

# Japan CD Demand Outstripping Supply

TOKYO-Sony and Nippon Columbia (Denon) are feverishly working to meet the demand by Japanese consumers for Compact Disc players and software. The system was launched here last October.

Retailers are asking customers to wait up to four weeks for hardware delivery, and Sony has doubled pro-

#### New Chiefs In E/A N.Y. Move By PAUL GREIN

LOS ANGELES – Elektra/Asylum is shifting its headquarters to New York in the wake of Joe Smith's resignation as chairman and the appointments of Bob Krasnow as chairman and Bruce Lundvall as president. At its new base, the label will be utilizing financial and other (Continued on page 76)

BLINDED BY SCIENCE-SPECTACULAR MUSICAL VISIONS FROM THOMAS

**DOLBY! Thomas Dolby's** new mini-LP, **Blinded By Science** (MLP-15007), is a spectacle in sound and sight. Dolby delights the ears with five uniquely astounding tracks and amazes the eyes as well with **"She Blinded Me With** 

Science," already among MTV's most requested new videos. On records and new high quality XDR cassettes from Harvest, distributed by Capitol.

#### By SHIG FUJITA

duction capacity to 10,000 players a month. A further 50% increase is planned for later this year. Both companies are too busy filling software orders to accept any outside requests for custom pressing.

According to Sony's Yasuhiko Kuroda, his company has produced and sold 20,000 CD players in just over two months. Sony, which was first on the market, together with Hitachi and Columbia's Hitachi-made players, has scored an early lead with the lowest-priced machine (\$683).

Hitachi says it plans to double production this month, to 6,000 units monthly, in addition to manufacturing a reported 500 players a month for Columbia, which itself reports being out of stock due to heavy demand.

Sony's research indicates most (Continued on page 56)

# Leaders Flock To Billboard's Program Meet

PASADENA-As radio programmers and other leaders of the broadcast industry prepare to attend the Billboard Radio Programming Conference here Thursday through Saturday (20-22), panelists and participants are still signing on. Venue is the Huntington-Sheraton Hotel.

Barry Mayo, outspoken p.d. of urban contemporary WRKS New York, will come to grips with the black vs. white issue in the music/radio business at a Saturday night (22) session. Beau Phillips, p.d. of KISW Seattle, has been added to the home taping/album tracking hearing Thursday night.

Thursday night. Steve Wozniak, chairman of Unuson Corp., which put together the US Festival, and a co-(Continued on page 76)

### -Inside Billboard-

• **PROGRAMMING CONSULTANT** John Sebastian is working on a new format to debut in June. He won't reveal specifics yet, but promises a departure from AOR, with which he's usually associated. Radio, page 15.

• NARM IS ACTING swiftly to exploit the promotional value of the '82 Grammys, the nominations for which were announced last week. Retailers are to receive posters, stickers and other support materials for use during the preawards stretch. Details and all the nominations, pages 4, 67.

• AM STEREO didn't generate much excitement at last week's Consumer Electronics Show, but there were some developments of note, detailed in Radio, page 15. Other reports from Winter CES appear on pages 3, 32, 34, 65.

• MIDEM OPENS in Cannes next Monday (24) with more exhibitors than last year, including 50 firms participating in the regenerated classical event. Talent showcases have also been upgraded. Pages 3, 9.

• **RETAIL PREFERENCE** in cassette packaging appears to be the 12-inch spaghetti box, according to a newly released NARM survey. The results will be evaluated at the association's retail advisory committee next month. Retailing, page 30.

• ROCK STATIONS have been instrumental in developing a buoyant talent market in Canada, including such outlets as Toronto's CHUM-FM and Q-107, and "free-formatted" CFNY-FM. Broadcasting updates are part of Billboard's market profile on Canada, opposite page 40.

# Computer Software Lures Vidgame Firms

Pickwick links with Softsel Computer Products, page 3.

LAS VEGAS—As consumers of video games step up to home computers, software suppliers are swiftly expanding their product horizons.

