pulled by a garbage

(Continued on page 47)

Changes Hit Washington AORs Two FM Rockers Slip New Music Into Program Mix

By BILL HOLLAND

WASHINGTON—The familiar face of Washington area AOR radio has undergone major plastic surgery almost overnight. Spurred on by recent consultant admissions that AORs nationwide have suffered ratings drops due to their conservative rock programming, and a concurrent trend of introducing new music by less tried-and-true groups into the decade-old hard rock format, two well-known stations here are slipping in new music to prevent further slipping ratings.

Says WWDC-FM program director Don Davis, "We started adding new music in the last week of February, after the conferences in Orlando and Los Angeles." He is referring to the Burkhardt/Abrams and Billboard programming conferences held in January (Billboard, Feb. 5). "After a few internal meetings, we decided to

embrace a format that's similar to some stations, but instead of a 70/30 breakdown in favor of new music, we decided on a 50/50 split, which is comfortable."

With most of the station's promotion money going to tv ads for morning personality "Grease Man," most of the promotion for the format shift has been on-air. The station, known here as DC-101, now identifies itself as "one step ahead of the competition with new rock'n'roll." Davis says that he wants to be "very aggressive and competitive," and that he feels DC-101 is now "different and better" than its rival, WAVA-FM.

Starting out with a respectable 6.0 in the Arbitrons for the spring and summer of 1982, WWDC-FM slowly slid downward, dive-bombing to a 3.1 in the summer and 2.9 in the fall, after the departure of controversial morning man Howard

Stern. Davis says he hopes the impact of the revised format will be felt in the spring book.

Over at WAVA-FM, in nearby Arlington, Va., PD John Larson says, "Yes, we've broadened up a bit," and adds that he's "gotten rid of some of those 'dead bands,'" pushing the proportion of new to old from 20/80 to what will soon be 50/50, but on a "song by song basis." WAVA, a Doubleday station that has just held its own with about a 3.7 average since spring, 1981, was the only station in the chain to turn in a respectable performance in the last rating period, with a 4.0 for fall, 1982.

WAVA's new song choices seem a bit more conservative than WWDC's, at this point, but the station has "adjusted its rotations and has given exposure new bands," as Larson puts it. "These days, the

(Continued on page 12)

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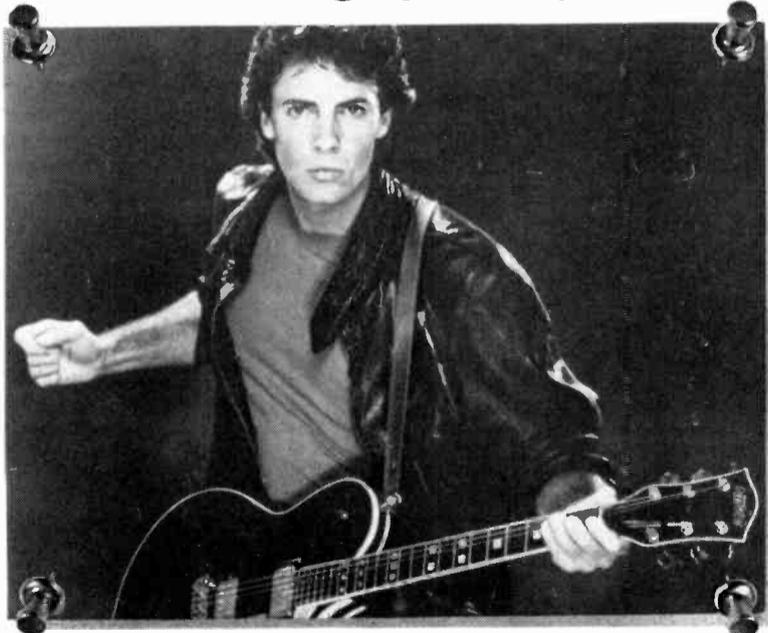


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Wirth Spells Out His Views On Deregulation

By BILL HOLLAND

WASHINGTON—The chairman of the House Telecommunications Subcommittee, Rep. Tim Wirth (D-Ill.), has some mixed news for radio station owners. He says he's willing to consider legislative deregulation

of the radio broadcast industry, but at the same time he strongly opposes the broadcast deregulation bill that passed in the Senate two months ago (Billboard, March 5).

In a letter to Sis Kaplan, president of National Radio Broadcasters Assn. (NRBA), intended to make the

Congressman's views on radio deregulation clearer to NRBA members. Wirth writes that unlike the tv industry, "radio is sufficiently competitive today to warrant relaxation of many current regulatory requirements."

However, Wirth maintains that the Senate bill, which excludes the fairness doctrine, and would deregulate tv as well as radio, does not "assure protection of the public airwaves," and he opposes the measure.

Wirth calls himself a proponent of "protection of the public interest" in the use of the nation's airwaves. In the letter, he refers to the spectrum as a "valuable public resource."

Further, he gets specific in what type of radio deregulation bill he wants—one that would include some public interest features (such as the fairness doctrine) and the so-called spectrum fee.

The value of the spectrum, he writes, "is an issue which any legisla-

tion in this area must address. Proposals for payment, beyond a mere 'cost of regulation' fee, to compensate the public for a broadcaster's exclusive right to use a particular frequency, are a very constructive step in this regard."

The Congressman also makes it clear to the NRBA president that he is "receptive" to a deregulatory proposal that would incorporate the so-called spectrum fee payment concept, which both NRBA and the National Assn. of Broadcasters (NAB) have come to understand is probably the only method by which radio deregulation can be effected, at least in the House. He leaves it up to the industry to "fashion a consensus package" and says he is now "willing to work with you and the rest of the broadcast industry."

The fee, which the broadcast industry feared might escalate yearly when it was first suggested in legislative proposals last year, seems to have been modified this year into a fixed fee.

Changes Hit AORs In D.C.

• Continued from page 10

sound of the new music groups isn't as radically different as it once was," he notes.

There's also been a little fine-tuning at WRQX-FM (Q-107), the big Washington area Top 40 station, with proven new music adds such as the Stray Cats and Culture Club. But, as MD Mary Taten says, the station is not going on a crusade to educate people about the new music, not when we're going fine in what we do ... but we'll play certain groups when our audience can accept them."

Bill Tanner, the new PD of AC WASH-FM, is shifting around that stolid D.C. station, too—broadening the format to include such urban contemporary hit artists as Marvin Gaye, Diana Ross and Michael Jackson to bolster the sagging ratings. He'll be adding more pop/rock toop.

Out Of The Box

HOT 100/AC

YORK, Pa.—Men At Work can "do no wrong" at WYCR-FM, according to program/music director J.J. Randolph, who has jumped on the Australian group's new Columbia single, "Overkill." "I'd call them superstars," he says. "They may describe themselves as new wavey, but the sound is hardly overbearing." Lionel Richie's "My Love" (Motown) reminds him of a cross between "Truly" and "Sail On." Randolph says that he's been a Richie fan for years "because of the way he commits himself emotionally to his work." Also new is Irene Cara's "Flashdance ... Oh What A Feeling," a new Casablanca single. "We need a strong female voice on the radio, and this record is one of the best I've heard in months. The orchestration is quite conducive to our format."

AOR

TULSA—Multi-instrumentalist Tony Carey evokes a Top 40 sound on his solo work, opines KMOD-FM music director Jim Jones, but his arrangement for Planet P on the Geffen single, "Why Me?," is distinctly AOR. "It's probably the most unique track on our station right now," he says. "The melody is catchy and recurring, very reminiscent of older rock'n'roll." "The Walls Came Down" by the Call (Mercury) is another current favorite; Jones compares the "emotive strength" of the group's lead singer, Michael Been, to Warren Zevon, noting that "their biggest asset is in his vocal delivery." Walter Egan's "Full Moon Fire" (Backstreet/MCA) is "very listenable," while "Carrie's Gone" by LeRoux (RCA) and "Night Rider" by the Automatik (MCA) evince a "peppy, if not all-too-familiar album rock sound."

BLACK/URBAN

PETERSBURG, Va.—"Save The Overtime For Me" by Gladys Knight & the Pips has pleasantly surprised WPLZ-FM music director Hardy Jay Lang. In his view, the Columbia single, produced by Leon Sylvers 3d and Edmund Sylvers, affirms their status as "master orchestrators." "It's definitely got that Sylvers bottom and percussive feel," he notes, "but Gladys and the Pips come through, too. It's not like the Sylvers set out to make a carbon of a Lakeside or Whispers record." "Listen To Your Heart," the new Diane Richards single on Zoo York, makes "real crossover headway, and with the proper director she could go a long way. It's not the sort of ballad that keeps an adult listenership." He adds that "Tell Me Why," a cut from the Change LP, "This Is Your Time" (RFC/Atlantic), is "hummable and happy, just the type of sound that we're looking for."

COUNTRY

LOS ANGELES—KHJ program director Lon Helton likes the new Don Williams single, "Love Is On A Roll" (MCA), for admittedly selfish reasons. "From a programming standpoint," he says, "Don has got to be the most consistent music-maker in country today. Hit after hit, he keeps on coming." "The Love She Found In Me" by Gary Morris (Warner Bros.) is "another fine effort from one of the best young country ballad singers on the market," he adds. Helton also likes "Leave Them Boys Alone," a cut from Hank Williams Jr.'s new Elektra LP, "Strong Stuff." "It's easy to empathize with Hank's situation, given the pressure of having to follow in his father's footsteps, and he brings that feeling across." The track features guest singers Ernest Tubb and Waylon Jennings.

LEO SACKS

Most Added Records

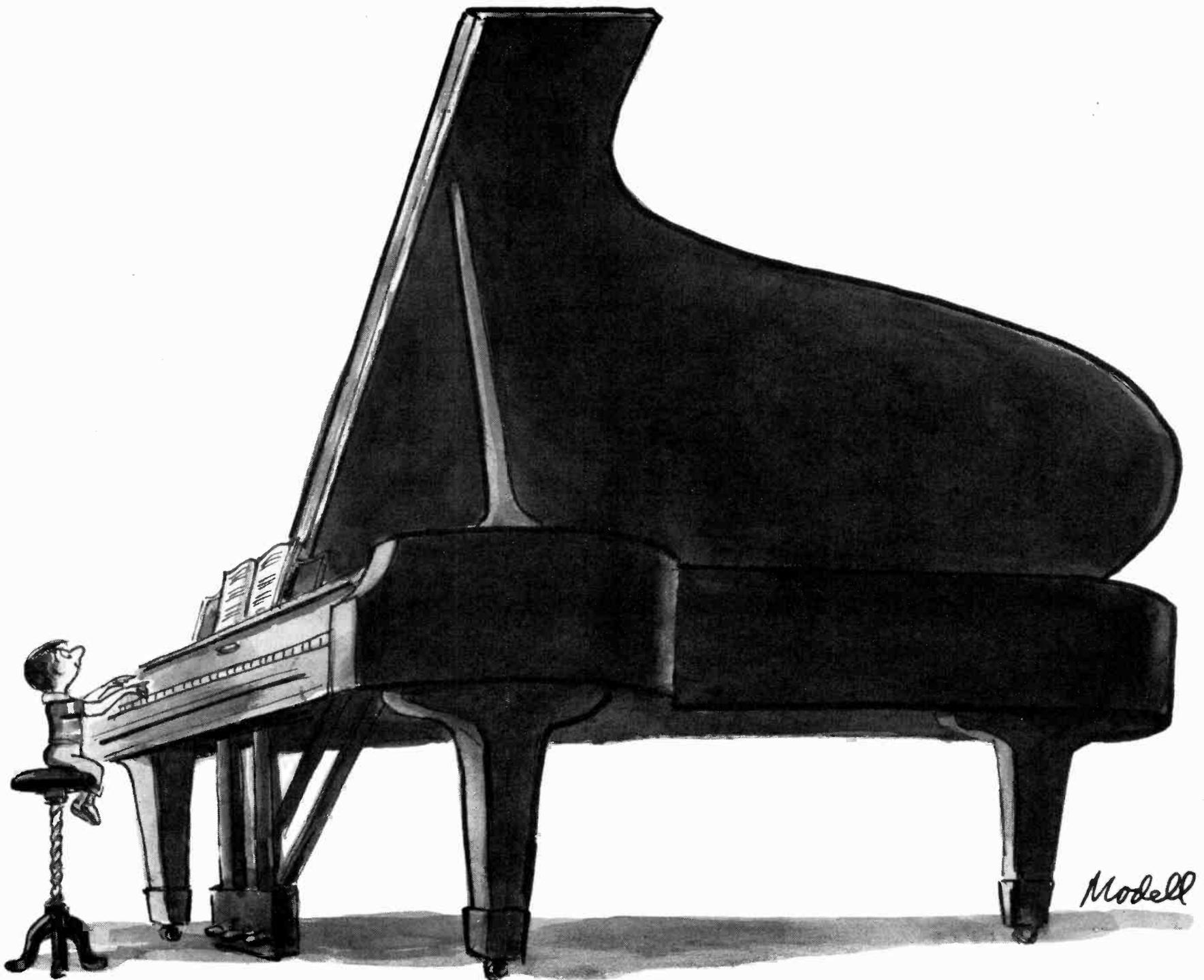
The week's five most added singles at Billboard's reporting stations in each of four formats.

Title, Artist, Label	% of Billboard's radio panel adding record this week	% of Billboard's radio panel now reporting record	Key stations adding this title this week include
HOT 100			
1 "Overkill," Men At Work, Columbia	62%	62%	KFI-AM, KRTH-FM, WLOL-FM, WZGC-FM, KFRC-AM, KUBE-FM
2 "My Love," Lionel Richie, Motown	27%	28%	WTIX-AM, WBBQ-FM, WMC-FM, WZGC-FM, KFRC-AM, KFI-AM
3 "Flashdance ... Oh What A Feeling," Irene Cara, Casablanca	27%	41%	KRTH-FM, WXKS-FM, WBSB-FM, WBEN-FM, WBZZ-FM, KIMN-AM
4 "Rio," Duran Duran, Capitol	24%	60%	WXKS-FM, KRSP-AM, WHYT-FM, KHTR-FM, WBEN-FM, WIFI-FM
5 "Stranger In My House," Ronnie Milsap, RCA	16%	54%	WLOL-FM, KIMN-AM, WTIX-AM, WBCY-FM, WRBQ-FM, WKCI-FM
BLACK			
1 "Save The Overtime For Me," Gladys Knight & the Pips, Columbia	38%	71%	WPLZ-FM, KOKY-AM, XHRM-FM, WAMO-FM, KAPE-AM, WANT-AM
2 "Reach Out," Narada Michael Walden, Atlantic	23%	51%	WBMX-FM, WAOK-AM, WLOK-AM, KAPE-AM, WILD-AM, WERD-AM
3 "Between The Sheets," Isley Brothers, T-Neck	22%	41%	KRNB-FM, WLOK-AM, XHRM-FM, KDIA-AM, WDMT-FM, WTLC-FM
4 "Tearin' It Up," Chaka Khan, Warner Bros.	22%	38%	WAOK-AM, WDAO-FM, WLOU-AM, KZEY-AM, WAIL-FM, WVOL-AM
5 "Feels So Good," Yarbrough & Peoples, Total Experience	20%	41%	WBMX-FM, WLOK-AM, KDIA-AM, WZAK-FM, WNHC-AM, KPRS-FM
COUNTRY			
1 "You Can't Run From Love," Eddie Rabbitt, Warner Bros.	74%	50%	KLZ-AM, WDAF-AM, WDGY-AM, WSOC-FM, KMPS-AM, WIRE-AM
2 "Without You," T.G. Sheppard, Warner Bros.	42%	51%	KMPS-AM, WDAF-AM, WSOC-FM, KSOP-AM, KEBC-FM, WHN-AM
3 "Fool For Your Love," Mickey Gilley, Epic	35%	77%	WSOC-FM, KSOP-AM, WAMZ-FM, KVOO-AM, KSO-AM, WSLC-AM
4 "Our Love Is On The Faultline," Crystal Gayle, Warner Bros.	29%	90%	WDGY-AM, WDOD-AM, WHN-AM, KVOO-AM, WAMZ-FM, KNEW-AM
5 "I.O.U.," Lee Greenwood, MCA	26%	29%	WDAF-AM, WPLO-AM, WKSJ-AM, WSLC-AM, KEBC-FM, KGA-AM
ADULT CONTEMPORARY			
1 "You Can't Run From Love," Eddie Rabbitt, Warner Bros.	20%	56%	KHOW-AM, KPPL-FM, WBAL-AM, KPLZ-FM, WLAD-AM, WMAZ-AM
2 "Overkill," Men At Work, Columbia	20%	20%	KIXI-FM, WRYR-FM, WASH-FM, WRVR-FM, KHTR-AM, WENS-FM
3 "Stranger In My House," Ronnie Milsap, RCA	18%	42%	KHOW-AM, KOY-AM, WKRC-AM, WFYR-FM, WGR-AM, WLAD-AM
4 "My Love," Lionel Richie, Motown	17%	18%	KIXI-FM, KMGC-FM, WTMJ-AM, KFMB-AM, WCLR-FM, WBEN-AM
5 "Never Gonna Get You Go," Sergio Mendes, A&M	15%	17%	KFMB-AM, KPLZ-FM, KEX-AM, WCCO-AM, WLTA-FM, KSL-AM

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Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts™

Based on station playlists through Tuesday (3/29/83)

PRIME MOVERS-NATIONAL

THE GREG KIHN BAND—Jeopardy (Beserkley)
MICHAEL JACKSON—Beat It (Epic)
AFTER THE FIRE—Der Kommissar (Epic)

TOP ADD ONS -NATIONAL

LAURA BRANIGAN—Solitaire (Atlantic)
IRENE CARA—Flashdance, What A Feeling (Casablanca)
RONNIE MILSAP—Stranger In My House (RCA)

BREAKOUTS-NATIONAL

MEN AT WORK—Overkill (Columbia)
DURAN DURAN—Rio (Capitol)
LIONEL RICHIE—My Love (Motown)

Pacific Southwest Region

★ PRIME MOVERS

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

● TOP ADD ONS

DURAN DURAN—Rio (Capitol)
LAURA BRANIGAN—Solitaire (Atlantic)
AL JARREAU—Mornin' (Warner Bros.)

BREAKOUTS

MEN AT WORK—Overkill (Columbia)
LIONEL RICHIE—My Love (Motown)
IRENE CARA—Flashdance, What A Feeling (Casablanca)

Pacific Northwest Region

★ PRIME MOVERS

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

● TOP ADD ONS

DAVID BOWIE—Let's Dance (EMI-America)
MAC McANALLY—Minimum Love (Geffen)
DURAN DURAN—Rio (Capitol)

BREAKOUTS

MEN AT WORK—Overkill (Columbia)
LIONEL RICHIE—My Love (Motown)
BRIAN ADAMS—Straight From The Heart (A&M)

North Central Region

★ PRIME MOVERS

GOLDEN EARRING—Twilight Zone (21 Records)
JOURNEY—Separate Ways (Columbia)
DARYL HALL & JOHN OATES—One On One (RCA)

● TOP ADD ONS

DURAN DURAN—Rio (Capitol)
BARRY MANILOW—Some Kind Of Friend (Arista)
KENNY LOGGINS—Welcome To Heartlight (Columbia)

BREAKOUTS

MEN AT WORK—Overkill (Columbia)
LIONEL RICHIE—My Love (Motown)
WALTER EGAN—Fool Moon Fire (Backstreet)

Southwest Region

★ PRIME MOVERS

AFTER THE FIRE—Der Kommissar (Epic)
JOURNEY—Separate Ways (Columbia)
THE GREG KIHN BAND—Jeopardy (Beserkley)

● TOP ADD ONS

AL JARREAU—Mornin' (Warner Bros.)
TOTO—I Won't Hold Back (Columbia)
DURAN DURAN—Rio (Capitol)

BREAKOUTS

MEN AT WORK—Overkill (Columbia)
LIONEL RICHIE—My Love (Motown)
IRENE CARA—Flashdance, What A Feeling (Casablanca)

Midwest Region

★ PRIME MOVERS

AFTER THE FIRE—Der Kommissar (Epic)
THE GREG KIHN BAND—Jeopardy (Beserkley)
JOURNEY—Separate Ways (Columbia)

● TOP ADD ONS

LAURA BRANIGAN—Solitaire (Atlantic)
RONNIE MILSAP—Stranger In My House (RCA)
DAVID BOWIE—Let's Dance (EMI-America)

BREAKOUTS

MEN AT WORK—Overkill (Columbia)
DURAN DURAN—Rio (Capitol)
LIONEL RICHIE—My Love (Motown)

Northeast Region

★ PRIME MOVERS

MICHAEL JACKSON—Beat It (Epic)
THE GREG KIHN BAND—Jeopardy (Beserkley)
AFTER THE FIRE—Der Kommissar (Epic)

● TOP ADD ONS

RONNIE MILSAP—Stranger In My House (RCA)
IRENE CARA—Flashdance, What A Feeling (Casablanca)
LAURA BRANIGAN—Solitaire (Atlantic)

BREAKOUTS

MEN AT WORK—Overkill (Columbia)
DURAN DURAN—Rio (Capitol)
THE TUBES—She's A Beauty (Capitol)

Mid-Atlantic Region

★ PRIME MOVERS

THE GREG KIHN BAND—Jeopardy (Beserkley)
DEXY'S MIDNIGHT RUNNERS—Come On Eileen (Mercury)
STYX—Mr. Roboto (A&M)

● TOP ADD ONS

AL JARREAU—Mornin' (A&M)
DURAN DURAN—Rio (Capitol)
PATRICK SIMMONS—So Worrg (Elektra)

BREAKOUTS

MEN AT WORK—Overkill (Columbia)
IRENE CARA—Flashdance, What A Feeling (Casablanca)
LIONEL RICHIE—My Love (Motown)

Southeast Region

★ PRIME MOVERS

MICHAEL JACKSON—Beat It (Epic)
TOTO—I Won't Hold Back (Columbia)
THE GREG KIHN BAND—Jeopardy (Beserkley)

● TOP ADD ONS

JURAN DURAN—Rio (Capitol)
LAURA BRANIGAN—Solitaire (Atlantic)
RONNIE MILSAP—Stranger In My House (RCA)

BREAKOUTS

MEN AT WORK—Overkill (Columbia)
LIONEL RICHIE—My Love (Motown)
THE TUBES—She's A Beauty (Capitol)

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APRIL 9, 1983, BILLBOARD

Vox Jox

Continued from page 10

Wild Bill Scott, whose "one goal in life is to turn your hi-fi speakers into a pile of smoldering ashes," is the new 6 to 10 p.m. personality on Houston's 97 Rock (KSRR). He was most recently with Doubleday's Detroit outlet, WLLZ.

Doug MacKinnon is equally bizarre, country style. MacKinnon is the only known owner of a prune bird. Seems there are only seven in existence, and the other six are in Peru. The prune bird, as the name implies, eats only prunes, which gives MacKinnon a built-in sponsorship in the form of Sunsweet, and gives the company a mascot. It also gives him a morning co-host, as prune birds mimic human speech. (Many air personalities know the same trick.) Anyway, MacKinnon is now doing the morning show in Des Moines at KJJY/106. He and his bird last perched at Tulsa's KTFX.

Steve Scott vacates his morning drive slot at Mobile's WABB-FM to segue over into the same shift on WABB-AM. **Tom Hardin**, who was doing mornings, moves to middays, while midday jock **Dennis Stacy** now does weekends.

Grace A. Urbaitis returns to radio as promotion director for Double-day's Apple, WAPP/New York. She was most recently with 60-Second LP Inc.

Wayne Campbell is upped to assistant program director/promotion manager at WSIX-AM-FM Nashville. . . **Chuck Finney** is the new PD at Colorado Springs' KKFM, replacing **Randy Sanders**. Finney, who also does middays, was most recently at WTRX Flint. Also at KKFM, evening jock **Dave Ryan** is promoted to MD, replacing **Jack Hamilton**, who has defected to television. As Jack also handled the morning shift, Finney is looking for drive time talent.

Looking for work is WSPD Toledo midday jock **Buddy Carr**. He's been in the market for the past 15 years and is ready to make a move.

It's official: **WXXK** is now **WHTX**, "Hit Radio 96" in Pittsburgh, according to WTAE/WHTX GM **Ted Atkins**. . . Congratulations to **WIOQ** Philadelphia's "Harvey In The Morning," who celebrated his 10th anniversary in radio last week on the air. Harvey, who started out

in 1973 as "Harvey In The Graveyard," featured airchecks of the best and/or worst moments of his career.

Hal Lichtenbaum, "The Lich," is the new evening personality on New Haven's 99 Rock (WPLR). He comes from WCCC-FM Hartford, where he'd been PD. Also at 99 Rock, **Melanie Dulin** is upped to programming assistant.

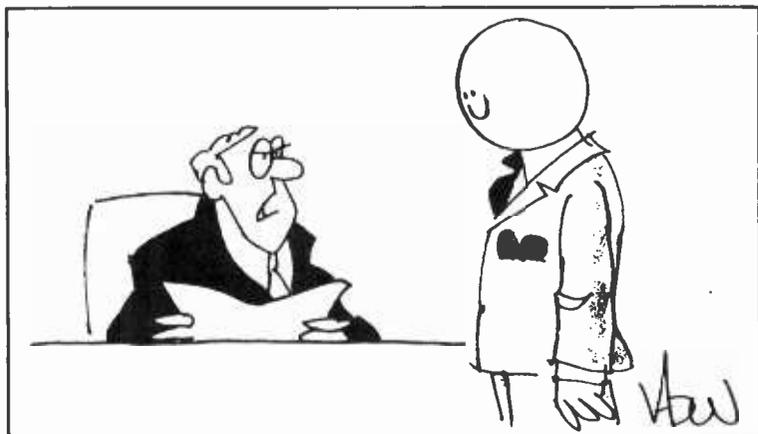
Michael Dunn is the new news director at WZOZ Oneonta, N.Y., coming from the Voice Of America. . . Speaking of news directors, "The Friends Of Pat Kelly" have organized to help the Pittsfield, Mass. newsman beat an injunction put out by his former station when he walked over to WBEC (Rock 105), where he would be working if it weren't for the legal action which could put him out of commission for the next six months.

John France is the new afternoon drive host of country **KWMT** in Fort Dodge, Iowa. Most recently, he did the overnight show on **WHO** Des Moines.

Mark Mariani is upped to merchandise manager at Chicago's **WLUP**. He'll handle the distribution and syndication of such "Loop" productions as glow-in-the-dark Loop shirts, as well as the packaging of promotional items to corporate sponsors. . . **Heidi Oman** joins **KPLZ** Seattle as marketing director. . . Afternoon jock **Pete Adlam** is promoted to music director at **WSDS** Dover, a position he held when the station first switched to country in 1974.

WEAZ Philadelphia makes the switch from **Bonneville** to **Schulke**. . . **WWRL**, "the only full-time AM radio station in New York City serving the African-American community," recently co-sponsored and broadcast the fifth annual national collegiate and high school gospel choir festival competitions, held at Brooklyn's Technical College.

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"It has come to my attention that you're listening to too much beautiful music."



NO SMALL FEAT—Paul Barrere, on his own with a new LP for Mirage titled "On My Own Two Feet," poses with members of the WSKS-FM Cincinnati crew following an interview at the station. The former member of Little Feat, pictured standing center, is flanked, from left, by Atlantic promo rep **Bill Heltemes**; music director **Marty Bender**; guitarist **Mike Wheeler**; and program director **Mike McConnell**.

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THE DATE: February 27, 1983. The place: Park West, Chicago.

The event: Daryl Hall and John Oates in concert. Beamed *live* via satellite exclusively on The Source, America's #1 rock network. Produced by Starfleet Blair Inc.

The results: Overwhelming! Daryl and John let loose a string of number one hit songs that had the crowd on its feet. Millions joined in the *live* excitement on 80 of the most respected rock stations across the country. Over 100,000 listeners called in to a special 800 number in response to tour sponsor Canada Dry Ginger Ale's

offer to win a free six-pack and a copy of "H₂O," Daryl and John's latest album. Sales of "H₂O" jumped 15% according to RCA Records. And station response was fantastic. Redbeard, WZXR: "Phenomenal sound...we gained many new listeners;" Bill Tanner, WASH: "The concert was the best I've heard on radio...It's the reason a station is affiliated with a network!"

The Source thanks Starfleet Blair, Jam Productions, Park West, the LOOP, Tommy Mottola, and Champion Entertainment, and, most of all, Daryl Hall and John Oates for making this *live* broadcast such a record-breaking success!



NBC Radio's Young Adult Network

KFYE Fresno Gets Satellite Format

FRESNO—Sunbelt outlet Y94 (KFYE) converted to the company-owned satellite format, Transtar Radio Network, March 22.

"It really wasn't a great change for

us musically," says GM Michael Purcell. "We've been using Transtar's lists for the past eight months. In a lot of ways we're the prototype for the format, being owned by Sun-

belt and The Research Group. For instance, we used CMT (the company's patented music research system) before the rest of the country."

As to why the station didn't make the switch earlier, Purcell confides, "Sunbelt gives their managers a lot of freedom as long as we deliver. I

didn't see the need for this until I heard the Colorado Springs affiliate recently. I was driving from Denver to Colorado Springs and I said, 'Wait a minute, this sounds better than we do.' I sent my PD in to listen, and he came back all fired up about it. (Continued on page 49)

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

1. The Night The Lights Went Out In Georgia, Vicki Lawrence, Bell
2. Neither One Of Us, Gladys Knight & the Pips, Soul
3. Killing Me Softly With His Song, Roberta Flack, Atlantic
4. Ain't No Woman, Four Tops, Dunhill
5. Break Up To Make Up, Stylistics, Avco
6. Tie A Yellow Ribbon Round The Old Oak Tree, Dawn, Bell
7. Sing, Carpenters, A&M
8. Danny's Song, Anne Murray, Capitol
9. Also Sprach Zarathustra (2001), Deodato, CTI
10. The Cisco Kid, War, United Artists

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, Orlons, Cameo
5. Can't Get Used To Losing You, Andy Williams, Columbia
6. Baby Workout, Jackie Wilson, Brunswick
7. In Dreams, Roy Orbison, Monument
8. You're The Reason I'm Living, Bobby Darin, Capitol
9. Rhythm Of The Rain, Cascades, Valiant
10. Young Lovers, Paul & Paula, Philips

TOP LPS—10 Years Ago

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

TOP LPS—20 Years Ago

1. Songs I Sing On The Jackie Gleason Show, Frank Fontaine, ABC-Paramount
2. West Side Story, Columbia
3. Moving, Peter, Paul & Mary, Warner Bros.
4. Moon River & Other Great Movie Themes, Andy Williams, Columbia
5. The First Family, Vaughn Meader, Cadence
6. Richard Chamberlain Sings, MGM
7. I Left My Heart In San Francisco, Tony Bennett, Columbia
8. My Son, The Celebrity, Allan Sherman, Warner Bros.
9. Big Girls Don't Cry, Four Seasons, VeeJay
10. Paul & Paula Sing For Young Lovers, Philips

COUNTRY SINGLES—10 Years Ago

1. Super Kind Of Woman, Freddy Hart, Capitol
2. A Shoulder To Cry On, Charley Pride, RCA
3. Teddy Bear Song, Barbara Fairchild, Columbia
4. Superman, Donna Fargo, Dot
5. Dueling Banjos, Deliverance/Soundtrack, Warner Bros.
6. I Love You More And More Everyday, Sonny James, Columbia
7. Neither One Of Us, Bob Luman, Epic
8. Behind Closed Doors, Charlie Rich, Epic
9. Keep Me In Mind, Lynn Anderson, Columbia
10. You Can Have Her, Waylon Jennings, RCA

SOUL SINGLES—10 Years Ago

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

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Survey For Week Ending 4/9/83

Rock Albums & Top Tracks

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Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	WEEKS AT #1	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	WEEKS AT #1
★ 1	1	9	JOURNEY—Frontiers, Columbia	7	★ 1	1	9	DEF LEPPARD—Photograph, Mercury	8
2	2	11	DEF LEPPARD—Pyromania, Mercury		2	3	5	U2—New Year's Day, Island	
3	3	10	BRYAN ADAMS—Cuts Like A Knife, A&M		3	2	10	JOURNEY—Separate Ways, Columbia	
4	5	8	THE GREG KIHN BAND—Kihnspracy, Beserkley		4	4	6	AFTER THE FIRE—Der Kommissar, Epic	
5	4	6	STYX—Kilroy Was Here, A&M		5	5	10	THE GREG KIHN BAND—Jeopardy, Beserkley	
6	6	5	U2—War, Island		6	6	6	THOMAS DOLBY—She Blinded Me With Science, Capitol	
7	7	13	TRIUMPH—Never Surrender, RCA		7	10	9	STYX—Mr. Roboto, A&M	
8	10	6	INXS—Shabooh, ShooBah, Atco		8	30	2	PINK FLOYD—Your Possible Pasts, Columbia	
9	9	5	PLANET P—Planet P, Geffen		9	NEW ENTRY		MEN AT WORK—Overkill, Columbia	
10	8	12	RED RIDER—Neruda, Capitol		10	14	13	BOB SEGER AND THE SILVER BULLET BAND—Even Now, Capitol	
11	19	2	PINK FLOYD—The Final Cut, Columbia		11	7	3	MODERN ENGLISH—I Melt With You, Sire/Warner Bros.	
12	13	3	THE TUBES—Outside/Inside, Capitol		12	17	9	DURAN DURAN—Rio, Capitol	
13	16	22	TOM PETTY AND THE HEARTBREAKERS—Long After Dark, Backstreet		13	8	9	BRYAN ADAMS—Cuts Like A Knife, A&M	
14	14	10	THOMAS DOLBY—The Golden Age Of Wireless, Capitol		14	18	8	THE FIXX—Red Skies, MCA	
15	17	29	THE FIXX—Shattered Room, MCA		15	21	4	INXS—The One Thing, Atco	
16	12	18	DURAN DURAN—Rio, Capitol		16	13	2	PLANET P—Why Me?, Geffen	
17	11	11	TONY CAREY—I Won't Be Home Tonight, Rocshire (12 inch)		17	31	2	PINK FLOYD—Not Now John, Columbia	
18	15	16	BOB SEGER—The Distance, Capitol		18	20	7	TOM PETTY AND THE HEARTBREAKERS—Change Of Heart, Backstreet	
19	18	3	MODERN ENGLISH—After The Snow, Sire		19	11	5	BERLIN—Sex, Geffen	
20	NEW ENTRY		Z.Z. TOP—Eliminator, Warner Bros.		20	NEW ENTRY		THE TUBES—She's A Beauty, Capitol	
21	22	3	DAVID BOWIE—Let's Dance, EME/America		21	9	8	TONY CAREY—I Won't Be Home Tonight, Rocshire	
22	20	5	MICHAEL BOLTON—Michael Bolton, Columbia		22	25	4	FALCO—Der Kommissar (The Commissioner), A&M	
23	28	5	THE JOHN BUTCHER AXIS—The John Butcher Axis, Polydor		23	15	17	DEXY'S MIDNIGHT RUNNERS—Come On Eileen, Mercury	
24	21	19	SAMMY HAGAR—3 Lock Box, Geffen		24	16	11	TRIUMPH—A World Of Fantasy, RCA	
25	24	9	BERLIN—Pleasure Victim, Geffen		25	28	8	THOMAS DOLBY—One Of Our Submarines Is Missing, Capitol	
26	23	6	ULTRAVOX—Quartet, Chrysalis		26	12	3	DAVID BOWIE—Let's Dance, EMI/America	
27	34	7	AFTER THE FIRE—Der Kommissar, Epic (12 inch)		27	29	2	BILLY IDOL—White Wedding, Chrysalis	
28	26	9	ERIC CLAPTON—Money And Cigarettes, Warner Bros./Duck		28	33	10	FRIDA—I Know There's Something Going On, Atlantic	
29	31	5	THE CALL—The Walls Came Down, Mercury (45)		29	34	8	BRYAN ADAMS—Take Me Back, A&M	
30	NEW ENTRY		NICK LOWE—The Abominable Showman, Columbia		30	NEW ENTRY		DURAN DURAN—Girls On Film, Capitol	
31	NEW ENTRY		MARTIN BRILEY—One Night With A Stranger, Mercury		31	NEW ENTRY		DAVID BOWIE—Cat People, EMI/America	
32	30	19	SCANDAL—Scandal, Columbia		32	35	2	ORCHESTRAL MANOEUVRES IN THE DARK—Genetic Engineering, Virgin	
33	32	20	NIGHT RANGER—Dawn Patrol, Boardwalk		33	32	21	GOLDEN EARRING—Twilight Zone, 21 Records	
34	36	5	MOLLY HATCHET—No Guts, No Glory, Epic		34	37	17	SCANDAL—Goodbye To You, Columbia	
35	27	4	PETE TOWNSHEND—Scoop, Atco		35	22	11	RIC OCASEK—Something To Grab For, Geffen	
36	35	11	DEXY'S MIDNIGHT RUNNERS—Too-Rye-Ay, Mercury		36	23	10	TRIUMPH—Never Surrender, RCA	
37	33	5	CHRIS DE BURGH—The Getaway, A&M		37	38	7	THE PRETENDERS—My City Was Gone, Sire	
38	NEW ENTRY		MEN AT WORK—Overkill, Columbia (45)		38	39	4	PHIL COLLINS—Through These Walls, Atlantic	
39	29	13	RIC OCASEK—Beatitude, Geffen		39	26	3	ART IN AMERICA—Art In America, Pavillion	
40	NEW ENTRY		DIVINYLS—Boys In Town, Chrysalis		40	27	3	ULTRAVOX—Reap The Wild Wind, Chrysalis	
41	37	21	PHIL COLLINS—Hello, I Must Be Going!, Atlantic		41	40	26	THE PRETENDERS—Back On The Chain Gang, Sire	
42	44	3	GARY MOORE—Corridors Of Power, Mirage		42	41	22	MISSING PERSONS—Walking In L.A., Capitol	
43	39	8	ART IN AMERICA—Art In America, Pavillion		43	43	17	FRANK MARINO—Strange Dreams, Columbia	
44	40	20	GOLDEN EARRING—Cut, 21 Records		44	46	13	VANDEBERG—Burning Heart, Atco	
45	38	41	MEN AT WORK—Business As Usual, Columbia		45	47	10	ERIC CLAPTON—I've Got A Rock N' Roll Heart, Warner Brothers/Duck	
46	42	9	ROBERT HAZARD—Escalator Of Life, RCA		46	19	9	RED RIDER—Human Race, Capitol	
47	43	22	PAT BENATAR—Get Nervous, Chrysalis		47	48	9	DIRE STRAITS—Twisting By The Pool, Warner Bros.	
48	41	28	SAGA—Worlds Apart, Portrait		48	50	3	BOB SEGER AND THE SILVER BULLET BAND—Boomtown Blues, Capitol	
49	47	23	FRIDA—Something's Going On, Atlantic		49	51	3	ORCHESTRAL MANOEUVRES IN THE DARK—Telegraph, Polydor	
50	46	18	VANDEBERG—Vandenberg, Atco		50	36	2	THOMPSON TWINS—Love On Your Side, Arista	
					51	44	17	DURAN DURAN—Hungry Like The Wolf, Capitol	
					52	53	13	BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away, Capitol	
					53	52	3	CHRIS DEBURGH—Don't Pay The Ferry Man, A&M	
					54	55	37	JUDAS PRIEST—You've Got Another Thing Coming, Columbia	
					55	56	29	RUSH—Subdivisions, Mercury	
					56	24	6	SAMMY HAGAR—I Don't Need Love, Geffen	
					57	42	18	NIGHT RANGER—Don't Tell Me You Love Me, Boardwalk	
					58	49	5	BRYAN ADAMS—I'm Ready, A&M	
					59	45	16	SAGA—Wind Him Up, Portrait	
					60	54	6	PAT BENATAR—Little Too Late, Chrysalis	

Top Adds

1	MEN AT WORK—Overkill, Columbia (45)
2	Z.Z. TOP—Gimme All Your Lovin', Warner Bros. (12 inch)
3	KROKUS—Headhunter, Arista
4	THE TUBES—Outside/Inside, Capitol
5	ZEBRA—Zebra, Atlantic
6	FRANK ZAPPA—The Man From Utopia, Barking Pumpkin
7	QUIET RIOT—Metal Health, Epic
8	GARY MOORE—Corridors Of Power, Mirage
9	THE STOMPERS—The Stompers, Boardwalk
10	THOMAS DOLBY—The Golden Age Of Wireless, Capitol

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.



NEW EDITION

Ralph Tresvant of New Edition, the young vocal quintet from Boston's Roxbury section whose debut record for the Streetwise label, "Candy Girl," jumps to superstar 40 on this week's Black Singles chart, rarely gets the chance to play basketball or rollerskate these days. He's too busy rehearsing material with his bandmates for their forthcoming LP.

"The practice is worth it," he says from a pay phone on the Orange subway line in Boston. "I know the other guys think so, too. We know it's going to lead to bigger things, and that's our main goal."

"Candy Girl" may bear a strong resemblance to the melodic structure of the Jackson Five's "ABC," and Tresvant's vocal delivery may recall Michael Jackson's yearning kiddie falsetto, but the 14-year-old singer doesn't mind the comparisons. "It's a good compliment. People liked them: they must like us. But we have our own personalities."

His musical mates, Bobbie Brown and Michael Bivins, are also 14; Ronnie DeVoe and Ricky Bell are 15. "We're a young group trying to make it," Tresvant concludes, "and everyone's behind us, from our parents, who want us to have what they didn't have, to our producers (Maurice Starr and Michael Jonzun), to our classmates, so they can tell people that they went to school with us!"

For further information, contact Streetwise Records, 331 Madison Ave., New York, N.Y. 10017; (212) 557-7433.



ROBBIE PATTON

Robbie Patton, who grew up in southwest England, says that his life changed the day he discovered the Stax Records sound of Sam & Dave and Otis Redding on a radio tuned to the U.S. Armed Forces station in West Germany. "Those guys, plus the Temptations and the Young Rascals, were totally new to me," he explains. He "ran around" with his first band at 14, and moved to London five years later to sing soul music.

It comes as something of a surprise, then, to hear the approach he takes on his new Atlantic single, "Smiling Islands," which climbs to starred 67 on the Hot 100 this week. "Vocally, I held back, calmed it down a bit," he says of the song, which is taken from the album, "Orders From Headquarters," and features guest vocalist Stevie Nicks.

For further information, contact Shankman-De Blasio, Santa Monica, Calif. 90405; (213) 396-3985.



TARI HENSLEY

Tari Hensley makes her country chart debut this week on Mercury with "Falling In Love" at starred 87. The song previously appeared on Juice Newton's "Juice" album.

Before signing with Mercury this year, the red-haired, green-eyed singer from Independence, Mo. spent a short time under contract with Epic, for whom she released "Send Me Somebody To Love."

Originally, she intended to be a dancer, but music lured her. In 1972, she married Dan Hensley and began singing professionally in his group. They spent several years on the road playing small clubs; Tari was discovered singing in a Memphis nightclub by producer Larry Rogers, who was then producing Charly McClain for Epic.

Her influences range from Bessie Smith and Patsy Cline to Emmylou Harris and Linda Ronstadt.

For further information, contact Martha Haggard at PolyGram Records in Nashville, (615) 244-3776.

Featured Programming

"The World Of Elvis Presley," a weekly feature from **Country Sessions**, debuts April 4 on stereo disk. The show, available on a barter basis, includes music by Presley and interviews and feature material with those who knew and worked with him. The host is "Mister Music," **Norm N. Nite**. **Country Sessions** is owned by Maury Trumble and Neil Weed, formerly of NBC.

As viewers watch "Crosby, Stills & Nash" on such pay TV services as Showtime May 11, they'll be able to hear the stereo audio portion of the 90-minute concert on over 100 **Westwood One** outlets. ... "The Dick Clark National Music Survey" has been renewed for a third year on the **Mutual Broadcasting System**. ... Speaking of that show, **WALX-FM Selma, Ala.** last week became the first radio station in the U.S. to broadcast a stereo version of the three-hour weekly countdown. ... In case you were wondering, the **CBS Radio Network** reaches 26.3 million adult listeners, according to the recently released Radar 26 results for spring/fall, 1982. Radar,

which measured 11 networks, determined that 115.4 million adults listened to network radio during the course of a week and that CBS garnered one quarter of that audience. ... Noted CBS sportscaster **Brent Musburger** takes on a new role as the play-by-play announcer of the 50th All-Star baseball game July 7 from Comiskey Park in Chicago. ... **Olivia Newton-John** stars on the **ABC Contemporary Network's "Spotlight Special"** April 17. ... **Family Radio Programming Inc.** has joined with **McGavren Guild Radio** to distribute "New Waves," three-hour children's radio format.

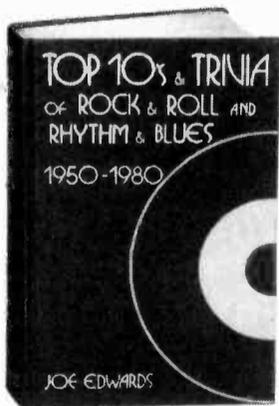
Larry Goodman has been named marketing manager of the broadcast division for the San Diego-based **Tuesday Productions**. ... **Tom Poulos**, formerly regional manager of **McGavren Guild Radio**, has been promoted to vice president of the firm, based in Boston. ... **Judith Dennis-Thomas** has been upped to program assistant for **Mutual's "Larry King Show."** ... Also at **Mutual**, **Annette Abercrombie** has been

(Continued on page 49)



GREASE FOR PEACE—John Bauman, right, better known as "Bowzer" to legions of oldies fanatics, invokes the famous Sha Na Na chant at **WCBS-FM New York** with morning man **Harry Harrison**.

BOOKER T. OF THE M. G.'S WAS A MEMBER OF WHAT GROUP



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NEIL SEDAKA WAS LEAD SINGER FOR WHAT GROUP?

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.

- April 4, **Kelly Grocott** 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 Blecker 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**, **Carl Perkins**, 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 10-16, **Joey Ramone**, Newsweek FM, Thirsty Ear Productions, 30 minutes.
- April 11, **Kansas**, Captured Live, RKO Radioshows, 90 minutes.
- April 11-17, **Johnny Lee**, Country Closeup, Narwood Productions, one hour.
- April 11-17, **The Lettermen**, Music Makers, Narwood Productions, one hour.
- April 11, **Bryan Adams**, Guest D.J., Rolling Stone Productions, one hour.
- April 15-17, **Anne Murray**, Weekly Country Music Countdown, United Stations, three hours.
- April 15-17, **The Righteous Bros.**, Don & Deanna On Blecker Street, Continuum Network, one hour.
- April 15-17, **Toto**, Off The Record, Westwood One, one hour.
- April 15-17, **Gap Band**, Special Edition, Westwood One, one hour.
- April 15-17, **Lights**, Lasers & Rock 'N' Roll, Rock Chronicles, Westwood One, one hour.
- April 15-17, **Canadian Dementia**/"Weird Al" Yankovic, Dr. Demento, Westwood One, two hours.
- April 15-17, **The Four Freshmen**, Great Sounds, United Stations, four hours.
- April 15-17, **Creedence Clearwater Revival**, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- April 15-17, **Berlin**, U2, In Concert, Westwood One, one hour.
- April 15-17, **One Way**, Budweiser Concert Hour, Westwood One, one hour.
- April 16, **Phil Collins**, Supergroups, ABC Rock Radio Network, two hours.
- April 16, **Sylvia**, Lee Greenwood, Silver Eagle, ABC Entertainment Network, 90 minutes.
- April 16, **Dion**, Solid Gold Saturday Night, RKO Radioshows, five hours.
- April 16-17, **Bobby Vinton**, Gerry & the Pacemakers, Soundtrack Of The 60s, Watermark, three hours.
- April 16-17, **Ray Walston**, "Damn Yankees," Musical, Watermark, three hours.
- April 17, **Olivia Newton-John**, Spotlight Special, ABC Contemporary Network, 90 minutes.
- April 17, **Culture Club**, Thompson Twins, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- April 17, **The Rockers**, Rolling Stone's Continuous History Of Rock And Roll, ABC Rock Radio Network, one hour.
- April 17-23, **Bow Wow Wow**, Newsweek FM, Thirsty Ear Productions, thirty minutes.
- April 18, **Martin Chambers** of the Pretenders, Guest D.J., Rolling Stone Productions, one hour.
- April 22-24, **Don Williams**, Weekly Country Music Countdown, United Stations, three hours.

