

# Billboard

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## PREDICTION AT IMIC

## PolyGram's Timmer: LP/CD Parity In '89

By ADAM WHITE

THE ALGARVE, Portugal—The Compact Disc will match sales of the conventional LP in 1989, and will completely supersede it only a few years later, according to Jan Timmer, president of PolyGram Record Operations worldwide.

Timmer, speaking Wednesday (4) to delegates attending Billboard's International Music Industry Conference (IMIC) at the Alvor Praia Hotel here, said that he expects the music industry to "bury" the black vinyl disk by 1993, but he concedes that this timetable is contingent upon full and substantial investment by the industry in CD production capacity. Translating that into figures, the PolyGram executive suggested that approximately \$250 million must be spent between now and 1986 to meet projected demand of

100 million Compact Discs at that date.

A slew of other statistics was offered by Timmer, who participated in the conference's opening session with Stan Cornyn, senior vice president of WEA/Warner Communications from the U.S., and Michael Jopp, digital audio project manager of Sony Corp. in the U.K. The PolyGram chief said he expects the world market for CD players to be five million in 1986, at which point the hardware will carry a price tag of \$300. By the end of the '80s, there will be 60 million players in circulation, and more than 40 hardware manufacturers worldwide will be fighting for a share of that billion-dollar business, Timmer predicted.

Bringing the new technology's im-

(Continued on page 60)

## Thorn EMI Tries U.K. MTV Pilot

By NICK ROBERTSHAW

LONDON—Only 10 days after the British Government's White Paper giving the go-ahead for an expansion of cable television with up to 12 new networks, Thorn EMI Cable TV here has screened 12 hours of pilot programming for a proposed new 24-hour pop music channel called Music Box. The channel has been conceived as a joint venture with EMI Music U.K. and Warner Amex's MTV in the U.S.

Some 10,000 subscribers to the cable service already operated by Thorn EMI subsidiary Radio

(Continued on page 60)

## Hot Albums Sparking Sales Gains, Report Major Retail Chains

By JOHN SIPPEL

LOS ANGELES—A recent surge of successive album hits has key music/home entertainment retail chains reporting sales gains of from 3% to 11% in store-by-store comparisons with 1982.

Major national and regional chains volunteer this boom period is unique in that it comes at a time when labels' advertising support is almost nil. Only Jim Bonk of the approximately 140 Camelot stores says he is getting record/tape advertising dollars.

Barrie Bergman of the almost 150 Record Bars recalls the last two weeks of 1982 as his ignition point. "It was way out of proportion to the earlier portion of the holidays. I don't know what happened."

His December record/tape grosses closed out 8% ahead of 1981 and the increases have continued, Bergman avers. January and February topped the same period a year ago by 5%, with March increasing to 8.5% over a year ago and April to 3% more. Bergman enumerates Michael Jackson, Alabama, Def Leppard, Willie & Waylon, Men At Work and the "Flashdance" soundtrack as leaders. He feels such new releases as Goanna, Krokus, the Tubes, Fixx and Joan Rivers will maintain the upturn.

Tower Records' Stan Goman points up the chain's aggressive marketing of classical product (Billboard, May 7) along with Men At

(Continued on page 60)



'POWER CORRUPTION AND LIES,' the NEW Album from NEW ORDER, (FACTUS 12). Without the HIT Dance Single 'BLUE MONDAY b/w THE BEACH' (FACTUS 10). Produced by NEW ORDER, Jkt Design by Peter Saville. Manufactured and Marketed by ROUGH TRADE Inc., 326 Sixth St., San Francisco, CA 94103. An Independent Record Label. Also Available, The Cassette, (inc. Blue Monday/The Beach) On CHROME Tape. Distributors call: 415-621-4307. (Advertisement)

### —Inside Billboard—

• **SEVERAL MAJOR STATIONS** are changing hands. Among the transactions agreed on: the Outlet Co., owner of five radio and five television properties, is being sold to Rockefeller Center, and Blair is acquiring four key stations from Fairbanks. Radio, page 12.

• **COMPACT DISC DEBUTS** of the major labels are likely to be pushed back some months beyond the late June launch date originally predicted, primarily due to limited pressing capacity. The majors' delay is allowing Denon to emerge as the early leader in getting CDs to record stores. Page 3.

• **HOME COMPUTER SOFTWARE** was the focus of the recent COMDEX/Spring '83 show in Atlanta, attended by about 30,000 people. Seven hundred exhibitors were represented. Page 3.

• **INDEPENDENT DISTRIBUTORS** and CBS Records are feuding over who is supposed to accept returns of Chrysalis product now that the label has switched from the indies to CBS for distribution. Retailers, who are wondering where to send the product, are caught in the middle. Page 3.

• **CHANGES IN SHIPPING** have been instituted at the 147-store Record Bar chain. Ed Berson, recently named to the new position of director of distribution development, explains the North Carolina-based retail firm's new policies and procedures. Retailing, page 28.

• **ALL-BEATLES RADIO** is the latest format being offered to struggling AM stations. It's the brainchild of Phoenix-based programmer Todd Wallace, and the first station to try it is KYST, which covers Houston and Galveston. Radio, page 12.



What's in a name? KAJAGOOG00 answered that question with their #1 U.K. hit "TOO SHY." Now American radio is beginning to discover this vibrant new band. What's in a name? Explore KAJAGOOG00's EMI America debut album, **WHITE FEATHERS** (ST-17094), featuring "TOO SHY," and find out. (Advertisement)

(Advertisement)

## NOT AN ILLUSION, A REFLECTION.

Mirage À Trois, 1-23813

The New Album From The Yellowjackets.  
Reflecting R&B, Dance And Jazz  
In A New Instrumental Music.  
Featuring The Single "Claire's Song" 7-29685

Producer: Tommy LiPuma Direction: Gary Borman Productions  
On Warner Bros. Records and Cassettes  
© 1983 Warner Bros. Records Inc.



THE YELLOWJACKETS MIRAGE À TROIS





# Billboard

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# TOP LPs & TAPE

| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST<br>Title<br>Label, No. (Dist. Label)                             | Dist. Co. | RIAA<br>Symbols | Suggested<br>List<br>Prices<br>LP,<br>Cassettes,<br>8 Track | Black LP/<br>Country LP<br>Chart | THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST<br>Title<br>Label, No. (Dist. Label)                                 | Dist. Co. | RIAA<br>Symbols | Suggested<br>List<br>Prices<br>LP,<br>Cassettes,<br>8 Track | Black LP/<br>Country LP<br>Chart | THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST<br>Title<br>Label, No. (Dist. Label)  | Dist. Co. | RIAA<br>Symbols | Suggested<br>List<br>Prices<br>LP,<br>Cassettes,<br>8 Track | Black LP/<br>Country LP<br>Chart |
|-----------|-----------|----------------|---|-----------|-----------------|---|----------------------------------|-----------|-----------|----------------|---|-----------|-----------------|---|----------------------------------|-----------|-----------|----------------|--|-----------|-----------------|---|----------------------------------|
| 1         |           | 32             | QUIET RIOT<br>Metal Health<br>Pasha BFZ 38443                           | CBS       | ▲               |   |                                  | 36        | 36        | 22             | LOVERBOY<br>Keep It Up<br>Columbia QC38703                                  | CBS       | ▲               |   |                                  | 71        | 72        | 14             | THE S.O.S. BAND<br>On The Rise<br>Tabu FZ 38697 (Epic)                                 | CBS       |                 |   | BLP 9                            |
| 2         | 4         | 3              | LIONEL RICHIE<br>Can't Slow Down<br>Motown 6059 ML                      | MCA       |                 | 8.98  | BLP 1                            | 37        | 32        | 14             | RICK JAMES<br>Cold Blooded<br>Gordy 6043 GL (Motown)                        | MCA       |                 | 8.98  | BLP 2                            | 72        | 76        | 3              | RICHARD PRYOR<br>Here & Now<br>Warner Bros. 1-23981                                    | WEA       |                 | 8.98  | BLP 26                           |
| 3         | 3         | 49             | MICHAEL JACKSON<br>Thriller<br>Epic QE 38112                            | CBS       | ▲               |   | BLP 7                            | 38        | 40        | 18             | MIDNIGHT STAR<br>No Parking On The Dance Floor<br>Solar 60241 (Elektra)     | WEA       | ●               | 8.98  | BLP 3                            | 73        | 74        | 37             | U2<br>War<br>Island 90067 (Atco)   | WEA       | ●               | 8.98  |                                  |
| 4         | 1         | 22             | THE POLICE<br>Synchronicity<br>A&M SP3735                               | RCA       | ▲               | 8.98  |                                  | 39        | 37        | 11             | SHEENA EASTON<br>Best Kept Secret<br>EMI-America ST-17101                   | CAP       |                 | 8.98  |                                  | 74        | 68        | 11             | HEART<br>Passionworks<br>Epic QE-38800   | CBS       |                 |   |                                  |
| 5         | 5         | 15             | BILLY JOEL<br>An Innocent Man<br>Columbia QC 38837                      | CBS       | ▲               |   |                                  | 40        | 42        | 12             | STRAY CATS<br>Rant 'N' Rave With The Stray<br>Cats<br>EMI-America SO-17102  | CAP       | ●               | 8.98  |                                  | 75        | 81        | 7              | JOBOXERS<br>Like Gangbusters<br>RCA AFL1-4847  | RCA       |                 | 8.98  |                                  |
| 6         | 6         | 10             | KENNY ROGERS<br>Eyes That See In The Dark<br>RCA AFL1-4697              | RCA       | ▲               | 8.98  | CLP 1                            | 41        | 34        | 9              | RAINBOW<br>Bent Out Of Shape<br>Mercury 815305-1M1 (Polygram)               | POL       |                 | 8.98  |                                  | 76        | 89        | 3              | JAMES INGRAM<br>It's Your Night<br>Q-West 1-23970 (Warner Bros.)                       | WEA       |                 | 8.98  | BLP 21                           |
| 7         | 9         | 9              | LINDA RONSTADT<br>What's New<br>Asylum 60260 (Elektra)                  | WEA       |                 | 8.98  |                                  | 42        | 43        | 41             | JOURNEY<br>Frontiers<br>Columbia QC 38504                                   | CBS       | ▲               |   |                                  | 77        | 65        | 13             | HERBIE HANCOCK<br>Future Shock<br>Columbia FC 38814                                    | CBS       |                 |   | BLP 19                           |
| 8         | 7         | 15             | AIR SUPPLY<br>Greatest Hits<br>Arista AL 8-8024                         | RCA       | ▲               | 8.98  |                                  | 43        | 31        | 54             | PRINCE<br>1999<br>Warner Bros. 1-23720                                      | WEA       | ▲               | 10.98   | BLP 28                           | 78        | 84        | 2              | THE CARPENTERS<br>Voice Of The Heart<br>A&M SP-4954                                    | RCA       |                 | 8.98  |                                  |
| 9         | 12        | 4              | CULTURE CLUB<br>Colour By Numbers<br>Virgin/Epic QE 39107               | CBS       |                 |   |                                  | 44        | 35        | 17             | MEN WITHOUT HATS<br>Rhythm Of Youth<br>Backstreet BSR 39002 (MCA)           | MCA       | ●               | 8.98  |                                  | 79        | 53        | 14             | ASIA<br>Alpha<br>Geffen GHS 4008 (Warner Bros.)  | WEA       | ▲               | 8.98  |                                  |
| 10        | 10        | 5              | GENESIS<br>Genesis<br>Atlantic 80116                                    | WEA       |                 | 8.98  |                                  | 45        | 39        | 17             | JEFFREY OSBORNE<br>Stay With Me Tonight<br>A&M SP 4940                      | RCA       |                 | 8.98  | BLP 4                            | 80        | 62        | 30             | MEN AT WORK<br>Cargo<br>Columbia QC 38660  | CBS       |                 |   |                                  |
| 11        | 8         | 43             | DEF LEPPARD<br>Pyromania<br>Mercury 8103081 (Polygram)                  | POL       | ▲               | 8.98  |                                  | 46        | 46        | 7              | MOTLEY CRUE<br>Shout At The Devil<br>Elektra 60289                          | WEA       |                 | 8.98  |                                  | 81        | 61        | 7              | JOHN DENVER<br>It's About Time<br>RCA AFL1-4683  | RCA       |                 | 8.98  |                                  |
| 12        | 11        | 17             | BONNIE TYLER<br>Faster Than The Speed Of<br>Night<br>Columbia BFC 38710 | CBS       | ▲               |   |                                  | 47        | 48        | 36             | ALABAMA<br>The Closer You Get<br>RCA AHL1-4663                              | RCA       | ▲               | 8.98  | CLP 2                            | 82        | NEW ENTRY |                | BARBARA STREISAND<br>Yentl<br>Columbia JS 39152  | CBS       |                 |   |                                  |
| 13        | 13        | 7              | PAT BENATAR<br>Live From Earth<br>Chrysalis FV41444                     | CBS       |                 |   |                                  | 48        | 50        | 27             | EURYTHMICS<br>Sweet Dreams Are Made Of<br>This<br>RCA AFL1-4681             | RCA       | ●               | 8.98  |                                  | 83        | 57        | 8              | MANHATTAN TRANSFER<br>Bodies And Souls<br>Atlantic 80104                               | WEA       |                 | 8.98  | BLP 61                           |
| 14        | 14        | 32             | ZZ TOP<br>Eliminator<br>Warner Bros. 1-23774                            | WEA       | ▲               | 8.98  |                                  | 49        | 44        | 15             | JACKSON BROWNE<br>Lawyers In Love<br>Asylum 60268 (Elektra)                 | WEA       | ●               | 8.98  |                                  | 84        | 78        | 23             | DIO<br>Holy Diver<br>Warner Bros. 1-23836  | WEA       |                 | 8.98  |                                  |
| 15        | 30        | 2              | DARYL HALL & JOHN OATES<br>Rock 'N' Roll Soul, Part 1<br>RCA CPL1-4858  | RCA       |                 | 9.98  |                                  | 50        | 146       | 2              | PAUL SIMON<br>Hearts & Bones<br>Warner Bros. 1-23942                        | WEA       |                 | 8.98  |                                  | 85        | 86        | 8              | PETER SCHILLING<br>Error In The System<br>Elektra 60265                                | WEA       |                 | 8.98  |                                  |
| 16        | 17        | 4              | JOHN COUGAR MELLENCAMP<br>Uh-Huh<br>Riva RVL 7504 (Polygram)            | POL       |                 | 8.98  |                                  | 51        | 52        | 6              | DEBARGE<br>In A Special Way<br>Gordy 6061GL (Motown)                        | MCA       |                 | 8.98  | BLP 8                            | 86        | 82        | 24             | GEORGE BENSON<br>In Your Eyes<br>Warner Bros. 1-23744                                  | WEA       |                 | 8.98  | BLP 35                           |
| 17        | 15        | 27             | THE FIXX<br>Reach The Beach<br>MCA 5419                                 | MCA       | ●               | 8.98  |                                  | 52        | 38        | 12             | AC/DC<br>Flick Of The Switch<br>Atlantic 80100                              | WEA       |                 | 8.98  |                                  | 87        | 112       | 2              | THE ALAN PARSONS PROJECT<br>The Best Of The Alan Parsons<br>Project<br>Arista AL8-8193 | RCA       |                 | 9.98  |                                  |
| 18        | 16        | 31             | SOUNDTRACK<br>Flashdance<br>Casablanca 8114921 (Polygram)               | POL       | ▲               | 9.98  | BLP 58                           | 53        | 60        | 6              | THE ROMANTICS<br>In Heat<br>Nemperor B6Z 3880 (Epic)                        | CBS       |                 |   |                                  | 88        | 67        | 47             | CULTURE CLUB<br>Kissing To Be Clever<br>Virgin/Epic ARE 38398                          | CBS       |                 |   | BLP 39                           |
| 19        | 20        | 6              | SOUNDTRACK<br>The Big Chill<br>Motown 6062ML (MCA)                      | MCA       |                 | 8.98  | BLP 54                           | 54        | 51        | 12             | GAP BAND<br>Gap Band V-Jammin'<br>Total Experience TE-1-3004<br>(Polygram)  | POL       |                 | 8.98  | BLP 5                            | 89        | 91        | 11             | QUEENSRYCHE<br>Queensryche<br>EMI-America DLP-19006                                    | CAP       |                 | 5.98  |                                  |
| 20        | 54        | 2              | PAUL McCARTNEY<br>Pipes Of Peace<br>Columbia QC-39149                   | CBS       |                 |   |                                  | 55        | 41        | 6              | BLACK SABBATH<br>Born Again<br>Warner Bros. 1-23978                         | WEA       |                 | 8.98  |                                  | 90        | 75        | 41             | BRYAN ADAMS<br>Cuts Like A Knife<br>A&M SP-6-4919                                      | RCA       | ▲               | 8.98  |                                  |
| 21        | 19        | 10             | BIG COUNTRY<br>The Crossing<br>Mercury 812870-1 (Polygram)              | POL       |                 | 8.98  |                                  | 56        | 56        | 7              | ALDO NOVA<br>Subject Aldo Nova<br>Portrait FR-38721 (Epic)                  | CBS       |                 |   |                                  | 91        | 77        | 25             | IRON MAIDEN<br>Piece Of Mind<br>Capitol ST 12274                                       | CAP       | ●               | 8.98  |                                  |
| 22        | 22        | 7              | THE MOTELS<br>Little Robbers<br>Capitol ST-12288                        | CAP       |                 | 8.98  |                                  | 57        | 59        | 5              | DIONNE WARWICK<br>How Many Times Can We Say<br>Goodbye<br>Arista AL8-8104   | RCA       |                 | 8.98  | BLP 20                           | 92        | 90        | 60             | OLIVIA NEWTON-JOHN<br>Olivia's Greatest Hits Vol. 2<br>MCA MCA 5347                    | MCA       | ▲               | 8.98  |                                  |
| 23        | 21        | 23             | THE TALKING HEADS<br>Speaking In Tongues<br>Sire 1-23883 (Warner Bros.) | WEA       | ●               | 8.98  | BLP 74                           | 58        | 49        | 20             | DONNA SUMMER<br>She Works Hard For The Money<br>Mercury 812265-1 (Polygram) | POL       | ●               | 8.98  | BLP 22                           | 93        | 98        | 3              | DAVID BOWIE<br>Ziggy Stardust-The Motion<br>Picture<br>RCA CPLZ-4862                   | RCA       |                 | 11.98   |                                  |
| 24        | 28        | 4              | THE DOORS<br>Alive, She Cried<br>Elektra 60269                          | WEA       |                 | 8.98  |                                  | 59        | 55        | 13             | RUFUS AND CHAKA KHAN<br>Live-Stompin' At The Savoy<br>Warner Bros. 1-23679  | WEA       |                 | 11.98   | BLP 10                           | 94        | 64        | 20             | SOUNDTRACK<br>Staying Alive<br>RSO 813269-1 (Polygram)                                 | POL       | ▲               | 9.98  |                                  |
| 25        | 29        | 8              | HUEY LEWIS & THE NEWS<br>Sports<br>Chrysalis FV 41412                   | CBS       |                 |   |                                  | 60        | 63        | 58             | LIONEL RICHIE<br>Lionel Richie<br>Motown 6007 ML                            | MCA       | ▲               | 8.98  | BLP 33                           | 95        | 87        | 7              | ANNE MURRAY<br>A Little Good News<br>Capitol ST-12301                                  | CAP       |                 | 8.98  | CLP 15                           |
| 26        | 23        | 31             | DAVID BOWIE<br>Let's Dance<br>EMI-America ST 17093                      | CAP       | ▲               | 8.98  |                                  | 61        | 45        | 16             | ELVIS COSTELLO<br>Punch The Clock<br>Columbia FC 38897                      | CBS       |                 |   |                                  | 96        | 79        | 8              | CARLY SIMON<br>Hello Big Man<br>Warner Bros. 1-23886                                   | WEA       |                 | 8.98  |                                  |
| 27        | 71        | 2              | BOB DYLAN<br>Infidels<br>Columbia QC-38819                              | CBS       |                 |   |                                  | 62        | 47        | 7              | SOUNDTRACK<br>Eddie And The Cruisers<br>Scotti Bros. BFZ-38929 (Epic)       | CBS       |                 |   |                                  | 97        | 94        | 17             | BILLY IDOL<br>Don't Stop<br>Chrysalis PV 44000   | CBS       |                 |   |                                  |
| 28        | 18        | 18             | ROBERT PLANT<br>The Principle Of Moments<br>Es Paranza 90101 (Atlantic) | WEA       | ●               | 8.98  |                                  | 63        | 66        | 31             | RICK SPRINGFIELD<br>Living In Oz<br>RCA AFL1-4660                           | RCA       | ▲               | 8.98  |                                  | 98        | 126       | 2              | ROBERT PLANT<br>Pictures At Eleven<br>Esparanza 8512 (Atlantic)                        | WEA       | ●               | 8.98  |                                  |
| 29        | 25        | 16             | PEABO BRYSON/ROBERTA<br>FLACK<br>Born To Love<br>Capitol ST-12284       | CAP       |                 | 8.98  | BLP 14                           | 64        | 69        | 10             | MICHAEL STANLEY BAND<br>You Can't Fight Fashion<br>EMI-America ST-17100     | CAP       |                 | 8.98  |                                  | 99        | 99        | 74             | MEN AT WORK<br>Business As Usual<br>Columbia ARC 37978                                 | CBS       | ▲               |   |                                  |
| 30        | 24        | 7              | KISS<br>Lick It Up<br>Mercury 814297-1 (Polygram)                       | POL       |                 | 8.98  |                                  | 65        | 164       | 2              | EDDIE MURPHY<br>Comedian<br>Columbia FC-39005                               | CBS       |                 |   | BLP 50                           | 100       | 73        | 8              | JIMMY BUFFETT<br>One Particular Harbour<br>MCA 5447                                    | MCA       |                 | 8.98  |                                  |
| 31        | 26        | 22             | STEVIE NICKS<br>The Wild Heart<br>Modern 90084-1 (Atco)                 | WEA       | ▲               | 8.98  |                                  | 66        | 85        | 3              | RODNEY DANGERFIELD<br>Rappin' Rodney<br>RCA AFL1-4869                       | RCA       |                 | 8.98  |                                  | 101       | 97        | 32             | EDDIE MURPHY<br>Eddie Murphy<br>Columbia FC 38180                                      | CBS       |                 |   |                                  |
| 32        | 80        | 3              | KENNY ROGERS<br>Twenty Greatest Hits<br>Liberty LV-51152                | CAP       |                 | 9.98  | CLP 36                           | 67        | 83        | 2              | NIGHT RANGER<br>Midnight Madness<br>MCA 5456                                | MCA       |                 | 8.98  |                                  | 102       | 96        | 19             | STEVIE RAY VAUGHAN<br>Texas Flood<br>Epic BFE 38734                                    | CBS       |                 |   |                                  |
| 33        | 33        | 6              | JENNIFER HOLLIDAY<br>Feel My Soul<br>Geffen GHS 4014 (Warner Bros.)     | WEA       |                 | 8.98  | BLP 6                            | 68        | 88        | 4              | EDDIE MONEY<br>Where's The Party<br>Columbia FC 38862                       | CBS       |                 |   |                                  | 103       | 95        | 6              | SAGA<br>Heads Or Tales<br>Portrait FR 38999 (Epic)                                     | CBS       |                 |   |                                  |
| 34        | 27        | 19             | SPANDAU BALLET<br>True<br>Chrysalis BGV-41403                           | CBS       |                 |   |                                  | 69        | 58        | 12             | THE MOODY BLUES<br>The Present<br>Threshold TRL1-2902 (Polygram)            | POL       |                 | 8.98  |                                  | 104       | 111       | 13             | MADONNA<br>Madonna<br>Sire 1-23867 (Warner Bros.)                                      | WEA       |                 | 8.98  | BLP 46                           |
| 35        | NEW ENTRY |                | ROLLING STONES<br>Undercover<br>Rolling Stones 90120 (Atco)             | WEA       |                 | 8.98  |                                  | 70        | 70        | 8              | KLIQUE<br>Try It Out<br>MCA 39008   | MCA       |                 | 8.98  | BLP 18                           | 105       | 104       | 16             | KANSAS<br>Drastic Measure<br>CBS Associated QZ-38733                                   | CBS       |                 |   |                                  |

○ Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ● 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).

# News

## Majors Slow Pace Of CD Intro Denon Moves Ahead In Race To Service Disk Dealers

By IS HOROWITZ

NEW YORK—With token numbers of Compact Disc software moving out to a sprinkling of record and tape retailers, major labels now are seen pushing back their effective launches to the trade some months beyond the late June date originally predicted.

The familiar refrain of limited CD pressing capacity is cited as the prime delaying factor, compounded by the success of earlier market launches in Japan and Europe which continue to siphon off the bulk of available disk product.

The majors' tardy leap from the starting gate is allowing Denon Records to emerge as the early leader in bringing traditional record dealers within a CD distribution compass. It began shipping to Laury's in Chicago last week. Tower is due to receive Denon CD titles this week, and similar supply arrangements with other retailers are said to be near consummation.

Meanwhile, CD albums are being serviced on a still-limited basis to hi fi and department store outlets by such companies as Magnavox and Sony through their related software companies PolyGram and CBS/Sony, respectively, while enterprising music dealers are scrounging for comparable product where they can find it, in this country and abroad.

Some disks will be moving out to record dealers on allocation from CBS in June, although it will be several months before the label will have 50 or more titles to feed consumer demand. PolyGram's timetable for initial dealer deliveries currently points to "July or August at the earliest," with more definitive plans awaiting official disclosure at the Consumer Electronics Show next month.

Somewhat later dealer fulfillment is anticipated by the WCI family of labels, and RCA is gearing for its domestic CD launch this fall, with October or November targeted as probable startup months.

Denon's plan is to supplement software service of hi fi accounts car-

rying its CD player with service to a select number of record chains across the country. In addition to Laury's and Tower, a deal has been set with Record Factory, active in Northern California and Arizona, says national sales manager Robert Heiblim, and another is near implementation with Sam Goody in the East.

"We're talking to other chains," says Heiblim, who adds that the company is particularly interested in securing dealer representation in the Houston, Atlanta and Florida territories.

The Denon executive says that increased production capacity at the company's plant will permit the de-

(Continued on page 66)



**GIVING HOPE**—Walter Yetnikoff, CBS/Records Group president, right, recently hosted the East Coast kickoff luncheon for the City of Hope's June 30 tribute in honor of Irv Azoff, vice president of MCA Inc. and president of the MCA Records Group. Yetnikoff, East Coast chairman of the charity affair, is shown with Larry Solters, left, senior v.p. of Front Line Management and West Coast chairman of the dinner; and Cy Leslie, chairman, president and chief executive officer of MGM/UA Home Entertainment Group.

## Over 30,000 Attend Ga. Computer Show

By SUZAN D. PRINCE

ATLANTA — Today's record buyer is tomorrow's prime home computer software customer, according to the scores of entertainment and education-oriented program producers who showed up at the COMDEX/Spring '83 computer show here April 26-29. The 700 exhibitors—mostly business systems people—gathered in the Georgia World Congress Center, overflowed into the Apparel Mart, and attracted over 33,000 people from independent sales organizations, computer specialty stores, reps and distributors, with a sprinkling of mass merchants and consumer electronics dealers.

Entertainment software heavyweights displaying their wares included Datamost, Xerox Educational Publications, Scholastic Wizware, Eduware, Hayden, Zimag and TG Products, a three-year-old joystick producer now venturing into software. Represented through distributors were Epyx/Automated Simulations, Commodore, Timex, Texas Instruments, Apple and IBM software products, among others.

Clearly holding their fire for the June Consumer Electronics Show, most convention exhibitors revealed very few totally new cards, preferring instead to let show-goers sample recently announced items, or simply speculate on the future. Several, however, unpacked previously unseen titles. Datamost, for example, unveiled a cache of six games for the Apple.

Many agreed that the central

theme running through the event was that the home user—and the entertainment software he craves—will become the catalysts that spur hardware sales through the 1980s. Record retailers, added producers and distributors, will take their rightful (and likely prominent) place among computer stores, mass merchants, book shops and others in the distribution pipeline for the vast after-market of entertainment and even non-game "productivity" applications such as easy-to-use word processing, spreadsheet and self-education programs.

"You're talking about the same basic customer for both records and computer software," explained David Wagman, president of Softsel. "The home software market is very similar to the record business and will in fact mature into the same kind of business. For the home computer customer, the software is simply another form of music appreciation."

Bob Shapiro, chief executive officer of Microsoftware International, a recently formed full-service distributor, said record/tape dealers are "crazy if they don't get into it." Microsoftware offers packaging, merchandising, marketing, advertising and public relations support for the lines it represents, currently inventorying over 50 programs for the VIC-20, Commodore 64, and Timex/Sinclair computers.

From the attending suppliers'

(Continued on page 28)

## Sear's Readies CD Presence

NEW YORK—The Sear's chain is planning a Compact Disc presence "before the year is out." While the giant retailer will not comment beyond this bare confirmation, it's speculated that its entrance into the field will be marked by the marketing of a player substantially cheaper than the \$800 to \$1,000 range of other units on the market.

Sear's is known to have talked to a number of hardware manufacturers to probe pricing of a unit bearing its house brand name. The company has also been sounding out record labels about the direct purchase of CD titles. These would apparently be sold along with the players, rather than through racks which normally handle the chain's software needs.

## More Companies Sponsoring Country Tours

By KIP KIRBY  
and EDWARD MORRIS

NASHVILLE — Corporate sponsorship in the country field deepens with the entry of General Foods, Philip Morris and Coors Beer in coming months. General Foods unveils its summer Maxwell House "Give 'Em A Hand" tour July 1, headlined by Waylon Jennings and Jerry Reed, while Philip Morris is expected to begin dates in its Marlboro country music series, featuring Ronnie Milsap, Barbara Mandrell and Ricky Skaggs, in November.

These newcomers to the country music corporate area join R.J. Reynolds' successful Salem Country Gold '82/Salem Spirit '83 tour with Alabama and the current Kenny Rogers tour underwritten by Jovan.

Although Nashville booking agencies admit they are receiving much more interest now than before

from large corporate sponsors, other entries into the country music field appear to be slow. Says Buddy Lee vice president Tony Conway, "We're getting a lot of inquiries, and the interest is definitely increasing, but the corporations are projecting their budgets for a year or more ahead, so they're in no hurry to commit."

Coors makes its first full foray into the country arena via new sponsorship of Ed Bruce's concerts throughout the firm's distribution area (all U.S. markets except the Northeast). Mark Barnes, assistant brand manager for Coors Premium, says the concert series will feature prominent display of Coors' logo and name, as will Bruce's tour bus. Coors expects to launch a variety of merchandising plans keyed to the Bruce tour.

The Maxwell House Coffee con-

cert series consists of 27 dates throughout the Southeast, running from July 1's kickoff show in Asheville, N.C. to the final performance Sept. 18 in Nashville at Opryland. The Waylon Jennings/Jerry Reed package was coordinated by Top Billing International and will play halls ranging in size from 9,000 to 15,000 seats. Sound and lighting for every date will be handled by Claire Brothers, which subcontracts Jennings' concerts. Ticket prices haven't been set.

The Maxwell House dates will be promoted by Marketing Corp. of America, with General Foods handling advertising, consumer tie-ins and point-of-purchase displays in supermarkets. The tour has been designed to benefit local charities in each individual market by tying in the coffee's just-introduced "Vac Bag" packaging. Consumers will be

encouraged to bring empty "Vac Bag" containers to the concert venue; each redemption earns a General Foods donation to the targeted charity in that market. Midway through the summer, RCA Records plans to release a duet single featuring Jennings and Reed. Maxwell House plans a major press conference to finalize all details in Nashville May 18 at the Maxwell House Hotel.

Meanwhile, after testing the country waters at two initial concert dates in March (one in Dallas with Barbara Mandrell, Ronnie Milsap and Ricky Skaggs, the other in Tulsa with Merle Haggard, Hank Williams Jr. and Skaggs), Philip Morris is going ahead with its Marlboro tour. Although no official information has been released by Marlboro, the tour is expected to begin in early No-

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# U.S. Plans To Urge EEC Nations To Exempt Records From Duties

By BILL HOLLAND

WASHINGTON—The State Department will be encouraging members of the European Economic Community this summer to join a protocol extension of the Florence Agreement, which would exempt import duties on phonograph records slated for the European marketplace.

The State Department's trade agreement division, office of trade, will be asking member countries to lift duties that the U.S. lifted under the UNESCO-sponsored Nairobi Protocol, extending the range of cultural and scientific materials covered under the 1976 Florence Agreement to also include records, prerecorded tapes, videocassettes and computer software. The member countries have already lifted duties for educational, scientific and cultural purposes; the U.S. is the only country that has lifted duties re-

gardless of destination and use, including commercial use.

When the Nairobi agreement was implemented by the President last February, in the all-duties-lifted category, it was for a period of two-and-a-half years, after which the U.S. would discern whether the other countries had also adopted the more encompassing category. If they have done so, the Nairobi protocol will be ratified.

What the State Department will be doing this summer will be "lobbying" for the more liberal category, called C-1 Annex. When the EEC countries signed the agreement, it was to a C-2 Annex, but, according to State Department economist David Thatcher, they all said they "would consider C-1." Thatcher says he is hopeful that they can be discouraged to do so.

If they decide not to sign, the U.S. would once again impose duties. "Let's see what happens between

now and 1985," Thatcher says.

Word of the Nairobi agreement was slow in getting around the music business. Some record importers here continued to pay duties, until they were told by their brokers that they could now expect refunds.

Nearly \$50 million worth of records was imported into the U.S. last year, according to current figures at the U.S. International Trade Commission's precision manufacturing branch. The old custom duty was 4.4% on declared value; that means that U.S. importers might find a yearly savings of about \$2 million.

All 10 EEC nations have signed the Nairobi Protocol: the United Kingdom, Germany, France, Italy, Ireland, the Netherlands, Denmark, Belgium, Luxembourg and Greece. Japan, Australia, New Zealand, Austria, Switzerland, Sweden, Norway and Finland are not members of the EEC, and have not signed the agreement. Neither has Canada.

## VSDA Seeks Accord At Meeting First Sale Downplayed In Talks With Manufacturers

By EARL PAIGE

LOS ANGELES—Although the First Sale Doctrine debate finally surfaced, retailers and prerecorded video manufacturers indicated they can work together at a Video Software Dealers Assn. (VSDA) meeting here Tuesday (3).

A blistering attack on the movie studios' strategy that included a description of a Senate subcommittee chairman as a "dictator" came after a discussion of merchandising lasting nearly four hours. By then, the manufacturer panelists had been excused from what was one of the largest gatherings of Southern California chapter. Eighty delegates attended.

Only veiled and often good-humored remarks were made concerning the battle between studios and retailers over pending legislation. In introducing Dave Mount of WEA, chapter president John Pough of Video Cassettes Unlimited, Santa Ana, referred to Warner Bros.' relatively long absence from chapter gatherings.

"There's no truth to the rumor that I led the effort to burn down the Warner booth at CES," Pough said, a reference to the emotional fervor aroused by rental plans in early 1982.

"I feel like a charter member, since we provided some of the impetus to form (the chapter), but that was last year," Mount said when introduced, in an allusion to the meetings that had been held to discuss rental programs. WEA's presentation followed those of Jim Brown of Embassy Home Entertainment, Stuart Karl and Court Shannon of Karl Video Corp. and Jerry Hartman of MCA. Jack Gallagher of Cal Vista capped the panel.

Panelist Rand Bleimeister of Warner Home Video took exception to dealers' demand for trailers. "We still have 5,000 copies of one in a warehouse, and yes, they are expensive. If they would get me incremental sales, it would be different. The more sales-oriented you become, the more trailers you will see, but all trailers do now is turn on another

rental. And that puts no money in my pocket, though I can appreciate what it does for you people." WEA rep Larry Thomas was also a panelist.

On an entirely different tack, MCA's Hartman twice referred to the number of retail outlets moving  
(Continued on page 66)

## Senate Panel Hears Lively First Sale Debate

WASHINGTON—Testimony was argumentative and buzzwords flew when 14 officials representing video dealers and the music and consumer electronics industries took polar positions on Capitol Hill April 30 in testimony before the Senate Copyright Subcommittee. Their words came during a hearing on two bills that would modify the copyright law as it deals with videocassette and record rentals.

Faced with a time limit of five minutes, each of the witnesses spared no time in getting to the point.

Officials from the movie industry were as one in asking the Senate to eliminate the copyright law's First Sale provision. Motion Picture Assn. of America (MPAA) chairman Jack Valenti said the First Sale Doctrine was "born in the 19th century," and "has no meaning to a new, prerecorded videocassette marketplace" that the lawmakers "never contemplated nor imagined."

Others, like Mel Harris, president of Paramount's tv and video distribution division, warned the subcommittee members of the results of unauthorized rentals and the lack of control Hollywood copyright owners now face. "Without this legislation," Harris said, "I'd be forced to view the future of the (video) market as a limited, home cottage industry." There were also several pledges of "probable" reductions in rental costs to consumers if the legislation were to pass.

(Continued on page 68)



**DOUBLE WHAMMY**—Bob Summer, president of RCA Records, left, presents Daryl Hall & John Oates with double platinum plaques for their album "H2O." Presentation took place backstage at the Universal Amphitheatre in Los Angeles following the last of the duo's four consecutive sold-out concerts. Tommy Mottola, president of Champion Entertainment and manager of Hall & Oates, is shown standing next to Summer.

## Executive Turntable

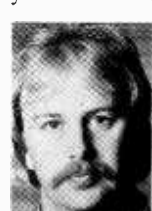
### Record Companies

Steve Moir moves to the post of a&r director at EMI America/Liberty Records in Los Angeles. He was West Coast a&r manager for Chrysalis Records.



Moir

Also at EMI, Don Wasley becomes regional AOR promotion director, moving from his national album promotion job with MCA Records. He will work out of Dallas. . . . At Elektra/Asylum Records, New York, Victor Chirel and Michael Alago are named East Coast a&r reps. Chirel was an assistant to Bruce Lundvall at E/A prior to his promotion, and Alago was a talent booker for the Red Parrot in Manhattan. . . . Meredith Fein-



Wasley

man joins RCA Records, New York, as counsel. For the past several years, she was assistant district attorney in the New York County district attorney's office. . . . Heidi Jo Spiegel, formerly an independent record promoter in New York, has been named dance music promotion manager of Vanguard Records, New York.

### Marketing

The Musicland Group, Minneapolis, has promoted Glenn Hemmerle to senior vice president and general manager of Sam Goody Inc., and Bob Henderson to vice president and merchandise manager of hardgoods. . . . At Camelot Enterprises, North Canton, Ohio, Terry Caruthers moves up to regional director. Dallas: Jay Chapman to the new post of chief accountant; Ruth Strange to department head of A/C-1, which handles the retail chain's cash and sales reports; and Chuck Woodring to maintenance programmer. Caruthers was district supervisor in Huntsville, Ala., Chapman staff accountant, Strange cash and sales coordinator, and Woodring computer operator.

### Publishing

Sandy Miller is the new head of the television department of the Harry Fox Agency, New York. Before joining HFA, she ran Chappell International's New York office. . . . At ASCAP, New York, Ken Sunshine becomes assistant director of public relations. He was the society's communications coordinator. . . . In Nashville, Carla Lockhart moves up from professional manager for Horsehairs Music and Tribunal Music, publishing arms of the Dr. Hook organization, to vice president and general manager for both companies.



Lockhart

### Video/Pro Equipment

Jeffrey C. Berkowitz, formerly vice president and general manager of Panasonic, is appointed to the new post of executive vice president of sales and marketing for Sanyo Electric, Compton, Calif.

### Related Fields

Michael Rosenfeld, Howard Kaufman and Larry Solters are the new partners of Front Line Management. Rosenfeld, a founding partner of the entertainment law firm Rosenfeld, Kassoy & Kraus, joins Kaufman and Solters,



Rosenfeld



Kaufman



Solters

who have each been with Front Line Management for seven years. Front Line's founder, Irving Azoff, was recently appointed president of the MCA Records Group and vice president of MCA Inc. (Billboard, May 7).

## Alpha Computer Division To Rack Home Software

By IS HOROWITZ

NEW YORK—ADC Micro Distributors here, established last month as a division of Alpha Distributing to wholesale home computer software, has targeted music stores in the Northeast as prime hosts for a new rack service it will introduce later this month.

The division is currently compiling a "top hit list" of software titles to be carried by the rack, says Nick Apostoleris, who heads ADC Micro. He describes these as "the 10 or 15 most popular items" suitable for use with the Atari 400 and 800, Commodore 64 and Vic 20, Apple II and Texas Instrument 99 computers.

Rack fixtures to be supplied by ADC Micro are designed to hold 50 titles. All product will be shrink-wrapped and stickered to sell at from \$15 to \$35. Titles will be heavily weighted toward entertainment programs, says Apostoleris, although "simple word processing

programs will be stocked as well." Racks will be serviced at least once a week, he adds, and there will be provision for special ordering.

Computer orientation training will be offered retail staffers, and descriptive literature and information sheets furnished for both dealer and consumer use. Apostoleris says ADC Micro will also serve as "a conduit" for advertising dollars.

Among the first stores to commit to a rack deal is King Karol, which plans to place the computer software rack near the window of its main midtown Manhattan store to lure passersby. Current discussions with potential outlets include video as well as record and tape dealers, says Apostoleris.

ADC Micro parent company Alpha has long been a major racker of singles and prerecorded cassettes, in addition to its distribution activities.

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## CASSETTE-ONLY RELEASES

## Love Label, Radio Shack Pact

By ROMAN KOZAK

NEW YORK—The Tandy Corp. and Beach Boy Mike Love's Hitbound Records have a deal whereby Tandy's 8,300 Radio Shack outlets will distribute and sell "Rock'n'Roll City," a cassette-only collection of favorite '60s songs rerecorded by Love and Dean Torrance of Jan & Dean, along with the Association, the Ripcords and Paul Revere. It lists for \$4.98.

Love says the cassette release is the first of a series to feature the classic songs of the '50s and '60s recorded by the artists of the era—but not by those who recorded them in the first place—which will then be sold in mass market outlets.

"Radio Shack had a Beach Boys and Jan & Dean compilation album previously which sold very well. It did about 100,000 units with no advertising at all," says Love, who with Torrance recently played at the Radio Shack convention in Dallas.

"We have done three albums so far for Radio Shack. The first is the 'Rock'n'Roll City' album. The second one has the same sort of concept for Christmas. And the third one will be headed up by Paul Revere, who

will do five or six songs from the '60s and there will also be other guest artists. There is also a tv special that is already completed which we hope to sell to either network or cable.

"We plan on doing a car album, with all kinds of car songs on it, and a related tv special. We are doing a Halloween album with 'Flying Purple People Eater' and 'Monster Mash' and all these fun macabre songs. And there will be tv special on that.

"What we are basically doing are audio/visual conceptual projects which we will be releasing as cassettes, but which we can release as LPs, too. One of the neat things about this deal is that they have the rights to the packaging and the cassette versions of the songs. We have the rights to any of the songs for singles or albums with other labels," says Love.

The Radio Shack release of "Rock'n'Roll City" is a standard prerecorded cassette package mounted on a 12- by 12-inch cardboard sleeve. Torrance, who is also a graphic artist, designed the artwork, but the actual

(Continued on page 60)



**EYE TO EYE**—Irv Azoff, newly-installed president of the MCA Records Group, greets Michael Grant of Musical Youth, as Peter Prince of Musical Youth's management and Lou Cook, president of MCA Records International, look on. Musical Youth were busy filming a scene for Universal's forthcoming feature "D.C. Cab."

## Death Of Muddy Waters Marks End Of An Era

By NELSON GEORGE

NEW YORK—Pioneering electric bluesman Muddy Waters' death in his sleep of cardiac arrest Saturday, April 30 at his home in Downer's Grove, Ill. ended an era in the history of popular music. Waters, born McKinley Morganfield in Rolling Fork, Miss. April 4, 1915, was a living link between the Delta blues of the legendary Robert Johnson and Son House, whom he emulated as a young man, and the arena rock of the Rolling Stones, who acknowledge Waters as a key musical influence.

Waters' body was on view at the Metropolitan Funeral Parlor on Chicago's South Side last Tuesday and Wednesday before its interment at Restvale Cemetery in Alsip, Ill. Thursday (5).

Most of Waters' childhood was

spent in Mississippi's Coahoma County, where as a youngster he demonstrated musical ability on accordion and harmonica before obtaining his first guitar at age nine. However, it was only after seeing Son House play at a local club and hearing Johnson's records in his teens that Waters became a serious student of the instrument. By that time, he and some other local musicians were augmenting their farming income by playing at parties and clubs in the Delta.

In 1941, when Waters was 26, famed musicologist Alan Lomax recorded him for the Library of Congress. Two years later, Waters joined the great immigration of Southern blacks to the industrial North. He landed in Chicago, where he drove a

(Continued on page 36)

## Chartbeat

## Men, Men Everywhere In LP Top 10

By PAUL GREIN

**Men At Work** this week becomes the first act in nearly a decade to place two albums simultaneously in the top 10. The group's second album, "Cargo," leaps to number four in its second week, while its debut, "Business As Usual," dips to number seven in its 30th week in the top 10.

The last time one act had two albums in the top 10 at the same time was July, 1975, when the **Rolling Stones** scored with their hit compilation "Made In The Shade" and a from-the-vaults release of "Metamorphosis," a collection (on London's Abkco label) of material cut between 1966 and 1970. (Both albums were released to tie into the Stones' first tour in three years, which got underway that month.)

A year before, in July of '74, **Elton John** and **John Denver** each had two albums in the top 10. Elton was still riding with "Goodbye Yellow Brick Road" when "Caribou" shot into the top 10; Denver was still hot with his "Greatest Hits" package when "Back Home Again" debuted.

In the early '70s, several other acts enjoyed the distinction of having two albums in the top 10 simultaneously, including **Carole King**, **Roberta Flack**, the **Beatles**, **Deep Purple** and **Jim Croce**.

**Men At Work** also made news last

week when "Cargo" debuted at number 11. That was the highest entry for an act's second album since **Boston's** "Don't Look Back" bowed at number 10 in September, 1978. That album, which climbed to No. 1 in just two weeks, was the followup to "Boston," which rode the top 10 for 30 weeks—a mark matched this week by **Men At Work's** debut.

★ ★ ★

**Tubes Break:** The **Tubes** this week crack the top 30 for the first time as their single "She's A Beauty" jumps 10 notches to number 27. The group's previous top-charting hit, "Don't Want To Wait Anymore," peaked at 35 in 1981. The **Tubes'** first chart record, "Don't Touch Me There," reached 61 in 1976.

"She's A Beauty" also holds at No. 1 for the third week on Billboard's rock-oriented Top Tracks chart. The hit was produced by **David Foster**, who has now topped all five of Billboard's generic song charts in less than a year. He hit No. 1 on the pop and adult contemporary charts with **Chicago's** "Hard To Say I'm Sorry," No. 1 black with **Jennifer Holliday's** "And I Am Telling You I'm Not Going" and No. 1 country with **Kenny Rogers & Sheena Easton's** "We've Got Tonight."

And Foster co-wrote two of these chart-topping entries. He teamed on "Hard To Say" with **Chicago's Peter Cetera** and on "She's A Beauty"

with the **Tubes' Fee Waybill** and **Toto's Steve Lukather**.

Just one thing—if Foster's so hot, how come he's not in a group?

★ ★ ★

**45 Flurry:** Both of the aspirants to **Donna Summer's** throne as the queen of dance pop notch their second top 10 singles this week. **Irene Cara's** "Flashdance ... What A Feeling" (Casablanca) surges six notches to number seven, nearly three years after "Fame" crested at four, while **Laura Branigan's** "Solitaire" (Atlantic) jumps two points to

(Continued on page 66)

Heartland Beat  
Ramone To Tell All At Conference

By MOIRA McCORMICK

Attendees of the 1983 Midwest Music Exchange will be able to receive first-hand a crash course in record production, as producer Phil Ramone pilots an undisclosed local artist from rough demo to finished product, highlighting the second annual music industry symposium's workshop program.

MMX '83 is scheduled to be held June 24-26 at Chicago's Bismarck Hotel. As it did in its inaugural year, the conference will feature seminars, workshops, general sessions, a talent showcase and contest, manufacturer exhibitions and other events, all geared toward increasing the viability of the Midwest music business as well as educating those unfamiliar with the industry's machinery. According to Chuck Thomas, president of MMX promoters Music Events Inc., the Ramone production clinic is perhaps the most striking example of the MMX's educational potential.

The two-day session is to take place in stages at each of Chicago's "big three" recording studios, Chicago Recording Company (CRC), Universal and Streeterville. Day one will begin with Ramone (whose credits include Billy Joel and Paul Simon) briefing participants prior to playing the selected local artist's rough demo. Ramone will then advise onlookers what he plans to do

with the artist's tune before proceeding to lay down rhythm tracks and vocals at CRC's Studio D.

The resultant rough mix will be passed on to producer/arranger Tom Tom 84 (of Earth, Wind & Fire horn chart fame), who is to spend the rest of the day drawing up a horn arrangement.

Day two is to start with the horn tracks being cut at Streeterville, after which the session will adjourn to Universal's Studio A for the final mix. Ramone will head the de-briefing to follow, attempting to synopsize all that went before.

In addition to Ramone, other industry figures set to appear at this

year's Midwest Music Exchange so far include Tom DiNoto of San Diego's controversial jingle house Tuesday Productions, MTV program director John Sykes, programming consultant Lee Abrams, publicist Howard Bloom, producer John Ryan, Full Moon Records a&r man Bob Destocki, G. Maurice White of Chycago International Records, Frank Rand of Epic's East Coast a&r staff, Arny Granat and Jerry Mickelson of Chicago's Jam Productions, WLUP-FM air personality Sky Daniels, Randy Cox of Tree International Publishing, Vanity 6 producer Owen Husney, WLS oper-

(Continued on page 66)

## Faulty Products Closing

NEW YORK—Faulty Products, the independent label and distribution service owned by IRS Records' Miles Copeland, is closing its doors and going out of the distribution and recording business.

"We are not bankrupt or going into Chapter XI, but we are not going to continue, not as an independent," says Gary Valletti, East Coast operations manager for Faulty, who cites the current state of independent distribution as the reason for the decision. "With the indie framework as it is right now, frankly I would be scared to put out another record," says Valletti.

Both he and Joey Minkes, the financial controller for Faulty in its West Coast headquarters, say that the Faulty offices will remain open

for the next 90 days for Faulty to clean up its accounts.

"We gave it a good shot in the last three years, and rather than be forced out of business, we want to go down with dignity. We want to bow out in a way that nobody gets hurt," says Minkes.

Best known of the Faulty acts are the Dead Kennedys and the Bangles, and Minkes says that Faulty will work to help them and other bands and labels signed to Faulty find other means of getting their product out. He adds that everybody will get paid, as Faulty collects from its own distributors.

"Our sales figures have been excellent for the last six months, but the problem was collections," says Minkes.

## Billboard Sets Buyer's Guide

CINCINNATI—Billboard's Directory Central here is now preparing its 24th annual International Buyer's Guide. Companies not in the current guide are invited to submit information for the 1983-84 edition on their letterhead, giving details as requested below.

Categories for which listings are offered include Record Companies (list owned and licensed labels and foreign licensees); Music Publishers (specify licensing affiliation); Sheet Music Jobbers; Wholesalers (indicate type: if a distributor, list labels, but no more than 35); Associations; Catalog Services; Licensors; Plating, Processing & Pressing Plants; Record Promotion; Custom Duplicators/Packaging & Labeling (list configurations); Record & Tape Supplies (specify supplies offered); Accessories; Promotional Merchandising Aids; and Store Fixtures. Listings will be for the U.S. and 70 foreign countries.

Those wanting free listings should send their relevant information before June 3 to Bob Hudoba, Billboard Publications Inc., 2160 Patterson St., Cincinnati, Ohio 45214.



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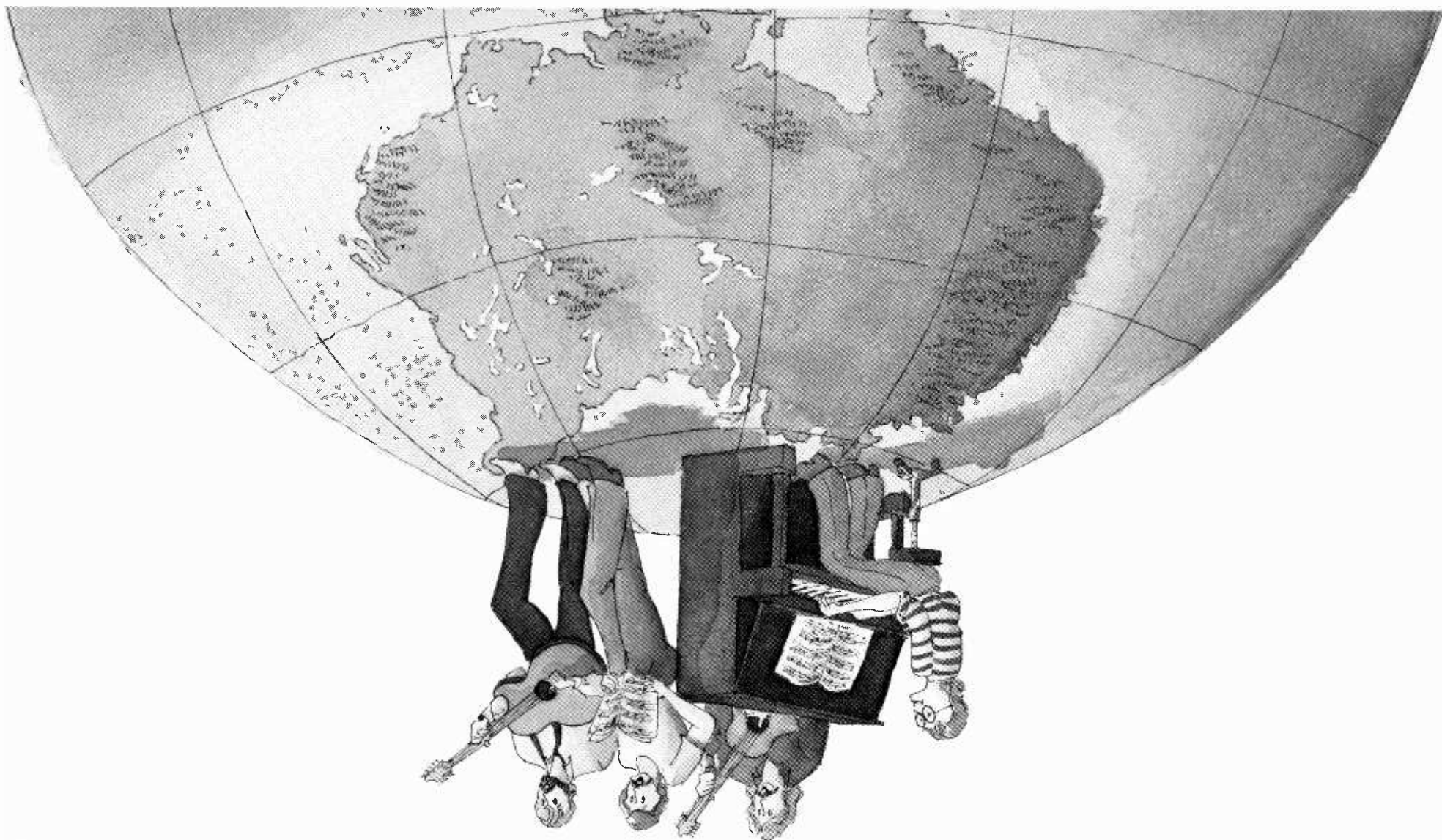
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# News/International



**DYNA DELIVERS**—EMI Music's managing director for Southeast Asia, Neil Sarsfield, left, receives a gaggle of gold disks for sales of EMI product in the Philippines. Company's licensee there is Dyna Records, whose executive vice president James Dy, center, made the presentation. At right is Dyna's EMI marketing unit manager, Buddy Medina. Gold is 10,000 units per album in the Philippines, 50,000 per single.

## France Agrees To Clear VCR Customs Bottleneck

By MICHAEL WAY

PARIS—The French government has lifted the controversial curb on Japanese VCR imports that created a 200,000-machine "video mountain" at the tiny Poitiers customs center in central France. Dismantling the mountain may take up to five months, according to French officials, who are anxious not to flood the market with a sudden rush of hardware.

Announcing the move, trade minister Edith Cresson said the decision last October to process all incoming VCRs through Poitiers had served its purpose. Japan had revised its attitude to European trade, and the French government's militant stand might well have played a key role in securing the recent Japan/EEC agreement putting a ceiling of 4.5 million units on Japanese VCR exports to Europe this year, she said.

Cresson said that she also believed the so-called "battle of Poitiers" had been influential in persuading Japanese video giant JVC to conclude a production partnership with French firm Thomson-Brandt. Meetings had been held with Hiroshi Uchida, Japan's ambassador in Paris, she said, and France had asked to be informed in future of the import of VCRs "before, not after, the event."

The minister warned, however, that continued relaxation of import restrictions depended on an improvement in the trade balance between the two countries, currently running at a deficit, from the French point of view, of some \$150 million monthly, and that France would not hesitate to re-adopt similar measures if the balance continued to deteriorate.

## CBS Australia's Smith Retiring

NEW YORK—After a 27-year career at CBS, William Smith has retired, effective April 29, as chairman and chief executive officer of CBS Records Australia and New Zealand. According to a spokesman for CBS Records International, Smith's post will not be filled at this time. Bob Jamieson continues as managing director of CBS Records Australia, while Murray Thom continues as managing director of New Zealand. Both executives reported to Smith.

Smith held his post as chief executive of CBS Australia since it was established in 1960 and has also been chief executive of CBS New Zealand since the creation of that division in 1978.

## German TV Merchandising Dips But Product Remains A Key Segment Of The Market

By JIM SAMPSON

MUNICH—Despite a slipping share of the overall market and last year's collapse of Arcade Records, television-merchandised product remains a vital segment of the German music market, shifting otherwise immovable catalog and reaching even older listeners who buy records infrequently.

Independent market research shows tv album sales slipped 18.5% from 1981 totals in 1982, to 19.2 million units. However, thanks to a price hike taking suggested retail to just under \$11, revenue sagged only 14% to \$162.6 million, some 17% of the total market. Cassette sales, only around 20% of normal regular-price album turnover, accounted for 38% of tv-marketed trade.

Frankfurt-based pioneer K-tel remains market leader with about 29% of overall tv sales. The PolyGram group's Polystar label succeeded Arcade in second place with 24%, followed by Ariola (16%) and then CBS, EMI Electrola, Teldec and RCA, in that order.

While its competitors have a better source of repertoire, K-tel alone test markets before committing to a nationwide campaign. Other companies cite the costs involved, but as K-tel marketing manager Helmut Schnauffer notes: "A test marketing flop is still a lot cheaper than a national flop."

Costs have risen sharply in recent years, up 6%-7% in 1982 according to Schnauffer, with average tv/radio campaigns now costing between \$350,000 and \$500,000. To cut costs without losing impact, K-tel has trimmed tv spot length from 45 seconds to 30 seconds maximum.

Among the most elaborate recent campaigns has been Ariola's effort for Sydne Rome's aerobic set: 40 radio and 11 tv exposures per station nationwide over a six-week period at a cost of nearly \$600,000. Responding to dealer requests, Ariola has also provided a striking free-stander for the album, adding in-store impact to a broadcast/print media blitz.

Albert Czapski, marketing head and deputy managing director, says sales should pass the million mark, while sales of the videocassette added to the release package at the instigation of company chief Monti

Luefner are already over 10,000 units, putting both formats among Germany's biggest-ever sellers.

Czapski cites the over-35s as the prime target audience for tv-merchandised product, noting that younger rock fans tend to display resistance to the higher prices. "We choose projects that don't drain the standard LP market," he says. "Television merchandising has clearly taken sales from standard pop, especially from catalog and folk music, where consumers seem to buy the very high price tv albums or else budget product, but nothing in between."

The key to K-tel's success, according to Schnauffer, is attractive product, whether hit sampler, artist hit package or concept album. K-tel produces very few albums of its own—"Hooked On Classics" was a highly successful exception—and relies increasingly on concepts such as the current hit "Tropical Super Hits" because of lack of available repertoire. Other companies use their own hits.

Artist management resistance is generally no longer an obstacle to tv exploitation. Schnauffer notes: "We used to get rejections because certain

(Continued on page 58A)

## Bleak Picture For Trade Painted By British Report

By NICK ROBERTSHAW

LONDON—British record companies will start to go under if they do not improve profitability fast, says a City report just out here. The retail sector may shrink to a handful of large-area self-service outlets, and prospects for the music industry in general are bleak, with only publishers set to maintain or improve trading performance, according to the report.

In the fifth edition of its "Business Ratio Report On The Music Trade," InterCompany Comparisons examines the uneven fortunes of 100 leading companies over the past five years, among them eight record companies, 19 music publishers, 16 record retailers and distributors, 10 musical instrument manufacturers, 34 instrument wholesalers and retailers, and 12 general music companies.

"The music trade entered a crisis period in 1980/81," says the report, "with average returns plummeting by over 80% and profit margins averaging 0.3%. The combined results of 79 of the largest companies in the sector showed a trading loss and there is a shortage of funds for investment. Later results (1981/82) for some major companies were im-

proved, but the general prospects are bleak." Overall, pre-tax profits dropped from \$37 million to a deficit of \$1.55 million in the three-year period ending October, 1981, and ICC says lack of profitability in some areas was so acute that many companies will go under completely if they don't improve next year.

In summary, the report foresees no prospects of a substantial recovery in the long term, with sales growth continuing to be inhibited by the emphasis on home video entertainment and by downward pressure on prices. To the retail sector it offers only the coldest of comfort. Independent retailers will continue to face an uphill struggle against the discount chains and High Street multiples, it predicts, and large self-service stores will become the only economically viable type of outlet.

Only exception to the prevalent gloom concerns music publishers. The report's 19-company sample averaging a 34.5% return on capital, with margins holding up well at 12.4%. "Only music publishers," concludes the ICC report somberly, "look set to improve or at least maintain profitability in the short term."

## AT MEETING IN MANILA

## AMIA Seeks C'right Consensus

By CES RODRIGUEZ

MANILA—The need to establish a common degree of copyright protection among the five member countries of the Assn. of South-East Asian Nations (ASEAN) was the main theme of the seventh meeting of the ASEAN Music Industry Assn. (AMIA) held here April 18.

Teodoro Valencia, chairman of Philippine record industry group PARI, stressed this message to a gathering of 34 guests that included IFPI regional director James Wolsey and representatives from the Malaysia Assn. of Phonogram Producers & Distributors, the Recording Industry Assn. of Indonesia, the Singapore Phonogram & Videogram Assn., the International Phonogram & Videogram Producers' Assn. of Thailand and PARI itself.

To work towards reciprocal pro-

tection, a meeting of lawyers from AMIA's member organizations has been set for July 7-8 in Singapore. That gathering is expected to focus on the intellectual property laws of each country and determine which international copyright conventions would be appropriate for each ASEAN country to join.

As Wolsey noted, certain "little anomalies" have to be ironed out first—among them, for example, the fact that the Philippines believes itself to have withdrawn from the Universal Copyright Convention. In fact, he told the meeting, the letter of withdrawal from then Philippine president Ramon Magsaysay sent November 14, 1955 to the UCC predated its coming into effect by five days and could therefore not be regarded as valid. Wolsey also noted that Indonesia had withdrawn from the Berne Convention and now had no law protecting sound recordings

or foreign works.

"It would be desirable to form a common policy so all ASEAN repertoire can be protected," he said, adding that otherwise cheap unauthorized reproductions of foreign material would encroach on the market for legitimate and necessarily more expensive recordings of domestic talent.

Wolsey cited the experience of Hong Kong, where an upswing in local sales had resulted from the strengthening of antipiracy laws. From a poor 40% of overall sales, prerecorded domestic product now dominates 80% of the market, he said. And in Thailand, a royal decree passed in February confirming the protection of the Berne Convention had resulted in a flurry of raids which Wolsey said could clear Bangkok, the capital city, of all pirated material within the next few months.

(Continued on page 58A)

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Vol. 95 No. 20

# Commentary

## Preserving Creative Incentive

By CHARLES McC. MATHIAS JR.

Some people think that there really is such a thing as a free lunch—that they can freely copy films and music broadcast into their homes, and that no one will ever have to pay the price.

If Congress heeded this advice, we would be abandoning the dynamic creative and cultural life of this country to the rapid advances of technology. Article One, Section Eight of the Constitution enjoins Congress "to promote the Progress of Science and useful Arts, by securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries. . . ."

This compact, elegant clause has had profound implications for this country's industrial, scientific and cultural advancement.

Copyright laws were born out of a need to respond to technology, when the printing press made it possible to copy and sell what others had written. That's why we call it a *copy-right*.

Why should Congress now refuse to protect the copyright against this latest mechanical assault—the VCR? Some suggest Congress should hold back because the videocassette recorder is just another technological development requiring adjustments in the marketplace, similar to those brought about by the advent of television.

But the analogy is not apt. Unlike VCRs, television sets have never appropriated the creative properties of others without compensation—precisely because the copyright laws worked the way they are supposed to work.

Imagine the havoc that would have ensued had our copyright laws not offered such protection, but left the networks free to copy any motion picture they wished and to transmit it to the public at will. Who, then, would have been willing to invest time, money and creative energies to make a motion picture?



Mathias: "Are we prepared to abandon two centuries of copyright doctrine?"

## 'Surveys show that the public is consuming just as much music as ever; it just buys less of it, and tapes more of it'

The great irony of this controversy is that technological marvels like television would have little value were it not for the products of the creative community. Should we protect the machine but ignore the hundreds of thousands of Americans who make the programs that give the machine its value?

Some people make the argument that home video and audio taping is innocuous because it is not for a "commercial purpose." But the current condition of the American music industry provides a classic example of the accumulated impact of noncommercial home taping.

Surveys show that the public is consuming just as much music as ever, it just buys less of it, and tapes more of it. The result,

according to economist Alan Greenspan, is lost sales of about \$1 billion a year, with predictable side effects: new album releases are down by one-third, artist rosters have been slashed, and new artists are rarely recorded. That means less musical diversity, less musical innovation, and just less music.

Home taping means less money for the men and women who make the motion pictures, and will make a high-risk business even riskier. To recover their costs, most filmmakers rely on secondary markets such as network and local television. If the revenue potential of these secondary markets is diminished, the film and tv producers will simply produce fewer movies, will be less innovative, and will direct their products to those who can afford premium theatre ticket prices and high-priced pay television systems.

How many senior citizens can afford the \$100 per year subscription fee for pay-tv programming. Those Americans who depend on "free" television will likely have meager entertainment fare, because the quality products will not be shown where they will be copied.

I would agree that every American who uses a video or audio recorder should be exempt from copyright liability.

But does that mean that we should allow manufacturers to reap enormous profits at the expense of those who create the entertainment that makes these devices so attractive?

It is always politically popular to advocate giving away someone else's property, but are we prepared to abandon two centuries of copyright doctrine because the complexities of a new technology challenge our ingenuity? I don't think so. Instead, I have sponsored, with Congressman Edwards of California, the "Home Recording Act of 1983," a bill that would exempt home

tapers from copyright liability while providing fair compensation to copyright owners who create the programming that people tape.

Although our bill breaks new ground, it finds its roots both in the Constitution and in a very old principle. Dr. Samuel Johnson expressed it more than 200 years ago: "No man but a block-head ever wrote except for money."

*Sen. Charles Mathias (R-Md.) is chairman of the Senate Subcommittee on patents, copyrights and trademarks, which recently held hearings on legislation that would amend the First Sale Doctrine.*

## Letters To The Editor

### Musical Boundaries

To Neil J. Hubbard who wants to keep music dollars at home (Commentary, April 30), when I buy a record I do not consider whether the performer is American or not, or whether he/she poses any threat to sales of LPs by American acts. If I am drawn to an import, maybe it's because the music on some American releases isn't worth the price.

Mr. Hubbard should also remember that there are many in Britain who resent it when Barry Manilow or Barbra Streisand place on their charts instead of Kate Bush or Rick Wakeman. If the industry in Britain would ban American records, he would be among those screaming bloody murder.

Philips David Morgan  
Saint James, N.Y.

### See Jane Run

I would like to direct some attention to what I see as a problem with the music industry. To be rather blunt, the lyrics of many tunes today just stink. Too many recording artists, having made it to the top on their singing and instrumental abilities, decide they are also excellent songwriters, and consequently record too much of their own material.

It is not uncommon for a singer to cut an album of eight songs, having written five or six himself, and then repeat the process within a year. It's a rare musical talent who can write a dozen good songs in 10 years; few, if any, can accomplish that feat in one year. What we are receiving is a deluge of singer/songwriter material with lyrics that could be penned by most anyone who can make a rhyme.

As a writer with friends who write country music, I am aware of the frustrations they face in just getting an audience. I have known some to throw away lyrics which were, to my ears, much better than some I hear recorded.

Recording artists should take heed. Lyrics that are not creative and show only enough talent to make a rhyme will not sell. Would you buy a "See Jane run. Puff sees Jane run. Spot sees Jane run" book of phrases?

Tom Camp  
Shelby, N.C.

### The Personality Factor

My congratulations to Mike Harrison for pointing out so many problems with radio's attitude in his April 30 column, "Apologizing For Being On The Air."

Not only do most stations fear trying to get listeners

on the sheer merit of being themselves, they would rather trust a national format service to dictate what should be played. Personality on the air is becoming a liability instead of an asset.

I'm involved in a weekly show that features regional groups with new independent label releases, major label releases that have virtually no chart position as of yet, comedy cuts, and interviews with professional musicians passing through this area. It's an attempt to carve out a respectable audience, rather than to find "the most popular narrowcast genre . . . to be No. 1," as Harrison puts it. I hope he will pursue this further in future articles.

Kel Pickens  
FM94  
Stillwater, Okla.

### Selling LPs Short

I believe it is totally unfair for the cassette version of an album to contain one or more songs than the LP, as is evident in recent sets by Al Jarreau, Christopher Cross and the last John Lennon. I resent Warner Bros. trying to improve their cassette sales at the expense of the LP customer.

Durfey Fontenot Jr.  
Lafayette, La.

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



# ASCAP MAKES JOYFUL MUSIC AGAIN... WITH 15 DOVE AWARDS.



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PRODUCER  
TRADITIONAL GOSPEL  
ALBUM OF THE YEAR



**Paul Smith**  
(of the Imperials)  
GOSPEL GROUP OF THE YEAR



**Leon Patillo**  
CONTEMPORARY GOSPEL  
ALBUM OF THE YEAR  
(Black)



**Brown Bannister**  
PRODUCER  
CONTEMPORARY  
GOSPEL  
ALBUM OF THE YEAR



**Bill Galther**  
HALL OF FAME—1983 INDUCTEE



**John Thompson**  
GOSPEL SONG  
OF THE YEAR  
co-writer of El Shaddai  
Whole Armor Publishing,  
co-owner



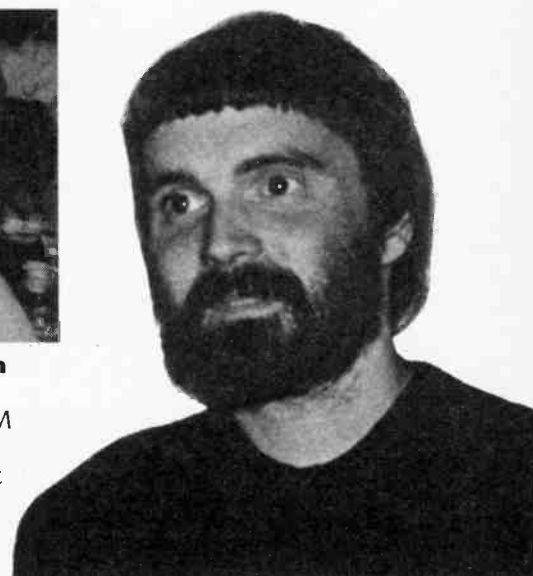
**Randy Scruggs**  
GOSPEL SONG  
OF THE YEAR  
Whole Armor Publishing,  
co-owner



**Dino Kartsonakis**  
GOSPEL INSTRUMENTALIST  
OF THE YEAR



**Billy Ray Hearn**  
PRODUCER  
GOSPEL ALBUM  
OF THE YEAR  
Worship Music



**John Michael Talbot**  
GOSPEL ALBUM OF THE YEAR  
Worship Music

**ascap**  
American Society of Composers, Authors & Publishers

We've always had the greats.

## Major Stations Changing Hands

### Outlet Being Sold; Blair Getting Four From Fairbanks

NEW YORK—Announcements of several major station sales were made last week. The Outlet Co. is being acquired by Rockefeller Center; four key Fairbanks properties are going to Blair; GE's WGY-WGFM Schenectady and WSIX-AM-FM Nashville are going to Foster Media Corp., and GCC's WFLA-Philadelphia is being sold to Beasley.

Outlet, owner of five television stations and five radio properties, has been offered \$332 million for the group, which includes KIQQ Los Angeles, WIOQ Philadelphia, WQRS Detroit, WTOP Washington, WSNE Taunton, Mass., KOVR-TV Stockton/Sacramento, WCPX-TV Orlando, WCMH-TV Columbus, Ohio, WPAR-TV Providence and KBAT-TV San Antonio. Rockefeller Center, the purchaser, is a privately held New York family firm with no other broadcast interests.

Outlet, which was founded as a Providence retailer in 1824, completely divested itself of its department stores last year, devoting itself

solely to its broadcast interests. Prior to that, in July, 1981, Outlet had agreed to acquisition by Columbia Pictures Industries. But before that transaction was completed, Coca-Cola bought Columbia Pictures, and talks ended shortly thereafter. Outlet, which disclosed record net earnings last month, currently has an application pending before the FCC to buy WHFS-FM in Bethesda.

The Rockefeller Center offer is subject to a drafting of a definite agreement and approval by the boards of directors of both companies, Outlet's stockholders and the FCC.

Indianapolis-based Fairbanks Broadcasting, meanwhile, has agreed to sell its flagship station, WIBC, and its Indianapolis FM, WNAP, in addition to its highly successful Dallas facilities, KVIL-AM-FM, to John Blair & Co. for \$50 million. The broadcast sales rep firm also owns WHDH/WCOZ Boston and Tampa's WFLA-AM-FM.

With this announcement comes word that Fairbanks executive vice

president Jim Hillard will leave that post to head the Blair properties as president of Blair's new owned stations division, headquartered in Dallas.

Fairbanks, which will retain ownership of WRMF West Palm Beach and WVBF/WXOX Framingham/Boston, will assume control of KCMO/KCES Kansas City next month. The firm also owns Fairwest, the Dallas-based syndication and production company, in partnership with Jim West, as well as cable television systems in Delray Beach, Fla. and Lawrenceville, Ind.

Company officials, including president Richard M. Fairbanks and vice president of administration Dennis Linsin, reiterate the chain's commitment to broadcasting, which began in 1940 with the purchase of WIBC. "The obvious question is, are we getting out of radio," says Linsin. "And the answer is, definitely not."

"It's a good business deal for all concerned," adds WIBC GM Roy (Continued on page 63)

### KYST MAKES THE SWITCH

## A Fab New AM Format: Nothing But The Beatles

HOUSTON—Among the most commonly asked questions in broadcasting today is "What can I do with my dying AM?" Not many people expected consultant Todd Wallace to answer "Go all Beatles, all the time."

But that is exactly what Wallace suggests. "It's not for everybody," the Phoenix-based programmer concedes. "It's not going to get you a 10 share. But for an AM station in a top 10 market with a point seven, a two share can be very appealing."

Immediately, insiders began to wonder who would take a chance. "What kind of a chance is it?" asks Wallace. "What has the AM operator in that position got to lose? In the worst possible scenario he milks profits he otherwise would not have seen."

First to take that chance is KYST. Licensed to Texas City, this full-time AM facility at 920 covers both Houston and Galveston and didn't show in the last sweep. With nowhere to

go but up, "BeatleRadio" represents an opportunity to add immediate dollars to the bottom line. Says KYST principal Roy Henderson, "From reading all the articles on programming and talking to all the consultants, one point that always crops up is the fact that you need to be identifiable. It's an area where we've suffered in the past, and I can't believe that 'BeatleRadio' won't solve this."

"It's new ground, so it's hard to say exactly what we'll do. But it's rare you hear an individual claim that a certain Beatles song is offensive to him."

Wallace, too, is banking on that theory. "February, 1984 marks the 20th anniversary of the Beatles' arrival in the States. Already we're seeing a resurgence of interest in the group. The National Enquirer, for instance, which heavily researches all their feature pieces as to reader appeal, just ran a three-part series on the group's history. Attendance at the BeatleFests around the country is amazing, especially the amount of teen participation. It's almost a cult following. But more importantly, the core for this format mirrors the post-war baby boom."

Wallace stresses the fact that he is not "just another Beatle freak. This concept does not represent the wild ravings of a Beatle groupie. It's a fully researched idea. In fact, Beatle purists probably won't like it at all."

But Wallace is convinced just about everyone else will. "Already radio listeners are hearing 5%-20% Beatle songs in the average station's music mix." Clearly, he is banking on the philosophy that it's better to be everybody's second favorite station than anybody's first choice.

(Continued on page 63)

## Ken Webb Leaving WBLS For WRKS Morning Slot

NEW YORK—After over 11 years as morning personality on Inner City's urban-formatted WBLS in New York, Ken Webb has resigned to accept the same position across town at RKO's Kiss (WRKS-FM).

Says Kiss PD Barry Mayo, "This is the biggest thing since Kiss changed formats. It's a major radio coup for us. Ken Webb is an institution. He's the black John Gambling. Even when WBLS took its biggest drop, Ken increased his ratings."

That, coupled with the fact that Jay Thomas is now heard on WKTU, convinced Mayo that a change had to be made. "Our former morning man, Jeff Troy, did a good job. But with Thomas a hot personality and Webb an institution, he just couldn't compete."

Webb, who starts his new job June 1, is unusual in that his stranglehold on the audience comes as much from his off-the-air activities as from his antics behind the mike. "Most DJs lean toward the entertainment side of the business when they're off the air—concerts, dances," he says. "That was never what I was good at. I went back to the community and used by talents there."

Webb's community involvement extends beyond his former position as WBLS' community services director. He singlehandedly built a basketball team, the Sureshots, which has been responsible for raising more than \$50,000, a year which Webb re-

turns directly to the community in the form of scholarships and other donations.

"When I speak at a commencement, I'll leave \$500 for their scholarship fund. At a prison, maybe \$100 will go toward a collection for a stereo system."

While his lectures, complete with a slide show presentation, are in great demand, his philosophy also centers on the station itself. "These days we've got to do more than just run the spots. I'm constantly involved in projects to help our advertisers. You've got to realize you can't get paid for every appearance you make. But I've found if I really do a good job for a client, I'll be compensated later down the line, and so will the station."

"I'm looking forward to learning from Barry (Mayo) and RKO. The decision to leave Inner City was a tough one. It took me months of discussing it with my family and friends and getting down on my knees a little. But I looked at it like this: I've been here 11 years, what are my goals, where am I going? I didn't want to stagnate."

"The time was right for a move, and more than the money, Barry and RKO have shown me they'll provide the support systems I've been lacking. I'll be able to grow with my community work and they'll be behind me every step of the way. It's like a complete rejuvenation."

## WHFS Sounds Find New Outlet

WASHINGTON—The program director of the country's last remaining no-format progressive rock FM station, WHFS-FM, has signed a \$1 million deal to buy a well-known AM station here and continue programming WHFS' fare in AM stereo. WHFS is due to go all-news pending FCC approval of its sale to the Outlet Co. (Separate story, this page.)

David Einstein, longtime PD of the Bethesda, Md. 3,000-watt shrine to new rock, folk, jazz and reggae, announced last Thursday (5) that the company he represents, Cardinal Broadcasting Associates, "has agreed to agree" with WEAM's present owners, Thomas Broadcasting of Asheville, N.C., to purchase the 5 kw Arlington, Va. station. WEAM, on 1390, was at one time one of Washington's paramount AM rockers but has been unsuccessful in making an impact with its current big band approach.

If the application meets no problems with the FCC and Cardinal is granted the license, plans are to begin broadcasting "what we've been doing at 'HFS,'" Einstein says, and that includes bringing to the station the entire staff and on-air personnel.

## Vox Jox

### Cajun Ken Cooper L.A.-Bound

By ROLLYE BORNSTEIN

B-97 morning star **Cajun Ken Cooper** leaves New Orleans, drops the "Cajun" (after all, how many Cajuns reside in Los Angeles?) and moves to KFI, where he'll be doing afternoons, replacing **Byron**. Cooper and KFI/KOST PD **Jhani Kaye** go back to El Paso, where Cooper did mornings for Kaye at KINT. (KOST's morning man, **David K. Jones**, is also a former KINT morning personality).

Also joining the L.A. Cox AM is **Karen Powers** from First Media's country WUSN in Chicago, who'll handle an evening shift. Exiting his KFI night slot is Los Angeles veteran **Benny Martinez**. Kaye, by the way, is still looking for a news director for the 50kw clear facility, where the word is that veteran programmer and former KFI all-nighter **Bobby Rich** will get the official nod as KFI assistant PD this week.

Meanwhile, in New Orleans, Cooper has been replaced on B-97 by his crosstown rival from WQUE, "Scoot In The Morning," leaving In-silco's 'QUE with an opening. Also joining B-97 is New Orleans radio legend **Skinny Tom Cheney**. Cheney, who most recently was with Warner Bros. Records, was one of the highest rated jocks in the city when he worked for WTIJ in the '60s and '70s. He replaces midday

man **Dave McCann**, who spent the last several years in Louisville at KJ100 and WAKY and can be reached at (504) 366-0925.

Also in New Orleans, the rumor mill is hot and heavy that **Barry Mendlesohn**, who is buying WBYU from Swanson, will be switching the facility from easy listening to modern music/AOR, giving the Costellos at WRNO their first real competition.

★ ★ ★

Believing that "all good disk jockeys are just actors anyway," **Al Casey** has hired an actor to do mornings on San Diego's KOGO. Veteran television star **Martin Milner**, who's spent the last two decades doing a lot of in-car listening, first from his Corvette on "Route 66" and later in a patrol car on "Adam 12," will be joining **Lee Mirabel** as host of the A/C station's "Morning Edition," beginning Thursday (12). Former morning man **Don Girard** segues into the afternoon drive slot, replacing operations manager Casey, who is taking himself off the air.

