

VIDEO GAME CONFERENCE:
FULL COVERAGE INSIDE

Billboard

88th
YEAR

A Billboard Publication

The International Newsweekly Of Music & Home Entertainment

May 7, 1983 • \$3 (U.S.)

Market Share Seen Growing For Classics

By IS HOROWITZ

NEW YORK—Classics are contributing an increasing share of total record volume for key retail chains across the country, sparked largely by the continuing heavy demand for budget cassettes.

This appears to be the case for webs which have traditionally been committed to the repertoire, as well as for those which carry a marginal representation to satisfy a small sampling of their patronage.

At the same time, the shift in classical mix to favor budget and mid-line product, stemming from more noticeable consumer resistance to top-of-the-line prices, has some retailers worried over future prospects. Conditioning of the classical buyer to lower price expectations may inhibit purchases at price points that encourage new recording, they fear.

And for some, the golden promise

(Continued on page 55)

QUESTIONS ON AVAILABILITY, PRICING

Disk Dealers Eager For CD Role

By JOHN SIPPEL

LOS ANGELES—U.S. record/home entertainment retailers are looking to the Compact Disc to lend some excitement to the marketplace as it's introduced this year, although their evaluation of its sales impact is clouded by questions of software and hardware availability.

Important retail sources surveyed by Billboard unanimously express the highest hopes for the small, vir-

tually indestructible disk. A number also hope that hardware and software suppliers for CD will coordinate to the best marketing advantage.

CD packaging decision moves closer, page 3

Selected Western Merchandising stores have pretested CD with a Sony player brought back along with a good selection of varied

repertoire by retail president John Marmaduke from his November, 1982 Maxell-sponsored Japanese junket. Walter McNeer, retail executive vice president, says the almost-100-store chain has "floated" the unit and records to a number of stores.

"The customers' reaction brings the same questions we have. When is it coming? When will we be able to buy? What is the cost?" says

(Continued on page 26)

Video Distributors Join Dealers On 'Doctrine'

This story prepared by Earl Paige in Los Angeles and Bill Holland in Washington.

LOS ANGELES—A half-page advertisement in the April 28 Washington Post heated up the First Sale Doctrine battle last week. It marked the first time video specialty distributors had joined retailers in taking a stand on the issue against the motion picture studios.

The ad, which listed 17 distributors and 400 retailers, tied together a package of bills now working their way through Congress, and represented the first sign of a high-visibility position for the Video Software Dealers Assn. (VSDA).

The ad lists the address of the office of Frank Barnako, president of VSDA, who is based in McLean, Va. It also contains a phone number for the Home Recording Rights Coalition. The coalition, comprising numerous organizations and spearheaded by the Electronics Industries

(Continued on page 65)

NEW MCA RECORDS GROUP PRESIDENT

Azoff Looking Beyond Records

By PAUL GREIN

LOS ANGELES—In assuming the presidency of the MCA Records Group (see Executive Turntable, page 4), Irving Azoff is looking beyond records to all facets of home entertainment. "We're going to be in the music delivery business," Azoff says, "which means everything from records to cable to music publishing to merchandising to home video.

"A lot of people in the record business think of MCA in the narrow concept of just a record company. MCA in my opinion is the finest entertainment company in the world. I went to MCA because of what MCA Inc. means to me. The crown jewel has to be MCA Records—that has to be my priority—but you have to diversify these days."

Azoff, who will participate in all corporate activities as a vice presi-

dent of MCA Inc., hopes to spark a closer link between MCA Records and sister company Universal Pictures. "That's something that hasn't been done at MCA in a number of years," Azoff says. "Obviously, the picture company has been more successful than the record company; I need them (Universal) to help me build a record company."

"One of my greatest joys over the

(Continued on page 66)

- Inside Billboard -

• **WMAQ'S DAVE MARTIN** is to leave the Chicago station to become general manager of WLW/WSKS Cincinnati. Returning to the market after five years, he'll replace Bernie Kvale on the AM side, and Barry Hersh on WSKS. Radio, page 12.

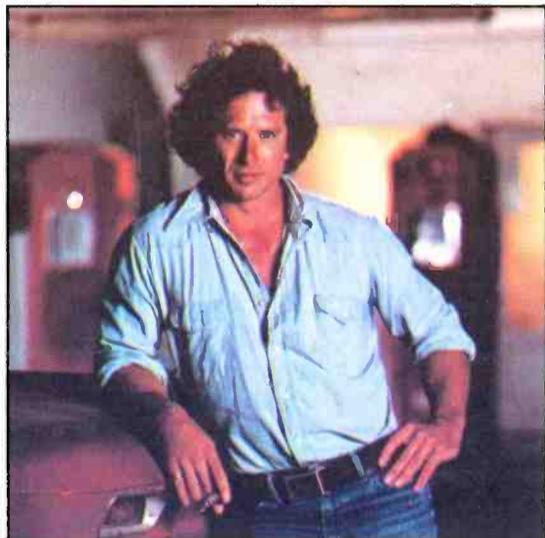
• **INDIE DISTRIBUTION MOVES** post-Pickwick see Chicago's MS setting Atlantic warehousing and a Miami satellite office, while former Pickwick executive Don Gillespie bows his own distribution firm. Page 4.

• **PROGRAMMER RICK LIPPINCOTT** has resigned from WLS-AM-FM Chicago, after 18 months as PD. He had done so last month when Steve Casey joined the stations as operations director, but was temporarily talked out of leaving by John Gehron. Radio, page 12.

• **BILLBOARD'S INTERNATIONAL MUSIC** Industry Conference kicks off Tuesday (3) in Portugal with a full agenda of controversial and challenging issues to be debated. A special pre-IMIC look at the host nation's music industry appears on page 58.

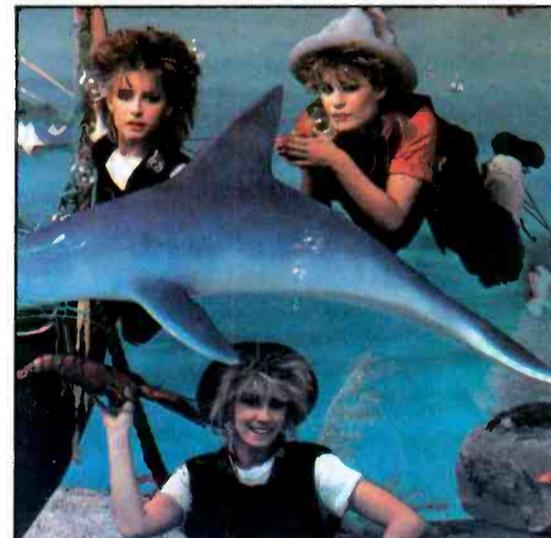
• **GENERAL MANAGERS** of Jefferson Pilot's 11 radio stations are expected to have their responsibilities expanded in the wake of company restructuring. Among the changes is the move of Cullie Tarleton from senior vice president for radio to managing director of WBTV. Radio, page 12.

• **RCA'S VIDEODISK SYSTEM** is now generating "a retail conviction," according to a senior company official, and its "Showcase" program is said to have attracted 2,500 dealers. Video, page 38.



Not just another famous face. Tom Wopat, co-star of the top rated CBS TV Show "Dukes Of Hazzard," was a singer long before he was an actor. And on his Columbia debut album he's a serious contender for the most exciting new country artist of the year! Tom Wopat, "(Til I Kissed You" (38-03881) A smash by any standard. From the album Tom Wopat, FC 38592, on Columbia records and cassettes. Produced by Mike Post and Herb Pedersen.

(Advertisement)



Fishing for the freshest new group to come out of England? Well then drop anchor and reel in "Deep Sea Skiving" 810 102-1 R-1, Bananarama's debut American album that's making a big splash with the smash hit "Na Na Hey Hey Kiss Him Goodbye" 810 115-7, and the hot dance track "Shy Boy". Bananarama, they're the catch of the year. On London Marketed by PolyGram Records.

(Advertisement)

MCA RECORDS

PREMIERE EDITION \$6.98 LIST PRICE RELEASE



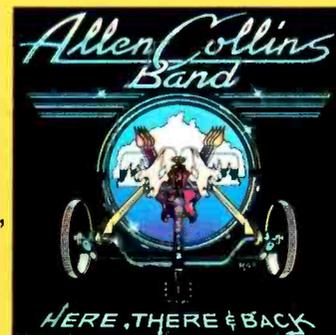
the
FIXX
"Reach The
Beach"
(MCA-39001)

Reach the Beach the FIXX



Hot off their debut release and critically acclaimed, THE FIXX gives America another musical dose with "Reach The Beach" and their first national tour in June.

ALLEN
COLLINS
BAND
"Here There
And Back"
(MCA-39000)



Former members of Lynyrd Skynyrd and Rossington Collins Band are back with another major band, album and tour.

RICK SPRINGFIELD

Living in Oz

LP AFL1-4660
Cassette AFK1-4660



RCA
Records and Cassettes

Rick Springfield— World Class Rock 'n' Roll

The first hit single:

AFFAIR OF THE HEART PB-12497

• R&R #1 Most added single April 8

• R&R BREAKER April 15

• BB 20 ** • CB 21*

• MTV debut April 14

The album: **LIVING IN OZ**

• BB 28 ** • CB 27*

• An FMQB Album Report Hard Choice

• Album Network Best New Music Pick

• FMQB #2 Most Added

• Album Network #2 Most added

• R&R #1 Most added —AOR BREAKER

TOUR ITINERARY

JUNE 15 Sioux Falls, South Dakota
16 Omaha, Nebraska
17 Cedar Rapids, Michigan
18 Indianapolis, Indiana
20/21 Detroit, Michigan
22/23 Toronto, Canada
25 Saratoga, New York
26 New York, N.Y.
27/28 Washington, D.C.
30 Pittsburgh, Pennsylvania

JULY 1 Fort Wayne, Indiana
2 Rockford, Illinois
3 Milwaukee, Wisconsin
5 Springfield, Illinois
6 Chicago, Illinois
7 Evansville, Indiana
8 Cincinnati, Ohio
9 Columbus, Ohio
10 Kalamazoo, Michigan
14 Philadelphia, Pennsylvania
15 New Haven, Connecticut
16 Providence, Rhode Island
17 Allentown, Pennsylvania
19 Buffalo, New York
20/21 Cleveland, Ohio

22 Charleston, West Virginia
23 Norfolk, West Virginia
24 Columbus, South Carolina
26 Atlanta, Georgia
27 Charlotte, North Carolina
28 Chattanooga, Tennessee
29 Memphis, Tennessee
30 Nashville, Tennessee
31 Birmingham, Alabama

AUG. 2 Biloxi, Mississippi
3 Albany, Georgia
4 Tampa, Florida
5 Jacksonville, Florida
6 Orlando, Florida
7 West Palm Beach, Florida
11 St. Louis, Missouri
12 Louisville, Kentucky
13 Peoria, Illinois
14 Minneapolis, Minnesota
16 Madison, Wisconsin
17 La Cross, Wisconsin
19/20 Kansas City, Kansas
21 Tulsa, Oklahoma
23 New Orleans, Louisiana
25 Lake Charles, Louisiana
26 Houston, Texas

27 Austin, Texas
28 Dallas, Texas
30 Odessa, Texas
31 Amarillo, Texas

SEPT. 1/2 Denver, Colorado
3 Albuquerque, New Mexico
4 Tucson, Arizona
6-11 Los Angeles, California
13 Irvine, California
14 San Diego, California
23 Santa Barbara, California
24 Fresno, California
25 Concord, California
30 Vancouver, B.C.

OCT. 1 Seattle, Washington
2 Portland, Oregon
4 Spokane, Washington
6 Anchorage, Alaska
10-18 Japan
20 Hong Kong
22 Thailand
24 Philippines
28 Open

NOV. 6 Australia
11 Honolulu
13 Maui, Hawaii

All Dates Are Subject To Change

LIVING IN OZ.
There's platinum
at the end
of this rainbow.

Produced by Rick Springfield and Bill Drescher
for Carman Productions and Famous Dog Productions

Management & Direction: Joe Gottfried & Dana Miller
for Carman Productions

Manufacturers Leaning To 6-By-12 CD Package

By IRV LICHTMAN

NEW YORK—A 6-inch by 12-inch augmented package for the Compact Disc is emerging as leading U.S. manufacturers' approach of choice.

Key fabricators, vying for acceptance of their designs, indicate label assurances that they desire a 6- by 12-inch format, although elements within that size may differ.

For PolyGram Records, which floated a 6- by 12-inch design earlier this year (Billboard, Jan. 29), the format is a certainty with its initial CD

launch at the Summer CES of some 100 titles. "We're two seconds away from adopting a design," says Emiel Petrone, PolyGram's U.S. coordinator for CD product. Based in Los Angeles, Petrone is due at PolyGram headquarters here this week to help make a conclusive decision.

In the final analysis, Petrone adds, it will be the retailer and consumer who will decide which design is most viable and attractive. Petrone also notes that several retailers in Germany requested and received a 6- by 12-inch augmented package, in this instance a flat box made of styro-

foam.

Key fabricators, including Ivy Hill, Shorewood, Queens Litho and Album Graphics, have all made presentations to major U.S. labels, all of which, except MCA, have committed themselves to CD releases sometime this year. Depending on designs chosen and further variations on a theme contained in the packages, prices are said to range from 17 cents to 40 cents.

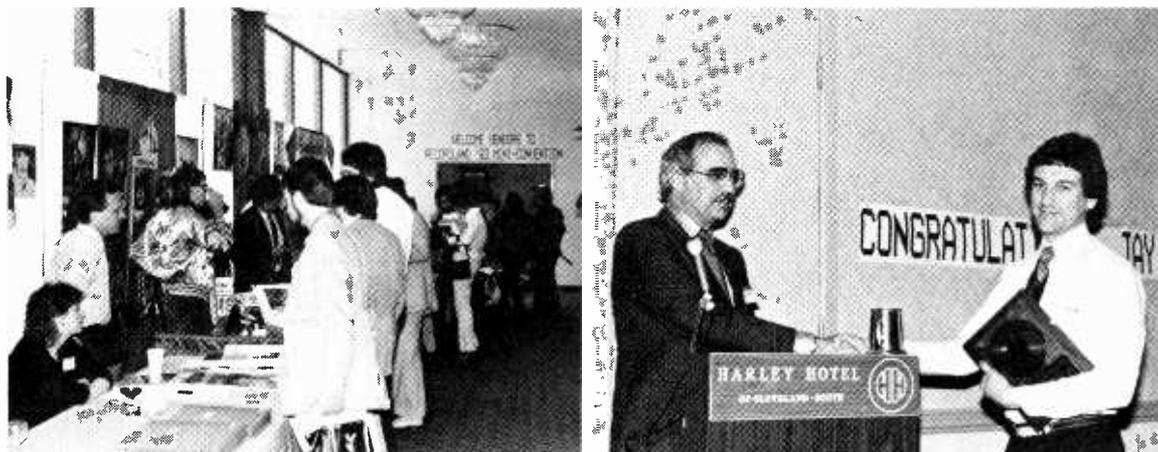
Fabricators differ somewhat on how much labels are willing to spend for the augmented CD package. Some feel that cost-conscious-

ness will favor the lower price level, while others feel that more costly designs are necessary to reflect the high-end audiophile nature of CDs.

As for the plastic CD jewel-box and the CD insert tray, deemed a necessity by Philips/Sony engineers given strict warpage tolerances, Petrone suggests that by 1984 imported CD product will be shipped to the U.S. without the jewel-box, but solely in the easily stackable insert tray. A cost-saving shipping approach, this would leave the U.S. owners of the product to make their

own arrangements for the jewel-box and enhanced packaging.

Both labels and fabricators are hopeful that the 6- by 12-inch concept will be standardized for audio cassettes, too. Warner Bros. Records and CBS are trying this augmented packaging, starting with recent releases. CBS is also understood to be interested in an augmented CD package with two blister packs, the upper blister showing the CD graphics and a lower blister showing the CD disk itself.



RECORDLAND MEET—Store managers from the Cleveland-based chain make the rounds of the exhibit booths at the convention. On the right, Recordland president Dave Burke congratulates Jay Novello as the company's manager of the year. He runs the Oakdale Mall outlet in Binghamton, N.Y.

CHAIN MARKS 30TH YEAR

Recordland Predicts \$15M Gross In '83

By LEO SACKS

NEW YORK—Recordland, the 38-store chain celebrating its 30th anniversary this year, expects to gross about \$15 million in 1983, up from \$12.7 million last year, company store managers were told last week at its second annual convention.

Recordland president David Burke stressed "teamwork, cooperation and human resources" in his address to the 50 managers and home office personnel who convened at the Harley Hotel South in Cleveland April 24-27. The chain, located in nine states, predominantly in the Midwest, has projected four tentative openings this year in New York, Illinois, Michigan and Wisconsin.

Earnings were up for the chain in 1982, according to Burke, although he characterized the unstated margin as "disappointing." He is looking for a better profit picture in 1983, spurred by a strong first quarter performance.

The executive said that the chain is emphasizing its image as a home entertainment center even more this year, and that video games and computer products will play an integral role in Recordland's product mix. Video games represent 4% of its sales at present, and Burke said he expects to be marketing computer software by the end of year.

Conventioners heard overview lectures and met in small groups with various department heads, including Dan Jucikas, director of information systems; controller Bill Schneider; office manager Linda Taranowski; warehouse manager Jim Elyko, head of the chain's 32,000 square foot facility in Cleveland; singles buyer John Stansfield; accessory buyer Dave Schuller; dis-

tribut managers Frank Aquino and Jeff Morse; and vice president Terry Cooper.

Jucikas discussed equipment updates store managers could expect this year for their sites, all of which are computerized. Elyko addressed methods to improve routing procedures. Stansfield, in reviewing sales and return procedures for 45s, said

(Continued on page 72)

Dance-Record Reports Online From Billboard

NEW YORK—Billboard's Dance Reports Online is the latest product service of the Billboard Information Network (BIN).

Providing both a nationwide dance-record chart of 80 titles gleaned from a weekly survey of 15 clubs and regional breakdowns, Billboard's Dance Reports Online is the only nationwide survey of this type currently available. Billboard dance chart manager Greg Riles supervises

(Continued on page 72)

Radio/Tape Player Purchases Up Consumer Survey Examines Audio Ownership Trends

By LAURA FOTI

NEW YORK—A survey of consumer audio ownership and buying trends conducted by the Consumer Electronics Group of the Electronic Industries Assn. has found little change in the ownership of component audio equipment, but a sizable increase in the number of portable radio/cassette players purchased in 1982, compared to a similar study conducted in 1980. A new category, personal stereo, was examined this time, uncovering that 8.6% of all U.S. households purchased a unit in the past year.

Questionnaire responses were elicited from 2,024 U.S. households (out of 3,000 questionnaires mailed) to establish current ownership tendencies, and from 15,575 households (out of 25,000 mailed) to determine recent buying activity. Factors of age, sex and demographics were considered.

On the basis of statistical projection, the survey found component

audio systems in 31.2% of all U.S. homes, exactly the same percentage as in the survey two years ago. Ownership of compact systems rose from 40.8% to 43.7%; the number of homes with console systems dropped to 24.1% from 28.8%.

Within the component audio category, ownership increased for every product category (receiver, cassette deck, etc.) except record changers and 8-track tape decks, which declined 2.3% and 1.5%, respectively.

The total percentage of homes buying any component was 15.5%, with an average income of \$23,139. Males comprised 77.5% of all buyers, with a median age of 28.2.

Most of the personal stereo units sold in the past year were made up of a radio only (50.7%). Of those, 79.7% were AM/FM, 20.3% FM-only. In addition, 26.8% were radio/cassette players, 22.5% cassette players only. The median age of the purchaser was 27.7, median income \$24,053, and 63.1% of purchasers were male.

SUBCOMMITTEE HEARING

New Senate Action On Rental Legislation

By BILL HOLLAND

WASHINGTON—In a quick re-scheduling move, the recently reconstituted Senate Subcommittee on patents, copyrights and trademarks scheduled a half-day hearing Friday (29) to hear testimony from more than a dozen experts from the record, film, consumer electronics and video retail industries. It represented the first Congressional action on audio and video rental bills since they were spun off from the larger "home taping" bill at the beginning of the 98th Congress in early February.

The bills, dealing with clarification of the First Sale Doctrine, were introduced separately in February by Sen. Charles Mathias (R-Md.) and Rep. Don Edwards (D-Cal.) in hopes that, since they addressed less complex issues than the weighty Home Recording Act of 1983, they would have a better chance of passage.

Scheduling difficulties and the reestablishment of the Senate subcommittee prevented early hearings in the Senate. In the House, there are no plans yet for scheduling hearings on the two bills.

The rental bills, amendments to current statutes, add a new para-

graph to Section 109 (a) of Chapter I of Title 17 of the U.S. Code, which states that a copyright owner relinquishes rights after first sale. The new provisions state that, unless the original copyright owner authorizes, the new owner may not dispose of that copy by rental, lease or lending, for commercial advantage. Authorization would be given for a fee, but the language of the bill does not address specifics at this point. The video rental bill is expected to meet strong opposition.

Scheduled to appear at the morning meeting were four panels of in-

(Continued on page 70)

In This Issue

BLACK.....	53
CLASSICAL.....	55
CLASSIFIED MART.....	56, 57
COMMENTARY.....	10
COUNTRY.....	44
INTERNATIONAL.....	9
LATIN.....	60
PRO EQUIPMENT & SERVICES.....	42
PUBLISHING.....	31
RADIO.....	12
RETAILING.....	26
TALENT & VENUES.....	47
VIDEO.....	38

FEATURES

Executive Turntable.....	4
Game Monitor.....	27
Industry Events.....	65
Inside Track.....	74
Lifelines.....	66
Most Added Records.....	14
Nashville Scene.....	44
New LP & Tape Releases.....	28
Out Of The Box.....	14
Rock'n'Rolling.....	47
Stock Market Quotations.....	70
Studio Track.....	43
The Rhythm & The Blues.....	53
Video Music Programming.....	30
Vox Jox.....	12
Yesterhits.....	22

CHARTS

Hot 100.....	68
Top LPs & Tape.....	71, 73
Black Singles, LPs.....	54, 53
Country Singles, LPs.....	45, 46
Radio Singles Action.....	16, 18, 20, 21
Rock Albums/Top Tracks.....	24
Adult Contemporary Singles.....	25
Hits Of The World.....	62
Videocassette Rentals, Sales.....	41
Disco/Dance Top 80.....	50
Boxscores.....	48
Midline LPs.....	27
Latin LPs.....	60

REVIEWS

Album Reviews.....	63
Singles Reviews.....	67

Hot Album Release Schedule: May

Nineteen albums are pegged for release in May by acts that hit gold or platinum within the past 12 months, or with their last releases. All are single-disk studio albums listing for \$8.98 unless otherwise designated. Albums postponed from an earlier release schedule are marked with an asterik.

Artist	Title	Label	Release Date	Format
Adam Ant	Dirk Wears White Socks	Epic	May 16	Studio
Tony Banks	Siege	Atco	early May	Studio
George Benson	In Your Eyes	Warner Bros.	May 25	Studio
Commodores	Anthology	Motown	May 2	Hits
Crosby, Stills & Nash	Allies	Atlantic	late May	Live
Neil Diamond	Classics	Columbia	May 30	Hits
A Flock Of Seagulls	Listen	Jive/Arista	May 5*	Studio
Joan Jett & the Blackhearts	Joan Jett & the Blackhearts	Boardwalk	May 23*	Studio
Elton John	Too Low For Zero	Geffen	May 11	Studio
Rickie Lee Jones	Girl At Her Volcano	Warner Bros.	May 25	Studio
Little River Band	The Net	Capitol	May 6	Studio
Loverboy	Keep It Up	Columbia	May 16	Studio
Chuck Mangione	Journey To The Rainbow	Columbia	May 30	Studio
Stevie Nicks	The Wild Heart	Modern/Atlantic	late May	Studio
Pink Floyd	Works	Capitol	May 6	Hits
Statler Brothers	Today	Mercury	May 9	Studio
Rod Stewart	Body Wishes	Warner Bros.	May 25	Studio
Sylvia	Snapshot	RCA	late May	Studio

Nicks, Loverboy Albums Lead Strong Label Lineup For May

By PAUL GREIN

LOS ANGELES—Stevie Nicks' followup to her No. 1 solo debut "Bella Donna" and Loverboy's third Columbia album following back-to-back platinum sets highlight labels' release schedules for May.

Nicks' "The Wild Heart" on Modern is due in late May, nearly two years after the release of "Bella Donna," which logged six months in the top 10. Loverboy's "Keep It Up" is due May 16, in the wake of platinum collections "Loverboy" and "Get Lucky."

Warner Bros. plans to release new studio albums in May by two platinum perennials who slipped a bit with recent double-album anthologies. George Benson's "In Your Eyes," produced by Arif Mardin, is the artist's first studio set since 1980's platinum "Give Me The Night," produced by Quincy Jones. And Rod Stewart's "Body Wishes" is his first studio release since 1981's "Tonight I'm Yours"; a recent live

album was a major disappointment.

Atlantic hopes for better luck with a live album by Crosby, Stills & Nash, "Allies," the trio's followup to last year's platinum "Daylight Again." Motown's top release is the live soundtrack from its forthcoming two-hour NBC-TV special, keyed to its 25th anniversary. RCA will also offer a tv soundtrack, John Denver & the Muppets' "Rocky Mountain Holiday."

The month's top film soundtracks are the London Symphony Orchestra's "Return Of The Jedi" on RSO (due May 9) and "Superman III" on Warner Bros. (due May 25). The latter album was co-produced by Ken Thorne and Giorgio Moroder. Atlantic/America has pegged a late May release for the debut album by Oscar-winner Sissy Spacek, whose "Coal Miner's Daughter" soundtrack on MCA went gold. And PolyGram will rerelease Vangelis' "Opera Sauvage," which includes music featured in the current film "The Year Of Living Dangerously."

Also in May, Capitol will release the Little River Band's "The Net," the group's first studio album since the departure of lead singer Glenn Shorrock. It was co-produced by the group and Ernie Rose. Atco has set an early May release date for the debut album by Genesis' Tony Banks: Planet pegs a late May release for June Pointer's solo debut, "Baby Sister." MCA will release "Here, There & Back," the debut album by the Allen Collins Band, comprised of former members of Lynrd Skynyrd and the Rossington Collins Band. And Boardwalk has slated the long-delayed "Joan Jett & the Blackhearts," their followup to the smash "I Love Rock'n'Roll."

Several hit anthologies will also be marketed in May. Capitol is releasing Pink Floyd's "Works" May 6, to go head-to-head with the group's new Columbia album "The Final Cut." Columbia will issue Neil Diamond's "Classics" on May 30, comprised of early Diamond hits originally on Bang Records. And Motown will release the Commodores' "Anthology" May 2, just five months after releasing the group's "All The Greatest Hits" (which has yet to go gold).

Top release on the jazz front is the Pat Metheny Group's double live album "Travels," the group's followup to the smash "Offramp," which logged four months at No. 1 jazz.

Among the most promising new rock releases: Kajagoogoo's "White Feathers" on EMI America, the Plimsouls' "Everywhere At Once" on Geffen, Marshall Crenshaw's "Field Day" on Warner Bros., and Heaven 17's "The Luxury Gap" and Pete Shelley's "X.L.I.," both on Arista.

Finally in May, former Eagle Joe Walsh will earn the distinction of having the last album on Full Moon/Warner Bros., before the label folds into Warner Bros. proper in the wake of Irving Azoff's move to MCA (story, page one). What makes it even more unusual is that the album, "You Bought It, You Name It," is Walsh's debut for the label, following a rather bitter separation from Elektra/Asylum.



HAPPY HOMECOMING—Triumph, who made their U.S. concert debut in San Antonio 13 years ago, returned to the local Hemisphere Arena on a stop to promote their new RCA album, "Never Surrender." Gil Moore, left, Rik Emmett and Mike Levine of the group are met by Mayor Henry Cisneros, who presented the trio with a key to the city.

Executive Turntable

Record Companies

MCA Records Group has appointed Irving Azoff president and a vice president of MCA Inc. He was chairman of Front Line Management and president of Full Moon Records (separate story, page one). . . . Warner Bros. Records has appointed Murray Gitlin executive vice president. Gitlin, who retains his post as treasurer and is based in Los Angeles, has been a senior vice president for the company since 1974. . . . Tom Werman, senior vice president of a&r for Elektra/Asylum, has left the company. He will continue to work for the label on an independent basis. . . . Capitol Records has promoted Michael Lessner to national pop promotion manager. Formerly promotion manager in Philadelphia, Lessner, now based in Los Angeles, replaces Steve Meyer, who has moved to MCA Records as vice president of promotion. Capitol has also appointed Richard Allen director of engineering for its technology department. Based in Los Angeles, he was director of product planning and



Azoff



Gitlin



Lessner



Wilcox



Vinitzky

technical support services for Pioneer Video Inc. . . . CBS Records in New York has named Richard Wilcox director of business affairs. He joined the CBS law department in 1981 and has been a senior attorney in the records section since January. . . . Elektra/Asylum Records has appointed Eric Vinitzky national urban dance promotion manager, a new post, in New York. He has handled dance promotion as an independent for RCA Records and has been affiliated with the Emergency, Brasilia and TEC labels.

Marketing

Record Bar, Durham, N.C., has named Ric Hoerner, formerly warehouse manager, director of distribution. He joined the company in 1974 as a store clerk. The chain has also appointed Steve Hamlin internal audit manager, a new post. He was a senior auditor for Price Waterhouse. . . . Bill Shaler, former head of Pickwick's independent distribution arm in Los Angeles, has been appointed general manager of Together Distributing, the new Motown-owned-and-operated branch there. . . . Camelot Music has made a number of changes. Regional director Bill Rees has closed his Tampa office to join the company's home staff in North Canton, Ohio, as corporate director of marketing, a new position. Terry Caruthers, his aide as district supervisor, takes over the region, with Mike Tursek replacing Caruthers. Caruthers, based in Dallas, will supervise his former accounts from his new office. At the home office, staff accountant Jay Chapman moves up to the newly created position of chief accountant. In the data processing area, Chuck Woodring moves from computer operator to maintenance programmer.



Hamlin



Hoerner

Publishing

ASCAP in New York has named Karen Sherry assistant to the president. She will continue in her role as director of public relations. . . . CBS Songs in Los Angeles has appointed Donna Young director of West Coast creative operations. She joined the organization in 1981 as West Coast creative director.

Video/Pro Equipment

Gary Dartnell has been named executive chairman of Thorn EMI Video, (Continued on page 70)

DAGAN, MS DISTRIBUTING

Two Help Fill Void Left By Pickwick

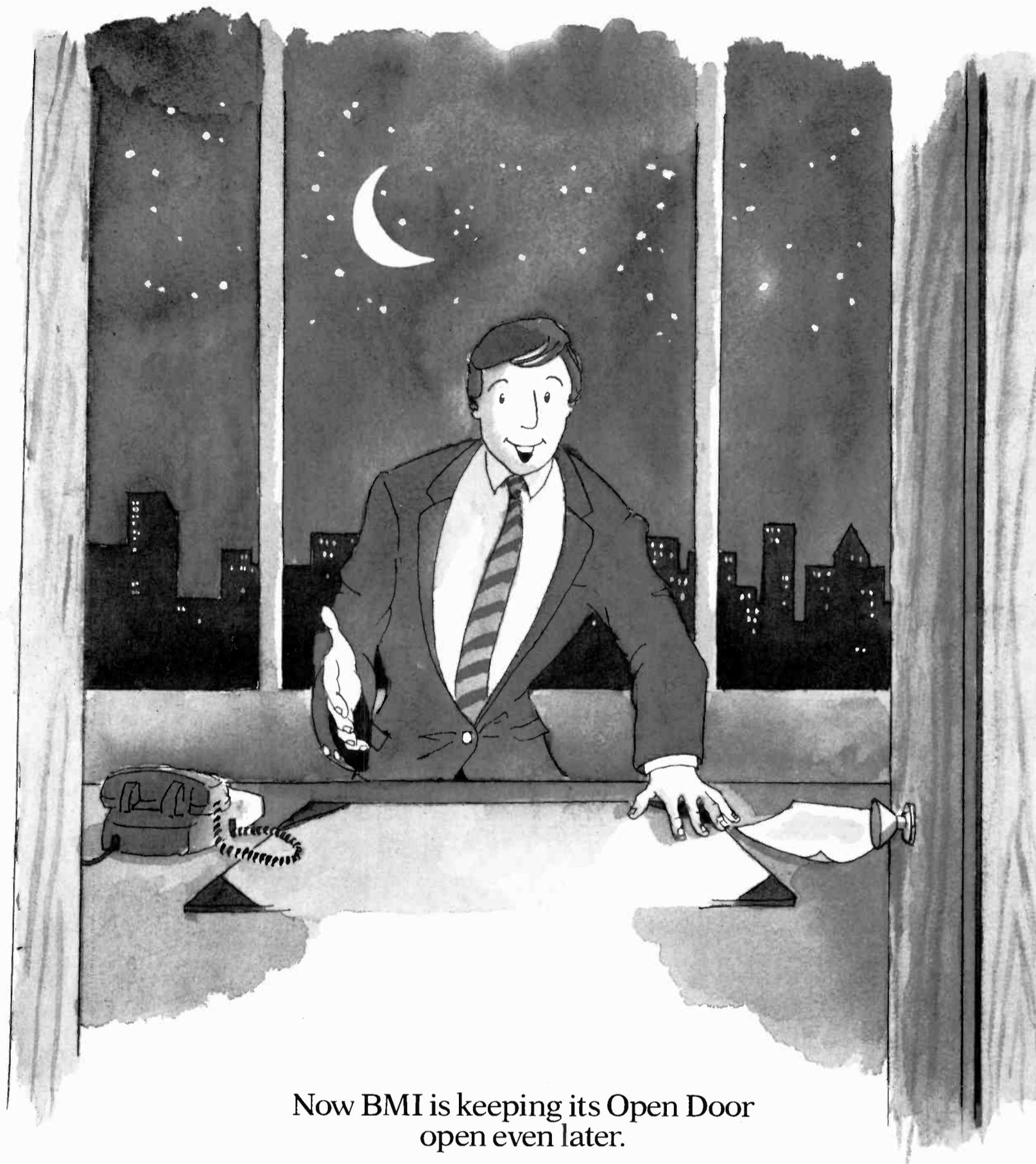
By JOHN SIPPEL

LOS ANGELES—To fill some of the void created when Pickwick folded its independent distribution (Billboard, April 23), MS Distributing of Chicago has set Atlanta warehousing and a related Miami satellite office, while Don Gillespie is bowing a new Dallas firm.

Ex-Pickwick Dallas manager Gillespie kicks off Dagan Distributing at 1174 113th St., Grand Prairie, Tex. 75050. In the industry since 1968 and a Pickwick Dallas employee since 1971, Gillespie has such labels as Allegiance, Applause, Boardwalk, Hannibal, Kid Stuff, Living Music, Pausa, Noble Vision, Passport, Indigo Music and Sessions.

Starting May 6, former Atlanta Pickwick manager Jack Mesler heads the MS warehouse/sales entity in that city, which will serve a wide area of the South. It is located at 2861C Bankers Industrial Dr., Atlanta, Ga. 30360. Former Atlanta manager Bob Wilder heads a sales office at 1543 NW 165th St., Miami, Fla. 33169. John Salstone of MS says sales reps will be named to cover Tennessee, Mississippi, Alabama and Arkansas in the near future.

MS has Boardwalk, Motown, Windham Hill, High Rise, the Fantasy family of labels, Sesame Street, Concord Jazz, Lifesong, Pausa, First American, Beverly Glen and other labels.



Now BMI is keeping its Open Door
open even later.

Starting May 5, the BMI offices in New York, Nashville and Los Angeles will be open on Thursday nights from 5 to 8 p.m. We're making it even easier for writers and composers to join the world's largest performing rights organization.

BMI has traditionally welcomed writers of all kinds of music, even when others didn't. So remember, if you're about to form an affiliation, anyone can hold an "open house." But only BMI has had an Open Door policy, for over forty years.



Wherever there's music, there's BMI.

NEW YORK
320 West 57th Street
New York, NY 10019

NASHVILLE
10 Music Square East
Nashville, TN 37203

LOS ANGELES
3255 Sunset Boulevard
Hollywood, CA 90028

Gaye Discusses His Comeback 'I Knew I'd Always Be Successful,' Singer Says

SAN MATEO, Calif.—A few years ago, it was easy for many in the music business to write off Marvin Gaye's career. His last album for Motown, "In Our Lifetime," sold poorly. The Internal Revenue Service was after him for back taxes. He had suffered

By NELSON GEORGE

through a highly publicized divorce (an album on that subject, "Here My Dear," didn't sell well either) and was serving a self-imposed exile in Europe.

However, the 44-year-old singer/songwriter claims he never despaired for his future. "I didn't worry about continuing as an artist," says Gaye. "As long as I had my brains, my body and my health, I knew I'd always be successful. I think I've proved that."

He has. Riding the platinum sales of his first Columbia album, "Midnight Love," and tremendous media exposure, Gaye is in the midst of a sold-out national tour. Gaye thanks CBS and particularly its vice president for black a&r, Larkin Arnold, "for having confidence and believing in me. It was a

great commitment by CBS, especially in economic terms." CBS not only bought out Gaye's contract with Motown, but aided him in paying off the IRS as well.

Gaye, touring with a 24-piece band directed by McKinley Jack-
(Continued on page 53)



Marvin then. . .



. . .and now

NEW AUDIO, VIDEO PRODUCTS

Aggressive Pricing From Sony

By LAURA FOTI

PARK RIDGE, N.J.—Sony Corp. has expanded its annual retailer open house series to more cities, with a 50-market calendar in place from mid-April through May 15. The company's new line of audio and video products, emphasis of the series, is aggressively priced and contains some unique design elements.

New offerings range from a \$1,500 top-of-the-line Beta Hi-Fi VCR to a \$600 "E-Z" Betamax; from a line of "digital-ready" audio components designed for integration with the Sony CDP-101 Compact Disc player to a portable turntable that plays horizontally or vertically; from two water-resistant Walkman models to a radio capable of receiving broadcasts encoded in any of four competing AM stereo systems.

In previewing the new line, Joe Lagore, president of Sony Consumer Products, explains the company is attempting to make its products more competitive and therefore

available to a broader base of customers. "VCR sales gains have been remarkable," he notes, "and low pricing has been one reason. Our intention is to remain premium-priced, but not too premium-priced."

Assistance in preparing this story provided by Earl Paige in Los Angeles.

Sony revamped its distribution and signed new dealer agreements in January, Lagore says, "for more orderly marketing. Progress is being made. We've had a tough time, both in the U.S. and worldwide, because of the terrible price crunch."

Prices have been reduced across the board, according to sales vice president Ed Adis, and new products come into the line at aggressive price points.

There are "no firm plans" to introduce a laser videodisk player for consumer use, says Lagore—although Sony has such a product for industrial use. And the company

will continue with its plan to bring the portable "Betamovie" VCR/camera to market late this year, in spite of the development of standardized quarter-inch (8mm) video technology by more than 100 companies worldwide, including Sony.

Here are the highlights of Sony's new line:

- Model SL-2700, Sony's second Beta Hi-Fi VCR, to be available in July, at a list price of \$1,500, is cable-ready and can play back at twice normal speed, with intelligible sound.

- Model SL-2400, a \$600 Betamax with high-speed search, front-loading and a three-day/one-event timer.

- Six new Trinitron color televisions, designed to be easily interfaced with cable television, audio equipment and video games and computer equipment. The 13-inch KV-1331 has a video game plug right on the front panel.

- The "ES Series" of audio components for digital sound reproduction. Included are a PCM digital audio processor, 100-watt integrated amplifier, tuner, turntable, cassette deck, microphone mixer, loudspeakers and headphones.

- New receivers equipped with an "audio/video control center" that accept two video sources simultaneously and allow taping from one VCR to another, dubbing and other options in stereo.

- New portable radio/cassette recorders, including the high-end ZX-7 and the CFS-FM7, with pop-out FM Walkman.

- Two water-resistant Walkman models designed for use by skiers and runners.

- The SRF-A100 radio that accepts AM stereo signals in four formats, via a mode switch that automatically adjusts itself for the proper system.

- The PS-F5 portable turntable, weighing less than four pounds, that can operate vertically, horizontally, or hanging on a wall. Designed for use with headphones, radio/cassette recorders or self-powered speakers, the PS-F5 is a direct-drive linear-tracking model.

- A five-band equalizer, the SEQ-50, for use with the Walkman and other Sony portables.

www.americanradiohistory.com

CHAPTER XI BANKRUPTCY

New Papers Filed In Monument Petition

By EDWARD MORRIS

NASHVILLE—Additional documents filed in Monument Records' voluntary petition for a Chapter XI bankruptcy here (Billboard, April 2) state that the company has total debts of \$7,338,862.30 and assets of \$8,783,483.80. Total number of creditors is listed as 659.

Among the priority and secured creditors and the amount owed them are United Southern Bank of Nashville, \$4,650,000, excluding interest; Hooker Investments Ltd., Nashville, \$720,000, excluding interest; Internal Revenue Service, \$109,181.39; and the State of California's Employment Development Dept., \$8,151.75.

Several artists who have recorded for Monument were listed among the unsecured creditors, including Larry Gatlin, \$28,211.70; Kris Kristofferson, \$59,531.33; Brenda Lee, \$24,481.44; Charlie McCoy, \$47,293.85; Willie Nelson, \$26,759.26; Roy Orbison, \$189,449.06; Dolly Parton, \$38,717.09; and Boots Randolph, \$76,637.30.

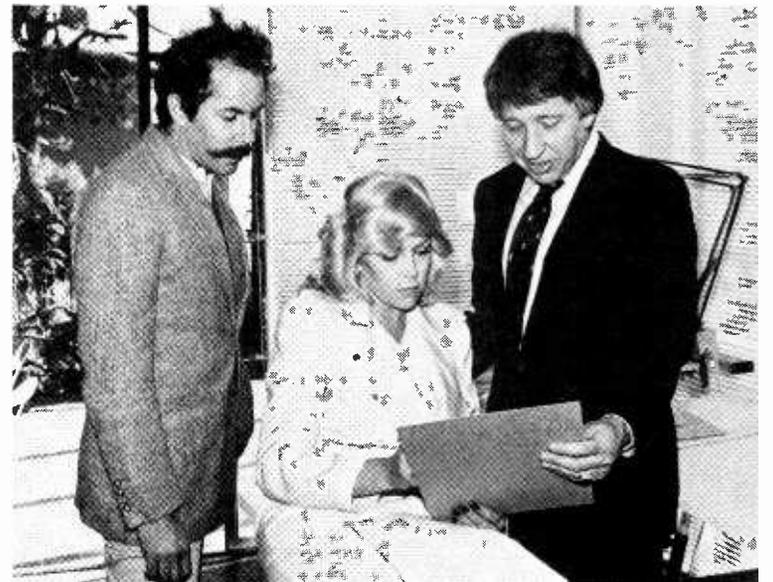
Publishers owed royalties include Acuff-Rose, \$30,294.87; House Of Bryant, \$5,962.10; Buckhorn Music, \$8,379.61; Combine Music, \$60,778.09; First Generation Music,

\$190,877.98; Music City Music, \$10,852.50; Resaca Music, \$48,530.10; and Tree Publishing, \$17,603.79.

Monument Records, according to the documents, shares ownership in several of the publishers owed. It owns 70% of Combine Music (the other 30% is owned by Combine president Robert Beckham). Combine, in turn, owns 50% of First Generation Music, Larry Gatlin Music, Drop Kick Music, Sherman Oaks Music, Young'un Publishing, Resaca Music Publishing, Brothers Three Music, Silver Soul Music, Sweet Baby Music and Tennessee Swamp Fox Music.

Monument also owns 100% of Pray Music, Wide World Of Music and Songs Of The World; 70% of Music City Music; 60% of Rising Sons Music; and 80% of Vintage Music. Music City Music owns 50% of Southern Nights Music.

Fred Foster, chairman of the board of Monument Records, and Bob Fead, president, estimate the value of the company's masters at \$4 million. The market value of inventory is listed at \$4,021,154.30, and income from other than business operation is estimated at \$461,128.32.



PLANNING SESSION—Veteran publicist Norman Winter, right, checks out some promotion art with Lynda Emon, vice president of the newly established East Coast office of Norman Winter & Associates. In her new capacity, Emon will supervise all media activity in New York and neighboring cities. At left is Ron Baron, senior vice president with the firm.

First Releases Due From Newly Formed Aero Label

NEW YORK—Aero Records, formed here recently by Michael Gusick, has set initial product plans and independent distribution outlets. Gusick formerly ran the budget Accord/Townhouse label, which was recently sold to a similarly structured Nashville firm, Indigo Music (Billboard, March 26).

An Aero \$5.98 line bows early next month with an album called "The Early Years," featuring Walter Becker and Donald Fagen, formerly of Steely Dan, with the album stickered "The Origins Of Steely Dan," according to Gusick. Other midline product due, Gusick says, will feature Hall & Oates, Jimi Hendrix, Tommy James & the Shondells, Herman's Hermits, Willie Nelson, Fats Domino and the Troggs.

Also due is a \$3.98 all-cassette line, to feature such acts as Vanity

Faire, Gene Krupa and Louis Belson, and Mungo Jerry.

From Easy Street Records, an Aero subsidiary catering to dance music, a first release is a 12-inch and seven-inch single "Turn The Music On" by Orlando Johnson & Trance, which Gusick discovered in Milan, Italy.

At the recent NARM convention, Gusick set up the following distributors: Malverne, New York and New England; Schwartz Bros., Baltimore, Washington, D.C. and Philadelphia; M.S., Chicago, Milwaukee, St. Louis, Kansas City and Minneapolis; Piks, Cleveland, Cincinnati, Detroit, Buffalo, Pittsburgh; All-South, New Orleans; Stan's Shreveport; Selec-O-Hits, Memphis, and Associated Distributing, Phoenix. Others will be announced shortly.

Cable Watch

Playboy Takes Plunge Into Video Music Waters

Home Box Office has its "Stand-in Room Only" and "HBO Rock." Showtime has the "Hot Ticket" series. USA Network offers "Night Flight," "Radio 1990" and "Hot Spots." Superstation WTBS launches an overnight music service next month. And, of course, MTV is, well, music television, 24 hours a day.

Now the Playboy Channel joins in the rush to keep up with the ever-increasing demand for music programming on cable. But, being Playboy, the programmers will emphasize the racy and the sensual, rather than any particular format of music.

"Playboy's HotRocks" debuts in July. It's a series of hour-long pro-

grams developed by MTV alumni Fred Seibert and Alan Goodman, along with producer Buzz Potamkin of Buzco Productions. Seibert and Goodman, now principles in Fred/Alan Inc., were vice president of creative services and creative director, respectively, at Warner Amex Satellite Entertainment Co.

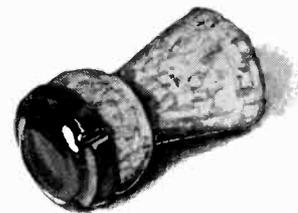
Also involved in putting together the show is Bill Freston, formerly vice president of merchandising for Epic/Portrait/CBS Associated Labels. Freston operates as a liaison between "HotRocks" and the record companies.

"Our format is all-music," says Seibert. "We'll be showing music clips surrounded with packaging
(Continued on page 70)

PolyGram Records and Paramount Pictures... magic happens when a great record company and a great movie company work together.



- **Paramount's feature film a smash hit in over 1200 theatres in every major market in the country**
- **First 10 days album sales over 500,000**
- **Hit single, "Flashdance... What A Feeling," performed by Irene Cara: R&R ⁸¹¹⁴⁴⁰⁻⁷ 14, Cashbox 13, Billboard ☆**
- **Many retail accounts report total sell-out every day**
- **Some accounts report fastest-breaking album in their history**
- **New hit songs performed by Laura Branigan, Kim Carnes, Donna Summer and others**
- **"Maniac," performed by Michael Sembello, already being played on many Top 40 stations**



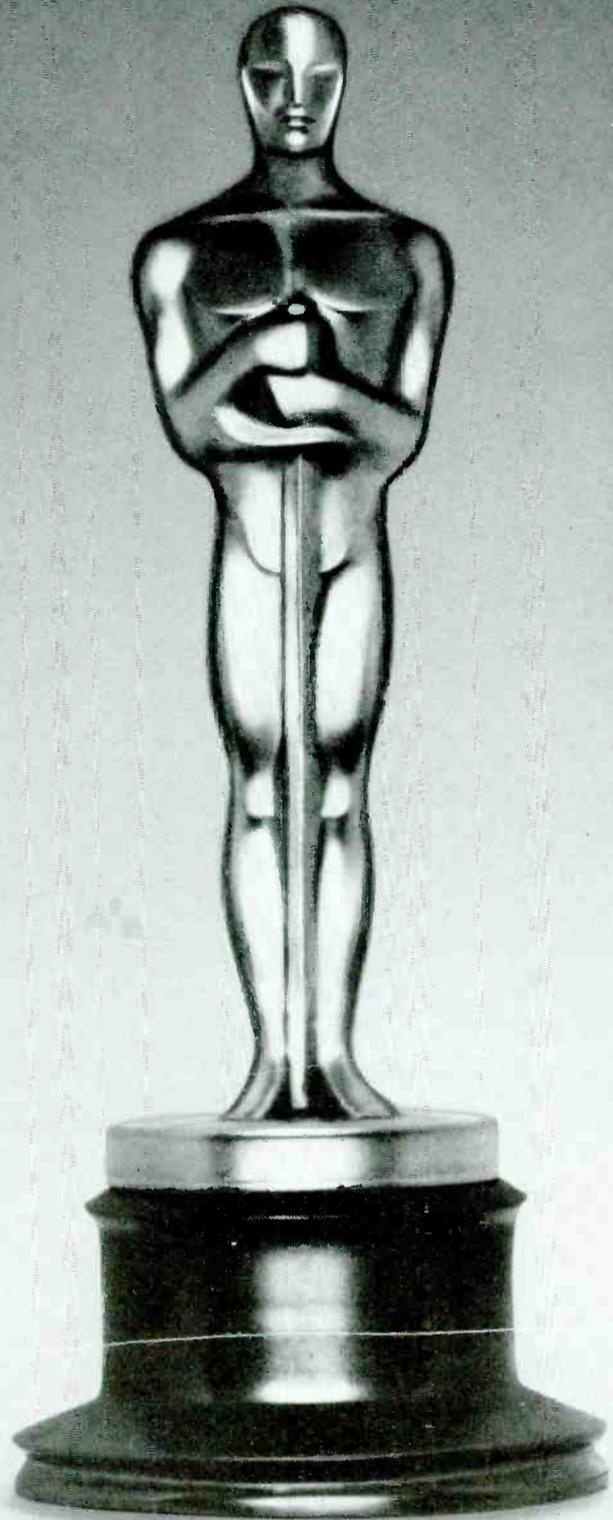
A PARAMOUNT PICTURE



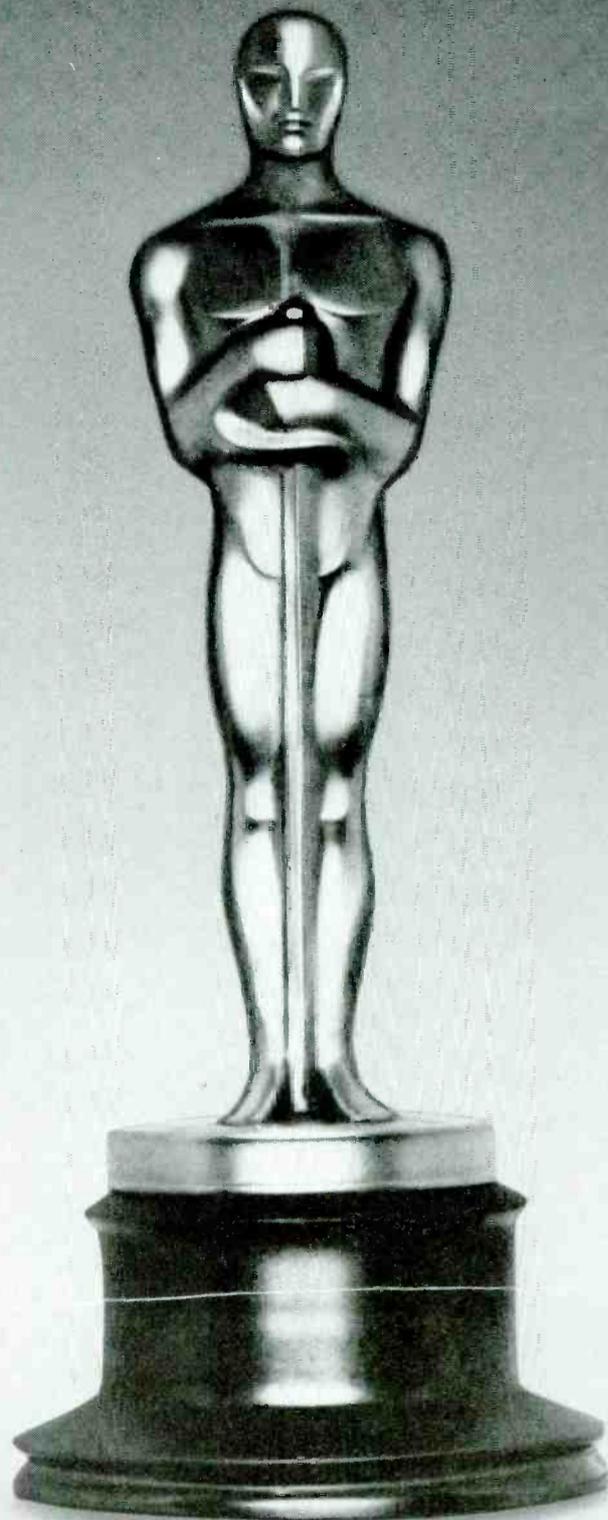
Laura Branigan appears courtesy of Atlantic Records
Irene Cara appears courtesy of Network Records
Kim Carnes appears courtesy of EMI America Records
Michael Sembello appears courtesy of Warner Bros. Records
Donna Summer appears courtesy of Geffen Records
www.americanradiohistory.com

Manufactured and Marketed by
PolyGram Records
© 1983, PolyGram Records, Inc.

ONE MORE YEAR. 2 MORE OSCARS.



Henry Mancini
BEST ORIGINAL SCORE/ADAPTATION
Victor/Victoria



Buffy Sainte-Marie, Jack Nitzsche
BEST ORIGINAL SONG
"Up Where We Belong"
An Officer And a Gentleman

Of the 136 Oscars awarded for musical achievement, 112 have been won by ASCAP writers and composers. ASCAP congratulates Henry Mancini, Buffy Sainte-Marie, and Jack Nitzsche, for keeping the tradition alive and bringing to 114 the number of Oscars won by ASCAP members.

ascap
American Society of Composers, Authors & Publishers

We've always had the greats.

OSCAR STATUETTE © AMPAS



CANDID COMMENTS—Members of the Kids From "Fame" participate in a press conference at the Tel Aviv Hilton during their concert tour of Israel. At left is Charlie Koppelman of the Entertainment Co., co-producer of the group's recording and tv show. The "kids" helped celebrate Israeli Independence Week.

LOCAL TALENT SUPPORTER

Pinto To Head CBS Portugal

LISBON—CBS International's determination to become a market leader in Portugal is seen as underscored by the appointment of local man Carlos Pinto as managing director. The company was established in 1982 after two years of government-level negotiations.

Special report on the Portuguese music industry, page 58.

Pinto, who performed with rock groups in northern Portugal while studying engineering in college, has built a formidable reputation here through his adventurous big-name concert promotions and his fierce backing for local talent. His music industry start was with Philips (now PolyGram), and he staked his reputation on promoting some of the

most successful concerts seen in this territory, with headliners including Procol Harum, Genesis, Demis Roussos and Freddie King.

But as deputy general manager of PolyGram Discos, he proved a great supporter of domestic talent, contracting Carlos do Carmo, Herman Jose, Tonicha and Gemini. He also introduced the Polystar tv-marketed hit compilations to the marketplace. And in a spell as deputy managing director of PolyGram's Spanish operation, he signed such local acts as Miguel Rios, Azul y Negro, Francisco, Lorenza and Santa Maria.

The appointment of Pinto, rather than an outsider, to head the CBS Portuguese operation, suggests a future emphasis on local talent, especially acts which can slip into the CBS International network.

Thomson, JVC Sign Pact For Production Of VCRs

PARIS—A blow to hopes of achieving greater European solidarity in resisting Japanese domination of the VCR market has come with the clinching of a deal between Thomson-Brandt, the state-owned French electronics group, and JVC of Japan, instead of the anticipated Thomson pact with Philips.

Under the Franco-Japanese deal, JVC licenses Thomson-Brandt to manufacture its VCR products for all markets except Japan. The French company says it aims to produce around one million recorders a year.

Hopes were that Thomson-Brandt would use European technology to help the company become a major VCR manufacturer. The proposed deal with Philips would have helped the Dutch company to boost production and sales of its V2000 range.

Anthology Is Compact Disc's Brazilian Bow

RIO DE JANEIRO—The Brazilian music industry has moved into the Compact Disc era with the release by Philips, through PolyGram, of a one-hour package featuring hit tracks from 16 artists. It's essentially a showcase compilation, manufactured in Philips' West German Hanover plant specifically for the Brazilian market where there is, as

(Continued on page 61)

PolyGram Germany Sells Rack, Distrib Arms To W.D. Warren

By JIM SAMPSON

MUNICH—W.D. Warren, a firm located near Frankfurt, has taken over PolyGram's rackjobbing and wholesale distribution operations in Germany. Terms of the deal were not announced. The transaction, which gives Warren control of roughly 15% of the German record and tape market, completes PolyGram's planned withdrawal from the domestic trading business.

According to Richard Busch, the head of the company's German operations, PolyGram decided 18 months ago to concentrate its financial and management resources in Germany on its three record companies (DG/Polydor, Phonogram, Metronome) and to find a buyer for its retail record shops in Frankfurt and Hamburg, its rack arm Record Rack and the wholesaler Michael & Co. (MICO). The shops, which were sold in March, were targets of criti-

cism from indie dealers, who charged industry-owned shops with unfair competition. No other record company operates a wholesaler in Germany, although EMI and WEA (GOVI) still run record chains.

W.D. Warren was an obvious choice to take over PolyGram rackjobbing, having the biggest share of the German rack business before the deal. Dirk Warren, who became Germany's first rackjobber in 1962, built up a firm with estimated domestic turnover exceeding \$40 million. He expanded into Austria in 1979, and also handles Atari's video game distribution in that country. In Germany, he is expanding into video distribution and retail video rental.

With Record Rack, he now has well over 50% of the German rack business, and with MICO, he enters the wholesale business. Warren says W.D. Warren, Record Rack and MICO will remain separate com-

panies, with no personnel layoffs, although MICO will get a new managing director, Dr. Gerhard Bolenz, whose predecessor returned to PolyGram management. Warren does not dispute press estimates which put his combined annual domestic rack/wholesale turnover at over \$80 million.

"I'm particularly excited about getting into wholesale distribution," says Warren, whose rack business did not blossom as quickly as many industry observers had estimated. "It's because the big department stores in Germany still deal with the record companies directly. We're still in regular contact with the big store chains, but I expect no change in the near future. Wholesaling has better chances for growth."

PolyGram's Busch agrees. "Rackjobbing and wholesaling together, with the flexibility that you then have, is a good concept for the future," he says.

Eurovision Winner: Luxembourg Song By Corinne Hermes Triumphs At 28th Contest

By JIM SAMPSON

MUNICH—For the fifth time since 1956, the Eurovision Song Contest has been won by Luxembourg, with "Si La Vie Est Cadeau," sung by Corinne Hermes. Polydor International is releasing the single worldwide, and plans foreign-language covers with Hermes, who speaks only French. Other highly placed finalists are already on the market in several languages.

The music publishing side of "Si La Vie Est Cadeau," written by Jean-Pierre Millers (music) and Alain Garcia (lyrics), is controlled by Francis Dreyfus Music and Radio-Music France.

The 28th Eurovision Song Contest wound up in Germany for the first time, thanks to Nicole's victory last year with "Ein Bisschen Frieden." Despite numerous critical complaints over the quality of the 20 songs, the event remains a promotional phenomenon for the music industry, even if most of the entries fail to recoup the huge promotional investment necessary to participate.

The Bavarian Radio organizers,

Ariola Austria Into Vidgames

VIENNA—Ariola has moved into the Austrian video games marketplace with a total of 26 titles from Activision and CommaVid.

Contrary to what's happening in the U.S. and other major markets, neither specialist record dealers nor toy shops here have evinced much interest in video games. The product is sold mainly by radio and television retailers.

First release from the record company features 21 titles from Activision for Atari equipment and two for Mattel. Three titles from CommaVid are available for Atari, and Ariola plans to concentrate on Atari in the immediate future.

Erich Krapfenbacher, Ariola marketing manager, says retail prices for the launch lines here will range between \$46 and \$76, with most selling for just under \$60.

widely praised this year for their friendly efficiency, reported that 29 countries received the broadcast, with a "conservative" audience estimate of 500 million, maintaining the show's position as the most-watched live entertainment broadcast in the world.

Pre-broadcast favorites were Israel, with the only political song in the contest; Sweden, featuring the dynamic young singer Carola; and Yugoslavia, whose "Dzuli" seemed closely patterned after Shakin' Stevens. Traditionally strong France and the U.K. were outside choices, although Luxembourg seemed to have a strong chanson and a very attractive singer.

Demographically, Luxembourg drew especially strong support from contest juries in the Mediterranean countries. Corinne Hermes could not have won without the 24 points from France and Italy, neither of which participated last year. The final compilation gave Hermes a six-point margin over Israel, followed by Sweden, Yugoslavia and West Germany.

Radio Luxembourg chief delegate Ray van Cant fielded questions about his winner after the show, explaining that the 21-year-old French discovery was currently studying acting, singing and dance in her native Paris. She participated three

(Continued on page 61)

MAY 7, 1983, BILLBOARD

Refuge from the Road

Conveniently located between Hollywood and Beverly Hills, Le Parc Hotel is close to the recording studios and west coast headquarters of the major labels.

Each of the 154 suites features a sunken living room with fireplace, wet bar, kitchenette and private balcony. Complimentary continental breakfast and limousine service within the area are just a few more reasons why Le Parc has become the Inn of the Industry.



Le Parc

hôtel de luxe
733 North West Knoll, West Hollywood, CA 90069
(213) 855-8888
(800) 421-4666, Nationwide • (800) 252-2152 in California
or see your travel agent

Billboard®



Founded 1894

The International Newsweekly Of Music & Home Entertainment
©Copyright 1983 by Billboard Publications, Inc.

Offices: **New York**—1515 Broadway, N.Y. 10036 (telephone 212 764-7300; telex 710 581-6279; cable Billboy NY); **Los Angeles**—9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone 213 273-7040; telex 66-4969; cable Billboy LA); **Nashville**—14 Music Circle E., Tenn. 37203 (telephone 615 748-8100); **Washington, D.C.**—733 15th St. N.W., D.C. 20005 (telephone 202 783-3282); **Cincinnati**—2160 Patterson St., Ohio 45214 (telephone 513 381-6450); **London**—7 Carnaby St., W1V 1PG (telephone 01 439-9411); **Tokyo**—Utsunomiya Bldg., 19-16 Jjngumae 6-Chome, Shibuya-ku, Tokyo 150 (telephone 03 498-4641).

Publisher & Editor-In-Chief: **Lee Zito** (L.A.)

Associate Publisher/Director of Research: **Marty Feely** (N.Y.)

Director of Charts/Associate Publisher: **Thomas Noonan** (L.A.)

Managing Editor: **Adam White** (N.Y.)

Executive Editor: **Is Horowitz** (N.Y.) News Editor: **Irv Lichtman** (N.Y.)

Bureau Chiefs: **Sam Sutherland** (L.A.) **Kip Kirby** (Nashville); **Bill Holland** (Washington)

Editors:

Black Music/**Nelson George**(N.Y.)

Classical/**Is Horowitz** (N.Y.)

Country/**Kip Kirby** (Nashville)

Commentary/**Is Horowitz** (N.Y.)

Gospel/**Edward Morris** (Nashville)

Jazz/**Sam Sutherland** (L.A.)

Latin/**Enrique Fernandez** (N.Y.)

Marketing/**John Sippel** (L.A.)

Music Research/**Paul Grein** (L.A.)

Music Publishing/**Irv Lichtman** (N.Y.)

Pro Equipment & Services/
Radcliffe Joe (N.Y.)

Retailing/**Earl Paige** (L.A.)

Radio/**Rolly Bornstein** (L.A.)

Rock/**Roman Kozak** (N.Y.)

Record Reviews:

Singles/**Nancy Erlich** (N.Y.)

Albums/**Sam Sutherland** (L.A.)

Talent & Venues/**Roman Kozak** (N.Y.)

Video/**Laura Foti** (N.Y.)

Assistant Editor/**Leo Sacks** (N.Y.)

Production Editor: **Howard Levitt** (N.Y.) Copy Editor: **Peter Keepnews** (N.Y.)

Contributing Editors: **Moir McCormick** (Chicago) **Brian Chin** (N.Y.)

Special Issues: **Ed Ochs**, Editor (L.A.); **Robyn Wells**, Coordinator (N.Y.); **Bob Hudoba**, Directory Services Manager (Cincinnati); **Rand Ruggeberg**, Assistant Directory Manager (Cincinnati).

International Editorial Director: **Mike Hennessey** (London)

International Editor: **Peter Jones** (London)

Intl Correspondents: **Austria**—Manfred Schreiber, 1180 Wien, XVIII, Kreuzgasse 27, 0222 48-28-82; **Australia**—Glenn Baker, P.O. Box 261, Baulkham Hills, 2153 New South Wales; **Belgium**—Juil Anthonissen, 27A Oude Godstraat, 3100 Heist op den Berg. 015 241953; **Canada**—Kirk LaPointe, 420 Gloucester St., Apt. 107, Ottawa, Ontario K1R 7T7. 613 992-4516; **Czechoslovakia**—Dr. Lubomir Dourzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik. 26-16-08; **Denmark**—Knud Orsted, 22 Tjoernevej, DK-3070 Snekkersten. 02-22-26-72; **Finland**—Kari Helopaltio, SF-01860 Perttula. 27-18-36; **France**—Michael Way (Chief Correspondent), 12 Rue du Faubourg Poissonniere, 75010 Paris. 01-246 8749; **Greece**—John Carr, Kaisarias 26-28, Athens 610; **Holland**—Willem Hoos, Bilderdijkstraan 28, Hilversum. 035-43137; **Hungary**—Paul Gyongy, Orlooutca 3/b, 1026 Budapest 11. Tel: 167-456; **Ireland**—Ken Stewart, 56 Rathgar Road, Dublin 6, Ireland. 97-14-72; **Israel**—Benny Dudkevitch, P.O. Box 7750, 92 428 Jerusalem; **Italy**—Vittorio Castelli, Via Ramazzotti 20, 21047 Saronna (Milan). 02-960 1274; **Japan**—Shig Fujita, Utsunomiya Bldg., 19-16 Jjngumae 6-Chome, Shibuya-ku, Tokyo 150. 03 498 4641. **Kenya**—Ron Andrews, P.O. Box 41152, Nairobi. 24725. **Malaysia**—Sunny Liow, 27 ss 12/3-A, Subang Jaya, Selangor, Malaysia. **New Zealand**—AnnLouise Martin, 239 Hurstmere Road, Takapuna, Auckland 9. 496-062; **Philippines**—Ces Rodriguez, 11 Tomas Benitez, Quezon City 3008. **Poland**—Roman Waschko, Magiera 9m 37, 01-873 Warszawa. 34-36-04; **Portugal**—Fernando Tenente, R Sta Helena 122 R/c, Oporto; **Romania**—Octavian Ursulescu, Str. Radu de la La Afumati nr, 57-B Sector 2, Bucharest O.P. 9. 13-46-10. 16-20-80; **Singapore**—Anita Evans, 164 Mount Pleasant Rd., 1129. 2560551; **South Africa**—Suzanne Brenner, 9 Dover St., Westdene 2092, Johannesburg; **South Korea**—Byung-Hoo Suh, Joong-Ang Weely, 58-9 Sosomun-Dong, Seoul. 28-8219; **Spain**—Ed Owen, Planta 6-3D, Espronceda 32, Madrid 3. 442-9446. **Sweden**—Leif Schulman, Brantingsgatan 49, 4 tr. 115 35 Stockholm. 08-629-873; **Switzerland**—Pierre Haesler, Hasenweld 8, CH-4600 Olten, 062-215909; **U.S.S.R.**—Vadim D. Yurchenkov, 6 Aprelskaya Str., Block 2, Apt. 16, 195268 Leningrad, K.268. 225-35-88; **West Germany**—Wolfgang Spahr (Chief Correspondent), 236 Bad Segeberg, An der Trave 67 b, Postfach 1150. 04551-81428, Jim Sampson (News Editor), Liebherrstr. 19, 8000 Munchen 22. 089-227746. **Yugoslavia**—Mitja Volcic, Dragomer, Rozna 6, 61 351, Brezovica, Ljubljana. 23-522.

Director of Marketing & Sales: **Miles T. Killoch** (N.Y.)

Director of Marketing Communications: **Charles R. Buckwalter, Jr.** (N.Y.)

Director of Sales, Video/Sound Business: **Ron Willman** (N.Y.); **Marketing Services Manager**: John F. Halloran (N.Y.); **Production Manager**: John Wallace (N.Y.); **Production Coordinators**: Ron Frank, Tom Quilligan (Cincinnati); **Production/Sales Coordinator**: Christine Matuchek (L.A.); **Sales Coordinator**: Robin Solomon (N.Y.); **Account Executives**: **New York**—Norm Berkowitz, Don Frost (212-764-7356); **Los Angeles**—Ron Carpenter, Diane Daou, (213-859-5316); **Nashville**—John McCartney, **Southern Manager** (615-748-8145); **Classified Advertising Manager**—Jeff Serrette (N.Y.) (212-764-7388).

International Sales: **Australia**—Geoff Waller & Assoc., 64 Victoria St., North Sydney 2060, Sydney 4362033, Telex 790-70794; **Canada**: Frank Daller, 632 Adelaide Street West, Toronto M6J1A9, 416-365-0724; **France**: Ann-Marie Hounsfeld, 6 rue Ancelle, 92525 Neuilly/Seine, Cedex 1-738-41-78; **Italy**: Germano Ruscitto, Pizzale Loreto 9, Milan, 28-29-158; **Japan**: Hugh Nishikawa, Utsunomiya Bldg., 19-16 Jjngumae, 6-Chome, Shibuya-ku, Tokyo 150 03-498-4641 Telex: 781-25735; **Mexico**: Tony Sabournin in New York, (212) 764-7356; **New Zealand**: Mike Bailey, F.J. Associates, P.O. Box 1367, Wellington, 723745; **Spain**: Rafael Revert, General Manager, c/o Radio Madrid 232-8000; **United Kingdom**: Patrick Campbell, European Advertising Sales Manager, 7 Carnaby St., London W1V1PG 439-9411 Telex: 851-262100; **West Germany**: Hans-Moritz v. Frankenberg, Muller & Von Frankenberg, Uberseering 25, 2000 Hamburg 60, 040/631 4299-631 37 71; **Austria, Belgium, Denmark, Finland, Greece, Holland, Luxemborg, Norway, Portugal, So. Africa, Sweden, Switzerland**: contact, Patrick Campbell, London office.

Director of Research and Database Publishing: **Martin R. Feely** (N.Y.)

Divisional Controller: **Don O'Dell** (Cincinnati); **Circulation Manager**: Donna De Witt (N.Y.); **Conference Coordinator**: Kris Soffley (L.A.); **Managing Director/International Operations**: Mike Hennessey (London); **License & Permissions Manager**: Georgina Ellen Challis (N.Y.)

BILLBOARD PUBLICATIONS, INC.

Chairman And President: **W. D. Littleford**. Executive Vice Presidents: **Gerald S. Hobbs**, **Jules Perel**, **Patrick Keleher**. Vice Presidents: **William H. Evans Jr.**, **Treasurer**; **Lee Zito**, **Billboard Operations**; **John B. Babcock**, **Product Development**; **Mary C. McGoldrick**, **Personnel**; **Ann Haire**, **Circulation**; **Michael Feirstein**, **Legal**. **Secretary**: Ernest Lorich. **Corporate Managers**: **Marie R. Gombert**, **Corporate Production**; **Robert Lewis**, **General Manager of Publishers Graphics**.

SUBSCRIBER SERVICE

Billboard, P.O. Box 1413
Riverton, N.J. 08077
(609) 786-1669



Vol. 95 No. 19

Commentary

The Amendment Is Not 'Fair'

By JACK SILVERMAN

They're at it again. Look out, video retailers!

Over the past several months the movie studios, through the Motion Picture Assn. of America (MPAA), have been quietly but effectively lobbying in Congress for a change in the copyright law.

The legislative remedy they are seeking is the elimination of the First Sale Doctrine, the time-tested principle which relinquishes the seller's control over product after the first sale. It is the building block on which thousands of retailers have built an entirely new and thriving industry—renting prerecorded home video products to the public.

'... the marketplace can solve its own problems'

The studios have attached a label to this legislation, referring to it as the "fair marketing amendment." This label could not be further from the truth. It's like calling "The Texas Chainsaw Massacre" a "Mary Poppins." The chaotic studio-created rental plans of the past would seem like paradise compared to the new era of doom this legislation would impose on our small but growing industry.

The studios are seeking this Congressional remedy because they don't feel they are participating in rental revenues. But we have all paid Hollywood's inflated prices since the inception of the prerecorded home video industry. It's only through the entrepreneurship of independent video software retailers that an industry exists at all.

Jack Valenti, head of the MPAA, claims the First Sale Doctrine is "holding back the growth of the home video market." James Jimirro, president of Disney Telecommunications, has stated, "it is necessary for the proposed fair marketing amendment to pass to stabilize and bring order to the industry."

The volatile and sometimes chaotic atmosphere in our industry can be directly attributed to the movie studios. They are, after all, the first link in the distribution chain. It is the studios that have flooded the market with product, constantly increasing prices, devoting meager staffs and marketing funds, and then complaining of the video retailer's lack of sophistication.

Add to this the ill-fated rental plans, each of which was a distinct fiasco on its own, and we had marketplace confusion.

It's amazing, and a testimony to the vitality of our industry, that we've survived all this and managed to grow during the worst economic decline since the Great Depression. The growth of the home video industry is currently at record levels, with all the studios reporting increased sales of new releases and catalog titles.

New, affordably priced titles are proving that the marketplace can solve its own problems. There is a renewed interest in the sales of home video products at every level, from the single-location software specialist to Sears.

What would happen if the "fair marketing amendment" were passed into law? Would the studios agree on one type of easily administratable and still profitable program? What have they agreed upon in the past? To quote one studio head at the recent ITA seminar in Florida, "Let's pass the legislation first, then we will decide what to do."

Consider the possible impact on your business if you have to administer six, eight or 10 different rental plans, dual inventory systems—no rentals, no sales. It becomes clear that the "fair marketing amendment" is unfair. It's unfair to me, to you, and to your customers.

But Hollywood's forces are formidable. The heavily financed MPAA has had glittering personalities visiting with the members of the Senate Judiciary Subcommittee that heard initial testimony in Washington last Friday (29).

The time to act is now. At stake is your right to run your business as *your* business. We, the distributors and retailers, must make our voices heard.

Jack Silverman is president of Comptron Corp., a video wholesaler based in Des Moines.

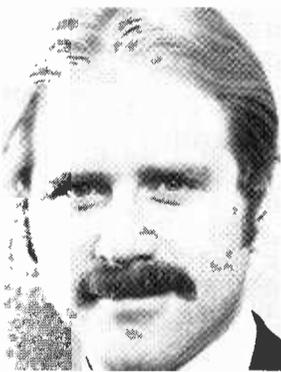


Silverman: "The time to act is now. We must make our voices heard."

Music Video: Today's Software

By JOHN O'DONNELL

Over the past several years, we have witnessed a subtle but significant evolution in music videos. They were originally produced mainly as an inexpensive means to develop an artist's recognition in overseas markets where personal tours were not feasible. But they gradually came to be seen as effective promotional vehicles for records in the home country as well.



O'Donnell: "We must streamline the rights issue."

Before the home video revolution, the strategy for record companies was clear: make music videos as promo materials, expose them through television and club play, and hope for greater record sales to result.

The past two years have clearly demonstrated the promotional power of good music videos. With the emergence of MTV as a "national network," and many regional and local avenues of exposure also springing up, music videos became the driving force behind several bands' rise to success. Men At Work is an example.

Now it's time for the music industry to take another major step with music video. The proliferation of home video equipment has created a dramatic and fundamental change in the environment, and music videos can no longer be viewed as mere stepping stones to the market success of audio products.

Millions of people now have the means to view the video music they want when they want it. An enormous potential for marketing this form of entertainment as a consumer product has developed.

The resistance on the part of some record executives to accept video music as a marketable product must be overcome. They must realize that we're not just in the record business. We're in the home entertainment business, or the talent business, if you prefer. And new technologies like video music give us new profit opportunities which we would be foolish to ignore.

As tastes change from audio to audio/video, the record industry can grow stronger by marketing and selling music videos.

'Consumers see the music video as a total product'

A new generation is growing up asking the question, "Have you seen that song by Men At Work?" These consumers see the music video as a total product. But by producing these videos as promotional material with no consideration of a sales market, the record industry is forsaking an area of great demand. Music video should be accepted as a product just like records and tapes.

Therefore, we must create mechanisms for ensuring fair distribution of profits among those involved in music video production. We must streamline the rights issues involved in licensing product for sale. And we must produce videos with the idea of cross-marketing them with the music. In short, we must create a new industry right alongside the record industry.

"Those who forget history are doomed to repeat it," goes the old saying. Let's remember the lesson of the railroads, and what can happen when we don't realize what business we're in.

John O'Donnell is national manager of video software for Sony Corp.

Letters To The Editor

A Vote Of Thanks

Much is being made of the fact that country music finally came of age last month in Washington (Billboard, March 26). There were quite a few souls, however, who felt that the program should have been produced in Nashville, using Nashville talent exclusively. Perhaps what was overlooked is that country music has

indeed become an international music.

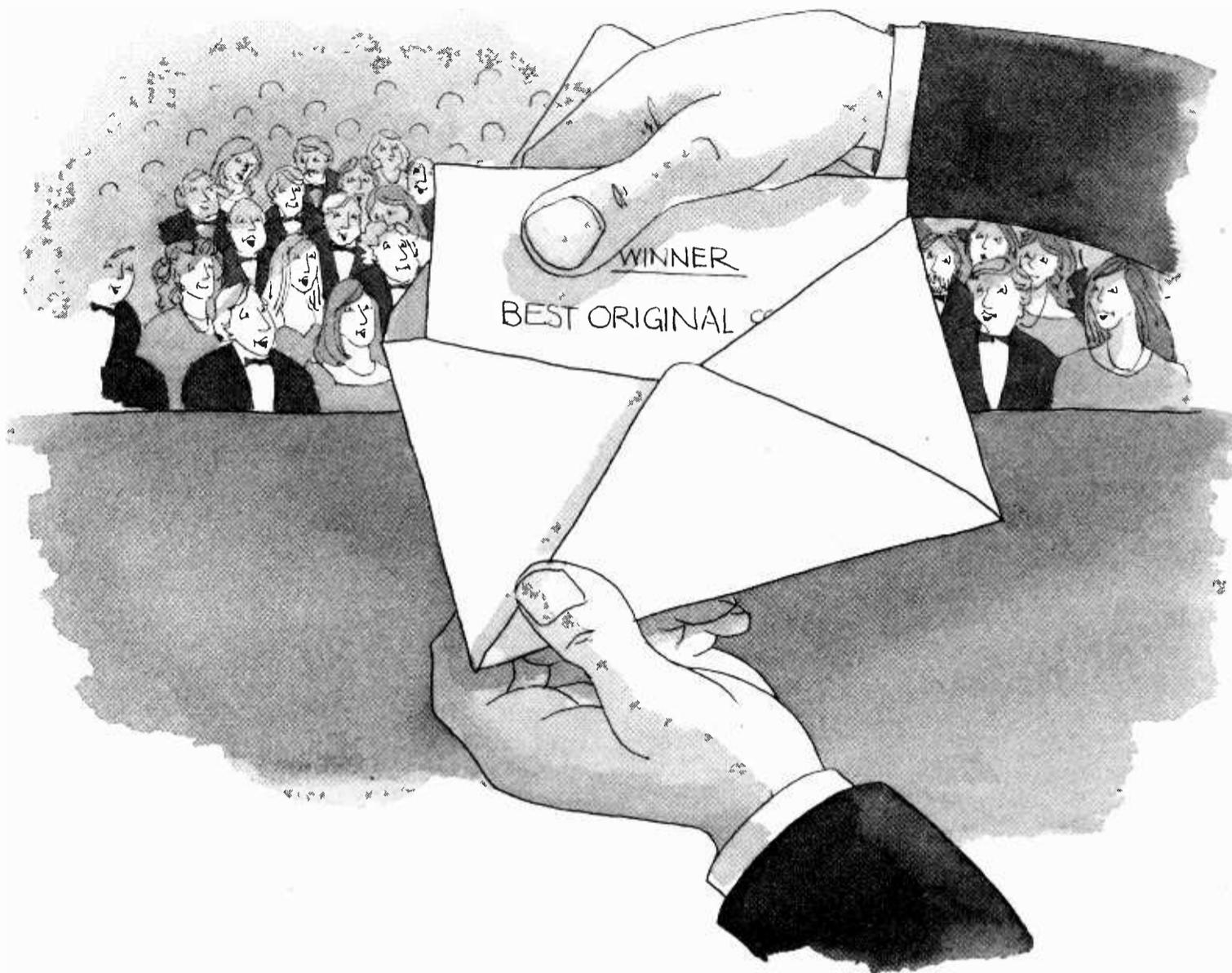
More importantly, a great many people in the industry took time from busy schedules to go to Washington to confront the home taping issue. They knocked on doors, buttonholed officials, wrote letters and made phone calls to get their message across.

Perhaps what was really being celebrated in Wash-

ington was the willingness of music people to fight for what they believe in, and to make the struggle a little easier for all of us. I know I owe them a vote of thanks. We all do.

Elizabeth Chapin
Intuit Music Publishing
Nashville

BMI brings out the best in music.



Congratulations to all BMI Academy Award winners.

BEST ORIGINAL SCORE

John Williams
"E.T.—The Extra-Terrestrial"

BEST ORIGINAL SONG SCORE

Leslie Bricusse (co-writer)
"Victor/Victoria"

BEST SONG

Will Jennings (co-writer)
"Up Where We Belong"
from "An Officer and a Gentleman"



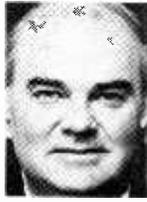
Wherever there's music, there's BMI.

NEW GENERAL MANAGER

Martin Returns To WLW/WSKS

CINCINNATI — Dave Martin, VP/GM of WMAQ Chicago, will leave that post this month to return here as general manager of WLW/WSKS. He'll begin when Seven Hills Communications officially assumes possession of the facility from Mariner at the end of this month.

Martin, a 20-year broadcast veteran, returns to the Queen City after a five-year absence. He started his radio career here in 1963 at WCKY as an account executive, moving to Taft's WKRC-TV in a



similar capacity in 1966 and transferring to Taft's Kansas City television outlet, WDAF-TV, as local sales manager in 1970. From there he returned to Cincinnati in 1971 as general sales manager of WKRC/WKRQ, a position he held until his promotion and return to Kansas City as general manager of WDAF radio in 1978. After over 14 years with Taft, he joined WMAQ in 1981.

"Ever since I entered this business I've always wanted to be GM of WLW," says Martin, who will report directly to Seven Hills president Charlie Murdock, a former WLW general manager himself. "Cincinnati will always be home," contin-

ued Martin. "The quality of life is the best, and people here really care about radio"—a fact evidenced by the proliferation of local stars such as Bob Braun, Ruth Lyons, and the late Paul Dixon, unknown outside the market.

Martin will replace Bernie Kvale on the AM side and Barry Hersh on WSKS. Kvale joined WLW in 1972 after five years with Avco Radio Sales, serving as general sales manager from 1974 to 1981 before his appointment as VP/GM. "Because of his outstanding sales record, we're hoping Bernie will continue with the new organization in a national sales capacity," says Murdock, who adds that he doesn't anticipate any changes in the direction of the facilities upon takeover.

"Basically, we'll continue as a full-service adult contemporary outlet on the AM with emphasis on sports and personalities, targeting 25-54, with WSKS skewing younger at 18-34." Hansen, GM of WSKS for the past two years, is also slated to stay with the organization in some capacity.

Among Martin's first orders of business will be the appointment of a permanent WLW program director. Dennis Day has been handling that position in an acting capacity since the departure of Bill Stedman to WHK (Billboard, April 30).



PROMOTION PAYS—Promotion reps Rick Allen, right, of Elektra/Asylum and Michael Lessner of Capitol, hug Nicole of WLAN Lancaster, Pa. to celebrate her promotion to music director. Middy announcer Diana Rixx gets in on the action.

Jefferson Pilot's Tarleton Leaves Radio For WBTV

CHARLOTTE—After 14 years on the radio side, Cullie M. Tarleton, senior vice president in charge of Jefferson Pilot's radio group, has been named managing director of WBTV television. Tarleton succeeds John A. Edgerton, who is upped to vice president/administration, according to Jefferson Pilot president Wallace J. Jorgenson and executive vice president James G. Babb.

With this restructuring comes word that the general managers of Jefferson Pilot's 11 radio stations—WBT/WBTV Charlotte, WQXI-AM-FM Atlanta, KIMN/KYGO Denver, WGBS/WLYF Miami, WBIG Greensboro and WWIL/

WHSL Wilmington, N.C. will expand their responsibilities and report directly to Babb.

Tarleton joined the company as a sales rep for WBTV in 1965 and switched over to the radio side four years later, becoming sales manager and then general manager of WBT/WBCY before his promotion to senior vice president/radio. "You don't spend fourteen years in radio and not feel some pangs over leaving," he admits. "But this is an opportunity to expand my experience base, and I'll be the most gung-ho tv guy you'll find. I'll miss radio, but it's all broadcasting."

END OF A LEGEND

New Call Letters For WIFE

INDIANAPOLIS—When WIFE here switched to news/talk a few years ago, a top 40 legend died. Now comes word that even the call letters will become a thing of the past, as Chagrin Valley Broadcasting, which assumed control of the infamous facility, switched to "Music Of Your Life" last week and applied for the new call letters WMLF.

The switch was anticipated by many because Joe Embrescia, Chagrin Valley principal, achieved much success with the format when he owned Cleveland's WBBG. In fact, current WBBG/WMJI operations director Mike McVay is consulting the facility.