TOP 50 Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	3	10	MAKE LOVE STAY Dan Fogelberg, Full Moon/Epic 34-03525 (Hickory Grove/April, ASCAP)	3
2	12	12	IT MIGHT BE YOU Stephen Bishop, Warner Bros. 7-29791 (Gold Horizon, BMI/Golden Torch, ASCAP)	
3	1	13	YOU ARE Lionel Richie, Motown 1657 (Brockman, ASCAP)	
4	5	10	ONE ON ONE Daryl Hall & John Oates, RCA 13421 (Hot-Cha/Unichappell, BMI)	
5	4	11	WE'VE GOT TONIGHT Kenny Rogers And Sheena Easton, Liberty 1942 (Gear, ASCAP)	
6	6	9	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	8	7	TAKE THE SHORT WAY HOME Dionne Warwick, Arista 1040, Gibb Bros./Unichappell (BMI)	
8	12	4	I WON'T HOLD YOU BACK Toto, Columbia 38-03597 (Rehtakul Veets, ASCAP)	
9	9	9	BILLIE JEAN Michael Jackson, Epic 34-03509 (Mijac/Warner-Tamerlane, BMI)	
10	7	7	SOME KIND OF FRIEND Barry Manilow, Arista 1046 (Townsway/Angela, BMI)	
11	13	5	MORNIN' Al Jarreau, Warner Bros. 7-29720 (Aljarreau/Garden Rake/Foster Frees, BMI)	
12	14	8	DON'T RUN K.C. & The Sunshine Band, Epic 34-03556 (Harrick, BMI)	
13	15	6	WHAT EVER HAPPENED TO OLD FASHIONED LOVE B.J. Thomas, Cleveland International 38-03492 (CBS) (Old Friends, BMI)	
14	7	12	ALL RIGHT Christopher Cross, Warner Bros. 7-29843 (Another Page, ASCAP)	
15	20	5	MINIMUM LOVE Mac McAnally, Geffen 7-29736 (Warner Bros.) (I've Got The Music/Songs Tailors, ASCAP/BMI)	
16	11	10	BREAKING US IN TWO Joe Jackson, A&M 2510 (Albion/Almo, ASCAP)	
17	18	7	WIND BENEATH MY WINGS Lou Rawls, Epic 34-03758 (Warner-Tamerlane, BMI/WB, ASCAP)	
18	19	7	EENIE MEENIE Jeffrey Osborne, A&M 2530 (WB/Gravity Raincoat/Crystal, ASCAP)	
19	17	8	SO CLOSE Diana Ross, RCA 13424, (Rossville, BMI/Mel-Day, ASCAP)	
20	16	9	MY KIND OF LADY Supertramo, A&M 2517 (Delicate/Almo, ASCAP)	
21	27	3	EASY FOR YOU TO SAY Linda Ronstadt, Asylum 7-69838 (Elektra) (White Oak Songs, ASCAP)	
22	25	4	WELCOME TO HEARTLIGHT Kenny Loggins, Columbia 38-03555 (Milk Money, ASCAP)	
23	24	6	OLD AND WISE Alan Parson Project, Arista 1048 (Woolfson/Careers, BMI)	
24	30	2	YOU CAN'T RUN FROM LOVE Eddie Rabbitt, Warner Bros. 7-29712 (Debdave/Briarpatch, BMI)	
25	18	16	SHAME ON THE MOON Bob Seger & The Silver Bullet Band, Capitol 5187 (Coolwell/ Granite, ASCAP)	
26	32	2	YOU HAVEN'T HEARD THE LAST OF ME Peter Allen Arista 1052 (Snow, BMI/Kaz April, ASCAP)	
27	28	4	SMILING ISLANDS Robbie Patton, Atlantic 7-89955 (Red Snapper/Adel, ASCAP)	
28	26	13	I'M ALIVE Neil Diamond, Columbia 38-03503 (Stonebridge, ASCAP/Foster Frees, BMI)	
29	34	3	EVERY HOME SHOULD HAVE ONE Patti Austin, Qwest 7-29727 (Warner Bros.) (Blackwood, BMI)	
30	35	2	STRANGER IN MY HOUSE Ronnie Milsap, RCA 13470 (Lodge Hall, ASCAP)	
31	22	6	NICE GIRLS Melissa Manchester, Arista 1045 (House Of Gold/Pullman/Daticabo/Warner-Tamerlane, BMI)	
32	23	7	INNOCENT EYES Michel Berger, Atlantic 477 (Editions Musicales Colline, SACEM)	
33	36	2	SOLITAIRE Laura Branigan, Atlantic 7-89868 (Youngster Musikverlag GmbH, GEMA)	
34	29	17	SHOOT FOR THE MOON Poco, Atlantic, 7-89919 (Pirooting, ASCAP)	
35	31	16	DO YOU REALLY WANT TO HURT ME Culture Club, Virgin/Epic 34-03368 (Virgin/Chappell, ASCAP)	
36	39	2	WHERE EVERYBODY KNOWS YOUR NAME Gary Portnoy, Applause 106 (Addax, ASCAP)	
37	NEW ENTRY		COME ON EILEEN Dexy's Midnight Runners, Mercury 76189 (Polygram) (Colgems-EMI, ASCAP)	
38	NEW ENTRY		OVERKILL Men At Work, Columbia 38-03795 (April, ASCAP)	
39	NEW ENTRY		OH DIANE Fleetwood Mac, Warner Bros. 7-29698 (Fleetwood Mac/Now Sounds/Putz Tunes, BMI)	
40	37	13	THE WOMAN IN ME Donna Summer, Geffen 7-29805 (Warner Bros.) (Warner-Tamerlane/Rashida/Flying Dutchman, BMI/Sweet Harmony/WB, ASCAP)	
41	33	5	ONE OF US Abba, Atlantic 7-89881 (Artwork, ASCAP)	
42	38	3	ONLY YOU Yaz, Sire 7-29844 (Warner Bros.)	
43	41	21	BABY COME TO ME Patti Austin, Qwest 50036 (Warner Bros.) (Rodsongs/Almo, ASCAP)	
44	40	19	HEART TO HEART Kenny Loggins, Columbia 38-03377, (Milk Money/Genevieve, ASCAP/Foster Frees, BMI)	
45	43	12	ALWAYS Firefall, Atlantic 7-89916 (Fumunda/Big Fat, BMI)	
46	46	26	YOU AND I Eddie Rabbitt With Crystal Gayle, Elektra 7-69936 (Four-Way, ASCAP)	
47	47	10	I LOVE HOW YOU LOVE ME Glen Campbell, Atlantic/America 7-99930 (Screen Gems-EMI, BMI)	
48	42	18	DOWN UNDER Men At Work, Columbia 38-03303 (Blackwood, BMI)	
49	45	19	HEART OF THE NIGHT Juice Newton, Capitol 5192, (Warner-Tamerlane/Flying Dutchman/Sweet Harmony, BMI)	
50	44	7	CARNIVAL ISLAND George Fishoff, MMG 6 (George Fishoff/White Forest)	

☆ 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, RETAILER GET HEAD START Compact Disc Spins On

By IS HOROWITZ
NEW YORK—Sony has supplied Compact Disc players to 28 AOR and classical radio stations in key markets across the country as part of its development campaign to promote the new technology. The gratis distribution of digital playback equipment, plus the promise of a year's supply of free CD disks, comes as Sony and CBS Records are preparing their U.S. marketing launch of the system. Players and disks are scheduled to go on sale in Sony audio outlets this month. Stations accepting the players, valued at \$1,000 at retail, have signed agreements to credit Sony whenever they are used for broadcast. The agreement also calls for them to air a two-hour special on digital sound during the delivery of CD disks to their listeners.

Europe CD Launch: Demand Exceeding Player, Title Supply

By JIM SAMPSON
MUNICH—Following widespread press coverage and much stronger demand than anticipated, the European launch of the Compact Disc digital audio system is experiencing a shortage of players and repertoire. Japanese manufacturers in particular are holding back. Only Philips has announced a date for its CD player launch in Europe. The firm's Dutch CD plants have increased player capacity "considerably quicker than initially planned," and that the situation should improve in a few weeks, although the firm's repertoire is still limited.

SALES MOUNT IN JAPAN Toshiba Pushes Up CD Production Bow

By SHIG FUJITA
TOKYO—Toshiba-EMI has advanced its manufacturing schedule for Compact Discs by six months, as sales of the new configuration in Japan continue to mount. Anticipated consumer purchases of CD software this year are now placed at about 2.5 million units. The major, one of the country's record companies, has now claimed that 350,000 CD players will be sold in Japan this year, of which 100,000 will be exported. With each purchaser of a hardware unit projected to buy 10 disks, Saida sees Toshiba-EMI competing for the biggest possible share of the market, likely to reach 2.5 million units.

PolyGram & Magnavox Speeding U.S. CD Bow

Continued from page 1
Their sale during the test program will be through selected stores carrying Magnavox hardware, primarily department stores. Conventional record retailers are not expected to figure in the program until the post-CES phase. At that time PolyGram is expected to have a digital catalog of more than 100 titles. Thus, the program will parallel the early marketing posture of Sony which Sony will supply sometime during the delivery of CD disks to their listeners.

Compact Disc Launched In U.K. PolyGram, Sony Formally Present System In London

By MIKE HENNESSEY
LONDON—The sponsor the Compact Disc replaces the conventional black vinyl LP, the better, as far as I am concerned." So said Hans Wright, however, admitted that he had made a cassette copy of the recording at home, and was pleased to see the quality was as good as the original.

PolyGram Advances CD Bow; WEA Enters

By IS HOROWITZ
formal commitment to the new technology last week via a statement from Steven Ross, WCI chairman and chief executive officer, and the heads of all the company's recording operations. There will be 35 titles in the initial batch of PolyGram recordings, comprising both classical and contemporary music.

AUDIO DEALER STAGES EVENT 1,000 Hear CD At Demo In Denver

By IS HOROWITZ
DENVER—More than 1,000 people witnessed a demonstration of digital playback systems at Rainbow Music Hall here Sunday (13) mounted by Listen Up, operators of three high-end sound equipment stores in the Denver area. While no attempt was made to sell Compact Disc players at the event, which mixed live music with digital playback, promotional feedback and strong media coverage helped underline the retail chain's growing identification with the new technology. Walt Sinson, Listen Up president, says the live concert/demonstration capped recent promotional forays into digital, which have included cooperation with three radio stations here, KBKO, KVOD and KBPI. The latter two are among those chosen to participate in a year-long demonstration program by Sony (Billboard, March 12).

U.S. LAUNCH NEARS Sony Prices Set On CD Players & Titles

By IS HOROWITZ
NEW YORK—Sony has set a retail price of \$1,000 for its Compact Disc player, and \$16.98 for the first CD titles. The introduction of the new format is expected to be a major event for the company, and will be a key factor in its success in the U.S. market.

STATE LABEL IS ACTIVE Digital Pushed By Czechs

By LUBOMIR DORUZZKA
PRAGUE—At a time when Western record companies are putting their efforts into the launch of Compact Disc software, Czech state-owned Supraphon must with an expansion of its recording program. The company is currently producing a wide range of recordings, including classical and contemporary music.

Windham Hill Pacts For CD Pressing

By SAM SUTHERLAND
LOS ANGELES—The Compact Disc race may be dominated by a field of major conglomerates, but the first domestically pressed digital recording using the Sony/Philips laser-read format will likely be on a small independent label. Windham Hill Records, a tiny but prosperous Palo Alto, Calif., producer of instrumental recordings, has reached an agreement with Philips to produce and distribute its first CD titles.

U.K. London Holding Series Digital Seminars

By RADCLIFFE JOE
NEW YORK—The Professional Audio Division of Sony is offering a series of technical training seminars to users of its digital audio equipment products. The seminars, led by Curtis Chan, the division's chief engineering manager, will provide producers with information on digital recording techniques, including the use of digital tape recorders and digital audio workstations.

Billboard covers The CD EXPLOSION!

Billboard... the international newsweekly... is on the editorial forefront of the marketing and technological explosion of the Compact Disc... covering software and hardware... plus the pro and consumer angles of this fast-coming marketplace. Look for Billboard's weekly coverage... and soon the first CD Special.

European CD Launch A check with distributors...

Continued from page 3
their planned European CD entry from this month until next. National Panasonic, originally set for June, is now waiting until August. Toshiba started last week, although the man dealers last week, although the firm's Karl Guentier Kirchner concedes the number of players available is less than expected due to "much greater demand in Japan." Sanyo has shipped a few units, but is still waiting for the bulk of its order from Japan.

Houston Gets Digital Recorder

NEW YORK—Arriving not long after the use of professional digital recording equipment. Sony recently sold its first multitrack digital recorder outside Japan, to an equipment rental firm in Houston. Digital Services has purchased the Sony PCM-3324, according to Nick Morris, general manager of Sony's Professional Audio Products Division. Digital Services president John Moran says the machine has already been booked for projects by New York's Atlantic Records Studio, Nashville's House of David project and for a Frank Zappa project in Los Angeles.

16-Channel Recorder

TOKYO—Matsushita Electric Industrial Co. has unveiled the world's first 16-channel digital tape recorder using quarter-inch magnetic tape. The multichannel system is designed for professional use in broadcasting and recording companies. The company is also proposing the establishment of a worldwide standard format for professional systems.

French Award To London CD

NEW YORK—The first Grand Prix du Disque to be awarded for a Compact Disc has gone to the London recording of Stravinsky's "Rite of Spring," performed by Antal Dorati and the Detroit Symphony Orchestra. The prestigious Charles Cros, established a category for this new digital configuration this year.

CD F...

Denon declares that its digital players and those of its competitors are not yet capable of living up to quality claims. And in any case, there are too few CD disks in the pipeline to support a reasonable market effort at this time. This charge is rejected by Sony and Magnavox, both of whom plan to launch their new product lines as well as their existing lines.

Magnavox Unveils CD Market Plans

By IS HOROWITZ
NEW YORK—Consumer sales will take a back seat to promotional drum-beating when Magnavox and Philips Records take their digital CD program to market later this year. Magnavox executives say they believe that exposure through fashion department stores is the best road to broad consumer awareness and limiting distribution of both players and PolyGram digital software to such outlets for the first months of the "preview launch." The full fledged sales drive will come after the June CES and will encompass a wide range of retailers (Billboard, March 12).

Digital Is The Word At AES Meet Holland Confab Focuses On Compact Disc Software

EINDHOVEN, Holland—When the 73rd Audio Engineering Society (AES) convention opens here Tuesday (15), its focus will be on digital audio technology, with particular emphasis on the Compact Disc.

Denon Hits CD Rush To Market

By IS HOROWITZ
NEW YORK—Denon America has put a brake to its Compact Disc marketing schedule to await the arrival of this fall of improved second-generation playback machines and a more copious supply of software.

PolyGram Takes Center Stage

NEW YORK—PolyGram Records is sounding out the trade on an "augmented" package for the Compact Disc, which it may offer when launching its first releases to the market.

PolyGram Mulls Long CD Box 'Augmented' Package Is Showcased At RIAA Meets

By IRV LICHMAN
the RIAA offices in New York. An additional meeting on the West Coast has been set for Tuesday (25). Beyond RIAA manufacturer representation, the New York gathering was to have in attendance: Harold Okonow, president of NARM, Joe...

Competitors Preparing As CD Takes Center Stage

By RADCLIFFE JOE
LAS VEGAS—The Winter CES promises to be a hub of Compact Disc activity, with companies such as Sony, CBS, Philips, Denon, RCA, Matsushita and others showing their wares. PolyGram is just one of a fast-growing number of companies that are already committed to the Compact Disc software format.

Software Products Sold, and High Startup Costs Have Conspired to Restrict the Planned Leap to Lucrative U.S. and European Markets.

Interestingly, Sony audio equipment specializing in high end audiophile carry the early CD software releases. The company has already sold more than 100,000 units of its digital audio workstations.

Retailing

3M SYSTEM GETTING TOWER STORE TEST

Security Device Market Growing

By EARL PAIGE

LOS ANGELES—The first record/tape store test of 3M's new articles surveillance system indicates that a much more competitive marketplace is shaping up for anti-shoplifting devices. Application of 3M's unit is being studied in the prerecorded cassette department of Tower's 2500 Broadway store in Sacramento.

Until 3M's recent entry into record/tape retail, Sensormatic Electronics Corp. of Deerfield, Fla. claimed a long lead in the field, according to a roundup last Christmas (Billboard, Dec. 11). Other active manufacturers are Check Point Systems, based in Thorofare, N.J., Knogo, based in Hicksville, N.Y., and Boudoir, Belgium.

Sensormatic, which has been targeting record/tape retail for 12 years, continues to innovate. West-

ern Merchandising's new "superstore" in Austin, which emphasizes large quantities of high-ticketed merchandise such as computer software, uses a new Sensormatic application (Billboard, March 26). Record Factory, 30-unit chain in San Francisco, has used Sensormatic systems for seven years, according to Dan Toussaint, marketing vice president.

Tower's 3M application will soon expand into the Bay Area and will be used in Tower's soon-to-open New York unit.

At the test store, cassettes are each "sensitized" by application of a strip of tape in two areas on the package. Tower employees note that this allows for the signal detection to operate in two planes, greatly limiting any "body tuning," i.e. positioning the merchandise so as to avoid detection.

Surveillance is maintained by a

white formica tape department entrance gate with a carpeted bridge. Customers triggering the alarm are tactfully reminded that cassettes must be paid for in the tape section.

Tower earlier used a Check Point system, which Russ Solomon, president, says he found cosmetically deficient. A manager of a Tower unit says that the system at that time required bulky inch-and-a-half tags.

Earlier problems, such as adhesion of the 3M tape on shrink-wrapped packages and the labor of hand-applying the tape strips, have been ironed out, according to Michael Koontz, special project manager at Tower.

"All new shipments of the tape strips are with an improved adhesive substance," Koontz notes. "We also learn that a type of hand-dispenser gun is being developed more or less like a price-tag gun. This will speed up strip application."



THEY LIKE IT—The DeBarge siblings sign copies of their Motown LP, "All This Love," featuring the single, "I Like It," at a Kingsway department store in Detroit.

MONICA & ALBERT DIEDRICH

Calif. Video Dealers Go All Out

ANAHEIM—How many video specialty stores have a games rental club, hire the most famous Santa Claus for three months of in-store Christmas promotion and stock every CED title? These and other merchandising programs are routine at Monica and Albert Diedrich's two

Orange County Video Station units.

Monica Diedrich explains that she and her husband have a simple philosophy. "We don't sit around waiting for the competition to do something," she says.

While many video specialty dealers are still mulling whether to rent games, the Diedrichs have put together a club plan: yearly fee \$25, daily rental \$1. They say they have all available titles in their library.

The former residents of Argentina (they came to the U.S. 11 years ago) have a promotion spectacular nearly every month, ranging from a Marilyn Monroe look-alike contest to an "Annie" competition featuring 12 little girls dressed as the title character of that film. For Christmas, they hired Robert George, who played Santa Claus at the White House for 20 years, for what became almost a live-in promotion.

Monica, a former customer service rep for the City of Anaheim, and Albert, a former industrial company foreman, tend to go all out with their promotion and merchandising plans. In the case of their recent Warner Home Video "Firefox" promotion, it was enough to win a national display contest (their prize was four days and three nights in New York) and to bring a studio rep into the store to videotape it.

"We used five bags of fake snow for a mountain along two walls," Monica says. "We used blowups of the two fighter planes with mock flames coming out of them. We had a trailer running all day with 'Firefox,' and on the floor we displayed all the Clint Eastwood movies."

The Diedrichs also go all out in pushing CED disks; in that configuration, the rental/sales ratio is 75/25, compared to 80/20 for their 2,600 tape titles. But they do not carry laser disks. "We're just not confident about there being enough

(Continued on page 49)

20% OFF King Karol Scores With Gift Discount

By IRV LIGHTMAN

NEW YORK—While gift certificates have always been offered by the King Karol chain here, owner Ben Karol has put a new wrinkle in the process by offering a 20% discount on a \$25 minimum.

The three Manhattan units trumpeted this approach with a two-page spread in the March 25 Manhattan edition of the New York Daily News. The featured label was RCA, which put up the \$2,300 tab. RCA albums, as well as other manufacturers' product comprising one million albums at the three locations, were offered at an extra 20% off already discounted prices.

According to Karol, hundreds of certificates valued at about \$3,000 were sold either at the stores or by phone-in credit card charges by midweek. Karol says he plans to run further ads, as long as there's a label willing to pay for them.

"For a company our size to put ads in newspapers on our own would be counter-productive," he explains. "No ad could possibly produce enough profit to pay for it. Unfortunately, the lower the price, the stronger the volume. Profits, however, get lost in the process." At presstime, Karol was trying to convince CBS to duplicate the RCA-sponsored two-pager.



GAME ALLEY—Video Station in Anaheim, Calif. utilizes a center store section to create video games demo area.

FEATURES OF THE WEEK

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(Deluxe Padded Case)\$13.79
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LEBO TA-266
(Holds 60 Cassettes)\$10.55
NEW KIWI VR1100SM
(VTR Bag/Panasonic)\$46.89
NEW KIWI VCR-275B
(Camera & Deck)\$58.89
NEW KIWI VCR-100B
(Camera Case)\$45.89
NEW KIWI VR1350
(JVC 2650/HR-2200)\$45.89

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AUDIO TECHNICA AT6002 SPECIAL\$4.49
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NORTRONICS VCR-50
DELUXE VTR KIT\$19.49
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ATARI 400\$204.00
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Game Monitor

Home Computer Market Seen Ready To Explode

By TIM BASKERVILLE

The number of retail outlets carrying home computers may double to 30,000 this year, according to Goldman Sachs game/computer industry analyst Richard P. Simon. With such expanded availability, Simon sees sales of five million personal computers worldwide in 1983, bringing the total PC population to nine million units by year's end.

As was the case with development of the VCR and game console markets, feature enhancement at a price level, rather than price cutting per se, will propel the market thereafter, says Simon, despite profit margins of only 10% on hardware and less on software.

About 65% of all software purchased for home computers is game-related, maintains Simon, a factor that is especially significant when considering the blurring distinction between expandable dedicated game consoles and home computers that can be used with joysticks and other controllers.

In his report "The Videogame/Computer Industry: The Fourth Cycle," Simon breaks down the market segments for hardware into four categories, in descending order

of dollar share value: computers with good game-playing capability or expandable game player; high quality dedicated game player; low-end game player; and high-priced computer.

"All major competitors should have improved computer sales in 1983," concludes the Wall Street analyst. "But based on near-term momentum of the established companies, Commodore or Texas Instruments should gain the most. Atari is in need of new low-end hardware."

Atari is creating a fair amount of confusion as it consolidates distribution to about 40 distributors nationally—demanding exclusivity as it does so. The new exhaustive agreement leaves dealers chosen by Atari some time to dispose of competing brands, but dictates all other facets of the relationship.

Mike Katz, who recently jumped from the hugely successful cartridge-oriented Coleco to computer game company Epyx, is among the speakers and panelists lined up for

(Continued on page 49)

New LP/Tape Releases

POPULAR ARTISTS

BAILEY, RAZZY
 Greatest Hits
 LP RCA AHL1-4579 \$8.98
 CA AHK1-4679 \$8.98

BIG STREET
 Big Street
 EP Montage ME-410 \$5.98

COLLINS, ALBERT
 Don't Lose Your Cool
 LP Alligator AL-4730

EARDANCE
 Seek Opposites
 LP Touch T-1000

8TH DAY
 8th Day
 LP A&M SP-6-4942 \$8.98
 CA CS-4942 \$8.98

ESPIONAGE
 Espionage
 LP A&M SP-6-4935 \$6.98
 CA CS-6-4935 \$6.98

EURHYTHMICS
 Sweet Dreams (Are Made Of This)
 LP RCA AFL1-4681 \$8.98
 CA AFK1-4681 \$8.98

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

FALCO
 Einzelhaft
 LP A&M SP-6-4951 \$6.98
 CA CS-6-4951 \$6.98

(Continued on page 35)

Survey For Week Ending 4/9/83

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THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track	THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track
★ 7	37	37	DAVID BOWIE The Rise And Fall Of Ziggy Stardust RCA AYL1-3842	RCA	5.98	26	34	9	DAVID BOWIE Diamond Dogs RCA AYL1-3889	RCA	5.98
2	8	25	JOE JACKSON Look Sharp! A&M 3187	RCA	5.98	27	35	5	PSYCHEDELIC FURS Talk Talk Talk Columbia PC-37339	COL	
3	5	31	THE WHO Live At Leeds MCA 37000	MCA	5.98	28	28	9	THE MOODY BLUES On The Threshold Of A Dream Deram DER-18025	POL	5.98
4	4	31	THE WHO Meaty, Beaty, Big And Bouncy MCA 37001	MCA	5.98	29	31	27	RUSH Fly By Night Mercury SRM1-1023	POL	5.98
5	1	33	THE WHO Who Are You MCA MCA-37003	MCA	5.98	30	30	33	STEELY DAN Can't Buy A Thrill MCA 37040	MCA	5.98
6	6	23	THE PRETENDERS Extended Play Sire SIR 3563	WEA	5.98	31	32	21	STEELY DAN Countdown To Ecstasy MCA 37041	MCA	5.98
7	3	41	BILLY JOEL Piano Man Columbia PE 32544	CBS		32	26	5	BOZ SCAGGS Hits Columbia PC-36841	COL	
8	2	41	CAROLE KING Tapestry Epic PE 34946	CBS		33	23	9	SPYRO GYRA Morning Dance Infinity 37148	MCA	5.98
9	16	31	JANIS JOPLIN Greatest Hits Columbia PC-32168	CBS		34	40	7	AL GREEN Greatest Hits Vol. 1 Motown 5283	IND	5.98
10	13	33	TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers MCA 37143	MCA	5.98	35	27	5	TOTO Hydra Columbia PC-36229	COL	
11	11	35	THE MONKEES The Monkees' Greatest Hits Arista ABM 4089	IND	5.98	36	37	7	LOGGINS AND MESSINA "Best Of Friends" Columbia PC-34338	COL	
12	9	37	DAN FOGELBERG Souvenirs Epic PE 33132	CBS		37	39	5	KENNY LOGGINS Celebrate Me Home Columbia PC-34655	COL	
13	14	29	ALAN PARSONS PROJECT Eve Arista 9504	IND	5.98	38	48	11	JOHN LENNON Rock 'N' Roll Capitol SN-16069	CAP	5.98
14	10	36	DAN FOGELBERG Nether Lands Epic PE 34185	CBS		39	45	9	JANIS JOPLIN Pearl Columbia PC-32168	COL	
15	24	19	TOM PETTY & THE HEARTBREAKERS You're Gonna Get It! MCA 37116	MCA	5.98	40	33	9	STEPPENWOLF 16 Greatest Hits MCA 37049	MCA	5.98
16	20	9	TOTO Toto Columbia PC-35317	COL		41	49	3	THIS YEAR'S MODEL Elvis Costello Columbia PC-35331	COL	
17	18	21	RUSH Caress of Steel Mercury SRM1-1048	POL	5.98	42	47	3	BETTE MIDLER The Rose Soundtrack Atlantic 16010	WEA	5.98
18	12	27	RUSH Rush Mercury SRM1-1011	POL	5.98	43	44	9	THE GUESS WHO The Best Of The Guess Who RCA AYL-3662	RCA	5.98
19	21	23	DON McLEAN American Pie United Artists LN 10037	CAP	5.98	44	36	23	STEELY DAN Pretzel Logic MCA 37042	MCA	5.98
20	22	39	DAN FOGELBERG Home Free Epic Stock PC-31751	CBS		45	43	9	BILLY JOEL Turnstiles Columbia PC-33848	COL	
21	25	27	STEELY DAN Katy Lied MCA 37043	MCA	5.98	46	38	25	THE BEATLES Rock 'N' Roll Music Vol. II Capitol SN-16021	CAP	5.98
22	19	23	JOHN LENNON Mind Games Capitol SN-16068	CAP	5.98	47	NEW ENTRY		MARVIN GAYE Greatest Hits Motown M5-191		5.98
23	17	13	THE WHO Odds and Sods MCA 37169	MCA	5.98	48	41	23	STEELY DAN The Royal Scam MCA 37044	MCA	5.98
24	15	39	DAN FOGELBERG Captured Angel Epic PE 33499	CBS		49	42	9	MOODY BLUES In Search Of The Lost Chord Deram Der 18017	POL	5.98
25	29	9	JIMMY BUFFETT Changes In Latitudes, Changes In Attitudes MCA 37150	MCA	5.98	50	50	9	EDDIE MONEY Eddie Money Columbia PC-34909	COL	

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Retailing

Oklahoma Stores Branching Out Two-Unit Wild Willies Moves Into Clothes, Vidgames

By EARL PAIGE

LOS ANGELES—Record/tape retailers in every region, and in markets of every size, are moving to alternative merchandise and non-music home entertainment. This is pointed up by the expansion of two-unit Wild Willies in two small Oklahoma towns: Duncan (population 22,000) and Chickasha (population 20,000).

Industry veteran Bill King has been teamed in the stores with Karl Jacobs Jr. since 1977, and both units went through expansion until the record business and the oil economy combined to flatten things out, says King. The need to overcome sluggish record and tape sales saw the partners turn first to T-shirts and caps and then, last fall, to video games. The latter comprises the major part of their current expansion plans.

The Duncan unit grew from a 720 square foot strip store in 1977 to a 1,600 square foot location three doors away 18 months later. Last week, Jacobs started moving one door away into 3,200 square feet in what was once a sporting goods store. Wild Willies I, 30 miles away, grew even larger but has had to pull back. Also in a strip, the Chickasha unit went from 1,000 square feet in 1976 to 4,000 a few doors away in

1980. Its current site, however, is only 1,000 square feet—although King says it is doing as much business as it had been doing in the larger location.

Jacobs had a record store in Duncan from 1972-1975, when King called on him for Western Merchandising (Jacobs subsequently left the business to work in banking before teaming with King in 1977). The town, Jacobs says, has been hard hit by the oil economy's slowdown, which reduced oil drilling vendor Haliburton Services' work force from 5,000 to 3,000. (Haliburton's shifts have an effect on Jacobs' hours; for example, he is not open on Sunday.)

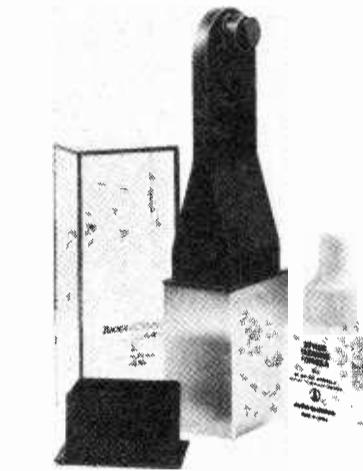
The Duncan store sells more cassettes than the Chickasha unit—approximately four times as many cassettes as LPs. Tapes, Jacobs says, have always outpaced disks there. "We have an 80-foot wall behind the counter with covers face out and two or three clerks to service customers," Jacobs says. "The counter is our midline cassette display case and allows browsing. We have \$8,000 to \$9,000 in cassette inventory."

Jacobs and King's biggest discovery has been that T-shirts and caps could represent 25% of store volume with only 15% of store space. That performance is achieved with three heat machines in Duncan and only two decal applicators in Chickasha.

While the clothing sections in both stores will remain emphasis areas, with Jacobs' unit offering more space, it is the video games that have both men the most hopeful of future growth. "I see where we can put in more video game players and have a coin-operated games arcade area, too. That's the plan," says Jacobs.

Wild Willies (the name occurred
(Continued on page 49)

New Products



Audio-Technica is introducing a stylus maintenance system with cleaning pad/appliquer backed by a mirror, a smoked acrylic lock-on cover pad protector, cleaner and end piece all fitting into the case itself. List: \$14.95.



BASF's Pro II chrome C-60 is now being merchandised similar to the previous C-90 in two-pack poly-bag.



Starpath has designed an in-store demo unit, the Supercharger, to help dealers explain Starpath's various video games. As one function, the Supercharger extends the Atari VCS RAM from 128 to 6,272 bytes, such increased memory adding vivid high resolution capabilities. List: \$150.

Video Music Programming

As of 3/30/83

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:

John Butcher Axis, "Life Takes A Life," PolyGram
Blanket Of Secrecy, "Say You Will," Warner Bros.
Michael Bolton, "Fools Game," Columbia
The B'zz, "Get Up Get Angry," Epic
Culture Club, "Time," Virgin/Epic
Drivers, "Stolen Treasures," No Label
Duran Duran, "Save A Prayer," Harvest
Echo & The Bunnymen, "The Cutter," Sire
Robert Hazard, "Escalator Of Life," RCA
Michael Jackson, "Beat It," Epic
Garland Jeffreys, "El Salvador," Epic
Duke Jupiter, "I'm Available," Coast To Coast
The Stranglers, "European Female," Epic
Suburbs, "Waiting," PolyGram
Takanaka, "Thunderstorm," Amherst
Toyah, "Thunder In The Mountains," Safari

★ ★ ★

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

After The Fire, "Der Kommissar," Epic
Def Leppard, "Photograph," Mercury
Dexy's Midnight Runners, "Come On Eileen," Mercury
Falco, "Der Kommissar," A&M
Joe Jackson, "Breaking Us In Two," A&M
Michael Jackson, "Billie Jean," Epic
Journey, "Separate Ways," Columbia
Greg Kihn Band, "Jeopardy," Berserkeley
Modern English, "I Melt With You," Warner Bros.
Ric Ocasek, "Something To Grab For," Warner Bros.
Schon/Hammer, "No More Lies," Columbia
Triumph, "A World Of Fantasy," RCA
U2, "New Years Day," Island

★ ★ ★

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

A Flock Of Seagulls, "Wishing," Arista
ABC, "Poison Arrow," PolyGram
Bryan Adams, "Cuts Like A Knife," A&M
Berlin, "The Metro," Geffen
David Bowie, "Let's Dance," EMI America
The Call, "When The Wall Came Down," PolyGram
Chris DeBurgh, "Don't Pay Ferryman," A&M
Thomas Dolby, "She Blinded Me With Science," Capitol
Felony, "The Fanatic," Scotti Bros.
Fixx, "Red Skies," A&M
The Flirts, "Jukebox," O
Heaven 17, "Let Me Go," Arista
Billy Idol, "White Wedding," Chrysalis
INXS, "The One Thing," Atco
Billy Joel, "Goodnight Saigon," Columbia
Kinks, "Come Dancin'," Arista
Naked Eyes, "Always Something There To Remind Me," EMI America
Prince, "Little Red Corvette," Warner Bros.
Red Rider, "Light/Human Race," Capitol
Patrick Simmons, "So Wrong," Elektra
Styx, "Heavy Metal Poisoning," A&M
Styx, "Mr. Roboto," A&M
Thompson Twins, "Love On Your Side," Arista
Ultravox, "Reap The Wild Winds," Chrysalis
Vandenberg, "Your Love Is In Vain," Atco

★ ★ ★

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

Bananarama, "Na Na Hey Hey," PolyGram
Divinyls, "Boys In Town," Chrysalis
English Beat, "I Confess," IRS
Chuck Francour, "Under The Boulevard Lights," EMI
Golden Earring, "The Devil Made Me Do It," 21/PolyGram
Eddy Grant, "Electric Avenue," Portrait
Molly Hatchet, "What's It Gonna Take," Epic
Kajagoogoo, "Too Shy," EMI America
Lenny Kaye Connection, "I've Got A Right," PolyGram
Le Roux, "Carrie's Gone," RCA
Little Steven, "Under The Gun," EMI America
Madness, "Our House," Geffen
Malcolm McLaren, "Buffalo Gals," Island
Gary Moore, "Always Going To Love You," Atco
Loz Netto, "Fade Away," PolyGram
Night Ranger, "Sing Me Away," Boardwalk
Phil 'N The Blanks, "Advertising Girls," Pink
Psychedelic Furs, "Run And Run," Columbia
Saga, "Wind Him Up," Portrait
Scandal, "Love Has Got A Line On You," Columbia
Simple Minds, "Promised You A Miracle," A&M
Strange Advance, "She Controls Me," Capitol

★ ★ ★

MTV WEEKEND EVENTS:

Saturday Concerts: Men At Work, April 9
Sunday Specials: John Cougar, exclusive interview, April 10.

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Video

Standards Board Set Up In U.K. Council Will Administer New Software Rating System

LONDON—The British video industry will make a major move towards self-regulation April 13 with the official launch of its own Video Standards Council, a publicly accountable body that will administer a new classification system for video software. Impetus to set up the council came from the threat of restrictive government legislation in that area, following public concern over the violent content of some so-called video "nasties."

Labour Member of Parliament Gareth Wardell recently agreed to drop a proposed bill on the subject only after assurances from Home Secretary William Whitelaw that the government would react quickly to any breaches of the new scheme. So there is considerable pressure on the British Videogram Assn., which devised the software classification system in consultation with the British Board of Film Censors, to make sure the trade adheres to it. Says BVA chief Norman Abbott: "There's no doubt at all that the government will prepare law in the event of our scheme being seen to fail."

The classifications about to come into force parallel those used in the cinema in the U. K., with "18," "15," "PG" and "U" categories, relating to minimum entrance age or "parental guidance," plus "18 Restricted" for material to be sold or rented only through licensed sex shops. But Abbott warns: "If retailers and wholesalers choose to ignore our guidelines, there's not a lot we can do. And a great many of them are likely to say, 'Who the hell are you to tell us what to sell?' I'm sure the scheme will be seen in some quarters as an attempt to maximize the income of U.S. majors at the expense of independent distributors."

One group of distributors already known to be unhappy is the broadcast television companies, who will be in the position of having to submit their programming for scrutiny twice over. But working in favor of the Video Standards Council and the "well-known public figure" who is expected to head it are a general feeling that enough is enough where "nasties" are concerned, and the

threat of government action should self-regulation fail.

In a recent letter, the Home Secretary spelled out the position clearly: "Quite independently of the BVA's initiative, we are looking urgently at the practical issues that are involved in legislation on this subject. We shall watch with interest the impact of the BVA scheme, but if it should become obvious that legislation is needed we would not wish to see it delayed because the necessary preparatory work had not been completed in the meantime."



REUNITED—Steve Winwood (left) and former Traffic drummer Jim Capaldi recently co-produced a video clip for "That's Love," the single from Capaldi's Atlantic album "Fierce Heart." Both appear in cameos in the clip.

EYES SATELLITE DISTRIBUTION

Atlanta Music Channel Grows

• Continued from page 3

"But video is very different than radio. There's a window of accessibility provided by the production techniques that are similar for both black and white clips, since they're often produced by the same people. Our research has found when we program 'Soul Of Atlanta' after a regular four-hour music mix segment, white viewers don't tune out. Video enables people to understand different types of music. It's culturally, politically and humanly exciting."

Among the acts the service plays are Judas Priest, AC/DC, ABC, Lionel Richie and the Weather Girls. Greene says, "We segue so there's no cultural shock to the viewer. And we have such support from black artists, who have been very frustrated in the past."

Atlanta's Video Music Channel has a 750-seat theatre where it tapes concerts and interviews: so far this year more than 80 interviews have been taped, with such artists as Scandal, Richard Simmons, Al Jarreau, Adam Ant and Earth, Wind & Fire. "We have a massive library of

live footage and so on," Greene says.

The company's game plan, he explains, is first to reach all of Atlanta; next to become a daypart on an existing cable service; and then to launch as a 24-hour-a-day satellite network. "Then we can look at regional franchises," he says. "Our going national will be tied in with the wiring of cities, and soon you'll be able to see a Chicago Video Music

Channel, and so on."

Once this happens, Greene says, VMC will probably offer a generic national presentation, along with a localized service to be interspersed during the day. "When our regional setup is in place, I can see cutaways during the day, where the announcer will say, 'We now take you to Chicago, where such and such is about to take place.'"



LOCAL BOY—Gregg Allman and band member Dan Toler (left) visit Atlanta Video Music Channel's Anita Joseph prior to the band's concert at the Agora.

Do-It-Yourself Clip Clicks For Hard Rocker Francour

LOS ANGELES—Going down the list of promo clips played on MTV, most of the names are easily recognizable. However, right in there beside ABC and Culture Club is Chuck Francour. Chuck who? Hard rocker Francour, whose 1980 album "Under The Boulevard Lights" is being rereleased by EMI America, directed his own clip and may point a direction for other struggling acts who want to take their musical lives into their own hands.

"We couldn't get any support from EMI for a video," says Francour, who had never been behind a video camera prior to making his current clip, which is the album's title track. "So we borrowed the money and started looking at video

companies. I knew we could make a good video because the storyline is a simple one. It's about a guy singing about the streets. I ended up going to Lifeline Video in Garden Grove, Calif. and, with their help, I wrote, directed and edited the video."

Shortly after completing the clip, Francour sent it to MTV, which added it as an extra and then moved it into light rotation. "I had no experience whatsoever. When making the video, I just kept asking questions. I had in my mind what I wanted to create. There was some trial and error, but it didn't take that long," he states. Altogether, Francour spent two days shooting, with the entire process—from conception to completion—taking two and a half weeks.

With his own clip under his belt, Francour has no plans to direct other artists. But if he does, he doesn't plan to go along with the abstract conceptual approach. "I see a lot of videos with wonderful visuals, but there's very little connection between the music and what's happening," he says. "For us, we just took the lyrics of a guy on the street and translated them to the screen."

For The Record

A caption in the March 19 issue of Billboard misidentified the producer/directors of the "Space Cowboy" video clip by Tommy Boy recording artists the Jonzun Crew. The project was handled by Danny Cornyetz and Jessica Jason of Video Mix in New York.

ON SALE IN JAPAN APRIL 21

JVC Unveils VHD Disk Player

By SHIG FUJITA

TOKYO—The Victor Company of Japan (JVC) has showcased its VHD videodisk player, the HD-750 "Disc World" unit, alongside a first batch of 200 video software titles here. It has also confirmed that the hardware goes on sale in Japan April 21, retailing at roughly \$615.

Shinnihon Electric's VHD videodisk player VP-1200 will bow the same day and sell at precisely the same price. In fact, the Shinnihon

unit is being made by JVC and will incorporate the same functions as the HD-750.

Next in the Japanese marketplace will be Mitsubishi, which plans to launch its VDP-200 player nationwide on May 21. The debut was held up for a month later than the JVC and Shinnihon Electric launches to allow final quality checks.

The Mitsubishi unit sells at the same \$615 retail tag, though it has a plus in that it is equipped with a stereo headphone terminal and a microphone socket to cater to Japan's "karaoke" or sing-along at-home entertainment craze.

Mitsubishi's Kyoto plant has a capacity to make 5,000 players a month, but the initial launch will see 3,000 units enter the marketplace. There'll be a check on sales progress before future manufacturing schedules are finalized. The VDP-200 is the standard model, but the company plans to eventually market a lower-priced "popular" model and a more expensive "sophisticated" line.

Shinnihon Electric will be dependent on JVC production at first. However, it hopes to convert to its own production in 1984.

The JVC HD-7500 features speed control in all its aspects, plus fast random and auto still functions. It

allows pre-programming of a maximum five chapters for the user.

The videodisk, in a protective plastic disk case, offers two hours of play. The JVC unit permits playback of any VHD videodisk, whether recorded on PAL, SECAM or NTSC television systems. It also allows playback of AHF digital audio disks, to be marketed later this year, thus giving ready audio/visual crossover.

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HarmonyVision In Vestron Pact

NEW YORK—Under an agreement that goes into effect April 15, Vestron Video becomes the exclusive U.S. marketing and distribution agent for all HarmonyVision titles and acquisitions. There are 23 titles in the current HarmonyVision catalog, including music programs and action/adventure movies.

The distribution pact follows a previous arrangement between Vestron and the VidAmerica line for Video Corp. of America, whereby Vestron is the exclusive U.S. sales and marketing agent for all VidAmerica titles.

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Music Monitor

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• **With Pride:** Robert Palmer's latest Island album, single and video are all called "Pride." The video was shot on a British estate and directed by Dave Robinson. Stiff Films produced.

• **New "Waves":** The latest video from the debut Blancmange album "Happy Families" was recently completed, directed by Clive Richardson for Island Pictures. Shot on the southern coast of England, the clip features group member Stephen Luscombe dressed like a magician, conducting the waves while Neil Arthur mans a boat. The song, incidentally, is called "Waves."

• **The Real Thing:** The Bangles, on the Faulty Products label, have completed a clip of "Real World." The project was directed by Frank Delia of the Wolf Company, in Los Angeles.

• **With A Bullet:** Nemperor Records artists Single Bullet Theory are at work on their second video, "Hang On To Your Heart," directed by Jerry Williams for Flash-Ball Productions. Shooting takes place at the Empire Theatre in Richmond, Va.

• **Wrong Is Right:** The MusicArts Division of ALCON Video Productions in San Francisco handled post-production of ex-Doobie Brother

• **What A Long Strange Trip:** A one-hour special, "The Sounds Of San Francisco," has been taped by Videowest Productions for airing on MTV April 3. Greg Kihn hosts the show, which includes performance footage, interviews and historical segments on the Grateful Dead, Jefferson Starship, Carlos Santana and Journey, as well as local artists the Residents, the Durocs and Commander Cody. Promoter Bill Graham shares his memories of the sounds that made the city famous.



CLOSE SHAVE—Members of Supertramp shaved their beards off to give the video clip of "My Kind Of Lady" a '50s feel. The song was inspired by the "Paul & Paula-style duets" of that era, according to writer/vocalist Rick Davies.



MONEY RETURNS—"Eddie Money Live At The Kabuki," shot at the Kabuki Theatre in San Francisco last year, is being distributed by One Pass Media. Producers were Richard Mann and Greg Sargent.

New On The Charts



"DR. STRANGELOVE"
RCA/Columbia Pictures Home Video—29

In Stanley Kubrick's classic black comedy about a group of war-hungry military men, Peter Sellers plays a triple role as Captain Mandrake, the president of the United States and Dr. Strangelove, the brains behind an ingenious scheme to attack Russia. The film also stars George C. Scott and Sterling Hayden as two psychotic generals. It was first released in 1964 and is in black-and-white.

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



Billboard photo by Chuck Pulin
COUPLE OF THE YEAR—Grace Jones and B.B. King were recently taped for (separate) interview segments to be aired on USA Network's "Night Flight."

Patrick Simons' "So Wrong," from the Elektra album "Arcade." Bruce Gowers directed for Gowers, Fields & Flattery.

• **The Envelope Please:** Executive producers Tony Scotti and Syd Vin-nedge have set presenters for the American Video Awards, with host Casey Kasem, to take place April 6 at the Beverly Theatre in Beverly Hills. They are Toni Basil, Michael Nesmith, the Gap Band, Pia Zadora, Rosanne Cash and Patrick Simons. In addition, Grandmaster Flash and the Furious Five will read the judging rules.



Billboard photo by Henry Diltz
REMEMBERING—Capitol artist Peabo Bryson recently completed a video clip to accompany his song "Remember When." The object of his desires is former Playboy centerfold Rosanne Keaton.

Videocassette Top 40

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SALES

RENTAL

SALES				RENTAL			
This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number	This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	7	AN OFFICER AND A GENTLEMAN Paramount Pictures, Paramount Home Video 1467	1	1	7	AN OFFICER AND A GENTLEMAN Paramount Pictures, Paramount Home Video 1467
2	2	5	BLADE RUNNER Embassy Home Entertainment 1380	2	2	5	BLADE RUNNER Embassy Home Entertainment 1380
3	3	47	JANE FONDA'S WORKOUT KVC-RCA, Karl Video Corporation 042	3	3	7	ROAD WARRIOR Warner Brothers Pictures, Warner Home Video 11181
4	4	7	ROAD WARRIOR Warner Brothers Pictures, Warner Home Video 11181	4	4	14	POLTERGEIST MGM/UA Home Video 800165
5	5	20	STAR TREK II-THE WRATH OF KHAN Paramount Pictures, Paramount Home Video 1180	5	5	11	THE BOAT (DAS BOOT) RCA/Columbia Pictures Home Video 10149
6	6	16	ROCKY III ● CBS-Fox Video 4708	6	9	4	MONSIGNOR CBS-Fox Video 1108
7	8	14	POLTERGEIST ● MGM/UA Home Video 800165	7	7	16	ROCKY III ● CBS-Fox Video 4708
8	9	11	THE BOAT (DAS BOOT) RCA/Columbia Pictures Home Video 10149	8	6	11	THE WORLD ACCORDING TO GARP Warner Brothers Pictures, Warner Home Video 11261
9	25	2	CREEPSHOW Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306	9	8	10	NIGHT SHIFT The Ladd Co., Warner Home Video 20006
10	7	19	PLAYBOY ● CBS-Fox Video 6201	10	14	11	FAST TIMES AT RIDGEMONT HIGH Universal City Studios Inc., MCA Dist. Corp. 77015
11	10	8	STRAWBERRY SHORTCAKE IN BIG APPLE CITY Family Home Entertainment, MGM/UA Home Video 338	11	10	20	STAR TREK II-THE WRATH OF KHAN Paramount Pictures, Paramount Home Video 1180
12	12	17	ANNIE RCA/Columbia Pictures Home Video 10008	12	12	16	THE BEST LITTLE WHOREHOUSE IN TEXAS Universal City Studios Inc., MCA Distributing Corp. 77014
13	14	3	MONSIGNOR CBS-Fox Video 1108	13	16	16	TRON Walt Disney Home Video 122
14	11	20	FIREFOX Warner Brothers Pictures, Warner Home Video 11219	14	17	6	YOUNG DOCTORS IN LOVE Vestron VA-5012
15	17	4	MAN WITH THE GOLDEN GUN CBS-Fox Video 4606	15	15	2	HALLOWEEN III Universal City Studios Inc., MCA Distributing Corp. 71011
16	18	13	MISSING Universal City Studios Inc., MCA Distributing Corp. 71009	16	26	2	CREEPSHOW Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306
17	13	20	THE THING Universal City Studios Inc., MCA Distributing Corp. 77009	17	13	21	VICTOR/VICTORIA MGM/UA Home Video 800151
18	16	11	THE WORLD ACCORDING TO GARP Warner Brothers Pictures, Warner Home Video 11261	18	11	14	MISSING Universal City Studios Inc., MCA Distributing Corp. 71009
19	21	5	YOUNG DOCTORS IN LOVE Vestron VA-5012	19	18	16	ANNIE RCA/Columbia Pictures Home Video 10008
20	20	16	TRON Walt Disney Home Video 122	20	24	9	THE SOLDIER Embassy Home Entertainment 2001
21	NEW ENTRY		THE LAST UNICORN CBS-Fox Video 9054	21	25	8	FRIDAY THE 13TH PART 3 Paramount Pictures, Paramount Home Video 1539
22	22	2	HALLOWEEN III Universal City Studios Inc., MCA Distributing Corp. 71011	22	20	20	FIREFOX Warner Brothers Pictures, Warner Home Video 11219
23	15	8	MOONRAKER CBS-Fox Video 4636	23	21	8	DIVA MGM/UA Home Video 800183
24	19	23	THE COMPLEAT BEATLES MGM/UA Home Video 700166	24	NEW ENTRY		HONKY TONK MAN Warner Brothers Pictures, Warner Home Video 11305
25	NEW ENTRY		HONKY TONK MAN Warner Brothers Pictures, Warner Home Video 11305	25	19	20	THE THING Universal City Studios Inc., MCA Distributing Corp. 77009
26	23	21	VICTOR/VICTORIA MGM/UA, Home Video 800151	26	22	3	MAN WITH THE GOLDEN GUN CBS-Fox Video 4606
27	26	19	RICHARD PRYOR LIVE ON THE SUNSET STRIP RCA/Columbia Pictures Home Video 10469	27	28	14	REDS Paramount Pictures, Paramount Home Video 1331
28	28	11	NIGHT SHIFT The Ladd Co., Warner Home Video 20006	28	29	3	VICE SQUAD Embassy Home Entertainment 2015
29	NEW ENTRY		DR. STRANGELOVE RCA/Columbia Pictures, Home Video 10182	29	31	9	ZAPPED Embassy Home Entertainment 1604
30	24	11	FAST TIMES AT RIDGEMONT HIGH Universal City Studios Inc., MCA Dist. Corp. 77015	30	NEW ENTRY		THE LAST UNICORN CBS-Fox Video 9054
31	32	6	DIVA MGM/UA Home Video 800183	31	23	18	DINER MGM/UA Home Video 800164
32	31	14	ALICE IN WONDERLAND Walt Disney Home Video 36	32	27	18	PLAYBOY CBS-Fox Video 6201
33	33	32	CASABLANCA CBS-Fox Video 4514	33	33	2	IT CAME FROM HOLLYWOOD Paramount Pictures, Paramount Home Video 1421
34	30	13	CHARIOTS OF FIRE Warner Brothers Pictures, Warner Home Video 70004	34	32	8	MOONRAKER CBS-Fox Video 4636
35	29	6	SINGIN' IN THE RAIN MGM/UA Home Video 185	35	35	6	THE EXTERMINATOR Embassy Home Entertainment 2002
36	27	16	SUPERMAN II D.C. Comics, Warner Home Video 61120	36	34	7	STRAWBERRY SHORTCAKE IN BIG APPLE CITY Family Home Entertainment, MGM/UA Home Video 338
37	39	30	STAR WARS ▲ CBS-Fox Video 1130	37	30	19	RICHARD PRYOR LIVE ON THE SUNSET STRIP RCA/Columbia Pictures Home Video 10469
38	40	16	THE BEST LITTLE WHOREHOUSE IN TEXAS Universal City Studios Inc., MCA Distributing Corp. 77014	38	39	42	STAR WARS ▲ CBS-Fox Video 1130
39	38	24	DUMBO Walt Disney Home Video 24	39	38	49	SUPERMAN II D.C. Comics, Warner Home Video 61120
40	37	4	FOR THE LOVE OF BENJI Vestron VA-4014	40	36	8	ALICE IN WONDERLAND Walt Disney Home Video 36

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XTRA-FM CONNECTION

New Music To Hit San Diego Stadium

By THOMAS K. ARNOLD

SAN DIEGO—The first outdoor concert scheduled this year for 55,000-seat San Diego Jack Murphy Stadium, featuring a lineup consisting predominantly of new rock bands, is seen by local music industry observers as a major step for the acceptance of new music in this city. The April 23 concert, dubbed the "X-Fest" after co-sponsoring radio station XTRA-FM (91X), will feature the Stray Cats, Bow Wow Wow, the Ramones, Modern English and the Flirts, with Tom Petty & the Heartbreakers as a headliner.