Milner is no stranger to KOGO, having lived in the area for the last 13 years and having guested several times on the station. Additionally, his "Adam 12" reruns are seen all over town, giving him constant visibility.

★ ★ ★

WLUM Milwaukee PD **Jack Randall** is upped to operations manager of **Willie Davis' WAWA/WLUM**. **Rich Guzman** is upped to 'LUM PD, while **James Milner** continues in that capacity at WAWA. Leaving 'LUM is **Kipper B. McGee**, who takes over the programming reigns at KFMW-Waterloo.

KGON/KYXI Portland GSM **Linn Harrison** is upped to station manager, filling the shoes of president/GM **Craig McCoy**, who, as vice president of radio for the Des Moines Register Broadcast Group, will devote his full attention to corporate stuff ... Up the coast in Seattle, **Van Johnson** is given the nod as PD of KYYX. He had been with KMGW-Bakersfield.

**Don Neer** is up and gone. Upped from GSM at WJOL Joliet, Ill. and gone to KTOP/KDVV Topeka, where he replaces GM **Merle Blair**. ... **Tom Evans** moves from KRSS Sioux Falls to Boise, where he'll program KBBK, replacing the departing **Bob Lee**. ... **Johnny Rivers** leaves Tulsa's KRAV, where he was doing mornings, to take over the same shift and the operations manager post across town at Hicks Communications' KAY-107 (KAYI), programmed by **Phil Williams**.

★ ★ ★

(Continued on page 22)



**THE UN-JINGLE**—TM Productions puts the finishing touches on a new jingle package which debuted on Doubleday's seven AOR outlets, and is now available for syndication. Shown (l-r) are TM Companies president **Pat Shaughnessy**, **Buddy Scott**, VP/GM of TM Productions, **Doubleday Broadcasting** consultant **Bobby Hattrik**, TM studio manager **Danny Peterson** and **Jim Kirk**, TM creative director.



# MORE MUSIC

LESS  
TALK

## "TOP 30 USA"

Now, after a year of research and development, RADIORADIO proudly presents TOP 30 USA, the only truly adult contemporary countdown produced by any network or programming service.

John Parikhal and Joint Communications surveyed radio program directors and held listener focus groups. With this valuable input, we've designed the countdown that works for both your young adult audiences *and* your advertisers with:

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- More music and less talk.
- Strictly within A/C concepts.
- Based on *Radio & Records* weekly top 30 A/C hits.
- Brief, catchy, uptempo features.

TOP 30 USA has an outstanding host, m.g. Kelly, veteran of radio, television, commercials and films. His natural and engaging delivery earned him a Radio Personality of the Year award from *Billboard*.

TOP 30 USA. It starts the weekend of July 8, 1983. Get in at the beginning of RADIORADIO's exciting new programming development. All it takes is a call to Susan Jacobi (212) 975-6917.



WE CALL OURSELVES RADIORADIO  
BECAUSE WE HAVE SOMETHING TWICE AS GOOD!



**HEAVY HITTERS**—Chuck Norris and George Foreman stopped by the 79Q (KKBQ) Houston studios to give the staff a rough time. Norris was promoting his new movie "Lone Wolf McQuad" while ex-heavyweight champion Foreman was discussing his role as preacher in the "Q-Zoo Hot Tub Wedding." From left: Zoo sportscaster Cleat Dumpster, Foreman, PD John Lander, Norris, and Zoo members Brad Edwards and Lisa Barr.

## Pro-Motions

**STATION:** KFRC San Francisco (contemporary)  
**CONTACT:** Mary Recchia, promotion director  
**CONCEPT:** Mayday  
**EXECUTION:** A 90-minute feature billed as "Firebreaks" aired May 1 at 10:30 p.m. Basically, it's a war game set in 1984 with plenty of authentic production and reports. On hand was a member of the Russian consulate (for real) and an American military official. The scenario took these two powers to the brink of war, at which time listeners phoned in as "advisors" to both sides. The show, which was being heavily promoted, was produced by former KFRC public affairs director JoAnne Greene.

★ ★ ★  
**STATION:** WSIX-AM Nashville (country)  
**CONTACT:** Lisa Kennedy, promotion director  
**CONCEPT:** Mother's Day Diaper Olympics  
**EXECUTION:** Unlike its FM country counterpart, WSIX-AM prides itself on being a full service personality outlet. As listeners to such facil-

ities rarely actively take part in promotions, they should be fun to the passives as well as the participant. This WSIX promotion, targeted directly as the station's chosen demos, fulfills all those requirements. Kicking off Mother's Day weekend, the station, in conjunction with two sponsors, DiDee Diaper Service and Rivergate Mall, was to hold the first annual Diaper Olympics. On Saturday (7) at 1 p.m., when the DiDee Bear carries the Olympic torch through the enclosed suburban mall signifying the start of the event, the first heats testing the skills of babies 12 months old and younger were to begin. Included are the three-yard crawl, the ball throw, the father/grandfather diaper change and knock the blocks, followed by the 12- to 24-month category, which includes, among others, the five-yard toy pull and the DiDee bear hunt. Winners were to receive stuffed bears, and mothers were to vie for dozens of door prizes. Air personalities Gerry House and Paul Randall were to host the event, with babysitting provided for non-participants.

★ ★ ★  
**STATION:** CJBK London, Ont. (contemporary)  
**CONTACT:** Steve Garrison, promotion director  
**CONCEPT:** Pay phones and free concerts  
**EXECUTION:** Drumming up excitement for an upcoming artist appearance can be done in several ways, and CJBK, in conjunction with John Cougar's May 18 concert at Picadilly Palace, is using five of them. Listeners hearing a Cougar song played on the station's "Superstar Saturdays" who are the first to phone CJBK win tickets, as do the winners of the John Cougar look-alike contest held at two local shopping centers. Some win by writing in 29 words or less (tied to the station's 1290 dial position) why they'd like to go, and others will win by following clues given on the air which will lead them to tickets hidden in public places (and may lead to the destruction of London). But the station wins the "most original use of a phone booth" award for this one: Hourly clues are given by air personalities, leading to the discovery of pay telephone booth numbers. Listeners look all over town for the pay phones and wait by them for station personnel to ring them up, at which time they answer "CJBK presents the return of John Cougar." (With that much work, the listener deserves his own section.)

## KRLA Chronicles Chicano Sounds Of East L.A.

LOS ANGELES—"The East L.A. Sound," a two-hour special chronicling the history of the Chicano music which has its roots in East Los Angeles, has been written and produced by Penny Biondi of KRLA here. The program is hosted by KRLA's Mucho Morales and co-hosted by Ruben Gravera of Ruben & the Jets, East Los Angeles club jock John Martinez, and members of Tierra, who share their memories of such legendary nightspots as El Monte Legion Stadium and the Hollywood Paladium. It features music and interviews with several area groups responsible for taking the music out of the streets and onto the national charts. Included are Thee Midnighters, Cannibal & the Headhunters, and such influential air personalities as Art Laboe, Dick Hugg (Huggie Boy) and "the Godfather of the Eastside sound," Eddie Davis. For stations located in heavily Hispanic areas interested in airing this special, Biondi (the daughter-in-law of Dick Biondi) can be reached through the station, which aired the program last Saturday (7).

## Washington Roundup

By BILL HOLLAND

Broadcaster organizations are still gearing up for the FCC's proceedings on FM "drop in" proposals, which, by modifying FM assignment rules, could add new, small FM stations in many markets. Both NAB and NRBA were ready to do battle—they are both against the plan, which they say would cause interference and reception problems—when the FCC suddenly backed off from voting on the proposal at this Thursday's (5) meeting. The reason: not enough staff to handle the large number of applications for the proposed new frequencies, and continued in-house debate. The FCC now says it has not scheduled the matter yet for the May 12 meeting. Broadcasters are not the only ones not thrilled by the prospect of 500 to 1,000 new stations. At

the annual NAB conference last month, FCC commissioner James Quelin got a standing ovation when he said broadcasters need new FM stations "like a hole in the head." ★ ★ ★ FCC chairman Mark Fowler's newly appointed legal assistant has credentials that make him seem like he could run the Commission himself, single-handedly. Twenty-six-year-old Thomas R. Herwitz is a summer cum laude graduate of Williams College, was president of his college radio station, a Penn Law School grad, and a winner of several important law school competitions. He has been selected as a Littleton Legal Writing Instructor, topped the Keedy Cup Moot Court Competition, and held a CBS Foundation Fellowship. ★ ★ ★

The FCC is at it again—this time

in its attempt to "simplify" the filings for assignments or transfer of control of combined AM-FM stations. The Commission's audio services division has a new policy letting broadcasters know which branch of the division, AM or FM, will process such applications. With us so far? The AM branch will process all AM-FM combo applications with "K" call letters as well as those where the AM station has call letters beginning with "WA" through "WC." The FM branch will process applications with AM call letters beginning with "WD" through "WZ." Applicants for consent-to-the-sale of AM-FM combinations are requested to file one combined application; the Commission will then assign two file numbers to the application reflecting "the proposed assignment or transfer of control of both the AM and FM stations."

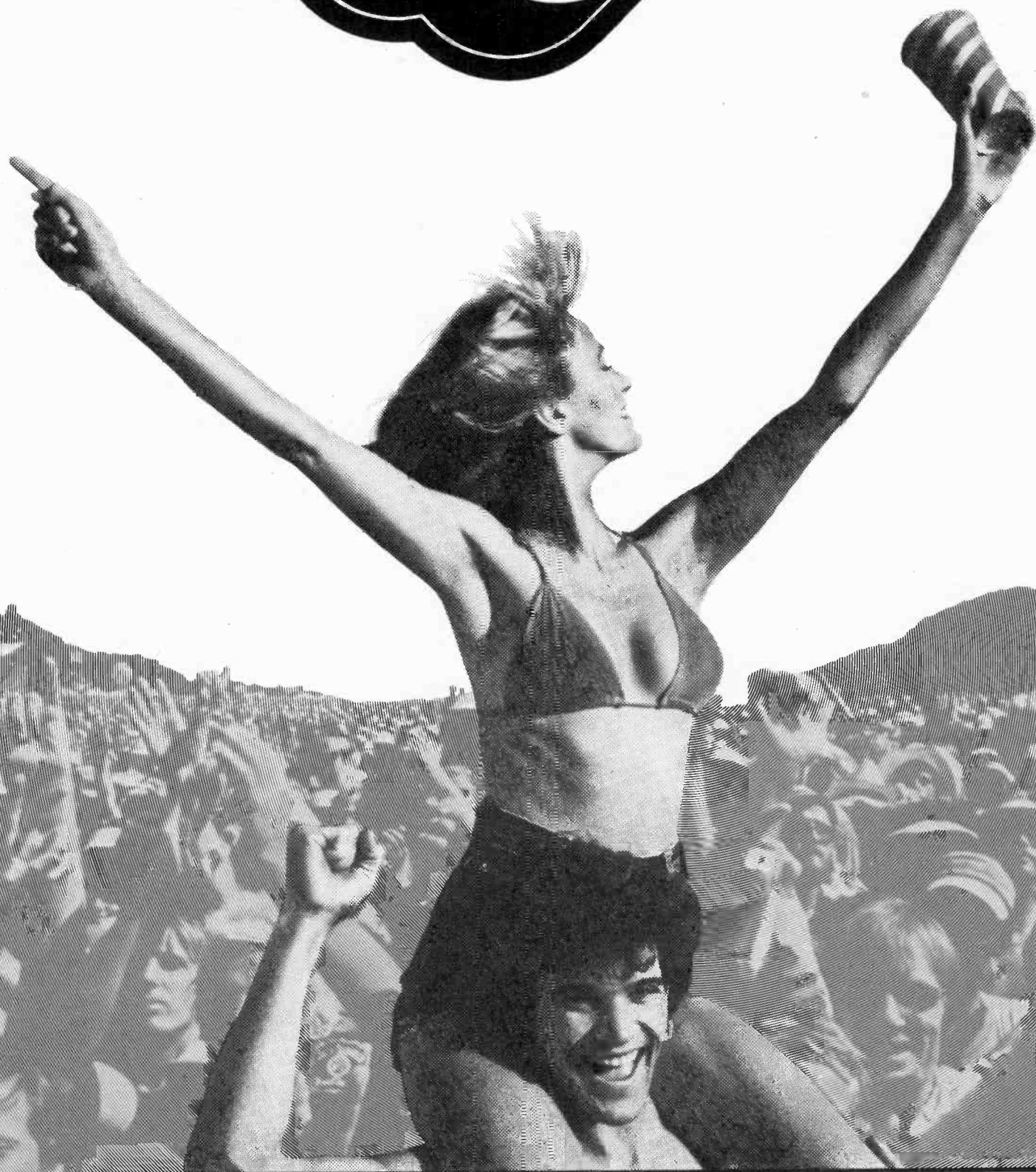
## Most Added Records

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          |
|--|---|--|--|
| <b>HOT 100 (153 Stations)</b>  |   |  |  |
| 1 "We Two," Little River Band, Capitol                                       | 46  | 79   | KIQQ-FM, WGCL-FM, WZGC-FM, KNBQ-FM, WBSB-FM, WMC-FM  |
| 2 "I'm Still Standing," Elton John, Geffen                                   | 43  | 100  | WZGC-FM, WRBQ-FM, WBZZ-FM, KRTH-FM, KAFM-FM, KIIS-FM |
| 3 "Come Dancing," the Kinks, Arista  | 30  | 48   | KRTH-FM, WBBQ-FM, WPRO-FM, WLOL-FM, KDWB-FM, WZGC-FM |
| 4 "The Closer You Get," Alabama, RCA   | 26  | 47   | WTIX-AM, WBEN-FM, KFYZ-AM, KQKQ-FM, WTRY-AM, WWKX-FM |
| 5 "Never Gonna Let You Go," Sergio Mendes, A&M                               | 24  | 99   | KRSP-AM, KNBQ-FM, WHTX-FM, KHTR-FM, KSTP-FM, WKXX-FM |
| <b>BLACK (80 Stations)</b>   |   |  |  |
| 1 "Don't Be So Serious," Starpoint, Boardwalk                                | 30  | 31   | KGFJ-AM, WHUR-FM, WRKS-FM, WHRK-FM, WDAS-FM, KMJQ-FM |
| 2 "Keep On Lovin' Me," Whispers, Solar                                       | 28  | 37   | WAOK-AM, WLOK-AM, KAPE-AM, WYLD-FM, WNHC-AM, WLOU-AM |
| 3 "Say You Do," Janet Jackson, A&M   | 25  | 35   | KDAY-AM, KRNB-FM, WVVE-FM, WDMT-FM, KAPE-AM, WJPC-AM |
| 4 "New York, New York," Grandmaster Flash & the Furious Five, Sugarhill      | 20  | 20   | WLOK-AM, WHRK-FM, WHUR-FM, KGFJ-AM, WRAP-AM, WVOL-AM |
| 5 "Remember," Peaches & Herb, Columbia                                       | 19  | 20   | WCIN-AM, WJMO-AM, KDAY-AM, KOKY-AM, WAOK-AM, WLOK-AM |
| <b>COUNTRY (124 Stations)</b>  |   |  |  |
| 1 "The Closer You Get," Alabama, RCA   | 86  | 89   | KLAC-AM, KMPS-AM, WIRE-AM, KIKK-AM, WDGY-AM, WMC-AM  |
| 2 "Your Love's On The Line," Earl Thomas Conley, RCA                         | 58  | 58   | KLZ-AM, KKYY-AM, WPLO-AM, KRMD-FM, WXCL-AM, WKSJ-FM  |
| 3 "I Always Get Lucky With You," George Jones, Epic                          | 51  | 104  | KIKK-AM, WDAF-AM, WDGY-AM, KEBC-FM, WMIL-FM, WSLC-AM |
| 4 "You're Not Leavin' Here Tonight," Ed Bruce, MCA                           | 38  | 39   | KMPS-AM, WPLO-AM, KNIX-FM, KYNN-AM, WWVA-AM, WHOO-AM |
| 5 "Snapshot," Sylvia, RCA  | 32  | 93   | WDGY-AM, WMAQ-AM, WSOC-FM, KVEG-AM, KVOO-AM, WSLC-AM |
| <b>ADULT CONTEMPORARY (84 Stations)</b>                                      |   |  |  |
| 1 "No Time For Talk," Christopher Cross, Warner Bros.                        | 15  | 31   | KPPL-FM, KMGC-FM, WTMJ-AM, WENS-FM, KOY-AM, WGY-AM   |
| 2 "All My Life," Kenny Rogers, Liberty                                       | 13  | 64   | WASH-FM, KIXI-FM, KPPL-FM, WZZP-FM, WGR-AM, KOMO-AM  |
| 3 "How Do You Keep The Music Playing," James Ingram with Patti Austin, Qwest | 13  | 28   | KHOW-AM, WTMJ-AM, KOY-AM, WRIE-AM, WGY-AM, WMAZ-AM   |
| 4 "Flashdance . . . What A Feeling," Irene Cara, Casablanca                  | 12  | 38   | KIXI-FM, KMGC-FM, WOMC-FM, WGR-AM, WKRC-AM, WHIO-FM  |
| 5 "Don't Let It End," Styx, A&M  | 10  | 20   | WFYZ-FM, WRVR-FM, WTVN-AM, WAFB-FM, WAIA-AM, WMAZ-AM |



EXCLUSIVELY



*WESTWOOD ONE has secured exclusive worldwide radio rights for the US Festival '83. The biggest rock concert event of the year will be the biggest radio rock concert event in history. Van Halen, The Clash, Stevie Nicks, Judas Priest, Men At Work, John Cougar, Ozzy Osbourne, Flock Of Seagulls, David Bowie, Missing Persons, Triumph, Stray Cats, Pretenders, Scorpions, The English Beat, Divinyls, U2, Little Steven and the Disciples of Soul, Joe Walsh, Oingo Boingo, Quarterflash, Wall of Voodoo, INXS, Berlin and Motley Crue. WESTWOOD ONE will be there.*

*WESTWOOD ONE will produce for distribution later this summer a 10-12 hour radio special featuring actual concert performances from the Festival, plus interviews with the performing artists.*

*And that's not all . . . We'll be there live via satellite for daily Festival reports and interviews on Memorial Day weekend. To be part of this history-making event call (213) 204-5000.*

**WESTWOOD ONE**

*America's number one producer of nationally sponsored radio programs, concerts and specials*

# Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (5/3/83)

## PRIME MOVERS-NATIONAL

IRENE CARA—Flashdance, What A Feeling (Casablanca)  
MEN AT WORK—Overkill (Columbia)  
THOMAS DOLBY—She Blinded Me With Science (Capitol)

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

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

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

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

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

### ENTRY SYMBOLS—

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

## Pacific Southwest Region

### ★ PRIME MOVERS

IRENE CARA—Flashdance, What A Feeling (Casablanca)  
MEN AT WORK—Overkill (Columbia)  
THOMAS DOLBY—She Blinded Me With Science

### ● TOP ADD ONS

ELTON JOHN—I'm Still Standing (Geffen)  
LITTLE RIVER BAND—We Two (Capitol)  
JIM CAPALDI—That's Love (Atlantic)

### BREAKOUTS

WALTER EGAN—Fool Moon Fire (Backstreet)  
EDDY GRANT—Electric Avenue (Portrait/Ice)  
INXS—The One Thing (Atco)

## KCPX-FM—Salt Lake City

(Gary Waldron—MD)  
★ IRENE CARA—Flashdance, What A Feeling 18-7  
★ AL JARREAU—Mornin' 19-14  
★ LIONEL RICHIE—My Love 20-15  
★ BRYAN ADAMS—Straight From The Heart 22-16  
★ THE TUBES—She's A Beauty 28-22  
★ LITTLE RIVER BAND—We Two B  
★ THE KINKS—Come Dancing B  
★ ALABAMA—The Closer You Get B  
★ THOMPSON TWINS—Love On Your Side B  
★ JIM CAPALDI—That's Love B  
★ THE CALL—The Walls Came Down B  
★ KENNY ROGERS—All My Life A  
★ A FLOCK OF SEAGULLS—Wishing A  
★ DEXYS MIDNIGHT RUNNERS—Celtic Soul Brothers A  
★ EURYTHMICS—Sweet Dreams (Are Made Of This) A  
★ MELISSA MANCHESTER—My Boyfriend's Back X  
★ BANANARAMA—Na Na Hey Hey (Kiss Him Goodbye) X  
★ HIGH INERGY—He's A Pretender X  
★ DOBIE GRAY—One Can Make It X

## KOZA-FM—Pueblo

(Rip Avila—PD)  
★ MICHAEL JACKSON—Beat It 2-1  
★ TOTO—I Won't Hold You Back 4-2  
★ PRINCE—Little Red Corvette 6-5  
★ MEN AT WORK—Overkill 15-6  
★ DAVID BOWIE—Let's Dance 13-7  
★ LITTLE RIVER BAND—We Two  
★ ELTON JOHN—I'm Still Standing  
★ CHRISTOPHER CROSS—No Time For Talk B  
★ DARYL HALL AND JOHN OATES—Family Man B  
★ CHAMPAIGN—Try Again B  
★ EDDY GRANT—Electric Avenue A  
★ U2—New Year's Day A  
★ THE KINKS—Come Dancing A  
★ KAJAGOOGOO—Too Shy X  
★ NIGHT RANGER—Sing Me Away X  
★ SAGA—Wind Him Up X  
★ PAT BENATAR—Looking For A Stranger X  
★ SERGIO MENDES—Never Gonna Let You Go X  
★ THOMPSON TWINS—Love On Your Side X  
★ SPARKS—Cool Places X  
★ THE BELLE STARS—Sign Of The Times X  
★ ALABAMA—The Closer You Get X  
★ CARL WILSON—What You Do To Me X

## KFI-AM—Los Angeles

(Steve Labeau—MD)  
★ LINDA RONSTADT—Easy For You To Say 11-8  
★ THOMAS DOLBY—She Blinded Me With Science 13-9  
★ LAURA BRANIGAN—Solitaire 16-11  
★ THE GREG KINN BAND—Jeopardy 20-16  
★ IRENE CARA—Flashdance, What A Feeling 21-17  
★ JIM CAPALDI—That's Love  
★ WALTER EGAN—Fool Moon Fire  
★ MADNESS—Our House A  
★ WEIRD AL YANKOVIC—Ricky X  
★ CHAMPAIGN—Try Again X

## KFMB-FM (B100)—San Diego

(Glen McCartney—MD)  
★ LINDA RONSTADT—Easy For You To Say 7-4  
★ AL JARREAU—Mornin' 9-7  
★ SERGIO MENDES—Never Gonna Let You Go 14-11  
★ LIONEL RICHIE—My Love 18-13  
★ IRENE CARA—Flashdance, What A Feeling 15-10  
★ JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing B  
★ EDDIE RABBITT—You Can't Run From Love B  
★ KENNY ROGERS—All My Life B  
★ NEIL DIAMOND—Front Page Story A  
★ JIM CAPALDI—That's Love X  
★ MARTY BALIN—Do It For Love X  
★ PETER ALLEN—You Haven't Heard The Last Of Me Yet X

## KGGI (99.1-FM)—Riverside

(Kraig Hubbs—MD)  
★ MICHAEL JACKSON—Beat It 1-1  
★ PRINCE—Little Red Corvette 3-2  
★ THOMAS DOLBY—She Blinded Me With Science 7-3  
★ CULTURE CLUB—Time 16-14  
★ NEW EDITION—Candy Girl 19-10  
★ NAKED EYES—Always Something There To Remind Me  
★ WILLIE NELSON & MERLE HAGGARD—Poncho & Lefty

## KIQQ-FM—Los Angeles

(Robert Moorhead—MD)  
★ U2—New Year's Day B  
★ EDDY GRANT—Electric Avenue B  
★ DEBARGE—All This Love B  
★ STYX—Don't Let It End B  
★ INXS—The One Thing B  
★ THE KINKS—Come Dancing B  
★ DAVE EDMUNDS—Slipping Away A  
★ LIONEL RICHIE—My Love A  
★ JIM CAPALDI—That's Love A  
★ JUNE POINTER—Ready For Some Action A  
★ LITTLE RIVER BAND—We Two A  
★ RONNIE MILSAP—Stranger In My House X  
★ RANDY NEWMAN—I Love L.A. X  
★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X  
★ CARL WILSON—What You Do To Me X  
★ NIGHT RANGER—Sing Me Away X  
★ BOBBY VINTON—Ghost Of Another Man X  
★ NICK LOWE—Wish You Were Here X  
★ WALTER EGAN—Fool Moon Fire X  
★ JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing X  
★ EARTH, WIND & FIRE—Side By Side X  
★ ELTON JOHN—I'm Still Standing X  
★ TODD RUNDGREN—Bang The Drum All Day X  
★ SHERRIFF—When I'm With You X  
★ PHIL EVERLY & CLIFF RICHARD—She Means Nothing To Me A  
★ GEORGE BENSON—Inside Love A

## KKXX-FM—Bakersfield

(Scott Marcus—MD)  
★ MEN AT WORK—Overkill 3-1  
★ IRENE CARA—Flashdance, What A Feeling 19-9  
★ MICHAEL JACKSON—Beat It 12-6  
★ BRYAN ADAMS—Straight From The Heart 17-10  
★ DARYL HALL AND JOHN OATES—Family Man 29-25  
★ CHRISTOPHER CROSS—No Time For Talk  
★ ELTON JOHN—I'm Still Standing  
★ CHRIS DE BURGH—Don't Pay The Ferryman B  
★ THE CALL—The Walls Came Down B  
★ THE TUBES—She's A Beauty B  
★ PAT BENATAR—Looking For A Stranger A  
★ SERGIO MENDES—Never Gonna Let You Go A  
★ KAJAGOOGOO—Too Shy A  
★ LITTLE RIVER BAND—We Two X  
★ NIGHT RANGER—Sing Me Away X  
★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X  
★ TOTAL COELO—I Eat Cannibals X  
★ MICHAEL BOLTON—Fool's Game X  
★ JIM CAPALDI—That's Love X  
★ OLIVIA NEWTON-JOHN—Tied Up X

## KRQQ-FM—Tucson

(Zaplan/Morris—MD)  
★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 1-1  
★ MEN AT WORK—Overkill 8-2  
★ THOMAS DOLBY—She Blinded Me With Science 17-5  
★ PRINCE—Little Red Corvette 11-6  
★ DAVID BOWIE—Let's Dance 13-10  
★ IRENE CARA—Flashdance, What A Feeling  
★ LIONEL RICHIE—My Love  
★ RICK SPRINGFIELD—Affair Of The Heart B  
★ CULTURE CLUB—Time B  
★ WALTER EGAN—Fool Moon Fire A  
★ SERGIO MENDES—Never Gonna Let You Go A  
★ LINDA RONSTADT—Easy For You To Say A  
★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X  
★ JIM CAPALDI—That's Love X  
★ SCANDAL—Goodbye To You LP  
★ THOMAS DOLBY—One Of Our Submarines X

## KRSP-AM—Salt Lake City

(Barry Moll—MD)  
★ THOMAS DOLBY—She Blinded Me With Science 9-3  
★ IRENE CARA—Flashdance, What A Feeling 19-11  
★ MICHAEL JACKSON—Beat It 1-1  
★ PRINCE—Little Red Corvette 12-9  
★ RICK SPRINGFIELD—Affair Of The Heart 23-17  
★ THOMPSON TWINS—Love On Your Side  
★ ELTON JOHN—I'm Still Standing  
★ WEIRD AL YANKOVIC—Ricky B  
★ DARYL HALL AND JOHN OATES—Family Man B  
★ KAJAGOOGOO—Too Shy B  
★ SERGIO MENDES—Never Gonna Let You Go A  
★ PAT BENATAR—Looking For A Stranger A  
★ WALTER EGAN—Fool Moon Fire X  
★ INXS—The One Thing X  
★ LITTLE RIVER BAND—We Two X  
★ Z.Z. TOP—Gimme All Your Lovin' X

## KRTH-FM—Los Angeles

(David Grossman—MD)  
★ DAVID BOWIE—Let's Dance 3-1

## TOP ADD ONS-NATIONAL

ELTON JOHN—I'm Still Standing (Geffen)  
LITTLE RIVER BAND—We Two (Capitol)  
KAJAGOOGOO—Too Shy (EMI/America)

★ IRENE CARA—Flashdance, What A Feeling 10-4  
★ DARYL HALL AND JOHN OATES—Family Man 11-7  
★ LAURA BRANIGAN—Solitaire 12-9  
★ MEN AT WORK—Overkill 13-10  
★ EDDY GRANT—Electric Avenue  
★ ELTON JOHN—I'm Still Alive  
★ STYX—Don't Let It End B  
★ LITTLE RIVER BAND—We Two B  
★ THE KINKS—Come Dancing A  
★ LINDA RONSTADT—Easy For You To Say A

## KZZP-FM—Phoenix

(Randy Stewart—MD)  
★ MEN AT WORK—Overkill 9-3  
★ TOTO—I Won't Hold You Back 4-4  
★ LAURA BRANIGAN—Solitaire 16-12  
★ DEF LEPPARD—Photograph 22-15  
★ IRENE CARA—Flashdance, What A Feeling 26-18  
★ ELTON JOHN—I'm Still Standing  
★ INXS—The One Thing  
★ THE TUBES—She's A Beauty B  
★ 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 X  
★ KAJAGOOGOO—Too Shy X  
★ PAT BENATAR—Looking For A Stranger X

## XTRA-AM—San Diego

(Jim Richards—MD)  
★ MICHAEL JACKSON—Beat It 2-1  
★ THOMAS DOLBY—She Blinded Me With Science 4-2  
★ DAVID BOWIE—Let's Dance 8-5  
★ MEN AT WORK—Overkill 8-5  
★ IRENE CARA—Flashdance, What A Feeling 25-16  
★ LITTLE RIVER BAND—We Two  
★ ELTON JOHN—I'm Still Standing  
★ THOMPSON TWINS—Love On Your Side B  
★ SPARKS—Cool Places B  
★ PAT BENATAR—Looking For A Stranger B  
★ INXS—The One Thing A  
★ DEVO—Theme From Dr. Detroit A  
★ SERGIO MENDES—Never Gonna Let You Go A  
★ CHRISTOPHER CROSS—No Time For Talk X  
★ WALTER EGAN—Fool Moon Fire X  
★ THE TUBES—She's A Beauty X  
★ Z.Z. TOP—Gimme All Your Lovin' X  
★ THE BELLE STARS—Sign Of The Times X

## Pacific Northwest Region

### ★ PRIME MOVERS

MEN AT WORK—Overkill (Columbia)  
IRENE CARA—Flashdance, What A Feeling (Casablanca)  
CULTURE CLUB—Time (Virgin/Epic)

### ● TOP ADD ONS

PAT BENATAR—Looking For A Stranger (Chrysalis)  
STYX—Don't Let It End (A&M)  
DARYL HALL AND JOHN OATES—Family Man (RCA)

### BREAKOUTS

LITTLE RIVER BAND—We Two (Capitol)  
INXS—The One Thing (Atco)  
ELTON JOHN—I'm Still Standing (Geffen)

## KCBN-AM—Reno

(Jim O'Neil—MD)  
★ MEN AT WORK—Overkill 13-7  
★ BRYAN ADAMS—Straight From The Heart 14-8  
★ ROBERT HAZARD—Escalator Of Life 19-13  
★ CULTURE CLUB—Time 20-14  
★ IRENE CARA—Flashdance, What A Feeling 30-23  
★ BERLIN—The Metro  
★ A FLOCK OF SEAGULLS—Wishing  
★ THE TEMPTATIONS—Love On My Mind Tonight B  
★ THE KINKS—Come Dancing B  
★ CHRIS DE BURGH—Don't Pay The Ferryman B  
★ DEVO—Theme From Dr. Detroit B  
★ RUSO—China B  
★ WALTER EGAN—Fool Moon Fire A  
★ LITTLE RIVER BAND—We Two A  
★ ELTON JOHN—I'm Still Standing A  
★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No A

## KCNF-FM—Portland

(Richard Harker—MD)  
★ TOTO—I Won't Hold You Back 3-1  
★ LIONEL RICHIE—My Love 8-3  
★ DEF LEPPARD—Photograph 13-6  
★ IRENE CARA—Flashdance, What A Feeling 19-10  
★ STYX—Don't Let It End 20-17  
★ DAVID BOWIE—Let's Dance  
★ SERGIO MENDES—Never Gonna Let You Go  
★ KAJAGOOGOO—Too Shy B  
★ SAGA—Wind Him Up B  
★ NIGHT RANGER—Sing Me Away B  
★ DON HENLEY—Nobody's Business B  
★ ELTON JOHN—I'm Still Standing B  
★ MADNESS—Our House B  
★ DAVE EDMUNDS—Slipping Away A  
★ FIREBALL—Falling In Love A  
★ TODD RUNDGREN—Bang The Drum All Day A  
★ MARTIN BRILEY—The Salt In My Tears A  
★ BILLY IDOL—White Wedding A  
★ AL JARREAU—Mornin' X  
★ WALL OF VOODOO—Mexican Radio X  
★ LEE GREENWOOD—I.O.U. X  
★ KENNY ROGERS—All My Life X  
★ DEVO—Theme From Dr. Detroit X  
★ JIM CAPALDI—That's Love X  
★ WEIRD AL YANKOVIC—Ricky X  
★ Z.Z. TOP—Gimme All Your Lovin' X  
★ UTOPIA—Hammer In My Heart X  
★ WALTER EGAN—Fool Moon Fire X  
★ EURYTHMICS—Sweet Dreams A

## KFRM-AM—San Francisco

(Kate Ingram—MD)

★ MEN AT WORK—Overkill 5-4  
★ CULTURE CLUB—Time 21-7  
★ IRENE CARA—Flashdance, What A Feeling 23-10  
★ DEBARGE—All This Love 22-14  
★ JOURNEY—Faithfully 28-15  
★ GLADYS KNIGHT AND THE PIPS—Save The Over-time For Me  
★ GEORGE BENSON—Inside Love  
★ NORA HENDRYX—Keep It Confidential B  
★ STYX—Don't Let It End B  
★ EARTH, WIND & FIRE—Side By Side A  
★ THE CALL—The Walls Came Down A  
★ LOZ NETTO—Fade Away A  
★ JUNE POINTER—Ready For Some Action X  
★ INXS—The One Thing X

## KJRB-AM—Spokane

(Brian Gregory—MD)  
★ LIONEL RICHIE—My Love 11-5  
★ CULTURE CLUB—Time 12-6  
★ SERGIO MENDES—Never Gonna Let You Go 16-8  
★ IRENE CARA—Flashdance, What A Feeling 20-10  
★ LAURA BRANIGAN—Solitaire 18-13  
★ ELTON JOHN—I'm Still Standing B  
★ LITTLE RIVER BAND—We Two B  
★ MADNESS—Our House B  
★ KENNY ROGERS—All My Life B  
★ DARYL HALL AND JOHN OATES—Family Man B  
★ CHRISTOPHER CROSS—No Time For Talk A  
★ EDDY GRANT—Electric Avenue A  
★ KAJAGOOGOO—Too Shy A  
★ LINDA RONSTADT—Easy For You To Say A  
★ B.J. THOMAS—What Ever Happened To Old Fashioned Love A  
★ MICHAEL JACKSON—Beat It X

## KNBQ-FM—Tacoma

(Bou Roberts—MD)  
★ MEN AT WORK—Overkill 7-2  
★ THOMAS DOLBY—She Blinded Me With Science 17-10  
★ IRENE CARA—Flashdance, What A Feeling 20-15  
★ STYX—Don't Let It End 22-16  
★ RICK SPRINGFIELD—Affair Of The Heart 32-19  
★ CHRISTOPHER CROSS—No Time For Talk B  
★ PAT BENATAR—Looking For A Stranger B  
★ EDDY GRANT—Electric Avenue A  
★ SERGIO MENDES—Never Gonna Let You Go A  
★ THE KINKS—Come Dancing A  
★ SPARKS—Cool Places A  
★ LITTLE RIVER BAND—We Two A  
★ ELTON JOHN—I'm Still Standing A  
★ ULTRAVOX—Respect The Wild Wind X  
★ DEBARGE—All This Love X  
★ THE BELLE STARS—Sign Of The Times X  
★ PLANET P—Why Me X  
★ TODD RUNDGREN—Bang The Drum All Day X  
★ SAGA—Wind Him Up X  
★ WEIRD AL YANKOVIC—Ricky X  
★ INXS—The One Thing X  
★ CHAMPAIGN—Try Again X  
★ KAJAGOOGOO—Too Shy X  
★ MADNESS—Our House X  
★ DAVE EDMUNDS—Slipping Away X  
★ THOMPSON TWINS—Love On Your Side X

## KRLC-AM—Lewiston

(Steve MacKellie—MD)  
★ TOTO—I Won't Hold You Back 1-1  
★ AL JARREAU—Mornin' 3-2  
★ EDDIE RABBITT—You Can't Run From Love 6-3  
★ LOU RAWLS—Wind Beneath My Wings 11-8  
★ RONNIE MILSAP—Stranger In My House 14-11  
★ ALABAMA—The Closer You Get  
★ MELISSA MANCHESTER—My Boyfriend's Back  
★ KENNY ROGERS—All My Life B  
★ JIM CAPALDI—That's Love B  
★ MARTY BALIN—Do It For Love B  
★ LEE GREENWOOD—I.O.U. X  
★ CRYSTAL GATLE—Our Love Is On The Faultline X  
★ JOURNEY—Faithfully X  
★ JULIE IGLESIA—Amor X  
★ RITA COOLIDGE—I'll Never Let You Go X  
★ WILLIE NELSON & MERLE HAGGARD—Poncho & Lefty X  
★ CHRISTOPHER CROSS—No Time For Talk X  
★ LITTLE RIVER BAND—We Two X  
★ JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing X  
★ IRENE CARA—Flashdance, What A Feeling X  
★ BERTIE HIGGINS—Pirates And Poets X  
★ ENGELBERT HUMPERDINK—Till You And Your Lover Are Lovers Again X  
★ JIM CLASER—You Got Me Running A

## KFSM-FM—Sacramento

(Mark Preston—MD)  
★ MEN AT WORK—Overkill 12-7  
★ SERGIO MENDES—Never Gonna Let You Go 26-19  
★ RONNIE MILSAP—Stranger In My House 15-11  
★ EDDIE RABBITT—You Can't Run From Love 19-15  
★ CHAMPAIGN—Try Again 20-16  
★ JIM CAPALDI—That's Love A  
★ MARTY BALIN—Do It For Love A  
★ KAC-AM—Tacoma  
(Rob Sherwood—MD)  
★ AL JARREAU—Mornin' 5-1  
★ LIONEL RICHIE—My Love 10-2  
★ LAC MCANALLY—Minimum Love 10-7  
★ GARY PORTNOY—Where Everybody Knows Your Name 11-8  
★ EDDIE RABBITT—You Can't Run From Love 14-10  
★ DAVID BOWIE—Let's Dance  
★ KENNY ROGERS—All My Life  
★ MARTY BALIN—Do It For Love  
★ NEIL DIAMOND—Front Page Story B  
★ JIM CAPALDI—That's Love B  
★ CARL WILSON—What You Do To Me X  
★ SERGIO MENDES—Never Gonna Let You Go X  
★ LAURA BRANIGAN—Solitaire X

## KUBE-FM—Seattle

(Tom Huttyler—MD)  
★ MICHAEL JACKSON—Beat It 1-1  
★ PRINCE—Little Red Corvette 4-2  
★ DAVID BOWIE—Let's Dance 6-3  
★ MEN AT WORK—Overkill 8-5  
★ IRENE CARA—Flashdance, What A Feeling 19-11  
★ PAT BENATAR—Looking For A Stranger  
★ CULTURE CLUB—Time B  
★ STYX—Don't Let It End B  
★ DARYL HALL AND JOHN OATES—Family Man B  
★ THE TUBES—She's A Beauty B

## KYYA-FM—Billings

(Jack Bell/Charlie Fox—MD)  
★ RONNIE MILSAP—Stranger In My House 23-16  
★ THOMAS DOLBY—She Blinded Me With Science 15-9  
★ MEN AT WORK—Overkill 10-4

## BREAKOUTS-NATIONAL

THE KINKS—Come Dancing (Arista)  
KENNY ROGERS—All My Life (Liberty)  
DARYL HALL AND JOHN OATES—Family Man (RCA)

★ PRINCE—Little Red Corvette 16-11  
★ CULTURE CLUB—Time 29-23  
★ ELTON JOHN—I'm Still Standing  
★ ALABAMA—The Closer You Get  
★ DARYL HALL AND JOHN OATES—Family Man B  
★ JOURNEY—Faithfully B  
★ THE TUBES—She's A Beauty B  
★ Z.Z. TOP—Gimme All Your Lovin' B  
★ NAKED EYES—Always Something There To Remind Me B  
★ SERGIO MENDES—Never Gonna Let You Go A  
★ LITTLE RIVER BAND—We Two A  
★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X  
★ WALTER EGAN—Fool Moon Fire X  
★ NIGHT RANGER—Sing Me Away X

## KYYX-FM—Seattle

★ U2—New Year's Day 1-1  
★ DAVID BOWIE—Let's Dance 2-2  
★ EDDY GRANT—Electric Avenue 4-3  
★ MEN AT WORK—Overkill 9-4  
★ SPARKS—Cool Places 14-7  
★ B-52—Whammy Kiss  
★ EURYTHMICS—Sweet Dreams (Are Made Of This)  
★ WALTER EGAN—Fool Moon Fire B  
★ PETER TUSH—Johnny Be Good A  
★ THE WATRESSES—Bruiseology A  
★ REM—Radio Free Europe A  
★ SIMPLE MINDS—The American A  
★ HEAVEN 17—We Live So Fast A  
★ OMD—Telegraph A  
★ TEARS FOR FEARS—Mad World X  
★ ALAN VEGA—Video Babe X  
★ JOE KING CARASCO—Party Weekend X  
★ LEISURE PROCESS—Cash Flow X  
★ WALTER EGAN—Fool Moon Fire X

## North Central Region

### ★ PRIME MOVERS

IRENE CARA—Flashdance, What A Feeling (Casablanca)  
MEN AT WORK—Overkill (Columbia)  
JOURNEY—Faithfully (Columbia)

### ● TOP ADD ONS

LITTLE RIVER BAND—We Two (Capitol)  
ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No (RCA)  
EDDY GRANT—Electric Avenue (Portrait/Ice)

### BREAKOUTS

Z.Z. TOP—Gimme All Your Lovin' (Warner Bros.)

ELTON JOHN—I'm Still Standing (Geffen)  
DARYL HALL AND JOHN OATES—Family Man (RCA)

## WCIL-FM—Carbondale

(Tony Waitekus—MD)  
★ MICHAEL JACKSON—Beat It 1-1  
★ TOTAL COELO—I Eat Cannibals 2-2  
★ THOMAS DOLBY—She Blinded Me With Science 14-3  
★ IRENE CARA—Flashdance, What A Feeling 20-5  
★ RONNIE MILSAP—Stranger In My House 31-16  
★ SHERRIFF—When I'm With You  
★ NIGHT RANGER—Sing Me Away  
★ JOURNEY—Faithfully B  
★ PLANET P—Why Me B  
★ LIONEL RICHIE—My Love B  
★ NAKED EYES—Always Something There To Remind Me B  
★ CULTURE CLUB—Time B  
★ GOLDEN EARRING—The Devil Made Me Do It A  
★ PAT BENATAR—Looking For A Stranger A  
★ KAJAGOOGOO—Too Shy A  
★ MADNESS—Our House X  
★ THE BELLE STARS—Sign Of The Times X  
★ THE KINKS—Come Dancing X  
★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X  
★ NICK LOWE—Wish You Were Here X

## WGCL-FM—Cleveland

(Tom Jefferies—MD)  
★ IRENE CARA—Flashdance, What A Feeling 4-1  
★ RICK SPRINGFIELD—Affair Of The Heart 11-10  
★ TOTO—I Won't Hold You Back 12-11  
★ CULTURE CLUB—Time 13-12  
★ JOURNEY—Faithfully 18-13  
★ LITTLE RIVER BAND—We Two  
★ EDDY GRANT—Electric Avenue  
★ CHRIS DE BURGH—Don't Pay The Ferryman B  
★ CHRISTOPHER CROSS—No Time For Talk B  
★ JIM CAPALDI—That's Love A  
★ WEIRD AL YANKOVIC—Ricky A  
★ U2—New Year's Day A  
★ A FLOCK OF SEAGULLS—Wishing A  
★ SERGIO MENDES—Never Gonna Let You Go X  
★ THOMPSON TWINS—Love On Your Side X  
★ 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)  
★ DAVID BOWIE—Let's Dance 2-1  
★ IRENE CARA—Flashdance, What A Feeling 14-3  
★ SHERRIFF—When I'm With You 11-6  
★ MEN AT WORK—Overkill 18-13  
★ U2—New Year's Day 35-18  
★ ELTON JOHN—I'm Still Standing  
★ NEW EDITION—Candy Girl  
★ SPARKS—Cool Places B  
★ LAURA BRANIGAN—Solitaire B  
★ DARYL HALL AND JOHN OATES—Family Man B  
★ KAJAGOOGOO—Too Shy B  
★ SERGIO MENDES—Never Gonna Let You Go B  
★ THE CALL—The Walls Came Down A  
★ CHRISTOPHER CROSS—No Time For Talk A

★ OXO—Whirly Girl X  
★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X  
★ Z.Z. TOP—Gimme All Your Lovin' X  
★ CHAMPAIGN—Try Again X  
★ WALTER EGAN—Fool Moon Fire X  
★ EDDIE RABBITT—You Can't Run From Love X  
★ STYX—Don't Let It End X  
★ PAT BENATAR—Looking For A Stranger X  
★ LINDA RONSTADT—Easy For You To Say X

## WIKS-FM—Indianapolis

(Jay Stevens—MD)  
★ MICHAEL JACKSON—Beat It 10-1  
★ MEN AT WORK—Overkill 7-3  
★ DARYL HALL AND JOHN OATES—Family Man 11-8  
★ KENNY LOGGINS—Welcome To Heartlight 15-10  
★ PRINCE—Little Red Corvette 18-13  
★ THE KINKS—Come Dancing  
★ BILLY IDOL—White Wedding  
★ DEVO—Theme From Dr. Detroit A  
★ DEXYS MIDNIGHT RUNNERS—Celtic Soul Brothers A  
★ MADNESS—Our House A  
★ KENNY ROGERS—All My Life A  
★ CHRISTOPHER CROSS—No Time For Talk X  
★ ELTON JOHN—I'm Still Standing X  
★ LITTLE RIVER BAND—We Two X  
★ THOMPSON TWINS—Love On Your Side X  
★ SHERRIFF—When I'm With You X  
★ JIM CAPALDI—That's Love X  
★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X  
★ Z.Z. TOP—Gimme All Your Lovin' X  
★ U2—New Year's Day X  
★ WALTER EGAN—Fool Moon Fire X  
★ GOLDEN EARRING—The Devil Made Me Do It X  
★ KAJAGOOGOO—Too Shy X  
★ THE CALL—The Walls Came Down X  
★ ROBBIE PATTON—Smiling Islands X  
★ ALEX CALL—Just Another Saturday Night X

## WKDD-FM—Akron

(Matt Patrick—PD)  
★ MEN AT WORK—Overkill 13-8  
★ JOURNEY—Faithfully 14-10  
★ DURAN DURAN—Rio 20-16  
★ STYX—Don't Let It End 24-18  
★ PLANET P—Why Me 26-23  
★ GEORGE BENSON—Inside Love  
★ FRIDA—Here We'll Stay B  
★ ELTON JOHN—I'm Still Standing B  
★ KENNY ROGERS—All My Life B  
★ MICHAEL BOLTON—Fool's Game A  
★ EDDY GRANT—Electric Avenue A  
★ ERIC CLAPTON—The Shape You're In A  
★ GOANNA—Solid Rock A  
★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X  
★ A FLOCK OF SEAGULLS—Wishing X  
★ LITTLE RIVER BAND—We Two X  
★ SAGA—Wind Him Up X  
★ CHRIS DE BURGH—Don't Pay The Ferryman X

## WKRR-FM—Cincinnati

(Tony Galluzzo—MD)  
★ THE GREG KINN BAND—Jeopardy 1-1  
★ JOURNEY—Separate Ways 2-2  
★ BRYAN ADAMS—Straight From The Heart 11-7  
★ DEF LEPPARD—Photograph 20-15  
★ SCANDAL—Love's Got A Line On You 26-21  
★ LAURA BRANIGAN—Solitaire  
★ DARYL HALL AND JOHN OATES—Family Man  
★ MICHAEL JACKSON—Wanna Be Startin' Something A  
★ JOURNEY—Send Her My Love X  
★ BRYAN ADAMS—Cuts Like A Knife X

## WNAP-FM—Indianapolis

(Paul Mandenhall—MD)  
★ TOTO—I Won't Hold You Back 1-1  
★ MEN AT WORK—Overkill 9-3  
★ AL JARREAU—Mornin' 10-7  
★ LIONEL RICHIE—My Love 12-8  
★ CULTURE CLUB—Time 16-12  
★ CARL WILSON—What You Do To Me





## Remember when you didn't need BMI?

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

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

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

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



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

Wherever there's music, there's BMI.

# Billboard Singles Radio Action

Playlist Prime Movers ★

Playlist Top Add Ons ●

Based on station playlists through Tuesday (5/3/83)

## Continued from page 16

- ★ DICK SMITH—Tobacco Road 16-2
- ★ NAKED EYES—Always Something There To Remind Me 9-5
- ★ PRINCE—Little Red Corvette 17-8
- ★ RICK SPRINGFIELD—Affair Of The Heart 20-15
- ★ ELTON JOHN—I'm Still Standing
- ★ PLANET P—Why Me
- ★ LITTLE RIVER BAND—We Two B
- ★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No B
- ★ PAT BENATAR—Looking For A Stranger B
- ★ CHRISTOPHER CROSS—No Time For Talk B
- ★ KJAGOGOGOO—Too Shy B
- ★ INXS—The One Thing B
- ★ PATRICK SIMMONS—So Wrong X
- ★ NIGHT RANGER—Sing Me Away X
- ★ CHAMPAIGN—Try Again X
- ★ SCANDAL—Love's Got A Line On You X
- ★ GEORGE BENSON—Inside Love (So Personal) A

## KBFM-FM—McAllen-Brownsville

- (Bob Mitchell—MD)
- ★ MICHAEL JACKSON—Beat It 2-1
- ★ RICK SPRINGFIELD—Affair Of The Heart 15-9
- ★ IRENE CARA—Flashdance, What A Feeling 18-11
- ★ DURAN DURAN—Rio 17-13
- ★ DEF LEPPARD—Photograph 24-16
- ★ SERGIO MENDES—Never Gonna Let You Go
- ★ LITTLE RIVER BAND—We Two
- ★ JIM CAPALDI—That's Love A
- ★ MADNESS—Our House A
- ★ THOMPSON TWINS—Love On Your Side X
- ★ CHRIS DE BURGH—Don't Pay The Ferryman X

## KHFI-FM—Austin

- (Ed Valkman—MD)
- ★ DAVID BOWIE—Let's Dance 6-3
- ★ MEN AT WORK—Overkill
- ★ LAURA BRANIGAN—Solitaire 8-8
- ★ KJAGOGOGOO—Too Shy 21-16
- ★ EDDY GRANT—Electric Avenue 29-21
- ★ STYX—Don't Let It End B
- ★ PAT BENATAR—Looking For A Stranger B
- ★ INXS—The One Thing B
- ★ LITTLE RIVER BAND—We Two A
- ★ DEBARGE—All My Life A
- ★ THOMPSON TWINS—Love On Your Side A
- ★ JIM CAPALDI—That's Love A
- ★ SERGIO MENDES—Never Gonna Let You Go A
- ★ WALTER EGAN—Fool Moon Fire X
- ★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X
- ★ CHAMPAIGN—Try Again X
- ★ CHRISTOPHER CROSS—No Time For Talk X
- ★ ELTON JOHN—I'm Still Standing X

## KILE-AM—Galveston

- (Scott Taylor—MD)
- ★ MEN AT WORK—Overkill 11-2
- ★ DAVID BOWIE—Let's Dance 14-4
- ★ NAKED EYES—Always Something There To Remind Me 12-8
- ★ LAURA BRANIGAN—Solitaire 15-11
- ★ DURAN DURAN—Rio 27-14
- ★ LITTLE RIVER BAND—We Two
- ★ ALABAMA—The Closer You Get
- ★ THE TUBES—She's A Beauty B
- ★ DARYL HALL AND JOHN OATES—Family Man B
- ★ KENNY ROGERS—All My Life B
- ★ Z.Z. TOP—Gimme All Your Lovin' B
- ★ SCANDAL—Love's Got A Line On You B
- ★ THE KINKS—Come Dancing A
- ★ PAT BENATAR—Looking For A Stranger A
- ★ CHRIS DE BURGH—Don't Pay The Ferryman A
- ★ GEORGE BENSON—Inside Love (So Personal) A
- ★ THOMPSON TWINS—Love On Your Side X
- ★ MICHAEL BOLTON—Fool's Game X
- ★ THE CALL—The Walls Came Down X
- ★ NIGHT RANGER—Sing Me Away X
- ★ SHERIFF—When I'm With You X
- ★ SPARKS—Cool Places X
- ★ JIM CAPALDI—That's Love X
- ★ JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing X

## KKBQ-AM—Houston

- (Patty Hamilton—MD)
- ★ SHERIFF—When I'm With You 26-21
- ★ KJAGOGOGOO—Too Shy 29-23
- ★ NEW EDITION—Candy Girl 14-9
- ★ JOHN ANDERSON—Swingin' 19-18
- ★ DEF LEPPARD—Rock Of Ages 27-19
- ★ SERGIO MENDES—Never Gonna Let You Go
- ★ CHRIS DE BURGH—Don't Pay The Ferryman
- ★ KIX—Body Talk B
- ★ BRYAN ADAMS—Cuts Like A Knife B
- ★ THE FLIRT—Jukebox B
- ★ KASHIF—I Just Gotta Have You B
- ★ Z.Z. TOP—Gimme All Your Lovin' X
- ★ LAURA BRANIGAN—Solitaire X
- ★ ROBERT HAZARD—Escalator Of Life X
- ★ MODERN ENGLISH—I Met With You X
- ★ PALMET—Why Me X
- ★ SCANDAL—Love's Got A Line On You X
- ★ SPARKS—Cool Places X

## KOFM-FM—Oklahoma City

- (Dave Duquesne—MD)
- ★ TOTO—I Won't Hold You Back 3-2
- ★ MAC MCANALLY—Minimum Love 6-3
- ★ KENNY LOGGINS—Welcome To Heartlight 11-7
- ★ LIONEL RICHIE—My Love 15-10
- ★ LINDA RONSTADT—Easy For You To Say 20-16
- ★ CULTURE CLUB—Time
- ★ NEIL DIAMOND—Front Page Story

## KROK-FM—Shreveport

- (Gary Bennett—MD)
- ★ PRINCE—Little Red Corvette 9-6
- ★ THOMAS DOLBY—She Blinded Me With Science 13-7
- ★ DAVID BOWIE—Let's Dance 14-8
- ★ MEN AT WORK—Overkill 23-18
- ★ IRENE CARA—Flashdance, What A Feeling 25-19
- ★ JIM CAPALDI—That's Love
- ★ LITTLE RIVER BAND—We Two
- ★ STYX—Don't Let It End B
- ★ KENNY ROGERS—All My Life B
- ★ ELTON JOHN—I'm Still Standing A
- ★ WALTER EGAN—Fool Moon Fire A
- ★ ALABAMA—The Closer You Get A
- ★ GEORGE BENSON—Inside Love A
- ★ NIGHT RANGER—Sing Me Away X
- ★ MELISSA MANCHESTER—My Boyfriend's Back X
- ★ SAGA—Wind Him Up X
- ★ SPARKS—Cool Places X
- ★ KJAGOGOGOO—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
- ★ DARYL HALL AND JOHN OATES—Family Man X
- ★ CHAMPAIGN—Try Again X

## KSEL-FM—Lubbock

- (Stan Castle—MD)
- ★ EDDIE RABBITT—You Can't Run From Love 9-6
- ★ CULTURE CLUB—Time 20-12
- ★ LOUIS RIMMEL—Wind Beneath My Wings 5-2
- ★ RONNIE MILSAP—Stranger In My House 12-8
- ★ SERGIO MENDES—Never Gonna Let You Go 19-14
- ★ MARTY BALIN—Do It For Love
- ★ LAURA BRANIGAN—Solitaire

## Midwest Region

### ★ PRIME MOVERS

- MEN AT WORK—Overkill (Columbia)
- BRYAN ADAMS—Straight From The Heart (A&M)
- IRENE CARA—Flashdance, What A Feeling (Casablanca)

### ● TOP ADD ONS

- LIVLE RIVER BAND—We Two (Capitol)
- STYX—Don't Let It End (A&M)
- ELTON JOHN—I'm Still Standing (Geffen)

### BREAKOUTS

- INXS—The One Thing (Atco)
- KJAGOGOGOO—Too Shy (EMI/America)
- THE KINKS—Come Dancing (Arista)

## KBEQ-FM—Kansas City

- (Maja Britton—MD)
- ★ THOMPSON TWINS—Love On Your Side B
- ★ ALABAMA—The Closer You Get B
- ★ LITTLE RIVER BAND—We Two B
- ★ PAT BENATAR—Looking For A Stranger B
- ★ INXS—The One Thing A
- ★ JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing A
- ★ WEIRD AL YANKOVIC—Ricky X
- ★ ULTRAVOX—Reap The Wild Wind X

## KDVB-FM—Topeka

- (Tony Stewart—MD)
- ★ THE TUBES—She's A Beauty 32-23
- ★ IRENE CARA—Flashdance, What A Feeling 17-9
- ★ LAURA BRANIGAN—Solitaire 12-7
- ★ RICK SPRINGFIELD—Affair Of The Heart 25-20
- ★ DEF LEPPARD—Photograph 19-15
- ★ ELTON JOHN—I'm Still Standing
- ★ DARYL HALL AND JOHN OATES—Family Man
- ★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No B
- ★ SERGIO MENDES—Never Gonna Let You Go B
- ★ KJAGOGOGOO—Too Shy B
- ★ AL JARREAU—Mornin' B
- ★ LITTLE RIVER BAND—We Two A
- ★ THE ENGLISH BEAT—Save It For Later A
- ★ ALABAMA—The Closer You Get A
- ★ INXS—The One Thing X
- ★ THOMPSON TWINS—Love On Your Side X
- ★ THE KINKS—Come Dancing X

## KDWB-AM—Minneapolis

- (Lorin Palagi—MD)
- ★ MEN AT WORK—Overkill 12-5
- ★ TOTO—I Won't Hold You Back 15-6
- ★ LAURA BRANIGAN—Solitaire 17-12
- ★ SHERIFF—When I'm With You 23-13
- ★ AL JARREAU—Mornin' 21-17
- ★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No
- ★ LITTLE RIVER BAND—We Two
- ★ ROBBIE PATTON—Smiling Islands A
- ★ THE KINKS—Come Dancing A
- ★ ELTON JOHN—I'm Still Standing A
- ★ BANANARAMA—Na Na Hey Hey (Kiss Him Goodbye) X
- ★ JOURNEY—Faithfully X
- ★ MELISSA MANCHESTER—My Boyfriend's Back X
- ★ KENNY ROGERS—All My Life X
- ★ WALTER EGAN—Fool Moon Fire X
- ★ THE FLIRT—Jukebox X

## KEYN-FM—Wichita

- (Don Pearson—MD)
- ★ MEN AT WORK—Overkill 10-4
- ★ LIONEL RICHIE—My Love 9-5
- ★ BRYAN ADAMS—Straight From The Heart 14-10
- ★ AL JARREAU—Mornin' 17-14
- ★ CULTURE CLUB—Time 22-16
- ★ LITTLE RIVER BAND—We Two
- ★ ELTON JOHN—I'm Still Standing B
- ★ CHRISTOPHER CROSS—No Time For Talk X
- ★ WALTER EGAN—Fool Moon Fire X
- ★ INXS—The One Thing X
- ★ NIGHT RANGER—Sing Me Away X
- ★ STEPHEN BISHOP—It Might Be You X
- ★ Z.Z. TOP—Gimme All Your Lovin' X
- ★ DEF LEPPARD—Photograph X

## KFYR-AM—Bismarck

- (Dan Brannan—MD)
- ★ AFTER THE FIRE—Der Kommissar 2-1
- ★ MICHAEL JACKSON—Beat It 12-6
- ★ STEPHEN BISHOP—It Might Be You B
- ★ JOURNEY—Faithfully B
- ★ RICK SPRINGFIELD—Affair Of The Heart B
- ★ ALABAMA—The Closer You Get
- ★ THE TUBES—She's A Beauty
- ★ 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
- ★ WALTER EGAN—Fool Moon Fire X
- ★ DARYL HALL AND JOHN OATES—Family Man X
- ★ DAVE EDMUNDS—Slipping Away X
- ★ CHRISTOPHER CROSS—No Time For Talk 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
- ★ KJAGOGOGOO—Too Shy X

## KHTR-FM—St. Louis

- (Ed Scarborough—MD)
- ★ IRENE CARA—Flashdance, What A Feeling 14-2
- ★ RICK SPRINGFIELD—Affair Of The Heart 16-8
- ★ BRYAN ADAMS—Straight From The Heart 15-11
- ★ NAKED EYES—Always Something There To Remind Me 30-14
- ★ LIONEL RICHIE—My Love 25-18
- ★ ELTON JOHN—I'm Still Standing
- ★ KJAGOGOGOO—Too Shy
- ★ DARYL HALL AND JOHN OATES—Family Man B
- ★ JOURNEY—Faithfully B
- ★ STYX—Don't Let It End B
- ★ PAT BENATAR—Looking For A Stranger B
- ★ SPARKS—Cool Places A
- ★ CHRIS DE BURGH—Don't Pay The Ferryman A
- ★ SERGIO MENDES—Never Gonna Let You Go A
- ★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X
- ★ Z.Z. TOP—Gimme All Your Lovin' X

## KIOA-AM—Des Moines

(Mike Judge—MD)

- ★ AL JARREAU—Mornin' 3-2
- ★ Mac MCANALLY—Minimum Love 5-3
- ★ LIONEL RICHIE—My Love 7-4
- ★ EDDIE RABBITT—You Can't Run From Love 11-6
- ★ MEN AT WORK—Overkill 15-10
- ★ JIM CAPALDI—That's Love B
- ★ IRENE CARA—Flashdance, What A Feeling B
- ★ PHIL COLLINS—I Can't Believe It's True B
- ★ STYX—Don't Let It End A
- ★ LEE GREENWOOD—I.O.U. X
- ★ GEORGE BENSON—Inside Love A

## KKLS-AM—Rapid City

- (Randy Sherwyn—MD)
- ★ MEN AT WORK—Overkill 12-5
- ★ BRYAN ADAMS—Straight From The Heart 14-7
- ★ LAURA BRANIGAN—Solitaire 10-8
- ★ LIONEL RICHIE—My Love 16-11
- ★ AL JARREAU—Mornin' 17-13
- ★ THE KINKS—Come Dancing
- ★ SERGIO MENDES—Never Gonna Let You Go
- ★ DARYL HALL AND JOHN OATES—Family Man B
- ★ PHIL COLLINS—I Can't Believe It's True B
- ★ ELTON JOHN—I'm Still Standing B
- ★ LINDA RONSTADT—Easy For You To Say X
- ★ WALTER EGAN—Fool Moon Fire X
- ★ PAT BENATAR—Looking For A Stranger X
- ★ INXS—The One Thing X

## KMGK-FM—Des Moines

- (Michael Stone—MD)
- ★ MAC MCANALLY—Minimum Love 5-3
- ★ LIONEL RICHIE—My Love 7-4
- ★ EDDIE RABBITT—You Can't Run From Love 11-6
- ★ MEN AT WORK—Overkill 15-10
- ★ CULTURE CLUB—Time 12-16
- ★ STYX—Don't Let It End
- ★ LITTLE RIVER BAND—We Two
- ★ JIM CAPALDI—That's Love B
- ★ IRENE CARA—Flashdance, What A Feeling B
- ★ PHIL COLLINS—I Can't Believe It's True 22-16
- ★ ALABAMA—The Closer You Get A
- ★ FRIDA—Here We'll Stay A
- ★ JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing A
- ★ LEE GREENWOOD—I.O.U. X
- ★ MELISSA MANCHESTER—My Boyfriend's Back X
- ★ CHRISTOPHER CROSS—No Time For Talk X
- ★ RITA COOLIDGE—I'll Never Let You Go X
- ★ BRYAN ADAMS—Straight From The Heart X
- ★ GEORGE BENSON—Inside Love (So Personal) A

## KQKQ-FM—Omaha

- (Mark Evans—MD)
- ★ MICHAEL JACKSON—Beat It 1-1
- ★ THOMAS DOLBY—She Blinded Me With Science 3-2
- ★ MEN AT WORK—Overkill 8-3
- ★ IRENE CARA—Flashdance, What A Feeling 12-5
- ★ JOURNEY—Faithfully 23-16
- ★ LITTLE RIVER BAND—We Two
- ★ ALABAMA—The Closer You Get
- ★ CHAMPAIGN—Try Again B
- ★ INXS—The One Thing B
- ★ WEIRD AL YANKOVIC—Ricky X

## KRNA-FM—Iowa City

- (Bart Goyshor—PD)
- ★ PRINCE—Little Red Corvette 1-1
- ★ MEN AT WORK—Overkill 9-2
- ★ DAVID BOWIE—Let's Dance 8-5
- ★ AL JARREAU—Mornin' 13-6
- ★ NAKED EYES—Always Something There To Remind Me 19-14
- ★ JOURNEY—Faithfully B
- ★ THE TUBES—She's A Beauty B
- ★ DARYL HALL AND JOHN OATES—Family Man B
- ★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No B
- ★ INXS—The One Thing B
- ★ IRENE CARA—Flashdance, What A Feeling B
- ★ ELTON JOHN—I'm Still Standing A
- ★ LITTLE RIVER BAND—We Two A
- ★ PHIL COLLINS—I Can't Believe It's True A
- ★ EUTHYMICS—Sweet Dreams (Are Made Of This) A
- ★ KJAGOGOGOO—Too Shy X
- ★ THOMPSON TWINS—Love On Your Side X
- ★ ROBBIE PATTON—Smiling Islands X
- ★ WALTER EGAN—Fool Moon Fire X
- ★ CHRISTOPHER CROSS—No Time For Talk X
- ★ A FLOCK OF SEAGULLS—Wishing X
- ★ PAT BENATAR—Looking For A Stranger X
- ★ PLANET P—Why Me X
- ★ THE KINKS—Come Dancing X
- ★ U2—New Year's Day X
- ★ NIGHT RANGER—Sing Me Away X
- ★ BOW WOW WOW—Do You Wanna Hold Me X
- ★ THE CALL—The Walls Came Down X
- ★ CHRIS DEBURGH—Don't Pay The Ferryman X

## KSTP-FM (KS-95)—St. Paul

- (Chuck Hupp—MD)
- ★ TOTO—I Won't Hold You Back 1-1
- ★ LIONEL RICHIE—My Love 9-3
- ★ IRENE CARA—Flashdance, What A Feeling 11-5
- ★ BRYAN ADAMS—Straight From The Heart 10-7
- ★ MEN AT WORK—Overkill 13-8
- ★ SERGIO MENDES—Never Gonna Let You Go
- ★ STYX—Don't Let It End
- ★ AL JARREAU—Mornin' B
- ★ CULTURE CLUB—Time B
- ★ JOURNEY—Faithfully B
- ★ KENNY ROGERS—All My Life X

## WCCO-FM—Minneapolis

- (Carl Lundgren—MD)
- ★ LAURA BRANIGAN—Solitaire 4-2
- ★ AL JARREAU—Mornin' 6-4
- ★ IRENE CARA—Flashdance, What A Feeling 11-5
- ★ MEN AT WORK—Overkill 9-7
- ★ ROBBIE PATTON—Smiling Islands 10-9
- ★ BRYAN ADAMS—Straight From The Heart
- ★ GEORGE BENSON—Inside Love
- ★ STYX—Don't Let It End B
- ★ NAKED EYES—Always Something There To Remind Me B
- ★ CHAMPAIGN—Try Again X
- ★ DARYL HALL AND JOHN OATES—Family Man X
- ★ LITTLE RIVER BAND—We Two X
- ★ ELTON JOHN—I'm Still Standing X
- ★ CHRISTOPHER CROSS—No Time For Talk X
- ★ EDDIE RABBITT—You Can't Run From Love X
- ★ KENNY ROGERS—All My Life X
- ★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X
- ★ SERGIO MENDES—Never Gonna Let You Go X
- ★ DEBARGE—All This Love X

## WKAU-FM—Appelton

- (Ron Ross—PD/Rick Allen—MD)
- ★ THOMAS DOLBY—She Blinded Me With Science 11-6
- ★ LAURA BRANIGAN—Solitaire 16-10
- ★ RICK SPRINGFIELD—Affair Of The Heart 20-13
- ★ JOURNEY—Faithfully 22-14
- ★ KJAGOGOGOO—Too Shy 32-24
- ★ ELTON JOHN—I'm Still Standing
- ★ SERGIO MENDES—Never Gonna Let You Go
- ★ DARYL HALL AND JOHN OATES—Family Man B
- ★ PAT BENATAR—Looking For A Stranger B
- ★ THE TUBES—She's A Beauty B
- ★ ROBBIE PATTON—Smiling Islands B
- ★ INXS—The One Thing B
- ★ LITTLE RIVER BAND—We Two A

- ★ THOMPSON TWINS—Love On Your Side A
- ★ ALABAMA—The Closer You Get A
- ★ MADNESS—Our House A
- ★ THE KINKS—Come Dancing X
- ★ CHRIS DE BURGH—Don't Pay The Ferryman X
- ★ Z.Z. TOP—Gimme All Your Lovin' X
- ★ NIGHT RANGER—Sing Me Away X

## WKTI-FM—Milwaukee

- (John Grant—MD)
- ★ MEN AT WORK—Overkill 5-2
- ★ RICK SPRINGFIELD—Affair Of The Heart 11-8
- ★ STYX—Don't Let It End 15-11
- ★ JOURNEY—Faithfully 16-13
- ★ THOMAS DOLBY—She Blinded Me With Science 21-18
- ★ CULTURE CLUB—Time B
- ★ KJAGOGOGOO—Too Shy B
- ★ PAT BENATAR—Looking For A Stranger B
- ★ CHAMPAIGN—Try Again B
- ★ IRENE CARA—Flashdance, What A Feeling A
- ★ EDDY GRANT—Electric Avenue A
- ★ THE TUBES—She's A Beauty A

## WKZW-FM—Peoria

- (Mark Maloney—MD)
- ★ MICHAEL JACKSON—Beat It 1-1
- ★ TOTO—I Won't Hold You Back 4-3
- ★ KENNY LOGGINS—Welcome To Heartlight 5-4
- ★ BRYAN ADAMS—Straight From The Heart 10-6
- ★ PATRICK SIMMONS—So Wrong 16-11
- ★ ELTON JOHN—I'm Still Standing
- ★ CULTURE CLUB—Time
- ★ THOMAS DOLBY—She Blinded Me With Science B
- ★ KJAGOGOGOO—Too Shy B
- ★ U2—New Year's Day B
- ★ PAT BENATAR—Looking For A Stranger A

## WLOL-FM—Minneapolis

- (Gregg Swedberg—MD)
- ★ SHERIFF—When I'm With You 5-1
- ★ MEN AT WORK—Overkill 7-4
- ★ NAKED EYES—Always Something There To Remind Me 10-6
- ★ BRYAN ADAMS—Straight From The Heart 11-7
- ★ IRENE CARA—Flashdance, What A Feeling 28-17
- ★ THE KINKS—Come Dancing
- ★ BILLY IDOL—White Wedding
- ★ MADNESS—Our House B
- ★ LITTLE RIVER BAND—We Two B
- ★ CHAMPAIGN—Try Again B
- ★ INXS—The One Thing B
- ★ JIM CAPALDI—That's Love A
- ★ SPANDAU BALLET—LifeLine X
- ★ NICK LOWE—Wish You Were Here X
- ★ MICHAEL BOLTON—Fool's Game X
- ★ BOW WOW WOW—Do You Wanna Hold Me X
- ★ TODD RUNDGREN—Bang The Drum All Day X
- ★ NIGHT RANGER—Sing Me Away X
- ★ RONNIE MILSAP—Stranger In My House X
- ★ WEIRD AL YANKOVIC—Ricky X
- ★ SPARKS—Cool Places X

## WLS-AM—Chicago

- (Dave Denver—MD)
- ★ MEN AT WORK—Overkill 10-8
- ★ IRENE CARA—Flashdance, What A Feeling 42-10
- ★ BRYAN ADAMS—Straight From The Heart 19-13
- ★ RICK SPRINGFIELD—Affair Of The Heart 23-14
- ★ JOURNEY—Faithfully 43-29
- ★ LAURA BRANIGAN—Solitaire
- ★ STYX—Don't Let It End B

## Northeast Region

### ★ PRIME MOVERS

- IRENE CARA—Flashdance, What A Feeling (Casablanca)
- MEN AT WORK—Overkill (Columbia)
- DAVID BOWIE—Let's Dance (EMI/America)

### ● TOP ADD ONS

- ELTON JOHN—I'm Still Standing (Geffen)
- THOMPSON TWINS—Love On Your Side (Arista)
- A FLOCK OF SEAGULLS—Wishing (Jive/Arista)

### BREAKOUTS

- KJAGOGOGOO—Too Shy (EMI/America)
- LITTLE RIVER BAND—We Two (Capitol)
- BILLY IDOL—White Wedding (Chrysalis)

## WACZ-AM—Bangor

- (Michael O'Hara—MD)
- ★ JOURNEY—Faithfully 29-22
- ★ IRENE CARA—Flashdance, What A Feeling 32-25
- ★ DURAN DURAN—Rio 26-20
- ★ LIONEL RICHIE—My Love 28-21
- ★ LITTLE RIVER BAND—We Two
- ★ EDDY GRANT—Electric Avenue
- ★ SHERIFF—When I'm With You A
- ★ DAVE EDMUNDS—Slipping Away A
- ★ SERGIO MENDES—Never Gonna Let You Go A
- ★ EUTHYMICS—Sweet Dreams (Are Made Of This) A
- ★ PEACHES & HERB—Remember A
- ★ ERIC CLAPTON—The Shape You're In A
- ★ DOUG & THE SLUGS—Making It Work A
- ★ DEXYS MIDNIGHT RUNNERS—Celtic Soul Brothers X
- ★ NIGHT RANGER—Sing Me Away X
- ★ ELTON JOHN—I'm Still Standing X
- ★ DEVO—Theme From Dr. Detroit X
- ★ SAGA—Wind Him Up X
- ★ BANANARAMA—Na Na Hey Hey (Kiss Him Goodbye) X
- ★ THE BELLE STARS—Sign Of The Times X
- ★ KJAGOGOGOO—Too Shy X
- ★ CHRIS DE BURGH—Don't Pay The Ferryman X
- ★ THE CALL—The Walls Came Down X
- ★ TONY CARNEY—I Won't Be Home Tonight X
- ★ CHAMPAIGN—Try Again X

## WBEN-FM—Buffalo

- (Roger Christian—MD)
- ★ IRENE CARA—Flashdance, What A Feeling 3-2
- ★ MEN AT WORK—Overkill 12-5
- ★ RICK SPRINGFIELD—Affair Of The Heart 15-6
- ★ LAURA BRANIGAN—Solitaire 10-7
- ★ LIONEL RICHIE—My Love 26-10
- ★ CHAMPAIGN—Try Again
- ★ EDDY GRANT—Electric Avenue
- ★ ELTON JOHN—I'm Still Standing A
- ★ THE KINKS—Come Dancing A
- ★ ALABAMA—The Closer You Get A
- ★ EUTHYMICS—Sweet Dreams (Are Made Of This) A

## WBLI-FM—Long Island

- (Bill Terry—MD)
- ★ MICHAEL JACKSON—Beat It 4-1
- ★ DAVID BOWIE—Let's Dance 7-4
- ★ PRINCE—Little Red Corvette 9-7

- ★ MEN AT WORK—Overkill 14-9
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now 11-10
- ★ JOURNEY—Faithfully
- ★ NAKED EYES—Always Something There To Remind Me
- ★ CULTURE CLUB—Time B
- ★ RICK SPRINGFIELD—Affair Of The Heart B
- ★ AL JARREAU—Mornin' B
- ★ DARYL HALL AND JOHN OATES—Family Man A
- ★ THOMAS DOLBY—She Blinded Me With Science A
- ★



# An Incredible Happening

NEXT MONDAY NIGHT ON NBC NETWORK TV YOU  
WILL SEE ON A PRIME-TIME SPECIAL WHAT  
YOU HAVE BEEN HEARING FOR 25 YEARS.  
THE STARS AND THE MUSIC YOU'VE  
DREAMED TO, DANCED TO, AND LOVED TO.  
THE MOTOWN SOUND. THE FIRE THAT  
LIT A QUARTER OF A CENTURY OF  
MUSIC AND IMAGINATIONS  
...AND STILL THE SOUND OF  
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# Billboard Singles Radio Action

Based on station playlists through Tuesday (5/3/83)

Playlist Prime Movers ★

Playlist Top Add Ons ●

## Continued from page 18

- Keep The Music Playing X
- WEIRD AL YANKOVIC—Ricky X
- ELTON JOHN—I'm Still Standing X
- JULIO IGLESIAS—Amor X
- EARTH, WIND & FIRE—Side By Side X
- PATRICK SIMMONS—So Wrong X

### WSPK-AM—Poughkeepsie

- (Chris Leide—MD)
- ★ MEN AT WORK—Overkill 2-1
  - ★ RONNIE MILSAP—Stranger In My House 3-2
  - ★ CULTURE CLUB—Time 5-3
  - ★ IRENE CARA—Flashdance, What A Feeling 10-5
  - ★ DAVID BOWIE—Let's Dance 8-7
  - ★ LITTLE RIVER BAND—We Two
  - ★ THOMPSON TWINS—Love On Your Side
  - ★ MADNESS—Our House A
  - ★ KENNY ROGERS—All My Life A
  - ★ THE KINKS—Come Dancing A
  - ★ Z.Z. TOP—Gimme All Your Lovin' X
  - ★ THE ISLEY BROTHERS—Between The Sheets X
  - ★ MUSICAL YOUTH—Never Gonna Give You Up X
  - ★ INXS—The One Thing X
  - ★ NAKED EYES—Always Something There To Remind Me X
  - ★ DEF LEPPARD—Photograph X
  - ★ CARL WILSON—What You Do To Me X
  - ★ DOBIE GRAY—One Can Fake It X

### WTIC-AM—Hartford

- (Mike West—MD)
- ★ DAVID BOWIE—Let's Dance 1-1
  - ★ IRENE CARA—Flashdance, What A Feeling 9-2
  - ★ NAKED EYES—Always Something There To Remind Me 8-4
  - ★ CHAMPAIGN—Try Again 20-11
  - ★ CULTURE CLUB—Time 21-17
  - ★ THOMPSON TWINS—Love On Your Side B
  - ★ SERGIO MENDES—Never Gonna Let You Go B
  - ★ ELTON JOHN—I'm Still Standing B
  - ★ GEORGE BENSON—Inside Love B

## Mid-Atlantic Region

### ★ PRIME MOVERS

- IRENE CARA—Flashdance, What A Feeling (Casablanca)
- RICK SPRINGFIELD—Affair Of The Heart (RCA)
- MEN AT WORK—Overkill (Columbia)

### ● TOP ADD ONS

- ELTON JOHN—I'm Still Standing (Geffen)
- THE TUBES—She's A Beauty (Capitol)
- DARYL HALL AND JOHN OATES—Family Man (RCA)

### BREAKOUTS

- LITTLE RIVER BAND—We Two (Capitol)
- KENNY ROGERS—All My Life (Liberty)
- KAJAGOOGOO—Too Shy (EMI/America)

### WAEB-AM—Allentown

- (Jefferson Ward—MD)
- ★ SERGIO MENDES—Never Gonna Let You Go 18-14
  - ★ CULTURE CLUB—Time 20-15
  - ★ LIONEL RICHIE—My Love 23-16
  - ★ MEN AT WORK—Overkill 22-18
  - ★ JIM CAPALDI—That's Love 25-21
  - ★ CHRISTOPHER CROSS—No Time For Talk
  - ★ CARL WILSON—What You Do To Me
  - ★ KENNY ROGERS—All My Life B
  - ★ MELISSA MANCHESTER—My Boyfriend's Back B
  - ★ NEIL DIAMOND—Front Page Story B
  - ★ CHRISTOPHER CROSS—All Right X
  - ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight X
  - ★ LIONEL RICHIE—You Are X
  - ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me X
  - ★ KENNY LOGGINS—Heart To Heart X
  - ★ ROCKET—Here Comes My Love X
  - ★ JUICE NEWTON—Heart Of The Night X

### WBSB-FM—Baltimore

- (Rick James/Jan Jefferies—MD)
- ★ THE GREG KINN BAND—Jeopardy 2-1
  - ★ MEN AT WORK—Overkill 5-3
  - ★ THOMAS DOLBY—She Blinded Me With Science 9-5
  - ★ IRENE CARA—Flashdance, What A Feeling 24-14
  - ★ STYX—Don't Let It End 28-22
  - ★ KENNY ROGERS—All My Life
  - ★ GEORGE BANSON—Inside Love
  - ★ CHRISTOPHER CROSS—No Time For Talk B
  - ★ ELTON JOHN—I'm Still Standing B
  - ★ ALABAMA—The Closer You Get B
  - ★ LITTLE RIVER BAND—We Two 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
  - ★ KAJAGOOGOO—Too Shy X
  - ★ THE KINKS—Come Dancing X

### WBZZ-FM—Pittsburgh

- (Chuck Tyler—MD)
- ★ THE GREG KINN BAND—Jeopardy 2-1
  - ★ LIONEL RICHIE—My Love 8-2
  - ★ NEW EDITION—Candy Girl 25-6
  - ★ STEPHEN BISHOP—It Might Be You 15-11
  - ★ IRENE CARA—Flashdance, What A Feeling 26-15
  - ★ ELTON JOHN—I'm Still Standing
  - ★ THE TUBES—She's A Beauty
  - ★ EDDY GRANT—Electric Avenue B
  - ★ TODD RUNDGREN—Bang The Drum All Day B
  - ★ KAJAGOOGOO—Too Shy B
  - ★ INXS—The One Thing A
  - ★ WEIRD AL YANKOVIC—Ricky X
  - ★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X
  - ★ LAURA BRANIGAN—Solitaire X
  - ★ DARYL HALL AND JOHN OATES—Family Man X