At least six video games firms-Activision, Coleco, Imagic, Parker Bros., U.S. Games and Starpathannounced their intentions to develop computer software at the Consumer Electronics show here Jan. 6-9. All plan to have product at the

next CES, June 5-8, in Chicago. And

one company, Walt Disney Telecommunications, which never man-

ufactured a video game, also is mov-

Games manufacturers stress that

their new area of activity does not by

any means portend the death of

video games. But they point out that the computer industry holds the po-

ing into computer software.

for the home computer," says Mainero. "We're just now beginning to see dual ownership." But, he adds, "The game machine is here to stay. Each CES brings new and more sophisticated technology

tential for even more rapid growth.

Frank Mainero, vice president of

marketing for Activision, speaks of

1983 sales of computer software

This branching out by games firms means that most will begin to

offer software in areas other than

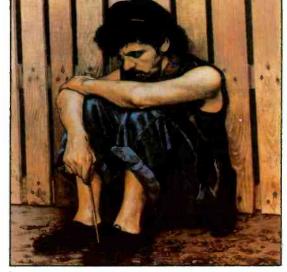
games-such as educational and per-

sonal productivity titles. "Program-

mable game machines led the way

units in excess of 20 million.

phisticated technology. "The market for computer software—and hardware—has been homogenous. Now it will be hetero-(Continued on page 65)



Start the new year off on the right foot with **Dexys Midnight Runners**. Their international smash, **"Come On Eileen"** (76189), is already one of the top requested songs on AOR radio today. **"Too-Rye-Ay"** (SRM-1-4069), the debut American album from **Dexys Midnight Runners**. You'll hum these tunes forever. On Mercury. Marketed by PolyGram Records. (Advertisement)



The imagination drives forward to discover the hidden connections between the conscious and the unconscious . . .

# RE

and the work the second

R N E Inspired by the most original poet of our day, created by the band who riveted radio with the AOR smash "Lunatic Fringe," now comes a bold new album, bristling with rare energy and uncommon imagery.

\$1-12226



ON RECORDS AND NEW HIGH QUALITY XDR CASSETTES FROM CAPITOL S 1994

AL / D LOOK

Capitol

# Mood Is Upbeat; 75,000 Attend

**By LAURA FOTI** 

LAS VEGAS-Although the emphasis at the Winter Consumer Electronics Show was undeniably on computers (separate story, page one), a generally positive-if not exuberant-mood among all exhibitors and attendees was based on exciting developments in virtually every area. With a record-breaking attendance of 75,000, this Winter CES was the most crowded to date. The Compact Disc was widely visible and

Additional reports from Winter CES appear on pages 1, 32, 34, 65. Photos, page 64.

much talked about, and a new interest in improved audio-for-video was evidenced by Beta Hi-Fi demonstrations, which generated constant lines of curious attendees. Video game companies offered celebrities and upbeat opinions, while virtually all of them announced their new involvement in the computer software field. Video software pricing experiments, including "An Officer And A Gentleman" at \$29.95 in the (Continued on page 65)

# **Compact Disc Demos** Put Spotlight On Audio

LAS VEGAS-Building antiticpation for the U.S. launch this spring of the digital Compact Disc brought the laser-read Sony/Philips innovation to center stage at the Winter CES, infusing new interest and the promise of renewed vitality for audio.

Signs that the sophisticated new audio technology is poised for roll-out were manifold, even as some CD software and hardware licensees continued to hedge their bets by showing only prototypes, and by withholding firm plans or timetables for introduction of their own CD players and disks.

# **Interactive Vid Unit Via RCA**

LAS VEGAS-RCA's next generation of CED videodisk player will be introduced in the second half of the year and will feature interactive/random access capability, according to Joseph Donahue, vice president and general manager of the RCA Consumer Electronics Division.

The new machine will lead to the development of new forms of programming for the CED format, Donahue said, adding that pricing has not yet been set.

Helping spur CD interest was the accelerated schedule for software availability (Billboard, Dec. 18). PolyGram Records, while declining precise details until the spring show in Chicago, made its CES bow with a large display area on the main floor, complete with a variety of different CD players set up for handson trials by delegates.