The show is both a catalyst to and a benefactor of the wave of new music interest created here in January with the conversion of third-ranked rock station 91X to Rick Carroll's "Rock Of The '80s" format. Since then, the station has shot past com-

petitors KGB-FM and KPRI-FM in the Birch ratings and started a trend that has affected virtually every facet of the local music scene, from clubs and discos to larger concerts.

Promoters Fahn & Silva Presents, whose last stadium date was last October with the Who, are banking on that trend to ensure the success of the admittedly experimental X-Fest. "New music is currently the happening music, and it has historically been stronger in Southern California than anywhere else in the country, except possibly New York," says co-owner Mike Fahn.

"Plus, Tom Petty is the only strong AOR artist who has received steady and heavy airplay on new music stations," adds partner Bill Silva. "He's also one of the hottest acts on the Southern California concert scene, and we were looking for a legitimate headliner to add credibility to the show."

The other acts, too, were carefully chosen for both their appeal to local audiences and their adaptability to a stadium setting, Silva says. "Up to now, the Stray Cats have been underexposed in the local market; the last time they played here their album was just starting to build momentum. Bow Wow Wow has signs of being a major force in the market by the time the concert comes around, and the Ramones, of course, are the original punks who started the whole new music explosion years before. And we rounded out the bill with two strong new acts—Modern English and the Flirts—whose upbeat music should go over big with the crowd."

To promote the show, Silva says, he and partner Fahn have begun an \$85,000 advertising and publicity campaign designed "to not only let everyone know about the show, but to make everyone want to be there for what promises to be a real event." The campaign includes more than 50 television spots in addition to the normal radio and print ad blitz. Five highway billboards have been rented, and a direct-marketing approach is being used with area high schools to provide tickets and transportation in conjunction with Mayne Transportation Systems, one of San Diego's leading limousine and shuttle services.

"Without a doubt, this is the most encompassing promotional campaign we've ever mounted," Silva says. "We're doing everything possible to convey the message that the X-Fest is not just another concert, but an event."

MARTIN HINTZ

Milwaukee-Area Performers In Festival Spotlight

MILWAUKEE—Country artist Peewee King, arranger Ralph Herman, the Milwaukee Symphony, George Liberace and dozens of other current and former Milwaukee-area musicians will be on hand for a three-day Musicfest, Aug. 5-7 at Milwaukee's lakefront Summerfest site. Performers are donating their talents for the program, with those who no longer live in Milwaukee receiving only their traveling and accommodation expenses.

The music will range from classical, jazz and big-band to rock and folk. Manufacturers of musical instruments will conduct clinics on the grounds.

"We had been thinking about putting on a show like this for years," says James Higgins, president of Local 8 of the Milwaukee Musicians Association. The Milwaukee Musicians Club is sponsoring the event, which may feature as many as 2,000 performers.

"County money had been drying up for the arts. So we said, 'Let's put on our own show.' We should be in a better position to put on a great festival," says Higgins.

The festival will raise money to support free music concerts throughout the year in Milwaukee-area parks, nursing homes, hospitals, schools and similar locations.

SIX-CITY 'THANK YOU' TOUR

Styx Bringing 'Kilroy' To Small Halls

By MOIRA McCORMICK

CHICAGO—Styx's current small-hall concert tour, says guitarist/vocalist James "J.Y." Young, provides the group's audiences with "something they can't get in a large arena": the atmosphere and intimacy of a theatre, the better to experience the cinematic and dramatic flourishes in the elaborate "Kilroy Was Here" stage show.

The "Kilroy" tour, which kicked off March 11 in San Diego and concludes April 29 in Chicago, is a "thank you" to all the fans who've faithfully viewed the Chicago-based band all these years in their more accustomed arena milieu, Young goes on to say. This six-city undertaking, which also includes Berkeley, Los Angeles, New York, and New Orleans, comprises four nights in each city (three in San Diego) in venues seating no more than 3,000 (all sellouts thus far.)

A five-city national tour is then expected to begin in May, to be staged in arena-sized halls, which should put Styx back in the black.

In addition, says Young, Styx's show at New Orleans' Saenger Performing Arts Center will be filmed for a future commercial video.

The "Kilroy" show utilizes film and on-stage dramatic dialog between band member "characters" as a framework for the story, a science-fiction fantasy loosely connected to Styx's previous concept LP, "Paradise Theatre." Robert Orin Charles Kilroy, played by keyboardist/vocalist Dennis DeYoung, is an imprisoned rock star in a futuristic society where rock'n'roll has been banned—largely through the efforts of the far right-wing Majority For Musical Morality, led by the Jerry Falwellian Dr. Everett Righteous (Young) and his henchmen Lt. Vanish (bassist Chuck Panozzo) and Col. Hyde (drummer John Panozzo.)

Righteous, whose most insidious trait is how very well he "understands the media," broadcasts his nightly anti-rock propaganda over his own cable tv channel, which one night is sabotaged by young rock'n'roll rebel Jonathan Chance

(guitarist/vocalist Tommy Shaw). Chance manages to air a videotape of an old Kilroy concert, which reaches the jailed rocker himself and inspires him to escape. Overpowering one of his mechanized Japanese guard robots, "Mr. Roboto," Kilroy flees his prison and hooks up with Chance at the Paradise Theatre, and the two set out to restore rock'n'roll to the world.

Styx's stage show opens with an 11-minute film produced by the band, directed by Britain's Brian Gibson ("Breaking Glass"), and designed by Steven Goldblatt ("Outland"), laying the groundwork for the Kilroy story. Celluloid action transfers to stage action, as Jonathan and Kilroy (now in the flesh) meet to the strains of Styx's current hit, "Mr. Roboto." Kilroy proceeds to recount the story of his unjust imprisonment a decade earlier, using the actual Styx concert as flashback and "real time."

"It's interesting," Young observes, "when you accept the fact

(Continued on page 27)

Pop Music Booms At Music Hall New York's Radio City Stepping Up Concert Schedule

NEW YORK—While attention has been focused on the rivalry between Ron Delsener and John Sher for supremacy in the concert market here, a third force has made itself felt in recent months. That force is Radio City Music Hall Productions, which presented 50 contemporary music shows last year and expects to do some 70 this year.

In recent months, Peter Allen did 10 shows in the 6,000 capacity venue, Bette Midler did seven and Linda Ronstadt did six. Marvin Gaye is booked to do eight shows in May. Also appearing at the venue have been such diverse acts as Julio Iglesias, Prince, Chicago, Kenny Loggins, America, and others.

Though the focus has usually been on adult contemporary and r&b acts, Scott Sanders, vice president in charge of the concert/talent booking division, says that the hall is considering Saturday night midnight dance concerts in the summer featuring new music acts.

The Music Hall has been promoting its own shows since the middle of 1979, and Sanders admits it's been "a long road" for the once-floundering landmark venue to establish its presence again in the New York music market. "I think we have been able to demonstrate to the music industry that the building is a premier showplace for concerts," says Sanders. "It has the versatility to do a legitimate show like 'Porgy & Bess,' a Christmas show that has a 50-year history, and then you can bring in a Peter Allen or a Marvin Gaye."

Sanders also points out that as many of the contemporary artists get older, their audiences want a more comfortable venue than Madison Square Garden or the Meadowlands. "Audiences of such artists as Elton John, Rod Stewart or Bette Midler don't want to go to arenas," says Sanders. "They want the comfort, security and ambience of a more intimate venue. It may be odd to say that the Music Hall is intimate, since it is so large, but artists such as Manhattan Transfer or Peter Allen can give it the ambience of a club sometimes."

Sanders says that adding to the Music Hall's appeal as a showcase venue for major artists is the fact that its stage is as sophisticated and elaborate as any. The hall also has a large production staff, which means it is not a cheap place to play.

"Those artists that send their production people here in advance and work things out with our production people can really get a lot of mileage out of this place, because there are all kinds of stage devices and tricks that they can use from both a production and a promotion point of view," says Sanders. "We also have an in-house publicity department here, an in-house advertising agency, and an in-house promotions department."

"We are very promotionally oriented," he continues. "We like to help the artist exploit New York City when he comes in. If an artist does not have his own press representative and he wants to get on the 'Today' show or David Letterman, we have people that can do that for them. We have a special events department that coordinated Bette Midler's opening night party."

"When we are promoting an artist, we are also promoting the building itself," notes Sanders, "which is why we take such great care in the way we present our shows. We have to take care of not only the artist's reputation, but the reputation of the building itself."

Beyond doing its own shows, Radio City Music Hall Productions also handles outside projects. It recently submitted an unsuccessful bid to put on summer shows at Jones Beach in Long Island (Delsener got that deal). But last year Radio City

co-promoted 10 Manhattan Transfer dates in the Midwest and was a co-promoter of "Summer Funk" in the New Orleans Superdome. There will be more outside events.

"We don't have enough dates available in this building to be able to accommodate all we would like to do. Because of the diversity of uses for this building, we only have limited availability. In the summer, for instance, only Thursday nights will be dark. So we are looking to go outside, not just in the tri-state area, but nationally. We won't be doing any nationwide tours, yet, but we will be co-promoting projects around the country," says Sanders.

Although Radio City is a very expensive place to play, Sanders says that it is possible for an artist to make a fair amount of money playing the hall. "I am not at liberty to say how much an artist can make playing here, but to give you an extreme and most favorable example, Bette Midler's seven shows will be the biggest gross for an artist in the 50-year history of the Music Hall. With a sellout, it will be \$1.325 million, and let's just say that she's taking out a large percentage of that. That will probably shock most agents and managers who say you can't make any money in the building."

"We have a situation here, as in all the venues in New York City, where we are all union houses, and that's expensive," he adds. "But with the largest stage in the world, you have more capabilities. If an artist wants to enter on a rising elevator, and they want to go up in the air at the end of the show, we can do all that. But it takes bodies and money."

"Still, an artist can come in with a not elaborate show, and will be able to work, if not on an economical, then at least on a competitive basis. Some of the problems we have are because we are going after acts that are playing arenas, and we are saying, instead, play three or four days at Radio City. Sometimes the act will say that they will do it, and

(Continued on page 27)



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No Rock'n'Rolling

Roman Kozak's Rock'n'Rolling column takes a vacation this week and next, as does its author. Both return in two weeks with everything you may want to know about Berlin, 1983's hottest (and Kozak's favorite) new band.

Talent & Venues

Rocker Kihn Reaches Out With 'Shocking' Dance Hit

LOS ANGELES—Though cross-over seems to be in vogue these days, no one is more surprised that the pop-rock Greg Kihn Band has a dance/disco hit with "Jeopardy" than Kihn himself. "Isn't that shocking?" he asks. "Me with a dance hit. I can't dance two steps in a row. I have trouble walking across the room without stumbling."

"Jeopardy," from the group's recently released Beserkley album "Kihnspiracy," is not the first time Kihn has injected r&b/dance rhythms into his work. "We started a bit on the last album ("Kihntinued") with songs like 'Every Little Song' and 'Dedication,'" he says. "When we're at a sound check we just play what comes to mind, and a lot of that stuff is r&b. A lot of the new songs come out of that. For me, it's just fun."

So far, Kihn maintains, he hasn't run into any trouble from his mainstream pop-rock fans. "A lot of them didn't think it was us on the radio. They were surprised, but they don't seem to hate it. This move just happened. If we'd planned this out, we wouldn't have done it."

Still, Kihn and his band are more associated with hook-filled power pop than any other genre. Though power pop seemed to reach its peak of popularity three years ago, the Kihn Band outlasted the trend and survived. The band has been playing the same basic style since 1975.

"We pre-date power pop and new wave, but I was glad to see those movements come along," he says. "For years, rock was a producers' medium, not a musicians' medium. Now, it's swung the other way. We never changed our music. At first, we were out in left field. Now, we're mainstream."

Aside from assaulting the dance charts, the Greg Kihn Band has been a certified pop attraction since its first hit single, "The Breakup Song," two years ago. "That song was a combination of luck and luck," smiles Kihn. "I never even finished the lyrics. I half-wrote the song in 15 minutes. I sang 'uh-huh' in the parts where there were no words. Then, it becomes a big hit. Others told me that 'uh-huh' were the deepest lyrics I ever wrote. It does seem that the longer I spend on a song, the worse it becomes. All our hits were written in 15 minutes. I look at it this way: if I sweat over a song, it's an album cut."

The Greg Kihn Band maintains its policy of touring constantly. Last year, the group opened for two different audiences because it toured with Journey and Rick Springfield. "Springfield's audience was a learning experience," says Kihn. "We'd never played for an audience that young. But little girls in tight jeans are the backbone of rock. We changed the songs around a bit, dropped the hard rock songs and made it more accessible to the younger ones. A Journey audience is more musically oriented. They get off on the guitar solos."

With the release of "Kihnspiracy," Kihn continues a tradition of working his name into each album title. His first album, in 1976, was simply titled "Greg Kihn," while the subsequent years have brought "Greg Kihn Again" (1977), "Next Of Kihn" (1979), "Rockihnroll" (1981) and "Kihntinued" (1982). Only two albums, "With The Naked Eye" (1979) and "Glass House Rock" (1980), depart from the theme.

Concerts Now Allowed At Pittsburgh Convention Hall

By JOHN MEHNO

PITTSBURGH—The David L. Lawrence Convention Center is open—sort of—for concerts. But so far, no shows have been booked.

The Public Auditorium Authority, which sets policy for the two-year-old downtown hall, officially adopted a plan that permits entertainment and sporting events. There is a restriction, however, limiting promoters to 6,000 tickets for any event. The main hall of the Center is estimated to hold 7,500.

The policy was adopted after complaints from several promoters who said they were turned down when they sought to rent the hall. Danny Kresky, who heads the locally based Danny Kresky Enterprises, claimed that the unavailability of the Center cost him a chance to stage a Grateful Dead concert there.

Officially, the board said that since it had adopted no stance regarding non-convention events, it was reluctant to allow concerts. The root of the problem, though, involved the 16,000-seat Civic Arena and an alleged understanding its management had with the city that the Convention Center would not compete for those attractions.

Shopping mall developer Edward DeBartolo assumed control of the Arena two years ago. DeBartolo already owned the building's two prime tenants, hockey and soccer teams, and agreed to operate and renovate the building and develop dormant land around it. According

to a series of reports by WPXI-TV, the administration of Mayor Richard Caligiuri endorsed the non-competitive arrangement between the two facilities, which kept promoters like Kresky out of the Convention Center.

The city's support of a no-competition arrangement brought a protest from Dr. Cyril Wecht, one of the three Allegheny County commissioners. The city and county are equally responsible for the operating deficit at the Convention Center, estimated at \$750,000 for the current fiscal year.

"I think it behooves the Auditorium Authority to be bending over backwards to do everything they can to bring in every kind of legitimate activity," says Wecht. "God knows, we have so few events scheduled here over the next few years that you can probably book it for a wedding on 12 hours' notice."

F. Brooks Robinson, chairman of the Auditorium Authority, says he is reluctant to book concerts or sports events because the building wasn't designed for them. He cites a number of deficiencies, including a lack of dressing rooms, problems with sight lines, no permanent seating and plumbing that couldn't handle the rush that would come with an intermission. Wecht says he doesn't think the Authority's new policy represents much progress for promoters interested in bringing shows to the Center.

Talent In Action

PAT BENATAR RED RIDER

Cow Palace, San Francisco
Tickets: \$11.50 advance/\$13
day of show

Pixie powerhouse Benatar is the star of the act, but her concerts might well be subtitled "The Pat & Neil Show." Guitarist/husband/songwriter/producer/musical director Neil Geraldo is obviously the force which bonds the music and stage act together and propels it forward; he is also the idea man whose concepts, arrangements, tricks and turns provide the variety that keeps a Benatar concert from being just another rock anthem shouffest.

To this end, Geraldo is nobly assisted by the Benatar band's newest addition, keyboardist Charlie Giordano, who provides a good foil for Geraldo's histrionics and gives Benatar a somewhat more interesting space to romp around in vocally.

Styx Playing Small Halls

• Continued from page 26

that the band Styx onstage is Styx, and yet Styx is Kilroy too—and that you're watching a real concert which is (in dramatic context) a retrospective concert also."

Young notes that three of the stage show's numbers are taped, with live vocals on top: "Mr. Robot," "Haven't," and Dr. Righteous' "dancing fascists" production tour-de-force, "Heavy Metal Poisoning."

"We've had to cut out some of the really popular songs in our repertoire," admits Young, noting that, film and intermission included, the show already runs nearly three hours. However, he adds, "We may add a few more as time goes on."

"Kilroy's" concept was the brainchild of Dennis DeYoung, who was responsible for the "Paradise Theatre" concept and is considered the band's artistic director. "Dennis is fascinated with the idea of rock theatre," says Young.

The World War II catch phrase "Kilroy Was Here," says Young, is meant to signify "the story of the post-war baby boom. . . . The idea is that rock music has been the major cultural force in America since the war."

"People say concept albums are anachronistic, blase, passe," Young acknowledges. "But I feel the more meat you can put in an LP, the better. Great-sounding songs are fine, but with a little social comment injected, they've got that much more going for them. Having a concept makes it easier to write songs."

Pop Concerts At Music Hall

• Continued from page 26

then bring in their whole arena set-up to put into the Music Hall. And you don't need the arena sound system for a 6,000-seat venue. Therefore, it takes some educating of the artists to let them know that you need less equipment and less production in the hall, and therefore cut the costs," says Sanders.

Ticket costs for Radio City average in the "\$18 to \$20 range," with tickets for Midler going for a high of \$35. However, says Sanders, the higher ticket prices are not a disadvantage for the hall. "The people who are in their 30s and 40s, who are now the audience for a Linda Ronstadt, don't mind paying \$2 or \$5 a ticket more to see her in this facility, rather than going to an arena."

ROMAN KOZAK

The 15-song, 75-minute performance to a sold-out crowd of zealots Mar. 19 covered just about every number a Benatar fan could want, and the all-out zest and fire of the show easily satisfied the lusty crowd even if Benatar herself is still sorely lacking in some necessary stage graces. Surely she should be secure enough with her fame and following by now to be able to offer more communication than top-of-the-lung throwaway intros and overworked fanny-shaking.

While the finest moments of the show came when Benatar soared through the purity of her higher register on "We Live For Love," the most riveting moments were provided by the vocal/guitar/keyboards interplay and codas on numbers like "Anxiety," "Precious Time" and "Shadows Of The Night," which climaxed with a near-brutal cascade of sound.

Benatar's best-known song, "Hit Me With Your Best Shot," followed "Shadows" as the set worked toward its conclusion, and this was appropriate since those two songs represent the two sides of the Benatar coin—one the yearning romantic rocker, the other can't-miss calculation, both equally commercial. These were followed by "Promises In The Dark," "Heartbreaker," and the encores.

Credit goes to irrepressible drummer Myron Grombacher and bassist Roger Capps for excel-

lent rhythm-fireman's work in keeping the boiler laded with lumber all the way.

Red Rider definitely won some friends with its opening set. Since this was the band's initial visit to the area, though, one would have preferred a venue in which the interesting lyrics might have had equal shrift with the sonic fireworks of which Red Rider is obviously capable. Leader Tom Cochrane's vocals did not carry or cut well, and the mix, especially on the last and far-and-away best song, "Don't Fight It," was terrible.

JACK McDONOUGH

DEAN MARTIN

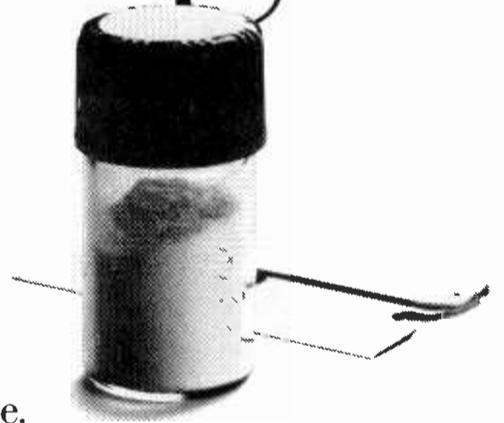
Resorts International, Atlantic City
Tickets: \$40, \$35

It was in 1946 that Dean Martin got his first big break in show business and teamed with Jerry Lewis to play the old 500 Club in Atlantic City. Its been over 37 years since Dean last played this area as a solo performer, so his recent four-day engagement at the Resorts International Casino was eagerly anticipated.

The 1,700-seat Superstar Theatre was filled to capacity for the final show of the engagements. The show opened with a 20-minute set by The Goldiggers, who were regulars for several seasons on Dean's NBC-TV variety series.

(Continued on page 28)

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Talent & Venues

Dance Trax

By BRIAN CHIN

We can't recommend Nona Hendryx's "Nona" album (RCA) highly enough; her first solo album in a good six years (a period dotted with noteworthy backup sessions and memorable one-shot singles) is exemplary new r&b. Hendryx produced, with frequent collaborators Material: an all-star backup cast lends support. Best cuts: "B-Boys," which sports Kashif's electronics; a hard-funk "Living On The Border," with Bernie Worrell; and our favorites, the sparse, spacey, philosophical/mystical "Transformation," with Sly Dunbar on drums, and "Run For Cover," a great song with a building punch. "Nona" is both stylish and substantial. (Three cuts were mixed by Philadelphians David Todd and Nick Martinelli.)

Kashif's own self-titled album on Arista is a triumph of the tried-and-true, but with a perceptible sense of stretch: within his multi-layered style, he's been at no loss to come up with another solid hook, time after time. The best tracks here, "Rumors" and "Stone Love," are satin-smooth, and danceable: clean as ever, but balanced, filled in more, with gorgeous choral orchestration. Also: the semi-instrumental "The Mood."

★ ★ ★

Singles: "Candy Man," by the Mary Jane Girls, the vocal chorus heard on Rick James' records, is a great piece of pop craft, produced by James. Even in its seven-minute 12-inch version (on Motown, promotionally), the track is tight and crisp, with a jumpy electronic hook. . . . 'D' Train's "Music" (Prelude 12-inch) follows the muscular, bright pattern of their previous two club/black radio smashes, with more sterling gospel-flavored singing by James Williams. The instrumental, mixed by Francois Kevorkian, retains just enough vocals to make it a realistic radio alternative, too. . . . Gladys Knight & the Pips' "Save the Overtime (For Me)" (Columbia 12-inch promo) is an apt production collaboration for the group and the Sylvers brothers, considering Solar's vocal-group track record; the group is "fit" surprisingly snugly into the overall musical sound.

Fusion of all sorts: the fine three-cut EP by Red Rockers (Columbia) covers both rock and funk, with a dynamic, uptempo "China" (included in two mixes) which favors A Flock Of Seagulls, we thought; there's also an hysterical remake of "Ball Of Confusion," which lives up to its name. (Also, look for Tina Turner's version, which appeared last year on the Virgin/B.E.F. import "Music Of Quality And Distinction.") Madness' "Our House" (Geffen seven-inch) sounds hardly at all like the group that immortalized the saying "Hey, you!" but instead, very broadly emulates the strings-and-horns arrangements of British rock-soul; we await a remix anxiously. . . . Leisure Process' "Cashflow" (Columbia) starts off as a good-timey rocker, then—as Martin Rushent's productions generally do—takes off into the land of scratch-and-pan, very entertainingly.

The Flirts' "We Just Wanna Dance" (O 12-inch) has been re-edited out to four minutes by Terry Lind and Steve Urbanowicz; for our money, it's the best girl-group record out of America this year. . . . Flirts producer Bobby Orlando also has a new album upcoming on Prelude, tagged "One-Two-Three." The first single, "Runaway," revisits the themes and stylings of "Don't You Want Me," in even more pop-oriented form: it's his first fairly serious single, from what is to be a fairly serious album.

Talent In Action

• Continued from page 27

Martin was then introduced as being "direct from the bar," and opened with a parody of "When You're Smiling" called "When You're Drinking." Surprisingly, this opening was the only portion of the show in which Dean performed his "drunk" act, which was a standard part of his nightclub performances for years.

Martin kidded around as he sang a few of his hits, such as "That's Amore," "Welcome To My World" and "Everybody Loves Somebody," on which he switched the words from "If I had it in my power" to "If I had you in my shower." But there were some serious interpretations as well,

such as "Where or When," "Here Comes My Baby," "L-O-V-E" and "Bummin' Around." And although he told the audience that, unlike other performers, he doesn't care what they do while he's on stage, the crowd was in hushed silence as he sang a brilliant rendition of "For The Good Times."

Dean was in great form for the entire 70-minute show, and his voice sounded better than it has in years. With a new album in the works, he is on the verge of a career comeback that has been long overdue. Welcome back, Dino!

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- Shake It Up (remix)—Divine
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Billboard Dance/Disco Top 80

Survey For Week Ending 4/9/83

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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	3	8	JEOPARDY—Greg Kihn Band—Beserkley (12 Inch) 0-6732	1	49	4	WORKING GIRL—Cheri—21 records (12 inch) T1D 302
2	1	16	THRILLER—Michael Jackson—Epic (LP all cuts) QE38112	2	57	3	BLUE MONDAY/THE BEACH—New Order—Factory (12 inch) FACTUS 10
3	6	12	SHE BLINDED ME WITH SCIENCE—Thomas Dolby—Capitol (12 inch)	3	50	4	TONIGHT—Whispers—Solar (12 inch) 67930
4	12	4	LET ME GO—Heaven 17—(LP cut) Arista AL 6606	4	41	11	LET'S GO TO BED—The Cure—Fiction Important (12 inch) FICSX17
5	9	5	ANGEL MAN—Rhetta Hughes—Aria (12 inch) AR 1208	5	24	16	LAST NIGHT A D.J. SAVED MY LIFE—Indeep—Sound Of New York Records (12 inch) SYN5102
6	7	12	THAT'S GOOD/SPEED RACER—Devo—Warner Bros. (LP cuts) WB 1-23741	6	56	3	THIS IS YOUR TIME—Change—RFC/Atlantic (LP cut) 80053 (*12 inch)
7	8	9	LOVE ON OUR SIDE—Thompson Twins—Arista (LP Cut) AL6607	7	47	6	THE GIRL IS FINE—Fatback Band—Spring (12 inch) SPD409
8	2	11	TOO TOUGH—Angela Bofill—Arista (LP Cut) AL 9616 (12 Inch*)	8	67	2	UNDER MY THUMB—Fast Radio—Radar (12 inch) RDR 12002
9	10	7	WEEKEND—Class Action—Sleeping Bag Records (12 inch) SLX001	9	49	6	I AM SOMEBODY—Glenn Jones—RCA (12 inch)
10	11	14	DER KOMMISSAR (THE COMMISSIONER) FALCO—A&M (12 inch)	10	59	3	DON'T GIVE YOUR LOVE AWAY—Steve Shelto—Sam (12 inch) S12356
11	12	6	SEX—Berlin—Geffen (LP Cut) GHS-2036 (12 inch*) 82004	11	51	44	OOH I LOVE IT—The Salsoul Orchestra—Salsoul (12 inch) SG391
12	21	5	THE MUSICS GOT ME—Visual—Prelude (12 inch) PRLD 650	12	52	25	ROCK THE BOAT—Forrest—Profile (12 inch) 7017
13	14	7	THE HARDER THEY COME—Rocker's Revenge—Streetwise (12 inch) SWRL2207	13	68	2	NEW YEAR'S DAY—U2—Island (12 inch) DMD 604
14	22	3	YOU CAN'T HIDE—David Joseph—Mango (12 inch) MLPS 78C4	14	54	10	YOU CAN'T RUN FROM MY LOVE—Stephanie Mills—Casablanca (12 Inch) 810-337-1
15	15	6	ELECTRIC AVENUE—Eddy Grant—Portrait (12 inch) 4R9-03574	15	58	3	ATOMIC DOG—George Clinton—Capitol (12 inch)
16	19	8	GOTCHA WHERE I WANT YA—Stereos Fun Inc.—Moby Dick (12 Inch) BTG 1532	16	60	3	WHO'S GETTING IT NOW—Chocolate Milk—RCA (12 inch) PD13448
17	17	10	DER KOMMISSAR—After The Fire—Epic (12 Inch) 49-03490	17	57	31	FALL IN LOVE WITH ME—Earth, Wind & Fire—Columbia (12 Inch*) AS 1570
18	18	10	LOOKING FOR THE PERFECT BEAT—Africa Bambaata And The Soul Sonic Force—Tommy Boy (12 Inch) TB 831	18	58	36	HIP HOP, BE-BOP (DON'T STOP)—Man Parrish—Importe/12 (LP—all cuts) MP-320
19	26	4	KISS ME—Tin Tin—Sire/Warner Bros. (12 inch) SRO-2975	19	59	48	IF YOU WANT TO GET BACK YOUR LADY—The Pointer Sisters—Planet (12 inch) JD 13429
20	20	8	WORK FOR LOVE—Ministry—Arista (12 Inch) CP 726	20	60	NEW ENTRY	CANDY MAN—Mary Jane Girls—Gordy (7 Inch) (12 inch*)
21	5	12	ONE MORE SHOT—C.Bank—Next Plateau NP 50011	21	61	NEW ENTRY	SO WRONG—Patrick Simmons—Elektra (12 inch) 67929
22	32	3	CANDY GIRL—New Edition—Streetwise (12 inch) SWRL 2203	22	62	NEW ENTRY	REACH OUT—Narada Michael Walden—Atlantic (12 inch) 0-89857
23	23	6	NOBODY CAN BE YOU—Steve Arrington's Hall Of Fame—Atlantic (LP Cut) 80049	23	63	10	POISON ARROW—ABC—Mercury (12 Inch*) MK 230
24	66	2	LET'S DANCE—David Bowie—EMI/America (12 inch) 7805	24	64	71	YOU ARE A DANGER—Gary Low—Quality (12 inch) QDC38
25	35	5	HE'S A PRETENDER—High Inergy—Gordy (12 inch) MOT4506	25	65	NEW ENTRY	IN THE BOTTLE—C.Q.D.—Emergency (12 inch) EMDS 6535
26	27	4	YOUNG GUNS (GO FOR IT)—Wham—Columbia (12 inch) 44-3501	26	66	NEW ENTRY	PHYSICAL ATTRACTION/BURNING UP—Madonna—Sire/Warner Bros. (12 inch) SRO-29715
27	28	5	I EAT CANNIBALS—Total Coello—Radial Choose/Chrysalis (12 inch) 4V903545	27	67	NEW ENTRY	CONNECT UP TO ME/PROVE IT/JIMMY JIMMY—Ric Ocasek—Geffen (LP Cuts) GHS 2022 (12 Inch*)
28	29	6	I JUST GOTTA HAVE YOU—Kashif—Arista (12 inch) CP728	28	68	NEW ENTRY	UNDERLOVE—Melba Moore—Capitol (12 inch) 8547
29	30	4	KEEP IT CONFIDENTIAL—Nona Hendryx—RCA (12 inch) PD 13438	29	69	NEW ENTRY	LITTLE RED CORVETTE—Prince—Warner Bros. (7 Inch) WB 7-29746 (12 Inch*)
30	37	5	TONIGHT/CAN WE TRY AGAIN—Technique—Arista (12 inch) ARD 1200	30	70	NEW ENTRY	TEARIN' IT UP—Chaka Khan—Warner Bros. (12 inch) WBO-29721
31	13	17	ALL I NEED—Sylvester—Megatone (LP—all cuts) M1005	31	71	45	SATURDAY AT MIDNIGHT—Cheap Trick—Epic (12 Inch) 4903402
32	38	3	LUCKY—Ellie Hope—Quality (12 inch) QUS 031	32	72	61	LIFE IS SOMETHING SPECIAL—New York Citi Peech Boys—Island (12 inch) 0-99928
33	33	6	CRY NOW LAUGH LATER—Grace Jones—Island (12 inch) 0-99916	33	73	13	YOU ARE IN MY SYSTEM—The System—Mirage (12 inch) WTT-0-99938
34	34	6	BABY'S GOT ANOTHER—Richard Jon Smith—Jive/Arista (12 inch) BJ 12012	34	74	51	COME GIVE YOUR LOVE TO ME—Janet Jackson—A&M (LP cut) SP6407
35	55	3	TELEPHONE OPERATOR—Pete Shelly—Arista (12 inch) CP730	35	75	52	ON THE ONE FOR FUN—Dazz Band—Motown (12 inch*) (LP Cut) 6031
36	40	4	I CONFESS—The English Beat—I.R.S. (12 inch) SP 70408	36	76	53	I LIKE IT LIKE THAT—Inner Life—Salsoul (12 inch) SG392
37	16	9	THAT'S WHEN WE'LL BE FREE—State Of Grace—Profile (12 inch) 7018	37	77	69	BUFFALO GAL'S—Malcolm McLaren And The World's Famous Supreme Team—Island (12 inch) 0-99950
38	39	8	WE GOT THE JUICE—Attitudes—RFC/Atlantic (12 inch) 0-89884	38	78	75	FEEL ME/LIVING ON THE CEILING—Blancmange—Island (12 inch) 0-9933
39	46	4	RED LIGHT LOVER—Gwen Jonae—Arista (12 inch) ARD 1240	39	79	76	UNCERTAIN SMILE—The The—Sire/Warner Bros. (12 Inch) 29878-0A
40	65	2	BABY DOLL—Girls Can't Help It—Sire/Warner Bros. (12 inch) 29773-0A	40	80	54	HOW HIGH—Spencer Jones—Next Plateau (12 Inch) 50012

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. *non-commercial 12-inch

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Florida

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There's a musical wave washing over the Florida coastline, leaving in its wake an array of talent and allied industries as iridescent as the seashells lining the Sanibel shore.

Gleaming brightly in the Sunshine State is the Latin music industry. Since South Florida serves as the portal to Central and South America, international activity accounts for a significant portion of major recording studio business. Hialeah Gardens is the site of a number of Latin labels, while Miami is the base for CBS Records International Latin American Operations. Among the luminaries calling the region home is international superstar Julio Iglesias.

Other transplanted stars-in-residence include the Bee Gees. Following the loss of a copyright infringement suit over "How Deep Is Your Love," the Brothers Gibb are maintaining their equilibrium by keeping their Middle Ear studio in Miami humming. All work is completed on the "Staying Alive" soundtrack, except the mixing. Also wrapped is Robin Gibb's "Heart From The Fire" Polydor album. Currently in progress is Kenny Rogers' debut RCA LP, with producers Barry Gibb, Karl Richardson and Alby Galuten. The brothers have thus far submitted eight songs to Rogers.

On the touring side, promoters and venues are having some success in luring name acts further south than Gainesville. And the entertainment in Miami and Miami Beach is rising to meet the hotel strip renaissance.

Further north, in Orlando, tourists are flocking to ever-popular Disney World and its latest attraction, Epcot Center. The complex is attracting some industry attention as a convention site, with the recent Burkhart/Abrams/Michaels/Douglas & Associates AOR "Superstars" programming confab.

Economic Recovery

Admittedly, Florida's music industry has floundered in the economic ebb. A number of record companies have been forced to pare down or closeout their Florida operations. Likewise, recording studios have lowered their rates to become more competitive. Some, including Miami-based Criteria and Quadradial, are upgrading to video in order to attract a wider clientele, with the latter recently investing \$250,000 for computer-controlled lasers for rock video.

But the Sunshine State is shoring up against further industry erosion by promoting its strengths. "We're making a unified effort to get ready for national and international industry," says Nikki Nims-Harris, development representative for

(Continued on page F-3)



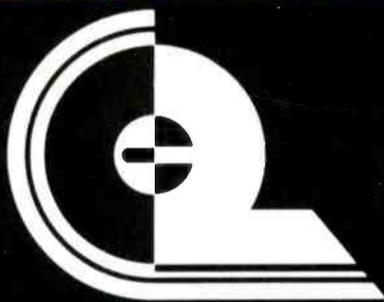
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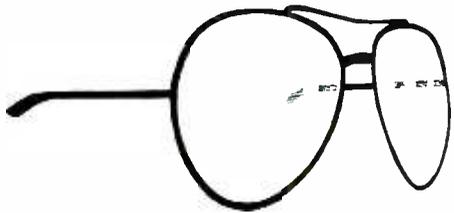


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Reflecting The Musical Wave

• Continued from page F-1

the Department of Television and Motion Pictures. "We're perfecting our audio and video capabilities."

To this end, the entertainment industry is pulling together for regional meetings to discuss ways of attracting more business down its way. "We hope to set up either an advisory committee or task force at some point," notes Nims-Harris.

The film industry is currently basking in Florida spotlight. Hailing itself as the third major film production center, trailing behind New York and Los Angeles, Florida's 1982 production total was \$132,000,000, up from \$110,000,000 in 1981. 32 major feature productions and 703 documented TV commercials were shot in Florida in 1982. More recent projects include "Smokey And The Bandit III" and Paul Newman's latest movie, "Harry And Son," co-starring wife Joanne Woodward. Newman also filmed "Absence Of Malice" in the state.

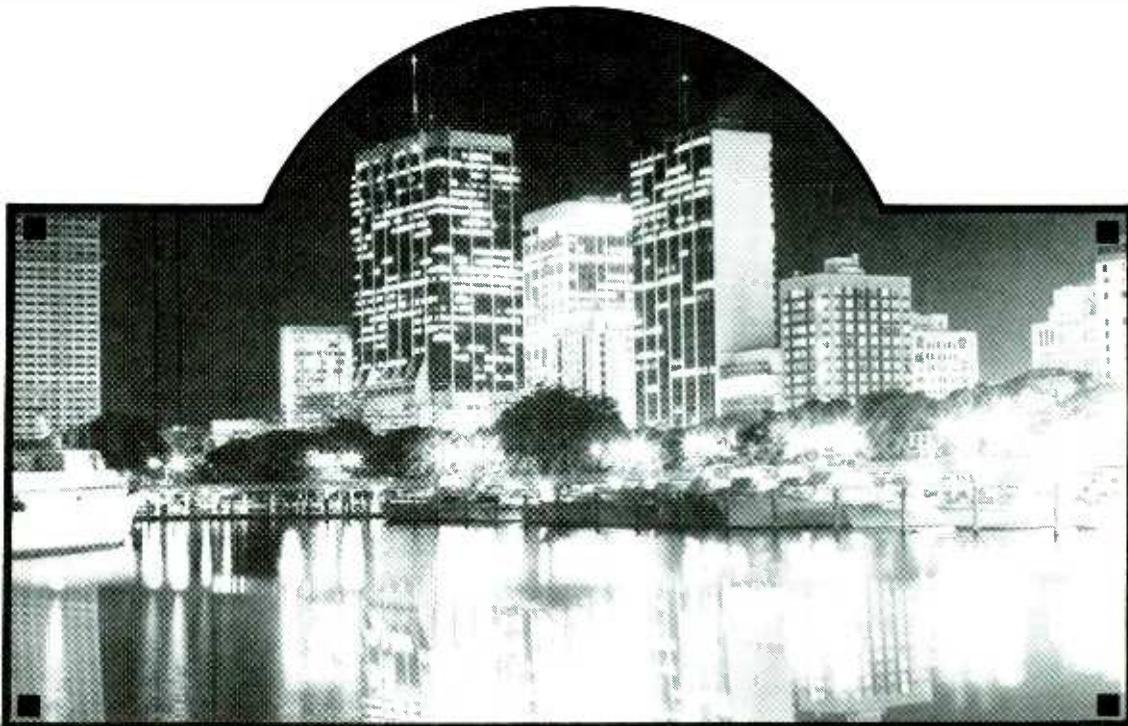
What makes Florida an attractive locale for industry are its climate, support services and that it is a right-to-work state. These factors have not escaped the attention of such industry giants as Columbia Pictures Publications and MCI/Sony, both of which have risen to power from their Southern Florida base.

"Hialeah is to the print music business what Nashville is to country," explains Frank J. Hackinson, president of Columbia Pictures Publications. "Music engraving is a specialized field, with a number of experts in this field moving here in the late '50s and early '60s."

Admittedly acquisition-conscious, Columbia Pictures recently bought Big 3 Music, a print division of CBS Songs. The purchase is believed to make the firm the industry's largest music print company. Last year, Columbia Pictures bought Studio PR, a top-notch education print firm. The company is based in Hialeah, with its licensing, creative, printing, warehousing and other departments all under one roof.

Another industry leader, MCI/Sony, is headquartered in Ft. Lauderdale. Not surprisingly, a number of area studios are equipped with MCI wares, including db, Quadradial, Stark Lake, Artisan, Criteria and Coconuts.

Since joining forces with the Sony Corp. of America a year ago, MCI is redoubling its efforts to develop new analog and digital audio products. MCI/Sony's first product for use outside the recording or broadcast studio is the JH-800, a portable 12-input mixing console with four VCA controlled subgroups.



The Miami skyline at night.



Photo by Richard Johnson

B.B. King performs at a concert sponsored by P.A.C.E. (Performing Arts for Community and Education Inc.), a Miami-based organization which has produced more than 7,500 concerts in eight years.



The Bee Gees have their private studio, the Middle Ear, in Miami. From left are Robin, Maurice and Barry Gibb.

MCI and Sony are celebrating their first anniversary with a package whereby purchasing a MCI product will get the customer a Sony item free or at a reduced price. The three-tier deal features: a price reduction on Sony's DRE 2000 digital reverb system with the purchase of a large JH-600 console; a free Sony PCM F-1 digital audio processor upon buying a JH 24-24; and a free new Sony C-35P microphone with the purchase of one of MCI's JH 110 B tape recorder series.

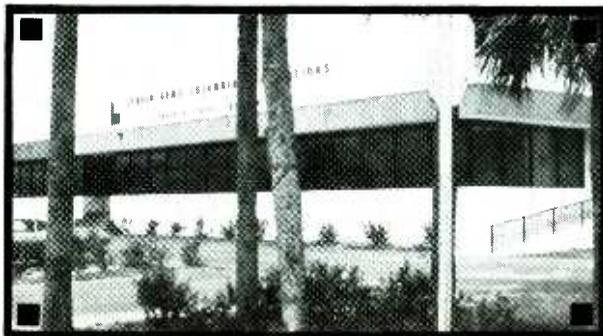
Talent Range

Florida has spawned a wide range of talent. It was the testing ground for supreme Southern rockers the Allman Brothers

Band. It has also bred such groups as the Outlaws, Lynyrd Skynyrd, '38 Special, the Henry Paul Band, the Rossington Collins Band and the Johnny Van Zant Band. Jacksonville was the birthplace of Gary U.S. Bonds. Tarpon Springs resident Bertie Higgins immortalized "Key Largo" in a sleeper hit of 1982. Country stalwarts Mel Tillis and the Bellamy Brothers have roots here, while Jimmy Buffett's "Margaritaville" style keeps the Keys on the map. And the Univ. of Miami's esteemed music school has given rise to such groups as the Dregs (formerly the Dixie Dregs), with Pat Metheny and Jaco Pastorius also putting in time there.

The local band scene has been influenced by the political climate wafting through the area. "South Florida has had riots, drug wars, Haitian boat people—the kids here are really changed by that," muses John Robson of Instant Replay, a Coconut Grove based multi-faceted firm which, among other services, acts as area correspondents for MTV, the Playboy Channel and "Entertainment Tonight." The firm recently shot a video for local group Charlie Pickett and the Eggs for a song called "Overtown," featuring live footage from the recent Miami riots.

Through all the changes, social, musical and industrial, the waves keep their appointment with the Gold Coast, as Florida moves into the prime of the '80s with renewed energy and enthusiasm. **Billboard**



Screen-Gems-Columbia Publications headquarters in Hialeah.



MCI president Hisashi Nakajima, left, and executive committee chairman G.C. "Jeep" Harned examine drawings for the JH-800 console, MCI/Sony's first product for use outside the recording or broadcast studio.



Instant Replay video crew at the Jamaica World Music Festival are, from left, John Robson, Tom Brunstetter, Rob Goodridge and Cory James.

Florida Industry Steps To Latin Beat



By ENRIQUE FERNANDEZ

In the record business, like many others, South Florida is the interface between the Spanish and the English speaking worlds. Julio Iglesias lives here, Jose Luis Rodríguez works from here, and their label, CBS, along with many other Latin record companies, handles Latin operations from this South-eastern tip of the U.S.

South Florida's appeal is geo- and demographic. According to Fritz Hentschel, director of market planning and special product for CBS's Latin American Operations, South Florida has the best communications for all of Latin America. Phoning, which is easier from the U.S. than from Latin countries, is made more convenient by Florida's location in the center of the Latin American time zones. And South Florida is only a few hours by plane from most of Latin America. "I can leave here in the morning and get a whole day's work outside of the country," explains Hentschel.

And Eliseo Valdes, who heads Musical Records and Tapes, a licensee for several Latin labels, stresses the availability of technical and business personnel that can function in both Spanish and English. Valdes established his business in Florida 20 years ago, when Florida was a center of operations for the U.S. Latin market and for the Caribbean, Central America and many South American countries.

Today, many Latin countries enjoy thriving record industries of their own, including branches of the majors, but since most of the Latin product consumed in the U.S. is licensed from Latin countries, Florida continues to hold a key position in the Latin industry. From veterans like Valdes, Armada y Fernandez, or Mateo San Martin's Kubaney Publishing Co., to newly formed companies like Associated Records and Tapes and Viromex, the U.S. Latin record industry has a home in Florida.

The most powerful presence in the Florida Latin record scene is CBS. CBS Records International runs its Latin American Operations office from Miami, headed by senior vice-president Nick Cirillo, with vice-president for creative operations Manolo Díaz, and Fritz Hentschel.



Photo by Chuck Pulin
Julio Iglesias



Rocio Jurado



Emmanuel



Miami Sound Machine

witz and is the U.S. licensee for such major artists as Julio Iglesias, Roberto Carlos and Jose Luis Rodríguez besides releasing its own roster of artists.

The community of Hialeah Gardens, just north of Miami, is bristling with Latin labels: Associated, TH, Velvet, Profono. All have offices here, not far from Musical Records and Alhambra. Common Cause, a local indie, is part of the South Florida record scene, as well as CBS Latin American Operations and the major's label for the U.S. Latin market, Discos CBS. It's a close-knit community (some labels are virtually next door to one another) and when asked why they picked South Florida as their center of operations, many industryites reply, "we didn't pick it; we've always been here."

One of South Florida's advantages for the Latin record industry is the ability to produce recorded material in one place, from recording to finished record and cover. Carlos O. Garcia heads Miami Tapes Inc., a company that manufactures cassettes, 8-tracks, and records, plus record covers. "Except for the original recording we produce everything," boasts Garcia, whose company manufactures the Menudo records for the West Coast company Profono. The latter also has offices in South Florida.

(Continued on page F-17)

Enrique Fernandez is Billboard's Latin Editor.