### WCCK-FM—Erie

- (J.J. Sanford—MD)
- ★ DARYL HALL AND JOHN OATES—Family Man 7-3
  - ★ JOURNEY—Faithfully 18-8
  - ★ IRENE CARA—Flashdance, What A Feeling 22-13
  - ★ STYX—Don't Let It End 24-17
  - ★ RICK SPRINGFIELD—Affair Of The Heart 25-19
  - ★ TODD RUNDGREN—Bang The Drum All Day
  - ★ BILLY IDOL—White Wedding
  - ★ JIM CAPALDI—That's Love B
  - ★ LEE GREENWOOD—I.O.U. B
  - ★ FIREFALL—Falling In Love B
  - ★ ELTON JOHN—I'm Still Standing B
  - ★ MARTIN BRILEY—Salt On My Tears A
  - ★ JOE JACKSON—Another World A

- ★ EURYTHMICS—Sweet Dreams (Are Made Of This) A
- ★ JOURNEY—After The Fall A
- ★ WEIRD AL YANKOVIC—Ricky X
- ★ MADNESS—Our House X
- ★ Z.Z. TOP—Gimme All Your Lovin' X
- ★ DAVE EDMUNDS—Slipping Away X
- ★ UTOPIA—Hammer In My Heart X
- ★ DON HENLEY—Nobody's Business X
- ★ DEVO—Theme From Dr. Detroit X

### WCIR-FM—Breckley

- (Jim Martin—MD)
- ★ MICHAEL JACKSON—Beat It 1-1
  - ★ THOMAS DOLBY—She Blinded Me With Science 4-2
  - ★ PRINCE—Little Red Corvette 6-3
  - ★ JOURNEY—Faithfully 8-6
  - ★ LIONEL RICHIE—My Love 13-7
  - ★ CHRISTOPHER CROSS—No Time For Talk
  - ★ KENNY ROGERS—All My Life
  - ★ STYX—Don't Let It End B
  - ★ PLANET P—Why Me B
  - ★ WALTER EGAN—Fool Moon Fire B
  - ★ MARTIN BRILEY—The Salt In My Tears A
  - ★ WEIRD AL YANKOVIC—Ricky A
  - ★ SUE RUSO—China A
  - ★ THOMPSON TWINS—Love On Your Side A
  - ★ SCANDAL—Love's Got A Line On You X
  - ★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X
  - ★ JIM CAPALDI—That's Love X
  - ★ LINDA RONSTADT—Easy For You To Say X
  - ★ CHAMPAIGN—Try Again X
  - ★ KAJAGOOGOO—Too Shy X
  - ★ EDDIE RABBITT—You Can't Run From Love X
  - ★ PAT BENATAR—Looking For A Stranger X
  - ★ ALABAMA—The Closer You Get X
  - ★ ELTON JOHN—I'm Still Standing X
  - ★ THE KINKS—Come Dancing X
  - ★ LITTLE RIVER BAND—We Two X
  - ★ SAGA—Wind Him Up X
  - ★ WALL OF VOODOO—Mexican Radio X
  - ★ SERGIO MENDES—Never Gonna Let Let You Go X

### WFBG-AM—Altoona

- (Tony Booth—MD)
- ★ JOURNEY—Faithfully 17-13
  - ★ THOMAS DOLBY—She Blinded Me With Science 18-14
  - ★ DEF LEPPARD—Photograph 25-18
  - ★ IRENE CARA—Flashdance, What A Feeling 27-19
  - ★ THE TUBES—She's A Beauty 30-23
  - ★ LINDA RONSTADT—Easy For You To Say
  - ★ EURYTHMICS—Sweet Dreams (Are Made Of This)
  - ★ SERGIO MENDES—Never Gonna Let You Go B
  - ★ Z.Z. TOP—Gimme All Your Lovin' B
  - ★ CHAMPAIGN—Try Again B
  - ★ DEXYS MIDNIGHT RUNNERS—The Celtic Soul Brothers A
  - ★ BILLY IDOL—White Wedding A
  - ★ THE KINKS—Come Dancing X
  - ★ KENNY ROGERS—All My Life X
  - ★ LITTLE RIVER BAND—We Two X
  - ★ ALABAMA—The Closer You Get X
  - ★ LOZ NETTO—Fade Away X
  - ★ SHERIFF—When I'm With You 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
  - ★ CHRIS DE BURG—Don't Pay The Ferryman X
  - ★ SPARKS—Cool Places X
  - ★ NIGHT RANGER—Sing Me Away X

### WHYW-FM—Pittsburgh

- (Jay Cresswell—MD)
- ★ THE PRETENDERS—Back On The Chain Gang 12-7
  - ★ MEN AT WORK—Overkill 19-9
  - ★ MAC McANALLY—Minimum Love 17-13
  - ★ LIONEL RICHIE—My Love 21-15
  - ★ LAURA BRANIGAN—Solitaire 22-17
  - ★ IRENE CARA—Flashdance, What A Feeling
  - ★ STYX—Don't Let It End
  - ★ SERGIO MENDES—Never Gonna Let You Go B
  - ★ DARYL HALL AND JOHN OATES—Family Man B
  - ★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No B
  - ★ EARTH, WIND & FIRE—Side By Side B

### WKRZ-FM—Wilkes-Barre

- (Jim Rising—MD)
- ★ PRINCE—Little Red Corvette 1-1
  - ★ TOTO—I Won't Hold You Back 7-4
  - ★ BRYAN ADAMS—Straight From The Heart 9-5
  - ★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No 10-6
  - ★ MEN AT WORK—Overkill 11-7
  - ★ WEIRD AL YANKOVIC—Ricky
  - ★ CULTURE CLUB—Time
  - ★ DARYL HALL AND JOHN OATES—Family Man B
  - ★ SERGIO MENDES—Never Gonna Let You Go B
  - ★ ELTON JOHN—I'm Still Standing B
  - ★ KENNY ROGERS—All My Life B
  - ★ MARTIN BRILEY—The Salt In My Tears A
  - ★ NEW EDITION—Candy Girl A
  - ★ LITTLE RIVER BAND—We Two A
  - ★ U2—New Year's Day A
  - ★ ALABAMA—The Closer You Get A
  - ★ PLANET P—Why Me A
  - ★ SAGA—Wind Him Up X
  - ★ CHAMPAIGN—Try Again X
  - ★ THE KINKS—Come Dancing X
  - ★ MADNESS—Our House X
  - ★ THE FLIRTS—Jukebox X
  - ★ A FLOCK OF SEAGULLS—Wishing X
  - ★ GEORGE BENSON—Inside Love (So Personal) A

### WNVZ-FM—Norfolk

- (Steve Kelly—MD)
- ★ DAVID BOWIE—Let's Dance 3-1
  - ★ LIONEL RICHIE—My Love 15-9
  - ★ IRENE CARA—Flashdance, What A Feeling 20-14
  - ★ NAKED EYES—Always Something There To Remind Me 26-18
  - ★ STYX—Don't Let It End 38-30
  - ★ LITTLE RIVER BAND—We Two
  - ★ ELTON JOHN—I'm Still Standing
  - ★ MADNESS—Our House B
  - ★ SERGIO MENDES—Never Gonna Let You Go B
  - ★ ALABAMA—The Closer You Get A
  - ★ NIGHT RANGER—Sing Me Away A

### WQXA-FM—York

- (Dan Steele—MD)
- ★ MEN AT WORK—Overkill 16-7
  - ★ PRINCE—Little Red Corvette 14-8
  - ★ IRENE CARA—Flashdance, What A Feeling 23-17
  - ★ RICK SPRINGFIELD—Affair Of The Heart 24-20
  - ★ CULTURE CLUB—Time 25-21
  - ★ ELTON JOHN—I'm Still Standing
  - ★ KENNY ROGERS—All My Life
  - ★ SERGIO MENDES—Never Gonna Let You Go B
  - ★ STYX—Don't Let It End B
  - ★ DARYL HALL AND JOHN OATES—Family Man B
  - ★ CHRISTOPHER CROSS—No Time For Talk B
  - ★ JIM CAPALDI—That's Love A
  - ★ INXS—The One Thing X
  - ★ NEIL DIAMOND—Front Page Story X
  - ★ CHAMPAIGN—Try Again X
  - ★ LITTLE RIVER BAND—We Two X

### U2—New Year's Day X

### WRQX-FM—Washington, D.C.

- (Mary Talem—MD)
- ★ IRENE CARA—Flashdance, What A Feeling 12-7
  - ★ NAKED EYES—Always Something There To Remind Me 17-13
  - ★ BRYAN ADAMS—Straight From The Heart 13-9
  - ★ JOURNEY—Faithfully 19-15
  - ★ RICK SPRINGFIELD—Affair Of The Heart 18-16
  - ★ DAVID BOWIE—Let's Dance
  - ★ CULTURE CLUB—Time
  - ★ LIONEL RICHIE—My Love B
  - ★ THOMAS DOLBY—She Blinded Me With Science B
  - ★ KAJAGOOGOO—Too Shy B
  - ★ EDDY GRANT—Electric Avenue B
  - ★ DARYL HALL AND JOHN OATES—Family Man A
  - ★ CHAMPAIGN—Try Again A

### WRVQ-FM—Richmond

- (Jim Payne—MD)
- ★ THOMAS DOLBY—She Blinded Me With Science 19-9
  - ★ DEF LEPPARD—Photograph 17-11
  - ★ LAURA BRANIGAN—Solitaire 20-16
  - ★ LIONEL RICHIE—My Love 23-18
  - ★ SCANDAL—Love's Got A Line On You 29-24
  - ★ ELTON JOHN—I'm Still Standing
  - ★ LITTLE RIVER BAND—We Two
  - ★ JOURNEY—Faithfully A
  - ★ GARY PORTNOY—Where Everybody Knows Your Name A
  - ★ MADNESS—Our House X
  - ★ PHIL COLLINS—I Can't Believe It's True X
  - ★ SERGIO MENDES—Never Gonna Let You Go X
  - ★ CHRISTOPHER CROSS—No Time For Talk X
  - ★ THOMPSON TWINS—Love On Your Side X

### WHTX-FM—Pittsburgh

- (Keith Abrams—MD)
- ★ RICK SPRINGFIELD—Affair Of The Heart 22-16
  - ★ DEF LEPPARD—Photograph 30-19
  - ★ LAURA BRANIGAN—Solitaire 18-13
  - ★ DURAN DURAN—Rio 23-17
  - ★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No 24-18
  - ★ IRENE CARA—Flashdance, What A Feeling
  - ★ THE TUBES—She's A Beauty
  - ★ TODD RUNDGREN—Bang The Drum All Day A
  - ★ ELTON JOHN—I'm Still Standing A
  - ★ DARYL HALL AND JOHN OATES—Family Man A
  - ★ SERGIO MENDES—Never Gonna Let You Go A
  - ★ INXS—The One Thing A
  - ★ RONGIE MILSAP—Stranger In My House A
  - ★ WALTER EGAN—Fool Moon Fire A
  - ★ DAVE EDMUNDS—Slipping Away A

### WXLK-FM—Roanoke

- (David Lee Michaels—MD)
- ★ RONNIE MILSAP—Stranger In My House 10-6
  - ★ IRENE CARA—Flashdance, What A Feeling 15-9
  - ★ TODD RUNDGREN—Bang The Drum All Day 18-11
  - ★ THOMAS DOLBY—She Blinded Me With Science 23-13
  - ★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No 30-23
  - ★ JOURNEY—Faithfully 25-22
  - ★ THE KINKS—Come Dancing
  - ★ GARY BENSON—Inside Love (So Personal)
  - ★ INXS—The One Thing B
  - ★ PAT BENATAR—Looking For A Stranger B
  - ★ SPARKS—Cool Places A
  - ★ BILLY IDOL—White Wedding A
  - ★ PLANET P—Why Me A
  - ★ CRYSTAL GAYLE—Our Love Is On The Faultline X
  - ★ LITTLE RIVER BAND—We Two X
  - ★ ALABAMA—The Closer You Get X
  - ★ CHAMPAIGN—Try Again X
  - ★ CHRISTOPHER CROSS—No Time For Talk X
  - ★ GEORGE BENSON—Inside Love (So Personal) A

### WKXX-FM—Birmingham

- (Steve Davis—MD)
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now 15-9
  - ★ CULTURE CLUB—Time 17-11
  - ★ DAVID BOWIE—Let's Dance 25-19
  - ★ STYX—Don't Let It End 28-23
  - ★ MICHAEL JACKSON—Beat It 5-1
  - ★ DARYL HALL AND JOHN OATES—Family Man B
  - ★ CHRISTOPHER CROSS—No Time For Talk B
  - ★ JIM CAPALDI—That's Love B
  - ★ LITTLE RIVER BAND—We Two A
  - ★ KENNY ROGERS—All My Life A

## Southeast Region

### ★ PRIME MOVERS

- IRENE CARA—Flashdance, What A Feeling (Casablanca)
- MICHAEL JACKSON—Beat It (Epic)
- THOMAS DOLBY—She Blinded Me With Science (Capitol)

### ● TOP ADD ONS

- ELTON JOHN—I'm Still Standing (Geffen)
- LITTLE RIVER BAND—We Two (Capitol)
- THE KINKS—Come Dancing (Arista)

### BREAKOUTS

- ALABAMA—The Closer You Get (RCA)
- CHRISTOPHER CROSS—No Time For Talk (Warner Bros.)
- KENNY ROGERS—All My Life (Liberty)

### WANS-FM—Anderson/Greenville

- (Rod Metts—MD)
- ★ MICHAEL JACKSON—Beat It 1-1
  - ★ TOTO—I Won't Hold You Back 6-3
  - ★ MEN AT WORK—Overkill 9-5
  - ★ BRYAN ADAMS—Straight From The Heart 14-9
  - ★ LAURA BRANIGAN—Solitaire 16-11
  - ★ ELTON JOHN—I'm Still Standing
  - ★ LITTLE RIVER BAND—We Two
  - ★ DARYL HALL AND JOHN OATES—Family Man B
  - ★ STYX—Don't Let It End B
  - ★ Z.Z. TOP—Gimme All Your Lovin' B
  - ★ CHAMPAIGN—Try Again B
  - ★ CHRISTOPHER CROSS—No Time For Talk B
  - ★ PAT BENATAR—Looking For A Stranger B
  - ★ KAJAGOOGOO—Too Shy B
  - ★ SERGIO MENDES—Never Gonna Let You Go B
  - ★ WALTER EGAN—Fool Moon Fire B
  - ★ MADNESS—Our House A
  - ★ THE KINKS—Come Dancing A
  - ★ THOMPSON TWINS—Love On Your Side A
  - ★ EDDY GRANT—Electric Avenue X
  - ★ PLANET P—Why Me X
  - ★ SAGA—Wind Him Up X
  - ★ TODD RUNDGREN—Bang The Drum All Day X
  - ★ ROBBIE PATTON—Smiling Islands X
  - ★ RONNIE MILSAP—Stranger In My House X

### WAXY-FM—Ft. Lauderdale

- (Rick Shaw—MD)
- ★ IRENE CARA—Flashdance, What A Feeling 9-1
  - ★ AL JARREAU—Mornin' 4-2
  - ★ LIONEL RICHIE—My Love 7-3
  - ★ SERGIO MENDES—Never Gonna Let You Go 15-11
  - ★ CHAMPAIGN—Try Again 18-13
  - ★ STYX—Don't Let It End

- ★ CHRISTOPHER CROSS—No Time For Talk
- ★ KENNY ROGERS—All My Life B

### WBQQ-FM—Augusta

- (Bruce Stevens—MD)
- ★ JOURNEY—Faithfully 14-5
  - ★ LAURA BRANIGAN—Solitaire 10-6
  - ★ DEF LEPPARD—Photograph 17-11
  - ★ CHAMPAIGN—Try Again 19-13
  - ★ IRENE CARA—Flashdance, What A Feeling 21-15
  - ★ GEORGE BENSON—Inside Love (So Personal)
  - ★ THE KINKS—Come Dancing
  - ★ FRIDA—Here We'll Stay A
  - ★ MARTIN BRILEY—The Salt In My Tears A
  - ★ EURYTHMICS—Sweet Dreams (Are Made Of This) A
  - ★ ALABAMA—The Closer You Get B
  - ★ DARYL HALL AND JOHN OATES—Family Man
  - ★ KENNY ROGERS—All My Life B
  - ★ Z.Z. TOP—Gimme All Your Lovin' B
  - ★ THE TUBES—She's A Beauty X
  - ★ PAT BENATAR—Looking For A Stranger X
  - ★ THOMPSON TWINS—Love On Your Side X
  - ★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X
  - ★ CHRISTOPHER CROSS—No Time For Talk X
  - ★ KAJAGOOGOO—Too Shy X
  - ★ SERGIO MENDES—Never Gonna Let You Go X
  - ★ JIM CAPALDI—That's Love X
  - ★ WALTER EGAN—Fool Moon Fire X
  - ★ ELTON JOHN—I'm Still Standing X
  - ★ LITTLE RIVER BAND—We Two X

### WBCY-FM—Charlotte

- (Bob Kagan—MD)
- ★ TOTO—I Won't Hold You Back 3-2
  - ★ MEN AT WORK—Overkill 10-5
  - ★ BRYAN ADAMS—Straight From The Heart 8-7
  - ★ LIONEL RICHIE—My Love 18-10
  - ★ IRENE CARA—Flashdance, What A Feeling 20-15
  - ★ EDDY GRANT—Electric Avenue
  - ★ ELTON JOHN—I'm Still Standing
  - ★ KENNY ROGERS—All My Life A
  - ★ JIM CAPALDI—That's Love A
  - ★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X
  - ★ SERGIO MENDES—Never Gonna Let You Go X
  - ★ Z.Z. TOP—Gimme All Your Lovin' X
  - ★ LITTLE RIVER BAND—We Two X
  - ★ TODD RUNDGREN—Bang The Drum All Day X
  - ★ ROBBIE PATTON—Smiling Islands X
  - ★ CHRISTOPHER CROSS—No Time For Talk X
  - ★ CHAMPAIGN—Try Again X

### WBGM-FM—Tallahassee

- (Al Broch/Jack Morris—MD)
- ★ MEN AT WORK—Overkill 6-3
  - ★ BRYAN ADAMS—Straight From The Heart 10-6
  - ★ IRENE CARA—Flashdance, What A Feeling 23-13
  - ★ DEF LEPPARD—Photograph 18-14
  - ★ JOURNEY—Faithfully 25-22
  - ★ THE KINKS—Come Dancing
  - ★ GARY BENSON—Inside Love (So Personal)
  - ★ INXS—The One Thing B
  - ★ PAT BENATAR—Looking For A Stranger B
  - ★ SPARKS—Cool Places A
  - ★ BILLY IDOL—White Wedding A
  - ★ PLANET P—Why Me A
  - ★ CRYSTAL GAYLE—Our Love Is On The Faultline X
  - ★ LITTLE RIVER BAND—We Two X
  - ★ ALABAMA—The Closer You Get X
  - ★ CHAMPAIGN—Try Again X
  - ★ CHRISTOPHER CROSS—No Time For Talk X
  - ★ GEORGE BENSON—Inside Love (So Personal) A

### WKXX-FM—Birmingham

- (Steve Davis—MD)
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now 15-9
  - ★ CULTURE CLUB—Time 17-11
  - ★ DAVID BOWIE—Let's Dance 25-19
  - ★ STYX—Don't Let It End 28-23
  - ★ MICHAEL JACKSON—Beat It 5-1
  - ★ DARYL HALL AND JOHN OATES—Family Man B
  - ★ CHRISTOPHER CROSS—No Time For Talk B
  - ★ JIM CAPALDI—That's Love B
  - ★ LITTLE RIVER BAND—We Two A
  - ★ KENNY ROGERS—All My Life A

### WCGQ-FM—Columbus

- (Bob Raleigh—MD)
- ★ ALABAMA—The Closer You Get
  - ★ THE KINKS—Come Dancing
  - ★ KENNY ROGERS—All My Life A
  - ★ LITTLE RIVER BAND—We Two A
  - ★ CHAMPAIGN—Try Again X
  - ★ PLANET P—Why Me X
  - ★ JIM CAPALDI—That's Love X
  - ★ DARYL HALL AND JOHN OATES—Family Man X
  - ★ MELISSA MANCHESTER—My Boyfriend's Back X
  - ★ LEE GREENWOOD—I.O.U. X
  - ★ ELTON JOHN—I'm Still Standing X
  - ★ KAJAGOOGOO—Too Shy X
  - ★ CHRISTOPHER CROSS—No Time For Talking X
  - ★ THE BELLE STARS—Sign Of The Times X

### WCSC-AM—Charleston

- (Chris Bailey—MD)
- ★ DAVID BOWIE—Let's Dance 5-2
  - ★ MEN AT WORK—Overkill 7-5
  - ★ CULTURE CLUB—Time 10-6
  - ★ THOMAS DOLBY—She Blinded Me With Science 11-8
  - ★ DARYL HALL AND JOHN OATES—Family Man 32-23
  - ★ THE KINKS—Come Dancing
  - ★ A FLOCK OF SEAGULLS—Wishing
  - ★ KAJAGOOGOO—Too Shy B
  - ★ ELTON JOHN—I'm Still Standing B
  - ★ CHRISTOPHER CROSS—No Time For Talk B
  - ★ THOMPSON TWINS—Love On Your Side B
  - ★ JOE JACKSON—Another World A
  - ★ EURYTHMICS—Sweet Dreams (Are Made Of This) A
  - ★ LITTLE RIVER BAND—We Two X
  - ★ ALABAMA—The Closer You Get X
  - ★ DAVE EDMUNDS—Slipping Away X
  - ★ EDDY GRANT—Electric Avenue X
  - ★ THE BELLE STARS—Sign Of The Times X
  - ★ KENNY ROGERS—All My Life X
  - ★ FRIDA—Here We'll Stay X
  - ★ DEBARGE—All This Love X
  - ★ DEXYS MIDNIGHT RUNNERS—Celtic Soul Brothers X
  - ★ TODD RUNDGREN—Bang The Drum All Day X
  - ★ NIGHT RANGER—Sing Me Away X

### WDCG-FM—Durham

- (Randy Kabrich—MD)
- ★ MICHAEL JACKSON—Beat It 1-1
  - ★ PRINCE—Little Red Corvette 11-2
  - ★ DEF LEPPARD—Photograph 7-7
  - ★ IRENE CARA—Flashdance, What A Feeling 17-8
  - ★ NAKED EYES—Always Something There To Remind Me 16-9
  - ★ THE TUBES—She's A Beauty
  - ★ WALTER EGAN—Fool Moon Fire B
  - ★ SERGIO MENDES—Never Gonna Let You Go A
  - ★ ELTON JOHN—I'm Still Standing A
  - ★ WEIRD AL YANKOVIC—Ricky A
  - ★ Z.Z. TOP—Gimme All Your Lovin' X
  - ★ ROBBIE PATTON—Smiling Islands X

### WEXB-FM—New Orleans

- (Jerry Lousteau—MD)
- ★ DAVID BOWIE—Let's Dance 4-2
  - ★ NEW EDITION—Candy Girl 23-15
  - ★ THOMAS DOLBY—She Blinded Me With Science 6-4
  - ★ NAKED EYES—Always Something There To Remind Me 12-8

- ★ IRENE CARA—Flashdance, What A Feeling 17-9
- ★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No
- ★ JIM CAPALDI—



# Have you noticed how much of Billboard's 'Hot 100' is licensed by ASCAP these days?

| WEEK OF    | % OF BILLBOARD 'HOT 100' * |
|------------|----------------------------|
| APRIL 2ND  | 61.6%                      |
| APRIL 9TH  | 66.0%                      |
| APRIL 16TH | 65.7%                      |
| APRIL 23RD | 65.7%                      |
| APRIL 30TH | 66.0%                      |

**ascap**  
American Society of Composers, Authors & Publishers  
*Where The Music Is*

\* On a weighted basis: #1 song = 100 points; #100 song = 1 point, etc.

# Singles Radio Action

## • Continued from page 20

- ★ DAVID BOWIE—Let's Dance 3-2
- ★ PRINCE—Little Red Corvette 5-4
- ★ IRENE CARA—Flashdance, What A Feeling 8-5
- ★ THOMAS DOLBY—She Blinded Me With Science 19-9
- ★ ELTON JOHN—I'm Still Standing
- ★ LITTLE RIVER BAND—We Two
- ★ STYX—Don't Let It End B
- ★ ALABAMA—The Closer You Get B
- ★ INXS—The One Thing B
- ★ THE KINKS—Come Dancing A
- ★ SERGIO MENDES—Never Gonna Let You Go X
- ★ PAT BENATAR—Looking For A Stranger X
- ★ THE BELLE STARS—Sign Of The Times X
- ★ KENNY ROGERS—All My Life X
- ★ THOMPSON TWINS—Love On Your Side X

## WQUT-FM—Johnson City

- (Dave Adams—MD)
- ★ KENNY LOGGINS—Welcome To Heartlight 9-4
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now 12-8
- ★ BARRY MANILOW—Some Kind Of Friend 16-12
- ★ BRYAN ADAMS—Straight From The Heart 19-14
- ★ LAURA BRANIGAN—Solitaire 20-16
- ★ LITTLE RIVER BAND—We Two
- ★ IRENE CARA—Flashdance, What A Feeling
- ★ MICHAEL JACKSON—Beat It B
- ★ JOURNEY—Faithfully B
- ★ LIONEL RICHIE—My Love B
- ★ DAVID BOWIE—Let's Dance B
- ★ RICK SPRINGFIELD—Affair Of The Heart B
- ★ ALABAMA—The Closer You Get A
- ★ DEF LEPPARD—Photograph A
- ★ THE TUBES—She's A Beauty X
- ★ DARYL HALL AND JOHN OATES—Family Man X
- ★ ELTON JOHN—I'm Still Standing X
- ★ WALTER EGAN—Fool Moon Fire X
- ★ 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
- ★ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X

## WQXI-FM—Atlanta

- (Jeff McCartney—MD)
- ★ MICHAEL JACKSON—Beat It 1-1
- ★ IRENE CARA—Flashdance, What A Feeling 7-2
- ★ PRINCE—Little Red Corvette 3-3
- ★ THOMAS DOLBY—She Blinded Me With Science 16-7
- ★ BRYAN ADAMS—Straight From The Heart 17-12
- ★ KANGOGOO—Too Shy
- ★ GEORGE BENSON—Inside Love
- ★ ALABAMA—The Closer You Get B
- ★ SERGIO MENDES—Never Gonna Let You Go B
- ★ CHRISTOPHER CROSS—No Time For Talk X
- ★ ROBBIE PATTON—Smiling Islands X
- ★ KENNY ROGERS—All My Life X
- ★ ELTON JOHN—I'm Still standing X

## WSEZ-FM—Winston-Salem

- (Steve Finnegan—MD)
- ★ MICHAEL JACKSON—Beat It 1-1
- ★ MEN AT WORK—Overkill 7-2
- ★ IRENE CARA—Flashdance, What A Feeling 14-8
- ★ CULTURE CLUB—Time 19-17
- ★ DARYL HALL AND JOHN OATES—Family Man 26-19
- ★ THOMPSON TWINS—Love On Your Side
- ★ New Edition—Candy Girl
- ★ SERGIO MENDES—Never Gonna Let You Go B
- ★ ELTON JOHN—I'm Still Standing B
- ★ CHRISTOPHER CROSS—No Time For Talk B
- ★ EDDY GRANT—Electric Avenue A
- ★ CHRIS DE BURGH—Don't Pay The Ferryman A
- ★ THE KINKS—Come Dancing A
- ★ SPARKS—Cool Places A
- ★ LEE RITTENOUR—Keep It Alive X
- ★ DOLLY PARTON—Potential New Boyfriend X
- ★ KENNY ROGERS—All My Life X
- ★ THE BELLE STARS—Sign Of The Times X
- ★ ALABAMA—The Closer You Get X
- ★ LITTLE RIVER BAND—We Two

## WSGF-FM—Savannah

- (J.P. Hunter—MD)
- ★ IRENE CARA—Flashdance, What A Feeling 14-7
- ★ DARYL HALL AND JOHN OATES—Family Man 21-15
- ★ MEN AT WORK—Overkill 27-17
- ★ NEW EDITION—Candy Girl 26-19
- ★ CULTURE CLUB—Time 30-21
- ★ EDDY GRANT—Electric Avenue
- ★ LITTLE RIVER BAND—We Two
- ★ STYX—Don't Let It End B
- ★ MONA HENDRIX—Keep It Confidential B
- ★ MTUME—Juicy Fruit B
- ★ Z. Z. TOP—Gimme All Your Lovin' B
- ★ BAR-KAYS—She Talks To Me With Her Body B
- ★ GEORGE BENSON—Inside Love A
- ★ MAYE—Love Is The Key A
- ★ THE TUBES—She's A Beauty A
- ★ ELTON JOHN—I'm Still Standing X
- ★ CHRISTOPHER CROSS—No Time For Talk X
- ★ THE WHISPERS—Keep On Loving Me X
- ★ THE KINKS—Come Dancing X
- ★ THOMPSON TWINS—Love On Your Side X
- ★ NIGHT RANGER—Sing Me Away X
- ★ THE INXS—The One Thing X
- ★ JIM CAPALDI—That's Love X
- ★ LOU RAWLS—Wind Beneath My Wings X
- ★ DEBARGE—All This Love X
- ★ MICHAEL JACKSON—Wanna Be Startin' Something X

## WSKZ-FM—Chattanooga

- (David Carroll—MD)
- ★ LIONEL RICHIE—My Love 24-10
- ★ RICK SPRINGFIELD—Affair Of The Heart 16-12
- ★ MEN AT WORK—Overkill 6-3
- ★ LAURA BRANIGAN—Solitaire 12-9
- ★ STYX—Don't Let It End 25-19
- ★ ALABAMA—The Closer You Get
- ★ ELTON JOHN—I'm Still Standing
- ★ MARTIN BRILEY—The Salt In My Tears A
- ★ THE KINKS—Come Dancing A
- ★ CHRIS DE BURGH—Don't Pay The Ferryman X
- ★ INXS—The One Thing X
- ★ PAT BENATAR—Looking For A Stranger X
- ★ NIGHT RANGER—Sing Me Away X

## WYKS-FM—Gainesville

- (Lou Rodriguez—MD)
- ★ DAVID BOWIE—Let's Dance 4-1
- ★ MEN AT WORK—Overkill 7-5
- ★ THE TUBES—She's A Beauty 9-7
- ★ RICK SPRINGFIELD—Affair Of The Heart 21-12
- ★ STYX—Don't Let It End 28-18
- ★ CULTURE CLUB—Time
- ★ ELTON JOHN—I'm Still Standing
- ★ A FLOCK OF SEAGULLS—Wish You Were Here B
- ★ THE KINKS—Come Dancing A
- ★ ULTRAVOX—Reap The Wild Wind X
- ★ SCANDAL—Love's Got A Line On You X
- ★ PLANET P—Why Me X
- ★ TODD RUNDGREN—Bang The Drum All Day X
- ★ THE CALL—The Walls Came Down X
- ★ MARTIN BRILEY—The Salt In My Tears X
- ★ MADNESS—Our House X
- ★ DAVE EDMUNDS—Slipping Away X
- ★ PINK FLOYD—Not Now John X

## • Continued from page 12

Jeff Pollack has signed a corporate consultation agreement with Infinity Broadcasting, which owns WBCN Boston, WKTU New York, WIVY (Y-013) Jacksonville, WYSP Philadelphia, KOME San Jose and pending FCC approval, KCBQ-AM-FM San Diego. It's not a wholly new situation for Pollack, in that he's already consulting WYSP and KOME and now will also work on projects Infinity's Mel Karmazin might want to develop. From the other side of the globe, Pollack has just signed the first commercial FM in Auckland, New Zealand, MJK (Magic).

Not too long ago, Joe Montione left his home of Pittston, Pa. (Wilkes Barre/Scranton metro) in search of rock and riches. Picking up the handle "Banana Joe" along the way, he scored big on Philly's WFIL and KHJ Los Angeles before returning to the old neighborhood in 1981 to program Wilkes Barre's WILK, where he had started his career nine years earlier. Defeated, some thought. Well, Joe, who dropped "Banana" (no fruits wanted in management, he said—although vegetables seem to hold several key positions), is about to get what he's always dreamed about: a radio station in his hometown. In equal partnership with Roy E. Morgan, president and principal of WILK, and Morgan's son James, the general manager, Montione will be purchasing WTLQ. At present, the class A facility at 102.3 is still a construction permit, but Montione has entered into an agreement with the holders of that permit to purchase the facility once it's on the air. Target date is midsummer.

If you've noticed KOY Phoenix had an evening talk show opening and wondered what happened to Michael Dixon, who's been doing that for the past four years, relax. He's in San Francisco on the KCBS news staff, hosting "KCBS News-magazine."

Viacom's country outlet in DC, WMZQ, has another new lineup, as Dino Del Gallo moves from evenings to mornings. He replaces Dave Kellogg, who gets up like normal people to do his new midday shift, while midday man Bob Duchesne takes over the evening shift. Staying in place are afternoon drive jock Doug McGuire, nighttime lady Linda Kelly and overnigher Howard Page.

Veteran Texas personality Dave Jarrot will be leaving Austin's K-98 (KMFI), where he was doing mornings, to join Hicks Communications, doing the same shift at Key 103 (KEYI) across town in San Marcos. ... Anne Schiller is upped from news

## Say Satcom III 'Probably' Found

LOS ANGELES — Remember Satcom III, launched in December, 1979 only to be lost in space moments later? Speculations about the fate of the RCA Corp. communications satellite were rampant back then, but now it appears the bird has been found.

According to the NRBA, a spokesman from RCA American Communications, Inc. confirmed that MIT's Lincoln Labs have verified the elliptical orbit of an object first tracked by the Air Force space command. Is it Satcom III? No guarantee, but "the probability is very good," says RCA.

director to assistant to the GM at Waterman's KTSA/KTFM in San Antonio, while KTFM announcer Hector Rayes takes over as production manager for both facilities.

Apparently your X has got you back. That idea may send chills up your spine, but WPIX New York, using the much-talked-about slogan, "Your X wants you back" and proclaiming it plays "nothing but love songs," is getting nothing but numbers. Turns out it's the fastest growing radio station in the market, according to the winter Arbitron. Programmed by Al Anderson, the station has risen from a 1.2 a year ago to a 3.3, with over 700,000 additional listeners this book alone.

Suzanne Horowitz, a former WRKO Boston intern, has entered the real world as promotions director of FM 99 IZD (WIZD) Fort Pierce, Fla. ... Westchester Community College's WARY in Valhalla (only Westchester County, N.Y. would have the nerve to name a city Valhalla) has gone AOR—All Over the Road. "Something for everyone," they call it. The new fare includes everything from Mantovani to Meat Loaf. New executive board members include Billboard's own Peter Kanze. ... Tom Lawrence is the new morning man at country-formatted WTD in Toledo, coming down from Detroit and replacing Bob Grayson, who exits the station.

Some promotions at Wheeling Broadcasting Company (WWVA and "Jamboree USA"): Ed Zann joins the company as controller, and John Lane is upped from chief engineer of WWVA/WCPI to chief engineer of the entire complex. Meanwhile, Ron Randolph has officially been appointed producer/director of "Jamboree USA."

# Radio

## Vox Jox

## 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. You Are The Sunshine Of My Life, Stevie Wonder, Tamla
3. Little Willy, The Sweet, Bell
4. The Cisco Kid, War, United Artists
5. Drift Away, Dobie Gray, Decca
6. Stuck In The Middle With You, Stealers Wheel, A&M
7. Frankenstein, Edgar Winter, Epic
8. The Night The Lights Went Out In Georgia, Vicki Lawrence, Bell
9. Daniel, Elton John, MCA
10. The Twelfth Night Of Never, Donny Osmond, MGM

### POP SINGLES—20 Years Ago

1. I Will Follow Him, Little Peggy March, RCA
2. Puff (The Magic Dragon), Peter, Paul & Mary, Warner Bros.
3. If You Wanna Be Happy, Jimmy Soul, S.P.Q.R.
4. Pipeline, Chantays, Dot
5. Can't Get Used To Losing You, Andy Williams, Columbia
6. Foolish Little Girl, Shirelles, Scepter
7. Surfin' U.S.A., Beach Boys, Capitol
8. He's So Fine, Chiffons, Laurie
9. Reverend Mr. Black, Kingston Trio, Capitol
10. Losing You, Brenda Lee, Decca

### TOP LPs—10 Years Ago

1. Houses Of The Holy, Led Zeppelin, Atlantic
2. The Best Of, Bread, Elektra
3. Aloha From Hawaii Via Satellite, Elvis Presley, RCA
4. 1962-1966, Beatles, Apple
5. 1967-1970, Beatles, Apple
6. The Dark Side Of The Moon, Pink Floyd, Harvest
7. They Only Come Out At Night, Edgar Winter Group, Epic
8. Billion Dollar Babies, Alice Cooper, Warner Bros.
9. Masterpiece, Temptations, Gordy
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. Moving, Peter, Paul & Mary, Warner Bros.
4. Songs I Sing On The Jackie Gleason Show, Frank Fontaine, ABC-Paramount
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. Lawrence Of Arabia, Soundtrack, Colpix
9. Moon River & Other Great Movie Themes, Andy Williams, Columbia
10. Peter, Paul & Mary, Warner Bros.

### COUNTRY SINGLES—10 Years Ago

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

### SOUL SINGLES—10 Years Ago

1. Funky Worm, Ohio Players, Westbound
2. Pillow Talk, Sylvia, Vibration
3. You Are The Sunshine Of My Life, Stevie Wonder, Tamla
4. Leaving Me, The Independents, Wand
5. Cisco Kid, War, United Artists
6. I Can Understand It, New Birth, RCA
7. I'm Gonna Love You Just A Little More Baby, Barry White, 20th Century
8. Masterpiece, Temptations, Gordy
9. Without You In My Life, Tyrone Davis, Dakar
10. Ain't No Woman, Four Tops, Dunhill

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# Radio

## 'KING BISCUIT' DIR's 'Flower Hour' Marks Decade Of Rock Concert Shows

By ROMAN KOZAK

NEW YORK—"It's pretty amazing that this one radio show could be on the air for 10 years, and could thus be one of the longest running radio shows anywhere," says Bob Meyrowitz, president of DIR Broadcasting. DIR produces "The King Biscuit Flower Hour," which debuted in early 1973.

"The idea first came from the big rock concerts. Then Altamont happened and someone was killed. But we thought we could do the big concerts through radio. What's unique about it is that now there is a whole industry of national radio programming. But at that time there was nothing like that, certainly not in rock'n'roll," he continues.

The opening act on the opening "King Biscuit" show was Bruce Springsteen, who was on the bill with the Mahavishnu Orchestra and Blood, Sweat & Tears. Originally, the show was broadcast once a month over 34 radio stations. It then went bi-weekly, and for the last "seven or eight years" it has been on once a week. Currently, it is heard on over 300 AOR stations around the country, and on some stations abroad.

"'King Biscuit' is the purest format you can imagine," says Peter Kauff, executive vice president of DIR. "It is strictly the concerts, and we go under the premise that the less said the better. We also feel that the hour's length is the perfect time for that. Few acts can be on for much longer."

Despite the name of the show, incidentally, the King Biscuit company has never had any involvement with the DIR show. "We were looking for a name of the show, and we could have come up with a lot of obvious names that a lot of people have since used," recalls Meyrowitz. "But we were looking through a book that had a picture of the original 'King Biscuit' show, which was the first time music was broadcast live on the radio."

"We didn't know they (King Biscuit) were still in existence when we did it, and we got a call from their attorneys, but all they wanted to do was thank us," he says.

Despite its live concert format,

"King Biscuit" does not have special tie-ins with any venues, nor does it use its own mobile recordings. "We go everywhere, but we stay away from owning any vehicles," says Kauff. "We like to give the flexibility to the artists as to what their favorite vehicle is, and then use it. We are not in the recording business. We do make recordings, but we don't sell any."

"Sometimes the idea of what bands we'll use will come from us, sometimes from the record companies. It's an ongoing process after 10 years. Sometimes a manager knows a band is going out on tour and he contacts us. It's a constant dialog. It's not set in any way."

In the last 10 years, virtually every major rock act has appeared on the show. "The only one I'm sorry we never got was Elvis Presley," says Meyrowitz.

"We've done the Stones a couple of times, the Who, David Bowie... but that's not really the whole story," continues Kauff. "We are also the first to do Joan Jett, Modern English, the Thompson Twins, and the

Pretenders. We provide a service for new bands. Often we are the first time that they get on the radio."

After a show is taped, it is mixed and edited at DIR studios, announcer Bill Minkin and the national commercials are added, and, within two or three weeks of the concert, local radio stations have the "King Biscuit" disks, to which they can add two minutes of local spots.

"We used to do it first on tape, but we learned that at most AOR radio stations they have better facilities for disks than they have for tapes," explains Meyrowitz.

"King Biscuit" was the first of DIR's major projects. Since then, the company has grown to do another major syndicated rock shows and a country show.

"It goes on to interesting things like the recent Rock Radio Awards," says Meyrowitz. "We also have a daily show called 'Live Cuts.' There is the country show 'Silver Eagle.' There's the 'Maxwell House Party,' 'Super Groups In Concert' and 'Volunteer Jam.'"

## RadioRadio Marks Its First Year

NEW YORK—CBS' RadioRadio celebrated its first anniversary April 27 with a network of 125 stations in 44 of the nation's top 50 markets.

Those numbers, unveiled at a birthday bash at Tavern On The Green here, represent a 60% increase from the 74 stations involved in the launch last year spanning 34 of the top 50 markets.

The young adult network, which started with 10 advertisers and now boasts 73, began with six of the seven CBS owned-and-operated outlets (excluding KNX Los Angeles), in addition to such stations as WAFB Baton Rouge, WCCO Minneapolis/St. Paul and KRLY Houston. Among RadioRadio's regularly scheduled offerings are four daily news and lifestyle features called "In Touch" as well as two-minute newscasts heard hourly.

Additionally, the network, which is targeted to 18- to 34-year-olds and heard primarily on adult contemporary-oriented stations, will introduce a weekly three-hour show called "Top 30 USA" in July.

## 'California Girls' Promo Gets KPRI In Hot Water

By THOMAS K. ARNOLD

SAN DIEGO—Of all the spring promotions unveiled by San Diego radio stations in the last few weeks, AOR station KPRI-FM's "California Girls" promotion promises to be the most controversial. Cries of sexism have already been heard in various media circles, and the National Organization for Women (NOW) recently sent close to 50 picketers to a major station function.

What's arousing everyone's ire? The fact that the promotion consists of 50 contestants—all girls, posing in sports outfits and bikinis—who over the course of a month have been whittled down to four finalists who will represent the station and receive \$5,000 each in prizes.

Jeff Lewis, marketing director for KPRI-FM and its sister AM outlet, A/C station KOGO, has an answer for all the complainants. "From a market standpoint, it makes sense," Lewis says. "Nothing gets as much attention in San Diego as California girls. We're not being sexist, we're

just recognizing a fact. The Beach Boys established the whole Southern California lifestyle some 18 years ago with the song 'California Girls,' and Southern California has dominated the beach scene in the United States and probably the world ever since."

"KPRI is a rock station, and we know the heaviest listeners of rock'n'roll are men between the ages of 18 and 24. We also know that the most important thing on their minds, especially with the summer coming up, is California girls. You might not like to admit it, but it's true. We're simply playing to our audience."

The early April unveiling of the promotion proved Lewis right. Less than a month after nearly 300 girls were solicited to compete through print and radio ads purchased for more than \$8,000, 5,000 people more than filled the Starlight Bowl open-air theatre to see 50 semi-finalists parade around onstage wearing sports outfits and bikinis. A week later, an equally large number more than filled the indoor Sea World Pavilion for a much-ballyhooed dance party to see the 30 finalists reduced first to 10 and then to four.

The 30 finalists, Lewis says, received a \$25 gift certificate with a local jeweler and a video screen test with local film producer Roger Tilton. The four winners, who will be officially known as "KPRI California Girls," will be used at dozens of station-sponsored events and contests in the ensuing year, Lewis says—many of them, admittedly, located at the beach.



GOOD EXERCISE—Fitness fiend Jayne Kennedy snuggles with WDMT Cleveland jock Jeff Kelly on a promotional trip to the station's studios.

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## CBS Converting Land-Line To Satellite Service

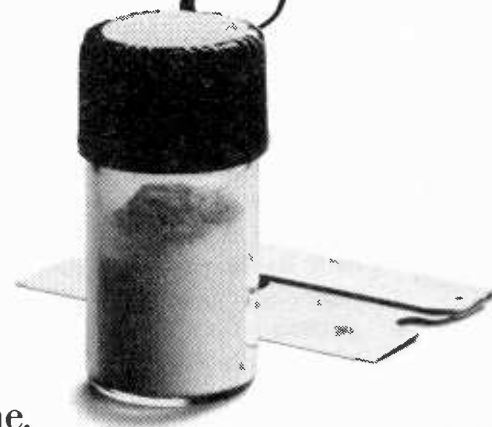
NEW YORK—CBS Radio affiliates in the northern third of the country take note: The network will be converting its land-line service to satellite, transmission on Sept. 30.

The states affected by the transition, more than a year in the making, are Maine, New Hampshire, Vermont, New York, Massachusetts, Rhode Island, Connecticut, Minnesota, Illinois, Wisconsin, North and South Dakota, Montana, Washington, Oregon, parts of Wyoming and Idaho, northern California, Reno, Nev., and the markets of Scranton and Mount Pocono, Pa.

Target dates for the cancellation of land-line service in other parts of the country are expected shortly, according to Betty Hayter, director of satellite transmission for CBS.

To insure the continuation of service, CBS has planned a series of "action stages" for the purchase and installation of digital audio equipment from Scientific Atlanta.

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MAY 14, 1983, BILLBOARD

# Billboard® Rock Albums & Top Tracks

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Survey For Week Ending 5/14/83

## Rock Albums

## Top Tracks

| ARTIST—Title, Label |           |                |             | ARTIST—Title, Label |           |                |             |
|---------------------|-----------|----------------|-------------|---------------------|-----------|----------------|-------------|
| 1                   | Last Week | Weeks On Chart | WEEKS AT #1 | 1                   | Last Week | Weeks On Chart | WEEKS AT #1 |
| 1                   | 1         | 3              | 2           | 1                   | 1         | 6              | 3           |
| 2                   | 2         | 10             |             | 2                   | 5         | 5              |             |
| 3                   | 3         | 8              |             | 3                   | 3         | 6              |             |
| 4                   | 4         | 16             |             | 4                   | 6         | 9              |             |
| 5                   | 8         | 11             |             | 5                   | 2         | 15             |             |
| 6                   | 5         | 15             |             | 6                   | 9         | 14             |             |
| 7                   | 6         | 10             |             | 7                   | 10        | 7              |             |
| 8                   | 10        | 6              |             | 8                   | 4         | 7              |             |
| 9                   | 7         | 8              |             | 9                   | 7         | 7              |             |
| 10                  | 9         | 7              |             | 10                  | 15        | 4              |             |
| 11                  | 11        | 14             |             | 11                  | 25        | 2              |             |
| 12                  | 12        | 10             |             | 12                  | 8         | 14             |             |
| 13                  | 18        | 4              |             | 13                  | 13        | 8              |             |
| 14                  | 21        | 3              |             | 14                  | 17        | 3              |             |
| 15                  | 13        | 6              |             | 15                  | 14        | 3              |             |
| 16                  | 14        | 5              |             | 16                  | NEW ENTRY |                |             |
| 17                  | 23        | 3              |             | 17                  | 11        | 6              |             |
| 18                  | 16        | 15             |             | 18                  | 19        | 5              |             |
| 19                  | 17        | 5              |             | 19                  | 12        | 16             |             |
| 20                  | 15        | 5              |             | 20                  | NEW ENTRY |                |             |
| 21                  | 20        | 10             |             | 21                  | NEW ENTRY |                |             |
| 22                  | 19        | 10             |             | 22                  | 23        | 16             |             |
| 23                  | 34        | 3              |             | 23                  | 29        | 15             |             |
| 24                  | 32        | 3              |             | 24                  | 16        | 11             |             |
| 25                  | 27        | 8              |             | 25                  | 24        | 4              |             |
| 26                  | 22        | 11             |             | 26                  | NEW ENTRY |                |             |
| 27                  | 31        | 2              |             | 27                  | 20        | 5              |             |
| 28                  | 38        | 2              |             | 28                  | 21        | 3              |             |
| 29                  | 43        | 2              |             | 29                  | 30        | 14             |             |
| 30                  | 29        | 24             |             | 30                  | 32        | 13             |             |
| 31                  | 25        | 10             |             | 31                  | 34        | 8              |             |
| 32                  | 35        | 4              |             | 32                  | 36        | 6              |             |
| 33                  | 36        | 3              |             | 33                  | 46        | 5              |             |
| 34                  | 26        | 13             |             | 34                  | 27        | 3              |             |
| 35                  | 33        | 10             |             | 35                  | 51        | 3              |             |
| 36                  | NEW ENTRY |                |             | 36                  | 38        | 21             |             |
| 37                  | 37        | 4              |             | 37                  | 39        | 18             |             |
| 38                  | 24        | 18             |             | 38                  | 41        | 14             |             |
| 39                  | 44        | 2              |             | 39                  | 42        | 13             |             |
| 40                  | 30        | 8              |             | 40                  | 45        | 8              |             |
| 41                  | 41        | 4              |             | 41                  | 35        | 8              |             |
| 42                  | 28        | 17             |             | 42                  | 18        | 7              |             |
| 43                  | NEW ENTRY |                |             | 43                  | 48        | 4              |             |
| 44                  | 45        | 2              |             | 44                  | 49        | 4              |             |
| 45                  | 47        | 2              |             | 45                  | 50        | 3              |             |
| 46                  | 42        | 6              |             | 46                  | 22        | 2              |             |
| 47                  | NEW ENTRY |                |             | 47                  | 28        | 2              |             |
| 48                  | 50        | 2              |             |                     |           |                |             |
| 49                  | NEW ENTRY |                |             |                     |           |                |             |
| 50                  | NEW ENTRY |                |             |                     |           |                |             |

## Top Adds

|    |  |    |    |    |  |
|----|--|----|----|----|--|
| 1  | DAVE EDMUNDS—Information, Columbia                 | 52 | 31 | 14 | DURAN DURAN—Rio, Capitol   |
| 2  | FASTWAY—Far, Far From Home, Columbia               | 53 | 54 | 31 | THE PRETENDERS—Back On The Chain Gang, Sire                      |
| 3  | A FLOCK OF SEAGULLS—Wishing, Jive/Arista (12 inch) | 54 | 55 | 26 | GOLDEN EARRING—Twilight Zone, 21 Records                         |
| 4  | RED ROCKERS—China, Columbia (EP)                   | 55 | 56 | 18 | VANDENBERG—Burning Heart, Atco                                   |
| 5  | MARILLION—Script For A Jester's Tear, Capitol      | 56 | 40 | 15 | FRIDA—I Know There's Something Going On, Atlantic                |
| 6  | MADNESS—Our House, Geffen (45)                     | 57 | 43 | 11 | AFTER THE FIRE—Oer Kommissar, Epic                               |
| 7  | GOANNA—Solid Rock, Atco (12 inch)                  | 58 | 47 | 4  | JON BUTCHER AXIS—Life Takes A Life, Polygram                     |
| 8  | MARTIN BRILEY—One Night With A Stranger, Mercury   | 59 | 53 | 15 | ERIC CLAPTON—I've Got A Rock N' Roll Heart, Warner Brothers/Duck |
| 9  | WEIRD AL YANKOVIC—Ricky, Rock N' Roll (45)         | 60 | 59 | 13 | BRYAN ADAMS—Take Me Back, A&M                                    |
| 10 | THE KINKS—Come Dancing, Arista (12 inch)           |    |    |    |  |

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.

### CLIFF DAWSON & RENEE DIGGS



This duo, which has had a long run in the top 30 on the black singles chart with "Never Say I Do," now at 23, is only half new. Diggs has for five years been featured in the group Starpoint, formerly on MCA and now poised to make its Boardwalk debut with the album "It's So Delicious."

Dawson recently made his Boardwalk debut with the album "Introducing Cliff Dawson," produced by Lionel Job. Job was director of creative affairs at Paramount's Famous Music when he first heard Dawson, whom he now also manages. Job teamed with arranger Thor Balderson (best known for his work with Donna Summer) to frame the songs on the album.

Dawson, who hails from New York, launched his music career as a studio vocalist. His experience was broadened by a year in England per-

forming with the group the Chosen Few. "Working on different projects gave me the chance to experiment," Dawson says. "I've invested time in myself to develop my own style, because I knew that when the time came to make my record, I wanted it to feel really natural."

Boardwalk proved its muscle in black music a year ago with the No. 1 posting of Richard "Dimples" Fields' "If It Ain't One Thing It's Another."

For more information, contact Lionel Job, P.O. Box 1187, White Plains, N.Y. 10602; (914) 761-7653.



### MADNESS

It's rather remarkable that Madness is only now making its Hot 100 debut; the group has been a top attraction in its native U.K. for nearly four years. One of the keys to the success of the group's single, "Our House," may be that it was produced by Clive Langer and Alan Winstanley, the same team who handled Dexty's Midnight Runners' recent No. 1 smash "Come On Eileen."

Madness, a seven-man group from North London, started out in 1976 as the Invaders and adopted their present name two years later. In August, 1979, Madness released their first British single, "The Prince," on the Specials' label, Two-Tone Records. The albums "One Step Beyond" and "Absolutely" and the EP "Work And Rest" increased the group's popularity, as did a feature film about its early years, "Take It Or Leave It." The group signed to Geffen in the U.S. this year. "Our House" is at a superstarred 64.

For more information, contact Geffen Records, 9126 Sunset Blvd., Los Angeles, Calif. 90069; (213) 278-9010.



### BELLE STARS

This seven-woman group from England formed two years ago in the heat of the "two-tone" dance craze which was led by the Specials, Madness and the English Beat. The group was first known as the Bodysnatchers, and under that name issued the British hit "Do Rock Steady." They became the Belle Stars after a change in personnel and musical direction, to more of a pop approach.

The group gained exposure touring with such top acts as the Clash, the Pretenders, the Police and Elvis Costello, which helped bring their single "Sign Of The Times" high on the British chart earlier this year. That song (not the old Petula Clark favorite) is also the band's first American single, on Warner Bros. Its at a starred 75 on the Hot 100. The group's debut American album, "The Belle Stars," also features remakes of such fondly remembered oldies as "Mockingbird" and "The Clapping Song."

For more information, contact the group's manager, John Rummand, in London at 01-708-3628.



# Radio

## Battle Among Rock Stations Heating Up In San Diego

By THOMAS K. ARNOLD

SAN DIEGO—In the latest chapter in San Diego's fiercely competitive rock radio sweepstakes, KGB-FM has hired away arch-rival XTRA-FM (91X)'s top air personality, Sue Delaney.

Starting last Tuesday (3), Delaney has been paired with longtime KGB newsman Jeff Prescott every weekday from 6 to 10 a.m., the same morning drive time slot she had occupied at 91X for more than a year. Delaney and Prescott replace five-year veteran Bill Hargenson, who was ousted April 28 by KGB program director Larry Bruce.

No replacement has yet been announced at "Rock Of The '80s" station 91X, which recently beat AOR-formatted KGB for the first time in the winter Arbitron ratings. 91X general manager John T. Lynch says it has not been decided whether comedian Russ T. Nailz (Russ Stollack), Delaney's co-host for the last two months, will continue with a new co-host or be replaced.

"We recognize it's a very competitive situation here in San Diego among the three rock stations, and we were the (rock) market leader for some time before 91X," KGB's Bruce says. "And we intend to recover our format market position." Still, he denies that the hiring of Delaney just months after the debut of 91X's much-ballyhooed new morning show, "Delaney & Nailz," was done specifically to hurt 91X.

"We had been aware of Sue's impact in the adult market, both in the earlier incarnation of 91X and in its current 'new music' incarnation, and felt her warmth and sincerity and professionalism would be the perfect complement to Jeff Prescott," Bruce says.

Adds KGB's general manager Jim Price: "We just wanted to take the morning show into a more 'positive humor' direction than the kind of put-down humor we had had before. The fact that Sue was working at 91X had nothing to do with it. If she had been working in Phoenix and we had heard her, we would have still hired her."

91X's Lynch, however, sees things another way. "It's peculiar they (KGB) did this just after the ratings came out, isn't it?" Lynch says. "We take a whole other course, leaving basic rock'n'roll to them, and they still want to have this head-on competition."

"I feel KGB did this obviously to disrupt our success. But they are not going to disrupt this success by taking away our people. The 'Rock Of The '80s' format is bigger than people, and they can't take that away from us. I'm disappointed personally, because you never want to lose people you care about. But professionally we will only be stronger, and I guarantee you we will find something even better."

This controversy, however, is only the latest battle in an intensely fought rock radio war that has been brewing for years between 91X, KGB-FM, and KPRI-FM—all three rock stations, and all three consistently in the top five here.

Another example of this competition is AOR-formatted KPRI's "Show Us Your Sign" promotion, in which KPRI jocks urge listeners to attend KGB-sponsored concerts and other events armed with large KPRI signs. Certain signs, generally the largest, are selected by KPRI employees attending the same event, and the owners are rewarded with cash prizes ranging from \$20 to \$100.

The promotion has irked KGB

management since its inception more than a year ago, and it has promoted numerous phone calls asking KPRI to stop—although KGB's pro-

motions director, Ralph Haberman, flippantly remarks, "If it works, why are they in third place?"

KPRI's marketing director Jeff

Lewis, however, feels perfectly justified in continuing this promotion. "I'm pretty surprised it would bother them," he says, "because this is the

station that had a chicken out front for them for years—a chicken that frequently showed up at KPRI events."

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# Stations Harvest Bumper Crop Of 'Homegrown' LPs

By LEO SACKS

NEW YORK—WQFM Milwaukee invested over \$33,000 in its new

"homegrown" album, and now that the record is in its second printing—having sold over 5,000 copies—program director Lee Arnold believes

the project was worth every penny.

He says that WQFM spent \$25,000 to press the disks and an additional \$8,500 to re-record some of

the tracks. That tack, coupled with the talent, culled from over 400 entries, paid off in spades. Not only has the record ranked among the top

selling disks for Milwaukee retailers since its release in January, according to Arnold, but later this month Elektra/Asylum will ship a 12-inch EP featuring three of the 20 bands on the compilation LP.

The disk, reportedly the first double-track "homegrown" LP, is one of many to have emerged in recent months. And while the concept is old, twists are certainly new. There is, for instance, "New York Rocks 1983" from WAPP New York: one of the cuts, "Rockin' With The Apple," was written and produced by morning man E.J. Crummey. WRIF Detroit's "Live At Hart Plaza" includes live performances compiled from the station's series of summer concerts last year.

The concept isn't limited to the 12-inch configuration, either. WJDQ Meridian, Miss., for example, put out a four-song 45 featuring its "Rock-To-Riches" 1982 talent search winners.

According to Arnold, WQFM has collected \$5,000 from the sale of the disk, which it calls "Hometown Album Project No. 2," and sells for \$5.93. It cost the station \$5 to press each record, and he says the 93 cents will go to stage a "Homegrown" concert in June at the Milwaukee Music Festival. He estimates that the show will cost \$10,000 to produce. The two-day affair will feature the 20 bands on the LP, and each has agreed to perform for free. Tickets to the affair were included in each disk.

The station's jocks began pitching the "homegrown" concept over the air last July. Two months later they discussed the criteria for entries: each song had to be an original composition under four minutes, and the act had to be unsigned. Registration forms were distributed to local record retailers, and once the tapes were submitted, a screening committee consisting of Arnold, assistant program director Mike Wolf, marketing director John Duncan, and writer Joe Cannariotto of the Milwaukee Sentinel went to work weeding out the "least commercial" entries, according to Arnold.

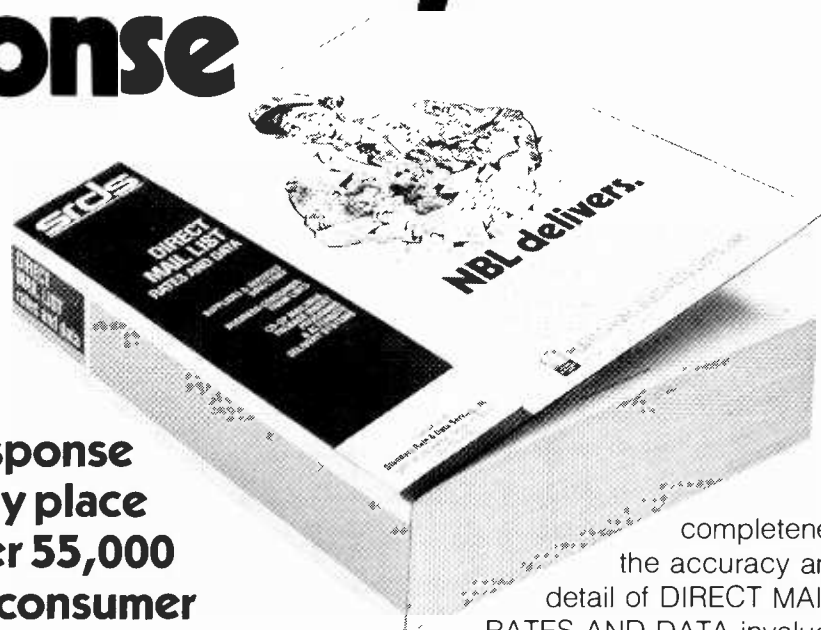
Each song was judged on the same merits, including originality, instrumentation and performance. Tunes were rated on a scale from one to 10; the highest scoring songs were included on the disk, which Arnold says grew to a double in view of the number of "quality" entries.

For the cover, Arnold initiated a contest asking listeners to submit concepts. The winning drawing was picked for 100 submissions and awarded a \$500 prize. The album was pressed by Pacer Productions of Philadelphia, which manufactures "homegrown" LPs for a number of U.S. stations.

Following its release, the record went into immediate rotation, and a different song was played each hour. Six cuts are now heard regularly, chosen following call-out research.

"Homegrown" albums are generally AOR-oriented, but not exclusively. Recently, Rhino Records and KRLA Los Angeles, an oldies station, teamed to release "The Heart And Soul Of Rock'n'Roll," a compilation record featuring 1960s hits by the Bobby Fuller Four, Del Shannon and Cannibal & the Headhunters, among others. KXOA Sacramento and WHLI Hempstead, N.Y., among others are offering Al Ham's custom "Music Of Your Life" disks, and Fairwest plans to syndicate the 1982 Christmas album concept successfully promoted by KVIL Dallas, which reportedly sold 20,000 pieces.

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## Featured Programming

The United Stations has been chosen to produce and distribute "Daryl Hall & John Oates' Golden Decade," sponsored by Canada Dry, which is also sponsoring the Hall & Oates tour. The three-hour special tracing the group's career airs on a market exclusive basis over the Fourth of July weekend.

Two offerings from The Source: on May 16, Starfleet Blair will record the British rock band Modern English in New Haven for future airing on the NBC young adult network, which will also be carrying Roxy Music's live broadcast from Radio City Music Hall on May 26.

Westwood One scored the exclusive worldwide radio rights to the 1983 US Festival from the Unuson Corp., which produces the event. The syndicator will be recording the three-day San Bernardino event May 28-30 and will distribute a 10- to 12-hour radio special later this summer including actual performances and artist interviews. Additionally, it will be feeding live backstage reports during the festival via satellite to its network of stations.

Meanwhile, 59 KFXM San Bernardino has been named the official hometown station for the US Festival. Among its coverage will be an US Festival Hotline with artist information, interviews, traffic conditions and the like updated every 24 hours at (714) 825-0691.

KSJO San Jose features the festival's official Radio New Phone Line. Updated daily, the info will be channeled through Mahoney/Wasserman at (213) 550-3922.

Men At Work were the big winners in the fifth annual DIR Broadcasting Rock Radio Awards, which air on the DIR Network Wednesday (11). The Australian group took top honors for album of the year, band of the year and debut album of the year. Other winners at the presentation, held last month at New York's Elaine's restaurant, were Pat Benatar for top female singer, John Cougar for top male singer, Asia for top single, the Rolling Stones for top live

act, and "Who's Next" for all-time favorite LP. The late B. Mitchell Reid won the Tom Donahue Memorial Award at the luncheon, hosted by Ron Wood of the Rolling Stones.

"Nashville Record Review With Al Risen," the one-hour country countdown produced by Opryland Productions, has been cancelled. According to a letter sent to the stations that air the bartered programming, "technical problems force the cancellation effective July 24, 1983."

"The Ed Busch Talk Show" premiered on the AP Radio Network's Satellite system April 30. Busch, who hosts the show live from Dallas on Saturday and Sunday afternoons, played host to psychic John Catchings and Howard Ruff on his first broadcast. ... AP, by the way, just added 13 stations to its lineup, including Memphis' WHBQ. ... And if you're trying to catch up with Don Kries, who handles music for both AP radio and AP broadcast wires, he's got a new address: AP Radio, 1925 K St., N.W., Washington, D.C. 20036.

"RKO Presents Newsweek On Air" celebrated its first anniversary May 1. The program, which is taped on Saturdays and transmitted via satellite Sunday mornings, is carried on 85 stations. ... Dusty Street, KROQ Los Angeles air personality, has completed a two-hour syndicated special, "In Search Of The New Wave," produced by Mike Harrison and distributed by Westwood One. She's at work on more of the same in addition to an LP, "Dusty Street Presents the Best Unsigned Bands In Los Angeles," slated for summer release.

Watermark's "Musical!" adds Los Angeles' KFRZ to its lineup, a natural since host Chuck Southcott now programs the Gannett station. ... Bob Sherman, Dan Follis and Buck Jerzy are the broadcast team for WXYZ Detroit, news talk radio's play-by-play sports network. The trifecta will handle the USFL Michigan Panthers and WXYZ's Michigan State Football and basketball networks. ROLLYE BORNSTEIN

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 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.  
May 9-13, Lee Greenwood, Country Closeup, Narwood Productions, one hour.  
May 11, Crosby, Stills & Nash, live, Westwood One, 90 minutes.  
May 13-15, Roger McGuinn, Don & Deanna On Blecker Street, Continuum Network, one hour.  
May 13-15, Ronnie McDowell, Weekly Country Music Countdown, United Stations, three hours.  
May 13-15, Woody Herman, Great Sounds, United Stations, four hours.  
May 13-15, Pat Boone, Dick Clark's Rock Roll And Remember, United Stations, four hours.  
May 13-15, Van Halen, The Source, NBC, two hours.  
May 13-15, Billy Idol, Scandal, In Concert, Westwood One, one hour.  
May 13-15, John Conlee, Live From Gilley's, Westwood One, one hour.  
May 13-15, Angela Bofill, Budweiser Concert Hour, Westwood One, one hour.  
May 13-15, Clash, Toto, Inxs, Off The Record, Westwood One, one hour.  
May 13-15, Crosby, Stills & Nash, Off The Record, Westwood One, one hour.  
May 13-15, Smokey Robinson, part two, Special Edition, Westwood One, one hour.  
May 13-15, Heartland Rock, Rock Chronicles, Westwood One, one hour.  
May 13-15, Horse Races, Dr. Demento, Westwood One, two hours.  
May 13-15, U2, ZZ Top, Rock Album Countdown, Westwood One, one hour.  
May 13-15, The Whispers, Fatback, The Countdown, Westwood One, one hour.  
May 14, John Anderson, Silver Eagle, ABC Entertainment Network, 90 minutes.  
May 14, The Buckingham, Solid Gold Saturday Night, RKO Radioshows, five hours.  
May 14-15, Dionne Warwick, Hot Ones, RKO Radioshows, one hour.  
May 14-15, Gwen Verdon, "Damn Yankees," Musical, Watermark, one hour.  
May 14-15, Kenny Gamble & Leon Huff, Soundtrack Of The 60s, Watermark, one hour.  
May 14-15, Utopia, Robbie Kreiger, Missing Persons live, Concert Magazine, Creative Factor, two hours.  
May 15, Ultravox, ABC, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.  
May 15, Rock From Around The World, Rolling Stone's Continuous History Of Rock And Roll, ABC Rock Radio Network, one hour.  
May 15-21, Shep Gordon, the English Beat, Newsweek/FM, Thirsty Ear Productions, 30 minutes.  
May 16, Danny Joe Brown, Hlubek of Molly Hatchet, Guest D.J., Rolling Stone Productions, one hour.  
May 16, Dave Mason, Guest D.J., Rolling Stone Productions, one hour.  
May 16-20, Alabama, Country Closeup, Narwood Productions, one hour.

## TOP 50 Adult Contemporary

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

TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)

| This Week | Last Week | Weeks on Chart |   |    |
|-----------|-----------|----------------|---|----|
| 1         | 1         | 9              | ★ | 1  |
| 2         | 2         | 10             | ★ | 2  |
| 3         | 3         | 5              | ★ | 3  |
| 4         | 4         | 7              | ★ | 4  |
| 5         | 5         | 12             | ★ | 5  |
| 6         | 6         | 17             | ★ | 6  |
| 7         | 7         | 10             | ★ | 7  |
| 8         | 8         | 8              | ★ | 8  |
| 9         | 9         | 6              | ★ | 9  |
| 10        | 10        | 9              | ★ | 10 |
| 11        | 11        | 7              | ★ | 11 |
| 12        | 12        | 5              | ★ | 12 |
| 13        | 13        | 3              | ★ | 13 |
| 14        | 14        | 5              | ★ | 14 |
| 15        | 15        | 3              | ★ | 15 |
| 16        | 16        | 7              | ★ | 16 |
| 17        | 17        | 9              | ★ | 17 |
| 18        | 18        | 15             | ★ | 18 |
| 19        | 19        | 15             | ★ | 19 |
| 20        | 20        | 3              | ★ | 20 |
| 21        | 21        | 5              | ★ | 21 |
| 22        | 22        | 4              | ★ | 22 |
| 23        | 23        | 11             | ★ | 23 |
| 24        | 24        | 3              | ★ | 24 |
| 25        | 25        | 12             | ★ | 25 |
| 26        | 26        | 14             | ★ | 26 |
| 27        | 27        | 7              | ★ | 27 |
| 28        | 28        | 4              | ★ | 28 |
| 29        | 29        | 2              | ★ | 29 |
| 30        | 30        | 2              | ★ | 30 |
| 31        | 31        | 2              | ★ | 31 |
| 32        | 32        | 2              | ★ | 32 |
| 33        | 33        | 2              | ★ | 33 |
| 34        | 34        | 2              | ★ | 34 |
| 35        | 35        | 2              | ★ | 35 |
| 36        | 36        | 2              | ★ | 36 |
| 37        | 37        | 2              | ★ | 37 |
| 38        | 38        | 2              | ★ | 38 |
| 39        | 39        | 2              | ★ | 39 |
| 40        | 40        | 2              | ★ | 40 |
| 41        | 41        | 2              | ★ | 41 |
| 42        | 42        | 2              | ★ | 42 |
| 43        | 43        | 2              | ★ | 43 |
| 44        | 44        | 2              | ★ | 44 |
| 45        | 45        | 2              | ★ | 45 |
| 46        | 46        | 2              | ★ | 46 |
| 47        | 47        | 2              | ★ | 47 |
| 48        | 48        | 2              | ★ | 48 |
| 49        | 49        | 2              | ★ | 49 |
| 50        | 50        | 2              | ★ | 50 |

★ 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).

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# Shipping Changes At Record Bar

## Berson Named Director Of Distribution Development

By JOHN SIPPEL

LOS ANGELES—"Record Bar must look objectively two years ahead. Barrie Bergman and I talked about that problem two years ago. Then, when Ron Cruickshank came in as president a year ago, we set a plan in motion where I phased out as purchasing vice president and became director of distribution development."

That's how Ed Berson describes his new job title, unique for the industry, in which he figures how to most efficiently and inexpensively reach the 147 stores in the Record Bar chain.

"We don't have the gambling time and money that the industry once thought it had," Berson points out. "The Record Bar is out to spend more money on research and design in all areas. We want to look into direct marketing, for example. We aim to expand our customer base. We know there are customers who never enter our primarily mall-oriented stores. Is direct mail or something of that nature the answer?"

Berson is now divorced in a sense from day-to-day shipping procedures, allowing him to focus on change. "Labels forced us into this," he continues. "By their shipping policies, they cause us to emphasize distribution to our locations in 28 states. We must handle more responsibility."

"For example, over 85% of the stores' inventory comes from the 55,000 square feet of warehousing we have in two buildings in Durham, N.C. More than 70% of that stock is ticketed here. Now that we are computerized, our central buying staff quickly knows our store sales from the tickets returned and our continuous computer inventory control here."

"We also have taken more responsibility in that we now ship office supplies, forms, manuals and other store essentials from Durham," Berson says.

Record Bar has initiated a system, Berson notes, whereby individual stores are shipped on specific days of the week. The chain tries to bulk as much as possible in each shipment, and to make receiving of that shipment at the store level as facile as possible. All LP album shipments come in spine-up. That means that by just breaking open the carton, a busy store can pull out the pertinent stock it immediately requires, leaving the checking out and stocking of the remainder of the shipment to a slower time.

"Our department introduced a 70-count LP box, making for fewer boxes in each shipment, a cost-saving and time-cutting factor. This carton also can be filled flat," Berson adds.

"Over the past six months to a

year, we have the computer checking in all returns in one of the two warehouses, while the other warehouse is strictly stocking and shipping. Freddie Bobbitt manages the stocking area, while Martha Watkins is in charge of returns."

"When a return shipment is received, the shipping slip is punched into the computer, which in turn instructs the warehouse on a CRT screen which elements in the return are to be recycled and transferred to the stocking warehouse and which are to go into returns. Working off the screen, this enables Record Bar's warehouse people to know what product goes into numbered returns bins provided for our suppliers."

Prior to the computerization, Berson had 20 people working in returns. He has reduced the staff 25% to 15. He notes, too, that with the computerization, he is more able to shift warehouse persons efficiently from the returns to the stocking areas and vice versa.

Proof of the Berson pudding is that the same number of persons are employed today in warehousing as were working there when Record Bar had a little over 100 stores two years ago. "Today we are handling more different products than two years ago. We've added video game cartridges, personal stereo hardware, T-shirts and lots of other alternative merchandise with no additional warehousing personnel," Berson says. He singles out Rick Hoerner, director of warehousing, and traffic manager Mike Stevenson for the successful transition.

Berson and his staff are studying many possibilities for future change. He wonders if it would be efficient to introduce auxiliary warehousing near to clusters of Record Bar stores. There is also the feasibility of satellite warehousing to supplement the central warehousing in Durham.

## New Products



Two versions of Custom Thermoform's transparent cassette merchandisers are seen here. Representative prices depend on volume. Both 4 by 12 and 6 by 12-inch sizes are available.



Fuji's FR Metal package was mistakenly identified recently and is seen here. The series FR II high bias, FR I normal bias and ER and DR is packaged with a separate color for each formulation.

## This Vid Wholesaler Has Much To Teach

This is another in a continuing series on the video product distributor's role in the rapidly changing video specialty retail environment.

ST. PETERSBURG, Fla.—Distributors hold seminars and workshops as part of the marketing thrust for products they carry. But Bob Skidmore and John Gallagher at Media Concepts here believe on-going courses are required if video specialty dealers are to survive and flourish (Billboard, May 7).

Media Concepts holds two 13-week video production courses a year (soon to be 14) utilizing a panel of expert instructors, most of whom are locally based. Skidmore, president of the multi-faceted video wholesale firm, claims one dealer found the \$290 class so valuable that he took it over again and brought in an employee for a total tuition investment of \$870.

Not every distributor would de-

sign a course such as Skidmore and vice president Gallagher put together two years ago. The course reflects Media Concepts' early entry into industrial video and the two principals' own backgrounds.

Both were with WOR-TV in New York. Skidmore as a supervisor of engineering and Gallagher as an assistant cameraman. One key element in maintaining a regularly scheduled school is capitalizing on the background of key instructors, and Skidmore can pinch hit in several areas.

Skidmore, who regularly teaches the history of video production, editing and equipment specifications, recently taught a class for Alfred D'Alessio of New York, who ran into plane schedule problems. D'Alessio and Robert Kerr, PD Magnetics technical services manager and a producer and director at WTL Pro-

(Continued on page 30)

## COMDEX/SPRING '83 IN ATLANTA

# 30,000 Attend Computer Show

• Continued from page 3

standpoint, licensing continues to play a major role in computer game merchandising. Epyx/Automated Simula president Michael Katz, who recently left Coleco to head the Sunnyvale, Calif.-based software firm, said he believes that old arcade classics don't die; they just resurface as home formats. And Vern Raburn, division president of Microsoft Consumer Products, noted during a COMDEX seminar titled, "Software Sales Catalyst: Games!," that "The quarter-snatching arcade sale is now occurring at the retail level with computer games. The kids are drawn to the hot licensed titles." Raburn pointed out that, while the average Apple II buyer is 34 years old, the average user is 13½.

According to Egil Juliussen, a partner with Future Computing, a Dallas-based market research firm, 2.1 entertainment programs are currently sold along with every personal computer purchased for the home. "Entertainment packages are driving hardware sales," Juliussen reported during a sales forecast conference. By 1987, he said, entertainment sales will account for the largest segment of home computer software revenues—\$3 billion, the firm projected.

Besides broadened distribution channels and licensing, attention during the four-day meet focused repeatedly on producers' souped-up efforts to aid retailers. Distributors' booths, including those of Softsel, Micro D and Software Distribution Services, were packed with sample point-of-purchase materials and rack displays.

Softsel announced a decentralization scheme that would expand the number of regional sales and service centers and warehouses nationally. A new center opens in Chicago next month, while the Fairfield, N.J. location is undergoing enlargement. New centers will be completed in Atlanta and Dallas within a year, according to David Blumstein, executive vice president.

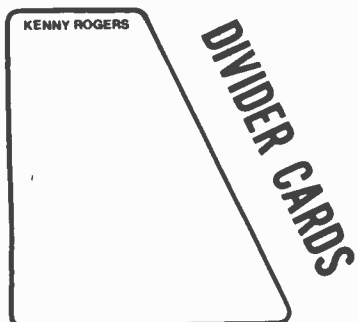
Micro D, meanwhile, showed its new Hot Rack series of counter-top displays that hold up to 40 games per compatible system and allow the retailer to set his own inventory limit by dollar volume. Using the distributor's weekly recommended game title list, the store determines its own stock level changes based on market trends for each Hot Rack, including IBM, Apple, Commodore, etc. Micro D service reps are also available to further customize and stock balance the racks, according to Lor-

raine Mecca, the firm's president.

Besides distributing through Softsel, Epyx offers direct to dealers, on request, a variety of merchandising aids including colorful counter cards and posters to enhance a new line of arcade titles and other adventure/strategy games it plans to announce at Summer CES. Katz said record stores are particularly well-positioned to take advantage of the in-store saleability such materials provide.

In the short term, said Matt Oppenheimer, vice president of marketing for Avant-Garde Creations, not only will software merchandising come to closely resemble the record industry, but so too will the whole structure of the software publishing industry. For one thing, "Like the record business, or even the perfume business, the big names in computer game licensing remain a prime consideration in the consumer's purchase decision."

"We foresee the cottage end of the business—the thousands of one-man garage operations—coming to a close over the next three years," he said. "A consolidation will take place very much like the recording industry, with the larger, well-established publishers becoming distributors for the smaller label."



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## OUTSPOKEN VIDEO FRANCHISER

## Berger Speaks Out On 1st Sale

By EARL PAIGE

LOS ANGELES—Ron Berger, head of the 342-store franchise operation National Video, says he believes the video specialty dealer community should propose an "acceptable rental plan" as part of the present legislative struggle going on in Washington to give copyright owners control over rentals of prerecorded video product.

The Portland, Ore. franchiser recently returned from Capitol Hill, where he testified in favor of the so-called fair marketing amendment, which has come under increasing attack by the Video Software Dealers Assn. (VSDA). "To just oppose the legislation," Berger says, "says to the

Hollywood community, 'We don't trust you.' We're all big boys. We can sit down and talk through what would be acceptable."

Noting that the movie studios would be restrained by law from adopting a unified rental program, Berger suggests that dealers should first propose a formula that could be part of the amendment. He says that as a dealer, he fears a return to various rental programs.

Asked if he has approached VSDA or its president Frank Barnako, who testified against bills that would eliminate the First Sale Doctrine (Billboard, May 7), Berger refused comment.

Berger has traditionally opposed having his stores join VSDA because

the organization welcomes wholesalers. He has been a controversial industry figure, frequently taking positions that differ from those of most other video specialty retailers.

"I sympathize with VSDA. I'm a retailer. My stores are out there on the front line every day. I guess my philosophy stems from my desire to have a stable, profitable industry," he says.

Berger acknowledges that he is the target of much criticism from VSDA members and other video retailers. But he flatly denies the suggestion some dealers have made that he has financial interests in Oregon movie theatres.

Berger says his position has not changed, except that his proposal that dealers work out a plan "is new." He adds, "I have always felt that Hollywood producers and others in the movie business obtain revenues from every aspect of use of their products, in theatres, on airlines, pay cable, television—a share in the viewing. The exception is video rental.

"VSDA's answer to this is that the video retailer really does allow the producers to participate by investing more and more in video rental libraries. As a dealer I could understand this, but as a producer I could never understand it."

Asked what form an "acceptable rental plan" could take and if it might involve studios furnishing dealers with rental library copies at no charge or under some deposit or bond assurance program, Berger says, "Those are details that need to be worked out. I will be happy to participate with VSDA and other dealers."

Berger's clarification of his stand comes in the wake of intense lobbying activity by VSDA against the proposed legislation, including an ad in the Washington Post signed by several distributors, some of whom had not previously taken a stand on the First Sale Doctrine (Billboard, May 7) and a series of regional dealer gatherings to alert retailers to the Washington hearings.

Berger has already commenced a marketing plan that involves funneling rental money back to producers. Berger's plan calls for National Video stores to earmark a \$50 deposit per movie on titles National Video distributes. On outright sales, 80% of list comes back to National; on rental, it's 40% or \$1 for each rental transaction.

Berger is among those franchisers hoping to have exclusive product to offer. He has worked out a test deal on Force Video's title "Film Gore" for a National Video window during the title's first week of release.