Sony, meanwhile, made its CDP-101 player the centerpiece of its audio demonstration suite. Other hardware licensees offered either hands-on displays or, in the case of Sanyo, Fisher and other lines, hosted demonstrations of the players.

CD's highest profile to date was also achieved despite the absence of several major licensees, among those firms which are apparently reducing their CES presence to just one of the two annual shows in order to economize. Even with those no-shows, attendees were able to examine players from Hitachi, Toshiba, Akai, Aiwa, Mitsubishi, Marantz, Denon, Philips/Magnavox, Pioneer, Sansui and Sharp, as well as those noted above. Even a new CES exhibitor, Japan's Kyocera, had its own CD player on hand as part of its initial array of high-end audio products.

(Continued on page 65)

# News Softsel, Pickwick In Rack Pact Najor Step In Home Computer Mass Merchandising

#### By SAM SUTHERLAND

.AS VEGAS-The rapid penetra ion of mass merchandised stores by home computer hardware and so tware is dramatically undersc red by a new agreement between Pi kwick and Softsel Computer Pr ducts unveiled last week during th Winter CES here.

Jews of the Pickwick/Softsel alliz ace, runnored in the weeks prior to home electronics gathering, th ca ne as virtually every major rackjo bing firm was attending CES to ke p tabs on the fast-moving personal computer field, itself a focal point at this year's show (separate story, page one). The growing number of upscale department stores, catalogue showrooms and other mass merchandised businesses already carrying computer products, or expected to enter the field quickly, is apparently drawing record/tape rackjobbers into that sector in search of new revenues to help offset soft music sales.

Possible parallels between the two product areas are also suggested by a separate Softsel CES move, in which the firm, deemed the largest distrib-

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 providing merchandising and instore support, including training of store personnel and management, while Softsel is to develop products, determine inventory selection and size, and generate marketing strategies.

Unlike record/tape rack jobbing, (Continued on page 76)

### A TTENDANCE UP FROM '82

#### 2:00 Firms Set For 17th MIDEM **By MICHAEL WAY** Organizer Bernard Chevry cites a

CANNES-Despite early predictic is that MIDEM '83 would be so u der-subscribed as to leave large u occupied areas in the new multin llion-dollar Palais des Festivals, th : event opens its new doors next Nonday, Jan. 24, with more than 2<sup>1</sup> 3 companies taking exhibition space (compared with 185 last year) ir the popular music area, and a g od 50 participating in the resurrested classical MIDEM, last staged

l years ago.

substantial sales and marketing effort as the prime reason for the heavy participation of an industry still suffering from the economic recession

While the 1982 MIDEM saw the introduction of video onto the stands, the emphasis this year is most heavily on artists. Chevry claims to be investing \$1.4 million in bringing an impressive roster of performers to MIDEM (separate story, page 9). This talent budget covers television coverage of the four main galas

Minneapolis, two new buildings for

warehousing have been leased in

Rancho Cucamonga comprising

350,000 square feet, a spokesman

there says. Target is the first tenant.

Target currently has around 75

people in Rancho Cucamonga; it

also has a regional office in Irvine

Minneapolis source, carrying rec-

ords, tapes and video games as ma-

jor categories. Stores range from

70,000-116,000 square feet. Target has expertise in new buyer John

Farr, who was most recently with CBS and PolyGram, and who had

been involved with racking Target

the new CBS pricing structure,

which would place Target in a "B"

category (Billboard, Jan. 15), say the

(Continued on page 74)

Sources familiar with Target and

Target record/tape departments are standardized, according to the

serving California.

units at Pickwick.

which are being filmed in their entirety for the first time by independent American television producer Marty Pasetta's POL company.

Chevry has responded positively to criticism from the French record industry that MIDEM's galas should give greater allocation of time to the presentation of new acts. He sees the possibility of MIDEM next year setting aside one of the theatres in the new Palais to the near-continuous presentation of artists which record companies believe have international potential.

"My commitment to talent is an investment which I hope will pay off N through American, British and continental European television trans-mission," Chevry says. "But it is also an investment for MIDEM of the future.'