While "Music Of Your Life" is new to the area, the nostalgia format

has been tried. "WNDE tried 'Unforgettable' and it didn't make it," says Jim West, president of Fairwest, which syndicates the Al Ham format. "But Tom (Embrescia) knows how to promote it and it should do well." Currently doing an in-house version of the format is daytimer WATI.

The on-air lineup includes well-known Indy personality Lou Sherman doing mornings, GM Howdy Bell from 9 to 11 a.m., program coordinator Larry Scott, who survived the transition from news/talk, handling middays, and John Randall on afternoons, 3 to 8 p.m. For the remainder of the day, the format will be handled by board operators.

Rick Lippincott Resigns As PD At WLS Chicago

CHICAGO—Amidst a flurry of rumors, Rick Lippincott has resigned as program director of WLS-AM-FM here, a post he assumed a year and a half ago.

"Obviously, it's an emotional decision," Lippincott says. "When I came here my goal was to put WLS-AM back into the fives. I came within two-tenths of a point of doing that. At a 4.8, WLS, an AM station, is the No. 1 rock station in Chicago, and that's in the face of heavy competition, so I'm proud to be walking away from a winner."

Lippincott attributes his success to "hard work, not brilliance. It's a constant job of making sure all the systems are in place and working properly."

Rumors of Lippincott's resignation first surfaced when it was announced that Steve Casey would join the stations as operations director (Billboard, March 19). "In fact, I did resign," confides Lippincott, "but John (Gehron) talked me out of it then. But there's already been too much damage on the street. Since Casey joined, 300 people called all wanting to know if I'm OK. I just don't feel comfortable about it anymore."

"It's not what was done. It's how it was done. About a year ago I started talking to John, telling him I needed

an assistant. We got the budget from ABC, but it wasn't enough to lure any qualified candidates, so when Sebastian/Casey broke up and John asked me what I would think of Casey consulting the station, I was positive. John and Steve enjoy a great relationship dating back to when Casey worked here as music director.

"The problem was the Loop (WLUP) wanted to continue Casey's consulting agreement; they had him under contract and didn't want him over here. John didn't want him over there, so he kept raising the offer until they reached an agreement. By that time I was no longer part of their meetings. The decision was sprung on me. If John had gotten together with me and discussed it beforehand I probably wouldn't have had a problem, but as it worked out I'm just not comfortable."

"I'm not angry with John. I have a lot of respect for him, I'd work for him again, and I'd work for ABC again. They're a great company."

After a week in Maui, Lippincott will return to Chicago May 8 to pursue other opportunities. Prior to joining WLS, he programmed Milwaukee's WISN/WLPX after a stint in Ft. Lauderdale/Miami and more than two years in Hawaii programming Hefel's K-59.

Vox Jox

Shannon, Nelson Reunited At KSON

By ROLLYE BORNSTEIN

"Together again"—a country song for a country duo, as Lee Shannon re-unites with Don Nelson, for the third time in the third city. The pair jockeyed together in Moline; Shannon worked for Nelson when he was GM at WIRE in Indianapolis; and now Nelson, GM of KSON-AM-FM San Diego, has hired Lee as PD of the AM facility, replacing the departing Ed Chandler. Shannon's move ends speculation about whether he'd be joining WSM's Music Country Network (a position which is still open, by the way, so get those tapes to Hairl Hensley in Nashville). Earlier this year, Shannon briefly pro-

grammed Orlando's WHOO-FM, coming from WVOJ/WQIK across the state in Jacksonville, where he was operations manager.

While dropping the AM's classic country approach, the station will nevertheless lean toward the traditional while its FM country counterpart, programmed by Rod Hunter, continues in a more contemporary vein. As for the AM on-air lineup: Shannon handles mornings, replacing Ed Chandler's simulcast shift (Hunter handles the FM side); Dennis Regan, who had been doing middays on the FM, now does them on the AM, replacing Dick Warren, who slides into evenings replacing Doc Holliday, who now handles afternoons, replacing Mike Brady, who crosses over to the midday shift on the FM. If you're unsure of any of this, buy the Cliff Notes.

★ ★ ★

Country New York style; Dene Hallam, PD of WKHK, has just hired Joel Sebastian to do mornings. Joel, a former WMAQ morning man, replaces Al Bernstein, who moves into the midday shift, replacing the exiting Shawn Burke.

Some restructuring at Robinson Broadcasting's WBBG/WMJI Cleveland: operations manager Mike McVay and GSM Phil Levine are moving up in the organization. Both have added vice president to their titles, and in addition to their regular responsibilities, they'll now split the duties of GM Shannon Lange, who left the facilities last month.

★ ★ ★

Restructuring has also occurred within Golden West Broadcasters, with GWB's radio stations, KAUT-TV Oklahoma City, Market Buy Market research, and Golden West Baseball Company (California Angels), all becoming separate entities

with GWB chairman of the board Gene Autry as president. Reporting directly to him are Michael Schreter, executive vice president, chief financial/administrative officer; Bill Ward, executive VP/radio division, who continues as KMPC L.A. general manager; Jerry Birdwell, executive VP/television, who also continues as VP/GM at KAUT-TV, and Buzzie Bavasi, executive VP of the California Angels.

★ ★ ★

Lou Buron, VP/GM of Double-day's KDWB-AM-FM Minneapolis, is upped to the newly created post of regional vice president for the chain. That means that, in addition to his Twin Cities duties, he'll also be keeping tabs on Wheels (WLLZ) in Detroit and The Peak (KPKE) in Denver.

John Kelly is upped from VP/director of sales to president of RKO Radio Sales, filling the vacancy created when former president Bill Hogan was upped to executive vice president of RKO Radio (Billboard, April 23).

(Continued on page 22)



This 24-hour video music channel's playlist appears weekly in Billboard, with details of heavy, medium and light rotations, adds and weekend specials. Page 30.

The first of **RADIORADIO's** '83 blockbusters is coming up. And then see what we do for encores!

Head for the heights of audience and advertiser interest in your market with RADIORADIO's music specials for 1983.

First up, **MEMORIAL DAY WEEKEND: HONOR ROLL OF ROCK 'N' ROLL.**

A six-hour star-studded tribute in the audience-grabbing countdown format. We present the top 25 artists of the rock era—each a music legend—leading up to the No. 1 hitmaker of them all.

And that's just the beginning. It will be followed by...

JULY 4TH WEEKEND: THE GREAT AMERICAN SUMMER.

A six-hour beach party! Top hits of the past nineteen summers, plus interviews and features.

AUGUST 13: MEMORY MAKERS.

A three-hour summer party, featuring the fun of music trivia plus hits of the past 15 years, with options for localized contests.

LABOR DAY WEEKEND: SUPER CONCERT.

A blockbuster for sure. This will be a fantastic session with one of the year's biggest acts.

NEW YEAR'S WEEKEND: THE GREAT 1'S OF '83.

Three hours of great hits and artists of the year! Plus trivia, fun and surprises.

So don't get left behind. Check out the details of this unique lineup of specials. It's about to start rolling!

**Call Susan Jacobi
Affiliate Relations
(212) 975-6917**



Out Of The Box

HOT 100/AC

DECATUR, Ala.—WMSL program director John Marusak likes the musical mix of his most recent adds. Neil Diamond's "Front Page Story" (Columbia) is "a catcher," and he says the new Linda Ronstadt offering, "Easy For You To Say" (Asylum), has the country crossover sound evinced by her former hit, "Blue Bayou." Alabama's "The Closer You Get" (RCA) is "aptly named," given the group's monicker. The single was a pop hit for Rita Coolidge, and Marusak feels that Alabama "will do even better with it. Of course, they could whistle and it would go gold around here." Also new is Jim Capaldi's "That's Love" (Atlantic), which the programmer calls one of the better "transition" records he's heard in some time.

AOR

SEDALIA, Mo.—Mike Gray's adds this week are still in light rotation, but the KCBW music director expects big things from "Our House" by Madness and Elton John's "I'm Still Standing" (Geffen), the Kinks' "Come Dancing" (Arista), and Golden Earring's "The Devil Made Me Do It" (21/PolyGram). "Each tune has a playful quality—everybody sounds like they're having fun," he says. "There's nothing snotty or destructive about the music." This is particularly true of the Madness record because "it has so much life in it. They sound like a bunch of college kids playing for beers."

BLACK/URBAN

TALLAHASSEE—Duets are clicking for WANM program-music director Joe Bullard. "How Do You Keep The Music Playing" by Patti Austin & James Ingram (Qwest) really shows what they can do as a team, "even more than 'Come To Me'," he says. "They sing more authoritatively, and the Quincy Jones touch is in full bloom." Bullard hears another pair of recognizable voices on the new Peaches & Herb single, "Remember" (Columbia), which he terms "a thought record. Money is tight, but this recalls good times, and thoughts are free." He also likes Marvin Gaye's new single, "Turn Up The Music" (Columbia), but he really digs the "Star Spangled Banner" on the flip. "People that never stood before can now stand and tap their feet if they don't want to cross their heart."

COUNTRY

PROVIDENCE—New disks from Razy Bailey, Dolly Parton and Merle Haggard & Willie Nelson strike the sort of balance WGNG program/music director Dave Ross strives for. Bailey's "After The Great Depression" (RCA) is "a solid stabilizer" because of its modern and traditional country blend, he says. Parton's latest, "Potential New Boyfriend" (RCA), is a "multi-formatted rock record, pretty exciting, certainly upbeat, although she could record Chinese gongs and we'd play it." And Haggard and Nelson's "Poncho & Lefty" (Epic) is special since "it's your classic story record, the kind that made country famous." LEO SACKS

On Friday, May 6, 1983, at 6:00 p.m.

THE PEAR GARDEN

becomes



Serving an Extraordinary New York Steak House Menu with

Aged Eastern Beef and Eastern Shore Shellfish

&

The World Famous

PEAR GARDEN SUSHI BAR

Remains!

666 N. LaCienega Blvd., Los Angeles, CA 90069

Reservations: (213) 659-3022

Special Attention for Mother's Day Diners from 4 p.m.

SURPRISE CHOICE

Torcasso Gets PD Nod At WYNY

NEW YORK—Word that the much-sought-after WYNY programming vacancy has been filled by Rick Torcasso has led several people to ask, "Who is he, and how did he get that job?"

Torcasso has been working with Charter Broadcasting for the past 18 months, first in Detroit, turning WDRQ from top 40 to urban contemporary, and more recently in St. Louis, taking top 40 KSLQ to adult contemporary (or "adult rock" as it's called) KYKY. Prior to that appointment, he spent several years as Jim Maddox's assistant, hooking up with the well-known urban/black programmer at KDAY Los Angeles, where Torcasso did morning drive under the name by which he is perhaps better known, Spanky Lane. From there, he and Maddox tackled Houston at KMJQ before moving to Chicago's WBMX.

As for how the Fresno native, whose career also included stints with Hefstel and Drake, wound up as the winning candidate at WYNY, Torcasso explains. "They called me, and believe me, I was surprised. I hadn't even considered the position because I'm under contract here." Not wanting to talk to him directly because of that technicality, WYNY GM Frank Osborn called KYKY's management asking permission to approach Torcasso.

"I began to talk with Frank, and after that it happened real fast. They called everybody on me, and the next thing you know, I got the offer." Torcasso speculates it might have been Surrey's Al Brady Law, who consults WYNY, who suggested him. "We've been working together since Surrey (which assumed control of KYKY last month) first looked at the property. He's the best program-

mer I've known, and I'm looking forward to working with him in New York.

"I haven't met Pete (Salant, former WYNY PD who also now consults the NBC FM), but I'm looking forward to his input, since he's been so involved with the station. The more consultants the better. They have the luxury of objective input. They've got nothing to lose, and NBC uses them properly. Their philosophy is to gather all the information they can and then make a decision from it, so what I'll really be is a decision-maker."

Regarding his heavy urban background, Torcasso admits, "The best thing that ever happened to me was getting into black radio. The second best thing was getting out. It's given me a wider perspective and base to operate from."

(Continued on page 65)

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 stations adding record this week	# of Billboard's stations now reporting record	Key stations adding title this week include
HOT 100 (153 Stations)			
1 "I'm Still Standing," Elton John, Geffen	59	59	WNBC-AM, KIQQ-FM, WXKS-FM, KBEQ-FM, WCAU-FM, WQXI-FM
2 "Family Man," Daryl Hall & John Oates, RCA	41	114	KFI-AM, KUBE-FM, WNBC-AM, KRSP-AM, WEZB-FM, KHTR-FM
3 "No Time For Talk," Christopher Cross, Warner Bros.	34	54	WGCL-FM, WQXI-FM, KOAQ-FM, WBSB-FM, WBBQ-FM, WKXX-FM
4 "We Two," Little River Band, Capitol	34	34	KRTH-FM, WLOL-FM, WCAU-FM, KCPX-FM, WBEN-FM, WBCY-FM
5 "Never Gonna Let You Go," Sergio Mendes, A&M	33	76	WGCL-FM, WZGC-FM, KIMN-AM, WHYT-FM, WBEN-FM, WBBQ-FM
BLACK (80 Stations)			
1 "B.Y.O.B.," Sister Sledge, Cotillion	26	37	KDAY-AM, WCIN-AM, KRNB-FM, WLOK-AM, KAPE-AM, WUFO-AM
2 "Tonight I Give In," Angela Bofill, Arista	19	24	WCIN-AM, KRNB-FM, WLOK-AM, WLOU-AM, KAPE-AM, WTLC-FM
3 "Music," D Train, Prelude	17	55	KDAY-AM, WJMO-AM, WAOK-AM, WDIA-AM, KAPE-AM, KOKA-AM
4 "Didn't Know About Love," Lenny White, Elektra	16	45	XHRM-FM, WGPR-FM, WESL-AM, WTLC-FM, WANT-AM, WXYV-FM
5 "All This Love," Debarge, Gordy	15	56	KDAY-AM, WJMO-AM, WKTU-FM, WPLZ-FM, KOKA-AM, WANT-AM
COUNTRY (124 Stations)			
1 "Snapshot," Sylvia, RCA	61	64	KLAC-AM, WHK-AM, WIRE-AM, KIKK-AM, WPLO-AM, WTSO-AM
2 "All My Life," Kenny Rogers, Liberty	55	67	WHK-AM, WIRE-AM, WPLO-AM, WSOC-FM, WTSO-AM, WHN-AM
3 "I Always Get Lucky With You," George Jones, Epic	51	53	KLZ-AM, KMPS-AM, WPLO-AM, KSOP-AM, KRMD-FM, WTSO-AM
4 "Poncho & Lefty," Willie Nelson & Merle Haggard, Epic	37	86	WHK-AM, WDGY-AM, WMC-AM, KSOP-AM, KVEG-AM, WDOD-FM
5 "Don't Your Mem'ry Ever Sleep At Night," Steve Wariner, RCA	37	39	WIRE-AM, KSOP-AM, KGA-AM, KRMD-FM, WWVA-AM, WKSJ-FM
ADULT CONTEMPORARY (84 Stations)			
1 "All My Life," Kenny Rogers, Liberty	21	53	KMGC-FM, WKRC-AM, KEYI-FM, KOY-AM, WRVA-AM, WBT-AM
2 "Front Page Story," Neil Diamond, Columbia	19	60	WGAR-AM, KMGC-FM, WFYR-FM, WZZP-FM, KOY-AM, WBT-AM
3 "That's Love," Jim Capaldi, Atlantic	17	43	KPPL-FM, KMGC-FM, WFYR-FM, WTMJ-AM, WENS-FM, WRVR-FM
4 "Never Gonna Let You Go," Sergio Mendes, A&M	13	67	WBAL-AM, KPPL-FM, KNBR-AM, WZZP-FM, WCLR-FM, WRVR-FM
5 "Do It For Love," Marty Balin, EMI America	11	40	WENS-FM, KEX-AM, WRIE-AM, WQUE-FM, WGY-AM, WRVA-AM

**WHEN THEY'RE READY TO TALK,
SHE'S READY TO ROLL.**



OFF THE RECORD with Mary Turner, the most listened to Rock Radio interview series in the world. Mary's special brand of interviews are heard on over 250 U.S. radio stations, throughout Canada, Australia, New Zealand, and around the world via Armed Forces Radio and Voice Of America.

Always first and exclusively with the biggest names in Rock and Roll.

The Rolling Stones, Journey, The Who, STYX, Bob Seger, Foreigner, J. Giles Band, Rod Stewart, The Police, Queen, Van Halen, R.E.O. Speedwagon, Asia, Fleetwood Mac, Rush, AC/DC, Jefferson Starship, Toto, Genesis, Tom Petty, The Cars, Pat Benatar, ZZ Top, Ozzy Osbourne, Supertramp, The Pretenders, Stray Cats, Men At Work, Def Leppard, Duran Duran and many, many more.

OFF THE RECORD Short Features and Specials from WESTWOOD ONE, America's largest producer and distributor of nationally sponsored radio programs, concerts, specials and satellite simulcasts.

For more information, call us at (213) 204-5000.



Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (4/26/83)

PRIME MOVERS-NATIONAL

- MEN AT WORK**—Overkill (Columbia)
- MICHAEL JACKSON**—Beat It (Epic)
- IRENE CARA**—Flashdance, What A Feeling (Casablanca)

TOP ADD ONS -NATIONAL

- STYX**—Don't Let It End (A&M)
- DARYL HALL AND JOHN OATES**—Family Man (RCA)
- ELTON JOHN**—I'm Still Standing (Geffen)

BREAKOUTS-NATIONAL

- CHRISTOPHER CROSS**—No Time For Talk (Warner Bros.)
- SERGIO MENDES**—Never Gonna Let You Go (A&M)
- KAJAGOOGOO**—Too Shy (EMI/America)

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

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

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

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

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

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

- **SCANDAL**—Love's Got A Line On You X
- **INXS**—The One Thing X
- **THE TUBES**—She's A Beauty X
- **Z.Z. TOP**—Gimme All Your Lovin' X
- **THOMAS DOLBY**—She Blinded Me With Science X
- **CHRISTOPHER CROSS**—No Time For Talk A
- **NIGHT RANGER**—Sing Me Away A
- **LITTLE RIVER BAND**—We Two A
- **ELTON JOHN**—I'm Still Standing A

- KRQQ-FM—Tucson**
(Zaplan/Morris—MD)
- ★★ **DEXY'S MIDNIGHT RUNNERS**—Come On Eileen 3-1
 - ★★ **TOTO**—I Won't Hold You Back 8-3
 - ★★ **MEN AT WORK**—Overkill 14-8
 - ★★ **JOURNEY**—Send Her My Love 16-9
 - **PRINCE**—Little Red Corvette 17-11
 - **RICK SPRINGFIELD**—Affair Of The Heart
 - **THOMAS DOLBY**—She Blinded Me With Science
 - **LAURA BRANIGAN**—Solitaire B
 - **JOURNEY**—Faithfully B
 - **ULTRAVOX**—Reap The Wild Wind B
 - **CULTURE CLUB**—Time A
 - **JIM CAPALDI**—That's Love A
 - **ROBERT ELLIS ORRAL WITH CARLENE CARTER**—I Couldn't Say No X
 - **KAJAGOOGOO**—Too Shy X
 - **SCANDAL**—Goodbye To You LP

- KBBK-FM—Boise**
(Bob Lee—MD)
- ★★ **DURAN DURAN**—Rio 16-12
 - ★★ **IRENE CARA**—Flashdance, What A Feeling 26-13
 - ★★ **RONNIE MILSAP**—Stranger In My House 20-15
 - ★★ **LAURA BRANIGAN**—Solitaire 21-17
 - **Z.Z. TOP**—Gimme All Your Lovin' 23-19
 - **ELTON JOHN**—I'm Still Standing
 - **LITTLE RIVER BAND**—We Two
 - **STYX**—Don't Let It End B
 - **CHAMPAIGN**—Try Again B
 - **HKS**—The One Thing B
 - **DARYL HALL AND JOHN OATES**—Family Man B
 - **CHRIS DE BURGH**—Don't Pay The Ferryman B
 - **SPARKS**—Cool Places B
 - **CHRISTOPHER CROSS**—No Time For Talk A
 - **SERGIO MENDES**—Never Gonna Let You Go A
 - **THOMPSON TWINS**—Love On Your Side A
 - **U2**—New Year's Day A
 - **JIM CAPALDI**—That's Love A
 - **SCANDAL**—Love's Got A Line On You X
 - **PATTI AUSTIN WITH JAMES INGRAM**—How Do You Keep The Music Playing X
 - **DEBARGE**—All This Love X
 - **MELISSA MANCHESTER**—My Boyfriend's Back X
 - **THE CALL**—The Walls Came Down X
 - **MICHAEL BOLTON**—Fool's Game X
 - **NEIL DIAMOND**—Front Page Story X
 - **SAGA**—Wind Him Up X
 - **PLANET P**—Why Me X
 - **ROBBIE PATTON**—Smiling Islands X
 - **THE BELLE STARS**—Sign Of The Times X

- **FLEETWOOD MAC**—Oh Diane X
- **LEE GREENWOOD**—I.O.U. X
- **MARTY BALIN**—Do It For Love X
- **CRYSTAL GAYLE**—Our Love Is On The Faultline X
- **JOURNEY**—Faithfully X
- **JULIO IGLESIAS**—Amor X
- **RITA COOLIDGE**—I'll Never Let You Go X
- **JIM CAPALDI**—That's Love X
- **KENNY ROGERS**—All My Life X
- **CHRISTOPHER CROSS**—No Time For Talk X
- **WILLIE NELSON AND MERLE HAGGARD**—Pancho And Lefty X
- **IRENE CARA**—Flashdance, What A Feeling A
- **ENGBERT HUMPERDINK**—Til You And Your Lover Are Lovers Again A

- **STYX**—Don't Let It End B
- **GARY PORTNOY**—Where Everybody Knows Your Name B
- **RICK SPRINGFIELD**—Affair Of The Heart B
- **ART IN AMERICA**—Undercover Lover B
- **MAC MCANALLY**—Minimum Love B
- **DARYL HALL AND JOHN OATES**—Family Man B
- **JOURNEY**—Faithfully A
- **THE BELLE STARS**—Sign Of The Times A
- **THE KINKS**—Come Dancing A
- **ROBERT ELLIS ORRAL WITH CARLENE CARTER**—I Couldn't Say No A
- **MADNESS**—Our House X
- **PLANET P**—Why Me X
- **NAKED EYES**—Always Something There To Remind Me X
- **MICK LOWE**—Wish You Were Here X

- KTAC-AM—Tacoma**
(Rob Sherwood—MD)
- ★★ **DAN FOGELBERG**—Make Love Stay 2-1
 - ★★ **BARRY MANILOW**—Some Kind Of Friend 4-3
 - ★★ **AL JARREAU**—Mornin' 8-5
 - ★★ **LIONEL RICHIE**—My Love 10-6
 - ★★ **CHRIS DE BURGH**—Don't Pay The Ferryman 23-14
 - **NEIL DIAMOND**—Front Page Story
 - **JIM CAPALDI**—That's Love
 - **PETER ALLEN**—You Haven't Heard The Last Of Me B
 - **CULTURE CLUB**—Time B
 - **CARL WILSON**—What You Do To Me X
 - **SERGIO MENDES**—Never Gonna Let You Go X

- KUBE-FM—Seattle**
(Tom Hutyler—MD)
- ★★ **MICHAEL JACKSON**—Beat It 1-1
 - ★★ **THE GREG KINN BAND**—Jeopardy 2-2
 - ★★ **PRINCE**—Little Red Corvette 6-4
 - ★★ **STEPHEN BISHOP**—It Might Be You 5-3
 - ★★ **AFTER THE FIRE**—Der Kommissar 7-5
 - **THE TUBES**—She's A Beauty
 - **DARYL HALL AND JOHN OATES**—Family Man
 - **NAKED EYES**—Always Something There To Remind Me B
 - **ROBERT ELLIS ORRAL WITH CARLENE CARTER**—I Couldn't Say No X
 - **RICK SPRINGFIELD**—Affair Of The Heart B
 - **LIONEL RICHIE**—My Love B
 - **JOURNEY**—Faithfully B
 - **STYX**—Don't Let It End B
 - **CULTURE CLUB**—Time A

- KYYA-FM—Billings**
(Jack Bell, PD—Charlie Fox—MD)
- ★★ **DAVID BOWIE**—Let's Dance 16-9
 - ★★ **MEN AT WORK**—Overkill 20-10
 - ★★ **KENNY LOGGINS**—Welcome To Heartlight 10-7
 - ★★ **THOMAS COLBY**—She Blinded Me With Science 21-15
 - **LAURA BRANIGAN**—Solitaire 23-8
 - **DARYL HALL AND JOHN OATES**—Family Man
 - **ROBERT ELLIS ORRAL WITH CARLENE CARTER**—I Couldn't Say No
 - **RICK SPRINGFIELD**—Affair Of The Heart B
 - **CULTURE CLUB**—Time B
 - **STYX**—Don't Let It End B
 - **NAKED EYES**—Always Something There To Remind Me A
 - **WALTER EGAN**—Fool Moon Fire A
 - **NIGHT RANGER**—Sing Me Away A
 - **THE TUBES**—She's A Beauty X
 - **JOURNEY**—Faithfully X
 - **Z.Z. TOP**—Gimme All Your Lovin' X

- KYXX-FM—Seattle**
(Elvin Ichiyama—MD)
- ★★ **DAVID BOWIE**—Let's Dance 9-2
 - ★★ **EDDY GRANT**—Electric Avenue 10-4
 - ★★ **DURAN DURAN**—Rio 11-8
 - ★★ **MEN AT WORK**—Overkill 17-9
 - **WEIRD AL YANKOVIC**—Ricky
 - **A FLOCK OF SEAGULLS**—Wishing
 - **ALAN VEGA**—Video Babe A
 - **LEISURE PROCESS**—Cash Flow A
 - **TEARS FOR FEARS**—Mad World A
 - **JOE KING CARROW**—Party Weekend A
 - **BERLIN**—Metro A
 - **DAVE EDMUNDS**—Slipping Away X
 - **TODD RUNDGREN**—Bang The Drum All Day X
 - **THE BELLE STARS**—Sign Of The Times X
 - **GOLDEN EARRING**—The Devil Made Me Do It X
 - **LENE LOVICH**—Blue Motel X
 - **JOAN ARMSTRADING**—Drop The Pilot X
 - **THE KINKS**—Come Dancing X
 - **20-20**—Jack's Got A Problem X
 - **SPANDAU BALLEY**—Lefelene X

- WGCL-FM—Cleveland**
(Tom Jefferies—MD)
- ★★ **IRENE CARA**—Flashdance, hat A Feeling 12-4
 - ★★ **MEN AT WORK**—Overkill 8-6
 - ★★ **THOMAS DOLBY**—She Blinded Me With Science 10-7
 - **NAKED EYES**—Always Something There To Remind Me 11-8
 - **NIGHT RANGER**—Sing Me Away 15-10
 - **KAJAGOOGOO**—Too Shy
 - **CHRISTOPHER CROSS**—No Time For Talk
 - **PAT BENATAR**—Looking For A Stranger B
 - **DARYL HALL AND JOHN OATES**—Family Man B
 - **THOMPSON TWINS**—Love On Your Side A
 - **CHRIS DE BURGH**—Don't Pay The Ferryman A
 - **ELTON JOHN**—I'm Still Standing A
 - **ROBERT ELLIS ORRAL WITH CARLENE CARTER**—I Couldn't Say No X
 - **KENNY ROGERS**—All My Life X
 - **ROBBIE PATTON**—Smiling Islands X
 - **Z.Z. TOP**—Gimme All Your Lovin' X
 - **MICHAEL BOLTON**—Fool's Game X

- WHYT-FM—Detroit**
(Lee Malcolm—MD)
- ★★ **MICHAEL JACKSON**—Beat It 1-1
 - ★★ **DAVID BOWIE**—Let's Dance 6-2
 - ★★ **BOB SEGER AND THE SILVER BULLET BAND**—Even Now 18-12
 - **IRENE CARA**—Flashdance, What A Feeling 25-14
 - **MEN AT WORK**—Overkill 24-18
 - **EDDY GRANT**—Electric Avenue
 - **SPARKS**—Cool Places
 - **U2**—New Year's Day B
 - **THE TUBES**—She's A Beauty B
 - **KAJAGOOGOO**—Too Shy A
 - **DARYL HALL AND JOHN OATES**—Family Man A
 - **STYX**—Don't Let It End A
 - **PAT BENATAR**—Looking For A Stranger A
 - **SERGIO MENDES**—Never Gonna Let You Go A
 - **LINDA RONSTADT**—Easy For You To Say A
 - **LAURA BRANIGAN**—Solitaire X
 - **ROBERT ELLIS ORRAL WITH CARLENE CARTER**—I Couldn't Say No X
 - **SAMMY HAGAR**—Never Give Up X
 - **Z.Z. TOP**—Gimme All Your Lovin' X
 - **CHAMPAIGN**—Try Again X
 - **WALTER EGAN**—Fool Moon Fire X
 - **NIGHT RANGER**—Sing Me Away X
 - **EDDIE RABBITT**—You Can't Run From Love X

- WKDD-FM—Akron**
(Matt Patrick—MD)
- ★★ **NAKED EYES**—Always Something There To Remind Me 10-7
 - ★★ **MEN AT WORK**—Overkill 17-13
 - ★★ **RICK SPRINGFIELD**—Affair Of The Heart 18-15
 - ★★ **DURAN DURAN**—Rio 26-20
 - ★★ **JIM CAPALDI**—That's Love 28-23
 - **A FLOCK OF SEAGULLS**—Wishing
 - **ELTON JOHN**—I'm Still Standing
 - **DARYL HALL AND JOHN OATES**—Family Man B
 - **KAJAGOOGOO**—Too Shy B
 - **CHRISTOPHER CROSS**—No Time For Talk B
 - **ROBERT ELLIS ORRAL WITH CARLENE CARTER**—I Couldn't Say No A
 - **SAGA**—Wind Him Up A
 - **LITTLE RIVER BAND**—We Two A
 - **WALTER EGAN**—Fool Moon Fire X
 - **NIGHT RANGER**—Sing Me Away X
 - **ULTRAVOX**—Reap The Wild Wind X
 - **KENNY ROGERS**—All My Life X
 - **FRIDA**—Here We'll Stay X
 - **CHRIS DE BURGH**—Don't Pay The Ferryman X

- WKRC-FM—Cincinnati**
(Tony Galluzzo—MD)
- ★★ **THE GREG KINN BAND**—Jeopardy 1-1
 - ★★ **JOURNEY**—Separate Ways 3-2
 - ★★ **BRYAN ADAMS**—Straight From The Heart 15-11
 - ★★ **MEN AT WORK**—Overkill 17-12
 - ★★ **TOTO**—I Won't Hold You Back 20-15
 - **SCANDAL**—Love's Got A Line On You
 - **PLANET P**—Why Me A
 - **IRENE CARA**—Flashdance, What A Feeling A
 - **INXS**—The One Thing A
 - **CHRIS DE BURGH**—Don't Pay The Ferryman A
 - **BRYAN ADAMS**—Cuts Like A Knife X
 - **JOURNEY**—Send Her My Love X

North Central Region

- ★ **PRIME MOVERS**
- MEN AT WORK**—Overkill (Columbia)
 - IRENE CARA**—Flashdance, What A Feeling (Casablanca)
 - NAKED EYES**—Always Something There To Remind Me (EMI/America)
- **TOP ADD ONS**
- CHRISTOPHER CROSS**—No Time For Talk (Warner Bros.)
 - PAT BENATAR**—Looking For A Stranger (Chrysalis)
 - ROBERT ELLIS ORRAL WITH CARLENE CARTER**—I Couldn't Say No (RCA)
- **BREAKOUTS**
- ELTON JOHN**—I'm Still Standing (Geffen)
 - Z.Z. TOP**—Gimme All Your Lovin' (Warner Bros.)
 - CHRIS DE BURGH**—Don't Pay The Ferryman (A&M)

- KRSP-AM—Salt Lake City**
(Barry Moll—MD)
- ★★ **MICHAEL JACKSON**—Beat It 1-1
 - ★★ **AFTER THE FIRE**—Der Kommissar 7-5
 - ★★ **DEF LEPPARD**—Photograph 11-6
 - ★★ **THOMAS DOLBY**—She Blinded Me With Science 18-9
 - ★★ **DAVID BOWIE**—Let's Dance 14-10
 - ★★ **DARYL HALL AND JOHN OATES**—Family Man
 - **KAJAGOOGOO**—Too Shy
 - **THE TUBES**—She's A Beauty B
 - **STYX**—Don't Let It End B
 - **ROBERT ELLIS ORRAL WITH CARLENE CARTER**—I Couldn't Say No B
 - **NAKED EYES**—Always Something There To Remind Me B
 - **Z.Z. TOP**—Gimme All Your Lovin' X
 - **INXS**—The One Thing X
 - **WEIRD AL YANKOVIC**—Ricky X
 - **INXS**—The One Thing X

- KRTH-FM—Los Angeles**
(David Grossman—MD)
- ★★ **DAVID BOWIE**—Let's Dance 4-3
 - ★★ **THE GREG KINN BAND**—Jeopardy 5-4
 - ★★ **PRINCE**—Little Red Corvette 13-8
 - ★★ **IRENE CARA**—Flashdance, What A Feeling 17-10
 - ★★ **MEN AT WORK**—Overkill 19-13
 - **ECHO AND THE BUNNYMEN**—The Cutter
 - **ALABAMA**—We Two
 - **SPARKS**—Cool Places B
 - **CHAMPAIGN**—Try Again B
 - **DEBARGE**—All This Love B
 - **STYX**—Don't Let It End X

- KZZP-FM—Phoenix**
(Randy Stewart—MD)
- ★★ **AFTER THE FIRE**—Der Kommissar 3-3
 - ★★ **DAVID BOWIE**—Let's Dance 13-7
 - ★★ **MEN AT WORK**—Overkill 14-9
 - ★★ **DURAN DURAN**—Rio 20-13
 - ★★ **LAURA BRANIGAN**—Solitaire 23-16
 - **DEF LEPPARD**—Photograph
 - **KAJAGOOGOO**—Too Shy
 - **JOURNEY**—Faithfully B
 - **CULTURE CLUB**—Time B
 - **DARYL HALL AND JOHN OATES**—Family Man A
 - **PAT BENATAR**—Looking For A Stranger A
 - **ROBERT ELLIS ORRAL WITH CARLENE CARTER**—I Couldn't Say No X
 - **THE TUBES**—She's A Beauty X
 - **STYX**—Don't Let It End X

- XTRA-AM—San Diego**
(Jim Richards—MD)
- ★★ **STYX**—Mr. Roboto 1-1
 - ★★ **THE GREG KINN BAND**—Jeopardy 4-3
 - ★★ **THOMAS DOLBY**—She Blinded Me With Science 5-4
 - ★★ **DURAN DURAN**—Rio 11-7
 - ★★ **DAVID BOWIE**—Let's Dance 12-8
 - **CHRISTOPHER CROSS**—No Time For Talk
 - **THOMPSON TWINS**—Love On Your Side
 - **DARYL HALL AND JOHN OATES**—Family Man B
 - **MADNESS**—Our House B
 - **STYX**—Don't Let It End B
 - **CHAMPAIGN**—Try Again B
 - **SPARKS**—Cool Places A
 - **WALTER EGAN**—Fool Moon Fire X
 - **AL JARREAU**—Mornin' B
 - **STYX**—Don't Let It End B
 - **SAMMY HAGAR**—Three Lock Box A
 - **NIGHT RANGER**—Sing Me Away X
 - **THE TUBES**—She's A Beauty X
 - **CHRIS DE BURGH**—Don't Pay The Ferryman X
 - **JIM CAPALDI**—That's Love X
 - **TOTAL COELO**—I Eat Cannibals X
 - **WALTER EGAN**—Fool Moon Fire X
 - **ROBERT ELLIS ORRAL WITH CARLENE CARTER**—I Couldn't Say No X
 - **MICHAEL BOLTON**—Fool's Game X

- KXXX-FM—Bakersfield**
(Scott Marcus—MD)
- ★★ **DEF LEPPARD**—Photograph 1-1
 - ★★ **IRENE CARA**—Flashdance, What A Feeling 31-19
 - ★★ **CARL WILSON**—What You Do To Me A
 - ★★ **SERGIO MENDES**—Never Gonna Let You Go A
 - ★★ **THOMPSON TWINS**—Love On Your Side A
 - **INXS**—The One Thing B
 - **CHRISTOPHER CROSS**—No Time For Talk X
 - **NIGHT RANGER**—Sing Me Away X
 - **SAGA**—Wind Him Up X

- KLUC-FM—Las Vegas**
(Randy Lunquist—MD)
- ★★ **TOTO**—I Won't Hold You Back 5-1
 - ★★ **BRYAN ADAMS**—Straight From The Heart 14-8
 - ★★ **MEN AT WORK**—Overkill 16-9
 - ★★ **DEF LEPPARD**—Photograph 19-11
 - ★★ **JOURNEY**—Faithfully 25-16
 - **ELTON JOHN**—I'm Still Standing
 - **LITTLE RIVER BAND**—We Two
 - **IRENE CARA**—Flashdance, What A Feeling B
 - **PAT BENATAR**—Looking For A Stranger B
 - **INXS**—The One Thing B
 - **STYX**—Don't Let It End B
 - **KAJAGOOGOO**—Too Shy A
 - **CHRISTOPHER CROSS**—No Time For Talk A
 - **NIGHT RANGER**—Sing Me Away X
 - **WALTER EGAN**—Fool Moon Fire X

- KOAG-FM—Denver**
(Alan Sledge—MD)
- ★★ **STYX**—Don't Let It End B
 - ★★ **DARYL HALL AND JOHN OATES**—Family Man B
 - ★★ **ROBERT ELLIS ORRAL WITH CARLENE CARTER**—I Couldn't Say No B
 - **WALTER EGAN**—Fool Moon Fire B
 - **KENNY ROGERS**—All My Life X
- ★ **PRIME MOVERS**
- DAVID BOWIE**—Let's Dance (EMI/America)
 - MEN AT WORK**—Overkill (Columbia)
 - AFTER THE FIRE**—Der Kommissar (Epic)
- **TOP ADD ONS**
- THE TUBES**—She's A Beauty (Capitol)
 - DARYL HALL AND JOHN OATES**—Family Man (RCA)
 - STYX**—Don't Let It End (A&M)
- **BREAKOUTS**
- CULTURE CLUB**—Time (Virgin/Epic)
 - NAKED EYES**—Always Something There To Remind Me (EMI/America)
 - INXS**—The One Thing (Atco)

- KCBN-AM—Reno**
(Jim O'Neill—MD)
- ★★ **MICHAEL JACKSON**—Beat It 1-1
 - ★★ **DAVID BOWIE**—Let's Dance 7-2
 - ★★ **EDDY GRANT**—Electric Avenue 10-5
 - ★★ **MEN AT WORK**—Overkill 20-13
 - **CULTURE CLUB**—Time 30-20
 - **IRENE CARA**—Flashdance, What A Feeling
 - **THE KINKS**—Come Dancing
 - **MADNESS**—Our House B
 - **STYX**—Don't Let It End B
 - **THE CALL**—The Walls Came Down B
 - **WALTER EGAN**—Fool Moon Fire X
 - **DARYL HALL AND JOHN OATES**—Family Man B
 - **DEVO**—Theme From Dr. Detroit A
 - **PLANET P**—Why Me A
 - **RED ROCKERS**—China A
 - **CHRIS DE BURGH**—Don't Pay The Ferryman A
 - **THOMPSON TWINS**—Love On Your Side X

- KCNR-FM—Portland**
(Richard Harker—MD)
- ★★ **TOTO**—I Won't Hold You Back 5-1
 - ★★ **BARRY MANILOW**—Some Kind Of Friend 3-2
 - ★★ **ROBERT ELLIS ORRAL WITH CARLENE CARTER**—I Couldn't Say No 14-7
 - ★★ **DAVID BOWIE**—Let's Dance 13-8
 - ★★ **CULTURE CLUB**—Time 21-16
 - ★★ **IRENE CARA**—Flashdance, What A Feeling A
 - ★★ **NAKED EYES**—Always Something There To Remind Me A
 - **STYX**—Don't Let It End A
 - **WALTER EGAN**—Fool Moon Fire A

- KJRB-AM—Spokane**
(Brian Gregory—MD)
- ★★ **MEN AT WORK**—Overkill 8-1
 - ★★ **AL JARREAU**—Mornin' 9-3
 - ★★ **TOTO**—I Won't Hold You Back 10-4
 - ★★ **RONNIE MILSAP**—Stranger In My House 12-7
 - ★★ **LIONEL RICHIE**—My Love 18-11
 - **CHAMPAIGN**—Try Again B
 - **ROBERT ELLIS ORRAL WITH CARLENE CARTER**—I Couldn't Say No B
 - **FELONY**—The Fanatic B
 - **DEBARGE**—All This Love B
 - **MEN AT WORK**—Dr. Jeckyl and Mr. Jive B
 - **DARYL HALL AND JOHN OATES**—Family Man A
 - **MADNESS**—Our House A
 - **KENNY ROGERS**—All My Life A
 - **ELTON JOHN**—I'm Still Standing A
 - **LITTLE RIVER BAND**—We Two A
 - **MICHAEL JACKSON**—Beat It X

- KNBQ-FM—Tacoma**
(Boa Roberts—MD)
- **NAKED EYES**—Always Something There To Remind Me B
 - **Z.Z. TOP**—Gimme All Your Lovin' B
 - **ULTRAVOX**—Reap The Wild Wind X
 - **DEBARGE**—All This Love X
 - **THE BELLE STARS**—Sign Of The Times X
 - **PLANET P**—Why Me X
 - **CHRISTOPHER CROSS**—No Time For Talk X
 - **PAT BENATAR**—Looking For A Stranger X
 - **TODD RUNDGREN**—Bang The Drum All Day X
 - **SAGA**—Wind Him Up X
 - **WEIRD AL YANKOVIC**—Ricky A
 - **INXS**—The One Thing A
 - **KAJAGOOGOO**—Too Shy A
 - **CHAMPAIGN**—Try Again A
 - **MADNESS**—Our House A
 - **DAVE EDMUNDS**—Slipping Away A
 - **THOMPSON TWINS**—Love On Your Side A

- KRLC-AM—Lewiston**
(Steve MacKevie—MD)
- ★★ **TOTO**—I Won't Hold You Back 1-1
 - ★★ **BARRY MANILOW**—Some Kind Of Friend 3-2
 - ★★ **AL JARREAU**—Mornin' 4-3
 - ★★ **MAC MCANALLY**—Minimum Love 7-5
 - ★★ **LIONEL RICHIE**—My Love 23-15
 - **LITTLE RIVER BAND**—We Two
 - **PATTI AUSTIN WITH JAMES INGRAM**—How Do You Keep The Music Playing
 - **LAURA BRANIGAN**—Solitaire B
 - **NEIL DIAMOND**—Front Page Story B
 - **CARL WILSON**—What You Do To Me B

Pacific Southwest Region

- ★ **PRIME MOVERS**
- MEN AT WORK**—Overkill (Columbia)
 - TOTO**—I Won't Hold You Back (Columbia)
 - DAVID BOWIE**—Let's Dance (EMI/America)
- **TOP ADD ONS**
- STYX**—Don't Let It End (A&M)
 - DARYL HALL AND JOHN OATES**—Family Man (RCA)
 - KAJAGOOGOO**—Too Sh



NBC Radio's Young Adult Network

THE ENGLISH BEAT WITH MUSICAL YOUTH

We've got the beat in more ways than one! Musical Youth and The English Beat. Recorded live in concert. Exclusively on The Source. A double lineup of fun where the beat never stops. The night starts moving with Musical Youth. "Pass The Dutchie," "Never Gonna Give You Up" and "Youth Of Today," the title track from their MCA album. Then it's The English Beat taking over to deliver even more excitement. "Tears Of A Clown," "Twist And Crawl," and "Mirror In The Bathroom." Plus "I Confess" and their newest single "Save It For Later" from "Special Beat Service" on I.R.S. Records. Produced by I.R.S. Records and EDR Entertainment.

**The weekend of May 6-8
Brought to you, in part,
by Budweiser and Jensen.**



Billboard Singles Radio Action

Based on station playlists through Tuesday (4/26/83)

Playlist Prime Movers ★
Playlist Top Add Ons ●

Continued from page 16

WOMP-FM—Bellaire

- (Rich McKenzie—PD)
- ★ THE GREG KINN BAND—Jeopardy 1-1
- ★ MICHAEL JACKSON—Beat It 2-2
- ★ RONNIE MILSAP—Stranger In My House 9-7
- ★ MEN AT WORK—Overkill 21-11
- ★ INXS—The One Thing 22-13
- ★ DAVID BOWIE—Let's Dance
- ★ PAT BENATAR—Looking For A Stranger
- ★ DARYL HALL AND JOHN OATES—Family Man B
- ★ THOMAS DOLBY—She Blinded Me With Science B
- ★ STYX—Don't Let It End B
- ★ Z.Z. TOP—Gimme All Your Lovin' B
- ★ JOURNEY—Faithfully B
- ★ CULTURE CLUB—Time B
- ★ MICHAEL BOLTON—Fool's Game A
- ★ PHIL COLLINS—I Can't Believe Its True A
- ★ CHRISTOPHER CROSS—No Time For Talk A
- ★ KENNY ROGERS—All My Life X
- ★ THOMPSON TWINS—Love On Your Side X
- ★ SERGIO MENDES—Never Gonna Let You Go X
- ★ ELTON JOHN—I'm Still Standing A
- ★ DEVO—Theme From Dr. Detroit A

Southwest Region

★ PRIME MOVERS

- MICHAEL JACKSON—Beat It (Epic)
- MEN AT WORK—Overkill (Columbia)
- BRYAN ADAMS—Straight From The Heart (A&M)

● TOP ADD ONS

- KAJAGOOGOO—Too Shy (EMI/America)
- STYX—Don't Let It End (A&M)
- CHRISTOPHER CROSS—No Time For Talk (Warner Bros.)

● BREAKOUTS

- INXS—The One Thing (Atco)
- SPARKS—Cool Places (Atlantic)
- CHRIS DE BURGH—Don't Pay The Ferryman (A&M)

KAFM-FM—Dallas

- (Pete Thompson—MD)
- ★ MEN AT WORK—Overkill 7-1
- ★ DEF LEPPARD—Photograph 3-2
- ★ DAVID BOWIE—Let's Dance 8-4
- ★ NAKED EYES—Always Something There To Remind Me 19-9
- ★ IRENE CARA—Flashdance, What A Feeling 28-16
- ★ LITTLE RIVER BAND—We Two
- ★ INXS—The One Thing
- ★ CHRIS DE BURGH—Don't Pay The Ferryman B
- ★ STYX—Don't Let It End B
- ★ CULTURE CLUB—Time B
- ★ AL JARREAU—Mornin' B
- ★ CHAMPAIGN—Try Again A
- ★ SCANDAL—Love's Got A Line On You A
- ★ KAJAGOOGOO—Too Shy A
- ★ NIGHT RANGER—Sing Me Away X
- ★ PAT BENATAR—Looking For A Stranger X
- ★ CHRISTOPHER CROSS—No Time For Talk X
- ★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X

KBFM-FM—McAllen-Brownsville

- (Bob Mitchell—MD)
- ★ AFTER THE FIRE—Der Kommissar 2-1
- ★ MICHAEL JACKSON—Beat It 4-2
- ★ THOMAS DOLBY—She Blinded Me With Science 6-4
- ★ MEN AT WORK—Overkill 14-7
- ★ BRYAN ADAMS—Straight From The Heart 17-13
- ★ STYX—Don't Let It End
- ★ THE KINKS—Come Dancing
- ★ DARYL HALL AND JOHN OATES—Family Man B
- ★ KAJAGOOGOO—Too Shy B
- ★ EDDY GRANT—Electric Avenue B
- ★ THOMPSON TWINS—Love On Your Side A
- ★ INXS—The One Thing A
- ★ THE TUBES—She's A Beauty A
- ★ CHRIS DE BURGH—Don't Pay The Ferryman A
- ★ EARTH, WIND & FIRE—Side By Side X
- ★ SERGIO MENDES—Never Gonna Let You Go X
- ★ DENICÉ WILLIAMS—Do What You Feel X
- ★ THE ISLEY BROTHERS—Between The Sheets X
- ★ GLADYS KNIGHT AND THE PIPS—Save The Overtime For Me X
- ★ DEBARGE—All This Love X
- ★ TODD RUNDGREN—Bang The Drum All Day X
- ★ THE WHISPERS—Tonight X
- ★ ULTRAVOX—Reap The Wild Wind X
- ★ ELTON JOHN—I'm Still Standing A

KHFI-FM—Austin

- (Ed Valkman—MD)
- ★ MICHAEL JACKSON—Beat It 1-1
- ★ IRENE CARA—Flashdance, What A Feeling 27-16
- ★ KAJAGOOGOO—Too Shy 24-1
- ★ AL JARREAU—Mornin' 21-18
- ★ Z.Z. TOP—Gimme All Your Lovin' 28-26
- ★ CHAMPAIGN—Try Again
- ★ CHRISTOPHER CROSS—No Time For Talk
- ★ DARYL HALL AND JOHN OATES—Family Man B
- ★ EDDY GRANT—Electric Avenue B
- ★ JOURNEY—Faithfully B
- ★ INXS—The One Thing A
- ★ ELTON JOHN—I'm Still Standing A
- ★ WALTER EGAN—Fool Moon Fire X
- ★ PAT BENATAR—Looking For A Stranger X
- ★ STYX—Don't Let It End X
- ★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X

KILE-AM—Galveston

- (Scott Taylor—MD)
- ★ MICHAEL JACKSON—Beat It 3-1
- ★ TOTO—I Won't Hold You Back 7-3
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now 9-5
- ★ AL JARREAU—Mornin' 11-6
- ★ MEN AT WORK—Overkill 19-11
- ★ THE TUBES—She's A Beauty
- ★ DARYL HALL AND JOHN OATES—Family Man
- ★ STYX—Don't Let It End B
- ★ CHRISTOPHER CROSS—No Time For Talk B
- ★ KAJAGOOGOO—Too Shy B
- ★ DEBARGE—All This Love B
- ★ THOMPSON TWINS—Love On Your Side A
- ★ MICHAEL BOLTON—Fool's Game A
- ★ KENNY ROGERS—All My Life A
- ★ THE CALL—The Walls Came Down A

- ★ SCANDAL—Love's Got A Line On You X
- ★ Z.Z. TOP—Gimme All Your Lovin' X
- ★ NIGHT RANGER—Sing Me Away X
- ★ PATTI AUSTIN WITH JAMES INGRAM—How Do You Keep The Music Playing X
- ★ SPARKS—Cool Places X
- ★ JIM CAPALDI—That's Love X
- ★ SHERRIFF—When I'm With You X

KKBQ-AM—Houston

- (Patty Hamilton—MD)
- ★ MICHAEL JACKSON—Beat It 3-1
- ★ DAVID BOWIE—Let's Dance 11-8
- ★ STEPHEN BISHOP—It Might Be You 25-20
- ★ MEN AT WORK—Overkill
- ★ IRENE CARA—Flashdance, What A Feeling
- ★ SHERRIFF—When I'm With You B
- ★ KIX—Body Talk A
- ★ WEIRD AL YANKOVIC—Ricky A
- ★ DEF LEPPARD—Rock Of Ages A
- ★ SCANDAL—Love's Got A Line On You X
- ★ BRYAN ADAMS—Straight From The Heart X
- ★ KASHIF—I Just Gotta Have You X
- ★ SPARKS—Cool Places X
- ★ TODD RUNDGREN—Bang The Drum All Day X
- ★ DARYL HALL AND JOHN OATES—Family Man X

KOFM-FM—Oklahoma

- (Dave Duquesne—MD)
- ★ BARRY MANILOW—Some Kind Of Friend 2-1
- ★ TOTO—I Won't Hold You Back 5-3
- ★ MAC McANALLY—Minimum Love 7-6
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 14-10
- ★ AL JARREAU—Mornin' 17-12

KROK-FM—Shreveport

- (Gary Bennett—MD)
- ★ MICHAEL JACKSON—Beat It 3-1
- ★ TOTO—I Won't Hold You Back 5-3
- ★ BRYAN ADAMS—Straight From The Heart 9-5
- ★ PRINCE—Little Red Corvette 12-9
- ★ AFTER THE FIRE—Der Kommissar 15-10
- ★ DARYL HALL AND JOHN OATES—Family Man
- ★ NIGHT RANGER—Sing Me Away
- ★ IRENE CARA—Flashdance, What A Feeling B
- ★ RICK SPRINGFIELD—Affair Of The Heart B
- ★ NAKED EYES—Always Something There To Remind Me B
- ★ Z.Z. TOP—Gimme All Your Lovin' B
- ★ JOURNEY—Faithfully B
- ★ ROBBIE PATTON—Smiling Islands B
- ★ MELISSA MANCHESTER—My Boyfriend's Back A
- ★ SAGA—Wind Him Up X
- ★ SPARKS—Cool Places X
- ★ KENNY ROGERS—All My Life X
- ★ STYX—Don't Let It End X
- ★ KAJAGOOGOO—Too Shy X
- ★ CHRISTOPHER CROSS—No Time For Talk X
- ★ INXS—The One Thing X
- ★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X

WDOG-FM—Durham

- (Randy Kabrich—MD)
- ★ BARRY MANILOW—Some Kind Of Friend 12-8
- ★ PRINCE—Little Red Corvette 19-11
- ★ NAKED EYES—Always Something There To Remind Me 26-16
- ★ AL JARREAU—Mornin' 32-22
- ★ LAURA BRANIGAN—Solitaire 29-23
- ★ RONNIE MILSAP—Stranger In My House B
- ★ JOURNEY—Faithfully B
- ★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No B
- ★ NIGHT RANGER—Sing Me Away B
- ★ CULTURE CLUB—Time A
- ★ STYX—Don't Let It End A
- ★ DARYL HALL AND JOHN OATES—Family Man A
- ★ Z.Z. TOP—Gimme All Your Lovin' A
- ★ ROBBIE PATTON—Smiling Islands A
- ★ WALTER EGAN—Fool Moon Fire X
- ★ INXS—The One Thing X
- ★ SAMMY HAGAR—Never Give Up X

KVOL-AM—Lafayette

- (Phil Rankin—MD)
- ★ PRINCE—Little Red Corvette 2-1
- ★ BRYAN ADAMS—Straight From The Heart 1-15
- ★ DURAN DURAN—Rio 11-8
- ★ LAURA BRANIGAN—Solitaire 17-11
- ★ RICK SPRINGFIELD—Affair Of The Heart 22-15
- ★ DARYL HALL AND JOHN OATES—Family Man
- ★ SERGIO MENDES—Never Gonna Let You Go
- ★ WALTER EGAN—Fool Moon Fire B
- ★ CHAMPAIGN—Try Again B
- ★ KAJAGOOGOO—Too Shy B
- ★ SPARKS—Cool Places B
- ★ THE CALL—The Walls Came Down B
- ★ MELISSA MANCHESTER—My Boyfriend's Back A
- ★ JIM CAPALDI—That's Love A
- ★ PLANET P—Why Me A
- ★ THOMPSON TWINS—Love On Your Side A
- ★ CHRISTOPHER CROSS—No Time For Talk A
- ★ PATTI AUSTIN WITH JAMES INGRAM—How Do You Keep The Music Playing A
- ★ DOBIE GRAY—One Can Fake It A
- ★ U2—New Year's Day A
- ★ WALL OF VOOODOO—Mexican Radio A
- ★ GOLDEN EARRING—The Devil Made Me Do It A
- ★ DEBARGE—All This Love A
- ★ THE BELLE STARS—Sign Of The Times A
- ★ LITTLE RIVER BAND—We Two X

KYST-AM—Houston

- (Clay Gish/Cat Simon—MD)
- ★ STYX—Don't Let It End 31-22
- ★ Z.Z. TOP—Gimme All Your Lovin' 32-23
- ★ BRYAN ADAMS—Straight From The Heart 22-16
- ★ RONNIE MILSAP—Stranger In My House 34-25
- ★ DURAN DURAN—Rio
- ★ DARYL HALL AND JOHN OATES—Family Man A
- ★ U2—New Year's Day A
- ★ WALTER EGAN—Fool Moon Fire X
- ★ JOURNEY—Faithfully B
- ★ INXS—The One Thing A
- ★ ELTON JOHN—I'm Still Standing A
- ★ WALTER EGAN—Fool Moon Fire X
- ★ PAT BENATAR—Looking For A Stranger X
- ★ STYX—Don't Let It End X
- ★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X

KZFM-FM—Corpus Christi

- (John Steele—MD)
- ★ DAVID BOWIE—Let's Dance 6-4
- ★ MEN AT WORK—Overkill 10-7
- ★ THOMAS DOLBY—She Blinded Me With Science 15-10
- ★ AFTER THE FIRE—Der Kommissar 20-18
- ★ JOURNEY—Faithfully 26-20
- ★ STYX—Don't Let It End B
- ★ INXS—The One Thing B
- ★ Z.Z. TOP—Gimme All Your Lovin' B
- ★ DARYL HALL AND JOHN OATES—Family Man B
- ★ MICHAEL BOLTON—Fool's Game A
- ★ CHRISTOPHER CROSS—No Time For Talk A
- ★ EDDY GRANT—Electric Avenue A
- ★ WEIRD AL YANKOVIC—Ricky A
- ★ THE KINKS—Come Dancing A
- ★ ELTON JOHN—I'm Still Standing A
- ★ A FLOCK OF SEAGULLS—Wishing A
- ★ KAJAGOOGOO—Too Shy X
- ★ CULTURE CLUB—Time X
- ★ GOLDEN EARRING—The Devil Made Me Do It X
- ★ THOMPSON TWINS—Love On Your Side X
- ★ SPARKS—Cool Places X
- ★ CHRIS DE BURGH—Don't Pay The Ferryman X

Midwest Region

★ PRIME MOVERS

- MEN AT WORK—Overkill (Columbia)
- TOTO—I Won't Hold You Back (Columbia)
- BRYAN ADAMS—Straight From The Heart (A&M)

● TOP ADD ONS

- ELTON JOHN—I'm Still Standing (Geffen)
- STYX—Don't Let It End (A&M)
- DARYL HALL AND JOHN OATES—Family Man (RCA)

● BREAKOUTS

- PAT BENATAR—Looking For A Stranger (Chrysalis)
- JOURNEY—Faithfully (Columbia)
- IRENE CARA—Flashdance, What A Feeling (Casablanca)

WCCO-FM—Minneapolis

- (Curt Lundgren—MD)
- ★ LAURA BRANIGAN—Solitaire 7-4
- ★ AL JARREAU—Mornin' 8-6
- ★ KENNY LOGGINS—Welcome To Heartlight 10-8
- ★ MEN AT WORK—Overkill 12-9
- ★ IRENE CARA—Flashdance, What A Feeling 17-11
- ★ CULTURE CLUB—Time B
- ★ RONNIE MILSAP—Stranger In My House B
- ★ DEBARGE—All This Love A
- ★ LITTLE RIVER BAND—We Two A
- ★ ELTON JOHN—I'm Still Standing A
- ★ DARYL HALL AND JOHN OATES—Family Man X
- ★ CHAMPAIGN—Try Again X
- ★ SERGIO MENDES—Never Gonna Let You Go X
- ★ CHRISTOPHER CROSS—No Time For Talk X
- ★ EDDIE RABBITT—You Can't Run From Love X
- ★ NAKED EYES—Always Something There To Remind Me X
- ★ KENNY ROGERS—All My Life X
- ★ STYX—Don't Let It End X
- ★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X

WKAU-FM—Appleton

- (Rich Allen—MD)
- ★ MEN AT WORK—Overkill 15-6
- ★ DURAN DURAN—Rio 16-10
- ★ THOMAS DOLBY—She Blinded Me With Science 19-11

WKZV-FM—Peoria

- (Mark Maloney—MD)
- ★ MICHAEL JACKSON—Beat It 6-1
- ★ AFTER THE FIRE—Der Kommissar 4-3
- ★ TOTO—I Won't Hold You Back 5-4
- ★ MEN AT WORK—Overkill 10-6
- ★ PRINCE—Little Red Corvette 9-8
- ★ SCANDAL—Love's Got A Line On You
- ★ THOMAS DOLBY—She Blinded Me With Science
- ★ RICK SPRINGFIELD—Affair Of The Heart B
- ★ LAURA BRANIGAN—Solitaire B
- ★ INXS—The One Thing B
- ★ STYX—Don't Let It End B
- ★ KAJAGOOGOO—Too Shy A
- ★ U2—New Year's Day A

WKTI-FM—Milwaukee

- (John Grant—MD)
- ★ STYX—Don't Let It End 20-15
- ★ MEN AT WORK—Overkill 10-5
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now 6-3
- ★ PRINCE—Little Red Corvette 5-4
- ★ MICHAEL JACKSON—Beat It 1-1
- ★ NAKED EYES—Always Something There To Remind Me B
- ★ CULTURE CLUB—Time A
- ★ CHAMPAIGN—Try Again A
- ★ KAJAGOOGOO—Too Shy A
- ★ PAT BENATAR—Looking For A Stranger A

WLOL-FM—Minneapolis

- (Gregg Swedberg—MD)
- ★ AFTER THE FIRE—Der Kommissar 2-1
- ★ STEPHEN BISHOP—It Might Be You 6-2
- ★ NAKED EYES—Always Something There To Remind Me 14-10
- ★ BRYAN ADAMS—Straight From The Heart 17-11
- ★ SHERRIFF—When I'm With You 9-5
- ★ Z.Z. TOP—Gimme All Your Lovin' 32-23
- ★ LITTLE RIVER BAND—We Two
- ★ CHRIS DE BURGH—Don't Pay The Ferryman B
- ★ PAT BENATAR—Looking For A Stranger B
- ★ MADNESS—Our House A
- ★ NICK LOWE—Wish You Were Here A
- ★ WEIRD AL YANKOVIC—Ricky A
- ★ TODD RUNDGREN—Bang The Drum All Day A
- ★ INXS—The One Thing X
- ★ CHAMPAIGN—Try Again X
- ★ MICHAEL BOLTON—Fool's Game X
- ★ RONNIE MILSAP—Stranger In My House X
- ★ NIGHT RANGER—Sing Me Away X
- ★ MODERN ENGLISH—I Melt With You X
- ★ BOB WOVON—Do You Wanna Hold Me X
- ★ SPARKS—Cool Places X
- ★ SPANDAU BALLET—LifeLine X

WLS-AM—Chicago

- (Dave Denver—MD)
- ★ THE GREG KINN BAND—Jeopardy 6-4
- ★ MEN AT WORK—Overkill 26-10
- ★ TOTO—I Won't Hold You Back 20-16
- ★ KENNY LOGGINS—Welcome To Heartlight 22-18
- ★ BRYAN ADAMS—Straight From The Heart 17-9
- ★ IRENE CARA—Flashdance, What A Feeling
- ★ DAVID BOWIE—Let's Dance
- ★ STYX—Don't Let It End X

WLS-FM—Chicago

- (Dave Denver—MD)
- ★ THE GREG KINN BAND—Jeopardy 6-4
- ★ MEN AT WORK—Overkill 26-10
- ★ RICK SPRINGFIELD—Affair Of The Heart 41-23
- ★ KENNY LOGGINS—Welcome To Heartlight 22-18
- ★ SAGA—Wind Him Up 42-30

- ★ BRYAN ADAMS—Straight From The Heart
- ★ STYX—Don't Let It End X
- ★ NIGHT RANGER—Sing Me Away X
- ★ VANDENBERG—Burning Heart X

WRKR-FM—Racine

- (Steve Warren—MD)
- ★ THOMAS DOLBY—She Blinded Me With Science 17-9
- ★ TOTAL COELO—I Eat Cannibals 19-10
- ★ DAVID BOWIE—Let's Dance 22-11
- ★ PRINCE—Little Red Corvette 29-17
- ★ IRENE CARA—Flashdance, What A Feeling 36-26
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now
- ★ BRYAN ADAMS—Straight From The Heart
- ★ JOURNEY—Faithfully B
- ★ LIONEL RICHIE—My Love B
- ★ STYX—Don't Let It End B
- ★ THE TUBES—She's A Beauty A
- ★ CULTURE CLUB—Time A
- ★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No A
- ★ MEN AT WORK—Dr. Jeckyll and Mr. Jive A
- ★ KENNY ROGERS—All My Life X
- ★ DARYL HALL AND JOHN OATES—Family Man X
- ★ PATRICK SIMMONS—So Wrong X
- ★ VANGELIS—L'Enfant B

WSPT-FM—Stevens Point

- (Brad Fuhr/Dianne Tracy—MD)
- ★ MICHAEL JACKSON—Beat It 1-1
- ★ PRINCE—Little Red Corvette 2-2
- ★ DEF LEPPARD—Photograph 8-3
- ★ LAURA BRANIGAN—Solitaire 13-5
- ★ DAVID BOWIE—Let's Dance 16-7
- ★ CHRISTOPHER CROSS—No Time For Talk
- ★ PHIL COLLINS—I Can't Believe Its True
- ★ CULTURE CLUB—Time B
- ★ JOURNEY—Faithfully B
- ★ SCANDAL—Love's Got A Line On You A
- ★ CHRIS DE BURGH—Don't Pay The Ferryman A
- ★ PLANET P—Why Me A
- ★ THE TUBES—She's A Beauty X
- ★ BRYAN ADAMS—Straight From The Heart X
- ★ ELTON JOHN—I'm Still Standing A
- ★ STYX—Don't Let It End X
- ★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X
- ★ KAJAGOOGOO—Too Shy X
- ★ WALTER EGAN—Fool Moon Fire X
- ★ PAT BENATAR—Looking For A Stranger X
- ★ LIONEL RICHIE—My Love X
- ★ JIM CAPALDI—That's Love X
- ★ DARYL HALL AND JOHN OATES—Family Man X
- ★ DURAN DURAN—Is There Something I Should Know X
- ★ RONNIE MILSAP—Stranger In My House X
- ★ LINDA RONSTADT—Easy For You To Say X
- ★ Z.Z. TOP—Gimme All Your Lovin' X
- ★ INXS—The One Thing X
- ★ THE FIXX—Red Skies D
- ★ NIGHT RANGER—Sing Me Away D

WZEE-FM—Madison

- (Matt Hudson—MD)
- ★ IRENE CARA—Flashdance, What A Feeling A
- ★ EDDY GRANT—Electric Avenue A
- ★ ELTON JOHN—I'm Still Standing A
- ★ PAT BENATAR—Looking For A Stranger X
- ★ SCANDAL—Love's Got A Line On You X
- ★ ROBBIE PATTON—Smiling Islands X
- ★ KAJAGOOGOO—Too Shy X
- ★ WALTER EGAN—Fool Moon Fire X
- ★ Z.Z. TOP—Gimme All Your Lovin' X

WZOK-FM—Rockford

- (Tim Fox—MD)
- ★ THE GREG KINN BAND—Jeopardy 1-1
- ★ AFTER THE FIRE—Der Kommissar 2-2
- ★ MICHAEL JACKSON—Beat It 4-3
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now 6-4
- ★ GOLDEN EARRING—Twilight Zone
- ★ JOURNEY—Faithfully
- ★ THE TUBES—She's A Beauty A

KBEV-FM—Kansas City

- (Maja Britton—MD)
- ★ DAVID BOWIE—Let's Dance 15-5
- ★ MEN AT WORK—Overkill 14-6
- ★ AL JARREAU—Mornin' 23-16
- ★ TOTO—I Won't Hold You Back 24-17
- ★ RICK SPRINGFIELD—Affair Of The Heart 29-18
- ★ SHERRIFF—When I'm With You
- ★ WALTER EGAN—Fool Moon Fire
- ★ EDDY GRANT—Electric Avenue A
- ★ WEIRD AL YANKOVIC—Ricky A
- ★ TODD RUNDGREN—Bang The Drum All Day X
- ★ STEPHEN BISHOP—It Might Be You X
- ★ GARY PORTNOY—Where Everybody Knows Your Name X
- ★ ELTON JOHN—I'm Still Standing A

KDVV-FM—Topeka

- (Tony Stewart—MD)
- ★ PRINCE—Little Red Corvette 10-6
- ★ THOMAS DOLBY—She Blinded Me With Science 17-7
- ★ LIONEL RICHIE—My Love 23-15
- ★ IRENE CARA—Flashdance, What A Feeling 26-17
- ★ NAKED EYES—Always Something There To Remind Me 33-24
- ★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No
- ★ SERGIO MENDES—Never Gonna Let You Go
- ★ STYX—Don't Let It End B
- ★ DAVID BOWIE—Let's Dance B
- ★ PAT BENATAR—Looking For A Stranger B
- ★ CHRISTOPHER CROSS—No Time For Talk B
- ★ THE TUBES—She's A Beauty B
- ★ KAJAGOOGOO—Too Shy A
- ★ DARYL HALL AND JOHN OATES—Family Man A
- ★ THOMPSON TWINS—Love On Your Side A
- ★ THE KINKS—Come Dancing A
- ★ AL JARREAU—Mornin' X
- ★ INXS—The One Thing X

KDWB-AM—Minneapolis

- (Lorin Palagi—MD)
- ★ KENNY LOGGINS—Welcome To Heartlight 12-9
- ★ BRYAN ADAMS—Straight From The Heart 14-11
- ★ MEN AT WORK—Overkill 17-12
- ★ PATRICK SIMMONS—So Wrong 20-16
- ★ PHIL COLLINS—I Can't Believe Its True 28-18
- ★ PETER ALLEN—You Haven't Heard The Last Of Me
- ★ AL JARREAU—Mornin'
- ★ THE TUBES—She's A Beauty A
- ★ JOURNEY—Faithfully X
- ★ MELISSA MANCHESTER—My Boyfriend's Back X
- ★ LITTLE RIVER BAND—We Two X

KEYN-FM—Wichita

- (Don Paerman—MD)
- ★ LIONEL RICHIE—My Love 14-9
- ★ MEN AT WORK—Overkill 15-10
- ★ BRYAN ADAMS—Straight From The Heart 17-14
- ★ AL JARREAU—Mornin' 20-17
- ★ RICK SPRINGFIELD—Affair Of The Heart 23-18
- ★ CHRISTOPHER CROSS—No Time For Talk
- ★ ELTON JOHN—I'm Still Standing
- ★ DARYL HALL AND JOHN OATES—Family Man B
- ★ THE TUBES—She's A Beauty B
- ★ WALTER EGAN—Fool Moon Fire A
- ★ INXS—The One Thing X

- ★ NIGHT RANGER—Sing Me Away X
- ★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X
- ★ PRINCE—Little Red Corvette X
- ★ DEF LEPPARD—Photograph X
- ★ Z.Z. TOP—Gimme All Your Lovin' X

KFYR-AM—Bismarck

- (Dan Brannon—MD)
- ★ JOHN ANDERSON—Swingin' 1-1
- ★ BRYAN ADAMS—Straight From The Heart 7-5
- ★ TOTO—I Won't Hold You Back 10-7
- ★ MEN AT WORK—Overkill 17-9
- ★ MICHAEL JACKSON—Beat It 18-12
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now B
- ★ IRENE CARA—Flashdance, What A Feeling B
- ★ DARYL HALL AND JOHN OATES—Family Man A
- ★ DAVE EDMUNDS—Slipping Away A
- ★ CHRISTOPHER CROSS—No Time For Talk A
- ★ SERGIO MENDES—Never Gonna Let You Go X
- ★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X
- ★ MAGGIE BELL—Put Angels Around You X
- ★ CULTURE CLUB—Time X
- ★ STYX—Don't Let It End X
- ★ BARRY MANILOW—Some Kind Of Friend X
- ★ DIONNNE WARWICK—Take The Short Way Home X
- ★ WALTER EGAN—Fool Moon Fire X
- ★ LIONEL RICHIE—My Love X
- ★ KENNY LOGGINS—Welcome To Heartlight X
- ★ RICK SPRINGFIELD—Affair Of The Heart X
- ★ JOURNEY—Faithfully X
- ★ NAKED EYES—Always Something There To Remind Me X
- ★ KENNY ROGERS—All My Life X
- ★ SCANDAL—Love's Got A Line On You X
- ★ BANANARAMA—Na Na Hey Hey (Kiss Him Goodbye) X
- ★ KAJAGOOGOO—Too Shy X
- ★ ELTON JOHN—I'm Still Standing A

The King Biscuit Flower Hour

**GIVE YOUR LISTENERS
THE ROCK THEY CAN FEEL.**

Your audience hungers for live rock excitement. Give it to them with King Biscuit—America's longest running weekly concert series. It started ten years ago with Bruce Springsteen on the very first broadcast. Today, King Biscuit continues to deliver high-rated rock. With top acts like Foreigner, Joan Jett & the Blackhearts, Men At Work and the Stray Cats.

Become the concert station in your market. Call Louise Callahan. (212) 887-5218

abc rock radio network 

MICK JONES OF FOREIGNER PHOTOGRAPHED BY RICK DIAMOND

THE KING BISCUIT FLOWER HOUR IS PRODUCED BY DIR BROADCASTING

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (4/26/83)

Continued from page 18

- ★ THE CALL—The Walls Came Down 19-17
- ★ THE ENGLISH BEAT—Save It For Later
- KIX—Body Talk
- INXS—The One Thing B
- HEAVEN 17—Let Me Go X
- MALCOLM MCLAREN AND THE WORLD'S FAMOUS SUPREME TEA—Buffalo Gals X
- PAUL BERRERE—Fool For You X
- DIRT STRAITS—Twisting By The Pool X
- THE FLIRTS—We Just Wanna Dance X
- KJAGOOGOO—Too Shy X
- GOLDEN EARRING—The Devil Made Me Do It X
- THE BLASTERS—Barefoot Rock X
- WEIRD AL YANKOVIC—Ricky X

WFEA-AM (12 FE)—Manchester

- (Rick Ryder—MD)
- ★ MICHAEL JACKSON—Beat It 2-1
- ★ BARRY MANILOW—Some Kind Of Friend 3-2
- ★ THE GREG KIHN BAND—Jeopardy 5-3
- ★ MEN AT WORK—Overkill 7-5
- ★ PRINCE—Little Red Corvette 14-9
- DARYL HALL AND JOHN OATES—Family Man
- LINDA RONSTADT—Easy For You To Say
- EDDIE RABBITT—You Can't Run From Love B
- KENNY LOGGINS—Welcome To Heartlight B
- NEIL DIAMOND—Front Page Story B
- LITTLE RIVER BAND—We Two A
- ELTON JOHN—I'm Still Standing A
- RONNIE MILSAP—Stranger In My House A
- KENNY ROGERS—All My Life A
- SERGIO MENDES—Never Gonna Let You Go A
- STYX—Don't Let It End X
- MELISSA MANCHESTER—My Boyfriend's Back X
- CHRISTOPHER CROSS—No Time For Talk X
- THE TUBES—She's A Beauty X
- KJAGOOGOO—Too Shy X
- PETER ALLEN—You Haven't Heard The Last of Me X
- JULIO INGESIAS—Amor X

WKCI-FM—New Haven

- (Danny Lyons—MD)
- ★ DAVID BOWIE—Let's Dance 12-7
- ★ IRENE CARA—Flashdance, What A Feeling 26-16
- ★ THOMAS DOLBY—She Blinded Me With Science 5-3
- ★ PRINCE—Little Red Corvette 10-5
- ★ LAURA BRANIGAN—Solitaire 17-12
- THE TUBES—She's A Beauty
- AL JARREAU—Mornin'
- BRYAN ADAMS—Straight From The Heart X
- KJAGOOGOO—Too Shy A
- LIONEL RICHIE—My Love X
- DARYL HALL AND JOHN OATES—Family Man X
- STYX—Don't Let It End X
- SERGIO MENDES—Never Gonna Let You Go X
- MICHAEL BOLTON—Fool's Game X
- Z.Z. TOP—Gimme All Your Lovin' X

WKFM-FM—Syracuse

- (John Carucci—PD)
- ★ MICHAEL JACKSON—Beat It 3-1
- ★ MEN AT WORK—Overkill 13-8
- ★ IRENE CARA—Flashdance, What A Feeling 21-17
- ★ RICK SPRINGFIELD—Affair Of The Heart 26-20
- ★ JOURNEY—Faithfully 29-22
- ELTON JOHN—I'm Still Standing
- ALABAMA—We Two
- STYX—Don't Let It End B
- DARYL HALL AND JOHN OATES—Family Man B
- EDDY GRANT—Electric Avenue B
- THE KINKS—Come Dancing A
- KENNY ROGERS—All My Life A
- LOZ NETTO—Fade Away A
- THE CALL—The Walls Came Down A
- GOLDEN EARRING—The Devil Made Me Do It X
- CHRISTOPHER CROSS—No Time For Talk X
- SHERRIFF—When I'm With You X
- MADNESS—Our House X
- THOMPSON TWINS—Love On Your Side X
- DEBARGE—All This Love X
- SERGIO MENDES—Never Gonna Let You Go X
- KJAGOOGOO—Too Shy X
- BOW WOW WOW—Do You Wanna Hold Me X
- THE BELLE STARS—Sign Of The Times X
- WALTER EGAN—Fool Moon Fire X
- ULTAVOX—Reap The Wild Wind X
- SCANDAL—Love's Got A Line On You X
- LITTLE RIVER BAND—We Two X

WKTU-FM—New York City

- (Michael Ellis—MD)
- ★ ITMUNE—Juicy Fruit 9-6
- ★ MICHAEL JACKSON—Beat It 16-12
- ★ THE ISLEY BROTHERS—Between The Sheets 12-9
- ★ DAVID BOWIE—Let's Dance 13-13
- ★ THE GREG KIHN BAND—Jeopardy 15-14
- CULTURE CLUB—Time
- CLIFF DAWSON AND RENNEE DIGGS—Never Say I Do
- DEBARGE—Always Something There To Remind Me B
- EDDY GRANT—Electric Avenue B

WNBC-AM—New York City

- (Babette Strland—MD)
- ★ MICHAEL JACKSON—Beat It 10-3
- ★ MEN AT WORK—Overkill 15-9
- ★ TOTO—I Won't Hold You Back 21-13
- ★ PRINCE—Little Red Corvette 24-16
- ★ IRENE CARA—Flashdance, What A Feeling 28-21
- CULTURE CLUB—Time
- EDDIE RABBITT—You Can't Run From Love
- DARYL HALL AND JOHN OATES—Family Man A
- THE KINKS—Come Dancing A
- ELTON JOHN—I'm Still Standing A
- GARY PORTNOY—Where Everybody Knows Your Name X

WOKW-FM—Ithaca

- (Denny Alexander—MD)
- ★ MEN AT WORK—Overkill 3-1
- ★ DARYL HALL AND JOHN OATES—Family Man 13-8
- ★ BARRY MANILOW—Some Kind Of Friend 17-15
- ★ STYX—Don't Let It End 26-17
- MADNESS—Our House
- ELTON JOHN—I'm Still Standing
- NIGHT RANGER—Sing Me Away B
- THOMAS DOLBY—She Blinded Me With Science B
- ALEX CALL—Just Another Saturday Night B
- KJAGOOGOO—Too Shy B
- WALL OF VOODOO—Mexican Radio B
- ART IN AMERICA—Undercover Lover B
- UTOPIA—Hammer In My Heart A
- DEVO—Theme From Detroit A
- LEE GREENWOOD—I O U A
- DON HENLEY—Nobody's Business A
- DAVE EDMUNDS—Slipping Away A
- KENNY ROGERS—All My Life X
- JIM CAPALDI—That's Love X
- FIREFALL—Falling In Love X
- THOMPSON TWINS—Love On Your Side X
- AL JARREAU—Mornin' X

WPHD-FM—Buffalo

- (Harv Moore—MD)
- ★ THE GREG KIHN BAND—Jeopardy 1-1
- ★ DAVID BOWIE—Let's Dance 3-2
- ★ MEN AT WORK—Overkill 6-4
- ★ U2—New Year's Day 16-13
- ★ THE TUBES—She's A Beauty 13-9
- THE KINKS—Come Dancing

- ELTON JOHN—I'm Still Standing
- STYX—Don't Let It End B
- DARYL HALL AND JOHN OATES—Family Man B
- EDDY GRANT—Electric Avenue B
- CULTURE CLUB—Time B
- NIGHT RANGER—Sing Me Away B
- MOLLY HATCHET—Kinda Like Love A
- ULTAVOX—Reap The Wild Wind A
- LITTLE RIVER BAND—We Two A
- SCANDAL—Love's Got A Line On You X
- PLANET P—Why Me X
- THOMPSON TWINS—Love On Your Side X
- BOW WOW WOW—Do You Wanna Hold Me X
- WALTER EGAN—Fool Moon Fire X
- THE BELLE STARS—Sign Of The Times X
- ROBBIE PATTON—Smiling Islands X
- THE CALL—The Walls Came Down X
- MADNESS—Our House X
- SHERRIFF—When I'm With You X

WPRO-FM—Providence

- (Tom Cuddy—MD)
- ★ MEN AT WORK—Overkill 16-8
- ★ PRINCE—Little Red Corvette 15-9
- ★ DURAN DURAN—Rio 23-16
- ★ LIONEL RICHIE—My Love 24-17
- ★ IRENE CARA—Flashdance, What A Feeling 25-20
- STYX—Don't Let It End
- Z.Z. TOP—Gimme All Your Lovin'
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No B
- SERGIO MENDES—Never Gonna Let You Go B
- REX SMITH—In The Heart Of The Night B
- DARYL HALL AND JOHN OATES—Family Man A
- CHAMPAIGN—Try Again A
- WALTER EGAN—Fool Moon Fire A
- EARTH, WIND & FIRE—Side By Side X
- WEIRD AL YANKOVIC—Ricky X
- PATTI AUSTIN WITH JAMES INGRAM—How Do You Keep The Music Playing X
- PAT BENATAR—Looking For A Stranger X
- ELTON JOHN—I'm Still Standing A

WISN-AM—Dover

- (Jim Sebastian—MD)
- ★ THE GREG KIHN BAND—Jeopardy 2-1
- ★ AFTER THE FIRE—Der Kommissar 4-2
- ★ MICHAEL JACKSON—Beat It 5-3
- ★ LAURA BRANIGAN—Solitaire 10-5
- ★ MEN AT WORK—Overkill 22-7
- PAT BENATAR—Looking For A Stranger
- SERGIO MENDES—Never Gonna Let You Go
- JOURNEY—Faithfully B
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No B
- RICK SPRINGFIELD—Affair Of The Heart B
- INXS—The One Thing B
- ELTON JOHN—I'm Still Standing A
- KJAGOOGOO—Too Shy A
- LINDA RONSTADT—Easy For You To Say A
- STYX—Don't Let It End A
- WALTER EGAN—Fool Moon Fire A
- LIONEL RICHIE—My Love A

WKXS-FM—Boston

- (Jeni Donaghy—MD)
- ★ MICHAEL JACKSON—Beat It 1-1
- ★ THOMAS DOLBY—She Blinded Me With Science 4-2
- ★ MEN AT WORK—Overkill 6-3
- ★ IRENE CARA—Flashdance, What A Feeling 12-10
- ★ CULTURE CLUB—Time 15-12
- ★ RICK SPRINGFIELD—Affair Of The Heart B
- JOURNEY—Faithfully B
- SERGIO MENDES—Never Gonna Let You Go B
- Z.Z. TOP—Gimme All Your Lovin' B
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight A
- BOW WOW WOW—Do You Want To Hold Me A
- MADNESS—Our House A
- THOMPSON TWINS—Love On Your Side A
- INXS—The One Thing A
- SERGIO MENDES—Never Gonna Let You Go A
- KJAGOOGOO—Too Shy A
- BOW WOW WOW—Do You Wanna Hold Me X
- THE BELLE STARS—Sign Of The Times X
- WALTER EGAN—Fool Moon Fire X
- ULTAVOX—Reap The Wild Wind X
- SCANDAL—Love's Got A Line On You X
- LITTLE RIVER BAND—We Two X

Mid-Atlantic Region

★ PRIME MOVERS

- MEN AT WORK—Overkill (Columbia)
- AL JARREAU—Mornin' (Warner Bros.)
- BRYAN ADAMS—Straight From The Heart (A&M)

● TOP ADD ONS

- EDDY GRANT—Electric Avenue (Portrait/Ice)
- STYX—Don't Let It End (A&M)
- KJAGOOGOO—Too Shy (EMI/America)

● BREAKOUTS

- LIONEL RICHIE—My Love (Motown)
- ALABAMA—The Closer You Get (RCA)
- CHRISTOPHER CROSS—No Time For Talk (Warner Bros.)