(Continued on page 30)

Mattel Electronics  
Offering Rebates

LOS ANGELES—Mattel Electronics has instituted a new rebate program. Consumers purchasing an Intellivision Master Component and any two cartridges between April 28 and June 18 receive a \$50 cash rebate.

To be eligible, consumers need to make their purchases between the specified dates and send in a rebate certificate, registration card, receipt and end flaps from the component and cartridges. The program will be promoted through national and spot television commercials, print advertising and in-store materials.

Game Monitor  
Computer Lessons From  
The Child World Stores

By TIM BASKERVILLE

Record/tape dealers skeptical about the possibilities in extending the store mix into computer hardware and software might do well to study the methods of Child World. The "toy supermarket" chain was Texas Instruments' largest retail account in 1982 and achieved the highest ratio of electronic sales per square foot for Atari's computer products of any retailer.

Complaints such as "They're not our customers," "Prices are too high" and "We don't have the expertise" are common to store owners of all types, Child World president John Chase remarked at a recent presentation during a seminar held by Boston's Yankee Group.

Nonetheless, he said, Child World moved aggressively to establish credibility by offering selection, reliable inventory and at least the sense that the store could offer support, even if many low-end computers are sold almost as packaged goods to consumers with only vague ideas of the computer's utility.

Child World started in spring, 1982 with just three computers (the TI 99/4A, Commodore's VIC-20 and Atari's 400) in a 12-foot segment of a larger electronics display in each store. That segment doubled by the end of 1982, with the addition of Atari's 800 and a large array of software. The chain also held tutorials for store staff so that answers and "reassurance" could be provided to customers; in addition, each store

has a manager for the electronics department.

Chase calls Child World a "limited service" environment that appeals to a mass segment of the public which, having become acquainted with computers, is beginning to shop on the basis of price and selection, and which—a key observation—is most comfortable shopping for an unfamiliar item in a familiar, non-threatening setting.

"The retailer must evaluate its existing customers," Chase says. Concur Texas Instruments consumer group president William Turner: "(Consumers) want to buy where they buy every day."

★ ★ ★

Software writers, large and small, are sending, unsolicited, about 350 new products per month to distributor giant Softsel, according to company chairman David Wagman. The company employs a special staff devoted to testing new programs.

What does Softsel look for? A seven-point evaluation grades each program on graphic aesthetics; the functionality and attractiveness of its packaging; the challenge of the game play; user interface, or the quality of interaction; the originality of the program; the quality of accompanying documentation; and overall marketability. Four to five percent of the software submitted to Softsel is eventually picked up by

(Continued on page 30)

| Billboard® Survey For Week Ending 5/14/83  |               |                |   |            |            |               |               |         |                  |
|--|---------------|----------------|---|------------|------------|---------------|---------------|---------|------------------|
| Top 25 Video Games™  |               |                |   |            |            |               |               |         |                  |
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| This Week  | Last Position | Weeks on Chart | TITLE<br>Copyright Owner/Manufacturer, Catalog Number | Atari 2600 | Atari 5200 | Coleco Vision | Intellivision | Odyssey |                  |
| 1  | 2             | 7              | CENTPEDE—Atari CX 2676                                | •          | •          |               |               |         | WEEKS AT #1<br>3 |
| 2  | 1             | 11             | MS. PAC-MAN—Atari CX 2675                             | •          |            |               |               |         |                  |
| 3  | 3             | 17             | RIVER RAID—Activision AX-018                          | •          |            |               |               |         |                  |
| 4  | 4             | 33             | PITFALL—Activision AX-108                             | •          |            |               | •             |         |                  |
| 5  | 7             | 9              | DONKEY KONG JR.—Coleco 2601                           |            |            | •             |               |         |                  |
| 6  | 5             | 11             | PHOENIX—Atari CX-2673                                 | •          |            |               |               |         |                  |
| 7  | 6             | 35             | FROGGER—Parker Bros. 5300                             | •          |            |               | •             |         |                  |
| 8  | 8             | 35             | DONKEY KONG—Coleco 2451                               | •          |            | •             | •             |         |                  |
| 9  | 12            | 35             | PAC-MAN—Atari CX 2646                                 | •          | •          |               |               |         |                  |
| 10   | 9             | 17             | VANGUARD—Atari CX-2669                                | •          |            |               |               |         |                  |
| 11   | 10            | 5              | SEAQUEST—Activision AX-022                            | •          |            |               |               |         |                  |
| 12   | 11            | 9              | ZAXXON—Coleco 2435                                    | •          |            | •             |               |         |                  |
| 13   | 13            | 13             | SPIDER FIGHTER—Activision AX-021                      | •          |            |               |               |         |                  |
| 14   | NEW ENTRY     |                | OINK—Activision AX 023                                | •          |            |               |               |         |                  |
| 15   | 14            | 5              | SWORDS & SERPENTS—Imagic IM 7602                      |            |            |               | •             |         |                  |
| 16   | 16            | 15             | DRAGONFIRE—Imagic IA 3611                             | •          |            |               | •             |         |                  |
| 17   | 15            | 4              | MEGAMANIA—Activision AX-017                           | •          |            |               |               |         |                  |
| 18   | NEW ENTRY     |                | KEYSTONE KAPERS—Activision AX-025                     | •          |            |               |               |         |                  |
| 19   | 21            | 4              | ESCAPE—Data Age 116-006                               | •          |            |               |               |         |                  |
| 20   | 22            | 4              | DEMON ATTACK—Imagic IA 3200                           | •          |            |               | •             | •       |                  |
| 21   | 23            | 4              | SPACE FURY—Coleco 2415                                |            |            | •             |               |         |                  |
| 22   | NEW ENTRY     |                | M*A*S*H—20th Century-Fox 11011                        | •          |            |               |               |         |                  |
| 23   | NEW ENTRY     |                | SMURF RESCUE IN GAGAMEL'S CASTLE—Coleco 2465          | •          |            | •             | •             |         |                  |
| 24   | 25            | 4              | BOWLING—Atari 2628                                    | •          |            |               |               |         |                  |
| 25   | 24            | 4              | JEDI ARENA—Parker Bros. 5000                          | •          |            |               |               |         |                  |

•Denotes cartridge availability for play on hardware configuration.



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# Vid Wholesaler Offers Classes

• Continued from page 28

ductions, Philadelphia, are the two out-of-town instructors.

The 14 classes, held on consecutive Tuesdays from 7:30-10:30 p.m., with about 15-20 students, run September-January and March-June. Tuition was originally \$260, "but in order to break even we went to \$290 two years ago," Skidmore notes. All classes are held on premises except a final-night tour of Florida Power, a utility company with a top industrial television facility.

A 102-question final exam is also offered, along with a handsome certificate. "Our object is not to see how many we can fail. We often go over points students are having problems with."

Each session, moreover, is videotaped on VHS. "If students miss a night they can check out the tape and go over that evening's material." Considerable handout literature is offered, too.

Skidmore and Gallagher have

been battling around the idea for adding a 15th week, with a hands-on editing course. "A lot of interest has been expressed in a course teaching how to put together a tv production from script to finished editing," Skidmore says.

A board member of the Video Software Dealers Assn., Skidmore believes distributors must lead the way in upgrading the knowledge of video specialty retailers, who all too often shy away from handling hardware and the enormously profitable accessories that go along with VCRs. "There is a desperate need for more instruction about the increasingly sophisticated equipment coming on-stream. There are not enough trained technicians." In this area, Skidmore and Gallagher make use of another Media Concepts employee, Richard Smith, the general manager. "He helps us tie together a lot of points on preventive maintenance."

Skidmore is quick to point out that enrollees cannot take a team approach to the school—that is, one person from a store signing up and then having others switch off certain nights. "We expect each student to be fully exposed. There should be one person per store with the whole training completed." **EARL PAIGE**

## Game Monitor

• Continued from page 29

the company for distribution.

★ ★ ★

Game Line, a game teledelivery system that runs on the Atari VCS (and VCS-adaptable systems) with the help of a \$49.95 "Master Module" supplied by the company (Control Video Corp., headed by Source founder William Von Meister), will be launched this September after system checkouts in June and July.

The system offers several incen-

tives for dealer participation, according to Von Meister: the Master Module is purchased and registered at the local retailer, who is also involved in followup promotions and contests, aside from getting "a couple of cents" for each game played on modules purchased out of the store, and promotion after the conclusion of every game, when a screen flashes the store address with a pitch to buy the software.

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

## 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; ST—8-track cartridge. Multiple records end/or tapes in a set appear within parentheses following the manufacturer number.

### POPULAR ARTISTS

**ADAM & THE ANTS**  
Dirk Wears White Sox  
LP Epic FE 38698 .....No List  
CA FET 38698 .....No List

**ANKA, PAUL**  
Walk A Fine Line  
LP Columbia FC 38442 .....No List  
CA FCT 38442 .....No List

**ATILA**  
International Sandwich  
LP Fish Ranch FR1000/1001

**BAD BOYS**  
Bad Boys  
LP Capitol ST-12272

**BLACK, MARC, BAND**  
Marc Black Band  
LP Soma 3522

**BLASTERS**  
Non Fiction  
LP Slash/Warner Bros. 23818-1

**BUNNYDRUMS**  
Feathers Web  
EP Funk Dungeon

**EARTH, WIND & FIRE**  
Powerlight  
LP Columbia half-speed mastered  
HC 48367 .....No List

**FABULOUS ROCKABILLY'S**  
We Don't Play No A.O.R.  
EP Rooby 315 EPS

**HOBIN**  
Keepin' The Dream Alive  
EP Aries 9160

**HUMPERDINCK, ENGELBERT**  
You & Your Lover  
LP Epic FE 38087 .....No List  
CA FET 38087 .....No List

**ISLEY BROTHERS**  
Between The Sheets  
LP T-Neck FZ 38674 .....No List  
CA FZT 38674 .....No List

**JONZUN CREW**  
Lost In Space  
LP Tommy Boy TBLP1001

**LOVERBOY**  
Keep It Up  
LP Columbia QC 38703 .....No List  
CA QCT 38703 .....No List

**MARCZ**  
SZ00-6  
EP Parallel Line 223/1000

**NEW ORDER**  
Power Corruption & Lies  
LP Factory/Rough Trade Factus 12 .....No List  
CA Factus 12C

**NIELSEN-PEARSON**  
Blind Luck  
LP EMI ST-12176

**ONE PLUS ONE**  
One Plus One  
EP AARson 0001

**SHARKS**  
Shark Treatment  
EP Blotto SEP 005 .....No List

**STORM**  
Storm  
EP Capitol ST-12259

**TYLER, BONNIE**

**Faster Than The Speed Of Night**  
LP Columbia BFC 38710 .....No List  
CA BCT 38710 .....No List

**VIOLENT FEMMES**  
Violent Femmes  
LP Slash 23845-1

**VOYAGER**  
Sound Barriers  
LP Camwood CA1 75 .....\$4.95

**WHAT IF THINKING**  
What If Thinking  
EP Dauncey 71349

**WILLIAMS, DENIECE**  
I'm So Proud  
LP Columbia FC 38622 .....No List  
CA FCT 38622 .....No List

**ZOW**  
The Brink Of Exposures  
LP Zow LP1001

### JAZZ

**HOGGARD, JAY**  
Love Survives  
LP Gramavision GR 8204

**JAMAL, AHMAD**  
Live Cannes Concert  
LP Chiaroscuro CR2036

**JAMES, BOB**  
The Genie (Themes & Variations From "Taxi")  
LP Columbia FC 38678 .....No List  
CA FCT 38678 .....No List

**MOSES, BOB**  
When Elephants Dream Of Music  
LP Gramavision GR 8203

**NEWTON, JAMES**  
James Newton  
LP Gramavision GR 8205

### GOSPEL

**EDWARDS, DAVID**  
Get The Picture  
LP Myrrh MSB-6718

**PRESTON, RODENA, & THE VOICES OF DELIVERANCE**  
Revive Us Again  
LP Birthright BRS-4022

**RAMBOS**  
Memories Made New  
LP Heart/Warming R3814

**THOMAS, B. J.**  
Love Shines  
LP Priority JU 38400 .....No List  
CA JUT 38400 .....No List

**VICKERS, CHARLES**  
Heaven Is Just Over The Hill  
LP King Of Kings KOK-5094 .....No List

**WALSH, SHEILA**  
War Of Love  
LP Sparrow SPR 1067

(Continued on page 44)

## Video Music Programming

### MTV Adds & Rotation

As of 5/4/83

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:

**Marty Balin**, "Born To Be A Winner," EMI America  
**Walter Egan**, "Fool Moon Fire," Backstreet  
**Eurythmics**, "Sweet Dreams," RCA  
**Fixx**, "Saved By Zero," MCA  
**Ellen Foley**, "Boys In The Attic," Epic  
**Polyrock**, "Working On My Love," PVC/JEM  
**Rockats**, "Make That Move," RCA  
**Single Bullet Theory**, "Hang On To Your Heart," Nemperor  
**Storm**, "Running From You," Capitol  
**Peter Tosh**, "Johnny B. Goode," EMI America  
 **Tubes**, "She's A Beauty," Capitol  
**Robin Williams**, "Elmer Fudd Sings Bruce Springsteen," Casablanca  
**"Weird Al" Yankovic**, "Ricky," Scotti Bros.  
**ZZ Top**, "Gimme All Your Lovin'," Warner Bros.

★ ★ ★

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

**David Bowie**, "Let's Dance," EMI America  
**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  
**Billy Idol**, "White Wedding," Chrysalis  
**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  
**Naked Eyes**, "Always Something There To Remind Me," EMI America  
**Planet P**, "Why Me," Geffen  
**Prince**, "Little Red Corvette," Warner Bros.  
**U2**, "New Years Day," Island

★ ★ ★

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

**Berlin**, "The Metro," Geffen  
**Michael Bolton**, "Fools Game," Columbia  
**Bow Wow Wow**, "Do You Wanna Hold Me," RCA  
**The Call**, "When The Wall Came Down," Mercury  
**Chris DeBurgh**, "Don't Pay Ferryman," A&M  
**Duran Duran**, "Girls On Film," Capitol  
**Duran Duran**, "Save A Prayer," Capitol  
**The Flirts**, "Jukebox," O  
**Eddy Grant**, "Electric Avenue," Portrait  
**Inxs**, "Don't Change," Atco  
**Journey**, "Chain Reaction," Columbia  
**Kinks**, "Come Dancin'," Arista  
**Madness**, "Our House," Geffen  
**Pink Floyd**, "Gunner's Dream," Columbia  
**Pink Floyd**, "Not Now Johnny," Columbia  
**Red Rockers**, "China," 415/Columbia  
**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," London  
**Belle Stars**, "Sign Of The Times," Stiff  
**Laura Branigan**, "Solitaire," Atlantic  
**Alex Call**, "Just Another Saturday Night," Arista  
**Culture Club**, "Time," Virgin/Epic  
**Depeche Mode**, "Get The Balance Right," Warner Bros.  
**Dexy's Midnight Runners**, "Celtic Soul Brothers," Mercury  
**Echo & the Bunnymen**, "The Cutter," Sire  
**Dave Edmunds**, "Slipping Away," Columbia  
**English Beat**, "I Confess," IRS  
**Goanna**, "Solid Ground," Atco  
**Kelly Groucutt**, "Am I A Dreamer," PolyGram  
**Peter Godwin**, "Images Of Heaven," PolyGram  
**Garland Jeffreys**, "El Salvador," Epic  
**Garland Jeffreys**, "What Does It Take," Epic  
**Kajagoogoo**, "Too Shy," EMI America  
**Kix**, "Body Talk," Atlantic  
**Martha & the Muffins**, "Danseparc," RCA  
**Messendger**, "Strangers," Jab  
**Musical Youth**, "Never Gonna Give You Up," MCA  
**Neeva**, "Blue Star," MSI/Quality  
**New Models**, "Strangers In Disguise," JVC/JEM  
**Night Rangers**, "Sing Me Away," Boardwalk

(Continued on page 63)

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## Ron Berger Speaks Out

• Continued from page 29

On other fronts, Berger says National Video is opening its first training center, model store and regional office in Schaumburg, Ill. at 1127 Roselle Road with Ed Charles, former training director of B. Dalton, set to head the franchise training program. "We're shooting for a June completion so delegates at CES can visit the center," Berger says. Charles joins a staff of two who are in the field training franchisees. National Video additionally has a model store in Cherry Hill, N.J. and is looking for warehouse space in Denver.



VIA HOME COMPUTER BOOM

# Distributors Finding New Customers

LOS ANGELES—Sales of home computer hardware and software are not of the retailers, but rather, by the manufacturers. Video retailers systems toms Co., B Lanhan Seattle

a consumer electronics division, which handles such established

sonal computers is that division of Zamoiski, headed by one-time data

## Retail Facing Computer Age With Image-Building Ad Outlays

By EARL PAIGE

LOS ANGELES—As video games in some way. The survey clearly in- number of specialis their ex

SEE HEAVY COMPETITION

## Computer Firms Key On Power And Price

Power and price: two buzz words around the computer in-

the personal computing category has been most adventurous. Given greater power, computer rep

## Game Monitor Computer Software Gear For Big A

By TIM BASKERVILLE

The spring and summer will see all computer software manufacturers revving up their retail and print campaigns in preparation for the medium's first general-interest ad blitz later in 1983.

## Hastings Key Centerpiece Of New 8,000

By EARL PAIGE

LOS ANGELES—Most record/tape retailers may be tentative about moving into home computer soft-

## Game Dealer Renting

By TIM BASKERVILLE

At the Winter CES, the notion of renting computer software was dismissed out of hand before the audience of curious record, video and electronics storeowners. One retailer panelist called it "a sale for the price of a rental," because of the relative ease with which a computer owner can copy programs, even if copy-protected.

Still, one New Jersey store owner, Still, one New Jersey store owner, Cherniak of Montclair, N.J.'s claims that she

## Home Computer Business

By SAM SUTHERLAND

LOS ANGELES—Record/tape/video merchandisers are bracing themselves for the roller coaster ride promised by a new product area offering even greater sales potential and perhaps even deeper pitfalls than the video games business: the explosive home computing field, which is already bringing the

Lieberman now committed as well. For those racks and the few retail chains entering the field, the allure of marketing computer software is similar to that posed by the games business three years ago: with an existing base in merchandising entertainment software to consumers, marketers experienced

man, who says Lieberman is eyeing the market for over a year. "There's a lot of hardware and software available, and I think there's confusion with the public over just what to buy—and whether to wait for it."

## Record Rackjobbers Commit To Computer Software

By LAURA FOTI

NEW YORK—Record rackjobbers, in search of ways to expand

will have the inside track on selling any software that requires explanation," says Harold Okinow, president of Lieberman. "That's because, with sales at the level they are now, I think they're putting in extra

SKU in San Francisco, has a program in operation in California and Illinois, and plans a roll-out shortly. Services include stock adjustment and inventorying.

Bob Goldberg, SKU vice presi-

have little or no experience in computer software. There are a number of ways for them to use rackjobbers; Pickwick will work with Softsel's marketing group to determine the optimum selection of software."

Softsel president Bob Leff further

plains that company's reasons for working with Softsel: "We saw computer software as a very desirable line for the '80s. It was within our servicing skills and was deemed important by our customer base. They couldn't buy effectively because of the number of publishers and manu-

## Game Monitor

## Industry Analyst's Study Sees Computer Crossover

By TIM BASKERVILLE

Many shipments of dedi- other systems—particularly for se-

## SOFTSEL EXECUTIVE SPEAKS

## Personnel Called Key In Selling Computers

utor for personal computer software, has introduced the first extensive dealer co-op ad program to be offered for computer products.

As for the Pickwick linkup, the partnership will see the Minneapolis-based rack services giant

## Computers Get Push From Mattel

As the industry moves, Mattel into the home that doesn't forsaken the at Mat-headquar-g programs with ends of

marketing for Mattel's M Network division, asserts, "Licenses are important. Eight out of the top 10 games in 1982 were licensed." But, he adds, "There are a lot of software opportunities."

Mattel's new System Changer, for example, plugs into the Intellivision II Master component and expands that system's capabilities to include play of Atari 2600-compatible game cartridges. And M Network supplies software for hardware from non-Mattel manufacturers.

## Game Monitor Computer Market Ready To Explode

By TIM BASKERVILLE

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

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

## Changing Growth Pains

the computer as a toy rather than as a serious business device," contends Marmaduke.

"Software for the less expensive systems is relatively

Dalton Books and Schaak Electronics, along with a major



# Talent & Venues

## US Fest The Apple Of His Eye Wozniak Tells Why He Invests In Giant Rock Event

By ROMAN KOZAK

NEW YORK—Why does someone like Steve Wozniak, who made a fortune as the founder of Apple Computer Corp., risk a sizable amount of this fortune investing in something like the US Festival, which last year lost over \$3 million?

"It was just a desire to put on a great show," he says. "I looked at myself and said that if I didn't do it, nobody else would do it for me. It wasn't really business-oriented. Computers are my life. I don't want to be a rock'n'roll promoter, or a banker—though that's what I seem to be doing the most of these days. I just want to design computers, research artificial intelligence and be in one of these areas."

Maybe. But that isn't stopping him from putting on a second US Festival, this one scheduled for Memorial Day weekend in San Bernardino, Calif., with three days of music, May 28-May 30, featuring a diverse lineup of acts including the Clash, Men At Work, Stray Cats, Van Halen, the Scorpions, Ozzy Osbourne, David Bowie, Stevie Nicks, the Pretenders, U2, John Cougar, and a host of others.

This will be followed a week later, on June 4, with a country show featuring Willie Nelson, Alabama, Waylon Jennings, Hank Williams Jr., Emmylou Harris and others. The promoter for the US Festival is Barry Fey's Feyline Presents in Denver.

"He (Fey) is doing certain aspects of the work, but the US Festival is so large an undertaking, so much more than a concert, that we have to have so many more considerations. Like, the FAA put in a control tower last year and microwave towers for pay phones. We have to create a city for a couple of thousand people. The part that Barry Fey or Bill Graham (last year's promoter) do is to book the talent, which is very crucial, and production, meaning the stage and hiring the right people to do the sound, lighting and all that."

"This year is a lot easier than last, since there are the same specs. The same companies are doing the same things. The other areas are the hospitality for the artists, arranging their areas and how they will move about and have some areas where they can talk to the press afterwards. And Barry may be involved in that," says Wozniak.

Wozniak says that this year, about half of the festival's projected \$7 million budget is allocated to artists'

costs and fees, which he says is proportionately more than last year, when preparing the grounds for the festival accounted for much greater costs.

"We had just a bunch of hills with nothing but plain old dirt," he recalls. "We had to move the dirt around and make a perfect amphitheatre in a huge area for a couple of hundred thousand people. We had to move hills, and clear out a complete one-square-mile camping area."

Wozniak says that last year's total budget was \$10 million, but it went up to \$13 million before the festival ended. This year, since the grounds are already prepared, Wozniak expects the costs to be down at the \$7 or \$8 million range.

Bill Graham was the promoter of the US Festival last year, and this year the job was originally assigned to Monterey Peninsula. Wozniak says that deal fell through after four months were spent on trying to arrange one high-ticket item: the reunion of the Eagles. But that never came together. Among the considerations was money. When Wozniak is asked if it was true the Eagles wanted \$10 million for the one concert, he nods, "Yeah."

"That set a theme as to how much we were going to pay artists, and we got into trouble. Our budget was based upon how much groups are paid to play one concert. The trouble is that we have a lot of headliners on our show, who more or less look at us as a couple of L.A. dates, a San Diego date, a Santa Barbara date. They look at it as five dates they are giving up, and that's why we are paying many times what they normally get," says Wozniak.

"That made it difficult, and we were having trouble pulling in the high-end headliners," he continues. "I got very concerned about that, and I decided to go with Barry Fey to achieve what we were trying to do. And, of course, that meant disturbing our budget."

Wozniak says that this year he is expecting attendance of 200,000 for two of the three days of the festival, and 300,000 for the final night. Tickets will be \$20 a day, up from last year's \$37.50 for all three days.

He adds that there have been no problems with the local communities in getting permits for the festival. "San Bernardino has even published a brochure showing how beneficial the festival has been to the county. When you put on a

rock'n'roll festival with a couple of hundred thousand people showing up for three days in a small community, you know there will be some people against it. But when they got together a petition (against the event), they only got 160 signatures."

Since the festival site is in the San Bernardino County Park, the county had veto power over what kind of acts could be booked for the festival. For some reason, says Wozniak, the only proposed act that was rejected (temporarily) was Culture Club. The ban was later lifted, but by that time it was too late to put Culture Club on the bill. "I don't know why Culture Club. They approved Ozzy Osbourne right off."



Billboard photo by Chuck Pulin  
**ROGER PLAYS**—Roger McGuinn appears at the Palladium in New York.

## Rock'n'Rolling Faithfully Sincere Words About A Difficult Life

When you interview a lot of artists and top executives in the music business, you find that most maintain a very friendly and professional facade during the conversation that may or may not actually reflect their true feelings. But sometimes you run into somebody who is a bit too human for that, who's had troubles and isn't afraid to admit it, in the music or in an interview.

"Broken English" was about the last 10 years of my life, and the last ('A Child's Adventure') has been about the last two years, and specifically the last year, which was ghastly, when I was writing and recording it. I don't know how I got through it at all," says Marianne Faithfull.

Specifically, her personal relationship with husband Ben Brierley and her professional relationship with manager Allen Seifert have not been going too well. She's planning a divorce, she says, and her marital woes have affected her music. But she says her lyrics are not all that gloomy.

"I don't just write gloomy songs. You can see there is a twinkle in the eye, the irony in them. There should be, anyway," she says.

Ironically enough, the most depressing song on "A Child's Adventure," which closes the LP, wasn't even written by her. But she does admit that she sings it with real conviction.

"She's Got A Problem" to me was a joke," she says. "I thought, what could I end the LP on? And the last lines 'Will I see whiskey as a mother?' Well, I don't even drink whiskey (she drinks vodka). But my mom does."

"But am I happy? How could I be? I've had the most awful year of my life. It's horrible splitting up with your husband. I had to leave, and so did Ben. He said that in London 'I'm only known as Mr. Faithfull,' which was true. I guess I don't always keep my honor together, but I try. And when two people are two musicians, you get a lot of competitive professional jealousy. And I remember how Mick (Jagger) did it to me. And I was determined, I didn't really want to do that to Ben. And I don't

think I did. I think he made out of it OK, actually. He's very talented," she says.

With new projects, things may be moving up for Faithfull. She says she wants to get a Nevada divorce. Island says she's making up with her manager. She's recently recorded a duet with Mitch Ryder to appear on

(Continued on page 35)



## Rick Springfield Describes His Journey To 'Oz' LP

By PAUL GREIN

LOS ANGELES—Rick Springfield knew that a lot would ride on the success of his third RCA album, "Living In Oz." His own assessment: "The first album's a fluke and the second pretty much rides on the success of the first; the third one's the test."

In an effort to improve his odds in that test, Springfield decided to make some changes from the hit formula of "Working Class Dog" and "Success Hasn't Spoiled Me Yet." He co-produced the album with engineer Bill Drescher, rather than again enlisting the services of producer Keith Olsen. And he reacted to the new rock boom by adding synthesizer effects to his usual guitar-dominated sound.

"I wanted to go for a different sound than I'd had on the last two albums," Springfield says. "I know 'Success' was a safe album, but the whole thing was new to me and I didn't want to throw something out there that might be too different. When you finally achieve success, you want to hang onto it. But now I felt we should take a couple of chances and experiment with different sounds."

And how did RCA react to Springfield's decision to co-produce and change course? "They thought it was a great idea," Springfield says. "They knew if I brought out another 'Success,' it would be a big mistake; that I had to do something a little different. And it's not as if I've turned totally left; we're just bending that way a little at the moment."

The main change in Springfield's music is the introduction of synthesizer. "Power guitar has always been one of my favorite choices of instru-

ment, but this time I wanted to do more of a mixture of synthesizer and guitar. A lot of the British stuff doesn't use power guitar; it just uses synthesizer or cleaner guitar."

Springfield says his decision to co-produce "Living In Oz" was related to his withdrawal from ABC-TV's "General Hospital," in which he co-starred as Dr. Noah Drake. "Between the tv show and touring on weekends, I didn't have time to be involved as a producer before now," he says.

Springfield stops short of calling "Living In Oz" a concept album, but he does consider it a "chronicle" of the high and low points of his life and career to date. "The title has a double meaning," he says. "'Oz' is an Australian term for Australia, but it also means living in your dream state, being where you've always wanted to be."

Later this year, Springfield will embark on his first concert tour of Europe and Japan, and his first tour of Australia since he left in 1972. It's also his first solo tour of his native country; he previously toured as part of the Zoo and other bands.

Springfield is now in the midst of filming his first motion picture, a romantic comedy due this fall through Universal. The soundtrack to the film will be Springfield's next album release; it's being co-produced by Springfield and Drescher and features incidental music by Tom Scott.

Springfield is decidedly pleased with the current pace of his career. "I'd like to do a film a year and an album and concert tour a year. That would keep me pretty happy and pretty busy for awhile."



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Survey For Week Ending 5/14/83

# Boxscore

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).

- **NEIL DIAMOND**—\$1,394,152, 100,400, \$15 & \$10, Concerts West, Joe Louis Arena, Detroit, five sellouts, house gross and house attendance records, house fastest sellout, April 21-24.
- **KENNY ROGERS, CRYSTAL GAYLE, LONNIE SHORR**—\$774,815, 53,551, \$15 & \$12.50, C.K. Spurlock, Rosemont Horizon, Chicago, three sellouts, April 15-17.
- **BOB SEGER & THE SILVER BULLET BAND, JOHN HALL BAND**—\$612,430, 47,769, \$14 & \$12, Avalon Attractions, Los Angeles Forum, three sellouts, April 19-20, 22.
- **NEIL DIAMOND**—\$516,727, 37,743, \$15 & \$10, Concerts West, Chicago Stadium, two sellouts, April 28, 30.
- **JOURNEY, BRYAN ADAMS**—\$467,500, 37,400, \$12.50, Cellar Door/Beaver Prods., Capitol Centre, Landover, Md., two sellouts, May 2-3.
- **LUCIANO PAVAROTTI**—\$429,095, 15,142 (17,000 capacity), \$200-\$10, Houston Grand Opera, Summit, Houston, April 22.
- **GRATEFUL DEAD**—\$423,421, 36,680, \$12.50, \$11 & \$9.50, Electric Factory Concert Spectrum, Philadelphia, two sellouts, April 25-26.
- **BOB SEGER & THE SILVER BULLET BAND, FIREFALL**—\$381,490, 29,772, \$13.20, \$12.10 & \$11, Feyline Presents, McNichols Arena, Denver, two sellouts, 30-May 1.
- **LIZA MINNELLI**—\$323,411, 11,242 (11,900), \$29.75 & \$24.75, Barbara Stroum/White Rose, Paramount Theatre, Seattle, four shows, April 16-19.
- **GRATEFUL DEAD**—\$267,290, 21,850, \$12.50 & \$10.50, Cross Country Concerts/John Scher Presents (Monarch Entertainment), New Haven (Conn.) Coliseum, two sellouts, April 22-23.
- **KENNY ROGERS, CRYSTAL GAYLE, LONNIE SHORR**—\$226,836, 15,232, \$15 & \$12.50, C.K. Spurlock, Riverfront Coliseum, Cincinnati, sellout, April 24.
- **NEIL DIAMOND**—\$210,477, 15,903, \$15 & \$10, Concerts West, Univ. of Ill. Assembly Hall, Champaign, sellout, April 29.
- **JOURNEY, BRYAN ADAMS**—\$204,112, 16,709, \$12.50, Beaver Prods., Birmingham (Ala.) Jefferson Civic Center, sellout, April 27.
- **JOURNEY, BRYAN ADAMS**—\$198,437, 15,875, \$12.50, Beaver Prods., Mobile (Ala.) Municipal Auditorium, sellout, house gross record, April 28.
- **KENNY ROGERS, CRYSTAL GAYLE, LONNIE SHORR**—\$170,437, 11,734, \$15 & \$12.50, C.K. Spurlock, Roberts Municipal Stadium, Evansville, Ind., sellout, April 22.
- **JOURNEY, BRYAN ADAMS**—\$160,000, 12,900, \$12.50, Beaver Prods., Charlotte (N.C.) Coliseum, April 26.
- **JOURNEY, BRYAN ADAMS**—\$159,875, 13,202, \$12.50, Beaver Prods., Charleston (W. Va.) Civic Center, sellout, May 1.
- **JOURNEY, BRYAN ADAMS**—\$157,837, 12,677, \$12.50, United Concerts, Salt Palace, Salt Lake City, sellout, March 31.
- **JOURNEY, BRYAN ADAMS**—\$152,000, 12,160, \$12.50, United Concerts, Marriot Center, Provo, Utah, sellout, March 30.
- **BOB SEGER & THE SILVER BULLET BAND, JOHN HALL BAND**—\$151,776, 11,600, \$12.75, Marc Berman Concerts/Avalon Attractions, San Diego Sports Arena, sellout, April 23.
- **JOURNEY, BRYAN ADAMS**—\$148,662, 11,893, \$12.50, Beaver Prods., Carolina Coliseum, Univ. of S.C., Columbia, sellout, April 30.
- **KENNY ROGERS, CRYSTAL GAYLE, LONNIE SHORR**—\$145,880, 10,059, \$15 & \$12.50, K.S. Prods., Univ. of Toledo (Ohio) Centennial Hall, sellout, April 23.
- **KENNY ROGERS, CRYSTAL GAYLE, LONNIE SHORR**—\$138,802, 9,644, \$15 & \$12.50, C.K. Spurlock, Memorial Coliseum, Ft. Wayne, Ind., sellout, April 19.
- **RETURN TO FOREVER**—\$136,168, 10,445, \$13.50, \$12.50 & \$11.50, Bill Graham Presents, Berkeley (Calif.) Community Theater, three sellouts, April 29-30, May 1.
- **JOURNEY, BRYAN ADAMS**—\$125,087, 9,838, \$13 & \$12, United Concerts/John Bauer Concerts, Casper (Wyo.) Events Center, house gross and house attendance records, house fastest sellout, April 1.
- **KENNY ROGERS, CRYSTAL GAYLE, LONNIE SHORR**—\$124,140, 8,276, \$15, C.K. Spurlock, Prairie Capitol Convention Center, Springfield, Ill., sellout, April 20.
- **HANK WILLIAMS JR., DAVID ALLEN COE, EARL THOMAS CONLEY**—\$120,504, 13,500, \$10, Little Wing Prods., Harper's Stadium Covered Arena, Ft. Smith, Ark., sellout, house attendance & house gross records, May 1.
- **KINKS, SCANDAL**—\$117,574, 10,244 (13,752), \$11.50 & \$10.50, Avalon Prods., Cow Palace, San Francisco, April 23.
- **MARVIN GAYE, BOHANNON**—\$116,770, 7,414 (7,970), \$15.75, A.H. Enterprises, Fox Theater, Atlanta, two shows, May 1.
- **OAK RIDGE BOYS, CON HUNLEY**—\$102,229, 8,376 (8,738), \$12.50 & \$11.50, Jerry Bentley Prods., Von Braun Civic Center, Huntsville, Ala., April 22.
- **DARYL HALL & JOHN OATES**—\$100,486, 8,882, \$12.50 & \$10.50, Marc Berman Concerts/Avalon Attractions, San Diego Sports Arena, sellout, May 1.
- **DAN FOGELBERG**—\$97,487, 8,125 (10,900), \$12.50 & \$11.50, Barry Mendelson Presents, La. State Univ. Assembly Center, Baton Rouge, April 12.
- **TRIUMPH, FOGHAT**—\$97,201, 9,046 (10,000), \$11.50 & \$10.50, Feyline Presents/JA of Texas, Tingley Coliseum, Albuquerque, N.M., April 30.
- **GEORGE CARLIN, LEON REDBONE**—\$95,205, 7,142, \$13.75, Di Cesare Engler Prods./Jerry Hamza, Stanley Theatre, Pittsburgh, two sellouts, April 30.
- **BARBARA MANDRELL, STEVE WARINER**—\$86,066, 7,900, \$12 & \$11, in-house promotion N.D. State Univ. Fieldhouse, Fargo, sellout, May 1.
- **BARBARA MANDRELL, CON HUNLEY**—\$85,025, 7,250 (7,400), \$11 & \$10, Varnell Enterprises, Metro Center, Rockford, Ill., April 24.
- **CONWAY TWITTY, RONNIE McDOWELL**—\$78,260, 7,826 (9,086), \$10, United Prods., Okla. State Univ. Mabee Center, Tulsa, April 23.
- **BARBARA MANDRELL, STEVE WARINER**—\$76,000, 6,600 (7,200), \$12.50 & \$11, in-house promotion, Bismarck (N.D.) Civic Center, April 30.
- **CONWAY TWITTY, RONNIE McDOWELL**—\$73,200, 7,320 (8,812), \$10, United Prods., Hirsch Memorial Coliseum, Shreveport, La., April 22.

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## Talent & Venues

### Talent In Action

#### 1983 JAZZ & HERITAGE FESTIVAL

New Orleans, La.  
Tickets: \$6.50, \$2

The New Orleans Jazz & Heritage Festival unites virtually every musical style: modern and traditional jazz, blues, folk, funk, Cajun, Latin, Caribbean, r&b, bluegrass, country, dixieland, zydeco and rock. The range is awesome, and visitors to the vast Fair Grounds racetrack on Gentilly Boulevard scurry from stage to tent to catch portions of sets that run concurrently. It's an exhausting task, but the music is almost always worth the demand.

The five-day festival, staged on consecutive weekends, reminds one of an oversized block party. Each year it attracts thousands of music lovers whose enjoyment is doubled by an array of regional culinary delicacies served in five enormous tents.

Many of the Crescent City's brightest stars shone the weekend of April 30-May 1. There was dapper Lee Dorsey performing "Ride Your Pony" and "Yes We Can," backed by a muscular local band known as Skor. The energetic Ernie K-Doe ("Mr. Naugahyde") delivered his 1961 hit, "Mother-In-Law," in a frenzied blues shout. And veteran bandleader/pianist Tommy Ridgley, backed by the horn-dominated Untouchables, provided accompaniment for international hits by Robert Parker ("Barefootin'") and Frankie Ford ("Sea Cruise"), the legendary pianist making his festival debut.

Contemporary commercial promise was exhibited in short sets by the Sheiks and Li'l Queenie & Back Talk. The Sheiks, one of the region's most popular aggregations, emphasized good-time music with a mixed bag of rock and funk tunes. These are disjointed times when it comes to defining "new music," but the biracial quartet's synthesized sound on the midtempo rocker, "Has Anybody Seen My Baby," could make a rock and urban programmer's job a little easier.

Li'l Queenie is Leigh Harris, and the exuberant Back Talk, which she founded following the breakup of the Percolators, is a find. Their contemporary rock and dance-oriented approach is less eclectic than the Percolators' but just as committed to backbeat and groove. The quintet brought out the best in Harris, who sounded smoother than she did at last year's festival, when she reminded one of a bulldozing Janis Joplin, particularly on such new tunes as "Rocky Secret" and "Hideaway." Short and stocky, the red-headed Harris, in the midterm of a pregnancy, hardly conforms to a particular rock star stereotype. Nevertheless, she exudes star charisma in spades.

Windjammer and Family Players, local bands with debut MCA LPs, showed that the city's musicians can meet the demands of the urban contemporary format, although their sets bore faint resemblance to the popular notion of the New Orleans "sound." Family Players demonstrated promise with a stylish mixture of uptempo "funk'n'roll" tunes. One hopes that lead singer Derrick Lewis will develop an original stage persona instead of posturing like Morris Day of the Time. And covers of "Outstanding" and "The Walk" were curious choices for a band that should be honing its own music.

Windjammer has the potential to become a ballad-oriented mainstay on black radio. Vocalist Carl Dennis favorably compares with Russell Thompkins of the Stylistics on such tender ballads as their recent hit single, "Stay." Their midtempo funk tunes were lightweight in comparison, and their live set could use a shot in the arm.

The city's rich gospel music heritage was showcased in the gospel tent, one of the festival's most distinctive features. More than 35 groups, from small combos to massive choirs in pastel robes, performed over the weekend as modern and traditional gospel stylists took turns recreating the spirit of an old-time revival. One group in particular, the Emmitt Powell Gospel Elite from Oakland, tore the roof off the tent with a half-hour set based on tunes from their 1982 Grammy-nominated Word Records LP, "Stay With The Lord." Perpetuated by handclaps, tambourines and call-and-answer gymnastics, the performance was spine-chilling in its intensity.

Black and white concert promoters would do well to book such Mardi Gras Indian acts as the 14-piece Wild Eagles, or the Dirty Dozen Brass Band, to open shows for headliners whose audiences appreciate a good groove. The Eagles left their festive headdresses and colorful rhinestone-embroidered costumes at home, but their

commitment to their cultural heritage came across on such standards as "Iko Iko" and "Brother John." Using two big marching band drums to fuel the beat, their housewrecking rhythms and riveting chants made one forget that synthesizers exist.

The Dirty Dozen Brass Band is another traditional group with an appealing contemporary style. "The Dozen" infuse the classic New Orleans brass band sound with bubbling solos and yelps that are innovative for the genre. It's an infectious slice of street music that transcends regional terrian.

Rev. Al Green closed the first weekend of the festival at sunset on the main stage with a dramatic song and dance revue. Although he sings gospel material exclusively, it is difficult to think of Green as a gospel singer; the qualities which distinguished his pop career—personality, charm, charisma and astonishing sexual energy—are still very much a part of his presentation. He worked himself into a frenzy during his 60-minute set, throwing long-stemmed roses and his shirt into the crowd. Delivering songs from his Word catalog in the easygoing manner that made his Hi recordings famous, Green's message from God was passionate and convincing, even if his gold records still hang from the walls of his mansion in Memphis. **LEO SACKS**

#### ROXY MUSIC BURNING SENSATIONS

Universal Amphitheatre, Los Angeles  
Tickets: \$15, \$13.50

The Universal Amphitheatre is the class act of venues in Southern California, and an appropriate showcase for the sleek founders of new art-rock. If you were to list the bands that derived their sound from Roxy Music, the "begats" would read like a chapter in the Old Testament.

The house was 90% filled for the first of two shows, and uncertain precisely what would be in store. Roxy Music is currently a three-man band (Bryan Ferry, Phil Manzanera and Andy Mackay), but its sound on recent albums is as full and rich as an orchestra. On tour, the core group brings along three backup singers, another guitarist, bass, drums, keyboards and percussionist.

Ferry, still the archetypal lounge lizard, fronted an elaborate show. A simple but effective backdrop of oversized Venetian blinds and timely smoke and light displays served to highlight, not overwhelm, the moody and evocative music.

Roxy's music is so exquisite it can break your heart. Ferry's often imitated voice was rich and steady; Manzanera's guitar never missed a lick; Mackay's horns had such a sweetness they brought a lump to the throat. From the early material ("Song For Europe," "Dance Away" and "Love Is The Drug") to the more recent "Avalon" and "Take A Chance," every move was correct and every note perfect.

The audience abandoned its comfortable seating to stand at attention for half the 90-minute set, even though many of the young people there knew only Roxy's video "More Than This"—a song not performed the night of May 2.

Roxy Music's specialty is musical romance, but Ferry could be singing the want ads and it wouldn't matter. When he slowly whistled the break during the encore song, John Lennon's "Jealous Guy," the listeners had all but stopped breathing.

Opening act Burning Sensations, fronted by ex-Motels guitarist Tim McGovern, began their

set by looking out at 6,250 seats and saying: "This is a big bar. Where's the dance floor?"

Unfortunately, the band (recently signed to Capitol) is not ready to leave the saloon circuit. Their music takes counterpoint to the edge of cacophony and over the precipice. At least one person attending got nothing more from their set than a crashing headache. **ETHLIE ANN VARE**

#### PIECES OF A DREAM

The Bottom Line, New York  
Tickets: \$8

So much energy, power and enthusiasm flow from the three Pieces Of A Dream that they almost cannot be contained in a small venue. As opening act for mentor/producer Grover Washington Jr. last year at Radio City Music Hall, Pieces Of A Dream had a different, larger sound that was appropriate for that hall. Yet the Bottom Line, where they performed April 15, is actually the ideal size for the group's jazz show.

The Elektra/Asylum group—keyboardist James Lloyd, bassist Cedric Napoleon and drummer Curtis Daniel Harmon—spin musical yarns that do what music should. Each one carries you away, brings you back, teases, yet manages to fulfill all promises.

Although playing is tight, frequently one or another of the players will break out for a free-wheeling, spontaneous sound. In the "Shadow Of Your Smile," the crescendoes and diminuendoes play a sonic tug-of-war with the audience's responses.

And the manipulation is highly successful. When bass and drums suddenly cut out and Lloyd's consistently brilliant piano solos remain, a moan of pleasure escapes the listeners. From lazy and playful to relentlessly driving, one cannot help but be pulled along, like a child's toy on a string.

Vocalist Michelle Becker joined Pieces Of A Dream for three songs and the encore. Like the group, her style can range from carefully modulated to free-form, but she did not have the awesome power of the others. He skills were best utilized on the funky "Warm Weather" from the first Pieces album. **LAURA FOTI**

#### "PARIS IN NEW YORK"

Cafe Versailles, New York  
Admission: \$10/\$15,  
two-drink minimum

The stage at Cafe Versailles and the act on it may not rival clubs in Las Vegas or Atlantic City, but what it lacks in size it more than makes up in elegance, vivacity and color. Even the creative illusionist/mime/magician Russell Feig has a delightful act that's full of surprises. There's an old-time burlesque star from "Sugar Babies," Chaz Chase, who literally chews up the scenery and eats fire, too. His satiric strip-tease is hilarious.

But the main drawing card of "Paris In New York," the revue produced by Leonard Miller and George Reich, is the showgirls in their imaginative and minuscule costumes. They are good dancers and singers, particularly the lead singer, Kelly Danyluk. Three male dancers form a smooth and competent counterpoint in this fast-moving entertainment.

Although a tourist's delight, "Paris In New York" offers sophisticated nightclub entertainment to even the most jaded native. There are two shows nightly, with dinner available. **LAURA FOTI**



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# Talent & Venues

## Dance Trax

By BRIAN CHIN

We detect a new slant on hip-hop in the releases by the **Jonzun Crew** and **Johnny Dynell & the New York 88**—a tendency toward a more exotic rhythm, still based on the canned beat box sound, but given a bit more spontaneity by the addition of Latin percussion. "Lost In Space," the Jonzun Crew's first album (Tommy Boy), demonstrates this at both ends of the tempo scale: on the high-uptempo "We Are The Jonzun Crew" (mixed by Jose "Animal" Diaz) and on "Electro Boogie," which has a really interesting electronic/Latin breakdown. The album also includes a jazzy remix of "Pack Jam" done by **John Benitez** which is much less top 40-ish than the single.

Johnny Dynell's "Jam Hot" (Acme Music Corp. 12-inch, 259 West 10th St., New York, N.Y. 10014) combines teen appeal and perverse new-wave humor: who could ask more of a record? If James Chance could get organized, he'd sound like this—brash, uncondescending and off-the-wall. "Jam Hot" is the best white rap since "Salsa Rhapsody," and already a street breakout in New York. **Kenton Nix** and **Mark Kamins** produced.

★ ★ ★

Singles: **June Pointer's** "Ready For Some Action" (Planet 12-inch) is an unexpected and inspired production collaboration of **Norman Whitfield** and **Richard Perry**: the cut updates Whitfield's symphonic acid-soul (right down to the string intro) and brings in Perry's commercial ear. The Pointers' loyal cult should be dying for this. . . . **The Biz'** "Falling" (Prelude 12-inch), picked up from England, is something of a novelty/street record, pop-soul on one side, chaotic dub on the other.

**Bobby Giliom**, formerly of the Strikers, has a solo single on Clappers (81-10 135th St., Apt. 211, Kew Gardens, N.Y. 11435) called "Gimme a Break," which fuses "Planet Rock" with Yarbrough & Peoples, in some tropical locale: the flip is a dry-and-heavy "A Dub Break." . . . **The Eurythmics'** RCA single (commercially available in a special sleeve) suggests that a sober, progressive techno-pop movement is on the way: "Sweet Dreams" is left-field but accessible, our favorite sort of record, and "I Could Give You (A Mirror)" sports a lead vocalist as strong as Yaz' Alison Moyet.

★ ★ ★

News: Megatone Records has released a special 12-inch disk memorial to the late producer/artist **Patrick Cowley**, which includes his first solo hits, "Menergy" and "I Wanna Take You Home." The flip features a "Megamedley" of Cowley's work done by **Tommy Williams**. Because Megatone will donate 100% of its profit from the record to the Gay Men's Health Crisis (a clearinghouse for AIDS-related education, patient support and advocacy for increased research), no promotional pressing was done.

The company, instead, is making the record available at distributor price to pools, and also will supply ad layouts for publications interested in donating print space to the project. Donations may also be sent directly to: Patrick Cowley AIDS Fund, GMHC, Inc., Box 274, 132 West 24th St., New York, N.Y. 10011. Megatone is seeking matching contributions from foundation sources.

## New Owners For L.A. Jazz Club Carmelo's

LOS ANGELES—Ruth and Del Hoover have acquired Carmelo's in suburban Sherman Oaks, one of the most popular jazz clubs in Southern California.

For five years, the Hoovers have

also operated a smaller nitery, Stevie G's, in nearby Studio City. They will continue with it, they say, after buying out Carmelo Piscitello's interests in the Sherman Oaks spot.

A new sound system is on order, Ruth Hoover reports, and the original square footage of Carmelo's has been doubled. An upstairs lounge for musicians and singers will soon be available.

## Billboard Dance/Disco Top 80™

Survey For Week Ending 5/14/83

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| This Week | Last Week | Weeks on Chart | TITLE(S), Artist, Label  | This Week | Last Week | Weeks on Chart | TITLE(S), Artist, Label  |
|-----------|-----------|----------------|--|-----------|-----------|----------------|--|
| 1         | 1         | 7              | LET'S DANCE—David Bowie—EMI/America (12 inch) 7805                                       | 41        | 48        | 3              | GET THE BALANCE RIGHT—Depche Mode—Sire (12 inch) SRO-29704               |
| 2         | 2         | 8              | YOU CAN'T HIDE—David Joseph—Mango (12 inch) MLPS 7804                                    | 42        | 42        | 6              | UNDERLOVE—Melba Moore—Capitol (12 inch) 8547                             |
| 3         | 3         | 10             | ANGEL MAN—Rhetta Hughes—Aria (12 inch) AR 1208   | 43        | 64        | 3              | WALKIN' THE LINE—Brass Construction—Capitol (12 inch)                    |
| 4         | 4         | 6              | PHYSICAL ATTRACTION/BURNING UP—Madonna—Sire/Warner Bros. (12 inch) SRO-29715             | 44        | 50        | 4              | AGAIN AND AGAIN—Niki Laurant—Wave (12 Inch) BL 1218                      |
| 5         | 5         | 8              | BLUE MONDAY/THE BEACH—New Order—Factory (12 inch) FACTUS 10                              | 45        | 54        | 2              | ALWAYS SOMETHING THERE TO REMIND ME—Naked Eyes—EMI (12 inch) Remix 9923  |
| 6         | 7         | 11             | ELECTRIC AVENUE—Eddy Grant—Portrait (12 inch) 4R9-03574                                  | 46        | 55        | 2              | JUICY FRUIT—Mtume—Epic (12 inch) 49-03834                                |
| 7         | 9         | 7              | BABY DOLL—Girls Can't Help It—Sire/Warner Bros. (12 inch) 29773-0A                       | 47        | 32        | 12             | WEEKEND—Class Action—Sleeping Bag Records (12 inch) SLX001               |
| 8         | 12        | 6              | SO WRONG—Patrick Simmons—Elektra (12 inch) 67929   | 48        | 29        | 10             | TONIGHT/CAN WE TRY AGAIN—Technique—Arista (12 inch) ARD 1200             |
| 9         | 5         | 21             | THRILLER—Michael Jackson—Epic (LP-all cuts) QE38112                                      | 49        | 46        | 6              | IN THE BOTTLE—C.O.D.—Emergency (12 inch) EMDS 6535                       |
| 10        | 19        | 4              | HEAT YOU UP (MELT YOU DOWN)—Shirley Lites—West End (12 Inch) WES 22155                   | 50        | 51        | 3              | BOTTOMS UP—The Chi-Lites—Larc (12 inch) LP 81502                         |
| 11        | 15        | 6              | CANDY MAN—Mary Jane Girls—Gordy (7 Inch) (12 inch*)                                      | 51        | 57        | 2              | OUR HOUSE—Madness—Geffen (12 inch) GEF-0-29667                           |
| 12        | 17        | 5              | PARTY—Julius Brown—West End (12 inch) 22153  | 52        | 53        | 8              | YOU ARE A DANGER—Gary Low—Quality (12 inch) QDC38                        |
| 13        | 13        | 9              | KISS ME—Tin Tin—Sire/Warner Bros. (12 inch) SRO-2975                                     | 53        | 59        | 4              | DO YOUR BEST—Carol Mawn—Nickel (12 Inch) CH 9637                         |
| 14        | 14        | 8              | LUCKY—Ellie Hope—Quality (12 inch) QUS 031   | 54        | 38        | 7              | NEW YEAR'S DAY—U2—Island (12 inch) DMD 604                               |
| 15        | 58        | 2              | FLASHDANCE... WHAT A FEELING—Irene Cara—Casablanca (LP cut) 8114921 (12 inch*-remix)     | 55        | 60        | 3              | TAKE ME TO THE TOP—Advance—Polydor (12 inch) 81115391                    |
| 16        | 28        | 5              | SHOT IN THE NIGHT—Paul Parker—Megatone (12 inch)   | 56        | 35        | 14             | LOVE ON OUR SIDE—Thompson Twins—Arista (LP Cut) AL6607                   |
| 17        | 11        | 13             | JEOPARDY—Greg Kihn Band—Berserkeley (12 Inch) 0-6732                                     | 57        | 44        | 19             | DER KOMMISSAR (THE COMMISSIONER) FALCO—A&M (12 inch)                     |
| 18        | 10        | 10             | THE MUSICS GOT ME—Visual—Prelude (12 inch) PRLD 650                                      | 58        | 66        | 2              | TAKIN' IT STRAIGHT—Cory Josias—Sire (12 inch) SRO-29665                  |
| 19        | 20        | 6              | REACH OUT—Narada Michael Walden—Atlantic (12 inch) 0-89857                               | 59        | 65        | 3              | YOU'VE REACHED THE BOTTOM LINE—Carol Williams—Vanguard (12 inch) SPV 64  |
| 20        | 34        | 4              | WHEN BOYS TALK—Indeep—Sound Of New York (12 Inch)  | 60        | 62        | 4              | GAMES PEOPLE PLAY—Sweet G—Fever (12 Inch) TFR 001                        |
| 21        | 24        | 5              | SAFETY DANCE—Men Without Hats—Backstreet (12 inch)                                       | 61        | 61        | 6              | LITTLE RED CORVETTE—Prince—Warner Bros. (7 Inch) WB 7-29746 (12 Inch*)   |
| 22        | 22        | 8              | TELEPHONE OPERATOR—Pete Shelly—Arista (12 inch) CP730                                    | 62        | 63        | 3              | SHE TALKS TO ME WITH HER BODY—Bar-Kays—Mercury (12 inch) 811165          |
| 23        | 23        | 4              | SHY BOY/NA NA HEY HEY (KISS HIM GOODBYE)—Banarama—London (LP Cuts)                       | 63        | NEW ENTRY |                | SWEAT—The System—Mirage (7 inch) 99891 (12 Inch*)                        |
| 24        | 30        | 4              | MUSIC—D Train—Prelude (12 Inch) PRLD 654   | 64        | NEW ENTRY |                | YOU CAN'T HAVE IT—Stargaze—T.N.T. (12 Inch)                              |
| 25        | 25        | 9              | KEEP IT CONFIDENTIAL—Nona Hendryx—RCA (12 inch) PD 13438                                 | 65        | NEW ENTRY |                | COPYRIGHT ON LOVE—Bobby Stewart—Warner Bros. (12 Inch) WBO-29692         |
| 26        | 26        | 6              | TEARIN' IT UP—Chaka Khan—Warner Bros. (12 inch) WBO-29721                                | 66        | 67        | 5              | CHANGES—Imagination—MCA (12 inch)  |
| 27        | 27        | 9              | WORKING GIRL—Cheri—21 records (12 inch) T1D 302  | 67        | 76        | 9              | KEEP ON LOVING ME/TONIGHT—The Whispers—Solar (LP Cuts) 60216             |
| 28        | 21        | 9              | YOUNG GUNS (GO FOR IT)—Wham—Columbia (12 inch) 44-3501                                   | 68        | NEW ENTRY |                | SIGN OF THE TIMES—The Belle Stars—Warner Bros. (12 Inch) WBO-29657       |
| 29        | 31        | 5              | LIGHT YEARS AWAY—Warp 9—Prism (12 inch) PDS 460  | 69        | NEW ENTRY |                | NEVER GIVE UP ON YOU—Marlena Shaw—South Bay (12 Inch) SB 22004           |
| 30        | 33        | 5              | HERE COMES MY LOVE—Rocket—Quality (12 inch) QUS 033                                      | 70        | NEW ENTRY |                | LIKE A GHOST—Ignatius Jones—Warner Bros. (12 Inch) WBO-29703             |
| 31        | 37        | 4              | COOL PLACES—Sparks—Atlantic (12 Inch) 0-89863  | 71        | 45        | 13             | GOTCHA WHERE I WANT YA—Stereos Fun Inc.—Moby Dick (12 Inch) BTG 1532     |
| 32        | 47        | 3              | SAVE THE OVERTIME FOR ME—Gladys Knight And The Pips—Columbia (7 inch) 38-3761 (12 inch*) | 72        | 43        | 17             | THAT'S GOOD/SPEED RACER—Devo—Warner Bros. (LP cuts) WB 1-23741           |
| 33        | 36        | 5              | SOLITAIRE—Laura Branigan—Atlantic (LP Cut) 80052 (12 inch)                               | 73        | 73        | 13             | WE GOT THE JUICE—Attitudes—RFC/Atlantic (12 inch) 0-89884                |
| 34        | 16        | 17             | SHE BLINDED ME WITH SCIENCE—Thomas Dolby—Capitol (12 inch)                               | 74        | 41        | 11             | NOBODY CAN BE YOU—Steve Arrington's Hall Of Fame—Atlantic (LP Cut) 80049 |
| 35        | 18        | 8              | CANDY GIRL—New Edition—Streetwise (12 inch) SWRL 2208                                    | 75        | 70        | 17             | LET ME GO—Heaven 17—(LP cut) Arista AL-6606                              |
| 36        | 8         | 11             | SEX—Berlin—Geffen (LP Cut) GHS-2036 (12 inch*) 82004                                     | 76        | 74        | 16             | LET'S GO TO BED—The Cure—Fiction Important (12 inch) FICX17              |
| 37        | 39        | 6              | CONNECT UP TO ME/PROVE IT/JIMMY JIMMY—Ric Ocasek—Geffen (LP Cuts) GHS 2022 (12 Inch*)    | 77        | 77        | 7              | UNDER MY THUMB—Fast Radio—Radar (12 inch) RDR 12002                      |
| 38        | 40        | 8              | ATOMIC DOG—George Clinton—Capitol (12 inch)  | 78        | 49        | 10             | HE'S A PRETENDER—High Inergy—Gordy (12 inch) MOT4506                     |
| 39        | 52        | 2              | TOO SHY—Kajagoogoo—EMI-America (12 inch) 9910  | 79        | 72        | 9              | I CONFESS—The English Beat—I.R.S. (12 inch) SP 70408                     |
| 40        | 56        | 2              | MINDFIELD—I Level—Epic (12 inch) 49-03856  | 80        | 69        | 8              | WHO'S GETTING IT NOW—Chocolate Milk—RCA (12 inch) PD13448                |

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

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# Talent & Venues

## Steve Goodman Rebounds With Gigs, New Live LP

By SAM SUTHERLAND

LOS ANGELES—After a harrowing year away from music while he battled leukemia, Steve Goodman is back on the concert trail, his sense of humor intact. In addition to playing concert and club dates, the transplanted Chicago native is also selling his first live album directly to concert fans, who'll quickly grasp Goodman's resilience on the strength of the jacket art alone.

Its cover depicts the grinning performer standing in front of a barber shop with his now bald pate, a legacy of chemotherapy treatments needed since Goodman's relapse during a concert jaunt to New York. The shop's own slogan becomes a good-natured joke—"Artistic Hair."

"All things considered, I can't complain," Goodman says affably, before adding, "and it wouldn't do any good if I did." Yet that qualification isn't a bitter one. While candid about the hurdles of the past year, Goodman doesn't linger on his medical crisis. In fact, his disease was first diagnosed in 1969 but news of his condition kept out of the public eye. "The only reason it hit the wires last summer was because I missed a gig," he says.

Now he's making up for lost time with a series of dates as both opening act (for Johnny Cash, Kenny Loggins and Leo Kottke) and headliner. And, after slanting his last few Asylum studio albums toward a more commercial pop formula, Goodman has reverted to the solo acoustic style he's best known for.

"I figured I better put exactly what I felt on the record, and not try to chase somebody else's idea of what's good or commercial," he says. "I needed to get some newer material out, so I asked myself what people I respected thought I needed to do—what those people always said I hadn't done yet."

The answer was a live set, capturing Goodman's freewheeling wit, close audience rapport and often eclectic taste, which can carry one of his sets from rock parody ("Elvis Imitator") to pop chestnut ("Red Red Robin") and even on to a game stab at a song he cheerfully tells an audience he doesn't know ("Winter Wonderland").

With "over 70 hours of tape" to sift through, representing a wide spectrum in terms of technical quality, Goodman huddled with Dan Epstein, who works with Al Bunetta, his manager, to select the right takes.

Goodman is philosophical about the waning interest of major labels in folk-based performers, and agrees that the more specialized independents like Flying Fish and Rounder Records are once again the most active outlets for stylists such as him. "There's no percentage in it for the major labels to make these records," he observes.

"It's not that they cost much to make, because they don't. But they do cost the same to put out and promote, and because of their approach they just can't offer the same return you can see for a record that can get on radio easily."

Why did Goodman decide to market his own record, rather than go through one of the existing folk indies? "I didn't see any reason to talk to small labels because I already had the product," he explains. "So for me to turn around and lease it to somebody else didn't seem to make much sense."

Reaching his market, he believes, is simple enough: a veteran live performer whose following can be re-

lied upon to catch his live shows, Goodman figures he's reaching that constituency most directly by selling at his gigs. Thus far, he's happy with the response, saying sales at his first few shows since completing the set, coupled with mail orders, have already moved half the stock pressed.

Now he's considering a second volume of live performances, possibly for release next fall, before starting work on a new studio set. Between his concert jaunts, he's returning to Seal Beach, Calif., where he moved from Chicago with his wife and three daughters.

## Ticket Scalpers Are Targeted By N.J. Law

TRENTON, N.J.—With a call to "keep the thugs out of the ticket lines," Gov. Thomas H. Kean signed legislation here recently designed to reduce profits for ticket scalpers and to keep them from bothering fans at publicly-owned entertainment and sports facilities.

The new law restricting the activities and surcharges of ticket scalpers applies only to the concerts and sporting events at the state-owned Meadowlands entertainment and sports complex in East Rutherford, the Garden State Arts Center in Holmdel Township, and Rutgers Univ. in New Brunswick and its branches throughout the state.

## Act-ivities

As David Bowie does his world tour, a 10-years-younger Bowie will be seen in his Ziggy Stardust persona with the release in the fall of the D.A. Pennebaker film "Ziggy Stardust & the Spiders From Mars." Filmed in 1973, the movie is being distributed worldwide by Miramax Films. RCA also plans to release the soundtrack of the film.

The Dictators played a brief reunion concert at CBGB recently for a birthday party honoring Tish Belomo of Snooky & Tish and the Sic F\*\*ks. The event, put together by Sic F\*\*k member Jason Wilkins, was MC'd by fellow band member Russel Wolinsky and Dictator Handsome Dick Manitoba. Among the acts that played were the Sic F\*\*ks and Snooky & Tish, as well as the Uptown Horns, Lenny Kaye, the Del-Lords, the Swinging Madisons, the Chris Bond Band, the Nite Caps, Shrapnel, Hardware and Soviet Sex. Not playing, but helping out, were Tony Machine, Diana Mae Munch and Terry Hamilton.

Sammy Hagar is opening as special guest on most dates of the upcoming ZZ Top tour. . . . The B-52s played an unadvertised date at the Channel in Boston, warming up for their own upcoming tour. . . . Barry Manilow opened the Sydney Entertainment Center in Australia. . . . The Residents, who have not played much more than 10 live shows in their 10-year career, are going on an extended tour of Europe later this month. . . . Joey Vann, who recorded with the Duprees, has put out a medley of the group's hits on Chubby Records.

Signings: Stevie Ray Vaughan, lead guitarist on the David Bowie tour, to Epic Records.

## Rock'n'Rolling

• Continued from page 32

his debut LP. She wants to go back on tour. She's had a serious movie offer. And she's writing a book of short stories.

"I may write it, and it may be shit. Or it may be great. I may be the next Maupassant. And then again, I might not," she says.

★ ★ ★

Mike Love, who emerged as the most articulate of the Beach Boys during the recent flap with Interior Secretary James Watt, is also getting more involved in various other socio-political projects, both with the Beach Boys and through his own Mike Love Foundation. The Beach Boys, though they made Watt back down on his ban, will not be playing in Washington on July 4. Love says it would look too much like a publicity stunt. But Love has other plans.

"Maybe we could do something like a Beach Boys and Jacksons concert from New York City, which we could put on satellite and have videocassettes and a live album, with the proceeds going to the environment," he says.

Love says that the Watt controversy showed "the power of music," and while he concedes that the Beach Boys probably would not have had the support from the White House that they eventually got if they hadn't done GOP fundraisers, he notes that the whole affair strengthened their ability to have a peaceful impact on environmental and social issues.

"We are now meeting with people from Stanford and Harvard and putting together position papers, so that maybe we can make Watt see our point of view about the cutting down of redwood trees, for instance," says Love.

"And we can do fundraisers. In 1984 I want to do what we are calling the 'California Beach Party' with 10 acts, which will also be a rally to protect the environment. We could have a thing where a whole high school could win a trip to see the Beach Boys and visit Disneyland if they raise the most money.

"After 20 years, doing another show at another arena where we have been 100 times before is not improving the quality of life for myself, or for anybody else. But if we can convert that into something that means something, then I am interested," he says. ROMAN KOZAK

## Theatre Meets Disco As Xenon Presents 'The Ritz'

By RADCLIFFE JOE

NEW YORK—In a unique marriage of theatre and disco, a Broadway revival of Terrence McNally's "The Ritz" is being produced at the popular Xenon discotheque here.

In addition to being the first Broadway show to be staged in a discotheque, "The Ritz" also has a 7:30 p.m. curtain and an affordable pricing structure, with the top ticket priced at \$24. According to Calvin Culver, one of the show's producers and lead actors, the admission price also permits audiences to stay on and dance at the discotheque after the show. It also provides discounted dinners at such neighborhood restaurants as O'Neal's Times Square and the Century Cafe.

The idea for staging "The Ritz" at Xenon originated with Culver and co-producer Michael Bavar. Culver explains that the concept was easy to develop because Xenon was originally the Henry Miller Theatre, a legitimate Broadway house. When Xenon took over the space, the designers worked within the framework of the original theatre decor, retaining many of the balcony seats and other features that facilitate the installation of a Broadway show.

In addition, Gordon Micunis is working with most of Xenon's lighting and other design fixtures, and has created flexible sets that permit the room to be converted back and forth from theatre to disco with little dislocation.

Culver feels that the show, which deals with a conservative Midwesterner who finds himself in a gay

bathhouse, will appeal to a broad range of audiences including the regular disco crowd, the gay community, conventional theatregoers and tourists.

Culver is planning to stage other companies of the show at discotheques in San Francisco and London. He says he feels that the discotheque of the 1980s must offer much more than its 1970s counterpart if it hopes to survive and prosper.

To close what some people may perceive as a gap between the disco and theatre environments, Culver has commissioned Manny Perez, who records for Importe 12 Records, to write original dance music for the show.

Culver and Bavar are planning a heavy advertising campaign both on radio and in the print media to draw audiences to the 500-seat house. There will also be heavy concentration on group and student discount tickets.

"The Ritz" originally opened on Broadway at the Longacre Theatre in 1975. At that time it featured Jack Weston, Rita Moreno and Jerry Stiller. The cast for the Xenon version will include Culver, Holly Woodlawn, Casey Donovan, Michael Greer, Dolores Wilson and Joey Faye.

## SETTING THE RECORD STRAIGHT

Thanks to Michael Jackson, Quincy Jones and Rod Temperton for the opportunity to play on Michael's album "Thriller." However, on the song "Billie Jean" it was David Williams who did the wonderful guitar work; I received credit by mistake.

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# Black

## Plans Announced For Sunsplash

### Reggae Event Moving To Montego Bay's Marley Center

NEW YORK—The sixth annual Reggae Sunsplash, June 29-July 2, will be the first held at Montego Bay's Bob Marley Performing Center. The concert facility is less than a year old, having been inaugurated last Thanksgiving with the first Jamaican World Music Festival.

Unlike that festival, which offered a wide range of international musical styles, this edition of Sunsplash will highlight the stylistic variety within reggae music. The top attractions will be the young British band Musical Youth, pop-reggae band Third World, Rita Marley, Black Uhuru, and American songwriter/social activist Gil Scott-Heron. There will also be a nostalgia night featuring acts from the ska era in

Jamaican music, including the Skatalites and the Melody Makers.

Several reggae acts from outside Jamaica will perform during the four days of music, including England's Steel Pulse, 10-4 and King Sounds; Germany's Supermax; Ethiopia's Dallol, and Anguilla's Bankie Banx. Chalice, Mutabaruka, Sugar Minott and Massive Dread are among the local acts scheduled to appear.

Synergy Productions Ltd., the black-owned company that originated the Jamaican music festival concept, is again producing the event with the cooperation of the Jamaican Tourist Board. The previous five Sunsplashes were held at Jarrett Park in Montego Bay, but

with the festival's growth, the shift was made to the Marley Center, which can accommodate over 30,000 on its eight acres of land.

The set, stage sound and lighting systems are all under the direction of Neville Garrick, art director of the late Bob Marley's Tuff Gong Recording Studio. Garrick was responsible for lighting and stage design on all Marley tours as well as six of his album jackets.

Trillion Video Ltd. of London is taping Sunsplash, and Artisan Recorders of Florida is making a live recording. Both are working under the auspices of Synergy Productions, which controls rights to both for the 1983 Sunsplash.

## The Rhythm & The Blues

### The Blues World Loses A Legend

By NELSON GEORGE

Afro-American history is full of unacknowledged heroes. There have been so many men and women whose courage and innovation enriched America, yet who died obscure or poor because few knew of their contributions. Thankfully, that cannot be said of McKinley Morganfield, better known as Muddy Waters.

Like many other blues legends, Waters was able to capitalize on the interest in blues originators sparked by the British blues-rock movement of the 1960s. Because



Waters was so important to blues-rock—his 1950s bands featuring pianist Otis Spann and guitarist Jimmy Rogers virtually invented the genre—he was able, through record sales and concert dates, to exploit his newfound celebrity status better than any bluesman except B.B. King. From the mid 1960s to the late 1970s, when his health began to fail him, Waters toured incessantly. To his fans, Waters was a living link not only to the stomping electrified Chicago blues, but also to the country blues of Robert Johnson, whom Waters knew and emulated.

A great part of Waters' appeal can be linked to the willingness of a generation of British musicians to let everyone know whose songs they were recording and why. Mick Jagger, a man much maligned by blacks for many years, has to be applauded for letting his audience know that the "roots" of the Rolling Stones' rough and tumble approach, and their name as well, lay in Waters' music.

He once had a completely black following, but by the time of his demise Waters was playing to almost totally white audiences. In Robert Palmer's excellent history of the Mississippi blues tradition that spawned Water, "Deep Blues," Waters described this curious situation: "Before the Rolling Stones people over here didn't know nothing and didn't want to know nothing about me. I was making race records, and I'm gonna tell it to you the way the older people told it to the kids. If they'd buy my records, their parents would say, 'What the hell is this? Get this nigger record out of my house!' But then the Rolling Stones and those other groups came over here from England, playing this music,

and now, today, the kids buy a record of mine, and they listen to it."

The blues' estrangement from the black community and its failure to continue progressing musically saddened many. But for Waters, the last years of his life might have been his most satisfying. "I'm out there workin' as much as I want to, turnin' down jobs I could be doin', and the money's up. These records I'm makin' now, that Johnny Winter's producin' (on CBS-distributed Blue Sky Records), they're selling better than any of my old Chess records ever did. ... I'll tell you the truth: This is the best point of my life that I'm livin' right now. ... I'm glad it came before I died, I can tell you. Feels great." For the late great

Muddy Waters, we're happy as well that he was able to savor the fruits of his talent.

Anyone interested in learning more about Waters and his music should read Palmer's "Deep Blues" (Viking Press, 1981) and Peter Guralnick's "Feel Like Going Home" (Vintage Press, paperback).

★ ★ ★

Gerald Delet, president of TWM Management Services, is now handling the business affairs of two veteran black acts. Kool & the Gang and the Manhattans. Due to illness, Winston "Buzz" Willis has resigned as manager of Kool & the Gang. The band members are now acting as their own management with Delet

(Continued on opposite page)

## Death Of Muddy Waters Marks End Of An Era

• Continued from page 6

truck by day and at night played rent parties and small clubs, often receiving whiskey instead of money in payment. Blues singer Big Bill Broonzy befriended him in 1945, and that same year his uncle Joe Brant gave him his first electric guitar.

Waters made some recordings for Columbia in September, 1946, although they weren't released until last year. That same year, he began his long association with the record operations of Leonard and Phil Chess.

Waters' early singles on the Chess brothers' Aristocrat label fared poorly. But "Rolling Stone," the first single on the brothers' new Chess label in 1948, was significant on a number of levels. It helped establish Chess as a company: it was Waters' first major hit in the black blues market of the Midwest and South; and it became the inspiration for a rock band and a magazine that were among the most enduring pop cultural institutions of the '60s.

Waters' early recordings were not far removed from the country blues style of the south, usually featuring himself on guitar accompanied only by bass and occasionally harmonica. But in 1950, over Leonard Chess' objections, he took his working band into the studio. With Little Walter on harmonica, Jimmy Rogers on guitar, Otis Spann on piano, and Willie Dixon both playing bass and contributing compositions, Waters' records took on a mean, hard-driv-

ing sound that established this style as the Chicago blues sound.

From 1951 to 1956, Waters had 11 top r&b singles, among them such acknowledged blues classics as "I'm Your Hoochie Coochie Man," which reached number eight in 1954; "Just Make Love To Me," number four in 1954, and "Manish Boy," number nine in 1955. It was the music Waters recorded in this period that inspired young English musicians like Mick Jagger, Keith Richards, Eric Clapton, Jimmy Page and John Mayall to begin performing.

Assistance on this story provided by Paul Grein in Los Angeles and Moira McCormick in Chicago.

In the wake of the British invasion, Waters became a fixture on the rock and college concert circuit. Though he never quite adapted to the heavy metal sound he helped create, Waters gained a heretofore unknown financial security.

In the 1970s he signed with Steve Paul's Blue Sky Records and collaborated with one of his musical "children," Johnny Winter. Winter produced such Waters LPs as "Hard Again" and "King Bee."