Throughout the week, there will be a total of 25 concerts, including the classical events. Chevry has (Continued on page 56) (Continued on page 56)

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### HAGEGARD SHOWS CHOPS WITH AX-Thomas Shepard, left, vice presic int of RCA's Red Seal label, congratulates baritone Hakan Hagegard, cent r, after an informal recital in New York to introduce his label debut, "Schur ann: Dichterliebe and Brahms: Six Songs." He was accompanied by pianist Emanuel Ax, right.

# **Carget Stores Taking Over** 27 Closed FedMart Units

LOS ANGELES-Target Stores is p anning to open in 27 of 46 shutte ed FedMart stores locally over the n xt few months. Industry observers f el that this will make mass merc andising discount retailing a dyn mic factor in Southern California f r the first time.

Set for opening are eight Target s pres in San Diego in February. A c mpany spokesman at the parent I ayton Hudson Corp. in Minr sapolis identified 19 more opengs set for April. Openings are f anned soon in Tucson and Phoe-1 IX, too.

The 19 Los Angeles area sites: t iree in Long Beach; two in Garden Grove and San Bernardino; one arget each in Oxnard, Northridge, Lacolma, Alhambra, Covina, On-

turio. Commerce, Southgate, Analeim, Huntington Beach, Manhattin Beach and Torrance.

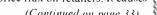
While buying will be done out of www.americanradiohistory.com

**Blank Tape Firms Tackle Price Flux** 

#### **By EARL PAIGE**

LAS VEGAS-Blank tape marketers here at Winter CES Jan. 6-9 re-vealed various strategies for addressing the problem of fluctuating prices. Numerous causes of price volatility surfaced too, including the

prices. Numerous causes of price volatility surfaced too, including the dramatic suggestion that blank tape has become bullion.
"Huge quantities are being exchanged just like money for other goods," asserted John Dale, vice president and general manager of Fuji. He went on to say he was surprised that some people seemed shocked by his description of blank tape as bullion. "It's been going on for a long time. Why aren't exhibitors talking about it?"
Other blank tape exhibitors polled on price fluctuation did not dispute Dale's assertion. "We get a lot of strange requests for product," one Memorex executive said.
However, marketers point to numerous reasons for price destabilization. Dale, too, cited 10 different causes, explaining. "The manufacturer plays a small role in it."
Most marketers lament the impact of price flux on retailers. It causes (Continued on page 33)



# **NEW ROCK MAKES INROADS Toto Leads Grammy Nominees**

#### **By PAUL GREIN**

LOS ANGELES-Toto leads all nominees for the 25th annual Grammy Awards, with nominations in nine categories, including album, record and song of the year. While the five-man group epitomizes the slick mainstream pop-rock the Grammys have long favored, the Recording Academy this year also recognized new rock with a record of the year bid to Joe Jackson and best new artist nods to the Human League, Men At Work and the Stray Cats

A handful of new rock acts have been nominated for best new artist in recent years-the Cars, Elvis Costello, the Knack, the Pretenders and the Go-Go's-but the fact that there

tity in with the nation's record merchandisers.

stickers-can be immediately put into service.

anniversary Grammy award nominees.

**NARM-Grammy Tie Ready** 

NEW YORK-NARM has moved quickly to tie Grammy nominee iden-

As part of the joint NARM/NARAS "Discover Grammy" drive, mil-

lions of nominee stickers and hundreds of thousands of title strips were in

retail hands by midweek, following last week's announcement of the 25th

names and photos of artists nominated in the pop album of the year and pop female and male performance of the year categories.

By Monday (17), speedy work will see some 50,000 posters detailing the

And when winners are revealed during the special three-hour Grammy

Joe Cohen, executive vice president of NARM, outlined the trade

group's Grammy tie-in at a press reception hosted by NARAS in the CBS

telecast Feb. 23 over CBS, winning stickers-large enough to cover nominee

were enough votes to carry three acts to the finals this year underscores the music's emergence into the pop mainstream.