WAEB-AM—Allentown

- (Jefferson Ward—MD)
- ★ AL JARREAU—Mornin' 8-3
- ★ DAN FOGELBERG—Make Love Stay 13-9
- ★ MAC MCANALLY—Minimum Love 16-11
- ★ LAURA BRANIGAN—Solitaire 19-12
- ★ EDDIE RABBITT—You Can't Run From Love 21-15
- NEIL DIAMOND—Front Page Story
- MELISSA MANCHESTER—My Boyfriend's Back
- MEN AT WORK—Overkill B
- LIONEL RICHIE—My Love B
- LINDA RONSTADT—Easy For You To Say B
- JIM CAPALDI—That's Love B
- NAKED EYES—Always Something There To Remind Me A
- KENNY ROGERS—All My Life A
- CULTURE CLUB—Do You Really Want To Hurt Me X
- DONNA SUMMER—The Woman In Me X
- JUICE NEWTON—Heart Of The Night X
- PHIL COLLINS—You Can't Hurry Love X
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me X
- KENNY LOGGINS—Heart To Heart X

WBSB-FM—Baltimore

- (Rick James/Jan Jefferies—MD)
- ★ MEN AT WORK—Overkill 10-5
- ★ DAVID BOWIE—Let's Dance 15-6
- ★ THOMAS DOLBY—She Blinded Me With Science 19-9
- ★ AL JARREAU—Mornin' 16-13
- ★ RICK SPRINGFIELD—Affair Of The Heart 24-19
- CHRISTOPHER CROSS—No Time For Talk
- ALABAMA—The Closer You Get
- ELTON JOHN—I'm Still Standing A
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X
- THE TUBES—She's A Beauty X
- WALTER EGAN—Fool Moon Fire X
- KJAGOOGOO—Too Shy X

WBZZ-FM—Pittsburgh

- (Chuck Tyler—MD)
- ★ PRINCE—Little Red Corvette 1-1
- ★ THE GREG KIHN BAND—Jeopardy 3-2
- DEBARGE—I Like It 4-3
- LIONEL RICHIE—My Love 17-8
- TODD RUNDGREN—Bang The Drum
- NEW EDITION—Candy Girl
- BRYAN ADAMS—Straight From The Heart B
- SERGIO MENDES—Never Gonna Let You Go B
- DARYL HALL AND JOHN OATES—Family Man Q
- EDDY GRANT—Electric Avenue A
- WEIRD AL YANKOVIC—Ricky X
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X
- LAURA BRANIGAN—Solitaire X
- KJAGOOGOO—Too Shy X

WCCK-FM—Erie

- (J.J. Sanford—MD)
- ★ DARYL HALL AND JOHN OATES—Family Man 12-7
- ★ TOTAL COELO—I Eat Cannibals 26-15
- ★ JOURNEY—Faithfully 27-18
- ★ WALTER EGAN—Fool Moon Fire 25-19
- ★ WAL OF VOODOO—Mexican Radio 33-23
- Z.Z. TOP—Gimme All Your Lovin'
- ELTON JOHN—I'm Still Standing
- NIGHT RANGER—Sing Me Away B
- THOMAS DOLBY—She Blinded Me With Science B
- ALEX CALL—Just Another Saturday Night B
- GOLDEN EARRING—The Devil Made Me Do It B
- THE TUBES—She's A Beauty B
- KJAGOOGOO—Too Shy B
- KENNY ROGERS—All My Life B
- WEIRD AL YANKOVIC—Ricky A
- MADNESS—Our House A
- DAVE EDMUNDS—Slipping Away A
- DON HENLEY—Nobody's Business A
- DEVO—Theme From Dr. Detroit A
- UTOPIA—Hammer In My Heart A
- FIREFALL—Falling In Love X
- JIM CAPALDI—That's Love X
- LEE GREENWOOD—I.O.U. X

WCIR-FM—Beckley

- (Jim Martin—MD)
- ★ MICHAEL JACKSON—Beat It 1-1
- ★ TOTO—I Won't Hold You Back 4-2
- ★ THOMAS DOLBY—She Blinded Me With Science 5-4
- ★ ROBBIE PATTON—Smiling Islands 6-5
- ★ PRINCE—Little Red Corvette 9-6
- EDDY GRANT—Electric Avenue
- CULTURE CLUB—Time B
- IRENE CARA—Flashdance, What A Feeling B
- THE KINKS—Come Dancing A
- SERGIO MENDES—Never Gonna Let You Go A
- ELTON JOHN—I'm Still Standing A
- LITTLE RIVER BAND—We Two A
- ALABAMA—The Closer You Get A
- SCANDAL—Love Got A Line On You X
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X
- JIM CAPALDI—That's Love X
- GARY PORTNOY—Where Everybody Knows Your Name X
- SAGA—Wind Him Up X
- WALL OF VOODOO—Mexican Radio X
- TONY CAREY—I Won't Be Home Tonight X
- EDDIE RABBITT—You Can't Run From Love X
- PAT BENATAR—Looking For A Stranger X
- WALTER EGAN—Fool Moon Fire X
- LINDA RONSTADT—Easy For You To Say X
- CHAMPAIGN—Try Again X
- KJAGOOGOO—Too Shy X
- STYX—Don't Let It End X
- PLANET P—Why Me X

WFBG-AM—Altoona

- (Tony Booth—MD)
- ★ BRYAN ADAMS—Straight From The Heart 21-14
- ★ LAURA BRANIGAN—Solitaire 26-19
- ★ CULTURE CLUB—Time 28-22
- ★ IRENE CARA—Flashdance, What A Feeling 35-27
- STYX—Don't Let It End 40-32
- DARYL HALL AND JOHN OATES—Family Man
- SERGIO MENDES—Never Gonna Let You Go
- JIM CAPALDI—That Love B
- WALTER EGAN—Fool Moon Fire B
- ROBBIE PATTON—Smiling Islands B
- THE KINKS—Come Dancing A
- CHAMPAIGN—Try Again A
- KENNY ROGERS—All My Life A
- LITTLE RIVER BAND—We Two A
- ALABAMA—The Closer You Get A
- NIGHT RANGER—Don't Tell Me You Love Me X
- U2—New Year's Day X
- MICHAEL BOLTON—Fool's Game X
- THOMPSON TWINS—Love On Your Side X
- BANANARAMA—Na Na Hey Hey (Kiss Him Goodbye) X
- DEBARGE—All This Love X
- THE BELLE STARS—Sign Of The Times X
- NEIL DIAMOND—Front Page Story X
- SCANDAL—Love's Got A Line On You X
- GOLDEN EARRING—The Devil Made Me Do It X
- CHRIS DE BURGH—Don't Pay The Ferryman X
- OBBIE GRAY—One Can Fake It X
- TONY CAREY—I Won't Be Home Tonight X
- SPARKS—Cool Places X
- NIGHT RANGER—Sing Me Away X
- Z.Z. TOP—Gimme All Your Lovin' X

WKRZ-FM—Wilkes-Barre

- (Jim Rising—MD)
- ★ PRINCE—Little Red Corvette 1-1
- ★ BRYAN ADAMS—Straight From The Heart 13-9
- ★ THE TUBES—She's A Beauty 21-15
- ★ NAKED EYES—Always Something There To Remind Me 23-17
- ★ JOURNEY—Faithfully 33-23
- SCANDAL—Love's Got A Line On You X
- THE BELLE STARS—Sign Of The Times X
- TOTAL COELO—I Eat Cannibals X
- CHRIS DE BURGH—Don't Pay The Ferryman X
- THOMPSON TWINS—Love On Your Side X
- KENNY LOGGINS—All My Life X
- MICHAEL BOLTON—Fool's Game X
- MADNESS—Our House X
- CHAMPAIGN—Try Again X
- GOLDEN EARRING—The Devil Made Me Do It X
- THE FLIRTS—Jukebox X
- THE KINKS—Come Dancing A
- CHRISTOPHER CROSS—No Time For Talk A
- SERGIO MENDES—Never Gonna Let You Go A
- SAGA—Wind Him Up A
- DARYL HALL AND JOHN OATES—Family Man A
- ELTON JOHN—I'm Still Standing A

WNVZ-FM—Norfolk

- (Steve Kelly—MD)
- ★ TOTO—I Won't Hold You Back 20-5
- ★ IRENE CARA—Flashdance, What A Feeling 27-20
- ★ BRYAN ADAMS—Straight From The Heart 23-18
- ★ AL JARREAU—Mornin' 38-24
- ★ DEF LEPPARD—Photograph 30-25
- NAKED EYES—Always Something There To Remind Me B
- CHAMPAIGN—Try Again B
- STYX—Don't Let It End B
- KJAGOOGOO—Too Shy B
- TODD RUNDGREN—Bang The Drum All Day B
- SERGIO MENDES—Never Gonna Let You Go A
- MADNESS—Our House A

WQXA-FM—York

- (Dan Steele—MD)
- ★ AL JARREAU—Mornin' 14-6
- ★ DAVID BOWIE—Let's Dance 16-7
- ★ LAURA BRANIGAN—Solitaire 15-10
- ★ PRINCE—Little Red Corvette 19-14
- ★ MEN AT WORK—Overkill 21-16
- NAKED EYES—Always Something There To Remind Me B
- JOURNEY—Faithfully B
- U2—New Year's Day A
- INXS—The One Thing X
- SERGIO MENDES—Never Gonna Let You Go X
- ROBBIE PATTON—Smiling Islands X
- NEIL DIAMOND—Front Page Story X
- CHAMPAIGN—Try Again X
- DARYL HALL AND JOHN OATES—Family Man X
- CHRISTOPHER CROSS—No Time For Talk X

WRQX-FM—Washington

- (Mary Tatem—MD)
- ★ AL JARREAU—Mornin' 14-10
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now 15-11
- ★ IRENE CARA—Flashdance, What A Feeling 18-12
- ★ BRYAN ADAMS—Straight From The Heart 17-13
- ★ NAKED EYES—Always Something There To Remind Me 21-17
- EDDY GRANT—Electric Avenue
- LIONEL RICHIE—My Love
- STYX—Don't Let It End B
- TOTO—I Won't Hold You Back B
- KJAGOOGOO—Too Shy A
- THOMAS DOLBY—She Blinded Me With Science A

Southeast Region

★ PRIME MOVERS

- DAVID BOWIE—Let's Dance (EMI/America)
- MICHAEL JACKSON—Beat It (Epic)
- IRENE CARA—Flashdance, What A Feeling (Casablanca)

● TOP ADD ONS

- DARYL HALL AND JOHN OATES—Family Man (RCA)
- STYX—Don't Let It End (A&M)
- SERGIO MENDES—Never Gonna Let You Go (A&M)

● BREAKOUTS

- ALABAMA—The Closer You Get (RCA)
- ELTON JOHN—I'm Still Standing (Capellen)
- CHRISTOPHER CROSS—No Time For Talk (Warner Bros.)

WAFV-FM—Savannah

- (D.J. North—MD)
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 1-1
- ★ TOTO—I Won't Hold You Back 6-3
- ★ AL JARREAU—Mornin' 10-6
- ★ MEN AT WORK—Overkill 20-6
- ★ IRENE CARA—Flashdance, What A Feeling 23-20
- ★ CHRISTOPHER CROSS—No Time For Talk A
- ★ NEIL DIAMOND—Front Page Story A
- ★ KENNY ROGERS—All My Life A
- ★ MELISSA MANCHESTER—My Boyfriend's Back A
- ★ ELTON JOHN—I'm Still Standing A
- ★ ALABAMA—The Closer You Get A
- ★ DARYL HALL AND JOHN OATES—Family Man X
- ★ PHIL COLLINS—I Can't Believe Its True X
- ★ CARL WILSON—What You Do To Me X
- ★ SERGIO MENDES—Never Gonna Let You Go X
- ★ LEE GREENWOOD—I.O.U. X

WANS-FM—Anderson/Greenville

- (Rod Metts—MD)
- ★ MICHAEL JACKSON—Beat It 3-1
- ★ THOMAS DOLBY—She Blinded Me With Science 6-2
- ★ PRINCE—Little Red Corvette 8-5
- ★ TOTO—I Won't Hold You Back 11-6
- ★ MEN AT WORK—Overkill 13-9
- CHRISTOPHER CROSS—No Time For Talk
- PAT BENATAR—Looking For A Stranger
- RICK SPRINGFIELD—Affair Of The Heart B
- THE TUBES—She's A Beauty B
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No B
- SERGIO MENDES—Never Gonna Let You Go A
- KJAGOOGOO—Too Shy A
- EDDY GRANT—Electric Avenue A
- TODD RUNDGREN—Bang The Drum All Day X
- STYX—Don't Let It End X
- CHAMPAIGN—Try Again X
- DARYL HALL AND JOHN OATES—Family Man X
- ROBBIE PATTON—Smiling Islands X
- RONNIE MILSAP—Stranger In My House X
- Z.Z. TOP—Gimme All Your Lovin' X
- WALTER EGAN—Fool Moon Fire X
- PLANET P—Why Me X
- SAGA—Wind Him Up X
- NIGHT RANGER—Sing Me Away X
- TONY CASEY—I Won't Be Home Tonight X

WAXY-FM—Ft. Lauderdale

- (Rick Shaw—MD)
- ★ AL JARREAU—Mornin' 8-4
- ★ LIONEL RICHIE—My Love 10-7
- ★ IRENE CARA—Flashdance, What A Feeling 16-9
- ★ MEN AT WORK—Overkill 13-11
- ★ KENNY LOGGINS—Welcome To Heartlight 17-13
- ★ DARYL HALL AND JOHN OATES—Family Man
- KENNY ROGERS—All My Life
- SERGIO MENDES—Never Gonna Let You Go B
- CHAMPAIGN—Try Again B

WBBQ-FM—Augusta

- (Bruce Stevens—MD)
- ★ MEN AT WORK—Overkill 9-4
- ★ LIONEL RICHIE—My Love 11-7
- ★ LAURA BRANIGAN—Solitaire 17-10
- ★ DAVID BOWIE—Let's Dance 18-11
- ★ JOURNEY—Faithfully 21-14

- ★ IRENE CARA—Flashdance, What A Feeling B
- ★ DURAN DURAN—Rio B
- ★ NAKED EYES—Always Something There To Remind Me B
- STYX—Don't Let It End B
- ELTON JOHN—I'm Still Standing A
- ALABAMA—The Closer You Get A
- LITTLE RIVER BAND—We Two A
- SERGIO MENDES—Never Gonna Let You Go A
- CHRISTOPHER CROSS—No Time For Talk A
- Z.Z. TOP—Gimme All Your Lovin' X
- DARYL HALL AND JOHN OATES—Family Man X
- THE TUBES—She's A Beauty X
- KENNY ROGERS—All My Life X
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X
- KJAGOOGOO—Too Shy X
- PAT BENATAR—Looking For A Stranger X
- THOMPSON TWINS—Love On Your Side X
- JIM CAPALDI—That's Love X
- WALTER EGAN—Fool Moon Fire X
- THE BELLE STARS—Sign Of The Times X

WBCY-FM—Charlotte

- (Bob Kaghan—MD)
- ★ MICHAEL JACKSON—Beat It 1-1
- ★ AFTER THE FIRE—Der Kommissar 3-2
- ★ BRYAN ADAMS—Straight From The Heart 12-8
- ★ DURAN DURAN—Rio 19-14
- ★ LAURA BRANIGAN—Solitaire 20-15
- ★ LITTLE RIVER BAND—We Two
- TODD RUNDGREN—Bang The Drum All Day
- THE TUBES—She's A Beauty B
- DARYL HALL AND JOHN OATES—Family Man B
- RON

Singles Radio Action

Continued from opposite page

- NEIL DIAMOND—Front Page Story X
- U2—New Year's Day X
- DEBARGE—All This Love X
- JIM CAPALDI—That's Love X
- PAT BENATAR—Looking For A Stranger X
- MADNESS—Our House X
- BOW WOW WOW—Do You Wanna Hold Me X
- THE BELLE STARS—Sign Of The Times X
- CHRIS DE BURGH—Don't Pay The Ferryman X
- GOLDEN EARRING—The Devil Made Me Do It X
- SPARKS—Cool Places X
- ALEX CALL—Just Another Saturday Night X
- SCANDAL—Love's Got A Line On You X
- CHAMPAIGN—Try Again X

WIVY-FM—Jacksonville

- (Dave Scott—MD)
- ★★ TOTO—I Won't Hold You Back 1-1
- ★★ LAURA BRANIGAN—Solitaire 12-9
- ★★ CULTURE CLUB—Time 19-10
- ★★ RONNIE MILSAP—Stranger In My House 18-15
- ★★ MEN AT WORK—Overkill 21-17

WJDX-FM—Jackson

- (Bill Crews—MD)
- ★★ LAURA BRANIGAN—Solitaire 10-7
- ★★ AL JARREAU—Mornin' 12-9
- ★★ IRENE CARA—Flashdance, What A Feeling 17-13
- ★★ MEN AT WORK—Overkill 18-14
- ★★ CULTURE CLUB—Time 19-15
- ★★ EDDIE RABBITT—You Can't Run From Love
- ★★ PATTI AUSTIN WITH JAMES INGRAM—How Do You Keep The Music Playing
- ★★ KENNY ROGERS—All My Life A
- ★★ ALABAMA—The Closer You Get A

WKRQ-FM—Mobile

- (Scott Griffith—PD)
- ★★ DARYL HALL AND JOHN OATES—Family Man
- ★★ CHRISTOPHER CROSS—No Time For Talk
- ★★ STYX—Don't Let It End B
- ★★ KAJAGOOGOO—Too Shy B
- ★★ PAT BENATAR—Looking For A Stranger B
- ★★ KENNY ROGERS—All My Life A
- ★★ SERGIO MENDES—Never Gonna Let You Go A
- ★★ DEBARGE—All This Love A
- ★★ ROBBIE PATTON—Smiling Islands X
- ★★ MICHEL BERGER—Innocent Eyes X
- ★★ CHRIS DE BURGH—Don't Pay The Ferryman X
- ★★ INXS—The One Thing X
- ★★ LINDA RONSTADT—Easy For You To Say X
- ★★ CHAMPAIGN—Try Again X
- ★★ WALL OF VOODOO—Mexican Radio X

WOKI-FM—Knoxville

- (Gary Adkins—MD)
- ★★ MICHAEL JACKSON—Beat It 1-1
- ★★ THOMAS DOLBY—She Blinded Me With Science 4-7
- ★★ DEF LEPPARD—Photograph 7-4
- ★★ TOTAL COELO—I Eat Cannibals 13-7
- ★★ DAVID BOWIE—Let's Dance 19-13
- ★★ DARYL HALL AND JOHN OATES—Family Man
- ★★ SERGIO MENDES—Never Gonna Let You Go
- ★★ STYX—Don't Let It End B
- ★★ CULTURE CLUB—Time B
- ★★ PAT BENATAR—Looking For A Stranger B
- ★★ THE CALL—The Walls Came Down B
- ★★ KAJAGOOGOO—Too Shy B
- ★★ LITTLE RIVER BAND—We Two A
- ★★ PATTI AUSTIN WITH JAMES INGRAM—How Do You Keep The Music Playing A
- ★★ THE KINKS—Come Dancing A
- ★★ MARTIN BRILEY—Salt On My Tears A
- ★★ SHERRIFF—When I'm With You A
- ★★ NEIL DIAMOND—Front Page Story X
- ★★ DEBARGE—All This Love X
- ★★ ULTRAVOX—Reap The Wild Wind X
- ★★ CHRISTOPHER CROSS—No Time For Talk X
- ★★ THE BELLE STARS—Sign Of The Times X
- ★★ EDDY GRANT—Electric Avenue X
- ★★ THOMPSON TWINS—Love On Your Side X
- ★★ BANANARAMA—Na Na Hey Hey (Kiss Him Goodbye) X
- ★★ LINDA RONSTADT—Easy For You To Say X

WQEN-FM—Gadsden

- (Leo Davis—MD)
- ★★ MICHAEL JACKSON—Beat It 1-1
- ★★ PRINCE—Little Red Corvette 3-3
- ★★ LIONEL RICHIE—My Love 7-6
- ★★ RONNIE MILSAP—Stranger In My House 8-7
- ★★ IRENE CARA—Flashdance, What A Feeling 14-8
- ★★ ALABAMA—The Closer You Get
- ★★ ELTON JOHN—I'm Still Standing
- ★★ DARYL HALL AND JOHN OATES—Family Man B
- ★★ STYX—Don't Let It End B
- ★★ KENNY ROGERS—All My Life B
- ★★ NIGHT RANGER—Sing Me Away B
- ★★ PAT BENATAR—Looking For A Stranger B
- ★★ TODD RUNDGREN—Bang The Drum All Day A
- ★★ KAJAGOOGOO—Too Shy A
- ★★ SERGIO MENDES—Never Gonna Let You Go X
- ★★ WALTER EGAN—Fool Moon Fire X
- ★★ SCANDAL—Love's Got A Line On You LP
- ★★ MICHAEL BOLTON—Foot's Game LP
- ★★ TONY CAREY—I Won't Be Home Tonight LP

WQUE-FM—New Orleans

- (Chris Bryan—MD)
- ★★ THE GREG KIHN BAND—Jeopardy 11-7
- ★★ LAURA BRANIGAN—Solitaire 13-8
- ★★ MEN AT WORK—Overkill 21-16
- ★★ CULTURE CLUB—Time 24-21
- ★★ IRENE CARA—Flashdance, What A Feeling 26-23
- ★★ ELTON JOHN—I'm Still Standing
- ★★ JOURNEY—Faithfully
- ★★ STYX—Don't Let It End B
- ★★ SERGIO MENDES—Never Gonna Let You Go B
- ★★ MARTY BALIN—Do It For Love A

WQUT-FM—Johnson City

- (Dave Adams—MD)
- ★★ TOTO—I Won't Hold You Back 10-1
- ★★ STEPHEN BISHOP—It Might Be You 11-6
- ★★ KENNY LOGGINS—Welcome To Heartlight 15-9
- ★★ BOB SEGER AND THE SILVER BULLET BAND—Even Now 18-12
- ★★ AFTER THE FIRE—Dei Kommissar 27-22
- ★★ THE TUBES—She's A Beauty
- ★★ DARYL HALL AND JOHN OATES—Family Man
- ★★ MICHAEL JACKSON—Beat It B
- ★★ MEN AT WORK—Overkill B
- ★★ DURAN DURAN—Rio B
- ★★ THOMAS DOLBY—She Blinded Me With Science B
- ★★ WALTER EGAN—Fool Moon Fire A
- ★★ ELTON JOHN—I'm Still Standing A
- ★★ STYX—Don't Let It End X
- ★★ CULTURE CLUB—Time X
- ★★ CHRISTOPHER CROSS—No Time For Talk X
- ★★ Z.Z. TOP—Gimme All Your Lovin' X
- ★★ RICK SPRINGFIELD—Affair Of The Heart X
- ★★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X
- ★★ LIONEL RICHIE—My Love X
- ★★ DAVID BOWIE—Let's Dance X
- ★★ JOURNEY—Faithfully X
- ★★ SAMMY HAGAR—Never Give It Up X

WQXI-FM—Atlanta

- (Jeff McCartney—MD)
- ★★ MICHAEL JACKSON—Beat It 1-1
- ★★ DAVID BOWIE—Let's Dance 2-2
- ★★ PRINCE—Little Red Corvette 7-3
- ★★ IRENE CARA—Flashdance, What A Feeling 18-7
- ★★ THOMAS DOLBY—She Blinded Me With Science
- ★★ STYX—Don't Let It End B
- ★★ DARYL HALL AND JOHN OATES—Family Man B
- ★★ INXS—The One Thing B
- ★★ SERGIO MENDES—Never Gonna Let You Go A
- ★★ CHRISTOPHER CROSS—No Time For Talk A
- ★★ ELTON JOHN—I'm Still Standing A
- ★★ ALABAMA—The Closer You Get A
- ★★ KENNY ROGERS—All My Life X
- ★★ ROBBIE PATTON—Smiling Islands X

WRBQ-FM—Tampa

(Pat McKay—MD)

- ★★ DAVID BOWIE—Let's Dance 7-3
- ★★ LIONEL RICHIE—My Love 15-11
- ★★ MEN AT WORK—Overkill 17-13
- ★★ IRENE CARA—Flashdance, What A Feeling 21-15
- ★★ BRYAN ADAMS—Cuts Like A Knife 23-18
- ★★ STYX—Don't Let It End
- ★★ LAURA BRANIGAN—Solitaire
- ★★ CULTURE CLUB—Time A
- ★★ CHAMPAIGN—Try Again A

WSEZ-FM—Winston-Salem

- (Steve Finnegan—MD)
- ★★ MICHAEL JACKSON—Beat It 1-1
- ★★ MEN AT WORK—Overkill 15-7
- ★★ RICK SPRINGFIELD—Affair Of The Heart 21-17
- ★★ CULTURE CLUB—Time 26-19
- ★★ JOURNEY—Faithfully 35-25
- ★★ CHRISTOPHER CROSS—No Time For Talk
- ★★ ALABAMA—The Closer You Get
- ★★ DARYL HALL AND JOHN OATES—Family Man B

- ★★ STYX—Don't Let It End B
- ★★ DEBARGE—All This Love B
- ★★ KAJAGOOGOO—Too Shy B
- ★★ SAGA—Wind Him Up B
- ★★ NIGHT RANGER—Sing Me Away B
- ★★ ELTON JOHN—I'm Standing Still A
- ★★ LITTLE RIVER BAND—Me Too A
- ★★ KENNY ROGERS—All My Life A
- ★★ THE BELLE STARS—Sign Of The Times A
- ★★ PATTI AUSTIN WITH JAMES INGRAM—How Do You Keep The Music Playing X
- ★★ DOLLY PARTON—Potential New Boyfriend X
- ★★ NEIL DIAMOND—Front Page Story X
- ★★ SERGIO MENDES—Never Gonna Let You Go X

WWKX-FM—Nashville

- (John Anthony—MD)
- ★★ MICHAEL JACKSON—Beat It 1-1
- ★★ THOMAS DOLBY—She Blinded Me With Science 7-3

- ★★ TOTO—I Won't Hold You Back 8-4
- ★★ MEN AT WORK—Overkill 14-9
- ★★ LIONEL RICHIE—My Love 17-11
- ★★ SPARKS—Cool Places
- ★★ ELTON JOHN—I'm Still Standing
- ★★ Z.Z. TOP—Gimme All Your Lovin' B
- ★★ STYX—Don't Let It End B
- ★★ CHAMPAIGN—Try Again B
- ★★ KAJAGOOGOO—Too Shy B
- ★★ SERGIO MENDES—Never Gonna Let You Go A
- ★★ DEBARGE—All This Love A
- ★★ TODD RUNDGREN—Bang The Drum All Day A
- ★★ EDDY GRANT—Electric Avenue X
- ★★ PAT BENATAR—Looking For A Stranger X
- ★★ RITA COOLIDGE—I'll Never Let You Go X
- ★★ THE TUBES—She's A Beauty X
- ★★ INXS—The One Thing X
- ★★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X
- ★★ DEF LEPPARD—Photograph X

WZGC-FM—Atlanta

- (John Young—MD)
- ★★ MICHAEL JACKSON—Beat It 2-1
- ★★ CHAMPAIGN—Try Again 3-2
- ★★ DAVID BOWIE—Let's Dance 5-3
- ★★ PRINCE—Little Red Corvette 6-5
- ★★ IRENE CARA—Flashdance, What A Feeling 15-8
- ★★ SERGIO MENDES—Never Gonna Let You Go
- ★★ ALABAMA—The Closer You Get
- ★★ DARYL HALL AND JOHN OATES—Family Man B
- ★★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No B
- ★★ THE TUBES—She's A Beauty B
- ★★ THOMPSON TWINS—Love On Your Side A
- ★★ STYX—Don't Let It End X
- ★★ KENNY ROGERS—All My Life X
- ★★ PAT BENATAR—Looking For A Stranger X
- ★★ INXS—The One Thing X
- ★★ THE BELLE STARS—Sign Of The Times X



This is one dish you can't put on a back burner.

Considering what satellite technology can do for a radio station, it's no wonder that satellite dishes are hot items.

They can make a correspondent on Capitol Hill sound like he's in your back yard. And they can give you enough programming flexibility to zero in on the most strictly defined target audience.

The best way to get access to an earth station? Turn to AP Radio Network.

We own, operate and offer the use of 900 functioning earth stations,

making us the largest privately-operated satellite network in the world. So, very likely, you're within a local loop of one of our dishes right now.

We also offer a greater variety of news and information features—in long and short versions—than any other network. Those include our Business Barometer, Sportsline and our one-of-a-kind AgReport.

Plus, we deliver 200 actualities per day, many of them regional reports.

But the best thing about AP Radio Network is that you control

the mix. Completely. So you can compose a unique blend of news and features, a blend that's most compatible with your own format.

You even control all of your own commercial time. What's more, you pocket the profit from every valuable second you sell.

So if you want to explore the very limits of radio technology, while enjoying unlimited programming freedom, contact Glenn Serafin, Broadcast Services Division of Associated Press.



(212) 621-1511.

Associated Press Broadcast Services. Without a doubt.

Vox Jox

• Continued from page 12

Congratulations to Malrite's Jim Wood. Operations director of KNEW/KSAN Oakland/San Francisco, Jim takes on additional duties as radio division program consultant. Meanwhile, Malrite's executive VP Gil Rosenwald assumes additional duties as director of radio.

Returning to Chicago's WLUP is Susan Box as assistant music director. Susan, who will work with Loop PD Greg Solk and music director Sky Daniels, was with the Loop in 1980 as promotion director. Since that time, she's been an executive secretary across town at WMET.

Peter C. Cavanaugh is upped to executive vice president and chief operating officer of Toledo-based Reams Broadcasting and Gencom Corp. Cavanaugh, who had been VP/GM of Gencom's WWMN/WMCK Flint, Mich., is replaced by GSM Ron Shannon, who is now upped to VF/GM there. In addition to overseeing the Flint properties, Cavanaugh will also be responsible for the company's Toledo outlets, WCWA/WIOT, and WKBZ/WRNF Muskegon, Mich.

★ ★ ★

Well-known Spokane personality Rob Harder joins KHQ-FM there doing mornings. Most recently, he did afternoons across town at KJRB. ... KalaMusic has signed KMMU Fresno to its easy listening syndicated services. ... Sylvi C. Brown moves from her post as director of promotion and advertising at classical-formatted KFAC Los Angeles across town to KHJ/KRTH, where she'll serve as director of creative services at the RKO outlets. ... Also creating will be Stan Bernstein, the former independent producer now heads the creative services department at Bernie Mann's WMAG in High Point, N.C.

Warren G. Bodow is upped to president and GM at New York's WQXR-AM-FM. Bodow, who was most recently executive VP, joined the classical outlets in 1978 as sales manager. He succeeds Walter Neiman, who had been president until his death last month. WQXR, by the way, just completed 60 hours of live broadcasting this weekend from Lincoln Center in a radiothon to raise money for the New York Philharmonic.

★ ★ ★

More changes at KIHQ Colorado Springs (at least the staff doesn't have time to be bored). All-night

man Wes Silver is gone. He was replaced by Jack Hamilton from 96 Rock across town. Before Jack could reset his alarm, morning man Bob Jacobs quit to go to WMYR in Long Branch, N.J. He's been replaced by, that's right, Jack Hamilton, who in turn is replaced on overnights by Jill Allen, who had done it way back when. (Way back when for this station is anything over 60 days.) In case you're keeping score, Jessie Bullet is still running the place and Kirk Russell is still doing afternoons.

The latest from WGUS Augusta, Ga. has Brian Ansley upped to PD, with Dan Green now handling music chores at the country outlet. ... Paul Dunn leaves WRBA Normal, Ill., where he's been doing mornings, to do the same shift, plus sales, across the state at WSOY Decatur. He replaces 15-year veteran Orv Graham.

Newton N. Minnow. When's the last time you heard that name? Well, the former FCC chairman (1961-1963), who today is a prominent Chicago attorney and board member of several major corporations, has just been elected to the board of directors of CBS Inc.

Moving up in the world is John Garziglia. It seems like last week he was John Long, PD of WPRW in Manassas, Va. Well he's cleaned up his act and done the Garziglia family proud. Graduating from Washington Univ. law school in St. Louis, John is now an "attorney-adviser, mass media bureau, audio services division, AM branch of the Federal Communications Commission," and by the time his secretary gets that out, your three minutes are up.

★ ★ ★

KWG/KWGF Stockton/Tracy will have some new owners as Central Valley Communications, a subsidiary of Home News of New Brunswick, N.J., which also owns WINE/WRKI Brookfield, Conn., WSNG Torrington, Conn., and WKPT/WFTM Kingsport, Tenn., in addition to newspapers and television properties, will acquire the AC and AOR outlets for \$1.3 million from Best Radio, which also owns KCKC/KNTF San Bernardino/Ontario.

Congratulations to Mike Joseph on an excellent start for KITS. Signing on in San Francisco Feb. 18, its 12 plus came was down at 32,300. Two weeks later it more than doubled to 70,900, and a week after that (the same week its tv campaign hit), it was at 199,400. A nice tribute

to "Hot Hits"—to say nothing of television promotion.

Jeff Pollack's time down under is paying off. His Brisbane client FM 104 is up again in the McNair Anderson (the Aussie Arbitron), rising from 11.9 to 12.8. With numbers like that, it's no wonder he's signed up yet another Australian client. This time it's Adelaide's SA-FM.

★ ★ ★

XHRM has been praying for gospel service. The San Diego urban FM airs six hours of the heavenly stuff on Sundays, and since asking directly hasn't worked out, they're making this secular plea. They sayeth unto you, all ye record labels, bestow unto them your gospel product.

★ ★ ★

Just about everything you ever wanted to know about FM radio is contained in Bruce Elving's FM station atlas, so if you're planning a jaunt across the country and need an FM road map, drop Bruce a line in Adolph, Minn. 55701. He'll send you the latest issue for a mere \$7.70.

KGIL-AM-FM San Fernando Valley hosted a mid-air wedding last week, as a local couple who wished to say "I do" at a few thousand feet above ground did last Friday in the station's "Skywatch" traffic airplane, just after morning rush hour.

★ ★ ★

Awards: To WIND Chicago from the Illinois AP on their Tylenol series. Also to WIND, Religion In Media's 1982 Angel Award for local religious offerings. And, making

three in a row, the Westinghouse outlet wins first place from the Radio Broadcasters of Chicago for its commercials touting Chicago Blackhawks hockey. ... WJW Cleveland is the NRBA's station of the month. ... Ted Sarandis of WEEI-AM in Boston wins the New England Basketball Coaches' Assn.'s Media Award. The CBS Boston outlet also scored two top awards from the San Francisco State Broadcast Industry Media Competition. ... CBS' KNX-AM Los Angeles also wins one, as does Bob Rondeau, sports director of KOMO Seattle. And so does KNBR's community affairs manager Jane Morrison. The San Francisco station also picks one up for its "save the cable cars" promotion.

KHJ Los Angeles director of news operations Lori Lerner and morning anchor Jeff Hillary have won AP awards with Lerner elected to the board of directors of the Associated Press. ... WIP Philly wins two of the three major awards for radio spot news coverage in the Philadelphia Press Assn.'s 1982 competition. ... Across town at WCAU, the CBS o&o wins the Pennsylvania Associated Broadcasters Assn.'s top award for regularly scheduled newscasts in addition to several others.

And from the "if you're looking for work" department, FM 96 (KRAV) Tulsa is looking for morning talent. Send your tape to Rick Alan West. No calls. But hey, you can call us. If there is anything happening in your market, give us a call at (213) 273-7040.

(Continued on page 65)

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

1. Tie A Yellow Ribbon Around The Old Oak Tree, Dawn, Bell
2. The Cisco Kid, War, United Artists
3. Little Willy, The Sweat, Bell
4. You Are The Sunshine Of My Life, Stevie Wonder, Tamla
5. The Night The Lights Went Out In Georgia, Vickie Lawrence, Bell
6. Drift Away, Dobie Gray, Decca
7. Stuck In The Middle With You, Stealers Wheel, A&M
8. The Twelfth Of Never, Donny Osmond, MGM
9. Sing, Carpenters, A&M
10. Frankenstein, Edgar Winter Group, Epic

POP SINGLES—20 Years Ago

1. I Will Follow Him, Little Peggy March, RCA
2. Can't Get Used To Losing You, Andy Williams, Columbia
3. Puff (The Magic Dragon), Peter, Paul & Mary, Warner Bros.
4. Pipeline, Chantays, Dot
5. He's So Fine, Chiffons, Laurie
6. If You Wanna Be Happy, Jimmy Soul, S.P.Q.R.
7. Don't Say Nothin' Bad About My Baby, Cookies, Dimension
8. Surfin' U.S.A., Beach Boys, Capitol
9. On Broadway, Drifters, Atlantic
10. Watermelon Man, Mongo Santamaria, Battle

TOP LPs—10 Years Ago

1. Aloha From Hawaii Via Satellite, Elvis Presley, RCA
2. Houses Of The Holy, Led Zeppelin, Atlantic
3. The Best Of, Bread, Elektra
4. The Dark Side Of The Moon, Pink Floyd, Harvest
5. Billion Dollar Babies, Alice Cooper, Warner Bros.
6. 1962-1966, Beatles, Apple
7. 1967-1970, Beatles, Apple
8. Masterpiece, Temptations, Gordy
9. They Only Come Out At Night, Edgar Winter Group, Epic
10. Neither One Of Us, Gladys Knight & the Pips, Soul

TOP LPs—20 Years Ago

1. Days Of Wine And Roses, Andy Williams, Columbia
2. West Side Story, Soundtrack, Columbia
3. Songs I Sing On The Jackie Gleason Show, Frank Fontaine, ABC-Paramount
4. Moving, Peter, Paul & Mary, Warner Bros.
5. Kingston Trio #16, Capitol
6. It Happened At The World's Fair, Elvis Presley, RCA
7. I Wanna Be Around, Tony Bennett, Columbia
8. Moon River & Other Great Movie Themes, Andy Williams, Columbia
9. Peter, Paul & Mary, Warner Bros.
10. Lawrence Of Arabia, Soundtrack, Colpix

COUNTRY SINGLES—10 Years Ago

1. Behind Closed Doors, Charlie Rich, Epic
2. If You Can Live With It, Bill Anderson, MCA
3. Come Live With Me, Roy Clark, Dot
4. The Emptiest Arms In The World, Merle Haggard, Capitol
5. Superman, Donna Fargo, Dot
6. Nobody Wins, Brenda Lee, MCA
7. What My Woman Can't Do, George Jones, Epic
8. What's Your Mama's Name?, Tanya Tucker, Columbia
9. Walking Piece Of Heaven, Marty Robbins, MCA
10. I Love You More And More Everyday, Sonny James, Columbia

SOUL SINGLES—10 Years Ago

1. Pillow Talk, Sylvia, Vibration
2. Funky Worm, Ohio Players, Westbound
3. You Are The Sunshine Of My Life, Stevie Wonder, Tamla
4. Masterpiece, Temptations, Gordy
5. Cisco Kid, War, United Artists
6. Leaving Me, The Independents, Wand
7. Ain't No Woman, Four Tops, Dunhill
8. I Can Understand It, New Birth, RCA
9. Neither One Of Us, Gladys Knight & the Pips, Soul
10. Hallelujah Day, Jackson 5, Motown



SHOW US YOUR WUWU—That's what the members of Personal Effects asked station sales rep Mike Nilman to do during a visit to the AOR outlet in Buffalo. The crew includes WUWU's "Unknown DJ," left; Paul Dodd and Peggí Fournier of Personal Effects, whose self-titled Cachalot EP features "So Hard"; music director Gary Storm; and the group's Bernie Heveron and Bob Martin.

NARM Confab Push Gets Florida's WSHE Noticed

MIAMI BEACH—Among the reasons why WSHE is on top of the AOR heap in Miami/Ft. Lauderdale is its attitude toward aggressive promotions—such as the special circular found under registrants' doors at the Fountainbleau Hilton during the annual NARM convention here last week.

WSHE operations director Dave Lange doesn't necessarily recommend these tactics. But he feels the SHE 103 guide to the area's best eating spots did increase the station's visibility.

"Everyone at conventions is looking for good eating spots, and we went for some legendary ones like Joe Stone's Crabs," Lange says. The whole shot, including delivery to the rooms, ran around \$300. It was the first such promotion for WSHE and

the only apparent station promotion at NARM.

Noting that Miami has no winter book because of Latin stations' objections to any increased Arbitrons, Lange says WSHE had a 3.5 in the fall book, 11th out of 33 stations.

Like many AORs, WSHE adopted more of a "new music" approach Jan. 1 under the direction of Burkhardt Abrams. "That was risky, considering our success with the former format," says Lange. But he says he is pleased with the initial results.

While Lange doesn't credit the station with breaking such acts as After The Fire, Dexy's Midnight Runners and U2, he does feel there has been local impact. "We know from our retail calls every week," he says.

BILLBOARD RADIO JOB MART

- Position Wanted
- Position Available
- Services
- \$30.00 per inch

WE ACCEPT ALL MAJOR CREDIT CARDS



ADDRESS ALL ADS: JEFF SERRETTE
Billboard Job Mart, 1515 Broadway, New York, N.Y. 10036. Phone: (212) 754-7388 (locally) or (800) 223-7524 (Out of State). Use any major credit card when calling in your advertisement.

PAYMENT MUST ACCOMPANY ORDER

Name _____
Address _____
City _____ State _____ Zip _____
Telephone _____

SERVICES

INSIDE COUNTRY

Designed With The Country DJ In Mind. Current artist bios, Monthly Calendar, Country Trivia. We do the research! You sound informed! For more information

Inside Country
6000 Fulton Ave., Suite 12-B
Van Nuys, CA 91401

MUSIC BINGO

No numbers, No tune-outs, played with your music, makes money, builds audience. Contemporary version, \$298 complete.

Bill Taylor
213-791-4836
1425 E. Orange Grove
Pasadena, CA 91104

Crosby, Stills & Nash

IN CONCERT
ON SHOWTIME



WEDNESDAY, MAY 11
CONCERT SIMULCAST

SHOWTIME and WESTWOOD ONE satellite radio network present CROSBY, STILLS & NASH IN CONCERT. Their first pay television concert special was taped at the Universal Amphitheatre and produced by Universal Pay TV. This two hour concert features 20 of their great hits and the unmistakable harmonies of CSN. With great musical specials like CROSBY, STILLS & NASH IN CONCERT it's no wonder... ALL EYES TURN FOR SHOWTIME.™

UNIVERSAL
PAY TELEVISION

11
WESTWOOD ONE

SHOWTIME

Rock Albums & Top Tracks

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
★ 1	5	2	MEN AT WORK —Cargo, Columbia	★ 1	1	5	THE TUBES —She's A Beauty, Capitol
2	1	9	U2—War, Island	2	3	14	JOURNEY—Separate Ways, Columbia
3	2	7	THE TUBES—Outside/Inside, Capitol	3	6	5	MEN AT WORK—Overkill, Columbia
4	3	15	DEF LEPPARD—Pyromania, Mercury	4	7	6	BILLY IDOL—White Wedding, Chrysalis
5	4	14	BRYAN ADAMS—Cuts Like A Knife, A&M	5	2	4	Z.Z. TOP—Gimme All Your Lovin', Warner Bros.
6	6	9	PLANET P—Planet P, Geffen	6	13	8	INXS—The One Thing, Atco
7	11	7	DAVID BOWIE—Let's Dance, EMI/America	7	27	6	PINK FLOYD—Not Now John, Columbia
8	7	10	INXS—Shabooh, Shooah, Atco	8	4	13	DEF LEPPARD—Photograph, Mercury
9	8	6	PINK FLOYD—The Final Cut, Columbia	9	8	13	BRYAN ADAMS—Cuts Like A Knife, A&M
10	9	5	Z.Z. TOP—Eliminator, Warner Bros.	10	5	6	PLANET P—Why Me?, Geffen
11	10	13	JOURNEY—Frontiers, Columbia	11	28	5	DAVID BOWIE—Cat People, EMI/America
12	14	9	CHRIS DE BURGH—The Getaway, A&M	12	11	15	TRIUMPH—A World Of Fantasy, RCA
13	17	5	MARTIN BRILEY—One Night With A Stranger, Mercury	13	14	7	DAVID BOWIE—Let's Dance, EMI/America
14	21	4	KROKUS—Headhunter, Arista	14	23	2	MEN AT WORK—Dr. Heckyll And Mr. Jive, Columbia
15	24	4	BILLY IDOL—Billy Idol, Chrysalis	15	10	3	DEF LEPPARD—Rock Of Ages, Mercury
16	15	14	THOMAS DOLBY—The Golden Age Of Wireless, Capitol	16	12	10	THOMAS DOLBY—She Blinded Me With Science, Capitol
17	16	4	PATRICK SIMMONS—So Wrong, Elektra (12 inch)	17	15	2	MICHAEL JACKSON—Beat It, Epic
18	28	3	RICK SPRINGFIELD—Living In Oz, RCA	18	9	6	PINK FLOYD—Your Possible Pasts, Columbia
19	13	9	MICHAEL BOLTON—Michael Bolton, Columbia	19	22	4	Z.Z. TOP—Got Me Under Pressure, Warner Bros.
20	19	9	THE CALL—The Walls Came Down, Mercury (45)	20	20	4	NAKED EYES—Always Something There To Remind Me, EMI/America
21	36	2	RED ROCKERS—China, Columbia (EP)	21	18	2	EDDY GRANT—Electric Avenue, Portrait
22	12	10	STYX—Kilroy Was Here, A&M	22	NEW ENTRY		TEARS FOR FEARS—Change, Mercury
23	44	2	MADNESS—Our House, Geffen (45)	23	24	15	RIC OCASEK—Something To Grab For, Geffen
24	22	17	TRIUMPH—Never Surrender, RCA	24	17	3	THE CALL—The Walls Came Down, Polydor
25	23	9	JON BUTCHER AXIS—Jon Butcher Axis, Polydor	25	NEW ENTRY		DAVID BOWIE—Modern Love, EMI/America
26	20	12	THE GREG KIHN BAND—Kihnsspiracy, Beserkley	26	29	2	BANANARAMA—Na-Na, Hey-Hey (Kiss Him Goodbye), London
27	27	7	GARY MOORE—Corridors Of Power, Mirage	27	30	2	MARTIN BRILEY—Salt In My Tears, Mercury
28	26	16	RED RIDER—Neruda, Capitol	28	NEW ENTRY		SCANDAL—Love's Got A Line On You, Columbia
29	25	23	SCANDAL—Scandal, Columbia	29	25	14	THE GREG KIHN BAND—Jeopardy, Beserkley
30	18	7	MODERN ENGLISH—After The Snow, Sire	30	21	13	RED RIDER—Human Race, Capitol
31	NEW ENTRY		A FLOCK OF SEAGULLS—Wishing, Jive/Arista (12 inch)	31	34	13	DURAN DURAN—Rio, Capitol
32	34	2	DURAN DURAN—Duran Duran, Capitol	32	35	12	TONY CAREY—I Won't Be Home Tonight, Rocshire
33	30	9	MOLLY HATCHET—No Guts, No Glory, Epic	33	36	8	FALCO—Der Kommissar (The Commissioner), A&M
34	50	2	EDDY GRANT—Electric Avenue, Portrait (12 inch)	34	16	7	MODERN ENGLISH—I Melt With You, Sire/Warner Bros.
35	37	3	PRINCE—1999, Warner Bros.	35	52	7	CHRIS DEBURGH—Don't Pay The Ferry Man, A&M
36	42	2	ZEBRA—Zebra, Atlantic	36	19	5	DURAN DURAN—Girls On Film, Capitol
37	45	3	CARLOS SANTANA—Havana Moon, Columbia	37	NEW ENTRY		QUIET RIOT—Metal Health, Pasha
38	NEW ENTRY		QUIET RIOT—Metal Health, Pasha	38	39	20	SAGA—Wind Him Up, Portrait
39	29	10	ULTRAVOX—Quartet, Chrysalis	39	33	17	BOB SEGER AND THE SILVER BULLET BAND—Even Now, Capitol
40	40	4	NAKED EYES—Always Something There To Remind Me, EMI/America (12 inch)	40	43	14	FRIDA—I Know There's Something Going On, Atlantic
41	33	3	MICHAEL JACKSON—Thriller, Epic	41	44	13	STYX—Mr. Roboto, A&M
42	39	5	DIVINYLS—Boys In Town, Chrysalis	42	26	12	THOMAS DOLBY—One Of Our Submarines Is Missing, Capitol
43	NEW ENTRY		DAVE EDMUNDS—Information, Columbia	43	51	10	AFTER THE FIRE—Der Kommissar, Epic
44	NEW ENTRY		JIM CAPALDI—Fierce Heart, Atlantic	44	46	7	ART IN AMERICA—Art In America, Pavillion
45	NEW ENTRY		WALTER EGAN—Wild Exhibitions, Backstreet	45	47	7	ORCHESTRAL MANOEUVRES IN THE DARK—Telegraph, Polydor
46	35	15	TONY CAREY—I Won't Be Home Tonight, Rocshire (12 inch)	46	48	4	U2—Sunday, Bloody Sunday, Island
47	NEW ENTRY		DURAN DURAN—Is There Something I Should Know?, Capitol (12 inch)	47	37	3	JON BUTCHER AXIS—Life Takes A Life, Polygram
48	48	2	STRANGE ADVANCE—Worlds Away, Capitol	48	49	3	QUIET RIOT—C'mon Feel The Noise, Pasha
49	49	2	ROXY MUSIC—The High Road, Warner/EG	49	38	3	MICHAEL BOLTON—Fool's Game, Columbia
50	NEW ENTRY		DNA—Party Tested, Boardwalk	50	31	2	PINK FLOYD—The Hero's Return, Columbia
				51	32	2	PRINCE—Little Red Corvette, Warner Bros.
				52	53	6	ORCHESTRAL MANOEUVRES IN THE DARK—Genetic Engineering, Virgin
				53	54	14	ERIC CLAPTON—I've Got A Rock N' Roll Heart, Warner Brothers/Duck
				54	56	30	THE PRETENDERS—Back On The Chain Gang, Sire
				55	57	25	GOLDEN EARRING—Twilight Zone, 21 Records
				56	40	17	VANDENBERG—Burning Heart, Atco
				57	41	9	U2—New Year's Day, Island
				58	42	14	TRIUMPH—Never Surrender, RCA
				59	45	12	BRYAN ADAMS—Take Me Back, A&M
				60	50	3	HEAVEN 17—Let Me Go, Arista

Top Adds

1	A FLOCK OF SEAGULLS—Wishing, Jive/Arista (12 inch)
2	GOANNA—Solid Rock, Atco (12 inch)
3	RED ROCKERS—China, Columbia (EP)
4	ELTON JOHN—I'm Still Standing, Geffen (45)
5	THE KINKS—Come Dancing, Arista (12 inch)
6	FASTWAY—Far, Far From Home, Columbia
7	WEIRD AL YANKOVIC—Ricky, Epic (45)
8	DAVE EDMUNDS—Information, Columbia
9	EDDY GRANT—Electric Avenue, Portrait (12 inch)
10	MADNESS—Our House, Geffen (45)

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.



OXO

Oxo, whose self-titled debut album for Geffen Records enters its second week on the Top LPs & Tape chart at a starred 138, is the brainchild of Ish Angel. As the singer and chief songwriter for the group Foxy, Angel led one of the more innovative pop-sounding r&b groups to emerge in the late 1970s. The band was a critic's favorite, but despite such chart successes as "Get Off" and "Hot Number," they dissolved in 1980.

The commercial promise for Oxo looks like another story altogether. "We're a more consistent group, and we can reproduce our sound live, which Foxy couldn't," says Angel, who abandoned his surname of Ledesma because "it doesn't have as nice a ring." The band, which also includes guitarist/key-boardist Orlando, bassist/keyboardist Frank Garcia and drummer Freddy Al-wag, is touring with Hall & Oates through May.

"People who like lots of harmonies and good melodies should like us," Angel promises. "Oxo is real pop, very singles-oriented. The future looks pretty good."

For more information, contact Pat Fairley, Qwest Management, 9100 Sunset Blvd., Suite 220, Los Angeles, Calif. 90069; (213) 550-1799.



DELIA BELL

With the debut this week of "Flame In My Heart" on the country chart at starred 85 and the simultaneous release of her debut album on Warner Bros., Delia Bell gives singer Emmylou Harris a new title: producer. Harris brought her "discovery" to her label after meeting her through the Whites, the bluegrass act who played with her on her "Roses In The Snow" album.

Bell, who was born in Texas but raised in Oklahoma, has been singing country for years. In 1969, she met Bill Monroe who asked her to sing his "I Hear A Sweet Voice Calling," because he claimed she could sing it better than he could.

She has had 13 albums on Kiamichi Records, a label she formed with partner Bill Grant, and has done 11 tours of England and Ireland. Most of their work, including two recent releases on the Rebel label, consists of original material she and Grant have written. One of her most popular tunes is "Roses In The Snow," which Harris recorded. Her Warner Bros. debut features, among others, Chet Atkins, John Anderson, Carl Jackson, Byron Berline, and, of course, Harris.

For more information, contact Warner Bros. Records, 3300 Warner Blvd., Burbank, Calif. 91510; (213) 953-3223.



THE TEXAS VOCAL COMPANY

Although they still perform as Charley Pride's backup group, the Texas Vocal Company have released their own single, "Two Hearts," on RCA. All members of the Dallas-based trio joined at different times and come from diverse backgrounds.

Dave Roth, the newest member of the trio, joined the group in January, 1982. Raised in Cincinnati, Roth performed with his own band and sang jingles for a living. In 1979, he moved to Nashville and sang backup vocals on sessions and in clubs until he joined Pride. Roth has worked with several artists, including Michael Johnson.

Dick Root, from Kalamazoo, Mich., moved to Nashville in 1974 and regularly played Printer's Alley. Pride cut one of Root's songs, "Fall Back On Me," which appeared on his "Roll On Mississippi" LP. In 1980 Root replaced a vocalist who had left Pride's backup group.

At 22, Sandy Skinner became one of Pride's three backup vocalists. Raised in Louisville, Skinner spent most of her time performing in clubs with her sister.

For more information, contact Chardon Booking & Management, 3198 Royal Lane, Dallas, Tex. 75229; (214) 350-4650.

Radio

Featured Programming

The nation's first full-time Spanish-language radio network is set to launch in July. The Los Angeles-based **Spanish Satellite Network**, whose parent company, World Latin Entertainment, produces the live Spanish show "Charla Deportiva," will provide news and information programming with reports from national and international news bureaus for the estimated 15 million Spanish-speaking people in the U.S.

The service, offered on a barter basis, will air five-minute newscasts between 6 a.m. and 6 p.m. Stations may elect to take the feed live or recorded on the hour, the half-hour, or five minutes before the hour. Rounding out the programming will be separate sports reports, heard live 15 minutes after the hour, and business reports, broadcast 45 minutes after, between 6-10 a.m. and 2-6 p.m.

★ ★ ★

Rock radio newsmen **Rob Singleton** and **Mark Goldberg** will cover the US Festival '83 for Cupertino, Calif.-based **Mikel Hunter Broadcast Services**. Live coverage from the site in San Bernardino, Calif. will begin May 27 and close on Memorial Day, May 30. Reports will be fed to participating outlets each morning via phone lines; stories will be self-contained and feature interviews with the performers and concert officials and comments from the crowd.

Al Brady Law has been retained by **NBC Radio** to consult The Source, in addition to its stations in New York (WNBC, WYNY), San Francisco (KNBR, KYUU) and Chicago (WMAQ, WKQX). He will advise the management of those out-

lets in all phases of program operations for his Surrey Communications company, and complement the input of Burkhart, Abrams in his work for The Source. ... **Narwood** scored a coup for its "Music Makers" series; the upcoming "Artie Shaw Special" features the big band leader's first broadcast interview in almost 20 years. Part one of the two-hour special, spotlighting the music of the former Arthur Arshawsky, airs the week of May 9. Part two follows the week of May 16. ... **Mary Turner**, host of **Westwood One's "Off The Record Specials,"** celebrated her 100th show last month with a program on Def Leppard. Her show premiered in 1981 on 150 stations with a Keith Richards interview. It's now heard on over 250 outlets. ... **WSM Nashville** has signed **Drake Chenault's "History Of Country Music Special"** over six consecutive weekends, beginning April 30. ... The Source will feature two hot new acts, **Robert Hazard** and **Berlin**, recorded live in Boston and Cleveland, for its 90-minute "Live Music Special" show on the weekend of May 20-22.

ABC Talkradio has created an affiliate board as an information exchange for the stations receiving the service. The nine-member board, created at the NAB convention in Las Vegas, is chaired by Diane Suter, vice president and station manager of **WTKN Pittsburgh**. ... **Satellite Music Network** has also formed an affiliate board for stations that have been affiliates for at least one year. A newsletter, **Fact Pac**, outlines playlists, air checks, announcements and successful promotions.

LEO SACKS



ABC CONTEMPORARIES—"American Top 40" host Casey Kasem, right, confers with Edward McLaughlin, president of the ABC Radio Networks, at the NAB convention, where he delivered an address to network affiliates.

Beer Drinkers: Good Listeners

LOS ANGELES—What do you do while listening to the radio? Some of us are drinking beer, finds the Radio Advisory Board.

According to RAB vice president of national sales William Cummings, one of the speakers at a recent advertising workshop for the National Beer Wholesalers Assn. held in Tarpon Springs, Fla., beer drinkers spend more time with radio than any other medium. Citing the results of a recent study by R.H. Bruskin & Associates, Cummings

noted that people who have consumed beer within the last month spend 47% of their daily media time with radio, 38% with tv, 10% with newspapers and 5% with magazines.

"The typical beer drinker," Cummings said, "listens to the radio about four hours a day." Apparently brewers are making note of this fact: George Walthus, RAB vice president, Midwest, told the workshop that "beer advertisers will invest more than \$120 million in radio advertising in 1983."

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.

May 2, **Patrick Simmons**, Guest D.J., Rolling Stone Productions, one hour.

May 2-30, **Simon Kirke & Paul Rogers**, profile of **Bad Company**, Free & Wildlife, The Source, NBC, two hours.

May 2, **David Frizzell, Shelly West**, Country Closeup, Narwood Productions, one hour.

May 2, **Frankie Laine**, Music Makers, Narwood Productions, one hour.

May 6-8, **Everly Bros., Smothers Bros., Don & Deanna On Blecker Street**, Continuum Network, one hour.

May 6-8, **Air Supply**, Dick Clark's Rock Roll And Remember, United Stations, four hours.

May 6-8, **Al Hibbler**, Great Sounds, United Stations, four hours.

May 6-8, **Tanya Tucker**, Weekly Country Music Countdown, United Stations, three hours.

May 6-8, **English Beat, Musical Youth**, The Source, NBC, 90 minutes.

May 6-8, **Tom Petty & the Heartbreakers**, Off The Record, Westwood One, one hour.

May 6-8, **Smokey Robinson**, part one, Special Edition, Westwood One, one hour.

May 6-8, **Rock Singers**, Rock Chronicles, Westwood One, one hour.

May 6-8, **Smothers Bros., Dr. Demento**, Westwood One, two hours.

May 6-8, **Styx, Greg Kihn**, Rock Album Countdown, Westwood One, one hour.

May 6-8, **Steve Arrington, D'Bryan**, The Countdown, Westwood One, one hour.

May 6-8, **Neil Young, Pat Benatar, Thomas Dolby**, Off The Record, Westwood One, one hour.

May 6-8, **John Anderson**, Live From Gilley's, Westwood One, one hour.

May 6-8, **Greg Kihn Band**, Pop Concerts, Westwood One, two hours.

May 7, **Neil Sedaka**, Solid Gold Saturday Night, RKO Radioshows, five hours.

May 7, **Jefferson Starship, Missing Persons, Supergroups**, ABC Rock Radio Network, two hours.

May 7, **George Strait, Earl Thomas Conley**, Silver Eagle, ABC Entertainment Network, 90 minutes.

May 7-8, **Davey Jones, Peter Tork**, Soundtrack Of The 60s, Watermark, three hours.

May 7-8, **Anthony Newley**, Musical, Watermark, three hours.

May 7-8, **Journey, Hot Ones**, RKO Radioshows, one hour.

May 8, **Billy Joel, Martin Chambers of Pretenders, Journey, Def Leppard, Andy Piercy of After The Fire**, Rock USA, Mutual, three hours.

May 8, **Thomas Dolby, Art In America**, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.

May 8, **Great Vocalists**, Continuous History Of Rock And Roll, ABC Rock Radio Network, one hour.

May 8-14, **The Stranglers, Monty Python**, Newsweek FM, Thirsty Ear Productions, 30 minutes.

May 9, **Randy Meisner**, Captured Live, RKO Radioshows, 90 minutes.

May 9, **Bob Welch**, Guest D.J., Rolling Stone Productions, one hour.

May 9, **Joe Elliott of Def Leppard**, Guest D.J., Rolling Stone Productions, one hour.

May 9, **Artie Shaw** Part one, Music Makers, Narwood Productions, one hour.

VILLA PRODUCTIONS proudly presents



D'RONE & DE HAAS "SING ANKA"

on Phonograph Records PRI 607

Two superb vocalists performing five selections each, ranging from jazz to pop jazz to black pop to adult contemp.

Distributed by: M.S. Distributing

VILLA PRODUCTIONS c/o D'Rone 603 Phillips, Glen Ellyn, IL 60153

Billboard

Survey For Week Ending 5/7/83

TOP 50

Adult Contemporary

Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	1	8	I WON'T HOLD YOU BACK Toto Columbia 38-03597 (Rehikakul Veets, ASCAP)	2
2	3	9	MORNIN' Al Jarreau, Warner Bros. 7-29720 (Aljarreau/Garden Rake/Foster Frees, BMI)	
3	9	4	MY LOVE Lionel Richie, Motown 1677 (Brockman, ASCAP)	
4	4	11	SOME KIND OF FRIEND Barry Manilow, Arista 1046 (Townsway/Angela, BMI)	
5	6	6	YOU CAN'T RUN FROM LOVE Eddie Rabbitt, Warner Bros. 7-29712 (Debdave/Briarpatch, BMI)	
6	2	16	IT MIGHT BE YOU Stephen Bishop, Warner Bros. 7-29791 (Gold Horizon, BMI/Golden Torch, ASCAP)	
7	7	9	MINIMUM LOVE Mac McAnally, Geffen 7-29736 (Warner Bros.) (I've Got The Music/Songs Tailors, ASCAP/BMI)	
8	8	14	MAKE LOVE STAY Dan Fogelberg, Full Moon/Epic 34-03525 (Hickory Grove/April, ASCAP)	
9	11	7	EASY FOR YOU TO SAY Linda Ronstadt, Asylum 7-69838 (Elektra) (White Oak Songs, ASCAP)	
10	12	8	WIND BENEATH MY WINGS Lou Rawls, Epic 34-03758 (Warner-Tamerlane, BMI/WB, ASCAP)	
11	14	6	STRANGER IN MY HOUSE Ronnie Milsap, RCA 13470 (Lodge Hall, ASCAP)	
12	16	5	OVERKILL Men At Work, Columbia 38-03795 (April, ASCAP)	
13	10	14	ONE ON ONE Daryl Hall & John Oates, RCA 13421 (Hot-Cha/Unichappell, BMI)	
14	20	4	NEVER GONNA LET YOU GO Sergio Mendes, A&M 2540 (ATV/Mann & Weil, BMI)	
15	5	11	TAKE THE SHORT WAY HOME Dionne Warwick, Arista 1040, Gibb Bros./Unichappell (BMI)	
16	18	6	YOU HAVEN'T HEARD THE LAST OF ME Peter Allen Arista 1052 (Snow, BMI/Kaz April, ASCAP)	
17	15	13	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)	
18	25	4	TIME Culture Club, Virgin/Epic 34-03796 (Virgin/Chappell ASCAP)	
19	27	3	FRONT PAGE STORY Neil Diamond, Columbia 38-03801 (Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
20	21	8	SMILING ISLANDS Robbie Patton, Atlantic 7-89955 (Red Snapper/Adel, ASCAP)	
21	23	6	SOLITAIRE Laura Branigan, Atlantic 7-89868 (Youngster Musikverlag GmbH, GEMA)	
22	26	4	WHAT YOU DO TO ME Carl Wilson, Caribou 4-03590 (Epic) (Siren BMI)	
23	30	2	ALL MY LIFE Kenny Rogers, Liberty 1495 (Warner House Of Music, BMI/WB Gold, ASCAP)	
24	24	10	WHAT EVER HAPPENED TO OLD FASHIONED LOVE B.J. Thomas, Cleveland International 38-03492 (CBS) (Old Friends, BMI)	
25	25	13	BILLIE JEAN Michael Jackson, Epic 34-03509 (Mijac/Warner-Tamerlane, BMI)	
26	33	2	THAT'S LOVE Jim Capaldi, Atlantic 7-89849 (Warner Bros., ASCAP)	
27	32	3	DO IT FOR LOVE Marty Balin, EMI-America 8160 (Great Pyramid/Mercury Shoes, BMI)	
28	28	6	WHERE EVERYBODY KNOWS YOUR NAME Gary Portnoy, Applause 106 (Addax, ASCAP)	
29	29	8	WELCOME TO HEARTLIGHT Kenny Loggins, Columbia 38-03555 (Milk Money, ASCAP)	
30	30	17	YOU ARE Lionel Richie, Motown 1657 (Brockman, ASCAP)	
31	40	2	FLASHDANCE ... WHAT A FEELING Irene Cara, Casablanca 811440-7 (Polygram) (Chappell/Famous/GMPC/Alcor, ASCAP)	
32	24	7	EVERY HOME SHOULD HAVE ONE Patti Austin, Qwest 7-29727 (Warner Bros.) (Blackwood, BMI)	
33	36	3	AMOR Julio Iglesias, Columbia 38-03805 (International Corp., BMI)	
34	29	15	WE'VE GOT TONIGHT Kenny Rogers And Sheena Easton, Liberty 1942 (Gear, ASCAP)	
35	34	10	OLD AND WISE Alan Parson Project, Arista 1048 (Woolfsongs/Careers, BMI)	
36	NEW ENTRY	1	I.O.U. Lee Greenwood, MCA 52199 (Vogue/Welk/Chriswald/Hopi/MCA, BMI/ASCAP)	
37	NEW ENTRY	1	MY BOYFRIEND'S BACK Melissa Manchester, Arista 1057 (Blackwood, BMI)	
38	35	16	ALL RIGHT Christopher Cross, Warner Bros. 7-29843 (Another Page, ASCAP)	
39	NEW ENTRY	1	STRAIGHT FROM THE HEART Bryan Adams, A&M 2536 (Irving/Adams Communications, BMI)	
40	31	5	COME ON EILEEN Dexy's Midnight Runners, Mercury 76189 (Polygram) (Colgems-EMI, ASCAP)	
41	37	12	DON'T RUN K.C. & The Sunshine Band, Epic 34-03556 (Harrick, BMI)	
42	38	11	EENIE MEENIE Jeffrey Osborne, A&M 2530 (WB/Gravity Raincoat/Crystal, ASCAP)	
43	41	5	OH DIANE Fleetwood Mac, Warner Bros. 7-29698 (Fleetwood Mac/Now Sounds/Putz Tunes, BMI)	
44	39	14	BREAKING US IN TWO Joe Jackson, A&M 2510 (Albion/Almo, ASCAP)	
45	42	12	SO CLOSE Diana Ross, RCA 13424, (Rossville, BMI/Mel-Day, ASCAP)	
46	45	20	DO YOU REALLY WANT TO HURT ME Culture Club, Virgin/Epic 34-03368 (Virgin/Chappell, ASCAP)	
47	43	20	SHAME ON THE MOON Bob Seger & The Silver Bullet Band, Capitol 5187 (Coolwell/ Granite, ASCAP)	
48	47	11	INNOCENT EYES Michel Berger, Atlantic 477 (Editions Musicales Colline, SACEM)	
49	46	17	I'M ALIVE Neil Diamond, Columbia 38-03503 (Stonebridge, ASCAP/Foster Frees, BMI)	
50	48	21	SHOOT FOR THE MOON Poco, Atlantic, 7-89919 (Pirooting, ASCAP)	

★ 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).

Training Is The Key For Florida Video Distributor

Today more than ever, the video product distributor is caught in the middle of the uncertainties plaguing the video community as retailers and movie studios lock horns over legislation pending in Congress. Retailing editor Earl Paige will explore the distributor's role in a continuing series.

ST. PETERSBURG, Fla.—Distributors Bob Skidmore and Jack Gallagher believe that the survival of many video specialty stores depends upon more training, and that this is the responsibility of wholesalers. Thus the two partners are expanding by one week a 13-week school set up at Media Concepts here.

Noting that video product wholesalers are in many cases now caught along with dealers in what he calls a "shakeout situation," Skidmore asserts that training programs can spell survival for wholesalers, too.

The principals of nine-year-old Media Concepts say that video specialty retailers must upgrade their knowledge and pace consumers who are now increasingly buying VCRs and peripherals. "Dealers have to learn how to advise customers on tripods, cameras, accessories and actually move consumers into amateur television producing," Skidmore says.

A board member of the national retail group, the Video Software

Dealers Assn. (VSDA), Skidmore warns that retailers must focus beyond handling movies and dabbling in hardware.

Although Skidmore and Gallagher, who comes from WOR-TV in New York, both come to video production training naturally, Skidmore believes many wholesalers have the wherewithal on the premises to organize training programs.

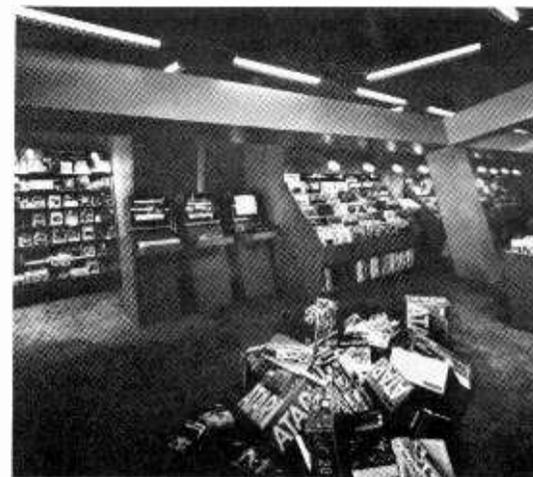
For Media Concepts' schools, which typically enroll 15-20 students for classes on Tuesdays from 7:30-10 p.m. over 13 consecutive weeks, the two video veterans mostly utilize local instructors. "But we do import experts," says Gallagher, noting that Bob Kerr of PD Magnetics was recently involved.

Kerr, technical service manager of the blank tape manufacturer, was at Media Concepts' school when he helmed a seminar for 30 dealers that was primarily concerned with pending Congressional legislation. Kerr's involvement provided a broader purpose for the meeting and helped to spread the word locally about Media Concepts' two-year-old school.

Founded in 1974, Media Concepts first became involved with putting first-run movies into hospitals and hotels. As the prerecorded movie business evolved, the pair moved in forcefully. "Many distrib-

(Continued on page 65)

S.F. RECORD FACTORY This Store Is Slightly Askew



STEADY NOW—Two views of Record Factory's Crocker Galleria store illustrate the dramatic askew design. A plumb line is left (far right bottom corner of second picture) to show the off-balance angle.

LOS ANGELES—If an intoxicated shopper wanders aimlessly into the new Record Factory in San Francisco's Crocker Galleria, he's bound to sober just a bit when he sees the askew cantilevered concept that immediately grips the observer.

The 1,500 square foot store is unique, as is its architect, Mike Cotton. One of the guiding lights in the career of the Tubes, Cotton first presented his idea of a far-out retail store to Sterling Lanier and Bob Tolifson of Record Factory in 1978. Cotton got acquainted with the Factory duo through the chain's accessories buyer Mike Evans, writer of "White Punks On Dope," an early hit by the Tubes.

In 1978, when the concept of high tech was new, Cotton had the handle on it, Lanier recalls. "It was just too expensive at that time when we were into larger stores,"

Lanier says. "Then, when we negotiated the lease for the Galleria near the financial district, we remembered the drawings Cotton had presented. Don't ask me how he did it. I do know he used a computer to design it."

The Crocker Galleria store is a condensation of its larger brethren in northern California. It's primarily records and tapes, with video games and cartridges and home computer hardware and software. Cotton wanted a store that wasn't overloaded with on-the-wall merchandising and lots of airy overhead.

When one walks into the front area near the register, looking down the length of the store, one gets the impression that the upside-down U with a short left leg girder is far longer than it is. To convey that impression, Cotton painted in a repetitive out-of-balance scene that extends the three actual such off-center braces.

JOHN SIPPEL

Dealers Eagerly Await CD Debut

• Continued from page 1

McNeer, citing the involved stores' weekly reports.

McNeer is formulating plans to use 12 of his stores as kickoff for WEA software. Retailers report a June or July release date, according to what they hear from WEA salespersons. Two say they had been told the first WEA U.S. release will be limited to 50,000 albums. It's also reported that WEA will ask dealers to keep their CD stock at least six months before making returns.

McNeer is gearing for the CD debut by asking his regional people and store managers to keep a weather eye peeled for hardware distribution in their vicinities. He thinks the Western stores will probably display the first CDs on pegboard near the register.

Danjay Music & Video's Evan Lasky, while wholeheartedly supporting CD, cautions against prematurely releasing the great potential of CD here. "Hans Gout (of PolyGram) gave us a different timetable when he spoke with the NARM retailers' advisory committee last year. He was talking pre-testing several years in foreign countries. Are they getting greedy because they've done well in Japan?"

"Frankly, I was expecting a \$350 player with records under \$10. I read where they can't meet the demand in foreign countries. I hope they wait until everything is really ready. CD could make this a one-configuration industry," Lasky adds.

Mainstream Records, the eight-store Milwaukee chain, is waiting for its regular suppliers to stock CD. Carl Faby says attempts to get it from his import source, YSL, have proved fruitless. Faby saluted Milwaukee AOR station WQFM for doing a good job of demonstrating the innovation.

Fred Traub, of the more than 450

outlets in the Musicland retail group, is holding off until he gets it from his regular distributors, too, but right now he thinks CD software is more in the realm of the audio hardware dealer. "We are totally committed to the CD launch when it becomes available through regular sources. Musicland will stock CD in carefully selected stores until the expected product shortage ends in 1983," he says.

"It's our future," avers Dick Justham, boss of Northwest chain DJ's Sound City, "but I'm watching it. It's in its infancy. I don't want in too early, as I did in videodisk. I was on videodisk three years ago. It lost money and I dropped it. Now I am bringing it back in both configurations. The CD deck costs \$800 to \$1,000. That's high-end audio right now."

Justham also says he doesn't want to get caught in the inventory value loss, when the product price drops as volume increases rapidly. Justham, who spent 10 years as a hardware salesman with Craig in Seattle, points out that "CD could make this a virtually defective-free industry."

In Buffalo, the 17 Cavages stores are taking the same conservative approach. John Grandoni says the local economy is depressed and the \$1,000 ticket on the deck appears insurmountable. A local audio dealer, the Stereo Chamber, demonstrated the equipment two weeks ago.

Fred's Sound Of Music, a two-store hardware chain in Portland, called Tom Keenan of the eight-store Everybody's chain a fortnight ago to find out if and when he would have the CD software in stock.

Two key executives at Camelot Enterprises, buyer Lew Garrett and ad executive Gerry Gladieux, own CD players, the chain's Joe Bressi says. Both are enthusiastic. Camelot managers are being asked to re-

search their area for hardware distribution ala the Western Merchandising program.

The Carl Thom Harmony House chain in Detroit is ready and waiting for CD. Local interest has been spurred by two radio stations, WRIF-FM and WQRS-FM, states general manager Jerry Adams.

John Torrell of the 18 Rainbow stores out of San Francisco says Capitol Records has polled him on which locations he would designate to debut CD. Torrell agrees with Lasky that the "heyday may be three to five years off."

He'd also like to see an introductory price under \$10. Torrell suggests manufacturers consider 12-by-12-inch packaging with the smaller CD visible, making it possible to stock the new configuration in a normal browser.

"We want to be aggressive," says Ira Heilicher of the Great American/Wax Museum stores in Minneapolis. "We require confirmed shipping dates, pricing, titles so we can make a chain-wide commitment and really set our plans in motion. Now we hear rumors of limited quantities. I can't get Emiel Patrone to commit. I am trying to get local radio stations to demonstrate the CD, if just for one night. Petrone is PolyGram's U.S. coordinator of CD."

"I think the digital guys blew it when they didn't have a big demonstration at NAB. No one is more bullish on CD. I just hope we all get our just share of the early albums," Heilicher adds.

Others expressing enthusiasm for CD include Dave Brichler of Texas Records & Tapes, South Houston; Angel Singer of Circles/Hollywood stores, Phoenix; Dave Blaine of Waxie Maxie's, Washington; and Bob Higgins of Record Town/Tape World, Albany, N.Y.

MAY 7, 1983, BILLBOARD

FEATURES OF THE WEEK

ARTEMIS POSTERS

**THE BEST POSTERS
THE LARGEST SELECTION**
Fully Licensed, Full Color, Full Size

To Order Call
1-800-292-2902
Call for Free Catalog
Dealer Inquiries Invited

ARTEMIS, INC., 347 5TH AVE. NEW YORK, N.Y. 10016

Slice it

any way you like...
or take the whole pie!
Recoton will
serve all your
accessory needs
at a sweet
profit to you.

RECOTON

46-23 Crane Street
Long Island City, N.Y. 11101
(212) 392-6442

Power Drive
Ultra Magnetics Styl
Record & Tape Care
VIDEO
AUDIO

Retailing

25% Return On Romax Cartridges

LOS ANGELES—Romax Inc., manufacturer of ROM cartridges for Atari, Commodore and Texas Instruments home computers, is wooing industry distributors and retailers with a 25% return.

Romax, which is based in Campbell, Calif., has hired Jon Monday, industry veteran last with Chrysalis Records as marketing boss, as its sales director, working out of Venice, Calif. here. Monday says the firm will allow a 25% return of its game cartridges based upon quarterly net billing.

Romax is able to offer such an advantageous return because, Monday explains, its home computer cartridges are erasable and can be re-programmed electronically at the firm's manufacturing facility in the Philippines.

Game Monitor

Some Trends Emerge At Conference

By TIM BASKERVILLE

"That's proprietary information."

"I can't tell you about that."

"Just wait until CES."

"This game is so good I can't possibly talk about it."

Initially, it seemed, everybody at the Video Marketing Game Letter/

Billboard First Video Games Conference was on guard. Indeed, two companies with conspicuously silent presences were Atari and American Bell.

Yet as the conference coverage provided in this week's and last week's Billboard proves, there was much to be said—and a number of conclusions to be drawn about the near and longterm directions the in-

dustry is likely to go in.

One especially noteworthy trend is the growing attention centering on teledelivery systems. That cable tv and telephones would be used to get games into the home is not surprising; the speed with which the various would-be "players" are proceeding, and the amount of capital being expended, are.

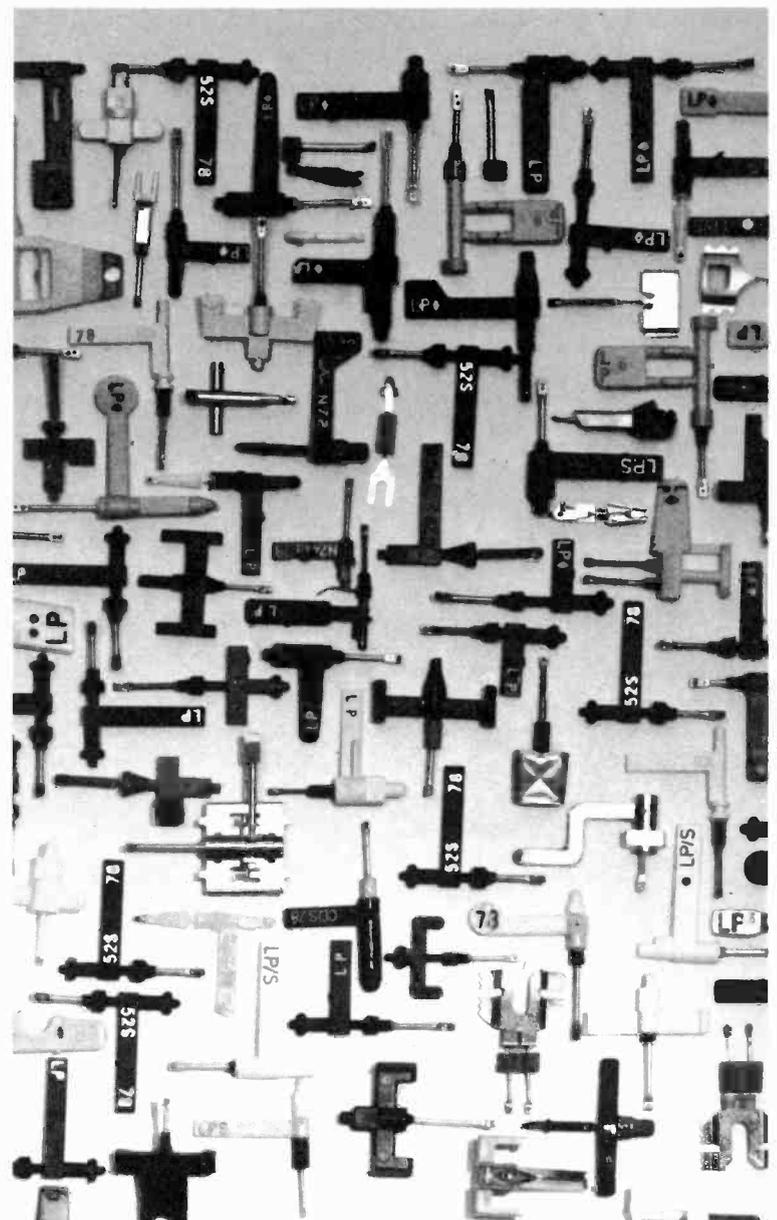
(Continued on page 30)

Billboard® Midline LPs™

Survey For Week Ending 5/7/83

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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
1	2	41	DAVID BOWIE The Rise And Fall Of Ziggy Stardust RCA AYL1-3842	RCA	5.98	26	32	31	RUSH Fly By Night Mercury SRM1-1023	POL	5.98
2	6	29	JOE JACKSON Look Sharp! A&M 3187	RCA	5.98	27	27	9	TOTO Hydra Columbia PC-36229	COL	
3	3	37	THE WHO Who Are You MCA MCA-37003	MCA	5.98	28	18	33	ALAN PARSONS PROJECT Eve Arista 9504	IND	5.98
4	1	45	BILLY JOEL Piano Man Columbia PE 32544	CBS		29	33	9	KENNY LOGGINS Celebrate Me Home Columbia PC-34655	COL	
5	5	35	THE WHO Meaty, Beaty, Big And Bouncy MCA 37001	MCA	5.98	30	30	31	STEELY DAN Katy Lied MCA 37043	MCA	5.98
6	7	35	THE WHO Live At Leeds MCA 37000	MCA	5.98	31	20	17	THE WHO Odds and Sods MCA 37169	MCA	5.98
7	4	27	THE PRETENDERS Extended Play Sire SIR 3563	WEA	5.98	32	21	25	RUSH Caress of Steel Mercury SRM1-1048	POL	5.98
8	8	45	CAROLE KING Tapestry Epic PE 34946	CBS		33	15	39	THE MONKEES The Monkees' Greatest Hits Arista ABM 4089	IND	5.98
9	10	13	TOTO Toto Columbia PC-35317	COL		34	43	7	THIS YEAR'S MODEL Elvis Costello Columbia PC-35331	COL	
10	11	27	DON McLEAN American Pie United Artists LN 10037	CAP	5.98	35	35	37	STEELY DAN Can't Buy A Thrill MCA 37040	MCA	5.98
11	9	35	JANIS JOPLIN Greatest Hits Columbia PC-32168	CBS		36	41	25	STEELY DAN Countdown To Ecstasy MCA-37041	MCA	5.98
12	12	37	TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers MCA 37143	MCA	5.98	37	37	15	JOHN LENNON Rock N Roll Capitol SN 16069	CAP	5.98
13	13	23	TOM PETTY & THE HEARTBREAKERS You're Gonna Get It! MCA 37116	MCA	5.98	38	38	27	STEELY DAN Pretzel Logic MCA 37042	MCA	5.98
14	14	41	DAN FOGELBERG Souvenirs Epic PE 33132	CBS		39	50	3	BLUE OYSTER CULT Some Enchanted Evening COL PC-35563	COL	
15	24	9	PSYCHEDELIC FURS Talk Talk Talk Columbia PC-37339	COL		40	31	13	THE MOODY BLUES On The Threshold Of A Dream Deram DER-18025	POL	5.98
16	22	31	RUSH Rush Mercury SRM1-1011	POL	5.98	41	44	27	STEELY DAN The Royal Scam MCA 37044	MCA	5.98
17	23	40	DAN FOGELBERG Netner Lands Epic PE 34185	CBS		42	45	13	MOODY BLUES In Search Of The Lost Chord Deram Der 18017	POL	5.98
18	17	43	DAN FOGELBERG Captured Angel Epic PE 33499	CBS		43	46	13	JIMMY BUFFETT Changes In Latitudes, Changes In Attitudes MCA 37150	MCA	5.98
19	16	27	JOHN LENNON Mind Games Capitol SN-16068	CAP	5.98	44	34	13	STAPPENWOLF 16 Greatest Hits MCA 37049	MCA	5.98
20	26	13	SPYRO GYRA Morning Dance Infinity 37148	MCA	5.98	45	47	5	MARVIN GAYE Greatest Hits Motown M5-191	IND	5.98
21	28	11	LOGGINS AND MESSINA "Best Of Friends" Columbia PC-34338	COL		46	39	13	JANIS JOPLIN Pearl Columbia PC-32168	COL	
22	25	11	AL GREEN Greatest Hits Vol. 1 Motown 5283	IND	5.98	47	NEW ENTRY		DAVID BOWIE Heroes RCA AYL1-3889	RCA	\$5.98
23	19	43	DAN FOGELBERG Home Free Epic Stock PC 31751	CBS		48	48	3	LOU REED Walk On The Wild (The Best Of) RCA AYL 1-3753	RCA	5.98
24	29	9	BOZ SCAGGS Hits Columbia PC-36841	COL		49	NEW ENTRY		SCORPIONS Virgin Killer RCA AYL1-3659	RCA	\$5.98
25	36	13	DAVID BOWIE Diamond Dogs RCA AYL1-3889	RCA	5.98	50	42	29	THE BEATLES Rock 'N' Roll Music Vol. II Capitol SN-16021	CAP	5.98



MAY 7, 1983, BILLBOARD

WE HAVE 1,218 OTHER TYPES OF REPLACEMENT NEEDLES AND CARTRIDGES WHERE THESE CAME FROM.

We are always first with the latest so that Pfanstiehl can continue to offer you the most complete line of replacement needles and cartridges in the industry. And they're backed by on-time deliveries, in-store support from experienced factory representatives, outstanding dealer sales aids and the highest profit margin you can get. Contact us for information. Pfanstiehl Corp., 3300 Washington St., P.O. Box 498, Waukegan, IL 60085.