A Billboard Spotlight

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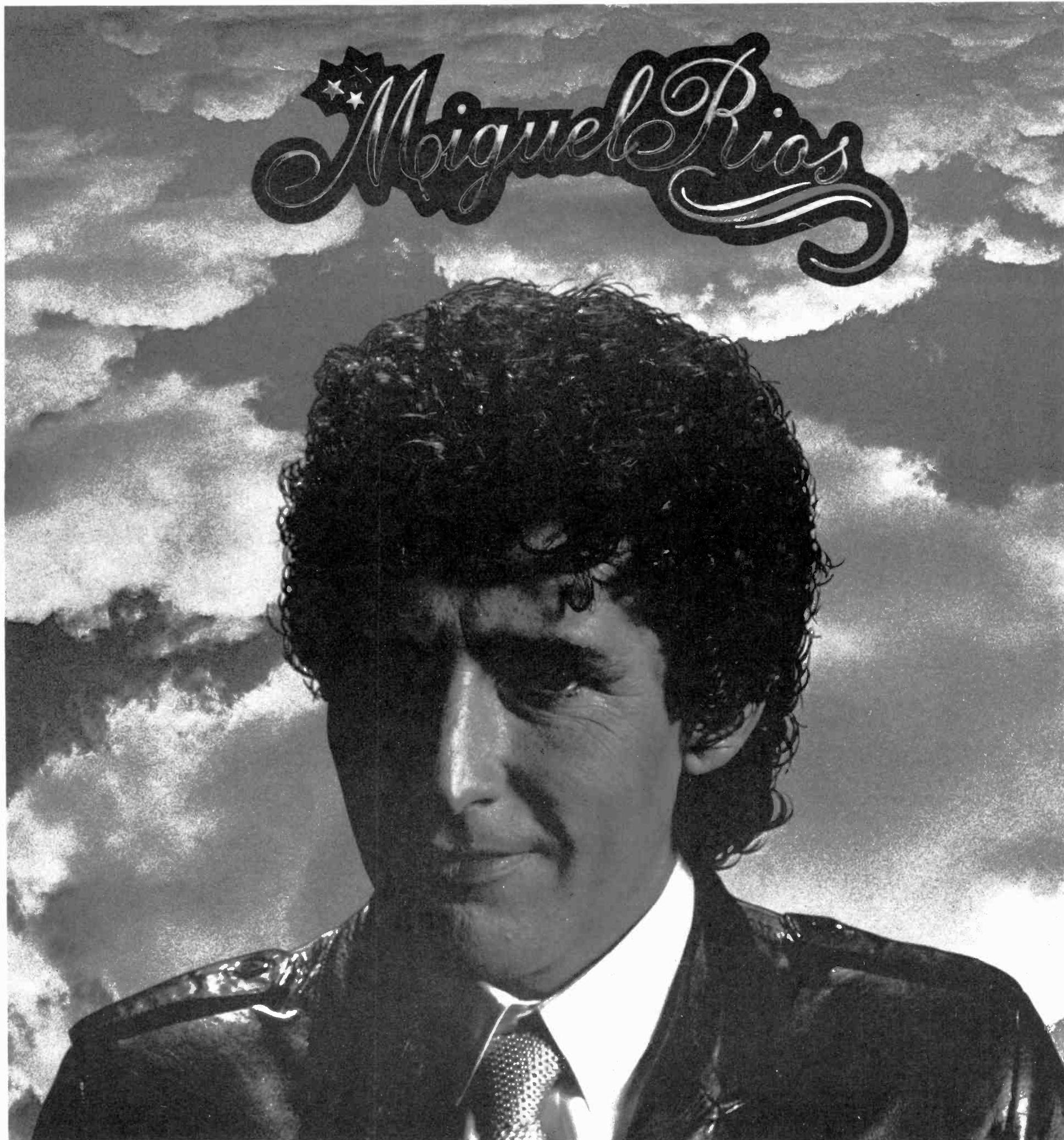
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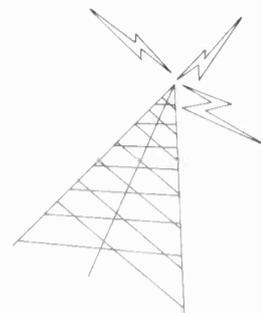
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Radio Waves Awash With Growth And Change



Rick Shaw

By ROLLYE BORNSTEIN

Miami, a market of change, has at least one constant in the form of Rick Shaw. Shaw, who came to the city in 1961 to join WCKR (Wacker Radio—now WIOD), moved on to WQAM in 1963 and instantly became the pied piper to Miami's teens. Rick's success was so huge back then his "Saturday Hop" televised dance show on WLBW (now WPLG) Channel 10, pre-empted Dick Clark's "American Bandstand."

Twenty years after joining WQAM, Shaw is still a Miami radio fixture, programming RKO's FM oldies/AC outlet WAXY in a market where the top five stations routinely alternate between English and Spanish.

This book shows Y-100 (WHYI) back on top of the heap, but insiders are eyeing the station's future potential since the resignation of Bill Tanner earlier this year. Tanner was considered by many to be responsible for the top 40 outlet's success, having been on the scene for the past nine years both as p.d. and morning man, outlasting such competition as Bartell's WMYQ (later to be 96X before losing its license) and Storz's legendary WQAM. Rounding out the top five are Spanish formatted WQBA-AM which has come back to dominance since similarly programmed WRHC, ranked in second place last spring, fell dramatically, followed by Jefferson Pilot's beautiful music outlet, WLYF. Woody Sudbrink's all news, WNWS (the former WFUN), and Herb Dolgoff's Spanish formatted WCMQ-FM.

The most attention, however, is probably focused outside the top five stations where facilities such as WGBS, the one time Storer flagship AC outlet now owned by Jefferson Pilot, has recently converted to news/talk. Also revamped is In-silco's WVCG, which now offers an all-oldies fare, but the item of greatest interest to Spanish broadcasters is WSUA.

Rollye Bornstein is Billboard's Radio Editor.



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Jack Diamond



Dating back to the '50s when it was known as "Wame in Miami," this facility at 1260 under various call letters has featured top 40, black, country, oldies, and now under the ownership of Herb Levin, "Musica Suave" as it's known, is Spanish. All eyes are on Levin, the former general manager of WQBA, and the question posed most often is not will WSUA succeed. With Levin's outstanding reputation, that is seen as a given and insiders are focused on the future of WQBA.

Across the state in Tampa, the story is one of growth. The one time sleepy tourist town and haven for the elderly is now the 18th ranked Arbitron ADI market.

Local broadcasters have given way to major chains including Taft, Blair, Harte Hanks, Metromedia, Plough and Gannett. Names like Jay Cook and Scott Shannon, heretofore associated with larger markets, now claim the Bay Area as home.

Shannon, operations manager for Harte Hanks No. 1 top 40 outlet, WRBQ (Q105) is also half of the No. 1 morning team in town. Termed "The Q Morning Zoo" he shares the mike with Cleveland Wheeler. Billboard's around town proclaim that "WRBQ-FM is now on AM too—1380" as the former all news WNSI has adopted the No. 1 format of their FM programmed by Mason Dixon.

Ranked in second place is Metromedia's WWBA. Known as "Bay Radio" the FM facility runs beautiful music provided by local broadcaster Ed Winton. Helping the "Bay's" case is the

(Continued on page F-18)

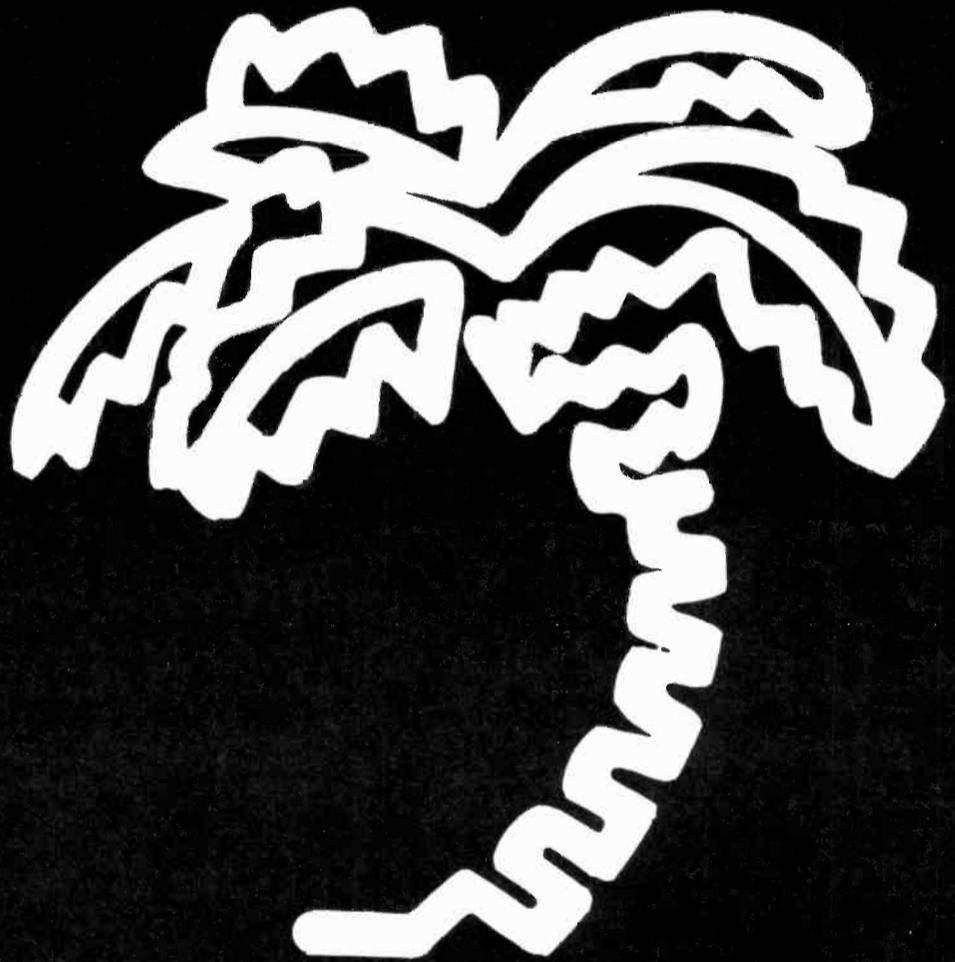


Scott Shannon, left, Pat Brooks, center, and Cleveland Wheeler comprise the WRBQ Tampa (Q105) "Q Morning Zoo" crew.

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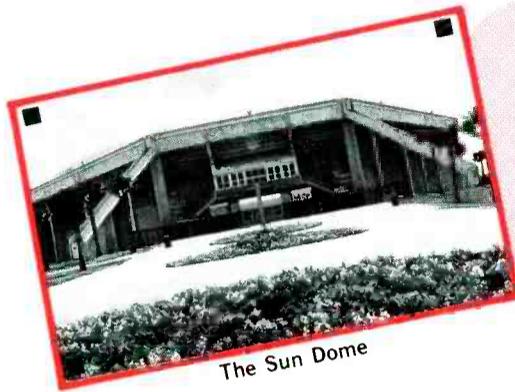
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Sunshine State: Golden Tip For Touring

By ROSE CLAYTON



The Sun Dome



Eric Burdon, former lead singer of the Animals, is flanked by Allan and Suzanne Migdall, proprietors of Summers in Ft. Lauderdale.

A Billboard Spotlight

There was a time, up to about five years ago, when the Florida market was viewed by entertainers as being on the bottom of the world—geographically undesirable for touring. But, today, things have changed. Now the Sunshine State is being looked up to as the golden tip.

"In the last two years, compared to the previous three, business has increased 30% to 50%," says Kip Hunter, general manager of Bass Tickets. Her office carries seating for 15 to 20 facilities from Palm Beach to Miami on its central computers.

"One reason for the increase is the decline of the recording industry," Hunter hypothesizes, explaining that acts that once did not feel the need to tour are now having to hit the road to sell records. According to Hunter, Neil Diamond recently played Florida for the first time, while Billy Joel made his second appearance there in over five years.

The increase in the number of new facilities is another reason Hunter gives for the growth of the Florida market. Not only does the state boast of some of the nation's largest stadiums with the Orange Bowl, the Gator Bowl, the Miami Baseball Stadium, the Marine and the Tampa stadiums, but the number of new auditoriums, halls, theaters and venues has steadily increased, allowing adequate facilities to accommodate the diverse drawing power of a variety of acts.

Mike Barber, director of the Sun Dome, agrees, saying that the influx of new facilities has helped booking patterns immensely. "It has given us a better leverage," says Barber, who now finds it easier to secure better acts for the 11,000-seat facility on the Univ. of Southern Florida campus.

Although he can book his own acts for the 10 to 12 concerts the campus hosts each year, Barber, like most other facility directors, chooses to work through local promoters to secure talent. "We don't want to be in the business of competing with promoters," he says. "They do a good job of getting the talent we need."

Banking on the continued growth of Florida as a concert market is the City of Miami's Department of Stadiums, which is completing construction on a \$220,000 permanent stage at the Miami Baseball Stadium. Expected to be completed by mid-April, the 70-foot by 50-foot stage is built into the outfield wall and includes two 30-foot sound towers and a roof which moves up and down.

"In dealings with promoters we have found them to be increasingly concerned with the high cost of putting on live talent," explains Walter Golby, stadiums manager. "So, we're trying to provide them with as much built-in conveniences as possible. With this new stage, promoters can come in with sounds and lights and it's almost a turnkey operation."

Fantasma Productions' John Stowe says his company, based in West Palm Beach, is now booking about 300 event dates a year "down the East and up the West" in what has

finally become known as a "really good circuit." One of the major problems Stowe currently has to contend with is competition among the facilities—exactly where to place the shows for the best results.

The popularity of a variety of musical tastes in the market spanning from Kool and the Gang to Loretta Lynn, from Rush

(Continued on page F-16)

Rose Clayton is Billboard's Memphis correspondent.



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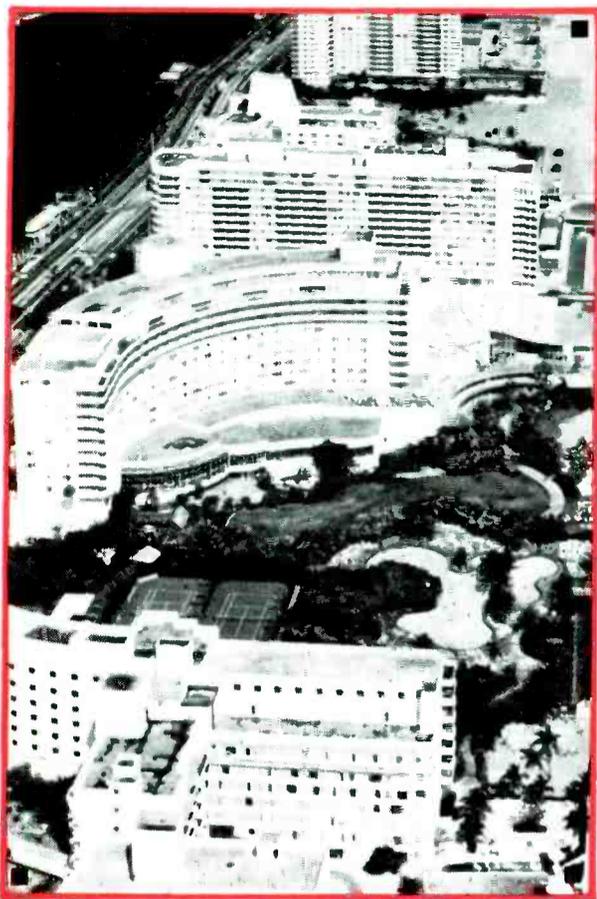
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Miami Beach

By MICHAEL KELLY TUCKER

That musical moon over Miami is smiling once again. After years with relatively little to cheer about, Miami and Miami Beach are in the midst of a renaissance, and so is their level of entertainment.

The upsurge in musical offerings is most evident in the hotels of Miami Beach, where several long closed nightclubs have reopened recently. Most of the clubs closed their doors in the mid-'70s when Miami Beach tourism began to slump. Today, tourism is edging up with an estimated six to eight million visitors annually, most of them from the Northeastern U.S., Canada, Latin America and the U.K.

Responsible for the turnaround in tourism is the just-com-



Photo by Ray Fisher

From left are "Stompin' At La Ronde" vocalists Barbara Tripepi, Irene D'Auria and Helene Weinstein.

Musical Moon Smiles Over Miami

pleted \$62 million beach-widening project, which has left the beach whiter and wider than ever, sparkling renovation of major oceanfront hotels such as the Eden Roc and Fontainebleau Hilton; and the rediscovery and refurbishing of the wonderfully atmospheric Art Deco District. Tourism officials are hoping that the dramatic increase in nightclub activity will also attract more visitors to the area.

Oddly enough, the man credited with returning nightlife to Miami Beach is not a music promoter but theater producer Zev Bufman, whose theater empire is based in South Florida. By bringing many of today's top Broadway shows to sellout audiences at the Miami Beach Theater of Performing Arts, Bufman proved that Miami Beach could indeed support top-caliber entertainment once again. The idea soon spread to hotel managers and nightclub promoters.

"It's like the good old days," says Charlie Cinnamon of Zev Bufman Enterprises. "Miami Beach is Miami Beach again. For a long time there was virtually no nightlife here. Now all of a sudden it seems like another major club opens every month."

Because the majority of Miami's tourists are in the over-26 age bracket, most of the clubs are dinner-and-entertainment emporiums a la Las Vegas, with music of the light pop, jazz and big band genres. On Miami Beach, rock doesn't roll or even exist.

Bringing back top-name musicians to Miami Beach is the Empire Room in the Konover Hotel. Since reopening this past



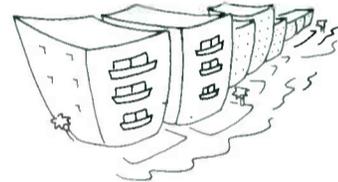
Zev Bufman

November, the 400-seat supper club has hosted many jazz greats including Stan Getz, Charlie Byrd, Lionel Hampton, Dizzy Gillespie, Ahmad Jamal, Sarah Vaughan, Dave Brubeck, Mel Torme and Ramsey Lewis.

Acts are booked for one week, with admission ranging from \$6 to \$8 for Arthur Prysock to \$15 to \$17.50 for Sarah Vaughan. So far, the club reports excellent business, estimating that 70% of its patrons are locals from the Miami metropolitan area. Although the Empire Room is a supper club, dinner is optional. The Konover also books lounge acts in its 200-seat Club 54.

At the famed Fontainebleau Hilton, entertainment is also on the upswing, with an emphasis on the "swing." Bright and splashy after a \$30 million renovation, the hotel reopened the

(Continued on page F-14)



Michael Kelly Tucker is a New York-based writer.

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Bright Outlook For Record And Tape Retailers

By EDWARD MORRIS

Florida's retail record and tape scene is remarkably bright—considering the times. None of the retailers surveyed report a drop in sales during recent months, nor is any avowedly pessimistic about their stores' prospects.

One of the most positive outlooks comes from Bob Sturgess, vice president and co-owner of Coconuts Tapes & Records. The company has one store in Jacksonville, another in Atlanta, and is looking for new locations. "The future seems unlimited," Sturgess maintains. "It's almost as if there's a void in large record stores that needs to be filled."

The Jacksonville location comprises 9,600 square feet and the Atlanta one 6,000. "We try to stock at least one copy of everything that's available," Sturgess says. "We sell a ton of singles, and we carry a full line of imports and single copies of stuff we know isn't going to sell within 90 days."

The stores have glassed-in classical areas that double as listening rooms for other types of music. To induce more customer browsing and reduce confusion, Coconuts has merged its rock and other best-selling types into a catch-all "Popular Music" collection. Accessories include movies for rent and sale (although the emphasis, according to Sturgess, is the former) and the Maxell brand of floppy disks. A nearby full-service computer store has lessened the incentive for Coconuts to carry more software. Sturgess says he has two leases for store space in Atlanta.

Joe Andrules, vice president and general manager of Spec's Music Stores, headquartered in Hialeah, observes, "The economy hasn't recovered, but there's a hint of recovery. Plus, there's been a major change in AOR stations, at least down here. Their policy now is to play new music, which could open up a whole new era for the business." He adds that MTV should be credited for helping push the AOR stations to change. There are 16 stores in the Spec's chain: 12 in the Palm Beach-Miami area and four upstate.

Business so far this year, he adds, has been better than



Lee Rothschild of Robbin's Records

last, owing both to the carryover of some good records for last year and the introduction of new ones this year. "We started with computer stuff last year," he says, "and for the last eight months we've been heavily into it." The stores carry Atari and Commodore equipment and software, as well as a full line of video games. Still, Andrules reports, record and tapes remain the strongest sales items. To accommodate the new video additions, the stores have installed TV sets up front and racks have been redesigned to house the accessories.

Andrules says that the closing of some record company branch offices in Florida has not hurt his business, but adds that "their business with us has suffered some." He says that CBS is still operating well in the region despite its branch closing.

Lee Rothschild, of Robbin's Records & Tapes, Sarasota, says her store's business is up 40% from last year, even though she has not added any video or computer software items to sweeten the situation. "MTV has helped tremendously," Rothschild contends, explaining that her strong point is new music and imports.

A significant portion of her sales, she adds, is by mail order. The store solicits mail orders via the circulation of record lists.



Spec's Records

In spite of the sales boost already noted, Rothschild says, "I think it's still going to increase."

The branch closings had no effect on Robbin's Records & Tapes, Rothschild reports: "We got such poor service to begin with that we didn't feel any change."

Peaches Entertainment Corp., which has six stores in Florida in South Miami, North Miami Beach, Ft. Lauderdale, West Palm Beach, Orlando and Clearwater, has not moved into the video games arena. "We're concentrating on records and tapes," explains executive vice president David Jackowitz. "There are no video games. When we took over the stores a year ago, we had to back into the records and tapes business."

At East-West Records & Tapes, based in Orlando, manager Bill Cordy says business is steady, but "kind of slow—still hanging in." Its line of Atari video games still moves, but less rapidly than at Christmas, Cordy complains. He says prerecorded cassettes are selling well: "We're selling a lot of country and rock. Country is getting a lot stronger."

Cordy also reveals that music by such bands as Men At Work and Duran Duran is becoming "real popular" in East-West's Winter Park and Orlando stores. But, he adds, the product of such superstars as Led Zeppelin is faltering. "Everybody has money, but only for the new bands."

To Cordy, the branch closings have caused certain drawbacks. "There's not that one-to-one talking with the company and we've had a lot of restocking problems."

"We're a specialty store," says Ted Gottfried, manager of Open Books & Records, Ft. Lauderdale. The outlet specializes in used records, imports and product from independent labels. Gottfried describes his customers as being "literate" and says they have a "collector's mentality." That being the case, the store will soon feature more used records, according to Gottfried. He says he has no plans to add computer software and video games to his offerings.

Billboard

A Billboard Spotlight

APRIL 9, 1983 BILLBOARD

Edward Morris is a reporter in Billboard's Nashville office.

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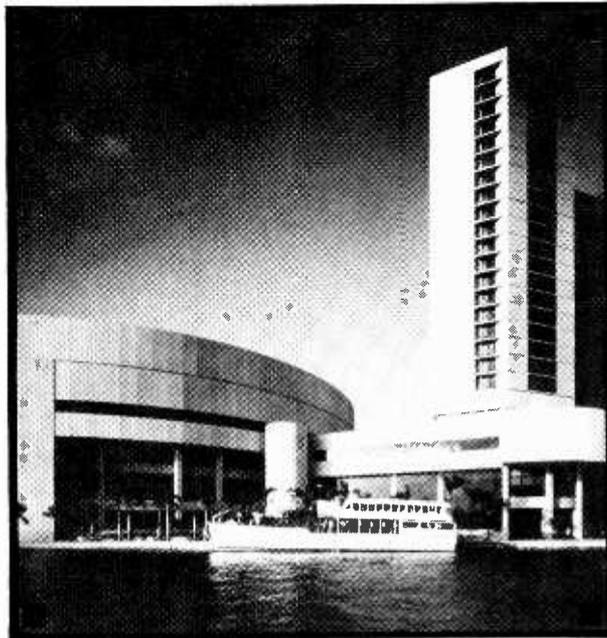
• Continued from page F-10

to Chuck Mangione and the Stray Cats is a factor that facilitates booking. A good selection of radio formats and the stations' willingness to play new music is credited by many people in the area with being instrumental in influencing the demographics.

Stowe does admit, however, that the potential for booking "r&b is more limited" in the market. He also points out that "country music is more chart-oriented today than in the past. You once could book Waylon Jennings and it didn't matter what he had out," Stowe comments. "Now you need an act like the Bellamy Brothers with a hot record."

Acts that frequent the disco/dance charts are meeting with phenomenal success throughout the state. Ben Morgan, president of General Artists Management, reports that his business increased more than 600% last year after switching from booking contemporary artists to obtaining track dates.

According to Morgan, GAM services more than 100 clubs in the Florida market and "people like dealing with an agency in Miami" when securing dates. The growth of GAM bookings, both nationally and internationally, however, has necessitated the recent opening of an office in London.



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A Billboard Spotlight

APRIL 9, 1983 BILLBOARD

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Welcomes NARM members to South Florida!

Rob Douglas, who buys talent for Lake Le Club, a semi-private club that is part of the Tierra Verde Island Resort near St. Petersburg, has watched the change in Florida talent attitudes for over 11 years.

A more sophisticated or intelligent approach to booking acts—avoiding the "too much of the same talent too soon" syndrome—has helped to boost overall attendance figures generating more revenue in all areas dealing with live entertainment.

One of Douglas' greatest disappointments has been the decline of interest in jazz. "I don't touch it now except for fusion," he says. "We tried featuring traditional jazz for over a year and a half. That's more than a fair try."

Douglas has also been slow to book country-oriented acts. "It's mainly because of my unfamiliarity with country," Douglas admits. "I book a lot on instinct of what my years in the market tells me. There are some problems I've seen in country—the audience element—I would not care to deal with."

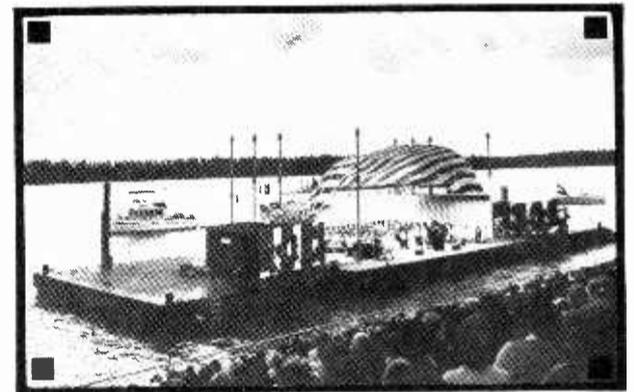
Local clubs throughout the state, however, are booking country acts as well as new wave, although soft-rock appears to remain the heavy favorite.

Ft. Lauderdale's Summers, like the Crown Lounges and the Agora Ballrooms, caters to the college crowds when selecting talent.

"We try to keep variety," says Summers' Allan Migdall. "Anything in the vein of rock'n'roll. We don't like to label ourselves. We are constantly looking at Billboard to see who's coming into the area, and we watch the charts."

Migdall's approach seems to represent the consensus: "We hope to do as many shows a year as we can. The more we do, the more we are contacted. We treat people very good when they come in, and word gets around."

Billboard



Marine Stadium

Eva-Tone Flexes

Eva-Tone Soundsheets, of Clearwater, Fla., is now pitching its flexible vinyl records as promotional aids for artists and record companies.

As outlined by marketing director Larry Johnson, the Soundsheets have four major applications:

Impact samplers: Labels would use the Soundsheets to acquaint record buyers with new artists who have yet to gain exposure. This would be done, says Johnson, by packing the sample in the record jackets of top-selling performers on the label. He maintains that the records are too thin to cause any packaging problem.

Bag stuffers in record stores: This angle involves the store clerks dropping a Soundsheet in with every record purchased. "This is a less-controlled situation," Johnson acknowledges, "but it gets the new artist on the Soundsheet in with all the records instead of just in with his own label's records."

Fan clubs: Johnson reports that the Muppets and Manhattan Transfer are among acts that use Soundsheets of their music as gifts to new fan club members.

Music magazine inserts: Since the flexible records can be saddle-stitched or perfect-bound into magazines, acts and labels can use them as advertisements and the magazine can use them as a gift to subscribers. According to Johnson, Trouser Press magazine has been inserting a Soundsheet into its subscription copies each month for the past 18 months. Copies meant for newsstand sale don't carry the insert.

Eva-Tone employs a staff of 180 and operates its pressing department around the clock. Last year, says Johnson, the company produced between 50 and 60 million pieces. It has provided flexible record inserts for National Geographic on three different occasions, each time supplying the magazine's printers with 11 million inserts.

EDWARD MORRIS

Billboard



Credits: Special Issues Editor, Ed Ochs; Special Issues Coordinator, Robyn Wells; Cover Art & Design, Jan Wallace.



Latin Beat

• Continued from page F-4

Location, language, resources, all contribute to South Florida's key position in the Latin record industry. But there are other factors. Miami is the most Latin American U.S. city, and the only Latin American city in the U.S. This country's economic and political stability is appealing to Latin American labels, whose own home situation is unpredictable. One hears that more and more Latin American companies, in the entertainment as well as other fields, are planning to use Miami as their base.

Two South American record companies that already enjoy a foothold in Miami are Venezuela's TH and Velvet. TH actually handles all U.S. operations from their Miami office, home of TH-U.S.A. Headed by Tony Moreno, TH-U.S.A. has a reciprocal distribution agreement with its parent company in Venezuela, whose president Wilhelm Ricken travels frequently between both offices. TH has offices in Texas, Los Angeles, Chicago, and Puerto Rico, but its central offices are in Miami.

The Velvet office, headed by executive secretary Ida Lopez, serves as a point of contact between the U.S. and Venezuela, where Velvet holds the MCA license for Latin America. According to Lopez, South Florida's importance for U.S./Latin American business is largely due to the presence of international banks in the area.

Though South Florida can be considered the home of the U.S. Latin record industry, most industryites agree that as a consumer market, it falls behind other Spanish speaking areas of the country. However, there are signs of improvement. Eliseo Valdes, who admits that "Florida was never the best market," claims to see some growth due to the influx of South Americans.

Betty Diaz, who handles promotion for Associated Records, a new company formed by Miami businessmen Angel Tamargo, Melvin Noriega and Carlos Garcia, feels that the middle-class Cuban immigrants who comprise most of Florida's Latin population are not big record buyers. Cuban American youth, in particular, are geared toward American, not Latin, music.

And TH promotion director Oscar Lord explains the reasons for this lag. Unlike other Latin immigrants, Cubans were cut off from the home country and, thus, from their country's musical tastes, quite the opposite from Puerto Ricans, Dominicans and Mexican Americans, who continue to consume the same product that is consumed in the home country.

Lord, like Valdes, is optimistic about the effect of the new Latin migration to Florida. And Diaz sees good times ahead for the Florida market if gambling were to be legalized. Gambling, argues Diaz, would make Miami a more profitable market for performances by Latin artists, and increased performances mean increased record sales.

This does not mean that Miami lacks outlets for record promotion and sales. WCMQ-FM and AM, WQBA-FM, and the new "mellow" WSUA-AM compete for their share of the city's Latin listeners. Live acts perform at major celebrations like Carnival Miami and clubs like Honey For The Bear and Papa Grande. And records are sold at outlets like Do Re Mi, Ricky Records, ERE, Lily Records, Ultra Records, Capitol Hi Fi and El Palacio del Disco.

An area with such a large Latin population as South Florida must sooner or later develop its own musical identity: the Miami sound.

Many feel this groove originates with Carlos Oliva, the musician-turned-record-producer who this year is reviving his original Los Sobrinos del Juez and taking it on the road. A fusion of Latin and U.S. pop elements, the Miami sound is much more mellow than salsa and it in-

corporates the easy swing of Brazilian music.

Clouds, formerly with Oliva's Common Cause label, is TH's entry in the field, along with Chyrino, and the charanga band Hansel & Raul. Discos CBS has promoted the Miami sound internationally with its top-rated Miami Sound Machine.

It could be argued that since both Julio Iglesias and Jose Luis Rodriguez are a presence in South Flor-

ida, the international ballad is also a "Miami sound." And the influx of immigrants from Central and South America and the Caribbean is being felt in the city's music scene: though not Miami-based, Roberto Torres' Charanga Valenata, enjoys tremendous popularity in Miami radio stations and Latin discos, catering, as it does, to a trans-Caribbean public.

An established Cuban American

community and an increased Latin American immigration ensure Miami's place in the Latin entertainment industry. And the same political and economic turmoil that has propelled both to these shores will continue to drive Latin American business to the haven of this Latinized corner of the U.S. As Melvin Noriega of Associated puts it, "this (South Florida) is it." **Billboard**

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Radio Waves

• Continued from page F-9

fact that Gannett's newest acquisition, Tampa's WJYW, has recently dropped a similar Bonneville format in favor of a personality adult contemporary approach (known as "popular music for adults") and a new set of calls WIQI, synonymous

with their 101 dial position. P.d. Bob De Carlo handles mornings and that coupled with Gannett's proven AC music mix gives De Carlo and g.m. Jay Cook reason to believe that the new format will only increase their already strong standing.

The remaining stations in the top five are both country, with number three-rated WQYK (K99) programmed by veteran country p.d. Pete Porter, and Plough's "Sun Country" WSUN ranking in at number five.

While not clearing the top five, Taft is also a major presence in the market with their old line AM, WDAE, serving as the flagship station for the company's syndicated

nostalgia offering, "Primetime," and their FM, WYNF, taking an AOR approach known as "The Pirate Radio Station."

Much like Tampa, Orlando is also a market of recent growth. Relying heavily on a strong agricultural base in the past, tourism was left primarily to coastal areas. With a tremendous deal of help from the Disney World complex, Orlando today is a thriving tourist center, a

Florida

boom town and an increasingly desirable alternative for incoming residents. Its central location is also a big plus for the area's radio stations which because of conducive terrain and high-powered FM facilities are blanketing the nearby beachfront communities of Daytona and Cocoa.

Taking advantage of that coverage is a major part of the game-plan of "Florida's #1 Rocker" WDIZ. Ranked on top of the heap, p.d. Bob Church is constantly getting this AOR facility involved in concerts and promotions throughout the area.

The sale of Rounsaville's BJ105 (WBJW), ranked at number two, to Nationwide Communications has left the successful top 40 format relatively untouched although staff changes, including a new p.d. in the form of Gary Mitchell have taken place. The real change, though, came on the AM side of the operation as the one-time dominant rocker, WLOF, has switched calls and formats, becoming big band programmed WCOT.

Also switching calls and formats is WDBO-FM. Recently acquired by Katz, WDBO-FM, which dropped from No. 1 to number three in the last book, has also dropped their beautiful music approach in favor of country. Known as K92FM (with WWKA applied for), the station is programmed by Steve Holbrook.

Holbrook has his country competition cut out for him. WHOO-AM and WHOO-FM sit at number four and five respectively, and in combo come in No. 1 by far. Longtime country personality Bucks Braun, who programs the AM, which has been in the format since 1968, also handles the No. 1 rated morning show.

In the Northeast corner of Florida sits Jacksonville. Unlike other Florida markets, Jacksonville does not rely on tourism for its revenue. Stretches of beachfront property still remain undeveloped, while slow steady growth inland is apparent in an area whose largest employers are the insurance industry and the U.S. Navy.

In the one-time home of "The Greaseman" and the legendary "Big Ape," (WAPE, which today is offering a milder fare of big bands) Infinity's WIVY is back on top after a brief fall from glory. Moving away from their "Y-103" teen image, p.d. Robert John has hired respected personality Jack Diamond to handle their No. 1 rated morning show.

Close on their heels is "continuous country" WCRJ-FM. Formerly an obscure religious outlet, WCRJ caught the market off guard, rising to the number two position 12 plus, with the Burns/Somerset "three in a row" format.

Two tenths of a point beneath them sits Schulke's beautiful music outlet, WKTZ-FM, followed by Affiliated's WAIV and Marshall Rowland's WQIK.

WAIV has undergone several subtle changes including a tower increase, emerging successfully as AC formatted "97 Wave" targeted at a slightly older audience than WIVY.

Country WQIK wins the "Custer's last stand award" dropping from first place to fifth with the introduction of WCRJ. However, sold in combo with their country AM WVOJ, which is now simulcasting their highly rated morning team, Frank Thies and Neil Linton, the pair of stations remain in a solid position.

Billboard

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Florida Recording

• Continued from page F-6

dio, "We just did the music for 'Spring Break,' a feature film."

Sherry Smith, Sunshine Sound studio manager, says the studio is getting into motion picture scoring. K.C. (of K.C. and the Sunshine Band) has had a song accepted as the theme for a movie starring Jacquelyn Bisset. And five additional tunes written by our stable of artists have been accepted for the album from the movie."

Bobby Caldwell, who records at Quadradiad, just completed composing the soundtrack for "Class" and Ingria expects to record the audio for the film in his studio.

As the gateway to Central and South America, Florida, Miami and Ft. Lauderdale in general, attract a heavy clientele from these areas. Criteria reports approximately 40% of its business during the past few years has been with the Latin client. 25%-30% of Coconuts business is international—again mostly Latins, Kaye explains. While BeeJay attracts its share of Latins, Schabacker reports he is getting many European acts including Crocus from Switzerland and other acts from Yugoslavia, Spain, Montreal and London.

"I feel very good about the music business although we have had a very serious lull for the past six or eight months," says Peter J. Yianilos, Artisan Recorders. "I've been noticing a renewed confidence in the past few weeks although it's really hard to forecast what's going to happen. However, I'm in the touring business and I think people who are thinking of touring are more encouraged now due to the falling oil prices."

Yianilos, who raised his rates "considerably" for his mobile 24-track unit, explains: "We were way too low and I don't think talent was taking us very seriously. The rate hike was long overdue and even with it, we're booked solid until July."

Is this the time to open a new studio? Obviously, Virginia Cayia and Glen Getty believe so. Both have opened new 24-track studios, Cayia in Ft. Lauderdale and Getty in Starke Lake.

"The business has to get better," smiles Cayia, whose family are the owners. "And when you jump into it when business is bad, you're ready for the good times." New River Studios, which are located right on the New River, feature a Neve/Studer combination which Cayia says is something "quite different. There's nothing like it south of Nashville," she notes. Although she hopes to draw from U.S. and European producers, because she speaks Spanish fluently (a definite asset in South Florida), she will actively seek the Latin American market.

According to Karen Helenthal, Stark Lake studio manager, the new facility, located in a tiny town called Ocoee, (just outside of Orlando), is already labeled "the country club" because of its peninsula site and lushly landscaped acres. Helenthal says the studio was booked solid during its first three weeks.

Stark Lake was built by Seth Snyder, who opened his own db studio in South Florida in 1982. The studio features Modular Perfection's design. Other db staffers in-

clude chief engineer/manager Bruce Hensal, whose credits include the Eagles' "Hotel California" and REO Speedwagon's live album.

Florida is more fortunate than the majority of other states in terms of the economic recession. "We

seem to be the last place in the country to feel the effects of a national recession," says Jacksonville's Wayne Fanning, owner of August Studio. "It's always been that way. And the good thing about it is that we're the first to recover."

So while the future may not be as bright as most hope, there is a small rainbow around the corner, most owners believe. **Billboard**



ISC Records act Spectre conduct a TV interview at Bee Jay.

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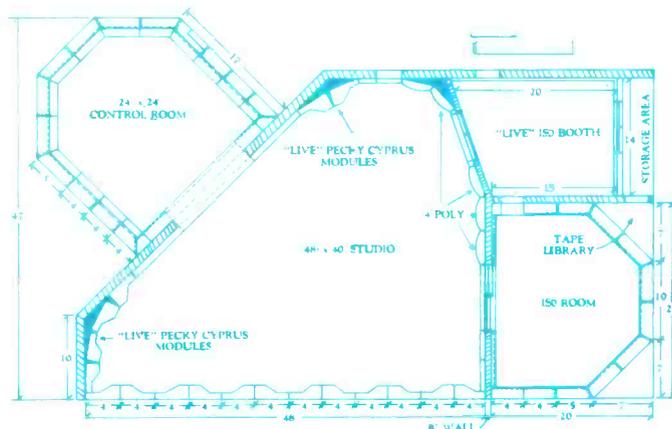
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Pro Equipment & Services



OTARI CONTRACT—William Kovari, left, director of corporate technical purchasing for the ABC Radio Network, shakes hands with Michael Bogan, director of Broadcast Sales, Martin Audio/Video Corp., following the closing of his purchase of 74 Otari model MTR-10 two- and four-channel audio recorders and one model MTR-16/24 multichannel audio recorder. Also pictured is Courtney Spencer, vice president of Martin Audio.

More Companies Installing Otari Cassette Duplicators

BELMONT, Calif.—Custom Duplication of Los Angeles, Sound Arts of Oakhurst, N.J., and Tape Master of Princeton, N.J. have joined a growing list of custom tape duplication companies to install either new or expanded versions of Otari's model DP-7000 high speed cassette duplicators, according to Michael Pappas, industrial products manager for Otari.

The model DP-7000 was developed by Otari for cassette mass production at 64 times speed. The basic system consists of a loop-bin master reproducer, and up to 20 slave recorders.

Otari has also begun marketing its three-quarter-inch U-Matic hub winder, a model VL-110 videocassette hub winder, and a fully automatic microcassette loader. The three-quarter-inch U-Matic hub winder, model VL three-quarter-inch SPL, is microprocessor-based with what Pappas calls "user friendly prompting and full on-board diagnostics." The unit is modular in design, with D.C. servo control tape winding for gentle tape handling. A tape packer arm assembly is provided for superior tape cosmetic wind or pack. The unit sells for \$24,460.

Otari's model DP-37M is a fully automated cassette loader that features length or cue tone sensing for custom loading. The system is also of modular design with complete D.C. servo control tape winding for gentle tape handling and high quality packs. The unit will automatically

Martin Corp. Sells New Console

NEW YORK—Martin Audio/Video Corp. has sold the first in the new line of Harrison Systems consoles, the model TV-3, to Modern Telecommunications based here. The unit is part of a package of audio equipment sold to the new studio, located on Manhattan's Park Avenue in the old RKO-Pathe Studio.

The model TV-3 is a full-featured, full-function audio console for the video production market. It is said to be suited either for studio or remote truck applications.

Modern Telecommunications utilizes 120,000 square feet of space in the 11-story building. It features four studios, satellite communications systems, client production offices, conference and viewing rooms, and a full range of support services.

VCA Opens New Editing Facility

NEW YORK—VCA Teletronics has opened a sixth editing facility for one-inch videotape. The facility, Studio C, features Dolby noise reduction systems, a Grass Valley model 300 switcher and a CMX model 340-X editing console. It also houses four dedicated one-inch VTRs, and can accommodate up to eight one-inch VTRs simultaneously.

According to Ron Soodalter of VCA Teletronics, the capacity of the new editing suite allows it to handle the most complex editing requirements. He adds that the facility also features a custom computer integration design that allows it to perform a number of functions faster than could be done manually.

Other equipment in the room includes a custom-built, digitally-controlled Grass Valley audio switcher, and a Studer quarter-inch audio tape recorder. A client work space is included in the room, which, according to Soodalter, has been designed with the acoustic properties of an audio sound room.

Meanwhile, work is continuing on a VCA Teletronics audio studio, which, according to Soodalter, will contain microprocessor-controlled equipment built around a Solid State Logic console and Studer audio recorders. The new facility, when completed, will have 24-track capability and will provide tape speeds of up to 30 ips. Opening is scheduled for April.

Multivox Launches Big Jam Brand

NEW YORK—The Multivox Co. has introduced several new products under the Big Jam brand name, designed for use by professional musicians. The units, first shown at the recent NAMM show, include a parametric equalizer, a delay, a tuner and a volume pedal.

The delay, the second in the Big Jam line, is said to offer up to 400ms delay. The parametric E.W. allows the user to custom tailor his sound and adjust "dead" or overly active frequency areas by honing in on narrow frequency bands, and controlling their boost or gain.

The Big Jam tuner has an illuminated VU meter as well as an LED that glows red to indicate when the pitch is sharp, and green to indicate when it is flat. Open string tones and an A-400 are audible for reference pitches. The tuner can be left in line in an effects chain for a quick reference during performances.

Mitsubishi Testing New Digital Recorder

By RADCLIFFE JOE

NEW YORK—The Mitsubishi Electric Co. has begun testing a production model of its multitrack professional digital recorder at selected locations around the country, according to Lou Dollenger, the firm's national sales manager.

Dollenger states that the unit, model X-800, is being offered on a free two-week trial basis to recording studio operators interested in state-of-the-art multitrack digital recording technology. In return for the free trial use of the system, the studio gives Mitsubishi promotional mention. Should a studio operator be interested in using the unit beyond the two-week trial period, Mitsubishi will make the system available at what Dollenger calls "an attractive rental price."

So far the model X-800 has been used by Criteria Recording Studios to record the latest John Denver album, and by Burbank Stage 1 studios in Hollywood for digitalizing the audio portion of a segment of the film "The Twilight Zone."

According to Dollenger, response to the model X-800 has led Mitsubishi to order two more of the units for further demonstration purposes. The model X-800 multitrack recorder will go on sale in this country this summer with a suggested price tag of \$170,000.

Dollenger says that this extensive

demonstration of the model X-800 is designed to provide recording studio operators with a "hands on" familiarization of the unit, and offer them an opportunity to compare the Mitsubishi system with other competing models.

Dollenger explains that the model X-800 multitrack recorder provides for up to 32 channels of digital audio recording, with spare channels for SMPTE and analog recording. The unit also incorporates a computer that stores punch in and punch out by SMPTE code, a SMPTE generator recorder, and can also operate on external SMPTE. The unit uses one-inch tape at 30 ips.

Meanwhile, sales of the Mitsubishi two-track digital systems are also exceeding expectations. The firm has two models on sale in the domestic market, the models X-80 and X-80A, selling for \$25,000 and \$27,000 respectively.

Dollenger says that the recent flurry of activity with the Compact Disc system has heightened the awareness of both artists and recording studio operators about the inevitability of the digital disk system. However, he says, he believes the high price and the slow pace of production will keep the professional systems out of the reach of many studio owners, at least for a while.

reject defective microcassettes such as those with inadequate length leaders, states Pappas. It carries a \$15,500 price tag.

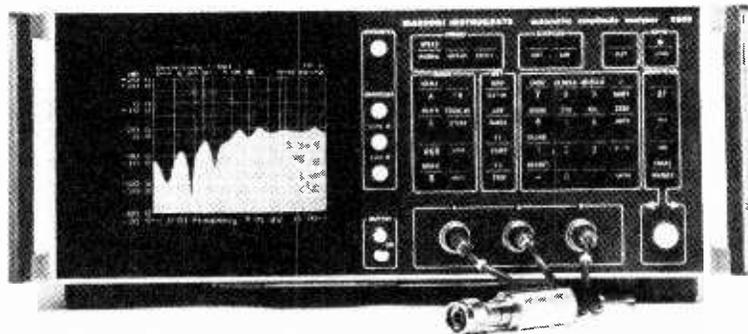
Otari's model VL-110 videocassette hub winder is compatible with either half-inch Beta or VHS formats. The unit features microprocessor design with self-diagnostic capability. An automatic leader centering function determines the exact leader center, and a new rotary splice mechanism with a splice roller assures precision tape splicing, says Pappas.

The model VL-110, which replaces the model VL-100, features winding speed at 20 meters per second, or 787 ips. The unit also features a double-sided tape cleaning system, and a tape packer assembly arm is provided.

Firm Offering Video Conversion

NORTHVALE, N.J.—Audio Plus Video International is now converting one-inch B-format PAL videotapes to and from all major international broadcast standards, according to Kathy DeMerit, the firm's national sales director. Ability to offer this service was made possible through Audio Plus Video's acquisition of a Bosch BCN video recorder.

The one-inch B-format PAL system is used extensively in West Germany, Switzerland, Portugal and Spain, and is gaining popularity in other European markets as well, according to DeMerit.



MARCONI ANALYZER—Marconi has begun marketing its new Automatic Amplitude Analyzer, a system designed to provide what Marconi engineers call a flexible solution to the problems of testing microwave components and systems. The unit features on-screen graphics. Amplitude and frequency scaling can be automatically arranged for optimum display. A bright light cursor shows frequency and amplitude across the band. The unit sells for under \$10,000.

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Hammond Unveils Video Synthesizer

MADISON, Ala.—Hammond Industries, based here, has developed an automatic video effects device which generates changing multi-colored abstract and audio interactive patterns. The unit, for use in clubs, theatres, arenas and auditoriums, is called the Chromascope model P135 Video Synthesizer. It carries a list price of \$1,890, and is capable of producing over 2,000 patterns.

According to Colin Hammond, head of Hammond Industries, the Chromascope selects up to four video inputs from such sources as VCRs, videodisk players, cameras or Vision Mixers and includes outputs for a local monitor, in addition to the main program output at video level.

New patterns are generated at variable intervals of from two seconds to two minutes. The pattern generation can be frozen, and a color field or matte created which is under the control of the color balance sliders. An individual pattern may be held indefinitely with the hold feature, and manual pattern advance of the sequence generator provides total random or manually controlled operation.

Audio inputs may be monaural or in stereo, line level, or by direct speaker connection. There is also a microphone input on the front of the panel. An AGC circuit optimizes au-

dio level variations, or levels may be manually controlled.

The company has also begun marketing a line of professional audio recorders, in open reel and cassette formats, manufactured by ASC Electronics of Germany. Top of the line is the model AS 6000, a 10½-inch multi-head, three-speed, analog recorder specifically designed for studio and other commercial uses.

The unit, with a price tag of \$1,795, features 15, 7½ and 3¼ ips tape speeds, and is available in half-track or quarter-track configurations. According to Hammond, its three-motor drive system ensures quality tape handling and speed stability. The unit also incorporates two ball-bearing, asynchronous, outer rotor reel motors for fast, accurate winding; and a collectorless DC electronically-controlled capstan motor giving precise tape speed.

The multi-positioned head block of the ASC 6000 features separate record and playback heads, and includes a doubled-gap ferrite erase head for erasure of old recordings. The plug-in die-cast assembly allows the interchanging of two-track and four-track heads without individual head alignment. An additional playback head can be installed to accommodate both two-track and four-track recordings.

Sony Bows Cutter For CDs

TOKYO—The Sony Corp. here has made available the DMC-1100 optical cutting system to produce masters for Compact Disc production.

Known as a Master Code Cutter, the system features full computer-controlled operation. All that is required is to key in the necessary commands, place the glass master plate on the cutting turntable, and remove it again afterwards. Both the optical block and main machine base are air-cushioned to eliminate vibration noise.

The equipment is capable of cutting a two-channel digital audio signal. PQ control display signal, and an identification signal that can include up to 30 alphabetical or numerical characters. Signal source is provided by a CD master tape prepared using the PCM-1610 Digital Audio Processor, BVU-8000 VTR and DAQ-1000 Cue Editor.

Pacific Opens New Remote Studio

SACRAMENTO—Pacific Mobile Recorders has announced the opening of its 24-track remote recording facility. Equipment permanently installed in the 18-foot mobile studio includes an Otari MTR-90 24-track tape machine, custom Tangent 3216 console, JBL monitors, an assortment of mikes and outboard gear, and video monitoring.



DIGITAL MOOD—Well-known entertainers, including, left to right, Julius La Rosa, Michael Mark, Mel Torme, Marty Nelson and Marlene Verplanck, join the Glenn Miller Orchestra at A&R Studios, New York, for the recording of an album titled "In The Digital Mood." The LP is being digitally mastered, and will be released by GRP Records in both conventional and Compact Disc formats.

Studio Track

By ERIN MORRIS

At Music Mill Recording Studio in Nashville, Harold Shedd producing Mel Tillis with Jim Cotton engineering. . . . Shedd also producing tracks on Marlow Tackett, with Cotton and Joe Scaife behind the board. . . . Ron Haffkine working on album project with Dr. Hook. Scaife is engineering the project. . . . Lou Bradley mixing sides on Donna Fargo, with Stan Silver producing. . . . Ron Chancey producing Sam Neely for MCA. . . . Producer Allen Cash working with Noel. Paul Goldberg is engineering. . . . Canadian artist Iris Larratt cutting sides with producer Stan Campbell and engineer Goldberg.

Norro Wilson producing singles on Tommy St. John, Eddy Arnold and Charley Pride for RCA at Music City Music Hall. Bill Harris engineering for St. John. . . . Tom Collins producing Sylvia's upcoming RCA release, with Harris behind the board. . . . Charley Pride's backup group, the Texas Vocal Company, is laying tracks for its debut RCA release. Blake Mevis is producing, with Harris engineering.