Runners-up to Toto in this year's nominations are Stevie Wonder, with seven, and Paul McCartney, Donald Fagen and John Williams, with five each. That's not a bad showing for Wonder-the recipient of 15 previous Grammys-considering he issued only four new songs in the year and guest starred on two others

McCartney and Wonder's duet "Ebony & Ivory" represents McCartney's first nomination for record or song of the year since the Beatles' "Let It Be" in 1970. Also, McCartney's "Tug Of War" is up for album of the year, his first nomination in that category since "Band

News

On The Run" eight years ago. But, in this year's most glaring omission, McCartney's producer, George Martin, was not nominated for producer of the year, an award many had expected him to win with ease. He must console himself with his sixth best album nomination and fifth best record nod, following a succession of Beatles classics.

Columbia emerged with three of the five nominees for both record and album of the year. It's the first time in Grammy history that one label has accounted for three record of the year finalists. It's also the second time in the past three years that Columbia has had three best album nominees; the label was represented in 1980 with LPs by Barbra Streisand, Billy Joel and Pink Floyd.

Toto's nominations sweep is surprising because the group has never won a Grammy; it was nominated for best new artist in 1978 but lost to A Taste Of Honey. Toto's strong showing is also ironic because the song that sparked the sweep, "Rosanna," is based on the Spinners' sound, and the Spinners have never won a Grammy. Toto leader David Paich, who

previously won a Grammy in 1976 for co-writing Boz Scaggs' "Lowdown," is nominated in eight categories, encompassing performing, writing, arranging, engineering and producing. That's one more nomination than Quincy Jones had last (Continued on page 74)

# QUICK ACTION SEEN ON RENTAL House Moves On 'Betamax' Bill

#### By BILL HOLLAND

WASHING FON -- In a House action indicating the willingness of the 98th Congress to move quickly on sections of the co-called "Betamax" bill, Rep. Don Edwards (D-Calif.). chairman of the subcommittee on civil and constitutional rights, has agreed to follow the Senate's lead by introducing three separate bills dealing with video and audio rental and home taping problems (Billboard, Jan. 15).

Edwards was the author of a complete Betamax bill in the last session that provided for an exemption in the copyright law for noncommercial video, as well as an audio taping section and a royalty section to compensate copyright owners in the movie and music industry.

The previous week saw Sen. Charles Mathias (R-Md.), chairman of the Senate subcommittee on criminal law and the author of a controversial amendment to the Senate Betamax bill, making plans to intro-duce three different bills in an effort to pass certain less controversial sections of the old bill.

Like the Mathias game plan, the Edwards proposals would split off the video and audio rental sections from the often-debated royalty plan. work on the rental sections early on in the session, and then schedule the royalty section later in the legislative calendar.

"We don't have the exact language yet; we're working on that now," says Roberta Haberley, Edwards' legislative assistant. "But yes, we have agreed to introduce bills similar to those that Sen. Mathias' office is working on." Except for slight changes in wording, the Edwards bills should be basically the same as the Mathias proposals.

The first two bills, dealing with

audio rental and video rental, would make it necessary for those who wish to rent either videotaped movies, records or prerecorded audio cassettes to get the permission of copyright owners. The "permission" would take the form of a small renter's fee (no price mentioned yet). Violation of the proposed statute would be considered copyright infringement. Both Senate and House leaders think that these bills stand a quicker chance of passage.

The larger bill, which incorporates the fiercely debated issue of a royalty to be placed on VCRs and music-quality blank tape to compensate record companies, movie companies and other copyright owners for financial losses incurred because of home taping, will take more time for Congressional staffers to hand-tool. It will also take much longer to get the votes necessary for passage, because the lobbying efforts of both sides, which sources say comprised one of the fiercest busi-ness-oriented battles in recent Congressional history, were so effective that no legislative movement was possible.

Senate and House staff assistants say that Congress would rather wait until the Supreme Court review of the original copyright infringement suit is heard this Tuesday (18) before even addressing the language of the royalty provision bill.

The U.S. Court of Appeals ruled on Oct. 19, 1981 that home taping of off-the-air copyrighted material on VCRs is an infringement of the copyright law, overturning a 1979 District Court ruling. In the case, Universal Studios and Walt Disney Studios brought suit against Sony to obtain relief in the matter of homecopied video material.