Pfanstiehl

No. 1 in replacement needles

New LP/Tape Releases

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

POPULAR ARTISTS

- ADAMS, BRYAN**
Bryan Adams
LP A&M SP 3100 \$5.98
CA CS 3100 \$5.98
You Want It, You Got It
LP A&M SP 3154 \$5.98
CA CS 3154 \$5.98
- ALEXANDER, WILLIE**
Bass Rocks / AAWW
EP Pure & Easy PE014 \$4.98
- BACKSEAT SALLY**
Backseat Sally
LP Atlantic 80057-1 \$8.98
CA B0057-4 \$8.98
- BAIO, SCOTT**
Scott Baio
LP RCA AFL1-4696 \$8.98
CA AFK1-4696 \$8.98
- BANKS, TONY**
The Fugitive
LP Atlantic 80071-1 \$8.98
CA B0071-4 \$8.98
- BLACKFOOT**
Siogo
LP Atco 90080-1 \$8.98
CA 90080-4 \$8.98
- BRADDOCK, BOBBY**
Hardcore Cornography
LP RCA MHL1-8604 \$6.98
CA MHK1-8604 \$6.98

- CAMARATA, TUTTI**
Tutti's Trombones
LP Bainbridge BT 6249 \$8.98
CA BTC 6249 \$8.98
Tutti's Trumpets
LP Bainbridge BT 6248 \$8.98
CA BTC 6248 \$8.98
- CARPENTERS**
A Kind Of Hush
LP A&M SP 3197 \$5.98
CA CS 3197 \$5.98
Passage
LP A&M SP 3199 \$5.98
CA CS 3199 \$5.98
- CLASS ACTION**
Class Action
EP Class Action Recs. CMAC \$3.98
- COLEMAN, CY, TRIO**
Cy Coleman Presents "Barnum"
LP Bainbridge BT 6247 \$8.98
CA BTC 6247 \$8.98
- CONLEY, EARL THOMAS**
Don't Make It Easy For Me
LP RCA AHL1-4713 \$8.98
CA AHK1-4713 \$8.98
- DENVER, JOHN, & THE MUPPETS**
Rocky Mountain Holiday
LP RCA AFL1-4721 \$8.98
CA AFK1-4721 \$8.98
- ESPIONAGE**
Espionage
LP A&M SP-6-4935 \$6.98
CA CS-6-4935 \$6.98
- FRANKE & THE KNOCKOUTS**
Makin' The Point
LP Millennium BX11-7769 \$8.98
CA BXK1-7769 \$8.98
- GOANNA**
Spirit Of Place
LP Atco 90081-1 \$8.98
CA 90081-4 \$8.98
- GUTHRIE, GWEN**
Portrait
LP Island 90082-1 \$8.98

- CA 90082-4 \$8.98
- HEAD EAST**
Flat As a Pancake
LP A&M SP 3196 \$5.98
CA CS 3196 \$5.98
- HOLLIDAY, DOC**
Modern Medicine
LP A&M SP-6-4925 \$6.98
CA CS-6-4925 \$6.98
- ILLEGALS, LOS**
Internal Exile
LP A&M SP 4925 \$8.98
CA CS 4925 \$8.98
- LITTLE GIRLS**
Thank Heaven
EP PVC 5904
- MADNESS**
Madness
LP Geffen GES4003
- MANCINI, CHRIS**
No Strings
LP Atlantic 80060-1 \$8.98
CA B0060-4 \$8.98
- MANGIONE, CHUCK**
Fun & Games
LP A&M SP 3193 \$5.98
CA CS 3193 \$5.98
- MANKIND**
Mankind
LP See Well SW102
- MILLER, STEVE, BAND**
Live
LP Capitol ST-12263
- MODERN ROMANCE**
Trick Of The Light
LP Atlantic 80072-1 \$8.98
CA B0072-4 \$8.98
- PABLO CRUISE**
Worlds Away
LP A&M SP 3198 \$5.98
CA CS 3198 \$5.98
- PALMER, ROBERT**
Pride
LP Island 90065-1 \$8.98
CA 90065-4 \$8.98
- PARKER, PAUL**
Too Much To Dream
LP Megatone M-1006 \$8.98
- PARTON, DOLLY**
Burlap & Satin
LP RCA AHL1-4691 \$8.98
CA AHK1-4691 \$8.98
- POINTER, JUNE**
Baby Sister
LP Planet BXL1-4508 \$8.98
CA BXK1-4508 \$8.98
- POLECATS**
Make A Circuit With Me
LP Mercury 812 358-1 \$6.98
CA B12 358-4 \$6.98
- REED, JERRY**
Ready
LP RCA AHL1-4692 \$8.98
CA AHK1-4692 \$8.98
- SALLOOM, ROGER**
Would You Like To Meet Someone
LP Yellow Plum YP1101
- SCHNEIDER, HELEN, w/ THE KICK**
Smuggled Out A-Live
LP Mirage 90083-1 \$8.98
CA 90083-4 \$8.98
- SIMMONS, PATRICK**
Arcade
LP Elektra 60225
- SISTER SLEDGE**
Bet Cha Say That To All The Girls
LP Cotillion 90069-1 \$8.98
CA 90069-4 \$8.98
- STATLER BROTHERS**
Today
LP Mercury 812 184-1 \$8.98
CA B12 184-4 \$8.98
- STRANGERS**
Strangers
LP Salsoul SA-8561 \$8.98
CA SC-8561 \$8.98
- SUBURBAN LAWNS**
Baby
LP IRS SP 70503 \$5.98
CA CS 70503 \$5.98
- SYLVIA**
Snapshot
LP RCA AHL1-4672 \$8.98
CA AHK1-4672 \$8.98
- URIAH HEEP**
Head First
LP Mercury/Bronze 812 313-1 \$8.98
CA B12 313-4 \$8.98
- WAITRESSES**
Bruiseology
LP Polydor 810 980-1 \$8.98
CA B10 980-4 \$8.98
- WILSON, MARI**
Show People
LP London 810 118-1 \$8.98
CA B10 118-4 \$8.98
- WOODS, LORI LEE**
Touch Me (If You Care)
LP Legs 101 \$6.98
CA 101 \$6.98
- WYCOFF, MICHAEL**
On The Line
LP RCA AFL1-4563 \$8.98
CA AFK1-4563 \$8.98
- WYND CHYMES**
Pretty Girls Everywhere
LP RCA AFL1-4605 \$8.98

- LP MCA MCA2-4174 (2) \$8.98
CA MCAC-4174 \$8.98
- BARNES, GEORGE, see Carl Kress**
- C'EST WHAT?**
Kyting
LP Lissenclose LM-82001
- COBHAM'S, BILLY, GLASS**
MENAGERIE
Smokin'
LP Elektra / Musician 60233
- DIGGS, DAVID**
Realworld
LP Palo Alto Jazz PA8037N
- GREEN, KEITH**
I Only Want To See You There
LP Sparrow SPR 1066
- KRESS, CARL, & GEORGE BARNES**
Two Guitars
LP Stash ST 222
- MORTON, JELLY ROLL**
Piano Classics, 1923-24
LP Folkways RBF 47 \$9.98
- SIEGEL, DAN**
Reflections
LP Pausa PR7142
- STEPS AHEAD**
Steps Ahead
LP Elektra / Musician 60168
- SWINGIN' PIANO (1920-1946)**
LP Folkways RBF 46 \$9.98
- TOMPKINS, ROSS, TRIO**
Street Of Dreams
LP Famous Ooor HL143
- VARIOUS ARTISTS**
Conrad Silvert Presents "Jazz At The Opera House"
LP Columbia C2 38430 (2) No List
CA C2T 38430 No List
- WALDEN, NARADA MICHAEL**
Looking At You, Looking At Me
LP Atlantic 80058-1 \$8.98

- CA 80058-4 \$8.98
- ZONJIC, ALEXANDER**
Elegant Evening
LP Danzon 002 No List

GOSPEL

- HAWKINS, EDWIN, & THE EDWIN HAWKINS SINGERS**
Live In Atlanta
LP Lektion 810 639-1 \$6.98
CA B10 639-4 \$6.98
- LEE, LAURE**
Jesus Is The Light Of My Life
LP Myrrh MSB-6722
- PARADISE**
Can't You See The Light
LP Lektion 810 640-1 \$6.98
CA B10 640-4 \$6.98

THEATRE/FILMS/TV

- AMERICAN POP**
Soundtrack
LP MCA MCA-1542 \$4.98
CA MCAC-1542 \$4.98
- BLOOMER GIRL**
Original Cast
LP MCA MCA-1536 \$4.98
CA MCAC-1536 \$4.98
- THE BOY FRIEND**
Broadway Cast
LP MCA MCA-1537 \$4.98
CA MCAC-1537 \$4.98

(Continued on opposite page)

MAY 7, 1983, BILLBOARD



TAPE KING MAY SPECIALS

12 INCH DISCOS

- SOUL SONIC FORCE . . . (\$5.98 List) PLANET ROCK
RAGS & RICHES . . . (\$5.98 List) LAND OF 1,000 DANCES
PLANET PATROL . . . (\$5.98 List) PLAY AT YOUR OWN RISK
THE MELODY MAKERS . . . (\$5.98 List) WHAT A PLOT

NOTE—\$5.98 List are on special for \$3.25 each. (10 PER TITLE)

ONLY **2.75** EA.
(Less than 10 per title \$2.85 ea.)

- SWEET GEE**—Games People Play
WARP 9—Light Years Away
D TRAIN—Music
UPTOWN—I Know I'm Losing You
IN DEEP—When Boys Talk
ROCKETTS—Here Comes My Love
GRANDMASTER FLASH—New York, New York
CAMEO—Style
TOTAL CORLEO—I Eat Cannibals
FAB 5 FREDY (PRO. BY MATERIAL)—Change The Beat
UNLIMITED TOUCH—No One Can Love Me Quite The Way You Do
B BEAT GIRLS—For The Same Man
STARGAZE—You Can't Have It
PATRICK COWLEY—Menergy & Megemedley
DYNAMIC SEVEN—Shame, Shame
WEST STREET MOB—Rock The Party
MC CONNECTION—Burnin' For Another Shot (One More Shot Rap)
GAZEBO—Masterpiece
ANGELA BOFILL—Too Tough
- C-BANK**—One More Shot
CLASS ACTION—Weekend
FRESH FACE—Huevo Dancing
IMAGINATION—Changes
INDEEP—Last Night A D.J. Saved My Life
MARGIE JOSEPH—Knock Out
NAIROBI—Funky Soul Makossa
NEW EDITION—Candy Girl
SYLVESTER—Don't Stop
SUGARHILL GANG—The Word Is Out
TREACHEROUS THREE—Action
VISUAL—The Music Got Me
KEY OF DREAMS—Africa
ELLIE HOPE—Lucky
C.O.D.—In The Bottle
ROCKER'S REVENGE—Walking On Sunshine
SPECIAL REQUEST—Salsa Smurf
THE BEAT BOYS—Be Bop Rock
DAVID JOSEPH—You Can't Hide (Your Love Away From Me)
THELMA HOUSTON—Working Girl
THE CHI-LITES—Bottom's Up

OFFER EXPIRES MAY 31, 1983. MINIMUM ORDER \$50.00. TERMS: C.O.D. CASH OR CERTIFIED CHECK. ORDER SHIPPED SAME DAY.

Please add freight.

TAPE KING INC.

220 West 19th Street, New York, NY 10011
(212) 675-0800
TOLL FREE: 800-221-7938, 7939

EXPORTING TO ALL COUNTRIES - Our TELEX: 237891
(Some Quantities Limited—Prices Subject to Manufacturer's Change)

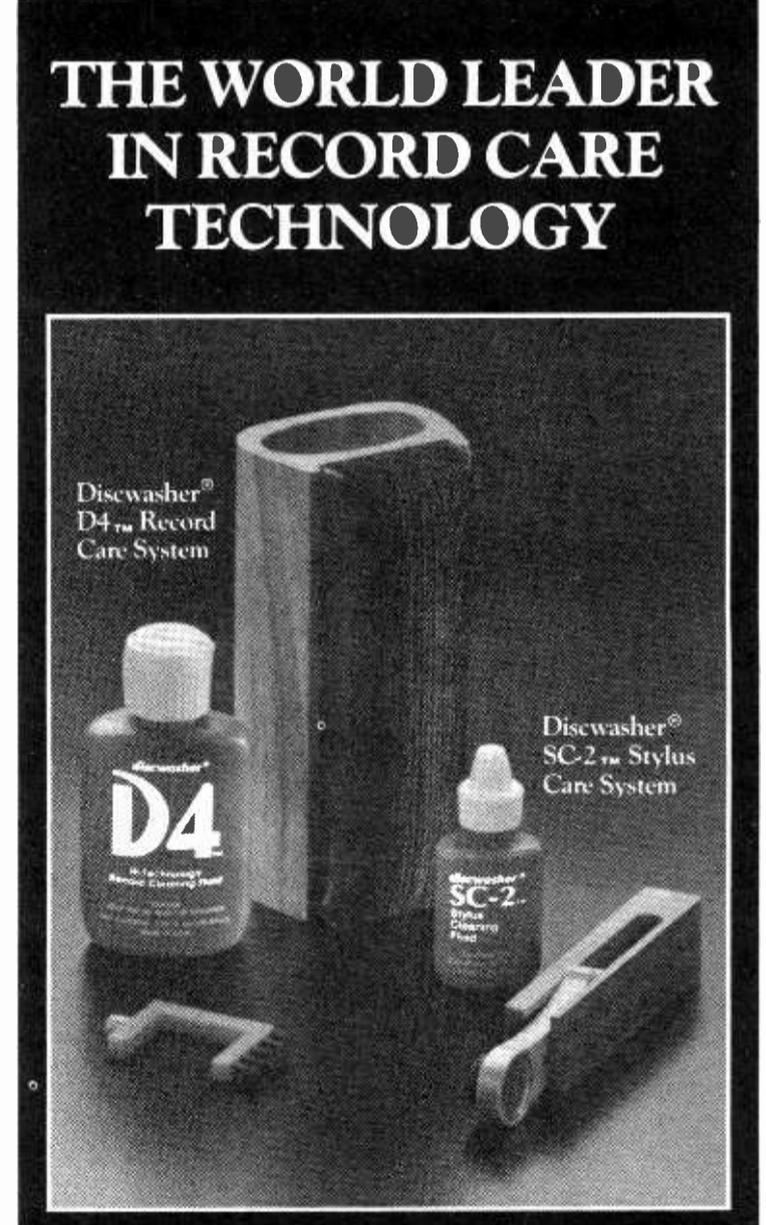
We Catalog all labels on LP's and Tapes. Orders shipped same day

- PARKER, PAUL**
Too Much To Dream
LP Megatone M-1006 \$8.98
- PARTON, DOLLY**
Burlap & Satin
LP RCA AHL1-4691 \$8.98
CA AHK1-4691 \$8.98
- POINTER, JUNE**
Baby Sister
LP Planet BXL1-4508 \$8.98
CA BXK1-4508 \$8.98
- POLECATS**
Make A Circuit With Me
LP Mercury 812 358-1 \$6.98
CA B12 358-4 \$6.98
- REED, JERRY**
Ready
LP RCA AHL1-4692 \$8.98
CA AHK1-4692 \$8.98
- SALLOOM, ROGER**
Would You Like To Meet Someone
LP Yellow Plum YP1101
- SCHNEIDER, HELEN, w/ THE KICK**
Smuggled Out A-Live
LP Mirage 90083-1 \$8.98
CA 90083-4 \$8.98
- SIMMONS, PATRICK**
Arcade
LP Elektra 60225
- SISTER SLEDGE**
Bet Cha Say That To All The Girls
LP Cotillion 90069-1 \$8.98
CA 90069-4 \$8.98
- STATLER BROTHERS**
Today
LP Mercury 812 184-1 \$8.98
CA B12 184-4 \$8.98
- STRANGERS**
Strangers
LP Salsoul SA-8561 \$8.98
CA SC-8561 \$8.98
- SUBURBAN LAWNS**
Baby
LP IRS SP 70503 \$5.98
CA CS 70503 \$5.98
- SYLVIA**
Snapshot
LP RCA AHL1-4672 \$8.98
CA AHK1-4672 \$8.98
- URIAH HEEP**
Head First
LP Mercury/Bronze 812 313-1 \$8.98
CA B12 313-4 \$8.98
- WAITRESSES**
Bruiseology
LP Polydor 810 980-1 \$8.98
CA B10 980-4 \$8.98
- WILSON, MARI**
Show People
LP London 810 118-1 \$8.98
CA B10 118-4 \$8.98
- WOODS, LORI LEE**
Touch Me (If You Care)
LP Legs 101 \$6.98
CA 101 \$6.98
- WYCOFF, MICHAEL**
On The Line
LP RCA AFL1-4563 \$8.98
CA AFK1-4563 \$8.98
- WYND CHYMES**
Pretty Girls Everywhere
LP RCA AFL1-4605 \$8.98

JAZZ

- ALLISON, MOSE**
Lessons In Living
LP Elektra / Musician 60237
- ARMSTRONG, LOUIS**
Satchmo—A Musical Autobiography Of "Louis Armstrong," Vol. 1
LP MCA MCA2-4173 (2) \$8.98
CA MCAC-4173 \$8.98
Satchmo—A Musical Autobiography Of

THE WORLD LEADER IN RECORD CARE TECHNOLOGY



Discwasher®
D4™ Record
Care System

Discwasher®
SC-2™ Stylus
Care System

For more information regarding Discwasher Brand accessories, contact Discwasher or your authorized Discwasher representative.

discwasher

1407 NORTH PROVIDENCE ROAD, P.O. BOX 6021, COLUMBIA, MO 65205 USA
A DIVISION OF JENSEN an ESMARK Company

New LP/Tape Releases

• Continued from opposite page

CALL ME MADAM	
Ethel Merman	
LP MCA MCA-1532	\$4.98
CA MCAC-1532	\$4.98
CARMEN JONES	
Original Cast	
LP MCA MCA-1531	\$4.98
CA MCAC-1531	\$4.98
THE COMPETITION	
Soundtrack	
LP MCA MCA-1520	\$4.98
CA MCAC-1520	\$4.98
COUP DE TORCHON	
Soundtrack	
LP DRG SI9511	\$8.98
CA SLC 9511	\$8.98
THE EGYPTIAN	
Soundtrack	
LP MCA MCA-1523	\$4.98
CA MCAC-1523	\$4.98
LOST IN THE STARS	
Original Cast	
LP MCA MCA-1535	\$4.98
CA MCAC-1535	\$4.98
THE MAN WITH THE GOLDEN ARM	
Soundtrack	
LP MCA MCA-1526	\$4.98
CA MCAC-1526	\$4.98
NIGHTHAWKS	
Soundtrack	
LP Backstreet BSR-1521	\$4.98
CA BSRC-1521	\$4.98
THE OTHER SIDE OF THE MOUNTAIN	
Soundtrack	
LP MCA MCA-1539	\$4.98
CA MCAC-1539	\$4.98
PICNIC	
Soundtrack	
LP MCA MCA-1527	\$4.98
CA MCAC-1527	\$4.98
RETURN OF THE JEDI	
Soundtrack	
LP RSO 811 767-1	\$9.98
CA 811 767-4	\$9.98
THE ROBE	
Soundtrack	
LP MCA MCA-1529	\$4.98
CA MCAC-1529	\$4.98
SAY AMEN, SOMEBODY	
Soundtrack	
LP DRG SB2L 12584 (2)	\$10.98
CA SB2LC 12584	\$10.98
SCOTT JOPLIN	
Soundtrack	
LP MCA MCA-1541	\$4.98
CA MCAC-1541	\$4.98
THE SLIPPER & THE ROSE (THE STORY OF CINDERELLA)	
Soundtrack	
LP MCA MCA-1540	\$4.98
CA MCAC-1540	\$4.98
SONG OF NORWAY	
Original Cast	
LP MCA MCA-1524	\$4.98
CA MCAC-1524	\$4.98
SOPHISTICATED LADIES	
Original Broadway Cast (Highlights)	
LP RCA Red Seal ABL1-4693	\$9.98
CA ABK1-4693	\$9.98
SPARTACUS	
Soundtrack	
LP MCA MCA-1534	\$4.98
CA MCAC-1534	\$4.98
SPRING BREAK	
Soundtrack	
LP Warner Bros. 23826	
TESS	
Soundtrack	
LP MCA MCA-1543	\$4.98
CA MCAC-1543	\$4.98
WEST, MAE	
The Fabulous Mae West	
LP MCA MCA-1530	\$4.98
CA MCAC-1530	\$4.98
WHEN YOU'RE IN LOVE THE WHOLE WORLD IS JEWISH	
LP MCA MCA-1525	\$4.98
CA MCAC-1525	\$4.98
WONDERFUL TOWN	
Original Cast	
LP MCA MCA-1528	\$4.98
CA MCAC-1528	\$4.98
YOU DON'T HAVE TO BE JEWISH	
LP MCA MCA-1538	\$4.98
CA MCA-1538	\$4.98
ZOOT SUIT	
Soundtrack	
LP MCA MCA-1522	\$4.98
CA MCAC-1522	\$4.98

Suite No. 1, Op. 3; Two Portraits, Op. 5	
Budapest Symph. Orch., Joo	
LP Sefel SEFD 5006	\$15.98
LP Sefel SEFD 5007	\$15.98
Suite No. 2, Op. 4; Two Pictures, Op. 10	
Budapest Philh. Orch., Joo	
LP Sefel SEFD 5007	\$15.98
BEETHOVEN, LUDWIG VAN	
Concerto No. 2; Sonata In E-Flat, Op. 31, No. 3	
Rubinstein, London Philh., Barenboim	
LP RCA Red Seal ARL1-4711	\$9.98
CA ARK1-4711	\$9.98
The Late Quartets; In B-Flat, Op. 130; Grosse Fuge, Op. 133; In C-Sharp Minor, Op. 131; In E-Flat, Op. 127; In A Minor, Op. 132; In F, Op. 135	
Cleveland Quartet	
LP RCA Red Seal ARL4-4509 (4)	\$39.98
BIZET, GEORGES	
Symphony In C; Mozart: Divertimento No. 11 in D, K. 251	
National Arts Centre Orch. Of Canada, Mata	
LP RCA Red Seal digital XRC1-4689	\$9.98
CA XRE1-4689	\$9.98
(Note: \$9.98 is 90-day introductory list price, thereafter \$12.98)	
DEBUSSY, CLAUDE	
Three Nocturnes; Ravel: Bolero, Pavane	
Moscow Radio Large Symph. Orch., Svetlanov	
LP Allegro AR 8105	\$4.98
CA ACS 8105	\$4.98
FRANCK, CESAR	
Andantino For Organ; Three Chorales For Great Organ	
Sanger	
LP BIS LP-216	\$10.98
Fantaisie, Op. 16; Prelude, Fugue, Variation, Op. 18; Pastorale, Op. 19; Grande Piece Symphonique, Op. 17	
Sanger	
LP BIS LP-214	\$10.98
Organ Music	
Tournemire, Langlais	
LP Opal 811	\$12.98
Priere, Op. 20; Final, Op. 21; Three Pieces For Great Organ—Fantaisie; Cantabile; Piece Heroique	
Sanger	
LP BIS LP-215	\$10.98
GLINKA, MIKHAIL	
Overture To Ruslan & Ludmilla; Borodin: Overture To Prince Igor; Musorgsky: Prelude From Khovanshchina; Rimsky-Korsakov: Overtures To May Night & Sadko	
USSR Bolshoi Theatre Orch., Svetlanov	
LP Allegro AR 8104	\$4.98
CA ACS 8104	\$4.98
HAYDN, FRANZ JOSEPH	
Complete Keyboard Sonatas	
Von Alphenheim	
LP Vox Box SVBX 5491	
Two Italian Cantatas For Soprano & Chamber Orch.; Arianna A. Naxos	
Barta, Petro	
LP Hungaroton digital SLPD 12432	\$12.98
MENDELSSOHN, FELIX	
Piano Trios (2)	
Kalichstein-Laredo-Robinson Trio	
LP Vox Cum Laude digital D-VCL 9040	\$10.98
CA D-VCS 9040	\$10.98
MONTEVERDI, CLAUDIO	
Vesper Of The Blessed Virgin	
Soloists Of The Lausanne Vocal Ensemble, Baroque Instrumental Ensemble, Corboz	
LP Erato digital NUM-76029 (2)	\$10.98
CA MCE-75029	\$10.98
MOZART, WOLFGANG AMADEUS	
Piano Concerto No. 21 & Sinfonia Concertante In E-Flat	
Stockholm Sinfonietta, Scheja	
CA BIS MC-205	\$10.98
Quartet In D, K. 499; Quartet In D, K. 575	

Guarneri Quartet	
LP RCA Red Seal ARL1-4687	\$9.98
CA ARK1-4687	\$9.98
Serenade For 12 Winds & Contrabass	
Toronto Chamber Winds, Webber	
LP Crystal 5646	
Symphonies No. 35 (Haffner) & No. 38 (Prague)	
Moscow Chamber Orch., Barshai	
LP Allegro AR 8102	\$4.98
CA ACS 8102	\$4.98
RACHMANINOFF, SERGEI	
Concerto No. 3 In D Minor, Op. 30	
Cliburn, Symph. Of The Air, Kondrashin	
LP RCA Red Seal Point-5 ARP1-4688	\$12.98
CA ARE1-4688	\$12.98
Symphony No. 2	
USSR Bolshoi Theatre Orch., Svetlanov	
LP Allegro AR 8103	\$4.98
CA ACS 8103	\$4.98
Symphony No. 3	
Moscow Radio Large Symph. Orch., Svetlanov	
LP Allegro AR 8108	\$4.98
CA ACS 8108	\$4.98
RAVEL, MAURICE	
Daphnis & Chloe (Complete Ballet)	
Moscow Radio Large Symph. Orch., Rozhdestvensky	
LP Allegro AR 8107	\$4.98
CA ACS 8107	\$4.98
REICHA, ANTON	
Woodwind Quintet, Op. 88, No. 2; Pillin: Concerto For Strings & Percussion	
Pasadena Chamber Orch., LP Crystal WIMR 22	
RESPIGHI, OTTORINO	
Il Tramonto; Ten Songs	
Scotto, Tokyo String Quartet, Fulton	
LP Vox Cum Laude digital D-VCL 9039	\$10.98
CA D-VCS 9039	\$10.98
SCHUBERT, FRANZ	
Moments Musicaux; Schumann: Nachtstuecke	
Gilels	

LP Allegro AR 8100	\$4.98
CA ACS 8100	\$4.98
SCHUBERT, FRANZ	
Sonata (Duo) In A Major, Op. 162; Stravinsky: Divertimento	
Martin, Ostrovsky	
LP Vox Cum Laude VCL 9043	\$8.98
CA VCS 9043	\$8.98
SIBELIUS, JEAN	
Symphony No. 1 In E Minor, Op. 39; Finlandia Op. 26	
Gothenburg Symph. Orch., Jarvi	
LP BIS digital LP-221	\$12.98
Symphony No. 5 In E-Flat, Op. 82; Andante Festivo; Karelia-Overture, Op. 10	
Gothenburg Symph. Orch., Jarvi	
LP BIS digital LP-222	\$12.98
STENHAMMAR, WILHELM	
Symphony No. 1	
Gothenburg Symph. Orch., Jarvi	
CA BIS MC-219	\$10.98
STRAUSS, RICHARD	
Ein Heldenleben	
Moscow Radio Large Symph. Orch., Rozhdestvensky	
LP Allegro AR 8101	\$4.98
CA ACS 8101	\$4.98
TCHAIKOVSKY, PETER ILYITCH	
Symphony No. 4	
USSR Symph. Orch., Svetlanov	
LP Allegro AR 8099	\$4.98
CA ACS 8099	\$4.98
VIVALDI, ANTONIO	
The Four Seasons—Spring (La Primavera); Summer (L'Estate); Autumn (L'Autunno); Winter (L'Inverno)	
I Solisti Veneti, Scimone	
LP Erato digital NUM-75054	\$10.98
CA MCE-75054	\$10.98
Gloria In D	
USSR Academic Russian Chorus, Moscow Conservatoire Student Orch., Sveshnikov	

(Continued on page 57)

WAREHOUSE

THE BEST LITTLE HOUSE IN GEORGIA

The Country's Best Stocked Most Aggressive One Stop!

NOVA DISTRIBUTING CORP.

1873 Enterprise Drive
Norcross, Georgia 30093

"SATISFIED CUSTOMERS ARE OUR BEST ADVERTISEMENT"

ALL LABELS

8 ⁹⁸	LP/CASS	ONLY	\$5 ⁵⁹
5 ⁹⁸	LP/CASS	JUST	3 ⁶²
6 ⁹⁸	LP/CASS	JUST	4 ³⁹

12" Discos - 4⁹⁸ LIST ONLY \$2⁹⁴

45 RPM Singles - 1⁰⁸ ea. or 1⁰⁵ ea. by the box of 25

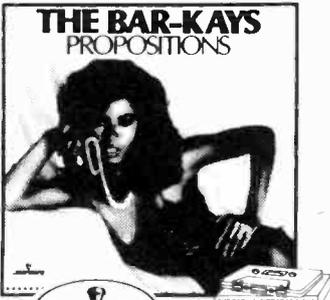
1. Excellent Daily Fill on all chart product and key catalog
R&B - POP - ROCK - COUNTRY - GOSPEL - REGGAE - DANCE
2. Complete, efficient Special Order service to help you serve your customers
3. Competitive Pricing & Liberal Return Policy
4. Full Line Accessories to help increase profits
5. Knowledgeable, fully experienced sales & warehouse staff
6. All orders received by 5 p.m. E.S.T. - Shipped same day

Call Collect (404) 446-3556

FOR COMPLETE DETAILS

AND DAILY SPECIALS

Prices Subject To Change Without Notice




MAY 7, 1983, BILLBOARD

CLASSICAL

APPLETON, JOHN	
Two Melodramas For Synclavier (The Tale Of William Mariner; The Snow Queen)	
LP Folkways FSS 37470	\$10.98
BACH, JOHANN SEBASTIAN	
Tocatta & Fugue In D Minor, BWV 565; Fugue In G Minor, BWV 578; Concerto In A Minor, BWV 593; Fantaisie & Fugue in G Minor, BWV 542; Passacaglia & Fugue In C Minor, BWV 582	
Alain	
LP Erato digital NUM-75053	\$10.98
CA MCE-75053	\$10.98
BARTOK, BELA	
Concerto For Orch.	
Budapest Symph. Orch., Joo	
LP Sefel SEFD 5009	\$15.98
Kossuth-Symphonic Poem; Four Pieces For Orch., Op. 12	
Budapest Symph. Orch., Budapest Philh. Orch., Joo	
LP Sefel SEFD 5005	\$15.98
The Miraculous Mandarin Concert Suite; Dance Suite	
Budapest Philh. Orch., Joo	
LP Sefel SEFD 5008	\$15.98

SURPLUS

RECORDS ★ 8 TRACK TAPES ★ CASSETTES

SEND FOR FREE CATALOG LISTING

Huge Selection of Manufacturers' Deletions, Overruns, Closeouts. (FOR THE TRADE ONLY)

POP ★ SHOWS ★ MOVIES ★ JAZZ COUNTRY & WESTERN ★ ROCK CLASSICS ★ INSTRUMENTALS VOCALS and much more!



IMMEDIATE DELIVERY

WE BUY AND SELL SURPLUS

Cash In On The Extra Profits That Surplus Makes Possible.

SURPLUS RECORD and Tape Distributors

84-184 Dayton Avenue
Building 5A, PO Box 479
Passaic, N.J. 07055
(201) 778-0877 (212) 695-6117
MANNY WELLS • PETER HYMAN

1120 West Exchange Avenue
Chicago, Illinois 60609
(312) 376-8432
MERRILL OR JACK ROSE

WORLD WIDE
TELEX 133404
NY RECORD PAS



TELEX NO. 126221

BIG APPLE ENTERTAINMENT

DISTRIBUTORS OF AUDIO • VIDEO • TAPES • ACCESSORIES

DIRECT SERVICE TO YOU!! ONLY A TOLL FREE CALL AWAY. 1-800-221-3191

OVER TEN MILLION DOLLARS IN INVENTORY AT ALL TIMES. WE SELL MAJOR BRANDS ONLY!

•PANASONIC •JVC •ATARI •TOSHIBA •JENSEN •SONY •SANYO •TIMEX •EPSON
•CLARION •AUDIO TECHNICA •PIONEER •RCA •ACTIVISION •M-NETWORK
•MATTEL •COLECOVISION •HITACHI •COMMODORE •TEAC

WE OFFER OUR CUSTOMERS THE FOLLOWING SERVICES

•DAILY SPECIALS •PRODUCT INFORMATION BY PHONE •EXPORT DIVISION
•ONE-STOP DISTRIBUTION •MONTHLY NEWSLETTER ON OUR SPECIALS
SO IF YOU'RE LOOKING FOR A LARGE SELECTION AND EXTRA PROFITS...
TAKE A BITE OF APPLE AND CALL (1-800-221-3191)

AUDIO TAPE

SONY UCX5 C-60	\$1.79
SONY UCX5 C-90	\$2.69
SONY LNX C-60	\$ 99
SONY LNX C-90	\$1.19
FUJI FR Metal C-90	\$3.69
FUJI FR II C-90	\$2.39
FUJI FR II C-60	\$1.79

*WE STOCK A COMPLETE LINE OF MAXELL AUDIO TAPE—CALL FOR PRICE

NEW PRICE!!!

MEMOREX T-120 \$8.09

VIDEO TAPE

SONY L-830	\$9.69
SONY L-500	\$6.49
SONY L-750	\$7.89
FAMOUS BRAND T-120	\$8.39
JVC/BASF T-120	\$8.19

ACCESSORIES

FAMOUS BRAND DELUXE CLEANING SYSTEM w/FLUID	\$8.39
WATTS STYLUS CLEANER	\$ 99
AUDIO TECHNICA AT605	\$16.49
AUDIO TECHNICA AT6002 SPECIAL	\$4.49
AUDIO TECHNICA AT607	\$1.99
ALLSOP VHS-/BETA CLEANER	\$13.99
NORTONICS VCR-130 VHS-/BETA	\$16.49
NORTONICS VCR-50	\$19.49
DELUXE VTR KIT	\$19.49
AUDIO TECHNICA LS-1	\$6.79
LIFESAVER SYSTEM	\$6.79
AUDIO TECHNICA PDD COMPLETE CLEANING SYSTEM	\$14.89
AUDIO TECHNICA AT6010	\$3.89
DISK WISK	\$3.89
ROBINS TURNTABLE LIGHT	\$9.99

GAMES/COMPUTERS

ATARI 800 48K	\$484.00
ATARI 400	\$204.00
NEW ATARI 1200 64K CALL FOR PRICE	
VIC 64 64K	\$375.00
COLECOVISION	\$169.00
INTELLIVISION II	\$143.00
ATARI CX-5200	\$194.00
ATARI CX-2600	\$95.00
TEXAS INSTRUMENT 99/4	CALL
TIMEX SINCLAIR	\$49.00

*WE STOCK A COMPLETE LINE OF SOFTWARE BY •ACTIVISION •COLECO •20th CENTURY •M-NETWORK •HES •PARKER BROS •U.S. GAMES •NUFKOF •MATTEL •MAGIC •STARPATH •CREATIVE SOFTWARE •TARA

VIC-20 COMPUTER \$86 WITH PURCHASE OF GORTEX \$19

COMPUTER ACCESSORIES

NORTONICS(CMP142) Head & Tape Path Cleaner	\$5.99
NORTONICS(CMP145) Disk Head Cleaner	\$18.69
NORTONICS(CMP160) CRT Screen Cleaner	\$5.99
NORTONICS(CMP162) Head Spray Cleaner 16oz.	\$9.49
NORTONICS(CMP507) Cleaning Swabs	\$9.49

*WE STOCK A COMPLETE LINE OF ORIGINAL REPLACEMENT STYLUS FOR EVERY MAJOR MANUFACTURER

MAIL IN COUPON FOR FREE 240 PAGE CATALOGUE — PLUS WE WILL PUT YOU ON OUR MONTHLY MAILING LIST

Dealer Name _____
Address _____
City _____ State _____ Zip _____
Phone _____ Resale Number _____

BONUS!! RECEIVE FREE GIFT WITH YOUR FIRST ORDER!!

15 PARK ROW, NEW YORK CITY, N.Y. 10038

CALL TOLL FREE 1-800-221-3191 IN NEW YORK: (212) 233-0747

Video Music Programming

As of 4/27/83

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:

- Bow Wow Wow, "Do You Wanna Hold Me," RCA
- Laura Branigan, "Solitaire," Atlantic
- Depeche Mode, "Get The Balance Right," Warner Bros.
- Dave Edmunds, "Slippin' Away," Columbia
- Kelly Groucutt, "Am I A Dreamer," PolyGram
- Journey, "Chain Reaction," Columbia
- Martha & the Muffins, "Danseparc," RCA
- New Models, "Strangers In Disguise," JVC/JEM
- Oxo, "Whirly Girl," Geffen
- Pink Floyd, "Gunner's Dream," Columbia
- Pink Floyd, "Not Now Johnny," Columbia
- Quiet Riot, "Metal Health," Pasha
- Nile Rodgers, "Land Of The Good Groove," Atlantic
- Roxy Music, "Can't Let Go," E.G./Warner Bros.
- Spandau Ballet, "Lifeline," Chrysalis

★ ★ ★

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

- Bryan Adams, "Cuts Like A Knife," A&M
- After The Fire, "Der Kommissar," Epic
- Def Leppard, "Photograph," Mercury
- Def Leppard, "Rock Of Ages," Mercury
- Dexy's Midnight Runners, "Come On Eileen," Mercury
- Thomas Dolby, "She Blinded Me With Science," Capitol
- Falco, "Der Kommissar," A&M
- Inxs, "The One Thing," Atco
- Michael Jackson, "Beat It," Epic
- Michael Jackson, "Billie Jean," Epic
- Men At Work, "Overkill," Columbia
- Modern English, "I Melt With You," Sire
- Ric Ocasek, "Something To Grab For," Geffen
- Plant P, "Why Me," Geffen
- Prince, "Little Red Corvette," Warner Bros.
- Schon/Hammer, "No More Lies," Columbia
- U2, "New Years Day," Island

★ ★ ★

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

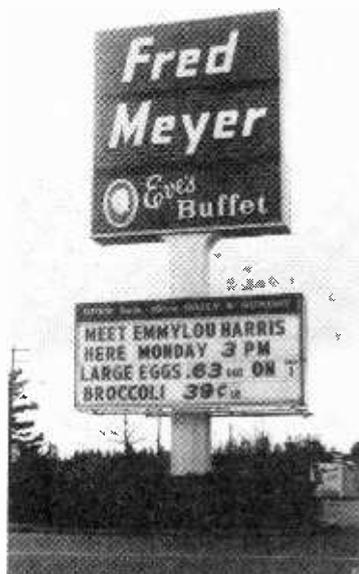
- Berlin, "The Metro," Geffen
- Michael Bolton, "Fools Game," Columbia
- David Bowie, "Let's Dance," EMI America
- Martin Briley, "Salt In My Tears," Mercury
- Jon Butcher Axis, "Life Takes A Life," Mercury
- The Call, "When The Wall Came Down," Mercury
- Chris DeBurgh, "Don't Pay Ferryman," A&M
- Divinyls, "Boys In Town," Chrysalis
- Duran Duran, "Girls On Film," Capitol
- Duran Duran, "Save A Prayer," Capitol
- The Flirts, "Jukebox," O
- Eddy Grant, "Electric Avenue," Portrait
- Billy Idol, "White Wedding," Chrysalis
- Kinks, "Come Dancin'," Arista
- Madness, "Our House," Geffen
- Naked Eyes, "Always Something There To Remind Me," EMI America
- Saga, "Wind Him Up," Portrait
- Scandal, "Love Has Got A Line On You," Columbia
- Patrick Simmons, "So Wrong," Elektra
- Sparks, "Cool Place," Atlantic
- Rick Springfield, "Affair Of The Heart," RCA
- Stray Cats, "Runaway," EMI America
- Styx, "Don't Let It End," A&M
- Thompson Twins, "Love On Your Side," Arista
- Ultravox, "Reap The Wild Wind," Chrysalis

★ ★ ★

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

- ABC, "All Of My Heart," Mercury
- A Flock Of Seagulls, "Wishing," Arista
- Joan Armatrading, "Drop The Pilot," A&M
- Art In America, "Art In America," Pavillion
- Bananarama, "Na Na Hey Hey," PolyGram
- Belle Stars, "Sign Of The Times," Stiff
- Alex Call, "Just Another Saturday Night," Arista
- Culture Club, "Time," Virgin/Epic
- Dexy's Midnight Runners, "Celtic Soul Brothers," Mercury
- Echo & the Bunnymen, "The Cutter," Sire
- English Beat, "I Confess," IRS
- Goanna, "Solid Ground," Atco
- Golden Earring, "The Devil Made Me Do It," 21/PolyGram
- Peter Dinklage, "Images Of Heaven," PolyGram
- Molly Hatchet, "What's It Gonna Take," Epic
- Inxs, "Don't Change," Atco
- Garland Jeffreys, "El Salvador," Epic
- Garland Jeffreys, "What Does It Take," Epic
- Kajagoogoo, "Too Shy," EMI America
- Kix, "Body Talk," Atlantic
- Nick Lowe, "Raging Eyes," Columbia
- Messendger, "Stranger," No Label
- Gary Moore, "Always Going To Love You," Atco

(Continued on page 64)



EGGS MARKS THE SPOT—A Fred Meyer's discount supermarket marquee near Seattle invites double takes by plugging an Emmylou Harris in-store appearance at its Music Market location. No, the next lines aren't opening acts, just some deep discounted daily specials.

Game Monitor

Continued from page 27

All the potential players, from Times-Mirror to Rodale Press to William Von Meister, are scrambling against time and new technological developments. Most observers also agree that until a shakeout effects some form of standardization, the teledelivery sweepstakes will remain up for grabs.

Also apparent in formal presentations and off-the-record conversations with conference attendees was the interest in videodisks as a game medium. RCA, for example, has finally issued specifications to programmers and commissioned its first CED game design to go with the interactive player being introduced this fall. Non-action games (closer to quizzes and the maze games common for home computers) will dominate the genre for the time being, with more sophisticated dual-disk games fed through a computer interface appearing first in arcades and eventually, in toned-down versions, for the home.

The other major discernible trend sees a hastening of the transition from dedicated game console to home computer. With the major game hardware manufacturers progressively introducing new lines, with heavy price cutting by Commodore and Texas Instruments in order to build market share (at any cost, some believe), and with the plethora of software companies due at CES, the switchover is likely to come on very quickly.

That will mean somewhat greater demand for adapter modules and, probably, lesser growth in the dedicated console market. L.F. Rothchild's Michele Preston estimates that 13 million units will be sold this year.

The bottom line? Savvy retailers and distributors will be able to make good deals at CES this June for the full range of game products. The trick will be not getting suckered into the belief—easy to promulgate under the intense pressure of such a mammoth trade display—that anything will sell. Just ask Apollo, Data Age and U.S. Games.

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

New Gershwin Scholarship Set

NEW YORK—The ASCAP, Dreyfus/Chappell, City College of New York Scholarship has been established to present annually to a student at the college in honor of George and Ira Gershwin.

The setting for the announcement was a reception co-hosted by ASCAP, Chappell and City College April 6 prior to a preview performance of "Porgy & Bess" at Radio City Music Hall. The classic opera began a limited run at the historic showcase—the first legitimate production in its 50 year history—on Thursday (7). "Porgy & Bess," a creation of the Gershwin brothers and Dubose Heywood, was first produced in 1935.

At the gala, members of the Gershwin family were on hand, but City College alumnus Ira Gershwin, 87, could not make the trip from his home in California. George Gershwin died in 1937.



LORD OF SONGS—Cherry Lane Music recently paid tribute to songwriter Irving Burgie (Lord Burgess) at the Songwriters Hall of Fame in New York in recognition of the 100 million sales of recordings featuring songs by Burgie. Actress Dina Merrill, currently starring in the hit revival of "On Your Toes," makes the award. Some 37 of Burgie's songs, including "Jamaica Farewell" and "Day O," have been recorded by Harry Belafonte alone.

Songwriter Ervin Drake: Self-Promotion Is Needed

By IRV LICHMAN

NEW YORK—A veteran songwriter says writers and publishers must put more time and monetary effort in the radio promotion of AOR and MOR material.

In calling for such efforts in tandem with record companies, Ervin Drake claims the time is ripe, since both labels and radio are looking for "other kinds of music" to offer because the rock generation is not buying rock "the way it used to."

Drake, associated with such standards as "I Believe," "It Was A Very Good Year" and "Good Morning Heartache," declares, "The record industry has complained for years that music publishers dump lead sheets and demos on their desks and then sit back to await a decision of the producers as to what constitutes a commercial song. Then, when one out of a hundred offerings is recorded, according to the record men, the publisher lies around like a beached whale until the record company decides to promote this record. The beef, unfortunately in too many cases, is justified."

Drake, former president of the Songwriters Guild (AGAC), says he can draw from personal example a case in point. He and singer/soap

opera star John Gabriel are undertaking—with label awareness—their own promotion thrust on behalf of a Gabriel cut from a recent MCA album, "Love In The Afternoon," featuring performances of prominent personalities on the ABC soap-opera lineup.

Gabriel and Drake, the writer of the song, "Now That I Have Everything," purchased almost 1,000 albums and focused attention on the Gabriel cut with independent promotion help.

According to Drake, a number of 50,000 watters have been programming the side, starting off with WNEW in New York. Others include WGN and WCFL in Chicago, WCCO in Minneapolis and WJR in Detroit. A total of more than 400 AM and FM stations are playing the side, Drake says. In addition, Gabriel has made a video of the recording.

"It has meant a lot of hard work and great expenditure," says Drake, who published the song through his own company, Lindabet Music (ASCAP). "While neither of these factors guarantee success, their absence guarantees chronic paralysis and failure."

Print On Print

Columbia Pictures Publication's "Monthly Music Buyers Guide" features the love theme from the big tv mini-series, "The Winds Of War," but lots of releases are offered at discounts throughout the 28-page guide. Also, Columbia, claiming it "watches the economy. We know it's tough out there," offers a break on prices for its Easy Piano and Big Note piano sheets. They've been dropped to \$1.95 and \$1.75, respectively. Newcomers from Columbia include "The Top 50 Motion Picture Themes" (\$9.95) and "50 Country Giants, Vol. 2" (\$8.95). With its recent acquisition of Big 3 Music, Columbia is pitching Big 3's \$25 best-seller, Richard Wolfe's "Legit Professional Fake Book" of more than 1,000 songs.

Warner Bros. Publications is making "The Best Of George Gershwin" and "The Best Of Cole Porter" a Reade-Ease proposition for both piano and organ in separate volumes retailing at \$4.95 and \$5.95, respectively. The Gershwin folios contain 19 songs, while Porter's output is represented by 14 songs. WB has also marketed Joni Mitchell's "Wild Things Run Fast" (\$10.95).

WITH ADVANCES ON HOLD

ASCAP, BMI Escalate PR War

NEW YORK—The cessation of advances as a lure to new writer and/or publisher members of ASCAP and BMI has intensified both performing rights groups' public relations activities.

Both organizations are stressing the services they provide, chart success and awards earned by membership compositions in ways designed to counter their stated inability to grant advances, a result of the so-called Buffalo decision in federal court here, which termed blanket licensing of local tv stations a violation of copyright law. With some \$80 million in annual income at stake, both ASCAP and BMI say they have withdrawn their long-standing policies of making advances to new members.

Representatives of ASCAP and BMI, while admitting to the impact of the Buffalo case, now in appeal, say their newer initiatives are refine-

ments or formalizations of time-honored approaches to existing or prospective members.

"Obviously, one of the things you have to do when you can't give advances is intensify and improve services," says Thea Zavin, senior vice president of performing rights at BMI. "It's just a change in direction. When both BMI and ASCAP were giving advances, that was one form."

Karen Sherry, assistant to the president and director of public relations at ASCAP, admits that with "money no longer the focus," the society is trying to "tell its story in the best way we know how," which Sherry regards as an "ongoing process."

In March, ASCAP announced it would have "open office hours" from 3 to 5 p.m. the last Wednesday of every month at its main locations in New York, Los Angeles and

Nashville. This, the society said, would enable writers, publishers and others to "stop by during these informal hours to talk with ASCAP's staff about performing rights and other topics related to the music industry without having to make an appointment."

BMI's Zavin said last week that her organization would begin "experimenting" May 5 with later office hours each Thursday (to 8 p.m.) to "accommodate its growing roster of affiliated writers and publishers." While stressing that BMI executives "answer their own phones and are available to the affiliates," Zavin said the longer working day on Thursdays recognizes that "the vast majority of writers must supplement writing income with work." She terms this approach "merely a refinement of BMI's standing open door policy."

40 OUTLETS SURVEYED

Study: Dealers Want Lower Sheet Prices

By JOHN SIPPEL

LOS ANGELES—Sixty-one percent of sheet music retailers favor a lower price for single sheets and 56% of those favoring a drop point to \$1.95 as an ideal price.

These data stem from a recent mailed survey to such stores in the U.S. and Canada, conducted by Mickey Goldsen, president of Criterion Music here.

The same canvass showed 60% of the same universe approving of present folio pricing. Goldsen's mailing elicited responses from 40 retail outlets in North America.

The range of suggested single-sheet pricing was from \$1.75 to \$2.95. Recommended folio pricing ranged from \$3.95 to \$8.95.

Respondents to the survey were most concerned about the question: "Would you sell more music if it were (a) easier to play; (b) more advanced or (c) intermediate?" Most agreed with the answer of James H. Bryan of Alpha Music Center, Austin, Tex. who said he wants "better arrangements as close to what is on the record as possible." Bruce Kling of Walker Music, Milwaukee, said, "Many songs are arranged in difficult keys like B flat, E and G flat. More commonly used keys should be utilized."

Tom Murphy of Carl Fischer, Chicago, noted, "People want to hear what's on the record, so more transcribed solos should be included." Leah Morrison of Charles Music, Glendale, Calif., boosted the recording arrangement, but also asked for an easier arrangement for those customers taking music lessons. Marge Whelpley of Hume Music, Topeka, complained that sheets are often transcribed in keys too high and "are not singable."

The Criterion survey asked retailers to break down sheet and folio purchases by age group. It found that 49% of sheet music buyers

are in the 20-40 grouping, 30% up to 20 years old and the remaining 21% over 40. The dealers estimate 51% of the folios are purchased by the 20-40 age group, 27% by those under 20 and the remaining 22% by the over-40s.

Color on the cover does not enhance the saleability of sheet music, 78% of the dealers felt. Henry Benick of H&H Music, Houston, said he likes the cover to "match the album cover closely." Esther Neubauer of Otto Stein Music, Phoenix, asked for more color and the song title predominantly displayed at the top of the sheet. Morrison said color helps to sell standards when reissues are done. Bryan affirmed Neubauer's claim that title at the top of the cover helps sell through and added that he thought green and pink were customer sales turnoffs. He encouraged publishers to make reference on the cover to the song being the title theme of a movie, a fact deemed not always known by a searching customer.

Music dealers were split about evenly over the value of artist pictures in folios. Several warned that such graphic display is often overdone because the customer primarily wants his favorite's music all in one book.

In answer to a query as to whether a sheet music title page with a name artist is important, 54% of the dealers were affirmative, while 46% said it was immaterial. In the case of folios, 55% of the answering retailers said the name artist title page was very important.

Publishers with catalog country material are mining oldies and finding they're making their way to new recording dates. Story, page 44.

INFRINGEMENT CHARGED

ASCAP Sues Texas Tech

NEW YORK—ASCAP, claiming copyright infringement, has filed its first lawsuit against a college or university. The suit, filed against Texas Tech April 21 in federal court in Lubbock Tex., charges unauthorized performances of 15 ASCAP-member songs, including live performances and recorded music in many different university facilities.

ASCAP contends that most performances of copyrighted music at colleges and universities, outside of classroom instruction, require permission from the copyright owners. It says it worked out the terms of model licenses with a committee of education groups led by the American Council on Education. But ASCAP claims that Texas Tech is virtually alone in its refusal to take a license.

The other main performing rights group, BMI, has filed several similar lawsuits over the past three years, all of which were settled before trial, according to BMI counsel Ted Chapin.

In another ASCAP action, the performing rights society filed suit April 15 in federal district court in Richmond, Va. against Jarvis Sound Corp., operator of a commercial background music service in Richmond. Also named as defendants

were a subsidiary of Jarvis Sound Corp. and two principals in the corporation.

ASCAP claims that Jarvis' performances of 32 ASCAP-cleared songs were willful infringements in that Jarvis knew of its obligations to obtain permission under law, but did not do so. The Copyright Law provides for an injunction and statutory damages from \$250 to \$50,000 per song infringed, as the court determines, plus, at the court's discretion, attorney's fees and costs.

Hal David Re-elected ASCAP President

NEW YORK—Hal David has been re-elected president of ASCAP. Along with David, who assumed the presidency in 1980, the ASCAP board has returned the following officers: Arthur Hamilton and Irwin Robinson as vice presidents; Morton Gould as secretary; George Duning as assistant secretary; Leon Brettler as treasurer, and Ed Murphy as assistant treasurer. Officers are elected annually.

Billboard

The First Video Games Conference

Activision's Levy Traces Games Trade's Rapid Rise

By SAM SUTHERLAND

From infancy to adolescence, if not adulthood, in three years—that was the thumbnail sketch of the meteoric rise of the video game industry outlined by Activision president Jim Levy during his keynote address to delegates attending the first Video Games Conference sponsored by Billboard and Video Marketing Game Letter in San Francisco, April 18-20.

Levy's remarks would set the tone for the two-day program of seminars probing the fast and furious track traveled by game creators, manufacturers and marketers (Billboard, April 30). In that respect, he also amplified the warning signal given minutes earlier as conference chairman Tim Baskerville, publisher of Video Marketing Game Letter, noted that the young business had already outgrown its heady early days as a "supply-constrained industry" to evolve into its present state of high risks for expanding rewards.

Following an introduction by Lee Zhito, Billboard's publisher and editor-in-chief, Levy himself began by recapping Activision's own rise. "In many ways, Activision was the first of its kind in our industry," he as-

serted. "We pioneered the growth of software."

Levy then highlighted the gamut of challenges now facing the video game world. In documenting the "enormous state of transition" visible in the business from its very beginning, he noted the impact of changing hardware technologies, ongoing market segmentation, title proliferation and shifting retail and distribution needs on a destabilized market.

Going back "to ancient history," he recalled 1979, prior to Activision's launch, when four firms dominated the business: Atari, Bally-Arcade, Mattel and Odyssey. "Because of the demise of the earlier electronic games like Pong, it was hard to get backing then," Levy said, adding wryly that some analysts were already predicting the end of the game industry.

Hardware and software were still sold side-by-side at retail, and in a marketplace where true home computers had yet to appear, dedicated game machines had entered 1.5 million homes to drive annual cartridge sales of between three and four million units.

In 1980, the trade's penchant for change continued: Atari rolled out its VCS players to score success on

the strength of both the system itself and a strong marketing thrust; "Space Invaders" offered a glimpse of the media impact a game hit could bring, as well as the link between arcade and home player; George Plimpton's tv spots for Mattel's Intellivision "woke a lot of people up to the fact that this wasn't a one-horse race," and Activision itself opened for business. Levy stressed that last event as signaling the business' fragmentation into viable, separate hardware and software spheres.

By Christmas of that year, the trade had seen total sell-through for its products, moving 10 million cartridges, earning an estimated \$2 million at retail, yet still failing to meet the market's demand. "A real firestorm was underway," noted Levy. "The distribution base nearly doubled again. By the end of 1981, nearly everyone wanted into this business."

Even then, however, there were still only four major companies active in the industry, and product flow was still tightly controlled. By the end of 1981, however, "the winds of change were already apparent" as it became clear that major corporations were preparing to enter the market.



Jim Levy, Activision president, delivers the keynote address.

Billboard publisher and editor-in-chief Lee Zhito welcomes delegates.

Conference chairman Tim Baskerville, publisher of Video Marketing Game Letter, opens the event.

To Levy, then, 1982 found the trade "growing up in a hurry" in both size and complexity. More than 65 million software units, more than 15 million hardware units, better than \$1.5 billion in retail sales and a virtual doubling of new titles to over 200 releases characterized the year.

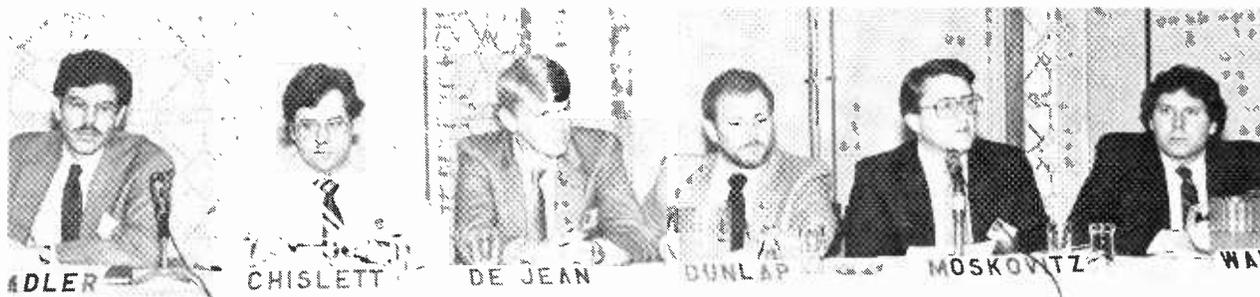
"It seemed like every arcade title that had ever existed but hadn't been done came out by the fourth quarter of last year," said Levy, pointedly adding that for every smash like "Donkey Kong" or "Pac-Man," a host of unsuccessful games was also released.

Thus, asserted Levy, the video game industry now finds itself "like an awkward teen at a grown-up party," already generating huge

sales yet grappling with fundamental trade issues.

Forecasting potential growth of 300% domestically and 1,000% abroad for entertainment software over the next five years, Levy called for the business to mature beyond such current obstacles as poor product and inadequate marketing support from some manufacturers, "panicked" distributors unwilling to provide their own needed support for product, and dealers "still worried about last year's stiffs instead of selling this year's hits." He also chided those merchandisers already planning reduction of shelf space for game cartridges in anticipation of the computer software market, despite a still expanding market for cartridges.

Panel Examines New Interactive Technologies



The Teledelivery panel mulls electronic game distribution: from left, moderator Richard Adler, director of the Videotex/Teletex program, Institute for the Future; Ted Chislett, vice president, Rogers Cable Systems Engineering; David De Jean, director of Videotex services, Times Mirror Videotex; Larry Dunlap, president of the Games Network; Gary Moskowitz, director of marketing for Mattel's Intellivision new products and peripherals, and Chris Wallace, game design manager, Nabu Manufacturing Corp.

By LAURA FOTI

There are methods of getting games into consumers' homes that have nothing to do with manufacturing, distribution and retailing. And it seems somehow fitting that new interactive technologies be used to deliver these games.

Three of the five panelists on "Teledelivery: Threat Or Savior" represented firms offering or planning to offer cable television-delivered games services with 20 games a month. Gary Moskowitz, director of marketing, Intellivision new products and peripherals for Mattel Electronics; Larry Dunlap, president and chief executive officer of the Games Network; and Chris Wallace, game design manager of Nabu Manufacturing Corp., described their incompatible systems.

In addition, David De Jean, director of videotex services for Times Mirror Videotex, explained that his company also plans to carry games on its static-screen system. "There are some limitations in the kinds of games we can offer," he conceded, noting that card, board and word

games would work best.

Ted Chislett, vice president of research and development for Rogers Cable Systems Engineering, represented a cable tv system operator studying the varied approaches to teledelivery of games.

The panel was moderated by Richard Adler, director of the Videotex/Teletex program of the Institute For The Future, who pointed out that by 1990, 80% of all U.S. homes will be passed by cable.

Mattel's "Play Cable" system is a pay-tv tier service that has been in a limited number of markets since 1981. It is the only one of the systems described on the panel actually in place in the market, and the only one to offer software for a widely distributed video game system, Mattel's Intellivision.

A computer at the cable head end transmits information through the system via hardware manufactured by Jerrold/General Instrument, a partner in Play Cable. A subscriber receives a menu of 20 games per month for \$12.

Moskowitz noted that Play Cable

has not yet received its desired 5% market penetration level from the 750,000 potential subscribers, but, he pointed out, "It's a complicated scenario. Part of the problem has been the marketing, and the fact that pricing on Intellivision units has declined from the \$399 it was when the system was launched." He added, though, "The turn-off rate is low. It's a software-driven system."

Subscriptions to the Games Network will involve a \$50 installation fee and a monthly charge of \$14.95. Dunlap emphasized, "We're packagers, not game designers. We want to satisfy all age groups with our 20 titles, from board games to arcade."

A total of 407 agreements signed with cable operators to date represents a potential five million subscribers beginning this fall. Testing in California, Dunlap added, showed that a broad menu is important. "A big-name game is not necessarily what makes it work."

Nabu Manufacturing is a co-venture of seven Palo Alto companies

that makes computer hardware, operates a retail chain called Computer Innovations in Canada and plans to deliver educational, information, professional and games software via cable. "We want to build an inventory of good games," said Wallace, adding that most are designed in-house.

"We want to have the designing done out of house, though," he pointed out, noting that teledelivery can provide added market life to software. A system trial begins in Toronto in July.

De Jean, who handles the content of Times Mirror databases, explained that the company plans to distribute its videotex services in areas where it also publishes newspapers, "plus others." The system will involve home banking, mail order, electronic mail, "bulletin board"-type advertising, an airline guide and games.

"It will be between 18 months and two years before videotex is on equal footing with other systems," De Jean predicted. "The user terminal, which costs \$1,200, is the big-

gest stumbling block."

He added, "If you're in the games business, you can't think of yourself just as in the cartridge business. You have to find the best ways of getting the most economically from your designs."

Rogers Cable reaches two million subscribers, and Chislett said he believes "teledelivery has a number of advantages. The consumer can review programs before buying, there's no inventory, and it's very convenient. The major concern is adequate security."

Testing revealed that a games service can be profitable, especially for a large cable system, he said. "We promoted the trial to sign on 200 customers. Not only did we get them but we ended up with 300 more on the waiting list. We see the entry point being games, with evolution to teletex and other services. We are a software packager, the way HBO packages movies."

To participate, a consumer must purchase a game console (on the installment plan, if desired) and pay a \$12 monthly fee per 15-game tier.

Team Approach Evolving Among Game Designers

By SAM SUTHERLAND

With involving game play still the final benchmark for public acceptance, today's creative game designers are themselves undergoing a rapid transition from the often solitary art of early game development to an increasing emphasis on utilizing the team approach.

That trend emerged during Tuesday's (19) morning session entitled "The Designers: A License To..." Moderator Malcolm Kaufman, president of Malcolm E. A. Kaufman & Associates, signalled this shift in his opening remarks, tying the design community's evolution toward teams coupling specialists in different aspects of game design and program implementation to the technology itself.

"In effect, the palette by which the game creator is able to work is becoming enormous, requiring specialization," asserted Kaufman, a self-described "talent agent" for designers who contends that major corporations don't necessarily have a lock on top designing talent.

As such, he added, the "smart" firms are those who build strong in-house game creators but remain flexible enough to work with freelance designers as well. Kaufman also counselled designers to keep pace with the shape-shifting technology behind games; evolving chip technology represents its own sphere of competition that must be addressed, he said.

Panelist Steve Beck, president and founder of Beck-Tech and a high technology veteran, termed game design "the creative part of the triangle" between the manufacturing and marketing activities also needed to create a successful business. Noting that his own interest in such early pioneering challenges as his video synthesizer came from an interest in "stretching television's capabilities," Beck contended that the current state of game art and marketing is "the tip of the iceberg."

For Beck, however, the question of team design work is counterbalanced by the trade's performance thus far: "Today, most of the successful games are the work of one designer. When you get into the psychology of games, it makes sense that just one personality is responsible."

That slant, though, may necessarily be altered by the rapidly expanding memory capacities game systems and home computers are reaching. "Before long, we'll be looking at 16K bytes, 32K bytes, 64K bytes and up," he forecast.

It's that scenario, he explained, that led Beck-Tech to turn to the team approach "to prepare for rapid memory expansion and its impact on programs." Each game, however, is ultimately overseen by a single programmer. In this fashion, Beck says his designers can still complement each other, as when

utilizing graphic designers without programming backgrounds to give programs strong graphic punch.

Game development strategies and some of the likely pitfalls were reviewed by Dr. Robert Brown, vice president of research & engineering at Starpath Corp. Brown, who is credited with developing Atari's original VCS hardware and its first 30 game titles, likened the video game industry to the record business, both in its reliance on hits and in its current posture, in which "supply has caught up with demand," yielding stiff competition.

"At Starpath, we're presently evolving from two starting points," noted Brown of game design. "The first is in establishing the game theme, then building graphics, sound effects and play around that. The second is having a novel visual display, then developing the game from there."

The latter equation, he admitted, can pose problems. He recalled the case of "Escape From The Mind Masters," which "had novel graphics, but we didn't know how game play would actually work until scant weeks before the scheduled completion date."

Data Scan's Jeffrey Corsiglia, vice president for video game design, recounted his own background in the toy industry while with Mattel, noting that this trade, too, generated huge numbers of ideas to find a handful of commer-



Malcolm Kaufman, moderator for the designers panel.



The designers panel: from left, Beck-Tech's Steve Beck; Dr. Robert Brown, Starpath Corp.; Jeffrey Corsiglia of Data Scan, and Kyle Fields of Design Labs, Inc.

cial hit designs. Corsiglia, too, allowed that individual designers often need "an objectivity man" to keep them on track when creating a new game.

"The problem with game design is that once you start programming that game, the designer is going to be deeply involved—some might say he can disappear into the game," warned Corsiglia.

Juggling the creative skills of the designer or programmer with needed managerial controls was ex-

amined by Kyle Fields, president of Design Labs, Inc. As a programmer himself, Fields expressed sympathy for designers' frequent difficulty in "realizing that someone who isn't that close to the game can make suggestions that may improve it." He also argued that strong design divisions required that managers understand programmers' special needs by creating flexible, low-key work environments rather than trying to create regimented operations.

MAY 7, 1983, BILLBOARD



Al Kahn, Coleco senior vice president of marketing, accepts the award for Video Game of the Year, conferred on "Donkey Kong," from Billboard associate publisher Marty Feely.



Darby Williams, left, assistant to the president of Atari's Consumer Electronics division, accepts the award for Video Game Company of the Year from Billboard's Sam Sutherland.



Designer of the Year Rob Fulop, center, shows off his award as Imagic president William F. X. Grubb and Billboard's Laura Foti look on. Fulop created the Imagic hit, "Demon Attack."



From left, J. Walter Thompson management supervisor Mary Van Huevel and Frank Mainero, marketing vice president for Activision, accept the Video Game Marketing Award for the "Pitfall" campaign from Billboard's Diane Daou.



Coleco's Kahn displays the first Video Game Super Star Award, given to Coleco president Arnold C. Greenberg, from Tim Baskerville.



Computer Game of the Year, "Choplifter," brings, from left, designer Dan Gorlin, Broderbund Software president Doug Carlston and Billboard's Ron Willman to the podium.



Mass merchandising versus specialty retailing is the topic. From left are moderator Laura Foti, Billboard's video editor; David Blumstein, executive vice president, Softsel; Michael J. Fine, president of MJ Fine Communications, Inc.; Record Factory president Sterling Lanier; Ralph F. Colin, Jr., vice president, business & government affairs, Columbia House, and Linda Rosser, president, Dialogues.

Computer Software Merchandising Examined

By ED OCHS

Computer software will follow video games into mass merchandising, agreed panelists exploring "Whose Game Is It Anyway? Mass Merchandisers Vs. Specialty Retailers," but inventory must be tightly controlled with limited product to avoid excessive returns. The session was moderated by Laura Foti, Billboard's video editor.

"Our function is to train publishers, the general public, and non-traditional retailers how to get the product through those doors, and I think it will work, but it's a time-consuming, arduous task right now," said David Blumstein, executive vice president of Softsel Computer Products Inc.

Blumstein said he sees inventory control as a "major bugaboo" with mass merchandisers. "We're finding that we're having a great deal more success today when we encourage the mass merchants to buy limited numbers limited in scope, and keep it in that category or the heavily advertised category," he said. "We're of the opinion that the

mass merchandiser is a very viable outlet, but one has to be extremely concerned and critical of the product one puts in.

"Mass merchandisers are used to huge returns. The market today would not stand for that." Softsel, guarantees its product up to 100%, pointed out Blumstein, which means it "has to watch inventory very, very carefully."

On a company level, Blumstein acknowledged that Softsel has "been caught up in the torrent . . . on a raft without a paddle . . . the river is just taking us along." In the last two-and-a-half years, he said, Softsel has gone from a couple of employees to 155, from 2,500 square feet of space to 200,000 square feet. "The difficulty has been growing and being able to handle that growth, at the same time maintaining our service capabilities.

"We grew not as a sales organization, not as a marketing organization, but as truly a service organization, and it's rather difficult to maintain that when the world

around you has just basically exploded."

Michael Fine, president and chief executive officer of MJ Fine Communications Inc., answered software's mass-market potential by citing figures projecting growth of entertainment software from \$220 million last year to \$2.9 billion in 1987; educational software from \$16 million in '82 to \$1 billion at retail in '87; and the personal computer base from 1.5 million units in '82 to 25 million in '87.

"The home entertainment and home education market will be huge," summarized Fine, "In dollar terms, it will be larger than the entire mass-market paperback business in the U.S. by almost \$1.5 billion by 1987."

The growth in store for educational software especially, said Fine, "signals a virtual revolution. It indicates a massive shift from school to home learning environment," with 72%, or \$720 million, of that business projected for home rather than school.

But before "leaping to the con-

clusion that the stage is set for mass-merchandise strategy in the home market," Fine advised "close scrutiny of software products relative to other mass-market product."

Among many factors differentiating software from other product, noted Fine, are pricing, playability, returns, format compatibility, lack of author identity (as in paperbacks), no real category identity beyond games, little consumer advertising, no universal coding system, and security problems.

Said Sterling Lanier, president of The Record Factory: "A good record store will carry 10,000 titles plus. If the software business gets into that kind of business with the occasional hit, than the specialty retailer may have an advantage, because then selection and service are going to become much more important to the consumer than a blowout price every day. The business is going to be somewhere in the middle, and there are going to be people who will find niches to take advantage of where they may fall in this retail

equation.

Ralph Colin Jr., vice president for business & government affairs at Columbia House, explained the elements and advantages of direct marketing for video game software. Club distribution, he said, creates a separate market, moves catalog and not just hot titles, and expands the life cycle of product.

Columbia House advertises extensively and has gathered premium position over the years, Colin added. New ads expressly for Columbia House software offer the reader/subscriber the chance to "Take any one of these five (games) for \$4.95" and commit to buying two more over a period of a year at the regular club price. A recent ad offers the Gemini player at \$49.95, the first cartridge at \$22.95, and the next five at the club price (between \$4.95 and \$9.95).

Video consultant Linda Rosser, president of Dialogues, offered many helpful hints for increasing store traffic and building up retail business.

MAY 7, 1983, BILLBOARD



Panel Takes Look At The Future

Stephen Bentkover, far left, publisher/vice president of Leisure Time Electronics, and moderator of Wednesday's panel, "The Next Generation: New Game Hardware & Software." Marty Perlmutter, left, demonstrates an interactive videodisk game, "Mystery Disc," during the panel on new game technology. The panel on "The Next Generation" in hardware and software systems: Tom Bonetti, Silco Video-game Licensing; Broderbund Software president Doug Carlston; Dr. Bruce Maier, Discwasher, Inc.; Alison Frankley of Wizard Video Games; Videodisc Publishing chief Gene Fairly.



By SAM SUTHERLAND

Both new high technology products and old-fashioned entrepreneurial innovation can be glimpsed in emerging hardware and software strategems for the fast-paced video game market. Thus, technological sophistication and flashes of back-to-basics common sense sparked panelists speaking on "The Next Generation: New Game Hardware & Software" Wednesday (20).

With Stephen Bentkover, publisher and vice president of Leisure Time Electronics, moderating, the dais examined how manufacturers and designers will need to keep pace in new product development

in order to sustain or expand market share.

Noted Tom Bonetti, president of Silco Video Game Licensing, "Sixty years ago, by far the most popular mass entertainment medium was motion pictures. . . . Around that time, someone came up with the idea of adding sound to what were then silent pictures.

"Almost overnight, the production of silent pictures stopped." For Bonetti, that analogy can be extended further by posing audio as a major new frontier for video game design.

Already attesting to how the existing music market can provide

game marketers with an added consumer hook is the Journey "Escape" game, which Bonetti admitted began as "a marketing ploy rather than a technological breakthrough" when developed for the VCS market. More recently, however, the Bally-Midway arcade version has improved on the home game's use of brief, digitally reproduced snippets of the platinum band's hits by interfacing playback of an analog recording of Journey songs to reward high scorers.

Bonetti, whose background has included extensive work in song licensing, noted that he's already negotiating for recording rights to

the theme for another big arcade game, and indicated as well that pop music could provide a two-way street for cross-marketing with games.

Broderbund Software co-founder and president Doug Carlston urged game firms to grow beyond their current penchant for recycling all types of games into computer formats. "It's time to stop putting card games on a computer when you can play them better and more easily with a pack of 52 cards," he remarked, suggesting instead that game creators focus more on exploiting the unique characteristics of computer technology.

Allowing that high-speed action games requiring good eye-to-hand coordination are still the best sellers, yielding "10 times the market you'll have if you develop a strategy game," Carlston argued that the market has grown and segmented to create viable businesses for both. As product lines increase, he predicted, games will need to offer increased depth to attract consumers whose growing sophistication will place a premium on games which can offer long, involving play.

An interesting technological twist to game hardware media was reviewed when Gene Fairly, president of Videodisc Publishing Inc., and Marty Perlmutter, president of Ghost Dance Productions, demonstrated the first "Mystery Disc," produced by Ghost Dance for Fairly's firm. Released as a Laser-Disc, the inventive whodunit allows up to 16 different solutions to a

murder. By utilizing the disk player's random access, freeze frame and two-channel audio capabilities, different scenarios and clues can be brought into play.

Fairly went on to forecast five different degrees of videodisk usage for games and other interactive programs. In addition to "stand alone" play requiring only the LaserDisc or CED player (RCA has promised interactive CEDs as early as next fall), said Fairly, disks and players can provide some minimal computer function capacity; through interface with a larger personal or home computer, can become a cost-effective peripheral storage medium; may be designed to "talk back" to users; and will be usable in multi-machine programs tying together different types of hardware.

Wizard Video Games' sales vice president Alison Frankley echoed Carlston's analysis of a segmented market spurring program diversification, and suggested that the transition to the mass home computer market, while not eclipsing dedicated game machines entirely, will make educational games, especially when set up as multi-player cooperative challenges, a growth area.

Finally, Dr. Bruce Maier, president of Discwasher Inc., which now markets its first game accessories in the form of its Pointmaster joystick, suggested games marketers can expect a host of auxiliary products to come "crawling out of the woodwork to drive games, and to drive computers."

'Foreign Markets' Panel Surveys The Global Scene

By JACK McDONOUGH



Martin Morrow, director of international sales and marketing, Mattel Electronics.



Claude Bardot, managing director, RCA Video Games, France.



Moderator Lee Mendell, president, Lee Mendell Associates.



Norman Stollman, senior vice president, CBS Electronics, CBS Records International.

The panel on "Key Foreign Markets" included coverage ranging from overseas consumer attitudes that differ widely from those in the U.S. to hardcore practicalities of distribution, retailing and promotion.

Norman Stollman of CBS—a company currently launching games in 21 countries, which Stollman termed "quite an exercise"—cautioned early on that "there is no such thing as 'the foreign market.' Even the Common Market is not a common market at all. Every country is very different."

Another key thing always to remember, said Stollman, is that "Americans think nothing of buying any new item on the market. We pamper ourselves incredibly. Europeans are much more reluctant to buy things they can't justify."

Claude Bardot of RCA Video Games in France emphasized that point in noting "the specific mind of the French. The Frenchman is very reluctant to spend \$200 on a system just for fun. He'd rather spend \$100 more for a home computer."

Bardot listed a series of special problems affecting the French market: an average of less than one television per household; few arcade shops, where young people are not allowed; high prices resulting from the importation of all hardware and software and by the continuing strength of the dollar; and

skittishness in trade caused by treasury problems.

In software, Bardot cited Atari as holding about 50% of a million-unit market, followed closely by Mattel and then Coleco. In hardware, "Philips is doing a great job just because of the power of their name in Europe."

Martin Morrow of Mattel noted equally special problems with Germany, where the availability of only one possible television ad outlet forced the company to go to print, an undesirable alternative since "this business is driven by television advertising."

Morrow also revealed an interesting glitch in his company's projections for various countries, which he broke down into those with small families, such as Germany, Japan, U.K., Scandinavia and the Benelux nations, and "the poorer, generally Roman Catholic countries with larger families," such as Spain, Italy and the Latin American world.

"We were comparing disposable income and number of television sets to get our projections," said Morrow, "but it didn't work out at all the way we had thought. The Italian market is a damn sight bigger than U.K. or Germany, and Spain was third or fourth largest." This happened, he said, because in large families with one set, having many games on hand is the cheapest entertainment for the family.

He noted also that in the U.K. "computers are outselling games three to one" and that "the Japanese market is virgin in video games. There are 30 million households, 99% with color television, but only 500,000 game units sold." The Japanese situation evolved this way because "Japan had no home market and concentrated research and development in hand-held units instead of cartridges. The hand-held market in the U.S. went from boom

to bust in two months. In Japan that didn't happen. The credit card-sized game is huge in Japan and Europe, but it bypassed the U.S." Because of the large families there, Morrow also projected "a potential huge market in Latin America when the price hits a critical low point."

All the panelists noted problems in sussing out the most positive form of retail, with a chief problem being that the toy trade generally expects a much higher markup than the electronic outlets. Bardot noted that in France, "apparently the video shops and record shops are not the ideal outlets."

Equally difficult is distribution, with Morrow relating an anecdote about a liaison with someone representing himself as a substantial dealer turning into a trip to a donkey shed in the backwaters of Spain. Morrow also warned of "people who will make buys all over the place and then dump it if they can't sell it. Any product that goes into the Common Market can go anywhere, and does."

Yet another tricky problem is multilingual packaging, with Stollman indicating that the new CBS product will carry outer packaging in five languages with enclosed instruction in 10. "In Switzerland, Scandinavia and the Benelux," he noted, "you even have multiple local languages. So it's something we felt we had to do." Morrow added an analogy with local language recordings, "where you could have reasonable success recording a French singer just for the French market. But you need much more money to develop a game than you do to cut a record."

Morrow noted that Mattel had gone into the European market hopeful of a five to one ratio of software/hardware, with Switzerland projected at 10 to one because of "high disposable income and limited entertainment."

Wall Street Analysts Offer Their Forecasts

The panel titled "Wall Street Game: Rebuilding Confidence" focused on the shakiness and uncertainties caused by what moderator Ira Mayer called "the Atari syndrome, for which no cure has been found as yet."

"I expect the most frequent response to many questions," continued Mayer, managing editor of Video Marketing Game Letter, "will be 'no comment.' Everyone is here to listen. No one knows what's going on. This industry has experienced growth with the same intensity as music and films, but compressed into two years instead of 20."

In respect to Atari's problems, which came to light last December, analyst Michele Preston agreed that "to manage that kind of growth is very difficult." But she added that "Atari will come out of it okay, even though the product line right now leaves something to be desired. There's a lack of compatibility between the VCS and the 5200, and Colecovision is more adaptable with Atari lines than Atari."

Fellow analyst Lee Isgur made an analogy with RCA in the late 1930s, "when people buying the Victrola also bought only RCA records. That changed by the '40s, when people began to buy other labels. In effect the same thing happened to Atari in 1982. By late 1981, the kids were telling us that Atari product was inferior." Isgur suggested, however, that as a result of the Atari shock

"the industry itself will be dramatically better," and—in a nod to Coleco's current high standing—said that "Atari may be the Coleco of 1983-84."

In response to a question as to why Wall Street was "blindsided" by the Atari developments, Isgur replied, "I'll be blunt about that. I've been discussing the same thing with the Securities & Exchange Commission. I had asked a vice president of WCI on December 7 whether earnings could be below \$5 and was told no." Isgur also noted the crucial factor of the timing of the Atari problem. "If it had happened in June, the consequences may have been in the tens of millions. Having it happen between Thanksgiving and Christmas meant hundreds of millions."

Preston's principal projections were for new technologies combined with games to lead the shift to a "third generation" of games; for competition from home computers to have great effect on the games market; and for higher-margin software to be "the key to the business" in offsetting the current low margins in personal computers.

"Both Texas Instruments and Commodore have taken irresponsible approaches," she claimed. "Their units were selling well at \$199. What reason was there to bring it down to \$75 to \$99 and hurt the profitability of the industry?" She added, however, that "It means a great market for consumers" and projected that the two

Michele Preston, right, vice president, L. F. Rothschild Unterberg Towbin.

Lee Isgur, far right, first vice president, Paine Webber Mitchell Hutchins, Inc.



million units in home computers of last year would swell to six to seven million this year.

She also credited Commodore with "making it easy for independents to participate in software" while scoring TI for obstructionism here. Isgur, also referring to these two personal computer companies, said that "IBM may decide to let TI and Commodore fight it out this year and wait until 1984 to make their best move."

In commenting on the controversy between games and personal home computers, Preston argued that "what we call them is insignificant, and the distinctions will become less clear. They are home entertainment products and people will use them for entertainment, for education, for utility—such as home word processing—and for telecommunications ability. Whoever has the cheapest box will be the winner."

Preston pointed to an expected June package from Coleco with 128K of memory and a low-cost printer "as one of the most aggressive home computer introductions this year."

Isgur's main projection was based on the ratio of these popular micro devices to total television households in the world, which he put at 235 million. "If you add up all the VCRs and disk machines and receiving dishes and video games and personal computers, we have 70 to 80 million households. Tv households will grow to a shade below 300 million by 1990 for a growth rate of 7% to 8%. But devices will experience a 30% compound rate between now and 1990."

Isgur also said he sees on the horizon "a conflict caused by the artists and creative people wanting more of the action, just as has happened in the film and music industries."



Moderator Ira Mayer.

'Cartridge Kings' Offer Abstract Market Overview



William F. X. Grubb, president, Imagic.



Al Pepper, vice president, Fox Video Games.



John O'Leary, marketing manager, Parker Brothers.

By LAURA FOTI

"Confusing" is the word that best describes the video game marketplace in 1983, according to three executives in a position to know. "The Cartridge Kings"—Imagic president and chief executive officer Bill Grubb, Parker Bros. marketing manager John O'Leary and Fox Video Games vice president Al Pepper—painted an abstract vision of an industry in transition on the last Video Games Conference panel.

"Our market is both changing and challenging; it shows signs of maturity and immaturity," said Pepper. As title proliferation and signs of increased selectivity arise in the behavior of consumers and retailers, testing of individual titles will become important, Pepper stated. "That used to be unnecessary."

Grubb remarked, "This coming year will be explosive confusing and melding." He predicted 25 million units of hardware capable of playing games in consumer homes by the end of 1983, and 60 million by the end of 1990. "The marketplace is confused—there are a lot of people who want a piece of the action. Distribution is changing and retail is expanding."

"The market is melding because the video game business was just that three years ago. Now the home computer is a growing force. The consumer is a very fickle individual, and where he spends his disposable income is up to him."

Grubb defined a game "failure" as one that does not sell 100,000 units with major promotion over the course of a year. A "megahit," he said, is more than a million units.

"The life expectancy of a game has changed," Grubb continued. "It used to be two years, now it's anywhere from six weeks to six months." This stunted life cycle, he said, precludes the possibility of any market testing. "We'd love to have the luxury, but instead we have to shoot craps."

O'Leary put things bluntly: "It's going to be glut city out there in the next 12 months. There are a lot of titles out there, a lot of people making games. Quality, or the lack thereof, has resulted in price cuts and a lot more product differentiation." Licenses, he opined, are slightly less important than they once were.

The panelists were in agreement on the importance of that vague concept known as "quality." "It's the most important factor in any marketing," said O'Leary. Grubb added, "Even if there are 700 cartridges on the market by the end of the year, it has to be a quality product or the consumer won't buy it." A game's quality goes beyond its marketing or license to encompass "plausability" and concept, panelists concurred.

Another issue discussed was marketing. "The industry is improving the quality of its commercials, p-o-p and packaging. We've drawn from all the elements in the consumer products business," said Grubb.

"Each game has its own strengths," pointed out Pepper. "It may be an unusual characteristic, a good license, or the like. That colors advertising decisions."

Recent distribution changes are affecting all suppliers. "The tying up of distributors by Atari provides us with an opportunity to reach retailers who have been reached by a particular distributor," said Pepper. "We latecomers to the market have had difficulty breaking through. This lets us in doors we couldn't enter before and diffuses the monopoly of the marketplace."

Pepper also spoke to the question of licenses. "A license gives you an idea, a starting point, but it's not a guarantee of success. There are both benefits and obligations to licenses. The arcade, for example, can give you a trial and built-in awareness."

Grubb added, "There are two types of licenses: those from coin-op and those that attempt to translate a movie or book, etc. into gameplay. That provides you with a high awareness level, but doesn't detract from the necessity of playability."

Indie Software Entrepreneurs Voice Fears Of Corporate Gains



"Computer Software: The Independents" is examined by attorney Edward Hearn, at left, the moderator, and panelists David Gordon of Datamost and Synapse Computers' John Loveless.

the indies who helped fuel the beginnings of these high technology markets. A disturbing sign that the market's volatility places smaller game companies in a perilous financial position is the fact that a number of companies, such as Data Age and U. S. Games, are facing collapse, bankruptcy or reorganization in a market shakeout.

If the more diversified and highly specialized realm of home computer programs does offer indies a more evenly competitive equation, the high stakes "hit" business of video games may indeed pose an uphill struggle for independents. Datamost founder and president David Gordon, while defiant in his loyalty to independent operations, predicted, "Independents won't be here next year. They're going in two directions. Each week it seems I'm being approached by venture capitalists looking to buy in."

Beyond such participatory plans, he added, many independents will likely be siphoned off through outright acquisitions by larger com-

panies capable of tendering attractive buyout offers. Gordon contended that the learning curve for high tech trades is so expensive that conglomerates lacking such divisions are more attracted to the faster market entry and fixed expense of an acquisition.

If smaller firms are at a disadvantage in capitalization, however, Gordon argued that they retain an edge in technology, one likely to keep them in the forefront of home computer software.

John Loveless of Synapse Software noted that major corporations now involved in the VCS field don't consider independent software firms serious competitors, even though those titans' swing into the home computer market through new generations of keyboards and peripherals is bringing them closer to the indies' own stronghold in computer software.

For Loveless, competing in the VCS software marketplace remains problematic due to the lack of hardware standardization. In the main,

companies who could afford to program exclusively for a single system can no longer do so; as a result, third party software suppliers find themselves faced with constant re-coding of programs to match new formats. That lack of standardization applies equally to home computers.

Thus, Loveless argued that successful indies must rely on a versatile market plan allowing for multiple formats and frequent shifts in emphasis. "We feel there is strength in breadth," he noted. "We don't want to produce software for a single computer line—we want to be around in a few years when the market stabilizes." By pursuing different formats, he added, astute suppliers can recreate the high-volume sales of a VCS hit by cycling a strong title through as many other formats as possible.

Moderator Hearn then queried both panelists on their distribution schemes. Loveless noted that Synapse began with a minimal investment by channeling product

directly to local computer retail outlets, later growing in size to the point where a single distributor was enlisted to cover the West Coast.

By 1981, Synapse had expanded to a network of several regional distributors, and today, the company works with about 60 different firms. As a result, a team of 13 sales reps was assembled this January.

Gordon agreed that more software firms are now utilizing distributors rather than shipping direct. But he also noted that a glut of programs is developing to the point where a shelf space crunch is affecting distributors as well as their accounts.

With the VCS market expected to gradually shrink as home computers assume a dominant position, Loveless warned that software piracy is already an issue that needs to be addressed. Although program counterfeiters haven't appeared, home programmers now routinely pass along computer programs, including games, to friends, he said.

Computers Vs. Consoles: Panelists' Outlooks Differ

By LAURA FOTI

The differences between dedicated video game machines and personal computers are either proliferating or lessening, depending on who was doing the talking on the panel "Clash of the '80's: Personal Computers Vs. Consoles."

- Michael Katz, president of Epyx, pointed out that in the computer business there's more opportunity for the entrepreneur.

- Pat Ketchum, president of Datasoft, predicted that the dedicated game machine will go the way of the dinosaur as computer prices continue to drop.

- Jim Sanders, strategy manager for the home computer division of Texas Instruments, said he sees a lot of convergence between game machines and computers.