At Sound Emporium Studios, Jim Foglesong producing the Thrasher Brothers' upcoming release, with Jim Williamson engineering. . . . Gary Mahnken in with producer Patty Parker and engineer Gary Laney. . . . Bill Walker producing sides on Tony Bessier for American Cowboy Songs, with Laney engineering.

The Whites cutting at Sound Ship, with Ricky Skaggs producing and Mike Bradley at the controls.

At Woodland Sound Studios, Barbara Mandrell laying MCA tracks with producer Tom Collins. Les Ladd is engineering, with Ken Cribble assisting. . . . Joe Stampley working on Epic project with producer Ray Baker and engineer Rick McCollister. Ken Corlew is assisting. . . . Bobby Jones finishing Word album project with producer Tony Brown. McCollister is engineering, with Corlew assisting.

Warner Bros. artist Johnny Lee at Emerald Sound with producer Jimmy Bowen and engineer Steve Tillisch. . . . The Florida Boys laying Word tracks with producers Ken Harding and Herman Harper. Russ Martin is behind the board.

At Criteria Recording Studio in Miami, Atlan-

tic artists Tin Angel recording their debut album with Jack Douglas producing and Eric Schilling engineering. Jim Sessody is assisting. . . . The University of Miami Concert Jazz Band laying tracks for an upcoming album. Whit Sidener produced the album, with Mack Emerman engineering.

In Tyler, Tex. at Rosewood Studios, Susie Nelson, daughter of Willie Nelson, beginning work on debut album for Delta, with Tim Gillespie producing and Greg Hunt engineering.

The Neville Brothers cutting their debut album for Rolling Stones Records at Studio In The Country in Bogalusa, La., with Gene Foster engineering and David Farrell assisting.

At Mama Jo's in Los Angeles, Geffen act the Plimsouls cutting with producer Jeff Eyrick and engineer Win Kutz. . . . Artist/producer Phil Driscoll mixing his upcoming Sparrow LP with Kutz at the controls and Steve Ford assisting.

At Sound Labs Studios, singer/songwriter Chris Bennett completing a project with producer Tom Saviano and engineer Juergen Koppers.

Chaka Khan & Rufus laying tracks at Group IV for Warner Bros. with producer Russ Titelman. Engineering is handled by Elliot Scheiner and assistant Steve Burger. . . . Producer Norman Granz mixing Dizzy Gillespie tracks for upcoming Pablo LP with engineer Dennis Sands and assistant Andy D'Addario.

At Fiddler's Recording Studio, Juan Gabriel laying Ariola tracks with Chuck Anderson producing and Ira Leslie engineering.

At Westwood One Recording, Frank Marino in with producer Richard Kimball and engineer Biff Dawes. . . . Barry Korkin producing Mental As Anything, with Dawes behind the board. . . . Jesse Colin Young and producer Michael Jackson laying tracks, with Dawes engineering.

RCA artists the Breaks finishing their debut album at Sunset Sound, with Vini Poncia producing and Bobby Schaper engineering.

Marvin Gaye recording at Larrabee Sound with Harvey Fuqua producing. John Kovarek is engineering, Judy Clapp assisting. . . . Leon Sylvers III producing Gladys Knight on new project with Steve Hodge engineering. . . . Rodney Franklin recording a new LP for Columbia, with Stanley Clarke producing and Erik Zobler engineering. Jeff Silver is assisting. . . . Marilyn McCoo recording with producer Clarke and engineer Zobler. . . . Lakeside mixing their new single for Solar with Leonard Jackson engineering. . . . Clarke tracking new self-produced LP for Epic with Zobler behind the board.

The Jones Sisters at Tres Virgos laying tracks with producers Darryl Lewis and Richard Nance. Robin Yeager and Gordon Lyon are at the console. . . . Producer Phil Miller working on Front Row's upcoming EP. Engineering the project are Yeager and Robert Missbach.

Micheal Smotherman at Village Recorders in Los Angeles finishing his newest Epic LP with producers Larry Hamby and Frank Rand. Terry Becker is engineering the project.

At The Chicago Recording Company, rock band B.B. Spin finishing its debut album for Cactus Records with producer Paul Klingberg.

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



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(Continued on page 34)

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Publishing

Lyricist Bettis Waxes Bullish Sees Synthesizers, Other Factors Aiding Songwriters

By PAUL GREIN

LOS ANGELES—Lyricist John Bettis sees more opportunities for songwriters today than at any time in the past decade. He attributes this to two disparate factors: the lingering slackness in record sales and the growing synthesizer boom.

Explains Bettis, "The anemia of the record business in the last three years or so has reminded people that hit songs sell albums. There's more pressure all around to be absolutely sure there are smash singles on each album. As a result, you have situations like Bob Seger doing a Rodney Crowell song.

"Also, the synthesizer revolution is bringing control of the record back to the composer. A composer can now hands-on create the bulk of the sound, from the drums to the strings and everything in between. So there are bound to be more composer-producers and songwriter-producers. John Farrar's been doing that for years, but that's going to be more and more common."

As a result of these factors, Bettis sees the L.A. songwriting community as much healthier than it was a decade ago. "There wasn't really a community back then," he says. "This was a very self-contained town. But now the community is vibrant and growing all the time, with people like Tom Snow, Dean Pitchford, Burt (Bacharach) and Carole (Bayer Sager), Steve Kipner, Steve Dorff, me and (Richard) Carpenter, Toto and lots more. It's vastly improved: you can work here now."

Bettis' own career is certainly in an active period. He has a song on Michael Jackson's No. 1 platinum album "Thriller" and cuts on current gold albums by Donna Summer, Juice Newton and Barry Manilow. Bettis also has three songs on the Carpenters' "The Singles," which has returned to the charts in the wake of Karen Carpenter's recent death.

Bettis' current run of hits began in 1981 with "Slow Hand," a pop and black smash for the Pointer Sisters and a No. 1 country hit for Conway Twitty. He wrote the song with Michael Clark, with whom he also collaborated on Donna Summer's "The Woman In Me" and Juice Newton's "Heart Of The Night."

"I have a whole different outlook

on the love song these days. I enjoy writing assertive female love songs. It seems to be something I'm good at. I've never lived in a world where sexism played much of a part. Obviously, I was writing for a woman (Karen Carpenter) for a lot of years and was very comfortable with it.

"But now I'm starting to say some things I never knew I could say, and they come very naturally. The lyrics are more frank and down-to-earth and honest.

"In a way, my style has come full circle. When I first began, I was a poetic writer, almost folksy. Then through the crucible of trying to become a successful and relevant—and eating—songwriter, I learned about the simplicity it takes to get the idea across. Now I'm back to writing more poetic, picturesque lyrics. There are a lot of pictures in 'Slow Hand.' I find I write a lot of very

(Continued on page 49)

Rodgers Family In Marks Deal

NEW YORK—Dorothy Rodgers and other members of the family of the late Richard Rodgers have joined the partnership formed between music publisher Freddy Bienstock and Hammerstein Music and Theatre Co. in the acquisition of E.B. Marks Music (Billboard, March 12). Confirmation of the Rodgers' participation was officially made known March 25.



MD AT ATV—Frank Donlevy's new role as managing director of Australia's ATV Northern Songs is discussed by Donlevy, center, with Sam Trust, left, chief executive of ATV Music Group, and John Jackson, general manager of ITC Entertainment of Australia. Donlevy, who comes to the post after 13 years as managing director of Castle Music, will oversee all music publishing activities for Southeast Asia.

AT INDIE GROUP'S MEETING

Light Is Shed On TV Music Usage

• Continued from page 6

such pressures, Golove pointed out, because their catalogs are smaller and aren't as marketable as the majors.

A considerable amount of discussion revolved around the issue of getting a publisher cut on video rentals. Cohen and Golove concurred that policing and monitoring retail outlets was virtually impossible on a cost-out. Golove said it works abroad, but not here.

Golove volunteered that the average royalty fee is six to 10 cents per song if its use is foreground and integral, but drops drastically for cues and background usage. When asked about films like "American Graffiti," where many songs are included, Golove stated, "We try to be rational," pointing out that to do otherwise might eliminate the use of the music from the film or video.

At one point, Golove, in defense of the studios' attempt to bring more music into video, said that drains on their overhead were popping up consistently, as in the case of

screenwriters and directors wanting a chunk of the action. "We have concern over other crafts and guilds," he added.

Joel Sill of Paramount Pictures' music wing was to appear but apparently bowed out when the studio requested he not speak. Cohen said an attempt was made to get a substitute from another studio, but this proved futile.

Fired BMI Rep Asks For Help From Court

LOS ANGELES—Kerry League wants his \$350-a-week job back as a BMI licensing rep in Southern California, Arizona and Hawaii. He's asking the local Superior Court to rule that he returns to work and gets retroactive pay and damages from his termination last July.

League alleges that he was fired by BMI's Lawrence R. Conti on the grounds that he turned in false expense accounts. He claims he was never given the chance to clear himself of these charges.

Print On Print

Hal Leonard's latest addition to its fake book line is "Gospel's Best—Words & Music," containing over 500 titles at \$17.95. Also available is a "Fake Book Sampler Pack" that contains the gospel book along with "Performer's Complete Fake Book" and "Ultimate Fake Book," which can be displayed in a floor-standing display fixture free with qualifying book purchases (details are available from Hal Leonard sales reps). As for the gospel book, it's plastic-comb bound to provide a book that lies flat when in use. All songs are freshly engraved.

Three new folios from Warner Bros. Publications take an in-depth look at oldies. From the Big Seven Music catalog, WB is the selling agent for "Solid Gold Hits—50's 60's 70's," with 105 songs (\$9.95). Thirty-four big-band leaders are celebrated in "Remember The Big Bands, Thanks To..." (\$9.95), while romance is in the air with "Evergreen & 100 Great Love Songs" (\$14.95). Other WB newcomers are selections from the Off-Broadway smash

(Continued on page 47)

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CA 2PCD-205 No List

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Suk, Czech Philh., Konwitschny
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Piano Concerto No. 5 Emperor
Lupu, Bucharest Radio Symph. Orch.,
Conta
LP Quintessence PMC-7219 No List
CA P4C-7219 No List
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Coriolan Overture
Dresden Philh., Kegel
LP Sinfonia digital SDS601 No List
CA SCS601 No List

Symphony No. 7
Dresden Philh., Kegel
LP Sinfonia digital SDS600 No List
CA SCS600 No List
Symphony No. 7; Leonore Overture No. 3
Czech Philh., Kletzki
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CD Broadcasting On The Rise Trend Gains Momentum As Stations Receive Hardware

• Continued from page 3

station's producers, Rick Warren, was able to pick up some 15 disks during a recent trip to Germany, thus doubling what they were able to obtain domestically.

CD playback is being spread through regular programming where suitable, says Pellegrini, and the frequency of use will be stepped up as more software is secured. He says he has become a true digital believer: "I welcome it with open sonic arms."

Another uninhibited enthusiast of the new music delivery system is Bob Conrad, program director of Cleveland's WCLV. He calls it "the neatest thing since sliced bread."

Conrad recalls that the station's Sony player arrived March 3, and by the following Saturday (5) WCLV had its first weekly hour CD show on the air. Promotion under the tag "The Future Is Here Now" helped stir bounteous listener reaction, and CDs are slotted in other regular programming at least three times a day. Effort is made to make use of all major time periods to extend the exposure reach to the wide spectrum of WCLV listeners.

The station currently has about 15 records in its infant CD collection, but has been able to secure some additional test platters from Telarc, the Cleveland-based audiophile label whose digital disk market entry is slated for this coming June.

Conrad is quick to admit that a few technical snags have surfaced, with two of the CDs in his library (one PolyGram and one CBS) needing an electronic nudge to pass a portion that otherwise repeats. He views this, however, as little more than predictable growing pains. Magnavox has told him that one of their players will be sent shortly, says Conrad.

In a delivery snafu, WGMS, the RKO classical station in Washington, D.C., reports it has received eight digital records from Sony, but no hardware. "We're chomping at the bit," says program director Paul Teare, who plans to put on two-hour "concert hall" type CD segments twice a month in prime time.

Another station that suffered delays in planned programming due to late delivery of equipment is KFAC Los Angeles. Program director Carl Princi says Sony and Magnavox players arrived last Friday and they are now being set up for operation, a task complicated somewhat by the station's recent move to new quarters. Princi says the players should be in action in "a couple of weeks," after which a two-hour CD show is projected by KFAC to run every Saturday night from 10 to midnight.

WCRB Boston broadcast its first CD disk a few weeks ago, following a fund-raising marathon for the Boston Symphony. Its formal kickoff, however, is not scheduled until May, when a two-hour digital special will be aired. At that time, says program director David Tucker, CD performances will be featured on a series of different programs. He says he feels that enough disks should be available by the end of June for regular programming, with CD product identified as such in program listings.

WQXR New York ran a highly-publicized CD special last Sunday, with commentator Martin Bookspan and veteran record producer Andrew Kazdin discussing the tech-

nology between playbacks on their Sony player. While individual disks will be played from time to time, no regular CD programming is planned until more software is available, says program director Bob Sherman.

WNCN, in New York, began regular CD programming about two months ago, using a Denon player. Four one-hour programs, with commentary by Larry Klein, technical editor of Stereo Review, were followed by frequent play of digital recordings over a wide range of programming.

WNCN program director Mario Mazza estimates that 50 or 60 digital cuts are now being played by the sta-

tion every week out of its current library of 20 CD albums. A Magnavox player has been promised, Mazza adds.

In Seattle, KING called in the press last week to take note of its initial broadcast of CD material. As more software is received, regular programs will be scheduled, with the station's Tuesday night audiophile show likely to be the main conveyor. Program director Dick Bailey says this should happen in about two weeks. He adds that KING will acquire digital recording capability for remote concert use shortly. Among the regional events it broadcasts is the Seattle Chamber Music Festival.

FOUR-LP ELGAR PACKAGE

Boult Tribute From EMI

LONDON—An EMI four-LP boxed set of historic Elgar recordings originally intended to mark the 94th birthday of Sir Adrian Boult will now be released as a tribute to the celebrated English conductor, who died last month.

Recorded in the 1940s and 1950s, the albums feature Boult with the London Philharmonic Orchestra, of which he was president until his death. EMI is making no change in its packaging or promotion, but ads in the classical press will take the form of a tribute with the words "Sir Adrian Boult, 1889-1983".

Boult's closest recording association was with EMI's HMV label, which has 24 of the conductor's albums in its current catalog, together with five multi-record sets, including a nine-LP cycle of Vaughan Williams symphonies.

In 1975, Boult was presented with a gold disk for worldwide sales of over one million records for HMV. Two years later his reading of Elgar's "First Symphony" with the London Philharmonic took the coveted Gramophone Award for best orchestral recording of 1977.

Classical Notes

A series of regional premiere broadcasts of the live recording by the Los Angeles Symphony under Carlo Mario Giulini of Verdi's "Falstaff" has been set by Deutsche Grammophon. The recording, subject of great critical attention and support at the time of its taping a year ago, has just been released to retailers. Classical radio stations in 24 cities across the country will air the complete set, with a batch of broadcasts coming, appropriately, on April 23, Shakespeare's birthday. A feature of the airings will be a taped intermission interview of Giulini by Ara Guzelimian, as recorded during the original live broadcast. The album release is being given extra promotional support via posters, print ads and directed radio buys.

Thomas Frost Productions will produce a solo recording by the winner of the Busoni International Piano Competition. The contest will be held in August in Bolzano, Italy. The disk will be licensed internationally, says Frost, who will also be involved in arranging a U.S. tour for the winning contender. Frost, who has begun teaching a course in recording at the Juilliard School, is continuing his production activities for Moss Music Group. Among upcoming projects are recordings with violinist Mihaela Martin, pianist Horacio Gutierrez, and a duo set by flutist Eugenia Zukerman and harpsichordist Anthony Newman.

The Getty Oil Co. has donated \$100,000 to the Los Angeles Symphony to help underwrite a series of concerts marking the 150th anniversary of the birth of Johannes Brahms. . . . The Dallas Symphony has begun a drive for \$39.8 million for a new concert hall and development of orchestra activities. The campaign, which is due to run for three years, is said to be the most ambitious mounted by a symphony anywhere in the world. . . . Joseph Silverstein, assistant conductor and concertmaster of the Boston Symphony, has been named artistic advisor of the Baltimore Symphony for the 1984-85 season.

"La Boheme" and "Tales Of Hoffmann" are among the first productions from Britain's Royal Opera House in Covent Garden to be released by Thorn EMI Video. . . . Does anyone quarrel with the claim by the Dresden Staatskapelle that it is the world's oldest orchestra? The ensemble, now on tour in the U.S. under the baton of Herbert Blomstedt, maintains that it has been in continuous operation since its founding in 1548.

Angel is rescheduling the recording by Itzhak Perlman and the Boston Symphony of concertos by Earl Kim and Robert Starer. Taping was set for last month, but delayed because of Seiji Ozawa's illness. He's better now. . . . Moss Music has another early Glenn Gould recording, which it is issuing this month on the Turnabout label. Privately recorded many years ago, it offers four-hand piano music by Mozart, as played by Gould and his teacher, Alberto Guerrero.

New World Records, the label devoted to American music, launched with foundation support but now operating on its own, has begun a radio series hosted by Sherrill Milnes over WQXR in New York. The program, "A New World Of Music," is produced by the label's a&r director, Elizabeth Ostrow. Records due shortly from New World include a set by the St. Louis Symphony under Leonard Slatkin of works by Michael Colgrass and Jacob Druckman, an album of percussion and string music by John Cage, Henry Cowell, Lou Harrison and Ruth Crawford Seeger, and a disk of choral music by Vincent Persichetti. Among future projects is an album of turn-of-the-century orchestral works played by the Albany Symphony.

Four American ensembles have received Nonesuch awards of \$2,500 each to commission new works by young composers. Winning groups are the Pittsburgh New Music Ensemble, the American Brass Quintet, the Kronos String Quartet and the Society For New Music in Syracuse, N.Y. . . . Herbert von Karajan has been awarded the gold medal of the Royal Philharmonic Society, Britain's most prestigious musical honor.

Ervin Litkei, record distributor and composer in his own right, says he hopes to record (for his Aurora label) an opera penned by Federal Judge Richard Owen, "The Death of the Virgin." The work, based on the life of the painter Caravaggio, is being performed by the New York Lyric Opera Company.

Erich Kunzel, already the music director of the Cincinnati Pops Orchestra, and a frequent guest with the Boston Pops, takes on the additional assignment of principal pops conductor with the Rochester Philharmonic. . . . Newest release from Chicago-area label Eb-Sko is a Franck/Szymanowski coupling featuring violinist Vincent Skowronski and pianist Donald Isaak.

APRIL 9, 1983, BILLBOARD

CMTV GOES ON SATELLITE

Another Cable Net Launched

• Continued from page 4

As with MTV, labels will oversee all clearance rights for furnished clips and will retain ownership and usage limitation rights. When Video World provides in-house shooting services, it will offer record companies one-inch copies in return that can be used anywhere else except on a channel which is a direct competitor of CMTV.

Although video clips in an MTV-style rotation will comprise the bulk of CMTV's on-air programming, there will also be concerts and specials. One such series is songwriter Jerry Foster's "Night Life," with 28 episodes now in the can featuring guests and interviews. Video World has also handled production on the new 26-segment syndicated "Razzy" show starring Razzy Bailey, and negotiations are underway for CMTV cable rights to the program.

"We've backlogged an extensive collection of video from previous trips we've taken to other parts of the country," Daniels notes. Within the next few weeks, he will be sending a Video World production team through Texas to film acts in performance, and he hopes to do the same later on in California.

"CMTV won't be only Nashville video. There are many great country acts in other places. We want to give them some exposure and, when possible, help them gain recognition through better record sales," he says.

"MTV has proven you can sell records on television; MTV has broken new acts and given a big boost to concert sales. We hope to do for country what it is doing for rock. Record companies in Nashville haven't wanted to spend money developing video on their acts when there was no outlet for using the clips. CMTV will be this outlet for them."

Union Station Releasing Single On Quiex Vinyl

NASHVILLE—Union Station Records is releasing its second Brice Henderson single, "Lovers Again," in a special 12-inch configuration. Additionally, the record is being shipped in both 12-inch and standard seven-inch formats on Quiex vinyl. This is believed to be the first time a country single has been issued on Quiex.

The decision to use the high-quality vinyl was made, according to the label's executive marketing and promotion vice president Tom McEntee, as part of the company's effort to provide quality audio product for radio use. "It's costing us about two and a half times the regular pressing costs to use the Quiex," McEntee says, "but we feel it's worth it for the superior fidelity and reproduction."

McEntee located a local pressing plant, Volunteer Pressing in Murfreesboro, to do the work after label president Scott Tutt recalled reading an article in Billboard two years ago about Quiex. The components were shipped to Nashville from the manufacturer's California headquarters.

For the most part, programmers are putting the 12-inch disk onto cartridge form to take advantage of the vinyl compound. However, the label is now in the process of shipping conventional-size singles on "Lovers Again" to radio.



FIRST COLLABORATION—Liberty artist Lane Brody, left, listens to a playback for her upcoming release with producer Allen Reynolds at Jack's Tracks studio in Nashville. This marks the first time Brody has worked with Reynolds.

NELSON, ALABAMA, OTHERS

More Than Rock Planned For This Year's US Fest

By KIP KIRBY

NASHVILLE—In its first year, the US Festival emphasized its rock components. But when the second event (Billboard, April 2) rolls around Memorial Day weekend in California, it will feature something new: country music.

The idea of incorporating country music into US apparently came at the moment when festival founder Stephen Wozniak first decided to go ahead with his concept for the event in 1982. In fact, Wozniak says his original plan for US was to have been "a country-western festival that would feature modern, progressive-folk artists in a sort of Woodstock atmosphere."

As time went along, Wozniak says, the music ratio changed to a 50/50 compromise between country and rock, then shifted to two days of rock against only one day of country. "As we got the bookings down, rock seemed to be taking on more importance," Wozniak observes, "and I figured we'd just get the country acts toward the last. But then when Fleetwood Mac became available for the third day, it changed the format completely."

As a result, US '82 managed only one act that could be deemed country: Jerry Jeff Walker. Wozniak determined that this year would be different. "I love country. I've been listening to it for five years. Emmylou Harris even played at my wedding," he says. "I thought that since we're putting up all the conveniences for people coming in for the rock weekend, it would make sense to leave everything up and follow with a separate country festival day a week later."

At first, Wozniak admits he leaned toward a two-day country event, dividing the headliners between days. But he says promoters Barry Fey and Chuck Morris of Feyline Presents convinced him that it would be better to condense the performers into one marathon concert at the same \$20 ticket price.

US '83 will have a star-studded lineup for its June 4 date: Willie Nelson, Alabama, Waylon Jennings,

Hank Williams Jr., Emmylou Harris, Ricky Skaggs, Riders In The Sky and the Thrasher Brothers. The show is supposed to kick off around noon and run until close to midnight.

Riders In The Sky, a tongue-in-cheek western trio which records for Rounder, was Feyline's own choice to open the concert, according to promoter Morris. However, it will be Ricky Skaggs instead who does the honors, due to a scheduling conflict.

"We wanted a nice reflective blend of today's country on the show," explains Morris. "We went after Ricky and found he was booked that same night back in Birmingham. So we said, 'Okay, will you come if we charter you and your band a Lear jet and fly you in to open the concert?' Ricky said great, so that's what we're doing. Then we'll fly them back to Alabama in time to make their evening performance."

Morris says he encountered no difficulty booking country acts to appear at US '83. Why, when other outdoor country extravaganzas have fizzled noticeably after huge promotional campaigns, does he think this one will be successful?

"You have to book acts that people really want to see," he answers. "And you have to have enough of them on one show. Every act we talked to about being at US was tremendously excited and cooperative. We went after the big names."

He does not anticipate any problem with the gate. "We'd like to see 100,000 people, at least, and I think that's more than a reasonable estimate." Wozniak's hopes are even higher: he doesn't think it impossible that the US country experiment could lure twice that many fans.

"We need 600,000 people at US this year to break even," he comments. "But if we see tickets going fast and it looks like we could hit higher, I'll add a second country day for Sunday. We want this to be the biggest event ever held in country music."

CMTV is designed to be a basic advertiser-supported cable service. It is a three-way financial partnership among Daniels, Telstar in Los Angeles, and Blinder, Robinson & Co., Inc., a major investment banking firm located in Denver. Through its chairman of the board, Gerald Bartell, Telstar is supplying CMTV with use of its Comstar D4 satellite and transponder.

Blinder, Robinson & Co. recently finished construction of a new \$30 million corporate headquarters in Denver, where CMTV's national sales and marketing offices will be located. CMTV has hired Jim Cavazzinni, former marketing director for ESPN, Nickelodeon and the Warner-Amex movie channel, to oversee all sales and marketing for the fledgling cable operation. A subscriber presentation blitz is slated to begin this week to multiple-systems operators.

Within the next months, Daniels expects to choose a site and break ground on a proposed 40,000 square foot facility to house CMTV's production and post-production rooms. There will be 10 separate soundstages; the smallest will average 3,000 square feet, and the largest two will be auditorium-style, with concert seating for 300-400 people. All will be completely equipped with a variety of sets, lighting and sound, plus individual four-camera trucks for mobile shoots.

Until then, CMTV's production continues to be done at Video World studios in Hendersonville, a Nashville suburb. Daniels has ordered an

Ampex Digital Optics unit and an Ultra Mat effects unit to complement the existing 3M facility.

In addition to its own CMTV production, Video World serves as a creative facility for a variety of other programs. Among its credits: "Sing Out America," a gospel show that airs on CBN; "Nashville RFD," and "Big Country," for the Armed Forces network.

Daniels predicts that by the end of the year, CMTV will reach between five and seven million homes. "Although we aren't officially being received on national cable systems yet, we're already getting phone calls from around the country where people have inadvertently picked us up on their satellite dishes," he notes. "They wonder who we are and how they can subscribe. There seems to be a lot of curiosity about a country MTV."

Media Firm In Nashville Offers Training

NASHVILLE—Media Images/The Training Group, a Nashville-based communications firm, has developed an eight-hour, one-on-one course to help artists and performers meet the increased demands of television, radio, film and print media. The personalized training session uses videotape to recreate various interview formats, including talk shows, magazine interviews and news broadcasts, and teaches artists ways to present themselves in non-performing situations.

Chart Fax

Rogers/Easton Single Crosses Over To Top

By EDWARD MORRIS

They've re-zoned Hillbilly Heaven again, and it looks like just about anybody is welcome. The beneficiaries of the open-door policy this week are the ever-bankable Kenny Rogers and his Scottish sidekick, Sheena Easton. Their cover of Bob Seger's "We've Got Tonight" whips into No. 1, grandly oblivious to the fact that its sole element of traditional country music is the language it's written in.

But before the old-timers among us gasp for our smelling salts and bemoan the passing of all things pure and primitive, it might be instructive to note that country music has survived earlier outrages of this sort. Several of them.

The ubiquitous Rogers twinned with pop princess Kim Carnes in 1980 to take "Don't Fall In Love With A Dreamer" to number three. And digging deeper into the country chart archives, we are reminded that as long ago as 1949 Ernest Tubb was trifling with pagan pop by recording briefly with the Andrews Sisters. That surprising combination didn't do too badly, either. "Don't Rob Another Man's Castle" went to number 10, and "I'm Biting My Fingernails And Thinking Of You" zipped to number four. Tubb says he allied himself with the trio after an arrangement to record with his idol, Bing Crosby, fell through.

During this same period, big band singer Margaret Whiting was scor-

ing even higher in country, thanks to her pairing with cowboy crooner Jimmy Wakely. Their first effort, "Slippin' Around," was a No. 1 hit in late 1949, and within the year that followed, they anchored six more near the top, none lower than number seven.

Other country-charting odd couples have included Gene Pitney and Melba Montgomery, the Nitty Gritty Dirt Band and Roy Acuff, Mary Kay Place and Willie Nelson and Patti Page and Tom T. Hall. Acts that were only accidentally "country"—as evidenced by their brief blips on the chart—have been legion. Among them are Paul McCartney & Wings, the Eagles, the Bee Gees, the Captain & Tennille, the Carpenters, Eric Clapton, Carly Simon & James Taylor, Cher, Barbara Streisand & Neil Diamond and—dare we admit it?—Pia Zadora. Is it any wonder that Ricky Skaggs has taken on the aspect of Moses?

Times continue to be charitable toward Chamber Of Commerce music—those songs that invoke place names more to trigger knee-jerk reaction than to establish thematically essential local color. Top 10 cases in point this week are Alabama's "Dixieland Delight," at starred three; Ed Bruce's "My First Taste Of Texas," starred six; and the Oak Ridge Boys' "American Made," superstarred seven. Anyone for "Texas Is Dixie To New Yorkers But America To Me"?

EDWARD MORRIS

Billboard[®] Hot Country Singles

Survey For Week Ending 4/9/83

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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	11	WE'VE GOT TONIGHT —Kenny Rogers and Sheena Easton (D. Foster, K. Rogers) B. Seger, Gear, ASCAP; Liberty 1492	35	39	4	I'M MOVIN' ON —Emmylou Harris (B. Ahern) H. Snow; Rightsong, BMI; Warner Bros. 7-29729	68	79	3	WHO SAID LOVE WAS FAIR —Billy Parker & Friends (J. Gibson) R. Gibson; All-American B Flat Music, BMI; Soundwaves 4699 (NSD)
2	3	13	I HAVE LOVED YOU GIRL (But Not Like This Before)—Earl Thomas Conley (N. Larkin) E. T. Conley; Blue Moon, ASCAP; RCA 13414	36	43	5	IN THE MIDDLE OF THE NIGHT —Mel Tillis (H. Shedd) B. Corbin; Sabal, ASCAP; MCA 52182	69	66	4	CDME AS YOU WERE —Jerry Lee Lewis (R. Chancey) P. Craft; Dropkick, BMI; MCA 52188
3	4	9	DIXIELAND DELIGHT —Alabama (H. Shedd, Alabama) R. Rogers; Sister John, BMI; RCA 13446	37	42	7	UNFINISHED BUSINESS —Lloyd David Foster (B. Montgomery) W. Newton, D. Morrison; House of Gold, BMI; MCA 52173	70	NEW ENTRY		I.D.U. —Lee Greenwood (J. Crutchfield) K. Chater, A. Roberts; Vogue (Welk Music Group)/Chriswald/Hopi Sound/MCA BMI/ASCAP; MCA 52199
4	5	13	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	38	46	4	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	71	67	4	THE NIGHT DOLLY PARTON WAS ALMDS T MINE —Pump Boys & Dinettes (B. Sherrill) J. Wann; Friendly Guy/Shapiro, Bernstein, ASCAP; CBS 38-03549
5	7	11	GONNA GO HUNTING TONIGHT — Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr.; Bocephus, BMI; Elektra/Curb 7-69846	39	49	4	THE RIDE —David Allan Coe (B. Sherrill) J.B. Deterline, Jr., G. Gentry; Aigeer/Newwriters, BMI; Columbia 38-03778	72	48	18	IF HOLLYWOOD DDM'T NEED YOU —Don Williams (D. Williams, G. Funds) B. McDill; Hall-Clement (Welk Music Group), BMI; MCA 52152
6	8	12	MY FIRST TASTE OF TEXAS —Ed Bruce (T. West) E. Bruce, R. Rogers; Tree/Newkeys/Sugarplum, BMI; MCA 52156	40	45	5	IT'S A DIRTY JOB —Bobby Bare & Lacy J. Dalton (B. Sherrill) D. Cook, R. Van Hoy; Cross Keys/Tone, ASCAP/Unichappell/Van Hoy, BMI; Columbia 38-03628	73	60	17	BORN TO LOVE ME —Ray Charles (R. Charles) B. Morrison; Music City, ASCAP; Columbia 38-03429
7	11	7	AMERICAN MADE —Oak Ridge Boys (R. Chancey) B. Dipiero, P. McManus; Music City/Combine, ASCAP/BMI; MCA-52179	41	44	6	THIS COWBOY'S HAT —Porter Wagoner (S. Garrett) J. Brooks; Elektra/Asylum/Brooks Bros., BMI; Warner/Viva 7-29772	74	85	2	ONE YEAR, TWO MONTHS, & ELEVEN DAYS —Wayne Carson (C.O. Productions) W. Carson, R. Reno; Shady Dell, BMI; EMH 0017
8	10	10	SOUNDS LIKE LOVE —Johnny Lee (J.E. Norman) C. Black, T. Rocco; Chappell/Bibo (Welk), ASCAP; Full Moon/Asylum 7-69848	42	27	11	ALMOST CALLED HER BABY — Larry Gatlin and The Gatlin Brothers Band (J. Crutchfield, L. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 38-03517	75	NEW ENTRY		YOU'RE GONNA LOVE YOURSELF (IN THE MORNING)—Willie Nelson and Brenda Lee (F. Foster) D. Fritz; Combine, BMI; Monument 4-03784 (CBS)
9	12	10	YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING —Reba McEntire (J. Kennedy) D. Lee, K. Chater; Maple Hill/Hall-Clement/Vogue (Welk), BMI; Mercury 3387 (Polygram)	43	53	2	OUR LOVE IS ON THE FAULTLINE —Crystal Gayle (A. Reynolds) R. Kirk; Rondor PTY LTD/Irving, BMI; Warner Bros. 7-29719	76	78	4	THE BLUES DON'T CARE WHO'S GOT 'EM —Eddy Arnold (N. Wilson) D. Lee, W. Holyfield; Hall-Clement/Bibi, BMI/ASCAP; RCA 13452
10	1	13	WHEN I'M AWAY FROM YOU —The Bellamy Brothers (J. Bowen, D. Bellamy, H. Bellamy) F. Miller; Rare Blue, ASCAP; Elektra/Curb 7-69850	44	33	12	SHAME ON THE MOON —Bob Seger and The Silver Bullet Band (J. Iovine) R. Crowell; Coolwell/Granite, ASCAP; Capitol 5187	77	NEW ENTRY		FLY INTO LOVE —Charly McClain (Chucko Productions) M. Wright, L. Anderson; Unart/Land of Music/Old Friends, BMI; Epic 34-03808
11	14	9	AMARILLO BY MORNING —George Strait (B. Mevis) T. Stafford, P. Fraser; Cotillion/Terry Stafford, BMI; MCA 52162	45	50	4	MY LADY LOVES ME (JUST AS I AM)—Leon Everette (K. Dean, L. Everette) K. Stegall, C. Waters; Blackwood, BMI; RCA 13466	78	84	2	LOVE LETTERS —Hazard (R. Galbraith) E. Heyman, V. Young; Famous, ASCAP; Warner/Viva 7-29765
12	15	9	JOSE CUERVO —Shelly West (S. Garrett, S. Dorff) C. Jordan; Easy Listening/Galleon, ASCAP; Warner/Viva 7-29778	46	51	6	TENDERNESS PLACE —Karen Taylor-Good (T. Sparks) L. Henley, M. Mathis; Acuff-Rose, BMI; MESA-1114 (NSD)	79	83	2	THE HERO —Lee Dresser (M. Sherrill) L. Dresser; Easy Listening, ASCAP; Air International 10021
13	13	11	DOWN ON THE CORNER —Jerry Reed (R. Hall) J. C. Fogerty; Jondora, BMI; RCA 13422	47	58	3	LOVE AFFAIRS —Michael Murphy (J.E. Norman) M. Murphy, M. d'Abo; Timberwolf/d'Abo, BMI; Liberty 1494	80	74	5	SHE'S GONE TO L.A. AGAIN —Mickey Clark (T. Richards) M. Clark; Combine, BMI; Monument 4-03519 (CBS)
14	16	11	PERSONALLY —Ronnie McDowell (B. Killen) P. Kelly; Tree/Five Of A Kind (Tree Group), BMI; Epic 34-03526	48	56	3	SINGING THE BLUES —Gail Davies (G. Davies) M. Endsley; Acuff-Rose, BMI; Warner Bros. 7-29726	81	88	2	CRY BABY —Narvel Felts (J. Morris) J. Foster, J. Morris, R. Lovio; Jerry Foster, ASCAP; Compleat 104 (Polygram)
15	18	9	WHATEVER HAPPENED TO OLD FASHIONED LOVE —B.J. Thomas (P. Drake) L. Anderson; Old Friends, BMI; Cleveland International 38-03492 (CBS)	49	72	2	YOU CAN'T RUN FROM LOVE —Eddie Rabbitt (D. Malloy) E. Rabbitt, D. Malloy, E. Stevens; Deb Dave/Briarpatch, BMI; Warner Bros. 7- 29712	82	65	8	THE WAYWARD WIND —James Galway with Special Guest Sylvia (T. Collins) H. Newman, S. Lebowsky; Bibo, ASCAP (Welk Music Group) RCA 13441
16	6	13	REASONS TO QUIT —Merle Haggard and Willie Nelson (C. Moman, W. Nelson, M. Haggard) M. Haggard; Shade Tree, BMI; Epic 34-03494	50	52	6	SOMEWHERE DOWN THE LINE —James and Michael Younger (R. Chancey) L. Anderson, C. Kelly; Old Friends/Golden Bridge, BMI/ASCAP; MCA-52183	83	NEW ENTRY		OLD MAN RIVER (I'VE COME TO TALK AGAIN)—Mel McDaniel (L. Rogers) R. Scaife, D. Hogan; Vogue/Partner/Julep (Welk Music Group), BMI; Capitol 5218
17	19	9	IF YOU'RE GONNA DO ME WRONG (DO IT RIGHT)—Vern Gosdin (B. Mevis) V. Gosdin, M. Barnes; Hookit/Blue Lake, BMI; Compleat 102 (Polygram)	51	61	2	FOOL FOR YOUR LOVE —Mickey Gilley (J.E. Norman) D. Singleton; Jensen/Black Sheep, BMI; Epic 34-03783	84	62	19	LAST THING I NEEDED FIRST THING THIS MORNING —Willie Nelson (C. Moman) G.P. Nunn, D. Ciscle, Nunn, BMI; Columbia-38-03385
18	22	7	SAVE ME —Louise Mandrell (E. Kilroy) R.C. Bannon, D. Flett, G. Fletcher; Rare Blue, ASCAP; RCA-13450	52	54	5	THOSE NIGHTS, THESE DAYS —David Wills (B. Mevis) R. Rogers; Sister John, BMI; RCA 13460	85	70	5	THANK YOU DARLING —Bill Anderson (B. Anderson, M. Johnson) A. Lazaros; Free Breez/Stallion/Lowery, BMI; Southern Tracks 1014
19	24	6	COMMON MAN —John Conlee (B. Logan) S. Johns; Lowery/Legibus/Captain, BMI; MCA-52178	53	63	2	STRANGER IN MY HOUSE —Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA 13470	86	87	3	A DIFFERENT WOMAN EVERY NIGHT —Bobby Springfield (J. Thompson, R. Scruggs) B. Springfield; Unichappell, BMI; Kat Family 4-03562 (CBS)
20	25	8	AFTER THE LAST GOODBYE —Gus Hardin (R. Hall) B. McGuire, B. Henderson, E. Moore, G. Pearce; Fame, BMI/Rick Hall, ASCAP; RCA 13445	54	40	16	THE ROSE —Conway Twitty (C. Twitty, J. Bowen) A. McBroom; Warner-Tamerlane, BMI; Elektra 69854	87	NEW ENTRY		FALLING IN LOVE —Tari Hensley (L. Rogers) B. McDill, W. Holyfield; Hall-Clement, BMI/Bibo, ASCAP (Welk Music Group); Mercury 76197 (Polygram)
21	23	10	IF THAT'S WHAT YOU'RE THINKING —Karen Brooks (B. Ahern) R. Sharp; Gee Sharp, BMI; Warner Bros. 7-29789	55	37	8	WHO'S GONNA KEEP ME WARM —Phil Everly (K. Lehning) K. McKnelly, D. Stirling; Money Honey/April Morning/Glen Rock, BMI; Capitol 5197	88	NEW ENTRY		EASY CATCH —Bubba Talbert (W. Mitchell) B. Talbert; Ranger, ASCAP; Ranger 5734 (NSD)
22	26	7	TOUCH ME (I'LL BE YOUR FOOL ONCE MORE) —Tom Jones (G. Mills, S. Popovich) A. Downing; ATV, BMI; Mercury 810-445-7 (Polygram)	56	47	20	FEEL RIGHT —Tanya Tucker (D. Malloy) L. Byron; Deb Dave, Briarpatch, BMI; Arista 0677	89	NEW ENTRY		YOU CAN'T LOSE WHAT YOU NEVER HAD —Lynn Anderson (M. Clark) M. Garvin, C. Waters, T. Shapiro; Tree (Tree Group)/D'Lyric, BMI; Permian 82000 (MCA)
23	9	13	SWINGIN' —John Anderson (F. Jones) L. Delmore; Music/Hall Element Publ. (Welk Group); Warner Bros. 7-29788	57	NEW ENTRY		WITHOUT YOU —T.G. Sheppard (B. Killen) P. Ham, T. Evans; Apple, ASCAP; Warner/Curb 7-29695	90	90	2	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	29	6	MORE & MORE —Charley Pride (N. Wilson) W. Pierce, M. Kilgore; Cedarwood, BMI; RCA-13451	58	38	9	IT TAKES LOVE —Big Al Downing (T. Bongiovi, L. Quinn) A. Downing, L. Quinn; Metaphor/Simile, BMI/ASCAP; Team 1004	91	73	16	HONKYTONK MAN —Marty Robbins (S. Garrett) D. Blackwell; Peso/Waliet, BMI; Warner/Viva 29847
25	31	7	FOOLIN' —Johnny Rodriguez (R. Albright) R. Mooney; Ace in the Hole, BMI; Epic 34-03598	59	64	3	CHANGE OF HEART —Marty Robbins (B. Montgomery) R. Sharp; Warner-Tamerlane/Rumble Seat, BMI; Columbia 38-03789	92	NEW ENTRY		ALL-AMERICAN REDNECK —Randy Howard (P. Hornsby) R. Howard; Senor/Cibie/Randy Howard, ASCAP; Warner/Viva 7-29781
26	28	8	FINDING YOU —Joe Stampley (R. Baker) J. Dickens, A. Fleetwood; Baray/Brandwood, BMI; Epic 34-03558	60	68	3	CAJUN INVITATION —David Frizzell & Shelley West (S. Garrett, S. Dorff) M. Brown, S. Dorff, S. Garrett; Peso/Wallet, BMI; Warner/Viva 7-29756	93	77	21	WHEN YOU'RE NOT A LADY —Jim Glaser (D. Tolle) P. McManus, L. Pedroski; Colgems-EMI/Tiny Tiger, ASCAP; Noble Vision 101
27	30	5	YOU TAKE ME FOR GRANTED —Merle Haggard (M. Haggard, R. Baker) L. Williams; Shade Tree, BMI; Epic 34-03723	61	41	16	HANGIN' AROUND —The Whites (R. Skaggs) C. Hardy, R. Carnes, J. Carnes; Elektra/Asylum, Refuge, BMI, ASCAP; Elektra/ Curb 69855	94	71	8	ANGELS GET LONELY TOO —Ralph May (R. Ruff) J. Tweel, R. Leigh; Unart/United Artist, ASCAP; Primero 1021
28	20	13	SHINE ON (Shine All Your Sweet Love On Me) —George Jones (B. Sherrill) J. MacRae, B. Morrison; Southern Nights, ASCAP; Epic 34-03489	62	75	2	WE HAD IT ALL —Conway Twitty (R. Chancey, C. Twitty) T. Seals, D. Fritts; Danor/Irving, BMI; MCA 52154	95	81	21	TIL I GAIN CONTROL AGAIN —Crystal Gayle (J. Bowen) R. Crowell; Jolly Cheeks, BMI; Elektra 7-69893
29	32	6	I STILL LOVE YOU IN THE SAME OL' WAY —Moe Bandy (R. Baker) V. Warner; Baray, BMI; Columbia-38-03625	63	59	6	IT'S WRITTEN ALL OVER YOUR FACE —Ronnie Dunn (J. Sandlin) R. Byrne, T. Brasfield; I've Got the Music, ASCAP; Churchill-94018 (MCA)	96	76	19	WHY BABY WHY —Charley Pride (N. Wilson) G. Jones, D. Edwards, Ft. Knox, BMI; RCA-13397
30	34	5	LITTLE OLD FASHIONED KARMA —Willie Nelson (W. Nelson, B. Spears) W. Nelson; Willie Nelson, BMI; Columbia 38-03674	64	69	3	DOING IT RIGHT —McGuffey Lane (M. Morgan, P. Worley) W. Newton, D. Tyler; House of Gold, BMI; Atco 7-99908	97	94	12	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
31	35	5	IT HASN'T HAPPENED YET —Rosanne Cash (R. Crowell) J. Hiatt; Bug Music/Bit, BMI; Columbia 38-03705	65	80	2	YOU GOT ME RUNNIN' —Jim Glaser (D. Tolle) P. McGee; Dawnbreaker, BMI; Noble Vision 102	98	93	2	ONE AWAY FROM ONE TOO MANY —Billy Walker (R. Pennington) R. Pennington; Almarie, BMI; Dimension 1042
32	36	4	LUCILLE (YOU WON'T DO YOUR DADDY'S WILL) —Waylon Jennings (W. Jennings) R. Pennington, A. Collins; Venice, BMI; RCA 13465	66	55	18	AIN'T NO TRICK (It Takes Magic) —Lee Greenwood (J. Crutchfield) S. Pippin, J. Hurt; House of Gold, BMI; MCA 52150	99	89	19	C.C. WATERBACK —George Jones/Merle Haggard (B. Sherrill) M. Haggard, Shade Tree, BMI; Epic-03405
33	17	13	I LOVE HOW YOU LOVE ME —Glen Campbell (J. Fuller) B. Mann, L. Kolber; Screen Gems-EMI, BMI; Atlantic/America 799930	67	57	18	EVERYTHING'S BEAUTIFUL (In It's Own Way) —Dolly Parton & Willie Nelson (F. Foster) D. Parton; Combine, BMI; Monument 4-03408 (CBS)	100	86	4	HAVEN'T WE LOVED SOMEWHERE BEFORE —Zella Lehr (M. Sherrill) B. Hobbs, C. Parton; Irving, BMI; Columbia 38-03593
34	21	16	I WOULDN'T CHANGE YOU IF I COULD —Ricky Skaggs (R. Skaggs) A.Q. Smith, P.H. Jones; Peer International, BMI; Epic 34-03482								

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Country Nashville Scene

By KIP KIRBY

What is the country music industry doing to help get exposure for its new artists on television? That's a presumably innocent question which this column recently raised. We wondered aloud whether country radio ought to shoulder the lion's share of blame for not breaking new acts when, in fact, prime time tv programs don't exactly rush forward with open arms to embrace these newcomers, either.

In that column, we focused our attention specifically on two major country tv events that happened to occur around the same time: the Kraft/CMA 25th anniversary special taping in Washington, D.C., and the five-hour launch of the Nashville Network on cable. In the column, we tried to be precise and make it clear that we certainly weren't talking about ALL tv shows, nor ALL tv shows airing over one single network. We were chiefly discussing only those two concurrent tv specials.

In true "Scene soapbox" style, the column struck a responsive chord, because since then, our mailman has groaned under the weight of the mail received on the subject. Letters have come in from managers, from radio programmers, from artists, from record companies. Most of the letters agree with our original viewpoint, but a few do not. And in true "equal time" fairness, we'd like to give a forum to these.

The letters that disagree with our premise were, interestingly enough, from people associated with The Nashville Network. They are quite vocal in presenting the Network's ongoing interest in devoting time to new artists. They make it clear that NN is eager to help these baby acts gain national exposure via the channel, and they were nice enough to give us a rundown of the shows they say will do this.



Stearns Elmer Alley, director of programming for The Nashville Network: "I feel that your 'Nashville Scene' column in the March 19 edition of Billboard was totally misleading. The allegation that the excellent new talent in Nashville is not being programmed by The Nashville Network is simply not true. As director of programming for the network, it has been most satisfying to me that we can offer a national showcase for these bright new stars. The following is a partial list of up and coming performers who have appeared or will appear in various shows on the network."

The list includes 24 artists, among whom are some of Scene's favorites: Ray Wylie Hubbard, Sandy Pinkard/Richard Bowden, the Scratch Band, the Piggys, Kippi Brannon, Louise Mandrell, Gary Morris, George Strait, Gene Watson, Earl Thomas Conley and Pam Tillis.

Elmer goes on to say: "I emphasize that this is only a partial list. We will always welcome the superstars in our industry, but our greatest asset will be the exciting new acts that are so abundant in Music City."

Bill Anderson, who hosts "Fandango" for the Network, writes in to comment: "I don't know if you've seen my new game show, 'Fandango,' or not, but every day we feature what we call the 'star of the day.' This person is our featured artist and as many as seven questions on that particular half-hour show can be devoted to that particular artist. Going down the list of people you mentioned in your column who 'somehow never seem to manage invitations for tv guest shots,' we have within the first few weeks of our show featured Lee Greenwood, George Strait, Gene Watson, Reba McEntire, Ronnie McDowell, Con Hunley, Alabama and Hank Williams Jr."

Bill continues with a mention of the artists he helped through his "Backstage At The Grand Ole Opry" show, which now runs during weekends on The Nashville Network. And he adds that he is producing a new show for the Network called "You Can Be A Star," set for production this month. Each 30-minute segment of "You Can Be A Star" will present three up-and-coming acts from a broad spectrum of the music business who will compete for recording contracts, major venue exposure and cash.

In closing, Bill adds: "I'm not trying to pat myself on the back, but I am trying to make you and your readers aware of the fact that to some of us, television is not a 'closed shop.' Those of us who have been lucky enough to be in this business as long as I have realize that the future of our music is in the hands of the younger people who will come along and carry the torch. Some of us are trying very hard to do our part."

Beautifully stated, indeed. Scene would like to thank everyone who took the time to write in and share their views: whenever this column motivates people enough to evaluate their feelings and thoughts, and communicate them to us, we've been successful. Our original purpose was only to look at two specific shows; but through all the comments we've received, more light has been shed on a subject which seems to interest many people active in our industry.

And to The Nashville Network, which admits it feels slighted through our earlier comments, we'd like to acknowledge in print the considerable number of newcomers you're featuring in

your programming. Launch night aside, it's doing a great deal to present valuable new talent on its show and, as Elmer Alley put it so eloquently, offer a national showcase for these bright new stars.