Waters' music from Chess is available through Sugar Hill records' 1982 reissues, "Wizards From the Southside" and "Muddy Waters: Rolling Stone." Within a month, Sugar Hill plans to release an audio-visual version of "The Best of Muddy Waters" in its original album jacket.

| Billboard Black LPs            |           |                |                                |  |           |           |                |   |   |
|--------------------------------|-----------|----------------|--------------------------------|--|-----------|-----------|----------------|---|---|
| Survey For Week Ending 5/14/83 |           |                |                                |  |           |           |                |   |   |
| 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         | 21             | MICHAEL JACKSON                | Thriller, Epic Q1 38132                              | 39        | 32        | 15             | JONZUN CREW                                 | Lost In Space, Tommy Boy TBLP 1001                        |
| 2                              | 2         | 29             | LIONEL RICHIE                  | Lionel Richie, Motown 6007ML                         | 40        | 31        | 23             | SMOKEY ROBINSON                             | Touch The Sky, Tamla 6030TL (Motown)                      |
| 3                              | 3         | 22             | GEORGE CLINTON                 | Computer Games, Capitol ST-12241                     | 41        | 41        | 4              | PEABO BRYSON                                | Don't Play With Fire, Capitol ST-12241                    |
| 4                              | 4         | 10             | EARTH, WIND & FIRE             | Powerlight, Columbia TC 38367                        | 42        | 36        | 33             | BETTY WRIGHT                                | Back At You, Epic FE 38558                                |
| 5                              | 5         | 7              | WHISPERS                       | Love For Love, Solar 60216 (Elektra)                 | 44        | 26        | 10             | MEN AT WORK                                 | Business As Usual, Columbia ARC 37978                     |
| 6                              | 6         | 31             | JARREAU                        | Jarreau, Warner Bros. 23801-1                        | 45        | 26        | 10             | MARY JANE GIRLS                             | Mary Jane Girls, Gordy 6040GL (Motown)                    |
| 7                              | 7         | 5              | DE BARGE                       | All This Love, Gordy 60126L (Motown)                 | 46        | 26        | 10             | YARBROUGH & PEOPLES                         | Heartbeats, Total Experience TE 1-3003 (Polygram)         |
| 8                              | 8         | 26             | PRINCE                         | 1999, Warner Bros. 23720 1                           | 47        | 38        | 13             | LAKESIDE                                    | Untouchables, Solar 60204-1 (Elektra)                     |
| 9                              | 9         | 26             | CON FUNK SHUN                  | To The Max, Mercury SRM 1-4067 (Polygram)            | 48        | 46        | 35             | GEORGE DUKE                                 | Guardian Of The Light, Epic FE 38513                      |
| 10                             | 10        | 6              | KASHIF                         | Kashif, Arista AL 9620                               | 49        | 40        | 30             | INSTANT FUNK                                | Instant Funk V, Salsoul SA 8558 (RCA)                     |
| 11                             | 11        | 7              | CHAMPAIGN                      | Modern Heart, Columbia FC 38284                      | 50        | 39        | 28             | THE TIME                                    | What Time Is It?, Warner Bros. 23701-1                    |
| 12                             | 12        | 12             | DARYL HALL & JOHN OATES        | H2O, RCA AFL1-4412                                   | 51        | 54        | 21             | PATTI AUSTIN                                | Every Home Should Have One, Qwest QWS 3691 (Warner Bros.) |
| 13                             | 13        | 10             | O'BRYAN                        | You And I, Capitol ST-12256                          | 52        | 52        | 4              | MELBA MOORE                                 | The Other Side Of The Rainbow, EMI-America ST-12243       |
| 14                             | 14        | 12             | THE SYSTEM                     | Sweat, Mirage 90062-1 (Atlantic)                     | 53        | 37        | 21             | TYRONE DAVIS                                | Tyrone Davis, Highrise HR 103                             |
| 15                             | 15        | 26             | THE BAR-KAYS                   | Propositions, Mercury SRM 1-4065 (Polygram)          | 54        | 47        | 33             | BLUE MAGIC                                  | Magic #, Mirage 90074 (Atco)                              |
| 16                             | 16        | 11             | STEVE ARRINGTON'S HALL OF FAME | Steve Arrington's Hall Of Fame, Atlantic 80049       | 55        | 43        | 19             | CHAKA KHAN                                  | Chaka Khan, Warner Bros. 23729                            |
| 17                             | 17        | 15             | ANGELA BOFILL                  | Too Tough, Arista AL 9616                            | 56        | 47        | 33             | VANITY 6                                    | Vanity 6, Warner Bros. 1-23716                            |
| 18                             | 18        | 22             | Z.Z. HILL                      | The Rhythm & The Blues, Malaco 7411                  | 57        | 44        | 5              | MUSICAL YOUTH                               | The Youth Of Today, MCA MCA-5389                          |
| 19                             | 19        | 8              | THE TEMPTATIONS                | Surface Thrills, Gordy 60326L (Motown)               | 58        | 58        | 5              | OZONE                                       | Glasses, Motown 6037ML                                    |
| 20                             | 20        | 31             | CAMEO                          | Style, Atlanta Artists 811072-1 M-1 (Polygram)       | 59        | 45        | 66             | JOE SAMPLE                                  | The Hunter, MCA 5397                                      |
| 21                             | 21        | 31             | LUTHER VANDROSS                | Forever, For Always, For Love, Epic FE 38235         | 60        | 45        | 66             | GEORGE HOWARD                               | Asphalt Gardens, Palo Alto PA 8035                        |
| 22                             | 22        | 48             | THE GAP BAND                   | Gap Band IV, Total Experience TE-1-3001              | 61        | 51        | 29             | Z.Z. HILL                                   | Down Home, Malaco MAL 7406                                |
| 23                             | 23        | 26             | MARVIN GAYE                    | Midnight Love, Columbia FC 38197                     | 62        | 55        | 36             | WILTON FELDER                               | Gentle Fire, MCA 5406                                     |
| 24                             | 24        | 10             | CULTURE CLUB                   | Kissing To Be Clever, Virgin/Epic ARE 38398          | 63        | 48        | 22             | JOHNNIE TAYLOR                              | Just Ain't Good Enough, Beverly Glen BG 10001             |
| 25                             | 25        | 8              | TYRONE (TYSTICK) BRUNSON       | Slick Situation, Believe In A Dream FZ 38140 (Epic)  | 64        | 63        | 6              | EVELYN KING                                 | Get Loose, RCA AFL1-4337                                  |
| 26                             | 26        | 2              | SOUNDTRACK                     | Flashdance, Casablanca #11492-1 M-1 (Polygram)       | 65        | 64        | 29             | RAY PARKER JR.                              | Greatest Hits, Arista AL 9612                             |
| 27                             | 27        | 5              | FATBACK                        | This The Future?, Spring SP-1-6738 (Polygram)        | 66        | 63        | 6              | WEATHER REPORT                              | Procession, Columbia FC 38427                             |
| 28                             | 28        | 6              | NONA HENDRYX                   | Nona, RCA AFL1-4565                                  | 67        | 57        | 23             | DIONNE WARWICK                              | Heartbreaker, Arista AL 9609                              |
| 29                             | 29        | 7              | KIDDO                          | KidDO, A&M SP-6-4924                                 | 68        | 56        | 10             | GRACE JONES                                 | Living My Life, Island 90018 (Atco)                       |
| 30                             | 30        | 14             | DAZZ BAND                      | On The One, Motown 6031ML                            | 69        | 59        | 16             | MARGIE JOSEPH                               | Knockout, HCRC HLP 20009                                  |
| 31                             | 31        | 22             | GROVER WASHINGTON JR.          | The Best Is Yet To Come, Elektra 60215               | 70        | 72        | 48             | SYLVESTER                                   | All I Need, Megatone M-1005                               |
| 32                             | 32        | 28             | CHI-LITES                      | Bottoms Up, Larc LR-8103 (MCA)                       | 71        | 70        | 24             | EARL KLUGH/BOB JAMES                        | Two Of A Kind, Capitol ST-12244                           |
| 33                             | 33        | 28             | JANET JACKSON                  | Janet Jackson, A&M SP 4907                           | 72        | 67        | 29             | JEFFREY OSBORNE                             | Jeffrey Osborne, A&M SP 4896                              |
| 34                             | 34        | 7              | CHANGE                         | This Is Your Time, RFC/Atlantic 80053                | 73        | 61        | 9              | THE S.O.S. BAND                             | S.O.S. III, Tabu FZ 38352 (Epic)                          |
| 35                             | 35        | 3              | DENISE LASALLE                 | A Lady In The Street, Malaco 7412                    | 74        | 66        | 24             | ONE WAY                                     | Wild Night, MCA 5369                                      |
| 36                             | 36        | 5              | EARL KLUGH                     | Low Ride, Capitol ST-12253                           | 75        | 69        | 6              | EBONEE WEBB                                 | Too Hot, Capitol ST 12250                                 |
| 37                             | 37        | 5              | EODY GRANT                     | Killer On The Rampage, Portrait/ice BGR 38554 (Epic) |           |           |                | COMMODORES                                  | All The Greatest Hits, Motown 6028ML                      |
|                                |           |                |                                |  |           |           |                | DAVE GRUSIN AND THE NEW YORK/LA. DREAM BAND | Dave Grusin And The New York/LA. Dream Band, GRP A 1001   |

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• Continued from page 30

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Symphony No. 5 In C Minor (Original  
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English Chamber Orch., Thomas  
LP CBS Masterworks digital IM 37288 ..... No List  
CA IMT 37288 ..... No List

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JULY 2nd ISSUE—JUNE 20th

|    |    |    |   |   |
|----|----|----|---|---|
| 16 | 8  | 14 | 2536  | MR. ROBOTO—Styx<br>(Styx), D. DeYoung; A&M 2525 |
| 17 | 19 | 5  | TIME—Culture Club<br>(Steve Levine), R. Hay, J. Moss, M. Craig; Virgin/Epic 34-03796  |   |
| 18 | 12 | 10 | EVEN NOW—Bob Seger & the Silver Bullet Band<br>(Jimmy Iovine), B. Seger; Capitol 5213   |   |
| 19 | 20 | 5  | AFFAIR OF THE HEART—Rick Springfield<br>(Rick Springfield, Bill Drescher), R. Springfield, B. Tosti, D. Tate; RCA 13497                 |   |
| 20 | 23 | 5  | FAITHFULLY—Journey<br>(Mike Stone, Kevin Elson), J. Cain; Columbia 38-03840   |   |
| 21 | 22 | 9  | MORNIN'—Jarreau<br>(Jay Graydon), A. Jarreau, J. Graydon, D. Foster; Warner Bros. 7-29720   |   |
| 22 | 28 | 10 | ALWAYS SOMETHING THERE<br>TO REMIND ME—Naked Eyes<br>(Tony Mansfield), B. Bacharach, H. David; EMI-America 8155                         |   |
| 23 | 27 | 3  | DON'T LET IT END—Styx<br>(Styx), D. DeYoung; A&M 2543   |   |
| 24 | 14 | 17 | BILLIE JEAN—Michael Jackson<br>(Quincy Jones), M. Jackson; Epic 34-03509  |   |
| 25 | 29 | 8  | STRANGER IN MY HOUSE—Ronnie Milsap<br>(Ronnie Milsap, Tom Collins), M. Reid; RCA 13470  |   |
| 26 | 32 | 3  | FAMILY MAN—Daryl Hall & John Oates<br>(Daryl Hall & John Oates), M. Oldfield, T. Cross, R. Fenn, M. Frye, M. Reilly, M. Pert; RCA 13507 |   |
| 27 | 37 | 6  | SHE'S A BEAUTY—The Tubes<br>(David Foster), Lukather, Foster, Waybill; Capitol 5217   |   |
| 28 | 25 | 16 | IT MIGHT BE YOU—Stephen Bishop<br>(Dave Grusin), D. Grusin, M. Bergman, A. Bergman; Warner Bros. 7-29791                                |   |
| 29 | 21 | 15 | SEPARATE WAYS—Journey<br>(Mike Stone, Kevin Elson), S. Perry, J. Cain; Columbia 38-03513  |   |
| 30 | 42 | 7  | TRY AGAIN—Champaign<br>(G. Massenburg), D. Walden, R. Maffit, M. Day; Columbia 38-03563   |   |
| 31 | 24 | 10 | WELCOME TO HEARTLIGHT—Kenny Loggins<br>(Bruce Botnick, Kenny Loggins), K. Loggins; Columbia 38-03555                                    |   |
| 32 | 26 | 12 | SOME KIND OF FRIEND—Barry Manilow<br>(Barry Manilow), B. Manilow, A. Anderson; Arista 1046  |   |

WINNING A ROCK 'N' ROLL  
(Mike Howlett), M. Store, A. Store, F. Maudsley, P. Reynolds; Jive/ Arista 2006

|     |           |           |           |   |
|-----|-----------|-----------|-----------|---|
| 84  | 85        | 3         | NEW ENTRY | WHERE EVERYBODY KNOWS YOUR NAME—Gary Portnoy<br>(Gary Portnoy, Judy Hart Angelo), G. Portnoy, J.H. Angelo; Applause 106   |
| 85  | 47        | 11        | NEW ENTRY | MINIMUM LOVE—Mac McAnally<br>(Terry Woodford, Clayton Ivey), McAnally, Wexler; Geffen 7-29736 (Warner Bros.)              |
| 86  | NEW ENTRY | NEW ENTRY | NEW ENTRY | WHEN I'M WITH YOU—Sheriff<br>(Stacy Heydon), A.D. Lanni; Capitol 5199   |
| 87  | NEW ENTRY | NEW ENTRY | NEW ENTRY | I CANNOT BELIEVE IT'S TRUE—Phil Collins<br>(Phil Collins), P. Collins; Atlantic 7-89864                                   |
| 88  | 84        | 3         | NEW ENTRY | TONIGHT—Whispers<br>(L.F. Sylvers, III), J. Knight; Sodar 7-69842 (Elektra)   |
| 89  | NEW ENTRY | NEW ENTRY | NEW ENTRY | WHAT YOU DO TO ME—Carl Wilson<br>(J. Hall), J. Hall; Caribou 4-03590 (Epic)   |
| 90  | NEW ENTRY | NEW ENTRY | NEW ENTRY | SWEET DREAMS—Eurythmics<br>(David A. Stewart), Lennox, Stewart; RCA 13533   |
| 91  | 55        | 8         | NEW ENTRY | NEVER GIVE UP—Sammy Hagar<br>(Keith Olsen), A. Pasqua, K. Olden; Geffen 7-29718 (Warner Bros.)                            |
| 92  | 73        | 16        | NEW ENTRY | I'VE GOT A ROCK 'N' ROLL HEART—Eric Clapton<br>(Tom Dowd), T. Seals, E. Setser, S. Diamond; Warner Bros./Duck 7-29780     |
| 93  | NEW ENTRY | NEW ENTRY | NEW ENTRY | SLIPPING AWAY—Dave Edmunds<br>(Jeff Lynne), J. Lynne; Columbia 38-03877   |
| 94  | 82        | 9         | NEW ENTRY | MEXICAN RADIO—Wall Of Voodoo<br>(Richard Mazda), Wall Of Voodoo; I.R.S. 9912 (A&M)  |
| 95  | NEW ENTRY | NEW ENTRY | NEW ENTRY | FOOLS GAME—Michael Bolton<br>(Gerry Block, Michael Bolton); M. Mangold, M. Bolton, C. Brooks; Columbia 38-03800           |
| 96  | 75        | 12        | NEW ENTRY | TAKE THE SHORT WAY HOME—Dionne Warwick<br>(Barry Gibb, Karl Richardson, Alibhy Galuten), B. Gibb, A. Galuten; Arista 1040 |
| 97  | 86        | 15        | NEW ENTRY | MAKE LOVE STAY—Dan Fogelberg<br>(Dan Fogelberg, Marty Lewis), D. Fogelberg; Full Moon/Epic 34-03525                       |
| 98  | 93        | 7         | NEW ENTRY | I MELT WITH YOU—Modern English<br>(Hugh Jones), Modern English; Sire 7-29775 (Warner Bros.)                               |
| 99  | 77        | 4         | NEW ENTRY | DO YOU WANNA HOLD ME?—Bow Wow Wow<br>(Mike Chapman), Ashman, Barbarossa, Gorman, Lwin; RCA 13467                          |
| 100 | 79        | 4         | NEW ENTRY | THE DEVIL MADE ME DO IT—Golden Earring<br>(Shell Schellekens), G. Kooymans, B. Hay; 21 Recordr 1-108 (PolyGram)           |

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| 49 | 44 | 15 | I LIKE IT—Debarge<br>(I. Gordy, E. Debarge); Gordy 1645 (Motown)   |
| 50 | 38 | 18 | YOU ARE—Lionel Richie<br>(Lionel Richie, James Anthony Carmichael), L. Richie, B. Harvey-Richie; Motown 1657                                 |
| 51 | 67 | 3  | ALL MY LIFE—Kenny Rogers<br>(David Foster, Kenny Rogers), V. Stephenson, D. Robbins, J. Sibbar; Liberty 1495                                 |
| 52 | 53 | 10 | SMILING ISLANDS—Robbie Patton<br>(Peter Coleman, Robbie Patton), R. Patton, D. Adelstein; Atlantic 7-89955                                   |
| 53 | 57 | 7  | NEW YEARS DAY—U2<br>(Steve Lilly White), Bono, Hewson, L. Mullen, A. Clayton, E. Evans; Island 7-99915 (Atco)                                |
| 54 | 54 | 6  | SING ME AWAY—Night Ranger<br>(Pat Glasser), K. Keagy, J. Blades; Boardwalk 12-175-7  |
| 55 | 61 | 4  | ALL THIS LOVE—Debarge<br>(Iris Gordy, Eldra Debarge), E. Debarge; Gordy 1660 (Motown)  |
| 56 | 58 | 4  | YOU CAN'T RUN FROM LOVE—Eddie Rabbitt<br>(D. Malloy), E. Rabbitt, D. Malloy; Warner Bros. 7-29712  |
| 57 | 74 | 2  | WE TWO—Little River Band<br>(Little River Band, Ernie Rose), G. Goble; Capitol 5231  |
| 58 | 63 | 5  | COOL PLACES—Sparks and Jane Wiedlin<br>(Ron Mael, Russell Mael), R. Mael, R. Mael; Atlantic 7-89866  |
| 59 | 70 | 3  | THAT'S LOVE—Jim Capaldi<br>(Steve Winwood), J. Capaldi; Atlantic 7-89849   |
| 60 | 65 | 4  | EASY FOR YOU TO SAY—Linda Ronstadt<br>(Peter Ascher), J.L. Webb; Asylum 7-69838 (Elektra)  |
| 61 | 69 | 3  | DON'T PAY THE FERRYMAN—Chris Deburgh<br>(Rupert Hine), C. Deburgh; A&M 2511  |
| 62 | 72 | 7  | LOVE'S GOT A LINE ON YOU—Scandal<br>(Vini Poncia), Z. Smith, K. Green; Columbia 38-03615   |
| 63 | 76 | 2  | LOVE ON YOUR SIDE—Thompson Twins<br>(A. Sadkin), Bailey, Currie, Leeway; Arista 1056   |
| 64 | 76 | 2  | OUR HOUSE—Madness<br>(Clive Langer, Alan Winstanley), C. Smyth, C. Foreman; Geffen 7-29668 (Warner Bros.)                                    |
| 65 | 68 | 5  | WHY ME—Planet P<br>(Peter Hauke), T. Carey; Geffen 7-29705 (Warner Bros.)  |
| 66 | 71 | 4  | FRONT PAGE STORY—Neil Diamond<br>(Burt Bacharach, Carole Bayer Sager, Neil Diamond), N. Diamond, B. Bacharach, C.B. Sager; Columbia 38-03801 |
| 67 | 39 | 13 | WHIRLY GIRL—Oxo<br>(I. Angel, Ken Mansfield), I. Angel; Geffen 7-29765 (Warner Bros.)  |

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| 59 | 70 | 3  | THAT'S LOVE—Jim Capaldi<br>(Steve Winwood), J. Capaldi; Atlantic 7-89849   |
| 60 | 65 | 4  | EASY FOR YOU TO SAY—Linda Ronstadt<br>(Peter Ascher), J.L. Webb; Asylum 7-69838 (Elektra)  |
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| 16                           | ★17 | 18 | ★19 | ★20 | ★21 | ★22 | ★23 | 24 | ★25 | ★26 | ★27 | 28 | ★29 | ★30 | 31 | 32 |
| <hr/>                        |     |    |     |     |     |     |     |    |     |     |     |    |     |     |    |    |
| www.americanradiohistory.com |     |    |     |     |     |     |     |    |     |     |     |    |     |     |    |    |



# Billboard<sup>®</sup> TOP LPs & TAPE<sup>®</sup>

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☆ Superstars are awarded to those product 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).

| Artist-TITLE-Label         |           |              | Artist-TITLE-Label         |           |              | Artist-TITLE-Label  |           |              |  |     |              |
|----------------------------|-----------|--------------|----------------------------|-----------|--------------|---|-----------|--------------|--|-----|--------------|
| THIS WEEK                  | LAST WEEK | WKS ON CHART | THIS WEEK                  | LAST WEEK | WKS ON CHART | THIS WEEK   | LAST WEEK | WKS ON CHART |  |     |              |
| <div>1</div> <div>★</div>  | 1         | 21           | <div>37</div> <div>★</div> | 41        | 6            | LAURA BRANIGAN<br>Branigan 2<br>Atlantic 80052                          | WEA       | 8.98         | DAN FOGELBERG<br>Greatest Hits<br>Full Moon/Epic FE 38308        | CBS | <div>●</div> |
| <div>4</div> <div>★</div>  | 4         | 15           | 38                         | 40        | 7            | WHISPERS<br>Love For Love<br>Solar 60216 (Elektra)                      | WEA       | 8.98         | BILLY JOEL<br>The Nylon Curtain<br>Columbia TC 38200             | CBS | <div>▲</div> |
| 3                          | 2         | 13           | 39                         | 34        | 23           | GOLDEN EARRING<br>Cut<br>21 Records T 119004 (Polygram)                 | POL       | 8.98         | ULTRAVOX<br>Quartet<br>Chrysalis B6V 41394                       | CBS |              |
| <div>11</div> <div>★</div> | 11        | 2            | 40                         | 32        | 46           | STRAY CATS<br>Built For Speed<br>EMI-America ST-17070                   | CAP       | 8.98         | THOMPSON TWINS<br>Side Kicks<br>Arista AL 6607                   | IND | 6.98         |
| 5                          | 3         | 9            | 41                         | 42        | 9            | WILLIE NELSON<br>Tougher Than Leather<br>Columbia QC 38248              | CBS       |              | MERLE HAGGARD/WILLIE NELSON<br>Poncho & Lefty<br>Epic FE 37958   | CBS |              |
| 6                          | 6         | 6            | <div>47</div> <div>★</div> | 47        | 14           | DEBARGE<br>All This Love<br>Gordy 6012 GL (Motown)                      | IND       | 8.98         | MOLLY HATCHET<br>No Guts No Glory<br>Epic FE 38429               | CBS |              |
| 7                          | 5         | 46           | 43                         | 38        | 13           | CHRISTOPHER CROSS<br>Another Page<br>Warner Bros. 1-23757               | WEA       | 8.98         | ALABAMA<br>Mountain Music<br>RCA AFL1-4229                       | RCA | 8.98         |
| 8                          | 8         | 29           | 44                         | 37        | 29           | MISSING PERSONS<br>Spring Session M<br>Capitol ST 12228                 | CAP       | 8.98         | JOHN COUGAR<br>American Fool<br>Riva/Mercury RVL-7501 (Polygram) | POL | 8.98         |
| <div>18</div> <div>★</div> | 18        | 9            | 45                         | 48        | 22           | GEORGE CLINTON<br>Computer Games<br>Capitol ST 12246                    | CAP       | 8.98         | ROXY MUSIC<br>The High Road<br>Warner Bros. 1-23808              | WEA | 5.99         |
| 10                         | 7         | 30           | 46                         | 39        | 16           | TRIUMPH<br>Never Surrender<br>RCA AFL1-4382                             | RCA       | 8.98         | KASHIF<br>Kashif<br>Arista AL 9620                               | IND | 8.98         |
| 11                         | 9         | 50           | 47                         | 45        | 44           | JOE JACKSON<br>Night And Day<br>A&M SP-4906                             | RCA       | 8.98         | BANANARAMA<br>Deep Sea Skiving<br>London 4228102-1R-1 (PolyGram) | POL | 8.98         |
| 12                         | 10        | 18           | 48                         | 43        | 13           | ERIC CLAPTON<br>Money And Cigarettes<br>Warner Bros./Duck 1-23773       | WEA       | 8.98         | FALCO<br>Einzelhaft<br>A&M SP 6-4952                             | RCA | 6.98         |
| <div>29</div> <div>★</div> | 29        | 3            | <div>60</div> <div>★</div> | 60        | 8            | PLANET P<br>Planet P<br>Geffen GHS 4000 (Warner Bros.)                  | WEA       | 6.98         | KROKUS<br>Head Hunter<br>Arista AL 9623                          | IND | 8.98         |
| <div>16</div> <div>★</div> | 16        | 26           | <div>62</div> <div>★</div> | 62        | 32           | OLIVIA NEWTON-JOHN<br>Olivia's Greatest Hits,<br>Vol. 2<br>MCA MCA 5347 | MCA       | 8.98         | MADNESS<br>Madness<br>Geffen GHS 4003 (Warner Bros.)             | WEA | 8.98         |
| <div>17</div> <div>★</div> | 17        | 13           | 51                         | 46        | 21           | SAMMY HAGAR<br>Three Lock Box<br>Geffen GHS 2021 (Warner Bros.)         | WEA       | 8.98         | CHAMPAIGN<br>Modern Heart<br>Columbia FC28384                    | CBS |              |
| 16                         | 12        | 3            | 52                         | 54        | 16           | SCANDAL<br>Scandal<br>Columbia FC 38194                                 | CBS       |              | BARRY MANILOW<br>Here Comes The Night<br>Arista AL 9610          | IND | 8.98         |
| 17                         | 13        | 8            | <div>58</div> <div>★</div> |           | 9            | INXS<br>The Closer You Get<br>Polygram 60216 (Elektra)                  |           | 8.98         | DURAN DURAN<br>Duran<br>Arista AL 9620                           |     |              |

## Jazz

# Group Looks To Save NPR Show

## Stations Unite To Oppose Cancellation Of 'Jazz Alive!'

This story prepared by Sam Sutherland in Los Angeles and Bill Holland in Washington.

LOS ANGELES—Even as new financial and administrative hurdles threaten National Public Radio's overall operations, a grassroots coalition has formed to preserve the first major NPR series threatened by budget cutbacks, the weekly concert program "Jazz Alive!"

The groundswell of support behind a resolution to rescind the late March decision to drop the popular show surfaced dramatically during the same NPR conference that saw new bombshells exploding around the beleaguered public broadcast service. During the meetings, held in Minneapolis the week of April 18, the fresh shock of president Frank Mankiewicz' plan to step down was compounded by news that executive vice president Tom Warnock would also resign from NPR on July 1.

Even graver was the reported admission to affiliates that an earlier budget shortfall forecast, which had apparently forced the cancellation of "Jazz Alive!," was now dwarfed by updated predictions that the gap in NPR funding would prove even greater.

Despite that heated backdrop, support for the program proved a vocal subplot to the Minneapolis meetings, as an ad hoc group of affiliate station managers proposed a formal rescue.

According to one of the resolution's chief architects, Jon Schwartz, representing KLCC-FM, operated through Lane Community College in Eugene, Ore., who chaired the group, the proposal seeks to keep "Jazz Alive!" on the air by tackling the same high production budget generally seen as the cause of its planned termination in September. Claiming an estimated 83% of NPR's station base now carries the program, Schwartz and the show's other loyalists would seek a reversion to more locally-produced and recorded live performances supplied by affiliate stations to NPR in Washington.

Instead of carrying the costs of its own engineering crew for all remotes, "Jazz Alive!" would thus be assembled in Washington but largely underwritten at the local station level. "This is the way the show used to be done, incidentally, when it was still known as 'Jazz America,'" Schwartz adds.

Schwartz estimates that 37 initial stations signed the resolution presented to the NPR board in Minneapolis. Warren Deacon, program director at KSBR-FM in Mission Viejo, Calif., claims that a total of 94 more stations have pledged support. Deacon is another supporter who cites popular acceptance for the show as a clear sign that its cancellation should be challenged.

"If you look at last year's carriage reports, which list programs as carried by the affiliates lists," "Jazz Alive!" appears third, after "All Things Considered" and "Morning Edition," asserts Deacon. Moreover, he adds, the Corporation for Public Broadcasting has expressed its own concern that budgetary limits not lead to a virtual concentration of all NPR programming in news and public events.

Schwartz, Deacon and other jazz supporters within NPR all say the fate of NPR itself, not just its jazz programming, may be at stake should the financial problems now coming to light not be met by a vi-

able new funding plan. Similarly, "JA!" defenders, including the informally organized "Friends Of 'Jazz Alive!'" already represented by industry figures on both coasts, acknowledge that the NPR board still has to approve such a resolution.

Until the reported audit of NPR's finances is delivered on June 10, those sources and informed reports from within NPR itself suggest the fate of "Jazz Alive!" is not promising. For now, series producer Tim Owens, one of three staffers originally involved with the six-year-old show, remains officially terminated, although he's stayed on at NPR's request in the capacity of an interim troubleshooter, seeking new funding.

No new shows are being produced, host Ben Sidran has had his

renewal option bypassed, and unless a working, alternative funding plan can be worked out, "Jazz Alive!" won't be included in NPR's plans for fiscal 1984, which begins Oct. 1.

Programmers at NPR's most active jazz stations say the true tragedy of such a cancellation won't be felt at their stations, but rather at those classical NPR stations that have carried the show as their lone jazz program block. Observes one, Tom Schnabel, music director at KCRW-FM at Santa Monica College here, "For stations who are active in jazz, it will tend to restrict them much more to jazz on disk. But there were a lot of stations that didn't have much jazz programming live or otherwise who took 'Jazz Alive!' because it was a high-quality program."



**WONDERFUL RETURN**—Return To Forever's weekend engagement at the Universal Amphitheatre brings Stevie Wonder, second from left, backstage to greet the reactivated quartet. Seen with him are, from left, Lenny White, Chick Corea, Al DiMeola and Stanley Clarke.

## Concert Series Underway At Facility In San Diego

By THOMAS K. ARNOLD

SAN DIEGO—This city's first jazz concert series has been scheduled to start in late April at Humphrey's, an outdoor bayfront facility with a capacity of 600. Produced by Marc Berman Concerts in conjunction with Humphrey's Restaurant and the Half Moon Inn, which sandwich the new facility, the "Concerts by the Bay" series will feature approximately 25 concerts over the ensuing six months, according to series coordinator Marc Geiger.

Following an April 26 show by Earl Klugh, upcoming acts include the Modern Jazz Quartet, June 14; Spyro Gyra, June 19-20; McCoy Tyner, July 29, and, in a departure from the otherwise all-jazz lineup, B. B. King, August 23-24. Other acts for whom dates will be set, Geiger says, are Larry Carlton, Ronnie Laws, David Sanborn, John Klemmer, Jean-Luc Ponty, Lionel Hampton, Dizzy Gillespie, Stanley Turrentine, Tom Scott, Ramsey Lewis and Pat Metheny.

"What we're doing is presenting the first real series of jazz concerts in the history of the local music scene," claims Geiger, 20, who serves as Marc Berman Concerts' talent coordinator. "We're trying to build the concept of regular jazz shows in San Diego, instead of bunching together acts at various festivals where you can't even see the stage and generally have to suffer through very poor acoustics."

"Jazz, to be fully appreciated, belongs in an intimate, club-like setting, and that's what we're providing. And with jazz picking up all over the city the way it has been in the last few years, this is really the opportune time to do so."

Geiger says acts playing Humphrey's will be afforded accommodations at the Half Moon Inn,

one of the resort area's prime luxury hotels, and will play two shows a night. The new facility consists of a 21-by-30-foot permanent elevated stage and a large grassy area for tables and chairs, resembling what Geiger terms "an outdoor cocktail lounge in one of the nicest settings in town." Because of the outdoor setting, he adds, concerts will be limited to San Diego's "warm months" of April through October. Cocktails will be served to those patrons over the age of 21, he adds, and food from the nearby restaurant will also be made available during the shows.

Under Marc Berman Concerts' arrangement with the management, Geiger says, the leading local concert firm will have total control over the facility on show dates. "They're simply renting us the facility and we take care of the rest—including staffing and advertising," Geiger says. "As a result, we will treat each show there the same as we would any of our concerts. But because of the low overhead, we can afford to put on shows that might not be profitable anywhere else."

The series, he says, is co-sponsored by radio station KIFM, whose "Lights Out" jazz program is the newest addition to the steadily growing local jazz scene (Billboard, April 2).

Until last spring, Geiger says, Humphrey's was used primarily for wedding receptions and private parties. But when Geiger, attending one of those parties, realized the potential for professional concert activity, he presented the idea to Berman and by last July had begun an abbreviated concert series of nine dates incorporating both jazz (Chick Corea, Gary Burton) and rock'n'roll (Men At Work, Dave Mason).

## Hall Of Fame Home Sought

NEW BRUNSWICK, N.J.—A permanent home for a Jazz Hall of Fame was to be discussed last week at a scheduled meeting of its founders, the New Jersey Jazz Society and the Institute of Jazz Studies at Rutgers University here. Dan Morgenstern, director of the Institute, said 11 jazz greats, both living and dead, have been selected by electors from both sponsoring groups to establish the Jazz Hall of Fame.

The first selections include Louis Armstrong, Count Basie, Bix Beiderbecke, Benny Carter, Duke Ellington, Dizzy Gillespie, Benny Goodman, Earl "Fatha" Hines, Jelly Roll

Morton, Charlie Parker and Art Tatum. Until a permanent home is established, the Jazz Hall of Fame will be housed at Rutgers University's new Nicholas Music Center on the Douglass College campus here.

The permanent Jazz Hall of Fame will include materials about jazz, recorded lectures and music. In the next few months, the Jazz Society and the Institute will be working on a large-scale display that will include photographs, background information and brief biographical sketches of the initial artists elected to the Hall.

MAURIE ORODENKER

| Survey For Week Ending 5/14/83    |           |                |  |   |           |           |                |                         |  |
|-----------------------------------|-----------|----------------|--|---|-----------|-----------|----------------|-------------------------|--|
| Billboard® Best Selling Jazz LPs™ |           |                |  |   |           |           |                |                         |  |
| This Week                         | Last Week | Weeks on Chart | ARTIST                                       | Title, Label & Number (Dist. Label)                       | This Week | Last Week | Weeks on Chart | ARTIST                  | Title, Label & Number (Dist. Label)                                |
| 1                                 | 1         | 3              | JARREAU                                      | Janreau, Warner Bros. 1-23801                             | 27        | 30        | 3              | HANK CRAWFORD           | Midnight Ramble, Milestone M 9112 (Fantasy)                        |
| 2                                 | 2         | 26             | EARL KLUGH/BOB JAMES                         | Two Of A Kind, Capitol ST-12247                           | 28        | 29        | 3              | LIZ STORY               | Solid Colors, Windham Hill C 1023                                  |
| 3                                 | 3         | 9              | WEATHER REPORT                               | Procession, Columbia FC 38427                             | 29        | 21        | 17             | BILL EVANS              | California Here I Come, Verve VE2 2545 (Polygram)                  |
| 4                                 | 4         | 11             | DAVE GRUSIN AND THE NEW YORK/L.A. DREAM BAND | Dave Grusin and the New York/L.A. Dream Band, GRP A 1001  | 30        | 13        | 19             | RODNEY FRANKLIN         | Learning To Love, Columbia FC 38198                                |
| 5                                 | 5         | 22             | GEORGE WINSTON                               | December, Windham Hill C-1025                             | 31        | 24        | 9              | JOHN McLAUGHLIN         | Music Spoken Here, Warner Bros 1-23723                             |
| 6                                 | 6         | 3              | JOE SAMPLE                                   | The Hunter, MCA 5397                                      | 32        | 31        | 15             | AZYMUTH                 | Cascades, Milestone M 9109 (Fantasy)                               |
| 7                                 | 7         | 22             | GROVER WASHINGTON JR.                        | The Best Is Yet To Come, Elektra 60215                    | 33        | 38        | 27             | VARIOUS ARTISTS         | Casino Lights, Warner Bros 23718                                   |
| 8                                 | 8         | 5              | EARL KLUGH                                   | Low Ride, Capitol ST-12253                                | 34        | 36        | 22             | LEE RITENOUR            | Rit/2 Elektra 60186  |
| 9                                 | 9         | 11             | JOHN KLEMMER                                 | Finesse, Musician 60197-1 (Elektra)                       | 35        | 34        | 7              | WORLD SAXOPHONE QUARTET | Revue, Black Saint BSR 0056 (Polygram)                             |
| 10                                | 10        | 44             | DAVID SANBORN                                | As We Speak, Warner Bros 1-23650                          | 36        | 32        | 9              | KEVIN EUBANKS           | Guitarist, Musician 602131-1 (Elektra)                             |
| 11                                | 11        | 45             | GEORGE WINSTON                               | Winter Into Spring, Windham Hill C 1019                   | 37        | 39        | 76             | GEORGE BENSON           | The George Benson Collection, Warner Bros 2HW 3577                 |
| 12                                | 12        | 3              | WILTON FELDER                                | Gentle Fire, MCA 5406                                     | 38        | 26        | 36             | STEPS AHEAD             | Steps Ahead, Musician 60168-1 (Elektra)                            |
| 13                                | 13        | 49             | PAT METHENY GROUP                            | Offramp, ECM ECM-1 1216 (Warner Bros)                     | 39        | 40        | 99             | TOM SCOTT               | Desire, Musician 60162-1 (Elektra)                                 |
| 14                                | 14        | 9              | CHICK COREA                                  | Again and Again, Musician 60167-1 (Elektra)               | 40        | 37        | 42             | PAT METHENY & LYLE MAYS | As Falls Wichita So Falls Wichita Falls, ECM 1 1190 (Warner Bros.) |
| 15                                | 15        | 36             | JIMMY SMITH                                  | Off The Top, Musician 6016-1 (Elektra)                    | 41        | 43        | 73             | DAVE GRUSIN             | Out Of The Shadows, Arista/GRP 5510                                |
| 16                                | 16        | 30             | SPYRO GYRA                                   | Incognito, MCA MCA 5368                                   | 42        | 44        | 79             | GROVER WASHINGTON JR.   | Come Morning, Elektra 5E-562                                       |
| 17                                | 17        | 15             | HERBIE HANCOCK                               | Quartet, Columbia C2 38725                                | 43        | 45        | 129            | EARL KLUGH              | Crazy For You, Liberty LT 51113                                    |
| 18                                | 18        | 9              | BILL EVANS                                   | The Paris Concert Edition One Musician 601640-1 (Elektra) | 44        | 47        | 40             | GROVER WASHINGTON JR. ▲ | Winelight, Elektra 6E-305  |
| 19                                | 19        | 3              | DAVID GRISMAN                                | Dawg Grass/Dawg Jazz, Warner Bros. 1-23804                | 45        | 48        | 34             | PIECES OF A DREAM       | We Are One, Elektra 60142-1  |
| 20                                | 20        | 13             | SHADOWFAX                                    | Shadowfax, Windham Hill C 1022                            | 46        | 50        | 22             | VARIOUS ARTISTS         | Bill Evans-A Tribute Palo Alto PA 8028-2                           |
| 21                                | 21        | 89             | AL JARREAU ▲                                 | Breakin' Away, Warner Bros. BSK 3576                      | 47        | 49        | 33             | CHICK COREA             | Touchstone, Warner Bros 23699-1                                    |
| 22                                | 22        | 22             | MILES DAVIS                                  | Live At The Plugged Nickel, Columbia C2-38266             | 48        | 50        | 22             | GEORGE HOWARD           | Asphalt Garden, Palo Alto PA 8035                                  |
| 23                                | 23        | 44             | BOB JAMES                                    | Hands Down, Columbia/Tappan Zee FC 38067                  | 49        | 50        | 7              | SARAH VAUGHN            | Crazy And Mixed Up, Pablo 2312 137 (RCA)                           |
| 24                                | 24        | 3              | LONNIE LISTON SMITH                          | Dreams Of Tomorrow, Doctor Jazz FW 38447 (CBS)            | 50        | 27        | 11             | VARIOUS ARTISTS         | Sampler '82, Windham Hill C 1024                                   |
| 25                                | 25        | 3              |  |   |           |           |                | PETER ERSKINE           | Peter Erskine, Contemporary 14010                                  |

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(Continued on page 44)

# Billboard®


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# Hot 100®

☆ 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).

| TITLE—Artist<br>(Producer) Writer, Label & Number (Distributing Label)   |           |               | TITLE—Artist<br>(Producer) Writer, Label & Number (Distributing Label)  |           |               | TITLE—Artist<br>(Producer) Writer, Label & Number (Distributing Label)  |           |               |
|--|-----------|---------------|---|-----------|---------------|---|-----------|---------------|
| THIS WEEK  | LAST WEEK | WKS. ON CHART | THIS WEEK   | LAST WEEK | WKS. ON CHART | THIS WEEK   | LAST WEEK | WKS. ON CHART |
| 1★   | 1         | 12            | 33★   | 35        | 8             | 68  | 49        | 11            |
| BEAT IT—Michael Jackson<br>(Quincy Jones), M. Jackson; Epic 34-03759   |           |               | I COULDN'T SAY NO—<br>Robert Ellis Orrall with Carlene Carter<br>(Roger Bechirian), R.E. Orrall; RCA 13431                  |           |               | I COULDN'T SAY NO—<br>Robert Ellis Orrall with Carlene Carter<br>(Roger Bechirian), R.E. Orrall; RCA 13431                  |           |               |
| 2★   | 3         | 8             | 34  | 30        | 9             | 69  | 66        | 5             |
| LET'S DANCE—David Bowie<br>(David Bowie, Nile Rodgers), D. Bowie; EMI-America 8158   |           |               | SO WRONG—Patrick Simmons<br>(John Ryan), P. Simmons, C. Thompson; Elektra 7-69839   |           |               | SO WRONG—Patrick Simmons<br>(John Ryan), P. Simmons, C. Thompson; Elektra 7-69839   |           |               |
| 3  | 2         | 16            | 35★   | 48        | 5             | 70★   | 78        | 2             |
| JEOPARDY—Greg Kihn Band<br>(Matthew King Kaufman), Kihn, Wright; Beserkley 7-69847 (Elektra)   |           |               | NEVER GONNA LET YOU GO—Sergio Mendes<br>(Sergio Mendes), B. Mann, C. Weil; A&M 2546   |           |               | NEVER GONNA LET YOU GO—Sergio Mendes<br>(Sergio Mendes), B. Mann, C. Weil; A&M 2546   |           |               |
| 4★   | 6         | 6             | 36  | 31        | 16            | 71★   | 89        | 2             |
| OVERKILL—Men At Work<br>(Peter McLean), C. Hay; Columbia 38-03795  |           |               | ONE ON ONE—Daryl Hall and John Oates<br>(Daryl Hall, John Oates), D. Hall; RCA 13421  |           |               | ONE ON ONE—Daryl Hall and John Oates<br>(Daryl Hall, John Oates), D. Hall; RCA 13421  |           |               |
| 5★   | 7         | 13            | 37  | 34        | 24            | 72★   | 90        | 2             |
| SHE BLINDED ME WITH<br>SCIENCE—Thomas Dolby<br>(Tim Friese-Greene, T. Dolby); T. Dolby, J. Kerr; Capitol 5204                          |           |               | DO YOU REALLY WANT TO<br>HURT ME—Culture Club<br>(Steve Levine), R. Hay, J. Moss, M. Craig, G. O'Dowd; Virgin/Epic 34-03368 |           |               | DO YOU REALLY WANT TO<br>HURT ME—Culture Club<br>(Steve Levine), R. Hay, J. Moss, M. Craig, G. O'Dowd; Virgin/Epic 34-03368 |           |               |
| 6  | 4         | 17            | 38★   | 40        | 7             | 73★   | 88        | 2             |
| COME ON EILEEN—Dexy's Midnight Runners<br>(Clive Langer, Alan Winstanley), K. Rowland, J. Paterson, K. Adams; Mercury 76189 (Polygram) |           |               | GIMME ALL YOUR LOVIN'—ZZ Top<br>(Bill Ham), Gibbons, Hill, Beard; Warner Bros. 7-29693                                      |           |               | GIMME ALL YOUR LOVIN'—ZZ Top<br>(Bill Ham), Gibbons, Hill, Beard; Warner Bros. 7-29693                                      |           |               |
| 7★   | 13        | 7             | 39★   | 56        | 2             | 74★   | 83        | 3             |
| FLASHDANCE . . . WHAT A<br>FEELING—Irene Cara<br>(Giorgio Moroder), K. Forsey, I. Cara, G. Moroder; Casablanca 811440-7 (Polygram)     |           |               | I'M STILL STANDING—Elton John<br>(Chris Thomas), E. John, B. Taupin; Geffen 7-29639 (Warner Bros.)                          |           |               | I'M STILL STANDING—Elton John<br>(Chris Thomas), E. John, B. Taupin; Geffen 7-29639 (Warner Bros.)                          |           |               |
| 8★   | 9         | 12            | 40★   | 46        | 8             | 75★   | 81        | 2             |
| LITTLE RED CORVETTE—Prince<br>(Prince), Prince; Warner Bros. 7-29746   |           |               | THE ONE THING—Inxs<br>(Mark Opitz), A. Farriss, M. Hutchence; Atco 7-99905  |           |               | THE ONE THING—Inxs<br>(Mark Opitz), A. Farriss, M. Hutchence; Atco 7-99905  |           |               |
| 9★   | 11        | 9             | 41★   | 50        | 4             | 76★   | NEW ENTRY | NEW ENTRY     |
| SOLITAIRE—Laura Branigan<br>(Jack White), M. Clemenceau, D. Warren; Atlantic 7-89868   |           |               | TOO SHY—Kajagoogoo<br>(Colin Thurston, Nick Rhodes), Limahl, N. Beggs; Kajagoogoo; EMI-America 8161                         |           |               | TOO SHY—Kajagoogoo<br>(Colin Thurston, Nick Rhodes), Limahl, N. Beggs; Kajagoogoo; EMI-America 8161                         |           |               |
| 10   | 5         | 14            | 42  | 33        | 21            | 77  | 41        | 28            |
| DER KOMMISSAR—After The Fire<br>(John Eden), R. Ponger, A. Percy; Epic 34-03559  |           |               | HUNGRY LIKE THE WOLF—Duran Duran<br>(Colin Thurston), Duran Duran; Capitol 5195   |           |               | HUNGRY LIKE THE WOLF—Duran Duran<br>(Colin Thurston), Duran Duran; Capitol 5195   |           |               |
| 11   | 10        | 10            | 43  | 36        | 16            | 78  | 64        | 7             |
| I WON'T HOLD YOU BACK—Toto<br>(Toto), S. Lukather; Columbia 38-03597   |           |               | WE'VE GOT<br>TONIGHT—Kenny Rogers and Sheena Easton<br>(D. Foster, K. Rogers), B. Seger; Liberty 1492                       |           |               | WE'VE GOT<br>TONIGHT—Kenny Rogers and Sheena Easton<br>(D. Foster, K. Rogers), B. Seger; Liberty 1492                       |           |               |
| 12★  | 17        | 6             | 44★   | 51        | 4             | 79  | 45        | 23            |
| MY LOVE—Lionel Richie<br>(Lionel Richie, James Anthony Carmichael), L. Richie; Motown 1677   |           |               | LOOKING FOR A STRANGER—Pat Benatar<br>(Neil Giraldo, Peter Coleman), F. Golde, P. McLean; Chrysalis 4-42688 (Epic)          |           |               | LOOKING FOR A STRANGER—Pat Benatar<br>(Neil Giraldo, Peter Coleman), F. Golde, P. McLean; Chrysalis 4-42688 (Epic)          |           |               |
| 13★  | 15        | 10            | 45★   | 60        | 5             | 80★   | NEW ENTRY | NEW ENTRY     |
| PHOTOGRAPH—Def Leppard<br>(Robert John, "Mutt" Lange), Clark/Willis, Savage/Eliot, Lange; Mercury 811 215-7 (Polygram)                 |           |               | ELECTRIC AVENUE—Eddy Grant<br>(E. Grant), E. Grant; Portrait/Ice 37-03793 (Epic)  |           |               | ELECTRIC AVENUE—Eddy Grant<br>(E. Grant), E. Grant; Portrait/Ice 37-03793 (Epic)  |           |               |
| 14★  | 16        | 7             | 46★   | 59        | 2             | 81★   | 87        | 2             |
| RIO—Duran Duran<br>(Colin Thurston), Duran Duran; Capitol 5215   |           |               | NO TIME FOR TALK—Christopher Cross<br>(Michael Omartian), C. Cross; Warner Bros. 7-29662                                    |           |               | NO TIME FOR TALK—Christopher Cross<br>(Michael Omartian), C. Cross; Warner Bros. 7-29662                                    |           |               |
| 15★  | 18        | 10            | 47★   | 43        | 25            | 82★   | NEW ENTRY | NEW ENTRY     |
| STRAIGHT FROM THE HEART—Bryan Adams  |           |               | TWILIGHT ZONE—Golden Earring<br>(Shell Schellekens), G. Kooymans; 21 Records 1-103 (Polygram)                               |           |               | TWILIGHT ZONE—Golden Earring<br>(Shell Schellekens), G. Kooymans; 21 Records 1-103 (Polygram)                               |           |               |
|  |           |               | FOOL MOON FIRE—Walter Egan<br>(Duane Scott, Walter Egan), W. Egan; Backstreet 52200   |           |               | FOOL MOON FIRE—Walter Egan<br>(Duane Scott, Walter Egan), W. Egan; Backstreet 52200   |           |               |
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|   | 30 | 27 | 10 |  |
|   | 31 | 30 | 13 |  |
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| Jarreau<br>Warner Bros. 1-23801  | WEA | 8.98 |
| <b>TOTO</b><br>Toto IV<br>Columbia FC 37728  | CBS |      |
| <b>THOMAS DOLBY</b><br>The Golden Age Of Wireless<br>Capitol ST 12271                    | CAP | 8.98 |
| <b>Z.Z. TOP</b><br>Eliminator<br>Warner Bros. 1-23774                                    | WEA | 8.98 |
| <b>RICK SPRINGFIELD</b><br>Living In Oz<br>RCA AFL-4660                                  | RCA | 8.98 |
| <b>CULTURE CLUB</b><br>Kissing To Be Clever<br>Virgin/Epic ARE 38398                     | CBS |      |
| <b>GREG KINN BAND</b><br>Kinspiracy<br>Beserkley 60224 (Elektra)                         | WEA | 8.98 |
| <b>AFTER THE FIRE</b><br>ATF<br>Epic FE 38282  | CBS |      |
| <b>JANE FONDA</b><br>Jane Fonda's Workout<br>Record<br>Columbia CX2-38054                | CBS |      |
| <b>KENNY ROGERS</b><br>We've Got Tonight<br>Liberty LO-51143                             | CAP | 8.98 |
| <b>DEXY'S MIDNIGHT RUNNERS</b><br>Too-Rye-Ay<br>Mercury SRM-1-4069 (Polygram)            | POL | 8.98 |
| <b>THE TUBES</b><br>Outside/Inside<br>Capitol ST-12260                                   | CAP | 8.98 |
| <b>EARTH, WIND &amp; FIRE</b><br>Powerlight<br>Columbia TC 38367                         | CBS |      |
| <b>BERLIN</b><br>Pleasure Victim<br>Geffen GHSP 2036                                     | WEA | 6.98 |
| <b>JOAN RIVERS</b><br>What Becomes A Semi-Legend Most?<br>Geffen GHS 4007 (Warner Bros.) | WEA | 8.98 |
| <b>JULIO IGLESIAS</b><br>Julio<br>Columbia FC38640                                       | CBS |      |
| <b>PAT BENATAR</b><br>Get Nervous<br>Chrysalis PV-41396                                  | CBS | 8.98 |
| <b>CARLOS SANTANA</b><br>Havana Moon<br>Columbia FC 38642                                | CBS |      |
| <b>THOMAS DOLBY</b><br>Blinded By Science<br>Capitol MLP 15007                           | CAP | 5.98 |

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| 54  | 50  | 25 |  |
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| <b>PHIL COLLINS</b><br>Hello, I Must Be Going<br>Atlantic 80035-1                    | WEA | 8.98 |
| <b>WILLIE NELSON</b><br>Always On My Mind<br>Columbia FC 37951                       | CBS |      |
| <b>EARL KLUGH</b><br>Low Ride<br>Capitol ST 17093                                    | CAP | 8.98 |
| <b>NIGHT RANGER</b><br>Dawn Patrol<br>Boardwalk NB 33259-1                           | IND | 8.98 |
| <b>JOHN ANDERSON</b><br>Wild & Blue<br>Warner Bros. 1-23721                          | WEA | 8.98 |
| <b>EDDY GRANT</b><br>Killer On The Rampage<br>Portrait/Ice B6R 38554 (Epic)          | CBS |      |
| <b>NAKED EYES</b><br>Naked Eyes<br>EMI-America ST 17089                              | CAP | 8.98 |
| <b>RONNIE MILSAP</b><br>Keyed Up<br>RCA AHL-1-4670                                   | RCA | 8.98 |
| <b>PATRICK SIMMONS</b><br>Arcade<br>Elektra 60225                                    | WEA | 8.98 |
| <b>OAK RIDGE BOYS</b><br>American Made<br>MCA 5390                                   | MCA | 8.98 |
| <b>HANK WILLIAMS, JR.</b><br>Strong Stuff<br>Elektra/Curb 1-60223                    | WEA | 8.98 |
| <b>TOM PETTY AND THE HEARTBREAKERS</b><br>Long After Dark<br>Backstreet/MCA BSR 5360 | MCA | 8.98 |
| <b>PETE TOWNSHEND</b><br>Scoop<br>Alco 90063   | WEA | 8.98 |
| <b>THE ENGLISH BEAT</b><br>Special Beat Service<br>I.R.S. SP 70032 (A&M)             | RCA | 8.98 |
| <b>ANGELA BOFILL</b><br>Too Tough<br>Arista AL 9616                                  | IND | 8.98 |
| <b>KENNY LOGGINS</b><br>High Adventure<br>Columbia TC 38127                          | CBS |      |
| <b>MELISSA MANCHESTER</b><br>Greatest Hits<br>Arista AL 9611                         | IND | 8.98 |
| <b>JOAN ARMATRADING</b><br>The Key<br>A&M SP 4912                                    | RCA | 8.98 |

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|---|-----|----|--|--|-----|------|
|    | 124 | 2  |  | <b>CAMEO</b><br>Style<br>Atlanta Artists 810331-1M-1<br>(PolyGram)                           | POL | 8.98 |
| 90  | 72  | 9  |  | <b>MODERN ENGLISH</b><br>Alter The Snow<br>Sire 1-23821 (Warner Bros.)                       | WEA | 8.98 |
| 91  | 84  | 93 |  | <b>JOURNEY</b><br>Escape<br>Columbia TC 37408  | CBS |      |
| 92  | 81  | 27 |  | <b>PSYCHEDELIC FURS</b><br>Forever Now<br>Columbia FC 38261                                  | CBS |      |
| 93  | 74  | 26 |  | <b>MARVIN GAYE</b><br>Midnight Love<br>Columbia FC 38197                                     | CBS |      |
| 94  | 75  | 21 |  | <b>FOREIGNER</b><br>Records<br>Atlantic 80999  | WEA | 8.98 |
| 95  | 91  | 34 |  | <b>DEF LEPPARD</b><br>High & Dry<br>Mercury SRM-1-4021 (Polygram)                            | POL | 8.98 |
| 96  | 86  | 28 |  | <b>ADAM ANT</b><br>Friend Or Foe<br>Epic ARE 38370   | CBS |      |
| 97  | 103 | 8  |  | <b>THE CALL</b><br>Modern Romans<br>Mercury 4228103071-M-1<br>(PolyGram)                     | POL | 6.98 |
|  | 105 | 6  |  | <b>CHRIS DEBURGH</b><br>The Getaway<br>A&M SP 4929   | RCA | 8.98 |
|  | 107 | 8  |  | <b>JON BUTCHER AXIS</b><br>Jon Butcher Axis<br>Polydor 81006910 (PolyGram)                   | POL | 6.98 |
| 100   | 90  | 13 |  | <b>SIMPLE MINDS</b><br>New Gold Dreams<br>A&M SP-6-4928                                      | RCA | 8.98 |
| 101   | 83  | 27 |  | <b>FRIDA</b><br>Something's Going On<br>Atlantic 80018-1                                     | WEA | 8.98 |
| 102   | 80  | 18 |  | <b>WALL OF VOODOO</b><br>Call Of The West<br>IRS SP-70026                                    | RCA | 8.98 |
| 103   | 87  | 8  |  | <b>BOW WOW WOW</b><br>When The Going Gets Tough, The Tough Get Going<br>RCA AFL-1-4570       | RCA | 8.98 |
| 104   | 77  | 10 |  | <b>DIRE STRAITS</b><br>Twisting By The Pool<br>Warner Bros. 0-29800                          | WEA | 4.98 |
|  | 110 | 10 |  | <b>STEVE ARRINGTON'S HALL OF FAME</b><br>Steve Arrington's Hall Of Fame: 1<br>Atlantic 80049 | WEA | 8.98 |



# David Bowie

## ON SALE NOW!

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finer record stores

**MUSICIAN**  
PO BOX 701, GLOUCESTER, MA 01930, U.S.A.

## 16,000 EXPECTED TO ATTEND

## Fan Fair Schedule Is Unveiled

NASHVILLE—The 12th annual International Country Music Fan Fair kicks off June 6 with more than 350 artist fan clubs and booths scheduled for the week-long event. More than 16,000 fans are expected to attend this year's event, which is being held for the second consecutive year at the Tennessee State Fair Grounds.

The \$50 registration fee entitles participants to all exhibits and concerts, as well as to such attractions as the Country Music Hall of Fame, Opryland U.S.A., the Ryman Auditorium, three lunches and a ticket to the 1983 All-American Country

Games held June 7 at Vanderbilt Univ. Stadium. Fan Fair registration now exceeds 13,000.

On Monday, June 6, from 7-10 p.m., the bluegrass show will be held. Tuesday morning at 10:30 a.m., there will be the songwriters show, featuring a number of well-known country composers. At 2 p.m., PolyGram Records stages its show, and at 9 p.m., CBS presents its lineup. The All-American Country Games will be held at 6 p.m. the same day.

Wednesday's schedule includes the gospel music show at 10 a.m. and the Warner Bros. Records show at 2

p.m. On Thursday, the international show begins at 10 a.m., with the MCA Records program slated for 3 p.m. and RCA's show for 9 p.m.

Friday morning at 10 a.m., Indigo Records will present its lineup, followed by the mixed label show at 2 p.m., the Plantation/Sun Records show at 7 p.m., and the traditional cajun show at 9 p.m. in the evening.

Conway Twitty, who headlined the International Fan Club Organization's show two years ago, will repeat his show this year Wednesday night, June 8, with other performances by Loretta Lynn, Razzy Bailey, Reba McEntire, Lynn Anderson, Gary Morris, Jeanne Pruett and Danny Davis & the Nashville Brass. (IFCO's show is not covered by Fan Fair registration.)

Brenda Lee, Barbara Mandrell and Richard Sterban will serve as captains for the All-American Country Games, which consist of 10 athletic events with three teams composed of top country stars. Proceeds benefit the Tennessee Special Olympics.

Registration information may be obtained by calling (615) 889-7503 or writing to Fan Fair, 2804 Opryland Dr., Nashville 37214. Grand Ole Opry tickets for two shows Friday, June 10 and three shows Saturday, June 11, are still available on a limited basis and must be purchased separately. Registrants may also buy unlimited bus tickets between the Fairgrounds and major country music attractions during their visit for \$5.

## Nashville Scene

By KIP KIRBY

Who needs Sherlock Holmes? It took time, but we've finally solved the mystery of whatever happened to Gary Puckett. In February, this column ran an item mentioning that a singer/songwriter named Jerry Puckett had been signed by Atlantic-America Records. Since our original item had mistakenly confused Jerry Puckett with Gary Puckett (of the Union Gap pop group), we threw out the rhetorical question: "Okay, where is Gary Puckett these days, and does he have a recording deal?"

It took a while, but last week's mailbag brought us our answer and our official Scene update on Gary: he recently completed four weeks at the Sands Hotel in Las Vegas as the main showroom



headliner, and this month does a short tour of Australia. According to David Fishof of David Fishof Productions, who was nice enough to write us the letter about Gary, Puckett has teamed up again with his old producer, Jerry Fuller (who gave him such hits as "Woman, Woman," "Young Girl" and "Lady Willpower" in the '60s). According to Fishof: "A new label is certainly a priority."

With so many artists from the past resurfacing these days on labels, it shouldn't be too hard for Gary Puckett to establish himself once again—especially if he can come up with the kind of hit material he built his career on a decade and a half ago.

\* \* \*

Quick: name as many vices as you can and make them into a country music record title. Give up? How about "Lyn', Cheatin', Woman Chasin', Honky Tonkin', Whiskey Drinkin' You," which happens to be the full title of Loretta Lynn's latest (and her first single produced by

Ron Chancey). MCA wonders if it's the longest title in country. We'd say no, and point to the Bellamys' "If I Said You Had A Beautiful Body, Would You Hold It Against Me," for confirmation. But it's not a bad start and probably would have won hands down with the addition of only a few more vices!

Barbara Mandrell will have a street named after her in her home town of Gallatin, Tenn. Well, actually, it's a boulevard: Barbara Mandrell Boulevard. Mandrell keeps on maintaining a schedule that could smother less hardy performers. "Entertainment Tonight" profiled her (and very well, we thought) last week with coverage of Barbara at the L.A. Dodgers training camp; then she turned up on the "CBS Morning News" shortly afterward. Mandrell may understand an umpire's call for "time out," but somehow we doubt she knows what it means to take "time off." (Continued on page 52)

## Univ. Of Texas Outlaws Willie

AUSTIN—First it was the Beach Boys who were said to attract "undesirables"—now it's native son Willie Nelson, according to the Univ. of Texas.

Nelson was scheduled to perform May 25 for the Texas Special Olympics, an annual three-day sports event for mentally retarded athletes. University officials here have questioned "the type of people who would come out to a Willie Nelson concert," however, saying they anticipate "some undesirables." They have requested a \$12,000 security deposit by the Special Olympics sponsors for the 15-20 minutes that Nelson had agreed to perform free at the Univ. of Texas' Longhorn's Memorial Stadium on campus.

Special Olympics executive director Denis Paulos comments, "We weren't anticipating a loud and unruly crowd. It's a great disappointment to us." There is still talk that a private show for the special group can be worked out with Nelson for this occasion.



BOARD MEETING—Artist Jim Glaser, left, watches producer Don Tolle, president of Noble Vision Records, mix a session for his upcoming album. Glaser's current single is "You Got Me Runnin'."

## Publishing Veteran Bill Hall Dies In Nashville At 53

NASHVILLE—Bill Hall, affectionately known as "the Colonel" by the Nashville music community, died April 28 in Beaumont, Tex., at the age of 53. Cause of death was listed as heart arrest and respiratory complications from pneumonia.

Vice president and Nashville division manager of the Welk Music Group, Hall was a major influence in this city's publishing circles, though his credits also included management and production.

Born William G. Hall in Brookhaven, Tex., on Oct. 23, 1929, Hall began his music career in Beaumont. His early production hits included "Why Baby Why" by George Jones (Hall served as Jones' first manager), "Chantilly Lace" by the Big Bopper and "Running Bear" by Johnny Preston. In 1961, Hall linked up with Sun Records' Jack Clement in Beaumont, where they were partners in Gulfcoast Studios. Here they co-produced Dickey Lee's hit, "Patches," and later, "Laurie," through Hall's T.C.F.-Hall record label in 1965.

With Clement, he formed Hall-Clement Publications in 1962, nurturing such songwriters as Jerry Foster and Bill Rice. Clement moved to Nashville in 1965, and Hall followed two years later. In 1973, they split their successful companies, with Hall retaining the Hall-Clement and Jack & Bill Music catalogs. Welk purchased the seven-company Hall-

Clement operation in 1975, and Hall stayed on with Welk.

In 1982, Hall co-founded Complete Entertainment, a publishing/label venture with Charles Fach, distributed through PolyGram. When he died, Welk commandeered the No. 1 spot on Billboard's country singles chart with Reba McEntire's "You're The First Time I've Thought About Leaving."

Hall is survived by his wife Marjorie and two daughters, Stephanie and Susan. Welk Music Group is establishing a memorial scholarship in Hall's name at Nashville's Belmont College.

## Skaggs' Album Gets Two In-Store Pushes

NASHVILLE—Ricky Skaggs recently promoted his "Highways And Heartaches" album with double in-store appearances in Greensboro, N.C. and Columbia, S.C.

WTQR in Greensboro participated in promoting Skaggs' Record Bar appearance, at which 600 people turned out for autographs. In Columbia, WCOS promoted a Peaches in-store for Skaggs, with 400 fans in attendance. The dates coincided with his current tour of the Southeast, and his first gold certification, for his debut album, "Waitin' For The Sun To Shine."

## Two More Firms Join Tour Sponsorship Bandwagon

• Continued from page 3

vember and continue with around six dates through the end of the year (all concerts will take place on either Friday or Saturday nights). An estimated 14 more dates are projected for early 1983. Headliners for the bulk of Marlboro's dates are expected to be Milsap, Mandrell and Skaggs.

Marlboro is looking at major 12,000- to 20,000-seat halls in key U.S. markets, with Lon Varnell Enterprises promoting the dates. Philip Morris is making an extensive investment in sound, lighting and staging for all its shows, including the use of three huge video screens to relay close-up pictures of the acts performing throughout the auditoriums. Tickets will probably fall into the \$11 and \$10 price range, as they did with the Dallas/Tulsa test shows.

It has become an increasingly common practice for companies to underwrite some or all of the production costs for country music and

bluegrass festivals. As opposed to tour sponsorships, company investments in festivals tend to be relatively small—which is in keeping with the relatively small sizes of the audiences reached.

Since 1980, Kentucky Fried Chicken has sponsored an annual bluegrass festival in its home city of Louisville. Last year's event drew more than 160,000 fans during its three-day run. Clara Lamkin, a spokeswoman for KFC, says the company's festival investment is over \$150,000 yearly.

KFC, Lamkin says, assumed sponsorship of an existing festival and switched it to a late summer date to correspond with founder Harlan Sanders' birthday celebration. "We aim for families," Lamkin says of her company's products, "and bluegrass is very much family music."

The company underwrites all costs for the free festival, to be held this year Sept. 9-11. In return, it has the right to use its logo on all signs,

T-shirts and the stage backdrop. Additionally, Kentucky Fried Chicken is the only food sold at the festival. Much of the production cost goes to the hiring of major bluegrass talent. This year's roster will include Bill Monroe & the Blue Grass Boys, Ralph Stanley & the Clinch Mountain Boys, Doc Watson, the Whites, Country Gazette, Doyle Lawson & Quicksilver, the Seldom Scene and 11 other acts.

Part of the KFC event is a contest for the best bluegrass band. It carries cash prizes of \$2,500, \$1,500 and \$500, plus a recording session for the first-place winner.

The Hudepohl Brewing Co. of Cincinnati is underwriting the talent and advertising costs of a bluegrass festival in Harrison, Ohio, for the second year. While talent coordinator Joe Stone declines to reveal the exact expense to Hudepohl, he says it is a substantial part of the festival's overall budget of \$45,000 to \$50,000. Last year's crowd was around 5,000.

Stone estimates.

Talent for the Aug. 11-14 event includes the Osborne Brothers, the Seldom Scene, Country Gentleman, Jim & Jesse, J. D. Crowe & New South and the Boys From Indiana.

Hudepohl is the only brand of beer sold at the festival, and the company's name is emblazoned on the welcome banner and large billboard at the site.

On May 29, the Stroh Brewing Co. of Detroit will co-sponsor a bluegrass and traditional music festival with local public radio station WDET. All ticket proceeds will be given to the station. Stroh's financial support is estimated to be in the \$8,000 to \$10,000 range. Most of the acts are local and lesser known folk musicians. Stroh signs will mark the approach to the site, and the company's name and logo figure prominently on all advertising and promotional material. This is the fourth year Stroh has co-sponsored the attraction. Stroh now owns

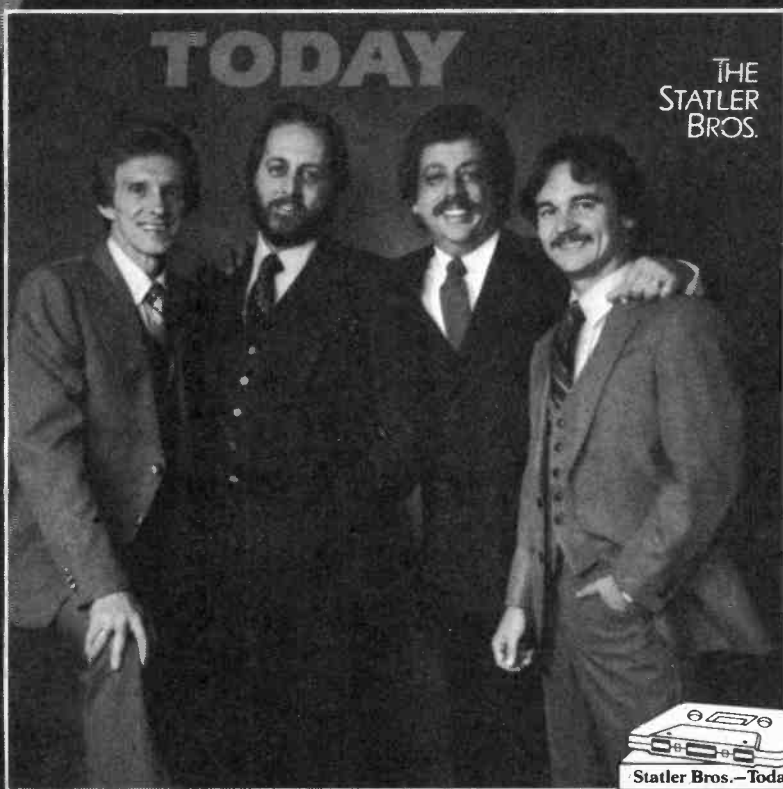
Schlitz, which has long been a sponsor of rock and jazz events.

Bob Evans Farm, a company that packages meat products and owns a restaurant chain in the eastern and southern U.S., sponsors a series of country and folk concerts each year at its "homeplace" near Rio Grande, Ohio. This year, the fourth annual Bob Evans Farm Country Music Convention will be held June 18-19, again as a free event.

Local musicians are involved in all the planning for the festival, says spokesman Kingsley Meyer, noting that it was one such musician, Bernard Connolly, who first approached the company with the idea and who now coordinates the talent. Investment, including the cost of prizes, wages, fliers, sound and tent, is in the \$4,000 range. Connolly estimates. Attendance is from 5,000 to 10,000 daily. Other events scheduled include a dulcimer festival in July and a farm festival in October which features hired country music bands.



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# Billboard® Hot Country Singles

Survey For Week Ending 5/14/83

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| THIS WEEK | LAST WEEK | WKS ON CHART | TITLE-Artist (Producer)<br>Writer, Publisher, Licensee, Label & Number (Dist. Label)  | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE-Artist (Producer)<br>Writer, Publisher, Licensee, Label & Number (Dist. Label)   | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE-Artist (Producer)<br>Writer, Publisher, Licensee, Label & Number (Dist. Label)  |
|-----------|-----------|--------------|---|-----------|-----------|--------------|--|-----------|-----------|--------------|---|
| 1         | 2         | 14           | <b>WHATEVER HAPPENED TO OLD FASHIONED LOVE</b> —B.J. Thomas (P. Drake)<br>L. Anderson; Old Friends, BMI; Cleveland International 38-03492 (CBS)   | 35        | 40        | 5            | <b>THE LOVE SHE FOUND IN ME</b> —Gary Morris (B. Montgomery, M. Morgan, P. Worley)<br>D. Linde, B. Morrison; Southern Nights, ASCAP; Warner Bros. 7-29683                          | 68        | 74        | 3            | <b>TWO HEARTS</b> —Texas Vocal Company (B. Mevis)<br>B. Shore, D. Wills, B. Mevis; Royalhaven, BMI/G.I.D., ASCAP; RCA 13504   |
| 2         | 3         | 11           | <b>COMMON MAN</b> —John Conlee (B. Logan)<br>S. Johns; Lowery/Legibus/Captain, BMI; MCA-52178   | 37        | 14        | 14           | <b>HIGHWAY 40 BLUES</b> —Ricky Skaggs (R. Skaggs)<br>L. Cordie; Amanda-Lin, ASCAP; Epic 34-03812   | 69        | 75        | 3            | <b>LOVERS AGAIN</b> —Brice Henderson (S. Tutt)<br>D.C. Gillon; Royal Haven, BMI; Union Station 1001-12  |
| 3         | 4         | 10           | <b>YOU TAKE ME FOR GRANTED</b> —Merle Haggard (M. Haggard, R. Baker)<br>L. Williams; Shade Tree, BMI; Epic 34-03723   | 38        | 43        | 6            | <b>AMARILLO BY MORNING</b> —George Strait (B. Mevis)<br>T. Stafford, P. Fraser; Colillion/Terry Stafford, BMI; MCA 52162   | 70        | 85        | 2            | <b>FLAME IN MY HEART</b> —Delia Bell (E. Harris)<br>B. Spurlock, G. Jones; Glad, BMI; Warner Bros. 7-29653  |
| 4         | 6         | 12           | <b>TOUCH ME (I'LL BE YOUR FOOL ONCE MORE)</b> —Tom Jones (G. Mills, S. Popovich)<br>A. Downing; ATV, BMI; Mercury 810-445-7 (Polygram)  | 39        | 48        | 3            | <b>OLD MAN RIVER (I'VE COME TO TALK AGAIN)</b> —Mel McDaniel (L. Rogers)<br>R. Scaife, D. Hogan; Vogue/Partner/Julep (Welk Music Group), BMI; Capitol 5218                         | 71        | 41        | 11           | <b>THIS COWBOY'S HAT</b> —Porter Wagoner (S. Garrett)<br>J. Brooks; Elektra/Asylum/Brooks Bros., BMI; Warner/Viva-7-29772   |
| 5         | 9         | 12           | <b>FOOLIN'</b> —Johnny Rodriguez (R. Albright)<br>R. Mooney; Ace in the Hole, BMI; Epic 34-03598  | 40        | 27        | 14           | <b>PONCHO &amp; LEFTY</b> —Willie Nelson & Merle Haggard (C. Moman, W. Nelson, M. Haggard)<br>T. Van Zandt; United Artist/Columbine, ASCAP; Epic 34-03842                          | NEW ENTRY | NEW ENTRY | NEW ENTRY    | <b>YOU'RE NOT LEAVIN' HERE TONIGHT</b> —Ed Bruce (T. West)<br>K. Chater, T. Rocco, C. Black; Bibio, ASCAP/Vogue (Welk Music Group), BMI; Chappell, ASCAP; MCA 52210               |
| 6         | 7         | 12           | <b>SAVE ME</b> —Louise Mandrell (E. Kilroy)<br>R.C. Bannon, D. Flett, G. Fletcher; Rare Blue, ASCAP; RCA-13450  | 41        | 32        | 10           | <b>DIXIELAND DELIGHT</b> —Alabama (H. Shedd, Alabama)<br>R. Rogers; Sister John, BMI; RCA 13446e135  | 73        | 87        | 2            | <b>WILLIE, WRITE ME A SONG</b> —Ray Price (S. Garrett)<br>C. Crofford; Peso, BMI; Warner/Viva-7-29691   |
| 7         | 8         | 11           | <b>MORE &amp; MORE</b> —Charley Pride (N. Wilson)<br>W. Pierce, M. Kilgore; Cedarwood, BMI; RCA-13451   | 42        | 51        | 2            | <b>IT'S A DIRTY JOB</b> —Bobby Bare & Lacy J. Dalton (B. Sherrill)<br>D. Cook, R. Van Hoy; Cross Keys/Tree, ASCAP/Unichappell/Van Hoy, BMI; Columbia 38-03628                      | 74        | 50        | 16           | <b>WE'VE GOT TONIGHT</b> —Kenny Rogers and Sheena Easton (D. Foster, K. Rogers)<br>B. Seger; Gear, ASCAP; Liberty 1492  |
| 8         | 11        | 9            | <b>LUCILLE (YOU WON'T DO YOUR DADDY'S WILL)</b> —Waylon Jennings (W. Jennings)<br>R. Penniman, A. Collins; Venice, BMI; RCA 13465   | 43        | 47        | 6            | <b>ALL MY LIFE</b> —Kenny Rogers (D. Foster, K. Rogers)<br>V. Stephenson, D. Robbins, J. Silbar; Warner House of Music/WB Gold, BMI/ASCAP; Liberty 1495                            | 75        | 65        | 18           | <b>SWINGIN'</b> —John Anderson (F. Jones)<br>L. Delmore; Music/Hall Element Publ. (Welk Group); Warner Bros. 7-29788  |
| 9         | 1         | 14           | <b>JOSE CUERVO</b> —Shelly West (S. Garrett, S. Dorff)<br>C. Jordan; Easy Listening/Gallion, ASCAP; Warner/Viva-7-29778   | 44        | 30        | 15           | <b>YOU'RE GONNA LOVE YOURSELF (IN THE MORNING)</b> —Willie Nelson and Brenda Lee (F. Foster)<br>D. Fritz; Combine, BMI; Monument 4-03784 (CBS)                                     | 76        | 88        | 2            | <b>TIJUANA SUNSHINE</b> —Bama Band (L. Morris)<br>D. Hatfield; Surf and Sand, BMI; Soundwaves 4707 (NSD)  |
| 10        | 13        | 10           | <b>LITTLE OLD FASHIONED KARMA</b> —Willie Nelson (W. Nelson, B. Spears)<br>W. Nelson; Willie Nelson, BMI; Columbia 38-03674   | 45        | 30        | 15           | <b>SOUNDS LIKE LOVE</b> —Johnny Lee (J.E. Norman)<br>C. Black, T. Rocco; Chappell/Bibo (Welk), ASCAP; Full Moon/Asylum 7-69848   | NEW ENTRY | NEW ENTRY | NEW ENTRY    | <b>TILL YOU AND YOUR LOVER ARE LOVERS AGAIN</b> —Engelbert Humperdinck (E. Stevens)<br>J. Buckingham, M. Gray; Warner House/Pullman/Warner-Tamerlane/Daticabo, BMI; Epic 34-03817 |
| 11        | 16        | 9            | <b>I'M MOVIN' ON</b> —Emmylou Harris (B. Ahern)<br>H. Snow; Rightsong, BMI; Warner Bros. 7-29729  | 46        | 59        | 2            | <b>I ALWAYS GET LUCKY WITH YOU</b> —George Jones (B. Sherrill)<br>T. Whitson, F. Powers, G. Church, M. Haggard; Shade Tree, BMI; Epic 34-03883                                     | 78        | NEW ENTRY | NEW ENTRY    | <b>MARY LEE</b> —Rodney Lay & The Wild West (J.B. Barnhill)<br>K. Stegall, S. Harris; Blackwood, BMI; Churchill 94020 (MCA)   |
| 12        | 17        | 9            | <b>YOU'RE OUT DOING WHAT I'M HERE DOING WITHOUT—</b><br>Gene Watson With The Farewell Party Band (R. Reeder, G. Watson)<br>B. Roberts, A. Fritzell; Desert Rose/Ski Slope, BMI; MCA 52191 | 47        | 52        | 4            | <b>SNAPSHOT</b> —Sylvia (T. Collins)<br>R. Fleming, D.W. Morgan; Tom Collins, BMI; RCA 13501   | 79        | 83        | 3            | <b>I'LL BE SEEING YOU</b> —Leon Raines (M.L. Brown)<br>I. Kahal, S. Fain; Williamson, ASCAP; American Spotlite 103  |
| 13        | 21        | 7            | <b>YOU CAN'T RUN FROM LOVE</b> —Eddie Rabbitt (D. Malloy),<br>E. Rabbitt, D. Malloy, E. Stevens; Deb Dave/Briarpatch, BMI; Warner Bros. 7-29712   | 48        | 53        | 4            | <b>3/4 TIME</b> —Ray Charles (R. Charles)<br>T.J. White; Tennessee Swamp Fox, ASCAP; Columbia 38-03810   | 80        | 70        | 13           | <b>FINDING YOU</b> —Joe Stampley (R. Baker)<br>J. Dickens, A. Fleetwood; Baray/Brandwood, BMI; Epic 34-03558  |
| 14        | 15        | 10           | <b>IT HASN'T HAPPENED YET</b> —Rosanne Cash (R. Crowell)<br>J. Hiatt; Bug Music/Bih, BMI; Columbia 38-03705   | 49        | 57        | 3            | <b>I JUST HEARD A HEART BREAK (AND I'M SO AFRAID IT'S MINE)</b> —Tammy Wynette (G. Richey)<br>T. Wynette, J. Taylor, G. Richey; ATV/First Lady/Sylvia's Mother, BMI; Epic 34-03811 | 81        | 60        | 18           | <b>YOU DON'T KNOW LOVE</b> —Janie Fricke (B. Montgomery)<br>B. Foster, D. King, Jr.; House of Gold/Don King, BMI/King's X, ASCAP; Columbia 38-03498                               |
| 15        | 18        | 9            | <b>THE RIDE</b> —David Allan Coe (B. Sherrill)<br>J.B. Deterline, Jr., G. Gentry; Agee/Newwriters, BMI; Columbia 38-03789   | 50        | 55        | 6            | <b>WONDER WHO'S HOLDING MY BABY TONIGHT</b> —The Whites (R. Skaggs)<br>D. Clark, W. Clark, J. Halterman; Laurel Mountain, BMI; Warner/Curb 7-29659                                 | 82        | NEW ENTRY | NEW ENTRY    | <b>REMINISCING</b> —Linda Nail (K. Phillips, S. Kesler)<br>T. Wammack; Snakeman/Blue Moon/Moe's Music, ASCAP; Grand Prix 3 (F&L)  |
| 16        | 20        | 7            | <b>OUR LOVE IS ON THE FAULTLINE</b> —Crystal Gayle (A. Reynolds)<br>R. Kirk; Rondor PTY LTD/Irving, BMI; Warner Bros. 7-29719   | 51        | 56        | 3            | <b>YOU CAN'T LOSE WHAT YOU NEVER HAD</b> —Lynn Anderson (M. Clark)<br>M. Garvin, C. Waters, T. Shapiro; Tree (Tree Group)/O'Lyric, BMI; Permian 82000 (MCA)                        | 83        | NEW ENTRY | NEW ENTRY    | <b>NOBODY ELSE FOR ME</b> —Stephanie Winslow (R. Ruff)<br>S. Winslow; Checkmate, BMI; Oak 1056  |
| 17        | 24        | 7            | <b>STRANGER IN MY HOUSE</b> —Ronnie Milsap (R. Milsap), T. Collins)<br>M. Reid; Lodge Hall, ASCAP; RCA 13470  | 52        | 54        | 7            | <b>AFTER THE GREAT DEPRESSION</b> —Razzy Bailey (R. Bailey)<br>R. Bailey, M. Cochran, R. Porter; Sandy-Port, ASCAP/Tree, BMI; RCA 13512  | 84        | 49        | 17           | <b>MY FIRST TASTE OF TEXAS</b> —Ed Bruce (T. West)<br>E. Bruce, R. Rogers; Tree/Newkeys/Sugarplum, BMI; MCA 52156   |
| 18        | 22        | 10           | <b>IN THE MIDDLE OF THE NIGHT</b> —Mel Tillis (H. Shedd)<br>B. Corbin; Sabal, ASCAP; MCA 52182  | 53        | 58        | 4            | <b>CRY BABY</b> —Marvel Fells (J. Morris)<br>J. Foster, J. Morris, R. Lovie; Jerry Foster, ASCAP; Compleat 104 (PolyGram)  | 85        | 80        | 8            | <b>CAJUN INVITATION</b> —David Frizzell & Shelley West (S. Garrett, S. Dorff)<br>M. Brown, S. Dorff, S. Garrett; Peso/Wallet, BMI; Warner/Viva-7-29756                            |
| 19        | 25        | 7            | <b>FOOL FOR YOUR LOVE</b> —Mickey Gilley (J.E. Norman)<br>D. Singleton; Jensing/Black Sheep, BMI; Epic 34-03783   | 54        | NEW ENTRY | NEW ENTRY    | <b>CHANGES</b> —Tanya Tucker (D. Malloy)<br>T. Tucker, F. Meyers, E. Raven; Tanya Tucker/Milene, ASLAP; Arista 1053  | 86        | 90        | 2            | <b>IF TOMORROW NEVER COMES</b> —Ray Griff (R. Griff)<br>R. Griff; Blue Echo, ASCAP/Sunbury, CAPAC; RCA 50722  |
| 20        | 5         | 14           | <b>IF YOU'RE GONNA DO ME WRONG (DO IT RIGHT)</b> —Vern Gosdin (B. Mevis)<br>V. Gosdin, M. Barnes; Hookit/Blue Lake, BMI; Compleat 102 (Polygram)  | 55        | 35        | 16           | <b>THE CLOSER YOU GET</b> —Alabama (H. Shedd, Alabama)<br>J.P. Pennington, M. Gray; Irving/Down 'N Dixie/Chinnichap, BMI; RCA 13524  | 87        | NEW ENTRY | NEW ENTRY    | <b>DON'T SAY YOU LOVE ME (JUST LOVE ME AGAIN)</b> —Mike Campbell (J. Crutchfield)<br>C. Cloninger, J. Crutchfield; MCA, ASCAP/Music Corp. of America, BMI; Columbia 38-03838      |
| 21        | 26        | 9            | <b>MY LADY LOVES ME (JUST AS I AM)</b> —Leon Everette (K. Dean, L. Everette)<br>K. Stegall, C. Waters; Blackwood, BMI; RCA 13466  | 56        | 67        | 3            | <b>PERSONALLY</b> —Ronnie McDowell (B. Killen)<br>P. Kelly; Tree/Five Of A Kind (Tree Group), BMI; Epic 34-03526   | 88        | NEW ENTRY | NEW ENTRY    | <b>I.O.U.</b> —Jimmy Dean (P. Baugh)<br>J. Dean, L. Markes; Plainview, BMI; Churchill 94024 (MCA)   |
| 22        | 28        | 8            | <b>LOVE AFFAIRS</b> —Michael Murphy (J.E. Norman)<br>M. Murphy, M. d'Abo; Timberwolf/d'Abo, BMI; Liberty 1494   | 57        | 64        | 3            | <b>ONCE YOU GET THE FEEL OF IT</b> —Con Hunley (S. Dorff)<br>D. Dillon, L. Butler; Tree/Larry Butler (Tree Group), BMI; MCA 52208  | 89        | 89        | 2            | <b>STAY WITH ME</b> —Tammy Chaparro (C. Deal)<br>C. Deal, D. Cummings; ATV/Play, BMI; Compass 60  |
| 23        | 29        | 8            | <b>SINGING THE BLUES</b> —Gail Davies (G. Davies)<br>M. Endsley; Acuff-Rose, BMI; Warner Bros. 7-29726  | 58        | 62        | 5            | <b>EVERYBODY'S DREAM GIRL</b> —Dan Seals (K. Lehning)<br>D. Robbins, V. Stephenson, D. Seals; Warner House of Music/WB Gold/Pink Pig, ASCAP/BMI; Liberty 1496                      | 90        | NEW ENTRY | NEW ENTRY    | <b>I'D DO IT IN A HEARTBEAT</b> —Sierra (P. Baugh)<br>B. Ham, J. Duncan; North Creek, BMI; Musicom 52702  |
| 24        | 19        | 11           | <b>I STILL LOVE YOU IN THE SAME OL' WAY</b> —Moe Bandy (R. Baker)<br>V. Warner; Baray, BMI; Columbia 38-03625   | 59        | 68        | 3            | <b>LOVE ME</b> —Jeanne Pruett & Marty Robbins (W. Haynes)<br>J. Pruett, Johnny Beinstock, BMI; Audiograph 45-454   | 91        | 78        | 18           | <b>REASONS TO QUIT</b> —Merle Haggard and Willie Nelson (C. Moman, W. Nelson, M. Haggard)<br>M. Haggard; Shade Tree, BMI; Epic 34-03494   |
| 25        | 31        | 6            | <b>WITHOUT YOU</b> —T.G. Sheppard (B. Killen)<br>P. Ham, T. Evans; Apple, ASCAP; Warner/Curb 7-29695  | 60        | 45        | 7            | <b>IT'S YOU</b> —Kieran Kane (J. Bowen, J. Stroud)<br>B. Channel, K. Kane, R. Kane; Old Friends/Litton, BMI/Kieran Kane, ASCAP; Warner Bros. 7-29711                               | 92        | 81        | 8            | <b>CHANGE OF HEART</b> —Marty Robbins (B. Montgomery)<br>R. Sharp; Warner-Tamerlane/Rumble Seat, BMI; Columbia 38-03789   |
| 26        | 33        | 5            | <b>LOVE IS ON A ROLL</b> —Don Williams (D. Williams, G. Fundis)<br>R. Cook, J. Prine; Roger Cook, BMI/Big Ears/Bruised Oranges, ASCAP; MCA 52205  | 61        | 69        | 3            | <b>WE HAD IT ALL</b> —Conway Twitty (R. Chancey, C. Twitty)<br>T. Seals, D. Fritts; Danor/Irving, BMI; MCA 52154   | 93        | 66        | 12           | <b>UNFINISHED BUSINESS</b> —Lloyd David Foster (B. Montgomery)<br>W. Newton, D. Morrison; House of Gold, BMI; MCA-52173   |
| 27        | 12        | 15           | <b>YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING</b> —Reba McEntire (J. Kennedy)<br>D. Lee, K. Chater; Maple Hill/Hall-Clement/Vogue (Welk), BMI; Mercury 3387 (Polygram)              | 62        | 61        | 5            | <b>POTENTIAL NEW BOYFRIEND</b> —Dolly Parton (G. Perry)<br>S. Kipner, J.L. Parker; April/Stephen A. Kipner, ASCAP/ATV, BMI; RCA 13514  | 94        | 86        | 18           | <b>SHINE ON (Shine All Your Sweet Love On Me)</b> —George Jones (B. Sherrill)<br>J. MacRae, B. Morrison; Southern Nights, ASCAP; Epic 34-03489                                    |
| 28        | 34        | 6            | <b>I.O.U.</b> —Lee Greenwood (J. Crutchfield)<br>K. Chater, A. Roberts; Vogue (Welk Music Group)/Chriswald/Hopi Sound/MCA/BMI/ASCAP; MCA 52199  | 63        | 46        | 16           | <b>TRAIN MEDLEY</b> —Boxcar Willie (J. Martin)<br>Various; Various; Main Street 954 (Capitol)  | 95        | 77        | 18           | <b>WHEN I'M AWAY FROM YOU</b> —The Bellamy Brothers (J. Bowen, D. Bellamy, H. Bellamy)<br>F. Miller; Rare Blue, ASCAP; Elektra/Curb 7-69850                                       |
| 29        | 36        | 5            | <b>OH BABY MINE (I GET SO LONELY)</b> —Statler Brothers (J. Kennedy)<br>P. Ballard; Edwin H. Morris, ASCAP; Mercury 811-488-7 (PolyGram)  | 64        | 76        | 2            | <b>GONNA GO HUNTING TONIGHT</b> —Hank Williams, Jr. (J. Bowen, H. Williams, Jr.)<br>H. Williams, Jr.; Bocephus, BMI; Elektra/Curb 7-69846  | 96        | 79        | 4            | <b>I BOUGHT THE SHOES (THAT JUST WALKED OUT ON ME)</b> —Super Grit Cowboy Band (C. Mattocks)<br>S. Stone, R. Simpson; Central Songs, BMI; Hoodswamp 8006                          |
| 30        | 23        | 12           | <b>AMERICAN MADE</b> —Oak Ridge Boys (R. Chancey)<br>B. Dipiero, P. McManus; Music City/Combine, ASCAP/BMI; MCA-52179   | 65        | NEW ENTRY | NEW ENTRY    | <b>DON'T YOUR MEM'RY EVER SLEEP AT NIGHT</b> —Steve Wariner (T. Collins)<br>S. Dean, R. Hatch; Tom Collins, BMI; RCA 13515   | 97        | 73        | 7            | <b>ONE YEAR, TWO MONTHS, &amp; ELEVEN DAYS</b> —Wayne Carson (C.D. Productions)<br>W. Carson, R. Reno; Shady Dell, BMI; EMH 0017  |
| 31        | 38        | 4            | <b>IN TIMES LIKE THESE</b> —Barbara Mandrell (T. Collins)<br>R. Fleming, D. Morgan; T. Collins, BMI; MCA 52206  | 66        | 44        | 18           | <b>YOUR LOVE'S ON THE LINE</b> —Earl Thomas Conley (M. Larkin)<br>E.T. Conley, R. Scruggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13525                                       | 98        | 82        | 4            | <b>HOLD ME TILL THE LAST WALTZ IS OVER</b> —Kathy Bauer (D. Burgess)<br>B. Nash; Tata Grande, BMI; NSD 164  |
| 32        | 37        | 7            | <b>YOU GOT ME RUNNIN'</b> —Jim Glaser (D. Tolle)<br>P. McGee; Dawnbreaker, BMI; Noble Vision 102  | 67        | 71        | 4            | <b>I HAVE LOVED YOU GIRL (But Not Like This Before)</b> —Earl Thomas Conley (M. Larkin)<br>E. T. Conley; Blue Moon, ASCAP; RCA 13414   | 99        | 92        | 2            | <b>I WAS THE ONE/WEAR MY RING AROUND YOUR NECK</b> —Elvis Presley (T. Brown, D. Briggs)<br>B. Carroll, R. Moody; Unichappell, BMI; RCA 13500                                      |
| 33        | 39        | 6            | <b>FLY INTO LOVE</b> —Charly McClain (Chucho Productions)<br>M. Wright, L. Anderson; Unart/Land of Music/Old Friends, BMI; Epic 34-03808  |           |           |              | <b>I KNOW MY WAY TO YOU BY HEART</b> —Marlow Tackett (H. Shedd)<br>T. Laiolo; Blue Lake, BMI; RCA 13471  | 100       | 72        | 11           | <b>TENDERNESS PLACE</b> —Karen Taylor-Good (T. Sparks)<br>L. Henley, M. Mathis; Acuff-Rose, BMI; MESA-1114 (NSD)  |
| 34        | 10        | 13           | <b>AFTER THE LAST GOODBYE</b> —Gus Hardin (R. Hall)<br>B. McGuire, B. Henderson, E. Moore, G. Pearce; Fame, BMI/Rick Hall, ASCAP; RCA 13445   |           |           |              |  |           |           |              |   |

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# Country

JULY 17-21 IN FORT WORTH

## International Awards Gala Set

NASHVILLE—The International Country & Western Music Assn. will sponsor a series of awards concerts and related activities in Fort Worth, July 17-21. Performing at the event will be country artists from Australia, New Zealand and several European nations who have been voted best in their category by fans in their home countries.