- Al Kahn, senior marketing vice president for Coleco, claimed the computer business is driven by lower prices and the guilt of parents concerned about their children's futures. He added that a game/computer system is viable if it is upward-expandable to avoid obsolescence.

- Tom Restaino, director of market research for Activision, said his company was set up to market computer software: "We happened to sell cartridges first because that's where the business was."

- And Fred Cutler, marketing planning and development vice president for Mattel's home computer systems, saw "a bridging of the gap in software between what's available for dedicated game machines and computers."

The panel was moderated by Jeanne Dietsch, president of Talmis, an information service for the computer industry. She supplied figures on software usage for video game and computer hardware, pointing out that 99% of the software used on game machines is entertainment-oriented.

Epyx's Katz discussed the differences between the games and computer software businesses. "For computer software, 75,000 units is good volume, versus the five million units 'Donkey Kong' did. Also with computer software, you have to be able to convert a title to four or five different formats, which takes time and money." Licenses are useful in computer software, as they are in video games, although Katz noted, "non-licensed product makes up a bigger part of the top 20 in computer software."

Ketchum of Datasoft foresaw the day of two-computer homes: "Like stereos, adults will have a more sophisticated system, with another for the kids used for entertainment and education. The term 'computer software' may disappear because of the negative connotations of a cold, heartless technology." But, he added, "If we at the software companies don't create meaningful software, nothing will happen."

The relationship between hardware and software is a symbiotic one at Texas Instruments, Sanders said, calling the multi-functionality of computers—the major driving force behind their acceptance. "The computer is a tool to personalize applications—games, education and so on," he stated. "The

consumer wants multi-functions. Education is growing quickly, and there's a refinement in the diversity of entertainment."

Texas Instruments is not only a hardware manufacturer, but a software publisher. "We urge software companies to work with us, so we manufacture and distribute. It makes sense to handle the two lines together," Sanders said. When asked if Activision would be willing to work with TI on those terms, however, Restaino responded, "We couldn't do business the way Jim laid out."

The TI system and philosophy also ran up against an obstacle from Coleco's Kahn, who said, "These \$99 computers are finally selling for exactly what they're worth. The question is not computers versus game machines but identifying the best ways to meet consumer needs. Colecovision is adaptable to different uses; the game is the way to get it into homes, and that's why we supply 'Donkey Kong' with the unit."

Restaino added, "What we sell is emotion. How we evoke it in the consumer is irrelevant. What's important is the consumer. These are the people on whom we depend, yet there's been a lack of focus on them." Activision's research, he said, illustrates that what consumers plan to use their computers for and what they end up using them for are often different. "People find it's fun to play the games and use it more for that. And, after all, how many word-processing packages does one need?"

Restaino said he believes the

"Clash of the '80s" moderator Jeanne Dietsch, president of Talmis.



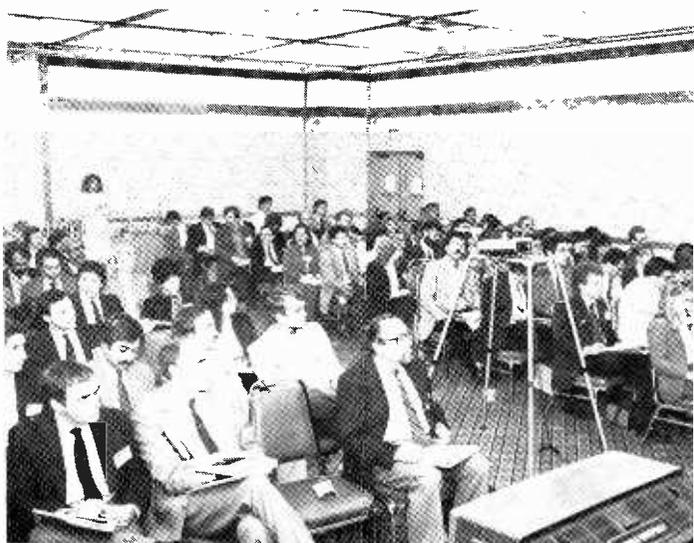
Computers and game hardware face off for the "Clash of the '80s": from left, panelists Fred Cutler, vice president, Mattel Electronics; Al Kahn, senior vice president, marketing, for Coleco; Epyx, Inc., president Michael Katz; Datasoft president Pat Ketchum; Activision market research director Tom Restaino, and Jim Sanders, Texas Instruments' strategy manager, home computer division.

video games software market will continue to present strong opportunities to publishers. "First, there's the large installed base of 15 million units. Second, there's the wide distribution, which it will take a while to reach in computers. Better hardware, such as that from Mattel, Atari and Coleco, will keep the market moving. Fourth, the amount of advertising has been extraordinary and will continue to grow and improve. And finally, there are the better quality games."

Mattel's Cutler said his research pointing to the marriage of the games and computer businesses is

based on certain assumptions: "First, the market research says the game machine is fun, friendly and inviting. Computers are not perceived that way. Second, game software is driven by sensual stimulation—that is, based on graphics and sound—while home computer software is driven by intellectual stimulation. A bridge is being built between those motivating factors."

"Third, some computer buyers wish to step beyond video games. It's not a large market segment now, but it will grow," Cutler predicted, pointing to education as a particularly fast-growing area.



Delegates hear keynoter Jim Levy comment on the video game trade's meteoric growth during the opening morning of the conference.



Writer and avid game player Ken Uston queries panelists. Uston, a top banking executive turned high stakes gambling expert, has since turned to successful consumer books on gaming.



During the awards banquet, Billboard associate publisher Tom Noonan, left, shares a laugh with Marshall Blonstein of M. B. A./Murada and Bud O'Shea, senior vice president of 20th Century-Fox Video.



From left, MCA Video Games president Jim Fiedler and Claude Bardot, managing director of RCA Video Games, France, compare markets during Monday's welcoming reception.



Mattel's Gary Moskowitz offers his views from the floor.



Relaxing at the opening night's reception are panelists Linda Rosser, president of Dialogues, and Wizard Video Games' Alison Frankley.

MAY 7, 1983; BILLBOARD

CED Disks, Players Booming RCA Cites Record Sales, Sees 'Retail Conviction'

By LAURA FOTI

NEW YORK—Sales of CED-format videodisk hardware and software continue to elate marketers and licensees of the products. A record-setting first quarter for RCA saw more than 1.1 million disks shipped, according to the company. In March, almost as many disks were sold as there are players in the U.S.: about 300,000.

The number of available titles in the format will increase more than 50%, from 600 to 1,000 by the end of the year, according to Thomas

Kuhn, division vice president, RCA VideoDiscs. He notes about four million CED disks were sold in 1982, close to the number of VHS videocassettes (about 4.2 million).

An aggressive promotional campaign includes a tie-in with McDonald's, national advertising featuring spokesman Gene Kelly, increased co-op dollars and incentives for dealers and a sampler disk. "We see a retail conviction," says Herb Mendelsohn, vice president of marketing.

Part of that conviction is due to RCA's continued strong support of

the format it developed. The company began soliciting dealers for its "Showcase" program in January. Under the program, dealers commit to keeping at least half the RCA VideoDiscs catalog's titles in inventory at all times. They must also take on at least 75% of new releases, have a demonstrator model on display and participate in various promotions. In response, RCA provides special dating, a fixture allowance, newsletter and promotional materials.

"We set a goal of 2,000 dealers participating by the end of March," says Mendelsohn. "Instead we ended up with 2,500."

Video suppliers who have licensed their product for release on CED disk are enthusiastic about the format and its marketing. They say sales have exceeded expectations for virtually all titles. Michael Olivieri, sales vice president for Vestron Video, says, "The reaction is exciting. We've doubled the number of (RCA) distributors we're dealing with, and we're delighted with the way they handle software. Our preconceived notions proved to be inaccurate—they're committed to presenting software."

MGM/UA Home Video presses its disks with both RCA and CBS, the latter of which operates a pressing plant in Carrollton, Ga. Bill Gallagher, marketing and sales vice president, says, "Business is good. There's been a lot of turbulence in the video market, but CED has stabilized."

"As hardware sales increase, we're moving a lot of catalog, as well as new releases. 'The Wizard Of Oz' videodisk outsold the cassette. And the market is expanding."

Slight pricing changes have gone into effect for RCA's disks, with increases in list price of between \$3 and \$5 for some titles. However, prices may decline again later this year. The changes are due to an attempt at consistent pricing and more heated competition from videocassette prices.

Konica Readies Marketing Blitz For Tape Line

NEW YORK — Konishiroku Photo Ind. U.S.A. Inc., marketer of Konica cameras and photographic supplies, is introducing Konica-brand audio and video recording tapes. Marketing of the new line is set to begin shortly after the June Consumer Electronics Show in Chicago, where the company will exhibit at the Whitehall Hotel.

Initially, audio tapes will include Konica Metal, GM-II high bias, GM-I and ML normal bias cassettes, each in C-60 and C-90 lengths. The ML cassette will also be available in a C-120 length.

The line of VHS and Beta-format videocassettes will include T-60 and T-120 VHS and L-500 and L-750 Beta lengths. Distribution for both product lines will be primarily through audio and video specialists, department stores and record stores.

Last fall, Konishiroku completed the building of a new \$50 million facility in Japan for tape coating and assembly.

Marketing support will be provided by localized tv and radio advertising, with dealer tags.

Music Monitor

By LAURA FOTI

• An Affair: Rick Springfield's video for "Affair Of The Heart," from his RCA album "Living In Oz," was completed in Los Angeles. Producer was Phil Savenick, writer/director was Doug Dowdle. Both surreal and performance segments comprise the clip.

• A Thousand Deaths: "Video Killed The Radio Star," by Island act the Buggles, was the first video shown on MTV at the time of the channel's debut almost two years ago. Now the record is being rereleased, and the clip rescheduled. Meanwhile, it's been in reruns on MTV since its debut.

• Leave The Driving To...: The Bus Boys, on Arista, were featured on NBC's "Today Show" April 20. Live footage for the interview was shot at the Golden Bear in Huntington Beach, Calif.

• Skeletal Crew: Vide-U Productions of Los Angeles has completed editing on a three-song visual music production for the group Bone Symphony. Produced and directed by Bradley David Friedman, the clips are "It's A Jungle Out There," "Dome Of The Spheres" and "Everything I Say Is A Lie." The productions range from the highly stylized to straight performance.

• In (Night) Flight: The half-hour "Take Off" segments of USA Network's "Night Flight" are pro-

duced by Videowest of San Francisco. The company recently signed a contract renewal with ATI Video Enterprises, producers of the program, for 16 new episodes. May segments feature Jethro Tull, Supertramp, the Who, Eddie Money and Merle Haggard.



WHODUNNIT—Mr. Magic (center), a WBSL-FM DJ, appears in the video for "Magic Wand" by Arista/Jive group Whodini. The project was written and directed by Al Gomez and Alvin Hartley and edited by Barry Weiss for Pro-Vision Productions.

Sound & Vision Offers Tapes With A Difference

NEW YORK—Sound & Vision, a new firm based here, is a custom video distribution and production service for clubs and other venues around the country. It offers not only hour-long compilations of record company-supplied video clips, but original productions and "ambient" tapes in a dozen categories, as well as a design service.

Principals in Sound & Vision are Tima Surmelioglu, director of video at the Peppermint Lounge, and Liz Silver, an independent video producer. "We're a library service for video disk jockeys," says Tima, "but we began doing our own productions because we found there was demand for them. So many good songs don't have videos."

She adds, "I was getting software at the Peppermint Lounge that wasn't interesting enough—maybe there would be an hour worth playing between what the record companies supplied and independent producers."

So Tima and other Sound & Vision contributors began synchronizing songs to footage from public domain films, materials from the National Archives and the Library of Congress and "anything else we can get the rights to." The resulting tapes are sold to venues, with royalties going to producers, animators, etc.

In addition, there are thematic tapes for clubs that request heavy metal or country videos, for example. "We do these on request," says Tima. Clubs also ask for ambient tapes on specific subjects; existing tapes feature sports, politicians, the military, animals, surf, space and so on. Rights are cleared for all materials used.

"We're very flexible," she points out. "We have a contract with all our clients, and charge them \$135 per tape. If we do something special just for them, we charge an extra \$20 per

hour of editing. The ambient tapes can be on all kinds of off-the-wall subjects; we charge depending on how difficult they are to put together."

Ambient tapes are sold for \$75 per half hour, \$150 per hour. "The thematic tapes are fun; I love doing the edits," Tima says. "Someone just asked us for a crashing/car burning/people and buildings falling down tape. For that we may have to buy footage and charge a bit more."

Another Sound & Vision service is video installations in clubs. "Designing a club for video is as creative as programming what's played there," says Tima. She worked on the design of the new Peppermint Lounge, which has an upstairs video lounge with dance floor; a main floor with tv sets of all sizes embedded into the walls, as well as a large-screen tv; and a lower level with "lots of monitors and dance floors."

The company is located at 81 Irving Place, New York, N.Y. 10003; (212) 254-7434.

Director of Business Affairs-West Coast

Local Los Angeles Interviews

RCA "SelectaVision" VideoDisc is seeking an assertive executive, based in Burbank, to assume extensive responsibility for the negotiation and preparation of agreements for audio visual productions and home video licensing.

This high visibility position requires 2 to 5 years experience in entertainment law, preferably with a background in television production and distribution.

At RCA "SelectaVision" VideoDisc, you will be assured of unique career challenge in an invigorating environment. Additionally, we offer a highly desirable corporate benefits program. For confidential consideration and/or to arrange a local Los Angeles interview, send your resume including salary requirements to:

RCA "SelectaVision" VideoDisc
Dept. 234/B
P.O. Box 2869
Grand Central Station
New York, NY 10163

Equal Opportunity Employer

RCA



A Tradition On The Move!

New Video Releases

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

A FORCE OF ONE
 Chuck Norris, Jennifer O'Neill, Ron O'Neal, Clu Gulager
 Beta & VHS Media Home Entertainment M227 \$54.95

FROGS
 Ray Milland
 Beta & VHS Warner Home Video 26019 \$39.98

GODZILLA
 Raymond Burr
 LV Vestron Video No List

THE HAPPY HOOKER GOES TO WASHINGTON
 Joey Heatherton, George Hamilton
 CED Vestron Video No List

HARPER VALLEY PTA
 Barbara Eden
 Beta & VHS Vestron Video No List

HE KNOWS YOU'RE ALONE
 Beta MGM / UA Home Video MB600220 \$59.95
 VHS MV600220 \$59.95

THE HISTORY DISQUIZ
 Steve Allen
 LV Optical Programming Assocs

HOLLYWOOD BOULEVARD
 Beta & VHS Warner Home Video 24055 \$39.98

THE INCUBUS
 John Cassevettes
 LV Vestron Video No List

INTIMATE MOMENTS
 Alexandra Stewart, Dirke Altevogt, Yanet Cuevas, Kim Barlow

Beta & VHS Embassy Home Entertainment \$59.95

JINXED
 Bette Midler
 Beta MGM / UA Home Video MB800216 \$79.95
 VHS MV800216 \$79.95

THE JOY OF RELAXATION
 Dr. Art Ulene
 LV Optical Programming Assocs.

(Continued on page 40)

ABBA
 (Live Concert Performances, Studio Recording Sessions, Rock Video Productions)
 Beta & VHS Monterey Home Video \$39.95

THE BEAST WITHIN
 Ronny Cox, Bibi Besch, Paul Clemens
 Beta MGM / UA Home Video MB700172 \$69.95
 VHS MV700172 \$69.95

BEN-HUR
 Charlton Heston
 CED MGM / UA Home Video MD100004 \$39.95

BEST FRIENDS
 Burt Reynolds, Goldie Hawn, Jessica Tandy, Barnard Hughes, Audra Lindley, Keenan Wynn, Ron Silver
 Beta & VHS Warner Home Video 11265 \$39.98

BETWEEN THE LINES
 Stephen Collins, Marilu Henner, Michael Pollack
 CED Vestron Video No List

BLOW OUT
 John Travolta, Nancy Allen
 LV Vestron Video No List

BORN LOSERS
 Tom Laughlin
 Beta & VHS Vestron Video No List

BOXCAR BERTHA
 Barbara Hershey, David Carradine
 Beta & VHS Vestron Video No List

THE LENNY BRUCE PERFORMANCE FILM
 CED Vestron Video No List

CARBON COPY
 George Segal, Denzel Washington
 Beta & VHS Embassy Home Entertainment \$59.95

DICK CAVETT'S HOCUS POCUS IT'S MAGIC
 CED Vestron Video No List

CHARLIE CHAN & THE CURSE OF THE DRAGON QUEEN
 Peter Ustinov, Lee Grant, Angie Dickinson, Richard Hatch, Brian Keith, Roddy McDowall
 Beta & VHS Media Home Entertainment M228 \$54.95

CHATTERBOX
 Candice Rialson
 Beta & VHS Vestron Video No List

CLASS OF 1984
 Perry King, Roddy McDowall, Timothy Van Patten
 Beta & VHS Vestron Video No List

DEADLY BLESSING
 Maren Jensen, Ernest Borgnine, Lois Nettleton
 Beta & VHS Embassy Home Entertainment \$59.95
 CED \$29.95

DEATH WISH II
 Charles Bronson
 LV Vestron Video No List

DUNDERKLUMPEN
 LV Vestron Video No List

THE EARTHLING
 William Holden, Ricky Schroder
 Beta & VHS Vestron Video No List

ENDANGERED SPECIES
 Robert Urich, JoBeth Williams
 Beta MGM / UA Home Video MB700217 \$69.95
 VHS MV700217 \$69.95

EROTICISE
 Kitten Natividad
 CED Vestron Video No List

ESCAPE FROM NEW YORK
 Kurt Russell, Lee Van Cleef, Ernest Borgnine
 Beta & VHS Embassy Home Entertainment \$59.95
 LV \$29.95

AN EYE FOR AN EYE
 Chuck Norris
 Beta & VHS Embassy Home Entertainment \$59.95
 CED \$29.95

FITZCARRALDO
 Klaus Kinski, Claudia Cardinale
 Beta & VHS Warner Home Video 24003 \$69.95

FIVE DAYS ONE SUMMER
 Sean Connery, Betsy Brantley, Lambert Wilson
 Beta & VHS Warner Home Video 20010 \$69.95



For news of CES in Chi... here's the one essential buy:



Billboard delivers total editorial coverage of the Summer Consumer Electronics Show (Chicago June 5-8) with comprehensive reports on:
 • Video cassettes and video discs • Video games • Computer software • Accessories • Services

Billboard will publish an exclusive, special feature on the Compact Disc & Digital Technology within this CES issue.

Also in this issue... Billboard's renowned charts providing important weekly data on Video Cassette Sales and Rentals; Video Games. On the scene throughout the world, Billboard is the only publication that delivers weekly news and information on the latest innovations and new technologies in the music and home entertainment business. **Reserve advertising space now. Bonus distribution at CES.**

For further details contact:
 World Headquarters in New York, Ron Willman, Director of Sales, Video/Sound Business — 212/764-7350; USA West Coast: 213/859-5316; USA South: 615/748-8145; London: (01) 439-9411; Tokyo: (03) 498-4641; Hamburg: 040/631-4299; Milan: 28-29-158

Billboard's CES Issue Date June 11, 1983 Advertising closes May 20



BEAT IT—Michael Jackson (right) discusses a scene with choreographer Michael Peters and director Bob Giraldi during the filming of "Beat It."



The International Newsweekly of Music & Home Entertainment

1515 Broadway, New York, N.Y. 10036

New York • Beverly Hills • Nashville • Toronto • London • Paris • Hamburg • Milan • Madrid • Tokyo • Sydney

New Video Releases

Continued from page 39

KING, CAROLE
One To One
 Beta MGM / UA Home Video
 MB600219 \$59.95
 VHS MV600219 \$59.95

THE LAST AMERICAN VIRGIN
 CED MGM / UA Home Video
 MD100190 \$29.95

LET THE BALLOON GO
 Robert Bettles, Sally Whiteman.

Matthew Wilson, Terry McQuillan
 Beta & VHS MCA Videocassette \$39.95

LET'S SPEND THE NIGHT TOGETHER
Rolling Stones
 Beta & VHS Embassy Home
 Entertainment \$39.95
 CED & LV \$29.95

LOVESICK
Dudley Moore, Elizabeth McGovern,
Alec Guinness, John Huston
 Beta & VHS Warner Home Video 20011 \$39.98

LOVING COUPLES
Shirley Maclaine, James Coburn, Susan
Sarandon, Stephen Collins, Sally
Kellerman
 CED Vestron Video No List

THE MAGIC PONY
Jim Backus, Erin Moran
 LV Vestron Video No List

MEET ME IN ST. LOUIS
Judy Garland

CED MGM / UA Home Video
 MD100005 \$29.95

MOUNTAIN FAMILY ROBINSON
Robert Logan, Susan Damante Shaw,
Heather Rattray, Ham Larsen
 Beta & VHS Media Home Entertainment
 M207 \$59.95

MY FAVORITE YEAR
Peter O'Toole, Mark Linn-Baker, Joe
Bologna, Jessica Harper, Lainie Kazan,
Cameron Mitchell, Adolph Green

Beta MGM / UA Home Video
 MB800188 \$79.95
 VHS MV800188 \$79.95

PARASITE
Robert Claudini
 CED Embassy Home Entertainment \$29.95

PASSION OF LOVE
Laura Antonelli
 CED Vestron Video No List

THE PEOPLE THAT TIME FORGOT
Patrick Wayne, Doug McClure
 Beta & VHS Embassy Home
 Entertainment \$59.95

Scooby Lets the Cat Out of the Bag



NEW RELEASES ON VIDEOCASSETTE

ANIMATED

THEATRICAL



The World's Favorite Cartoons, from HANNA-BARBERA and more.



THE PIRATES OF PENZANCE
Kevin Kline, Angela Lansbury, Linda
Ronstadt, Rex Smith, George Rose
 Beta & VHS MCA Videocassette \$69.95
 LV MCA Videodisc \$29.95

QUARTET
Isabelle Adjani, Alan Bates, Maggie
Smith
 Beta & VHS Warner Home Video 24004 \$69.95

RETURN TO MACON COUNTY
Nick Nolte, Don Johnson, Robin
Mattson
 Beta & VHS Vestron Video No List

ROAD GAMES
Stacy Keach, Jamie Lee Curtis
 Beta & VHS Embassy Home
 Entertainment \$59.95

THE SEDUCTION
Morgan Fairchild, Andrew Stevens
 CED Embassy Home Entertainment \$29.95

SLUMBER PARTY '57
Debra Winger
 LV Vestron Video No List

STUNT ROCK
Grant Page, Sorcery (Musical Group)
 Beta & VHS Monterey Home Video \$39.95

TELL THEM WILLIE BOY IS HERE
Robert Redford, Katherine Ross, Robert
Blake, Susan Clark, Barry Sullivan
 BETA & VJS MCA Videocassette \$59.95

TEXAS LIGHTNING
Cameron Mitchell, Channing Mitchell,
Maureen McCormick, Peter Jason
 Beta & VHS Media Home Entertainment
 M242 \$49.95

THEY CALL ME BRUCE
Johnny Yune, Margaux Hemingway
 Beta & VHS Vestron Video No List
 CED No List

THIGHS & WHISPERS
 Beta & VHS Karl Video 040 \$49.95

THIN THIGHS IN 30 DAYS
Wendy Stehling
 Beta & VHS USA Home Video \$39.95

THIS ISLAND EARTH
Jeff Morrow, Faith Domergue, Rex
Reason
 Beta & VHS MCA Videocassette \$39.95

VICE SQUAD
Season Hubley, Gary Swanson, Wings
Hauser
 Beta & VHS Embassy Home
 Entertainment \$59.95
 CED & LV \$29.95

VIDEODROME
James Woods, Deborah Harry
 Beta & VHS MCA Videocassette \$59.95
 LV MCA Videodisc \$29.95

VILLAGE OF THE DAMNED
George Sanders
 Beta MGM / UA Home Video
 MB600174 \$59.95
 VHS MV600174 \$59.95

WASN'T THAT A TIME!
Lee Hays, Pete Seeger
 Beta MGM / UA Home Video
 MB500218 \$49.95
 VHS MV500218 \$49.95

WHO'S AFRAID OF OPERA?: THE
BARBER OF SEVILLE & LUCIA DI
LAMMERMOOR
Joan Sutherland
 CED MGM / UA Home Video \$29.95

WHO'S AFRIAD OF OPERA?: FAUST &
RIGOLETTO
Joan Sutherland
 CED MGM / UA Home Video
 MD100187 \$29.95

WHO'S AFRAID OF OPERA?: LA
TRAVIATA & DAUGHTER OF THE
REGIMENT
Joan Sutherland
 CED MGM / UA Home Video
 MD100212 \$29.95

WINTER KILLS
Jeff Bridges, John Huston, Anthony
Perkins
 Beta & VHS Embassy Home
 Entertainment \$59.95

THE WORLD OF MARTIAL ARTS
Al Thomas
 LV Optical Programming Assocs

YES, GIORGIO
Luciano Pavarotti
 Beta MGM / UA Home Video
 MB800208 \$79.95
 VHS MV800208 \$79.95

ZIEGFELD FOLLIES
Fred Astaire, Judy Garland, William
Powell, Lucille Ball, Gene Kelly, Red
Skelton
 Beta MGM / UA Home Video
 MB600173 \$59.95
 VHS MV600173 \$59.95

To get your company's new video releases listed, send the following information - Title, Performers, Distributor/Manufacturer, Format(s), Catalog Number(s) for each format, and the Suggested List Price (if none, indicate "No List" or "Rental")-to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

Videocassette Top 40

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

SALES

RENTAL

SALES			RENTAL		
This Week	Last Position	Weeks on Chart	This Week	Last Position	Weeks on Chart
1	1	11	1	1	11
AN OFFICER AND A GENTLEMAN Paramount Pictures, Paramount Home Video 1467 WEEKS AT #1: 7			AN OFFICER AND A GENTLEMAN Paramount Pictures, Paramount Home Video 1467 WEEKS AT #1: 9		
2	2	51	2	2	11
JANE FONDA'S WORKOUT ▲ (ITA) KVC-RCA, Karl Video Corporation 042			ROAD WARRIOR Warner Brothers Pictures, Warner Home Video 11181		
3	3	9	3	4	6
BLADE RUNNER ▲ Embassy Home Entertainment 1380			CREEPSHOW Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306		
4	5	11	4	3	9
ROAD WARRIOR Warner Brothers Pictures, Warner Home Video 11181			BLADE RUNNER ▲ Embassy Home Entertainment 1380		
5	8	3	5	5	15
PLAYBOY VIDEO VOLUME 2 CBS-Fox Video 6202			THE BOAT (DAS BOOT) RCA/Columbia Pictures Home Video 10149		
6	4	6	6	11	18
CREEPSHOW Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306			MISSING Universal City Studios Inc., MCA Distributing Corp. 71009		
7	6	20	7	7	18
ROCKY III ● (ITA) CBS-Fox Video 4708			POLTERGEIST ▲ MGM/UA Home Video 800165		
8	13	23	8	9	20
PLAYBOY ● CBS-Fox Video 6201			ROCKY III ● (ITA) CBS-Fox Video 4708		
9	9	18	9	6	4
POLTERGEIST ▲ (ITA) MGM/UA Home Video 800165			THE SECRET OF NIMH MGM/UA Home Video 800211		
10	7	24	10	12	25
STAR TREK II-THE WRATH OF KHAN (ITA) Paramount Pictures, Paramount Home Video 1180			VICTOR/VICTORIA ● MGM/UA Home Video 800151		
11	14	15	11	24	24
THE BOAT (DAS BOOT) RCA/Columbia Pictures Home Video 10149			FIREFOX Warner Brothers Pictures, Warner Home Video 11219		
12	10	12	12	8	15
STRAWBERRY SHORTCAKE IN BIG APPLE CITY Family Home Entertainment, MGM/UA Home Video 338			THE WORLD ACCORDING TO GARP Warner Brothers Pictures, Warner Home Video 11261		
13	12	4	13	17	10
THE SECRET OF NIMH MGM/UA Home Video 800211			YOUNG DOCTORS IN LOVE ● Vestron VA-5012		
14	16	4	14	19	2
MIDNIGHT COWBOY MGM/UA Home Video 700193			PLAYBOY VIDEO VOLUME 2 CBS-Fox Video 6202		
15	27	15	15	10	24
FAST TIMES AT RIDGEMONT HIGH Universal City Studios Inc., MCA Dist. Corp. 77015			STAR TREK II-THE WRATH OF KHAN (ITA) Paramount Pictures, Paramount Home Video 1180		
16	11	5	16	13	5
THE LAST UNICORN CBS-Fox Video 9054			HONKY TONK MAN Warner Brothers Pictures, Warner Home Video 11305		
17	28	15	17	15	5
THE WORLD ACCORDING TO GARP Warner Brothers Pictures, Warner Home Video 11261			THE LAST UNICORN CBS-Fox Video 9054		
18	24	4	18	18	20
COME BACK TO THE 5 & DIME JIMMY DEAN, JIMMY DEAN Embassy Home Entertainment 1333			TRON (ITA) Walt Disney Home Video 122		
19	30	17	19	21	14
MISSING Universal City Studios Inc., MCA Distributing Corp. 71009			NIGHT SHIFT The Ladd Co., Warner Home Video 20006		
20	39	5	20	22	20
HONKY TONK MAN Warner Brothers Pictures, Warner Home Video 11305			ANNIE (ITA) RCA/Columbia Pictures Home Video 10008		
21	37	25	21	14	8
VICTOR/VICTORIA ● MGM/UA Home Video 800151			MONSIGNOR CBS-Fox Video 1108		
22	NEW ENTRY		22	16	6
AIRPLANE II: THE SEQUEL Paramount Pictures, Paramount Home Video 1489			HALLOWEEN III Universal City Studios Inc., MCA Distributing Corp. 71011		
23	21	27	23	25	20
THE COMPLETE BEATLES ● MGM/UA Home Video 700166			THE BEST LITTLE WHOREHOUSE IN TEXAS ● (ITA) Universal City Studios Inc., MCA Distributing Corp. 77014		
24	19	6	24	20	15
HALLOWEEN III Universal City Studios Inc., MCA Distributing Corp. 71011			FAST TIMES AT RIDGEMONT HIGH Universal City Studios Inc., MCA Dist. Corp. 77015		
25	25	2	25	29	24
EVERYDAY WITH RICHARD SIMMONS/FAMILY FITNESS Karl Video Corporation 043			THE THING Universal City Studios Inc., MCA Distributing Corp. 77009		
26	15	21	26	39	13
ANNIE (ITA) RCA/Columbia Pictures Home Video 10008			ZAPPED Embassy Home Entertainment 1604		
27	NEW ENTRY		27	26	3
CAPTAIN BLOOD CBS-Fox Video 4624			COME BACK TO THE 5 & DIME JIMMY DEAN, JIMMY DEAN Embassy Home Entertainment 1333		
28	20	2	28	NEW ENTRY	
FUNNY GIRL RCA/Columbia Pictures Home Video 10212			INCUBUS Vestron V-4016		
29	NEW ENTRY		29	23	4
DINER MGM/UA Home Video 800164			AMITYVILLE II: THE POSSESSION Embassy Home Entertainment 1709		
30	NEW ENTRY		30	34	12
ALICE IN WONDERLAND Walt Disney Home Video 36			DIVA MGM/UA Home Video 800183		
31	38	24	31	38	10
FIREFOX Warner Brothers Pictures, Warner Home Video 11219			THE EXTERMINATOR Embassy Home Entertainment 2002		
32	22	20	32	27	11
TRON (ITA) Walt Disney Home Video 122			STRAWBERRY SHORTCAKE IN BIG APPLE CITY Family Home Entertainment, MGM/UA Home Video 338		
33	33	2	33	NEW ENTRY	
INHERIT THE WIND CBS-Fox Home Video 4651			JANE FONDA'S WORKOUT Karl Video Corporation 042		
34	31	9	34	32	7
YOUNG DOCTORS IN LOVE Vestron VA-5012			VICE SQUAD Embassy Home Entertainment 2015		
35	17	8	35	31	23
MAN WITH THE GOLDEN GUN CBS-Fox Video 4606			RICHARD PRYOR LIVE ON THE SUNSET STRIP RCA/Columbia Pictures Home Video 10469		
36	40	28	36	33	12
DUMBO (ITA) Walt Disney Home Video 24			FRIDAY THE 13TH-PART 3 Paramount Pictures, Paramount Home Video 1539		
37	23	2	37	28	3
FLEETWOOD MAC IN CONCERT-MIRAGE TOUR '82 RCA/Columbia Pictures Home Video 10202			MIDNIGHT COWBOY MGM/UA Home Video 700193		
38	32	2	38	40	18
JAZZERCISE MCA Distributing Corporation 55089			REDS (ITA) Paramount Pictures, Paramount Home Video 1331		
39	NEW ENTRY		39	NEW ENTRY	
JACKI SORENSON'S AEROBIC DANCING MCA Distributing Corp. 55090			LAST AMERICAN VIRGIN MGM/UA HOME VIDEO 800190		
40	18	7	40	35	2
MONSIGNOR CBS-Fox Video			HOMEWORX MCA Distributing Corporation 55111		

● Recording Industry Of America seal for sales of 25,000 units plus (\$1,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape/Disc Assn. seal for net sales and/or rentals of at least \$1,000,000 at wholesale. (Seal indicated by ITA seal).

Video

New On The Charts



"AIRPLANE II: THE SEQUEL"
 Paramount Home Video-22

This title is actually a "sequel" to Paramount's highly successful pricing experiments with "Star Trek II" and "An Officer And A Gentleman." It has a list price of \$29.95 in both VHS and Beta—a price bound to have a strong effect on the title's movement.

The plot, modeled after its zany predecessor, involves a lunar shuttle with severe problems—including engines that don't work and a mad bomber on board. The cast features Robert Hays, Julie Hagerty, Lloyd Bridges and Peter Graves making the return trip, along with newcomers William Shatner and Raymond Burr.

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

Rock & Reel™

Elton John — Marshall Crenshaw
 Willie Nelson — Neil Young
 Journey — The Ramones
 Dave Brubeck — Chick Corea

Concert and Conceptual
 Film and Video Production

Contact Client Services 415/777-5777
 One China Basin Building, San Francisco, California 94107
 A One Pass Company

Pro Equipment & Services

Two AES Confabs Planned For 1984

NEW YORK—The Audio Engineering Society (AES) will expand the number of conventions it holds in this country each year to two, beginning in 1984, according to Donald Plunkett, the society's executive director.

The decision to move the North American convention to a semi-annual format was triggered by the response to last October's show in Anaheim, Calif., which was attended by in excess of 8,000 registrants. That show, which also attracted more than 200 exhibitors, had 310 exhibit booths and 25 demo rooms.

Plunkett says he and other executives of the AES feel that in the past few years the annual show has become so large that proper locations to adequately house conventioners, exhibits and presentations have grown more difficult to locate.

Plunkett notes that earlier AES shows—the event's concept was developed about 13 years ago—provided registrants and exhibitors with an intimacy that had definite advantages. He says that with the institution of two shows a year, that intimacy can be restored. He is also hoping that exhibitors "will choose the location that is most propitious for them," and not try to crowd both shows.

Another reason for the expanded format is what Plunkett describes as "the industry's rapidly changing

technology." This includes the exploding area of digital recording, with emphasis on the Compact Disc system. Plunkett says he feels that this area is developing so rapidly that the society needs to address itself to the subject with greater frequency.

Plunkett also discloses that the AES is considering establishing an exhibition facility for manufacturers, designers and specialists "who have only regional exhibit interest and feasibility."

The AES has not yet determined where its 1984 North American conventions will be held. To decide this, it is asking its members and exhibitors to list their choices of sites from such possible venues as San Francisco, New York City, Atlanta, Los Angeles, Chicago, Nashville, Toronto, Orlando, Las Vegas and Anaheim.

Meanwhile, the 74th Convention of the AES will be held at the New York Hilton hotel this year from Oct. 9-12.

The society will also take its international show to Melbourne, Australia, in September, 1984, and to Tokyo in 1985. Explaining the reason for selecting these sites, Plunkett says the decision was based on the importance of AES conventions for the introduction of new technology data to members, and as a showcase for the products that accompany these technical developments.

FUNKY STUDIOS *Totally Lead-Lined Facility Opens In Rochester, N.Y.*

ROCHESTER, N.Y.—A totally lead-lined 48-track recording studio, believed to be the first of its kind in the country, has been opened here by Boyd McCoy, head of Funky Records. The complex includes a record label, a production company, a talent and booking agency, and a distributorship of professional sound equipment for recording studios.

The studio utilizes an estimated \$64,000 worth of lead, and is said to

be at least 95.7% leakage free. Its aim is to insure that sound tracks do not leak from one to another of the facility's five demo rooms, or into its main studio room.

McCoy explains that the walls and ceilings of each room are acoustically treated for the particular instrument recorded there. The walls between each room are between a foot and a half and two feet thick, and there are seven applications of building material with two

"dead" spaces within each wall. Each door within the studio is constructed from two-inch solid-core oak, coated with foam padding, acoustical lead, and five-eighths-inch plywood, finished off with carpeting on both sides.

A window through which artists, producers and engineers can see each other is incorporated into each room. McCoy states that each window consists of three separate pieces of glass, each measuring one-eighth, one-quarter and one-half inch thick, with dead spaces between each pane.

The stops around the glass are treated with lead, foam padding and silicone caulking, while the floors of the studio area feature nine applications of building material. The drum room alone features acoustical lead, rubber padding, 1,800 pounds of sand, plywood of five-eighths-inch thickness, and carpeting. The several layers of insulation in this room raises it at least two feet higher than other rooms in the studio.

Similar attention is paid to leakage control in all other rooms of the studio. McCoy states that special steel reinforcement had to be installed in the basement of the building to support the weight of the studio floors.

To further insure sound fidelity without outside pollution, McCoy had all electrical outlets placed in the floors of the studio, rather than in the walls as is customary. To achieve this, the entire studio portion of the building had to be re-wired.

McCoy, who admits that the two-year construction of the studio has been a labor of love, has paid the same close attention to the selection and installation of equipment as he has to sound leakage. The facility features a 48-track recording console from ACES of England. The firm's products are distributed in this country by Funky Records.

Complementing the console are two ACES model TR24 24-track tape recorders, synchronized by an Omni-Q synchronizer and slave. McCoy explains that this feature facilitates full 48-track recording, since the pitch used for synchronization is higher than the ear can hear. There is also an ACES TR2, two-track half-inch mixdown machine.

The studio's outboard gear includes monitors from Altec, JBL, Aerotones and Sentry, powered by ACES amplifiers, and reverb units and graphic equalizers, also supplied by ACES.

Other equipment used in the facility includes digital delay systems from Lexicon and MXR, an Eventide model 910 harmonizer, noise gates by Omnicraft, compressor/limiter from Ashly Audio, and two EXR Exciters. Microphones are from AKG, Electro Voice, Sennheiser, Shure and Milab of Sweden; in-house instruments include a grand piano, a Micromooog and a Rhodes 88. Additional instruments can be leased for special studio applications.

Introductory rates for the studio are \$25 an hour for 8-track, \$35 an hour for 16-track, \$45 an hour for 24-track, \$75 an hour for 32-track, and \$100 an hour for 48-track.

McCoy notes that because Rochester is a large industrial town, there is an abundance of hotel rooms that rent for about one-third of what a similar room costs in New York City. He adds that there is an apartment above the studio that is available free of charge for use by smaller groups.



WHITE'S DREAMGIRL—Maurice White, of Earth, Wind & Fire, listens intently as Grammy and Tony Award winner Jennifer Holliday, former star of the Tony-winning Broadway hit, "Dreamgirls," sings her heart out for her debut album, "Feel My Soul." The record is being produced by White, at Complex Studios, Los Angeles. The album, slated for release this month, will feature a wide range of songs written by White and Wanda Vaughn, formerly of the Emotions.

Machines Provide Rhythm For New Montrose Band

By JACK McDONOUGH

SAN FRANCISCO — Ronnie Montrose, known for a variety of musical styles in his career, is back with an arresting and futuristic experiment: a band with a rhythm section made up of machines programmed by Montrose and partner Mitchell Froom. With the setup, says Montrose, he and keyboarder Froom, working as a duo, can produce the arena-sized dynamics of a full rock band.

The guitarist began his career as a session player and tour sideman and then had several hits with his hard-rocking Warner Bros. group Montrose. Later, after one solo LP, he fronted progressive metal troupe Gamma, of which Froom was a member. Though Gamma notched its first hit last year with "Right The First Time," on Elektra, the group disbanded, and for the past 10 months Montrose and Froom have been assembling the new \$175,000 venture, which uses a computer-driven rhythm section to augment Froom's many keyboards and Montrose's guitar. All the money was put up by the two partners, who are working without a recording contract.

Montrose takes pains to emphasize that the venture does not imply a robotization of music. "When you say 'computer music,' most people conjure up an idea of very sterile music—boom-boom, click-click. But that image is far from the truth. We think we can program a lot of expressiveness into this because we assembled it all very lovingly, piece by

piece, and have spent months learning how to produce the sounds we want. When we reach a point where we want something different, we can put it in.

"It is 100% unadulterated fun being able to do this as a duo without the general chaos you have with a band. There is an elegant simplicity to it. We have complete control over the way we sound. In a band you lose that. The mixer has more control than you do. Because we have no live mikes on stage, we're closing the gap between us and the audience, because we're controlling what they're hearing and we know we're hearing exactly what the audience is hearing.

"Having that control also gives us the ability to achieve the kinds of dynamics that until now you could get only on a record. And we don't think we're losing any spontaneity by gaining that control. If it's improvisational playing, an intense jazz fusion situation, then you would be giving something up. But in most rock situations, there is not a tremendous amount of spontaneity on stage. Once you've run through the vocabulary of the various players, it's certainly less than spontaneous to one another. Mitchell and I can actually be more spontaneous in our interactions because we don't have to constantly relate to a five-member ensemble which continually requires great talent from every player plus the magic nights when it all comes together. For us this really has
(Continued on page 47)

MAY 7, 1983, BILLBOARD

With your apex printer you'll print label copy right on your cassette.

Print up to 5,000 units per hour. Save time, money, trouble, space. Eliminate inventory problems, costly label overruns. Save 3¢ or more per cassette.



400 Madison Avenue
New York, New York 10017
Telephone: (212) 308-6888
Telex: 12-6419

Pro Equipment & Services

Studio Track

By ERIN MORRIS

In New York City at Electric Lady Studios, Kid Creole & the Coconuts finishing project with producer August Darnell and engineer Mike Frondelli. Assisting is Eddie Garcia. . . . Bert Reid producing Jimmy Williams for Salsoul, with Bruce Buchalter engineering and Michael Abbott assisting.

At Valley Recorders in Red Hook, N.Y., Skywire in with Robert Athis producing and Tom Edmunds engineering. . . . Harvey Sorgen producing Rene Bailey for Lady Sunshine Records. Barry Harris is behind the board, with Paul Antonell assisting. . . . The Arc Quartet working on a project with producer Harvey Sorgen and engineer Harris. . . . John Sebastian producing John Herald's upcoming release, with Tom Edmunds and Rich Jones at the controls. . . . The Trolls laying tracks for Black Sheep, with Mark Kirby producing and Antonell co-producing and engineering. . . . Antonell producing and engineering the Stars That Wouldn't Shine for Black Sheep. . . . Karen Beth self-producing her latest effort, with Rich Jones engineering. . . . Rob Berman producing and engineering his upcoming release. . . . The Cities self-producing a project for Mask Records, with Antonell behind the board. . . . Antonell also engineering Dave Buck's self-produced effort.

The SPYS are mixing their upcoming album at Kingdom Sound in Syosset, Long Island. Ed Gaggiardi and Al Greenwood are producing the project, with Clay Hutchinson engineering.

At North Lake Sound in North White Plains, N.Y., South Street Seaport Venture is working with producer Rusty Russell and engineer Thom Foley. Assisting is Chris Cassone. . . . Diane Richards is working on an album for Hammond Records, with Butch Barbella and Nick Monroe producing. Cassone is engineering the project. . . . Deuce Spacey & the Sophisticados working with producer "Crazy Joe" Renda for Payola Records. . . . Eric Bloom laying tracks for Portrait with co-producer Richie Canata. . . . Bobby Orlando producing the Flirts, with Steve Jerome engineering.

At SoundScape Recording Studio in Farmingdale, N.Y., singer/songwriter Lamer Thomas laying tracks for his upcoming single on Phax, with Bob Lessick behind the board.

At Grand Slam Recording Studios in West Orange, N.J., gospel group the Sonbeams in with producer Roger Bennett and engineer John Rollo. . . . Mary Tomaselli finishing an album with producer/engineer Rollo, executive producer Joey Powers and assistant engineer Paul Joyce.

In Philadelphia at Studio 4 Recording, Meco finishing self-produced tracks with co-producer Lance Quinn. Obie is at the controls. . . . Bobby

Eli completing the mixing of Venus for CBS, with Obie engineering. . . . The Guise laying tracks, with Joe Nicolo producing and engineering. . . . Egdon Heath completing tracks for Team, with Obie producing and engineering.

Russell Smith, formerly of the Amazing Rhythm Aces, cutting tracks at Sound Emporium in Nashville with producer Garth Fundis and engineer Gary Laney.

At Soundshop, Dolly Parton finishing an upcoming RCA LP with producer Gregg Perry and engineer Ernie Winfrey. . . . Jim Murray laying Word tracks, with Neal Joseph producing and Travis Turk at the controls. . . . Archie Jordan producing the Tams, with Mike Bradley at the board.

Norro Wilson producing Charley Pride at Music City Music Hall in Nashville. Bill Harris is engineering the sessions. . . . George Strait in the studio with producer Blake Mevis laying MCA album tracks. Harris is behind the board.

Contemporary Christian artist Sparrow Holt is laying tracks at Ardent Studio in Memphis and Bee Jay Studio in Orlando, Fla., for an upcoming Voice Box Records album. Mark Blackwood is producing, with Ed DeGarmo engineering.

In Charlotte, N.C. at Arthur Smith Studios, flutist Irene Maddox and classical guitarist Doug James are working with producer Mark Anderson on an upcoming release. David Floyd is engineering.

In Los Angeles at Wizard Recording Studios, producer/engineer Hank Donig is in working with new groups Zot and the Teddies. . . . The Red Devils producing themselves, with Glen Holguin engineering. . . . Kathy Kurasch producing and engineering Abbie Rubin and Phoebe Noel.

Thelma Houston laying tracks at Preferred Sound with producer Lester Wilson and engineer Paul Sabu. . . . Jay Ferguson self-producing tracks with co-producer David DeVore. DeVore is also engineering the tracks. . . . Ken Callait is producing and engineering material on Rainey.

At Group IV Recording, Ella Fitzgerald and Joe Pass laying tracks for new Pablo LP with producer Norman Granz and engineer Dennis Sands. Steve Burger is assistant engineer for the project.

In Hollywood at Conway Recording, Michael Jay is finishing the mix of his forthcoming solo LP with producer Jimmy Levine. Elektra artist Patrice Rushen is on the session doing keyboards and vocals. Engineering are Tony Papa and Jamey Dell.

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

Ariston Adds New Analog Turntable

NEW YORK—Ariston Acoustics, the Scottish designer and manufacturer of professional turntables, has added a new analog model, RD40, to its line. The product is being distributed in this country by Elite Sounds of New York, which also handles the distribution of Ortofon phonograph cartridges and Last record and stylus care products.

Henry Roed Jr., president of Elite Sounds, sees no problem in handling a line of professional analog turntables at a time when digital fever is gripping the industry. He says he thinks there will be room for co-existence of the technologies, and calls the Compact Disc "a welcome addition to the audio field."

The new Ariston turntable sells for \$350. Roed claims that the unit brings audiophile quality and performance to a broad group of consumers for the first time.

The Ariston model RD40 incorporates many of the features found in other Ariston models. It is a belt-driven system with an AC synchronous motor. It consists of "three substantial aluminum castings which make up the base, chassis and platter, machined to a high degree of precision."

According to Roed, the RD40 is designed so that the buyer can purchase the basic turntable and add components later.

Seminars Set For NAMM Exposition

CHICAGO—A full schedule of educational seminars, ranging from test procedures and alignment of professional audio equipment to the successful running of recording studio operations in retail music stores, is planned for registrants to the upcoming National Assn. of Music Merchandisers (NAMM) exposition scheduled for June 18-21 at McCormick Place here.

According to Larry Linkin, NAMM's executive vice president, the seminars will be conducted by prominent industry executives, and are expected to attract a capacity crowd. With almost two months to go before the show, NAMM officials have sold more than 237,000 square feet of exhibit space, and have assigned booths to more than 409 exhibitors. Linkin explains that last year at this time only 369 exhibitors had been assigned booths, and just over 213,000 square feet of space had been sold.

The seminar on test procedures and alignment of professional audio equipment, conducted by John Roberts of Phoenix Audio Labs, will detail how simple it is to understand and use basic audio test equipment, according to Linkin. Subjects for this seminar will include the alignment of mixing consoles, tape recorders, electronic crossovers and measurement of speaker system impedance and resonance.

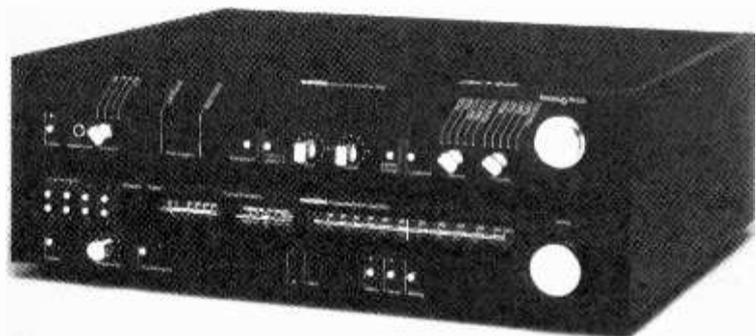
The seminar addressing ap-

proaches to running successful studio operations in retail music stores will be presented by Dr. Ray Williams, NAMM's director of marketing and education.

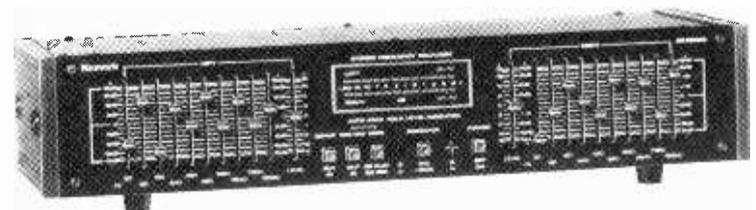
NAMM registrants will also have the option of attending a seminar on the selection and use of loudspeakers for sound reinforcement systems. This seminar, to be presented by Larry Lutz of Altec Lansing, will provide information on various types of available loudspeaker systems, their advantages and disadvantages, and how to incorporate them to provide optimum results. Lutz' address will provide details on impedance, power handling, efficiency, dispersion and obtaining the appropriate sound pressure levels.

There will also be a seminar on understanding instrument amplification, conducted by Paul Rivera of CBS/Fender. Topics scheduled for discussion at this seminar include studio recording techniques for instrument amplifiers, interface with effects devices, choosing the correct instrument amplifier, and loudspeaker and safety considerations. And there will be a seminar on emerging trends in music retailing, conducted by Tom Noon and Jim Leas of Industry Insights, a management consulting firm.

All seminars will be held in the John Evers Theatre at McCormick Place.



TANDBERG'S AMP—This digital-ready integrated amplifier is being released in the U.S. to mark Norwegian audio equipment manufacturer Tandberg's 50th year in the business. The unit is designed to accommodate digital technology. It is available through Tandberg's dealers nationwide.



NUMARK EQUALIZER—Numark Electronics has begun marketing this graphic equalizer, model EQ2500D, with a price tag of under \$250. Each of the 20 slide controls in this 10-band unit has a range of plus or minus 15dB. In addition, each stereo channel has a slide unity gain control with a range of plus or minus 15dB. The unit's frequency response, at a flat setting, is 10Hz to 100,000Hz.

NEW Video Storage Boxes
Durable and Dustproof

Made of High Impact Co-Polymer Propylene

Our Storage Box holds either the Beta or VHS Cartridge.
Available with full graphic sleeve, half window or plain with leather grain finish.

CALL TODAY... 201-334-2020
MAX-SOUND
A DIVISION OF JOYCE MOLDING
501 DIVISION STREET • BOONTON, NEW JERSEY 07005

In Stock For Immediate Delivery...
In stock colors, White, Black and Brown.
Special colors may be ordered.

Nashville Publishers Digging Deeper Into Their Catalogs

By EDWARD MORRIS

NASHVILLE—Songs that have been stuck deep in catalogs or relegated to obscure album cuts are now being sifted by country music publishers, producers and artists to capitalize on what they perceive as a return to more traditional and familiar sounds.

Several causes seem to be at work here: the enormous crossover success of such revived standards as "Elvira" and "Always On My Mind"; the drying up of advances from BMI and ASCAP to help support working writers and publishers; the tendency to play it safe in hard economic times by matching the artist to a proven hit; and the renewed interest in pre-Nashville Sound country music, occasioned mostly by the wide and growing appeal of former bluegrass stalwart Ricky Skaggs.

At least one-fourth of the songs in this week's Country Singles chart are covers, including four of the top 10. The most recent albums from Charley Pride and Willie & Waylon are

practically all catalog. And Emmylou Harris, whose current and previous singles are revived standards, uses mainly old material as producer of Delia Bell's country and bluegrass album on Warner Bros.

Even so, publishers contend they are not downgrading new material or the importance of developing new writers. "We're not splitting it into an either/or situation," says Pat Higdon of MCA Music. "We've added about four writers in the past six months, and we may add a couple more." MCA has printed and distributed to producers and artists a fake book of 600 titles and an accompanying four-record set that features a verse and a chorus of 200 of the songs in the book.

MCA is also putting together a

folio of 100 country hits for promotional use. Recent catalog successes for the company include "Break It To Me Gently," recorded by Juice Newton, and "Let It Be Me," by Willie Nelson.

Peer-Southern lately felt the value of its catalog when Skaggs took "I Wouldn't Change You If I Could" to No. 1. "I believe artists are asking for old songs," says Peer-Southern's Billy Troy, "but we're pushing new songs more than old ones." Troy predicts that this homage to the past is "a nice little trend" that will be relatively short-lived. He points out that his catalog—which contains the Jimmie Rodgers and Carter Family classics—is routinely active.

phases at his company but guesses there may be some dissatisfaction with the quality of current country songwriting. "It's getting tremendously difficult to find the strong lyrics that Nashville demands," he says.

Judi Gottier, operations director for Famous Music, Nashville, says, "A lot of people feel safer doing old hits." Others, she adds, "don't say they're looking for old songs—but we give them our book to look at, and they wind up cutting a standard." Famous circulates to artists and producers a sampler book of more than 300 titles. Recent catalog cuts from Famous include "Love Letters," recorded by Hazard, and "The Story Of My Life," by Don Williams.

At Combine Music, general manager Al Cooley reports: "We're always aware of our catalog. We're redemoting a lot of stuff." Cooley points to the chart activity of "You're Gonna Love Yourself (In The Morning)," a Brenda Lee/ (Continued on page 46)

Gilley's Gets ACM Nod As Nightclub Of The Year

NASHVILLE—Gilley's has been named country nightclub of the year for the third time in voting by the Academy of Country Music, regaining its title from Billy Bob's Texas in Fort Worth.

Lee Arnold of WHN New York was voted disk jockey of the year in the competition, while KIKK Houston dethroned WPLO Atlanta to win honors as the ACM's radio station of the year. Winners in these categories were determined via a poll of music industry trade publications and country promotion personnel at record companies.

On Monday (9), the Academy of Country Music will televise its annual awards ceremonies live from Knotts Berry Farm in Buena Park, Calif., with winners chosen in 11

major categories. During the two-hour NBC special, two other awards will also be announced: the Pioneer Award and the Jim Reeves Memorial Award.

Among those scheduled to appear on the show as performers are Alabama, David Frizzell, Lee Greenwood, Willie Nelson, T.G. Sheppard, Sylvia and nominees for both male and female new vocalist of the year. Presenters will include Chet Atkins, Dottie and Shelly West, Ricky Skaggs, Mel Tillis, the Osmond Brothers, Janie Fricke, the Gatlins, Barbara Mandrell, Helen Reddy, Catherine Bach, the Bellamy Brothers, Rosanne Cash, Barbara Eden, Sonny James, Donna Mills and Barbi Benton. Hosts for the show are Jerry Reed, Tammy Wynette and John Schneider.

Billboard Sets Country Sourcebook

CINCINNATI — Billboard's Directory Central here is now preparing its seventh annual Country Music Sourcebook. Companies not in the current sourcebook are invited to submit information for the 1983-4 edition on their letterhead, giving details as requested below.

Categories for which listings are offered include Artists; Booking Agents, Personal Managers and Contacts (list your artists along with their record labels); Concert Promoters (specify territory covered); Record Companies (list only country music labels); Independent Record Promoters, Public Relations and Marketing Services; Radio Stations (specify frequency, PD, MD and percentage of music played that is country); Radio and Television Syndicators (give names of shows and their time lengths).

Those wanting free listings should send their relevant information before May 27 to Bob Hudoba, Billboard Publications Inc., 2160 Patterson St., Cincinnati, Ohio 45214.

CMF Elects Emmylou Harris New President

NASHVILLE—Emmylou Harris has been elected president of the Country Music Foundation for 1983-84. Frances Preston has been named chairman of the board, replacing PolyGram Records executive Frank Jones, who held that position with the Foundation for more than 15 years.

The Country Music Foundation is the music education facility which operates the Country Music Hall of Fame & Museum, Nashville's second-largest tourist draw. The Foundation also maintains a full research library on country music.

Harris joined the CMF board last year. Despite her hectic recording and touring schedule, she has been active with the organization prior to her appointment as president.

Chart Fax

'Jose Cuervo' Continues Spirited Lyric Tradition

If the Distilled Spirits Council of the U.S. doesn't have the Country Music Assn. on retainer, then the council is surely populated by ingrates. For country music has been the most outspoken advocate of hard-drinking since Bacchus got his fake ID.

A shaky toast, then, to this week's highest flying country song, "Jose Cuervo." It is Shelly West's first chart-topper as a solo artist—just as another drinking ditty, "I'm Gonna Hire A Wino To Decorate Our Home," became her partner David Frizzell's first No. 1 solo.

It's surprising that the guardians of public morals haven't hissed as much at drinking in country music as they have at drugs in rock. Although rock lyrics may allude lovingly now and then to barely controlled substances, only country music has created a definable sub-genre to celebrate chemical recreation: honky tonk. Perhaps moral fundamentalism has learned to co-exist with drink because they both have the effects of inculcating guilt and inhibiting intellect.

That "Jose Cuervo" rhapsodizes on the joys of tequila-induced abandon fits the song nicely into an established country music tradition. As long ago as 1933, according to Ronnie Pugh of the Country Music Foundation Library, Tex Ritter was bowing to one and all the siren appeal of "Rye Whiskey": "If the ocean was whiskey and I was a duck / I'd dive to the bottom and never come up." When "Rye Whiskey" was released again in 1945 on Capitol Records, Ritter introduced his happily pickled persona to a whole new generation.

Similarly, "Mountain Dew," which also became a standard in the mid-1940s, depicted moonshine as a thoroughly uplifting elixir, welcomed by most ("Them that refuse it are few") and loved by all. These sentiments are echoed in later songs as disparate as "I Like Beer" and "Barroom Buddies."

Most country drinking songs, though, have a gloomy edge, even when the intake is intended to be

curative. Thus, we hear "There Stands The Glass" ("... that will ease all my pain"), "Drinkin' My Baby Off My Mind," "She's Actin' Single (I'm Drinkin' Doubles)," "Whiskey River" ("... take my mind/Don't let her memory torture me") and that paragon of urgency, "I Gotta Get Drunk."

But there is an abiding school of abstinence among country songwriters, too. This is evidenced by a vast number of cautionary tales, among the most memorable of which are "Tonight The Bottle Let Me Down," "Devil In The Bottle" ("... and he wants to see me dead"), "What's Made Milwaukee Famous (Has Made A Loser Out Of Me)" and the domestically chilling "Don't Come Home A' Drinkin' (With Lovin' On Your Mind)." Even "I'm Gonna Hire A Wino," as the flip-pant title indicates, shakes an admonitory finger at the absurdities of honky tonkin'.

Where will all this madness end? Maybe in our lifetime. Oddly enough, there are no drinking songs stumbling their way up the chart. We can only assume that the Country Music Assn. has been too busy with its 25th anniversary celebration to keep its eye on such things.

EDWARD MORRIS

Summer Debut For Clark Opry

NASHVILLE—Roy Clark's Lodge Of The Ozarks, a six-acre entertainment complex, is now under construction near Branson, Mo. Scheduled to open in mid-summer is Roy Clark's Chuck Wagon Opry, a 30,000 square foot facility housing a 1,250-seat theatre for live music performances.

The Opry will be open seven nights a week during tourist season (May to October), and Clark himself will headline several dates each year, in addition to other scheduled acts. The complex will eventually house a motel, restaurant and lounge.

Nashville Scene

By KIP KIRBY

There we were, surrounded by 16,000 howling fans in the Greensboro, N.C. Coliseum, wondering why our earplugs weren't working. But they were: it's just that at a Hank Williams Jr. concert, the decibel level never sinks below the red zone. And that's where we were, all right: in the middle of a Hank Williams Jr. concert that brought back all our memories of similar nights at big rock shows.

Seeing a Hank Jr. concert isn't like going to a John Conlee concert, or even a David Allan Coe concert. It's more like what you'd expect if someone packaged Waylon Jennings with Molly Hatchet. It's definitely not an experience for the faint-hearted, nor those with sensitive eardrums. In fact, being somewhat hard of hearing could actually be an asset, given Hank's fondness for unusually loud amplification.

Williams is one of country's few superstars capable of headlining a major venue and sending fans into a thorough frenzy before his boots ever touch the stage. His crowd is raucous, rowdy and rebellious: they know the words to all his songs, and they sing his lyrics like anthems. They aren't the fans who would have shown up at Hank Sr.'s shows; but Hank Jr. doesn't follow in his father's footsteps. (Or, as the song goes, "I Ain't Gonna Call Hank Williams Jr. Junior Any More!")

When he takes the stage following a short in-

troductory set by the irrepressible and immensely likeable Merle Kilgore (backed by the Bama Band), the audience is primed. Fists flair the air, feet stomp, flashbulbs explode. Objects better left unidentified sail through the air. Jim Beam bottles proliferate. Screams ricochet back and forth around the coliseum, meeting up somewhere at deafening volume mid-center, high above the heads of the gyrating crowd.

Watching Hank Jr. work his fans is an exercise in crowd control, bordering at times on near-riot conditions. When he launches into "If You Don't Like Hank Williams, You Can Kiss My Ass," it sounds like a call to arms. It's entirely likely that Hank Jr. envisions himself carrying on the tradition of generic Southern rock bands like the Allman Brothers and Lynyrd Skynyrd. And though it's dubious whether any Chamber of Commerce in the South would claim Hank as a mascot, nonetheless he remains a diehard Dixie devotee.

"We just came in from Philadelphia and New York," he exhorted at one point, "and if you don't think I've got Dixie on my mind...!" The answering applause threatened to shake down the Confederate flag hanging over the stadium.

Onstage, Williams gives off the exuberance of a high school sophomore playing hooky. He plays the piano with his feet, leaps on top of equipment, and urges above all to "do it if it feels good." On that score, he gets no argument from his fans: although after nearly two hours of cheering and screaming through a Hank Jr. show, it's questionable whether the fans have

(Continued on page 46)



Billboard® Hot Country Singles

Survey For Week Ending 5/7/83

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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	13	JOSE CUERVO —Shelly West (S. Garrett, S. Dorff) C. Jordan; Easy Listening/Galleon, ASCAP; Warner/Viva 7-29778	35	20	15	PERSONALLY —Ronnie McDowell (B. Killen) P. Kelly; Tree/Five Of A Kind (Tree Group), BMI; Epic 34-03526	68	84	2	IT'S YOU —Kieran Kane (J. Bowen, J. Stroud) B. Channel, K. Kane, R. Kane; Old Friends/Litton, BMI/Kieran Kane, ASCAP; Warner Bros. 7-29711
5	13		WHATEVER HAPPENED TO OLD FASHIONED LOVE —B.J. Thomas (P. Drake) L. Anderson; Old Friends, BMI; Cleveland International 38-03492 (CBS)	36	46	4	OH BABY MINE (I GET SO LONELY) —Statler Brothers (J. Kennedy) P. Ballard; Edwin H. Morris, ASCAP; Mercury 811-488-7 (PolyGram)	69	89	2	POTENTIAL NEW BOYFRIEND —Dolly Parton (G. Perry) S. Kipner, J.L. Parker; April/Stephen A. Kipner, ASCAP/ATV, BMI; RCA 13514
6	10		COMMON MAN —John Conlee (B. Logan) S. Johns; Lowery/Legibus/Captain, BMI; MCA-52178	37	42	6	YOU GOT ME RUNNIN' —Jim Glaser (D. Tolle) P. McGee; Dawnbreaker, BMI; Noble Vision 102	70	43	12	FINDING YOU —Joe Stampley (R. Baker) J. Dickens, A. Fleetwood; Baray/Brandwood, BMI; Epic 34-03558
11	9		YOU TAKE ME FOR GRANTED —Merle Haggard (M. Haggard, R. Baker) L. Williams; Shade Tree, BMI; Epic 34-03723	38	49	3	IN TIMES LIKE THESE —Barbara Mandrell (T. Collins) R. Fleming, D. Morgan, T. Collins, BMI; MCA 52206	71	76	3	I KNOW MY WAY TO YOU BY HEART —Marlow Tackett (H. Shedd) T. Laniolo; Blue Lake, BMI; RCA 13471
5	7	13	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)	39	47	5	FLY INTO LOVE —Charly McClain (Chucko Productions) M. Wright, L. Anderson; Unart/Land of Music/Old Friends, BMI; Epic 34-03808	72	48	10	TENDERNESS PLACE —Karen Taylor-Good (T. Sparks) L. Henley, M. Mathis; Acuff-Rose, BMI; MESA-1114 (NSD)
10	11		TOUCH ME (I'LL BE YOUR FOLLOWS) —Tom Jones (G. Mills, S. Popovich) A. Downing; ATV, BMI; Mercury 810-445-7 (Polygram)	40	50	4	THE LOVE SHE FOUND IN ME —Gary Morris (B. Montgomery, M. Morgan, P. Worley) D. Linde, B. Morrison; Southern Nights, ASCAP; Warner Bros. 7-29683	73	61	6	ONE YEAR, TWO MONTHS, & ELEVEN DAYS —Wayne Carson (C.D. Productions) W. Carson, R. Reno; Shady Dell, BMI; EMM 0017
7	8	11	SAVE ME —Louise Mandrell (E. Kilroy) R.C. Bannon, D. Flett, G. Fletcher; Rare Blue, ASCAP; RCA-13450	41	35	10	THIS COWBOY'S HAT —Porter Wagoner (S. Garrett) J. Brooks; Elektra/Asylum/Brooks Bros., BMI; Warner/Viva-7-29772	74	80	2	TWO HEARTS —Texas Vocal Company (B. Mevis) B. Shore, D. Willis, B. Mevis; Royalhaven, BMI/G.I.D., ASCAP; RCA 13504
12	10		MORE & MORE —Charley Pride (N. Wilson) W. Pierce, M. Kilgore; Cedarwood, BMI; RCA 13451	42	54	2	HIGHWAY 40 BLUES —Ricky Skaggs (R. Skaggs) L. Cordie; Amanda-Lin, ASCAP; Epic 34-03812	75	85	2	LOVERS AGAIN —Bryce Henderson (S. Tutt) D.C. Gillon; Royal Haven, BMI; Union Station 1001-12
14	11		FOOLIN' —Johnny Rodriguez (R. Albright) R. Mooney; Ace in the Hole, BMI; Epic 34-03598	43	52	5	OLD MAN RIVER (I'VE COME TO TALK AGAIN) —Mei McDaniel (L. Rogers) R. Scatie, D. Hogan; Vogue/Partner/Julep (Welk Music Group), BMI; Capitol 5218	76			DON'T YOUR MEM'RY EVER SLEEP AT NIGHT —Steve Wariner (T. Collins) S. Dean, R. Hatch; Tom Collins, BMI; RCA 13515
10	13	12	AFTER THE LAST GOODBYE —Gus Hardin (R. Hall) B. McGuire, B. Henderson, E. Moore, G. Pearce; Fame, BMI/Rick Hall, ASCAP; RCA 13445	44	38	17	I HAVE LOVED YOU GIRL (But Not Like This Before) —Earl Thomas Conley (N. Larkin) E. T. Conley; Blue Moon, ASCAP; RCA 13414	77	53	17	WHEN I'M AWAY FROM YOU —The Bellamy Brothers (J. Bowen, D. Bellamy, H. Bellamy) F. Miller; Rare Blue, ASCAP; Elektra/Curb 7-69850
16	8		LUCILLE (YOU WON'T DO YOUR DADDY'S WILL) —Waylon Jennings (W. Jennings) R. Penniman, A. Collins; Venice, BMI; RCA 13465	45	44	6	WE HAD IT ALL —Conway Twitty (R. Chancey, C. Twitty) T. Seals, D. Fritts; Danor/Irving, BMI; MCA 52154	78	57	17	REASONS TO QUIT —Merle Haggard and Willie Nelson (C. Moman, W. Nelson, M. Haggard) M. Haggard; Shade Tree, BMI; Epic 34-03494
12	1	14	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)	46	26	15	GONNA GO HUNTIN' TONIGHT —Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr.; Bocephus, BMI; Elektra/Curb 7-69846	79	81	3	I BOUGHT THE SHOES (THAT JUST WALKED OUT ON ME) —Super Grit Cowboy Band (C. Mattocks) S. Stone, R. Simpson; Central Songs, BMI; Hoodswamp 8006
13	17	9	LITTLE OLD FASHIONED KARMA —Willie Nelson (W. Nelson, B. Spears) W. Nelson; Willie Nelson, BMI; Columbia 38-03674	47	56	5	YOU'RE GONNA LOVE YOURSELF (IN THE MORNING) —Willie Nelson and Brenda Lee (F. Foster) D. Fritz; Combine, BMI; Monument 4-03784 (CBS)	80	60	7	CAJUN INVITATION —David Frizzell & Shelley West (S. Garrett, S. Dorff) M. Brown, S. Dorff, S. Garrett; Peso/Wallet, BMI; Warner/Viva 7-29756
14	4	13	AMARILLO BY MORNING —George Strait (B. Mevis) T. Stafford, P. Fraser; Cotillion/Terry Stafford, BMI; MCA 52162	48	63	2	PONCHO & LEFTY —Willie Nelson & Merle Haggard (C. Moman, W. Nelson, M. Haggard) T. Van Zandt; United Artist/Columbine, ASCAP; Epic 34-03842	81	55	7	CHANGE OF HEART —Marty Robbins (B. Montgomery) R. Sharp; Warner-Tamerlane/Rumble Seat, BMI; Columbia 38-03789
15	18	9	IT HASN'T HAPPENED YET —Rosanne Cash (R. Crowell) J. Hiatt; Bug Music/Bill, BMI; Columbia 38-03705	49	33	16	MY FIRST TASTE OF TEXAS —Ed Bruce (T. West) E. Bruce, R. Rogers; Tree/Newkeys/Sugarplum, BMI; MCA 52156	82	83	3	HOLD ME TILL THE LAST WALTZ IS OVER —Kathy Bauer (D. Burgess) B. Nash; Tata Grande, BMI; MSD 164
16	21	8	I'M MOVIN' ON —Emmylou Harris (B. Ahern) H. Snow; Rightsong, BMI; Warner Bros. 7-29729	50	36	15	WE'VE GOT TONIGHT —Kenny Rogers and Sheena Easton (D. Foster, K. Rogers) B. Seger; Gear, ASCAP; Liberty 1492	83	90	2	I'LL BE SEEING YOU —Leon Raines (M.L. Brown) L. Kahal, S. Fain; Williamson, ASCAP; American Spotlite 103
17	22	8	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	51			ALL MY LIFE —Kenny Rogers (D. Foster, K. Rogers) V. Stephenson, D. Robbins, J. Silbar; Warner House of Music/WB Gold, BMI/ASCAP; Liberty 1495	84	66	17	I LOVE HOW YOU LOVE ME —Glen Campbell (J. Fuller) B. Mann, L. Kolber; Screen Gems-EMI, BMI; Atlantic/America 799930
18	24	8	THE RIDE —David Allan Coe (B. Sherrill) J.B. Dettlerline, Jr., G. Gentry; Algee/Newwriters, BMI; Columbia 38-037789	52	64	3	3/4 TIME —Ray Charles (R. Charles) T.J. White; Tennessee Swamp Fox, ASCAP; Columbia 38-03810	85			FLAME IN MY HEART —Delia Bell (E. Harris) B. Spurlock, G. Jones; Glad, BMI; Warner Bros. 7-29653
19	19	10	I STILL LOVE YOU IN THE SAME OL' WAY —Moe Bandy (R. Baker) V. Warner; Baray, BMI; Columbia-38-03625	53	68	3	I JUST HEARD A HEART BREAK (AND I'M SO AFRAID IT'S MINE) —Tammy Wynette (G. Richey) T. Wynette, J. Taylor, G. Richey; ATV/First Lady/Sylvia's Mother, BMI; Epic 34-03811	86	62	17	SHINE ON (Shine All Your Sweet Love On Me) —George Jones (B. Sherrill) J. MacRae, B. Morrison; Southern Nights, ASCAP; Epic 34-03489
20	23	6	OUR LOVE IS ON THE FAULTLINE —Crystal Gayle (A. Reynolds) R. Kirk; Rondor PTY LTD/Irving, BMI; Warner Bros. 7-29719	54	58	6	CRY BABY —Narvel Felts (J. Morris) J. Foster, J. Morris, R. Lovio; Jerry Foster, ASCAP; Compleat 104 (PolyGram)	87			WILLIE, WRITE ME A SONG —Ray Price (S. Garrett) C. Crofford; Peso, BMI; Warner/Viva 7-29691
21	27	6	YOU CAN'T RUN FROM LOVE —Eddie Rabbitt (D. Malloy) E. Rabbitt, D. Malloy, E. Stevens; Deb Dave/Briarpatch, BMI; Warner Bros. 7-29712	55	59	5	YOU CAN'T LOSE WHAT YOU NEVER HAD —Lynn Anderson (M. Clark) M. Garvin, C. Waters, T. Shapiro; Tree (Tree Group)/O'Lyric, BMI; Permian 82000 (MCA)	88			TIJUANA SUNSHINE —Bama Band (L. Morris) D. Hatfield; Surf and Sand, BMI; Soundwaves 4707 (NSD)
22	25	9	IN THE MIDDLE OF THE NIGHT —Mel Tillis (H. Shedd) B. Corbin; Sabal, ASCAP; MCA 52182	56	75	2	AFTER THE GREAT DEPRESSION —Razzy Bailey (R. Bailey) R. Bailey, H. Cochran, R. Porter; Sandy-Port, ASCAP/Tree, BMI; RCA 13512	89			STAY WITH ME —Tammy Chaparro (C. Deal) C. Deal, D. Cummings; ATV/Play, BMI; Compass 60
23	3	11	AMERICAN MADE —Oak Ridge Boys (R. Chancey) B. Dipiero, P. McManus; Music City/Combine, ASCAP/BMI; MCA-52179	57	73	2	I WONDER WHO'S HOLDING MY BABY TONIGHT —The Whites (R. Skaggs) D. Clark, V. Clark, J. Halterman; Laurel Mountain, BMI; Warner/Curb 7-29659	90			IF TOMORROW NEVER COMES —Ray Griff (R. Griff) R. Griff; Blue Echo, ASCAP/Sunbury, CAPAC; RCA 50722
24	6		STRANGER IN MY HOUSE —Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA 13470	58	69	3	CHANGES —Tanya Tucker (D. Malloy) T. Tucker, F. Meyers, E. Raven; Tanya Tucker/Milene, ASCAP; Arista 1053	91	79	12	WHO'S GONNA KEEP ME WARM —Phil Everly (K. Lehning) K. McKnelly, D. Stirling; Money Honey/April Morning/Glen Rock, BMI; Capitol 5197
25	29	6	FOOL FOR YOUR LOVE —Mickey Gilley (J.E. Norman) D. Singleton; Jensen/Black Sheep, BMI; Epic 34-03783	59			SNAPSHOT —Sylvia (T. Collins) R. Fleming, D.W. Morgan; Tom Collins, BMI; RCA 13501	92			I WAS THE ONE/WEAR MY RING AROUND YOUR NECK —Elvis Presley (T. Brown, D. Briggs) B. Carroll, R. Moody; Elvis Presley/Pinelawn/Tideland, BMI; RCA 13500
26	31	8	MY LADY LOVES ME (JUST AS I AM) —Leon Everette (K. Dean, L. Everette) K. Stegall, C. Waters; Blackwood, BMI; RCA 13466	60	45	17	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	93	78	20	I WOULDN'T CHANGE YOU IF I COULD —Ricky Skaggs (R. Skaggs) A.Q. Smith, P.H. Jones; Peer International, BMI; Epic 34-03482
27	9	13	DIXIELAND DELIGHT —Alabama (H. Shedd, Alabama) R. Rogers; Sister John, BMI; RCA 13446e135	61	65	4	TRAIN MEDLEY —Boxcar Willie (J. Martin) Various; Various; Main Street 954 (Capitol)	94	77	14	IF THAT'S WHAT YOU'RE THINKING —Karen Brooks (B. Ahern) R. Sharp; Gee Sharp, BMI; Warner Bros. 7-29789
28	32	7	LOVE AFFAIRS —Michael Murphey (J.E. Norman) M. Murphey, M. d'Abo; Timberwolf/d'Abo, BMI; Liberty 1494	62	67	4	LOVE ME —Jeanne Pruett & Marty Robbins (W. Haynes) J. Pruett, Johnny Beinstock, BMI; Audiograph 45-454	95	71	4	SMOKIN' IN THE ROCKIES —Gary Stewart & Dean Dillon (B. Mevis) D. Dillon, F. Dycus, G. Stewart, B. Cannon; Tree/Forrest, BMI/Sabal, ASCAP; Golden Opportunity, SESAC; RCA 13472
29	34	7	SINGING THE BLUES —Gail Davies (G. Davies) M. Endsley; Acuff-Rose, BMI; Warner Bros. 7-29726	63			I ALWAYS GET LUCKY WITH YOU —George Jones (B. Sherrill) T. Whitson, F. Powers, G. Church, M. Haggard; Shade Tree, BMI; Epic 34-03883	96	88	15	ALMOST CALLED HER BABY —Larry Gatlin and The Gatlin Brothers Band (J. Crutchfield, L. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 38-03517
30	15	14	SOUNDS LIKE LOVE —Johnny Lee (J.E. Norman) C. Black, T. Rocco; Chappell/Bibo (Welk), ASCAP; Full Moon/Asylum 7-69848	64	72	2	EVERYBODY'S DREAM GIRL —Dan Seals (K. Lehning) D. Robbins, V. Stephenson, D. Seals; Warner House of Music/WB Gold/Pink Pig, ASCAP/BMI; Liberty 1496	97	93	4	WHERE'D YA STAY LAST NIGHT —Tommy St. John (N. Wilson) J. Hodgins; Tree, BMI; RCA 13475
31	37	5	WITHOUT YOU —T.G. Sheppard (B. Killen) P. Ham, T. Evans; Apple, ASCAP; Warner/Curb 7-29695	65	51	17	SWINGIN' —John Anderson (F. Jones) L. Delmore; Music/Hall Element Publ. (Welk Group); Warner Brps. 7-29788	98	70	15	DOWN ON THE CORNER —Jerry Reed (R. Hall) J. C. Fogerty; Jondora, BMI; RCA 13422
32	30	9	IT'S A DIRTY JOB —Bobby Bare & Lacy J. Dalton (B. Sherrill) D. Cook, R. Van Hoy; Cross Keys/Tree, ASCAP/Unichappell/Van Hoy, BMI; Columbia 38-03628	66	41	11	UNFINISHED BUSINESS —Lloyd David Foster (B. Montgomery) W. Newton, D. Morrison; House of Gold, BMI; MCA-52173	99	74	4	THE STATE OF OUR UNION —Charlie McCoy & Laney Hicks (C. McCoy) C. Hardy, J. Rushing; Cross Keys/Blue Lake, ASCAP/BMI; Monument 4-03518 (CBS)
33	40	4	LOVE IS ON A ROLL —Don Williams (D. Williams, G. Fundis) R. Cook, J. Prine; Roger Cook, BMI/Big Ears/Brused Dranges, ASCAP; MCA 52205	67	82	2	ONCE YOU GET THE FEEL OF IT —Con Hunley (S. Dorff) D. Dillon, L. Butler; Tree/Larry Butler (Tree Group), BMI; MCA 52208	100	86	3	BE HAPPY FOR ME —Gene Kennedy & Karen Jeglum (G. Kennedy) D. Barnes; Chip 'N' Dale, ASCAP; Door Knob 83-192
34	39	5	I.O.U. —Lee Greenwood (J. Crutchfield) K. Chater, A. Roberts; Vogue (Welk Music Group)/Chriswald/Hopi Sound/MCA/BMI/ASCAP; MCA 52199	68							

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

SENSATIONAL REACTION!

"THE HAND THAT ROCKS THE CRADLE RULES THE WORLD"

by #193

JOY FORD

IN YOUR MAIL!

"SWEET COUNTRY MUSIC" #192

BY

PEGGY SUE

WATCH FOR NEW RELEASES BY

SONNY WRIGHT
DAVID HOUSTON
&
EDDIE MOORE

1974 BY LANGE PRODUCTIONS INC
Country International Records

1010 17th AVENUE SOUTH
NASHVILLE, TENNESSEE 37212

(615) 327-4656

Sherman Ford, President
Tom Dean, V.P. Promo & Sales

Country

Publishers Digging Into Catalogs

Continued from page 44

Willie Nelson duet, to illustrate the potential of a long dormant copyright. He says he is systematically looking to resurrect Kris Kristofferson's "Come Sundown," which was last a hit for Bobby Bare in 1970.

Warner Bros. Music, which recently acquired House Of Gold, still has new material to push and a sizable staff of active writers. Says the company's Johnny Wright, "Of late, we're getting more successful with our new material. As always, we pitch what we think is the best song for the artist. When you have a

great standard, catalog, you tend to pitch the old with the new." Warner Bros. has also purchased the 20th Century catalog, Wright notes, and is re-demosing some of it to pitch country.

"I think these times are charitable for standards," says David Conrad, head of Almo-Irving's Nashville division. "The main reason is that you are taking less chance with them. This is not a time to take chances."

Because he has only lately started to sign writers, Conrad says all his pitching has been of catalog materials. Part of the catalog consists of

copyrights the company gained in the purchase of East/Memphis Music.

Conrad reports that in his 14 months with Almo-Irving, there have been cover cuts on such songs as "We Had It All," recorded by Conway Twitty, Willie Nelson and Tom Wopat; "Hold On I'm Coming," by Waylon Jennings and Jerry Reed; "The Closer You Get," by Alabama; "I've Been Loving You Too Long," by Gus Hardin; "I'm So Glad I'm Standing Here Today," by the Oak Ridge Boys; and "634-5789," by Marlow Tackett.

Nashville Scene

Continued from page 44

any voices left with which to argue, even if they wanted.

Scene enjoyed the show. Watching a legend come of age is always a privilege, even if it does take several days afterward for use of the ears to return again. But, hey, like Rodney Crowell's song says, "It's Only Rock'n'Roll."

And if Hank Williams Jr. is a superstar, Earl Thomas Conley is a superstar in the making. ETC rocks out with the best (through it doesn't always show up on his studio recordings). Now that he has his own band (and an extremely skilled one, we might add), he breaks loose in rare form, even before a crowd of 16,000 impatient Hank fans.

Conley is a superior stylist. Shy and somewhat introspective offstage, he comes alive with calm confidence in front of a crowd. Through deft pacing (unpunctuated by useless chatter), ETC becomes electric, kicking out on numbers like "Somewhere Between Right And Wrong," "The Highway Home," "Fire And Smoke" and "As Low As You Can Go." Even on an oldie like "Me And Bobby McGee," Conley manages to inject a disarming freshness to the arrangement. His group of musicians is one of the best we've heard yet in concert: they manage to create the magic of the studio while filling in a whole new dimension through live performance. It's a technique which too few country acts have mastered, unfortunately; many seem to prefer the safety of staying close to the studio version of their hits without original variations.

All in all, Greensboro patrons got plenty of music for their \$10.50 ticket that night. And Scene got the bonus of seeing two of country's best in concert.

US Festival's country day. The video was shot in Cheyenne, Wyo. during the town's annual rodeo festivities.

Viva Records president Don Blocker wants to let everyone know that the label's new Ray Price release is its first since dropping the name Warner from its logo. Instead of Warner/Viva, it's now simply Viva Records. Jerry Clower finished his 14th album for MCA, a live production taped at Cleburne, Tex. It's what you might call a community affair: the town mayor wrote the liner notes, a local photographer shot the cover, and the graphics were also done there. Members of the community served as the audience for the recording. Clower now ranks as the humorist with the longest major label association as a result of this latest LP.

Big Al Downing didn't get his version up into the top 10, unfortunately—but his beautifully-written tune, "Touch Me," is now there anyway, thanks to Tom Jones. "Touch Me" was first released (by Downing) in 1979 on Warner Bros. Now we hear that another Downing song, "Mr.

Jones," is up for consideration as a network TV production.

Are you ready for your weekly Scene quiz? Okay, pencils ready. Which of the following performers gets paid the highest salary per week in Las Vegas? (a) Diana Ross; (b) Kenny Rogers; (c) Dolly Parton; (d) Frank Sinatra. If you're surprised to learn that the answer is Dolly Parton, welcome to the club! Parton makes \$350,000 (according to a recent USA Today article) for two shows a night in Vegas.

Interestingly enough, six of the top 10 money-earners in Vegas are country acts! Here's the official breakdown: Dolly Parton, \$350,000; Diana Ross, \$300,000; Kenny Rogers, \$250,000; Frank Sinatra, \$250,000; Sammy Davis Jr., \$225,000; Engelbert Humperdinck, \$200,000; Tom Jones, \$200,000; Willie Nelson, \$200,000; Glen Campbell, \$150,000; Tammy Wynette, \$150,000. (These statistics are courtesy of The American Almanac of Jobs & Salaries.)



PICKY PAIR—Steve Wariner, left, and Chet Atkins pick a few licks during a recent benefit concert in Warner's hometown of Russell Springs, Ky. The benefit was for William Jay Hammond, who gave Wariner his first job as a drummer. The pair raised more than \$10,000 for Hammond, who was hospitalized following two heart attacks.

AT HALL OF FAME & MUSEUM

Exhibit Looks At The Movies

NASHVILLE—The Country Music Hall Of Fame & Museum debuted a permanent new exhibit Tuesday (26) entitled "Country Music & The Movies."