★ ★ ★

"All The Gold In California" is nice, of course; but the Miss U.S.A. Pageant isn't bad, either, as the Gatlin Brothers will find out May 12 when they perform on the CBS telecast of that event. The pageant is being aired live from the Knoxville Civic Center with hosts Bob Barker and Joan Van Ark. Larry, Steve and Rudy will perform a production number with the contestants, plus two more songs. Somehow, we think we know which of those three numbers will be their own favorite!

Tammy Wynette is (buckle the seat belts, please) a grandmother. Her daughter Jackie gave birth to a baby girl named Sophia Andonitsa March 20 in Nashville. Jackie's British-born husband, John Paule, is Tammy's road manager.

President and Mrs. Reagan are getting their fill of country music lately. Now that all the festivities surrounding Nashville's invasion of the nation's capital during the CMA's anniversary have subsided, here comes T.G. Sheppard. T.G. was the featured singer with the U.S. Air Force Band April 4 at the annual White House Easter egg hunt on the lawn.

Linda Nail, whose new Grand Prix single, "Reminiscing," shows an uncanny vocal resemblance to Dolly Parton, guested with label partner Danny White on NBC's tv game show, "Fantasy." They sang duets during the program of "You're A Part Of Me" and "Let It Be Me," and the songs are featured simultaneously on their new albums. (White, for you non-football fans, is the quarterback for the Dallas Cowboys.)

★ ★ ★

Six years after his death, Elvis Presley fans in Augusta, Me. have decided it's time their state legislature officially honor the entertainer. A group of Presley fans (sorry, we haven't gotten a numerical count yet) lined up before a legislative committee recently to beg for "Elvis Presley Day" in their state. Fifteen states now observe his Jan. 8 birthday with tributes, though a Congressional campaign to get a national Elvis memorial day hasn't met with success.

Presley made his last Maine appearance at the Augusta Civic Center May 24, 1977. He died Aug. 16. He was scheduled to perform in Maine the week of his death.

Said one of the late singer's fans who pleaded before the legislature: "If Maine can honor the inventor of ear muffs—Chester Greenwood—it can honor the king of rock'n'roll." However, it appears Maine officials remain less than convinced. The proposed "Elvis" bill was opposed by a member of the state's Christian Civic League, who said that Presley was not a proper role model.

Even committee members were skeptical of the bill. Commented Sen. Melvin Chute, "What if Hank Williams fans want a Hank Williams Day?" To which a Presley supporter retorted, "If they want a day, let them work as hard as we have. . . . Elvis Presley is in our history books!"



"REMINISCING" by LINDA NAIL on GRAND PRIX RECORDS (GP 12) offers a variety of songs which highlight the vocal range and style of this fine artist. Two duets with label mate Danny White—quarterback of the Dallas Cowboys give Linda's first album an added attraction. The title cut "REMINISCING" was released as a single March 16—look for it!! National distribution by: FISCHER & LUCUS INC. (615) 329-2278. (Advertisement)

Billboard® Hot Country LPs™

Survey For Week Ending 4/9/83

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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	2	55	MERLE HAGGARD AND WILLIE NELSON Close-Up, RCA-MHL 1-8601 CBS	38	37	7	LOUISE MANDRELL Close-Up, RCA-MHL 1-8601 RCA
2	1	56	ALABAMA Mountain Music, RCA AHL1 4229 RCA	39	42	75	RICKY SKAGGS Waitin' For The Sun To Shine, Epic FE 37193 CBS
3	3	24	JOHN ANDERSON Wild And Blue, Warner Brothers 23721 WEA	40	38	6	RAY CHARLES Wish You Were Here Tonight, Columbia FC-38293 CBS
4	5	3	ALABAMA The Closer You Get, RCA AHL 1-4663 RCA	41	30	14	MARTY ROBBINS Biggest Hits, Columbia FC 38309 CBS
5	6	25	THE OAK RIDGE BOYS American Made, MCA 5390 MCA	42	35	29	EARL THOMAS CONLEY Somewhere Between Right And Wrong, RCA AHL 1-4348 RCA
6	4	55	WILLIE NELSON Always On My Mind, Columbia FC 37951 CBS	43	47	16	BOXXAR WILLIE Best Of Boxcar Volume I, Main Street ST 73002 (Capitol) CAP
7	7	27	RICKY SKAGGS Highways And Heartaches, Epic FE 37996 CBS	44	52	74	MERLE HAGGARD Big City, Epic FE 37593 CBS
8	9	6	HANK WILLIAMS, JR. Strong Stuff, Elektra/Curb 60223 WEA	45	45	41	ROSANNE CASH Somewhere In The Stars, Columbia FC-37570 CBS
9	10	20	MERLE HAGGARD Going Where The Lonely Go, Epic FE 38092 CBS	46	46	23	ROY CLARK Turned Loose, Churchill CR 9425 MCA
10	8	18	KRIS KRISTOFFERSON, WILLIE NELSON, DOLLY PARTON, BRENDA LEE Kris, Willie, Dolly & Brenda... The Winning Hand, Monument JWG 38389 CBS	47	50	18	CRISTY LANE Here's To Us, Liberty LT 51137 CAP
11	11	32	THE BELLAMY BROTHERS Greatest Hits, Warner/Curb 26397-1 WEA	48	39	20	JERRY REED The Bird, RCA AHL 1-4529 RCA
12	12	25	HANK WILLIAMS JR. Greatest Hits, Elektra/Curb 60193 WEA	49	43	17	EMMYLOU HARRIS Last Date, Warner Bros. 1-23740 WEA
13	13	108	ALABAMA Feels So Right, RCA AHL1 3930 RCA	50	53	23	RODNEY LAY Heartbreak, Churchill CR 9423 MCA
14	15	5	KENNY ROGERS We've Got Tonight, Liberty LO 51143 CAP	51	44	26	DOLLY PARTON Greatest Hits, RCA AHL 1-4422 RCA
15	17	3	WILLIE NELSON Tougher Than Leather, Columbia QC-38248 CBS	52	48	31	MARTY ROBBINS Come Back To Me, Columbia FC 37995 CBS
16	14	29	MERLE HAGGARD/GEORGE JONES A Taste Of Yesterday's Wine, Epic FE 38203 CBS	53	51	49	LEE GREENWOOD Inside Out, MCA 5305 MCA
17	18	81	WILLIE NELSON Greatest Hits, Columbia KC 237542 CBS	54	56	45	JUICE NEWTON Quiet Lies, Capitol ST 12210 CAP
18	21	16	THE BELLAMY BROTHERS Strong Weakness, Elektra/Curb 60210 WEA	55	55	9	MERLE HAGGARD Merle Haggard's Greatest Hits, MCA 5386 MCA
19	20	148	ALABAMA My Home's In Alabama, RCA AHL1-3644 RCA	56	60	19	CONWAY TWITTY Conway's #1 Classics—Vol. II, Elektra 60209 WEA
20	16	24	EDDIE RABBITT Radio Romance, Elektra 60160 WEA	57	58	10	KAREN BROOKS Walk On, Warner Bros. 23676 WEA
21	19	19	CRYSTAL GAYLE True Love, Elektra 60200 WEA	58	59	3	VERN GOSDIN Today My World Slipped Away, AMI-1502 NSD
22	41	2	LEE GREENWOOD Somebody's Gonna Love You, MCA 5403 MCA	59	54	5	GARY STEWART & DEAN DILLON Those Were The Days, RCA-MHL 1-8202 RCA
23	29	28	CONWAY TWITTY Dream Maker, Elektra 60182 WEA	60	NEW ENTRY	NEW ENTRY	ROY CLARK Roy Clark—Live From Austin City Limits, Churchill CR-9421 MCA
24	31	11	DAVID FRIZZELL AND SHELLY WEST Frizzell West—Our Best To You, Warner/Viva 1-23754 WEA	61	64	2	PORTER WAGONER Viva Porter Wagoner, Warner/Viva 23783 WEA
25	26	38	REBA MCENTIRE Unlimited, Mercury SRM-1-4047 POL	62	63	19	JANIE FRICKE Greatest Hits, Columbia RC 38310 CBS
26	25	24	T.G. SHEPPARD Perfect Stranger, Warner/Curb 23726 WEA	63	57	11	TANYA TUCKER Changes, Arista AL 9695 IND
27	28	25	JANIE FRICKE It Ain't Easy, Columbia FC 38214 CBS	64	65	2	CHARLEY PRIDE Country Classics, RCA AHL-1-4662 RCA
28	24	43	SYLVIA Just Sylvia, RCA AHL-1-4263 RCA	65	NEW ENTRY	NEW ENTRY	RONNIE McDOWELL Personally, Epic FE 38514 CBS
29	23	7	ROY ORBISON The All-Time Greatest Hits Of Roy Orbison, Monument-KWG-2784-38384-1 CBS	66	62	132	ANNE MURRAY Greatest Hits, Capitol S00 12110 CAP
30	27	25	WAYLON JENNINGS & WILLIE NELSON WW II, RCA AHL 1-4455 RCA	67	61	127	THE OAK RIDGE BOYS Greatest Hits, MCA 5150 MCA
31	32	27	TOM JONES Tom Jones Country, Mercury SRM-1 4062 POL	68	69	130	RONNIE MILSAP Greatest Hits, RCA AHL-3772 RCA
32	49	2	SHELLY WEST West By West, Warner/Viva 23775 WEA	69	72	38	DAVID FRIZZELL Family's Fine But This One's Mine, Warner/Viva 23688 WEA
33	36	8	GLEN CAMPBELL Old Home Town, Atlantic/America 90016 WEA	70	74	257	WILLIE NELSON Stardust, Columbia IC 35305 CBS
34	34	7	LEON EVERETTE Leon Everette, RCA-MHL 1-8600 RCA	71	66	38	KENNY ROGERS Love Will Turn You Around, Liberty LO-51124 CAP
35	22	14	BIG AL DOWNING Big Al Downing, Team TRA 2001 IND	72	67	42	RONNIE MILSAP Inside, RCA AHL1-4311 RCA
36	33	31	GEORGE JONES Anniversary, Ten Years Of Hits, Epic KE 38323 CBS	73	70	25	LARRY GATLIN & THE GATLIN BROTHERS BAND Sure Feels Like Love, Columbia FC-38135 CBS
37	40	129	KENNY ROGERS Greatest Hits, Liberty L00 1072 CAP	74	75	33	MICHAEL MARTIN MURPHEY Michael Martin Murphey, Liberty 51120 CAP
				75	68	84	HANK WILLIAMS JR. The Pressure Is On, Elektra/Curb SE 535 WEA

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FIGHT!—Dr. James Holland, chairman of the department of neoplastic diseases at Mount Sinai Hospital in New York and director of the T.J. Martell Foundation Laboratories, congratulates Scott Muni, operations director of WNEW-FM New York, as the Foundation's 1983 Leukemia and Cancer Research honoree. Joining them are past honorees Gil Friesen, left, president of A&M Records; Terry Ellis, co-chairman of Chrysalis Records; and Bruce Lundvall, president of Elektra/Asylum.



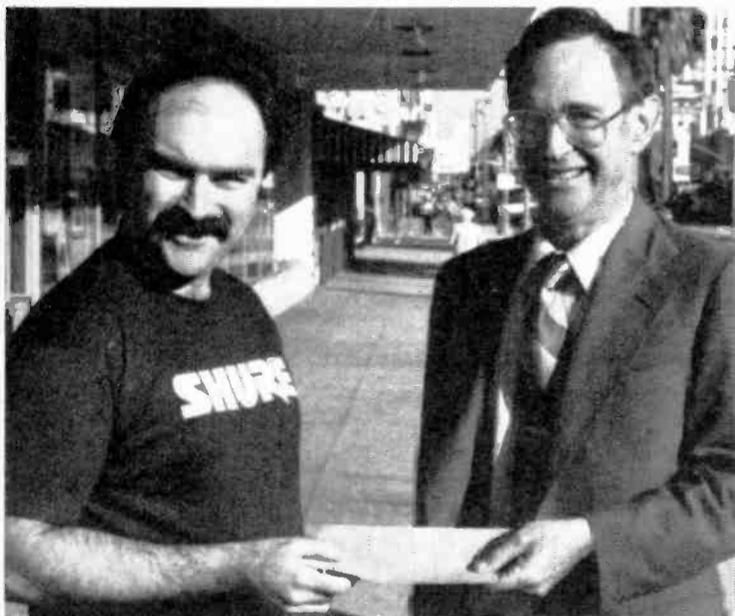
A BIG ROUND OF APPLAUSE—For Jackie Gore of the Embers, center, who's shown accepting a Beach Music Award as male vocalist of the year from Marv Clark of WKZQ Myrtle Beach, S.C., at the Dernieres nightclub in Charleston, S.C. Beach Music Awards general manager Carol Stallings, right, looks on.



THE LIEBERMAN LOOK—Shelly West shows Steve Salzburg, left, and David Lieberman of Lieberman Enterprises the gatefold of her new album, "West By West," at the company's headquarters in Minneapolis. West was in town to perform with Mickey Gilley and David Frizzell.



GREASE AND BLUES—B.B. King sports his new Jheri-curl look at the Ritz Theatre in Elizabeth, N.J., during a show to promote his forthcoming MCA LP, "Blues 'N' Jazz."



SHURE THING—Bob Hardy, left, of Adray's in Los Angeles, receives a check for a week's vacation in Mexico from Dan Levine of Berman-Gravley Co., Shure's sales representative in southern California, as the winner of the manufacturer's Era V grand prize.



THE CHALLENGE—To promote Lee Greenwood's concert appearance in Cincinnati, the local Record Theatre store sponsored a challenge involving patrons to compare versions of Greenwood's "Love Song" with Kerry Rogers' interpretation. MCA Records salesman Walt Wilson, left, and WSAI-AM-FM air personality John Marks presented portable cassette players to one of the challengers on the final day of the week-long promotion.



HAIL TO THE CHIEF—A.W.T. Smith, center, chairman of CBS Records Australia, celebrates his silver anniversary with the company at a party with Bob Jamieson, left, managing director of CES Records Australia, and Denis Handlin, general marketing manager.



GOLDEN VISIT—Members of the group Alabama gather to accept gold albums for their "Closer You Get" disk from a team of RCA execs, headed by division vice president Joe Galante, during a special presentation after a show in Huntsville, Ala.

Anheuser-Busch Backing Tours Beer Company Extends Policy Of Concert Support

By ENRIQUE FERNANDEZ

NEW YORK—Anheuser-Busch, which for the past five years has been sponsoring individual Latin music concerts throughout the country, plans to start sponsoring artists' tours this year, according to Tony Torres, the brewing company's director of market development for the Latin market.

The beer firm currently sponsors concerts in New York, Miami, Tampa, San Antonio, Houston, Corpus Christi, San Diego, Los Angeles, San Francisco, Phoenix, Denver, Chicago, and small towns along the Texas/Mexico border. Sponsorship of local artists is handled by Anheuser-Busch's regional offices, while Latin artists whose appeal cuts across the various communities that make up the U.S. Latin market are managed from Torres' office in St. Louis.

Torres, who left a similar position at the Miller brewing company when Anheuser-Busch decided to commit itself to the Latin music market five years ago, sees other breweries and soft drink manufacturers rushing into Latin music sponsorship. "Thanks to this corporate sponsorship, Hispanic artists are going to have opportunities they never had in previous years," he says, adding, "This will help foster future Hispanic generations' interest in their culture and language."

Anheuser-Busch's strategy has been to match beer brands with artists of major standing, as it did with last year's Budweiser sponsorship of the successful Rocio Jurado concert at New York's Lincoln Center. "This does not mean the artist endorses the product," explains Torres, "but that the product is identified with a top rated artist."

The brewing company pays a share of the concert expenses, which is worked out with the individual promoter for each concert, and it also buys additional publicity for the concert to top the promoter's own efforts. Torres reports that his company has been increasing invest-

ment in the Latin music market by 10%-15% annually since it began working in this field.

Torres points out that Anheuser-Busch works with Hispanic promoters for these concerts since they are the only ones capable of dealing in the artists' own language. In New York, the firm has established a successful working relationship with promoter Jose Tejeda, who produced last year's Jurado concert.

Anheuser-Busch's most recent concert sponsorship was last month's Carnival Miami, which brought salsa queen Celia Cruz and merengue artist Wilfrido Vargas to that city.

Second Caribbean Festival Attracts Capacity Crowds

CARTAGENA, Colombia — The second Caribbean Music Festival, which ran at this historic city's century-old bullring March 3-6, played to sellout audiences of 5,000-plus per night. A location recording of the Festival is being mixed by Fonovision International Studios in Bogota; according to Festival director Paco de Onis, A&M International, Fania and Venezuela's Palacio de la Musica have expressed interest in releasing the recording.

The Festival's roster included Puerto Rico's Perlas del Sur, Martinique's Les Malavois, Colombia's Son Palenque and Palma Africana with Alejo Duran, St. Thomas' Eddie & the Movements, Honduras' Ballet Folklorico Garifuna, St. Kitts' Coronets Steel Band, Belize's Ethnic Boom and Chimers, Costa Rica's Karibu, San Andres' Rebels,

Aruba's Conjunto Tipico and Jamaica's Chalice. Additionally, the U.S. was represented for the first time by the New Orleans Heritage Hall Band.

Freddie McGregor returned this year as guest of honor of the Festival, and Cuba's Son Catorce was able to participate thanks to specially authorized visas. Artists planned for next year's festivals include Celia Cruz, Third World and Kotch.

The Caribbean Festival was produced on a \$250,000 budget, under the collective sponsorship of the National Tourist Corp. of Colombia, Avianca Airlines, Laca Airlines and the Coca-Cola Company, with support from the Colombian Hotel Association (COTELCO) and tourist development boards throughout the Caribbean.

Notas Moving Beyond Salsa

On all fronts, tropical dance music is entering a new phase that bears close watching. For example, there's **Giovanni Hidalgo**, a post-modern conga player. This 19-year-old veteran percussionist (he's been playing since he was three) plays with machine-like precision and control, and with a sense of humor. The effect is something that matches the micro-accuracy of synthesized drumming, but is played entirely by hand. On record, with Puerto Rico's **Batacumbete**, he contributes to this band's strength; live, the young Hidalgo is quite astonishing.

Batacumbete played New York recently to a small crowd of devotees that gathered at Club 18 to take in this group's energetic blend of Caribbean rhythms, rock and jazz. They stand at the forefront of a movement in tropical music that seeks to shape these traditional sounds into a closer reflection of the reality of today's Latin youth.

Not exactly a youth band, but one that serves as a model for the musically intrepid in the Caribbean, is Cuba's **Irakere**, living proof that Latin fusion can be experimental and fun at the same time. Ex-Irakere saxophonist **Paquito D'Rivera** has brought this spirit north, and his two Columbia LPs are witness to his mastery of the Afro-Cuban and jazz idioms. Paquito's percussionist, **Daniel Ponce**, has been experimenting on his own; his forthcoming LP on Celluloid goes back to the

African roots of tropical music, but is open to modern musical languages as well.

Ruben Blades has been playing New York clubs with his new post-salsa ensemble, composed mostly of young musicians. As usual, Ruben is moving beyond the confines of salsa to embrace a broader Latin American spectrum and address the musical and cultural currents of the moment.

From California comes a Latin dance band called **Batachanga**, and from New York comes **Wayne Gorbey y su Conjunto Salsa**. Both ensembles fuse traditional Latin dance music with modern jazz/funk/rock elements. **Land Of 1,000 Dances**, meanwhile, has a radio hit with a dance mix version of **Ray Barretto's** "El Watusi" and the old **Richie Valens** version of "La Bamba."

★ ★ ★

Mexico City's Estadio Azteca was the site of the presentation of **Emmanuel's** new LP, "En La Soledad," on Mexico's RCA label, distributed in the U.S. by Caytronics. . . . Former **Tipica 73** lead vocalist **Jose Alberto** has signed a recording contract with New York's Audiorama. . . . There's a new LP from **Tito Puente** and his Latin/jazz ensemble on the Concord Jazz Picante label. . . . Profono Internacional in Los Angeles has a new promotion executive, **Sabino Hidalgo Flores**, who manages that label's newly created Mexican music department.

SPANISH COMPOSER/PRODUCER

Calderon Aims To 'Triumph' In L.A.

LOS ANGELES—Juan Carlos Calderon, the Spanish composer known for his hit song "Eres tú," is one of the Spanish-language artists who is making this city their home these days. "I have come to this city to work and to triumph," asserts the composer, who is working as a producer for A&M and recording his own LP for that company.

Six of the songs on Herb Alpert's recent LP "Fandango" were penned by Calderon. And "Te Quiero A Ti," a duet by Lani Hall and Jose Jose on the former's recent LP, is also a Cal-

deron composition. Both albums are on the A&M label.

Calderon is currently looking for young talent in California to produce. The composer says he feels that there is too much emphasis in the industry on hits and not on the artists who sing them. In his own compositions, he claims to have no commercial aim. "I like anti-commercial music so much," he explains, "that someday I would like to walk into a record shop that only sells the kind of songs their composers love, not the ones the whole world knows."

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Survey For Week Ending 4/9/83

Puerto Rico Top LPs™

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This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	2	WILFRIDO VARGAS Y SANDY REYES , Karen 71
2	10	ORQUESTA MULENZE Otra vez, Production DC 072
3	—	BOBBY VALENTIN Presenta al Cano Estremera, Bronco 124
4	15	VICENTICO VALDEZ Y BOBBY VALENTIN La lejania, Bronco 125
5	—	JULIO ANGEL CON LOS CONDES Romance para recordar, Music Stamp 001
6	—	MILLIE Y LOS VECINOS Acabando, Algar 32
7	11	AMANDA MIGUEL El sonido vol. 2, Profono 3093
8	7	JOSE FELICIANO Escenas de amor, Motown Latino 6018
9	—	VIARIOS ARTISTAS Todo el amor del mundo, CBS 10334
10	5	MENUDO Una aventura llamada Menudo, Padosa 1018
11	12	RENE Mi musica Padosa 1019
12	13	JOHNNY VENTURA El sueño, Combo 2028
13	4	LISSETTE Salveje, CBS 10333
14	2	JULIO IGLESIAS Momentos, CBS 50329
15	6	JOSE JOSE Mi vida, Pronto 0705

Survey For Week Ending 4/9/83

Billboard® Hot Latin LPs™

Special Survey

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NEW YORK			CALIFORNIA		
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	1	MENUDO , Una aventura llamada Menudo, Profono 9094	1	3	ROCIO DURCAL Canta lo romantico de Juan Gabriel, Pronto 0703
2	13	CAMILO SESTO Con ganas, Pronto 0704	2	1	JULIO IGLESIAS Momentos, CBS 50329
3	12	WILFRIDO VARGAS Y SANDY REYES Karen 71	3	6	LOS CAMINANTES Supe perder, Luna 1088
4	2	JULIO IGLESIAS Momentos, CBS 50329	4	2	MENUDO Una aventura llamada Menudo, Raff 9094
5	3	EL GRAN COMBO Nuestro aniversario, Combo 2026	5	4	LOS BUKIS Yo te necesito, Profono 3090
6	—	JOHNNY VENTURA El sueño, Combo 2028	6	15	CAMILO SESTO Con ganas, Pronto 0704
7	7	MENUDO Por amor, Profono 9089	7	—	JULIO IGLESIAS Julio, Columbia 38640
8	—	JOSE LUIS PERALES Entre el agua y el fuego, CBS 80357	8	—	EDNITA NAZARIO Raff 9092
9	—	FERNANDITO VILLALONA Mayimbe, Kubaney 40006	9	7	JOSE LUIS PERALES Entre el agua y el fuego, CBS 80357
10	—	BONNY CEPEDA Arrasando con todo, Algar 33	10	10	LOS HUMILDES Con mariachi, Profono 3096
11	14	COSTA BRAVA De costa a costa, Brava 1001	11	—	JUAN GABRIEL Cosas de enamorado, Pronto 0702
12	—	JUAN GABRIEL Cosas de enamorado, Pronto 0702	12	—	LUCIA MENDEZ Culpable o inocente, Pronto 1105
13	—	SANDRO Fue sin querer, Caytronics 200	13	—	JOSE LUIS GAZCON Odeon 73201
14	—	TOMMY OLIVENCIA TH 2222	14	—	LA MIGRA Cruzando fronteras, Mar 137
15	15	MACHITO Salsa 1982, Timeless 161	15	—	EMMANUEL En la soledad, RCA 0703

FLORIDA			TEXAS		
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	1	TOMMY OLIVENCIA TH 2222	1	6	RAMON AYALA Una carta, Freddie 1250
2	3	JOSE LUIS PERALES Entre el agua y el fuego, CBS 80357	2	—	JENY RAMIREZ Pajaro carpintero, Hacienda 6993
3	—	ROBERTO TORRES Charanga vallenato vol. 3, SAR 1034	3	1	JULIO IGLESIAS Momentos, CBS 50329
4	4	WILLIE ROSARIO Salsa Machine, TH 2223	4	5	ROCIO DURCAL Canta lo romantico de Juan Gabriel, Pronto 0703
5	—	MIAMI SOUND MACHINE Rio, CBS 10330	5	—	LITTLE JOE Mano a mano, Freddie 029
6	—	GUSTAVO ROJAS URI 1001	6	3	LOS BUKIS Yo te necesito, Profono 3090
7	7	LISSETTE CBS 10333	7	—	MENUDO Una aventura llamada Menudo, Raff 9094
8	5	CRYSTAL Suavemente, Musart 1837	8	2	RAMON AYALA Mi golondrina, Freddie 1240
9	—	JOSE FELICIANO Escenas de amor, Motown Latino 6018	9	—	VIARIOS ARTISTAS Lo mejor de 1982, Caytronics 2001
10	—	JULIO IGLESIAS Julio, Columbia 38640	10	—	GRUPO MAZZ Special Edition, Cara 102
11	6	EL GRAN COMBO 20 años, Combo 2029/30	11	—	DUETO FRONTERA El peso y el dolar, Musart 14528
12	8	BONNY CEPEDA Arrasando con todo, Algar 33	12	11	JUAN GABRIEL Sus 15 exitos originales, Caytronics 2000
13	10	JULIO IGLESIAS Momentos, CBS 50329	13	12	JUAN VALENTIN Voy a morderte esta copa, Musart 10904
14	—	CAMILO SESTO Con ganas, Pronto 0704	14	10	LA MAFIA Carino, Cara 043
15	—	LAS CHICAS DEL PAIS Funny 530	15	15	LA MAFIA Ella, Diana 1011

Pirates Are Targeted In Kenya Local IFPI Group Convenes To Look For Solutions

By RON ANDREWS

NAIROBI—Record piracy is rampant in Kenya these days, with High Street electronics and music stores duplicating copyright repertoire in defiance of the law. But so far, the Kenyan record industry is far from united in its attempts to fight the menace.

The Kenyan IFPI group recently met here to hear a summary of the international ramifications of piracy and to try to put forward a domestic

plan to catch and punish offenders. Mike Edwards, a leading IFPI anti-piracy official, was introduced by Mike Andrews of AIT Records, who said that efforts to control piracy were already being made here but that financing for these efforts came solely from PolyGram and AIT—who, in the end, benefited little from the compensatory payments.

Andrews said: "I'm very concerned that the Kenyan industry, despite its tiny overall sales, should be so fragmented over the piracy issue.

My view is that costs in future should be met by all affiliate members of IFPI in this territory. Once all members show they're willing by feeding in financial aid, they'll benefit from the additional back-up commitment given by IFPI in London."

Edwards detailed the problems caused by piracy here, stressing that it had a "devastating" effect on Kenyan talent, "since buyers of pirate product are usually listening to U.S. or European hits, not indigenous sounds. It all adds up to stark decline for local recording sales figures and financial disaster for local musicians."

Edwards gave examples of how piracy can be controlled to the benefit of the whole record market, citing what has happened in Hong Kong, and how it can also run totally out of control, as he said it has in Nigeria, where, he claimed, virtually 100% of all cassettes sold are pirated.

Observers from other Kenyan associations attended the meeting, including B. Mnganga, secretary of the Presidential Music Committee. He said: "Many of us just weren't clear on piracy and its effects, but now I realize the severe implications of this problem for Kenya and its musicians, and I now understand the sad fact that some of the pirates are themselves prominent members of the record industry in this country."



INXS LINKS—Phonogram International recently signed Australian band Inxs for the world outside the U.S., Canada, Australia, New Zealand and Japan. Seen celebrating the pact in New York are, from left: Bas Hartong, vice president of a&r, Phonogram International; Chris Murphy, Inxs' manager; and Aart Dalhuisen, president of Phonogram International.

Zimag Tape Bows In U.K.

LONDON—The Zimag range of audio and video tape, owned by Intermagnetics, a U.S.-founded company now based in Dubai, is being launched in the U.K. The local tape market, still growing rapidly, was worth roughly \$97.5 million on the audio side and \$75 million on the video side in 1981.

Zimag is setting out to grab market share from such leaders as BASF. The software will come from Wrexham, in Wales, where Zimag has set up a factory with a capacity of two million videotape units annually, in both VHS and Beta formats, and in Galway, Ireland, where it has taken over the Contek factory and will concentrate on audio tape production. It means new jobs in Wales, the total not yet revealed, and

a general manufacturing boost for western Ireland.

Intermagnetics was taken over by the Dubai-based Agra group last year. Instead of using various local brand names for the software range in Wales, France, Singapore, Canada and other regions covered by the company, the group opted for its own Zimag trading tag.

John Bateman, general sales manager, who is in charge of the Zimag launch in Britain, says the software range will be the equivalent of market leader high bias tapes, with chrome and metal in the forefront of future marketing. Zimag is being distributed to record and hi fi specialist shops through normal wholesaling channels.

Multinational Release For Midprice Last LP Series

By WOLFGANG SPAHR

HAMBURG—Deutsche Grammophon is launching on the international market its first mid-price series of albums by top MOR name James Last. Release of the 10-LP series will be simultaneous in West Germany, Britain, Holland, Belgium and the Scandinavian countries, and other territories are likely to follow suit.

"Our aim is to make this a top-selling series worldwide," says DG's AOR chief Polly Schlodtmann, "not forgetting that the artist is still a huge seller at full price throughout the world. We have streamlined James Last's entire catalog to produce a selection of his best repertoire on a midprice series of top-price

quality, with high quality artwork and a special Polydor gold label."

Accompanying the launch is a midprice "kicker" double album comprising a selection of tracks in the style of those contained on the single albums. A gala preview is planned, with a slide show and exhibition, to be followed by a three-hour James Last Orchestra concert in Frankfurt's Jahrhunderthalle. Last himself is due to receive a gold record—far from his first, of course—for sales of 250,000 units of the double album "The Best From 150 Gold" in West Germany.

Deutsche Grammophon's extensive reserves of MOR repertoire continue to arouse considerable interest in many territories. The company's latest album from Romanian pan flautist Horea Chrisan, for instance, has won press acclaim in a number of major markets following its worldwide release.

And even rock product, in the form of German new wave disks, is beginning to seep through to territories outside Germany. Teen star Hubert Kah, who recently recorded an English-language version of his German hit "Sternenhimmel" under the title "Scarey Monster," is a case in point. Says Oliver Dittrich, responsible for worldwide exploitation of DG's rock and new wave product: "We are still developing Kah as an international act. This is something that can only be achieved to its full potential by involving English or American songwriters and musicians, as we did with 'Scarey Monster,' in order to give the product an international flavor. So far it has paid off, because the single is being released in many non-German-speaking territories in Europe."

Finnish 'Pac-Man' Contest Planned

HELSINKI—The first Atari "Pac-Man" official championships are being staged here this spring, with nationwide contestants in two categories, those born before 1967 and those born afterwards.

Entrants will use "Pac-Man" Game One, with 10 minutes of playing time.

The event is sponsored by Scanvidio, Finnish licensee of Atari, Beavers Jeans, Coca-Cola and Katso magazine. Winners receive a trip to California.

'82 SALES SLUMP IN U.S. IS BLAMED

Bertelsmann Music: No Growth

• Continued from page 7

financial liabilities over cutbacks in the operation."

Lueftner insisted the key to a profitable future in the music and entertainment sector rests in a broad repertoire policy to meet the constantly changing demands of consumers. He stressed that joint ventures with other companies have had to be carefully thought out in an effort to reduce risk and trim costs.

Said Lueftner: "The different companies inside the record division of Bertelsmann are in a position to survive and thrive because of the broad-based repertoire, despite the difficult situation the international record industry finds itself in today. Ariola-Eurodisc in Germany maintained its leading position in the German market. The success is based on its own repertoire, plus successful cooperation with international label partners, which together mean a stabilization of both turnover and profit. But even so, the

increased costs within a stagnating market have inevitably meant rationalization."

Since July, 1982, the new central warehouse in Guetersloh has held stock and distribution costs by use of the latest technology and computer ranges. "These stock systems mean we can handle 11,000 orders on a normal day but go up to 18,000 when the pressure is really on," Lueftner said.

He cited continued success even in the Benelux market, where there has been a trading deterioration over the past year. In the U.K., he said, success has come from promotional activity on behalf of such acts as Haircut 100, the Stray Cats and Fashion. In France, Imagination scored heavily last year. He added that early inroads into video software were paying off.

"But despite very good chart placings for acts like Barry Manilow, the Alan Parsons Project, Dionne Warwick, Melissa Manchester, Air Sup-

Hughes started the ball rolling by setting up IASC. Says O'Brien: "There had been previous attempts to create such an organization, but they came to nothing. I had to start my own publishing company in 1978 simply because at the time I didn't think anyone in the Irish industry could represent my songs as well as I could."

"From time to time songwriters have come to me with problems and I've done my best to sort them out on an informal basis. I've been able to trace missing money. That kind of work grew into the formation of the association."

Johnny Lappin of RIMPA, which was formed in 1976, says that group's main function is "to establish Ireland as a separate territory. In 1979, Michael O'Riordan was appointed a consultant director of the PRS, and he's been fighting for Irish rights and becoming increasingly familiar with the mechanics of the business."

The meeting with PRS is seen as a firm first step toward consolidating the Irish arm of PRS. Next meeting of the Irish advisory committee is set for May 17.

APRIL 9, 1983, BILLBOARD

Falklands Video A Hit In Argentina

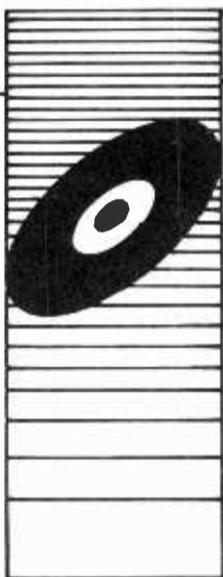
LONDON—Pirated copies of British-produced videocassettes covering the Falkland Islands war are circulating widely, and selling well, in Argentina. They are also getting big-screen public exposure in neighboring Uruguay.

Two titles are reportedly involved in the illegal trade: "Battle For The Falklands," produced by Independent Television News in conjunction with Granada Television International, and the BBC's rival package, "Task Force South." The commercial television package, which runs two hours, was the non-fiction video best-seller here last year, outselling even the video coverage of the royal wedding.

memo

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 From: **Billboard**
 Re: **Radio Action Decision Ads**

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Tuesday...

Those critical days when radio stations make their decisions on what new singles they'll add for the remainder of the week—

how they'll play them... what's going up... down... dropped... increasing in rotation! These are the decisions that will certainly affect you... Now you've got the flexible advertising vehicle designed to influence those decisions! If you run with a Billboard RADIO ACTION DECISION AD, you'll be running with the most up-to-date information anyone can offer on that big Monday and Tuesday! Information that will reach 5,500 radio stations—a reach that is bigger than any other industry publication! This could be the beginning of something really big* for your singles—and for radio! Right now is the time to back your promotion team with direct ad support... in the right place!

*More than 33,000† radio professionals read Billboard each week
 † Based upon a study by McGraw-Hill Laboratory of Advertising Research

Billboard ads move records—and now we're making space for even better moves!

APRIL 9, 1983, BILLBOARD

Canada

CONTROLS SEEN LOOSENING

Toronto FMers Get License Extensions

By KIRK LaPOINTE

HULL, Quebec—The licenses of three key Toronto FM stations have been renewed until Sept. 30, 1987. The lengthy extensions are an indication that the federal broadcast regulator is satisfied with the stations' performances and could be relaxing its grip on the radio sector.

The Canadian Radio-Television and Telecommunications Commission (CRTC) praised CHFI-FM, CHUM-FM and CILQ-FM for contributing to the local and national music scenes. It allowed CHFI to reduce instrumental programming content to 30% from 50% of its music content, and it imposed only minor renewal conditions on CHUM and CILQ, the two Toronto AOR kingpins.

The renewals come on the heels of new FM policy regulations issued last month (Billboard, March 26). While many in the broadcast sector have complained that the regulations are still too constraining, the new policies are seen as the first step towards a less rigid regulatory regimen from the CRTC.

CHFI was denied approval to decrease overall enrichment to 10.7% from 12%. But the Rogers Radio Broadcasting Ltd. station was commended for supporting domestic talent exposure and development

through the industry-sponsored Foundation To Assist Canadian Talent On Record (FACTOR) fund.

The Commission also recognized CHFI's participation in the annual Canadian Stage Band Festival, adding that it was permitting the format change to MOR from easy listening because the station still contributed to FM radio diversity in the Toronto-area market.

Similarly, CHUM was praised for its contributions to FACTOR and for presenting live concerts, many of them featuring domestic talent and many of them simulcast on the CHUM Ltd.-owned CITY-TV. The CRTC also praised the fact CHUM frequently provides free advertising time for Canadian recordings. The station will have to increase enrichment time to 12% and its weekly playlist to at least 900 selections.

CILQ, owned by Radio IWC Ltd. and better known in the market as Q107, was lauded for spending \$40,000 annually on live broadcasts and for implementing its so-called "homegrown" policy by exposing local artists through airplay and annual contests which lead to recordings. CILQ-FM can reduce news programming each week to two hours and 56 minutes from three hours and 45 minutes, the Commission said.

Study Urges Government To Offer Aid To Labels

OTTAWA—A comprehensive independent study of Canadian cultural industries urges the federal government to provide a refundable investment tax credit for Canadian-owned recording companies and to authorize the establishment of a blank tape levy to offset the damages of home taping. The study, commissioned by the Canadian Institute for Economic Policy, finds that the paucity of financial assistance programs for Canadian producers puts them at a distinct disadvantage in the marketplace and does not encourage foreign-owned companies to invest in domestic talent.

Written by Toronto consultant and economic analyst Paul Audley, the study recommends the creation of a credit of at least 25% for Canadian-controlled firms, with higher credits for companies based on expenditures in Canadian studios on domestic master tapes.

The federal government is now preparing a cultural industries strategy, and Audley's report has been referred to the Communications & Culture committee of the House of Commons for examination.

Audley warns that the time has come for incentives to bolster the domestic industry and stresses that "the immediate focus should be on developing a strategy to strengthen the domestic recording industry and to stimulate Canadian record production." Calling last year's acceptance by the federal Foreign Investment Review Agency of Thorn-EMI's takeover of Capitol Records-EMI of Canada Ltd. and Kensington Distributors Ltd. "particularly worrying" because it entrenched foreign control, Audley says the review

agency should block further takeovers.

"While this may appear to some to be a negative approach to strengthening and expanding Canadian participation in the recording industry, it must be remembered that the industry is organized around the production of disks and tapes from imported masters, with 90% of industry revenue derived from that source," he says.

Foreign marketing and export policies should be expanded with the aid of federal funds for the recording industry, because evidence shows such efforts have helped the publishing business, Audley says. He adds that full-line distributors should be protected through policies which recognize both cultural and industrial goals in ways to help the recording industry.

He suggests that Canada follow Sweden and Austria in establishing a blank tape levy and funneling funds into development and support of the music industry.

Canadian content regulations for AM radio should be enforced to ensure domestic recordings are played at peak audience times, and FM CanCon levels should be increased to match the 30% AM levels once other industry stimulative measures have time to take effect, he says. He also proposes that at least one-sixth of all Canadian recordings played on radio should be non-hit product in order to give exposure to new and developing artists.

The 346-page study of the broadcasting, publishing, recording and film industries, titled "Canada's Cultural Industries," is available from James Lorimer & Co., 35 Britain St., Toronto, Ontario, Canada M5A 1R7.

Cockburn Speaks Out On Guatemala

OTTAWA — Canadian singer/songwriter Bruce Cockburn, just returned from 17 days in Central America on a fact-finding and relief mission, has garnered headlines at home for suggesting that acceptance by Canada of U.S. policy in Guatemala "makes us participants in virtual genocide."

Christians should not support the right-wing government of President Efraim Rios Montt because it is slaughtering innocent peasants and stealing their oil-rich land, Cockburn says. "As a Christian myself, I think it's very important that group (Christians) understand what is happening in Guatemala," he said in an interview.

Rios Montt, a born-again Christian, is getting a good deal of support from both Canadian and U.S. fundamentalists in his "God versus Communism" campaign, Cockburn adds.

Cockburn and fellow singer Nancy White visited the region and met March 10 with Canadian external affairs minister Allan MacEachen and immigrations minister Lloyd Axworthy.

Cockburn and White say there were at least 7,000 refugees in a Mexican camp they visited, but the only medicine was what they brought with them in a light plane.

Cockburn says Canada should "wake up to the reality" and help support the three-year-old Sandinista government in Nicaragua.

If the western alliance doesn't offer support soon, the Soviets will, he says. "There is a good deal of misinformation floating around Ottawa about the whole region," he says.

"The Sandinista government isn't perfect, but its people support it and seem willing to let it make mistakes.

Promoters Slam Tariff Increases

• Continued from page 4

to-\$10,000 act, to \$1,200 for an act costing \$90,000 to \$100,000.

• CAPAC fees for the Canadian Broadcasting Corp. of 7.4 cents per capita, based on population estimates of about 24 million, for its radio stations.

• Television fees of 1.54% of production expenditures.

• One dollar for each 1,000 attending shows at Canada's Wonderland, a major amusement complex north of Toronto, plus three-quarters of 1% of all live music entertainment costs.

The PRO Canada fee schedule includes:

• Group performance fees for PRO Canada repertoire ranging from \$3.70 for audiences of less than 500, to \$16.70 for audiences of 10,001 to 15,000, based on a three-minute performance. The same percentage increases as for CAPAC apply when performance length increases.

• Solo fees ranging from \$1.85 for audiences of less than 500, to \$8.35 for audiences of 10,001 to 15,000, with similar sliding-scale performance length rates.

• Club fees ranging from \$40 for artists paid less than \$5,000, to \$90 for a \$9,000-\$10,000 act, to \$1,200 for a \$90,001-\$100,000 act.

• CBC fees of 2.8726 cents per capita.

Billboard® Hits Of The World™

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BRITAIN

(Courtesy of Music & Video Week)
As of 4/2/83
SINGLES

This Week	Last Week	Title	Artist
1	1	IS THERE SOMETHING I SHOULD KNOW	Duran Duran, EMI
2	5	LET'S DANCE	David Bowie, EMI America
3	2	TOTAL ECLIPSE OF THE HEART	Bonnie Tyler, CBS
4	4	SPEAK LIKE A CHILD	Style Council, Polydor
5	3	SWEET DREAMS	Eurythmics, RCA
6	21	BOXERBEAT	JoBoxers, RCA
7	12	DON'T TALK TO ME ABOUT LOVE	Altered Images, Epic
8	9	RIP IT UP	Orange Juice, Polydor
9	7	NA NA HEY HEY KISS HIM GOODBYE	Bananarama, London
10	6	ROCK THE BOAT	Forrest, CBS
11	8	BILLIE JEAN	Michael Jackson, Epic
12	11	DROP THE PILOT	Joan Armatrading, A&M
13	31	FIELDS OF FIRE	Big Country, Mercury
14	13	YOU CAN'T HIDE	David Joseph, Island
15	26	WHISTLE DOWN THE WIND	Nick Heyward, Arista
16	27	ORCHARD ROAD	Leo Sayer, Chrysalis
17	24	BLUE MONDAY	New Order, Factory
18	38	BREAKAWAY	Tracey Ullman, Stiff
19	17	GARDEN PARTY	Mezzoforte, Steinar
20	NEW	OOH TO BE AH	Kajagoogoo, EMI
21	14	RUN FOR YOUR LIFE	Bucks Fizz, RCA
22	15	VISIONS IN BLUE	Ultravox, Chrysalis
23	10	HIGH LIFE	Modern Romance, WEA
24	NEW	TWO HEARTS BEAT AS ONE	U2, Island
25	19	WAVES	Blancmange, London
26	25	JOY	Band AKA, Epic
27	NEW	SNOT RAP	Kenny Everett, RCA
28	18	BABY, COME TO ME	Patli Austin & James Ingram, Qwest
29	20	COMMUNICATION	Spandau Ballet, Reformation
30	36	CRY ME A RIVER	Mari Wilson, Compact
31	16	SHE MEANS NOTHING TO ME	Phil Everly & Cliff Richard, Capitol
32	NEW	I AM ME	Twisted Sister, Atlantic
33	28	MAGGIE	Foster & Allen, Ritz
34	22	LOVE ON YOUR SIDE	Thompson Twins, Arista
35	23	AFRICA	Toto, CBS
36	NEW	THE CELTIC SOUL BROTHERS	Kevin Rowland & Dexy's Midnight Runners, Mercury
37	39	HOPE	Wahl, WEA
38	NEW	THE HOUSE THAT JACK BUILT	Tracie, Respond
39	NEW	WORDS	F.R. David, Carrere
40	NEW	YOUNG, FREE AND SINGLE	Sunfire, Warner Bros.

ALBUMS

This Week	Last Week	Title	Artist
1	NEW	THE FINAL CUT	Pink Floyd, Harvest
2	1	THE HURTING	Tears For Fears, Mercury
3	2	THRILLER	Michael Jackson, Epic
4	5	CHART RUNNERS	Various, Ronco
5	3	SWEET DREAMS	Eurythmics, RCA
6	4	WAR	U2, Island
7	8	DEEP SEA SKIVING	Bananarama, London
8	7	SCRIPT FOR A JESTER'S TEAR	Marillion, EMI
9	6	HOTLINE	Various, K-tel
10	10	THE KEY	Joan Armatrading, A&M
11	20	RIO	Duran Duran, EMI
12	11	TOTO IV	CBS
13	9	TRUE	Spandau Ballet, Reformation
14	24	INARTICULATE SPEECH OF THE HEART	Van Morrison, Mercury
15	12	THUNDER AND LIGHTNING	Thin Lizzy, Vertigo
16	14	QUICK STEP & SIDE KICK	Thompson Twins, Arista
17	15	POWER & THE GLORY	Saxon, Carrere
18	19	BUSINESS AS USUAL	Men At Work, Epic
19	13	DAZZLE SHIPS	Orchestral Manoeuvres In The Dark, Telegraph
20	23	HELLO, I MUST BE GOING!	Phil Collins, Virgin
21	18	HAND CUT	Bucks Fizz, RCA
22	17	RICHARD CLAYDERMAN	Delphine
23	28	SURPRISE SURPRISE	Mezzoforte, Steinar
24	22	LIONEL RICHIE	Motown
25	25	NIGHT AND DAY	Joe Jackson, A&M
26	27	THE HIGH ROAD	Roxy Music, EG
27	21	VISIONS	Various, K-tel
28	29	ANOTHER PAGE	Christopher Cross, Warner Bros.
29	16	WORKOUT	Jane Fonda, CBS
30	30	HEARTBREAKER	Dionne Warwick, Arista
31	26	THE JOHN LENNON COLLECTION	Parlophone

32	35	WAITING	Fun Boy Three, Chrysalis
33	32	SHAPE UP AND DANCE WITH FELICITY KENDAL (Vol.1)	Lifestyle
34	36	LOVE OVER GOLD	Dire Straits, Vertigo
35	31	COMPLETE MADNESS	Madness, Stiff
36	34	CACHARPAYA	Incantation, Beggars Banquet
37	33	PORCUPINE	Echo & Bunnymen, Korova
38	NEW	HAPPY FAMILIES	Blancmange, London
39	38	BAT OUT OF HELL	Meat Loaf, Epic
40	NEW	DURAN DURAN	EMI

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 4/2/83
SINGLES

This Week	Last Week	Title	Artist
1	1	BILLIE JEAN	Michael Jackson, Epic
2	3	HUNGRY LIKE THE WOLF	Duran, Capitol
3	4	MR. ROBOT	Styx, A&M
4	2	BACK ON THE CHAIN GANG	Pretenders, Sire
5	5	YOU ARE	Lionel Richie, Motown
6	6	WE'VE GOT TONIGHT	Kenny Rogers & Sheena Easton, Capitol
7	7	DO YOU REALLY WANT TO HURT ME	Culture Club, Epic/Virgin
8	8	CUTS LIKE A KNIFE	Bryan Adams, A&M
9	11	ONE ON ONE	Daryl Hall & John Oates, RCA
10	10	SEPARATE WAYS	Journey, CBS
11	12	SHY BOY	Bananarama, PolyGram
12	9	STRAY CAT STRUT	Stray Cats, A&M
13	13	ALL RIGHT	Christopher Cross, Warner Bros.
14	14	WHEN I'M WITH YOU	Sheriff, Capitol
15	16	I'VE GOT A ROCK 'N ROLL HEART	Eric Clapton, Warner Bros.
16	19	TWILIGHT ZONE	Golden Earring, 21/PolyGram
17	17	EVERY TIME I SEE YOUR PICTURE	Luba, Capitol
18	NEW	JEOPARDY	Greg Kihn Band, Beraerkey
19	NEW	SHE BLINDED ME WITH SCIENCE	Thomas Dolby, Capitol
20	NEW	TWISTING BY THE POOL	Dire Straits, Warner Bros.