### Acts Set For Kerrville Fest

KERRVILLE, Tex.—The 12th annual Kerrville Folk Festival is set for May 26-June 6 this year, featuring more than 60 Texas songwriters, artists and performers. Among the headliners set for the 1983 edition at Rod Kennedy's Quiet Valley Ranch are Michael Murphey, Steven Fromholz, Ray Wylie Hubbard, Country Gazette, Michael Ballew, Guy Clark, Shake Russell and Riders In The Sky.

Categories are best male vocalist, female vocalist and group on both the national and international level. Sponsors say that this awards ceremony will differ from others in that the winners will have already been announced before the event and will perform instead of giving acceptance speeches.

Representatives from two countries will perform each night of the event. American artists will be included, although no mechanism has been set up yet to enable American fans to vote for their favorites. In the other participating countries, fans vote through country music magazines and newspapers.

During the awards gala, the International Country & Western Music Assn., which is based in Fort Worth, will also host a meeting of American country music disk jockeys. The festival will be taped by MIZLOU Television Networks for syndication in the U.S. and the other participat-

ing countries. To localize each tv program, there will be a 20-minute segment featuring the talent of the country involved. The remainder of the program will focus on talent from the other nations.

Founded last year as a non-profit fan organization, the ICWMA has already reportedly raised \$500,000 from private donors for operating expenses. It is also selling individual fan memberships at \$25 a year. Members will receive a quarterly newsletter and admission to each year's awards gala. Sam Atchley, president and director of the organization, says the gala will be held in Fort Worth for the foreseeable future.

In addition to producing the gala, the ICWMA, according to Atchley, will organize cultural exchanges to enable country artists to appear in countries other than their own.

### CBS, Indigo Resolve Dispute Over Robbins 45

NASHVILLE—After a flurry of suits and countersuits between CBS Records and Indigo Music Corp., the latter has been ceded the right to continue its distribution of "Love Me," a duet single by Jeanne Pruett and the late Marty Robbins. Robbins was a CBS artist at the time of his death and when the disputed record was made in 1981.

The out-of-court settlement ended a series of legal actions that began last month when CBS sought an injunction to halt the record's distribution. In turn, Indigo filed a counter-suit to stop CBS from making what it characterized as "false and unfounded statements" about Indigo's right to the record.

A statement, signed by attorneys for both parties, said, in part, that the out-of-court resolution, "which is not based on a determination of fault, demonstrates the importance to the recording industry of the 'exclusive rights' provisions of recording contracts. Under that resolution, the distribution and promotion of 'Love Me' shall continue by Indigo. Both CBS and Indigo agree, and join in this statement for the purpose of emphasizing that it is in the best interests of the recording industry for such 'exclusive rights' to be scrupulously honored and vigorously enforced."

### 'Classic' Show At Toronto Hall

TORONTO—The new \$40 million Roy Thomson Hall was the site of the first "Country Classic" concert, headlined by Emmylou Harris, Frizzell & West, the Whites and Sylvia Tyson, who also hosted the event.

This was the first show of this kind to originate at Thomson Hall, and it was taped for airing as a cable special via Channel C. The concert will also be aired later via CBS and in the U.S.

The program was produced for tv by Primedia Productions Ltd., a leading independent Canadian company. Originating the show were Robert John Jones and Gary Hart of The Management Group in Nashville, and Allan Katz of Toronto's Felis Productions. Talent coordination was handled by Dennis Buss of The Media Group in Nashville.

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## Billboard® Hot Country LPs™

Survey For Week Ending 5/14/83

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| This Week | Last Week | Weeks on Chart | ARTIST<br>Title, Label & Number<br>(Dist. Label)                                     | This Week | Last Week | Weeks on Chart | ARTIST<br>Title, Label & Number<br>(Dist. Label)   |
|-----------|-----------|----------------|--|-----------|-----------|----------------|--|
| 1         | 1         | 8              | ALABAMA<br>The Closer You Get, RCA<br>AHL-1-4663 RCA                                 | 38        | 38        | 15             | KAREN BROOKS<br>Walk On, Warner Bros.<br>23676 WEA   |
| 2         | 2         | 30             | THE OAK RIDGE BOYS<br>American Made, MCA 5390 MCA                                    | 39        | 35        | 16             | DAVID FRIZZELL AND<br>SHELLY WEST<br>Frizzell West—Our Best To<br>You, Warner/Visa 1-23754 WEA                       |
| 3         | 4         | 15             | MERLE HAGGARD AND<br>WILLIE NELSON<br>Poncho And Lefty, Epic FE<br>37958 CBS         | 40        | 36        | 12             | LEON EVERETTE<br>Leon Everette, RCA-MHL-1-<br>8600 RCA   |
| ★         | 7         | 8              | WILLIE NELSON<br>Tougher Than Leather,<br>Columbia QC-38248 CBS                      | 41        | 42        | 24             | CONWAY TWITTY<br>Conway's #1 Classics—Vol.<br>II, Elektra 60209 WEA  |
| 5         | 6         | 10             | KENNY ROGERS<br>We've Got Tonight, Liberty<br>LO 51143 CAP                           | 42        | 43        | 21             | BOXCAR WILLIE<br>Best Of Boxcar Volume I,<br>Main Street ST 73002 (Capitol)  |
| 6         | 3         | 29             | JOHN ANDERSON<br>Wild And Blue, Warner<br>Brothers 23721 WEA                         | 43        | 25        | 34             | MERLE HAGGARD/<br>GEORGE JONES<br>A Taste Of Yesterday's<br>Wine, Epic FE-38203 CBS                                  |
| 7         | 5         | 61             | ALABAMA<br>Mountain Music, RCA AHL-1<br>4229 RCA                                     | ★         | NEW ENTRY |                | CHARLY MCCLAIN<br>Paradise, Epic FE-38584 CBS  |
| 8         | 8         | 11             | HANK WILLIAMS, JR.<br>Strong Stuff, Elektra/Curb-<br>60223 WEA                       | 45        | 46        | 134            | KENNY ROGERS ▲<br>Greatest Hits, Liberty L00<br>1072 CAP   |
| ★         | 12        | 7              | SHELLY WEST<br>West By West, Warner/Viva<br>23775 WEA                                | ★         | 51        | 28             | ROY CLARK<br>Turned Loose, Churchil CR<br>9425 MCA   |
| 10        | 9         | 60             | WILLIE NELSON ▲<br>Always On My Mind,<br>Columbia FC 37951 CBS                       | ★         | 54        | 2              | MEL TILLIS<br>After All This Time, MCA<br>5378 MCA   |
| 11        | 10        | 32             | RICKY SKAGGS<br>Highways And Heartaches,<br>Epic FE 37996 CBS                        | 48        | 50        | 23             | CRISTY LANE<br>Here's To Us, Liberty LT<br>51137 CAP   |
| 12        | 11        | 113            | ALABAMA ▲<br>Feels So Right, RCA AHL-1<br>3930 RCA                                   | 49        | 47        | 48             | SYLVIA<br>Just Sylvia, RCA AHL-1-<br>4263 RCA  |
| 13        | 14        | 7              | LEE GREENWOOD<br>Somebody's Gonna Love<br>You, MCA 5403 MCA                          | 50        | 45        | 34             | EARL THOMAS CONLEY<br>Somewhere Between Right<br>And Wrong, RCA AHL-1-<br>4348 RCA                                   |
| 14        | 15        | 25             | MERLE HAGGARD<br>Going Where The Lonely<br>Go, Epic FE 38092 CBS                     | 51        | 53        | 28             | RODNEY LAY<br>Heartbreak, Churchill CR<br>9423 MCA   |
| ★         | 20        | 3              | RONNIE MILSAP<br>Keyed Up, RCA AHL-4670 RCA  | 52        | 52        | 5              | RANDY HOWARD<br>All-American Redneck,<br>Warner/Viva 28320 WEA   |
| 16        | 16        | 37             | THE BELLAMY BROTHERS<br>Greatest Hits, Warner/Curb<br>26397-1 WEA                    | ★         | 58        | 22             | EMMYLOU HARRIS<br>Last Date, Warner Bros. 1-<br>23740 WEA  |
| 17        | 13        | 30             | HANK WILLIAMS JR.<br>Hank Williams Jr.'s<br>Greatest Hits, Elektra/Curb<br>60193 WEA | 54        | 49        | 80             | RICKY SKAGGS<br>Waitin' For The Sun To<br>Shine, Epic FE 37193 CBS   |
| 18        | 18        | 29             | EDDIE RABBITT<br>Radio Romance, Elektra<br>60160 WEA                                 | 55        | 37        | 23             | KRIS KRISTOFFERSON,<br>WILLIE NELSON, DOLLY<br>PARTON, BRENDA LEE<br>... The Winning Hand,<br>Monument JWG 38389 CBS |
| ★         | 33        | 2              | GEORGE JONES<br>Shine On, Epic FE 38406 CBS  | ★         | 63        | 2              | JOHN CONLEE<br>John Conlee's Greatest<br>Hits, MCA 5406 MCA  |
| 20        | 17        | 153            | ALABAMA ▲<br>My Home's In Alabama,<br>RCA AHL-1-3644 RCA                             | 57        | 60        | 54             | LEE GREENWOOD<br>Inside Out, MCA 5304 MCA  |
| ★         | 27        | 5              | B.J. THOMAS<br>New Looks, Cleveland<br>International FC-38561 CBS                    | 58        | 57        | 132            | THE OAK RIDGE BOYS ▲<br>Greatest Hits, MCA 5150 MCA  |
| 22        | 22        | 30             | JANIE FRICKE<br>It Ain't Easy, Columbia FC<br>38214 CBS                              | 59        | 55        | 30             | WAYLON JENNINGS &<br>WILLIE NELSON<br>WW II, RCA AHL-1-4455 RCA  |
| 23        | 24        | 3              | WAYLON JENNINGS<br>It's Only Rock & Roll, RCA<br>AHL-1-4673 RCA                      | 60        | 48        | 7              | PORTER WAGONER<br>Viva Porter Wagoner,<br>Warner/Viva 23783 WEA  |
| 24        | 19        | 21             | THE BELLAMY BROTHERS<br>Strong Weakness, Elektra/<br>Curb 60210 WEA                  | 61        | 65        | 31             | DOLLY PARTON<br>Greatest Hits, RCA AHL-1-<br>4422 RCA  |
| 25        | 21        | 32             | TOM JONES<br>Tom Jones Country,<br>Mercury SRM-1-4062 POL                            | 62        | 66        | 14             | MERLE HAGGARD<br>Merle Haggard's Greatest<br>Hits, MCA 5386 MCA  |
| 26        | 26        | 6              | RONNIE McDOWELL<br>Personally, Epic FE-38514 CBS                                     | ★         | NEW ENTRY |                | VERN GOSDIN<br>If You're Gonna Do Me<br>Wrong (Do It Right),<br>Compeat CPL-1-1004 POL                               |
| ★         | 34        | 2              | DON WILLIAMS<br>Yellow Moon, MCA 5407 MCA  | 64        | 62        | 19             | MARTY ROBBINS<br>Biggest Hits, Columbia FC<br>38309 CBS  |
| 28        | 28        | 33             | CONWAY TWITTY<br>Dream Maker, Elektra<br>60182 WEA                                   | 65        | 69        | 137            | ANNE MURRAY ▲<br>Greatest Hits, Capitol 500<br>12110 CAP   |
| 29        | 23        | 43             | REBA McENTIRE<br>Unlimited, Mercury SRM-1-<br>4047 POL                               | 66        | 56        | 36             | GEORGE JONES<br>Anniversary, Ten Years Of<br>Hits, Epic KE 38323 CBS   |
| 30        | 32        | 24             | CRYSTAL GAYLE<br>True Love, Elektra 60200 WEA  | 67        | 59        | 79             | MERLE HAGGARD<br>Big City, Epic FE 37593 CBS   |
| ★         | 39        | 2              | MICKEY GILLEY<br>Fool For Your Love, Epic<br>FE 38583 CBS                            | 68        | 67        | 12             | ROY ORBISON<br>The All-Time Greatest Hits<br>Of Roy Orbison, Monument-<br>KWG-2784-38384-1 CBS                       |
| 32        | 31        | 86             | WILLIE NELSON ▲<br>Greatest Hits, Columbia KC<br>237542 CBS                          | 69        | 61        | 29             | T.G. SHEPPARD<br>Perfect Stranger, Warner/<br>Curb 23726 WEA   |
| 33        | 30        | 12             | LOUISE MANDRELL<br>Close-Up, RCA-MHL 1-8601 RCA                                      | 70        | 70        | 36             | MARTY ROBBINS<br>Come Back To Me,<br>Columbia FC 37995 CBS   |
| ★         | 41        | 4              | GENE WATSON & THE<br>FAREWELL PARTY BAND<br>Sometimes I Get Lucky,<br>MCA 5384 MCA   | 71        | 64        | 24             | JANIE FRICKE<br>Greatest Hits, Columbia RC<br>38310 CBS  |
| 35        | 29        | 11             | RAY CHARLES<br>Wish You Were Here<br>Tonight, Columbia FC-<br>38293 CBS              | 72        | 73        | 46             | ROSANNE CASH<br>Somewhere In The Stars,<br>Columbia FC-37570 CBS   |
| 36        | 40        | 7              | CHARLEY PRIDE<br>Country Classics, RCA AHL-<br>1-4662 RCA                            | 73        | 74        | 262            | WILLIE NELSON ▲<br>Stardust, Columbia JC<br>35305 CBS  |
| ★         | 44        | 8              | VERN GOSDIN<br>Today My World Slipped<br>Away, AMI-1502 NSO                          | 74        | 75        | 50             | JUICE NEWTON ●<br>Quiet Lies, Capitol ST-<br>12210 CAP   |
|           |           |                |  | 75        | 68        | 6              | ROY CLARK<br>Roy Clark—Live From<br>Austin City Limits,<br>Churchil CR-9421 MCA                                      |

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# CHET ATKINS'

## NEW ALBUM IS A RUNAWAY HIT!

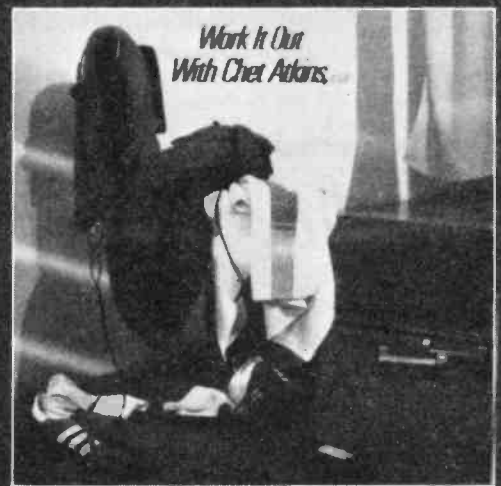
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# Country



**NEW ALLIANCE**—Loretta Lynn goes over material with producer Ron Chancey of MCA Records. This marks the first time in Lynn's career that she isn't working with longtime producer Owen Bradley.

## Nashville Scene

• Continued from page 46

Charlie Daniels is known as an easygoing individual with high regard for his fans. It takes a lot to upset Charlie, but Secretary of the Interior James Watt managed the feat with his recent diatribe against "rowdy bands" who attract "rowdy audiences." Just after Watt's Beach Boys incident in Washington, D.C., the 6,000-seat Starlight Bowl in Burbank, Calif. similarly issued a ban on Daniels, Toto, Bette Midler, the Clash and Kiss. That was, to Charlie, the last straw.

"It's a funny thing to me that every time there is a ditch to be dug, you expect these 'rowdy people' to do it," lashed out an angry Daniels, suggesting that the Starlight Bowl consider hiring Watt as its entertainment director. "And every time there is a war to be fought, you people in the three-piece suits always go looking for rowdy people. . . . I resent you insinuating that some people are just not good enough to come in your damn place," Daniels continued. "These people are our fans, God bless them. As long as they are not allowed at the Starlight Bowl, you have been banned by the Charlie Daniels Band."

Somehow, we thought it would be kind of obvious, but Warner Bros. Records assures us that some programmers are having difficulty pronouncing Delia Bell's name. So, for anyone having dyslexic problems with the syllables, here's the one-and-only correct way to pronounce her name: D-E-E-L-Y-A. Not "Delilah," not "Delilia," not "Dellya." Just plain old Delia.

Lee Greenwood will fly to London early in June to record a new single with his producer, Jerry Crutchfield. The song, "My Lover's Eyes,"

was penned by Greenwood and will be specifically for European release. . . . Meanwhile, if you've been restlessly awaiting a new Terri Gibbs single, you won't have much longer to anticipate: she's in the studio now with Muscle Shoals producer Rick Hall. Gibbs spent considerable time finding a new producer to work with after she and mentor Ed Penney separated, and felt that Hall's Muscle Shoals flavor would fit her gutsy style.

He hated to miss Wembley this year, but George Hamilton IV missed the annual European tour because he's in the studio in Nashville recording with Pete Drake. The result will be a record geared for the U.S. and Canadian markets. He hopes to establish himself in the States and plans to devote more time to American concerts and promotional appearances. He managed an Opry appearance in February, his first in seven months.

Eddie Rabbitt's upcoming greatest hits LP will include a full in-concert color cover of Eddie, now being painted by award-winning artist Bob Peak. Peak's credits include movie posters (he painted those used for "West Side Story," "My Fair Lady," "Camelot" and "Superman," among others) as well as more than 50 covers for Time magazine and 35 TV Guide covers. The greatest hits package will include eight of Rabbitt's biggest, plus two new songs.

Three famous Frizzell brothers—Lefty, David and Allen—will be heard for the first time together on the same song when David Frizzell's new solo Viva album is released. The cut is called "We Won't Be Hearing Always Late Anymore." David originally wrote the song as a solo for Allen, but Snuff Garrett convinced him to rearrange the piece to include both his own vocal and Lefty's voice from his old recording of "Always Late." The song takes a nostalgic glance back at some of Lefty's best-known hits, and you can expect the three's vocal styles to be almost indistinguishable.

Congratulations to Nashville's Scene Three, which received the silver medal for best music promotion video at the Houston International Film Festival. Scene Three won for its concept production on Ray Charles' "¾ Time" single. Tom T. Hall, known as "The Storyteller," is taping a new series for the Nashville Network called "The Storyteller's Story," to air on the cable channel's nightly "Nashville Now" program.

### Williams Set For Statlers' Event

NASHVILLE—Don Williams will headline the Statler Brothers' annual Fourth of July celebration, held in their hometown of Staunton, Va. July 3-4. The fundraiser is in its 14th year and drew more than 65,000 fans last year from 45 states and 10 foreign countries.

## 'Pianorama' Tour For Kartsonakis

NASHVILLE — Light Records artist Dino Kartsonakis is conducting a "Pianorama" concert tour that will have taken him to approximately 20 cities in the U.S. and Canada by the time it concludes in December. The concerts involve Kartsonakis and other players performing on as many as nine pianos simultaneously.

Musical fare ranges from the classics to hymns to contemporary pop music. Kartsonakis introduced the massed pianos concept on the PTL Television Network and featured it recently at the Dove Awards ceremonies, during which he was named gospel instrumentalist of the year.

Performing with Kartsonakis are Ron Mitchell, Randy Wright, Sharon Hodges, Nathan DiGesare and four Miss America finalists: Yolanda Fernandes, Nancy Chapman, Tara Meyerink and Diane Hill. Also in the cast is a piano player recruited in each city where a concert is presented.

## 'Amen' Film In Four Cities

NASHVILLE — "Say Amen, Somebody," a filmed celebration of gospel music, is now playing at theatres in Los Angeles, New York, Chicago and San Francisco.

The United Artists Classics release was directed by George Nierenberg and features performances by Willie Mae Ford Smith, Thomas A. Dorsey, the O'Neal Twins, Zella Jackson Price and Delois Barrett Campbell & the Barrett Sisters.

A two-record soundtrack of the film, on the DRG label, is being sold in theatre lobbies following the film's showing. Future sites for the film's presentation have not yet been released.

## Word Black Arm Readies New LPs

NASHVILLE — Word Records' black music division will release albums this month and next by the Williams Brothers, Al Green, Bobby Jones & New Life with Barbara Mandrell, as well as a compilation album of hits by Shirley Caesar. Bobby Jones, Leon Patillo, Edwin Hawkins, the Mighty Clouds Of Joy, Al Green and Don Degrate.

Two singles—"A Mother's Love," by the Williams Brothers, and "I Am Somebody," by Bobby Jones & New Life—are being pulled from the upcoming albums and will be the targets of extensive promotion. The promo will include giveaways and personal appearances in Word's major markets.

## Benson Releases 'Supersingle' LP

NASHVILLE—The Benson Co. has released an anthology album called "Supersingle" for radio stations that program Southern gospel music. It has been shipped to more than 1,000 stations.

Artists featured on the album are Grady Nutt & the Kingsmen, the Speers, the Dixie Melody Boys, the Hoppers, the Lanny Wolfe Trio, the Rambos, the Gold City Quartet, the Easter Brothers, Harry Browning & Laury Boone and Doug Oldham. All the cuts are excerpted from other Benson-distributed albums.

# Gospel

## Production Firm Offering 'Enrichment' For Artists

NASHVILLE—Joy Productions has launched a "Ministry Enrichment" service to help gospel music performers improve the quality of their performances and the effectiveness of their message. The North Hollywood, Calif. firm, which specializes in public relations for Christian artists and labels, will use singer Pati Neufeld as the new project's "pilot artist."

George Fox, Joy's national marketing director and head of the enrichment project, emphasizes that it will go well beyond the teaching of stage presence. He says it will also include advice on how to package one's music to convey a theme and heighten drama and how to share one's experience with the audience. The aim, he summarizes, will be to turn the artist's performance into "something other than a series of nice little songs."

Admitting that "we're very much feeling our way" on the project, Fox says it will be "dealing more in the

principles than in the particulars" of improving musical ministries. While the initial sessions with the artist may take the form of a course with specific lessons, Fox explains that the instruction will be ongoing "as the artists feel their need."

An additional service, he says, may be helping ministers and artists understand each other's role. Ministers will also be instructed on such basic media relations as writing press releases and holding news conferences.

Clients will be videotaped at the start of the consultation to provide a "visual means of critiquing," according to Fox.

He concedes that it will be difficult to set prices for such specialized counseling, but he says the cost will have to be tied into "some realistic time formula" to cover basic expenses. "I don't think this aspect of our work will be very lucrative to us, but it could create a fund of good will." **EDWARD MORRIS**

Survey For Week Ending 5/14/83

## Billboard® Best Selling Spiritual LPs

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| This Week | Last Week | Weeks on Chart | Title, Artist, Label & Number   | This Week | Last Week | Weeks on Chart | Title, Artist, Label & Number  |
|-----------|-----------|----------------|---|-----------|-----------|----------------|--|
| 1         | 11        | 22             | <b>THE JOY OF THE LORD IS MY STRENGTH</b><br>Douglas Miller, The True Way Choir (C.O.G.I.C.), GosPearl 16008                                      | 18        | 24        | 60             | <b>DOUGLAS MILLER &amp; THE TEXAS SOUTHEAST CHOIR</b><br>(Copic) W/MATTIE M. CLARKE (Recorded Live), GosPearl PL-16002 |
| 2         | 1         | 35             | <b>IT'S GONNA RAIN</b><br>Rev. Milton Brunson, Myrrh MSB 6696   | 19        | 28        | 5              | <b>THE FANTASTIC VIOLINAIRES</b><br>The Violinaires, Malaco 4382   |
| 3         | 4         | 30             | <b>YOU BROUGHT THE SUNSHINE</b><br>The Clark Sisters, Sound Of Gospel SOG 132   | 20        | 21        | 12             | <b>MATTIE MOSS CLARK PRESENTS THE GREATER WILLIAMS TEMPLE CHOIR LIVE</b><br>Gospearl PL 16004                          |
| 4         | 8         | 30             | <b>PRECIOUS LORD</b><br>Al Green, Myrrh 6702  | 21        | NEW ENTRY |                | <b>LEAD ME</b><br>Jackson Southernaires, Malaco MAL 4383   |
| 5         | 7         | 60             | <b>TOUCH OF CLASS</b><br>Jackson Southernaires, Malaco MAL 4375   | 22        | 12        | 22             | <b>WHEN IT RAINS, IT POURS</b><br>Rev. F. C. Barnes and Sister Brown, Atlanta Int'l 10041                              |
| 6         | NEW ENTRY |                | <b>JESUS, I LOVE CALLING YOUR NAME</b><br>Shirley Caesar, Myrrh MSB 6721  | 23        | 30        | 30             | <b>HOPE SONGS, VOL. I</b><br>D. J. Rogers, Hope Song/Benson HS 2000  |
| 7         | 2         | 26             | <b>THE RICHARD SMALLWOOD SINGERS</b><br>Onyx/Benson R3803   | 24        | 26        | 99             | <b>IS MY LIVING IN VAIN?</b><br>The Clark Sisters, New Birth 7056G   |
| 8         | 3         | 13             | <b>SINCERELY</b><br>The Clark Sisters, New Birth 7058   | 25        | 6         | 31             | <b>BROTHER TO BROTHER</b><br>The Williams Brothers, Myrrh MSB 6717   |
| 9         | 5         | 39             | <b>LORD, YOU KEEP ON PROVING YOURSELF TO ME</b><br>Florida Mass Choir, Savoy SGL 7078   | 26        | 13        | 13             | <b>TOUCH ME LORD</b><br>The Angelic Gospel Singers, Malaco 4381  |
| 10        | 9         | 13             | <b>MIGHTY CLOUDS ALIVE</b><br>The Mighty Clouds of Joy, Myrrh 6687  | 27        | 27        | 5              | <b>REACHIN' OUT</b><br>New York Community Choir, Myrrh MSB 6716  |
| 11        | 16        | 12             | <b>I FEEL LIKE GOING ON</b><br>Keith Pringle, Hope Song 2001  | 28        | 15        | 13             | <b>LORD MAKE ME OVER</b><br>The Benny Cummings Singers, New Birth 7057   |
| 12        | 18        | 13             | <b>MOVE ALONG</b><br>The Gospel Keynotes, Nashboro 7266   | 29        | 29        | 5              | <b>PUT ON YOUR SHOES</b><br>Pilgrim Jubilee, Savoy 14701   |
| 13        | 10        | 26             | <b>EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA, VOL. II</b><br>Myrrh MSB 6700  | 30        | 22        | 26             | <b>10th ANNUAL PRAISE &amp; REDEDICATION CONCERT</b><br>Southeast Inspirational Choir, Jewel 0172                      |
| 14        | 19        | 35             | <b>ENCLOUDY DAY</b><br>Myrna Summers, Savoy 14594   | 31        | 32        | 26             | <b>MIRACLE MAN</b><br>Mighty Clouds Of Joy, Myrrh MSB 6664   |
| 15        | 17        | 12             | <b>SOON I WILL BE DONE WITH THE TROUBLES OF THE WORLD</b><br>James Cleveland and the N.J. Mass Choir of the Gospel Music Workshop, Savoy SL 14709 | 32        | 33        | 64             | <b>HIGHER PLAIN</b><br>Al Green, Myrrh MSB 6674  |
| 16        | 23        | 22             | <b>CLOSER</b><br>Tommy Ellison, Atlanta International 10052   | 33        | 31        | 13             | <b>WE'VE COME TO PRAISE HIM</b><br>Donald Vails, Savoy 7069  |
| 17        | 25        | 5              | <b>THE GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR—HOUSTON, TX</b><br>Savoy SG 7081   | 34        | 20        | 12             | <b>THE SACRAMENTO COMMUNITY CHOIR LIVE</b><br>Onyx/Benson 3824   |
|           |           |                |   | 35        | 14        | 30             | <b>FEEL LIKE SINGING</b><br>Walter Hawkins, Elektra 60038  |

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**DISCUSSIONS**—At a recent press conference in New York held by Optical Programming Associates, John Messerschmitt of North American Phillips (center) and John Talbot of Pioneer Video (right) answer questions about new titles.

## Thorn EMI To Release 'Calif. Images' Anthology

By LAURA FOTI

SAN FRANCISCO—Thorn EMI Video Programmes of London is releasing a compilation of 20 short pieces incorporating computer graphics and synthesizer music, as well as some representational images and orchestral music. "California Images," produced by Pilot Productions here, was developed specifically for repeated viewing and features the work of top Cali-

fornia-based animators, computer artists and musicians.

Although it is being distributed outside the U.S., Canada and Japan by Thorn EMI, the videocassette, videodisk and television rights for "California Images" are available from Pilot within those territories.

Artists represented on the hour-long program include Oskar Fischinger, whose "Allegretto," from 1936, was a precursor to "Fantasia," on which he also worked. The piece is an abstract film animation, with each frame painted separately. Music is by Ralph Rainger.

Another classic piece, "Sunstone," is computer animation by Ed Emshwiller, the current dean of film and video at the California Institute of the Arts. The three-minute segment took almost a year to complete.

"We enjoyed working within the laserdisk format," says Mark Allen, a principal in Pilot Productions. "But there are certainly applications for other formats." In fact, "California Images" was originally developed for the VHD videodisk format, and there is a chance it may yet be released on VHD in Japan, where that system has been launched.

Barbara Gronbeck, a partner in Pilot Productions, explains the philosophy behind the project: "This is an art form where the viewer should be vitally involved. In the flight-ori-

(Continued on page 56)

## Wizard, Vestron Sign Disk Distribution Pact

NEW YORK—Vestron Video has become the exclusive videodisk distribution agent for all Wizard Video titles and the products of Wizard's associated labels, Cult Video and Force Video. Under the agreement, Vestron will assume that marketing and distribution responsibilities for all Wizard videodisks in the U.S. and Canada.

Wizard titles include "The Texas Chainsaw Massacre," "Zombie," "The Boogie Man" and "I Spit On Your Grave." An original production directed by Wizard president Charles Band is currently in the works. "Metalstorm," a futuristic adventure in 3-D, will be released theatrically later this year.

The 40-title Wizard catalog will now be added to Vestron's videodisk catalog.

# Video

## Dealers Develop Program Lines

### Exclusive Titles Seen As Way To Attract Customers

LOS ANGELES—As the home video market grows, retailers and distributors are finding new ways to differentiate themselves and attract customers. One way already in limited use and sure to grow is the development of proprietary lines—programs available only to customers of a specific company.

The Video Station chain, for example, has its own line of programs, and president George Atkinson is actively adding to it. In New York, New Video has the exclusive rights to "Taxi Zum Kloo," a German film that explores gay life. New Video owner Steve Savage has also made a deal with Captain Video in San Francisco, giving that retail operation exclusive California distribution of the product.

The Video Connection franchise chain, based in Syosset, N.Y., will launch a proprietary line in the near future, according to president Bert Tenzer. And such a move seems natural for larger chains and distributors.

Video Station's Atkinson, though, is quick to assert that his firm's base of 500 affiliate stores is not the advantage it might seem. On a given re-

lease, he points out, it might mean only a couple of thousand pieces at two per store. To compete successfully with studios, distributors must shoot for a wider sales volume. Thus Video Station, via its distribution division, Coast Video, sells to more than 2,000 other accounts.

So far, offerings have been modest: "War And Peace," "Tangier," "Brigit Haas Must Be Killed," "Ballad Of A Soldier," "Mephisto." But with much of his company reorganization behind him, Atkinson now hopes to concentrate on production and acquisition.

Atkinson plans to experiment, to see if sell-through is possible for foreign films. The 1982 French picture "Brigit Haas" will sell for \$59.95; "Ballad Of A Soldier," a 1968 Russian product, will be \$29.95. Both are subtitled, which Atkinson claims appeals to foreign film buffs. "My idea is to see if the palate of foreign film buffs can be satisfied, particularly since foreign films usually have limited theatrical runs, and then only in the larger cities," he says.

The retailer/distributor is also examining horror and other esoteric areas, but declines to discuss specific

deals in the making.

To a great extent, Atkinson views the pay-tv arena as a source of video store product. "HBO represents a voracious appetite to be filled 24 hours a day. So you see these \$2 million and \$3 million pay-tv movie productions coming along. Cable and pay represent perhaps 25% of tv households. VCR penetration isn't there yet, but it's approaching eight to nine million this year. It's becoming viable. The numbers are going to be out there."

Atkinson is bullish about the fact that "Tangier," a spy thriller, was made in the U.K. for home television exclusively and has never been in theatrical distribution. Thus he envisions video stores as the introductory window for certain product.

Actually, retail-oriented companies are not competing with movie studios when the kind of product Atkinson talks of is considered. While Atkinson singles out "Das Boot" as one example of what a major studio can do with a foreign film, the studios, he feels, are first interested in product they can sell theatrically.

(Continued on page 56)

## 'ART & INDUSTRY' EXAMINED

# Atlanta Meet 'Faces The Music'

By JIM PETTIGREW JR.

ATLANTA—The burgeoning field of music video is still at an early stage of its artistic development, and represents a wide-open technological playground, according to panelists at an all-day seminar held here April 16.

"Facing The Music: The Art And Industry Of Video Music," a six-hour, two-part symposium, explored such issues as creativity, formatting, residuals and the future of the business. Sponsors were the Image Film/Video Center and Atlanta-based record chain Franklin Music, with support from Atlanta's Video Music Channel and several local arts agencies.

The morning panel, "The Artist's Voice," delved into a variety of concepts and problems related to creativity. Speakers were video artist John Sanborn; Gregory Miller, di-

rector of video distribution for The Kitchen, a New York forum for avant-garde arts; Deidre Boyle, video editor of Sightlines magazine; Eric Trigg, associate producer of USA Network's Radio 1990; and Epic recording artist Garland Jeffreys.

Record companies, MTV and the current norm of video music all came under attack during the morning panel, led by an outspoken Sanborn, who has received acclaim for his King Crimson and Jimi Hendrix videos. "Today there's not nearly enough attention paid to the artist relationship between music and videos," Sanborn noted. "There should be a correlation of specific words to specific images. That doesn't happen nearly often enough."

Several videos were viewed during the morning session, including those of rock group Missing Persons.

avant-garde composer Philip Glass, former Steely Dan member Donald Fagen, vocalist Jeffreys, and video artist Max Almy. These screenings prompted discussion of several topics, including the merits of "art" vs. "commercial" videos, and the purported problem of the psychological retention of videos.

"We hum the music to pop songs," Radio 1990's Trigg said, "but do we 'hum' video images?" Several of the panelists disagreed about this premise, but a partial consensus finally developed that there is a possible tie-in between the music of pop songs and artistically conceived videos.

The tone of the morning's panel was epitomized by Sanborn, who railed at the lack of artistry in numerous superstar acts' videos and derided the "mentality" of contemporary video music programmers. "I'm embarrassed when I watch

(Continued on page 56)

# Karl Says Its How-To Tapes Mark A New Approach

By ETHLIE ANN VARE

LOS ANGELES—The current issue of Billboard marks the first anniversary of "Jane Fonda's Workout" on the videocassette chart. It spent much of that year in the No. 1 position. "Everyday With Richard Simmons," now working its way up the same chart, shipped six times as many copies as the Fonda tape in its initial release, and is expected to equal or surpass it in sales.

These two programs have more in common than perspiration. They are both produced by a small, young company in Newport Beach, Calif., called Karl Video Corp. They are also, maintains KVC owner Stuart Karl, spearheading an entirely new approach to home video programming.

"First there was the stage, and they developed plays," says Karl. "Then radio came out and they took plays and made radio plays until they developed their own form of

new channels and talk shows and music. When television came out, all they did for a while was take the people who were on radio and put them on tv, but now they've developed their own art form. Now we have this new communication tool, and what we're doing is developing a new art form for it. We're not just regurgitating old movies."

In fact, says Karl, home video should be less an analog to the movie house and the record store than an adjunct to the bookstore. As people become more sophisticated in using the seven million VCRs now in the U.S., they will look upon it more as a practical device and less as a toy, he says.

When KVC was founded in 1979 by the then-25-year-old Karl, he was already convinced that the "non-fiction book," or how-to material, was the future of home video. He produced programs on such topics as first aid, cooking, and even exercise.

"No one bought them," he sighs.

"The consumer was so excited about big-name features and X-rated, about sitting at home like Howard Hughes watching movies so his friends would say 'You've got films in your house?'"

"But by 1985, all the motion picture companies will have run out of movies. Everything on the shelf will have been released. Even now, the self-defense tape and other things we did before their time are starting to sell."

"Sell" is a key word here. While the majority of new videocassette releases are primarily keyed to rental, KVC wants to sell its product outright. The firm has a 37-distributor network around the country which has that specific task, but it is not as easy as one would assume.

"We're battling a real dilemma," says KVC's marketing director, Court Shannon. "You'd never have thought it would be so hard to convince people to stock a product they can actually sell and profit on."

"I've always said that rental is just a short-term excuse for lack of good original programming," adds Karl. "When we sell 150,000 Fondas, they're actually in the hands of the consumer. There aren't seven or eight sitting on the rental shelf in each video store."

When Stuart Karl says he spots a trend, it might behoove people to take notice. He does have a track record for picking up on fads that turn into lifestyles. At 19, he started a trade magazine for the infant waterbed industry at a time it seemed like a college prank. His next trade journal served the hot tub industry, which is now on its way to overtaking swimming pools in gross revenue. When video came out, he saw that there wasn't a trade magazine for video stores, so he created one. The sale of that magazine capitalized KVC.

"When I was going around to the video stores with the magazine, I looked at their inventories and said,

"What do you have aside from movies and X-rated? And they said 'Nothing.'"

That gap is being filled. Upcoming KVC videos include Jane Fonda's workout for pregnancy and recovery, a hair-and-face beauty tape by top Hollywood stylist Jose Eber, and an instruction manual on the use of VCRs.

"We're not looking for blockbusters," says Karl. "We're looking for standards."

Shannon points out that even though KVC product sells for \$59.95 in an era that sees cassette prices coming down to \$39.95 and even \$29.95, the fact that they are "standards," suitable for years of viewing, brings their cost-per-view way down. Like a reference library as opposed to a bestseller list, these videos are intended to have a long lifespan.

"I know we're swimming upstream," says Karl. "But I'm convinced that the bookstore of the future is on videotape."

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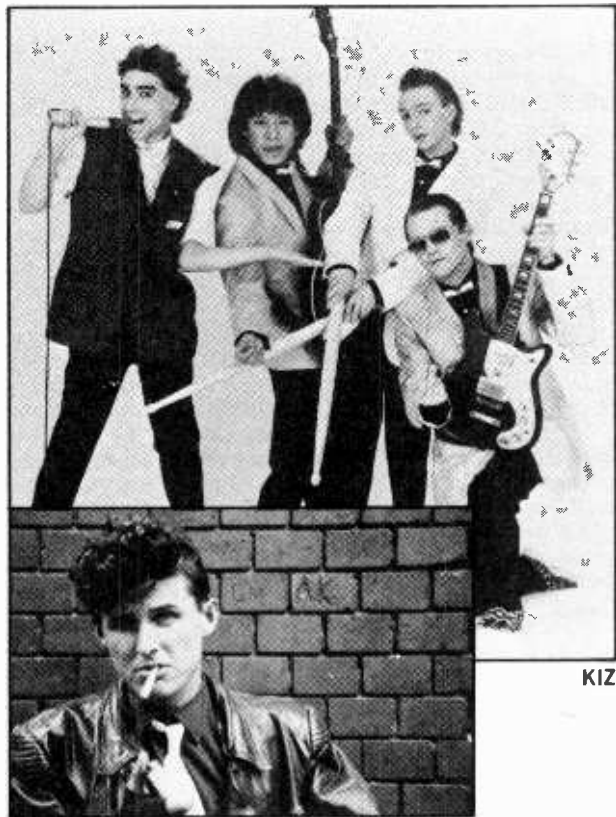
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# MUSIK '83

COMPANY  
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## CBS GERMANY



KIZ

### MARKUS

Despite the overall slump in the German record industry, CBS Germany achieved an upturn in net sales in 1982 and, for the first time, registered a double-figure market share, reports Jorgen Larsen, managing director of the multinational's Frankfurt-based operation.

The company, which previously was primarily a marketing arm for CBS international repertoire, with a resultant 6%-7% market share, has made "significant progress" with local repertoire and TV/radio promotions, especially in the later months of last year.

Larsen says CBS, since early December last year, held the number one LP chart spot without a break through consecutive packages from Peter Hofmann, Supertramp, Chris de Burgh and Nena. Hofmann and Nena have been built into two of the biggest domestic acts for years.

Other artists contributing to CBS Germany's 1982 performance include: Spliff, Markus, Andreas Vollenweider, KIZ, Ricky King (all domestic acts) and Shakin' Stevens, Michael Jackson, Toto, Captain Sensible and Simon and Garfunkel through the "Concert In Central Park" album.

Says Larsen: "Organization changes strengthened the youthful CBS team and its established reputation for breaking and establishing new acts."

## PHONOGRAM

Phonogram's predictably powerful international product performance in the past year in Germany has been highlighted by the Steve Miller Band's chart-topper "Abracadabra" and the number one Dire Straits' album "Love Over Gold."

Elton John's longevity in terms of sales and popularity has been emphasized through the "Jump Up" LP and the TV-merchandized "Your Songs." And new in the German charts were ABC and Dexy's Midnight Runners. Also key figures in the international sales division: Lindsey Buckingham, Genesis and Soft Cell.

Yet despite all this consistent success, domestic product did even better, notably through Trio, Palais Schaumburg, Jawoll, Hans Hartz, Nana Mouskouri and the Ina Deter Band.

Prospects for 1983 are viewed optimistically by Phonogram executives who, in addition to this chart cast, look for lively sales statistics from Black Sabbath, Df Leppard, Thin Lizzy, Tears For Fears, Van Morrison, Mark Knopfler (solo album), Peter Gabriel, Paco de Lucia, Al Di Meola, John McLaughlin, Nazareth, Status Quo, Wolfgang Ambros and Swiss band Yello.

## EMI ELECTROLA

Says Wilfried Jung, head of EMI Electrola in Cologne: "Once the market starts to shrink, you have to restructure a company to ensure it can survive." EMI policies in this direction have paid off, with a series of top-place releases, notably by the group Bap, singer Andy Borg and the Spider Murphy Gang, also Howard Cendpendale, Heino and Rheingold.

Success at these levels by German productions proves the marketplace can still build huge unit sales figures, says Jung, pointing out that EMI had a chart share of 22.06% in a singles analysis for 1982 and 18.8% in the album breakdown.

Jung is especially proud of the relative successes by new releases in the charts. Of all new releases, 61% of singles reached the charts and 52% of all albums. He says: "We're continuing our policy of selective releases. And we came up with an exemplary

promotion campaign for new EMI signing David Bowie, organized by Jochen Kraus, the international repertoire director." It included huge posters on main traffic points in big cities. At least 700 retail outlets are getting direct EMI help in display material for Bowie.

Similar all-out action is planned for the Pink Floyd "Final Cut" album. Jung says EMI Electrola has been scoring heavily with material from its license deal with the Milan-based Baby Records label of Freddy Naggiar, notably Rondo Veneziano, Ricci e Poveri and Al Bano and Romina Power.

## TELDEC

Through 1982 and in the first part of this year, German productions of Teldec have impacted heavily on the international marketplace.

Richard Clayderman's "Ein Weihnachtstraum," his Christmas album, scored in many territories and his recent LP "Zaetlichkeit" culled hefty worldwide orders, especially from the U.S. where there has been a surge of interest in the Paris-based pianist.

Austrain singer Falco is also registering in North America, notably the "Einzelhaft" album with his songs in "rap rhythm," clearly acceptable in the U.S. market.

Additionally, Frank Duval is building on the international reputation he gained from "Angel Of Mine," which went gold. All titles since have charted in various international territories. His first album directly produced for the record market rather than for TV series, "If I Could Fly Away," is an instant seller.

Eric Burdon, lead singer with the Animals, has impressed German and foreign critics with his soundtrack for the movie "Comeback." Teldec looks, too, for international acceptance for Mitch Ryder, whose new LP is produced by John Cougar, with songs from both Tom Petty and Lou Reed.

Biggest 1982 international breakthrough for Teldec was for Nicole and her Eurovision Song Contest winner "Ein Bibchen Frieden."

## METRONOME

The "Maxi-Dancer" series of 12-inch singles has proved a hugely successful seller for Metronome, carving out a monster slice of the dance-music craze. Launched in the spring of 1982, there are now 50 items in the catalog.

The packaging has attracted consumers who just want to build complete collections of material culled mainly from the U.S. and European disco charts. Once sales of 5,000 have been reached for 12-inch releases, a 7-inch configuration is introduced to the marketplace, resulting in chart action for such titles as Divine's "Shoot Your Shot" and "Last Night A DJ Saved My Life."

Metronome has extended its deal with De-Lite Records for a further two years and Ray Schmidt-Walk, deputy managing director, points to continuous German chart action for this product over the past couple of years.

With the national slump in back catalog sales, Metronome has countered the dip well with its "Aktions Preis" campaign, launched February this year. It contains 33 albums at reduced prices to dealers, the sleeves carrying a promotional sticker on which the retailer can show his own reduced retail price. At the end of the campaign, and a second is already planned with another 30 catalog items, the records revert to the normal full-price tags.

## GERIG

Guenther Ilgner, who heads up Gerig Musikverlage in Cologne, points to an outstandingly successful year or so, particularly in terms of chart ratings, for the company had 33 titles included in 1982.

He says: "Alongside our label, Papagayo, we exerted a very real influence on the German music scene through some of the year's biggest hits."

He picks out the Cologne group Bap, which sold a total 1.6 million singles, and Andy Borg, whose singles topped the million sales mark. The group Spider Murphy Gang, from Munich, was another major Gerig success, selling nearly a million albums.

There's been a deliberate Gerig concentration on German repertoire, but Ilgner points to profitable action through the publishing deal with Baby Records (Italy), which scored heavily through Al Bano and Romina Power, Rondo Veneziano and Ricci e Poveri. Major international progress was made through Tight Fit, Yazoo, Secret Service, Roxy Music, Spargo and Shakin' Stevens.

## INTERCORD

Owned by the massive Holzbrink publishing group, Intercord had its most successful year yet in 1982, with a 30% turnover increase in a generally stagnating marketplace.

Herbert Kollisch, managing director, attributes the success partly to a sharp reduction of the number of releases and a highly selective product policy. Chart listings for the company increased, both albums and singles, by nearly 100% over the year.

With aggressive marketing techniques and sales programs, Intercord trebled turnover of singles, including such hits as Zaza's "Zauberstab," Stephan Sulke's "Ushi," Yazoo's "Don't Go," Eddy Grant's "I Don't Wanna Dance," and Roger Whittaker's "Al-

bany."

Major album sellers in 1982 were "Yekse" (Stephan Sulke), "Upstairs At Eric's" (Yazoo), "Killer On The Rampage" (Eddy Grant), "Broken Frame" (Depeche Mode) and "Zum Weinen Is Immer Noch Zeit" (Roger Whittaker).

"We're looking for an even better performance this year," asserts Kollisch. "We have a lot of highly commercial material in the pipeline, both national and international."

Special emphasis is laid on Herbert Groenemeyer, a major newcomer on the German rock scene. He also gained international notice as leading actor in the movie "The Boat," recently nominated for six Oscars.

Also on the way from Intercord: a national radio promotion for German artist Reinhard May, and a special marketing campaign for Sonet, one of the most successful license labels.

## WARNER BROS.

The 1982 success of Warner Bros. Music publishing was boosted by tours and TV appearances in Germany by major international acts. Foreigner's trek was a notable highlight, culminating in the band's fourth album going platinum.

Others involved in a hectic corporate schedule included: Asia, chart riders with "Heat Of The Moment"; Helen Schneider, U.S. singer who's very big in Germany; Jackson Browne; Klaus Doldinger's Passport, the group's "Earthborn" album rated its best so far; and Ideal, from the German new wave, increasing its following even if interest in that music scene slipped.

Vangelis' "Chariots Of Fire" theme helped him through to a wider audience. Also heavy sellers: Stefan Waggershausen's "Hello Engel" album and Quarterflash, with a chart debut on the Ariola album "Harden My Heart."

Warner Bros. Music has this year made important new signings, including: Swiss group Yello, already included in the Billboard Dance/Disco charts; Hamburg band Palais Schaumburg, with the album "Lupa," produced by "Sugar-Coated" Andy Hernandez; Ex-DAF member Robert Goerl, whose first solo effort is "Mit Dir"; Loeffler and Lanfermann; Munich-based Schlagazeile; and singer/writer Jimmy Patrick.

## ISS RECORDS

Based in Muenchengladbach, ISS Records is a fast-growing company firing off heavily into a wide-ranging onslaught on different sectors of the music industry.

On the wholesale side, it is the leading group in this territory, covering 12-inch singles, 45s, prerecorded cassettes, now the Compact Disc, and the company stocks in Germany, on an exclusive basis, a long list of prestigious record labels.

ISS Records has its own production/publishing interests and this year is set to bring out two 12-inch singles every month under the banner of the group's own label. A team of 13 links closely with the retail trade and there's a computer terminal at every work-station at headquarters so that information and catalog information can be given fast and accurately. Says Inge Vossen, ISS Records executive: "We're constantly on the lookout for good new products and license deals, for we're determined to expand our market share in Germany this year, no matter how difficult the overall economic situation. And we've built the contacts, home and abroad, to do just that."

## SIKORSKI

According to Hans Sikorski, head of the Sikorski publishing group, last year was the best yet in a corporate history which stretches back almost half a century.

He says the Hamburg-based operation staved off the pervading economic downturn by an established policy of diversification, plus very close links with affiliates around the world. "That's how we by-passed the ills of the domestic marketplace," he says.

Sikorski covers both pop and classical. It owns the number one music printing operation in Germany and co-owns another printing facility which has some 110 employees. The publishing arm has made several "high-grade" new signings so far this year, but Sikorski is not yet naming names.

## SIEGEL MUSIKVERLAGE

Highlights of the past year for Siegel Musik are the license deal to handle the MCA publishing group in Germany and also the fact that, after 27 years, West Germany won the Eurovision Song Contest with "Ein Bischen Friden," sung by Nicole, but produced and published by Ralph Siegel.

On the MCA front, there was the German version of "Evita" in Berlin and the John Williams of the movie "E.T." Another new pact of instant profitability was with Mambo Musikverlage, headed up by Juergen Thurnau, Harold Steinbauer and Guenther Sigl. Hits previously registered by this firm included "Tutti Frutti," by the Spider Murphy Gang, Helmut Frey's "Nachts Hoer Ich Dich Manchmal Weinen" and the album "Latin Lover" by Gianni Nannini.

The Nicole triumph, which was worldwide, produced nearly 200 silver, gold and platinum awards. And other new and established Siegel roster acts include M3, United Ballas, Eruption, Momateens, Dschingis Khan, the Hornettes, Panarama, Camilla Motor, Joachim Schoenig, Gerhard Polt and the group Rocca.

The song "Together We're Strong" was recently duetted on disk by Mireille Mathieu and Patrick Duffy, from the TV series Dallas, the single selling 200,000 units in one week in France alone.

(Continued on page G-9)

# WEST GERMANY

•Continued from page G-1

a major contributing factor to the decline in sales of Anglo-American product last year was "the alarming lack of new musical ideas from the superstars." And he notes that, in any case, all the signs are that there will be a substantial revival in the fortunes of international product this year.

"The revival has, in fact, already begun," Jung says. "The success of German New Wave acts, plus other domestic artists like Bap, Spliff, the Spider Murphy Gang and Andy Borg, actually increased the pop market share of domestic product from around 25% to almost 50% last year. But now the pendulum is swinging back again with impressive sales by David Bowie, Pink Floyd and Duran Duran, and international is probably achieving a 60% stake in the market."

But whatever the fluctuations between homegrown and imported talent—and the German-speaking territories have always shown great receptivity to foreign product—the essential thing is that sales of records and tapes in these markets remain encouragingly constant. Sales last year were down by only a few percentage points in money terms.

Jung sees this stability continuing for some years to come, with small volume increases only being achieved by maintaining cost effectiveness in the face of inflation (which in Germany is running at only 4%), by price increases, and by maintaining the highest possible level of creativity and artistic and marketing innovation.

"Rising unemployment—above 2.5 million and particularly severe among the record-buying population—is a matter of concern, of course," says Jung, "but there are other factors which give cause for restrained optimism. For example, improvements in the technical quality of sound carriers—Direct Metal Mastering is raising the standard of LPs—and we are introducing a new high quality cassette this year. In addition, I believe that the Compact Disc will help create additional volume by the end of this year."

Another factor generally regarded as highly favorable by the German industry was the return last March of a Conservative government which has a far more positive view of private broadcasting than did its predecessor.

Guenter Ilgner, head of Hans Gerig Musikverlag, has high hopes that private broadcasting will prove a shot in the arm for the music industry. "At present it is very difficult to get adequate exposure for an artist on radio and television—but this exposure is essential, especially when it comes to breaking an artist. Private broadcasting will offer many more options for record promotion."

Ilgner, whose company was top German publisher last year, believes that the most likely development is for major newspaper groups to move into broadcasting, probably in the

Hannover, Saarland and Bavaria areas to begin with.

However, while the German industry is unanimous in welcoming the prospect of independent radio and TV, there are reservations. Wilfried Jung fears that too much music programming may be counter-productive by inhibiting record sales; and Siegfried Loch, until recently chairman of WEA Germany, is a vigorous opponent of the "giveaway" attitude record companies have tended to have when it comes to TV promotion.

"The television stations, once resistant to promotion clips, are now eager to have them because of the tough economic situation; but they don't want to pay for them. I am firmly convinced that record companies must demand a fee for all videograms used on television."

Friedrich Schmidt, managing director of Ariola is in full support of Loch's position. "I see no reason why private record



BEE BACH: Ariola Switzerland's 19-year-old singing newcomer, set for hefty promotion on her first album.

# MUSIK '83

companies should subsidize public or private broadcasting undertakings by providing free promotional clips."

Another disturbing element in the relationship between record companies and broadcasting organizations, according to Loch, is the advent of commercial cooperation in which the broadcasting operation gets a percentage on record sales.

"I'm pressing for all deals of this kind between record companies and broadcasters to be made public because the present covert situation is giving rise to all kinds of undesirable speculation," says Loch.

Loch feels that radio and TV-promoted repertoire—of which, according to many industry executives, there is already too much—is one thing; but when the broadcasting networks do a deal for a share in the profits, it is a dangerous development which could get out of hand with private radio and TV stations competing for such deals.

As Dr. Josef Bamberger, head of UFA International, Munich, points out, the law of diminishing returns operates as more and more reliance is placed on TV promotion to sustain volume.

"With sales levels per hit title already in serious decline, you can find yourself spending up to \$300,000 to generate sales of 100,000, when the break-even point is around 200,000," he says. Intensified competition would heighten this problem.

On the whole, however, the consensus in the German-speaking market is that there is good reason for optimism. "Everybody talks about recession," says Dr. Hans Sikorski, one of Germany's most distinguished music publishers and a board member of GEMA, "but business is not that bad. I am extremely hopeful about the future. Certainly GEMA income went down by 2½% to 3% last year, but the industry was spoiled for years by massive annual increases in volume which it could not hope to sustain."

"And let us remember that our turnover is holding steady despite considerable piracy and a massive amount of home taping."

Sikorski estimates annual sales of blank cassettes in West Germany to be approaching 200 million. But Heino Wirth, head of Metronome, thinks the figure may be as high as 400,000 if imports are included.

The consolation for the Austrian and German industries is that there is some provision—however minimal as yet—for compensation: a software levy (the world's first) in Austria and a hardware levy, introduced in the mid-'60s; in Germany (with the prospect of a software levy to come).

"All things considered," says Heino Wirth with a smile of cheerful stoicism, "if we achieve stagnation in 1983, we'll be happy!"

Billboard

# INTERNATIONAL CHART-BREAKERS

FROM

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# Video Music Monitor

By LAURA FOTI

● **Incision Division:** Slash Records in Los Angeles has created a new video department, headed by **Marty Blaustein**. She will be responsible for production and distribution of promotional video for such acts as Rank & File and the Blasters, the first two acts for which the company has completed clips. "Rank & File" was produced and directed by **Kevin Williams**; "Barefoot Rock" from the Blasters LP "Non Fiction" was produced by **Doug Martin** and directed by **Steve Martin** of Martin Industries.

● **Getting Bigger Every Day:** PVC Recording artists **Little Girls** have completed a promotional video of their song "How To Pick Up Girls" from the EP "Thank Heaven." The clip was filmed in West Los Angeles, produced by **Bobby Bennett** and directed by **Ed Stasium** for their production company Two Guys From Jersey.



**LENE TAPING**—Lene Lovich appeared on "Videowave," a local New York cable television show focusing on new wave artists. Interviewer Merle Ginsberg is at left.

● **Icelandic Rock:** Vide-U Productions of Los Angeles has completed a live promo clip of the **Witches**, an Icelandic all-female "tribal rock" band. The Witches were taped at Hollywood's Lhasa Club; producer/director on the project was **Bradley Friedman**. The clip includes footage from the equatorial African Pygmy and Kyabe village Ubangi tribes, as well as opticals by computer artist **Denise Gallant**.

● **Electric Avenue:** Eddy Grant's "Electric Avenue" was produced by **Siobhan Barron** and directed by **Steve Barron** in Barbados; it features scenes of the countryside intercut with recording sessions. Red Car Editing completed post-production on the clip for **Limelight Productions**.

● **Artsy:** BLTV has completed a clip for the group **Art In America**, for the title cut from the album of the same name. The clip, which employs cell animation, chroma-key and stylized performance by the group, was produced by **Bob Lampel** and directed by **John Jopson**, with production and post-production done at CBS/Fox Studios in the band's hometown of Detroit.

● **A Winner:** With help from his friends, **Marty Balin** goes from rags to riches as he discovers he's "Born To Be A Winner." The new clip was produced by **Robert Lombard** of **Lombard Entertainment Co.** Editing took place at **Complete Post**.

● **Sky-Cracking:** The group **Crack The Sky** completed two clips at **Sheffield Recordings** in Phoenix, Md. Producer was **John Palumbo**, director **Mike Corkran**.

## JAPANESE MARKET GROWS

### LaserVision Shipments Rise

TOKYO—Pioneer reports that it shipped 4,500 videodisk players for the LaserVision system for Japanese domestic use in March. That's an increase from 3,000 units in January and 3,400 units in February.

Pioneer marketing executive **Motoharu Terada** says production will almost certainly be increased to 10,000 units a month within a year. He says: "The reason for the upturn is that more and more Japanese consumers are being educated about the LaserVision system and that there's so much more software available."

Terada says there are now 388 titles available from Pioneer itself, with roughly the same number imported, for a total of almost 800.

The Pioneer plant in Kofu, north of Tokyo, is producing 200,000 videodisks a month, including cus-

tom-pressing orders from other companies. Its total monthly capacity is currently 300,000.

Terada says in-store sales of videodisk hardware lines are increasing substantially. "We hope the launch of the VHD videodisk players and software will further focus public interest in these systems in general and so help boost our own turnover. Buyers will have the chance of making comparisons between the two systems," he says.

The VHD launch here, April 21, was a comparatively quiet affair, with no big advertisements in the press and no poster campaigns on the commuter trains, unlike the LaserVision launch in October, 1981. However, the VHD system kicks off in Japan with 200 software titles from JVC, as compared with only 70 titles for the Pioneer launch.

## New On The Charts

### "FIRST BLOOD"

Thorn EMI Home Video—21

Sylvester Stallone plays a former Green Beret survivor of Vietnam whose nightmares of wartime horrors are triggered by a wrongful arrest. "First Blood" grossed more than \$70 million theatrically and is available on videocassette for \$79.95. According to the company, initial distributor orders in the U.S. and Canada reached more than 40,000 units.

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



Billboard®

Survey For Week Ending 5/14/83

# Videocassette Top 40

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## SALES

## RENTAL

| These are best selling videocassettes compiled from retail sales, including releases in both Beta and VHS formats. |           |                | These are most popular videocassette rentals, in both Beta and VHS formats, compiled from a survey of retailers and wholesalers. |           |                |
|--|-----------|----------------|--|-----------|----------------|
| 1  | 2         | 3              | 1  | 2         | 3              |
| Week   | Position  | Weeks on Chart | Week   | Position  | Weeks on Chart |
| 1  | 2         | 3              | 1  | 2         | 3              |
| ★  | 1         | 12             | ★  | 1         | 12             |
| 1  | 1         | 12             | 1  | 1         | 12             |
| 2  | 2         | 52             | 2  | 4         | 10             |
| 3  | 3         | 10             | 3  | 3         | 7              |
| 4  | 22        | 2              | 4  | 2         | 12             |
| 5  | 4         | 12             | 5  | 7         | 19             |
| 6  | 10        | 25             | 6  | 33        | 2              |
| 7  | 5         | 4              | 7  | 6         | 19             |
| 8  | 6         | 7              | 8  | 5         | 16             |
| 9  | 7         | 21             | 9  | 9         | 5              |
| 10   | 13        | 5              | 10   | 14        | 3              |
| 11   | 11        | 16             | 11   | 24        | 16             |
| 12   | 9         | 19             | 12   | 8         | 21             |
| 13   | 8         | 24             | 13   | 12        | 16             |
| 14   | 12        | 13             | 14   | 19        | 15             |
| 15   | 17        | 16             | 15   | 22        | 7              |
| 16   | NEW ENTRY |                | 16   | 15        | 25             |
| 17   | 19        | 18             | 17   | 11        | 25             |
| 18   | 25        | 3              | 18   | 17        | 6              |
| 19   | 21        | 26             | 19   | 25        | 25             |
| 20   | 31        | 25             | 20   | 13        | 11             |
| 21   | NEW ENTRY |                | 21   | 16        | 6              |
| 22   | NEW ENTRY |                | 22   | 27        | 4              |
| 23   | 23        | 28             | 23   | 23        | 21             |
| 24   | 16        | 6              | 24   | NEW ENTRY |                |
| 25   | 24        | 7              | 25   | 30        | 13             |
| 26   | 32        | 21             | 26   | NEW ENTRY |                |
| 27   | 18        | 5              | 27   | 39        | 2              |
| 28   | NEW ENTRY |                | 28   | 32        | 12             |
| 29   | 29        | 2              | 29   | 26        | 14             |
| 30   | 34        | 10             | 30   | 21        | 9              |
| 31   | 14        | 5              | 31   | 36        | 13             |
| 32   | 40        | 8              | 32   | 20        | 21             |
| 33   | 20        | 6              | 33   | NEW ENTRY |                |
| 34   | 38        | 3              | 34   | 34        | 8              |
| 35   | 27        | 2              | 35   | 10        | 26             |
| 36   | 15        | 16             | 36   | 18        | 21             |
| 37   | 36        | 29             | 37   | 28        | 2              |
| 38   | 28        | 3              | 38   | 40        | 3              |
| 39   | 39        | 2              | 39   | 35        | 24             |
| 40   | 37        | 3              | 40   | 37        | 4              |

● 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).

## ONE-MAN HALF-HOUR SHOW

## California Music Channel Scores

By JACK McDONOUGH

OAKLAND—California Music Channel, a one-man, MTV-like half-hour program originally designed to provide programming to UHF, low-power and local-origination cable outlets, is scoring in the Northern California market with a style that owner Rick Kurkjian describes as combining "the flavor and charm of a San Francisco radio station with the impact of television."

Kurkjian started CMC in September, 1981 and by a year later was said to be reaching 200,000 households in San Francisco, Alameda, Marin and Contra Costa counties.

After taking his degree in business administration at Berkeley in 1978, Kurkjian worked at various Bay Area radio stations, and his experience in radio definitely colors his approach to CMC programming. "CMC is similar to an adult contemporary station," he says. "We're targeted for an audience 18 to 49. The format is just like a half-hour of radio. We do an intro with music and an announcement like, 'And now from the music capital of California' with graphics showing scenes of San Francisco."

"The main thing I did was to bring the camera right into the control

room. I sit at the switcher with the controls actually working, and I dissolve in and out of the clips right there on camera. It's like radio with cameras instead of microphones.

"I also try to be a lot tighter than MTV. I dissolve between the clips with greater effect than MTV, and I talk into the record as a radio announcer would. I do the same with commercials—bump them right into each other. Even as a kid I always wondered why there would be a half-second or second of black between the ads. It's a much more mesmerizing effect when there's no space."

At this point, says Kurkjian, the operation is supported entirely from the cash flow from ads. His advertisers include Tower Records, Pa-

cific Stereo, the Record Factory, Bill Graham Presents, the Concord Pavilion, HBO, KQAK-FM, the Oakland Invaders, Lucky supermarkets, Activision, the California Milk Advisory Board and the U.S. Army. The ads are all preproduced spots, with space for local ads during local affiliate breaks. His show production is done in Berkeley at General Electric Systems (GESI), a company that sells professional equipment to cable operators.

Kurkjian programs clips from Marvin Gaye, Karla Bonoff, Herb Alpert, Juice Newton, Toto, Billy Joel and Earth, Wind & Fire in addition to pieces from Humin League, A Flock Of Seagulls, Joan Jett, Haricutt 100, Joe Jackson and Thomas Dolby.

## Thorn EMI's 'Calif. Images'

• Continued from page 53

ented segments, we want the viewer to be in the pilot's seat. We're trying to challenge people's perceptions by giving them quality programming, but nothing so esoteric that only a buff could appreciate it.

"I think this program does cross the line, and appeal to a wide audience. The imagery is flexible and repeatable; it allows for different interpretations. Also, these are complete music video compositions: the music is not just a soundtrack to the visuals."

"California Images" opens with "Ultra-Flight," by Mark Allen, with music by Douglas McKenchie. The piece involves hang-gliding and uses computer graphics and actual film

footage. "It gives you a point of reference," says Gronbeck. "Combining the abstract and the semi-representational makes the work more accessible."

The first half of the program closes out with "Vol Libre" by Loren Carpenter, who created the Genesis segment in "Star Trek II." The computer-generated piece simulates free flight; each frame took 24 hours to complete. The entire piece, with music by John Lewis, is two minutes.

Other artists represented include Ron Hays, Denise Gallant, Anthony Venezia, Jim Wiseman, G.G. Aries, Phil Hopper, Bernard Xolotl, Michael Angelo, Raphael Ornstein, Ken Jenkins, Dan Sofer, Earl Etienne and Ed Tannenbaum.

## MGM/UA Moves

MGM/UA Home Video is moving its offices. The new address, as of this week, is 1350 Ave. of the Americas, New York, N.Y. 10019. Phone is (212) 408-0600.

## Atlanta Meet 'Faces The Music'

• Continued from page 53

MTV," Sanborn asserted, amid some laughter from the audience. "It's so stupid. Most of it is 'singing heads' and lingerie."

During "Views From The Industry," the afternoon session, it was time for the panel of executives to retort to various charges as well as to examine a variety of points raised by audience members. The panel included Ed Steinberg, director of Rockamerica, a music/video pool; Mike Greene, director of Atlanta's Video Music Channel; Dwight Douglas, president of the Atlanta-based consulting firm Burkhart/Abrams/Michaels/Douglas & Associates; Les Garland, vice president of programming for MTV, Warner-Amex Satellite Entertainment; Manny Sanchez, marketing director for Young Entertainment/Franklin Music; Kat Family Records artist William Bell; and Sanborn.

The now-familiar spectre of charges of racism against MTV was raised by an audience member and sparked heated discussion shortly after the afternoon seminar opened. MTV's Garland voiced a passionate denial, explaining that the cable service is tightly narrowcasted to a specific 14- to 34-year-old audience and has been programming videos by black artists for some time. "I detest the word 'racist' and it does not apply to MTV," Garland said. "I could sit up here all day long and name the black artists we're programming."

"I'm sick of the press jumping on MTV about this 'racism' business," Douglas added. "It's not true. You have to remember that MTV has a very expensive format to protect. If

they broke their narrowcasting pattern, somebody could come along and blow them out of the water."

In an attempt to calm the situation, Bell gave a thought-provoking statement concerning the realities of contemporary popular music. After noting that it is not economically feasible for black management to fund \$30,000 videos that may not get national exposure, Bell received rousing applause when he stated, "I'd like to see us reach the day when we program on the basis of musical taste—rather than color."

"Forget this black/white thing," Franklin's Sanchez added. "The issue is 'green.' We need to get on with the business of selling records. That's what we're here for."

Video Music Channel's Greene took the discussion on a different course when he explained that his service has a different format than MTV. "We go from Judas Priest to Lionel Richie to Prince and back again," Greene noted. "Also, we have a theatre in our Atlanta studios. We notice that when we have a black act live there, we get white kids in the audience, and vice versa. We like to think of our format as a 'window of accessibility' to several kinds of music."

Several future-related questions were also discussed, among them the hotly contested issue of video residuals. While several of the panelists maintained that music videos are basically promotional items, producers in the audience held that videos are artistic works, just like songs, and should receive similar royalty structures.

Video producer Sanborn once again provoked laughter when

asked what the rock video of the future will be. "Unless things change," he said, "they'll probably look like 'General Hospital' on acid."

A number of regional artists' videos were screened to end the seminar. "All that 'art' discussion is a lot of bull," summed up audience member Victor Marques, program clearance administrator for WTBS (Superstation) and a veteran record executive. "If music videos help to sell records, then good. That's what is important."

## Dealers Develop Program Lines

• Continued from page 53

then to tv and subsequently into video specialty stores.

Video dealers, on the other hand, represent a window of exhibition open to wider film appetites: "I see the video retailer much like the full-line book store. Sure, you have the best sellers. But you can also find Shakespeare, Byron, Shelley and everything else. Video stores must reflect the tastes of a wide audience. But you cannot negate the art films, films of great Spanish directors, Italian product—there's 200,000 Italian-speaking people in America, I read—and other genres."

"Right now, though, the typical video store can't even keep up with the hit commercial product. They have no foreign film section. When people come into our stores in Santa Monica and find a French picture they have been wanting to see for years, they are totally knocked out. That's what I'm talking about."

## Pro Equipment

## QL Label Offering Low Digital Prices

By RADCLIFFE JOE

MIAMI—QL Records, a small audiophile label based here, is striving to bring an awareness of the advantages of digital recordings to the consumer by offering digitally recorded product at prices ranging from \$4.99 to \$8.99.

To achieve this, the company, which was formed last August, saves the cost of multi-track recording time by producing the recordings directly onto a two-track digital recorder, then pressing the records in Japan. Rob Burr, president of QL Records, says that the recording technique used is almost direct-to-disk, "except that we have the advantages of JVC's computerized digital audio editing, and the best digital disk mastering in the world."

The digital masters are made in this country on facilities owned by QL, then (with some exceptions) shipped to Japan, where they are pressed on virgin vinyl at the JVC facility. The finished product is then shipped back to this country, where it sells for \$8.99. Those records that are both recorded and pressed in this country sell for \$4.99.

Burr explains that the domestically pressed product is done on recycled vinyl, and features some of the annoying pops and clicks associ-

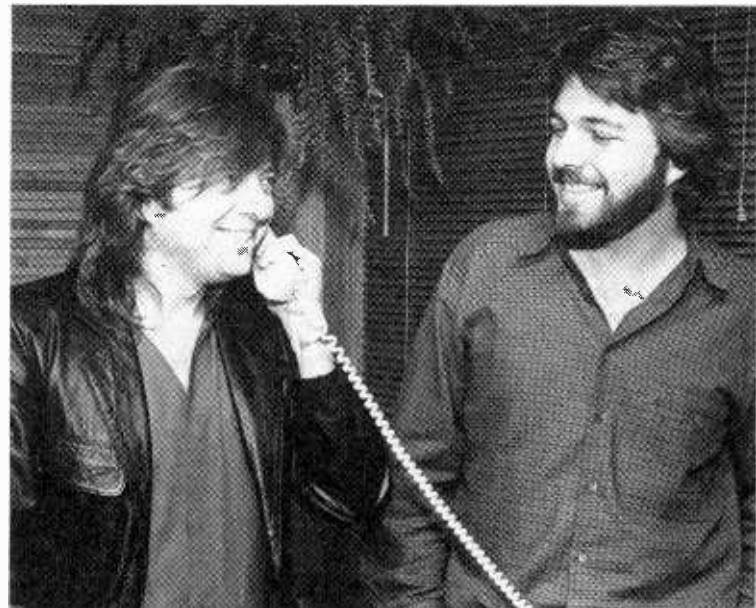
ated with the use of this material. He states that eventually all QL records will be pressed in Japan.

Products released to date on the QL label include "Digital Steel," an album of classical steel drum music by Michael Rogers; "Steppin' Razor," a new wave reggae LP, also by Rogers; "High-Tech Rice," a new wave record by a Milwaukee-based group called Einstein's Riceboys; and an album titled "Studio Junkies."

The records are being promoted and sold in college markets around the country. Distribution is being handled by Important Records in New York, and by QL Records in the Miami area.

Burr says that although initial products from the label have featured new wave and reggae artists, "QL will not be locked into those formats. We also have plans to record jazz, classical and any group that performs well in a live concert environment."

Burr is taking a close look at the Compact Disc system, and promises that there will be CD product from his label by this December. The firm is also making available to radio stations (on request) reel-to-reel versions of the records in its catalog.



EMERALD SOUND—Even Stevens, left, and David Malloy, co-owners of Nashville's newest studio, Emerald Sound Studio, hear from another of their clients.

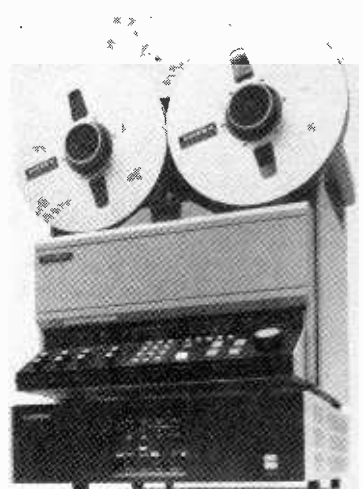
## New Cetec Gauss Component Speakers

SUN VALLEY, Calif.—Cetec Gauss has begun marketing four musical component speakers for use by professional musicians. The units include models 5180 and 5181 for bass guitars, and models 5110 and 5120 for rhythm or lead guitars.

The model 5180 features an 18-inch bass guitar bottom with 200-watt capability, and an eight-ohm nominal impedance with a power response of 40 to 2,000 Hz. It lists for \$550.

The model 5181 features an 18-inch bass guitar bottom with 400-watt capability, and an eight-ohm nominal impedance with a power response of 40 to 1,000 Hz. It sells for \$795.

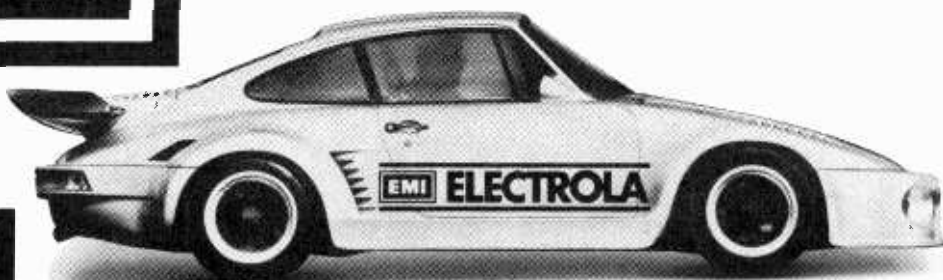
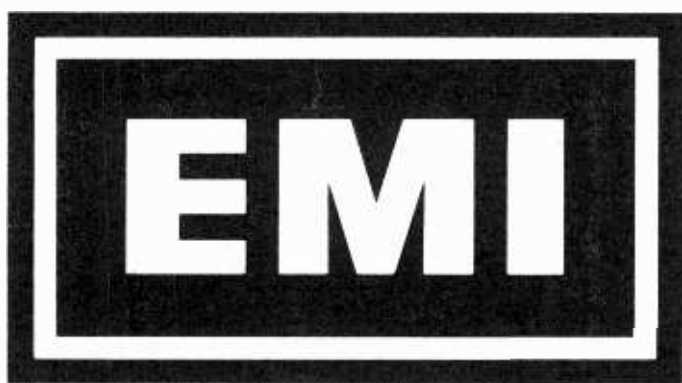
Features of the model 5110 include a double 10-inch rhythm or lead guitar bottom with a 300-watt capability, and an eight-ohm nominal impedance with a power response of 100 to 6,000 Hz.



DIGITAL CORRECTOR—Ampex's new digital time base corrector, model TBC-80, is designed for use with the firm's model VPR-80 professional videotape recorder. The unit supports the wide range performance of the VPR-80 while giving the user high quality time base correction, according to Ampex engineers.



# THE GREATEST MUSIC COMPANY IN THE WORLD!



**AGAIN N°1 IN GERMANY!**

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# AUSTRIA

•Continued from page G-1

tary sense. While unit sales were up in the LP and music cassette sector, turnover in money terms slumped 9.3% to \$22.2 million for LPs and 17.7% to \$8.3 million for prerecorded cassettes.