A year in preparation, the audio/visual display incorporates vintage film clips as well as sequences from recent movies, plus posters, artwork, tickets and various paraphernalia illustrating the increasing affiliation between Hollywood and country music over the years.

The seven exhibit sections are devoted to early movies, "hillbilly pictures," singing cowboy films and such contemporary films as "Urban Cowboy," "Coal Miner's Daughter" and the "Smokey & The Bandit"

movies. Continuous film clips show the changing history of country in films, beginning with Gene Autry's 1936 release, "The Singing Cowboy," through 1940s movies starring Tex Ritter and Bob Wills & the Texas Playboys, up to present.

Other items included in the new exhibit are a black Trans Am car used by Jerry Reed in "Smokey & The Bandit"; clothes worn by Burt Reynolds in the same picture; Clint Eastwood's hat from "Honkytonk Man"; Charlie Daniels' fiddle from "Urban Cowboy"; Sissy Spacek's white boots and script from "Coal Miner's Daughter"; Kenny Rogers' costume from "The Gambler"; and the Gilley's bull from "Urban Cowboy."

Hot Country LPs™

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	7	ALABAMA The Closer You Get, RCA AHL 1-4663, RCA	38	40	14	KAREN BROOKS Walk On, Warner Bros. 23676 WEA
2	2	29	THE OAK RIDGE BOYS American Made, MCA 5390 MCA	39	41	14	MICKEY GILLEY Fool For Your Love, Epic FE 38583 CBS
3	4	28	JOHN ANDERSON Wild And Blue, Warner Brothers 23721 WEA	40	41	6	CHARLEY PRIDE Country Classics, RCA AHL 1-4662 RCA
4	5	14	MERLE HAGGARD AND WILLIE NELSON Poncho And Lefty, Epic FE 37958 CBS	41	47	3	GENE WATSON & THE FAREWELL PARTY BAND Sometimes I Get Lucky, MCA-5384 MCA
5	3	60	ALABAMA ▲ Mountain Music, RCA AHL 4229 RCA	42	43	23	CONWAY TWITTY Conway's #1 Classics—Vol. II, Elektra 60209 WEA
6	6	9	KENNY ROGERS We've Got Tonight, Liberty LO 51143 CAP	43	39	20	BOXCAR WILLIE Best Of Boxcar Volume I, Main Street ST 73002 (Capitol) CAP
7	7	7	WILLIE NELSON Tougher Than Leather, Columbia QC 38248 CBS	44	51	7	VERN GOSDIN Today My World Slipped Away, AMI 1502 NSD
8	9	10	HANK WILLIAMS, JR. Strong Stuff, Elektra/Curb 60223 WEA	45	36	33	EARL THOMAS CONLEY Somewhere Between Right And Wrong, RCA AHL 1- 4348 RCA
9	8	59	WILLIE NELSON ▲ Always On My Mind, Columbia FC 37951 CBS	46	35	133	KENNY ROGERS ▲ Greatest Hits, Liberty L00 1072 CAP
10	10	31	RICKY SKAGGS Highways And Heartaches, Epic FE 37996 CBS	47	37	47	SYLVIA Just Sylvia, RCA AHL 1- 4263 RCA
11	11	112	ALABAMA ▲ Feels So Right, RCA AHL 3930 RCA	48	48	6	PORTER WAGONER Viva Porter Wagoner, Warner/Viva 23783 WEA
12	15	6	SHELLY WEST West By West, Warner/Viva 23775 WEA	49	45	79	RICKY SKAGGS Waitin' For The Sun To Shine, Epic FE 37193 CBS
13	12	29	HANK WILLIAMS JR. Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA	50	53	22	CRISTY LANE Here's To Us, Liberty LT 51137 CAP
14	14	6	LEE GREENWOOD Somebody's Gonna Love You, MCA 5403 MCA	51	49	27	ROY CLARK Turned Loose, Churchill CR 9425 MCA
15	16	24	MERLE HAGGARD Going Where The Lonely Go, Epic FE 38092 CBS	52	61	4	RANDY HOWARD All-American Redneck, Warner/Viva 23820 WEA
16	13	36	THE BELLAMY BROTHERS Greatest Hits, Warner/Curb 26397-1 WEA	53	50	27	RODNEY LAY Heartbreak, Churchill CR 9423 MCA
17	17	152	ALABAMA ▲ My Home's In Alabama, RCA AHL-3644 RCA	54	NEW ENTRY		MEL TILLIS After All This Time, MCA 5378 MCA
18	21	28	EDDIE RABBITT Radio Romance, Elektra 60160 WEA	55	44	29	WAYLON JENNINGS & WILLIE NELSON WW II, RCA AHL 1-4455 RCA
19	19	20	THE BELLAMY BROTHERS Strong Weakness, Elektra/ Curb 60210 WEA	56	52	35	GEORGE JONES Anniversary, Ten Years Of Hits, Epic ME 38323 CBS
20	34	2	RONNIE MILSAP Keyed Up, RCA AHL-4676 RCA	57	57	131	THE OAK RIDGE BOYS ▲ Greatest Hits, MCA 5150 MCA
21	24	31	TOM JONES Tom Jones Country, Mercury SRM-1-4062 POL	58	54	21	EMMYLOU HARRIS Last Date, Warner Bros. 1- 23740 WEA
22	25	29	JANIE FRICKE It Ain't Easy, Columbia FC 38214 CBS	59	42	78	MERLE HAGGARD Big City, Epic FE 37593 CBS
23	22	42	REBA McENTIRE Unlimited, Mercury SRM-1- 4047 POL	60	60	53	LEE GREENWOOD Inside Out, MCA 5304 MCA
24	32	2	WAYLON JENNINGS It's Only Rock & Roll, RCA AHL 4673 RCA	61	46	28	T.G. SHEPPARD Perfect Stranger, Warner/ Curb 23726 WEA
25	18	33	MERLE HAGGARD/ GEORGE JONES A Taste Of Yesterday's Wine, Epic FE 38203 CBS	62	55	18	MARTY ROBBINS Biggest Hits, Columbia FC 38309 CBS
26	28	5	RONNIE McDOWELL Personally, Epic FE 38514 CBS	63	65	23	JOHN CONLEE John Conlee's Greatest Hits, MCA 5406 MCA
27	33	4	B.J. THOMAS New Looks, Cleveland International FC 38561 CBS	64	65	30	JANIE FRICKE Greatest Hits, Columbia RC 38310 CBS
28	27	32	CONWAY TWITTY Dream Maker, Elektra 60182 WEA	65	56	30	DOLLY PARTON Greatest Hits, RCA AHL 1- 4422 RCA
29	29	10	RAY CHARLES Wish You Were Here Tonight, Columbia FC 38293 CBS	66	66	13	MERLE HAGGARD Merle Haggard's Greatest Hits, MCA 5386 MCA
30	30	11	LOUISE MANDRELL Close Up, RCA-MHL 1-8601 RCA	67	59	11	ROY ORBISON The All-Time Greatest Hits Of Roy Orbison, Monument- KWG-2784-38384-1 CBS
31	23	85	WILLIE NELSON ▲ Greatest Hits, Columbia KC 237542 CBS	68	63	5	ROY CLARK Roy Clark—Live From Austin City Limits, Churchill CR 9421 MCA
32	31	23	CRYSTAL GAYLE True Love, Elektra 60200 WEA	69	62	136	ANNE MURRAY ▲ Greatest Hits, Capitol 500 12110 CAP
33	NEW ENTRY		GEORGE JONES Shine On, Epic FE 38406 CBS	70	58	35	MARTY ROBBINS Come Back To Me, Columbia FC 37995 CBS
34	NEW ENTRY		DON WILLIAMS Yellow Moon, MCA 5407 MCA	71	73	24	JERRY REED The Bird, RCA AHL 1-4529 RCA
35	26	15	DAVID FRIZZELL AND SHELLY WEST Frizzell West—Our Best To You, Warner/Visa 1-23754 WEA	72	71	42	DAVID FRIZZELL Family's Fine But This One's Mine, Warner/Viva 23688 WEA
36	38	11	LEON EVERETTE Leon Everette, RCA-MHL 1- 8600 RCA	73	67	45	ROSANNE CASH Somewhere In The Stars, Columbia FC 37570 CBS
37	20	22	KRIS KRISTOFFERSON, WILLIE NELSON, DOLLY PARTON, BRENDA LEE Kris, Willie, Dolly & Brenda The Winning Hand, Monument JWG 38389 CBS	74	68	261	WILLIE NELSON ▲ Stardust, Columbia JC 35305 CBS
				75	64	49	JUICE NEWTON ● Quiet Lies, Capitol ST 12210 CAP

☆ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

THANKS DJs FOR PLAYING OUR NEW RELEASE BY JIM CANNON

"RHONDA" B/W "MY HEAVENLY ANGEL IS NOW A HONKY TONK DEVIL" UAR1022

SPECIAL THANKS TO: WKMT—KINGS MT., N.C., KFEQ—ST. JOSEPH, MO., WJBM—JERSEYVILLE, ILL., KJBC—MIDLAND, TX., WOKC-AM—OKEECHOBEE, FLA., WLWC-FM—OKEECHOBEE, FLA., WJKM—HARTSVILLE, TN., WKZI—CASEY, ILL., KBCT—FAIRFIELD, IOWA, WTRB—RIPLEY, TN., WLEC—SANDUSKY, OHIO, WCMP—CUMBERLAND, KY., WBEB—MONKS CORNER, S.C., KNEA—JONESBORO, ARK.

FOR DJ COPIES WRITE:
UNIVERSAL ARTIST RECORDS
P.O. BOX 1128 COLLEGE BR.
MADISON TN. 37115

Rock Shows At Fulton Theatre In Pittsburgh

By JOHN MEHNO

PITTSBURGH—The 1,500 seat Fulton Theatre here will open for live entertainment with a May 3 concert featuring U2. That booking follows five months of negotiations between promoter Danny Kresky and the Cinemette Corporation, which owns the downtown theatre. The Fulton has been used exclusively for movies for the past 25 years.

"The theatre is acoustically perfect," says Kresky. "It's a good place to open for concerts. We thought that if we could come up with the right act for the first show, other acts would follow. It's a damn good idea for small to middle-sized acts."

Kresky expects U2 to sell out at \$10.75 per ticket. He had done shows at the 1,800 seat Leona Theater in Homestead, Pa. before that facility closed permanently a few years ago. Kresky says he considers the Fulton a viable alternative to the 3,800 seat Stanley Theater for acts on the way up.

"The Pretenders are too big for the Fulton, and I don't know if Thomas Dolby is big enough yet," he says. "This is not a showcase. We will not be looking to break acts in Pittsburgh. It will take semi-established acts. There will be normal concert prices for shows there."

The Fulton is located in the same area as the Stanley and Heinz Hall, two established concert venues. Heinz Hall, which serves as the home of the Pittsburgh Symphony, does not book rock shows. The Fulton is adjacent to Heaven, a club that frequently features jazz and new wave acts. Kresky is hoping that a separate entrance to the Fulton can be established through Heaven, enabling ticket holders to use the club's bar.

He's also counting on improvements in the Fulton's stage and dressing room facilities once shows are booked regularly. A comparable venture is the Stanley Showcase, an 1,100 seat auditorium operated by promoters Pat DiCesare and Rich Engler within the Stanley Theatre. Through the use of drapes, a portion of the Stanley is closed off, creating the ambience of a club within the theatre.

Machines Provide Rhythm For New Montrose Band

• Continued from page 42

an edge, because we've really got to be on our toes to pull it off. We've got to make sure we have enough presence of mind to make it real for the audience."

The duo first tested the system with late March dates in Sacramento, with the principal San Francisco showcase an April 23 date at the Old Waldorf. Subsequent dates in Los Angeles and the Southwest will be booked by Premier.

This month, Montrose will appear with the Berkeley Symphony Orchestra performing "Concerto For Electric Guitar And Orchestra," co-written with David MacBride.

The system consists of three elements: the nexus of equipment for Montrose's guitars; Froom's array of a half-dozen electric keyboards and synthesizers; and the crucial component of the experiment, a Roland



Billboard photo by Ira Goodman

JERSEY SHOW—John "Bowser" Bauman leaps high while Lenny Baker plays his sax during a Sha Na Na concert at the Ritz Theatre in Elizabeth, N.J.

Rock'n'Rolling Pulling Two Solo Artists Out Of A Columnist's Hat

By ROMAN KOZAK

How do we find the artists who are going to be profiled in this column? We would like to be able to tell you that it's a real romantic quest, that we snare them somewhere backstage or in dark corridors in the middle of the night. But it doesn't happen that way.

What does happen is that the record companies or private p.r. firms call us, and while we do turn down some turkeys, usually we say OK, and make an appointment at some office or hotel room or restaurant. We bring our Aiwa, look whomever in the eye, and hope not to be too bored or boring for the next 30 minutes. The tape listens.

From the tape, the story is written. It's all easy enough, except, of course, when there are no tapes that week, or when there are too many of them. Like this week, when we have, no kidding, 10. So who do we write about, when all are worthy?

This week we pick. We put all 10 tapes in a hat, and draw two. . . . And get: Patrick Simmons ex of the



Doobie Brothers, and Rodger Hodgson, former and part-time member of Supertramp.

A good find, as both are talented musicians coming from extremely successful bands who are now embarking on solo careers. Simmons already has his solo album out on Elektra, while Hodgson is still working on his for A&M. Let's talk with Simmons first:

An original member of the Doobies when they started in 1970, Patrick Simmons has just released an LP, "Arcade," whose single "So Wrong" is breaking into the top 30, while the video is on medium rotation on MTV. With it, Simmons is also getting airplay on urban contemporary and new music stations.

He says that he has gotten a new band together consisting of young musicians he has found around the San Francisco Bay Area in the last few months. They are not the same players who appear on the album.

Simmons admits that it's "pretty hard" to go out alone after so many years in an established group. "You don't know what direction to go in first and what to do first," he says. "I'm just taking it a day at a time. Doing the album and putting the band together were the first things, but now I can do things pretty much the way I want, close to home in Santa Cruz."

Simmons says one of the reasons he left the Doobies was simply that the rest of the members of the band lived in Los Angeles, while he wanted to stay close to home and his motorcycles and his garden in Santa Cruz, and he just didn't like to have to travel 500 miles for a rehearsal.

"Having to be jumping all the time with a band that was as active as we were was a lot of pressure," he continues. "I feel that in that respect the pressure is off. It's not so much that I'm a family man as that I have

(Continued on page 49)

For The Record

The host of Music Calender, appearing on MTV, was incorrectly identified in the last issue. He is Bill Miller, who is also the creator and producer of the two-minute spots, which are a joint venture of the Bill Miller Group, Cable Airspace, and MG Media.

D.C. Concert Firm Knows What's New

By BILL HOLLAND

WASHINGTON — Three years ago, an unknown new production company here began to present concerts featuring equally unknown (to the general public) new wave and punk bands. In the few intervening years, the firm has watched its own success and reputation grow as the "new music" begins to take a stronger share of market.

The company, with the telling name of Its My Party Inc. came into the marketplace like an imp, and befriended a lot of new groups that would have had no other place to perform in concert in the Washington area. "We looked for acts nobody else would do," explains IMP co-owner Seth Hurwitz. "Our trick was to discover new bands that were beginning to get a following, and bring them to town."

Hurwitz, at 24, is already a veteran of the music business, having worked as a pioneer "new wave" DJ at the now-defunct Georgetown Univ. maverick station WGTB-FM, and then at WHFS-FM. He has also paid dues as a record store manager and a film buyer for the Ontario Theatre here, the same venue he has used for many of his concerts.

"When we started out," he remembers, "back in 1980, we brought in the Teen Idols, the Plasmatics, Iggy Pop with Joan Jett opening, acts like that, and we lost money on every one of them. But people who were listening to new music began to understand that we were the ones

presenting new bands."

Hurwitz's partner is 34-year-old Rich Heinecke, who, besides being one of Hurwitz's former junior high school teachers, is "a guy with tremendous ears," Hurwitz says. "He calls me and says, 'Duran Duran, they're going to be big'—this was a few years ago. He calls and says, 'Stray Cats.' He has an incredible ability to hear hits."

In the three years, the partners have presented close to 50 shows at the 1,100-seat Ontario, and Hurwitz now also books Washington's new wave club, the 9:30. They have also put on shows at larger halls, such as the 2,000-seat Warner Theatre and the 4,000-seat Smith Center at George Washington Univ. "I like sellouts," Hurwitz. "I'd rather work with an act in a smaller hall, and have it sell out. The energy in a full hall makes the group happy, and that helps the audience enjoy it more too."

With the capacity to work with an act that might start at the 9:30, then develop to where Hurwitz and Heinecke can put them in the Ontario, the two have given themselves the flexibility a promoter in this town needs. "The thing about D.C. is that there are venues of all sizes available to anyone," Hurwitz says. "We've taken advantage of that. We've got to be versatile—that's our goal."

Part of that versatility means that IMP is also putting on concerts of

(Continued on page 50)

 * **NORTH AMERICAN** *
 * **CUSTOM COACH TOURS INC.** *
 * All Your Leasing Needs *
 * for *
 * **CUSTOM BUSES** *
 * **& TRUCKS** *
 * We are builders of fine Custom Buses. For your next *
 * tour, lease your bus or truck *
 * from us. *
 * **(213) 848-8054** *

TOP QUALITY 8X10 PRINTS
 LITHOGRAPHED ON HEAVY GLOSS STOCK
BLACK & WHITE 8X10's
 500 - \$50.00 1000 - \$72.00
COLOR PRINTS
 1000 - \$342.00
 SEND 8x10 PHOTO - CHECK OR M.O.
 PRICES INCLUDE TYPESETTING AND FREIGHT
 SAMPLES ON REQUEST
ABC PICTURES
 1867 E. Florida St.
 Springfield, MO 65803
 (417) 869-9433 or 869-3456

 * THE SHINING LIGHT OF THE NIGHT *
 * **GREAT FOOD** *
 * **OPEN 24 HOURS** *
 * **LARRY PARKER'S** *
 * **BEVERLY HILLS** *
 * **DINER** *
 *  *
 * **206 S. Beverly Dr.** *
 * **at Charleville, Beverly Hills, CA** *
 * **(213) 274-5658** *
 * **Telephones at Each Dining Booth** *

Talent & Venues

Talent In Action

MARVIN GAYE
Circle Star Theatre,
San Mateo, Calif.
Tickets: \$13.50

After hearing Marvin Gaye at this suburban Bay Area concert hall April 24, it's clear the 43-year-old singer/songwriter is still a masterful vocalist. At the third of eight sold-out shows here, Gaye was, quite simply, great. On the classic "Heard It Through The Grapevine" his voice was as rough and gritty as the lyric demanded. Singing "Til Tomorrow" from his current "Midnight Love" album, Gaye's falsetto was both piercing and pretty. His mid-range delivery was so smooth on "Let's Get It On" that this interpretation surpassed the recorded version, as hard as that may be to imagine.

Through the 16-song set, Gaye's phrasing was jazzlike in its subtlety and inventiveness. A 24-piece orchestra, sporting three synthesizers, three percussionists, four background singers and seven horns, played musical director McKinley Jackson's arrangements superbly. Several Gaye standards, including "Get To This" and "If I Could Build My Whole World Around You," were slowed down and radically, but quite effectively altered.

Throughout the evening Gaye was exuberant and playful. Several times he did exaggerated bumps and grinds, to the delight of the predominantly female audience. There was one curious moment midway through the set. After performing a fine version of "What's Going On," Gaye announced, "I have to go to the bathroom," and excused himself. The orchestra went into an instrumental version of "I Want You," during which Jackson continually looked over his shoulder with a decidedly worried expression. Returning in a new suit, Gaye then moved on to a tasty "Rocking After Midnight." According to newspaper accounts, he did the same thing opening night.

NELSON GEORGE

**JOHN ANDERSON
RANK & FILE**
Roxy, Los Angeles
Tickets: \$8.50

Never let it be said that John Anderson goes onstage unprepared. He came to this Sunset Strip showcase armed with: pianist, drummer, pedal steel player, bassist, six-string bassist, two guitarists and Emmylou Harris sitting in the audience, ready to go onstage for a duet.

This gig was Warner Bros.' way of seeing the crossover phenomenon in action. Anderson, a nitty-gritty country performer (no rhinestones, no sequins), has made inroads on the pop charts with "Swingin'," and is perfectly happy to sing a Rolling Stones tune now and then (he sang "Under My Thumb" on this occasion).

Emmylou Harris, of course, is the pretty lady with the pretty voice and no niche whatsoever. And opening act Rank & File has a following that is half hardcore punk, one of the "new wave" of country bands who are changing the way people view country music. Their Slash debut has been picked up for distribution by Warner Bros.

The audience was a combination of spray-starched beehives, ostrich-skin boots and pink mohawks. Surely no one expected crossover to cross quite this far.

Anderson's dusty voice and tearjerker lyrics make an effective combination. That voice comes out of a performer so transcendently in outer space that he seems unaware of the audience altogether. The effect is pleasantly spooky.

Anderson played past his expected one-hour close, causing the second show to go on late. Anderson and Emmylou Harris stayed happily onstage, desperately trying to meld two dissimilar voices and smiling when the effort went unrewarded.

Rank & File gave its usually excellent high-energy performance. These ex-punks, paying homage to Lefty Frizzell and Hank Williams Sr.,

make some of the most unlikely—and most like-able—music around at the moment.

ETHLIE ANN VARE

JOAN ARMATRADING

Wembley Arena, London
Tickets: \$9.75, \$8.25

The full house at this hall, just about the biggest indoor venue in London with a capacity of 8,000, indicated clearly that Joan Armatrading is now enjoying the mass-market appeal for which she has strived earnestly but quietly over the past decade.

The 100-minute set opened with "I'm Lucky" from the album "Walk Under Ladders." Her backing group, offered musical freedom, gave interesting and competent interpretations of most of the songs, yet stuck close enough to the original recorded versions for them to be instantly recognizable to the audience.

The heavy rhythmic guitar work of Phil Palmer on "Me, Myself, I," from the album of the same name, was very well received by the fans, mainly in the 25- to 35-year-old group. There seemed to be virtually no teenagers in the hall.

Armatrading gave particular emphasis to material from her latest A&M album, "The Key," which is already at silver status and in the top 10 here. Especially well received was the single "Drop The Pilot," which had such impact as to confirm the popularity of the more raunchy and rhythmic material on which she has concentrated in recent months.

During the guitar-based songs, the performance dragged somewhat, the result of rather static performance as well as a pedestrian light show. But the closer, "Willow," popular as ever, lured the entire audience into a rousing sing-along finish with this artist who has paid her dues and is now at a career peak. PATRICK CAMPBELL

SCANDAL

Paramount Theatre,
Staten Island, N.Y.
Tickets: \$9

Fronted by vivacious Patty Smyth, Scandal is a promising young band from New York with a hot EP on Columbia Records. But it's a bit hard to be vivacious when the equipment doesn't work, and both the band and audience are tired because of the late hour.

Which brings us to the band's April 23 engagement at the Paramount. Although the ad in the paper indicated "doors open at nine," somebody forgot to explain that the show wouldn't start until well after midnight. Then, to add insult to injury, it was discovered the PA system was not functioning properly on one side and it was difficult to hear Smyth's vocals because of the distortion.

Of course, Scandal—Smyth, Zack Smith, Ivan Elias, Keith Mack, Tommy Price and "Benji" King—did their best to carry on in spite of the circumstances and offered proficient enough versions of "Love's Got A Line On You," "Another Bad Love" and their first hit single, "Goodbye To You." Also enjoyable was Scandal's cover of the old Miracles classic, "I Second That Emotion."

Nonetheless, Scandal seemed tired, and who can blame them? Because of the change to daylight savings time, it was after three in the morning when the concert finally concluded.

LOU O'NEILL JR.



MEMPHIS MEANS BEAUTIFUL MUSIC

For more than 50 years the Ellis Auditorium has been the place in Memphis for touring music shows, stage productions, rock, country, gospel and blues concerts. Ellis has two halls, one seats 4300 the other, 2400. Underground parking, contemporary lighting and specially controlled acoustical ceiling panels for great sound. Ellis has the largest stage in Memphis and a stage lift that allows performers to play to their audience from floor or stage level.

The price? Call and you won't believe the sound you hear. Plan to make your music beautiful in Memphis.



Ellis Auditorium Music Halls
Part of the beautiful Cook Convention Center
Call Guy Coffey (901) 523-2982



reunion arena

19,200 SEATS

777 Sports St. • Dallas, TX 75207
(214) 658-7070

Boxscore

Survey For Week Ending 5/7/83

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

- JOURNEY, AEROSMITH, SAMMY HAGAR, BRYAN ADAMS—\$792,139, 50,022 (60,000 capacity), \$17.50 & \$15.50, Beach Club Concerts/Beaver Prods./Cellar Door, Tangerine Bowl, Tampa, Fla., April 23.
- JOURNEY, AEROSMITH, SAMMY HAGAR, BRYAN ADAMS—\$464,954, 30,000 (32,000), \$17 & \$15.75, Beaver Prods./Cellar Door, City Park & Baseball Stadium, Miami, April 24.
- JOURNEY, BRYAN ADAMS—\$442,364, 29,917 (34,034), \$15 & \$12.50, Beaver Prods., Omni, Atlanta, two shows, April 20-21.
- TOM PETTY & THE HEARTBREAKERS, STRAY CATS, BOW WOW WOW, RAMONES, MODERN ENGLISH, THE FLIRTS—\$349,770, 27,623 (55,000), \$14.50 & \$13.50, Fahn & Silva Presents, Jack Murphy Stadium, San Diego, "X-Fest," April 23.
- JOURNEY, BRYAN ADAMS—\$215,840, 16,620, \$13.50 & \$12.50, Jam Prods., Riverfront Coliseum, Cincinnati, sellout, April 13.
- TOM JONES, GEORGE WALLACE—\$190,565, 15,980, \$13.75 & \$12.75, in-house promotion, Front Row Theatre, Cleveland, Ohio, five sellouts, April 15-18.
- BOB SEGER & THE SILVER BULLET BAND, STEVIE GOODMAN—\$189,748, 14,711, \$13 & \$12, Evening Star Prods., Coliseum, Phoenix, sellout, April 25.
- BOB SEGER & THE SILVER BULLET BAND, JOHN HALL BAND—\$185,864, 13,312, \$14 & \$13, Albatross Prods./Isle of Man Prods., Pacific Northwest Exhibition Coliseum, Vancouver, B.C., sellout, April 8.
- BOB SEGER & THE SILVER BULLET BAND, JOHN HALL BAND—\$180,052, 12,970, \$14 & \$12, Albatross Prods., Seattle Center Coliseum, sellout, April 9.
- ALABAMA, JUICE NEWTON, THRASHER BROTHERS—\$178,715, 11,007 (12,004), \$15.50, Century II Promotions, Baltimore Civic Center, April 24.
- KENNY ROGERS, CRYSTAL GAYLE, LONNIE SHORR—\$175,000, 12,003, \$15 & \$12.50, C.K. Spurlock, Peoria (Ill.) Civic Center, sellout, house gross and house attendance records, April 18.
- KINKS, RAY ROPER BAND—\$165,794, 13,113, \$13.50 & \$12.50, Albatross Prods./Isle of Man Prods., Pacific Northwest Exhibition Coliseum, Vancouver, B.C., sellout, April 22.
- RUSH, THE TENANTS—\$152,500 (Can.), 12,200, \$12.50, Concert Prods. Int'l/Donald K. Donald Prods./Michelle Brazeau, Colisee du Quebec, Quebec City, Que., sellout, April 7.
- GRATEFUL DEAD—\$149,990, 13,349, \$11.50 & \$10.50, Monarch Entertainment Bureau/Frank J. Russo, Providence (R.I.) Civic Center, sellout, April 20.
- KENNY ROGERS, CRYSTAL GAYLE, LONNIE SHORR—\$148,402, 10,000, \$15 & \$12.50, K.S. Prods., Dane County Memorial Coliseum, Madison, Wis., sellout, April 21.
- BILLY SQUIER, DEF LEPPARD—\$146,479, 12,952 (14,217), \$11.75 & \$10.75, Fahn & Silva Presents, San Diego Sports Arena, April 18.
- ENGELBERT HUMPERDINCK—\$138,413, 8,407 (10,851), \$17.75, Di Cesare Engler Prods., Stanley Theatre, Pittsburgh, three shows, April 22-23.
- OZZY OSBOURNE, VANDENBERG—\$131,836 (Can.), 11,500, \$11.50, Concert Prods. Int'l/Donald K. Donald Prods./Michele Brazeau, Colisee du Quebec, Quebec City, Que., sellout, March 30.
- TRIUMPH, FOGHAT—\$126,483, 11,293, \$11.50 & \$10.50, Pace Concerts, Houston Coliseum, sellout, April 16.
- BEACH BOYS, LUBA—\$119,762 (Can.), 10,000, \$12.50, Concert Prods. Int'l/Donald K. Donald Prods./Concerts West, Halifax (Nova Scotia) Metro Centre, sellout, April 5.
- JULIO IGLESIAS, TRENT ARTERBERRY—\$111,837 (Can.), 6,505, \$18, \$16 & \$13, Concert Prods. Int'l/Donald K. Donald Prods./Base Clef, Ottawa (Ont.) Civic Centre, sellout, March 26.
- CHRIS DE BURGH, LUBA—\$93,875 (Can.), 7,510 (8,700), \$12.50, Concert Prods. Int'l/Donald K. Donald Prods./Base Clef, Ottawa (Ont.) Civic Centre, April 22.
- CHRIS DE BURGH, DOUG & THE SLUGS—\$92,701, 7,814 (8,000), \$12.50 & \$11.50, Concert Prods. Int'l, Maple Leaf Gardens, Toronto, Ont., April 19.
- RODNEY DANGERFIELD, DENNIS BLAIR—\$87,771, 5,967, \$15 & \$12.50, Pace Concerts, Saenger Theatre, New Orleans, two sellouts, April 15.
- RODNEY DANGERFIELD, DENNIS BLAIR—\$84,470, 5,833, \$15 & \$12.50, Pace Concerts, Performing Arts Center, Univ. of Texas at Austin, two sellouts, April 16.
- SAMMY HAGAR, NIGHT RANGER—\$80,500, 7,000, \$13 & \$11.50, Bill Graham Presents, Reno-Sparks (Nev.) Convention Center, sellout, April 21.
- TOM PETTY & THE HEARTBREAKERS, NICK LOWE & PAUL CARRACK—\$78,593, 6,876, \$11.75 & \$10.75, Rock 'n Chair Prods./West Coast Concerts, CSUF Amphitheater, Fresno, Calif., sellout, April 15.
- KINKS, LOOKER—\$78,081, 6,956 (10,000), \$11.50 & \$10.50, Feyline Presents/in-house promotion, Colo. Univ. Events Center, Boulder, April 18.
- DIONNE WARWICK—\$76,544 (Can.), 4,404, \$18, \$15.50 & \$12.50, Concert Prods. Int'l/Donald K. Donald Prods., National Arts Centre, Ottawa, Ont., sellout, April 4.
- JULIO IGLESIAS, TRENT ARTERBERRY—\$74,006 (Can.), 4,100, \$19.50, \$16.50 & \$13.50, Concert Prods. Int'l/Donald K. Donald Prods., Quebec City (Que.) Coliseum, March 25.
- DAN FOGELBERG—\$72,725, 6,110 (8,738), \$12.50 & \$10.50, Cumberland Concert Co., Von Braun Civic Center, Huntsville, Ala., April 8.
- BEACH BOYS, LUBA—\$68,640 (Can.), 4,772 (6,000), \$15, Concert Prods. Int'l/Donald K. Donald Prods., Fredericton (N.B.) Aitken Centre, April 7.
- DIONNE WARWICK—\$67,688 (Can.), 3,871, \$18.50, \$15.50 & \$13.50, Concert Prods. Int'l/Donald K. Donald Prods., Hamilton (Ont.) Place, sellout, April 5.

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday. If you wish to file your concert report, please call Patricia Bates in Nashville at 615/748-8120; Ancil Davis in New York at 212/764-7314; or Linda Deckard in Los Angeles at 213/273-7040.



**VIDEO PIRACY...
IT'S BAD BUSINESS!**

call
VSDA'S ANTI-PIRACY HOTLINE
toll free
800-257-5259

Talent & Venues

Rock'n'Rolling

• Continued from page 47

roots, and my roots are in the Bay Area. I am sort of proud of that. There is a particular type of music scene that is going on there that I can better identify with."

As a result, he says, toward the end of the Doobie Brothers there was no desire to reorganize one more time a band that through the years got to be well known for its shifting cast of musicians. "It was one of those things at the end where I could see that certain people were going to probably not stay with it, and that we would have to reorganize again," he says.

"I actually left before the thing came down and the band went their separate directions, but I had a sense that it wasn't as exciting to some of the guys as it had been. I could foresee it. And I didn't want to reorganize it again. I personally didn't want to go through that. I couldn't see beating it to death."

★ ★ ★

Coincidentally, Rodger Hodgson also lives in Northern California, while the rest of Supertramp lives in L.A., and while Simmons is rehearsing with his new band for a possible tour, Hodgson is in his own studio, working to finish his solo album before he, too, goes on the road. But he's going with Supertramp. He's sticking around with his old mates through the summer, until they finish a contracted world tour, their first since 1979.

"I have left the band, but we are getting together for a world tour, basically because we have been hanging around together for the last four years, and rather than waste those four years, we felt we should go out with something positive," says Hodgson.

"After that, Supertramp will be continuing, but they will be a different band, really. I myself am coming up with a solo album in June, and I felt I should keep a high profile during that. We are still all good friends, but I felt that (Supertramp's) music was not reaching its full potential," he says.

"So something had to change, and

I really wanted to work with other musicians. And they wanted to continue as a band," he adds.

Hodgson says he's doing his own record "in record time" in order to finish it by the June deadline, which basically means doing it in six weeks. It doesn't sound all that difficult until Hodgson tells you that "Famous Last Words," the latest LP from Supertramp, took 18 months to make.

"Rock music in general has begun to bore me to tears, and obviously new pioneers are needed in the use of instruments and in what people write about. I want to team up with musicians who are breaking new boundaries, and I want to do it myself," he says.

"Supertramp was a bit vague, and I want to get less vague. I want to be more meat and potatoes. I don't think the last Supertramp album was that great. It was disappointing for what it could have been, both in the choice of material and the whole energy that went into it. In terms of what's out there it's still a very good album, but what's out there isn't that great."

Hodgson, or at least his press people who are there, say that he wanted to move in a "heavier" direction with Supertramp, as did fellow Supertramp writer Richard Davies. The problem was that both men's ideas of what "heavier" things they could do with Supertramp were different. That's what made the album take such a long time, and made it turn out the way it did. Ultimately, the only things they could agree on were the lighter pieces.

"Working together became so difficult that the only things we could do together were the lighter pop things, while we both wanted the meat and the potatoes," says Hodgson, during an Indian lunch interview. He is, incidentally, a vegetarian.

"But it's been very good for the both of us, and I don't think it's going to be the end of our relationship, either. This needs to happen for us to want to work together again. We've been married for too long, 13 years. We need new musical partners."



Billboard photo by Chuck Pulin
RENAISSANCE RETURNS—Annemarie Haslam of Renaissance performs at the Palladium in New York.

Wyman's Production Firm Offers Him Starring Role

By SAM SUTHERLAND

LOS ANGELES—Bill Wyman, the Rolling Stones' bassist, is shifting his sights to the feature film marketplace via a new film and tv production venture, Ripple Productions Ltd. The firm's first project is a new film featuring Wyman as both star and producer.

"Digital Dreams," which recently completed principal photography and is now in editing, will combine autobiographical details from the Stones mainstay's career with both live action and animation. Director Robert Dornhelm worked with Wyman and wife Astrid as producers;

Wyman and business liaison Eric Gardner were executive producers. Gerald Scarfe, the cartoonist behind the animation sequences in Pink Floyd's "The Wall," will oversee those duties for Wyman.

Gardner says the finished program should run between 70 and 90 minutes and will be packaged with an eye toward multiple markets, including theatrical release, cable and pay video, broadcast tv and video software internationally. He also reports that the finished production budget should be "under a million dollars," despite the credentialed production team and a starring role for James Coburn. English actors Stanley Unwin, Patrick Moore and Richard O'Brien, who also scripted, will be featured as well.

Eric and Janis Gardner, through their Panacea Entertainment firm, began formal exploitation of rights in all applicable formats on Sunday (24) at the MIPTV international television mart in Cannes.

As for soundtrack ties to the film, which will include both solo Wyman recording and material from the Stones, Gardner says new selections written for the project will be included on Wyman's next A&M album. Gardner also expects a major cross-marketing push in selected territories where the exhibition or tv airing of the film can be effectively tied to the album's release.

Miller Beer Sponsoring More Artists

NEW YORK—The Miller Brewing Company, which last year sponsored five regionally popular rock acts, this year is expanding its involvement and is doing tie-ins with 10 acts, six of whom are recording artists.

This year, the promotion is coordinated by the Milwaukee-based Gary M. Reynolds Management Co., as it was last year. Among the acts benefiting from the program are Josie Cotton, the Producers, the Fabulous Thunderbirds, Zebra (an act recently signed to Atlantic Records which was involved in the project last year), and Sound Barrier, with a debut album on MCA.

The Stompers, meanwhile, have a new LP on Boardwalk Records.

Also being sponsored for the second year are Lee Malone and Pat McCurdy & Men About Town. New in the program are regional acts John Kurzweg & the Night, and the Skip Castro Band.

In its tie-ins, Miller Beer is providing merchandising aid for the acts with the Miller name and logo on posters, T-shirts, jackets, caps, guitar pins and bumper stickers. Miller is also preparing backdrops for the acts and album inserts; the new Josie Cotton LP should contain a Miller poster, says Reynolds.

"Rock saved my life. It also broke my heart."

—Dave Marsh, 1979

NOW DAVE MARSH TAKES HIS REVENGE

Introducing

ROCK & ROLL CONFIDENTIAL

The Newsletter for Everyone Who Really Cares About Rock & Roll
Published Monthly Available Only by Subscription

"If you love rock & roll—but need something more than entertainment; if you believe (as I do) that culture's no joke when survival's at stake; if you feel isolated and want to know what's really going on in American music—outside the lunatic fringe but right at the heart of the matter—then you need to read ROCK & ROLL CONFIDENTIAL.

"For the past fifteen years, I've written about the music you and I care about most. I've always done my best to reflect the perspective of the fans, the people who can't do without the music. Now it's time to go a step further. ROCK & ROLL CONFIDENTIAL will be four pages of solid text. No pinups or fancy layouts, but also, no fads and no ads. Instead, there'll be reviews, analysis, and reporting about the sounds and issues that most concern

us. And because ROCK & ROLL CONFIDENTIAL will be published and written by an insider with a fan's perspective, without pressure from businessmen or advertisers, what you'll read each issue will be unique.

"It may not save your life, but it won't break your heart."

Dave Marsh

Send this coupon and your check or money order to:

DUKE & DUCHESS VENTURES
Department 100
P.O. Box 2060
Teaneck, New Jersey 07666

One year—\$12
 Corporations/Institutions—\$24

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

CONCERT PROMOTERS, BOOKING AGENTS & RECORD COMPANIES

321

L.A.'s best all new music dance-concert club with three floors, now open for bookings.

3 Plush spacious area ideal for record company & radio promotions. (Recently the Thompson Twins, Bananarama, Wham, the Members, the B-52's, KROQ & KNAC promotions.)

2 Full bar, stage with P.A., theatrical lighting and large dance floor.

1 Full concert facilities with a comfortable 800-capacity and three giant video screens.

For further information, contact:

HOWARD PAAR

(213) 451-5003/393-9139 (10 a.m. to 3 p.m.)

321 Santa Monica Blvd.

Santa Monica, CA 90401

Talent & Venues

Dance Trax

By BRIAN CHIN

Followups from artists coming off major hits arrived in droves this week; all were hearteningly substantial, if, in some cases, a long time coming. **Culture Club's** hot streak has just gotten hotter with the British release of "Church Of The Poison Mind" (Virgin U.K.), a well-timed step away from soft soul and into mock-Motown funk; **Boy George** gets wonderful backup response from **Helen Terry**. "Mystery Boy" (3:33), on the flip, has a jazz-funk feel, with lovely vocal shadings, and "Man Shake" (2:33) is a startling, hard drum-and-vocal break. **Junior's** "Communication Breakdown" (Mercury U.K.) is also a complete surprise, a rocked-out funk/reggae rhythmically akin to "Master Blaster," but much spacier, which launches into great vocal ad-lib in the superior "Dub-wise" mix. The U.S. pressing will include a third mix of the cut.

Human League's respect for old-soul-style vocals, glimpsed on the unreleased "Mirror Man," is confirmed in "Fascination" (Virgin U.K.), a much more funk-oriented cut which should be considered well suited for the U.S. market. As ever, the ready-cut "improvisational" version is well structured and maybe more interesting than the vocal one. The remix of **Irene Cara's** "Flashdance... What A Feeling" (Casablanca promo 12-inch), done by **John Benitez**, is charting instantly, not surprisingly: both Cara and producer **Giorgio Moroder** were due, and the vocal/instrumental extensions allow the song to build un-frantically, without studio tricks.

★ ★ ★

Albums, briefly: **Robert Palmer's** "Pride" (Island) creates a lot of heat with mostly keyboards, especially in a *tough* cover of "You Are In My System" on which the System's **David Frank** guests; also note the reggae-flavored title cut and "It's Not Different," plus the rocker "Deadline." **OMD's** "Dazzle Ships" (Epic) is a succession of great pop hooks, and although "Telegraph," "Radio Waves" and "Genetic Engineering" are all under four minutes here, a 12-inch remix is scheduled. The **Major Thinkers** EP on Portrait is an exemplary fusion of dance and rock, with lyrical and musical content supporting a highly produced sound. Best are "Avenue B," a high uptempo rocker, and "Humanesque," which goes into great vocal breaking.

Washington Concert Firm

Continued from page 47

music other than new rock. But they are still considered Washington's paramount new music promoters. A partial list of the acts they have presented includes the Go-Go's, the Psychedelic Furs, X, the English Beat, Devo, Bow Wow Wow, the Jam, Gang Of Four, Grace Jones, the Fleshtones, Bauhaus and Kraftwerk.

Hurwitz doesn't think his operation is in competition with Washington's largest and best known promotion and production company, Cellar Door Productions, nor the largest clubs, the Bayou, owned by Cellar Door, and the Wax Museum. But he admits that the more new wave comes closer to mainstream listening tastes, the more the traditional companies and his outfit might cross paths.

IMPORTS

Another reason why dance music professionals read Dance Music Report

Top disc jockeys know the importance of keeping up on the latest imports. That's why leading disc jockeys from coast to coast read DANCE MUSIC REPORT.

They trust DMR's concise, in-depth coverage of the newest overseas dance records to keep them well informed and out in front. Read the IMPORTS column in DANCE MUSIC REPORT and see why serious disc jockeys don't spin without it.

1 year-25 issues
 U.S. \$35.
 Canada/Mex \$40.
 International \$80.

Please include your name, address, zip code and occupation on a separate sheet of paper with your remittance. All subscriptions paid in U.S. dollars.

DANCE MUSIC REPORT

Keeping you #1
 210 E. 90th St. New York, N.Y. 10028 (212) 860-5580

MAIL O DISC RECORDS

855e Conklin St.
 Farmingdale, NY 11735
 Phone (516) 694-0088

Same day service for DJs ordering before noon New York time.
 Call for our new catalog featuring:
 • new lower prices on import and domestic 12"
 • budget line disco classic 12" and LP.
 We export to DJs in all countries (retail only). Telex-4758 158 IM PT-DISC

NEW 12"—Forrest, Madalline Ouzo, Vera (remix), Kim Covington, Hipnotic, Amra, Shrekback, Ris, Nola, Amnesia, New Trash, Fun Boy 3, Belle Stars, David Grant, One x One, Marc Z, The Photos, State of Grace, 52nd Street (remix), Cargo (remix), Zino O, Private Sector, Paul Haig, Marsha Raven, Hot Plate 9, Hot Plate 10, Sinnamon, Duke of Burlington, Mino, Espionage, Intro, Robert Palmer, Greg Hawkes, Jose Avelar, Peter King, Voyage ('83 remix), Linda Singer, Johnny Chingas, Marlana Shaw, Linda Ransom, Amy Bolton, Cell Bee, American Fade, Suzanne Stevens, Hot Shot, Suzi Q, Joe Yellow, La Mama, Karen Young, Norma Lewis, Taco, Naked Eyes, C-Orchestra, Dance Reaction.

"Off The Record" by Doug Shannon a complete DJ's guidebook. Call for Details.

ALBUMS—Disc80tre, Disco Cross Vol. 4, Easy Going (mix), Sphinx, Vivian Vee, Divine, Filirts, Kano, Pete Richards, Cerrone 8

Billboard Dance/Disco Top 80

Survey For Week Ending 5/7/83

Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	1	6	LET'S DANCE—David Bowie—EMI/America (12 inch) 7805	41	37	10	NOBODY CAN BE YOU—Steve Arrington's Hall Of Fame—Atlantic (LP Cut) 80049
2	2	7	YOU CAN'T HIDE—David Joseph—Mango (12 inch) MLPS 7804	42	43	5	UNDERLOVE—Melba Moore—Capitol (12 inch) 8547
3	3	9	ANGEL MAN—Rhetta Hughes—Aria (12 inch) AR 1208	43	19	16	THAT'S GOOD/SPEED RACER—Devo—Warner Bros. (LP cuts) WB 1-23741
4	4	5	PHYSICAL ATTRACTION/BURNING UP—Madonna—Sire/Warner Bros. (12 inch) SRO-29715	44	26	18	DER KOMMISSAR (THE COMMISSIONER) FALCO—A&M (12 inch)
5	5	20	THRILLER—Michael Jackson—Epic (LP-all cuts) QE38112	45	30	12	GOTCHA WHERE I WANT YA—Stereo Fun Inc.—Moby Dick (12 Inch) BTG 1532
6	6	7	BLUE MONDAY/THE BEACH—New Order—Factory (12 inch) FACTUS 10	46	47	5	IN THE BOTTLE—C.O.D.—Emergency (12 inch) EMDS 6535
7	7	10	ELECTRIC AVENUE—Eddy Grant—Portrait (12 inch) 4R9-03574	47	52	2	SAVE THE OVERTIME FOR ME—Gladys Knight And The Pips—Columbia (7 inch) 38-3761 (12 inch*)
8	8	10	SEX—Berlin—Geffen (LP Cut) GHS-2036 (12 inch*) 82004	48	59	2	GET THE BALANCE RIGHT—Depche Mode—Sire (12 inch) SRO-29704
9	9	6	BABY DOLL—Girls Can't Help It—Sire/Warner Bros. (12 inch) 29773-0A	49	35	9	HE'S A PRETENDER—High Inergy—Gordy (12 inch) MOT4506
10	10	9	THE MUSICS GOT ME—Visual—Prelude (12 inch) PRLD 650	50	56	3	AGAIN AND AGAIN—Niki Laurant—Wave (12 Inch) BL 1218
11	4	12	JEOPARDY—Greg Kihn Band—Beserkley (12 Inch) 0-6732	51	58	2	BOTTOMS UP—The Chi-Lites—Larc (12 inch) LP 81502
12	14	5	SO WRONG—Patrick Simmons—Elektra (12 inch) 67929	52	NEW ENTRY	TOO SHY—Kajagoogoo—EMI-America (12 inch) 9910	
13	13	8	KISS ME—Tin Tin—Sire/Warner Bros. (12 inch) SRO-2975	53	55	7	YOU ARE A DANGER—Gary Low—Quality (12 inch) QDC38
14	15	7	LUCKY—Ellie Hope—Quality (12 inch) QUS 031	54	NEW ENTRY	ALWAYS SOMETHING THERE TO REMIND ME—Naked Eyes—EMI (12 inch) Remix 9923	
15	23	5	CANDY MAN—Mary Jane Girls—Gordy (7 Inch) (12 inch*)	55	NEW ENTRY	JUICY FRUIT—Mtume—Epic (12 inch) 49-03834	
16	16	16	SHE BLINDED ME WITH SCIENCE—Thomas Dolby—Capitol (12 inch)	56	NEW ENTRY	MINDFIELD—I Level—Epic (12 inch) 49-03856	
17	22	4	PARTY—Julius Brown—West End (12 inch) 22153	57	NEW ENTRY	OUR HOUSE—Madness—Geffen (12 inch) GEF-0-29667	
18	17	7	CANDY GIRL—New Edition—Streetwise (12 inch) SWRL 2208	58	NEW ENTRY	FLASHDANCE, WHAT A FEELING—Irene Cara—Casablanca (LP cut) 8114921 (12 inch*-remix)	
19	44	3	HEAT YOU UP (MELT YOU DOWN)—Shirley Lites—West End (12 Inch) WES 22155	59	67	3	DO YOUR BEST—Carol Hahn—Nickel (12 Inch) CH 9637
20	20	5	REACH OUT—Narada Michael Walden—Atlantic (12 inch) 0-89857	60	66	2	TAKE ME TO THE TOP—Advance—Polydor (12 inch) 81115391
21	21	8	YOUNG GUNS (GO FOR IT)—Wham—Columbia (12 inch) 44-3501	61	62	5	LITTLE RED CORVETTE—Prince—Warner Bros. (7 Inch) WB 7-29746 (12 Inch*)
22	24	7	TELEPHONE OPERATOR—Pete Shelly—Arista (12 inch) CP730	62	63	3	GAMES PEOPLE PLAY—Sweet G—Fever (12 Inch) TFR 001
23	45	3	SHY BOY/NA NA HEY HEY (KISS AND GOODBYE)—Bananarama—London (LP Cuts)	63	65	2	SHE TALKS TO ME WITH HER BODY—Bar-Kays—Mercury (12 inch) 811165
24	31	4	SAFETY DANCE—Men Without Hats—Backstreet (12 inch)	64	68	2	WALKIN' THE LINE—Brass Construction—Capitol (12 inch)
25	25	8	KEEP IT CONFIDENTIAL—Nona Hendryx—RCA (12 inch) PD 13438	65	70	2	YOU'VE REACHED THE BOTTOM LINE—Carol Williams—Vanguard (12 inch) SPV 64
26	27	5	TEARIN' IT UP—Chaka Khan—Warner Bros. (12 inch) WBO-29721	66	NEW ENTRY	TAKIN' IT STRAIGHT—Cory Josias—Sire (12 inch) SRO-29665	
27	28	8	WORKING GIRL—Cheri—21 records (12 inch) T1D 302	67	69	4	CHANGES—Imagination—MCA (12 inch)
28	32	4	SHOT IN THE NIGHT—Paul Parker—Megatone (12 inch)	68	49	9	I EAT CANNIBALS—Total Coello—Radial Choose/Chrysalis (12 inch) 4V903545
29	29	9	TONIGHT/CAN WE TRY AGAIN—Technique—Arista (12 inch) ARD 1200	69	50	7	WHO'S GETTING IT NOW—Chocolate Milk—RCA (12 inch) PD13448
30	33	3	MUSIC—D Train—Prelude (12 inch) PRLD 654	70	46	16	LET ME GO—Heaven 17—(LP cut) Arista AL-6606
31	34	4	LIGHT YEARS AWAY—Warp 9—Prism (12 inch) PDS 460	71	53	15	TOO TOUGH—Angela Bofill—Arista (LP Cut) AL 9616 (12 Inch*)
32	18	11	WEEKEND—Class Action—Sleeping Bag Records (12 inch) SLX001	72	54	8	I CONFESS—The English Beat—I.R.S. (12 inch) SP 70408
33	36	4	HERE COMES MY LOVE—Rocket—Quality (12 inch) QUS 033	73	72	12	WE GOT THE JUICE—Attitudes—RFC/Atlantic (12 inch) 0-89884
34	42	3	WHEN BOYS TALK—Indeep—Sound Of New York (12 Inch)	74	64	15	LET'S GO TO BED—The Cure—Fiction Important (12 Inch) FICSX17
35	6	13	LOVE ON OUR SIDE—Thompson Twins—Arista (LP Cut) AL6607	75	61	14	DER KOMMISSAR—After The Fire—Epic (12 Inch) 49-03490
36	40	4	SOLITAIRE—Laura Branigan—Atlantic (LP Cut) 80052 (12 inch)	76	73	8	TONIGHT—Whispers—Solar (12 inch) 67930
37	57	3	COOL PLACES—Sparks—Atlantic (12 Inch) 0-89863	77	74	6	UNDER MY THUMB—Fast Radio—Radar (12 inch) RDR 12002
38	38	6	NEW YEAR'S DAY—U2—Island (12 inch) DMD 604	78	60	10	I JUST GOTTA HAVE YOU—Kashif—Arista (12 inch) CP728
39	39	5	CONNECT UP TO ME/PROVE IT/JIMMY JIMMY—Ric Ocasek—Geffen (LP Cuts) GHS 2022 (12 Inch*)	79	51	7	THIS IS YOUR TIME—Change—RFC/Atlantic (LP cut) 80053 (*12 inch)
40	41	7	ATOMIC DOG—George Clinton—Capitol (12 inch)	80	48	11	THE HARDER THEY COME—Rocker's Revenge—Streetwise (12 inch) SWRL2207

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. *non-commercial 12-inch
 ☆ Superstars are awarded to those products demonstrating the greatest gains in audience response this week.
 ★ Stars are awarded to other products demonstrating significant gains for the week.

12" Disco Dance Specialists

VINTAGE DISCO OLD & NEW RELEASES

STORES AND ONE STOPS: WE CARRY THE LARGEST SELECTION OF 12" SINGLES IN THE U.S.

WHOLESALE CATALOG AVAILABLE

213-519-7393

2737 PACIFIC AVE. TELEX VIA ITT 4992046 INSIDE SAN PEDRO, CA 90731

D.J.'S SEND FOR OUR BRAND NEW, REVISED CATALOG \$4.00. (50 Page)

Act-ivities

Jazz great **Sonny Rollins** collapsed onstage during what was to have been the first of two concerts at New York's Town Hall last Saturday (23). The saxophonist was taken to a hospital, where it was determined that he was suffering from a combination of high blood pressure and exhaustion. Rollins will rest for several weeks before resuming his concert schedule. His New York appearance, with trumpeter **Wynton Marsalis** as special guest, has been rescheduled as one show at the Beacon Theatre on June 3.

Megatone Records in San Francisco is releasing a memorial version of the late **Patrick Cowley's** "Menergy/Take You Home/Megamedley." Profits will be donated to research to fight AIDS. . . . **The Suburbs** cancelled tour plans after drummer **Hugo Klaers** came down with appendicitis. . . . **Jack Nicholson, Rick James, Jeff Beck and Carmine Appice** were among those to come see **Girlschool** during the band's recent gig at the Roxy in L.A.

There is reportedly new interest in the career of **Johnnie Ray** following his mention in the No. 1 single "Come On Eileen" by **Dexy's Midnight Runners**. . . . Only in L.A.? Probably not, but there is now an all-female/all-ex-con band called **Angel & the Reruns**. The group first met at the county jail, "all serving time for minor offenses." Debut single "Buffy Come Back" is on Faulty Products.

Jackson Browne guitarist **Rick Vito** is making a solo stab with some heavy-hitters backing him all the way. A recent showcase gig at Sasch's in Studio City featured Browne himself and a surprise appearance by **Jimmy Buffett**, getting together with Vito to jam on "Sweet Little Sixteen" and "Whole Lotta Shakin'."

Signings: **Mitch Ryder** to Riva/PolyGram Records, with debut LP

Cumberland To Sound Seventy

NASHVILLE—Effective Monday (2), Sound Seventy Productions assumes all activities of the Cumberland Concerts Co. and will once again house the promotion division under the corporate roof of Sound Seventy Inc.

This move is a result of the resignation of Cumberland Concerts president Robert Stewart, according to Sound Seventy president Joe Sullivan. Nine months ago, Cumberland was formed to handle concert promotion formerly overseen in-house by Sound Seventy.



Billboard photo by Chuck Pulin
SIR SHOWCASE—Sally Kay of Backstreet Sally, a new band on Atlantic Records, debuts her act for Atlantic executives and guests at a showcase at the SIR rehearsal studios in New York.

produced by **John Cougar and Don Gamin** to be released in June. . . . English band **Kissing The Pink** to Atlantic. Debut in May. . . . Also to

Atlantic: **Amy Bolton**. . . . **Dan Seals**, ex of **England Dan & John Ford Coley**, to EMI America/Liberty Records.

Johnny Dynell & New York 88 to the Acme Music Corp., a newly formed record label. . . . **The Stingers** to Pleiades Records. . . . **The**

Chi-Lites to the Steve Ellis Agency. . . . Fifteen-year-old vocalist **Johnny Gill** to Cotillion Records.

Nashville artist **Jerri Kelly** to Minc Records for South Africa. . . . **Lulu Roman** to First Artists Management Enterprises. . . . Los Angeles group **Little Girls** to Toby

Mamis' FTM Enterprises for management. . . . **Siouxsie & the Banshees** to Louis Tropia for U.S. management. The group recently resigned to Polydor in Britain.

The U Boats, from Tampa Bay, to Crow Records. . . . **The Megatonnes** to Azra Records.

EXPLORE THE FUTURE OF MUSIC

At the 4th Annual

NEW MUSIC SEMINAR

Tuesday and Wednesday July 5th and 6th at the New York Hilton

Schedule of Events—July 5th—Tuesday

10:00-11:00 AM Keynote Address—Miles Copeland—IRS

11:30 AM-1:00 PM Independent Labels & Distribution

Moderator: Tom Silverman—Tommy Boy/Dance Music Report

Marty Bleckman—Megatone

Mark Cope—Faulty

Arnie Handwerker—Quality

Marty Scott—Jem Group

Joe Robinson—Sugarhill

Mike Wilkinson—Importe/12

Miller London—Motown

& More . . .

Urban Music Promotion—to be announced

Juggy Gayles; Moderator

New Technologies—to be announced

1:30 - 3:00 PM Retail & Marketing

Moderator: Vince Pellegrino—RCA

Stan Goman—Tower

Gene Fink—Dance Dist.

Bob Miller—Importe—O-Disc

& More . . .

Publicity—to be announced Nancy Goldstein; Moderator

Clubs & DJ's—to be announced

3:30 - 5:00 PM Producers

Moderator: Danny Heaps—Geffen

Arthur Baker

Steve Lillywhite

Bobby Orlando

Richard Ghotterer

& More . . .

Talent & Booking

John Huey—Frontier Booking

Jerry Brandt—The Ritz

Wayne Forte—ITG

Ruth Polsky—Blind Dates/Danceteria

& More . . .

5:30-7:00 PM Album Radio

Moderator: Steve Smith—Album Network

Lisa Richards—WMMR, Philadelphia

Buck McWilliams—WIOT, Toledo

Greg Torrington—CHEZ, Ottawa

Alan Sneed—WKLS, Atlanta

Video Software—to be announced

Pool Directors Forum—Open to Record Pool Directors only!

10:00 PM Entertainment Showcases

July 6 - Wednesday

10:30-12:00 A&R

Moderator: Ron Goldstein—Pres.—Island U.S.

Bob Krasnow—Chairman; Elektra

Kenny Gamble—Philadelphia Int'l.

Marvin Schlacter—Prelude

Simon Draper—Virgin

Gil Friesen—Pres, A&M

& More . . .

Music Law

Moderator: Jay Boberg—IRS

Stu Silfin

Paul Schindler

Paul Rodwell—Halliwell & Rodwell

David Gentle & More

Album Radio Promotion—to be announced

Ken Benson—EMI

Mike Bone-

Bruce Moser—Independent

Elektra

Paul Rappaport—Columbia

Bill Bennett-

Epic

12:30-2:00 PM Charts & Trades

Moderator: Mark Josephson—Rockpool

Tom Noonan—Billboard

Winki Sims—Jack The Rapper

Stephanie Shepherd—Dance Music Report

Bob Haber—Progressive Media Journal

J.B. Carmichael—Cashbox

Joe Loris—Impact

& More . . .

Artists—to be announced

Publishing to be announced

2:30-4:00 PM Rhythm Radio

Moderator: Walt Love—Radio & Records

Carlos DeJesus—WKTU, N.Y.

Lawrence Jones—WHRK, Memphis

Barry Richards—WAIL, New Orleans

Lynn Tolliver—WKAK—Cleveland

Jerry Clifton—New World Communications

Joe "Butterball" Tamburro—WDAS, Phila

& More . . .

Management

Mark Rye—Bill Nelson

Bruce Findley—Simple Minds/China Crisis

Press—to be announced

Moderator: Vic Garbarino—Musician

4:30-6:00 PM New Music Radio

Moderator: Bill Hard—FMQB Album Report

Lee Abrams—Burkhard/Abrams

Rick Carroll—Carroll Schwartz & Groves

Paul Christy

Russ Mottla—WFNX

Battle of the DJ's

6:15 Closing Address—to be announced

10:00 PM—Entertainment Showcases



Advance Registration \$75 per person received by June 17th (non-refundable)
\$90 per person after June 17th.

Pan AM is the airline of the New Music Seminar

Special Rates available call: (800) 327-8670 (In Florida) (800) 432-2533

The N.Y. Hilton has special rates for Seminar Attendees making their reservations prior to June 17th.

Call or write for more info: 210 E. 90th Street, New York, N.Y. 10028 (212) 348-4876

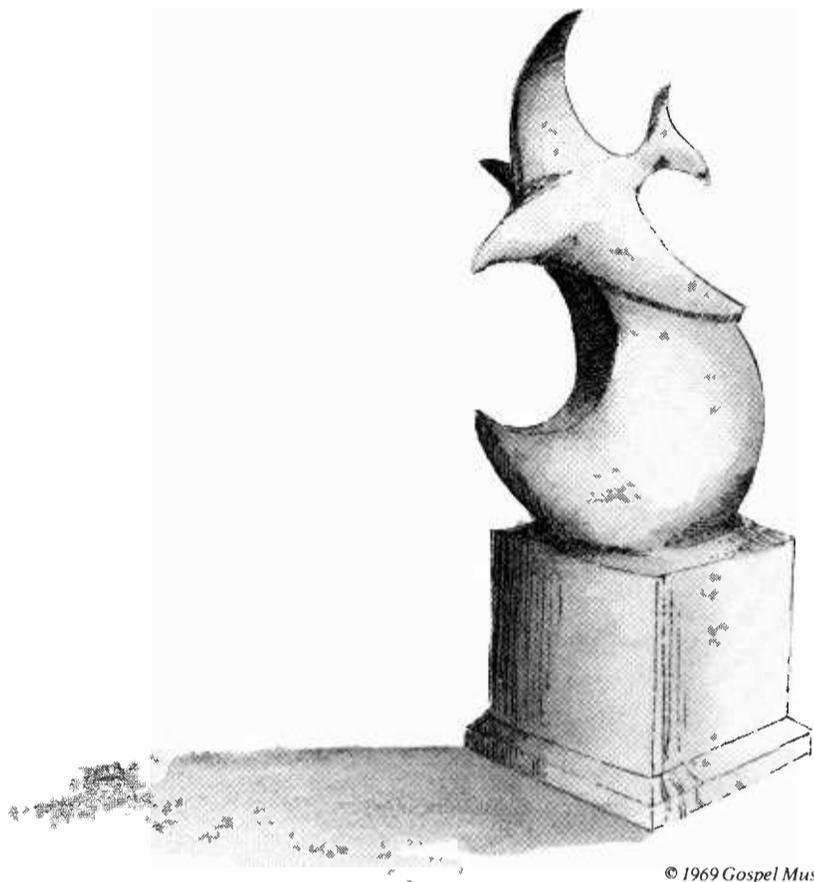
Name _____

Address _____

City _____ St. _____ Zip _____ Phone () _____

Occupation _____

Music that soars.



© 1969 Gospel Music Association, Inc. All rights reserved.

Congratulations to all BMI 1983 Dove Award winners.

Male Vocalist of the Year
Larnelle Harris

Female Vocalist of the Year
Sandi Patti

Inspirational Gospel Album of the Year
"Lift Up The Lord"/Sandi Patti

Traditional Gospel Album of the Year
"Feeling At Home"/Rex Nelon Singers

Contemporary Gospel
Album of the Year (Black)
"I'll Never Stop Loving You"/Leon Patillo

Inspirational Gospel
Album of the Year (Black)
"Touch Me Lord"/Larnelle Harris

Traditional Gospel
Album of the Year (Black)
"Precious Lord"/Al Green

Gospel Album of the Year
by a Secular Artist
"He Set My Life To Music"/Barbara Mandrell

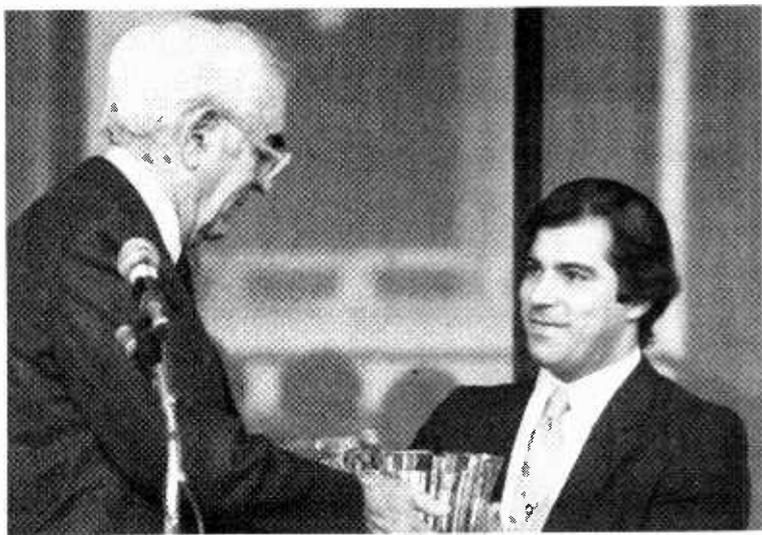


Wherever there's music, there's BMI.

Classical

Dealers Say Classics Capturing Growing Share Of Total Volume

• Continued from page 1



DOWN PAYMENT—Violinist Elmar Oliveira, right, receives an Orrefors bowl from Avery Fisher as initial installment of a prize which includes engagements with the New York Philharmonic and the Chamber Music Society of Lincoln Center, a solo recital, a recording on Moss Music's Vox Cum Laude label, and \$10,000 in cash. The former Tchaikovsky Competition gold medal winner is the first violinist to win the Avery Fisher Prize.

Brendel Concert Series Gets Multi-Faceted Push

NEW YORK—A major media drive, encompassing radio, print, direct-mail and in-store promotion, has been mounted by Philips Records and Carnegie Hall in support of Alfred Brendel's seven-concert cycle this month of all the Beethoven piano sonatas.

The marathon series kicks off May 9 and follows similar cycles presented by the pianist in 10 European cities since last October.

Advance promotion began in March with the circulation by Carnegie Hall of a "Brendel Newsletter," followed by placement of quantities of a four-color poster plugging both the concerts and the artist's extensive disk catalog on Philips. A smaller version of the poster is also being distributed to area record dealers as one element in the special Philips merchandising push.

A special sale of Brendel disks and tapes, sparked by window displays,

has been set in Barnes & Noble stores through June 4. Radio spots on WNCN, a feature article in the radio station's program guide, Keynote, and a week-long series of interviews of Brendel by the station's music director, David Dubal, are also integrated into the campaign.

Other radio salutes in the area have been set by Philips promotion staffers, as well as a number of feature articles in suburban markets. In addition, the cycle will be marked by the presentation to Brendel of a gold medal by the Beethoven Society.

Following the sonata cycle here, Brendel goes to Chicago, where he will record the five Beethoven piano concertos with the Chicago Symphony under James Levine. Upcoming is a recording of Schubert's "Die Winterreise" with Dietrich Fischer-Dieskau.

Brendel, who recently renewed his exclusive recording contract with Philips, has more than 30 albums currently available on the label.

10 NEW TITLES

Seasonal Cassettes From Pro Arte

NEW YORK—Pro Arte Records has added 10 seasonally slanted 90-minute cassettes to its budget Classics For Joy line, bringing the total number of titles in the series to 35.

The new packages, comprised of light material chosen from the label's budget Quintessence catalog, are designed for on-the-move listening and are being promoted under the rubric "A Classic Summer."

Like others in the series, they are offered to the trade at prices said to permit a retail sale as low as \$4.99 per cassette.

Pro Arte has published a consumer brochure featuring the new titles, as well as a check sheet for the entire 90-minute cassette catalog. The label is also making available a 180-count display bin, and will cooperate on radio and print advertising.

Among the new cassettes are programs titled "Summer Serenades," with works by Schubert, Mozart and Dvorak; "April in Paris," with pieces by Offenbach, Lehar and Massenet; and "The Great Outdoors," carrying selections by Copland, Strauss and Dvorak.

Vanguard Cuts Digital Prices

NEW YORK—Vanguard Records has reduced the list price of its digitally recorded albums from \$12.98 to \$8.98. The price adjustment affects chrome cassette versions as well as disk.

Label currently has 18 digitally recorded titles, with others scheduled for early release. The new product will also carry the lower price.

of the Compact Disc, bound to be heavily weighted initially to classics, is tempered by concern that full-price merchandise may languish in the marketplace as consumers mull investment in the new technology.

The 32-store Tower chain, long a power in classical marketing, says the category gained by 12% last year, and is 14% ahead so far this year. Classics account for about 15% to 20% of total inventory, says Stan Goman, record division manager, although the slice is nearer 35% in some of company's stores.

This is roughly the percentage that will be devoted to classics in the giant Tower store that will be opening later this year in New York, the chain's first representation on the East Coast (Billboard, April 30). Goman says that an initial inventory of 250,000 classical albums (disks and tapes) will be stocked in the new location.

While he is pleased at the undiminished movement of low-price cassettes, Goman expresses the view that neglect of the other end of the price spectrum will hurt the business in the long run. "If we (retailers) don't concentrate on pushing top-end product, classical labels will go down the drain," he warns.

He welcomes some labels' recent generous promotions to get that product moving and has taken full advantage of discount programs. He points particularly to a PolyGram promotion that enables Tower to treat \$12.98 items as if they were pegged at \$8.98, discounting from that latter figure. Heavy buy-ins of RCA and CBS offerings at deep discounts have also permitted reductions in store price of their classics by an additional \$1, he adds.

At Record Bar, classical buyer John Kuhnle is also encouraged by some labels' moves to offer prime new titles at a price incentive. He cites Deutsche Grammophon's Archiv presentation of Vivaldi's "Four Seasons" and Bach's "Brandenburg Concertos," both featuring the English Concert led by Trevor Pinnock, and offered at special lists of \$8.98 per disk, as well as RCA Red Seal's live album by Marilyn Horne and Joan Sutherland, recorded at the Metropolitan Opera, as illustrations.

Both of the Pinnock albums hit the Billboard classical chart shortly after release. As for \$12.98s, Kuhnle sees them as viable today primarily in the case of special repertoire and superstar performances.

Kuhnle is appreciative of the additional volume contributed by budget cassettes, but says he feels that the scope of releases by all labels at that level has brought the category near market saturation. He sees the pipeline being glutted with as many as eight or nine duplications of warhorse titles at \$3.98 list. "What, still another 'Bolero' or '1812 Overture'!" he exclaims.

All this duplication is leading to more discriminating purchasing, says Kuhnle. "I'm much more selective in choosing among budget offerings than I was a year ago."

But classical sales at Record Bar are good and "have been climbing steadily," Kuhnle asserts. Classics accounted for 8.6% of all Record Bar sales in March, including accessories, he reports, noting that some of the chain's 146 stores show an average of twice that. The most recent tally shows classics copping an 8.8%

share of all LP sales, and 9% of all cassette sales, Kuhnle says.

Frank Fischer, president of National Record Mart, whose 75 stores are clustered largely in mid-Atlantic and Midwestern mall locations, is one who fingers CD as a temporary inhibiting influence on high-end buying. While he expects the laser-read digital disk eventually to "rejuvenate" the record market, he says that current promotional attention given the technology has served to slow purchases of standard titles by the more sophisticated buyer.

Be that as it may, he claims "phenomenal" action on budget and midline product and a "dramatic" shift in his product mix away from higher priced disks and tapes.

As an overall category, classical sales are increasing at the chain, and currently account for about 8% to 10% of dollar volume. Because of the preponderance of budget cassettes in the product mix, unit sales would show a higher percentage, he says. Fischer pegs it at about 20% in some of the chain's stores.

Fischer says he has had unusual response to a line of 60 cassettes supplied by Columbia Special Products which he has been able to offer at three for \$5. While the recordings are old, they feature prestigious name talent such as Reiner, Rodzinski and Mitropoulos, which attracts the knowledgeable buyer as well as the bargain hunter. National Record Mart also recycles a number of promotions that offer Quintessence at \$3.49, or three for \$10, and CBS Great Performances at a \$4.99 special.

Roy Imber of Elroy Enterprises notes an increase in classical sales throughout his 32 Record World stores and 12 leased departments, crediting it largely to more attention being given to budget items. Price resistance to \$12.98 product is stiff, he says.

Imber says he feels that heavy traffic in budget cassettes is converting new buyers to classics. He adds that he hopes to devote more attention to the repertoire category by upgrading personnel. Clerks need some expertise in classics to enable them to move product adequately, he is convinced.

The East Coast chain has done particularly well with Allegro cassettes, the budget line that is credited by many with promoting wide acceptance of the price point. Imber says he has moved as many as 100,000 Allegro cassettes in the past year, offering them on sale as low as three for \$7.99.

Business generally is about 12% ahead of last year on a comparative

basis, says Imber, and he places classics' share of the action at about 8%.

The Camelot chain, which numbers 140 stores in 28 states, all in malls, finds classics a welcome traffic builder, particularly in locations near colleges. Stores generally are 2,000 to 2,200 square feet in size and carry a moderate inventory of classics.

Classical sales are up slightly, says LP buyer Lew Garrett, but the action is heavy in budgets. "They're selling like crazy," he says. Of all classics he carries, more than 50% fall into the budget or midline categories, he adds.

Garrett places the percentage of classical sales throughout the Camelot chain at 2% to 3% of all merchandise carried, including accessories and video games, except for a few specialty outlets in the web where the proportion is several times that.

At the Sam Goody chain in the East, Glenn Hemmerle reports "no significant change" in classical sales in the firm's 35 stores. "We've always been strong in classics," he says.

Still, it is known that the Goody web is now giving more attention to the repertoire category that it once dominated, but allowed to lag. Some months ago, Goody enlarged the classical section in a key East Side Manhattan store, and the chain is currently planning major expansion for classics at its flagship store in New York (Billboard, April 30).

'M*A*S*H,' MOZART MIX

NEW YORK—The reissue this month of the Mozart Clarinet Quintet performed by Tashi and Richard Stoltzman has already outsold cumulative totals racked up by the album prior to its catalog deletion a year ago, according to RCA Records.

In a rare example of chamber music crossover, interest in the work snowballed after it was featured on the final episode of "M*A*S*H" several months ago. Versions of the work on a number of labels benefitted from the publicity generated by the television exposure.

The RCA re-release is stickered to call attention to the "M*A*S*H" tie, and special header cards are also being made available to exploit the connection, says Irwin Katz, Red Seal marketing executive.

Classical Notes

A Ravel package and a new "Scheherazade" were recorded a few weeks ago by Vanguard in its continuing program with the Houston Symphony under Sergiu Comissiona. Vanguard chief Seymour Solomon, who produced the sessions, is enthusiastic about a new recording venue they have uncovered in Houston. . . . Raymond Leppard has been named principal guest conductor of the St. Louis Symphony, beginning next season. Now in the process of becoming an American citizen, Leppard is completing a series of engagements with the Chicago Symphony and the New York Philharmonic.

The American Symphony Orchestra League holds its national conference this year in Chicago, June 22-26. Seminars covering marketing strategies, fund raising and management techniques are among the many being scheduled.

Martin Bookspan will chair a showcase devoted to contemporary American music, during which performances of works by Irwin Bazelon, John Corigliano, Donald Erb, Irving Fine, Morton Gould, Karel Husa, William Schuman, Harold Shapero and Robert Ward will be auditioned. The league expects 1,200 attendees at the conference.

Eugenia Zukerman, the flutist and television commentator, is among eight recipients of "outstanding mother of the year" awards handed out by the National Mother's Day Committee. . . . Philips Records has added 10 new cassette titles to its Mercury Golden Imports line, returning to active currency on tape such one-time staples as Leroy Anderson and Sousa selections recorded in Rochester, and Ravel and Saint-Saens works by Paul Paray and the Detroit Symphony.

Tent Show For Pavarotti

ATLANTIC CITY, N.J. — Luciano Pavarotti goes under canvas Oct. 29 when he fills a one-night engagement staged by Resorts International here.

Use of a symphony orchestra behind the tenor would cut too deeply into the seating capacity of the Hotel Casino, the normal venue for top attractions, so a tent that could accommodate as many as 5,000 ticket holders was decided upon.

The concert is a benefit to bolster funds to be used to restore the birthplace of composer Giuseppe Verdi. A special team of audio engineers will be engaged to massage the tent acoustics.

MARKETPLACE

ADDRESS ALL ADS: Billboard Classified,
1515 Broadway, New York, N.Y. 10036
Phone: Jeff Serrette 212/764-7388—In New York
(800) 223-7524 Toll Free—Out of State
All major credit cards accepted

Check Type of Ad You Want

- REGULAR CLASSIFIED (ALL ADS WITHOUT THE BORDER): \$1.55 per word—Minimum ad order \$31.00.
- DISPLAY CLASSIFIED Ad (ALL ADS WITH BORDERS OR REVERSE LAYOUTS): \$64.00 per inch, 4 insertions \$58.00 per, 12 insertions, \$55.00 per, 26 insertions \$52.00 per, 52 insertions, \$42.00 per. Price discounts based on consecutive issue frequency.
- FANCY BORDER, \$5.50 PER INSERTION. (DISPLAY ADS ONLY)
- REVERSE CHARGE: \$6.50 per insertion. (DISPLAY ADS ONLY)
- BOX NUMBER c/o Billboard, \$6.00 service charge.
- FOREIGN ADS NOW SAME PRICE AS U.S.

Check Heading You Want

- HOME VIDEO
- SONGWRITERS
- JOBS AVAILABLE
- HELP WANTED
- COLLEGES
- REHEARSAL SPACE
- ANNOUNCEMENTS
- MANY OTHERS
- BUSINESS OPPORTUNITIES
- REAL ESTATE
- FOR SALE
- GOLDEN OLDIES
- MISCELLANEOUS
- DISTRIBUTING SERVICES
- ELECTRONIC GAMES

PAYMENT MUST ACCOMPANY ORDER

AGENCY DISCOUNTS NOT APPLICABLE ON CLASSIFIED ADS

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

TELEPHONE _____

Amer. Express Credit Card Number: _____

Diners Club

Visa Expires _____

Master Chg. Signature _____

Bank # _____

FOR SALE

EXPORTS ONLY

RECORDS & TAPES — NEW RELEASES & CUTOUTS — ROCK, POP & DISCO — JAZZ & AFRO-CUBAN — CLASSICAL & NOSTALGIA — LOWEST EXPORT PRICES — PROMPT & ACCURATE DELIVERY. Catalogue on request.

DAVID ESKIN, INC.

400 Riverside Drive New York, N.Y. 10025 U.S.A.
Telex 237460 ESKIN UR—Tel. (212) 749-4257

EXPORTER & U.S.A.

WHOLESALE-ACCESSORIES
VIDEO GAMES, ACCESSORIES, AUDIO PRODUCTS, 12" RECORDS, COMPUTER SOFTWARE AND JOY STICKS.

STRATFORD DIST. INC.

815 SECOND AVENUE
NEW HYDE PARK, NY 11040
NY-212-343-6920, 516-352-4200
800-645-6558 Telex 6852201

WALL OF VOODOO

"RING OF FIRE"
A SPECIAL 12" CLUB/RADIO
REMIX

EXCLUSIVELY AVAILABLE FROM
GREENWORLD DISTRIBUTION
SPECIALISTS IN AMERICAN INDEPENDENTS AND IMPORTED RECORDS FROM OVER 30 COUNTRIES
WRITE OR CALL FOR OUR EXTENSIVE FREE CATALOGUE
GREENWORLD DISTRIBUTION
20445 Gramercy Place, Box 2896
Torrance, CA 90509
Telephone: (213) 533-8075 (CA, AK, HI)
(800)421-2095 (TOLL FREE)

NEUMANN

MASTERING SYSTEM
Including tape machine, SX-68 head, VG-66 amplifier rack level sets, HF limiters, Elliptical equalizers and variable pitch and depth \$38,500.

CALL JIM AT
(513) 681-8402

FOR SALE

CUSTOM BUILT EQUIPMENT TRUCK
24' TRACTOR-VAN W/SLEEPER,
AND MANY, MANY EXTRAS. A ONE-
OF-A-KIND VEHICLE. OWNED BY A
MAJOR ENTERTAINER.
(805) 646-8156

COMPLETE LACQUER CUTTING FACILITY

Naumann Lathe, Neve Console, Decca cutting rack amplifier with F.C.L., Studer playback and record units, Tannoy monitors with Quad amplifier, Dolby noise reduction units. Also, Scully 8-track, 1" R&P unit. For full details call:

(514) 384-6667

PROFITS DOWN?

Thousands of titles on assorted Albums, 8-Tracks and Cassettes available at BUDGET prices. Call or write for our free giant catalog.
RECORD-WIDE DISTRIBUTORS, INC.
1755 Chase Dr.
Fenton (St. Louis) MO. 63026
(314) 343-7100

TOUCH! 8.3 MILLION CUTOUTS & OVERRUNS

IN OUR MAMMOTH WAREHOUSE
Imports - Rock - Jazz - Country
Oldies - Big Band - Soul - Easy Listening
WE'VE GOT WHAT YOU WANT
Come in and browse - stroll down our aisles
If you're not in the L.A. area,
Write or Call for our FREE CATALOG
Symphonette Music
4520 Valerio Street
Burbank, CA 91505
Call LEN at (213) 846-2707

CUT OUTS — OVERRUNS IMPORTS — RECORDS TAPES — CASSETTES

Major Labels from \$.50 and up. Call or write for free catalog.
ABA RECORD DIST.
1467 Pinewood St., Rahway, N.J. 07065
201-574-0900 Dealers Only



CUT CORNERS
ROCK • JAZZ • C&W • MOR • CLASSICAL • LPs
EXCELSIOR AND QUINTESSENCE LABEL
PRICED TO MOVE FROM 35¢ TO \$1.75!
430 Falmouth Road
North Babylon, N.Y. 11704
For Free Catalog Call (516) 587-7722

CASSETTES

Cut-outs and imports at a budget price—we specialize in cassettes and 8-track tapes. call or write for free list and prices.

J S J DISTRIBUTORS
6620 W. Belmont, Chicago, IL 60634
(312) 286-4444

WHILE OTHER PEOPLE are raising their prices, we are lowering ours. Major label LPs as low as 50¢. Your choice. Write for free listings. Scorpio Music, Box 391-BC, Cornwells Hts., Pa. 19020, USA. Dealers only.

POSITION WANTED

MARKETING M.B.A. GRAD

Seeks entry level position in record/music industry. Experience includes:
Commercial radio broadcasting
Record retailing
Concert production
Music performance & recording

Mark Green
P.O. Box 281
Seneca Falls, NY 13148

PHOTOS

CELEBRITY PHOTOS—COUNTRY, pop, soaps. Name favorites. Encl. SASE. Pat B. Smith. PO Box 31836, Houston, Texas 77231.

POSTERS

LICENSED ROCK POSTERS and accessories

XL 42" x 58" Full Color Posters: Rush, Genesis, Judas Priest also 23" x 35" - Triumph, Devo, Iron Maiden, Quarterflash, Nazareth, Rick Springfield, The Who, Doobie Bros., Residents, Michael Jackson & bumper stickers, patches, buttons. Complete Catalog Fully Licensed.
Bi-Rite Enterprises,
Chicago, IL 60608
(312) 376-8575 (800) 621-8551

POSTERS

Largest Selection of
Rock Posters
ZAP ENTERPRISES
1251-3 Irolo St., Los Angeles, Calif. 90006
(213) 732-3781
DEALERS ONLY

BUTTONS

buttons, buttons, BUTTONS!
Order a \$50 or \$100 Button Master sampler pak to see all the newest of our 60,000 designs! We're the world's largest dist. of licensed and novelty pins with over 100 new designs weekly! We take full returns and even take returns of other button companies' stuff you got stuck with! If you're paying more than 40¢ per button, you're getting ripped off!! Kids that can't swing 8.98 for an lp can afford a buck for a button! Ask for our '83 catalog NOW!!
Button Master, P.O. Box 129 Bridgeport, PA 19405
(800) 523-1197 (national) If you don't have a phone
(215) 277-1866 (PA) directory listing or business card—don't waste your time

HIGH ON STRESS?...

EPHEMERA offers INSTANT RELIEF from
button monotony. EXTRA STRENGTH
humor & TAMPER PROOF originality.
Free illustrated order form and samples!
EPHEMERA, Inc. (415) 552-4199
P.O. Box 723, San Francisco, CA 94101

LEGAL SERVICES

EXPERIENCED
ENTERTAINMENT ATTORNEY
MODERATE FEES
**THE ENTERTAINMENT
LAW CENTER™**
AT
JACOBY & MEYERS
LAW OFFICES

Clients include: Dickey Belts, Criteria Recording, Henry Gross, Neo Records, Butch Trucks, The Persuasions and The Canibal Agency.

Steven J. Massarsky
Attorney At Law-Of Counsel
Initial Consultation Fee \$50.00. For appointments call: (212) 221-5757, 1457 Broadway, Suite 907 (41st St.), New York, New York 10036.

MUSIC INSTRUCTIONS

PROFESSIONAL DISC JOCKEY INSTRUCTION

Learn this new and exciting Hi-tech art in one of today's fast expanding career opportunities! Professional instruction in the privacy of a studio type atmosphere day or evenings available.
(212) 929-6997

NOTICE

FREE

(Advice)

HOW DO YOU MAKE YOUR CLASSIFIED AD PAY?

By running it consistently — consecutive weeks — for impact!! Rarely does a prospective customer reply to an ad the very first time it appears. Therefore, make sure you are in the right place when that customer is ready to buy. Remember, the very week he or she is ready, your advertisement should be in POSITION. Stay ALIVE and SATISFIED with an ACTIVE CLASSIFIED!!