ALBUMS

This Week	Last Week	Title	Artist
1	1	KILROY WAS HERE	Styx, A&M
2	3	THRILLER	Michael Jackson, Epic
3	2	TOTO IV	CBS
4	5	RIO	Duran Duran, Capitol
5	4	BUILT FOR SPEED	Stray Cats, A&M
6	6	BLINDED BY SCIENCE	Thomas Dolby, Capitol
7	9	H2O	Daryl Hall & John Oates, RCA
8	NEW	NERUDA	Red Rider, Capitol
9	8	CUTS LIKE A KNIFE	Bryan Adams, A&M
10	7	LIONEL RICHIE	Motown

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 4/4/83
SINGLES

This Week	Last Week	Title	Artist
1	12	TOO SHY	Kajagoogoo, EMI Electrola
2	1	99 LUFTBALLONS	Nena, CBS
3	7	BILLIE JEAN	Michael Jackson, Epic/CBS
4	2	MAJOR TOM	Peter Schilling, WEA
5	3	YOU CAN'T HURRY LOVE	Phil Collins, WEA
6	5	SONDERZUG NACH PANKOW	Udo Lindenberg, Polydor/DGG
7	4	PASSION	Films, Rama Horn/Ariola
8	8	OUR HOUSE	Madness, Stiff/Teledac
9	NEW	BRUTTOZIOALPRODUKT	Gelersturzflug, Ariola
10	9	ELECTRIC AVENUE	Eddy Grant, Ice/Intercord
11	10	WOT	Captain Sensible, A&M/CBS
12	16	MAMMA MARIA	Ricchi E Poveri, Baby/EMI Electrola
13	6	DIE SENNERIN VOM KOENIG SEE	KIZ, CBS
14	11	HYMN	Ultravox, Chrysalis/Ariola
15	13	LAST NIGHT A D.J. SAVED MY LIFE	Indeep, Metronome
16	15	MR. ROBOT	Styx, A&M/CBS
17	22	DREAM ON	Nazareth, Vertigo/Phonogram
18	21	ICH HAB DICH DOCH LIEB	Nicole, Jupiter/Teledac
19	14	HALLO KLAUS	Nickerbocker und Biene, Telefunken/Teledac
20	17	I DON'T WANNA DANCE	Eddy Grant, Ice/Intercord
21	18	SHOOT YOUR SHOT	Devine, Vanguard/Metronome

22	19	TIME	Culture Club, Virgin/Ariola
23	20	SAVE YOUR LOVE	Renee & Renato, Ultraphone/Teledac
24	23	SEXUAL HEALING	Marvin Gaye, CBS
25	26	TRETTBOOT IN SEENOT	Fri. Menke, Polydor/DGG
26	27	MANEATER	Daryl Hall & John Oates, RCA
27	NEW	EINMAL MUR MIT ERIKA	Hubert Kah Mit Kapelle, Polydor/DGG
28	25	DOWN UNDER	Men At Work, CBS
29	NEW	LOVE IS A STRANGER	Eurythmics, RCA
30	NEW	PICK UP THE PHONE	F.R. David, Carrere/DGG

ALBUMS

This Week	Last Week	Title	Artist
1	1	NENA	CBS
2	2	AEROBIC	Sydne Rome, Horz-Hans/Ariola
3	4	ODYSSEY	Udo Lindenberg, Polydor/DGG
4	3	MUSIK AUS ZEIT UND RAUM	Jean-Michel Jarre, Polystar
5	6	GOLD AND DYNAMITE	Bee Gees, Polystar
6	7	THE GETAWAY	Chris De Burgh, A&M/CBS
7	9	ANOTHER PAGE	Christopher Cross, Warner Bros./WEA
8	8	THE FEELING OF CHICAGO	K-tel
9	5	FEHLER IM SYSTEM	Peter Schilling, WEA
10	11	THRILLER	Michael Jackson, Epic/CBS
11	10	KILROY WAS HERE	Styx, A&M/CBS
12	12	HELLO, I MUST BE GOING	Phil Collins, WEA
13	NEW	QUARTET	Ultravox, Chrysalis/Ariola
14	NEW	ROCK CLASSICS	Peter Hoffman, CBS
15	14	VUN DRINNE NOH DRUSSE	Bap. Musikant/EMI Electrola
16	17	CAVERNA MAGICA	Andreas Vollenweider, CBS
17	NEW	DAZZLE SHIPS	Orchestral Manoeuvres In The Dark, Virgin/Ariola
18	NEW	LATIN LOVER	Gianna Nannini, Ricordi/Metronome
19	16	KILLER ON THE RAMPAGE	Eddy Grant, Ice/Intercord
20	NEW	MIDNIGHT LOVE	Marvin Gaye, CBS

JAPAN

(Courtesy Music Labo)
As of 4/4/83
SINGLES

This Week	Last Week	Title	Artist
1	1	NIBUNNOICHINO SHINWA	Akina Nakamori, Warner-Pioneer/NTV-Nichion
2	2	HISAME	Akio Kayama, Nippon Columbia/Victor Music
3	4	YAGIRINO WATASHI	Takashi Hosokawa, Nippon Columbia/Columbia-Burning
4	3	MEDAKANO KYODAI	Warabe, For Life/TV-Asahi Music
5	5	HISAME	Mika Hino, Teichiku/Victor Music
6	6	SAZANKANO YADO	Eisaku Ohkawa, Nippon Columbia/JCM
7	9	U.F.U.F.U. EPO	RVC/PMP
8	7	PIERROT	Toshihiko Tahara, Canyon/Johanny's
9	8	HIKARINO TENSHI	Rosemary Butler & Keith Emerson, Canyon/Talyo Music
10	NEW	HEY MR. POLICEMAN	Hidemichi Ishikawa, RVC/Geiel/TV Asahi
11	NEW	SING A SONG	Chiharu Matsuyama, News/Thunder Music
12	14	BODY SPECIAL 2	Southern All Stars, Victor/Amuse
13	10	VIRGIN SHOCK	Shibugakital, CBS-Sony/Johanny's
14	11	STRAW TOUCH NO KOI	Naoko Kawal, Nippon Columbia/Geiel-TV Asahi-Kitty
15	NEW	BIMYOUA TOKONE	Naomi Matsui, Nippon Phonogram/Dream Music
16	12	HIMITSUNO HANAZONO	Seiko Matsuda, CBS-Sony/Sun
17	18	YUME KOI BITO	Miki Fujimura, Tokuma-JCM
18	15	JUUKUJINO MACHI	Goro Noguchi, Polydor/Nichion-JCM
19	13	HARUNANONI	Yoshie Kashwabara, Nippon Phonogram/Yamaha
20	17	CHINESE KISS	Iyo Matsumoto, Victor/Nichion-Fuji

ALBUMS

This Week	Last Week	Title	Artist
1	NEW	FANTASY	Akina Nakamori, Warner-Pioneer
2	1	YOKAN	Miyuki Nakajima, Canyon
3	NEW	KOKORONO TOBIRA	Chiemi Hori, Canyon
4	2	REINCARNATION	Yumi Matsutoya, Toshiba-EMI
5	3	BUSINESS AS USUAL	Men At Work, Epic-Sony
6	5	FRONTIERS	Journey, CBS-Sony
7	4	ANOTHER PAGE	Christopher Cross, Warner-Pioneer
8	6	SHYLIGHTS	Jun-ichi Inagaki, Toshiba-EMI
9	NEW	MUSIC FROM CRUSHER JOE	Soundtrack, Victor
10	7	POWERLIGHT	Earth, Wind & Fire, CBS-Sony

11	NEW	LIVE	Kumiko Yamashita, Nippon Columbia
12	NEW	BORN NEW	Masatoshi Nakamura, Nippon Columbia
13	14	KILROY WAS HERE	Styx, Alfa
14	9	MACROSS VOL.2	Soundtrack, Victor
15	NEW	NAGARERU KISETSUNO NAKAWE	Shoko Sawada, Crown
16	11	MOMENTOS	Julio Iglesias, Epic-Sony
17	10	BEST	SHAKATAK, Polydor
18	NEW	DRAMAS FROM GENMATAISEN	Soundtrack, Canyon
19	18	KISSING TO BE CLEVER	Culture Club, Victor
20	NEW	1982 LIVE	Elkichi Yazawa, Warner-Pioneer

AUSTRALIA

(Courtesy Kent Music Report)
As of 4/4/83
SINGLES

This Week	Last Week	Title	Artist
1	1	UP WHERE WE BELONG	Joe Cocker/Jennifer Warnes, Liberation
2	2	TWISTING BY THE POOL	Dire Straits, Vertigo
3	9	BILLIE JEAN	Michael Jackson, Epic
4	3	GLORIA	Laura Branigan, Atlantic
5	4	SEXUAL HEALING	Marvin Gaye, CBS
6	5	LIVING ON THE CEILING	Blancmange, London
7	7	AFRICA	Toto, CBS
8	6	YOU CAN'T HURRY LOVE	Phil Collins, Atlantic
9	16	1999	Prince, Warner Bros.
10	8	YOUNG GUNS	Wham, Epic
11	NEW	LET'S DANCE	David Bowie, EMI America
12	10	ZOOM	Fat Larry's Band, Virgin
13	11	WE'VE GOT TONIGHT	Kenny Rogers & Sheena Easton, Liberty
14	15	DON'T PAY THE FERRYMAN	Chris De Burgh, A&M
15	NEW	TOO SHY	Kajagoogoo, EMI
16	NEW	MAD WORLD	Tears For Fears, Mercury
17	12	TIME	Culture Club, Virgin
18	19	WHITE WEDDING	Billy Idol, Chrysalis
19	NEW	SHOOP SHOOP DIDDY WOP	CUMMA CUMMA WANG DANG, Monte Video & Cassettes, White Label
20	NEW	BABY I NEED YOUR LOVIN'	Carl Carlton, RCA

ALBUMS

This Week	Last Week	Title	Artist
1	3	IV	Toto, CBS
2	2	LOVE OVER GOLD	Dire Straits, Vertigo
3	4	10,9,8,7,6,5,4,3,2,1	Midnight Oil, CBS
4	1	25 YEARS OF GOLD	Cliff Richard, EMI
5	5	GO FOR IT	Various, CBS
6	6	GREATEST HITS VOL.3	Olivia Newton-John, Intersun
7	8	DESPERATE	Divinyls, Chrysalis
8	9	PIANO HITS	Eric Robertson, J&B
9	11	LIVE AT SEVERAL 21ST'S	Party Boys, Oz
10	18	THRILLER	Michael Jackson, Epic
11	7	ANOTHER PAGE	Christopher Cross, Warner Bros.
12	10	SPIRIT OF PLACE	Goanna, WEA
13	14	BUSINESS AS USUAL	Men At Work, CBS
14	13	THEMES AND DREAMS	Various, Telmak
15	17	HELLO I MUST BE GOING	Phil Collins, WEA
16	12	STEVIE WONDER'S ORIGINAL MUSIQUARIUM	Motown
17	20	HAPPY FAMILIES	Blancmange, London
18	NEW	THE GETAWAY	Chris De Burgh, A&M
19	15	REACH	Richard Simmons, Liberation
20	16	SKY FIVE LIVE	Arista

ITALY

(Courtesy Germano Ruscitto)
As of 3/29/83
SINGLES

This Week	Last Week	Title	Artist
1	1	VACANZE ROMANE	Matta Bazaar, Ariston/Ricordi
2	2	L'ITALIANO	Toto Cotugno, Carosello/Ricordi
3	3	CHI CHI CHI, COCO COCO	COCO, Pippo Franco, Lupus/Ricordi
4	5	SHOCK THE MONKEY	Peter Gabriel, PolyGram
5	8	VOLVETE DIRTI	Donatella Milani, Ricordi
6	4	SARA QUEL CHE SARA	Tiziana Rivale, WEA
7	13	AMICO E'	Dario Baldan Bembo & Caterina Caselli, CGD-MM
8	10	VITA SPERICOLATA	Vasco Rossi, Carosello/Ricordi
9	15	COMPLIMENTI	Stefano Sani, Fonit Cetra
10	9	MARGERITA NON LO SA	Dori Ghezzi, Fado/CGD-MM
11	18	FACE TO FACE	Twins, Fonit Cetra
12	16	I DIDN'T KNOW	Ph.D. Waa
13	6	YOUR EYES	Cook Da Books, Delta/WEA
14	NEW	ACQUARELLO	Toquinho, CGD-MM

15	17	ETERNA MALATTIA	Bertin Osborne, Ariston/Ricordi
16	12	I KNOW THERE'S SOMETHING GOING ON	Frida, CBS

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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Billboard
VGC4 18208

Pop

CARLOS SANTANA—*Havana Moon*, Columbia FC 38642. Produced by Jerry Wexler & Barry Beckett. With his band's recent albums and tours again commercially potent, the guitarist makes his latest solo outing one of his most accessible, focusing on upbeat blues, atmospheric rock and even a whiff of country. Apart from various Santana band members, the personnel brings together the Fabulous Thunderbirds, Willie Nelson, Booker T. Jones, the Tower of Power horns and others in a wide-ranging tour through different styles.

JOAN RIVERS—*What Becomes A Semi-Legend Most? Gefen GHS4007*. Produced by Edgar Rosenberg, Bill Sammeth, Diana Thomas, Richard Pryor, Steve Martin, Robin Williams and Rodney Dangerfield have all taken turns in recent years as the hottest comic on record; it would now seem to be Rivers' turn. Rivers' satiric jabs at such celebrated figures as Liz Taylor and Prince Charles are by now familiar to all who watch "The Tonight Show." The new element here is openness in terms of language and material; Rivers is working with no-holds-barred and she's all the funnier for it. The fact that Rivers can be so savage in her attacks and still come across as endearing and lovable is a testimony to her tremendous personal charm.

ROBIN WILLIAMS—*Throbbing Python Of Love*, Casablanca/PolyGram 811-150. Produced by Phil Galdston. Williams' second album is an even more unbridled live set which should prove a useful test for cable exposure, since a companion narrowcast special is now airing on HBO. Apart from Williams' conception of how Elmer Fudd might cover Springsteen, radio will take a strictly hands-off stance—the title piece, which is definitely not about herpetology, is but one example of the comic's outrageous humor.

ZZ TOP—*Eliminator*, Warner Bros. 23774. Produced by Bill Ham. The raucous Texas rockers do add some electronic twists on side two, in an obligatory nod toward synthesizer rock, but have no fear: the main suit remains Billy Gibbons' snarling guitar, rhythm section Dusty Hill and Frank Beard playing their arsenal of foursquare boogie vamps, and original songs that continue to mix good-humored macho with a generous shot of wry modern folklore. Metal-minded AOR programmers will find that equation refreshing but still forceful.

RONNIE MILSAP—*Keyed Up*, RCA AHL1-4670. Produced by Ronnie Milsap & Tom Collins. With this album, Milsap's ongoing trek toward pop is complete. His established strength in country may hold, but songs like "Stranger In My House," "Watch Out For The Other Guy" and "Don't You Know How Much I Love You" are guaranteed to reinforce Milsap's growing pop following. Milsap remains an excellent interpreter of lyrics, and his keyboard work is highlighted by a stable of top Nashville players.

SPARKS—*In Outer Space*, Atlantic 80055. Produced by Ron Mael & Russell Mael. Their sardonic dance rock has changed little since their late '70s partnership with Giorgio Moroder fostered Sparks' swing from conventional pop/rock toward a more synthesizer-oriented equation. That slant has reaped only checkered exposure until now, but the market may have finally caught up to the Maels, who could easily ride the "new music" rush with these typically witty essays on modern mores. As always, a satirical edge is in evidence, and Jane Wiedlin of the Go-Go's guests on two tracks.

Black

BETTY WRIGHT—*Back At You*, Epic FE 38558. Produced by Marlon Jackson. Back with impact is gospel-tinged singer/songwriter Wright, as her "She's Older Now" steams into the top 20. Wright has always had the fire, and knows the way to the top, but now she's added the dimension and sophistication to her music that's likely to lift her up to even higher ground. "Burning Desire" and "Be Your Friend" have the hit earmarks of a L'il Aretha, fulfilling her potential and, with a big assist from producer/songwriter Jackson, Wright is definitely on the right track.

Country

GEORGE JONES—*Shine On*, Epic FE 38406. Produced by Billy Sherrill. The inclusion of a few lyrical lightweights keeps this from being the killer album that Jones always seems to be on the verge of turning out. "O! George Stopped Drinkin' Today," for example, is yet another tired and tasteless attempt to turn a personal weakness into a public amusement. But "I'd Rather Have What We Had" and "I Should Have Called" demonstrate that serious songs have no better interpreter than Jones.

MIKEY GILLEY—*Fool For Your Love*, Epic FE 38583. Produced by Jim Ed Norman. Ever so slowly, Gilley the Honky-tonker has given way to Gilley the smooth Balladeer. There are still some elements of the first here—as in "Ruby Louise"—but Gilley excels on such pensive entries as "It's Just A Matter Of Time" and the title cut. Although Norman is occasionally lavish in the accompaniment he provides, Gilley has the voice and the conviction to match it.

DON WILLIAMS—*Yellow Moon*, MCA 5407. Produced by Don Williams & Garth Fundis. In the midst of country's urbanized growing pains, Williams has managed to remain constant, his music a pleasant plateau which neither takes risks nor disappoints. There is the customary selection of personalized material, mostly about love and positive themes, performed by musicians who understand Williams' laidback style. The production is impeccably clean, leaning comfortably toward the acoustic. Highlights are "Pressure Makes Diamonds," "The Story Of My Life," "Love Is On A Roll."

JOHN CONLEE—*John Conlee's Greatest Hits*, MCA 5405. Produced by Bud Logan. This is a no-holds-barred greatest hits collection which lives up to its title. Nothing here but the best, from an artist who's come to symbolize the best of the genre. Classics include "Rose Colored Glasses," "Lady Lay Down," "Backside Of Thirty," "She Can't Say That Anymore," and "I Don't Remember Loving You."

CHARLY McCLAIN—*Paradise*, Epic 38584. Produced by Chucko Productions. McClain continues to show a fondness for fluff and contrivance here with such strained numbers as "Meet You In The Middle Of The Bed" and "Midnight In Memphis." Artistic redemption manifests itself though in several songs in this collection. Particularly effective are the tender (if predictable) "The Four Seasons Of Love," the arrestingly melodic "A Matter Of Time" and "The Best That Never Was."

Gospel

DION—*I Put Away My Idols*, Day Spring 4109. Produced by Dion DiMucci, Eric Schilling, Paul Harris. The same Dion who flashed his charm as a rocker with "Runaround Sue," and his conscience with "Abraham, Martin and John," has remained as powerful as ever with this third gospel LP. The title cut is an autobiographical account of his life as a rock star and his changes since. The album reflects his spiritual journeys through numbers like "Trust In The Lord," a scriptural cha cha, and "My Prayer For You," a smooth ballad, being the strongest cuts.

First Time Around

FALCO—*Einzelhaft*, A&M SP-4951. Produced by Robert Ponger & Falco. With the cover battle for "Der Kommissar" still raging, this U.S. debut for its author offers fresh evidence that dance rock has made its mark in his native Austria. If none of the other tracks prove quite as indelible as that teasing club hit, the vocalist does prove he's as strongly influenced by European rock masters (especially David Bowie) as he is by stateside rap and r&b, and the synthesizer-dominated playing should prove welcome at updated rock album outlets.

KAGNY & THE DIRTY RATS—*Kagny & the Dirty Rats*, Motown 6038ML. Produced by Kerry Ashby & Benny Medina. Producers Ashby & Medina frame the tough rock'n'funk sound of the Rats, fronted by the vocals of Steven St. James. The group's driving rock may be a bit hard for anyone expecting precision harmonies, but the four-man outfit can hold their own with Prince and Rick. "At 15" sounds like a hit, and when the smoke clears it's evident that this formidable teamwork of producers and band has resulted in yet another bang-up breakthrough for the relentless Motown machine.

TALAS—*Sink Your Teeth Into That*, Relativity Records EMCL-11. Produced by Robert Connolly. "This is not your 'typical' heavy metal album," reads the letter that came with this LP. "Since Billy (Sheehan) plays 'lead' bass, some interesting musical interplay occurs between Billy and guitarist Dave Constantino." Indeed. This power trio from Buffalo hammers it out as well as any.

ZEBRA, Atlantic 7 80054-1. Produced by Jack Douglas. Playing post Led Zeppelin head music is Zebra, a power trio from Long Island who offer nothing new in terms of musical licks or ideas, but who take the existing style and make it their own. There is obvious musical prowess here and an occasional song hook. This band has a strong regional following, so they must be doing something right, though they will never be accused of being anywhere near the cutting edge.

NAKED EYES—*EMI America*, ST-17089. Produced by Tony Mansfield. The latest import from the booming synth-pop scene is this duo, comprised of vocalist Pete Byrne and keyboardist Rob Fisher. The two wrote all the material except for a witty and clever remake of Bacharach & David's great "Always Something There To Remind Me," one of the best synth-pop creations since Soft Cell's reworking of "Tainted Love." Naked Eyes' sound is spare and lean, with cool, almost nonchalant vocals against spartan electronic tracks. It's a natural for dance and rock clubs and progressive pop radio.

EPs

THE BOOMTOWN RATS—*Retropective*, Columbia 5C 38591. Various producers. CBS crosses the recent trend toward "mini-albums" with a greatest hits twist to arrive at this six song sampler including older, better known tracks like

"Rat Trap" and "I Don't Like Mondays" with two songs from the band's most recent set, produced with Tony Visconti.

THE JAM—*Beat Surrender*, Polydor 810 751 (PolyGram). Produced by Peter Wilson. The last studio effort before the Jam called it quits recently, this EP may surprise some people. Instead of the usual stark rock style, here the band is much more r&b oriented and more mellow. They even do a version of "Move On Up" as well as "War."

THE EMBARRASSMENT—*Death Travels West*, Fresh Sounds Inc. FS204. Produced by Michael McGee, the Embarrassment, Jim Rosencutter. No matter what kind of music they played, wouldn't it be great if a group called the Embarrassment made it to the top of the charts. This EP, by a young rock band from Wichita, Texas, probably won't, but who knows? There is some refreshing rock'n'roll here. Address: Fresh Sounds Inc., Box 36, Lawrence, Kansas.

Billboard's Recommended LPs

pop

MARTIN BRILEY—*One Night With A Stranger*, Mercury 810 332 (PolyGram). Produced by Peter Coleman. The transplanted British rocker achieves an astute and accessible balance between melodic pop instincts and rock punch on his second label outing. Imagery and vocal style recall Peter Gabriel's earlier solo works, but Briley is otherwise attuned to more conventional rock virtues and familiar romantic concerns.

JOSE FELICIANO—*Romance In The Night*, Motown 6035ML. Produced by Rick Jarrard & Jose Feliciano. Feliciano is an extraordinary singer/songwriter/guitarist whose gifts often exceed the material he performs. Every now and again, though, Feliciano puts it all together, and the results are sometimes electrifying. Most dynamic, as always, are his soulful versions of goldies like "Lonely Teardrops," "Play Me" and the Beatles' "I Feel Fine."

KROKUS—*Headhunter*, Arista AL 9623. Produced by Tom Alton. If you bang your head against the wall enough times, the skin is flayed away to reveal the white bone of the skull beneath. Or at least that's what it looks like from the photos of the band members on the back cover here. The music gives that suggestion as well. It is relentless heavy metal with no dull edges to impede the flailings.

KIX—*Cool Kids*, Atlantic 80056. Produced by Pete Solley. From the post-Aerosmith school of power rock comes Kix, a Maryland quintet whose second LP for Atlantic is an expected mixture of macho vocals, power chords and downbeat rock rhythms. It's a matter of posture as much as music, and Kix does one as well as the other.

THE SUBURBS—*Dream Hog*, Mercury 303-1M-1 (PolyGram). Produced by Steven Greenberg and Paul Stark. The big label debut by the Suburbs, a Minneapolis-based five-man band, is unique in that one side is 33 r.p.m. while the other is a remixed dance version of "Waiting" which runs at 45 r.p.m. The Suburbs, who used to be on Twin Tone Records, play snappy post-iggy pop rock, with nice dance hooks. This is a band easy to like.

REX SMITH—*Camouflage*, Columbia FC 38538. Produced by Ron Nevison. The standout track on Smith's latest effort is "Real Love," a hot midtempo rocker which teams him with Linda Ronstadt, his colleague in the stage show and film "Pirates Of Penzance." The rest of the material also captures his strength and virility; his TV image stands, perhaps unfairly, as the only impediment to rock'n'roll acceptance.

GERARD McMAHON—*No Looking Back*, Full Moon/Warner Bros. 23784. Produced by Gerard McMahon & Michael Ostin. McMahon's debut album combines the energy and bite of rock with the sheen and sprightly melodic appeal of pop. The songs are mostly uptempo, but McMahon also shines on the midtempo rock ballad "She's The Woman." Co-producer Ostin is best known for his work with fellow Warner artist Christopher Cross.

B.J. THOMAS—*New Looks*, Cleveland International FC38561 (Columbia). Produced by Pete Drake. The soft ballad "Whatever Happened To Old Fashioned Love" is already taking off as a single on AC and country stations, directing interest to this latest offering from one of the most distinctive vocalists of the modern pop era. Thomas' heartfelt, personal vocals are perfect for the warmly nostalgic material that dominates here.

THE UNCLE FLOYD SHOW ALBUM—Mercury 811 149. This is an album of music and comedy bits from the kiddie show which has been a big favorite with high school and college kids in the New York-New Jersey area since its inception nine years ago. The best cut is "On The Boardwalk," an on-target send-up of Jersey's own Bruce Springsteen, or Bruce Stringbean, as he's known here.

black

BOHANNON—*Make Your Body Move*, Compleat CPL-1-1003. Produced by Hamilton Bohannon. Dance kingpin Bohannon bids for chart action with "Make Your Body Move," written and arranged by Ray Parker Jr., who had a big hand in the LP. Despite Parker's contribution, Bohannon doesn't convince

that Parker's success will rub off, but Bohannon's dance reputation is well-established and he hits his mark on "School Girl" and "Funkville."

country

JAMES & MICHAEL YOUNGER—*James & Michael Younger*, MCA 5391. Produced by Ron Chancey. These Texas-born brothers have a sweet vocal style that relies not on dynamics but on harmonic textures. Their material tends to reinforce their pleasant, easygoing quality: songs like "Thinking 'Bout Leaving" and "Nothing But The Radio On" display a knack for melodic blending that's appealingly programmable.

jazz

SARA JORDAN POWELL—*Affectionately*, Sara, Powerhouse 1002. Produced by Ray Charles. Powell shows she has a powerful, dynamic vocal in "After Awhile," then tones it down for MOR experiments such as "God Has Done It Again" and "Love Is Something You Do." She doesn't deny her black gospel roots but presents them in a way that's geared toward multi-formats.

MAL WALDRON—*One Entrance, Many Exits*, Palo Alto PA8014N. Produced by Herb Wong. Backed by Joe Henderson, David Friesen and Billy Higgins, Waldron lays down an exemplary program of pianistics through six tracks, including a delightful 8:10-minute version of "How Deep Is The Ocean." Waldron's style is anything but simplistic. Like the late Thelonious Monk his keyboard output requires intense, distraction-free listening.

JIMMY COBB—*So Nobody Else Can Hear*, Contempo Vibrato CV003. Produced by Pee Wee Ellis. Drummer Cobb leads an eight-piece band and features singers Gregory Hines and Marilyn Redfield on six acceptable but unexciting cuts. Among the sidemen are Freddie Hubbard, Walter Booker and producer Ellis, who sketched the charts and plays tenor sax. Except for Bill Evans' melody, "Remembering The Rain," the music is unknown. It is Cobb's debut as a leader, on disk, and perhaps his future output will be more impressive.

THELONIOUS MONK—*Monk*, Pausa PR9014. Produced by Teo Macero. Reissued from Columbia's vaults, this welcome LP offers the innovative pianist as soloist on seven titles, three of them his own compositions "April In Paris" and "Liza" are standout performances. Brief annotation is by the late pianist Bill Evans, a Monk admirer.

PAT LONGO'S SUPER BIG BAND/FRANK SINATRA JR.—*Billy May For President*, Town Hall S33. Produced by Bill Wagner & Lincoln Mayorga. Six arrangers are represented in this 11-song LP. Alto saxophonist Longo has a precise, musically stimulating big band replete with competent soloists, and Sinatra sings more effectively than he ever has on vinyl. There's a refreshing Billy May sound on several of the tracks; five of the cuts showcase his distinctive charts.

BENNY GOODMAN—*Sing, Sing, Sing*, Pausa PR9012. Various producers. Seven superb pianists are heard on the nine cuts from old CBS masters, including Basie, Henderson, Wilson, Powell, Bunch, Stacy and Andre Previn, who now conducts the Pittsburgh Symphony. "Sing" and "Honeysuckle Rose" are from Goodman's 1938 Carnegie Hall concert, but every track is musically exciting.

COUNT BASIE—*Basie's Best*, Pausa PR9013. Various producers. The album's title is arguable, but there's no doubt that this Basie band of the mid-1940s was an extraordinary aggregation. Titles here include "Red Bank Boogie," "The King," "Rusty Dusty," "Avenue C" and "Taps Miller." Jimmy Rushing sings and the solo trumpeters are Buck Clayton and Sweets Edison. Pausa acquired the masters from CBS and they are timeless in appeal.

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to lit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Is Horowitz, Peter Keepnews, Kip Kirby, Roman Kozak, Irv Lichtman, Edward Morris, Ed Ochs, Leo Sacks, Sam Sutherland, Robyn Wells, Adam White.

Finnish Group Sets Poland, U.K. Tours

HELSENKI—Finnish hard rock/glitter rock group Hanoi Rocks has played to packed houses on recent visits to Bangkok, India and Japan and is now set for a week-long trek to Poland, starting April 10.

Then follows a 30-date tour of the U.K., where the band has already built a reputation through previous live shows, which attract front-page attention in the British music press. The group, which has also toured the Middle and Far East territories is recording its fourth album in London.



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WHAT'S AVAILABLE?

NUMBER ONE RECORDS (any package listed with the number "1"): A listing of every record that reached the Number One position on Billboard's charts for the period covered, week-by-week. Lists issue date, title, artist, label — in order of issue date.

TOP TEN RECORDS (any package listed with the number "2"): A listing of every record that reached any of the Top Ten positions on Billboard's charts for the period covered. Records are listed in alphabetical order by title within each year. Where duplicate versions of the same tune (cover records) occur, they are listed alphabetically by artist's last name. In cases where a record reached Top Ten in one year and was also in the Top Ten the following or a later year, it is listed in both years. Records marked with a "#1" indicate that the record reached the Number One position in the year in which it is so marked. Lists title, artist, label.

TOP RECORDS OF THE YEAR (any package listed with the number "3"): A listing of the best records of each year, based on a recap of the weekly charts for each year covered. Lists title, artist, label.

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- B-2 Top Ten Pop Albums, August 1948 to Present 50.00
- B-3 Top Pop Albums of the Year, 1956 to Present 50.00

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- C-1 Number One Country Singles, 1948 to Present 50.00
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- D-1 Number One Country Albums, 1964 to Present 25.00
- D-2 Top Ten Country Albums, 1964 to Present 25.00
- D-3 Top Country Albums of the Year, 1965 to Present 25.00

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- E-1 Number One Soul Singles, 1948 to Present 50.00
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- F-1 Number One Soul Albums, 1965 to Present 25.00
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- F-3 Top Soul Albums of the Year, 1966 to Present 25.00

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- G-1 Number One Adult Contemporary Singles, 1961 to Present 30.00
- G-2 Top Ten Adult Contemporary Singles, 1961 to Present 30.00
- G-3 Adult Contemporary Singles of the Year, 1966 to Present 30.00

CLASSICAL ALBUMS

- H-1 Number One Classical Albums, 1969 to Present 20.00
- H-2 Top Ten Classical Albums, 1969 to Present 20.00
- H-3 Top Classical Albums of the Year, 1969 to Present 20.00

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- I-1 Number One Jazz Albums, 1969 to Present 20.00
- I-2 Top Ten Jazz Albums, 1969 to Present 20.00
- I-3 Top Jazz Albums of the Year, 1969 to Present 20.00

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NOTE: Individual years of the Number One, Top Ten, or Top-of-the-Year listings may be purchased separately at \$5.00 each. Photo-copies of individual weekly charts are available as follows: 1 to 4 pages: \$3.50 per page, 5 or more pages: \$3.00 per page.

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Game Monitor

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Billboard/Video Marketing Game Letter's first Video Games Conference April 18-20 in San Francisco. Others officially scheduled to participate are Imagic's Bill Grubb, Datasoft's Pat Ketchum, Fox Video Games' Al Pepper, Dialogue's Linda Rosser, Starpath designer Robert Brown, CBS Records International's Norman Stollman and Sente's Roger Hector.

For information and registration, contact Kris Sofley, Billboard Conference Bureau, 9107 Wilshire Blvd., Beverly Hills, Calif. 92010; (213) 273-7040.

Rumblings of a shakeout among cartridge manufacturers are astir once again amid word that one company's line is up for auction (the division simply and quietly being folded into its parent company) and that another is under severe cash pressures that were to have been relieved by a major stock offering.

On the upbeat side, computer software specialty outfit Broderbund is not commenting on whether it will market VCS cartridges, but the company's recent New York press conference did offer a videotape view of enhanced VCS graphics currently under development.

The Amusement Operators' Expo, held March 25-27 in Chicago, was the site of the unveiling of a number of major new coin-operated arcade video games which will eventually find their way into the home as cartridges or computer software.

Featured Programming

• Continued from page 19

promoted to manager of traffic and administration, a new post. . . . **WTRY Latham, N.Y.**, which covers the Albany/Troy market, will be the flagship station for the Albany/Colonie A's of the newly-formed Eastern Baseball League. . . . **KWDJ-FM Riverside, Calif.**, has appointed **Roslin Radio Sales** as its national representative, while **Blair Radio** has been chosen to rep **Bakor Broadcasting's** new properties in Midland, Tex., **KNMD-AM/KNFM-FM**.
LEO SACKS

Among them: Nintendo's "Mario Bros." (third in the "Donkey Kong" series); Williams' "Sinistar" and Gottlieb's "Mad Planets," both intensely-paced space shootouts; and Sega's "Congo Bongo," a jungle climb with hazards and incessant drumming effects. Attracting the biggest crowds: Cinematronics' animated laser disk game, "Dragon's Lair," although most observers agreed the technology had "a long way to go."

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

Orange County Video Dealers

• Continued from page 21

product or hardware for it," Monica says.

The Diedrichs' all-or-nothing videodisk philosophy typifies the Orange County market. A few miles away, in Westminster, Vern's Magnavox stocks every laser disk that owner Dennis Webb can uncover but no CED titles. And Video Disc Center, also in Westminster, which is currently expanding to two stores, handles nothing but CED.

Another area in which the Diedrichs excel is video concerts. "We do well because we carry them all," says Monica, citing titles by Blondie, the Kinks and Rod Stewart as the stores' top items. The rental/sales ratio is 80/20 for music, she says.

Since opening in 400 square feet in the local Brookhurst-Ball Shopping Center with 150 films in March, 1980, the Diedrichs have enjoyed steady if not spectacular growth. Situated near the home office of national store plan marketer George Atkinson, they epitomize Atkinson's claim that Video Stations "clone."

In only four months, the Diedrichs first store expanded to 1,000 square feet. A year later, they opened their second store, a 700 square foot unit in Los Alamitos, seven miles away. Last February, the Los Alamitos store moved half a block to a 1,750 square foot location. And last June, the first store also moved half a block, to its present 3,600 square foot location, which includes a service center. A third store is being planned.

EARL PAIGE

(Next: inside the Diedrichs' movie and video game rental club plan.)

Oklahoma Stores Branching Out

• Continued from page 23

to King out of the blue) was originally called Wild Willies Discount Records & Tapes. "Music is still the main attraction. Both stores are influenced heavily by Oklahoma City radio: KATT-FM pretty well dominates in AOR. It seems all the other Oklahoma stations went country—a genre that accounts for only about 30% of Wild Willies' volume, with rock accounting for 60% and the rest divided among r&b, jazz and classical. "Our added space will allow me to put in more jazz and classical," Jacobs notes.

Jacobs stocks all the singles on Billboard's Hot 100, going off \$1.99 list to \$1.69. "We'll go 20s to 50s on key hits. "Swingin'" by John Anderson will be 50 deep." Oldies sell for \$1.99; four or more singles at one purchase are \$1.50 each.

LPs and cassettes are specialia as new releases at \$5.99 on \$8.99 list for two weeks. "We feature a rack up front of 21 titles. Then they go back in stock at \$7.97."

Whereas King leans more heavily on print advertising, Jacobs tends to radio. In fact, he says that he considers secondary radio a good buy that retailers often forget. He uses 60-second spots for \$8 on KHME-FM, a new Duncan top 40 outlet, for a regular Saturday night tracking show ("We don't play one side uninterrupted, though"). He also buys time on hard rocker KRHD-FM, also in Duncan, typically buying 30-second spots one week a month.

KFYE Fresno On Satellite

• Continued from page 16

"We've developed some localized things—time and temp. even current weather—and you really can't tell we're on the network," adds Purcell. "An interesting thing about that is that Mark Cardonella, who used to do afternoons locally, now does afternoons on the network. And yesterday afternoon when he hit the air, the switchboard immediately lit up with calls from listeners saying 'Welcome back!'"

Y94 morning man Nick Ryan will continue in that capacity, his slot being the only non-network one at the station. Frank Rodriguez, who had been the 6 to 10 p.m. jock, remains as production director, and Mike Berlak continues as PD. All other staffers will exit.

Lyricist John Bettis Sees Better Times For Writers

• Continued from page 34

graphic, almost cinemagraphic lyrics these days."

One example is Michael Jackson's "Human Nature," which Bettis co-wrote with Steve Porcaro. "Just going down to watch Michael Jackson sing one of my songs improved me as a lyricist," Bettis says. "He showed me the power of rhythm in a lyric. Working with Michael Clark as a composer also brought out the rhythm in me—not so much the strutting rhythm of Michael Jackson but the snake groove that helps sell records."

As a result of all this activity, Bettis notes: "It's one of the most exciting periods lyrically for me. I have more ideas right now than I can put on paper, which is a wonderful feeling."

Bettis acknowledges that it was not ever thus. "I had a real bad period from '78 into '80 when I was just

rehashing old ideas. I was faking it, and I love what I do too much to fake it. I almost quit writing at one point. I packed up and went away for a few months, and when I came back, things fell into place."

Bettis and Richard Carpenter plan to continue collaborating, perhaps on a stage musical, an idea they've been kicking around for years. "I think things happen when you're ready for them to happen," Bettis says. "To live up to my end of the bargain, I needed to have more self-confidence. Now I'm a bit more seasoned and confident as a writer: before, I would always have been compensating."

Bettis has also recently broken into writing for film with the song "Nights Are Forever," to be featured in the forthcoming Steven Spielberg production "Twilight Zone." The song will be sung by Jennifer Warnes; the music was composed by Jerry Goldsmith.

Bubbling Under The Top LPs

- 201—**SOUNDTRACK**, The King Of Comedy, Warner Bros. 1-23765
- 202—**THE MEMBERS**, Uprhythm Downbeat, Arista AL 6605
- 203—**DAVE GRUSIN AND THE NEW YORK/LA. DREAM BAND**, Dave Grusin And The New York/LA. Dream Band, GRP A 1001
- 204—**SHAKATAK**, Invitations, Polydor 810068-1Y-1 (PolyGram)
- 205—**JACKI SORENSEN**, Jackie Sorensen's Aerobic Dancing, Lakeside LS 1-130005 (Mirus)
- 206—**SOUNDTRACK**, Gandhi, RCA ABL1-4557
- 207—**BLANCMANGE**, Happy Families, Island 90053 (Atco)
- 208—**DIVINYS**, Desperate, Epic BFV 41404
- 209—**MARSHALL TUCKER BAND**, Just Us, Warner Bros. 1-23803
- 210—**GARY MOORE**, Corridors Of Power, Mirage 90077 (Atco)

Bubbling Under The HOT 100

- 101—**RED SKIES**, The Fixx, MCA 52167
- 102—**ATOMIC DOG**, George Clinton, Capitol 5201
- 103—**DON'T RUN, K.C. and The Sunshine Band**, Epic 34-03688
- 104—**I EAT CANNIBALS**, Total Coello, Chrysalis 4-42669 (Epic)
- 105—**IMAGES OF HEAVEN**, Peter Goodwin, Polydor 810067-7 (PolyGram)
- 106—**WHERE EVERYBODY KNOWS YOUR NAME**, Gary Portnoy, Applause 106
- 107—**I JUST GOTTA HAVE YOU**, Kashif, Arista 1042
- 108—**WHAT DOES IT TAKE TO WIN YOUR LOVE**, Garland Jeffreys, Epic 34-03688
- 109—**LET'S GO TO BED**, The Cure, Sire 0-29689 (Warner Bros.)
- 110—**I CONFESS**, The English Beat, I.R.S. 70032 (A&M)

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Lifelines

Births

Girl, Emily Christine, to Jennifer and Steven Kenger, March 18 in Ann Arbor, Mich. He manages the Recordland store in the Westland Mall there.

★ ★ ★

Girl, Natalie Claire, to Jeannette and Pete Sears, March 23 in Marin, Calif. He is a member of Jefferson Starship. She is a songwriter for the group.

★ ★ ★

Boy, Jonathan Samuel, to Judy and Samuel Broadhead, Feb. 7 in Pasadena, Calif. He is executive vice president and general manager of KM Records in Burbank, Calif.

★ ★ ★

Boy, Jordan Leigh, to Bonnie-El-len and Harvey Rosen, Feb. 11 in New York. He is director of marketing research for CBS Records International.

★ ★ ★

Boy, Niles Paul, to Karen and Clyde Davis, March 3 in New York. He is director of the OPEC Record Pool in Wheatly Heights, N.Y.

Marriages

Gerald Hirigoyen to Queenie Taylor, March 27 in San Francisco. She is manager of the Old Waldorf and Kabuki clubs there.

★ ★ ★

Mark Maynard to Lacie Dykema, Feb. 19 in Nashville. He is a buyer for Central South Music there. She manages Sound Shop Records in Nashville.

Deaths

Walter Neiman, 57, of a heart ailment March 29 in Manhattan. The president and general manager of WQXR-AM-FM New York was a founding member of the Concert Music Broadcasters Assn. and a past officer of the New York Market Radio Broadcasters Assn. He is survived by his wife, Muriel, and two sons, Peter and Raymond.

★ ★ ★

Ranier Miedel, 46, music director and conductor of the Seattle Symphony, of cancer March 25 in Seattle. Born in West Germany, he was a cellist and conducted his final concert Jan. 13.

Chartbeat

• Continued from page 6

19. "Sugar Daddy," Jackson Five, Motown, 1972, #10.

20. "Beat It," solo, Epic, 1983, #10 and climbing.

Next in line, for those of you who just can't get enough: "Lovely One" (#12), "Little Bitty Pretty One" (#13), "I Am Love" (#15), "I Wanna Be Where You Are" (#16), "Lookin' Through The Windows" (#16), "Corner Of The Sky" (#18) and "Maybe Tomorrow" (#20).

If you don't have a few personal favorites in that list, you're reading the wrong column.

★ ★ ★

Foster Granted: Kenny Rogers & Sheena Easton's "We've Got Tonight" (Liberty) jumps to No. 1 on this week's country chart, representing the third jewel in producer David Foster's triple chart crown. Within the past eight months, Foster has also produced No. 1 pop and black singles. His recording of Jennifer Holliday's "And I Am Telling You I'm Not Going" headed the black chart for four weeks last summer; Chicago's "Hard To Say I'm Sorry," which he produced and co-

wrote, led the pop list for two weeks.

Foster thus becomes one of only a few producers in recent years to top all three of Billboard's key singles charts. As a separately billed producer, Lionel Richie has hit No. 1 country with Kenny Rogers' "Lady" and "I Don't Need You"; No. 1 black with his duet with Diana Ross, "Endless Love," and No. 1 pop with "Lady," "Endless Love," and his solo smash "Truly." And in 1975, Dennis Lambert & Brian Potter hit No. 1 pop and country with Glen Campbell's "Rhinestone Cowboy" and No. 1 black with Tavares' "It Only Takes A Minute."

Foster, incidentally, is already at work on his next hit. "She's A Beauty," which he produced for the Tubes, enters the Hot 100 this week at number 82.

★ ★ ★

Working Overtime: Men At Work's "Overkill" (Columbia) crashes onto the Hot 100 this week at 28, becoming the highest new entry since John Lennon's "Imagine" bowed at 20 in October, 1971. In the 12 years since that spectacular de-

but, three singles have popped onto the chart at number 29: the Bee Gees' "Tragedy," Paul McCartney & Stevie Wonder's "Ebony And Ivory" and Christopher Cross' "All Right."

"Imagine" never hit No. 1 (competition at the time was fierce from Cher and Isaac Hayes), but it still managed to reach a highly respectable number three. And "Tragedy" and "Ebony And Ivory" both made No. 1 with ease. But "All Right" didn't even crack the top 10: it peaked three weeks ago at 12.

And now Cross' album is experiencing a similar fate: it holds at number 11 for the fifth straight week. That hardly makes it a flop, but it certainly must be rated a surprise that the followup to the best-selling debut album in history (though Men At Work might by now be closing in on that title) is struggling to crack the top 10.

Michael Jackson and Cross sold roughly the same number of albums last time out (give or take a million), both artists were in between albums for three years, and both returned with immediately-added single hits. But from there on the consumer response has diverged dramatically.

DETAILS NOT DISCLOSED

RCA Stake In Arista Is Firmed

• Continued from page 1

understood, through June 30. Personal calls from Arista staffers will further amplify terms and conditions.

• Arista has told its distributors to instruct accounts that any Arista product they wish to return must be returned to the distributors, as long as they do not exceed returns percentages or time limitations. After Arista accepts the returns—covering a period of 12 months from the March 28 notification—all returns will be accepted at RCA facilities.

Loss Of Arista Angers Distributors

• Continued from page 1

an unbelievable situation, just dreadful," says Schwartz, who has issued a "call to arms" urging retailers, one-stops and racks to protest the terms of the transition (under which Arista's former distributors continue as the returns conduit for a year). He adds, "Let's see if anyone gives a damn."

Schwartz, who chairs NARM's independent distributors committee, says he feels strongly that RCA should accept responsibility for the return of Arista merchandise. He says that it's "unreasonable and unfair" to expect the label's former distributors to handle the transition, "especially in light of the job we did for them on their catalog and mid-line LPs."

Noting that RCA accepted Salsoul and A&M returns when those companies moved to its branch network, Schwartz says that the Arista indies are being "penalized, just so RCA can get its Arista goods on the street. And that philosophy is blatantly bad." Stressing that the Arista change had "nothing to do" with the performance of its distributors, he concludes that "the independents can't be eliminated. There will always be a niche for them."

Attempts to reach other Arista distributors were unavailing at press-time.

As for the RCA/Arista ties, they are subject to approval by the Justice Department under guidelines set by the Hart-Scott-Rodino Act. A feature of the act allows companies in competition with another entity to comment on whether they feel such arrangements are anti-competitive. If no such comment is made 30 days following RCA's mandatory filing with the Justice Department, the federal unit is required to decide the issue without further delay. Awaiting a Justice Department decision, Arista would appear to be protecting itself with continuing sales to indies.

Arista, acquired several years ago by Bertelsmann's Ariola Records Group from Columbia Pictures Industries, brings into the RCA/A&M & Associated Label distribution camp such current best-selling acts as Barry Manilow, Dionne Warwick, Ray Parker Jr., the Thompson Twins, Melissa Manchester and Heaven 17, among others.

According to Bertelsmann, a huge German communications company, Arista showed a loss of about \$12 million on sales of about \$54 million in the fiscal year ending June 30, 1982 (separate story, page 7). According to informed sources, the RCA deal does not involve rights to Arista Music, the hot music publishing wing of the label, or pressing/duplication rights through RCA. Whether RCA obtains international licensing rights to the label could not be learned.

In recent months, Arista has countered rumors of an impending move to branch distribution, with heated denials. The label admitted at one point that such talk had seriously dented purchases of its product by distributors. But ordering was said to have returned to normal following personal messages addressed to the concerns of distributors (Billboard, Feb. 5). Davis himself issued a statement to the trade declaring that no discussions were being held with RCA relating to a distribution tie (Billboard, Feb. 12).

Speaking through a prepared announcement of the deal by RCA president Bob Summer and Ariola president Monti Lueftner, Davis

commented, "As the industry changes, we have been looking into means by which we can continue to develop as a trend-setting viable company in the prerecorded music industry. The agreement with RCA will afford us the opportunity to maintain growth while remaining independent in terms of structure and style..."

The announcement did not specify RCA's percentage stake in Arista, although it is widely held to be a 50/50 split. An RCA spokesman notes, however, that the deal "is so complex that it's difficult to put a number on it."

Trade Ponders Pickwick's Fate

• Continued from page 1

be open for business next week, he said, stressing that last week's action in no way impacted on Pickwick's Rack Services wing.

During the week, confusion over the intentions of Pickwick was compounded by its alleged failure to respond to label queries as to their status with the distributor. Some labels initiated emergency action to shift delivery of product to retailers through other distribution facilities.

The head of one of the largest labels carried by Pickwick says his efforts to reach anyone at the facility were unproductive until he called Frank Connor, president of American Can. It was only then that a response was received; that response, however, failed to assure him of a full resumption of distribution services.

A key executive within Pickwick describes the week as "devastating," with employees throughout the distribution facility unsure of what steps would be taken.

Pickwick's prime distribution centers in Dallas, Atlanta and Los Angeles, plus its sales offices in six other cities, were affected by the closure. The company's Minneapolis distribution facility was closed several weeks ago.