According to a study supplied by a market research company for PolyGram, the entire Austrian LP/cassette market in 1981, that is taking in non-IFPI trade, amounted to \$72.5 million at retail price level, down \$4.3 million compared with the 1980 figure.

Of this total, 10% went on singles, 52% (down 8% on 1980) on albums and 38% for cassettes. The high-price prerecorded cassettes dipped from 52% in 1980 to 46% in 1981 within the whole cassette sector. Mid-price cassettes rose from 40% to 44% in 1981 and budget line cassettes were up from 8% to 10%.

In general singles sales stagnated and there was less turnover action in albums.

The last available breakdown of all soundcarriers sold in Austria shows 53% went to international product, 23% to national pop and entertainment material, 12% to classical and 12% to country music.

In Austria, the record clubs have great marketplace importance, having topped 16% of the entire sales. And total turnover of the non-IFPI members is reckoned at around 22%.

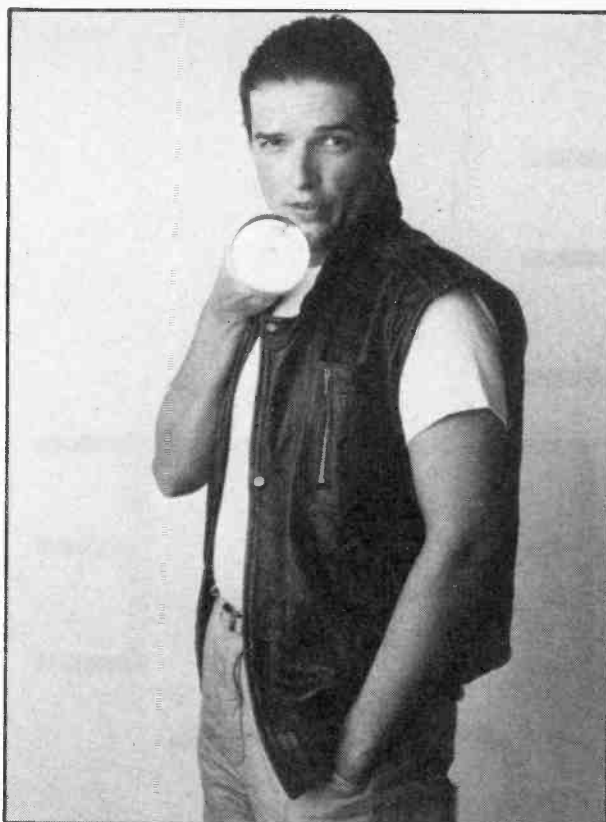
Without detailed figures yet to cover 1982, detailed guess work about what might happen this year is hard to find. Certainly the last quarter of 1982 produced a build-up of sales possibly good enough to compensate for the disasters of the previous nine months. That three-month period, plus a better start to 1983, has persuaded many industry observers that stabilization is in and possible improvements are on the cards.

The Austrian Radio Corporation (ORF), government-owned, pumps out pop 24 hours a day on the "Oe 3" service. In Vienna, ORF also operates the English-language program "Blue Danube Radio." And since the start of the year there has been a TV chart program.

In terms of live pop action, the biggest festival takes place annually in Villach, Carinthia, the event won last year by Miro, from Czechoslovakia. Guest acts included Frida of Abba and Nicole, who won the Eurovision Song Contest for West Germany.

As the importance of Austrian performers and songs increases, so new prosperity is coming to some of the smaller local record companies. A key example is Gig Records, owned by Markus Spiegel, who has successfully launched his top-selling artist Falco into the international charts.

Says Spiegel: "Falco's songs have been featured on more



FALCO: Austria's biggest-selling artist, with the independent Gig label, and with international chart action to his credit.

than 2.7 million records and cassettes. His song 'Der Kommissar' has been a hit worldwide and made Billboard's dance/disco chart in its German-language version."

But if there's real growth potential for the smaller Austrian companies, there is at best stagnation in the blank tape sector, making Austria different to many of the European territories. In 1980, some 9.3 million blank tape units were sold. In the next couple of years, turnover was down by at least a million units. There is, though, a general trend towards better-quality, higher-priced blank software.

Through an amendment to the copyright law, producers and importers of blank cassettes have had to pay, since January 1, 1981, a levy on each unit to Austro-Mechana, the national mechanical rights society. It originally amounted to eight cents per hour of playing time of each cassette.

But that sum was reduced by one-third for those importers

## MUSIK '83

who paid their levy to Austro-Mechana via a Viennese notary public.

Instead of a forecasted revenue of \$600,000 in 1981, the actual receipts by the society totalled \$300,000. As a result, the levy on blank cassettes was upped to 14 cents per hour in 1982, figures for which aren't yet available.

Video is both a distraction and an asset for the Austrian record industry. More and more record companies are getting involved, notably CBS with video games, and EMI Columbia, Musica, PolyGram and WEA with prerecorded cassettes. Now they are all having to weigh extra profitability against a totally overwhelming boom in pirated video material.

The reason for the pirate boom is partly due to the high prices of prerecorded videocassettes—the range being from \$88 to \$205. Rental costs, too, are on the high side, around \$7 for a weekend lease.

In Austria, all three video systems are afflicted by piracy. Because of the market shares in the hardware field, mostly VHS, then V200 and only a few Beta units are hit by the pirates. It is estimated that 50% of the VCRs in Austria are VHS, with V200 on the 35% mark. Altogether there are more than 130,000 VCRs in domestic use and the betting is that there will be 50,000 more added this year.

To protect the VCR production of the Philips V200 system in Vienna, an import restriction was laid down by the government. This manufacturing center has a capacity of 700,000 VCRs annually and the majority are exported.

Rental accounts for 95% of the Austrian video software action.

According to local copyright law, importers and manufacturers of blank videocassettes also have to pay a levy to Austro-Mechana, payable since July 1, 1982, and amounting to 17 U.S. cents per playing hour. Royalties are scheduled for prerecorded videocassettes, too, but negotiation on this sore subject between Austro-Mechana and the Chamber of Commerce, which represents producers and importers, have not yet been settled.

Certainly the cable TV network will grow steadily in Austria. At present there are 143 cable companies, supplying more than 180,000 households with Austrian, German and Swiss TV programs. The biggest firm is Vienna-based, there's one in Tyrol and two major companies are sited in Upper Austria. Most of the other companies are small, with less than 500 cable recipients.

Legislation insists there's an obligation for cable TV companies to pay royalties to copyright owners. But so far it's been impossible to reach agreement between the two sides.

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# SWITZERLAND

•Continued from page G-1

NCO (an EMI company) and Disco-Rack are the two major outfits in this field, both offering a selection of 1,000-1,400 albums and 800-1,200 cassettes and they sell their product at retail prices below the basic price codes fixed for the retailer.

Additionally, the Swiss rackjobbers have generally developed strong point-of-sale marketing. They are proving an ever stronger challenge to the 400-500 retailers in Switzerland, who have to bear the burden of decreasing sales caused by the reduction of back catalog product and reduced price offers by non-specialist record shops served by the rackjobbing firms.

The shrinking market nationwide is creating a serious struggle for survival in the retail trade. The stepped-up advertising campaigns directed at record buyers through press, radio and TV further helps the non-specialist record outlets, with their cut-price offers.

In Switzerland, as elsewhere, the persistent build-up of home-taping activity is a matter of grave concern to the retail trade as it is to the record industry.

There's also an atmosphere of delay and uncertainty at consumer level, mainly because nobody knows what the impact of Compact Discs will be in Switzerland. The actual pur-

chasing power of the Swiss, still considerable in comparison with other European territories, is more and more split with the increased lure of video and video games.

Major retail chains such as Grammo Studio, Jecklin, Globus or Hug are rethinking their marketing policies and ideas, some seeking to take on some of the wholesaling functions handled now by importers. But there is a chain of reaction which has to be watched. Concentration of different functions at retail trade level might serve mainly to strengthen the specialist chains but would create unused overheads within the import companies.

It is confidently predicted that, one way or another, there will be a major restructuring of the Swiss record market, certainly if sales don't soon start to pick up.

The shifting sales picture has led to a split of territorial action in the Swiss charts, which still prominently feature Anglo-American hits. But during 1982, German and Italian artists moved in among the local names and the English-language competition.

German names most likely to reappear this year are Spliff, Nicole, Trio, Peter Maffay, Andy Borg and the Spider Murphy Gang, each representing a different musical style.

Then Ricchi e Poveri, Gianni Nannini, Al Bano and Romina Power and Rondo Veneziano have been the 1982 top imports from Italy, Switzerland's southern neighbor. And in the French region of this country French acts reached gold status

## MUSIK '83

with product. Gold awards in Switzerland go for sales of 25,000 units of albums, but album sales of 10,000 are regarded as outstanding in this marketplace.

The disco sound still rates high among musical trends here and disco compilations have figured among the biggest sellers over the past year. K-tel has been the undisputed leader in this field for several years but now product from PolyGram, Ariola, EMI and CBS are cutting slices of the compilation turnover cake.

It is noticeable that the Swiss charts are catching up more quickly these days with reflections of trends in the U.S. and U.K. As a result, the first few months of 1983 have seen entries from Musical Youth, Culture Club, Daryl Hall & John Oates, and Toto hitting the Swiss charts as quickly, almost, as they do in Britain and North America.

The most prominent charts are the Swiss radio singles list, the LP and singles charts of the magazine "Pop" and those from trade paper "Musikmarkt."

Important in a trend-setting sense are the weekly charts published by the daily paper "Blick," which has the biggest national circulation.

One key trend so far this year has been aerobic "fever," providing welcome sales boosts notably for Ariola (with Sydne Rome's package) and CBS (Jane Fonda).

Swiss record companies, though principally importers of product, nevertheless function more and more determinedly as pushers of domestic product. Again, it takes time for accurate figures to filter through but it is likely that national product will account for 30% of the market this year, and that doesn't include the specialist area of original Swiss folk music recordings.

A check round the big record companies shows Ariola pride in getting local heavy metal rock band Krokus into the U.S. charts last year, for this is a rare achievement for a Swiss act, no matter what style of music it is in. This band sold more than 130,000 total album units of "Metal Rendez-Vous," "Hardware" and "One Vice At A Time" worldwide last year. A new album was readied for March.

Ariola is also putting substantial promotional effort behind 19-year-old girl singer Bee Bach at the head of a roster of national acts which includes highly promising bands Span and Deluxe.

EMI Switzerland has been a front runner in the promotion of local product over the years, with chart action by Pepe Lienhard, Monica Morell and Trio Grande dating back a decade. The push goes on, through rock acts like Irrwisch, the Steve Whitney Band and Olivia Grey, or MOR talents Andy L, Rainy Day, John Brack, Four Windows and Suzanne Klee.

PolyGram's Kliby and his puppet Caroline is a national big-seller act on disk. Flame Dream is out with its fifth rock album and Sue Schell and Slapstick are newcomers of outstanding potential in the PolyGram Swiss product release schedule.

Musikvertrieb's Swiss label Big Mouth features important local acts such as Betty Legler, Conny and Jean, Hanery Amman and Ping Pong and additionally has U.S. singer Chi Coltrane's Swiss live recordings.

Rock 'n' rollers Terry and the Hot Sox joined CBS in Switzerland whereas Paola, who started her career with the Swiss division of the multi-national, is now with CBS Germany.

Releases from the Swiss majors are, predictably, often challenged by product from the local independents. Recently George Klee's New Sound Records/Musik Project had major successes with Frostschtz, Lazy Poker Blues Band, Fusion and Trampolin. And Disctrade successfully launched Mainstreet and X-Legs, two talented teams with distinctive rock sounds.

Gold Records is one of the long-standing independents and owner Bernhard Henrion is an established talent-spotter, dialect singer Noeggi and guitarist Max Laesser among the recent new signings.

Harpist Andreaa Vollenweider is one of the leading contemporary Swiss artists and his album "Behind The Garden, Behind The Wall, Under The Tree" is a much-cited example of today's Swiss music—he's with CBS outside this territory.

It's impossible to list all those involved in the very real development of Swiss music, though Vera Kaa, Hardy Hepp, Che Peyer, Marco Zappa, Lonely Tunes and the Bootleg Band deserve name checks.

The live music business in Switzerland is still monopolized by the agency Good News and Free/Virgin, the latter specializing in presenting national and international newcomers to the progressive music scene.

The established music festivals of Montreux, Willisau, Lugano and Zurich, and the classical festival in Lucerne, are important national live music events.

And there has been some dramatic re-thinking of programming on Swiss radio and TV networks in the past few months. The government-owned Swiss Radio Corporation (SRC) has finally "discovered" the musical tastes of the younger generation.

On Swiss TV, five new programs are scheduled, including "Ten O'Clock Rock" and "Tip Parade," the latter featuring video clips, and "Rockebude," presented by singer Polo Hofer and featuring live music. Billboard

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# COMPANY REPORTS

•Continued from page G-3

## MELODIE DER WELT

The list of past-year successes for Melodie der Welt in Frankfurt includes: newly-formed "supergroup" Asia, chart-topper act in Germany; Paul McCartney "Tug Of War"; the J. Geils Band, riding high after opening-act status for the Rolling Stones on tour, breaking through with "Freeze Frame."

On the domestic front, the key discovery has been the group Hubert Kah Mit Kapelle, which made number one with its debut album. There was also much LP chart action for Genesis, Phil Collins, Hot Chocolate and Kim Wilde. In the main, the same names charted for Melodie der Welt at singles level, though Frida from Abba did very well with "I Know There's Something Going On," plus the duo of Paul McCartney and Stevie Wonder.

Main U.K. import was Soft Cell. While U.S./U.K. material guarantees future hits for the company, there's "big trust in the creativity and potential of domestic writers and producers," says Melodie der Welt.

## WEA GERMANY

According to Siegfried Loch, managing director, WEA Germany, last year will be remembered as difficult, but not desperate. It improved, in trading terms, as it went along, with good news building in the second half through the kind of saleable releases that give grounds for optimism in 1983.

Among the later releases which changed the overall picture were records by Peter Schilling, a new German "superstar," says Loch, who proved his sales appeal with "Major Tom." He also nominates Phil Collins, drummer with Genesis and now internationally rated singer-songwriter, and Christopher Cross.

Says Loch: "These releases spiced up the last months of 1982." But he also refers to earlier material from Ph.D., Foreigner (who went gold for the "4" album), David Lindley and the Talking Heads, who charted for the first time with their "live" album.

Success in the U.S. helped John Cougar make progress in Germany and Mathilde Santing from Holland, with a debut album and TV exposure, was well received by critics and audiences.

Additionally Chicago have come back to a solid sales status, through the album "16" and the single "Hard To Say I'm Sorry," consolidating the return with "Love Me Tomorrow."

Loch says last year was big, too, for "the most popular" of the new German groups, Ideal.

## DEUTSCHE GRAMMOFON

"Words," by French singer F.R. David, was two months in the number one spot on the national chart in Germany and was certainly the biggest DGG hit, sales totalling around 1.1 million in this territory alone.

The album of the same name, and the follow-up single "Pick Up The Phone," consolidated the Frenchman's German status.

Swedish group Abba, celebrating a decade of making hits, sold 200,000 units of the double album "The Singles: The First 10 Years," another DGG triumph, and then appeared on the TV show "Show Express" to receive gold and platinum awards for more than 750,000 sales in Germany of the album "The Visitors." Alongside that, Frida of the group make a solo debut and was also quickly established as a big seller in Germany.

DG's links with Stig Anderson's Polar Music was the most successful license deal: five singles by Abba or Friday, altogether selling 1.5 million units, were in DGG's top 10-selling singles.

The deal with Canadian group Saga was extended and the band went on to build huge Germany support. U.K. group Roxy Music played a sell-out six-city German tour, and the new Barclay James Harvest album "Ring Of Changes," May-released, out in Compact Disc format, too, is a predictable smash. BJH, through records, video and TV film, played to 400,000 people in Germany on the 1982 tour to remain most successful live act in this key territory.

## GLOBAL

The name of Gitte, Danish songstress firmly established in the Germany music business, is written large in the overview of Global Records action in 1982. Peter Kinsten, head of the Global Music Group and her producer, recorded her on the Germany version of Andrew Lloyd Webber's "Tell Me On A Sunday," and she was named "Artist Of The Year" for her performance.

Then Italian writing team Guido and Maurizio de Angelis, who perform as Oliver Onions, wrote the music to Michael Kunze's lyrics, for her "milestone" album "Ungeschminkt."

Hoffman & Hoffman, dubbed "Germany's Simon and Garfunkel," early on dependent on covering outside songs, wrote all their own material for the successful album "Entflogen," or "Flown Away."

International acts released on Global included Canadian rock band SanTERS, U.K. folk-rock team Lindisfarne and U.S. country singer Hoyt Axton, and new German bands signed over the past year were Los and Aufbau, both Munich based. Juergen Drews, a leading German singer of the 1970s, was signed last year to Global. Says Kirsten: "These acts, of widely different styles, plus newcomer Janine Olsen, fill us with real optimism for 1983."

## INTRO/HANSA

Though the German music industry in general suffered from the difficult economic and industrial problems, the Meisel Group, comprising Hansa Records and Edition Intro publishing, certainly maintained, and in some cases boosted, the success of its roster of artists, writers and producers.

Roland Kaiser did particularly well. His first album of 1982 went platinum and the second gold inside a few weeks, and he backed up LP action with hit singles. He also had his own peak-hour TV series and made two full-house tours. His first English-language recording created international interest earlier this year.

Precious Wilson, with two hit singles to her credit in Europe, is about to be launched in a major U.S. campaign. The Twins, one of Hansa's promising new acts, are already doing well in Italy. Working as support for the U.K.'s Culture Club gives the act extra exposure.

On the publishing side, Intro scored heavily through Musical Youth's "Pass The Dutchie" and with material by Shakin' Stevens, Joan Jett, Kool and the Gang, Patrick Cowley, Sylvester and Cliff Richard, with notable successes so far in 1983 by records from IndeeP, the Maisonettes and Rose Laurens ("Africa")

New material comes from Bobby Orlando (producer of Devine), the Flirts and Ronnie Griffith, the latter launching his new Bobcat Records label. And there are new deals with Robin Gibb's publishing arm and Brian Morrison Music.

## APRIL MUSIC

In terms of chart action, 1982 was the best-ever year for April Music in Germany, the company topping the "m-Hit Service" radio charts analysis. Domestic product was a key factor.

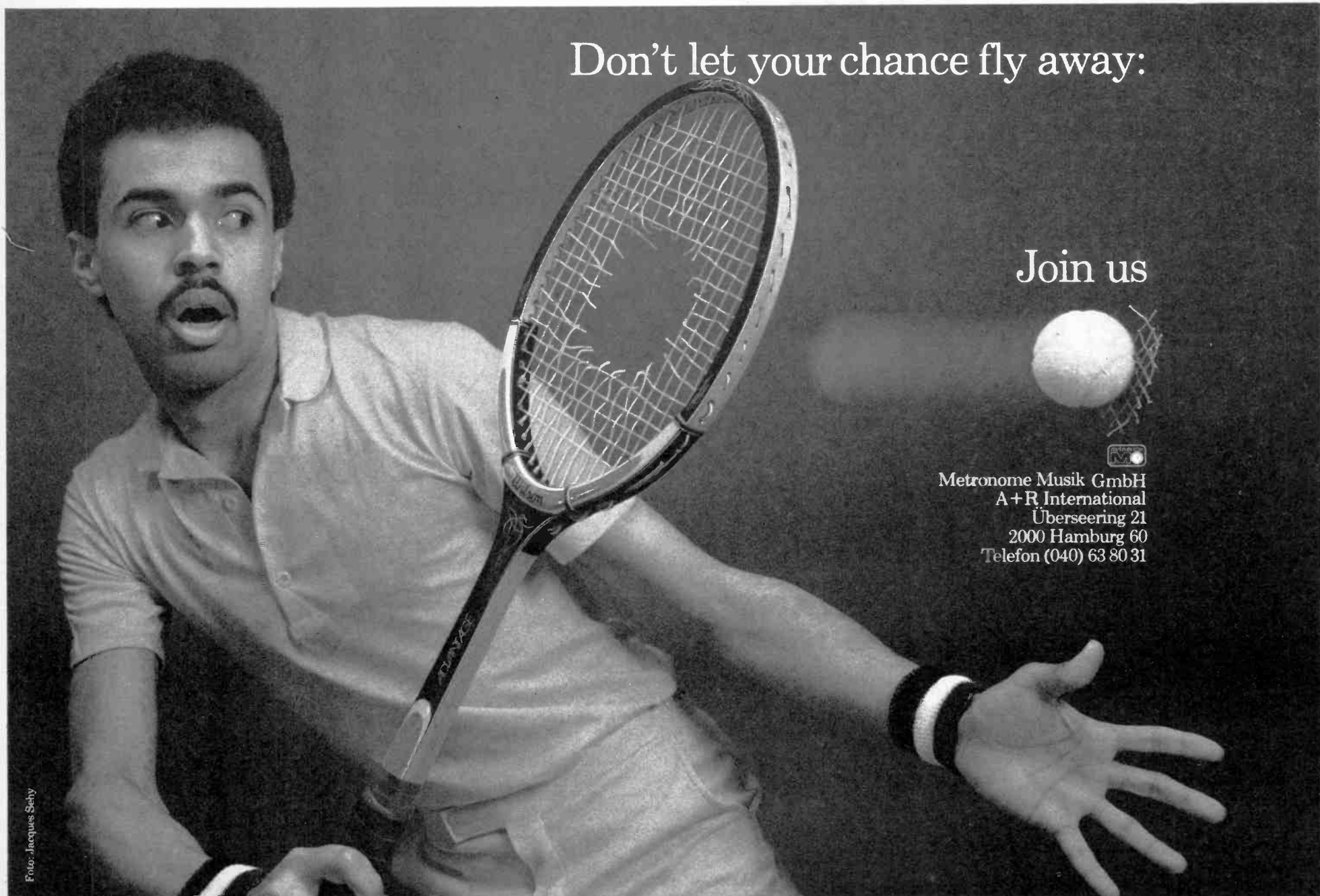
Newcomer Nena, with two gold singles and a gold album, was a surprise success, though Markus and Kiz came close, in terms of breakthrough impact. The Berlin group Spliff, with "85555," gave April its first locally-produced number one album.

Noted opera singer Peter Hofmann won a platinum award for his chart-topping "Rock Classics" LP. Ricky King, Paola and James Last all injected corporate prosperity in a slow market.

At international level, the Virgin catalog was heavily promoted, with acts like OMD, Human League, ABC, Culture Club and Musical Youth making debuts in the German charts, OMD and Culture Club making number one. Visage was again big, and Mike Oldfield remains Germany's most successful Virgin act.

Much action, too, for the Jobete catalog, biggest item being "You Can't Hurry Love" (Phil Collins). Says Michael Starl, April managing director: "The target is strengthening national repertoire and expansion of back catalog. Takeover of Jobete early 1982 and United Artists early this year shows CBS Songs in the U.S. is set to make April an international publishing giant."

(Continued on page G-10)



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## COMPANY REPORTS

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### PEER

Another publishing company to do well in Germany with its own productions is Peer Southern, with the Goombay Dance Band (signed to CBS) a notable example, especially through the "Seven Tears" single which topped the U.K. charts for three weeks.

Other biggies, spilling over to 1983 chart action, were Taco's "Puttin' On The Ritz" (RCA) and the Olsen Brothers' "Marie Marie." Taco is breaking worldwide, through Europe, into Japan, and very successful in Sweden.

Peer success, too, for Peter Schilling, signed to WEA. Says Michael Karnstedt, Peer managing director: "Schilling's single 'Vollig Losgeloest' has, sensationally, been issued in German in most European territories, including the U.K. Now he's finalizing an English-language of his 'Fehler In System' LP, to be released via Atlantic in the U.S.

"It's a vital and positive trend that non-German speaking territories are so open now to German productions. We profit from this as publishers, also through our production company."

### BELLAPHON

Major successes emanating from Bellaphon's deal with Motown for West Germany included a massive media campaign on behalf of Rick James, who was featured in the "Rockpalast" TV package transmitted through most European territories via Eurovision.

Jose Feliciano also benefited from German tours and TV exposure over the past year, Stevie Wonder's "Musikquarium" album charted for three months and Charlene came up with the best-selling Motown single in Germany.

Joan Jett and the Blackhearts also toured, went top 10 with "I Love Rock 'n' Roll" and five major TV slots included three on the top-rated "Musikladen." Action this year for Bellaphon has include the visit of Motown's Dazz Band.

On the domestic front, Branko Zivanoivic, Bellaphon chief, is powering promotional muscle behind Bernhard Brink and former ballerina Margot Werner. Another recent success has been Wolfgang Ambros, a dialect/rock singer/composer of consistent success, not least with his album compilation "A Mensch Moecht Ich Bleibn," which has gone gold, and his wide tour with a stage production of his "Watzmann" rock-opera, a package along the line of "Rocky Horror Picture Show."

A new compilation from Ambros is already a big seller, with major TV exposure.

### RCA

With RCA Germany predictably scoring heavily with its roster of international talent, no artist did better than John Denver, especially during and after his sellout tour of this territory in November.

But in the last quarter of 1982, groundwork was laid for the Eurythmics, through "Love Is A Stranger," for Hall & Oates and for U.K. band Haysi Fantayzee, the former making a chart debut with "I Can't Go For That" and the latter through "John Wayne Is Big Leggy."

A major surprise breakthrough in the past year was that of Klaus Nomi, a Berlin-reared singer now living in New York and signed to RCA via its subsidiary in Paris. The Nomi style is a blend of classics, pop and rock, and media response has been great worldwide.

RCA plans major promotion in Germany for product from the Instant label, which belongs to Roger Chapman, Phillip Goodhand-Tait and Sean Tyla.

### ARIOLA

The aerobic boom, a big push on music for dancing and a strong emphasis on promoting Italian product are key ingredients of the 1983 campaign by Ariola in Munich.

In aerobics, the Sydne Rome package on Hansa is a powerful front-runner and new product in the field is on the way.

International a&r chief Dierk Strothmann says: "As for danceable music, the charts already show the public demand and acceptance for this material. We're running a major campaign for it, incorporating advertising for Super Sound singles, a club campaign featuring five of our hottest dance releases, plus a radio-advertised compilation 'Come On Let's Dance,' which includes material from Ultravox, Hymn Flirts, Alan and Denise, and upcoming acts like the Thompson Twins and Icehouse."

### FRANCIS, DAY & HUNTER

Peter Ende, managing director of FD & H in Germany says 1982 trends pushed German talent, for the first time, into a very high share of the national charts. But, he observes, there were strong signs at year-end of a substantial comeback for product from outside Germany, notably the U.S., U.K. and Italy.

"We predict a healthy mix of national and international songs this year, though even so with a higher percentage of domestic material than in previous years. But through these shifts of emphasis, we're still faced with the old enemies, illegal blank taping, record and video piracy, possibly even record rental."

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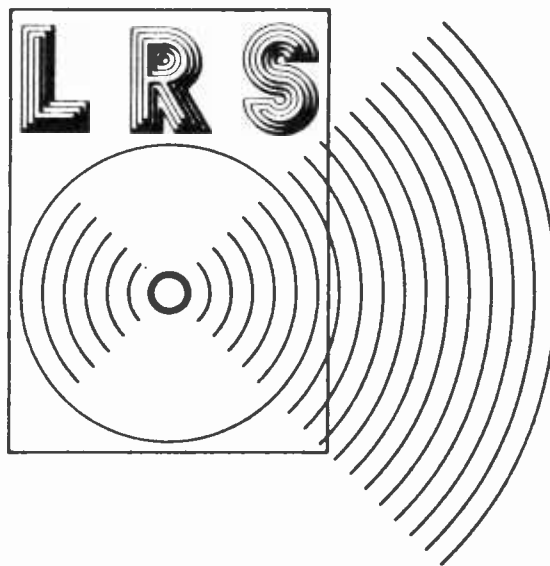
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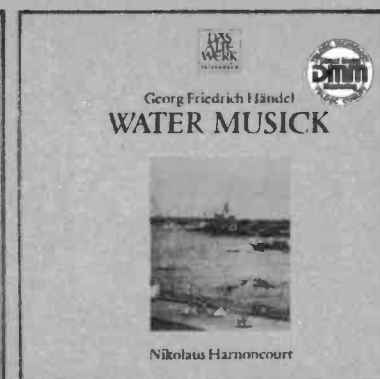
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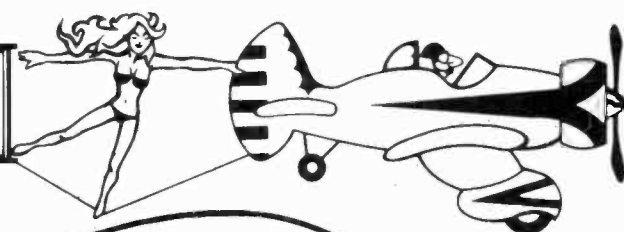
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LATEST FROM PIONEER

## And Now, Stereo Clothing

TOKYO—Stereo-equipped clothing could soon replace personal stereo as the latest worldwide audio craze. At least, that's what executives of Pioneer here and, indeed, hands.

Pioneer has just launched, under the brand name Sound Warp, a sleeveless jacket with a 2.25-inch speaker built into each shoulder. Wires run internally to a portable tape player in one pocket and a stereo power booster in another, with additional pockets provided for batteries, Compact Discs, stereo miniphone and indeed hands.

Initial production will be some 5,000 units monthly, but Pioneer's Motoharu Terada says volume can readily be increased should demand prove strong. Cost of the jacket, coded SWS-5, is \$91.65, with the SW-A5 stereo amp an additional \$41.65. Any current Walkman-type player can be plugged into the system.

Power output has been limited to 0.76W in an at-

tempt to head off accusations of noise pollution, with a mute switch added to the amplifier. But as with personal stereos, the Sound Warp is designed expressly to provide young people with outdoor mobility: a survey by project partner Honda Giken Kogyo Co. suggests walking, cycling, riding and lying on beaches as prime uses. The product is being marketed through motoring stores and sports shops.

According to inventor Hiroshi Soma, who is also manager of Pioneer's product planning department, direct bone conduction from the specially disk-shaped speakers will allow even helmeted motorcyclists to "feel" music clearly at high speeds. Pioneer first used the principle last August, when it launched the Bodysonic armchair with built-in speakers and voice-coil amplification devices designed to send vibrations through the body of the occupant. Besides selling for domestic use, around 1,000 of these devices are installed every month in Honda's new City automobile.

## LOCAL ACTS DOMINATE

# Country Booms In South Africa

By SUZANNE BRENNER

JOHANNESBURG — Around 50,000 South African country music addicts packed the third annual "Keep It Country" festival here, further emphasizing record business claims that country is now the biggest-selling white domestic music sector in South Africa, with local acts consistently outselling the likes of Dolly Parton and Kenny Rogers. Most of the big national names took part in the one-day event.

The upsurge in country music's popularity here is held to have started with Jim Reeves, who first captured the South African market in the late 1950s and early 1960s. He was the first "name" to tour here and also used this territory as the location for his "Kimberley Jim" movie.

Nowadays, such top local performers as Gene Rockwell (who won the Shure Gold Microphone Award in 1976), Barbara Ray (a Scot who has lived here for nearly two decades), Bobby Angel and Tommy Dell go gold (sales of 20,000 here) with virtually every LP release. For

the most part, the domestic artists' material comprises cover versions of U.S. country hits, though the totally indigenous Afrikaans-language "Boeremusiek," which bears a strong similarity to American bluegrass, has a following of its own.

Lance James, an artist in his own right, is also chairman of the South African international development committee of the Country Music Assn., a major force in the promotion of domestic country. He says that in spite of the fact that the majority of country audiences are Afrikaans-speaking, they've consistently shown a preference for American songs.

In the early 1960s, Eddy Arnold made an Afrikaans album, "Liedjies van die Veld," under the direction of Bill Walker, musical director of the Grand Ole Opry, who lived in South Africa for some years before being invited to Nashville by Jim Reeves.

Credit for popularizing country music among local artists, and for encouraging pop singers and musicians to change course and join in, generally goes to James and to the South African Broadcasting Corp.'s Springbok Radio, for introducing the first exclusively country radio slot in 1976.

As a direct result of the radio series' popularity, and spurred by increasing concert attendances here, Springbok Radio linked with Carling Black Label beer to co-sponsor the "Keep It Country" concert series in 1981. More recently, Springbok Radio has given the country show two airings a week.

Following that lead, two independent radio stations, Music Radio 702 and Capital, began programming country music. And the success and potential of country is further evidenced by the active involvement of commercial outfits, which are increasingly sponsoring events around South Africa. SA Breweries, which markets Carling Black Label here, now backs six separate shows a year.

Major artists say they can expect to spend three days of each week on the road, throughout the year, playing large and small towns. The ongoing success of South African country artists takes on special interest when taken in the context of other local music genres.

## German TV Product Dips

• Continued from page 9

stars didn't want to be coupled with others on hit samplers or because they feared tv merchandising would harm their image or lower their own label's sales." But now, he says, only a few top acts, like Pink Floyd, Supertramp and ELO, remain opposed to tv marketing.

PolyGram has no repertoire problems, says Juergen Backhaus, new head of Polystar. He says recent Bee Gees and Jean-Michel Jarre packages were welcomed by artist management for their extra promotional value and because catalog sales are down sharply in the German market.



**FRANCO AMERICAN**—A crew from French TV network Antenne 2 recently taped a special for the weekly rock music show "Houba Houba," profiling RCA group the Rockats. Pictured in New York's SIR Studios are, from left: Rockats members Mike Osborn, Barry Ryan, Smutty Smiff, Danny B. Harvey and Dibbs Preston; independent producer Bob Carsy; "Houba Houba" producer Antoine De Caunes; cameraman Roger Dean; and "Houba Houba" director Don Kent.

## AMIA Meets On Copyright

• Continued from page 9

After meetings with IFPI, the country's retailers had also agreed to withdraw all pirated product from their shelves by the end of April, he said.

Finally, Wolsey recommended ratification by the ASEAN countries of the 1971 Geneva Convention protecting record producers from unauthorized duplication of recorded works.

Other matters discussed at the AMIA meeting included the possibility of using the body as a vehicle in the exchange of local repertoire. The third ASEAN Pop Song Festival, an annual AMIA project, was set for November 28 in Jakarta, Indonesia, and James Dy of the Philippines, chairman of AMIA since its creation four years ago, was re-elected, with Giouwe Jui Chian of Singapore appointed secretary. The next AMIA meeting was scheduled for September, to coincide with IFPI's Asia-Pacific regional meet.

Due to mechanical difficulties, Billboard's weekly Hits Of The World feature does not appear in this issue. It will resume publication next week.

# Tough New Rules Hit Pay-Television

By KIRK LaPOINTE

OTTAWA — Pay-tv companies and producers have been stung by recent regulation-strengthening that has led to the rejection by the federal broadcast agency of several programs for having insufficient Canadian content.

Already rejected since the Canadian Radio-Television & Telecommunications Commission "reaffirmed" its commitment to ensuring Canadian content have been specials featuring Hall & Oates (with Canadian act the Nylons), Dolly Parton (with Canadian Bruce Murray), Red Skelton and the Who.

Meanwhile, a confidential report prepared for the Canadian Conference of the Arts has found considerable "scaffolding" by pay-tv firms in the way they account for Canadian content expenditures.

The CRTC moves and the arts report have added considerable confusion to the young pay-tv market, which has seen sluggish performance in its first few months of operation in Canada. The report, partly financed by the CRTC and the federal Communications Department, may spark a major investigation into the companies' accounting procedures, while the so-called CanCon toughening may send producers back to the cutting room to salvage expensive productions for pay-tv firms to help justify the large expenditures for what they thought would be Canadian shows.

When the CRTC licensed pay-tv last year (companies went on the air Feb. 1), it mandated Canadian content levels of between 15% and 45%. There were also strict CanCon expenditure guidelines according to gross revenues and overall production spending. The pay-tv firms said at the time that they could live with those guidelines, while the CRTC said it would not hesitate to revoke licenses if the firms did not comply.

But the CanCon rules were seemingly ridiculed when First Choice Canadian Communications, the national pay-tv company, entered into a \$30 million co-production deal with Playboy Enterprises of Los Angeles to make so-called "adult programming." The shows would be

taped in Canada and feature some Canadians onscreen. Women's groups and others immediately sought to halt the Playboy programming, which includes shows lifted from the U.S. Playboy pay-tv channel while Canadian co-productions are underway.

The strengthened CanCon is seen as the federal response to the Playboy deal. The CRTC now says it will not accept any program as Canadian unless a Canadian receives at least co-billing.

Those opposing the Playboy Canadian project seem pleased with the tougher regulations, which include considerably more scrutiny by the CRTC. But the spillover of the move seems to have affected other projects which were either ready to be exhibited or in the final stages of production.

William MacAdam, a Toronto producer for Norfolk Communications Ltd., says the new rules will make it much more difficult for Canadian producers to sell their programming abroad, even if it does not affect sales to Canadian pay firms.

Helen Shafer, a marketing executive with First Choice, stressed at a recent record industry conference in Toronto that Canadian producers can expect to recoup only about one-third of their costs from Canadian pay-tv. Other windows, such as commercial or export sales, are needed to profit, she says.

The Hall & Oates special, taped at the Montreal Forum in early March, was seen as Canadian because it featured the Nylons as an opening act. Similarly, the Dolly Parton special, taped in London was considered, Canadian because Bruce Murray opened the show and was featured. The Who and Red Skelton programs were filmed in Canadian venues using mainly Canadian crews.

But the more problematic situation for the pay-tv companies may be findings contained in the Canadian Conference of the Arts report, which found "creative accounting" and exaggerations of up to five times actual expenditures for Canadian content being claimed by the companies.

## CD's First Month Marked By Player, Disk Reorders

OTTAWA—Widespread software reorders, long order lists for hardware, slight customs confusion and cautious radio acceptance marked the first month of Compact Disc marketing in Canada.

Although CBS Records Canada and Sony of Canada remained the only software and hardware manufacturers in the Canadian market at the end of April, there had been no signs that consumers were holding back in their enthusiasm for the new configuration.

Sony executives noted that initial shipments of top-of-the-line players retailing at \$1,495 sold out on April 1. The company is scrambling to fill orders beyond the first allotment of about 400 machines.

CBS, meanwhile, was receiving reorders for disk stock as the month drew to a close. The company shipped judiciously, but found demand exceeding supply in many cases. Figures for exact shipments were not available, but many retailers in major cities were asking for

more.

Customs officials still haven't decided how to assess duties on Compact Discs, and are imposing conventional disk tariffs on the CBS imports.

And while retail acceptance seems to be falling into place as both WEA music of Canada and PolyGram Canada ready their campaigns for early to mid June, with such stores as Sam The Record Man's downtown Toronto Outlet placing high-profile displays, radio has not been as quick to embrace CD.

CJME-FM in Regina played Bruce Springsteen's "Born To Run" on April 14 as the first Western Canadian radio station to showcase the new technology on Sony CDP-101 equipment. But, due either to a shortage of hardware or to programmers' belief that transmission limitations would not properly exhibit the improvements in dynamic range, stations were not pressing Sony or its impending competitors for equipment.



# Photo News



**MACHO MEN**—Billy Idol, second from right, compliments Jack Cralgo, president of Chrysalis, which is marketing his new single, "White Wedding," on his snazzy new shirt in Cralgo's midtown Manhattan office. The shirts and ties are worn by manager Bill Aucoin, left, and Jeff Aldrich, the label's vice president of a&r.



**NO SURPRISES**—Producer Arthur Baker, right, makes sure there are none as he checks in with members of the group Central Line during the mixing stage of their forthcoming Mercury single, "Surprise, Surprise," at Sigma Sound Studios in New York. He's joined by John "Jellybean" Benitez, left, and engineer Jay Mark.



**HELLO ROCK USA**—Patty Smyth, center, of the Columbia group Scandal, scored a hit with "Good-bye To You," but she looks happy to meet Rock USA host Ted Cannarozzi, left, and reporter Lou O'Neill Jr. at a party for the new weekly AOR show produced by Doubleday Broadcasting for the Mutual System.

**WELCOME ABOARD**—Panamanian balladeer Basillo, left, accepts congratulations on his signing to CBS Records from Manolo Diaz, vice president of creative operations, Latin American Operations, for CBS International. A self-titled LP is set for May release.



**SWASHBUCKLING STEVE**—Steve Van Zandt, left, looks like a hustler when he plays guitar with the E Street Band, but on his own, as Little Steven, he has the look of a buccaneer during an in-store signing to promote his current EMI-America LP, "Men Without Women," at Crazy Eddie's in New York.



**STAR-MAKING MACHINERY**—Junior, center, tells producer Bob Carter, left, just the way he wants the mix to sound on "Communication Breakdown," his new single for Mercury, at New York's Media Sound Studios. Engineer Mike Barbiero listens in. An album, "Inside Looking Out," ships in June.

**GUITAR HEROES**—The distinguished silver-haired gentleman is Freddie Tavares, a member of the original design team that created the Stratocaster. The grin is for Eric Clapton, one of its better practitioners, and two members of his band: Albert Lee, center, and Duck Dunn, right. At left is John Page, who served as chief engineer on Fender's Vintage



**NUTHIN' BUT THE BLUES**—John Hammond, right, makes sure that guitarist Stevie Ray Vaughan sticks to his roots as they listen to the final mix of the artist's new Epic disk, "Texas Flood." Vaughan, whose brother is Jimmie Ray Vaughan of the Fabulous Thunderbirds, appears on the new David Bowie LP.



**THREE MORE EQUALS 44**—That's the number of million-performance certificates Screen Gems-EMI Music and its affiliated BMI publishing companies have amassed now that "Love," "Nadia's Theme" and "Working My Way Back To You" have joined the select group. Hard at work (or hardly working?) are, from left, Marv Mattis, director of performing rights West for BMI; Screen Gems-EMI Music prexy Lester Sill; and Ron Anton, California vice president for BMI.





**STARGEM'S CONSOLE**—Stargem Recording Studio, built "from the ground up" on Nashville's famed "Music Row," has chosen MCI/Sony tape recorders and mixing consoles. In this picture the studio's top brass, Bill VornDick, chief engineer, left, Wayne Hodge, president, standing, and Dan Hodge, director of special projects, huddle over an MCI model JH-636-36 AF/VU console with full automation. Other MCI equipment in the studio includes a model JH-24-24 multitrack and a model JH-110B mixdown recorder in half-inch configuration.

## Studio Track

By ERIN MORRIS

In Nashville at Bullet Recording, Earl Richard producing the Younger Brothers with Jim Baird engineering and Chuck Lyons assisting. . . . Armond Morales of The Imperials cutting album tracks for Word, with Neal Joseph producing and Scott Hendricks engineering.

At Woodland Sound Studios, Earl Thomas Conley mixing an upcoming project, with Nelson Larkin producing. Tommy Semmes is engineering, with Tim Farmer assisting. . . . Loretta Lynn working with producer Ron Chancey for MCA. Les Ladd is behind the board with assistant Ken Cribblez. . . . Bud Logan producing John Conlee for MCA, with Rick McCollister at the controls. Farmer and Andy Benefield are assisting.

England Dan at Emerald Sound with producer Kyle Lehning. Joe Bogan is engineering the project. . . . Louise Mandrell and producer Eddie Kilroy working on RCA tracks, with Tom Pick engineering.

At Sound Emporium, Sonny James cutting tracks for Dimension. The sessions are self-produced, with Rick Horton engineering. . . . John Prine self-producing his next project with engineers Gary Laney and Hank Neuberg.

At The Recording Company, Mick Lloyd producing Billy Sea, with Harold Lee behind the board.

In Tulsa at Long Branch Studios, Benny Mahan and Black Stallion are finishing their newest album with Bill Belknap engineering and Frank Westbrook producing.

At Mars Recording Studio in Los Angeles, Dana Meyers producing Arista act Real To Reel. . . . Edmund Sylvers is co-producing himself with brother Leon F. Sylvers for an upcoming Arista project. Engineers for both projects are Steve Hodge and Steve Williams.

At the Complex Studios, Motown artist Finis Henderson working with producer Al McKay. Engineering is George Massenburg.

The following groups were recorded recently by Westwood One Recording. All groups were taped under the direction of Richard Kimball, producer, and Biff Dawes, engineer; Red Rider at Perkins Palace, Pasadena; Quiet Riot at the Roxy in Los Angeles; Vandenberg at The Rockers in Houston; Greg Kihn Band at Magic Mountain; Psychedelic Furs at Perkins Palace, and Scandal at the Roxy.

At Warner Bros. Recording Studio, Ted Templeman is completing final mixes on Doobie Brothers live LP, with Jim Isaacson engineering. . . . Carole King completing album tracks with producer Lou Adler and engineer Chet Himes. . . . Templeman mixing Carrera for Warner Bros., with Mark Linett engineering. . . . Rickie Lee Jones completing next release, which she produced herself for Warner Bros. Linett is behind the board. . . . Producer/engineer Bruce Botnick finishing soundtrack to Steven Spielberg's new film "Twilight Zone."

The Ventures are recording their current album with John Brady at the controls and Todd Van Etten and Tim Garrity assisting.

In Santa Monica at Ground Control, Nobozos are doing final mixes for their debut project with co-producer Paul Ratajczak. Andy Harper is assisting.

At Tres Virgos Studios in San Rafael, pianist Ira Stein and oboist Russel Walder laying tracks for Windham Hill Records with Robert Missbach engineering. . . . Mingo Lewis cutting original material for an upcoming album. Gordon Lyon is at the board.

In New York City at Skyline Studios, the Fleshtones laying IRS tracks with producer Richard Mazda. Engineering is David Lichtenstien, with assistant Roger Moutenot. . . . Maria Muldaur recording tracks for her next LP with David Nichtern producing and Paul Wickliffe and Arthur Payson engineering. . . . The Lost Tropic are recording their debut album for MCA with producer Roma Baran and engineer Leanne Unger.

At Electric Lady Studios, Iron Maiden laying tracks for Capitol with producer Martin Birch and engineer Dave Wittman. Assisting is Bruce Buchalter. . . . Miguel Rios is in for Polydor Spain with producer Carlos Narea and engineer Eddie Garcia. John Shiver is assisting. . . . Gichy Dan is in with producer August Darnell, laying tracks for RCA. Mike Frondellis is engineering, with assistance from Barry Harris.

At Celebrations Recording, Jorge Dalto has just finished an album featuring guest appearances by George Benson and David Sanborn, with help from sidemen Steve Gadd, Eric Gale, Anthony Jackson and Buddy Williams.

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

## Aphex Systems Moving Into Larger Plant

LOS ANGELES—Aphex Systems, manufacturers of the Aural Exciter, a professional line of sound enhancer systems, is expanding its operations to a new 15,000 square foot manufacturing, assembly and administrative plant in North Hollywood.

According to Paula Lintz, marketing and sales director for the company, the move is in response to escalating demand for the firm's projects, triggered by the introduction of the Type B Aphex Aural Exciter, a less expensive version of the Aural Exciter II, used in recording studios and radio stations and by professional tape duplicators.

The move coincides with the introduction of new products by the company, including an expanded line of equalizers, voltage controlled attenuators, amplifiers, and a compeller, a compressor/leveler/peak limiter designed for use by broadcasters and recording studios. This unit will go on the market in June.

Lintz discloses that in addition to tripling its manufacturing, administration and assembly operations, the Aphex move will also double the firm's research and production capability for new sound enhancement products aimed at both the professional and consumer sound markets.

The Aphex Aural Exciter, Type B, which sells for \$495, is aimed at individual musicians, small groups and the consumer. The Aural Exciter II, after which it is patterned, sells for \$3,000 and is used extensively on record albums, motion picture soundtracks, radio stations and by major artists on tour.

The Aphex line is distributed in this country by sales reps handling professional sound systems. In Europe, it is distributed by AKG of Austria.

## QSC Marketing New Stereo Amp

COSTA MESA, Calif.—QSC Audio Products has begun marketing its model 1400 professional stereo power amplifier, designed to use high volume production techniques in order to lower costs to the user.

The model 1400 has a power output of 200 watts per channel at eight ohms, and 300 watts per channel at four ohms. It also features independent DC and sub-audio speaker protection, delayed turn-on, dual power supplies, and active balanced inputs.

The unit's interface system uses quarter-inch XLR and barrier inputs with provision for active and passive plug-in modules such as crossovers, limiters, and transformers. Input programming switches route the signal for bi-amping, mono input or bridged mono.

The input section of the model 1400 utilizes the latest in high speed, low noise, low distortion op-amps. Large SOA (safe operating area) high speed, triple diffused MESA output transistors are used because their superior ruggedness and linearity provide higher reliability and smoother response, according to QSC engineers.

The latest in high density, multiple parallel, low ESR filter capacitors are used in the unit for improved transient bass response. The unit's steel chassis features integral rack ears to improve ruggedness in touring applications.

## Study: Most Studios Promote From Within

NEW YORK—A study of 140 recording studios in the Los Angeles area has revealed that most studio owners prefer to promote their personnel through the ranks, from gofer to assistant engineer, rather than go outside the organization to hire such personnel.

The study, commissioned by the Society of Professional Audio Recording Studios (SPARS), also shows that more than 72% of the studios surveyed place little emphasis on formal education. Most of the employees in the survey had no formal education beyond high school.

Most of the studio owners and managers surveyed showed little regard for the three- to 12-month courses in audio engineering offered by some studios. The majority indicated they would prefer to hire someone who had had no exposure to these classes. However, the same group gave high marks to the four-year audio engineering programs being offered by the Universities of Miami and Colorado and the Berklee College of Music in Boston.

Sixty-five percent of those surveyed indicated that they had hired maintenance technicians who had college degrees in audio or electrical engineering.

Although most studios surveyed showed a partiality to hiring entry-level people, just 8% had formal apprenticeship programs. They also revealed that opportunity for advancement was not necessarily based as much on technical expertise as on personality and an ability to work well with clients.

Although the guidelines for promotion are unorthodox, employees do have the opportunity to move forward quickly. The survey reveals that the average gofer works for about 12 months before being promoted to assistant engineer, and remains an assistant engineer for another 28 months before moving to staff engineer.

Gofers at the studios surveyed earned between \$3 and \$5.30 an hour, with assistant engineers earning between \$4.50 and \$9.50 an hour. Maintenance technicians earned up to \$17.10 an hour.

### FOR STUDIO, RADIO USE

## Sony Division Introduces Console-Type CD Player

LAS VEGAS—Sony's professional audio products division has unveiled a console-type professional Compact Disc player, designed for use in recording and broadcast studios. The showing of the unit, model CDP-5000, at the NAB convention here last month was timed to "support and enhance" the worldwide launch of the firm's Compact Disc system, according to George Currie, vice president and general manager, Sony Professional Audio Products.

Currie says that the professional CD system, which will be made available in this country in September, "permits rapid and accurate access to any segment of a Compact Disc recording," and has the durability needed for rugged use in recording studios and radio and television stations.

Any musical selection can be accessed at random within two seconds. Additionally, the system includes a search dial function which Currie says facilitates precise manual cueing of desired musical portions.

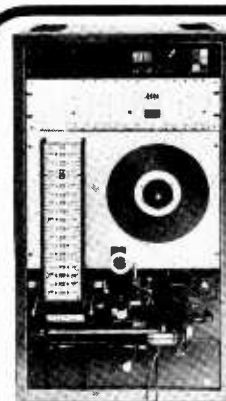
Professional features of the unit include a line fader adjustment that controls output levels; dual channel output meters, and a built-in monitor speaker with gain control.

The system includes a player section, control section, output indicator section and a console main frame. It also employs a mechanical block construction design which Currie says permits easy maintenance and maximizes reliability.

## Home Box Office Getting Neve Amps

BETHEL, Conn.—Neve Electronics will sell over \$120,000 worth of its distribution amplifiers to Home Box Office's new satellite complex, now under construction at Smithtown, N.Y. The equipment, when in place, will supply some 3,000 feeds to HBO.

Neve has, in the past, sold several production and post-production audio consoles to HBO.



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## Ark. Firm Using Monster Products

SAN FRANCISCO—Klipsch & Associates, the Arkansas-based manufacturer of professional audio products, has begun using Monster Cable products for the internal wiring of its Klipschorn loudspeaker products. According to engineers at Klipsch & Associates, the Monster Cable products were chosen "because of their extremely low resistance which allows for better damping and bass response."

Monster Cable, based here, manufactures precision cables and interconnects for high performance sound systems.



**Billboard's**  
Survey For Week Ending 5/14/83

# Top Album Picks

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**THE B-52's—Whammy!**, Warner Bros. 23819. Produced by Steven Stanley. Like their "mini-album" with David Byrne, this new venture by the antic, pioneering dance rock quintet downplays their arch humor and studied roughness to explore electronic rhythms—a shift underlined by reduction of the band's instrumentation to just two players, Ricky Wilson and Keith Strickland. The results are an album with timely dancefloor charms, but a bit less of the quirky personality so central to the left-field success of their first two albums.



**MAZE FEATURING FRANKIE BEVERLY—We Are One**, Capitol ST-12262. Produced by Frankie Beverly. Maze's latest album is showcases the group's ballad side. Only one cut on the album, the warm midtempo funk piece "We Ae One," is outside the ballad realm. The ballads range in tempo and intensity to keep the mood varied. All songs were arranged and written by Beverly, who is one of the most well-rounded talents in contemporary black music. The group's last studio album, 1980's "Joy And Pain," went gold, as did a subsequent live album.



**DOLLY PARTON—Burlap & Satin**, RCA AHL 14691. Produced by Gregg Perry. This is without a doubt Parton's most satisfying album in a long time. It's well-titled, too, because she glides silkily between pop (which she handles like a trouper) and the kind of country on which her superstar career was formulated. Better yet, there are fully six Parton originals included here, four of them penned this year, and no one sings Parton better than Parton. Perry's arrangements are beautiful and classy, contemporary but soulful, exactly right for Parton's shivering vibrato. This will rank among Dolly's best yet.

**T. G. SHEPPARD—T. G. Sheppard's Greatest Hits**, Warner/Curb 23841. Produced by Buddy Killen. Some of Sheppard's greatest hits are omitted—notably "Devil In The Bottle" and "Tryin' To Beat The Morning Home"—but there are still hits aplenty here. The selection shows off the eminent balladeer from the pensive ("Finally") to the puckish ("Do You Wanna Go To Heaven") and includes his current single, "Without You."



**A CELEBRATION OF PRAISE—I Am, Maranatha** MM0100. Produced by Kenneth Nash. The Maranatha group is unequaled in their ability to turn out quality praise albums. This work will definitely continue that tradition. A fully orchestrated work with choral presentations of each song, the album's theme is Scriptural, specifically the Hebrew terms and texts that have been handed down. Beginning with "El Shaddai" and continuing through "Hine Lo Yanum" and "Baruch Ha Ba," this album seeks to have a first century spirit in the lyrics and message with a 20th century production. There always seems to be a demand for Maranatha's product and this will not be an exception.



**L. SUBRAMANIAM—Spanish Wave**, Milestone M-9114. Produced by L. Subramaniam. Violinist/composer Subramaniam launches his new label affiliation with a richly atmospheric fusion work that evenly balances its author's Indian classicism with a variety of Western elements. Although there are ample opportunities to flex his dazzling technique on such upbeat tours de force as the title song, "Seventh Heaven," and "Chameleon," Subramaniam elevates his music beyond the notes-per-second sweepstakes with some beautifully understated ballads as well. An impressive lineup of established players including Larry Coryell, Tom Scott, Stanley Clarke, George Duke and Lenny Johnson should help enhance programmers' and consumers' interest.

**THE YELLOWJACKETS—Mirage A Trois**, Warner Bros. 23813. Produced by Tommy LiPuma. The Los Angeles fusion trio reins the more rock-influenced punch of its previous album in a sequel that should find action with crossover jazz formats shaped by modern AC and urban contemporary tastes. Here keyboardist Russell Ferrante, bassist Jimmy Ha-

slip and drummer Ricky Lawson range from piquant melodic exercises like "Claire's Song," which recalls some of Weather Report's upbeat rhapsodies, to the unapologetic dancefloor strategem behind an updated "I Got Rhythm" using its title as the key to a virtual overhaul that still preserves the original melody.

**JAY HOGGARD—Love Survives**, Gramavision GR 8204 (PolyGram). Produced by Jay Hoggard. The young vibraphonist belongs to an emerging group of jazz stylists who solve the supposed clash between "serious" and "commercial" camps by participating in both. This set represents Hoggard's more populist side, tapping a propulsive r&b vein and adding such studio embellishments as vocal choruses and electronic instruments to broaden appeal. It's an approach that could click, especially in light of the label's new distribution ties to PolyGram.



**THE BELLE STARS**, Warner Bros. 23866. Produced by Brian Tench, Peter Collins, Pete Wingfield. This distaff septet has already cracked the Hot 100 with their twist on the updated girl group style shared by a growing legion of British and U.S. new rock acts. The key here may be a relatively straightforward musical thrust, underlined by the band's own self-contained instrumentation which pays homage to various strains of '60s r&b with special emphasis on Motown. Some Smart cover choices help round out the originals.

**DNA—Party Tested**, Boardwalk NS-36002. Produced by Spencer Proffer. Among other things, DNA stands for Derringer'n'Appice, and while this is not exactly the debut album for either Rick Derringer or Carmine Appice, nevertheless this collaboration between the two rock veterans is new. And while the roots of both men are well within the mainstream rock genre, the mainstream has moved away from blues based guitar rock. DNA stays right in time with greater use of synthesizers and electronic drums, while the best is a bit more dance oriented. This is perfect for AOR stations now making a sometimes painful transition to new music.

**FASTWAY**, Columbia BFC 38662. Produced by Eddie Kramer. Though this is a new band, its three members aren't neophytes in the world of hard rock. Guitarist Fast Eddie Clarke comes from Motorhead. Drummer Jerry Shirley paid his dues with Humble Pie. Only vocalist David King is a newcomer. Aided by producer/collaborator Eddie Kramer, this band describes itself as playing "fierce rock'n'roll." Basically it's head banging heavy metal with occasional time changes and acoustic interludes.

**VOYAGER—Sound Barriers**, Gemwood Records 175. Produced by M. Kiser with Voyager. There is not much biographical information on this band and its origins except that it used to be called Orion, and had a single, "The Artist," last year. This year the five-man band has released its debut LP, and it's quite an impressive effort. Voyager's music is soft progressive rock, with clever arrangements, haunting melodies, and clever jazzy influence. You could even call this modern post psychedelic music. The potential is obvious.

**LITA FORD—Out For Blood**, Mercury 810 331 (PolyGram). Produced by Neil Merryweather. Once the baby-faced brunette lead guitarist for the Runaways, Ford resurfaces as a heavy metal vamp, plying her new blonde locks and lush, leggy figure to obvious effect. The format is pure power trio, unencumbered by musical or thematic subtleties and sharply focused on Ford's squealing guitar leads and leering alto vocals, which prove as familiar as the band's de rigueur leather look. Songs like "Out For Blood," "Ready, Willing and Able" and "Rock'n'Roll Made Me What I Am Today" won't set new trends in songwriting, but originality is hardly the point here.

**THE STOMPERS**, Boardwalk NB-33262. Produced by Ritchie Cordell & Glen Kolotkin. The Stompers come from the Boston J. Geils school of hard and happy rock'n'roll. There is nothing too sophisticated about the music of this four-man band, and nothing profound in the lyrics either. But if you want to hear a good-time rock'n'roll band, whose repertoire relates and draws from the best the music has to offer, then you'll like the Stompers.

**LISA POPEIL**, Popeil Records PL1001. Produced by Charles Moore. A master of arts in music who has sung with Frank Zappa, Popeil debuts on her own label with a sophisticated, professionally wrought album that showcases her vocal and musical abilities within a variety of musical genres. Mostly it's new progressive rock, with "whimsical use of meter and key changes," and enough funk and new wave influences to keep everything current. Popeil is a bit like Kate Bush, but without the opera. Address: 400 E. Pandolph St. Suite 730, Chicago 60601.

**THE TENANTS**, Epic BFE 38671. Produced by Paul Gross. Before the techno-pop bands took over, there were a number of English bands like the Yachts, XTC, and Fingerprints that played pop rock songs based on traditional rock instrumentation. In other words, it wasn't all pose and synthesizers. Such bands still exist, and Canada's the Tenants are among the new ones. Yes, there is a synthesizer there, but they use it as part of the ensemble.



**BOHEMIA—No Ordinary Moon**, Discos De Tinges (Impotent) R11129. Produced by Amrit, Robin McBride & Bohemia. There are three songs on the debut EP by Bohemia, a four-person band from Chicago that now calls "the road" its home. The music is art rock with a drum machine, but frequent use of the sax and hurried vocals give it a no wave feel.

**ADRENALIN—Don't Be Lookin' Back . . . Musical Signature** Records MSLP-101. Produced by Howard Steele. Adrenalin is a seven man band from the Detroit area who play Midwest rock'n'roll. With four backup singers helping out lead singer Marc Gilbert, and with a saxophone in the band's musical arsenal there is a nice J. Geils party band feeling to this crew. Address: 14097 E. 8 Mile, Detroit.

**THE HAWAIIAN PUPS—Split Second Precision**, Portrait Records 5R38551. Produced by The Hawaiian Pups. The Hawaiian Pups seem to like their songs "Young Boys" and "Baby Judy" so much that they reprise them on the second side, one as an overture, the other as an extended version. There are a couple of other songs here as well, but it's hard to tell if this three person band is serious, or whether this is all some sort of joke we don't understand. Anyway, they love a deep bass.



**CLIMAX BLUES BAND—Sample And Hold**, Virgin/Epic FE 38631. Produced by John Eden & Climax Blues Band. After a long career with Sire, the Climax Blues Band has switched labels. But it sticks to its forte, which is tight and melodic blues rock. Lead guitarist Peter Haycock and saxophonist Colin Cooper remain in the band and they are joined by keyboardist George Glover to form its nucleus. All three men sing, making for fine vocal diversity.

**JULES SHEAR—Watch Dog**, EMI ST-17092. Produced by Todd Rundgren. It used to be Jules & the Polar Bears when he was with Columbia, but with a new label there is also a new band, and a new focus on Jules Shear himself. What remains the same is Shear's songwriting ability. It was and is first class. It is intelligent, economical, encompassing a variety of musical systems, but always remaining personal and personable.

**BILLY IDOL**, Chrysalis FV41377 (CBS). Produced by Keith Forsey. "White Wedding," Idol's current hit, is, of course, included here, as are nine other songs that further explore the parameter of Idol's post-punk dance rock music. Combined with a pop idol persona, it makes for a heady brew, and it doesn't need, any extraneous production. In the spirit of the best rock'n'roll, Idol keeps things generally simple on the writing end. It's the performance and image that are center stage here.

**NRBQ—Grooves In Orbit**, Bearsville 23817 (Warner Bros.). Produced by Terry Adams & Joe Spampinato. The venerable rock'n'blues quartet finds a new label home with this typically deft, good-humored set of uptempo rockers. As always, the songs allow plenty of room for tongues in cheeks, and the rowdy, blues-drenched playing is lively throughout, abetted by the Whole Wheat Horns.

**DIAL M—Dial M**, D&D DD-1201. Produced by Dial M & Jackson Schwartz. Dance-accented pop/rock from the duo of M. Kapitan and Mark M. incorporates cleverness of L.A. rock and new music, but they're solidly top 40. "House of Joy," "In This World" and "Laughing On The Moon" are upbeat, guitar-driven tunes that have a chance in contemporary and new formats while still offering enough traces of originality to establish an identity.

**MICHAEL FRANKS—Previously Unavailable**, John Hammond Records BFW 38664 (CBS). Produced by Richard Markowitz. This album was first recorded and released by Brut Records in 1973 but it has long been out of print. It is now being reissued by John Hammond Records and it's a real find. Frank is in the shortlived tradition of the male soft rock performer, typified by Cat Stevens in Britain and James Taylor in the U.S. Theirs were melodic, soulful, slightly jazzy tunes, which seemed designed for private late night listening. This LP is a rediscovered gem from that time.

**A MUSICAL TRIBUTE TO JEROME KERN**, Various Artists, Ariel NKT 12. Produced by Robert W. Stern. Less than a month after composer Jerome Kern's death on Nov. 11, 1945, NBC radio offered a tribute to Kern, with singing and comments from many stars of the period, including Frank Sinatra, Judy Garland, Bing Crosby, Dinah Shore, Hildegard, Jack Smith, Patrice Munsel. The sound leaves a lot to be desired, but not the performances and certainly not the Kern songs. His frequent collaborator, Oscar Hammerstein II, was also on hand.

## black

**BRASS CONSTRUCTION—Conversations**, Capitol ST-1226. Produced by Randy Muller. The veteran group returns with a brassy set of raucous funk pieces. The mood is broken only

once, with the mellow ballad instrumental "Easy" (that's a Randy Muller composition, not the Lionel Richie classic). The uptempo nature of this material should also earn it dance floor play in addition to black radio acceptance.

**WILLIAM BELL—Survivor**, Kat Family/CBS FZ 38643. Produced by William Bell & Michael Allen Stewart. Updating the Gloria Gaynor spirit with a new love twist has been a chart-winning charm for veteran Bell, and "Survivor" will re-open interest in the voice that quakes with Stax/Volt style and energy. "Private Number" and "Playing Hard To Get" are moving, mellow reminders of Memphis soul while stretching successfully into the present with ease and impact.

**WEEKS & CO.—Weeks & Co.**, Salsoul SA 8560. Produced by Richie Weeks. Weeks' dance/disco machine runs on his personal magnetism and horn-accented, Latin-flavored rhythms that are long on energy and excitement. What Weeks and the group lack in originality, they more than make up for in performance, and their faithful dance excursions could light a fire under "If You're Looking For Fun."

## country

**RAY PENNINGTON—Memories**, Dimension DLP 5007. Produced by Ray Pennington & Nashville Music Community. To those who have known Pennington chiefly as a producer and songwriter, this album will be a happy surprise. The songs, which are new and imagistic, are delivered in a firm, smooth voice, somewhat reminiscent in style of Ray Price, who, until recently, Pennington produced. All in all, this album merits special attention.

## jazz

**PRINCE LASHA—Firebirds**, Daagnim 09. Produced by Prince Lasha. Saxophonist/flutist Lasha is one of the more neglected of John Coltrane's disciples. This album, on a small label out of Dallas, is not likely to lift him out of obscurity, but it does offer evidence that Lasha's intensity and inventiveness have not eroded over the years. Webster Armstrong contributes several full-throated vocals.

**KHALIQ AL-ROUF & SALAAM—The Elephant Trot Dance**, Nivla NQ 3404. Produced by Alvin Queen. Saxophonist Al-Rouf leads a cast of relative unknowns through a lively if not particularly distinctive collection of original compositions. The title track, performed with ferocity by all hands, has some crossover potential; most of the rest of the album is competently executed but somewhat predictable.

**STRUNZ & FARAH—Mosaico**, Ganesh Records DRLS 4004. Produced by Jorge Strunz Ardeshir Farah. These two guitarists bring a lush delicacy spanning their respective Latin American and Middle Eastern influences, resulting in a hypnotic acoustic guitar style accented with percussion. Aficionados of similarly gentle fusion by Paco de Lucia and John McLaughlin will be impressed. Available from Gitano Productions, P. D. Box 5413, North Hollywood, CA 91603.

**NEW ENGLAND JAZZ QUINTET—DCL 100**. Produced by Colby Lunt. The new Maine label has a distinctive issue with this LP by a five-man combo which offers three selections on one side and a 20-minute "Cassiopeia" suite by Tom McClung, the group's pianist, on the reverse. It's an attractive group, with no brass, playing clean, well-played chamber jazz.

**LESLIE DRAYTON—Close Pursuit**, Esoteric ER3450. Produced by Leslie Drayton. Too many vocals mar this five-track LP, which showcases Drayton's charts and trumpet/flugelhorn solos. Seven brass and five woodwinds accompany Drayton and his singers, along with varied rhythm sections, but this album is far from a swinging entry. The repertoire Drayton offers, moreover, is unknown and unlikely to help sell the album.

**OSCAR PETERSON & STEFFANE GRAPPELLI—Time After Time**, Jazz Man JAZ5054. Produced by Arnauld de Roberville. Taped in Paris 10 years ago, this is an exemplary LP which brings together two distinguished musicians playing seven time-tested but still-engaging evergreens. The duo is immensely compatible. All seven cuts offer something distinctive. Among the titles are "My Heart Stood Still," "Let's Fall In Love," "If I Had You" and "Time After Time." Unreservedly recommended.

**GERALD WILSON'S ORCHESTRA OF THE '80s—Jessica**, Trend TR531. Produced by Albert L. Marx. Wilson has been around some 40 years as a trumpeter and arranger. On these sides, he romps through three Ellington standards and three other well-charted tunes with a highly contemporary big band populated by Ernie Watts, Harold Land, Snooky Young, Milcho Leviev and Bobby Bryant, among other topnotch L. A. musicians. Big band fans will find few flaws with this entry, recorded six months ago.

**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.

## SURGE OF HIT ALBUMS

## Chains Say Sales On Upswing

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Work. Michael Jackson, David Bowie, Al Jarreau and "Flashdance" as pacing the building volume in albums. "Customers are buying two of the top albums in the same store visit. I find that these albums are selling almost twice as much as our top sellers did in 1982. It's like the good old days. Bret Mitchell of our Sherman Oaks stores says he's buying boxes to fill the gaps in our stacks in his stores. More new music has helped. Since it's been out, Michael Jackson has already outsold our hottest album of 1982, 'Chariots Of Fire.'

"One record company, which I called for advertising support when we sold 5,000 of one new album in a week, asked why I wanted to advertise it when we already had such sales," Goman states. "Luckily, today a hit college radio station like KUSF or the Stanford Univ. station can really kick off a record," Goman adds.

The more than 450 stores in the Musicland Group didn't feel the sales upturn until March, notes president Jack Eugster. "It's a combination of a stronger retail environment and our stocking more inventory at a time when we have a strong array of hits. Traditionally, May is one of the two slowest months. Not this year. We are seeing an outstanding increase in cassette sales."

He singles out Michael Jackson, David Bowie, Men At Work, "Flashdance," Toto, Journey and Def Leppard, along with Styx and Joan Rivers, the latter an Eastern hit for the chain thus far.

Even in the badly depressed Michigan area, Doug Severson finds his four Full Moon stores 11% ahead of last year. "Flashdance" and Def Leppard are outstanding for him. He's so bullish that he will soon add three stores to his holdings.

The Camelot chain is up 30% overall, executive vice president Jim

Bonk asserts, with records and tapes up 10% to 12%. Michael Jackson, Men At Work's two albums, Journey, Styx, Dexy's Midnight Riders, Thomas Dolby, Rick Springfield, Def Leppard and "Flashdance" are among his best sellers. "MTV may be pressuring radio into a broader playlists," Bonk opines. A chain-wide May "Fresh Music" program, which combines 60 new and catalog new music releases, has thus far perked business additionally, he says.

In dealing with the more than 90

franchised dealers whom he serves, Evan Lasky of Danjay Music Video finds record/tape business is up 3% to 5% in their stores. Video game cartridges have fallen off a bit, with recorded product taking much of the slack, Lasky says.

The 11 Big Daddy's stores in the Chicago area will grow by four in the next three months, states a bullish Ben Bartel.

Bartel says he's had to dig into his own corporate pocket for an additional 3% he's spent this year in record/tape advertising.

## Thorn EMI Cable Tries Pilot For British MTV

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Rentals in the provincial city of Swindon were last week given a foretaste of Music Box programming that included a two-hour segment supplied by MTV and customized to the British market; seven hours compiled by EMI Music Video head Geoff Kempin, and televised concerts by Sheena Easton, Tina Turner and Duran Duran.

The project represents something of a coup for Richard Wolfe, the former Warner Amex Cable programmer who now heads Thorn EMI's cable programming development operation. Wolfe has negotiated a six-month option with MTV to explore the possibilities of setting up a joint advertiser-supported music channel for Britain and Europe, possibly entailing a reciprocal U.S./Europe production agreement.

Although EMI has played the major role in programming the Music Box pilot shows, Wolfe stresses: "We intend to work with all the British record companies." There will, he says, be "compensation" for artists appearing and companies involved, though the question of royalties for

video promos used on cable television remains unresolved here.

Though Thorn EMI is first onto the small screen, it is not alone in planning for a cable music channel. The MusicVision consortium joining Tony Hemmings, Yorkshire TV and ABC Video Enterprises has long been in the running. Virgin boss Richard Branson recently unveiled a rival scheme in which ex-Beatle Ringo Starr is also involved.

General reaction to the government's White Paper, "The Development Of Cable Systems And Services", has been mixed. The stipulation that franchises will be awarded for "identifiable communities of not more than 100,000 homes" has come in for attack from those who expect the economics of cabling to be at best extremely risky, and U.K. program producers would have liked more encouragement in the form of a quota restriction on imported programming. The green light for pay-per-view and the ban on pornography are generally welcomed, but some wonder whether the proposed regulatory Cable Authority will be given sufficient teeth.



ART & ARTISTRY—Elektra/Ze artist Alan Vega, center, is joined by Ze president Michael Zilkha, left, and Bob Krasnow, Elektra/Asylum chairman, at the opening of a showing of his sculpture at the Barbara Gladstone Gallery in New York. Vega's album "Saturn Strip," produced by Ric Ocasek, is set for a mid-May release.

## Mike Love Label Makes Radio Shack Distrib Deal

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manufacturing was done by Radio Shack.

"If, for instance, one of the songs from the Radio Shack cassette becomes a successful single, we can take that single and six songs from the Radio Shack LP and add four others we've recorded, and we can put out an album on whatever label," says Love, who explains that, though the Beach Boys are signed to CBS for recording, there is a provision in their contract allowing him the outside projects.

Love says that he sees his record company having as many as 20 acts on its roster. "There are a lot of great acts out there who do not have record contracts because of the economy, and because the labels are looking for the new this or the new that, and they forget there are 200 million people who go to a Radio Shack or a K-mart and buy an album. They are there every day, just shopping. For instance, we have a deal with Solo Cups, the paper cup

company, where they will be selling our singles through their box tops.

"We have other marketing plans as well, but the idea is to reach a huge volume of people with a low price. These people may not relate to the MTV type of music, but still like the music of the '60s."

Love says he's stepped up his involvement with these kinds of acts since he is now involved in a film of the "rock'n'roll years." He says he expects to be recording 250 songs by 50 different artists, using 20 different producers, for the film. There is already a budget for that, he notes, and with such a pool there is more than enough to keep his record company in business.

You can have the Association do 'Yesterday' and 'MacArthur Park,' and the Beach Boys can do 'The Battle Of New Orleans.' You can do some really exciting things. Like who would sound great doing 'The Letter?' Gladys Knight. Marvin Gaye wants to do 'Jumping Jack Flash.'

## PolyGram's Timmer Predicts LP/CD Parity By '89

• Continued from page 1

compact closer to present-day realities. Timmer offered the latest readouts on Compact Disc acceptance in Japan, where it was introduced last October, and Europe, where it bowed in March. In the latter region, he said, 50,000 players and 500,000 disks have been sold. In Japan, 100,000 players and 1.3 million disks have been sold.

One of Timmer's central points was that CD software output must keep pace with hardware manufacture. There should be no doubt that firms involved in hardware can and will commit to large-scale production, he said, instancing the way in which VCR output in Japan climbed from 800,000 machines in 1977 to a projected 14.2 million by the end of this year. If record companies fail to swiftly seize the software opportunities, he added, third parties, such as the hardware manufacturers themselves, will move into the means of producing "blades for the razors."

"Only the coordinated and joint efforts of the hardware and music industries can bring success," Timmer emphasized, while acknowledging that the drive for sufficient production capacity will be "an enormous challenge." He went on: "There is no doubt that huge investments will be needed, but a \$10 bil-

lion consumer market certainly justifies these investments."

Since Philips and Sony first began working together on the technology in 1979, their joint CD investment has been in the region of \$400 million. Timmer stated. Start-up time for new CD plants is about two years, he added.

Sony's Jopp offered IMIC delegates details of the U.K. launch of CD, noting that the initial response has already resulted in a strong demand for custom pressing. There will now be very little new custom capacity until next year, he said. Jopp also reported that two British firms, Nimbus and the Forward Technology Group, have made commitments to CD software production, and are expected to be on stream during 1984.

The Sony official also noted that the configuration's U.K. arrival has spurred sales of digital recording equipment. "We have had more orders for PCM hardware in the past three months than in all of the previous 18 months," he said. On the topic of in-car and "Walkman" versions of the CD player, which are expected within two years, Jopp suggested that they will further stimulate consumer interest in the system.

Warner Communications' Cornyn conceded that the U.S. is "adrift and behind" in terms of the

Compact Disc, which he called "a most seductive medium." American record companies are looking to the international marketplace to help them evaluate the system's potential and problems, he said, adding that artists "have been most hospitable" to the new technology.

With the implication that the WEA group is not yet ready to commit to CD manufacturing, Cornyn stated: "We must be assured of capacity before we can proceed" with software releases beyond those already announced. He went on: "We feel that popular music will be the means by which CD is carried forward. We need something that's on the charts."

Cornyn then outlined the "six challenges" facing the record industry over the Compact Disc. First is that of production capacity: "The new medium will be tarnished if product is not available." Balancing the introduction of artists and repertoire on CD will be a very serious problem, he noted. "Do we have the depth of production or depth of titles? We are presently opting for the latter, for the good of the product."

The second challenge viewed by Cornyn is what he termed "the Atari phenomenon." "Whatever we put out on CD will sell for 18 months. Then on Nov. 4, 1984, the hits will take over," he quipped. But, the executive emphasized, the analog me-

dium should be preserved and enhanced. "We must continue to improve the quality of the disks and the cassettes."

The potential for consumer disappointment was Cornyn's third point: that buyers "may look forward to miracles" with the Compact Disc. "But if you want to hear Sinatra you'll still hear hiss" on existing analog repertoire transferred to the digital software. He also pointed to the high cost of recording digitally.

Matters of rights represent another challenge: "Who do we pay and how much?" The "master copy issue" was the WEA officer's fifth preoccupation, specifically the future appearance of a digital "compact cassette" which represents a pure master recording that can and will be put to vexing and income-draining uses, such as piracy.

Concluding, Cornyn addressed the question of creativity. The second generation of CD technology contains an interactive video promise that, like the future of the CED videodisk, is "one of the most exciting possibilities." "Our product can become bigger than music" if this is fully exploited, he said, envisioning digital software with a wide range of entertainment and other types of programming.

A question-and-answer period wrapped up the Compact Disc ses-

sion, with Timmer, in particular, fielding a wide range of inquiries. In response to one from Peer Southern's Roy Tempest, the PolyGram official agreed that the swift introduction of a portable CD player would be a decisive factor in whether the new configuration superseded the conventional LP.

A question on CD singles from Graham Churchill of the U.K.'s Mechanical Copyright Protection Society found Timmer predicting that once software prices are made competitive through mass production, the format could offer various music lengths (single, EP, mini-LP) at various prices.

Audience concern that the advent of the digital cassette will provide a perfect master for piracy was articulated by Siggy Loch of WEA Germany, but Sony's Jopp suggested that the tape version is five years away. Asked about the Compact Disc's untapped potential for interactive programming, Timmer agreed that the medium's storage capacity made such developments feasible. It needs an industry think-tank to consider the options, he said.

Full coverage of Billboard's International Music Industry Conference May 3-6 will appear in next week's issue, with a special report on the winners of the magazine's Trendsetter Awards.



## Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

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.

June 30, **City Of Hope Music Industry Annual Dinner**, Century Plaza Hotel, Los Angeles.

★ ★ ★

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.

★ ★ ★

Aug. 14-16, **Music Industry Assn. of Canada** marketplace, Montreal Convention Centre.

Aug. 28-31, **National Assn. of Broadcasters** radio programming conference, St. Francis Hotel, San Francisco.

Aug. 28-31, **Video Software Dealers Assn.** second annual conference, Fairmont Hotel, San Francisco.

## Major Stations Change Hands

• Continued from page 12

Cooper. "There was no problem between Jim (Hilliard) and Mr. Fairbanks. It's just a very positive opportunity for everyone involved."

Across the country in New York, the much-talked-about sale of General Electric's WGY/WGFM Schenectady and WSIX-AM-FM Nashville has been initially agreed upon. Acquiring the four properties for an undisclosed price will be Foster Media Corp., a venture capital firm which also owns WEZG-WSCY Syracuse, KSKY Dallas, KBCQ Roswell, WTPA Harrisburg and WRIV Riverhead, L.I., which is operated by Foster president Dennis Israel.

This move leaves GE with two radio properties, San Francisco's KFOG and WJIB Boston, the sales of which are expected to be announced shortly. GE plans to retain control of KOA-TV Denver.

Also announced last week was the sale of Philadelphia's WFI to the Goldsboro, N.C.-based Beasley Broadcast Group, which owns WDMT Cleveland, WBLX Mobile, WMMO Reidsville, N.C., WWSR Charleston, W. Va. and other properties. Selling WFI is Boston-based General Cinema Corp., which has over the past several years been divesting itself of its radio properties. Additionally, GCC Communications president Alex Tanger, who owns 20% of GCC's two remaining radio stations, WHUE-AM-FM Boston, is expected to exercise his option to purchase those facilities.

New LP & Tape Releases, p. 30

## Video Music Programming

• Continued from page 30

Ric Ocasek, "Jimmy Jimmy," Geffen  
 OMD, "Telegraph," RCA  
 Oxo, "Whirly Girl," Geffen  
 Quiet Riot, "Metal Health," Pasha  
 Nile Rodgers, "Land Of The Good Groove," Atlantic  
 Pete Shelley, "Telephone Operator," Arista  
 Roxy Music, "Can't Let Go," EG/Warner Bros.  
 Spandau Bailey, "Hard Up," Megatone  
 Takanaka, "Thunderstorm," Amherst  
 Tears For Fears, "Mad World," Mercury

★ ★ ★

MTV WEEKEND EVENTS:  
 SATURDAY CONCERTS: Thomas Dolby, May 14  
 SUNDAY SPECIALS: Highlights from US Festival '82, May 15.