TAPES

CASSETTE TAPE SECURITY DEVICES

DESIGNED FOR RETAIL OUTLETS
EASY-TO-USE/IN-EXPENSIVE
RE-USEABLE & DISPOSABLE

5 SELECTIVE MODELS

—FOR SAMPLES AND PRICES—
CONTACT
C & D SPECIAL PRODUCTS
309 SEQUOYA DRIVE
HOPKINSVILLE, KY. 42240
502/885-8088

WHY PAY MORE?
cassette & strk blanks, 3m tape
1-45 any amount cass..61 strk..84
46-60 any amount .. 69 .. 92
61-80 any amount .. 75 .. 1.01
81-90 any amount .. 85 .. 1.10
CASSETTE & STRK DUPLICATORS, CUSTOM
DUPLICATION, SHRINK WRAP & LABEL ADD 25¢
TRACK MASTER INC
1310 South Dixie Hwy. West
Pompano Beach Fla. 33060
Tel: (305) 943-2334

BLANK AUDIO & VIDEO CASSETTE—8-TRACK

Direct from manufacturer—below wholesale—any length cassettes—4 different qualities to choose from—Ampex & Agfa bulk and reel master tape from 1/4" to 2". Cassette duplication available Call for brochure
ANDOL AUDIO PRODUCTS, INC.
4212 14th Ave., Brooklyn, N.Y. 11216
Call Toll Free 800-221-6578
N.Y. RES. (212) 435-7322

PROFESSIONAL BLANK TAPE

Custom Cut 8 Track and Cassettes. 90 different lengths in one minute increments. Prices start at .85.
• 8-T & cass. Duplicators • Low cost Shrink Wrappers • Tape Players & Recorders • Recording Supplies.
CALL TOLL FREE 1 (800) 237-2252
In Florida call collect (813) 778-4442
BAZZY ELECTRONICS CORP.
3018 Avenue "C" Holmes Beach, Florida 33510
Master Card & Visa Welcome

BLANK VIDEO CASSETTES (U.S. MADE)

T-120 VHS \$5.50
NATIONAL DISTRIBUTOR
WANTED
Contact:
Ness, 156 5th Ave.
New York, NY 10010
(212) 929-7582, Telex: 429772

PRODUCERS—ARTISTS: REAL-Time AGFA cassettes. Superb quality—fast—cheap. (802) 862-8881.

RECORD MFG. SERVICES SUPPLIES & EQUIPMENT

RECORD PRESSING

45's AND LP's
COLORED VINYL
SPECIAL PACKAGING
QUALITY WORK
FAST SERVICE
Call Al Cohen for quotes
Peter Pan
INDUSTRIES
(201) 344-4214

CHART RECORD SERVICES

THE FASTEST, MOST DEPENDABLE SERVICE IN THE WORLD

ATTN: INTERNATIONAL RADIO STATIONS, DISCO THEQUES and PRIVATE COLLECTORS.
Subscribe to our AUTOMATIC AIRMAIL SERVICE for 45's, LP's, and Cassettes from all the charts.
Special Orders Welcome
AIRDISC USA
P.O. Box 835, Amityville, N.Y. 11701

SONGWRITERS

SONGWRITERS

We bring your songs to life inexpensively with top session players from THE DOOBIE BROS BOZ SCAGGS, THE JACKSONS GEORGE BENSON, etc. Call write for free sample tape

MOONLIGHT DEMOS

213 893-0257 or 665-7464 • 5313 Bakman Ave
Box 124 • No Hollywood CA 91601

Place your songs directly with top recording artists and producers. Up-to-the-minute information — names, addresses, and types of material currently needed. For free first issue, write to:

ACTIVE SONGWRITERS
P.O. Box 1724
Burbank, CA 91507
Turn your luck around

GUITARISTS! ARE YOU looking for a new sound? Let us give you some ideas. Send for FREE sample page. Julius Publications, Box 455, Canfield, Ohio 44406.

SONGWRITER: THE GUILD was organized to help writers produce good songs and sell them. We've been very successful on placement. National Songwriters Guild, 2421 Walnut Rd., Pontiac, MI 48057.

DANCE FLOOR

★ ★ ★ ★ ★ ★ ★ ★ ★ ★
★ **THE MUSIC SERVICES** ★
★ MODULAR LIGHTED DANCE FLOOR ★
★ Distributors welcome — trouble free — ★
★ low cost — controllers available. ★
★ Call or write: ★
★ **MUSIC SERVICE** ★
★ 327 S. Miller Rd., Akron, OH 44313 ★
★ (216) 867-1575 ★

REAL ESTATE

HILLANDALE -Middletown- NEW JERSEY

Brick Georgian manor house on 6.7 hilltop acres built in 1931 and renovated in 1982. This exquisite 17-room residence boasts large formal rooms, French doors, 8 fireplaces and Southern exposure. Distant views to the Atlantic Ocean and Navesink River. Golf course, tennis courts and stables within walking distance of property. 43 miles to NYC.

\$695,000 Brochure # BB8-29

**SOTHEBY'S
INTERNATIONAL REALTY**
974 Madison Avenue
New York, NY 10021
Telephone 212/472-3465

RARE OPPORTUNITY

Will trade Nashville home and/or condominium, moderately priced, excellent locations, for L.A. Area property. Sold by owner

Call:
(615) 331-7100/(213) 545-2787

FOR SALE OPEN THIS SUNDAY 1 - 4

4 bedrooms - 3 baths
English Tudor Mansion
Guest House, Library, Maid's Room, 2 fireplaces, very roomy, Sunset/Fairfax. \$299,500.00.

Call
Elaine or Maureen
(213) 278-0300

ADVERTISING DIRECTOR

WAXIE MAXIE, one of the countries leading multi-unit retailers of records, tapes and related home entertainment merchandise is seeking a high energy individual to manage all facets of the company's aggressive, multi-media advertising/marketing program. 3-5 years of hands on broad based media/advertising experience is required and the background in the record industry is preferred.

The company is rapidly expanding in number of locations and product mix and, to the right individual, it offers a senior staff career opportunity, strong benefits package and negotiable salary in an exciting and growing industry.

Respond in confidence with your resume to:
DAVID BLAINE, VP/GEN. MGR., WAXIE MAXIE
 5772 2nd Street, N.E.
 Washington, D.C. 20011
An Equal Opportunity Employer.

EARN \$400 PER 1000 STUFFING ENVELOPES AT HOME. NO EXPERIENCE NEEDED. FREE DETAILS. ENCLOSE STAMPED ENVELOPE. MARILLO, 1616 W. JONQUIL, CHICAGO, ILLINOIS 60626.

PROFESSIONAL SERVICES

DEMO TAPES WANTED

ARTISTS - PRODUCERS - SONGWRITERS WANTED

Professional quality demo tapes, cassette or reel, for evaluation for placement with national label. All tapes will be reviewed and replies made with return of tape to sender. Send tape and \$5 per tape (money order) for handling and return charges to:

CACTUS PRODUCTIONS, INC.
 P.O. Box 322
 Ingomar, PA 15127

NEED SOMEONE TO DELIVER less than favorable news? Factotum Courier Service can do this. Fee: \$260 per day plus expenses. Send inquiries via mail, P.O. Box 1732, Casselberry, FL 32707.

GOLDEN OLDIES

45 RPM RECORDS THOUSANDS IN STOCK

Music of the 50's, 60's, 70's and 80's. RECORDS UNLIMITED
 7968 Belair Rd., Baltimore, Md 21236
 (301) 882-2262

(Please, no collect calls.)
 Send for Free Oldie catalog. All major credit cards accepted.

COMPLETE OLDIES LIBRARY

On reel to reel tape—more than 1,000 = 1 hits from the 50's to 80's—Bargain.

WMFQ - Radio
 (904) 732-2442

DISCOUNT OLDIES

SEND \$1.00 FOR CATALOG OVER 10,000 OLDIES
 SPECIAL DISCOUNT TO RADIO STATIONS
 DISCOUNT OLDIES
 BOX 77-B
 NARBERTH, PA 19072
 (215) 649-7565

VIDEO MARKETPLACE for MANUFACTURERS, DISTRIBUTORS,

ONE-STOPS etc.

\$40.00 per column inch

Pay for three (3) ads—GET 1 FREE!!

(NO X-RATED PRODUCTS MAY BE ADVERTISED IN THIS SECTION)

VIDEOTAPES Hollywood Classics

MANBECK PICTURES
 3621-1 Wakonda Dr.
 Des Moines, IA 50321

GROUP WANTED

WANTED

Road bands of high country versatility for hottest country Western Bar in Albuquerque, N.M. seating 300—need good music and crowd rapport! Send promo package—call or write:

The Bushwacker
 c/o Cowboys Country
 3100 Jane Place N.E. Suite F101
 Albuquerque, N.M. 87111
 after 6:00 (505) 296-1959

REWARD

REWARD

UNUSON CORPORATION will pay FIVE THOUSAND DOLLARS (\$5,000.00) to the person or persons providing significant information leading directly to the arrest and conviction of persons involved in counterfeiting or stealing tickets or passes for the US FESTIVAL to be held May 28 through 30 and June 4, 1983 at Glen Helen Regional Park, County of San Bernardino, State of California. In order to claim the REWARD, information must be received prior to May 27, 1983. UNUSON has placed FIVE THOUSAND DOLLARS (\$5,000.00) on deposit in the trust account of its General Counsel, JOHN MARSHALL COLLINS, with instructions that these funds are to be used to satisfy the first reward earned. No more than one reward will be given for the arrest and conviction of any one person.

UNUSON CORPORATION
 2001 Gateway Place
 San Jose, California 95110
 408-294-8424

Producers of the 1983 US FESTIVAL

INSTRUCTIONS

MONEY FOR COLLEGE! Computerized research service finds scholarships. Free details. Specify undergraduate, graduate, athletic. SRS, Box 87423-C, Chicago, Illinois 60680.

WHEN REPLYING TO ADVERTS PLEASE MENTION BILLBOARD MAGAZINE

New LP/Tape Releases

Continued from page 29

LP Allegro AR 8106 \$4.98
 CA ACS 8106 \$4.98

WALLACE, WILLIAM VINCENT

Maritana
 Licette, Serena, Nash, Noble, Raybould.
 Barbirolli
 LP Opal 814 \$12.98

CLASSICAL COLLECTIONS

AITKEN, ROBERT, w/ROBIN McCABE
 French Flute Music, Vol. 3
 LP BIS LP-184 \$10.98

ALAVEDRA, MONTERRAT, see Soni Ventorium Wind Quintet

ANDRE, MAURICE
 Kiosque (Bandstand) 1900: Fantasies & Polkas
 LP Erato digital NUM-75041 \$10.98
 CA MCE-75041 \$10.98

ANNAPOLIS BRASS QUINTET
 Allanbrook: Invitation To A Sideshow;
 Music By De Cabezon, Speer, Kessel,
 Friedman, Washburn
 LP Crystal S213

ARRAU, CLAUDIO
 A Retrospective (Remastered Recordings From 1946 To 1952)

LP CBS Masterworks Import
 M3 37866 (3) No List
 CA M3T 37866 No List

BORROR, RONALD, w/LUCY SHELTON, & EDMUND NIEMANN
 Stevens: Sonata; Cowell: Hyman & Fuguing Tune; Bernstein: Elegy For Mippy II; Kroeger: Tres Psalmi Davidis; Luening: Sonata
 LP Crystal S388

CARNO, ZITA, see John Cerminaro & Ralph Sauer

CARUSO, ENRICO
 The Complete Caruso, Vol. 12 (1914-1915)
 LP RCA Red Seal mono ARM1-4684 \$9.98
 CA ARK1-4684 \$9.98
 The Complete Caruso, Vol. 13 (1915-1916)
 LP RCA Red Seal mono ARM1-4686 \$9.98
 CA ARK1-4686 \$9.98

CASALS, PABLO, see Alfred Cortot

CERMINARO, JOHN, w/ZITA CARNO
 Hindemith: Sonata; Faure: Apres Un Reve; Heiden: Sonata; Franz Strauss: Nocturne
 LP Crystal S376

COLDSTREAM GUARDS
 Treasury Of Sousa Marches
 LP Sefer SEFD 1001 \$12.98

COMPO, CHARLES
 Seven Abstract Flute Solos
 LP Folkways FTS 37463 \$10.98

COMPUTER MUSIC

Compositions By Austin, Celona, Dodge, Haynes, Pennycook
 LP Folkways FTS 37475 \$10.98

CORTOT, ALFRED, JACQUES THIBAUD, & PABLO CASALS
 Works By Schubert, Haydn, Mendelssohn & Beethoven's Archduke
 LP Opal 815/6 (2) \$25.96

GOULD, GLENN

The Young Glenn Gould, Vol. II
 LP Vox/Turnabout TV 34793 \$5.98
 CA CT 4793 \$5.98

HEIDEN, COLA, see Brian Minor

LAGOYA, ALEXANDRE
 Sarabande (Works By Handel, Sor, Carcassi, Beethoven, Couperin)
 LP CBS Masterworks digital IM 37787 No List
 CA IMT 37787 No List

McCABE, ROBIN, see Robert Aitken

McCRACKEN, CHARLES
 Beethoven & Barber Cello Sonatas
 LP Finnadar 90076-1 \$8.98
 CA 90076-4 \$8.98

MINOR, BRIAN, w/WESTWOOD WIND QUINTET & COLA HEIDEN
 Stein: Sextet For Alto Saxophone & Wind Quintet; Creston: Suite For Alto Saxophone & Piano; Heiden: Sonata For Alto Saxophone & Piano
 LP Crystal S154

NIEMANN, EDMUND, see Ronald Borrer

ROSENTHAL, MORIZ
 Chopin First Concerto & A Recital Of Solo Piano Music
 LP Opal 812/3 (2) \$25.96

ST. LOUIS BRASS QUINTET
 Music By Bach, Mouret, George, Horowitz, Speer, Maurer, & End
 LP Crystal S212

SAUER, RALPH, w/ZITA CARNO
 Telemann: Sonata (Trans, Sauer); Ragwitz: Sonatine; Handel: Concerto (Trans, Sauer); Sulek: Sonata
 LP Crystal S389

SHELTON, LUCY, see Ronald Borrer
 SONI VENTORIUM WIND QUINTET w/ MONTERRAT ALAVEDRA
 Music For Woodwinds, Chamber Ensemble & Voice (Smith: Eternal Truths; Thome: The Yew Tree; Goodman: Four Songs)
 LP Crystal S257

THIBAUD, JACQUES, see Alfred Cortot
 VARIOUS ARTISTS
 Best Of The Brass
 LP Moss Music Group MMG 1139 \$7.98
 CA CMG 1139 \$7.98

WESTWOOD WIND QUINTET, see Brian Minor

SPOKEN WORD

FROST, ROBERT
 Reads The Poems Of Robert Frost
 LP MCA MCA-1533 \$4.98

CHILDREN'S

"ABIYOYO" & OTHER STORY SONGS FOR CHILDREN
 Pete Seeger
 CA Folkways 67525 \$9.98

AMERICAN FOLK SONGS FOR CHILDREN
 Pete Seeger
 CA Folkways 67525 \$9.98

AMERICAN FOLK SONGS FOR CHILDREN
 Pete Seeger
 CA Folkways 67601 \$9.98

ANIMAL FOLK SONGS (BIRDS, BEASTS, BUGS & LITTLE FISHES)
 Pete Seeger
 CA Folkways 67610 \$9.98

FEELIN' GOOD
 Jill Gallina
 CA Folkways 67450 \$9.98

MISCELLANEOUS

ANPAO
 Jamake Highwater
 CA Folkways 77776 \$9.98

BALLADS, WEDDING SONGS, & PIYUTIM OF THE SEPHARDIC JEWS OF TETUAN & TANGIER, MOROCCO
 LP Folkways FE 4000 \$10.98

CHOPI TIMBILA
 (Recorded In Zavalá, Inhambane Province, Mozambique—1981)
 LP Folkways FE 4318 \$10.98

FAVORITE SEA SONGS
 Sung By The Zesty X-Seamen Quartet & Their Friends
 LP Folkways FTS 37325 \$10.98
 CA 737325 \$10.98

FONDA'S JANE. WORKOUT RECORD FOR PREGNANCY, BIRTH & RECOVERY
 LP Columbia CX2 38675 (2) No List
 CA (12 x 12 Blister Pack) XT2 38675 No List

To get your company's new album and tape releases listed, either send release sheets or else type the information in the above format on your letterhead. Send to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

DISTRIBUTING SERVICES

RECORDING TAPE & ACCESSORIES 24-HOUR FREIGHT PAID SERVICE

Best Selection—Best Service—Best Fill
 MAXELL • TDK • DISCWASHER • SONY • MEMOREX • FUJI • ASTROCADE • SHURE • AMARAY • SCOTCH • SAVOY • RECOTON • EVEREADY • AUDIO TECHNICA • DYNASOUND • BASF • DURACELL • SOUND GUARD • TRACS • ALLSOP • many, many more!
 SEND FOR FREE CATALOG
 A.I. ROSENTHAL ASSOCIATES
 Dept. A, 1835 Louis Dr., Warminster, PA 19074 (215) 441-8900
 DEALERS ONLY
 TOLL FREE ORDERING: (800) 523-2472

GENUINE STYLL HEADPHONES, CARTRIDGES

We distribute at best factory (or below) pricing to the trade on: SHURE, AUDIOTECHNICA, PICKERING, ORTOFON, ADC, STANTON, GRADO, SENNHEISER.

(800) 223-0111
 (212) 435-5100

MAGNETRONIX INDUSTRIES
 1689 46th St., Brooklyn, NY 11204
 Telex: 426449 INTEL (ITT)

COMEDY MATERIAL

ONE-LINERS NOTEBOOK IS HERE!

Over 1,000 comedy lines compiled and updated from the pages of the popular "The Radio Personality!" Politics, sex, T.V., sports, it's all there! Topical, witty, irreverent! If you believe you owe your listeners the best, join the fun now. Just make your check or money order for \$15.00 payable to: KEN MAYS, P.O. BOX 32751
 Midland, FL 32751 and ask for ONE-LINERS NOTEBOOK

DEEJAY SPECIALS! MONTHLY gagletter! Individualized Service! We have it all. FREE information package. PETER PATTER, P.O. Box 402-B, Pinedale, CA 93650.

FREE SAMPLE OF radio's most popular humor service! Write on station letterhead: O'Liners, 1237 Armacost, #6-B, Los Angeles, CA 90025.

NOT COMEDY: CURRENT artist bios, daily calendar, much more for weekly pros! Write on letterhead for free issue: Galaxy, Box 20093-A, Long Beach, CA 90801.

RECORDS WANTED

RECORDS WANTED

Dumps, overstocks, or bankruptcies—for cash.
 New releases only—any quantities. Send list and information to:

MR. MUSIC INC.
 P.O. Box 430
 Allston, MA 02134
 (No phone calls, please.)

MUSICIAN WANTED

BASSIST/VOCALIST WANTED by songwriter/guitarist/drummer for the making of singles, promotional touring, landing of recording contract. Call: (212) 748-3410.

RECORDS FOR SALE

"But I Do" New Country Record By Darris Richie, St. Jude's Children's Hospital Receives 50%. Not Sold in stores. Send \$2.00. Richsound Records, P.O. Box 91, Kingsbury, IN 46345.

INVESTORS WANTED

FINANCIAL INVESTMENT OPPORTUNITY—Original rock band with unlimited commercial potential in songwriting, recording and live performance. Rossi Kane (305) 576-2818.

EMPLOYMENT OPPORTUNITIES

RADIO JOBS!

10,000 radio jobs a year for men and women are listed in the American Radio Job Market weekly paper. Up to 300 openings every week! Disk Jockeys, Newspeople and Program Directors, Engineers, Sales people. Small, medium and major markets, all for mats. Many jobs require little or no experience! One week computer list \$6.00. Special Bonus, six consecutive weeks only \$14.95—you save \$21

AMERICAN RADIO JOB MARKET
 6215 Don Gaspar, Dept. 2
 Las Vegas, Nevada 89108

VOICE SPECIALIST

MAN OF MANY VOICES NEEDED

Creative person to write and produce radio commercials. \$25,000 per year and up. Send demo tape/resume to:

P.O. Box 45686
 Tulsa, OK 74147

Offices in Hollywood, FL and Tulsa, OK

BUSINESS OPPORTUNITY

A GREAT CHANCE FOR BIG PROFITS

New in the U.S.: PRE-RECORDED MICRO CASSETTES.

LAS WEST, importer of pre-recorded cassettes now offers pre-recorded micro-cassettes and cassette racks as well.

LAS WEST is also going to expand its distribution network.

RETAILERS DISTRIBUTORS SALES PROFESSIONALS take advantage of this great opportunity. Call or write for further information:

LAS WEST, 2315 East Anaheim St.
 Long Beach, CA 90804 (213) 438-9416

CENTRAL FLORIDA FIVE—store record and tape chain for sale or merger. Open to offers. Principal only. Contact: Mr. K. (305) 851-5500.

MASTER FOR LEASE

A MASTER FOR LEASE
 MOR MASTER, ORIGINAL MATERIAL WITH THE UNIQUE SOUND.

Call or write:

JURLINE WOOLEN
 3105 W. 27th St., Suite 45
 Los Angeles, CA 90018
 (213) 735-9547

MISCELLANEOUS

AAA RESEARCH. ALL subjects reports theses. Thousands on file. High quality, lower cost. Call (201) 432-0881.

DEADLINES FOR FUTURE ISSUES

MAY 14th ISSUE—MAY 2nd
 MAY 21st ISSUE—MAY 9th
 MAY 28th ISSUE—MAY 16th
 JUNE 4th ISSUE—MAY 23rd
 JUNE 11th ISSUE—MAY 27th
 JUNE 18th ISSUE—JUNE 6th
 JUNE 25th ISSUE—JUNE 13th

Portuguese Trade Grows Despite Restraints

By FERNANDO TENENTE

LISBON—Increased investment, participation and action by the multinationals has changed the face of Portugal's music industry in the past year or so and given a firm impression that the business is determined to build even in the face of severe economic restraints.

The first major shakeup came in mid-1982, when CBS International started its own operations in Portugal. This move followed two years of tough negotiation with the Portuguese government, and was indelibly marked within a few weeks with gold albums by Roberto Carlos, Julio Iglesias and Simon & Garfunkel.

The next inroad by an international major was by EMI Records from London, but the infiltration came about in a different way. EMI decided to form a new record company in Portugal, in association with the Lisbon-based firm Valentim de Carvalho, which had been licensee for EMI in this territory for four decades.

And now industry betting is that RCA is finally set to open up a special operation in Lisbon, adding more muscle to the multinational presence in this volatile territory. The injection of international money and knowhow effectively means that only Oporto's record company, Radio Triunfo, is likely to be able to compete at the same level as CBS, PolyGram, Valentim de Carvalho-EMI and, more than likely, RCA.

The Portuguese record industry's biggest enemy is piracy. It's hard to accurately estimate the market share controlled by pirates, but it's easy to see how difficult it is to control them in a country with the economic and political problems of Portugal.

However, there is gratifying evidence that the national IFPI branch, Grupo Portuguesa Fonogramas e Videogramas (GPPFV), is making progress in getting the authorities to step up antipiracy action under the terms of the new copyright law approved by Parliament in August, 1980.

While the video market has grown quickly in many territories around the world, Portuguese record companies even now approach video with extreme caution. The low average income in Portugal means little money per household is available for leisure activities, and there's a prohibitively high 60% Value Added Tax on video products.

Legitimate Portuguese companies have to compete with a massive and well-organized black market in which hardware and software is sold at around half the official price of legal imports. The "unofficial" product lines escape the taxes and so can be "knocked out" to grateful consumers at extremely low prices.

Prices for video hardware units in the legitimate marketplace average \$1,600. A videocassette costs just over \$100 in the "official" shops, but a prerecorded cassette in the black market costs only \$30-\$40. Then there are the Portuguese video clubs, spread across a nationwide network, which allegedly pump out thousands of pirate duplications and rent them out to club members at \$3 a throw. So the Portuguese record/tape companies believe it's just about impossible to recoup any investment in video.

Yet despite these problems, the small national music industry has kept in pretty good shape over the last decade, coming through with annual sales of around four million



1. MANUELA MOURA GUEDES—Already established as a popular television personality, she was the top-selling Portuguese singer of 1982. 2. RUI VELOSO—One of the most popular rock/blues performers in Portugal. 3. ANA FARIA—One of the leading Portuguese traditional music artists, she's signed to Radio Triunfo. 4. EUGENIA MELO E CASTRO—Polydor artist named "best newcomer" in Portugal last year. Her "Terra de Mel" was voted best LP of

1982. 5. UHF—Top domestic rock group in Portugal in 1982, they're a Radio Triunfo roster act. 6. JOSE AFONSO—Leading Portuguese singer-songwriter. 7. LENA D'AGUA—Signed to Valentim de Carvalho-EMI, the new joint company venture, she's pictured center front with the Banda Atlantida. She was named top Portuguese female singer of 1982. 8. AMALIA RODRIGUES—Dubbed "Queen of Fado" in Portugal, she's popular internationally, superstar in Brazil.

singles and nine million LPs and prerecorded cassettes.

Promotional backup for the record industry is generously given by the two state television channels of RTP, which give over substantial screen time to music of all kinds. Top programs are "Festa e Festa," presented by Julio Isidro, and "Vivamusica," with Jorge Pego and Jaime Fernandes. And specials, tabbed "Superestrelas," built around big-name foreign and domestic artists, pull audiences in the millions.

Anglo-American pop/rock product holds a leading place in the popularity ratings nationwide, and there have been recent silver disks (for sales of 30,000 units) awarded to such British groups as Duran Duran, Human League, Yazoo, Classix Nouveau and Supertramp.

But at the same time there is a growing demand for domestic product. Local artists have picked up a total of 14 gold disks (for sales of 50,000 units) in the past year. On the

list are representatives of a wide range of musical styles, notably Marco Paulo, Carlos do Carmo, Amalia, Manuela Moura Guedes, Carlos Paiao, Taxi, Jose Afonso, UHF, Suzy Paula, Sergio Godinho, Julio Pereira and Ana Faria, the latter scoring a surprise success with an album based on classical music with lyrics dedicated to children.

Portuguese traditional music has increased greatly in popularity and in sales since the April, 1974 revolution. Portugal is rich in traditional music, since it has been enriched by aspects of Arabian, Celtic and Roman cultures. But its basic image was distorted by the dictatorial government prior to 1974.

Singer/songwriter Jose Afonso and French musician Michel Giacometti have played key roles in re-establishing Portugal's traditional music. Today, the most successful acts performing authentic traditional Portuguese music are Jose Afonso, Brigada, Victor Jara, Vitorino,

Terra-A-Terre, Fausto, Trovante and Ana Faria.

Like domestic traditional music, rock music has taken full advantage of the arrival of democracy. Recent years have seen concerts promoted here by such top acts as Police, the Stranglers, the Clash, Wilson Pickett, Carla Thomas and Chuck Berry.

The arrival of these performers has inspired Portuguese rock musicians to greater heights of ambition. The local rock "explosion" started with the nationwide success of Oporto singer Rui Veloso and his Banda Sonora. His acceptance triggered the formation of dozens of new rock groups—though after the initial impact softened, record buyers soon became highly selective.

Though the one-way traffic has been made more two-way over the past years, Portuguese music still required some kind of protection. In 1981, Parliament approved a music quota law which requires 50% of the music on television to be in the Por-

tuguese language and domestically produced.

Brazilian music follows Anglo-American product in popularity and sales in Portugal. Its impact has influenced top Portuguese acts, notably Sergio Godinho, Fernando Girao and Eugenia Melo e Castro, who was named "best newcomer" last year. Such leading Brazilian acts as Chico Buarque, Gal Costa, the late Elis Regina, Milton Nascimento, Ivan Lins, Ney Matogrosso, Gilberto Gil, Rita Lee and Simone have all played sellout concerts in Portugal in recent months, and some of them have gained valuable additional promotion through being showcased on the "Superestrelas" television show.

The dictatorship had isolated Portuguese people to a great extent from contact with other nations. Top music acts were similarly cut off from outside contact, and even now the top national performers find it difficult to achieve international prominence.

Just a few have made it, notably Amalia (tagged "queen of fado"), Carlos do Carmo, Carlos Paredes, Jose Afonso and a handful of classical musicians, including Helena Costa, Siqueria Costa, Vitorino de Almeida and Anabela Chaves.

Nevertheless, leading Portuguese record companies are not dismayed by the slow progress being made in spreading the reputation of Portuguese music and musicians, and some are stepping up their promotional efforts. PolyGram acts Sergio Godinho and Eugenia Melo e Castro, together with the Valentim de Carvalho-EMI group Trovante, were recently in Brazil for well-received concert and television appearances.

Eugenia Melo e Castro recorded her second album, "Agua de Todo o Ano," in Brazil, where it was produced by leading Brazilian musician Wagner Tiso. Brazilian singer Ney Matogrosso dueted with the Portuguese artist on one track, while other Brazilian notables wrote songs for the LP.

Brazilian singer/songwriter Ivans Lins was in Portugal last year for television and concert appearances. He was invited in by Serge Godinho to participate on his new album. Godinho's and Castro's albums are both slated for release in Brazil as well as Portugal.

It's accepted here that, whatever the closeness of the links between Portugal and Brazil, Portuguese artists still have a tough fight to match the remarkable popularity build-up of Brazilian singers and musicians in South America in recent years.

Among the biggest Portuguese successes so far have been Carlos do Carmo, Marco Paulo, David, Victor Espadinha and "fado queen" Amalia Rodrigues. Fado singer do Carmo has played several sellout concerts in South America, boosted by radio and television exposure. His "Greatest Hits" album was a massive seller there. Additionally, do Carmo played the Olympia in Paris, an event which produced a "live" album which was a hit in Portugal and then did well in Brazil for PolyGram.

PolyGram has long had confidence in leading singer/composer Sergio Godinho. He's lived in Canada and France, but his music is highly influenced by basic Brazilian rhythms. Godinho returned to Portugal after the 1974 revolution and has been active, mainly in the social song arena, ever since.



HOT TICKET—Rotterdam police contain fans queuing up for tickets to see David Bowie perform at Feijenoord Stadium there in June. Over 75,000 tickets for two shows were sold in one day.

LEISURE FORECASTS REPORT

U.K. Study: Computer Boom Due

By PETER JONES

LONDON—According to a new market research report here, record and video retailers should be making firm plans to get into the fast-growing home computer software business. Otherwise, they'll be left behind in the race for profits in the home leisure business.

The quarterly Leisure Forecasts report insists that home computers, together with video games, will be the solid base of "a major new area of leisure spending" by 1988. It projects that direct spending on home computers and software could be around \$140 million annually by 1988, some 50% up on the 1982 turnover and somewhat larger than predictions proffered for video games spending. The report says home computers have grown, in sales terms, faster than anticipated.

This latest report takes a fairly optimistic line about the prospects for the audio record/tape industry, predicting continued growth in prerecorded cassettes; a flattening-out, probably only temporary, of the longterm decline in LP sales, and "little improvement" in singles sales performance.

Overall, Leisure Forecasts predicts a "quite good recovery" for the record industry through 1983-84, but only on the assumption that average prices remain stable. It projects an annual growth rate of 6.2% annually in consumer spending at

current price levels during the next four years in Britain.

It takes a downbeat view in its belief that the music business will have to "live with" home taping without the compensation or financial aid of any kind of levy on sales of blank tapes.

It does see video, though, as a major area of expansion, with research figures suggesting that total video spending will rise by 50%, from just over \$1,200 in the U.K. in 1982 to something over \$1,950 million in 1985.

"While time shift function of video will always be important, we

predict more hours devoted to prerecorded tapes in the next few years. Program content is likely to shift base, with entertainment becoming less dominant as more documentary and educational tapes are available," the report states.

Other pointers for video progress through to 1985: an unchanged level of consumer acquisition of VCRs this year, with a decline to around one million units annually by 1985; a gradual shift back from rental to purchase, both of hardware and software; a flattening-out in retail price reductions, and only slow take-up of videodisk players.

RCA Names Burkheimer To European Post

NEW YORK—Don Burkheimer is appointed managing director of RCA Records' subsidiaries in the Netherlands and Belgium. He'll headquarter in Amsterdam, with a second office in Brussels.



Burkheimer, who has been with RCA Records for more than 20 years (most recently as acting managing director of its German company), reports to Jose Mendez in the latter's capacity as acting division vice president of international.

EMI's Jamieson Reflects On His Australian Tenure

By GLENN A. BAKER

SYDNEY—Though Peter Jamieson's performance as managing director of EMI Australia over the past three years made his departure and promotion inevitable, his exit is nevertheless seen as a big loss to the music business here, which considered his performance exemplary.

Jamieson goes to London as managing director of EMI Records U.K. and Eire, a post combining the responsibilities previously held by Richard Robinson and Cliff Busby (Billboard, March 12).

Just as Jamieson replaces two men there, so his position in the Australian music business is filled by two men, Nick Hampton (managing director, EMI Music, Australia and New Zealand) and Peter Dawkins

(general manager, EMI Records).

Under his leadership here, EMI, which previously had a somewhat staid reputation, threw open its doors to hundreds of independent bands and labels. It diversified its catalog and placed young and aggressive staffers in positions of real power.

Judging from the chart share figures, which are the only credible statistics the Australian market can call upon, Jamieson's policies paid off handsomely. Recently collated figures for 1982 show a clean sweep for EMI of almost every category: 22% of the singles chart (ahead of CBS at 18.2%); 23.5% of albums (followed by Festival Records

(Continued on page 61)

Austria Next Stop In The CD Onslaught

By MANFRED SCHREIBER

VIENNA—PolyGram is launching its Compact Disc push in the Austrian marketplace with an initial batch of 73 pop and 63 classical titles.

Specially-designed display racks are on the way to some 2,000 dealers, plus demonstration equipment for key outlets. PolyGram is also arranging seminars for dealers to discuss CD developments and get updates on what is available.

Retail prices here work out at around \$17.50 for pop product and just under \$20 for classical, with Philips hardware equipment selling at roughly \$1,050 for the CD100 and \$1,150 for the CD200.

From the start of June, product from domestic artists will be added to the catalog, notably from Friedrich Gulda, Wolfgang Ambros, Georg Danzer, Ludwig Hirsch and Rainhard Fendrich. Local talent has gained an increasing share of the market over the past couple of years.

Wolfgang Arming, PolyGram Austria president, says he thinks it will take several years for the Compact Disc to gain maximum impact and success. He says: "Going on international feedback, we expect to sell mostly classical music on CD in Austria. But classical enjoys a 13% share of total market turnover in this territory anyway, well above the

normal national average, so we look for CD sales action from the start."

Last year, PolyGram, with its record companies Amadeo, Phonogram and Polydor, remained the market leader in Austria. But the national picture was one of stagnation in record turnover, though Arming notes the "substantial increase in the popularity of domestic pop," which now accounts for roughly a quarter of PolyGram's music turnover.

Executive Changes At Warner-Pioneer

TOKYO—A realignment of Warner-Pioneer's executive structure sees Tokugen Yamamoto named senior managing director and Satoru Matsumoto appointed managing director. Yamamoto had been managing director; Matsumoto was previously president of a Pioneer subsidiary.

Kichibei Sawa, president of the firm for the past four-and-a-half years, has resigned; he continues on the board of directors. Keith Bruce is named non-resident chairman of the board, while continuing to serve as senior vice president, Asia-Pacific region, for WEA International. He'll base in Los Angeles.

INTERNATIONAL MUSIC INDUSTRY CONFERENCE
ALGARVE
The Portuguese Record Company

RT
RADIO TRIUNFO, LDA

licensee for Portugal:						

...among others

FONOVISION INTERNATIONAL

New Studio Grows In Colombia

By CHRISTIANE ROGET

BOGOTA—A recording studio located in the lush savannah country near the Colombian capital has joined the growing list of sophisticated studios in exotic, aesthetically pleasing locales. Fonovision International Studios "vies for a place as one of the acoustically advanced studios in the world," according to its sound director, Bernardo Ossa.

Owned and directed by Enrique Garviria, Fonovision was designed by John Storik. The control room, finished in teak, mahogany and marble, is equipped with a 24-track Neve console, Ampex 1200, full Dolby system, several effects and full rack gear. The monitor system was built by former Pink Floyd producer Ted Rothstein.

Studio A has capacity for a symphony orchestra and has on hand a Yamaha Rhodes 88, a Hammond B200 with Leslie, Yamaha CS80, SS30, memory moog and three separate booths for percussion, vocals and brass. Studio B features a video room for post-production. An auxiliary studio for secondary productions is under construction, as are plush accommodations for visiting artists.

Fonovision to date has recorded tracks with Billy Preston, Paco de Lucia, and Gato Barbieri's musical director Eddie Martinez. Produc-

tions have been coordinated with Eddie Kramer and Bob Margalla. Nationally, Fonovision has recorded albums by most of Colombia's major stars, including Juan Trasmio Mochi and Claudia.

In addition, Fonovision, under Ossa and Jaime Villa, has engineered and produced sound reinforcements for all the recent major international concerts in Bogota, including shows by Roberta Flack, Billy Preston, Gloria Gaynor and Celia Cruz. Fonovision also provided sound for the recent Second

Caribbean Music Festival in Cartagena.

Financing for the studio was secured from associates with an overall investment of a million dollars. Studio fees are approximately \$80 an hour. The studio's directors believe Fonovision is exceptionally suited for moderate-budget productions seeking state of the art facilities. Further information can be obtained from Apartado Aereo 101455, Bogota, Colombia, South America; 671-4383, or (305) 858-0048 in Florida.

Outlook Good For Radio, Says KALI DJ Barreto

By EUNICE VALLE

LOS ANGELES — Although MTV-style music video may soon pose a threat to Spanish-language radio, the current outlook is healthy, according to Pepe Barreto, a DJ at top-rated KALI here. Barreto notes that, since the popular music variety show "Siempre en Domingo" was taken off regular tv and put on less widely available Spanish-language cable, radio has once again become the main vehicle for music promotion.

Barreto—whose station is credited with grabbing a large segment of the youth audience away from English-language stations—says he considers Spanish radio in California to still be virgin territory. "Given the variety of tastes, the cosmopolitan nature of the area, and the sophistication of our public, news stations, instrumental music stations with Spanish language DJs, or stations that program music from different countries could be very successful," he says.

Barreto thinks California's Latin listeners have developed a taste for more sophisticated melodies and

lyrics. He points to songs like Jose Luis Perales' "Y como es él?" as examples of hits whose lyrics are complicated and perhaps even difficult to understand.

The Peruvian-born DJ says he feels that Latin labels too often ignore the importance of an aggressive radio campaign and instead channel their publicity efforts toward print media. He also emphasizes the need for Latin artists to invest in their own professional publicity teams: "behind every good artist there's a good agent." But, according to Barreto, radio is not totally responsible for high or low record sales, which are influenced more by economic conditions than anything else.

Commenting on the popularity of Los Angeles as a recording center for Latin artists, Barreto says that besides the obvious technological advantages of the area's studios, what draws these artists to Southern California is the presence of highly skilled Latin personnel, including producer Pepe Quintana, arranger Arturo Salas, and engineer Enrique Elizondo.

Notas

Poblete Looking To U.S.

By ENRIQUE FERNANDEZ

"We were expanding our Latin tours," explains Hernan Poblete, manager of the Paris-based Chilean rock group Los Jaivas. "Then Latin America went broke." Poblete, whose group boasts a growing following in Europe and South America, was in New York recently to hook up record distribution and touring in the U.S.

Los Jaivas was part of the Chilean pop music renaissance of the last two decades, when young musicians took elements of English and American rock and combined them with the indigenous music of the South American mountains. The result was not unlike parallel efforts in the English-speaking world, where the traditional music of the British isles was fused with hard rock.

Most of the Chilean groups involved in this trend identified themselves with the heavily political Latin American new song movement, which flourished under Chile's brief leftist system led by president Salvador Allende. Los Jaivas, however, were more interested in music and in recovering the ancient, pre-Colombian traditions

of South America than in politics. "They thought of us as crazy hippies," says Poblete about the reaction of Los Jaivas' more politicized colleagues.

Their artistic priorities led them to cultivate a richer sound and cleaner presentation than those groups that emphasized the content of their songs. "While other bands were content to use the house sound system in a theatre, which is usually terrible, we would haul in mountains of sound equipment." Eventually, though, even the political groups began to follow Los Jaivas' example and pay more attention to technology. "They would come around to ask us about sound systems and mixing and the like," recalls Poblete.

In the seventies, Los Jaivas moved to Paris, where their exotic instruments, South American folk clothing and communal lifestyle drew instant attention from the European media. Today their albums and video sell throughout Europe and their performances in northern European countries draw large crowds of Latin American music aficionados.

www.americanradiohistory.com



REUNITED—In his Madrid home, Argentine singer Alberto Cortez hosts an audition of his new LP, "Como el primer día" (Like The First Day), the first since the artist rejoined Hispavox after a two-year rift with the label. Listening are Hispavox international director Luis Calvo, Cortez, executive president Jose Luis Gil, product director Miguel Blasco and Horacio Icasto, one of the album's arrangers.

Survey For Week Ending 5/7/83

Billboard® Special Survey Hot Latin LPs™

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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	2	LOS CAMINANTES, Supe perder, Luna 1088
2	2	ANIBAL BRAVO, El gatico, Kubaney 40013	2	1	MENUDO, Una aventura llamada Menudo, Raff 9094
3	6	CAMILO SESTO, Con ganas, Pronto 0704	3	6	JULIO IGLESIAS, Momentos, CBS 50329
4	—	JOSE LUIS RODRIGUEZ, Historia del idolo, CBS 30302	4	8	JULIO IGLESIAS, Julio, Columbia 38640
5	12	JULIO IGLESIAS, Julio, CBS 50333	5	11	EMMANUEL, En la soledad, RCA 0403
6	7	JOSE LUIS PERALES, Entre el agua y el fuego, CBS 80357	6	4	CAMILO SESTO, Con ganas, Pronvo 0704
7	—	JULIO IGLESIAS, Momentos, CBS 50329	7	9	JOSE LUIS PERALES, Entre el agua y el fuego, CBS 80357
8	11	MENUDO, Por amor, Profono 9089	8	5	LOS BUKIS, Yo te necesito, Profono 3090
9	—	JOSE FELICIANO, Escenas de amor, Motown Latino 6018	9	—	VICENTE FERNANDEZ, Es la diferencia, CBS 20628
10	—	LUPITA D'ALESSIO, De parte de quien, Orfeon 005	10	—	LOS BONDADOSOS, Por que te quiero yo tanto, Profono 3101
11	—	TRIO SAN JUAN CON JOHNNY ALBINO, Verne Ex-2	11	13	AMANDA MIGUEL, El sondio vol. 2, Profono 3093
12	10	JACQUELINE ESTEVES, Borinquen 1450	12	3	EDNITA NAZARIO, Raff 9092
13	9	MACHITO, Salsa 1982, Timeless 161	13	7	ROCIO DURCAL, Canta lo romantico de Juan Gabriel, Pronvo 0703
14	14	EL GRAN COMBO, Nuestro aniversario, Combo 2026	14	—	LUPITA D'ALESSIO, De parte de quien, Orfeon 005
15	—	BONNY CEPEDA, Arrasando con todo, Algar 33	15	—	NAPOLEON, Tiempo al tiempo, Profono 3106

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	1	JULIO IGLESIAS, Momentos, CBS 50329
2	2	ROBERTO CARLOS, CBS 12320	2	—	JULIO IGLESIAS, Julio, CBS 50333
3	5	JOSE LUIS PERALES, Entre el agua y el fuego, CBS 80357	3	2	RAMON AYALA, Una carta, Freddie 1250
4	6	GUSTAVO ROJAS, URI 1001	4	10	VARIOS ARTISTAS, Lo mejor de 1982, Caytronics 2001
5	12	EDNITA NAZARIO, Raff 9092	5	3	ROCIO DURCAL, Canta lo romantico de Juan Gabriel, Pronto 0703
6	—	JOSE JOSE, Mi vida, Pronto 0705	6	—	GRUPO MAZZ, Special Edition, Cara 102
7	3	JULIO IGLESIAS, Julio, CBS 50333	7	4	MENUDO, Una aventura llamada Menudo, Raff 9094
8	—	SOPHY, Comparame, Velvet 6027	8	—	JUAN GABRIEL, Cosas de enamorado, Pronto 0702
9	8	ROBERTO TORRES, Charanga vallenato vol. 3, SAR 1034	9	6	GRUPO MAZZ, Pesado, Cara 045
10	13	ANDY MONTANEZ, Hoy y ayer, LAD 374	10	5	JANIE C. RAMIREZ, Mi vida la causa fuiste, Hacienda 6993
11	9	LUPITA D'ALESSIO, De parte de quien, Orfeon 005	11	—	GRUPO JOSEFA, Josefa, Hacienda 7971
12	—	JULIO IGLESIAS, Momentos, CBS 50329	12	—	LORENZO ANTONIO, Como me gustas, Musart 1824
13	—	MENUDO, Una aventura llamada Menudo, Raff 9094	13	11	RAMON AYALA, Mi golondrina, Freddie 1240
14	—	ROCIO DURCAL, Canta lo romantico de Juan Gabriel, Pronto 0703	14	9	DUETO FRONTERA, El dolar y el peso, Musart 14528
15	15	BONNY CEPEDA, Arrasando con todo, Algar 33	15	15	LA MAFIA, Regresa a mi, Cara 043

Survey For Week Ending 5/7/83

Puerto Rico Top LPs™

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	1	WILFRIDO VARGAS Y SANDY REYES, Karen 71
2	3	JOHNNY VENTURA, El sueño, Combo 2028
3	5	JULIO ANGEL Y LOS CONDES, Romance para recordar, Music Stamp 001
4	9	MILLIE Y SUS VECINOS, Acabando, Algar 32
5	—	WILKINS, Aventura, Masa 0010
6	—	EL GRAN COMBO, 20 años, Combo 2029/30
7	—	GILBERTO MONROIG, Ami manera, Artomax 740
8	—	MIAMI SOUND MACHINE, Rio, CBS 10330
9	11	JULIO IGLESIAS, Momentos, CBS 50329
10	4	BONNY CEPEDA, Arrasando con todo, Algar 33
11	6	VICENTICO VALDES CON BOBBY VALENTIN, En la lejanía, Bronco 125
12	12	BOBBY VALENTIN, Presenta al Cano Estremera, Bronco 124
13	—	SOPHY, Comparame, Velvet 6027
14	—	LA CHICA DEL PAIS, Funny 530
15	—	WILLIE COLON, Corazon guerrero, Fania 619

MOVE IN EEC PARLIAMENT

European Video Controls Sought

By JIM SAMPSON

MUNICH—Christian Democrats in the European parliament have started a drive to regulate home video programming throughout the whole European Economic Community. The German Video Producers Assn., noting the lack of political weight carried by the European parliament, is dismissing the move as an attempt to gain publicity.

Meanwhile, a revision of the German Youth Protection Law covering video programming is expected to be announced here May 13. The legislation, probably the first of its kind in the European community, should set clear video marketing guidelines and lead to a voluntary video industry rating system.

The British video industry set up its own self-regulating Video Standards Council (Billboard, April 9), following threats of restrictive government legislation because of public concern over so-called video "nasties." The government has since intimated that it will react quickly if there are breaches of the voluntary rating system.

While formal law revision is awaited here on the video front, Wilhelm Hahn, a Christian Democratic member of the European parliament, has said in Bonn that a European video control commission is urgently needed to "plug the holes" in national laws which "allow distribution to children of video programming containing excessive violence, brutality, pornography and the glorification of war."

Hahn claims that over 2,000 such films are currently available in West Germany, including some which "would make a documentary film about the Auschwitz concentration camp seem rather pale by comparison."

Hahn's primary complaint, which he says is shared by Christian Democratic (Conservative) parliamentarians from other countries, is the ease with which young people can buy or rent such material. A control commission would, he says,

provide standards to prevent such access and have the authority to prevent the manufacture or distribution of certain "excessive" programming throughout the European community.

German video industry chiefs question whether the European parliament has any authority in this area, however. "The European parliament has no possibility of controlling national legislation," insists a German IFPI spokesman.

At Bundesverband Video in Hamburg, the video producers' association's managing director, Joachim Birr, says he believes "a few politicians are trying to grab headlines with the concept of a European morality center." He concedes that, to his knowledge, there is no strict legislation in any European territory

effectively banning distribution of questionable video programming to minors. But he says that West Germany already has several laws to protect minors, and that there is "a major development" on the way.

A change in the federal Youth Protection Law is expected to treat videos like theatrical films, requiring rating guidelines to allow dealers to limit the distribution of restricted films to adults.

Birr says that an agreement with the German Film Review office concerning video ratings is near finalization and that the German video industry would welcome clear guidelines which would not discriminate against video producers. But whether the planned revision will be acceptable to the video industry won't be apparent until mid-May.

Luxembourg Wins Contest

• Continued from page 9

years ago in the album "36 Front Populaire" with Julien Clerc, but otherwise, this song is her disk debut.

Asked if Radio Luxembourg would stage the contest finals next year, van Cant promised that a decision would be made in early May.

Polydor International president Rudi Gassner, who attended the contest finals here, immediately announced the signing of a licence agreement with Saban Records for this year's winner. "Si La Vie Est Cadeau," had been released in French in most European markets by the end of last week.

While most successful Eurovision participants sell well throughout Europe, and sometimes develop international careers (Abba, Julio Iglesias, Vicky Leandros), pop songs usually sell better than chansons. Polydor concedes that its last chanson winner, Marie Myriam in 1977, did not achieve the sales figures of last year's Eurovision champ, Nicole.

According to Jupiter Records here, "Ein Bisschen Frieden" was recorded in seven languages by Nicole, was released in all significant world markets except the U.S., collected two platinum and 10 gold singles, topped the charts in the U.K., Central Europe, Scandinavia and Israel, and sold over four million singles worldwide. Nicole's two subsequent singles were released in most markets in several different languages, and charted in many countries.

Meanwhile, other successful finalists are getting a head start on the winner. Sweden's Carola has recorded in English, with a German cover coming. The Israeli entry is out in Hebrew and English, with German due. Yugoslavia's rockabilly number can be heard in English and German, while at Global Records in Munich, Peter Kirsten is producing Hoffmann & Hoffmann in English, French, Italian, Spanish and instrumental versions. The German version of "Ruecksicht" has already sold over 150,000 singles and over 20,000 albums in West Germany.

Jamieson's Australian Tenure

• Continued from page 59

with 19.6%); and 26.5% of the top 10 albums (Festival was second with 19.6%). The only loss was in the top 10 singles sector, where EMI placed second with 19.4%, trailing CBS's 22.1%.

Jamieson is an EMI career man of 16 years' standing. He helmed the company's operations in Greece and New Zealand before arriving in

Australia to replace Stephen Shrimpton, who moved to London to head Paul McCartney's company MPL.

After a low-key start, Jamieson reinforced or introduced distribution deals with major Australian independents: Glenn Wheatley's WBE Records, Michael Gudinski's Liberation Records, Ted Albert's Albert Productions and Robbie Porter's Wizard Records. His second major move was to dramatically increase the use of television advertising for compilations.

Jamieson says he's opted for musical idealism, freeing EMI to tackle all kinds of music. "From recording Robyn Archer singing Brecht to Australian Crawl, I've gone for the broadest possible musical base."

He has deleted very little from the catalog during his three years, saying: "Every album put up for deletion has been reviewed by me personally, title by title. No greatest hits collections have been discarded."

Jamieson also feels he's contributed to industry unity here. "Compared with three years ago, there's certainly less sniping and petty bickering, more of a willingness to work together for common interests."

As an example of "cooperation EMI-style," he cites the hit compila-

tion series produced primarily with Festival and WEA. Beginning with "1980 The Music" and including "1981 The Sound," "1981 Rocks On" and "1982 In The Sun," the series, heavily promoted on tv, has sold in excess of two million units here.

"Now everyone is trying to copy us," Jamieson says. "But there's still a long way to go in the building of a strong, unified industry in Australia, and much more work must be done on ARIA (Australian Record Industry Assn.) so it can finally represent the whole industry. "And the battle against sales tax, still the biggest problem facing our industry in Australia, has to be carried on and improved."

Jamieson is confident his efforts will be carried on under the new EMI regime. Peter Dawkins, a highly rated Australian record producer, is in direct control of record operations. He says he's anxious to preserve the idealism of the Jamieson years.

With Australian talent now so prominent worldwide, Jamieson says that one highlight of his stay here was acting as judge for a national television talent contest and another was originating a 20-LP set of "Australiana material."

Compact Disc's Brazilian Bow

• Continued from page 9

yet, little hardware available.

For this market, with its massive economic problems, it is an expensive introduction to CD quality. The disk retails at some 10,000 cruzeiros (around \$20), a very high price here.

The official Philips view is: "We're expecting little in the way of sales, obviously, at this time. But we're treating the release as an investment for the future."

Artists with tracks on the package see the Compact Disc system as likely to be an effective barrier against the various forms of piracy which have slashed their earnings for several years now.



SYMPHONIC QUALITY—Quality Records president George Struth pleases Sandy Horne and Gord Deppe of A&M recording act the Spoons with a gold disk for sales of their album, "Arias And Symphonies." Quality is A&M's Canadian distributor.

WEA Getting Aggressive In Signing Domestic Acts

TORONTO—WEA Music of Canada, traditionally considered among the most dormant of multinationals operating in this country in procuring and developing domestic talent, is firing full-force towards a much more aggressive signing policy for its a&r department.

Already inked to the family of labels since the recent appointment of Bob Roper as the firm's a&r director are Images In Vogue, a highly-touted Vancouver new music group, and Cherie Camp, a Toronto theatrical singer. And among the Canadians recently pacted internationally is Eddie Schwartz, formerly on A&M Records, who won the Juno last year as most promising male vocalist. Schwartz is best known for penning "Hit Me With Your Best Shot," a hit for Pat Benatar two years ago. Schwartz will be on Warner Bros. in Canada and will continue to be on Atco in the U.S.

Additionally, the label has re-signed Marc Jordan, the Toronto singer/songwriter who recorded two disks for Warner Bros. in the late 1970s. Jordan recently penned tunes for Manhattan Transfer and Diana Ross. His forthcoming album will have Ahmet Ertegun as executive producer.

The sudden spate of signings, which may see the label grab up to a half-dozen more in coming weeks, is a dramatic turnaround for the largest record company in the Canadian market. "I have the budget, and I think we'll see many more added to the label," Roper says.

The hiring of Stan Kulin as label president has seen the company renew its domestic talent interest. Kulin was vice president at CBS Records Canada when it signed Loverboy and Aldo Nova, among others.

NO BLANK TAPE LEVY

New Budget Includes TV Tax

OTTAWA—The new federal budget presented here April 16 contains a 6% tax on cable and pay television programming services and lifts an import tariff on recording studio equipment, but offers little else directly affecting the Canadian music industry.

The television tax, to take effect July 1, is aimed at financing a \$200 million programming production fund for the next five years. It was expected because it had been leaked publicly in draft versions of the March federal broadcasting strategy.

The tax wasn't announced on March 1 with the other broadcast

measures. But Communications Minister Francis Fox indicated at the time that it might be a budget item.

Rumors of an impending blank tape levy, however, proved unfounded. Observers now say it may be included as part of tougher copyright measures to be introduced in the House of Commons.

Finance Minister Marc Lalonde's budget does contain small business incentive tax credits and some incentives for high technology development, which could make it more attractive to build such facilities as a Compact Disc manufacturing plant in Canada.



THE PAUSE THAT REFRESHES—Canadian singer-songwriters Kate and Anna McGarrigle stop by the Canadian Cultural Consulate in Washington, D.C. Flanking the sisters are First Secretary Marc Lorie, left, and Information Minister Patrick Gossage. Mugging upfront are bass player Pat Donaldson, left, and trumpet player Dane Lanken.

MAY 7, 1983, BILLBOARD

Billboard® Hits Of The World™

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

BRITAIN

(Courtesy of Music & Video Week)
As of 4/30/83
SINGLES

This Week	Last Week	Artist
1	10	TRUE, Spandau Ballet, Reformation
2	4	WORDS, F.R. David, Carrere
3	3	BEAT IT, Michael Jackson, Epic
4	16	(KEEP FEELING) FASCINATION, Human League, Virgin
5	2	CHURCH OF THE POISON MIND, Culture Club, Virgin
6	1	LET'S DANCE, David Bowie, EMI America
7	6	LOVE IS A STRANGER, Eurythmics, RCA
8	14	TRUE LOVE WAYS, Cliff Richard, EMI
9	21	WE ARE DETECTIVE, Thompson Twins, Arista
10	5	BREAKAWAY, Tracey Ullman, SMI
11	28	FLIGHT OF ICARUS, Iron Maiden, EMI
12	19	ROSANNA, Toto, CBS
13	12	BLUE MONDAY, New Order, Factory
14	31	TEMPTATION, Heaven 17, B.E.F.
15	9	THE HOUSE THAT JACK BUILT, Trale, Respond
16	8	OOH TO BE AH, Kajagoogoo, EMI
17	24	FRIDAY NIGHT (Live Version), Kids From Fame, RCA
18	18	I AM ME, Twisted Sister, Atlantic
19	7	BOXERBEAT, JoBoxers, RCA
20	39	DANCING TIGHT, Galaxy featuring Phil Fearon, Ensign
21	20	YOUNG, FREE AND SINGLE, Sunfire, Warner Bros.
22	NEW	PALE SHELTER, Tears For Fears, Mercury
23	34	I'M NEVER GIVING UP, Sweet Drc
19	7	BOXERBEAT, JoBoxers, RCA
20	39	DANCING TIGHT, Galaxy featuring Phil Fearon, Ensign
21	20	YOUNG, FREE AND SINGLE, Sunfire, Warner Bros.
22	NEW	PALE SHELTER, Tears For Fears, Mercury
23	34	I'M NEVER GIVING UP, Sweet Dreams, Arista
24	29	LAST FILM, Kissing The Pink, Magnet
25	30	OVERKILL, Men At Work, Epic
26	13	SNOT RAP, Kenny Everett, RCA
27	11	IS THERE SOMETHING I SHOULD KNOW, Duran Duran, EMI
28	26	SHE'S IN PARTIES, Bauhaus, Beggars Banquet
29	15	FIELDS OF FIRE, Big Country, Mercury
30	17	WHISTLE DOWN THE WIND, Nick Heyward, Arista
31	NEW	OUR LIPS ARE SEALED, Fun Boy Three, Chrysalis
32	22	THE CELTIC SOUL BROTHERS, Kevin Rowland & Dexy's Midnight Runners, Mercury
33	25	SWEET DREAMS, Eurythmics, RCA
34	27	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS
35	NEW	HEY!, Julio Iglesias, CBS
36	23	SPEAK LIKE A CHILD, Style Council, Polydor
37	NEW	MISS THE GIRL, Creatures, Wonderland
38	NEW	POWER & THE GLORY, Saxon, Carrere
39	37	TWIST, Chill Fac-Torr, Philly World
40	NEW	FROM ME TO YOU, Beatles, Parlophone

ALBUMS

This Week	Last Week	Artist
1	1	LET'S DANCE, David Bowie, EMI America
2	2	THRILLER, Michael Jackson, Epic
3	6	TRUE, Spandau Ballet, Reformation
4	3	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS
5	NEW	WHITE FEATHER, Kajagoogoo, EMI
6	5	SWEET DREAMS, Eurythmics, RCA
7	4	THE FINAL CUT, Pink Floyd, Harvest
8	NEW	CARGO, Men At Work, Epic
9	11	TOTO IV, CBS
10	7	THE HURTING, Tears For Fears, Mercury
11	13	QUICK STEP & SIDE KICK, Thompson Twins, Arista
12	10	THE KIDS FROM FAME LIVE!, BBC
13	8	WAR, U2, Island
14	12	RIO, Duran Duran, EMI
15	9	CHART RUNNERS, Various, Ronco
16	NEW	HIGHLY STRUNG, Steve Hackett, Charisma
17	16	BUSINESS AS USUAL, Men At Work, Epic
18	17	HELLO, I MUST BE GOING!, Phil Collins, Virgin
19	19	JOURNEY THROUGH THE CLASSICS, Louis Clark/Royal Philharmonic Orchestra, K-tel
20	18	THE KEY, Joan Armatrading, A&M
21	26	STREET SOUNDS EDITION 3, Various, Street Sounds
22	28	HIGH LAND HARD RAIN, Aztec Camera, Rough Trade
23	14	MUSIC FROM 'LOCAL HERO', Mark Knopfler, Verilgo
24	20	SCRIPT FOR A JESTER'S TEAR, Marillion, EMI

This Week	Last Week	Artist
25	22	KISSING TO BE CLEVER, Culture Club, Virgin
26	15	DEEP SEA SKIVING, Bananarama, London
27	24	LIONEL RICHIE, Motown
28	25	DAZZLE SHIPS, Orchestral Manoeuvres In The Dark, Telegraph
29	23	RICHARD CLAYDERMAN, Delphine
30	34	MAGICAL RING, Clannad, RCA
31	33	TOO-RYE-AY, Kevin Rowland & Dexy's Midnight Runners, Mercury
32	35	WORKOUT, Jane Fonda, CBS
33	NEW	20 GREAT ITALIAN LOVE SONGS, Various, Telstar
34	38	SHAPE UP AND DANCE WITH FELICITY KENDAL, Lifestyle
35	27	POWER & THE GLORY, Saxon, Carrere
36	21	HAND CUT, Bucks Fizz, RCA
37	37	PRIDE, Robert Palmer, Island
38	NEW	BAT OUT OF HELL, Meat Loaf, Epic
39	32	HEARTBREAKER, Dionne Warwick, Arista
40	NEW	JAITY KENDAL, Lifestyle
40	NEW	JAILHOUSE ROCK/VIVA LAS VEGAS, Elvis Presley, RCA

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 4/27/83
SINGLES

This Week	Last Week	Artist
1	1	TOO SHY, Kajagoogoo, EMI Electrola
2	3	BILLIE JEAN, Michael Jackson, Epic/CBS
3	2	BRUTTOSOZIALPRODUKT, Geiersturzflug, Ariola
4	4	LET'S DANCE, David Bowie, EMI
5	5	HEY LITTLE GIRL, Icehouse, Chrysalis/Ariola
6	9	UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes, Island/Ariola
7	18	SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA
8	17	DER KNUTSCHFLECK, IXXI, Metronome
9	8	MR. ROBOT, Styx, A&M/CBS
10	NEW	MANUEL GOODYBY, Audrey Landers, Ariola
11	7	SONDERZUG NACH PANKOW, Udo Lindenberg, Polydor/DGG
12	12	LOVE IS A STRANGER, Eurythmics, RCA
13	10	LAST NIGHT A D.J. SAVED MY LIFE, Indeeep, Metronome
14	6	99 LUFTBALLONS, Nena, CBS
15	11	RUECKSICHT, Hoffmann & Hoffmann, Global/Ariola
16	13	PASSION, Flirts, Rams Horn/Ariola
17	NEW	WHAM RAP, Wham, Epic/CBS
18	14	WENN ES DICH NOCH GIBT, Roger Whittaker, Aves/Intercord
19	23	WAT, Willem, CBS
20	26	BUFFALO GALS, Malcolm McLaren & World's Famous Supreme Team, Charisma/Phonogram
21	27	MAD WORLD, Tears For Fears, Mercury/Phonogram
22	30	ICH STERBE NICHT NOCH MAL, Nino De Angelo, Polydor/DGG
23	16	OUR HOUSE, Madness, Stiff/Teldec
24	22	EINMAL NUR MIT ERIKA, Hubert Kah Mit Kapelle, Polydor/DGG
25	NEW	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS
26	15	ELECTRIC AVENUE, Eddy Grant, Ice/Intercord
27	NEW	KLEINE TASCHE, BRENN, Markus, CBS
28	19	YOU CAN'T HURRY LOVE, Phil Collins, WEA
29	NEW	IS THERE SOMETHING I SHOULD KNOW, Duran Duran, EMI
30	21	GENETIC ENGINEERING, Orchestral Manoeuvres In The Dark, Virgin/Ariola

ALBUMS

This Week	Last Week	Artist
1	2	NENA, CBS
2	1	THE FINAL CUT, Pink Floyd, Harvest/EMI
3	4	THRILLER, Michael Jackson, Epic/CBS
4	3	CHE ANGELO SEI, Ai Bano & Romina Power, Baby/EMI
5	5	THE GETAWAY, Chris De Burgh, A&M/CBS
6	6	ODYSSEY, Udo Lindenberg, Polydor/DGG
7	8	KILROY WAS HERE, Styx, A&M/CBS
8	12	PRIMITIVE MAN, Icehouse, Chrysalis/Ariola
9	7	AEROBIC, Sydne Rome, Hoerzu-Hansa/Ariola
10	NEW	MUSIK, DAS 1ST MEIN LEBEN, Howard Carpendale, EMI
11	9	ANOTHER PAGE, Christopher Cross, Warner Bros./WEA
12	18	GNADENLOS, Hans Hartz, Mercury/Phonogram
13	10	GOLD AND DYNAMITE, Bee Gees, Polystar
14	14	HELLO, I MUST BE GOING, Phil Collins, WEA
15	NEW	TYPISCH ROGER WHITTAKER, Intercord
16	17	DAZZLE SHIPS, Orchestral Manoeuvres In The Dark, Virgin/Ariola
17	NEW	LET'S DANCE, David Bowie, EMI

This Week	Last Week	Artist
18	19	BUSINESS AS USUAL, Men At Work, CBS
19	NEW	THE HURTING, Tears For Fears, Mercury/Phonogram
20	11	MUSIK AUS ZEIT UND RAUM, Jean-Michel Jarre, Polystar

JAPAN

(Courtesy Music Labo)
As of 5/2/83
SINGLES

This Week	Last Week	Artist
1	1	YAGIRINO WATASHI, Takashi Hosokawa, Nippon Columbia/Columbia-Burning
2	5	KIMINI MUNEKUN, YMO, Alfa/1980 Music-Yano Music
3	2	NIBUNNOICHINO SHINWA, Akina Nakamori, Warner-Pioneer/NTV-Nichion
4	3	HISAME, Akio Kayama, Nippon Columbia/Victor Music
5	4	MEDAKANO KYODAI, Warabe, For Life/TV-Asahi Music
6	15	MEGUMINO HITO, ats & Star, Epic-Sony/PMP/Uncle F
7	9	CHOTTONARA BIYAKU, Yoshie Kashiwabara, Nippon Phonogram/Dream Music
8	10	NATSUIRONO NANCY, You Hayami, Taurus/Sun-JCM
9	7	U.FU.FU.FU, EPO, RVC/PMP
10	NEW	NATSUIRONO DAIRY, Chiemi Hori, Canyon/Top
11	13	BODY SPECIAL 2, Southern All Stars, Victor/Amuse
12	6	SAZAKANO YADO, Eisaku Ohkawa, Nippon Columbia/JCM
13	8	SING A SONG, Chiharu Matsuyama, News/Thunder Music
14	12	HEY MR. POLICEMAN, Hidemichi Ishikawa, RVC/Geiel/TV Asahi
15	11	HISAME, Mika Hino, Teichiku/Victor Music
16	18	ICHIGONO KATAOMOI, Sayuri Iwai, King/Crazy Rider-Burning
17	NEW	KOKOROKOMETE AIOKOMETE, Aming, Nippon Phonogram/Yamaha
18	NEW	NATSUONNA SONIA, Monta & Junko, Nippon Phonogram/PMP
19	14	HIKARINO TENSHI, Rosemary Butler & Keith Emerson, Canyon/Talyo Music
20	NEW	HATSUKOI, Kozo Murahshita, CBS-Sony/April

ALBUMS

This Week	Last Week	Artist
1	1	FANTASY, Akina Nakamori, Warner-Pioneer
2	2	VITAMIN, EPO, RVC
3	12	MOMENTOS, Julio Iglesias, Epic-Sony
4	NEW	NO DAMAGE, Motoharu Sano, Epic-Sony
5	3	YOKAN, Miyuki Nakajima, Canyon
6	5	REINCARNATION, Yumi M FANTASY, Akina Nakamori, Warner-Pioneer
2	2	VITAMIN, EPO, RVC
3	12	MOMENTOS, Julio Iglesias, Epic-Sony
4	NEW	NO DAMAGE, Motoharu Sano, Epic-Sony
5	3	YOKAN, Miyuki Nakajima, Canyon
6	5	REINCARNATION, Yumi Matsuyama, Toshiba-EMI
7	NEW	LET'S DANCE, David Bowie, Toshiba-EMI
8	4	RISING, Masahiko Kondo, RVC
9	7	KISSING TO BE CLEVER, Culture Club, Victor
10	10	LIONEL RICHIE, Victor
11	11	FRONTIERS, Journey, CBS-Sony
12	6	HIROMIKYOUNO HANZAI, Hiromi Go, CBS/Sony
13	9	BUSINESS AS USUAL, Men At Work, Epic-Sony
14	14	KILROY WAS HERE, Styx, Alfa
15	8	1982 PM 9 LIVE, Eikichi Yazawa, Warner-Pioneer
16	NEW	AMERICA, Julio Iglesias, Epic-Sony
17	NEW	STARGAZER, Masamichi Sugl, CBS-Sony
18	NEW	DEJA VU, Marine, CBS-Sony
19	16	SHYLIGHTS, Jun-ichi Inagaki, Toshiba-EMI
20	NEW	PRIVATE MAIL, Asami Kado, Teichiku

AUSTRALIA

(Courtesy Kent Music Report)
As of 5/2/83
SINGLES

This Week	Last Week	Artist
1	1	BILLIE JEAN, Michael Jackson, Epic
2	2	LET'S DANCE, David Bowie, EMI America
3	3	1999, Prince, Warner Bros.
4	4	UP WHERE WE BELONG, Joe Cocker/Jennifer Warnes, Liberation
5	7	OVERKILL, Men At Work, CBS
6	NEW	IS THERE SOMETHING I SHOULD KNOW, Duran Duran, EMI
7	5	DON'T PAY THE FERRYMAN, Chris De Burgh, A&M
8	16	I WAS ONLY 19, Redgum, Epic
9	8	POWER AND THE PASSION, Midnight Oil, CBS
10	6	TOO SHY, Kajagoogoo, EMI
11	9	WHITE WEDDING, Billy Idol, Chrysalis

This Week	Last Week	Artist
12	NEW	DROP THE PILOT, Joan Armatrading, A&M
13	11	SAVE YOUR LOVE, Renee & Renato, RCA
14	15	SHOOO SHOOO DIDDY WOP CUMMA CUMMA WANG DANG, Monte Video & Cassettes, White Label
15	12	BABY I NEED YOUR LOVIN', Carl Carlton, RCA
16	13	GLORIA, Laura Branigan, Atlantic
17	18	TIME, Culture Club, Virgin
18	10	TWISTING BY THE POOL, Dire Straits, Verilgo
19	14	MAD WORLD, Tears For Fears, Mercury
20	NEW	BUFFALO GALS, Malcolm McLaren, Charisma

ALBUMS

This Week	Last Week	Artist
1	NEW	CARGO, Men At Work, CBS
2	1	LET'S DANCE, David Bowie, EMI America
3	3	THE FINAL CUT, Pink Floyd, CBS
4	4	THRILLER, Michael Jackson, Epic
5	2	GO FOR IT, Various, CBS
6	7	10,9,8,7,6,5,4,3,2,1, Midnight Oil, CBS
7	5	THE KEY, Joan Armatrading, A&M
8	10	SPIRIT OF PLACE, Goanna, WEA
9	6	IV, Toto, CBS
10	8	LOVE OVER GOLD, Dire Straits, Vertigo
11	17	MILLION SELLERS OF THE 60S, Various, J+B
12	11	WAR, U2, Island
13	9	CREATURES OF LEISURE, Mental As Anything, Regular
14	12	PIANO HITS, Eric Robertson, J&B
15	14	BUSINESS AS USUAL, Men At Work, CBS
16	13	GREATEST HITS VOL. 2, Little River Band, Capitol
17	NEW	GREATEST HITS VOLUME 2, John Denver, RCA
18	18	GREATEST HITS VOL.3, Olivia Newton-John, Intersun
19	NEW	THE GETAWAY, Chris De Burgh, A&M
20	16	DESPERATE, Divinyls, Chrysalis

ITALY

(Courtesy Germano Ruscitto)
As of 4/26/83
SINGLES

This Week	Last Week	Artist
1	9	VACANZE ROMANE, Matia Bazaar, Ariston/Ricordi
2	1	CHI CHI CHI, COCO COCO COCO, Pippo Franco, Lupus/Ricordi
3	11	L'ITALIANO, Toto Cutugno, Carosello/Ricordi
4	6	I DIDN'T KNOW, PhD, WEA
5	2	SHOCK THE MONKEY, Peter Gabriel, PolyGram

This Week	Last Week	Artist
6	8	FACE TO FACE, Twins, Fonit Cetra
7	3	AMICO E', Dario Baldan Bembo & Caterina Caselli, CGD-MM
8	10	ACQUARELLO, Toquinho, CGD-MM
9	13	DO YOU REALLY WANT..., Culture Club, Virgin
10	4	VOLVEVO DIRTI, Donatella Milani, Ricordi
11	5	VITA SPERICOLATA, Vasco Rossi, Carosello/Ricordi
12	7	SARA QUEL CHE SARA, Tiziana Rivale, WEA
13	16	TWO HEADS ARE BETTER..., Cube, PolyGram
14	14	MARGERITA NON LO SA, Dori Ghezzi, Fado/CGD-MM
15	18	WHO CAN IT BE NOW?, Men At Work, CBS
16	12	CARLETO E CORRADO, Durlum
17	17	COMPLIMENTI, Stefano Sanfilippo, Fonit Cetra
18	NEW	TWIST 83, Various, Five/CGD-MM
19	NEW	CASCO BLU, Flavia Fortunato, Jap/PolyGram
20	NEW	LET'S DANCE, David Bowie, RCA

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 4/30/83
SINGLES

This Week	Last Week	Artist
1	1	LET'S DANCE, David Bowie, EMI
2	6	DO YOU WANNA HOLD ME, Bow Wow Wow, RCA
3	4	LADY, Wayne Wade, Dance
4	NEW	BEAT IT, Michael Jackson, Epic
5	5	TOGETHER WE'RE STRONG, Mirene Mathieu & Patrick Duffy, Ariola
6	2	MAJOR TOM, Peter Schilling, WEA
7	7	LISTEN TO THE MAN, Time Bandits, CBS
8	3	99 LUFTBALLONS, Nena, CBS
9	10	SWEET DREAMS, Eurythmics, RCA
10	NEW	CHURCH OF THE POISONED MIND, Culture Club, Virgin

ALBUMS

This Week	Last Week	Artist
1	1	4 US (VIERUS), Doe Maar, Sky
2	2	NENA, CBS
3	4	THRILLER, Michael Jackson, Epic
4	3	THE FINAL CUT, Pink Floyd, Harvest
5	NEW	LET'S DANCE, David Bowie, EMI
6	6	AEROBIC DANSEN, Ron Brandstader, High Fashion
7	5	THE KIDS FROM FAME, Soundtrack, RCA
8	8	OMSK, Nits, CBS
9	NEW	UB 40 Live, Virgin
10	NEW	JARREAU, Al Jarreau, WEA

U.S. Artist's Greek Hit Proving Value Of Singles

ATHENS—The Greek record industry is discovering the value of initial singles releases as a means of launching artists' careers in the country's currently depressed market. And it's all thanks to a black American vocalist named Mike Stenson, now serving in the U.S. military logistics base near Athens.

Local label Music Box signed Stenson earlier this year, with the idea of putting out a trial single to test the market for black music. Generally speaking, singles encounter a great deal of resistance among Greek retailers, who claim they can't make a profit on them. But the artist's debut song, "Sing It Up," has proved a considerable success, spending five weeks in the top 20 of Greece's unofficial chart, published monthly in Pop & Rock magazine.

Music Box staffer George Zogopoulos, who penned the number, says it was the single format that helped get the song started in the marketplace. "People are now more ready to buy a single rather than opt for an album with an entirely new act," he says.

This possibility has raised eyebrows elsewhere in the music business at a time when executives are increasingly pessimistic about holding down retail prices of albums and cassettes in the face of rising production costs. So far, no other label has made any firm announcement of

similar plans, but PolyGram and WEA are among those believed to be considering the idea. WEA, which is a relative newcomer to the local repertoire scene, has given thought to trying out new acts on 12-inch singles, or on isolated tracks on compilation albums.

The problem of singles at the retail level has to be overcome, however. And it's noticeable that, although Music Box has successfully promoted Stenson's disk in its own Athens-based outlets, dealers in other parts of the country remain largely unconvinced.

Madness Album Tops In Israeli Market

JERUSALEM—According to a survey carried out by the Reshet Gimel pop station of the Israel Broadcasting Authority, the top-selling LP in Israel last year was "Complete Madness," by Stiff Records group Madness, which sold an estimated 30,0

Billboard's
Survey For Week Ending 5/7/83

Top Album Picks

Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.



DAVE EDMUNDS—*Information*, Columbia FC 38651. Produced by Dave Edmunds. The Welsh rocker veers slightly from the classic guitar rock of recent albums to tackle a more consciously commercial band style adding synthesizers and electronic percussion. On the opening "Slipping Away," one of two tracks produced by ELO's Jeff Lynne, that strategy works handsomely, creating a driving rock performance that should appeal equally to AOR's old and new waves alike. Elsewhere, flashes of Edmunds' love for older rock roots still surface to the likely approval of his earlier fans.



GLADYS KNIGHT & THE PIPS—*Visions*, Columbia FC38205. Various Producers. The top 10 black chart success of the group's current single "Save The Overtime For Me" bodes well for this album, which effectively mixes deep ballads and frisky uptempo tracks arranged (and in one case produced) by that master of the snappy hook, Leon Sylvers. Sylvers has done a good job of taking one of the most timeless and distinctive voices in popular music and framing it in a thoroughly contemporary context. "When You're Far Away," which Sylvers produced, would make a strong second single; it's a vibrant showcase for Knight's wonderfully warm vocal style.

CAMEO—*Style*, Atlanta Artists/PolyGram 811 072. Produced by Larry Blackmon. Cameo slims down to a basic foursome for its new label debut with PolyGram, and, as ever, they're definitely in style. Led by Larry Blackmon, Cameo steps into class chart company with the tantalizing funk rhythms of "Aphrodisiac," "Style" and "Can't Help Falling In Love." Cameo's formula for success is its strong musical changes and guiding intelligence, and both factors are in full force as the tighter-than-ever team behind Cameo aim for another blockbuster.

THE CHI-LITES—*Bottom's Up*, Larc LR-8103. Produced by Eugene Record. Just for the record, Eugene Record that is, there's always the Chi-Lites to remind that any time a good song runs into a legend, as with "Bottom's Up," better things happen on the charts. Tradition and talent update the Chi-Lites on the top 20 title tune, and "Making Love" and "Bad Motor Scooter" keep the embers burning. Record sings, writes and produces, while a loose group of musicians keep the fun beat churning to the top.



EARL KLUGH—*Low Ride*, Capitol ST-12253. Produced by Earl Klugh. His latest collaboration with Bob James is still dominating the jazz charts, so this latest solo outing for the guitarist clearly has time on its side. Klugh's breezy gut string fantasias straddle r&b and pop effortlessly, and while the set's few vocal offerings are perhaps threadbare lyrically, the balance of upbeat but melodic romps with gentler romantic ballads should keep his fans satisfied.

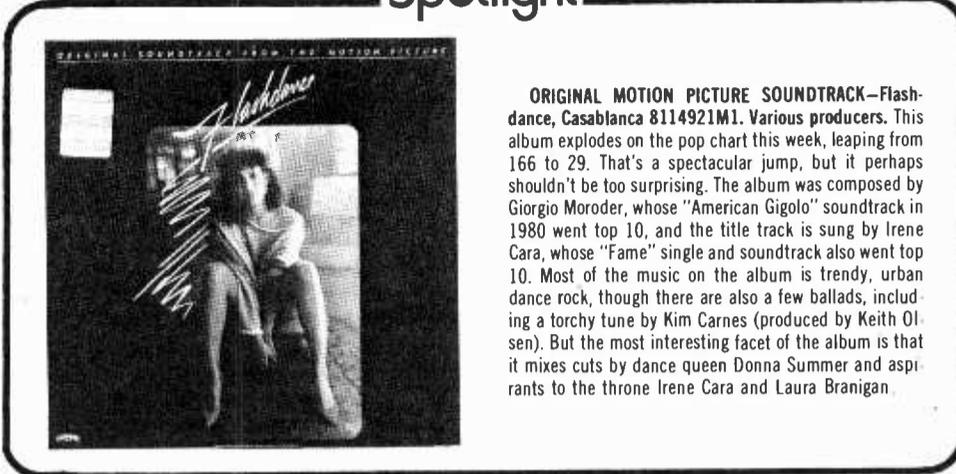
MILES DAVIS—*Star People*, Columbia FC 38657. Produced by Teo Macero. The regeneration of Davis' sheer power as a player sounds complete on this richly satisfying new set, which further extends the bristling, blues-drenched fusion of his last two albums while devoting a gratifying emphasis to several atmospheric new ballads. His current band is augmented here by the addition of John Scofield on guitar, while Gil Evans has been enlisted to supply subtle magic to the arrangements, assembled together with Davis, who also adds some skeletal but haunting keyboard work.



THE SEVENTY SEVENS—*Ping Pong Over The Abyss*, Exit ER 0001. Produced by Steven Soles. High-energy, new-wave, power-packed rock'n'roll has invaded gospel music full force, and this group could soon be leading the pack. They have a strong secular sound; but the lyrics reveal a Christian commitment. Best cuts include the very commercial "Time Is Slipping Away" as well as "Denomination Blues," "Different Kind of Light" and "Someone New." Definitely aimed at the young Christian market—where there is still a lack of material to meet the demand.

SOLOMON BURKE—*Take Me, Shake Me*, Savoy SL-14717. Produced by Milton Biggum. This album was recorded live in Macon, Georgia, and captures the excitement of a Solomon Burke concert. From the rousing "Take Me, Shake Me" to the tender "Precious Lord, Take My Hand," where Burke raps to the audience, the album is packed with the high emotional energy of the black gospel experience. Two Thomas Dorsey

Spotlight



ORIGINAL MOTION PICTURE SOUNDTRACK—*Flashdance*, Casablanca 8114921M1. Various producers. This album explodes on the pop chart this week, leaping from 166 to 29. That's a spectacular jump, but it perhaps shouldn't be too surprising. The album was composed by Giorgio Moroder, whose "American Gigolo" soundtrack in 1980 went top 10, and the title track is sung by Irene Cara, whose "Fame" single and soundtrack also went top 10. Most of the music on the album is trendy, urban dance rock, though there are also a few ballads, including a torchy tune by Kim Carnes (produced by Keith Olsen). But the most interesting facet of the album is that it mixes cuts by dance queen Donna Summer and aspirants to the throne Irene Cara and Laura Branigan.

gems, "Peace in the Valley" and "Precious Lord," and "Swing Low, Sweet Chariot" combine with Burke's original numbers to produce a power-packed album.



ED BRUCE—*You're Not Leavin' Here Tonight*, MCA 5416. Produced by Tommy West. Although Bruce has long been associated with a fairly straightforward brand of country, this image will be softened considerably with his newest album, which gives him more shades of AC and pop in the arrangements. It's a nice change without deflecting any of Bruce's natural charm or warmth. Best cuts include "I'll Be There To Catch You," "If It Was Easy," and "After All."



TOM WOPAT—*Tom Wopat*, Columbia FC38592. Produced by Mike Post. Too bad Wopat's already got a career (as an actor on tv's "Dukes Of Hazzard")—otherwise, he could easily devote his time to becoming a major country artist. He's got the talent; unlike certain other actors-turned-singers, Wopat possesses a natural style and affability on record that works in his favor. He's also come up with a sterling collection of solid songs. Don't let the tv persona fool you: this guy deserves to be taken seriously as a singer.

GOANNA—*Spirit Of Place*, Atco 90081 (Atlantic). Produced by Trevor Lucas. This new Australian band breathes fresh life into folk-rock by coupling its topical concerns to a sharp-eyed sense of the world Down Under. With a vocal attack sweetened by two women singers and an impressively full ensemble sound employing guitars, keyboards but few synthesizers, the band recalls such fondly remembered British bands as Fairport Convention in its mix of rock dynamics and plaintive melodic purity. A video clip of "Solid Rock (Sacred Ground)" is already paving a path, and the rest of the set lives up to that promise.



pop

CARL WILSON—*Youngblood*, Caribou BFZ37970. (CBS). Produced by Jeff Baxter. Wilson's second solo album again finds him pursuing a more mainstream pop-rock sound than he's been associated with in the Beach Boys. Baxter's production spotlights the harder textures in some of the songs that make this different from the Beach Boys' light pop and sunny harmonies. Highlights include John Fogerty's "Rockin' All Over The World" and John & Johanna Hall's "What You Do To Me."

MARK KNOPFLER—*Local Hero*, Warner Bros. 23827. Produced by Mark Knopfler. Dire Straits' guitarist and songwriter flexes the often sweeping, orchestral feel of that band's most recent work in much of the music here, composed for the film by writer/director Bill Forsythe, ranging from dewy Celtic folk themes through country, rock and even jazz-tinged ballads.

R.E.M.—*Murmur*, IRS SP70604. Produced by Mitch Easter & Don Dixon. The R.E.M. four create a well-crafted new-music environment for their literate, sometimes Beatle-ish tune magic. "Radio Free Europe," "Pilgrimage," "Laughing" and "Talk About The Passion" are works of mature minds in a still-growing musical search. Quality songs in a young band make for interesting listening and high hopes.

"WEIRD AL" YANKOVIC—*Rock'n'Roll* BFZ38679 (Scotti Bros.) Produced by Rick Derringer. The Hot 100 success of "Ricky"

should spark interest in this collection of similarly crazed song spoofs. ("Ricky," for those who haven't heard it, is clever send-up of Toni Basil's "Mickey," with lyrics about Lucy & Ricky.) Other mangled pop hits: "Another One Rides The Bus," "I Love Rocky Road," "My Bologna" and "Stop Draggin' My Car Around."

black

FREDI GRACE & RHINSTONE—*Tight*, RCA MFL-1-8505. Produced by Keith Rawls, Ed Howard. Spunky vocalist Grace and her two cohorts offer uptempo urban contemporary repertoire on this \$5.98 mini-LP. Highlights are "Dog Eat Dog World," a twist on George Clinton's "Atomic Dog," and "Head Over Heels," a Donna Summer soundalike that's a little camp.

SYREETA—*The Spell*, Tami 6039TL. Produced by Jermaine Jackson. Jermaine, Stevie Wonder and a touch of Toto join forces to again propel Syreeta Wright into chart contention with her wispy, seductive vocals and dance-driven tunes. New music flavored "Freedom" punches the right buttons, while "Forever Is Not Enough," "To Know" and the title tune prove that focused production and improved musical support can create the Wright spell.

CLARENCE CARTER—*Love Me With A Feeling*, Big C AG-8214. No producer listed. A note on the sleeve suggests that this may not be newly recorded material, but no matter; Carter's vocals are excellent, as is the material. Highlights include the topical "Fighting To Keep My Head Above Water," the bluesy title track and the chunky update of his own "Funky Fever."