APRIL 9, 1983, BILLBOARD

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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart
1	16	1	MICHAEL JACKSON Thriller Epic QE 38112		▲		BLP 1	44	3	3	PETE TOWNSHEND Scoop Atco 90063	WEA		8.98		72	70	49	JOHN COUGAR American Fool Riva/Mercury RVL-7501 (Polygram)	POL	▲	8.98	
2	8	8	JOURNEY Frontiers Columbia QC 38504	CBS				38	16	16	NIGHT RANGER Dawn Patrol Boardwalk NB 33259-1	IND		8.98		96	2	2	THE TUBES Outside/Inside Capitol ST-12260	CAP		8.98	
3	24	24	DARYL HALL & JOHN OATES H2O RCA AFL1-4383	RCA	▲	8.98	BLP 8	42	22	22	THE ENGLISH BEAT Special Beat Service I.R.S. SP 70032 (A&M)	RCA		8.98		77	56	56	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS	▲		CLP 4
4	41	41	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	▲		BLP 38	40	9	9	ANGELA BOFILL Too Tough Arista AL 9616	IND		8.98	BLP 6	79	5	5	GEORGE WINSTON December Windham Hill C-1025	IND		8.98	
5	4	4	STYX Kilroy Was Here A&M SP 3734	RCA	●		8.98	43	22	22	FRIDA Something's Going On Atlantic 80018-1	WEA		8.98		76	76	29	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL	●	8.98	
6	45	45	DURAN DURAN Rio Capitol ST-12211	CAP	●	8.98		45	5	5	AFTER THE FIRE ATF Epic FE 38282	CBS			BLP 23	82	3	3	MOLLY HATCHET No Guts No Glory Epic FE 38429	CBS			
7	25	25	LIONEL RICHIE Lionel Richie Motown 6007 ML	IND	▲	8.98	BLP 2	43	41	16	FOREIGNER Records Atlantic 80999	WEA	●	8.98		78	74	9	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	CBS			CLP 1
8	51	51	TOTO Toto IV Columbia FC 37728	CBS	▲			55	4	4	THOMAS DOLBY The Golden Age Of Wireless Capitol ST 12271	CAP		8.98		83	4	4	MODERN ENGLISH After The Snow Sire I-23821 (Warner Bros.)	WEA		8.98	
9	10	10	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	●	8.98		46	13	13	WALL OF VOODOO Call Of The West I.R.S. SP-70026	A&M		8.98		80	81	24	DIONNE WARWICK Heartbreaker Arista AL 9609	IND		8.98	BLP 41
10	10	13	BOB SEGER AND THE SILVER BULLET BAND The Distance Capitol ST 12254	CAP	▲	8.98		48	9	9	DEBARGE All This Love Gordy 6012 GL (Motown)	IND		8.98	BLP 3	81	78	19	LITTLE RIVER BAND Greatest Hits Capitol ST 12247	CAP		8.98	
11	11	8	CHRISTOPHER CROSS Another Page Warner Bros. 1-23757	WEA	▲	8.98	BLP 75	49	21	21	MARVIN GAYE Midnight Love Columbia FC 38197	CBS			BLP 23	82	59	9	DAZZ BAND On The One Motown 6031 ML	IND		8.98	BLP 12
12	5	5	EARTH, WIND & FIRE Powerlight Columbia TC 38367	CBS	▲		BLP 4	51	7	7	MELISSA MANCHESTER Greatest Hits Arista AL 9611	IND		8.98		88	3	3	THE RAMONES Subterranean Jungle Sire I-23800 (Warner Bros.)	WEA		8.98	
13	13	41	STRAY CATS Built For Speed EMI-America ST-17070	CAP	▲	8.98		56	17	17	GEORGE CLINTON Computer Games Capitol ST 12246	CAP		8.98	BLP 3	84	86	27	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA	▲	8.98	
14	14	14	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS			BLP 32	50	50	29	KENNY LOGGINS High Adventure Columbia TC 38127	CBS	●			85	87	57	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 2
15	46	46	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲			54	7	7	OAK RIDGE BOYS American Made MCA MCA 5390	MCA		8.98	CLP 5	86	71	14	MUSICAL YOUTH The Youth Of Today MCA MCA 5389	MCA		8.98	BLP 25
16	16	8	ERIC CLAPTON Money And Cigarettes Warner Bros./Duck 1-23773	WEA		8.98		64	4	4	WILLIE NELSON Tougher Than Leather Columbia QC 38248	CBS			CLP 15	87	75	26	LUTHER VANDROSS Forever, For Always, For Love Epic FE 38235	CBS	▲		BLP 14
18	16	16	SAMMY HAGAR Three Lock Box Geffen GHS 2021 (Warner Bros.)	WEA	▲	8.98		53	47	26	BILLY JOEL The Nylon Curtain Columbia TC 38200	CBS	▲			98	2	2	JULIO IGLESIAS Julio Columbia FC38640	CBS			
22	3	3	ALABAMA The Closer You Get RCA AHL1-4663	RCA		8.98	CLP 4	58	11	11	SCANDAL Scandal Columbia FC 38194	CBS				89	80	22	SUPERTRAMP Famous Last Words A&M SP 3732	RCA	●	8.98	
21	9	9	DEXYS MIDNIGHT RUNNERS Too-Rye-Ay Mercury SRM-1-4069 (Polygram)	POL		8.98		55	24	29	ABC The Lexicon Of Love Mercury SRM-1-4059 (Polygram)	POL		8.98		90	91	36	BILLY SQUIER Emotions In Motion Capitol ST 12217	CAP	▲	8.98	
20	10	10	THOMAS DOLBY Blinded By Science Capitol MLP 15007	CAP		5.98		63	2	2	WHISPERS Love For Love Solar 60216 (Elektra)	WEA		8.98	BLP 11	94	3	3	BOW WOW WOW When The Going Gets Tough, The Tough Get Going RCA AFL1-4570	RCA		8.98	
21	17	24	MISSING PERSONS Spring Session M Capitol ST 12228	CAP	●	8.98		57	57	44	GAP BAND Gap Band IV Total Experience TE-1-3001 (Polygram)	POL	▲	8.98	BLP 10	92	84	24	JEFFERSON STARSHIP Winds Of Change Grunt BXL1-4372 (RCA)	RCA		8.98	
35	4	4	U2 War Island 90067 (Atco)	WEA		8.98		62	5	5	DIRE STRAITS Twisting By The Pool Warner Bros. 0-29800	WEA		4.98		99	5	5	O'BRYAN You And I Capitol ST-12256	CAP		8.98	BLP 21
23	23	39	JOE JACKSON Night And Day A&M SP-4906	RCA	●	8.98		60	9	9	BARBRA STREISAND Memories Columbia TC 37678	CBS	▲			105	4	4	INXS Shabooh Shobah Atco 90072	WEA		8.98	
25	18	18	GOLDEN EARRING Cut 21 Records T 119004 (Polygram)	POL		8.98		61	22	22	PSYCHEDELIC FURS Forever Now Columbia FC 38261	CBS				95	85	18	GROVER WASHINGTON JR. The Best Is Yet To Come Elektra 60215	WEA		8.98	BLP 20
26	5	5	KENNY ROGERS We've Got Tonight Liberty LO 51143	CAP		8.98	CLP 14	62	39	25	SAGA Worlds Apart Portrait ARR 38246 (Epic)	CBS				97	97	74	WEATHER REPORT Procession Columbia FC 38427	CBS			BLP 101
27	11	11	TRUMP Never Surrender RCA AFL1-4382	RCA		8.98		63	52	23	ADAM ANT Friend Or Foe Epic ARE 38370	CBS	●			99	97	74	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲		
31	5	5	GREG KINN BAND Kihnspracy Beserkley 60224 (Elektra)	WEA		8.98		64	53	44	THE CLASH Combat Rock Epic FE 37689	CBS	▲			101	101	4	LAURA BRANIGAN Branigan 2 Atlantic 80052	WEA		8.98	
30	21	21	PRINCE 1999 Warner Bros. 1-23790	WEA	●	10.98	BLP 7	69	5	5	ULTRAVOX Quartet Chrysalis B6V 41394	CBS				99	89	12	NEIL YOUNG Trans Geffen GHS 2018 (Warner Bros.)	WEA		8.98	
30	19	20	PHIL COLLINS Hello, I Must Be Going Atlantic 80035-1	WEA	●	8.98		66	66	10	RED RIDER Neruda Capitol ST 12226	CAP		8.98		107	17	17	BARRY MANILOW Here Comes The Night Arista AL 9610	IND	●	8.98	
32	8	8	BERLIN Pleasure Victim Geffen GHS 2036	WEA		6.98		67	67	8	DURAN DURAN Duran Duran Capitol ST-12158	CAP		8.98		101	92	10	BLACK SABBATH Live Evil Warner Bros. 1-23742	WEA		11.98	
33	21	21	TOM PETTY AND THE HEARTBREAKERS Long After Dark Backstreet/MCA BSR 5360	MCA	●	8.98		68	68	9	HEAVEN 17 Heaven 17 Arista AL 6606	IND		6.98		102	129	3	PLANET P Planet P Geffen GHS 4000 (Warner Bros.)	WEA		6.98	
37	8	8	BRYAN ADAMS Cuts Like A Knife A&M SP-6 4919	RCA		6.98		72	8	8	SIMPLE MINDS New Gold Dreams A&M SP-6 4928	RCA		8.98		103	103	88	JOURNEY Escape Columbia TC 37408	CBS	▲		
34	7	7	THOMPSON TWINS Side Kicks Arista AL 6607	IND		6.98		70	65	14	VANDENBERG Vandenberg Atco 90005	WEA		8.98		104	90	14	SQUEEZE Singles 45's and Under A&M SP 4922	RCA		8.98	
35	29	21	PAT BENATAR Get Nervous Chrysalis FV-41396	CBS	▲	8.98		73	22	22	DAN FOGELBERG Greatest Hits Full Moon/Epic FE 38308	CBS	●			105	95	9	RANDY NEWMAN Trouble In Paradise Warner Bros. 1-23755	WEA		8.98	
36	36	18	PATTI AUSTIN Every Home Should Have One Quest 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 9, 1983, BILLBOARD

Market Quotations

As of closing, Mar. 29, 1983

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1%	3/4	Altec Corporation	—	105	1 1/2	1 1/4	1 1/4	— 1/4
65 1/2	48 3/4	ABC	11	2201	61 1/2	60 3/4	61	+ 1/4
35 1/2	30 1/2	American Can	—	265	34 1/2	34	34	Unch.
12 1/2	8 1/2	Automatic Radio	9	37	11 1/2	11 1/2	11 1/2	Unch.
69 1/2	55	CBS	16	127	68 1/2	68	68 1/2	— 1/4
28 1/2	16 1/2	Coleco	12	771	25 1/2	21 3/4	23 1/4	+ 1/4
9 1/2	6 1/4	Craig Corporation	16	41	8 1/2	8 1/2	8 1/2	Unch.
78 1/2	60 1/2	Disney, Walt	25	895	78	77 1/2	77 1/2	+ 1/4
5 1/2	3 1/2	Electrosound Group	—	72	4 1/4	4 1/4	4 1/4	Unch.
27	16 1/4	Gulf + Western	11	1013	24 1/2	24 1/2	24 1/2	Unch.
28	18	Handleman	14	337	28 1/2	27 1/2	28	+ 1/4
5 1/2	3 1/4	Integrity Entertainment	15	38	5 1/2	5 1/2	5 1/2	+ 1/4
9 1/2	6	K-tel	33	3	8 1/2	8 1/2	8 1/2	Unch.
62 1/2	47 1/2	Matsushita Electronics	14	176	55 1/2	55 1/2	55 1/2	+ 3/4
16 1/2	11 1/2	Mattel	6	1244	11 1/2	11 1/2	11 1/2	— 1/4
42 1/2	16 1/2	MCA	9	762	36 1/2	36 1/2	36 1/2	+ 1/4
82 1/2	72 1/2	3M	14	1032	79 1/2	78 1/2	78 1/2	— 3/4
116 1/2	82	Motorola	23	1231	108 1/2	107 1/2	108	+ 1/4
63 1/2	47	No. American Phillips	11	321	62 1/2	61 1/2	61 1/2	— 3/4
15 1/2	5 1/2	Oroxo Corporation	—	207	7 1/2	6 1/2	7 1/2	+ 3/4
21 1/2	18	Pioneer Electronics	—	—	—	—	20 1/4	Unch.
26 1/2	13 1/4	RCA	12	14464	26 1/2	24 1/4	25	— 1/4
15 1/2	12 1/2	Sony	11	2217	14 1/2	14 1/2	14 1/2	Unch.
31 1/2	25 1/2	Storer Broadcasting	51	471	29 1/2	29 1/2	29 1/2	+ 1/4
4 1/2	2 1/2	Superscope	—	33	3 1/2	3 1/4	3 1/2	+ 1/4
47 1/2	38	Taft Broadcasting	12	63	47 1/2	47	47 1/2	+ 1/2
35 1/4	27 1/4	Warner Communications	7	2909	29 1/2	28 1/2	28 1/2	Unch.

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/4	1 1/4	Koss Corp.	2900	4 1/2	4 1/2
Certron Corp. Data	34,200	2-15/16	3-1/16	Josephon Int'l	1200	15 1/2	16
Packaging	100	10 1/2	11 1/4	Recoton	40	9 1/2	10 1/4
				Schwartz Bros.	—	2 1/4	3

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

Executive Turntable

• Continued from page 4

Publishing

Indigo Music Corp. has named **Lawrence Broderick** director of international sales and distribution in Nashville and **Robert Ciotti** director of special projects in New York.

Related Fields

KM Records, a custom presser based in Burbank, Calif., has named **Samuel Broadhead** executive vice president and general manager. He is a former vice president of Allied Record Co. in Los Angeles and has been active as a record business consultant. . . . **Lawrence Hilford**, president and chief executive officer of CBS/Fox Video, has been elected chairman of the RIAA/Video Council. . . . **Dave Burgess** has been appointed executive vice president and general manager, and **Dave Luna** and **Bob Campbell** have been appointed professional managers for the newly formed Merit Music Corp. in Nashville. . . . **Paul Clements** has been named director of concert production for Radio City Music Hall Productions in New York. . . . **Mike Hopkins** has been named vice president of promotions for Scott Sales Co. in Nashville. . . . **Ronnie Lippin** has joined Lippin & Grant in Los Angeles to head the public relations firm's music operations. . . . **Judy Newby** has joined Top Billing International as director of publicity and promotion in Nashville. . . . **Larry Kronen** has been upped to studio manager at Bear West Studios in San Francisco. . . . **Peter Jablow** has been named director of regional development for Capital Centre, Landover, Md.



Broadhead

Motown Benefit Concert A Smooth All-Star Bash

• Continued from page 6

eta, Charlene and the Commodores, while more extended segments were devoted to Stevie Wonder and Smokey Robinson.

Perhaps the only real disappointment came during the climactic appearance by an oddly distracted Diana Ross, whose portentous entrance from the back of the hall was undercut by an uneven version of "Ain't No Mountain High Enough" that was more vamp than song. A brief on-stage reunion with Cindy Birdsong and Mary Wilson found Ross and Wilson clashing rather than harmonizing.

And trade observers, too, will likely find a brief sermon by Dick Clark on Motown's place in modern music somewhat gratuitous. In overstating the label's prominence as "the first acknowledged black label" by suggesting that only white cover records ever found public acceptance for rhythm & blues prior to Gordy's arrival, the show's writers conveniently sidestepped the pioneering r&b crossover that put earlier labels like King, Chess and Atlantic on the map.

Those lapses can be easily forgiven—and in some cases, may well be rectified in the editing bay—when so much else was on target. With peaks such as Marvin Gaye's

wrenching version of "What's Goin' On" and the one-two punch of the Jackson 5 and a scorching Michael Jackson solo turn with "Billie Jean," it's reported NBC-TV may expand the original two-hour time allotment to three hours when the edited shows airs May 16.

Richard Pryor served as host, while Motown Productions' head, Suzanne dePasse, put her years with the label arm's artist development sector to use as executive producer. Director was Don Mischer; Suzanne Coston produced; Buz Kohan and Ruth Robinson wrote the script with dePasse, and Smokey Robinson was musical director.

SAM SUTHERLAND

Two Accused Of CBS Fraud

• Continued from page 6

never actually paid money which it did not owe. For manipulating the accounts, the pair allegedly received cash. Direct payments were also made to banks, restaurants and country clubs for payments of personal bills of the two, the indictment claims.

Named in the filing but not indicted were: Blanche Ayers, A&R Distributing, Knoxville; Norman Cooper, Philadelphia; Michael J. Spector, MJS, Miami and Atlanta; and Theodore Pousman and Marvin Lieber, Atlanta Record & Tape Surplus, Doraville, Ga.

Siner Explains MCA Changes

• Continued from page 4

grapevine for promising unknowns. And, in another reversal of the general direction seen at MCA in recent years, Siner reports he's open to new label identities within the label, which has consolidated acquisitions from owned or acquired subsidiaries (notably Blue Thumb, ABC, Dot and Infinity) under the MCA logo.

Siner says he's already completed negotiations with five new acts, and another five are in late stages of negotiation. Moreover, he says, he's nearing deals with three different major acts, the first of which he expects to announce as soon as next week. The newly-signed unknowns are DFX-2, November, Vienna, Four Eyes and the Lost Tropics.

"We're also sitting down now to review talent from the past year or so, and see what we missed—what acts did we really blow it with," Siner adds. Overall, he foresees a significant expansion in MCA's active artist roster, which he notes saw few additions until now, with more acts jettisoned than added.

Vanguard Cuts Budget Prices

NEW YORK—Vanguard Records has cut the suggested list price of its budget LP and cassette lines from \$5.98 to \$3.98 and will market this product on a direct basis to qualifying dealers.

Affected lines are Everyman, Cardinal and Historical Anthology of Music. The new policy, which became effective April 1, does not apply to any other Vanguard product.

Companies Unite For Promotion Of Compact Disc

• Continued from page 3

ganization, which will boost both the CD format and the overall industry transition toward digital audio, is a CD catalog to be unveiled at the upcoming Summer Consumer Electronics Show, scheduled for June 5-8 in Chicago. Included in the publication will be generic information on digital technology and the CD format in particular, along with listings for all available CD titles, to be grouped by label. A directory of firms affiliated with the Compact Disc Group will also be provided.

The new organization also plans to make copies of the catalog available to all interested companies in bulk at actual cost, for distribution to appropriate hardware and software retailers and mass merchandisers. The group expects to initially update the guide on a quarterly basis, beginning in September; at a later date, the catalog may be succeeded by a monthly newsletter.

Firms represented at the New Jersey meeting, hosted by Sony, and the Burbank conference, hosted by Warner Bros. Records, included A&M, Capitol, CBS, Chrysalis, M&K/Real Time Records, Mobile Fidelity Sound Lab, MCA, Motown, PolyGram, Soundstream, Telarc, Warner Communications Records Group and WEA Corp. From the hardware camp, companies included Denon America, Hitachi, Kenwood, Kyocera/Cybernet, North American Philips Consumer Electronics/Magnavox, Onkyo, Pioneer, Sansui, Sharp, Sony and Toshiba.

NARM was represented by Stu Schwartz, president of Harmony Hut and Schwartz Bros.; Lou Fogelman and David Berkowitz of Show Industries/Music Plus; and Licorice Pizza marketing vice president Lee Cohen.

Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

April 5, **9th Annual Juno Awards** telecast, Toronto Hilton Harbour Castle Convention Centre.

April 5, **American Marketing Assn.** conference, Chicago Downtown Marriott.

April 7, **The Economics of Cable TV** seminar, Park Lane Hotel, New York.

April 10-13, **National Assn. of Broadcasters** convention, Las Vegas Convention Center.

April 10-13, **Gospel Music Week**, Opryland Hotel, Nashville.

April 10-13, **Gospel Music Assn.** board meeting, Opryland Hotel, Nashville.

April 11, **Women in Communications** 13th annual Matrix Awards, Waldorf-Astoria, New York.

April 13, **Gospel Music Assn.** Dove awards show, Opryland Hotel, Nashville.

April 10-14, **National Assn. of Record Merchandisers**, Fontainebleau Hilton, Miami Beach.

April 16, **7th Atlanta Independent Film & Video** music seminar, Colony Square Hotel, Atlanta.

April 16-17, **American Public Radio Network** first national conference, Radisson Plaza Hotel, St. Paul, Minn.

April 17-21, **National Public Radio** convention, Hyatt Regency, Minneapolis.

April 18-20, **Billboard's Video Games** conference, Westin Miyako Hotel, San Francisco.

April 18-20, **Circuit Technology '83**, Kensington Exhibition Centre, London.

April 19, 18th annual **National Magazine Awards** presentation, Waldorf-Astoria, New York.

April 19-21, **Electronics/ECIP Show**, Barbican Centre, London.

April 19-21, **Fibre Optics Exhibition and Conference**, Barbican Centre, London.

April 23-24, **National Kidney Foundation Country Music Festival**, Nashville.

April 24, **Arthritis Foundation** national telethon via satellite from Opryland, Nashville.

April 27, **Songwriters Guild AG-GIE Awards**, Directors Guild, Los Angeles.

★ ★ ★

May 3-6, **Billboard's International Music Industry Conference (IMIC)**, Alvor Praia Hote, The Algarve, Portugal.

May 4-6, **Frost & Sullivan's** annual computer graphics conference, Del Coronado Hotel, San Diego.

May 4-7, **American Women In Radio & Television** conference, Royal York Hotel, Toronto.

May 7, **Boston Rock Music Seminar**, Spit/Metro Complex, Boston.

May 8-11, **International Television Assn.** annual conference, Royal York Hotel, Toronto.

May 8-11, **International Television Assn.** 15th annual conference, Royal Oak Hotel, Toronto.

May 9, **Academy Of Country Music** awards show, Knotts Berry Farm, Buena Park, Calif.

May 10-12, **International Satellite & Cable TV** conference & exhibition, Wembley Conference Centre, London.

May 11-13, 6th annual **Muscle Shoals Music Assn.** Records and Producers Seminar, Joe Wheeler State Resort, Rogersville, Ala.

May 13-14, **Broadcast Communications** conference, Sheraton Airport Hotel, Kansas City.

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The Algarve, Portugal May 3-6, 1983

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TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP Cassettes 8-Track	Black LP/Country LP Chart
106	109	22	THE FIXX Shattered Room MCA MCA 5345	MCA		8.98	
107	111	3	MARIANNE FAITHFULL A Child's Adventure Island 90066 (Atco)	WEA		8.98	
108	93	7	SOFT CELL The Art Of Falling Apart Sire 1-23769 (Warner Bros.)	WEA		8.98	
109	110	37	KENNY ROGERS Greatest Hits Liberty L00 1072	CAP	▲	8.98	CLP 37
110	NEW ENTRY		JOHN ANDERSON Wild & Blue Warner Bros. 1-23721	WEA		8.98	
111	119	2	PHIL COLLINS Face Value Atlantic 16029	WEA	●	8.98	
112	117	462	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP	●	8.98	
113	113	7	COMPLETE ORIGINAL BROADWAY CAST Cats Geffen 26H52031 (Warner Bros.)	WEA		10.98	
114	121	3	ROBERT HAZARD Robert Hazard RCA MXL 1 8500	RCA		5.98	
115	115	26	DIRE STRAITS Love Over Gold Warner Bros. 1-23728	WEA		8.98	
116	132	5	THE SYSTEM Sweat Mirage 90062 (Atco)	WEA		8.98	BLP 17
117	120	82	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS	▲		CLP 17
118	124	3	THE CARPENTERS The Singles 1969-1973 A&M SP 3601	RCA	●	8.98	
119	116	87	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	6.98	
120	153	3	THE KIDS FROM FAME Fame—Live RCA AFL 1 4674	RCA		8.98	
121	NEW ENTRY		ROXY MUSIC The High Road Warner Bros. 1-23808	WEA		8.98	
122	118	17	RAY PARKER, JR. Greatest Hits Arista AL 9612	IND		8.98	BLP 36
123	102	32	DON HENLEY I Can't Stand Still Elektra E1 60048	WEA	●	8.98	
124	100	11	SMOKEY ROBINSON Touch The Sky Tamil 60301L (Motown)	IND		8.98	BLP 19
125	125	39	FLEETWOOD MAC Mirage Warner Bros. 1-23607	WEA	▲	8.98	
126	127	26	NEIL DIAMOND Heartlight Columbia TC 38359	CBS	▲		
127	137	7	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS			
128	128	107	ALABAMA Feels So Right RCA AHL 1-3930	RCA	▲	8.98	CLP 13
129	139	2	NICK LOWE The Abominable Showman Columbia FC38589				
130	140	22	HANK WILLIAMS JR. Greatest Hits Elektra Curb 1 60193	WEA		8.98	CLP 12
131	136	7	SELECTIONS FROM THE ORIGINAL BROADWAY CAST Cats Geffen GHS 2026 (Warner Bros.)	WEA		8.98	
132	138	5	STEVE ARRINGTON'S HALL OF FAME Steve Arrington's Hall Of Fame 1 Atlantic 80049	WEA		8.98	BLP 15
133	134	21	THE BAR-KAYS Proposition Mercury SRM-1 4065 (Polygram)	POL		8.98	BLP 18
134	141	3	JON BUTCHER AXIS Jon Butcher Axis Polydor 81006910 (PolyGram)	POL		6.98	
135	104	17	ABBA The Singles Atlantic 80036	WEA		11.98	
136	106	38	JUDAS PRIEST Screaming For Vengeance Columbia FC 38160	CBS	●		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP Cassettes 8-Track	Black LP/Country LP Chart
137	108	18	GRACE JONES Living My Life Island 90018 (Atco)	WEA		8.98	BLP 45
138	112	21	JANET JACKSON Janet Jackson A&M SP 4907	RCA		6.98	BLP 29
139	146	3	THE CALL Modern Romans Mercury 4228103071-M-1 (PolyGram)	POL		6.98	
140	114	23	EARL KLUGH/BOB JAMES Two Of A Kind Capitol ST 12244	CAP		8.98	BLP 53
141	122	10	SCHON/HAMMER Here To Stay Columbia FC 38428	CBS			
142	123	19	COMMODORES All The Great Hits Motown 6028-M1	IND		8.98	BLP 42
143	148	28	YAZ Upstairs At Eric's Sire 1-23737 (Warner Bros.)	WEA		8.98	
144	144	7	SOUNDTRACK Tootsie Warner Bros. 1-23781	WEA		8.98	
145	176	2	CHAMPAIGN Modern Heart Columbia FC28384				BLP 30
146	149	26	PINK FLOYD The Wall Columbia PC2 36183	CBS	▲		
147	154	3	ECHO AND THE BUNNYMEN Porcupine Sire 1-23770 (Warner Bros.)	WEA		8.98	
148	147	24	DONALD FAGEN The Nightfly Warner Bros. 1-23696	WEA	●	8.98	
149	150	33	ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK Hooked On Classics II RCA AFL 1-4373	RCA	●	8.98	
150	NEW ENTRY		VAN MORRISON The Inarticulate Speech Of The Heart Warner Bros. 1-23802	WEA		8.98	
151	126	9	LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA Hooked On Swing 2 RCA AFL 1 4589	RCA		8.98	
152	152	29	LAURA BRANIGAN Branigan Atlantic SD 19289	WEA		8.98	
153	130	26	LINDA RONSTADT Get Closer Asylum 60185 (Elektra)	WEA	●	8.98	
154	131	18	OZZY OSBOURNE Speak Of The Devil Jet 2X2 38350 (Epic)	CBS	●		
155	NEW ENTRY		KASHIF Kashif Arista AL 9620	IND		8.98	BLP 33
156	133	13	KRIS, WILLIE, DOLLY AND BRENDA The Winning Hand Monument JWG 38339	CBS		11.98	CLP 7
157	159	29	THE WHO It's Hard Warner Bros. 1-23731	WEA	●	8.98	
158	158	40	EDDIE MONEY No Control Columbia FC 37960	CBS	●		
159	164	4	THE TEMPTATIONS Surface Thrills Gordy 6032 GI (Motown)	IND		8.98	BLP 26
160	135	28	RUSH Signals Mercury SRM-1 4063 (Polygram)	POL	▲	8.98	
161	165	29	THE TIME What Time Is It? Warner Bros. 1-23701	WEA	●	8.98	BLP 41
162	162	28	PETER GABRIEL Security Geffen GHS 2011 (Warner Bros.)	WEA		8.98	
163	163	19	PEABO BRYSON Don't Play With Fire Capitol ST 12241	CAP		8.98	BLP 23
164	142	54	ASIA Asia Geffen GHR 2008 (Warner Bros.)	WEA	▲	8.98	
165	143	23	EDDIE RABBITT Radio Romance Elektra E1 60160	WEA		8.98	CLP 20
166	145	47	A FLOCK OF SEAGULLS A Flock Of Seagulls Jive Arista VA 66000	IND	●	6.98	
167	167	39	CROSBY, STILLS AND NASH Daylight Again Atlantic SD 19360	WEA	▲	8.98	
168	168	4	SYLVESTER All I Need Megatone M 1005	IND		8.98	BLP 49

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP Cassettes 8-Track	Black LP/Country LP Chart
169	169	25	TONI BASIL Word Of Mouth Radiochoice/Virgin/Chrysalis FV 41410	CBS	●		
170	177	5	PETER ALLEN Not The Boy Next Door Arista AL 9613	IND		8.98	
171	180	2	ROBIN WILLIAMS Throbbing Python of Love Mercury 422811150 1-M 1 (PolyGram)	POL		8.98	
172	151	19	CON FUNK SHUN To The Max Mercury SRM 1 4067 (Polygram)	POL		8.98	BLP 13
173	155	31	EVELYN KING Get Loose RCA AFL 1 4337	RCA	●	8.98	BLP 28
174	181	2	CHANGE This Is Your Time RCA Atlantic 80053	WEA		8.98	BLP 44
175	NEW ENTRY		CHRIS DEBURGH The Getaway A&M SF 4929	RCA		8.98	
176	182	3	ART IN AMERICA Art In America Pavilion BF2 38517 (Epic)	CBS			
177	NEW ENTRY		KING SUNNY ADE Ju Ju Music Mango MLP 9712 (Island)	WEA		8.98	
178	NEW ENTRY		MICHAEL SCHENKER Assault Attack Chrysalis 41393 (Epic)	CBS			
179	179	104	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	CBS	▲		
180	183	28	VANITY 6 Vanity 6 Warner Bros. 1-23716	WEA		8.98	BLP 37
181	190	2	TONY CAREY Tony Carey Rocshire RSR 0001	IND		8.98	
182	NEW ENTRY		LOU REED Legendary Hearts RCA AFL 1 4568	RCA		8.98	
183	NEW ENTRY		THE JAM Beat Surrender Polydor 810751 1 (PolyGram)	POL		5.98	
184	185	11	BOB SEGER AND THE SILVER BULLET BAND Nine Tonight Capitol STBK 12182	CAP	▲	8.98	
185	191	3	FELONY The Fanatic Rock 'N' Roll BF2 38453 (Scotti Bros./Epic)	CBS			
186	156	5	MARTY BALIN Lucky EMI America ST-17088	CAP	●	8.98	
187	157	35	DONNA SUMMER Donna Summer Geffen GHS 2005 (Warner Bros.)	WEA		8.98	BLP 68
188	160	12	TODD RUNDGREN The Ever Popular Tortured Artist Effect Bearsville 1-23732 (Warner Bros.)	WEA		8.98	
189	NEW ENTRY		PLACIDO DOMINGO My Life For A Song Columbia FM 37799	CBS			
190	192	86	AL JARREAU Breakin' Away Warner Bros. BSK 3576	WEA	▲	8.98	
191	161	17	CHAKA KHAN Chaka Khan Warner Bros. 1-23729	WEA		8.98	BLP 22
192	166	12	CAROL HENSEL Carol Hensel's Exercise And Dance Program, Volume 3 Vintage VNI 30004 (Mirus)	IND		8.98	
193	193	22	NEIL DIAMOND The Jazz Singer Capitol SW 12120	CAP	▲	8.98	
194	194	73	OZZY OSBOURNE Diary Of A Madman Jet JZ 37492 (Epic)	CBS	▲		
195	170	102	BILLY SQUIER Don't Say No Capitol ST 12146	CAP	▲	8.98	
196	171	21	JONI MITCHELL Wild Things Run Fast Geffen GHS 2019 (Warner Bros.)	WEA		8.98	
197	172	19	THE J. GEILS BAND Showtime EMI America SD 17087	CAP	●	8.98	
198	175	11	BOB SEGER AND THE SILVER BULLET BAND Against The Wind Capitol S00-12041	CAP	▲	8.98	
199	178	51	JEFFREY OSBORNE Jeffrey Osborne A&M SP 4896	RCA	●	8.98	BLP 42
200	186	46	JUICE NEWTON Quiet Lies Capitol ST 12210	CAP	●	8.98	CLP 54

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	135
ABC	55
Bryan Adams	33
After The Fire	42
Ariana	18, 85, 128
Peter Allen	170
John Anderson	110
Adam Ant	63
Steve Arrington's Hall Of Fame	132
Art In America	176
Asia	164
Patti Austin	36
Marty Balin	186
Bar-Kays	133
Toni Basil	169
Pat Benatar	35
Berlin	31
Black Sabbath	101
Angeia Bofill	40
Bow Wow Wow	91
Laura Branigan	152, 98
Peabo Bryson	163
John Butcher Axis	134
Call	139
Tony Carey	181
Carpenters	118
Champaign	145
Change	174
Eric Clapton	16
Clash	64
George Clinton	49
Phil Collins	30, 111
Commodores	142
Con Funk Shun	172
Duran Duran	72
Crosby, Stills, & Nash	167
Christopher Cross	14
Culture Club	11
Dazz Band	82
Debarge	46
Chris Deburgh	175
Def Leppard	9, 76
Dexy's Midnight Runners	19
Dire Straits	126, 193
Thomas Dolby	59, 115
Placido Domingo	189
Duran Duran	6, 67
Earth, Wind, & Fire	12
Echo And The Bunnymen	147
Larry Elgart	151
English Beat	39
Donald Fagen	148
Marianne Faithfull	107
Felony	185
Fixx	106
Fleetwood Mac	125
Flock Of Seagulls	166
Dan Fogelberg	71
Jane Fona	15
Foreigner	43
Frida	41
Peter Gabriel	162
Gap Band	57
Marvin Gaye	47
J. Geils Band	197
Golden Earring	24
Sammy Hagar	17
Merle Haggard/Willie Nelson	78
Daryl Hall & John Oates	21
Robert Hazard	114
Heaven	17, 68
Don Henley	123
Carol Hensel	192
Julio Iglesias	88
Inxs	94
Janet Jackson	138
Joe Jackson	23
Michael Jackson	1, 127
Jam	183
Al Jarreau	190
Jefferson Starship	92
Billy Joel	53
Grace Jones	137
Journey	2, 103
Judas Priest	136
Kashif	155
Chaka Khan	191
Kids From Fame	120
Greg Kihn Band	27
Evelyn King	173
King Sunny Ade	177
Earl Klugh & Bob James	140
Kris, Willie, Dolly, and Brenda	156
Little River Band	81
Kenny Loggins	50
Loverboy	97
Nick Lowe	129
Melissa Manchester	48
Barry Manilow	100
Men At Work	4
Missing Persons	21
Joni Mitchell	196
Modern English	79
Eddie Money	158
Molly Hatchet	77
Van Morrison	150
Musical Youth	86
Willie Nelson	52, 74, 117
Randy Newman	105
Juice Newton	200
Olivia Newton-John	84
Stevie Nicks	119
Night Ranger	58
Oak Ridge Boys	31
O'Bryan	93
Ric Ocasek	58

Kashif	155
Chaka Khan	191
Kids From Fame	120
Greg Kihn Band	27
Evelyn King	173
King Sunny Ade	177
Earl Klugh & Bob James	140
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Billboard photo by Chris Walter

ROCK'N-RUN ROLLING—Mick Fleetwood and Christine McVie, center, are among the notables who gathered to kick off the first annual "ROCK'N-RUN," set for Sunday May 8 at UCLA. Fleetwood and McVie are set to perform at the event, along with Bonnie Raitt (not pictured). Also present are ROCK'N-RUN organizer Dennis Dunstan, right, and members of Jack Mack & the Heart Attack, which is also set to perform.

AUDIO CHAIN STORES EYED

Technics Maps CD Strategy

NEW YORK—Technics will focus its early Compact Disc player marketing strategy on the audio chain store, with initial shipments to dealers slated for "the end of May or early June." This approach positions Technics somewhere between introductory tactics adopted by Magnavox ("fashion" department stores) and Sony (high-end audio outlets), according to Paul Foschino, assistant merchandising manager.

Lack of a current tie with a software manufacturer, in contrast to Sony and Magnavox, is also likely to place Technics in a somewhat more deliberate expansion mode. Fos-

chino indicates. "We're looking at 1983 as a year for education and promotion," he says. "We expect to spend more money on CD this year than we will take in." Foschino ties the rate of expansion directly to the availability of software.

List price of Technics' CD player, manufactured by parent company Matsushita in Japan, will be in the area of \$1,000. Exact price and as marketing details are due for disclosure in mid-April. It's understood that about 50 dealers, chosen in part for their proximity to software outlets, will participate in early phases of the launch.

JUDGE ISSUES ORDER

Atari Distrib Move Blocked

ALEXANDRIA, Va.—Atari's attempt to drop its WEA distributors in favor of 40 independents around the country who would distribute its video games exclusively (Billboard, April 2) hit a roadblock here Monday (28) when U.S. District Court Judge Albert V. Bryan issued a temporary restraining order blocking the move.

In a suit brought by Parker Bros., a subsidiary of General Mills, Judge Bryan issued an order preventing Atari from forcing the distributors to drop competing brands of video

game software if they want to sell the Atari line. Atari gave the distributors until Thursday (31) to comply with its demand.

In its suit, Parker Bros. claims it lost \$15 million in orders in the last month, and \$2.2 million in three days alone because of Atari's pressure on the distributors. It also says that it is afraid of losing its creative staff because of cuts in its distribution.

Currently, Atari is said to control 40% of the home video game software market, while Parker Bros. has only 4%. Atari is owned by WEA.

—'I'D BE CRAZY TO LEAVE'

Yetnikoff To Stay At CBS

NEW YORK—Walter Yetnikoff, who has spent his entire 21-year career in the record industry at CBS, says he'll be staying on as president of the CBS/Records Group. In a statement issued Monday (28), Yetnikoff reacted to reports in the previous Saturday's edition of the New York Times that he was about to assume a position at MCA Records. That possibility was not denied by Yetnikoff in the Times story.

In his statement, Yetnikoff declared, "CBS Records is enjoying enormous success at this time—on a worldwide basis—and prospects for the balance of the year are tremendous. I am very pleased with the decision to stay where I am. I'd be crazy to leave."

According to a 1983 CBS proxy statement, Yetnikoff is employed by CBS as a senior executive under a contract that runs from Jan. 1, 1982 through Dec. 31, 1984 at an annual base salary of not less than \$275,000. For entering into this contract, CBS paid Yetnikoff a sum of \$150,000 in January, 1982.

Yetnikoff, a vice president of CBS Inc., received management compensation last year of \$578,471. This figure includes \$274,615 as base salary, \$284,052 as other payments of current remuneration and \$19,804 in directors' fees and retainers.

Inside Track

Après Arista, Le Deluge? The impact of RCA's acquisition of equity in Arista and a new distribution pact for that erstwhile indie is still being studied in several quarters, among them RCA's other indie-turned-major ally, A&M. Although top A&M brass declined comment on any significance of the Arista deal for the RCA/A&M distribution partnership, Track learned that A&M co-founder Jerry Moss huddled with MCA Inc. president Sid Sheinberg at midweek.

Sheinberg characterized the meeting as a distribution query when contacted Wednesday (30), and left the door open for similar talks—such as those with Arista itself, in fact, weeks prior to the RCA betrothal. "We're talking to anybody and everybody that can be good for us and our record operations," said Sheinberg. "And we'd obviously include (A&M) within that definition."

As for the reports on earlier MCA talks with Walter Yetnikoff as a possible replacement for the top Records Group post vacated by Gene Froelich, Sheinberg says no formal ("or informal, for that matter") search is on to fill that slot. Thus, MCA Records president Bob Siner and MCA Distributing chief Al Bergamo will continue to report directly to Sheinberg, who seconded Siner's intention to beef up the label's presence (separate story, page 4) by suggesting "full support is an understatement" for MCA corporate chiefs. As for Siner's newly opened checkbook for luring major acts, Sheinberg confirmed by cracking, "He'd better."

Has Capitol's retail arm picked up a number of new outlets from the Texas-based Mr. Music chain? As Track went to press, sources at Capitol were mum, awaiting the return of an ailing Dennis White, who, as president of Capitol Magnetics and the retail division, is said to have the inside track. But it's known that Western Merchandisers, which snared three units from the chain in 1981, was being outbid by Capitol for an undisclosed number of additional stores. It's also known Capitol was huddling with owner Harry Rosemarin and top executive Marvin Gerber over a possible deal that may have been delayed by Gerber's reluctance to unload the locations.

Oops: Apparently all is not so rosy in the financial picture for the Santa Monica-based Video Station stores (Billboard, April 2), following a new audit by the California State Board of Equalization, whose dunnings of dealers are already heating up the rumor mill (story, page 3). Chain president George Atkinson confirms that an overstatement of the firm's net worth—first slated at about \$1 million above its newly appraised value—stems largely from inventory valuation and tax use claims. Atkinson estimates the inventory of rental titles for the four units at about 50,000 units, with a use tax of 6.5%.

Spot checks of area retailers show many surprised by the board's move on such a high profile firm as Atkinson's. Meanwhile, coinciding with that situation are restructuring moves within the firm, as Video Station shifts its accounting to Ernst & Whinney and brings aboard veteran banker and management ace Gilberto Padilla as a board member, now serving as chief financial and operating officer. Padilla's arrival comes as Edward Atkinson, George's brother, resigns his top slot to assume a consultancy to the chain.

None of these developments is impeding other plans, however, including the opening of the fifth company-owned retail unit this week, shipment on its newest video movie title, and the discovery of about 30 new affiliates ("grandchildren we didn't know we had," in Atkinson's parlance) to bring the total national complement to about 500 locations.

On The Rebound: Give the national news media credit for making turnabout fair play, as recent hopeful estimates for sales increases trigger various tv and newspaper stories suggesting the trade's fortunes are improving. RCA's forecast of a 5% increase as well as CBS' crystal ball prospect of a 2% improvement were being widely quoted last week, while PolyGram advanced even more bullish statistics at midweek, claiming its sales thus far in 1983 are up 15% over what the company posted two years ago. Executives there are particularly encouraged because current momentum stems from a host of current acts, as compared to last year's more restricted success on the heels of just two albums, Vangelis' "Chariots Of Fire" soundtrack and the comedy romp by Bob & Doug McKenzie, "The Great White North."

Not So Fast: Rumors to the contrary, don't accept news of a pact between Geffen Records and the small but successful Windham Hill label as fait accompli. Although news that the Palo Alto, Calif. company would tie a deal was widespread last week, Windham Hill founder/artist Will Ackerman denied any agreement, while hinting a separate distribution pact with another branch titan was indeed under consideration. Until now a champion of independent distribution, Ackerman confined his feelings about the developments at his key distributor, Pickwick, by advising "Don't buy tin cans." ... **As for the Pickwick predicament (story, page one), any suspicions that distribution executives there knew more than they let on appear unfounded.** Track huddled with top Pickwick branch folk en route to the gala Motown

25th anniversary concert/supper/videotaping in Pasadena last Friday (25), and key managers had no inkling of the system's week-long shutdown, which began Monday (28).

Don't Flick Your Bic: Callers to Associated Distributors in Phoenix last Wednesday (30) needn't fear that staffers were playing hooky. Unanswered switchboard calls were the result of an emergency evacuation of the building, due to the threat of a liquid hydrogen gas explosion at a storage tank a few blocks away. Track stumbled on a lone staffer moments before the evacuation was complete, who filled us in on the peril. ... **Mea Culpa:** Track unwittingly gave short shrift to recent shifts at California Record Distributing in last week's mention of the indie firm's move to larger quarters in the Berkeley, Calif., Fantasy Records complex. That Bay Area expansion is only one facet of stepped-up operations for the firm and its founder, George Hocutt, according to several of his label clients. Seems the demise of Pacific Record & Tape had already attracted several new labels (although several of those mentioned last week were, in fact, already with CRD), and now that Pickwick's fortunes are clouded, Hocutt's waystations in Southern California, the Bay Area and Seattle position him as one of the strongest remaining indie entities on the Pacific Coast.

Turnaround: Has MTV surrendered to criticisms of its stance on video clips from black acts? Following the airing of Michael Jackson's "Billie Jean," the video music service has started promoting the "world premiere" of Jackson's "Beat It" clip, promised by MTV's VJs for April 1. In addition, MTV has reportedly accepted Grace Jones' "Demolition Man," her cover of the Police track, for future airing.

Meanwhile, back on Music Row, Mack Sanders, owner of the Mack Sanders Broadcasting chain and Nashville's KZ Country stations, is making a bid to purchase the Grand Ole Opry and WSM-AM/FM from American General, which acquired the properties last year as part of its purchase of the NLT Corp. Sanders says his offer is based on the feeling that "the Opry and WSM should be owned locally in Nashville." American General, based in Houston, has declined comment on whether it would consider splitting the two properties away from the sale of the Opryland U.S.A. and Opryland Hotel complex. ... Track erred last week. Atlanta businessman Kirby Kinman is angling for "Video Concert Hall," a cable tv production, rather than the Video Music Channel as reported.

PolyGram's test of its 12-volume "Musical Zodiac" series by the James Last Orchestra at the 60-store Asle chain in Seattle/Portland has been delayed until late April. It was originally set for February. ... The estate of the late Lee Hartstone, Warehouse Records/Integrity Entertainment founder, last week sold a major block of Integrity stock. The majority went to the company's new employee-ownership plan, approved shortly before the sale during a special meeting of Integrity's board. No price was disclosed, but Integrity president Lou Kwiker reported 656,500 of the 1,113,184 shares went to the plan, with the remainder sold to several officers. Among them were three new board members not employed by Integrity, George A. Smith, Donald E. Martin and Joel D. Tauber. Edited by SAM SUTHERLAND

Back Track

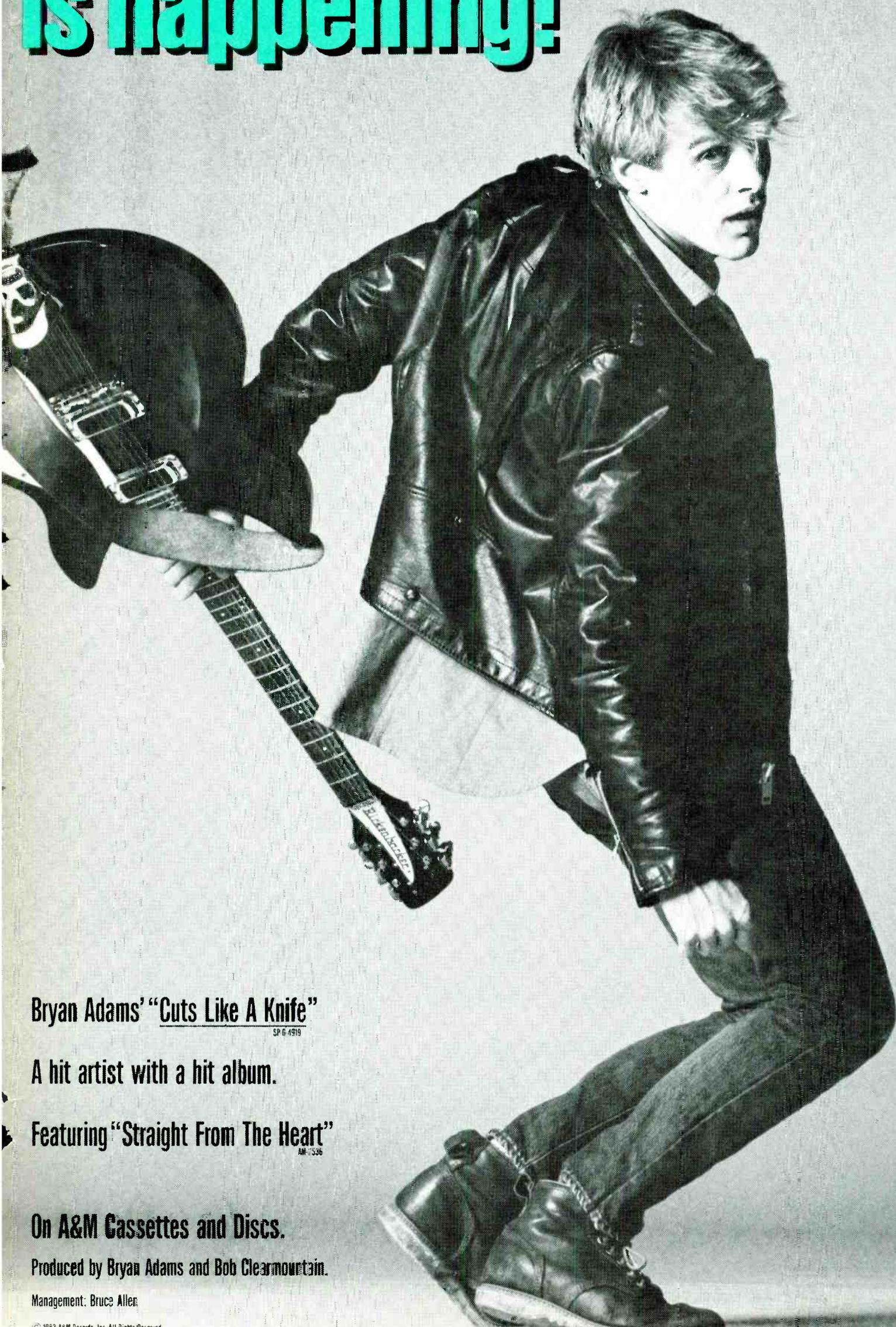
30 years ago this week: Billboard found out RCA was coming in September with Label X and an 89-cent single. ... **The Music Publishers' Contact Employees** won a new five-year pact. ... **Ralph Weinberg**, 57, the big southern gig promoter, died.

20 years ago this week: **The National Assn. of Broadcasters** convention called for development of a programming department. ... **Rackjobber Ed Mason and Jay Lasker** formed a new distributorship, **Angeles Enterprises**. ... **Ewart Abner** named **Randy Wood** to head **VeeJay's** new rack liaison wing. ... **Morrie Price** joined **MGM** as national sales manager. ... **Carl Davis** named a&r boss at **Okeh Records**. ... **Norm Weinstroer's Norman Distributing** merged with the **Hausfater's Roberts Distributing** in St. Louis. ... **Texas Ruby Fox** died at home in Nashville in a fire. ... **DJ Jack Gibson** quit radio after 14 years and opened the **Record Room** in Hometown Cincinnati.

10 years ago this week: **Atlantic Records** marked its 25th birthday. ... **Germany** reported a \$300 million volume in recorded product in 1972. ... **Jim Fogle** named to head **Dot Records**, while continuing at **Famous Music**. **Jack Hakim**, named national promo topper at **UA Records**. **Sterling Devers** made national operations manager for **UDC Distributing**. ... **Sam Trust** named president of **ATV Music** for North America. ... **Earl Scruggs and Lester Flatt** split. ... **Don Howard** joined **Adeline Landau's Artist Management** bookery in L.A.

BRYAN ADAMS

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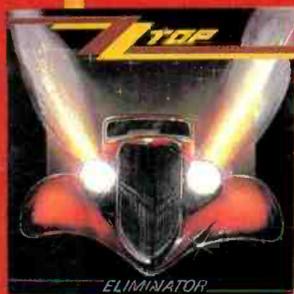
Produced by Bryan Adams and Bob Clearmountain.

Management: Bruce Allen.

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A SOUND
WHOSE TIME
HAS COME
HIGH-ENERGY
NEW MUSIC
ELIMINATOR
FEATURING
"GIMMIE ALL
YOUR LOVIN"
A POWERFUL BREAKTHROUGH
ALBUM DRIVEN BY
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The cassette: 4-23774
The 6x12: 9-23774

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