## Bubbling Under The HOT 100

- 101—NA NA HEY HEY (Kiss Him Goodbye), Bananarama, London 810115-7 (Polygram)
- 102—HERE WE'LL STAY, Frida, Atlantic 7-89834
- 103—WHATEVER HAPPENED TO OLD FASHIONED LOVE, B.J. Thomas, Columbia 38-03492
- 104—DO IT FOR LOVE, Marty Balin, EMI-America 8160
- 105—SAVE THE OVERTIME FOR ME, Gladys Knight & The Pips, Columbia 38-03761
- 106—JUST ANOTHER SATURDAY NIGHT, Alex Call, Arista 1049
- 107—THE SALT IN MY TEARS, Martin Briley, Mercury 812-165-7 (Polygram)
- 108—CHINA, Red Rockers, Columbia 38-03786
- 109—BODY TALK, Kix, Atlantic 7-89852
- 110—TOUCH THE SKY, Smokey Robinson, Tomla 1678 (Motown)



**SHOWDOWN** — Sugahh vocalists Gayle Lloyd emotes during the recent Hollywood Palladium finals for the KJLH-FM/Budweiser Showdown, where the all female, nine member group won a PolyGram contract, the chance to make a Budweiser spot, and \$10,000 in musical gear from Rickenbacker. The talent contest has been held in 28 cities via ties to local radio stations.

## KYST Switches To All-Beatles

• Continued from page 12

The format is trademarked as "BeatleRadio, KBTL" (or WBTL). Wallace isn't suggesting stations legally apply for the calls, just that they use them in addition to the legal ID and report it as a slogan to Arbitron. "The concept is fully copy-righted down to every phrase and feature," warns Wallace, who adds it's cheaper in time and money to pay him than to attempt to steal it.

In addition to 100% Beatle's music—which, like any format, has a rotation pattern and varies from market to market—"BeatleRadio" includes a detailed sales and marketing plan, British production voices and sponsorable vignettes such as "BeatleTrivia." Even the lady spotting KBTL stickers bears the name "Lovely Rita."

## Neil Bogart Library Planned

NEW YORK—The T.J. Martell Foundation for Leukemia & Cancer Research plans to establish the Neil Bogart Memorial Library at the Univ. of Southern California Cancer Center in honor of the late music executive.

According to Floyd Glinert, chairman of the board of the Martell Foundation, the West Coast laboratory will be complementary to the ongoing adult leukemia and cancer research being conducted by Dr. James F. Holland at the Mt. Sinai Medical Center in New York.

Joyce Bogart, widow of Neil Bogart, together with Gil Friesen, president of A&M Records and Howard Bloom, vice president and general manager of KMET Los Angeles, is West Coast chairperson of the T.J. Martell Foundation's 1983 Humanitarian Awards Dinner in honor of WNEW-FM's Scott Muni, to be

held May 21 at the New York Hilton.

Mrs. Bogart says an executive committee will be formed soon on the West Coast to create alternative areas of fundraising in order to meet the need for additional monies necessary for West Coast expansion.

The awards dinner will feature performances by Gladys Knight & the Pips, while the Red Parrot Orchestra under Joe Cain's direction will provide music for dancing.

## For The Record

The First American label is being distributed in the Georgia/Florida market by Rock Bottom, based in Ft. Lauderdale, not MS as previously indicated (Billboard, May 7). In addition, the label reports that Don Gillespie's Dagan Distributing in Dallas will handle the line in that area.

## Vox Jox

• Continued from page 22

Congratulations to Viacom's KIKK in Houston on being named country radio station of the year by the 18th annual Academy of Country Radio. ... Also to RKO's Kiss (WRKS) in New York, where reporter Michael Lysak walks away with two New York Press Club awards and a Broadcast Media Award. The station also picked up a New York State Broadcast Award for a sports feature written and voiced by news director Bob Slade.

★ ★ ★

You may need a road map for this one, so we'll go slowly. WEZI Memphis, which has been sold from Harte-Hanks to FirstCom, is dropping Churchill's easy listening format in favor of country, with the new calls WGKX (KX 106). Craig Scott has been appointed general manager, coming from his post as VP/GM at WKDJ/WHRK across town. If these calls sound unfamiliar, you'll remember the station as WMPS-AM-FM, owned by Plough, a company Scott has long been associated with. (No replacement for Scott named there.) Scott, however, replaces Dave Thomas, who formerly announced he'd leave WEZI after the sale was complete to move to Phoenix as vice president of marketing for Churchill. Meanwhile, Churchill has picked up "Elvis"—WLVS, that is. Sam Phillips' Memphis FM has done the reverse of WEZI. They've dropped country to pick up Churchill, and along with the easy listening format they've picked up several WEZI staffers, including operations manager Phyllis Moore (who becomes station man-

ager at 'LVS) as well as Rick Burk, John Hall and Chris Ruleman.

★ ★ ★

Abell Communications vice president of programming (and beach music fanatic) Jack Alix has resigned that post to pursue other interests. The Baltimore-based newspaper group owns WDOQ Daytona Beach, where Alix also served as GM, along with Jacksonville's "continuous country" outlets WCRJ-AM-FM, WTJZ/WNVZ Norfolk and Baltimore's WRLX-FM and WMAR-TV.

Jim Prewitt has joined the "PD of the month club" at Jack Roth's KITY in San Antonio. The morning man assumes the programming role from Michael Brandon, who continues to do afternoon drive. Also getting in on the act is night jock Angela Wright, who moves up from MD to assistant PD.

You may wonder how a station at 980 wound up with the calls WSIX. Well, it all started years ago when the Draughton Brothers put the facility on the air. The boys ran a chain of gasoline stations in the Southeast with the motto, "Where Service Is Excellent." Strangely enough, in 1974, when GE's WSIX-TV (channel 8) made a deal with the PBS station to swap frequencies, they decided they couldn't be "WSIX-TV 2" (Heaven knows why it was OK for "Six" to be on 8 but not on 2.) They became WNGE, which obviously stood for Nashville General Electric—or, We're No Good Either. Oh, well.

MAY 14, 1983, BILLBOARD

## Bubbling Under The Top LPs

- 201—MARTHA & THE MUFFINS, Danse Parc, RCA AFL1-4664
- 202—NILE RODGERS, Adventures in the Land of the Good Groove, Mirage 90073 (Atco)
- 203—JIM CAPALDI, Fierce Heart, Atlantic 80059
- 204—THE BELLE STARS, The Belle Stars, Warner Bros. 1-23866
- 205—WALTER EGAN, Wild Exhibitions, Backstreet BSR 5400 (MCA)
- 206—DAVID GRISMAN, Dawg Grass/Dawg Jazz, Warner Bros. 1-23804
- 207—RENAISSANCE, Time Line, I.R.S. 70033 (A&M)
- 208—B.J. THOMAS, New looks, Columbia FC 38561
- 209—KIX, Cool Kids, Atlantic 80056
- 210—DIVINYLS, Desperate, Epic BFV 41404

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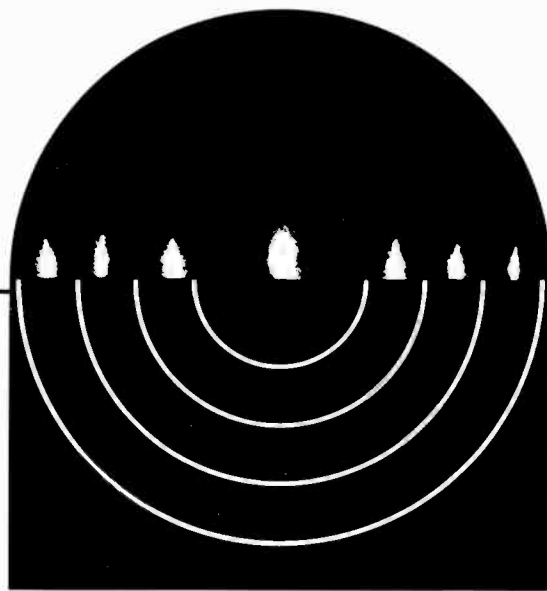
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# Billboard TOP LPs & TAPE

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| THIS WEEK                                    |    |    |   |     |   |       |        |  |        | LAST WEEK                                    |    |    |  |     |   |      |        |  |  | THIS WEEK                                    |     |    |   |  |     |      |        |       |        | LAST WEEK                                    |  |  |  |  |  |  |  |  |  |
|--|----|----|---|-----|---|-------|--------|--|--------|--|----|----|--|-----|---|------|--------|--|--|--|-----|----|---|--|-----|------|--------|-------|--------|--|--|--|--|--|--|--|--|--|--|
| Weeks on Chart                               |    |    |   |     |   |       |        |  |        | Weeks on Chart                               |    |    |  |     |   |      |        |  |  | Weeks on Chart                               |     |    |   |  |     |      |        |       |        | Weeks on Chart                               |  |  |  |  |  |  |  |  |  |
| ARTIST<br>Title<br>Label, No. (Dist. Label)  |    |    |   |     |   |       |        |  |        | ARTIST<br>Title<br>Label, No. (Dist. Label)  |    |    |  |     |   |      |        |  |  | ARTIST<br>Title<br>Label, No. (Dist. Label)  |     |    |   |  |     |      |        |       |        | ARTIST<br>Title<br>Label, No. (Dist. Label)  |  |  |  |  |  |  |  |  |  |
| Dist. Co.                                    |    |    |   |     |   |       |        |  |        | Dist. Co.                                    |    |    |  |     |   |      |        |  |  | Dist. Co.                                    |     |    |   |  |     |      |        |       |        | Dist. Co.                                    |  |  |  |  |  |  |  |  |  |
| RIAA Symbols                                 |    |    |   |     |   |       |        |  |        | RIAA Symbols                                 |    |    |  |     |   |      |        |  |  | RIAA Symbols                                 |     |    |   |  |     |      |        |       |        | RIAA Symbols                                 |  |  |  |  |  |  |  |  |  |
| Suggested List Prices LP, Cassettes, 8-Track |    |    |   |     |   |       |        |  |        | Suggested List Prices LP, Cassettes, 8-Track |    |    |  |     |   |      |        |  |  | Suggested List Prices LP, Cassettes, 8-Track |     |    |   |  |     |      |        |       |        | Suggested List Prices LP, Cassettes, 8-Track |  |  |  |  |  |  |  |  |  |
| Black LP/ Country LP Chart                   |    |    |   |     |   |       |        |  |        | Black LP/ Country LP Chart                   |    |    |  |     |   |      |        |  |  | Black LP/ Country LP Chart                   |     |    |   |  |     |      |        |       |        | Black LP/ Country LP Chart                   |  |  |  |  |  |  |  |  |  |
| 1  | 1  | 21 | MICHAEL JACKSON<br>Thriller<br>Epic QE 38112  | CBS | ▲ |       |        |  |        | 37   | 41 | 6  | LAURA BRANIGAN<br>Brigand 2<br>Atlantic 80052                                    | WEA | ● | 8.98 |        |  |  | 72   | 70  | 27 | DAN FOGELBERG<br>Greatest Hits<br>Full Moon/Epic FE 38308                                   | CBS  | ●   |      |        |       |        |  |  |  |  |  |  |  |  |  |  |
| 2  | 4  | 15 | DEF LEPPARD<br>Pyromania<br>Mercury 8103081 (Polygram)                                | POL | ▲ | 8.98  |        |  |        | 38   | 40 | 7  | WHISPERS<br>Love For Love<br>Solar 60216 (Elektra)                               | WEA | ● | 8.98 | BLP 5  |  |  |  | 73  | 71 | 31  | BILLY JOEL<br>The Nylon Curtain<br>Columbia TC 38200                                 | CBS | ▲    |        |       |        |  |  |  |  |  |  |  |  |  |  |
| 3  | 2  | 13 | JOURNEY<br>Frontiers<br>Columbia QC 38504   | CBS | ▲ |       |        |  |        | 39   | 34 | 23 | GOLDEN EARRING<br>Cut<br>21 Records T 119004 (Polygram)                          | POL | ● | 8.98 |        |  |  | 74   | 79  | 10 | ULTRAVOX<br>Quartet<br>Chrysalis BGV 41394  | CBS  |     |      |        |       |        |  |  |  |  |  |  |  |  |  |  |
| 11   | 2  | 2  | MEN AT WORK<br>Cargo<br>Columbia QC 38660   | CBS |   |       |        |  |        | 40   | 32 | 46 | STRAY CATS<br>Built For Speed<br>EMI America ST-17070                            | CAP | ▲ | 8.98 |        |  |  | 75   | 57  | 12 | THOMPSON TWINS<br>Side Kicks<br>Arista AL 6607  | IND  |     |      | 6.98   |       |        |  |  |  |  |  |  |  |  |  |  |
| 5  | 3  | 9  | STYX<br>Kilroy Was Here<br>A&M SP 3734  | RCA |   | 8.98  |        |  |        | 41   | 42 | 9  | WILLIE NELSON<br>Tougher Than Leather<br>Columbia QC 38248                       | CBS |   |      | CLP 4  |  |  |  | 76  | 65 | 14  | MERLE HAGGARD/WILLIE NELSON<br>Poncho & Lefty<br>Epic FE 37958                       | CBS |      |        |       | CLP 3  |  |  |  |  |  |  |  |  |  |  |
| 6  | 6  | 6  | PINK FLOYD<br>The Final Cut<br>Columbia QC 38243                                      | CBS |   |       |        |  |        | 42   | 47 | 14 | DEBARGE<br>All This Love<br>Gordy 6012 GL (Motown)                               | IND | ● | 8.98 | BLP 7  |  |  |  | 77  | 68 | 8   | MOLLY HATCHET<br>No Guts No Glory<br>Epic FE 38429                                   | CBS |      |        |       |        |  |  |  |  |  |  |  |  |  |  |
| 7  | 5  | 46 | MEN AT WORK<br>Business As Usual<br>Columbia ARC 37978                                | CBS | ▲ |       |        |  | BLP 42 | 43   | 38 | 13 | CHRISTOPHER CROSS<br>Another Page<br>Warner Bros. 1-23757                        | WEA | ● | 8.98 | BLP 75 |  |  |  | 78  | 73 | 62  | ALABAMA<br>Mountain Music<br>RCA AFL1-4229   | RCA | ▲    | 8.98   | CLP 7 |        |  |  |  |  |  |  |  |  |  |  |
| 8  | 8  | 29 | DARYL HALL & JOHN OATES<br>H2O<br>RCA AFL1-4383                                       | RCA | ▲ | 8.98  | BLP 12 |  |        | 44   | 37 | 29 | MISSING PERSONS<br>Spring Session M<br>Capitol ST 12228                          | CAP | ● | 8.98 |        |  |  | 79   | 78  | 54 | JOHN COUGAR<br>American Fool<br>Riva/Mercury RVL-7501 (Polygram)                            | POL  | ▲   | 8.98 |        |       |        |  |  |  |  |  |  |  |  |  |  |
| 18   | 9  | 9  | U2<br>War<br>Island 90067 (Atco)  | WEA |   | 8.98  |        |  |        | 45   | 48 | 22 | GEORGE CLINTON<br>Computer Games<br>Capitol ST 12246                             | CAP |   | 8.98 | BLP 3  |  |  |  | 80  | 82 | 6   | ROXY MUSIC<br>The High Road<br>Warner Bros. 1-23808                                  | WEA |      |        | 5.99  |        |  |  |  |  |  |  |  |  |  |  |
| 10   | 7  | 30 | LIONEL RICHIE<br>Lionel Richie<br>Motown 6007 ML                                      | IND | ▲ | 8.98  | BLP 2  |  |        | 46   | 39 | 16 | TRIUMPH<br>Never Surrender<br>RCA AFL1-4382                                      | RCA | ● | 8.98 |        |  |  | 102  | 6   | 6  | KASHIF<br>Kashif<br>Arista AL 9620  | IND  |     | 8.98 | BLP 10 |       |        |  |  |  |  |  |  |  |  |  |  |
| 11   | 9  | 50 | DURAN DURAN<br>Rio<br>Capitol ST-12211  | CAP | ▲ | 8.98  |        |  |        | 47   | 45 | 44 | JOE JACKSON<br>Night And Day<br>A&M SP-4906                                      | RCA | ● | 8.98 |        |  |  | 88   | 5   | 5  | BANANARAMA<br>Deep Sea Skiving<br>London 422810102-1R-1 (PolyGram)                          | POL  |     | 8.98 |        |       |        |  |  |  |  |  |  |  |  |  |  |
| 12   | 10 | 18 | BOB SEGER AND THE SILVER<br>BULLET BAND<br>The Distance<br>Capitol ST 12254           | CAP | ▲ | 8.98  |        |  |        | 48   | 43 | 13 | ERIC CLAPTON<br>Money And Cigarettes<br>Warner Bros./Duck 1-23773                | WEA | ● | 8.98 |        |  |  | 117  | 2   | 2  | FALCO<br>Einzelhaft<br>A&M SP 6-4952  | RCA  |     | 6.98 |        |       |        |  |  |  |  |  |  |  |  |  |  |
| 29   | 3  | 3  | SOUNDTRACK<br>Flashdance<br>Casablanca 8114921 (Polygram)                             | POL | ● | 8.98  | BLP 26 |  |        | 60   | 8  | 8  | PLANET P<br>Planet P<br>Geffen GHS 4000 (Warner Bros.)                           | WEA | ▲ | 6.98 |        |  |  | 109  | 5   | 5  | KROKUS<br>Head Hunter<br>Arista AL 9623   | IND  |     | 8.98 |        |       |        |  |  |  |  |  |  |  |  |  |  |
| 16   | 26 | 26 | PRINCE<br>1999<br>Warner Bros. 1-23790  | WEA | ● | 10.98 | BLP 8  |  |        | 62   | 32 | 32 | OLIVIA NEWTON-JOHN<br>Olivia's Greatest Hits,<br>Vol. 2<br>MCA MCA 5347          | MCA | ▲ | 8.98 |        |  |  | 116  | 3   | 3  | MADNESS<br>Madness<br>Geffen GHS 4003 (Warner Bros.)  | WEA  |     | 8.98 |        |       |        |  |  |  |  |  |  |  |  |  |  |
| 17   | 13 | 13 | BRYAN ADAMS<br>Cuts Like A Knife<br>A&M SP-6-4919                                     | RCA |   | 8.98  |        |  |        | 51   | 46 | 21 | SAMMY HAGAR<br>Three Lock Box<br>Geffen GHS 2021 (Warner Bros.)                  | WEA | ● | 8.98 |        |  |  | 92   | 7   | 7  | CHAMPAIGN<br>Modern Heart<br>Columbia FC28384   | CBS  | ●   |      |        |       | BLP 11 |  |  |  |  |  |  |  |  |  |  |
| 16   | 12 | 3  | DAVID BOWIE<br>Let's Dance<br>EMI America ST 17093                                    | CAP |   | 8.98  |        |  |        | 52   | 54 | 16 | SCANDAL<br>Scandal<br>Columbia FC 38194  | CBS |   |      |        |  |  | 87   | 93  | 22 | BARRY MANILOW<br>Here Comes The Night<br>Arista AL 9610                                     | IND  |     | 8.98 |        |       |        |  |  |  |  |  |  |  |  |  |  |
| 17   | 13 | 8  | ALABAMA<br>The Closer You Get<br>RCA AHL1-4663  | RCA |   | 8.98  | CLP 1  |  |        | 53   | 58 | 9  | INXS<br>Shabooh Shabooh<br>Atco 90072  | WEA | ● | 8.98 |        |  |  | 88   | 89  | 13 | DURAN DURAN<br>Duran Duran<br>Capitol ST-12158  | CAP  |     | 8.98 |        |       |        |  |  |  |  |  |  |  |  |  |  |
| 21   | 5  | 5  | JARREAU<br>Jarreau<br>Warner Bros. 1-23801  | WEA |   | 8.98  | BLP 6  |  |        | 54   | 50 | 25 | PHIL COLLINS<br>Hello, I Must Be Going<br>Atlantic 80035-1                       | WEA | ● | 8.98 |        |  |  | 124  | 2   | 2  | CAMEO<br>Style<br>Atlanta Artists 810331-1M-1<br>(PolyGram)                                 | POL  |     | 8.98 |        |       |        |  |  |  |  |  |  |  |  |  |  |
| 19   | 19 | 56 | TOTO<br>Toto IV<br>Columbia FC 37728  | CBS | ▲ |       |        |  |        | 55   | 59 | 61 | WILLIE NELSON<br>Always On My Mind<br>Columbia FC 37951                          | CBS | ▲ |      | CLP 10 |  |  |  | 90  | 72 | 9   | MODERN ENGLISH<br>After The Snow<br>Sire 1-23821 (Warner Bros.)                      | WEA |      | 8.98   |       |        |  |  |  |  |  |  |  |  |  |  |
| 20   | 9  | 9  | THOMAS DOLBY<br>The Golden Age Of Wireless<br>Capitol ST 12271                        | CAP |   | 8.98  |        |  |        | 113  | 2  | 2  | EARL KLUGH<br>Low Ride<br>Capitol ST 17093                                       | CAP |   | 8.98 | BLP 36 |  |  |  | 91  | 84 | 93  | JOURNEY<br>Escape<br>Columbia TC 37408   | CBS | ▲    |        |       |        |  |  |  |  |  |  |  |  |  |  |
| 23   | 4  | 4  | Z.Z. TOP<br>Eliminator<br>Warner Bros. 1-23774  | WEA |   | 8.98  |        |  |        | 57   | 52 | 21 | NIGHT RANGER<br>Dawn Patrol<br>Boardwalk NB 33259-1                              | IND |   | 8.98 |        |  |  | 92   | 81  | 27 | PSYCHEDELIC FURS<br>Forever Now<br>Columbia FC 38261  | CBS  |     |      |        |       |        |  |  |  |  |  |  |  |  |  |  |
| 28   | 3  | 3  | RICK SPRINGFIELD<br>Living In Oz<br>RCA AFL1-4660                                     | RCA |   | 8.98  |        |  |        | 58   | 61 | 6  | JOHN ANDERSON<br>Wild & Blue<br>Warner Bros. 1-23721                             | WEA |   | 8.98 |        |  |  | 93   | 74  | 26 | MARVIN GAYE<br>Midnight Love<br>Columbia FC 38197   | CBS  | ▲   |      |        |       | BLP 23 |  |  |  |  |  |  |  |  |  |  |
| 26   | 19 | 19 | CULTURE CLUB<br>Kissing To Be Clever<br>Virgin/Epic ARE 38398                         | CBS | ● |       | BLP 24 |  |        | 99   | 4  | 4  | EDDY GRANT<br>Killer On The Rampage<br>Portrait/Ice BGR 38554 (Epic)             | CBS |   |      | BLP 37 |  |  |  | 94  | 75 | 21  | FOREIGNER<br>Records<br>Atlantic 80999   | WEA | ●    | 8.98   |       |        |  |  |  |  |  |  |  |  |  |  |
| 24   | 15 | 10 | GREG KINN BAND<br>Kinnspiracy<br>Berkley 60224 (Elektra)                              | WEA |   | 8.98  |        |  |        | 96   | 5  | 5  | NAKED EYES<br>Naked Eyes<br>EMI America ST 17089                                 | CAP | ● | 8.98 |        |  |  | 95   | 91  | 34 | DEF LEPPARD<br>High & Dry<br>Mercury SRM-1-4021 (Polygram)                                  | POL  | ●   | 8.98 |        |       |        |  |  |  |  |  |  |  |  |  |  |
| 25   | 25 | 10 | AFTER THE FIRE<br>ATF<br>Epic FE 38282  | CBS |   |       |        |  |        | 51   | 69 | 3  | RONNIE MILSAP<br>Keyed Up<br>RCA AHL1-4670                                       | RCA |   | 8.98 | CLP 15 |  |  |  | 96  | 86 | 28  | ADAM ANT<br>Friend Or Foe<br>Epic ARE 38370  | CBS | ●    |        |       |        |  |  |  |  |  |  |  |  |  |  |
| 26   | 24 | 51 | JANE FONDA<br>Jane Fonda's Workout<br>Record<br>Columbia CX2 38054                    | CBS | ▲ |       |        |  |        | 161  | 2  | 2  | PATRICK SIMMONS<br>Arcade<br>Elektra 60225                                       | WEA | ● | 8.98 |        |  |  | 97   | 103 | 8  | THE CALL<br>Modern Romans<br>Mercury 4228103071-M-1<br>(PolyGram)                           | POL  |     | 6.98 |        |       |        |  |  |  |  |  |  |  |  |  |  |
| 27   | 22 | 10 | KENNY ROGERS<br>We've Got Tonight<br>Liberty LO-51143                                 | CAP | ● | 8.98  | CLP 5  |  |        | 63   | 53 | 12 | OAK RIDGE BOYS<br>American Made<br>MCA 5390                                      | MCA | ● | 8.98 | CLP 2  |  |  |  | 105 | 6  | 6   | CHRIS OEBURGH<br>The Getaway<br>A&M SP 4929  | RCA |      | 8.98   |       |        |  |  |  |  |  |  |  |  |  |  |
| 28   | 14 | 14 | DEXYS MIDNIGHT RUNNERS<br>Too-Rye-Ay<br>Mercury SRM-1 4069 (Polygram)                 | POL |   | 8.98  |        |  |        | 64   | 67 | 4  | HANK WILLIAMS, JR.<br>Strong Stuff<br>Elektra/Curb 1-60223                       | WEA |   | 8.98 | CLP 8  |  |  |  | 107 | 8  | 8   | JON BUTCHER AXIS<br>Jon Butcher Axis<br>Polydor 81006910 (PolyGram)                  | POL |      | 6.98   |       |        |  |  |  |  |  |  |  |  |  |  |
| 33   | 7  | 7  | THE TUBES<br>Outside/Inside<br>Capitol ST-12260                                       | CAP |   | 8.98  |        |  |        | 65   | 55 | 26 | TOM PETTY AND THE<br>HEARTBREAKERS<br>Long After Dark<br>Backstreet/MCA BSR 5360 | MCA | ● | 8.98 |        |  |  | 100  | 90  | 13 | SIMPLE MINDS<br>New Gold Dreams<br>A&M SP-6-4928  | RCA  |     | 8.98 |        |       |        |  |  |  |  |  |  |  |  |  |  |
| 30   | 27 | 10 | EARTH, WIND & FIRE<br>Powerlight<br>Columbia TC 38367                                 | CBS | ● |       | BLP 4  |  |        | 66   | 51 | 8  | PETE TOWNSHEND<br>Scoop<br>Atco 90063  | WEA |   | 8.98 |        |  |  | 101  | 83  | 27 | FRIDA<br>Something's Going On<br>Atlantic 80018-1   | WEA  |     | 8.98 |        |       |        |  |  |  |  |  |  |  |  |  |  |
| 31   | 30 | 13 | BERLIN<br>Pleasure Victim<br>Geffen GHSP 2036   | WEA |   | 6.98  |        |  |        | 67   | 56 | 27 | THE ENGLISH BEAT<br>Special Beat Service<br>I.R.S. SP 70032 (A&M)                | RCA |   | 8.98 |        |  |  | 102  | 80  | 18 | WALL OF VOODOO<br>Call Of The West<br>IRS SP-70026  | A&M  |     | 8.98 |        |       |        |  |  |  |  |  |  |  |  |  |  |
| 49   | 4  | 4  | JOAN RIVERS<br>What Becomes A Semi-<br>Legend Most?<br>Geffen GHS 4007 (Warner Bros.) | WEA |   | 8.98  |        |  |        | 68   | 66 | 14 | ANGELA BOFILL<br>Too Tough<br>Arista AL 9616                                     | IND |   | 8.98 | BLP 17 |  |  |  | 103 | 87 | 8   | BOW WOW WOW<br>When The Going Gets<br>Tough, The Tough Get<br>Going<br>RCA AFL1-4570 | RCA |      | 8.98   |       |        |  |  |  |  |  |  |  |  |  |  |
| 36   | 7  | 7  | JULIO IGLESIAS<br>Julio<br>Columbia FC38640   | CBS |   |       |        |  |        | 69   | 64 | 34 | KENNY LOGGINS<br>High Adventure<br>Columbia TC 38127                             | CBS | ● |      |        |  |  | 104  | 77  | 10 | DIRE STRAITS<br>Twisting By The Pool<br>Warner Bros. 0-29800                                | WEA  |     | 4.98 |        |       |        |  |  |  |  |  |  |  |  |  |  |
| 34   | 35 | 26 | PAT BENATAR<br>Get Nervous<br>Chrysalis FY-41396                                      | CBS | ▲ | 8.98  |        |  |        | 70   | 63 | 12 | MELISSA MANCHESTER<br>Greatest Hits<br>Arista AL 9611                            | IND |   | 8.98 |        |  |  | 105  | 110 | 10 | STEVE ARRINGTON'S HALL OF<br>FAME<br>Steve Arrington's Hall Of<br>Fame: 1<br>Atlantic 80049 | WEA  |     | 8.98 | BLP 16 |       |        |  |  |  |  |  |  |  |  |  |  |
| 44   | 4  | 4  | CARLOS SANTANA<br>Havana Moon<br>Columbia FC 38642                                    | CBS |   |       |        |  |        | 85   | 3  | 3  | JOAN ARMATRADING<br>The Key<br>A&M SP 4912                                       | RCA |   | 8.98 |        |  |  |  |     |    |   |  |     |      |        |       |        |  |  |  |  |  |  |  |  |  |  |
| 36   | 31 | 15 | THOMAS DOLBY<br>Blinded By Science<br>Capitol MLP 15007                               | CAP |   | 5.98  |        |  |        |  |    |    |  |     |   |      |        |  |  |  |     |    |   |  |     |      |        |       |        |  |  |  |  |  |  |  |  |  |  |

☆ Superstars are awarded to those products demonstrating the greatest sales gains this week. ★ Stars are awarded to other products demonstrating significant gains for the week. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

## LOST ROYALTIES TIED TO BANK COLLAPSE

## Creedence Awarded \$8.6 Million

LOS ANGELES—Members of Creedence Clearwater Revival were awarded \$8.6 million by a jury in San Francisco Superior Court April 29.

The judgment capped an almost two-month court session, wherein jurors heard testimony that song and record royalties paid the group by Fantasy/Galaxy Records ultimately disappeared when a Nassau bank dissolved. John Fogerty was awarded approximately \$4.1 million, while his groupmates Tom Fogerty, Doug Clifford and Stu Cook each got approximately \$1.5 million.

The plaintiffs during the trial claimed that defendants Burton Kanter, a Chicago attorney, Edward J. Arnold, an Oakland accountant, and Barrie D. Engel, an Oakland attorney, advised them to maintain their corporate trust account at the Castle Bank of Nassau. It was at this same controversial bank that Fantasy Records executives had a trust account.

In a series of media exposed in the late seventies, including a report on CBS-TV's "60 Minutes," the bank was revealed as focal point of a joint Justice Department-IRS investigation of alleged off-shore tax evasion by Americans. Fantasy's involvement was part of the tv program's content. Both Fantasy

Records and Creedence Clearwater Revival had trusts managed by the bank.

During the trial, the plaintiffs testified that starting in the early 1970s when John Fogerty left the group, which subsequently disbanded, attempts were consistently made to have the Bahamian trusts converted to individual accounts elsewhere. John Fogerty wanted out until the bank folded.

The Castle Bank eventually surrendered its Bahamian charter in 1977, moving to Panama, where it dissolved, leaving the plaintiffs holding the bag, according to their testimony.

John Fogerty filed the original suit in March, 1978 in Santa Barbara, Calif., Superior Court. At that time he charged the defend-

ants with professional malpractice, fraud and breach of fiduciary duty, asking \$10 million damages. In February, 1980, the other three group members filed a similar suit in San Francisco Superior Court. The two suits were consolidated for hearing.

Kantor and Engel, it's understood, have made payments of \$1.5 million each to settle. Judge John Dearman will allocate the amount of Arnold's fiscal responsibility in the near future.

A spokesperson for Nelson C. Barry Sr., legal counsel for Arnold, stated that Barry has not decided on what steps to take in regard to the future of the litigation. Kenneth I. Sidle of Irell & Manella here represented John Fogerty, and John W. Herron represented the three group members.

JOHN SIPPEL

## VSDA Seeks Accord With Manufacturers At Meeting

• Continued from page 4

into video, noting that this development adds to the excitement of the business. "We see the Sears and Toys R Us, and we're of course excited. But the business will always be yours if you begin to know your product, because you can service customers better than anyone."

Retailers hungrily gathered p-o-p materials brought by the manufacturers, delaying the meeting a half hour. Certain merchandising ideas garnered interest, particularly when Brown gave out information on National Screen Service as a source for bountiful promotion pieces. Brown twice repeated the service's phone number.

The Karl Video and Cal Vista panelists in particular stressed more merchandising emphasis, because their products are not tied to theatrical release time frames, which became a much-debated topic.

Possibly because he was irritated that some dealers followed the manufacturer reps outside, Pough launched a highly-charged discussion on the First Sale Doctrine: "Hey, people. This is round three of a 15-round fight, and Hollywood is spending a ton of money to take away First Sale Doctrine."

Urging retailers to contact their Congressional representative and have customers do the same, Pough said, "It's a waste of time to talk to

Mathias (Sen. Charles Mathias, sponsor of the so-called "fair marketing amendment" and chairman of the patents subcommittee). He sits on that committee like a dictator. He didn't even want to allow (Frank) Barnako (VSDA president and owner of five Washington-area stores) to speak."

Noting that Senators and Congressmen see each constituent letter as representative of 800 votes, Pough urged that incentives be given customers to write letters. "Mathias jumped on Barnako about this, asking him if he was buying letters. Actually, we have not found any customers who would not write a letter if asked."

Pough also reiterated that VSDA is opposing a package of bills in Congress, including one on audio record rental strongly supported by VSDA's parent organization, NARM. "One thing against us this year is that the audio rental bill seems so sure of passage, and our bill may coat-tail with it," he noted.

Both Kelly and Pough lashed out at Senator Alan Cranston (D-Calif.) for "being in the studios' camp." Pough said that because so much political contribution money comes from California, dealers here have to work harder in what he called a "grassroots effort."

(Next week: dozens of merchandising ideas discussed at the meeting.)

## Market Quotations

As of closing, May 3, 1983

| Annual High | Low | SECURITY                | P-E | (Sales 100s) | High | Low  | Close | Change |
|-------------|-----|-------------------------|-----|--------------|------|------|-------|--------|
| 1%          | 3%  | Altec Corporation       | —   | 60           | 1%   | 1%   | 1%    | Unch.  |
| 68%         | 48% | ABC                     | 11  | 674          | 64   | 63%  | 63%   | — ½    |
| 38%         | 30% | American Can            | —   | 2363         | 38   | 36%  | 37%   | + ½    |
| 17          | 8%  | Automatic Radio         | 13  | 42           | 16%  | 16   | 16    | Unch.  |
| 74%         | 55  | CBS                     | 17  | 226          | 72%  | 71%  | 72%   | + 1    |
| 30%         | 16% | Coleco                  | 8   | 2077         | 30%  | 29%  | 29%   | — ¾    |
| 9%          | 6%  | Craig Corporation       | —   | 94           | 9    | 9    | 9     | — ½    |
| 84%         | 60% | Disney, Walt            | 24  | 2682         | 80%  | 78%  | 79%   | — 1%   |
| 5%          | 3%  | Electrosound Group      | —   | 6            | 4%   | 4%   | 4%    | — ½    |
| 27          | 16% | Gulf + Western          | 12  | 1830         | 26%  | 25%  | 26    | — ¾    |
| 29%         | 18  | Handleman               | 13  | 827          | 28   | 27   | 27 ½  | — ¼    |
| 6%          | 3%  | Integrity Entertainment | 19  | 136          | 6%   | 6    | 6     | + ½    |
| 9%          | 6   | K-Tel                   | 33  | 13           | 8%   | 8%   | 8%    | — ¼    |
| 65%         | 47% | Matsushita Electronics  | 16  | 509          | 65   | 64%  | 65    | Unch.  |
| 16%         | 10% | Mattel                  | 6   | 4584         | 12%  | 11%  | 11%   | — ¼    |
| 42%         | 16% | MCA                     | 9   | 1957         | 36%  | 35%  | 36%   | + 1 ½  |
| 86%         | 72% | 3M                      | 15  | 2543         | 83%  | 82%  | 83%   | + ½    |
| 116%        | 82  | Motorola                | 23  | 1884         | 106% | 103% | 105%  | — ¾    |
| 66%         | 47  | No. American Phillips   | 11  | 62           | 61%  | 60%  | 61%   | + ¾    |
| 15%         | 5%  | Orrox Corporation       | —   | 153          | 5%   | 5%   | 5%    | Unch.  |
| 22%         | 18  | Pioneer Electronics     | —   | 8            | 21%  | 21%  | 21%   | Unch.  |
| 27%         | 13% | RCA                     | 15  | 4235         | 26%  | 25%  | 26%   | — ½    |
| 15%         | 12% | Sony                    | 12  | 3058         | 15%  | 15%  | 15%   | — ½    |
| 31%         | 25% | Storer Broadcasting     | 50  | 300          | 28%  | 28%  | 28%   | Unch.  |
| 4%          | 2%  | Superscope              | —   | 54           | 3%   | 3%   | 3%    | — ¾    |
| 57          | 38  | Taft Broadcasting       | 14  | 40           | 52%  | 51%  | 52    | — ¾    |
| 35%         | 25  | Warner Communications   | 18  | 4798         | 27%  | 26%  | 27%   | + ¾    |

## OVER THE COUNTER

•

ABKCO

Centron Corp.

Data

Packaging

## OVER THE COUNTER

•

Koss Corp.

Josephon Int'l

Recoton

Schwartz Bros.

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.

## Chartbeat

• Continued from page 6

number nine, six months after "Gloria" peaked at two.

In other singles news, **Naked Eyes'** "Always Something There To Remind Me" (EMI America) jumps six notches to number 22, becoming the highest-charting version to date of this **Bacharach-David** classic. **R.B. Greaves** took the tune to number 27 in 1970, while **Lou Johnson's** version climbed as high as 59 in 1964. **Sandi Shaw's** reached 52 in '64 and **Dionne Warwick's** hit 65 in '68.

And **Sergio Mendes** this week returns to the top 40 for the first time in nearly 15 years as "Never Gonna Let You Go" (A&M) jumps 13 notches to number 35. With **Brasil '66**, Mendes notched three previous top 40 hits—all in 1968—"The Look Of Love" (#4), "The Fool On The Hill" (#6) and "Scarborough Fair" (#16). (Mendes certainly knows good songwriters when he sees them: these four hits were written by **Bacharach/David**, **Lennon/McCartney**, **Paul Simon** and **Barry Mann & Cynthia Weil**.)

★ ★ ★

Two Guys: **David Bowie's** "Let's Dance" (EMI America) leaps to number nine in its third week on Billboard's pop album chart. This puts him back in the top 10 for the first time since the mid '70s, when he strung together five consecutive top 10 LPs with "Diamond Dogs" (#5), "Live At The Tower Philadelphia" (#8), "Young Americans" (#9), "Station To Station" (#3) and "Changesonebowie" (#10). The catalyst for this resurgence is the "Let's Dance" single, which holds at No. 1 for the third week on the dance/disco chart and climbs to number two pop and number 35 black.

Meanwhile on the jazz chart, **Al Jarreau** leaps to No. 1 with "Jarreau" (Warner Bros.). It's the singer's third album in a row to top that chart, following the gold "This Time," which had three weeks at No. 1 in 1980, and the platinum "Breakin' Away," which was No. 1 for 17 weeks in 1981.

## Majors Slow Pace Of CD Intro

• Continued from page 3

livery of an additional 25 titles (10 are already on hand) in inventory depths of "thousands" next month. Titles are heavily weighted toward classical, although some soft jazz will also figure in the CD mix.

Suggested list price of the Denon CDs is \$19.98, although the company prefers to let the price find its own level. Dealer charge is \$11.60, says Heiblim, a figure which he feels may be reduced in July or August due to added production capacity.

Denon is adding a new wing to its factory in Kawasaki, on Tokyo Bay, which will triple capacity to approximately 500,000 digital disks a month. This will permit realistic solicitation of custom pressing, says Heiblim.

PolyGram is talking about bringing in 100 titles when its CD program is implemented, 80 of which

will be classical. Domestic pricing policies are still being discussed, says Emiel Petrone, PolyGram coordinator of CD activities, with classical product likely to sell for "\$1 or \$2" more than pop.

Distribution of software to department stores carrying the Magnavox player will gradually be phased out as traditional retailers take hold.

Bill Fox of CBS Records says 12 new titles will be brought in from Japan in June and distributed to dealers in pre-packs of one each on allocation. For the following three months, additional packages of 12 titles will be marketed to retailers. Only then will the original 16 CD titles currently sold through Sony hardware dealers be added to the program. Disks are priced to retail at about \$17.95.

Soon after the June launch, short supplies will still be felt, says Fox.

That stage of the effort is described as "somewhat more than token, but less than all-out." By next year, capacity of the CBS/Sony plant in Japan should quadruple, to as much as 10.5 million a year, he says.

RCA Records is currently reviewing its business plan for CD. A spokesman says the label will bring in the 18 RCA and Erato classical titles it currently has out in Europe, adding a number of additional titles appropriate to the U.S. market.

Telarc will introduce 15 CD disks in June, says president Jack Renner, with most to go initially to hi fi outlets. By the end of the year, 40 CD titles are projected, comprising most of Telarc catalog, and simultaneous LP and CD releases of new titles are foreseen in 1984. The company is having product pressed at both the CBS/Sony and Technics plants in Japan.

## Heartland Beat

• Continued from page 6

ations director Steve Casey, and Ted Cohen, vice president of artist development at Warner Bros.

Thomas adds that approximately 25 exhibitors have signed on for MMX '83, including Lexicon, dbx, Tascam, 3M, Panasonic, Otari, Soundcraft Mixing consoles, QCA Record Pressing, Hedden West Records, and ABC Systems Inc. ABC Systems will be picking up the tab for this year's banquet, which last year was an added expenditure above the registration fee. Up to 1,000 registrants are expected for this year's MMX, says Thomas, which is double 1982's attendance.

Heartland Beat welcomes news releases, announcements and suggestions. Send details to this column c/o Billboard, 159 N. Wacker Drive, Chicago, Ill. 60606.

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# TOP LPs & TAPE

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POSITION  
106-200

| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST<br>Title<br>Label, No. (Dist. Label)   | Dist. Co. | RIAA<br>Symbols | Suggested<br>List<br>Prices<br>LP,<br>Cassettes,<br>8-Track | Black LP/<br>Country LP<br>Chart |
|-----------|-----------|----------------|---|-----------|-----------------|---|----------------------------------|
| 106       | 98        | 10             | GEORGE WINSTON<br>December<br>Windham Hill C-1025                                   | IND       |                 | 8.98  |                                  |
| 107       | 76        | 34             | ABC<br>The Lexicon Of Love<br>Mercury SRM-1-4059 (Polygram)                         | POL       |                 | 8.98  |                                  |
| 108       | 114       | 4              | ROYAL PHILHARMONIC<br>ORCHESTRA<br>Hooked On Classics III<br>RCA AFL1-4588          | RCA       |                 | 8.98  |                                  |
| 109       | 111       | 3              | WAYLON JENNINGS<br>It's Only Rock And Roll<br>RCA AHL1-4673                         | RCA       |                 | 8.98  | CLP 23                           |
| 110       | 94        | 10             | THE SYSTEM<br>Sweat<br>Mirage 90062 (Atco)  | WEA       |                 | 8.98  | BLP 14                           |
| 111       | 100       | 79             | LOVERBOY<br>Get Lucky<br>Columbia FC 37638  | CBS       | ▲               |   |                                  |
| 112       | 95        | 24             | LITTLE RIVER BAND<br>Greatest Hits<br>Capitol ST 12247                              | CAP       |                 | 8.98  |                                  |
| 113       | 97        | 49             | THE CLASH<br>Combat Rock<br>Epic FE 37689   | CBS       | ▲               |   |                                  |
| 114       | 101       | 30             | SAGA<br>Worlds Apart<br>Portrait ARR 38246 (Epic)                                   | CBS       |                 |   |                                  |
| 115       | NEW ENTRY |                | THE BLASTERS<br>Non-Fiction<br>Slash/Warner Bros. 1-23818                           | WEA       |                 | 8.98  |                                  |
| 116       | 122       | 14             | BARBRA STREISAND<br>Memories<br>Columbia FC 37678                                   | CBS       | ▲               |   |                                  |
| 117       | 115       | 42             | KENNY ROGERS<br>Greatest Hits<br>Liberty L00 1072                                   | CAP       | ▲               | 8.98  | CLP 45                           |
| 118       | 104       | 10             | O'BRYAN<br>You And I<br>Capitol ST 12256  | CAP       |                 | 8.98  | BLP 13                           |
| 119       | 131       | 3              | ROBERT PALMER<br>Pride<br>Island 90065 (Atco)                                       | WEA       |                 | 8.98  |                                  |
| 120       | 108       | 8              | ROBERT HAZARD<br>Robert Hazard<br>RCA MXL1-8500                                     | RCA       |                 | 5.98  |                                  |
| 121       | 149       | 4              | NONA HENDRYX<br>Nona<br>RCA AFL1-4565   | RCA       |                 | 8.98  | BLP 28                           |
| 122       | 106       | 8              | THE KIDS FROM FAME<br>Fame—Live<br>RCA AFL1-4674                                    | RCA       |                 | 8.98  |                                  |
| 123       | 121       | 41             | BILLY SQUIER<br>Emotions In Motion<br>Capitol ST 12217                              | CAP       | ▲               | 8.98  |                                  |
| 124       | 112       | 19             | MUSICAL YOUTH<br>The Youth Of Today<br>MCA 5389                                     | MCA       |                 | 8.98  | BLP 55                           |
| 125       | 128       | 5              | JOE SAMPLE<br>The Hunter<br>MCA 5397  | MCA       |                 | 8.98  | BLP 57                           |
| 126       | 118       | 14             | HEAVEN 17<br>Heaven 17<br>Arista AL 6606  | INO       |                 | 6.98  |                                  |
| 127       | 119       | 7              | ROBIN WILLIAMS<br>Throbbing Python of Love<br>Mercury 422811150-1-M-1<br>(PolyGram) | POL       |                 | 8.98  |                                  |
| 128       | 125       | 467            | PINK FLOYD<br>Dark Side Of The Moon<br>Harvest SMAS 11163 (Capitol)                 | CAP       | ●               | 8.98  |                                  |
| 129       | 138       | 3              | OXO<br>Oxo<br>Geffen GHS 4001 (Warner Bros.)  | WEA       |                 | 8.98  |                                  |
| 130       | 144       | 3              | STEVE MILLER BAND<br>Steve Miller Band Live<br>Capitol ST 12263                     | CAP       |                 | 8.98  |                                  |
| 131       | 135       | 24             | CON FUNK SHUN<br>To The Max<br>Mercury SRM 1-4067 (Polygram)                        | POL       |                 | 8.98  | BLP 9                            |
| 132       | 127       | 27             | THE FIXX<br>Shattered Room<br>MCA MCA 5345  | MCA       |                 | 8.98  |                                  |
| 133       | 126       | 31             | LUTHER VANDROSS<br>Forever, For Always, For<br>Love<br>Epic FE 38235                | CBS       | ▲               |   | BLP 21                           |
| 134       | 142       | 6              | PLACIDO DOMINGO<br>My Life For A Song<br>Columbia FM 37799                          | CBS       |                 |   |                                  |
| 135       | 133       | 31             | NEIL DIAMOND<br>Heartlight<br>Columbia TC 38359                                     | CBS       | ▲               |   |                                  |
| 136       | 120       | 49             | GAP BAND<br>Gap Band IV<br>Total Experience TE-1-3001<br>(Polygram)                 | POL       | ▲               | 8.98  | BLP 22                           |

| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST<br>Title<br>Label, No. (Dist. Label)   | Dist. Co. | RIAA<br>Symbols | Suggested<br>List<br>Prices<br>LP,<br>Cassettes,<br>8-Track | Black LP/<br>Country LP<br>Chart |
|-----------|-----------|----------------|---|-----------|-----------------|---|----------------------------------|
| 137       | 129       | 9              | WEATHER REPORT<br>Procession<br>Columbia FC 38427   | CBS       |                 |   | BLP 64                           |
| 138       | 132       | 8              | THE RAMONES<br>Subterranean Jungle<br>Sire 1-23800 (Warner Bros.)                                     | WEA       |                 | 8.98  |                                  |
| 139       | 136       | 27             | HANK WILLIAMS JR.<br>Greatest Hits<br>Elektra/Curb 1-60193  | WEA       |                 | 8.98  | CLP 17                           |
| 140       | 123       | 23             | GROVER WASHINGTON JR.<br>The Best Is Yet To Come<br>Elektra 60215                                     | WEA       |                 | 8.98  | BLP 31                           |
| 141       | 130       | 15             | RED RIDER<br>Neruda<br>Capitol ST 12226   | CAP       |                 | 8.98  |                                  |
| 142       | 139       | 87             | WILLIE NELSON<br>Willie Nelson's Greatest<br>Hits And Some That Will<br>Be<br>Columbia KC 2-37542     | CBS       | ▲               |   | CLP 32                           |
| 143       | 134       | 6              | VAN MORRISON<br>The Inarticulate Speech Of<br>The Heart<br>Warner Bros. 1-23802                       | WEA       |                 | 8.98  |                                  |
| 144       | 146       | 12             | MICHAEL JACKSON<br>Off The Wall<br>Epic FE 35745  | CBS       | ▲               |   |                                  |
| 145       | 140       | 27             | SUPERTRAMP<br>Famous Last Words<br>A&M SP 3732  | RCA       | ●               | 8.98  |                                  |
| 146       | 143       | 23             | PATTI AUSTIN<br>Every Home Should Have<br>One<br>Qwest QWS 3591 (Warner Bros.)                        | WEA       |                 | 8.98  | BLP 49                           |
| 147       | 141       | 14             | DAZZ BAND<br>On The One<br>Motown 6031 ML   | IND       |                 | 8.98  | BLP 30                           |
| 148       | 160       | 4              | QUIET RIOT<br>Metal Health<br>Pasha BFZ 38443 (Epic)  | CBS       |                 |   |                                  |
| 149       | 147       | 26             | THE BAR-KAYS<br>Proposition<br>Mercury SRM 1-4065 (Polygram)  | POL       |                 | 8.98  | BLP 15                           |
| 150       | 137       | 31             | PINK FLOYD<br>The Wall<br>Columbia PC2 36183  | CBS       | ▲               |   |                                  |
| 151       | 154       | 5              | ROBERT ELLIS ORRALL<br>Special Pain<br>RCA MFL1-8502  | RCA       |                 | 5.98  |                                  |
| 152       | 148       | 43             | JUDAS PRIEST<br>Screaming For Vengeance<br>Columbia FC 38160  | CBS       | ▲               |   |                                  |
| 153       | 157       | 3              | UFO<br>Making Contact<br>Chrysalis FY 41402 (Epic)  | CBS       |                 |   |                                  |
| 154       | 158       | 38             | ROYAL PHILHARMONIC<br>ORCHESTRA CONDUCTED BY<br>LOUIS CLARK<br>Hooked On Classics II<br>RCA AFL1-4373 | RCA       | ●               | 8.98  |                                  |
| 155       | 155       | 6              | KING SUNNY ADE<br>Ju Ju Music<br>Mango MLPS 9712 (Island)   | IND       |                 | 8.98  |                                  |
| 156       | 159       | 4              | GARY MOORE<br>Corridors Of Power<br>Mirage 90077 (Atco)   | WEA       |                 | 8.98  |                                  |
| 157       | 145       | 16             | SMOKEY ROBINSON<br>Touch The Sky<br>Tamla 60301L (Motown)   | IND       |                 | 8.98  | BLP 39                           |
| 158       | 150       | 44             | FLEETWOOD MAC<br>Mirage<br>Warner Bros. 1-23607   | WEA       | ▲               | 8.98  |                                  |
| 159       | 184       | 2              | TEARS FOR FEARS<br>The Hurting<br>Mercury 8110391 (PolyGram)  | POL       |                 | 8.98  |                                  |
| 160       | 176       | 3              | GEORGE DUKE<br>Guardian Of The Light<br>Epic FE 38513   | CBS       |                 |   | BLP 46                           |
| 161       | 173       | 3              | SPARKS<br>In Outer Space<br>Atlantic 80055  | WEA       |                 | 8.98  |                                  |
| 162       | 164       | 5              | SOUNDTRACK<br>The King Of Comedy<br>Warner Bros. 1-23765  | WEA       |                 | 8.98  |                                  |
| 163       | 151       | 6              | MICHAEL SCHENKER<br>Assault Attack<br>Chrysalis 41393 (Epic)  | CBS       |                 |   |                                  |
| 164       | 178       | 2              | MARTIN BRILEY<br>One Night With A Stranger<br>Mercury 810332 1M-1 (PolyGram)                          | POL       |                 | 8.98  |                                  |
| 165       | 166       | 4              | ORCHESTRAL MANOEUVRES IN<br>THE DARK<br>Dazzle Ships<br>Virgin/Epic BFE 38543                         | CBS       |                 |   |                                  |
| 166       | 170       | 7              | PHIL COLLINS<br>Face Value<br>Atlantic 1F329  | WEA       | ●               | 8.98  |                                  |
| 167       | 165       | 19             | SQUEEZE<br>Single 45's and Under<br>A&M SP 4922   | RCA       |                 | 8.98  |                                  |
| 168       | 190       | 2              | SERGIO MENDES<br>Sergio Mendes<br>A&M SP 4937   | RCA       |                 | 8.98  |                                  |

| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST<br>Title<br>Label, No. (Dist. Label)  | Dist. Co. | RIAA<br>Symbols | Suggested<br>List<br>Prices<br>LP,<br>Cassettes,<br>8-Track | Black LP/<br>Country LP<br>Chart |
|-----------|-----------|----------------|--|-----------|-----------------|---|----------------------------------|
| 169       | 152       | 31             | DIRE STRAITS<br>Love Over Gold<br>Warner Bros. 1-23728   | WEA       |                 | 8.98  |                                  |
| 170       | 167       | 7              | TONY CAREY<br>I Won't Be Home Tonight<br>Rocshire XR 22000   | IND       |                 | 8.98  |                                  |
| 171       | 174       | 91             | AL JARREAU<br>Breakin' Away<br>Warner Bros. BSK 3576   | WEA       | ▲               | 8.98  |                                  |
| 172       | 153       | 5              | FRANK ZAPPA<br>The Man From Utopia<br>Barking Pumpkin FW 38403 (CBS)   | CBS       |                 |   |                                  |
| 173       | 156       | 29             | JEFFERSON STARSHIP<br>Winds Of Change<br>Grunst BXL 1-4372 (RCA)   | RCA       |                 | 8.98  |                                  |
| 174       | NEW ENTRY |                | LOU RAWLS<br>When The Night Comes<br>Epic FE 38553   | CBS       |                 |   |                                  |
| 175       | 171       | 112            | ALABAMA<br>Feels So Right<br>RCA AHL1-3930   | RCA       | ▲               | 8.98  | CLP 12                           |
| 176       | 168       | 3              | SOUNDTRACK<br>Gandhi<br>RCA ABL1-4557  | RCA       |                 | 8.98  |                                  |
| 177       | 163       | 28             | EARL KLUGH/BOB JAMES<br>Two Of A Kind<br>Capitol ST 12244  | CAP       |                 | 8.98  | BLP 69                           |
| 178       | NEW ENTRY |                | RED ROCKERS<br>Good As Gold<br>Columbia BFC 38629  | CBS       |                 |   |                                  |
| 179       | NEW ENTRY |                | MARY JANE GIRLS<br>Mary Jane Girls<br>Gordy 6040GL (Motown)  | IND       |                 | 8.98  | BLP 43                           |
| 180       | 186       | 2              | RANK AND FILE<br>Sundown<br>Slash/Warner Bros. 1-23833   | WEA       |                 | 8.98  |                                  |
| 181       | 195       | 2              | MICHAEL BOLTON<br>Michael Bolton<br>Columbia BFM 38537   | CBS       |                 |   |                                  |
| 182       | 162       | 22             | RAY PARKER, JR.<br>Greatest Hits<br>Arista AL 9612   | IND       |                 | 8.98  | BLP 63                           |
| 183       | 172       | 34             | LAURA BRANIGAN<br>Branigan<br>Atlantic SD 19289  | WEA       |                 | 8.98  |                                  |
| 184       | NEW ENTRY |                | SPANDAU BALLET<br>True<br>Chrysalis BGV41403 (Epic)  | CBS       |                 |   |                                  |
| 185       | 181       | 5              | DAVE GRUSIN AND THE NEW<br>YORK/L.A. DREAM BAND<br>Dave Grusin and the New<br>York/L.A. Dream Band<br>GRP A 1001 | IND       |                 | 8.98  | BLP 75                           |
| 186       | 188       | 92             | STEVIE NICKS<br>Bella Donna<br>Modern Records MR 38139 (Atco)  | WEA       | ▲               | 6.98  |                                  |
| 187       | 169       | 16             | RIC OCASEK<br>Beatitude<br>Geffen GHS 2022 (Warner Bros.)  | WEA       |                 | 8.98  |                                  |
| 188       | 183       | 7              | CHANGE<br>This Is Your Time<br>RCA/Atlantic 80053  | WEA       |                 | 8.98  | BLP 34                           |
| 189       | 177       | 6              | LOU REED<br>Legendary Hearts<br>RCA AFL1-4568  | RCA       |                 | 8.98  |                                  |
| 190       | NEW ENTRY |                | R.E.M.<br>Murmur<br>I.R.S. SP70604 (A&M)   | RCA       |                 | 8.98  |                                  |
| 191       | 193       | 30             | TONI BASIL<br>Word Of Mouth<br>Radiochoice/Virgin/Epic<br>FY 41410   | CBS       | ●               | 8.98  |                                  |
| 192       | 179       | 8              | ECHO AND THE BUNNYMEN<br>Porcupine<br>Sire 1-23770 (Warner Bros.)  | WEA       |                 | 8.98  |                                  |
| 193       | 175       | 24             | COMMODORES<br>All The Great Hits<br>Motown 6028 ML   | IND       |                 | 8.98  | BLP 74                           |
| 194       | NEW ENTRY |                | ZEBRA<br>Zebra<br>Atlantic 80054   | WEA       |                 | 8.98  |                                  |
| 195       | NEW ENTRY |                | JONZUN CREW<br>Lost In Space<br>Tommy Boy TBLP1001   | IND       |                 | 8.98  | BLP 38                           |
| 196       | 182       | 14             | LARRY ELGART AND HIS<br>MANHATTAN SWING ORCHESTRA<br>Hooked On Swing 2<br>RCA AFL1-4589                          | RCA       |                 | 8.98  |                                  |
| 197       | 189       | 9              | THE TEMPTATIONS<br>Surface Thrills<br>Gordy 6032 GL (Motown)   | IND       |                 | 8.98  | BLP 19                           |
| 198       | 194       | 12             | SOUNDTRACK<br>Tootsie<br>Warner Bros. 1-23781  | WEA       |                 | 8.98  |                                  |
| 199       | 180       | 17             | NEIL YOUNG<br>Trans<br>Geffen GHS 2018 (Warner Bros.)  | WEA       |                 | 8.98  |                                  |
| 200       | 185       | 7              | NICK LDWE<br>The Abominable Showman<br>Columbia FC38589  | CBS       |                 |   |                                  |

## TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

|                                |             |
|--------------------------------|-------------|
| ABC                            | 107         |
| Bryan Adams                    | 15          |
| After The Fire                 | 25          |
| Alabama                        | 17, 78, 175 |
| John Anderson                  | 58          |
| Adam Ant                       | 96          |
| Joan Armatrading               | 71          |
| Steve Arrington's Hall Of Fame | 105         |
| Patti Austin                   | 146         |
| Bananarama                     | 82          |
| Bar-Kays                       | 149         |
| Toni Basil                     | 191         |
| Pat Benatar                    | 34          |
| Berlin                         | 31          |
| Blasters                       | 115         |
| Angela Bofill                  | 68          |
| Michael Bolton                 | 181         |
| David Bowie                    | 9           |
| Bow Wow Wow                    | 103         |
| Laura Branigan                 | 37, 183     |
| Martin Briley                  | 164         |
| Jon Butcher Axis               | 99          |
| Call                           | 97          |
| Cameo                          | 89          |
| Tony Carey                     | 170         |
| Champaign                      | 86          |
| Change                         | 188         |
| Eric Clapton                   | 48          |

|                         |          |
|-------------------------|----------|
| Clash                   | 113      |
| George Clinton          | 46       |
| Phil Collins            | 54, 166  |
| Commodores              | 193      |
| Con Funk Shun           | 131      |
| John Cougar             | 79       |
| Christopher Cross       | 43       |
| Culture Club            | 23       |
| Dazz Band               | 147      |
| Debarge                 | 42       |
| Chris Deburgh           | 98       |
| Def Leppard             | 2, 95    |
| Dexy's Midnight Runners | 28       |
| Neil Diamond            | 135      |
| Dire Straits            | 104, 169 |
| Thomas Dolby            | 20, 36   |
| Placido Domingo         | 134      |
| George Duke             | 160      |
| Duran Duran             | 11, 88   |
| Earth, Wind, & Fire     | 30       |
| Echo And The Bunnymen   | 196      |
| Larry Elgart            | 192      |
| Engleheart Beat         | 67       |
| Falco                   | 83       |
| Flxxx                   | 132      |
| Fleetwood Mac           | 158      |
| Dan Fogelberg           | 72       |
| Jane Fonda              | 26       |
| Foreigner               | 94       |
| Frida                   | 101      |
| Gap Band                | 136      |

|                             |         |
|-----------------------------|---------|
| Marvin Gaye                 | 93      |
| Golden Earring              | 39      |
| Eddy Grant                  | 59      |
| Dave Grusin                 | 185     |
| Sammy Hagar                 | 51      |
| Merle Haggard/Willie Nelson | 78      |
| Daryl Hall & John Oates     | 43      |
| Robert Hazard               | 120     |
| Heaven 17                   | 126     |
| Nona Hendryx                | 121     |
| Julio Iglesias              | 33      |
| Inxs                        | 30      |
| Joe Jackson                 | 47      |
| Michael Jackson             | 1, 144  |
| Al Jarreau                  | 18, 171 |
| Jefferson Starship          | 173     |
| Waylon Jennings             | 109     |
| Billy Joel                  | 73      |
| Jonzun Crew                 | 195     |
| Journey                     | 2, 91   |
| Judas Priest                | 152     |
| Kashif                      | 81      |
| Kids From Fame              | 122     |
| Greg Kihn Band              | 24      |
| King Sunny Ade              | 155     |
| Earl Klugh                  | 56      |
| Earl Klugh & Bob James      | 177     |
| Krokus                      | 84      |
| Little River Band           | 112     |
| Kenny Loggins               | 69      |
| Loverboy                    | 111     |

|                                      |             |
|--------------------------------------|-------------|
| Nick Lowe                            | 200         |
| Madness                              | 85          |
| Melissa Manchester                   | 70          |
| Barry Manilow                        | 87          |
| Mary Jane Girls                      | 179         |
| Men At Work                          | 4, 7        |
| Sergio Mendes                        | 168         |
| Steve Miller Band                    | 130         |
| Ronnie Milsap                        | 61          |
| Missing Persons                      | 44          |
| Modern English                       | 70          |
| Molly Hatchet                        | 97          |
| Gary Moore                           | 156         |
| Van Morrison                         | 143         |
| Musical Youth                        | 124         |
| Naked Eyes                           | 60          |
| Willie Nelson                        | 41, 55, 142 |
| Olivia Newton-John                   | 50          |
| Stevie Nicks                         | 186         |
| Night Ranger                         | 57          |
| Oak Ridge Boys                       | 63          |
| O'Bryan                              | 118         |
| Ric Ocasek                           | 187         |
| Orchestral Manoeuvres<br>In The Dark | 165         |
| Robert Ellis Orrall                  | 151         |
| Oxo                                  | 129         |
| Robert Palmer                        | 119         |
| Ray Parker, Jr.                      | 182         |
| Tom Petty And The Heartbreakers      | 65          |
| Pink Floyd                           | 6, 128, 150 |

|                              |          |
|------------------------------|----------|
| Planet P                     | 49       |
| Prince                       | 14       |
| Psychedelic Furs             | 92       |
| Quiet Riot                   | 148      |
| Ramones                      | 138      |
| Rank And File                | 180      |
| Lou Rawls                    | 174      |
| Red Rider                    | 141      |
| Red Rockers                  | 178      |
| Lou Reed                     | 189      |
| R.E.M.                       | 190      |
| Lionel Richie                | 10       |
| Joan Rivers                  | 32       |
| Smokey Robinson              | 157      |
| Kenny Rogers                 | 27, 117  |
| Rox Music                    | 80       |
| Royal Philharmonic Orchestra | 108, 154 |
| Saga                         | 114      |
| Joe Sample                   | 125      |
| Carlos Santana               | 35       |
| Scandal                      | 52       |
| Michael Schenker             | 163      |
| Bob Seger                    | 12       |
| Patrick Simmons              | 62       |
| Simple Minds                 | 100      |
| SOUNDTRACKS:                 |          |
| Flashdance                   | 13       |
| Gandhi                       | 176      |
| King Of Comedy               | 162      |
| Tootsie                      | 198      |
| Spandau Ballet               | 184      |

|                        |         |
|------------------------|---------|
| Sparks                 | 161     |
| Rick Springfield       | 22      |
| Squeeze                | 167     |
| Billy Squier           | 123     |
| Stray Cats             | 40      |
| Barbra Streisand       | 116     |
| Styx                   | 5       |
| Supertramp             | 145     |
| System                 | 110     |
| Tears For Fears        | 159     |
| Temptations            | 197     |
| Thompson Twins         | 75      |
| Toto                   | 19      |
| Pete Townshend         | 19      |
| Triumph                | 46      |
| Tubes                  | 29      |
| UFO                    | 153     |
| Ultravox               | 74      |
| U2                     | 16      |
| Luther Vandross        | 133     |
| Wall Of Voodoo         | 102     |
| Grover Washington, Jr. | 140     |
| Weather Report         | 137     |
| Whispers               | 38      |
| Robin Williams         | 127     |
| Hank Williams, Jr.     | 64, 139 |
| George Winston         | 106     |
| Neil Young             | 199     |
| Frank Zappa            | 172     |

# Digital Certification Sought By SPARS

By RADCLIFFE JOE

NEW YORK—The Society of Professional Audio Recording Studios (SPARS) is trying to earn label and recording studio support for a project to certify digitally-recorded records. The project, which will be formally launched at a SPARS board meeting scheduled for next Monday (16) in Nashville, is aimed at clearing some of the confusion now surrounding claims to digitally-recorded product.

Under the program, digital records released by participating labels would carry a statement that reads "SPARS Certified Digital Record," and a logo that identifies them as either:

- Recorded, mixed and mastered digitally (DDD);
- Recorded in analog, mixed and mastered digitally (AD/D), or
- Transferred from two-track analog and mastered digitally (AA/D).

To back this up, SPARS is preparing a brochure explaining, in layman's language, what digital is all about. This brochure, intended for public consumption, will be made available to members of the National Assn. of Recording Merchandisers (NARM) for distribution to the public. The details of this arrangement are being worked out with the NARM organization, according to Chris Stone of the Record Plant in Los Angeles, one of the originators of the certification program.

SPARS will undertake to monitor the recording and release of digital product, and will provide certification free of charge to all participating labels for the first six months of the program. "Thereafter there will be a small processing fee to cover the overhead costs," says Stone.

Small audiophile labels producing "genuine digital" product will be the first participants in the project. Stone says he hopes that the larger labels will follow when they have developed a digital catalog.

Steve Traiman, executive director of the Recording Industry Assn. of America (RIAA), notes that his organization and SPARS work closely on many issues confronting the industry. But on this issue, he adds, "We feel that it would be better if our members approached participation in the project on an individual level, rather than under the umbrella of the RIAA."

Groundwork for the certification program is being undertaken by Stone and Gary Helmers of the SPARS West Coast office.

Word from the CBS/Fox Puerto Rico huddle, where 15 company brass palavered with 40 distributors, was the big discussion over need for some industry-wide rental program formula, though none surfaced. . . . VSDA's Aug. 28-31 San Francisco confab will have the industry's first analysis of XXX-rated video with St. Petersburg distributor Bob Skidmore lining up a legal eagle on porn.

Pay-tv will get its first live music series if an hour-long Paramount Video project now in the works is picked up by Showtime. "Rock Of The '80s," unveiled last week by John Pike, Paramount's vice president of programming, will be shot at Hollywood's refurbished Palace and combine live musical performances with comedy and interview segments. Executive producers are Marty Schwartz and Rick Carroll, the programming consultants best known for bringing "new music" to KROQ-FM in Los Angeles and subsequently to several other radio stations.

Store Shifts: Western Merchandisers, the burgeoning Amarillo rack/retail/distribution firm, has dealt off five of its retail stores to Sam Shapiro and Frank Fischer of National Record Mart, Pittsburgh. Leaving the WM fold will be two stores in Indianapolis, and a store each in Fort Wayne, Cleveland and Toledo. . . . Track and the industry lose a great booster with the departure of co-principal Don Jenne from the DJ's Sound City management. Dick Justham will handle the Northwest U.S. chain alone with the loss of Jenne, who is entering another business. . . . Four-store Salt Lake City retailer Delmar Norton and about 50 Gotham-area retailers travelled to Washington last week to possibly testify in the Senate subcommittee hearing on First Sale Doctrine.

Activision Inc., the Mountain View, Calif. video games software maker, is floating another 4,950,000 shares of common through Morgan Stanley and L.F. Rothschild, Unterberg & Towbin, according to an SEC report last week. . . . The Producer's Studio has been donated to the Eugene, Ore., Arts Foundation by its owner, Dr. Lawrence W. O'Dell, a local ophthalmologist. Estimated to be worth more than \$500,000, the Eugene studio will be leased on a part-time basis to recording engineer Steve Diamond, while it will be offered to art groups and the Hult Center free of charge.

Sound Investment: Charles Of The Ritz division, Environmental Technologies, bows a \$20 phono-shaped device this fall, which produces a fragrance from among 40 "album" titles in each of two disk categories. A 60-minute "playing" disk is \$1 to \$1.50, while a five-hour version is \$3 to \$5.

The video game cartridge schlock increases by almost 50,000 pieces soon. A West Coast broker is offering 7,200 "Journey Escape" and 43,000 "Bermuda Triangle" cartridges, assets of Data Age, which is in the process of bankruptcy reorganization (Billboard, May 7). . . . For \$35, you will get a workbook, a box lunch and attend the day-long June 4 Loyola Univ. cable tv seminar, at which distribution, production, marketing, finance, taxes, contracts, copyrights and labor relations will be discussed by a group of eminents including Stephen Rohde, Charles Firestone, Alan McGlade, Dixon Dern, David Nemer and Jay April. Call Patricia Adelman at (213) 620-0600 for details.

There's difficulty in getting Savoy recorded product as the shift from present independent distribution to RCA takes place. Key black gospel accounts would like to know when they can expect orders filled. Savoy is part of the Arista package. . . . L.A.'s City 1-Stop has set its second annual Black Music Fest for June 10. Those wishing to participate can contact Sam Ginsberg, who again hosts the event, which brings together accounts and black music personalities and label executives. And while we are at Show Industries, you can start buying event tickets at

## InsideTrack

the 27 Music Plus outlets in Southern California this week. Richard Diamond of SI has made a deal with Ticketmasters, whereby the stores soon will be computerized outlets for the national ducat-selling concern.

New Mag: ROCK, a bi-monthly magazine, with a first printing of 100,000, is the outgrowth of a Univ. of Southern California 1982 journalism class project where 20 students and ROCK publisher Jeffrey Jolson actually published a magazine. Periodical bases in L.A. . . . It's Ray Manzarek moderating a Saturday (21) 1 p.m. seminar on how to be a rock'n'roll star, with Craig Dudley, Jay Landers, Allen Lenard, Tom Ross, Ken Scott, Dusty Street, Larry Vallon and Tom Werman on the dais. Tab is \$15 and \$10 for the event, sponsored by Songwriters Resources & Services, slated for the RCA Building, Hollywood.

Last But Hardly Least: Rumor hath Dick Griffey anking his current affiliation with Elektra/Asylum Records and putting his Solar Records with independent distribution. Elektra "categorically" denies this. . . . Orange County's \$18 million church, the Crystal Cathedral, has cancelled its 12-concert season, which included Tony Bennett and Lawrence Welk at as high as \$150 per ticket, now that the California Board of Equalization has pulled its tax-exempt status. State held that use of such properties within the church for profit-making ventures distinguishes it from tax-exempt churches. Its pastor, Rev. Robert Schuller, had intended the church as an entertainment center and will appeal the decision legally. . . . The Lawrence Welk business organization was reported dickering with Chappell over acquisition of the music publishing behemoth at presstime. Calls to Larry Welk Jr. elicited no answer. . . . WEA offering all \$6.98s through May 13 with extended billing due Aug. 10. . . . Almo/Irving Music and its overseas sister operation, Rondor International, hold their first international conference beginning Sunday (15) in Nashville. Huddle, which finishes Wednesday (18), will be hosted by Almo/Irving president Lance Freed and Bob Grace, president of Rondor in London.

Edited by JOHN SIPPEL

## BackTrack

30 years ago this week: CBS-TV was gunning for seven only-stations-in-the-market owned by NBC-TV. . . . RCA purchased rights to a slough of Glenn Miller air checks. . . . Pop publishers were setting their sights on the lush educational field. . . . The Gale Agency was setting a music tour packet headed by heavyweight legend Joe Louis.

20 years ago this week: Ted Weems, 62, passed away. . . . DJ Dick Biondi was feuding with his employer, WLS-AM Chicago, and would not do his daily air stint. . . . Wade Whitman joined the new Hartstone Cleve-Disc Distributing, Cleveland, as sales manager under general manager Godfrey Dickey. . . . Sim Meyers joined RCA's press corps under Herb Hellman. . . . Singer/songwriter Bob Beckham joined Bill Lowery's Nashville office. . . . Andre de Vekey appointed European general manager for Billboard.

10 years ago this week: L.A. country music couturier Nudie started his own label. . . . Irish Tape bowed its first 30- and 60-minute blank videotapes. . . . Gary Allyn joined the Star stations as program chief at KOIL-AM Omaha, while Cecil Heftel named Buzz Bennett as his U.S. chief, as Reb Foster ankled his KRLA-AM Los Angeles PD post. . . . A magazine article stated Clive Davis is earning \$259,000 annually.

## Dealers Caught In Middle In Chrysalis Returns Flap

• Continued from page 3

marketplaces," says Craig.

"So CBS is quite simply saying that we have not yet resolved whatever difficulties exist with the independent distributors, and the only flow of goods should be from the customer to his original supplier.

"I think all this stuff will be resolved in the next 30 days," he continues. "If the original deadline is April 30, you figure it's going to be another 30 days past the deadline."

However, some distributors and accounts are not too happy with the recent CBS letter. "What CBS is doing right now, as far as I'm concerned, is trying to shove that product up the ass of their accounts," says one distributor, who asked not to be identified. "They are prolonging the inevitable of taking back the merchandise; that's all they are doing. What is in their mind, I have no idea. They have a responsibility to their

accounts to take back their returns now.

"I don't see how the accounts will let them get away with it. It's their responsibility. Everytime I picked up a line from somewhere else, I, the new distributor, was always responsible for the returns. That's the way the business has worked."

Though some independent distributors, notably Paks, promise to make up the difference between the price that CBS is crediting the returns and the price the original product was sold for by the distributors, that is not seen as a universal policy among the distributors.

"I think they should all get together and have a meeting, and be honorable people and take back the returns at the price we paid for them," says Ben Karol, a co-founder of the King Karol chain. "But they are giving us the double shuffle. It's 'let's figure out a way to screw the dealer.'"

## Senate Subcommittee Hears Lively First Sale Debate

• Continued from page 4

Advocates from video dealer groups and the consumer electronics and blank tape coalition disagreed, countering that the abolition of the First Sale Doctrine would bring about not only price hikes, but vertical pricing, block booking, and the destruction of the video retail business as well.

Jack Wayman, senior vice president of the Consumer Electronics Group of the Electronics Industries Assn. (EIA/CEG) and chairman of the Home Recording Rights Coalition, told the Senators that if the proposed legislation is enacted, Hollywood would "eliminate rental altogether for many movies" and "drastically raise prices for the titles they allow retailers to rent."

Dr. Harry First, a member of the coalition and a law professor, brought up the specter of antitrust activity, saying that even "a hint of antitrust exemption for the movie industry should be scrutinized very carefully indeed," since Hollywood "is still dominated by the very companies which have proved themselves to be consistent antitrust violators in the past."

Midway through the hearing, Senator Patrick J. Leahy (D-Vt.), pressing Wayman, took a coalition lobbying tactic to task, calling it "distasteful, dishonest, deceitful and offensive." What caused the Senator to erupt was evidently a misworded computer-originated mailgram to Vermont video retailers.

The mailgram, the Senator said, indicated that he was not willing to

meet with dealers. "I go to Vermont virtually every week and meet with anybody who wants to meet," Leahy said, adding that he had arranged a meeting with 23 retailers and only two of them showed up. He also reminded Wayman that the mailgram had referred to Vermont as a "district." Leahy pointed out that Vermont is the 14th state, and "we tend to refer to it as a state."

A coalition source later admitted that "an overzealous underling" dealing with the offending mailgram had "made some errors."

The third panel was composed of two video retailers: Frank Barnako, president of the Video Software Dealers Assn. (VSDA), who is opposed to the proposed bill, and Ron Berger, the controversial president of the National Video chain, who is

in favor of the proposal.

Barnako spoke plainly: "We know the retail business. The studios know the movie business. Each time the studios have tried to dictate to our retail businesses, they have fouled it up. And to give the studios legislative insulation from more blunders in the retail marketplace is to play with my life's investment."

Berger, however, said that every National Video store owner had been sent a copy of the bill, and "not a single owner questioned the need for our continued active support for passage of this bill," which he said will "encourage and further the growth" of software rental and sale. "Pass this legislation and the entire video business will increase and expand," he said. (For more comments by Berger, see Retailing, page 29.)

The music industry panel testified that growing record rental practices will be devastating for the industry, and that the passage of the record rental bill, which would prevent unauthorized record rentals for the purpose of home taping, is necessary. "Rental shops merely feed off the talent and investment of others," said Stan Gortikov, president of the Recording Industry Assn. of America (RIAA), "jeopardizing jobs, careers and music itself."

John Marmaduke, president of Hastings Book & Records, spoke as a representative of the country's 25,000 retail outlets: "Record rental shops pirate our creative works by renting for their own commercial gain and avoiding all royalties to others."

BILL HOLLAND



# MUSIK '83

A N I N T E R N A T I O N A L M A R K E T P R O F I L E

## CHASING RECESSION WITH CREATIVITY



### WEST GERMANY

By MIKE HENNESSEY

**V**iewed in the gloomy light of the grievous decline which has hit record sales in the U.S., Canada, U.K., France, Holland, Spain, Australia—and various other territories—the prospects facing the music industries of West Germany, Austria and Switzerland in 1983 are far from discouraging.

The general economic recession, which has characterized the '80s so far, has effectively banished from even the most sanguine record company executives the hope of a swift return to the golden years of annual 15% to 20% sales increments—with the result that stability, or near-stability, in the marketplace is almost universally regarded as a distinct plus, at least in the short term.

And stability has been the watchword of the German-speaking music market for as long as most industry leaders can remember. The record buyers of Austria, Germany and Switzer-

land may shift their allegiances from time to time as talents flower and fade, and their occasional excesses of nationalism may alter the balance of international and national product sales. But they do go on buying records and tapes, manifesting a hearty love of music in all forms and giving the most enthusiastic support to live appearances by major artists, domestic and foreign.

A marked swing in favor of domestic product in West Germany was certainly a feature of last year as the German New Wave continued to make an impact; but this was less an eruption of chauvinism than simply a response to some arresting local product at a time when the international competition was not as keen as it might have been.

According to Wilfried Jung, EMI's director, Central Europe, (Continued on page G-4)

### AUSTRIA

By MANFRED SCHREIBER

**T**he Austrian record industry is going through a period of stabilization, following a near-disastrous era of sales slump, and guarded optimism for the future is gradually taking over from the unbridled pessimism of a year or so ago.

That's the way Wolfgang Arming, president of PolyGram and of the Austrian branch of IFPI, sees the situation and he also points to a continuation of the trend towards domestic product.

With each passing year, Austrian artists gain more and more importance in the national music market. Top-selling acts include: Falco (Gig Records); Rainhard Fendrich, Ludwig Hirsch, Peter Cornelius and Wilfried (all PolyGram); Wolfgang Ambros (Bellaphon); White Stars (Ariola); Opus (Musica); Andy Borg (EMI Columbia); and Klaus Pruenster (Gig).

A problem in summing up just how the better news should

be interpreted is that year-end figures in the record business trade come through very slowly. But to grasp where things started going wrong, figures for 1981 as compared with the previous year are relevant.

The record industry in Austria is dominated by the member companies of IFPI: Amadeo, Ariola, Bellaphon, CBS, EMI Columbia, Musica, PolyGram, PRS, WEA and the record club Donauland. International music business recession clearly hits most of these firms hard.

Their turnover in 1981 was 10.9% down on 1980. In total, 10.6 million singles, albums and prerecorded cassettes, amounting to \$36 million at factory value, were sold. That corresponds to \$54.5 million on a retail value.

Singles in 1981 were down 10% to \$5.5 million in a mone; (Continued on page G-6)

### SWITZERLAND

By PIERRE HAESLER

**S**ales of records and prerecorded cassettes in Switzerland last year totted up to roughly \$100 million. Final, tidied up national figures are still not available but it looks as if sales were down certainly by 2%, maybe as much as 8%, on the previous 12 months.

This is by no means as dramatic a trade cutback as most of the industry envisaged and, even in the overall economic recession, some companies had a very successful year. But there's no doubting that the business climate here is getting rougher and tougher all the time and predictions for 1983 are pessimistic.

Says one executive: "For sure, Switzerland is no longer the kind of music business heaven-on-earth it seemed to be a few years ago."

The music business is still firmly controlled by the majors,

most of them affiliates of the multi-nationals. Record companies here not only operate as importers but also as wholesalers. These dual functions offer efficient marketing and sales outlets but most have found it impossible to avoid cost-cutting measures to balance up decreasing margins.

Nevertheless, the Swiss industry is well-organized, its industry mainly represented by VSSL, the association of Swiss record distributors, with CBS being the only major "outsider." The organization is especially active in the pricing sector and has introduced a widely-accepted price code system.

Rackjobbers account for roughly 30% of the total sales in Switzerland, retailers and specialist retail chains having around the same marketplace trade share. And the signs are that rackjobbing is spreading its influence.

(Continued on page G-8)



## Are you sure your pre-recorded cassettes do offer state-of-the-art sound quality? Do you use BASF chrome tape?

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