GWEN GUTHRIE—*Portrait*, Island 90082-1. Produced by Sly Dunbar & Robbie Shakespeare. Guthrie returns to Compass Point for her second Island album, and while the material is solid, her vocals aren't especially distinctive. Best cuts are the snappy revival of Sly Stone's "Family Affair," the crunching "Peanut Butter" and the melodic "Younger Than Me."

country

MEL McDANIEL—*Naturally Country*, Capitol ST12265. Produced by Larry Rogers. There aren't many singers around today who can top McDaniel in interpreting real country lyrics—as he does here with easy mastery. "Old Man River (I've Come To Talk Again)" is a pastoral jewel, and entries like "Mountain Eyes," "Some Folks Are Dying To Live Like This" and "Maximum Living On A Minimum Wage" are sure to strike responsive chords in those who like their country music explicit and without frills.

DELIA BELL—*Delia Bell*, Warner Bros. 238381. Produced by Emmylou Harris. With the high-powered backup Harris summons here—Byron Berline, Carl Jackson, Glen D. Hardin, Emory Gordy, et al.—Delia Bell's voice almost gets elbowed into the corner. But on the plus side are the facts that she does sing bluegrass well, and that she sings some numbers that deserve to be revived, including "Don't Cheat In Our Hometown," "Back Street Affair," "Weary Heart" and "I Forgot More (Than You'll Ever Know About Him)."

ALBERT COLEMAN'S ATLANTA POPS—*Classic Country*, Epic FE38630. Produced by Albert Coleman. This sequel to Coleman's successful "Hooked On Country" takes a different approach: each featured guest on the album cuts loose on a series of his own favorites. Thus listeners get the gamut, from Chet Atkins, Charlie McCoy and Floyd Cramer to Danny Davis, Boots Randolph, Lloyd Green and Johnny Gimble. It's a spirited romp from traditional to contemporary in instrumental splendor.

CHET ATKINS—*Work It Out With Chet Atkins*, C.G.P., Columbia FC38536. Produced by Randy Goodrum. Atkins makes his Columbia debut with an album designed more to get the feet moving than to set the toes tapping. This is programmed music to walk, stroll and run to—and on this level it works fine. As something to just lie back and listen to, it's a trifle unsettling—which, one supposes, is the best recommendation an exercise album can have.

jazz

MAX ROACH & CONNIE CROTHERS—*Swish*, New Artists NA 1001. Produced by Max Roach & Connie Crothers. Crothers is

probably the most accomplished of Lennie Tristano's pianistic disciples; Roach is, of course, one of the fathers of modern jazz drumming. One would expect an album of spontaneous duets by these two to produce fireworks, and one would be right. This is a spirited and challenging dialog.

ALVIN QUEEN—*Gidin' And Stridin'*, Nilva NQ 3403. Produced by Alvin L. Queen. Queen, a young veteran drummer, is the leader of this date, but inasmuch as it's a trio session with Martin Rivera on bass and Junior Mance on piano, much of the spotlight is inevitably on Mance, who plays with his usual bluesy self-assurance. Still, Queen keeps things popping in an admirably straight-ahead groove and has a few tasteful, unflashy solos.

JELLY ROLL MORTON—*Piano Classics, 1923-24*, Folkways RF 47. Compiled by David A. Jasen. The historical value of these 19 piano solos is unquestionable; as Jasen says in his informative notes, they "were the start of (Morton's) legendary status and confirm the enthusiasm of jazz historians about his stature in the jazz world." The music, as most aficionados surely know, is outstanding. And considering the source material, the sound quality on this reissue is also outstanding.

RAMPAL & RITTER—*The Entertainer*, CBS FM37818. Produced by Richard Einhorn. The concept of yet another Scott Joplin ragtime album appears dull, but there's much to enjoy here as the famed flutist teams with keyboardist John Steele Ritter, Shelly Manne and Tommy "Tuba" Johnson. Jazzman Manne doubles on a duck call from his drums and Rampal demonstrates unusual technique—it all comes off as an intriguing, laudable concert evoking a pleasing nostalgic ambience.

DICK MELDONIAN-SONNY IGOE BIG BAND—*The Jersey Swing Concerts, Progressive* PRO7058. Produced by Meldonian, Igoe and Gus Statiras. There's power and precision in this ensemble with Meldonian on saxophones and Igoe at the drums. The charts are almost all of excellent quality and the soloists competent. The 10 tracks include "In A Mellotone," "Chicago," "Love For Sale" and "Jeep's Blues," a strong repertoire which the New Jersey musicians perform well. The album was recorded at live concerts in 1980-81-82.

JAMES EMERY—*Artlife*, Lumina L007. Produced by James Emery & Ned Rothenberg. This is essentially a solo guitar album (violinist Leroy Jenkins joins Emery on two tracks), and some of it—notably "From Loneliness" and "Ruminations"—has moments of conventional guitar prettiness. But this is far from an easy-listening session: Emery takes chances with tonality, does unusual things with electronics, and at one point seems to be hitting the strings of an acoustic guitar with a drumstick. For all that, there is a core of lyricism and even swing to the music.

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Is Horowitz, Kip Kirby, Roman Kozak, Irv Lichtman, Edward Morris, Ed Ochs, Leo Sacks, Sam Sutherland, Robyn Wells, Adam White.

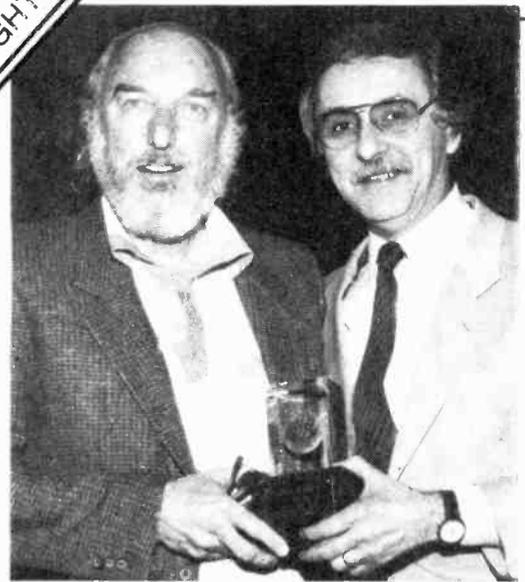
Dates Set For Hills Jamboree

WHEELING, W. Va.—Billing itself as "the super bowl of country music," the seventh annual Jamboree In The Hills kicks off July 16-17 with two days of non-stop music.

Saturday's performances include sets by Tanya Tucker, Charley Pride, Janie Fricke, T.G. Sheppard, John Anderson, Steve Wariner, Crash Craddock, Faron Young, Del Reeves, Jeannie C. Riley, Pat Garrett, Jeannie Seely, Billy Walker, Mack Vickery, Penny DeHaven and Eddie Blackstone.

Sunday will be headlined by Tammy Wynette, Ricky Skaggs, Tom T. Hall, Helen Cornelius, George Strait, Reba McEntire, Freddy Fender, the Whites, Mundo Earwood, Sandy Powell and the New Generation Express. Other performers to appear on the show include James & Michael Younger, Bobby Mackey, and the Stewarts, winners of the 1983 Starquest Talent Search.

Two-day tickets are \$40, or \$25 for individual days. The event takes place at Brush Run Park, 15 miles west of Wheeling, and is sponsored by radio station WWVA and Jamboree U.S.A.



Russ Solomon of Tower, left, presents Boardwalk's Irv Biegel with NARM's 1982 award for best-selling album by a new artist, "I Love Rock'n'Roll" by Joan Jett.



Roy Imber, right, accepts the NARM merchandiser of the year award for Elroy Enterprises from Capitol Records' Walter Lee.



NARM's Joe Cohen presents Joyce Bogart of Boardwalk Records with a special award "in recognition and appreciation" of her late husband's contributions to the industry.



David Geffen delivers his convention keynote address.



Joan Rivers entertains at the "Gift Of Music" awards banquet.



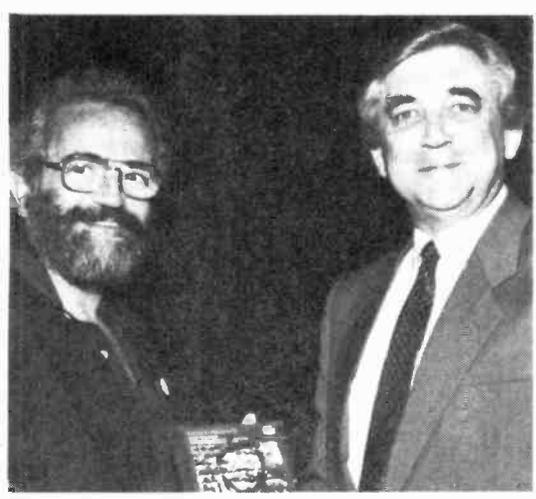
This "M*A*S*H" tent was one of the more unusual NARM exhibit plays. The company concerned was Bowers Accessory Services/Record Sleeves.



Detroit retailer Calvin Simpson, right, presents PolyGram's Jack Kiernan with the NARM honor for best-selling movie soundtrack, "Chariots Of Fire."



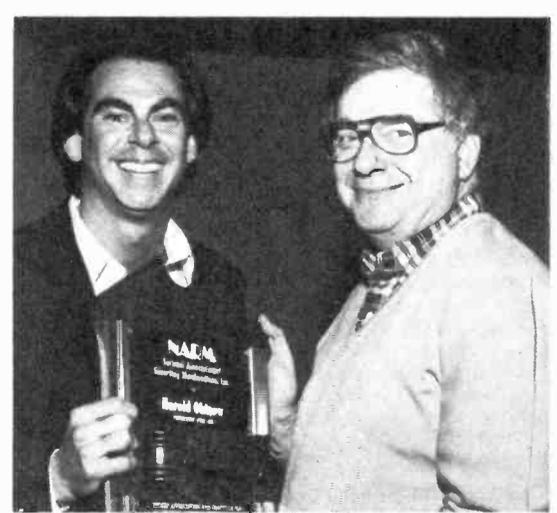
John Marmaduke of Western Merchandisers, who served as NARM '83 convention chairman, presents Ira Moss, center, and Tom DiVito, right, of the Moss Music Group with a special award for the development, marketing and merchandising of the firm's Allegro cassette line.



NARM president Lou Fogelman of Show Industries, left, accepts the one millionth pressing of a Compact Disc, an autographed copy of Luciano Pavarotti's "Arias" album from PolyGram's Hans Gout.



Representatives from Budget Records & Tapes, Musicland/Sam Goody, Lieberman and Sound/Video Unlimited (including Evan and Jay Lasky, Glenn Hemmerle and Harold Okinow) accept their "Gift Of Music" newspaper advertising awards from PolyGram's Harry Losk.



John Salstone of MS Distributing, left, hands Harold Okinow of Lieberman Enterprises a plaque in appreciation of the latter's work during his NARM presidency.

Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

May 3-6, **Billboard's International Music Industry Conference (IMIC)**, Alvor Praia Hotel, 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.** 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.

May 20, **International Radio Festival of New York**, 2nd annual awards ceremony, Sheraton Centre Hotel, New York.

May 21, **T. J. Martell Foundation** for Leukemia and Cancer Research annual Humanitarian award dinner, New York Hilton.

May 22-25, **International Program Marketplace**, New York Hilton.

May 26-29, **National Assn. Of Independent Record Distributors** convention, Americana Congress Hotel, Chicago.

★ ★ ★

June 5-8, **Consumer Electronics Show**, McCormick Place, Chicago.

June 6-12, **International Country Music Fan Fair**, Tennessee State Fair Grounds, Nashville.

June 7-9, **6th Visual Communications Congress East**, Hilton Hotel, New York City.

June 12-15, **National Cable Television Assn.** convention, Astroworld Complex, Houston.

June 16-30, **National Computer Graphics Assn.** '83 conference and exposition, McCormick Place, Chicago.

June 18-21, **National Assn. of Music Merchants Expo**, McCormick Place, Chicago.

June 21, **National Music Publishers Assn.** annual meeting, Plaza Hotel, New York City.

June 23-27, **Broadcast Promotion Assn./Broadcast Designers Assn.** convention, Fairmont Hotel, New Orleans.

June 24-26, 2nd annual **Midwest Music Exchange** symposium, Bismark Hotel, Chicago.

June 27-29, **Videotex '83** conference & exhibition, New York Hilton.

June 28, **National Music Publishers Assn.** meeting, Plaza Hotel, New York.

★ ★ ★

July 5-6, **New Music Seminar**, New York Hilton.

July 12-14, **Country Music Assn.** board meeting, Four Seasons Hotel, Toronto.

July 22-26, **Australian Music Exhibition**, Sydney.

July 23-27, **International Assn. of Auditorium & Arena Managers** conference, MGM Grand Hotel, Reno.

July 24-25, **International Assn. of Auditorium & Arena Managers** trade show, Reno Convention Center.

Training Is The Key For Florida Video Distributor

• Continued from page 26

utors shy away from pro equipment sales. We may be one of a dozen across the country into pro equipment," says Skidmore.

Today, Media Concepts is multifaceted. The firm has a department for producing training tapes and product presentations. This led to the development of Attache Video, a 12-pound VCR with five-inch color monitor that will fit under an airline seat. It sells for \$1,595. Skidmore says.

Newest addition to the school is a course on set production and makeup. Covering the gamut of video, the Media Concepts school enjoys enrollment across the spectrum of professionals "from ministers to undercover policemen," Skidmore says.

"What you have today is a hospi-

tal suddenly appointing some nurse to be a video department head. These people are completely untrained. Yet they must develop a whole department and perhaps even purchase the equipment."

Video specialty dealers are especially sought out as students. "They must be in a position to inform the consumer as much on what not to buy as what they should have and what to do with it."

As with several video distributors, Media Concepts has retail outlets, too. Known as Video Corner, the firm has two company-owned stores and two that are affiliates. Skidmore does not think of this diversification as franchising, and Media Concepts has not aggressively pushed its retail operation.

(Next: setting up the curriculum for a distributor class.)

Video Music Programming

• Continued from page 30

Musical Youth, "Never Gonna Give You Up," MCA
Neeva, "Blue Star," MSI Quality
Night Ranger, "Sing Me Away," Boardwalk
Ric Ocasek, "Jimmy Jimmy," Geffen
OMD, "Telegraph," RCA
Robert Palmer, "Pride," Island
Red Rockers, "China," 415/Columbia
Pete Shelley, "Telephone Operator," Arista
Simple Minds, "Someone, Somewhere In Summertime," A&M
Sylvester, "Hard Up," Megatone
Takanaka, "Thunderstorm," Amherst
Tears For Fears, "Mad World," Mercury

★ ★ ★

MTV WEEKEND EVENTS:
SATURDAY CONCERTS: Ozzy Osborne, May 7
SUNDAY SPECIALS: Eddie Money, May 8

Vox Jox

• Continued from page 22

Dan Stevens moves from weekends into the 6 to 9 p.m. slot at Viacom's KIKK-FM in Houston. He replaces **Pam Ivey**, who slides into AM drive with morning man **Gerry Harmon**. ... Also moving up is **Jim Ryan**. The WJXQ/WKHM Lansing PD is now vice president of programming for Patten Communications, which also owns KLNT/KNJY Clinton, Iowa and KAAR Portland.

It's official: WISN/WLPX Milwaukee acting GM **Lee Dolnick** has been given the permanent nod and the additional title of vice president.

Concurrently, **Jack Gallo** is upped from local sales manager to GM for both outlets, and WISN/WLPX operations director **Rick Harris** is upped to director of programming for the AC/AOR facilities, with **Jim Bean** moving up from MD to PD at WLPX and AM midday man **Mike Murphy** taking on additional responsibilities as WISN music director.

Strong rumors in Seattle as stations there have been notified that Sandusky's KZAM has applied for new calls, KLSY. It's speculated that the soft AOR, which just hit with its bus campaign, "Rock The Way You Like It," will be opting for the AC approach so successfully utilized by sister station KLSI in Kansas City.

Bubbling Under The HOT 100

- 101—WHAT YOU DO TO ME, Carl Wilson, Caribou 4-03590 (Epic)
- 102—NA NA HEY HEY (KISS HIM GOODBYE), Bananarama, London 810115-7 (PolyGram)
- 103—HERE WE'LL STAY, Frida, Atlantic 7-89834
- 104—FOOL'S GAME, Michael Bolton, Columbia 38-03800
- 105—AMOR, Zulio Iglesias, Columbia 38-03805
- 106—JUST ANOTHER SATURDAY NIGHT, Alex Call, Arista 1049
- 107—SLIPPING AWAY, Dave Edmunds, Columbia 38-03877
- 108—SAVE THE OVERTIME FOR ME, Gladys Knight & The Pips, Columbia 38-03761
- 109—DO IT FOR LOVE, Marty Balin, EMI-America 8160
- 110—WHATEVER HAPPENED TO OLD FASHIONED LOVE, B.J. Thomas, Columbia 38-03492

Bubbling Under The Top LPs

- 201—LOU RAWLS, When The Night Comes, Epic FE 38533
- 202—MARTHA & THE MUFFINS, Danse Parc, RCA AFL1-4664
- 203—SPANDAU BALLET, True, Chrysalis B6V 41403 (Epic)
- 204—ZEBRA, Zebra, Atlantic 80054
- 205—WALTER EGAN, Wild Exhibitions, Backstreet BSR 5400 (MCA)
- 206—NILE RODGERS, Adventures in the Land of the Good Groove, Mirage 90073 (Atco)
- 207—DAVID GRISMAN, Dawg Grass/Dawg Jazz, Warner Bros. 1-23804
- 208—JIM CAPALDI, Fierce Heart, Atlantic 80059
- 209—LE ROUX, So Fired Up, RCA AFL1-4510
- 210—B.J. THOMAS, New Looks, Columbia FC 38561

www.americanradiohistory.com



INXS SPOTS—At the Peppermint Lounge in New York, Inxs lead singer Michael Hutchence and Bill Elson, president of ATI, corner Atco vice president Reen Nalli during a party for the group's new album, "Shabooch Shobah."

Video Distributors Join Dealers On Doctrine

• Continued from page 1

Assn. Consumer Electronics Group (EIA/CEG), has been closely identified with the fight against the proposed bills S. 31 and H.R. 1027, which would impose a royalty tax on blank tape.

"We realize we can't fight this alone," says Santa Ana, Calif. VSDA board member John Pough, president of the association's Southern California chapter. "I have always understood VSDA is fighting the whole package of bills."

That package is comprised of three bills each in the House and Senate: S. 31 and H.R. 1027, the blank tape royalty measures; S. 32 and H.R. 1028, which limit audio record rental to copyright owner sanction and which are strongly backed by the National Assn. of Recording Merchandisers (NARM); and S. 33 and H.R. 1029, the so-called fair marketing amendment and the object of the VSDA ad.

"Our main concern about the audio rental bill came up during our Washington lobbying meeting," says Pough of VSDA's March 14-15 Capitol Hill sessions (Billboard, March 26). "We understood the bill has excellent chances, and we were concerned the First Sale Doctrine could be swept along on its coat-tails."

A spokesman for the Home Recording Rights Coalition indicates that the group's connection with VSDA is conditional, and that the coalition has simply volunteered a phone number that is answered by a secretary. But EIA/CEG has been embroiled in the First Sale issue before: at its annual meeting earlier

this year in Florida, the International Tape/Disc Assn. officially called for the doctrine's repeal. Most EIA/CEG members also belong to ITA.

Significantly, the ad includes the names of six video wholesalers who are not members of VSDA but belong to the National Video Distributors Assn. (NAVD), which has never taken a stand on this issue. The first distributor listed is ZBS, Lyndhurst, Ohio, which is headed by NAVD president Larry Byer.

Others listed who belong to NAVD—an organization that VSDA has targeted for a possible merger—are Video Products Co., Sacramento; H.W. Daily, Houston; L.B. Distributing, San Francisco; Star Video, New York; Video Library, Conshohocken, Pa.; and Video Cinema of America, Phoenix.

Distributors listed in the ad who belong to VSDA include Coast Video, Santa Monica, Calif.; Metro Video Distributing, New York; Video Trends, Farmingham, Mich.; Video One Video, Seattle; Media Concepts, St. Petersburg; and Sound Video Unlimited, Chicago—all of them headed by VSDA board members. Others listed are VTR, Pittsburgh; East Texas Periodicals, Houston; and Comtron Corp., Des Moines. Video Visions, Charlotte, which is not listed in VSDA's distributor roster, is also included in the ad.

The dramatic ad copy, put together by a coordinator and a VSDA committee, begins with the words, "We are frightened." It goes on to state, "Big business wants to put us out of the videocassette business. Please don't let them take away our jobs and consumers' right to a free marketplace. Don't give the control on renting, pricing and more to a few big guys. Please vote no S. 33/H.R. 1029."

Contributions to pay for the ad, which cost an estimated \$6,000, came from various VSDA members, according to George Atkinson, head of the 500-store affiliate chain Video Station, who says he was involved in its initial planning along with Arthur Morowitz of Metro and the 10-store Video Shack chain and Barnako, who was scheduled to testify against the bill Friday (separate story, page 3). NAVD as a group is not identified in the ad.

The ad comes soon after a number of regional meetings spearheaded by VSDA to address this issue (Billboard, April 30). It is addressed to the seven Senators holding hearings on S. 33.

Torcasso Named

• Continued from page 14

But Tocasso denies he'll be going in that direction with WYNY. "When I decide what to do with a station, my objective is to find out what's most profitable. That was urban in Detroit, it was adult contemporary in St. Louis. As for New York, I'd be crazy to go in and make changes. I've talked with the assistant PD and MD. They've really impressed me, so I'm going to sit back, look at the market and the people who made the station happen, and determine what our listeners expect."

WYNY last year registered the best year in both sales and profits any owned station has achieved in the history of NBC.

Billboard® Spotlight on the **SILVER CIRCUIT** Las Vegas, Reno, Lake Tahoe **NEVADA**

Billboard's June 4 issue will contain a probing report on the glamorous entertainment cities of Nevada. Hotel owners, entertainment directors, recording artists, personal managers, agents, promoters and recording studio executives will tell you what works and what doesn't work in today's competitive marketplace.

Editorial probes will include:

- **The "star policy"** . . . is it returning to Las Vegas, or are salary demands keeping the superstars out?
- **Production shows** . . . have they reached a saturation point?
- **Broadway musicals** . . . their future in Nevada.
- **The new stars** . . . where they are coming from.
- **Contemporary music** . . . its place in Nevada.
- **Lounges** . . . are they returning to prominence?
- **Entertainment policies** . . . how they differ in Reno and Lake Tahoe from Las Vegas.
- **Atlantic City** . . . its affect on Nevada and Las Vegas in particular.

Reach the buyers who call the shots.

Your advertising in this important issue will impact on the top decision-makers who read Billboard around the world . . . the hotel owners, entertainment directors, artists, personal managers and booking agents with powerful interests in the entertainment business in these key Nevada cities.

*For full details, contact the only man
with the winning hand:*

Blackjack Bill Moran

Phone: (213) 349-2171

Issue Date — June 4, 1983

Ad. Deadline—May 13, 1983



Billboard®

1515 Broadway, N.Y., N.Y. 10036
The International Newsweekly of Music and Home Entertainment



PROUD MOMENT—Ira Heilicher, president of the Great American Music/Wax Museum stores, displays the NARM award presented to the chain for best overall "Gift Of Music" merchandising and advertising in 1982. More pictures, p. 64.

PolyGram Sets Compact Disc Sales Seminars

NEW YORK—PolyGram has scheduled a series of sales seminars to bring the Compact Disc message to branch personnel and key retail chains prior to its official software launch in June.

Branch meetings will be held May 14-17 in New York, Atlanta, Dallas, Chicago and Los Angeles at which marketing plans will be disclosed and the system demonstrated. CD specialists Emiel Petrone and John Harper will preside, and a feature of their presentations will be a showing of audio/visual material originally prepared for NARM.

Following the company meetings, similar seminars will be held at the Western Merchandisers convention in Amarillo May 19, and at a managers' meeting of the Record Bar chain May 24.

INNOVATIVE JAZZ PIANIST

Earl (Fatha) Hines Dies Of Heart Attack At 77

NEW YORK—Earl (Fatha) Hines, whose innovative approach to the piano played a major role in the development of jazz, died last Friday (22) of a heart attack in Oakland, Calif. He was 77.

Hines, whose father was a trumpet player and who began the study of music on that instrument, created what he called the "trumpet style" of piano playing, which was marked by strongly articulated single-note lines played by the right hand and by the use of octaves and tremolos for effect. Significantly, his first major musical association was with a trumpet player, Louis Armstrong, with whom he continued to work periodically.

Hines, who was born in Duquesne, Pa. in 1905, began playing professionally in the '20s in Chicago, which was where he met Armstrong. He made his first mark on the jazz scene with a series of duets he recorded with the trumpeter in 1928, and he added to his reputation with an influential series of solo recordings that same year.

Also in 1928, he began leading a big band at the Grand Terrace in Chicago. He would continue to lead large ensembles until 1948, when he rejoined Armstrong as a member of his All-Stars. His band served as an incubator of modern jazz in the '40s,

when its members included such budding innovators as Charlie Parker, Dizzy Gillespie, Billy Eckstine and Sarah Vaughan.

After leaving Armstrong in 1951, Hines worked primarily on the West Coast, settling in San Francisco in 1956. Although his playing had influenced countless other pianists, he himself was largely forgotten, and he worked in relative obscurity until 1964, when he was brought to New York for a series of small-group concerts that re-established his reputation as one of the major figures in jazz.

From that point on, Hines performed and recorded regularly for the rest of his life. He became a familiar figure on the worldwide jazz festival circuit, and he performed in San Francisco just a few days before his death.

Hines, who was divorced from his wife Janie in 1980, is survived by a granddaughter.

PETER KEEPNEWS

Montage Is Sued

LOS ANGELES—Album Graphics, the Chicago printer, has instituted suit against Montage Records in Federal District Court here. The plaintiff claims it is owed \$20,201.81 by the diskery.

SUBCOMMITTEE HEARING

New Senate Action On Rental Legislation

• Continued from page 3

dustry experts and executives. The first panel, representing Hollywood, was to include Jack Valenti, president of the Motion Picture Assn. of America (MPAA); Mel Harris, president of Paramount's tv and video distribution division; James Jimirro, president of Walt Disney Telecommunications, and Stephen Roberts, president of Twentieth Century-Fox.

The second panel, composed of consumer electronics and blank tape officials, was to include Jack Wayman, senior vice president of the Consumer Electronics Group, Electronics Industries Assn. (CEG/EIA); Nina Cornell and Rev. Robert McEwen, both economists, and Dr. Harry First, a legal specialist.

Video dealer association officials were to make up the third panel, with two officials from that new business taking opposing viewpoints. Frank Barnako, president of the National Assn. of Video Distributors (NAVD), is against the bill, and Ron Berger, the controversial

president of the National Video chain, is in favor of the proposal.

Finally, the subcommittee was to hear from the music industry, with a panel that was to include RIAA president Stan Gortikov, NMPA president Sal Chiantia, AGAC president George David Weiss and John Marmaduke, president of Hastings Books & Records, a past president of NARM. There is no panel against the audio proponents, and each of the representatives from the record, publishing, songwriter and audio retailer associations will have, like all of the other panelists, five minutes to present his case.

In a joint statement by AGAC/The Songwriters Guild, NARM, NMPA and RIAA prepared for delivery to the subcommittee, the First Sale provision of the Copyright Act is described as a "loophole" through which record rental stores exploit the copyright owner. By enactment of the record rental amendment, the joint statement claims, Congress would preserve the music industry's existing statutory rights against "the threat posed by record rental shops. The legislation would constitute a minor modification of the First Sale Doctrine, and it would be wholly consistent with principles of fair competition."

In his scheduled oral testimony, RIAA president Stan Gortikov cites an instance in which he rented an album and bought a blank tape in the George Washington Univ. Student Union Record Shop, and then terms record rentals "frightening because of the creative harm and the economic damage that this perilous practice can cause." Concludes Gortikov, "Your passage of S. 32 will blunt the harm to creators and copyright owners and restore meaning to copyright itself."

Market Quotations

As of closing, Apr 19, 1983

Annual High	Low	SECURITY	P-E	(Sales 100s)	High	Low	Close	Change
1%	3%	Altec Corporation	—	69	1%	1 1/4	1%	Unch.
67 1/2	48 3/4	ABC	12	565	67 1/4	65 1/2	67 1/4	+ 3/8
38%	30%	American Can	—	1063	38%	37%	38%	+ 3/8
16	8 1/2	Automatic Radio	12	70	15	14 1/2	15	+ 1/2
72 1/2	55	CBS	17	546	71 1/4	70 1/4	71 1/4	Unch.
28%	16%	Coleco	14	1300	27 1/4	26 1/4	27 1/4	+ 1/2
9%	6%	Craig Corporation	18	42	9%	9%	9%	+ 1/8
84%	60%	Disney, Walt	26	742	81	80 1/4	80%	+ 1/4
5%	3%	Electrosound Group	—	36	4%	4%	4%	— 1/4
27	16 1/2	Gulf + Western	12	3435	26 1/2	25%	26 1/4	+ 1/8
29 1/2	18	Handleman	13	62	27 1/4	27 1/4	27 1/4	— 1/8
5%	3%	Integrity Entertainment	16	41	5 1/4	5	5 1/4	+ 1/4
9 1/4	6	K-Tel	33	47	8%	8%	8%	Unch.
62%	47%	Matsushita Electronics	15	117	59%	59	59%	— 3/8
16%	10%	Mattel	6	1532	12%	12%	12%	— 1/8
42%	16%	MCA	10	3253	38%	36%	38%	+ 1%
85%	72%	3M	15	1591	85%	83%	85%	+ 1 1/2
116%	82	Motorola	23	1475	108	104%	108	+ 3 1/2
66 1/2	47	No American Phillips	11	136	64%	63%	63%	— 3/8
15%	5%	Orox Corporation	—	75	5%	5%	5%	— 1/8
22%	18	Pioneer Electronics	—	4	22 1/4	22	22	— 1/4
26%	13 1/4	RCA	12	2258	25%	24%	25%	+ 3/8
15%	12%	Sony	11	2281	14%	14%	14%	+ 1/8
31%	25%	Storer Broadcasting	51	826	30	29%	29%	— 1/8
4%	2%	Superscope	—	12	3%	3%	3%	Unch.
57	38	Taft Broadcasting	14	229	55	54	54%	— 1/2
35 1/4	25	Warner Communications	7	1757	28 1/4	27 1/4	28 1/4	+ 3/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/4	Koss Corp.	9,900	5%	5%
Certron Corp.	24,300	3 13/16	3 15/16	Josephon Int'l	37,400	17%	17%
Data Packaging	8,000	8 1/2	9	Recoton	3,300	9 1/2	11
				Schwartz Bros.	1,000	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.

Cable Watch

• Continued from page 6

and wrap-arounds, including animation, live action, whatever best highlights the music. We also want the show definitely identified as part of Playboy, living up to that name and image. Playboy readers, and viewers, are as a rule sophisticated, with broad-range lifestyles and attitudes. They've also gone to the trouble of paying for the channel—this is not a basic service."

Seibert claims pop music, and the video that accompanies it, is sensual by nature. "We want to spotlight the inherent sensuality of that music. Artists inject it into their songs: we want to 'expose' it—no pun intended."

The show is designed to be something to be watched with a group, or by a man and woman together. For that reason, it will feature a broad range of music. "If a country artist gets across simmering undertones in a video, we could certainly include it on the show," Seibert says. The same is also true of jazz, according to the former jazz record producer. In fact, "The Playboy Jazz Festival" played last year on the channel with strong results.

★ ★ ★

Elsewhere on the cable music scene: Rock becomes royalty on Showtime this month, as Mick Jagger plays the role of the emperor who sheds tears when he first hears the nightingale's songs, but later banishes the bird from his court. "The Nightingale" is the fifth in Showtime's "Faerie Tale Theatre" series.

A new service in New Jersey takes the MTV concept and brings it closer to home by featuring performances by the state's rock 'n' roll acts. It's called "New Jersey Music Magazine," and it will begin airing on Friday nights at midnight on the Cable Television Network of New Jersey. Co-producer Steve Stern explains that the network "is linking individual cable stations into a network that will reach over one million homes statewide. This allows us to effectively sell advertising time and to provide local artists with exposure previously unavailable."

June is Dolly Parton month on HBO, it seems. Not only is the coun-

try singer featured in an extravaganza taped (in digital sound, no less) in London, she appears in a pilot for a show called "The Celebrity Meets The Kids." Produced by RKO Videogroup for HBO, the pilot shows Parton answering questions from a panel of five teenagers.

★ ★ ★

The ELRA Group of East Lansing, Mich. has been churning out useful and provocative information for two years. No doubt, if you have a question about cable, the company's research can supply you with an answer, or at least provide guidance.

One service is the quarterly CableMark Probe, and the most recent findings, based on 1,100 respondents from cable households, indicate that new cable services can achieve high ratings despite competition from other channels.

Despite competition from DBS and MDS, despite the demise of CBS Cable and the Entertainment Channel, several new cable services are faring well. Several, including Cable Health Network, Satellite News Channel and the Weather Channel, are among the most watched and best liked by cable consumers, according to the report. DBS and MDS operations are likely to have little impact on cable systems offering a complete array of programming.

The survey found that HBO remains the most viewed of all cable services, with about 90% of all heads of cable households tuning in each week. WTBS, WGN, the Weather Channel and WOR are all viewed by about half the heads of households any given week, to round out the top five.

Favorite services varied according to subscriber characteristics. Nickelodeon is highest among families with young children, while singles favor MTV and teenagers rate Cable Health Network highest.

Research was conducted in February. Compared with ELRA's most recent comparative data, from November, most cable services are holding onto their audiences despite new competitors.

LAURA FOTI

(Advertisement)

MASTER TURNED DOWN? DON'T GIVE UP . . . STEVE SCHULMAN IS YOUR ANSWER

PHILADELPHIA — Steve Schulman's National Label Distributing Company is a national distribution service set up with the key independent distributors across the country to expose, market, merchandise and promote your product. If you believe enough in your product to spend time and money on it and it is passed on by the majors, that doesn't mean it's a loser.

Many passed on masters have gone on to be hits. Steve Schulman will get your label out there and afford you the opportunity to guide your own destiny in the record business.

Understanding the problems of the small indie we have structured a very fair, affordable fee to set your label up as a nationally distributed record company.

For further information call Steve Schulman at distribution headquarters, 215 473-0994 or write to Steve Schulman, P.O. Box 12666, Philadelphia, Pa. 19129.

RGH Record Manufacturing Corp.

Audiophile Records Available

QUALITY IS OUR PRIME OBJECTIVE. IF IT'S YOURS, CALL US.

RGH RECORD MANUFACTURING CORP.

A FULL SERVICE COMPANY

Cutting, Plating, Labels, Jackets...

750 Eighth Ave., New York, N.Y. 10036 • (212) 354-4336

Billboard TOP LPs & TAPE

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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	1	20	MICHAEL JACKSON Thriller Epic QE 38112	CBS	▲		BLP 1	37	34	28	MISSING PERSONS Spring Session M Capitol ST 12228	CAP	●	8.98		72	70	8	MODERN ENGLISH After The Snow Sire 1-23821 (Warner Bros.)	WEA	▲	8.98			
2	2	12	JOURNEY Frontiers Columbia QC 38504	CBS	▲			38	30	12	CHRISTOPHER CROSS Another Page Warner Bros. 1-23757	WEA	●	8.98	BLP 75	73	76	61	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 5		
3	3	8	STYX Kilroy Was Here A&M SP 3734	RCA	●	8.98		39	37	15	TRIUMPH Never Surrender RCA AFL1-4382	RCA	●	8.98		74	54	25	MARVIN GAYE Midnight Love Columbia FC 38197	CBS	▲		BLP 21		
4	5	14	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98		40	42	6	WHISPERS Love For Love Solar 60216 (Elektra)	WEA	●	8.98	BLP 5	75	65	20	FOREIGNER Records Atlantic 80999	WEA	●	8.98			
5	4	45	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	▲		BLP 36	46	5	5	LAURA BRANIGAN Branigan 2 Atlantic 80052	WEA	●	8.98		76	60	33	ABC The Lexicon Of Love Mercury SRM-1-4059 (Polygram)	POL	●	8.98			
6	7	5	PINK FLOYD The Final Cut Columbia QC 38243	CBS	▲			47	44	8	WILLIE NELSON Tougher Than Leather Columbia QC 38248	CBS	●		CLP 7	77	53	9	DIRE STRAITS Twisting By The Pool Warner Bros. 0-29800	WEA	▲	4.98			
7	8	29	LIONEL RICHIE Lionel Richie Motown 6007 ML	IND	▲	8.98	BLP 2	43	29	12	ERIC CLAPTON Money And Cigarettes Warner Bros./Duck 1-23773	WEA	●	8.98		78	77	53	JOHN COUGAR American Fool Riva/Mercury RVL-7501 (Polygram)	POL	▲	8.98			
8	6	28	DARYL HALL & JOHN OATES H2O RCA AFL1-4383	RCA	▲	8.98	BLP 11	44	56	3	CARLOS SANTANA Havana Moon Columbia FC 38642	CBS	●			79	61	9	ULTRAVOX Quartet Chrysalis B6V 41394	CBS	●				
9	9	49	DURAN DURAN Rio Capitol ST-12211	CAP	▲	8.98		45	32	43	JOE JACKSON Night And Day B&M SP 4906	RCA	●	8.98		80	75	17	WALL OF VOODOO Call Of The West IRS SP-70026	RCA	●	8.98			
10	12	17	BOB SEGER AND THE SILVER BULLET BAND The Distance Capitol ST 12254	CAP	▲	8.98		46	27	20	SAMMY HAGAR Three Lock Box Geffen GHS 2021 (Warner Bros.)	WEA	●	8.98		81	73	26	PSYCHEDELIC FURS Forever Now Columbia FC 38261	CBS	●				
11	NEW ENTRY		MEN AT WORK Cargo Columbia OC 38660	CBS	▲			47	47	13	DEBARGE All This Love Gordy 6012 GL (Motown)	IND	●	8.98	BLP 6	82	89	5	ROXY MUSIC The High Road Warner Bros. 1-23808	WEA	●	5.99			
12	13	8	U2 War Island 90067 (Atco)	WEA	●	8.98		48	40	21	GEORGE CLINTON Computer Games Capitol ST 12246	CAP	●	8.98	BLP 3	83	78	26	FRIDA Something's Going On Atlantic 80018-1	WEA	●	8.98			
13	10	7	ALABAMA The Closer You Get RCA AHL1-4663	RCA	●	8.98	CLP 1	49	74	3	JOAN RIVERS What Becomes A Semi-Legend Most? Geffen GHS 4007 (Warner Bros.)	WEA	●	8.98		84	86	92	JOURNEY Escape Columbia TC 37408	CBS	▲				
14	14	13	DEXXY MIDNIGHT RUNNERS Too Rye-Ay Mercury SRM-1-4069 (Polygram)	POL	●	8.98		50	45	24	PHIL COLLINS Hello, I Must Be Going Atlantic 80035-1	WEA	●	8.98		85	125	2	JOAN ARMATRADING The Key A&M SP 4912	RCA	●	8.98			
15	15	9	GREG KINN BAND Kihnspracy Beserkley 60224 (Elektra)	WEA	●	8.98		51	35	7	PETE TOWNSHEND Scoop Atco 90063	WEA	●	8.98		86	80	27	ADAM ANT Friend Or Foe Epic ARE 38370	CBS	●				
16	19	25	PRINCE 1999 Warner Bros. 1-23790	WEA	●	10.98	BLP 8	52	49	20	NIGHT RANGER Dawn Patrol Boardwalk NB 33259-1	IND	●	8.98		87	82	7	BOW WOW WOW When The Going Gets Tough, The Tough Get Going RCA AFL1-4570	RCA	●	8.98			
17	20	12	BRYAN ADAMS Cuts Like A Knife A&M SP 6-4919	RCA	●	8.98		53	52	11	OAK RIDGE BOYS American Made MCA 5390	MCA	●	8.98	CLP 2	88	94	4	BANANARAMA Deep Sea Skiving London 422810102-1R-1 (PolyGram)	POL	●	8.98			
18	41	2	DAVID BOWIE Let's Dance EMI America ST 17093	CAP	▲	8.98		54	57	15	SCANDAL Scandal Columbia FC 38194	CBS	●			89	92	12	DURAN DURAN Duran Duran Capitol ST 12158	CAP	●	8.98			
19	11	55	TOTO Toto IV Columbia FC 37728	CBS	▲			55	48	25	TOM PETTY AND THE HEARTBREAKERS Long After Dark Backstreet/MCA BSR 5360	MCA	●	8.98		90	83	12	SIMPLE MINDS New Gold Dreams A&M SP-6-4928	RCA	●	8.98			
20	26	8	THOMAS DOLBY The Golden Age Of Wireless Capitol ST 12271	CAP	●	8.98		56	55	26	THE ENGLISH BEAT Special Beat Service I.R.S. SP 70032 (A&M)	RCA	●	8.98		91	84	33	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL	●	8.98			
21	23	4	JARREAU Jarreau Warner Bros. 1-23801	WEA	●	8.98	BLP 7	57	50	11	THOMPSON TWINS Side Kicks Arista AL 6607	IND	●	6.98		92	97	6	CHAMPAIGN Modern Heart Columbia FC28384	CBS	●		BLP 13		
22	18	9	KENNY ROGERS We've Got Tonight Liberty LO-51143	CAP	●	8.98	CLP 6	58	62	60	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS	▲		CLP 9	93	88	21	BARRY MANILOW Here Comes The Night Arista AL 9610	IND	●	8.98			
23	24	3	Z.Z. TOP Eliminator Warner Bros. 1-23774	WEA	●	8.98		59	64	8	INXS Shabooh ShooBah Atco 90072	WEA	●	8.98		94	96	9	THE SYSTEM Sweat Mirage 90062 (Atco)	WEA	●	8.98	BLP 14		
24	21	50	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲			60	79	7	PLANET P Planet P Geffen GHS 4000 (Warner Bros.)	WEA	●	6.98		95	93	23	LITTLE RIVER BAND Greatest Hits Capitol ST 12247	CAP	●	8.98			
25	25	9	AFTER THE FIRE ATF Epic FE 38282	CBS	●			61	63	5	JOHN ANDERSON Wild & Blue Warner Bros. 1-23721	WEA	●	8.98		96	104	4	NAKED EYES Naked Eyes EMI America ST 17089	EMI	●	8.98			
26	16	18	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	●		BLP 27	62	66	31	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA	▲	8.98		97	81	48	THE CLASH Combat Rock Epic FE 37689	CBS	▲				
27	17	9	EARTH, WIND & FIRE Powerlight Columbia TC 38367	CBS	●		BLP 4	63	43	11	MELISSA MANCHESTER Greatest Hits Arista AL 9611	IND	●	8.98		98	91	9	GEORGE WINSTON December Windham Hill C-1025	IND	●	8.98			
28	72	2	RICK SPRINGFIELD Living In Oz RCA AFL1-4660	RCA	●	8.98		64	58	33	KENNY LOGGINS High Adventure Columbia TC 38127	CBS	●			99	133	3	EDDY GRANT Killer On The Rampage Portrait/Ice BGR 38554 (Epic)	CBS	●		BLP 42		
29	166	2	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	POL	●	8.98	BLP 53	65	68	13	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	CBS	●		CLP 4	100	99	78	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲				
30	31	12	BERLIN Pleasure Victim Geffen GHSP 2036	WEA	●	6.98		66	51	13	ANGELA BOFILL Too Tough Arista AL 9616	IND	●	8.98	BLP 17	101	85	29	SAGA Worlds Apart Portrait ARR 38246 (Epic)	CBS	●				
31	22	14	THOMAS DOLBY Blinded By Science Capitol MLP 15007	CAP	●	5.98		67	71	3	HANK WILLIAMS, JR. Strong Stuff Elektra/Curb 1-60223	WEA	●	8.98		102	111	5	KASHIF Kashif Arista AL 9620	IND	●	8.98	BLP 10		
32	28	45	STRAY CATS Built For Speed EMI America ST-17070	CAP	▲	8.98		68	59	7	MOLLY HATCHET No Guts No Glory Epic FE 38429	CBS	●			103	106	7	THE CALL Modern Romans Mercury 4228103071-M-1 (PolyGram)	POL	●	6.98			
33	39	6	THE TUBES Outside/Inside Capitol ST 12260	CAP	●	8.98		69	90	2	RONNIE MILSAP Keyed Up RCA AHL1-4670	RCA	●	8.98	CLP 20	104	87	9	O'BRYAN You And I Capitol ST-12256	CAP	●	8.98	BLP 15		
34	36	22	GOLDEN EARRING Cut 21 Records T 119004 (Polygram)	POL	●	8.98		70	67	26	DAN FOGELBERG Greatest Hits Full Moon/Epic FE 38308	CBS	●			105	126	5	CHRIS DEBURGH The Getaway A&M SP 4929	RCA	●	8.98			
35	33	25	PAT BENATAR Get Nervous Chrysalis FV-41396	CBS	▲	8.98		71	69	30	BILLY JOEL The Nylon Curtain Columbia TC 38200	CBS	▲												

☆ 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).

LABOR BUREAU MULLS CHANGE

Price Index To List Recordings?

By BILL HOLLAND

WASHINGTON — The Bureau of Labor Statistics is conducting a survey to determine whether records and prerecorded tapes should be listed as separate items in the government's Consumer Price Index.

Bureau officials are trying to determine if records and prerecorded tapes "warrant a breakout into a separate area," according to Joe Chelena, an economist/analyst for home entertainment who works with

the Index. If records and prerecorded tapes were handled thus, it would be easier for the public to track price fluctuations in the industry.

While no determination has been made yet, the Index analysts "are aware of the differences between records and the equipment they are presently listed with," Chelena says.

Records and prerecorded tapes are currently listed under the category "other sound equipment," which also includes consumer stereo and such sound equipment as portable tape recorders, styli, headphones, portable phonographs and stereo components.

The Bureau surveys pre-selected stores on record and prerecorded tape prices and volume sales in 85 cities across the country on a voluntary basis. In the five largest cities, the survey is monthly; in smaller cities, every two months. "It's not mandatory, like some other surveys in government," Chelena explains.

Food For Thought, Relativity In Pact

NEW YORK—Relativity Records, distributed in the U.S. by Important Records, has reached a licensing agreement with the London-based Food For Thought Records. Initial releases under the deal will be an LP by Talas and 12-inch singles by Roman Grey and Private Sector.

NOTICE

TO: RECORD COMPANIES, PRODUCERS, MANUFACTURERS AND DISTRIBUTORS OF RECORDED MUSIC

FROM: VICTOR MUSICAL INDUSTRIES, INC. OF JAPAN
26-18, 4-CHOME JINGUMAE
SHIBUYA-KU
TOKYO, 150 JAPAN
(TELEX # 2424293 VIC REC J)

- AND -

JVC RECORDS
9000 SUNSET BLVD., SUITE 702
LOS ANGELES, CA 90069
(PHONE: (213) 274-6210)

C/O LAW OFFICES OF BARRY A. MENES
& ASSOCIATES, P.C.
1901 AVENUE OF THE STARS, SUITE 1240;
LOS ANGELES, CA 90067
(PHONE: (213) 277-4895; TELEX #194591 GG&M,LSA)

WE ARE INFORMED THAT A PERSON OR PERSONS UNKNOWN HAVE BEEN AND MAY PRESENTLY BE INVOLVED IN A SCHEME TO DEFRAUD THE RECORDING INDUSTRY, RECORD COMPANIES, PRODUCERS, MANUFACTURERS AND DISTRIBUTORS THROUGH UNAUTHORIZED ACQUISITION AND POSSIBLE ILLEGAL DISTRIBUTION OF RECORDED PRODUCT. THIS SCHEME APPEARS TO BE AN ATTEMPT TO CONVINCE RECORD COMPANIES AND/OR PRODUCERS TO PROVIDE, FREE OF CHARGE, LARGE QUANTITIES OF RECORDS AND CASSETTE TAPES, UNDER THE PRETEXT OF POSSIBLE LICENSING/DISTRIBUTION ARRANGEMENTS.

IF YOU ARE CONTACTED BY ANYONE CLAIMING TO REPRESENT VICTOR MUSICAL INDUSTRIES, INC., JVC RECORDS, AND/OR MR. SHOO KANEKO (MANAGING DIRECTOR OF VICTOR MUSICAL INDUSTRIES, INC.), PLEASE CONTACT BARRY A. MENES, ESQ. OR JAMES R. FRYMAN, ESQ. AT 1901 AVENUE OF THE STARS, SUITE 1240; LOS ANGELES, CA 90067, TELEPHONE NO. (213) 277-4895 IMMEDIATELY. THESE INDIVIDUALS HAVE ALREADY APPROACHED VARIOUS RECORD COMPANIES AND HAVE OPTIONED RECORDS AND CASSETTES WITHOUT AUTHORITY OR KNOWLEDGE OF VICTOR MUSICAL INDUSTRIES, INC., OF JAPAN OR JVC RECORDS.

WE SHARE THE CONCERN OF THE INDIVIDUALS AND ENTITIES COMPRISING THE RECORDING INDUSTRY AND RELATED FIELDS IN CONNECTION WITH THIS TYPE OF ACTIVITY, AND GREATLY APPRECIATE ANY AND ALL ASSISTANCE.

THANK YOU.

"Outlets don't have to participate, but they're very cooperative."

Chelena says that stores are selected through buyer questionnaires concerning store choices: "We try not to pick the largest record shop chain, but we usually ask larger chains, as opposed to mom and pop stores." In the Washington area, for example, the Bureau would be in touch with a chain such as Waxie Maxie's or Penguin Feather, Chelena explains.

MCA Sets \$6.98s

LOS ANGELES—MCA has set a \$6.98 suggested list price on two new front-line albums due in May: the Allen Collins Band's "Here, There & Back" and the Fixx's "Reach The Beach." Both bands will tour the U.S. this summer.



THE ANDY'S GANG—Warhol, left, and Piercy, lead singer for the Epic group After The Fire, make an appearance at the Museum of Natural History in New York for the opening of the artist's "Endangered Species" exhibit. They are joined by debutante Cornelia Guest.

New Companies

Alfabet Management Inc., formed by Jimmy Pullis and Allan Kaufman. The first signing are the Loners and Lester Chambers. 1471 First Ave., New York, N.Y. 10021; (212) 288-1022.

Amber Records, formed by Rim and Rusne Kasputis, and Aleja Music (BMI). First release is his single, "Slapshot/Late Blossom." 12243 Columbia, Redford, Mich. 48239; (313) 937-3741.

American Data Transmission Inc., specializing in digital technology, formed by Robert Richer and Richard Sequerra. 15-26 215th St., Bay-side, N.Y. 11360; (212) 225-4159.

Backstage Productions, Inc., 2047 McBride Lane, Yorktown Heights, N.Y. 10598; (914) 962-3784.

Beantown Music Ltd., a record, video and publishing company, formed by Lyman Underwood. First releases are singles by Yvette Cason ("Cash Play"), Hypertension ("Got This Feeling"), and Hawkeye ("I Can't Get Next To You"). 100 Mas-

sachusetts Ave., Boston, Mass. 02115; (617) 262-5660.

Bernstein/Frank, career consultants for the performing and creative arts, formed by Sid Bernstein and Gene Frank. 180 West End Ave., New York, N.Y. 10023; (212) 799-0611.

Black Diamond Recording Corp., a gospel label formed by Bishop Robert Williams. First release is an album, "Move On Down The Road," by Bishop Williams and the Loving Brothers. 7 Howard St., Copiague, N.Y. 11726; (516) 842-8509.

Bow Records, a record and management company, formed by Catherine Leh and George Leh. 191 Chapel St., Newton, Mass. 02158; (617) 332-0278.

Briar Rose Productions, a record and video company, formed by Jim Johnson and Jim McGhay. First release is "One More Goodbye, One More Hello" by Donnie Record. P.O.B. 3967, Enid, Okla. 73702; (405) 233-2838.

By-R-Records, formed by James Matthews. First signing is Legacy. 6810 Bethuy, Anchorville, Mich. 48004; (313) 725-5335.

'RECOVERING' IS THEME

Muscle Shoals Seminar Set

MUSCLE SHOALS, Ala.—The annual Muscle Shoals Records & Producers Seminar will key in on "Music Business Alternatives: Recovering With The Economy" May 11-13 at the Joe Wheeler Lodge.

For the first time this year, a Christian music panel has also been incorporated into the seminar. It begins Wednesday afternoon at 4 p.m., and is titled "Christian Music: What It Can Mean To The Record Business."

Other panels slated for the 1983 convention, which annually attracts

representatives from all areas of the music and recording field, are "Can Producers Be Effective Publishers: The Pros And Cons" and "Financing Alternatives for Independent Production and Publishing Ventures."

Registrants for the convention may get discounts on flights from Republic Airlines and on car rentals from Hertz. There will also be free limousine service for panelists and attendees to and from the Florence, Ala. airport. For more information, contact Bill Jarnigan at (205) 764-0881.

Recordland Sees Growth In '83

• Continued from page 3

that Recordland was now computerizing its stock and expanding its oldies catalog. Schuller solicited feedback on potential new product lines and noted that accessories accounted for over 12% of the chain's volume.

Dance Reports

• Continued from page 3

a weekly tabulation of 25 hot titles as reported by club and pool DJs.

According to Riles, "Dance-record play is becoming an increasingly important way of breaking new product, first programmed by clubs and then picked up by radio."

Existing BIN label clients that have requested the new service include Arista, Capitol, Motown, PolyGram, Profile, RCA, RFC, Streetwise, Sugar Hill, Tommy Boy, Vanguard and Warner Bros. New label subscribers using the dance information are Aria, Fantasy, Lollipop, Quality, Salsoul, TSR and Zoo York.

Executive Turntable

• Continued from page 4

based in Los Angeles. Dartnell, who is also executive chairman of Thorn EMI Films, was president of VHD Programs and VHD Disc Manufacturing there. . . . PortaVideo Entertainment Group, Phoenix, has appointed **Dr. Howard Brown** president and chief operating officer. Outgoing PortaVideo president **Ted Thrush** will serve as a consultant to the firm. . . . CBS/Fox Video in New York has named **Jed Daly** director of program acquisition. He was manager of program planning and research. . . . Pacific Arts Video Records, Carmel, Calif., has named **Nancy Huckaby** director of manufacturing. She has been office manager since 1982. . . . Vestron Video has appointed **Matthew Pasternak** vice president in New York. He was marketing manager for RCA/Columbia Pictures International Video. . . . **Richard Childs** has resigned as vice president and general manager of Paramount Home Video. . . . **Robin Montgomery**, director of marketing for RCA/Columbia Pictures, has left the company. . . . **E.J. Oshins** has been named director of development for Karl Video Corp., based in Newport Beach, Calif. . . . **John Jenkins**, general manager of International Tapetronics Corp., a 3M subsidiary, has resigned.

Related Field

Yvonne Sewall has joined Evergreen Recording in New York as studio manager. She held a similar post at 39th Street Music there.

TOP LPs & TAPE

Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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	98	7	THE KIDS FROM FAME Fame—Live RCA AFL1-4674	RCA		8.98	
107	117	7	JON BUTCHER AXIS Jon Butcher Axis Polydor 81006910 (PolyGram)	POL		6.98	
108	102	7	ROBERT HAZARD Robert Hazard RCA MXL1 8500	RCA		5.98	
109	118	4	KROKUS Head Hunter Arista AL 9623	IND		8.98	
110	119	9	STEVE ARRINGTON'S HALL OF FAME Steve Arrington's Hall Of Fame: 1 Atlantic 80049	WEA		8.98	BLP 12
111	120	2	WAYLON JENNINGS It's Only Rock And Roll RCA AHL1-4673	RCA		8.98	CLP 24
112	100	18	MUSICAL YOUTH The Youth Of Today MCA 5389	MCA		8.98	BLP 43
113	NEW ENTRY		EARL KLUGH Low Ride Capitol ST 17093	CAP		8.98	
114	129	3	ROYAL PHILHARMONIC ORCHESTRA Hooked On Classics III RCA AFL1-4588	RCA		8.98	
115	108	41	KENNY ROGERS Greatest Hits Liberty LDO 1072	CAP		8.98	CLP 46
116	150	2	MADNESS Madness Geffen GHS 4002 (Warner Bros.)	WEA		8.98	
117	NEW ENTRY		FALCO Einzelhaft A&M SP 6 4952	RCA		6.98	
118	113	13	HEAVEN 17 Heaven 17 Arista AL 6606	IND		6.98	
119	124	6	ROBIN WILLIAMS Throbbing Python of Love Mercury 42281150-1 M-1 (PolyGram)	PQZ		8.98	
120	101	48	GAP BAND Gap Band IV Total Experience TE-1 3001 (Polygram)	POL		8.98	BLP 22
121	95	40	BILLY SQUIER Emotions In Motion Capitol ST 12217	CAP		8.98	
122	103	13	BARBRA STREISAND Memories Columbia FC 37678	CBS		8.98	
123	114	22	GROVER WASHINGTON JR. The Best Is Yet To Come Elektra 60215	WEA		8.98	BLP 23
124	NEW ENTRY		CAMEO Style Atlanta Artists 810331-1M-1 (PolyGram)	POL		8.98	
125	123	466	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP		8.98	
126	110	30	LUTHER VANDROSS Forever, For Always. For Love Epic FE 38235	CBS		8.98	BLP 20
127	121	26	THE FIXX Shattered Room MCA MCA 5345	MCA		8.98	
128	139	4	JOE SAMPLE The Hunter MCA 5397	MCA		8.98	BLP 44
129	122	8	WEATHER REPORT Procession Columbia FC 38427	CBS		8.98	BLP 63
130	128	14	RED RIDER Neruda Capitol ST 12226	CAP		8.98	
131	148	2	ROBERT PALMER Pride Island 90065 (Atco)	WEA		8.98	
132	107	7	THE RAMONES Subterranean Jungle Sire 1 23800 (Warner Bros.)	WEA		8.98	
133	132	30	NEIL DIAMOND Heartlight Columbia TC 38359	CBS		8.98	
134	116	5	VAN MORRISON The Inarticulate Speech Of The Heart Warner Bros. 1 23802	WEA		8.98	
135	143	23	CON FUNK SHUN To The Max Mercury SRM 1 4067 (Polygram)	POL		8.98	BLP 9
136	134	26	HANK WILLIAMS JR. Greatest Hits Elektra/Curb 1 60193	WEA		8.98	CLP 13

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	140	30	PINK FLOYD The Wall Columbia PC2 36183	CBS			
138	147	2	OXO Oxo Geffen GHS 4001 (Warner Bros.)	WEA		8.98	
139	131	86	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS			CLP 31
140	109	26	SUPERTRAMP Famous Last Words A&M SP 3732	RCA		8.98	
141	127	13	DAZZ BAND On The One Motown 6031 ML	IND		8.98	BLP 24
142	151	5	PLACIDO DOMINGO My Life For A Song Columbia FM 37799	CBS			
143	105	22	PATTI AUSTIN Every Home Should Have One Qwest QWS 3591 (Warner Bros.)	WEA		8.98	BLP 24
144	186	2	STEVE MILLER BAND Steve Miller Band Live Capitol ST 12263	CAP		8.98	
145	112	15	SMOKEY ROBINSON Touch The Sky Tama 60391L (Motown)	IND		8.98	BLP 32
146	138	11	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS			
147	141	25	THE BAR-KAYS Proposition Mercury SRM-1 4065 (Polygram)	POL		8.98	BLP 16
148	144	42	JUDAS PRIEST Screaming For Vengeance Columbia FC 38160	CBS			
149	160	3	NONA HENDRYX Nona RCA AFL1 4565	RCA		8.98	BLP 28
150	146	43	FLEETWOOD MAC Mirage Warner Bros. 1 23607	WEA		8.98	
151	154	5	MICHAEL SCHENKER Assault Attack Chrysalis 41393 (Epic)	CBS			
152	149	30	DIRE STRAITS Love Over Gold Warner Bros. 1 23728	WEA		8.98	
153	156	4	FRANK ZAPPA The Man From Utopia Barking Pumpkin FW 38403 (CBS)	CBS			
154	162	4	ROBERT ELLIS ORRALL Special Pain RCA MFL1-8502	RCA		5.98	
155	152	5	KING SUNNY ADE Ju Ju Music Mango MLPS 9712 (Island)	WEA		8.98	
156	153	28	JEFFERSON STARSHIP Winds Of Change Grunt BXL1 4372 (RCA)	RCA		8.98	
157	168	2	UFO Making Contact Chrysalis FV 41402 (Epic)	CBS			
158	165	37	ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK Hooked On Classics II RCA AFL1 4373	RCA		8.98	
159	164	3	GARY MOORE Corridors Of Power Mirage 90077 (Atco)	WEA		8.98	
160	169	3	QUIET RIOT Metal Health Pasha BFZ 38443 (Epic)	CBS			
161	NEW ENTRY		PATRICK SIMMONS Arcade Elektra 60225	WEA		8.98	
162	115	21	RAY PARKER, JR. Greatest Hits Arista AL 9612	IND		8.98	BLP 48
163	136	27	EARL KLUGH/BOB JAMES Two Of A Kind Capitol ST 12244	CAP		8.98	BLP 62
164	170	4	SOUNDTRACK The King of Comedy Warner Bros. 1 23765	WEA		8.98	
165	135	18	SQUEEZE Singles 45's and Under A&M SP 4922	RCA		8.98	
166	174	3	ORCHESTRAL MANOEUVRES IN THE DARK Dazzle Ships Virgin/Epic BFE 38543	CBS			
167	172	6	TONY CAREY I Won't Be Home Tonight Rocshire XR 22000	IND		8.98	
168	171	2	SOUNDTRACK Gandhi RCA ABL1 4557	RCA		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
169	130	15	RIC OCASEK Beatitude Geffen GHS 2022 (Warner Bros.)	WEA		8.98	
170	145	6	PHIL COLLINS Face Value Atlantic 16029	WEA		8.98	
171	155	111	ALABAMA Feels So Right RCA AHL1 3930	RCA		8.98	CLP 11
172	157	33	LAURA BRANIGAN Branigan Atlantic SD 19289	WEA		8.98	
173	190	2	SPARKS In Outer Space Atlantic 80055	WEA		8.98	
174	179	90	AL JARREAU Breakin' Away Warner Bros. BSK 3576	WEA		8.98	
175	158	23	COMMODORES All The Great Hits Motown 6028 ML	IND		8.98	BLP 66
176	188	2	GEORGE DUKE Guardian Of The Light Epic FE 38513	CBS			BLP 50
177	159	5	LOU REED Legendary Hearts RCA AFL1 4568	RCA		8.98	
178	NEW ENTRY		MARTIN BRILEY One Night With A Stranger Mercury 810332-1M-1 (PolyGram)	POL		8.98	
179	137	7	ECHO AND THE BUNNYMEN Porcupine Sire 1 23770 (Warner Bros.)	WEA		8.98	
180	142	16	NEIL YOUNG Trans Geffen GHS 2018 (Warner Bros.)	WEA		8.98	
181	184	4	DAVE GRUSIN AND THE NEW YORK/L.A. DREAM BAND Dave Grusin and The New York/L.A. Dream Band GRP A 1001	IND		8.98	BLP 69
182	183	13	LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA Hooked On Swing 2 RCA AFL1-4589	RCA		8.98	
183	161	6	CHANGE This Is Your Time RCA/Atlantic 80053	WEA		8.98	BLP 35
184	NEW ENTRY		TEARS FOR FEARS The Hurting Mercury 8110391 (PolyGram)	POL		8.98	
185	173	6	NICK LOWE The Abominable Showman Columbia FC38589	CBS			
186	NEW ENTRY		RANK AND FILE Sundown Slash/Warner Bros. 1-23833	WEA		8.98	
187	176	44	EDDIE MONEY No Control Columbia FC 37960	CBS			
188	175	91	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA		6.98	
189	177	8	THE TEMPTATIONS Surface Thrills Gordy 6032 GL (Motown)	IND		8.98	BLP 19
190	NEW ENTRY		SERGIO MENDES Sergio Mendes A&M SP 4937	RCA		8.98	
191	167	25	JANET JACKSON Janet Jackson A&M SP 4907	RCA		6.98	BLP 33
192	163	28	DIONNE WARWICK Heartbreaker Arista AL 9609	IND		8.98	BLP 64
193	185	29	TONI BASIL Word Of Mouth Radicchoice/Virgin/Epic FY 41410	CBS		8.98	
194	189	11	SOUNDTRACK Tootsie Warner Bros. 1 23781	WEA		8.98	
195	NEW ENTRY		MICHAEL BOLTON Michael Bolton Columbia BFM 38537	CBS			
196	187	33	THE TIME What Time Is It? Warner Bros. 1 23701	WEA		8.98	BLP 46
197	182	32	YAZ Upstairs At Eric's Sire 1-23737 (Warner Bros.)	WEA		8.98	
198	181	13	RANDY NEWMAN Trouble In Paradise Warner Bros. 1-23755	WEA		8.98	
199	178	7	MARIANNE FAITHFULL A Child's Adventure Island 90066 (Atco)	WEA		8.98	
200	180	18	VANDBERG Vandenberg Atco 90005	WEA		8.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)	76
ABC	76
Bryan Adams	17
After The Fire	25
Alabama	13, 73, 171
John Anderson	61
Adam Ant	86
Joan Armatrading	85
Steve Arrington's Hall Of Fame	115
Patti Austin	143
Bananarama	88
Bar-Kays	147
Toni Basil	193
Pat Benatar	35
Berlin	30
Angela Bofill	66
Michael Bolton	195
David Bowie	12
Bob Wom	87
Laura Branigan	41, 172
Martin Briley	178
Jon Butcher Axis	107
Call	103
Cameo	124
Pat Carey	167
Champaign	92
Change	183
Eric Clapton	43
Clash	97

George Clinton	48
Phil Collins	50, 170
Commodores	175
Con Funk Shun	135
John Cougar	78
Christopher Cross	38
Culture Club	26
Dazz Band	141
Debarge	107
Chris De Burgh	45
Def Leopard	91
Dexy's Midnight Runners	14
Neil Diamond	133
Janet Jackson	77, 152
Thomas Dolby	31, 20
Placido Domingo	142
George Duke	176
Duran Duran	9, 89
Earth, Wind, & Fire	27
Echo And The Bunnymen	179
Larry Elgart	182
English Beat	56
Falco	117
Marianne Faithfull	199
Call	103
Cameo	124
Pat Carey	167
Dan Fogelberg	70
Jane Fonda	24
Foreigner	75
Frida	83
Gap Band	120

Marvin Gaye	74
Golden Earring	34
Eddy Grant	99
Dave Grusin	181
Sammy Hagar	46
Merle Haggard/Willie Nelson	65
Daryl Hall & John Oates	8
Robert Hazard	108
Heaven	17, 118
Nora Hendryx	149
Julio Iglesias	36
Inxs	58
Janet Jackson	191
Dire Straits	45
Joe Jackson	1, 146
Al Jarreau	21, 174
Jefferson Starship	156
Duran Duran	111
Billy Joel	71
Journey	2, 84
Judas Priest	148
Kashif	102
Kids From Fame	106
Greg Kihn Band	15
King Sunny Ade	155
Earl Klugh	113
Earl Klugh & Bob James	163
Krokus	109
Little River Band	95
Kenny Loggins	100
Loverboy	64

Nick Lowe	185
Madness	116
Melissa Manchester	63
Barry Manilow	93
Men At Work	5, 11
Steve Miller Band	144
Ronnie Milsap	69
Missing Persons	37
Modern English	72
Eddie Money	187
Molly Hatchet	68
Gary Moore	159
Van Morrison	134
Musical Youth	112
Naked Eyes	96
Willie Nelson	42, 59, 139
Randy Newman	198
Olivie Newton-John	62
Stevie Nicks	188
Night Ranger	52
Oak Ridge Boys	53
O'Bryan	104
Rick Ocasek	169
Orchestral Maneuvres In The Dark	166
Robert Ellis Orrall	154
Oxo	138
Robert Palmer	131
Ray Parker, Jr.	162
Tom Petty And The Heartbreakers	55

Pink Floyd	6, 125, 137
Planet	60
Prince	16
Psychodelic Furs	81
Quiet Riot	160
Ramones	132
Rank And File	130
Red Rider	130
Lou Reed	177
Lionel Richie	7
Joan Rivers	44
Smokey Robinson	145
Kenny Rogers	22, 110
Roxy Music	82
Royal Philharmonic Orchestra	114, 150
Saga	101
Joe Sample	128
Carlos Santana	44
Scandal	54
Michael Schenker	10
Bob Seger	151
Patrick Simmons	161
Simple Minds	90
SOUNDTRACKS:	
Flashdance	29
Gandhi	168
King Of Comedy	164
Tootsie	194
Sparks	173
Rick Springfield	125
Squeeze	28

Billy Squier	121
Stray Cats	32
Barbra Streisand	122
Styx	3
Supertramp	140
System	94
Tears For Fears	184
Temptations	189
Thompson Twins	57
Time	196
Toto	19
Pete Townshend	51
Triumph	39
Tubes	33
UFO	157
Ultravox	79
U2	18
Vandenberg	200
Luther Vandross	126
Wall Of Voodoo	80
Dionne Warwick	192
Grover Washington, Jr.	123
Weather Report	129
Whispers	40
Robin Williams	119
Hank Williams, Jr.	67, 136
George Winston	98
Yaz	197
Neil Young	180



HIT GROOVE—Thomas McClary, left, longtime member of the Commodores, jokes with the members of Klique, whose MCA debut album he's producing. The Klique members are, from left, Howard Huntsberry, Deborah Suthers and Isaac Suthers.

CBS/SONY PROJECT

Terre Haute Getting CD Plant

NEW YORK—CBS Inc. and Sony Corp. of America have confirmed that Terre Haute, Ind. will be the site of their joint U.S. Compact Disc manufacturing facilities starting in late 1984.

CBS Inc. chief Thomas Wyman had previously indicated at a New York analyst meeting that the former CBS pressing and duplication plant, closed at the end of last year, would be the site chosen (Billboard, March 19).

CBS and Sony say the plant, which necessitates a capital investment of about \$21 million, will function as a custom CD pressing facility

for CBS and other labels. For five years, CBS Records will be the exclusive sales agent for the custom pressing of CDs by the facility.

According to local sources in Terre Haute, the plant will be capable of producing 10.5 million CDs a year, with start-up employee staffing of about 200. A third building will be erected along with the conversion of two existing CBS sites.

CBS/Sony, a joint venture in Japan for more than a decade, is currently producing CD software in Japan. The U.S. deal is subject to approval by the Japanese government.

400,000 TAPES, LPS SEIZED

FBI Raids Three Locations

By IRV LICHMAN

NEW YORK—FBI agents conducted simultaneous raids Thursday (28) against a New Jersey duplicator and two wholesalers in Connecticut and Arkansas, seizing almost 400,000 allegedly unauthorized cassettes, 8-tracks and LPs.

In Ridgefield, N.J., agents seized some 300,000 cassettes, 8-tracks and LPs at American Tape Corp. (d/b/a Radiant Records), many of which are claimed to be pirated recordings, mostly country music compilations, and counterfeits alleged to be Canadian from now defunct record labels there. Agents also seized master tapes and manufacturing parts.

At Crazy Horse Records in Stamford, Conn., agents seized in excess of 75,000 cassettes and 8-tracks, and in Little Rock, Ark., agents seized some 10,000 cassettes and 8-tracks.

According to Joel Schoenfeld, special antipiracy counsel at the RIAA, product seized appeared under such logos as Radiant, Sunrise, Media, UMI and Lee Cash News. He says the raids resulted from complaints to the RIAA months ago from several labels, including PolyGram and RCA, and wholesalers. The RIAA, he adds, channeled information to the FBI, which received a search warrant affidavit based on information provided by the manufacturer trade group. No arrests were made at any of the raided locations.

Schoenfeld says the seizures at American Tape Corp. would, if the firm's alleged involvement in the creation of bogus product is proven, mean a "loss prevention value" to the industry of \$5 million.

Say Justice Department OKs RCA/Arista Deal

NEW YORK—The day after Arista Records' president Clive Davis was said to have met with MCA officials in Los Angeles to talk about a distribution deal, RCA Records and Germany's Bertelsmann group apparently had finalized the form of the RCA/Arista tie. Under the terms of that deal, RCA acquired at least a 50% interest in the Davis-helmed label, in addition to U.S. distribution rights.

This scenario comes to light as a result of a mandatory filing with the U.S. Justice Department, which under the Hart-Scott-Rodino act can act upon queries that question whether such as RCA/Arista deals are anti-competitive.

According to RCA sources, the deal passed muster April 15, the deadline for the 30-day period in which the Justice Dept. can act to pursue the matter further. Thus, RCA apparently filed with the government agency March 15, one day after Davis was said to have met with MCA (Billboard, March 26). Rumors of the RCA/Arista deal surfaced the same week.

Arista began informing its independent distributor network of its impending ties with RCA on Monday, March 28, the day before the official RCA/Bertelsmann announcement (Billboard, April 9).

IRV LICHMAN

Inside Track

PolyGram has lost **Spring Records**, which returns to independent distribution. Early new distribs for the **Julie Rifikind** label include **Together**, the new **Motown West Coast** distributorship; and **MS Distributing**, Chicago, Atlanta and Miami. Rifikind's other label, **Posse**, always was in indie warehouses.

Jazz Fests: Now that **Kool Jazz** is bypassing Atlanta, the mayor's office there is establishing its own bash. And the **Big Orange Festival**, a midwinter music function in south Florida, is planning to expand into a three-weeker this year with **George Wein** slating talent.

Sick Call: Western regional rep for **Kid Stuff Records** **Pam Muler** convalescing another month at her L.A. home after a car accident. . . . Track happily reports that **Record Bar** chairman emeritus **Harry Bergman** is back to work after undergoing bypass surgery some months ago.

Kenny Rogers and wife **Marianne** honored Monday (2) by the **American Associates of Ben-Gurion Univ. of the Negev** at the **Beverly Hills Hotel** at dinner, with proceeds of the \$300 per going to set up a diabetes center in Israel in their names. . . . Expect industry veteran **Dick Fitzsimmons** to part with **Robox/Tanglewood Records**, for whom he oversaw national sales from Atlanta. Track hears he will bow his own industry consultancy. . . . To correct the info about "**Timerider**" (Billboard, April 30), the **Mike Nesmith**-produced movie will be sold by MCA on the **Pacific Arts Video** label. The videocassette comes in two weeks at \$59.95, while the disk version comes in late summer at \$34.95.

Look for former **Chrysalis a&r** exec **Ray White** to open his own company, **White Lightening** (sic) soon. . . . The first creditors' meeting for Chapter XI bankruptcy proceedings on behalf of **Data Age**, the Campbell, Calif., video games cartridge maker, will be held in the U.S. Post Office in San Jose at 2:30 p.m. Tuesday (17). . . . There's a tussle brewing over **Chrysalis** returns. Some of the indie distribs are refusing to take them, and accounts are worried because if they are returned to CBS after Aug. 1, 1983, the credit is approximately \$4.75 instead of the approximately \$5.28 paid the indie for the album.

Atari denied reports circulated last week that **Michael Moore** would leave his current post as president of the consumer electronics division, along with reports that the company would lay off between 500 and 800 employees. In addition, a spokesman denied that there were any plans to consolidate the home computer and consumer electronics divisions. According to the spokesman, Moore not only will remain in his position, but take on additional duties, heading the Atari unit looking into new product development. **Donald Kingsborough** has been appointed executive vice president, a newly created position, and will assume some of Moore's duties.

KFRC-AM San Francisco does it right. More than 30 of the station's best advertisers were jettied to Greece for 10 days. Among those aboard were **John Torrell of Rainbow Records** and **Joyce Castagnola of Record Factory**. Happens about every six months. . . . Expect longtime **Tower Records** nabob **John Sciarra** to surface with his own store in the Midwest.

Further gleaming from the Schwartz Bros. complaint against Arista Records: During its tenure as mid-Atlantic distrib for the defendant, Schwartz alleges it purchased approximately \$5.35 million in Arista goods during the fiscal year, ending Jan. 31, 1983. The plaintiff further states it paid an estimated \$400,000 to employees it was required to employ. Under the terms of its two-year binder with Arista, Schwartz claims it was required to pay in advance for certain inventory. Schwartz also says Arista was given free office space in Charlotte, Philadelphia and Washington. Schwartz says it paid part of the salary of an Arista-hired promotion person at

about \$8,500 yearly plus 16% of fringe benefits.

Schwartz claims that Arista made commitments to the plaintiff as late as February, 1983, with the intent that the distributor would continue its peak effort thereto. In a document filed with the court (Billboard, April 23), a formula for computing certain advance payments showed the distributor was required to pay on the first day of each month an amount equal to 5% of the label's billing for net sales "for the 12-month period ending as of the last day of the second preceding month."

BMI's Al Feilich installed as prexy of the **B'nai B'rith's** N.Y.C. music and performing arts unit Monday (25) at the Tower Suite. **Boardwalk's Beverly Weinstein** becomes the first female member of that board. . . . **Riz "More" Ortolani** has created the soundtrack for "**Following The Ship**," a special for tv, which relates the making of "**The Ship Sails On**," the new **Fellini** film that bows here in the U.S. late this year. . . . **Major Bill Smith** in London, where he says he's dickering for the film bio of his career. His **Sonet** album, "**Major Bill's Texas Rock 'N' Roll**," is doing well there, he says. . . . **Wally Schuster** and **Jack Keller**, both with **Famous Music**, parry queries at the **ASK-A-PRO** session at Modern Musical Services, L.A., Thursday (5) at 7 p.m.

ASCAP just distributed \$77,400 in supplemental cash grants for 1982-83, bringing the total amount awarded for the period so far to \$1,151,550. This represents monies over and above royalties paid for performances of works included in ASCAP's sample survey. . . . **Bob Krasnow**, Elektra/Asylum chairman, admits he's negotiating with producer **Roy Thomas Baker** to take over the a&r slot vacated by **Tom Werman**. Latter continues on an indie basis with E/A, starting within the next few weeks to produce the next **Motley Crue** album. He's also negotiating to sign a new group out of Florida for the label.

Edited by JOHN SIPPEL

Back Track

30 years ago this week: **Theresa Brewer** and **Mel Torme** set to take over a two-night-per-week prime time slot from **Jane Froman** on CBS-TV. . . . **Eddie Fisher** started a weekly 15-minuter bankrolled by **Coca-Cola** on NBC-TV. . . . **Lou Simpkins**, 35, prexy of **United Records**, the Chi r&b label, died at the Mayo Clinic, Rochester, Minn. . . . **Mercury Records** topped the Billboard singles chart, with seven of 109 releases reaching the top 20 for a 6.4% batting average in the first quarter. . . . **Eddy Arnold's manager**, **Tom Parker**, in Las Vegas setting up his two-weeker at the **Sahara**. . . . **Lou Krefitz**, sales topper at **Atlantic Records**, left to manage the **Clovers**.

20 years ago this week: Philadelphia's **Dave Rosen** was testing two Italian-made cinema jukeboxes made by **CineVox**. . . . **Brook Benton** split amicably with his manager, **Dave Dreyer**. . . . **United Artists Records** moved **Jay Jacobs** from a regional slot to merchandising boss. . . . **Billy Gray** split from **Hank Thompson's** crew, where he topped the **Brazos Valley Boys** for 12 years.

10 years ago this week: Warner Bros.' **Stan Cornyn** started feeding radio promo data into a computer. . . . **Stu Hamblen** started **Voss Records**. . . . **WEA** sued **Ramada Music**, the **Cleve Howard/Budget Records** warehousing wing, for an alleged delinquency of \$376,108.63. . . . **Management III** generated more than \$12 million in its first year, according to co-principals **Sid Bernstein** and **Jerry Weintraub**.

Canada C'right Change Delayed

Bottleneck In Commons Holds Up Action Until The Fall

By KIRK LaPOINTE

OTTAWA—Revisions to the antiquated 1924 Canadian Copyright Act, already long delayed by exhaustive federal study, are now being held up by a legislative bottleneck in the House of Commons that will keep any such bill from being introduced until this fall at the earliest.

Communications Minister **Francis Fox** confirms that there simply isn't time before either the end of the current Commons session—perhaps late this month—or the scheduled June 30 recess for summer to introduce strengthened protection for the creative community from infringement. Although Justice Dept. officials have been preparing draft

legislation following a successful resolution of problems among government departments pertaining to the revised legislation, Fox says, "The agenda for Commons is too tight right now" to bring in the bill.

The current act, considered by most copyright experts to be the most outdated among industrial countries, has been a major source of encouragement for counterfeiters and pirates. It was thought that the new bill would receive first reading, perhaps at the beginning of the next Commons session. Many felt the topic of increased copyright protection would be included in a speech from the throne to start the session. Only the latter now seems likely.

There are still about a dozen bills

which the government wants passed before the current session ends or before the summer recess, and debate on the current budget is still not concluded. That may force the government to invoke closure to push through some of the bills and means low-priority or new legislation such as the revised copyright measures will be kept on the back burner until later this year.

It also means revised copyright laws, expected to contain stiffer penalties against infringement, probably won't receive parliamentary approval until 1984 and may not even be passed before the next general election. Any change in government would likely see the copyright issue sent back to the drawing board.

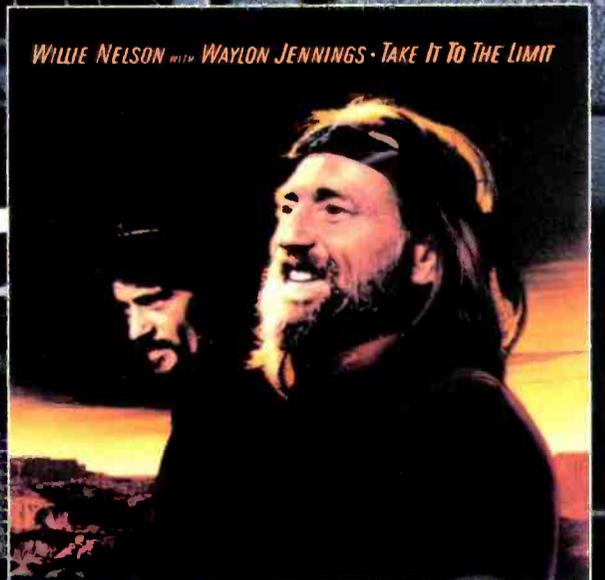
They'll never catch Willie!

"TAKE IT TO THE LIMIT" (FC 38562)

THE NEW WILLIE NELSON ALBUM WITH SPECIAL GUEST WAYLON JENNINGS

Songs written by: Willie Nelson, George Jones, Paul Simon, David Allan Coe, Roger Miller, Rodney Crowell, The Eagles, and Thompson/Christopher (writers of the Grammy winning "Always On My Mind").

Produced by CHIPS "Always On My Mind" MOMAN



ON COLUMBIA RECORDS AND CASSETTES

*Columbia, ON are trademarks of CBS, Inc. © 1983 CBS Inc.

EXCLUSIVE MANAGEMENT AND BOOKING: **MARK ROTHBAUM**
225 MAIN ST. DANBURY, CONN. 06810 • 203/792-2400

The Amazing Ear

Amorum Emotum

Responds to the amorous, such as Michael Brewer's new album, *Beauty Lies*. "One Toké Over The Line" was Brewer and Shipley's biggest hit; Michael Brewer's solo album features original material and the single "Love In Time" 7-29632.

Produced for Full Moon by Dan Fogelberg, the street date is May 30.

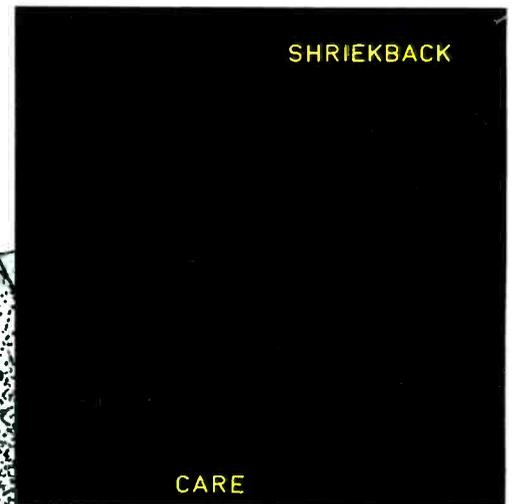
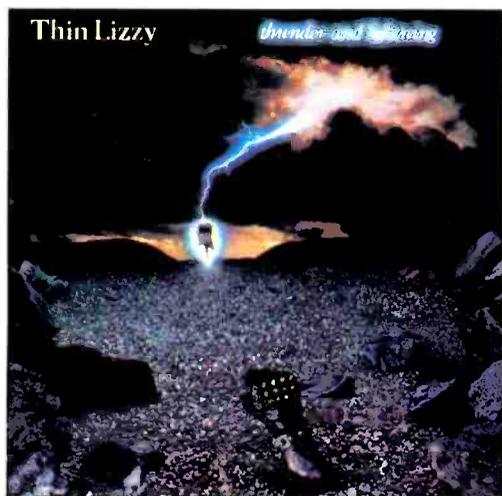
Michael Brewer *Beauty Lies*
1/4-23815



Volumatum Reverbum

Detects the sounds of "rock and roll," such as Thin Lizzy's final album, *Thunder and Lightning*. Produced by Thin Lizzy and Chris Tsangarides, *Thunder and Lightning* features 9 new and original songs — a fitting farewell to 13 years of Lizzy.

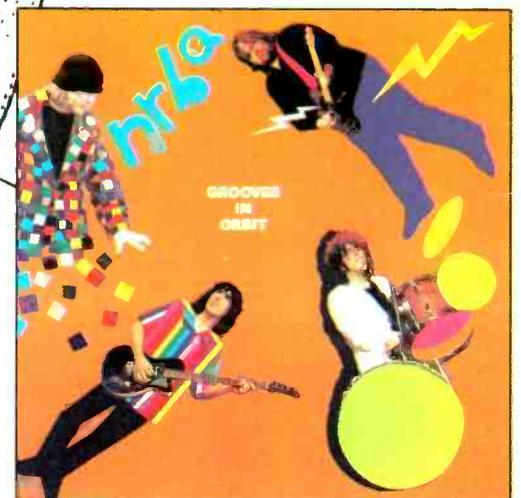
Thin Lizzy *Thunder and Lightning*
1/4-23831



Trebelum Diminishum

Sensitive to strong bass lines and innovative sonic combinations, particularly *Care*, the debut album from Shriekback. Former members of Gang Of Four, XTC and Out On Blue Six comprise Shriekback; a maxi single — "Lined Up" b/w "Lined Up" (Instrumental) and "Hapax Legomena" 0-29654 — is available in addition to the album.

Shriekback *Care* 1/4-23874



Resoundum Applausum

Identifies performance-oriented sounds, such as NRBQ's most recent recording, *Grooves In Orbit*. NRBQ tours extensively and has gathered both critical acclaim and a devoted following. *Grooves In Orbit* was produced by NRBQ members Terry Adams and Joey Spampinato for Bearsville.

NRBQ *Grooves In Orbit* 1/4-23817