FM New York, swap nursery rhymes to promote her current single, "The Clapping Song." The Elektra/Curb record is based on the age-old kiddle chant.

# **Executive Turntable**

#### **Record Companies**

Reorganization at Elektra/Asylum Records (separate story, page one) sees Bob Krasnow appointed chairman, replacing Joe Smith, who moves to a new



post at Warner Communications Inc. in the sports area. Krasnow was vice president of Warner Bros. Records. Bruce Lundvall, E/A's senior vice president, has been promoted to president. Both Krasnow and Lundvall are based in New York. Concurrently, Keith Jackson has been appointed vice president of special markets for the label. His most recent post was vice president of black music marketing for RCA Records. And



Bryn Bridenthal has been named vice president of publicity and artist develop-ment. She joined the company in 1977 and was vice president of publicity. Andy Wickham will assume new vice presidential duties in talent acquisition for Warner Bros. Records in London, with more details forthcoming. He directed the label's country activities in Los Angeles. . . . RCA Records Nashville has appointed Tony Brown director of a&r. He has been a&r manager for the label since 1980. . . . A&M Records has promoted Kathryn Schenker to vice president of publicity in New York. She was A&M's national publicity direc-



tor, having joined the company in 1978. ... Stephen Reed has been named vice president of interdivisional marketing, deputy staff, for the CBS Records Group, and assistant to the president of the CBS Records Division. He has been executive assistant to the president of the Division since 1980. ... Gene Tarant has been appointed manager of copyright, product and contract administration for CBS Records in New York. She has been manager of administration and business affairs for CBS Records since 1979.

#### Publishing

Magna Sound Corp., Nashville, has named Larry Shell vice president and general manager of its Millhouse/Shedd House properties. ... Arnold Thies has been named director of sales and marketing for Indigo Music Corp., Nashville, replacing **Jim Riggins**. Thies has been a sales manager for the Paid, Republic and Monument labels. . . . **Snuffy Miller** has joined the Wiljex Music Publishing Group in Nashville as professional manager.

#### **Video/Pro Equipment**

Fred Fehlauer has been promoted to vice president and general manager of plant operations for CBS/Fox Video in Farmington Hills, Mich. The executive, who joined the firm last year, was general manager of plant operations. ... George Jones has retired as vice president of MCA videodisc. He joined the company from MCA Records in 1978 and will continue as a consultant. ... Len Levy has been named vice president of marketing for Family Home Enter-tainment and Monterey Home Video in Los Angeles. He was vice president of video marketing for Integrity Entertainment Corp. ... Peter Mockler, former European sales manager for Billboard magazine, has been appointed sales manager for Trillion Video in London. ... Steve Armstrong has been ap-pointed western regional sales manager for JBL Inc.'s professional products division in Northridge, Calif. ... Donald Gold, Dennis Magauire and David Young have joined Walt Disney Home Video's sales team in Burbank. They will be expressible for dealer sales operations in the western eastern and mide will be responsible for dealer sales operations in the western, eastern and midwest regions of the U.S., respectively.

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# Schlock Offering From MCA

LOS ANGELES-Elton John and Ronald Reagan figure in a new schlock offering of almost 10 million pieces from MCA Records. Of John's "Single Man" release, 470,000 LPs are available: of the (now) President's LP, "Freedom's Finest Hour," 40,000 copies are on hand. Others on the Dec. 17 catalog of overstocks and cutouts are Orleans, with 331,835 LPs, 8-tracks and cassettes; Hot Chocolate, with 306,295 LPs, 8-

tracks and cassettes of the British group's second album, and 279,942 LPs, 8-tracks and cassettes of its first; and Stargard, with 291,007 records and tapes

MCA says it is selling the cutouts and overstock on a one-for-one basis only. The cutout total is approximately 6,545,000 while the overstock list is approximately 3,350,000 units.

MCA states the cutout price is 25 cents per unit; overstock is \$1.25. The label states its billing procedure is 75 cents per unit, however, whether cut-

Another hefty item on the LP overstock list is 200,000 units of the sound track of "FM." For the MOR fan, the outstanding item would be 75 000 copies of Bing Crosby's greatest hits LP.

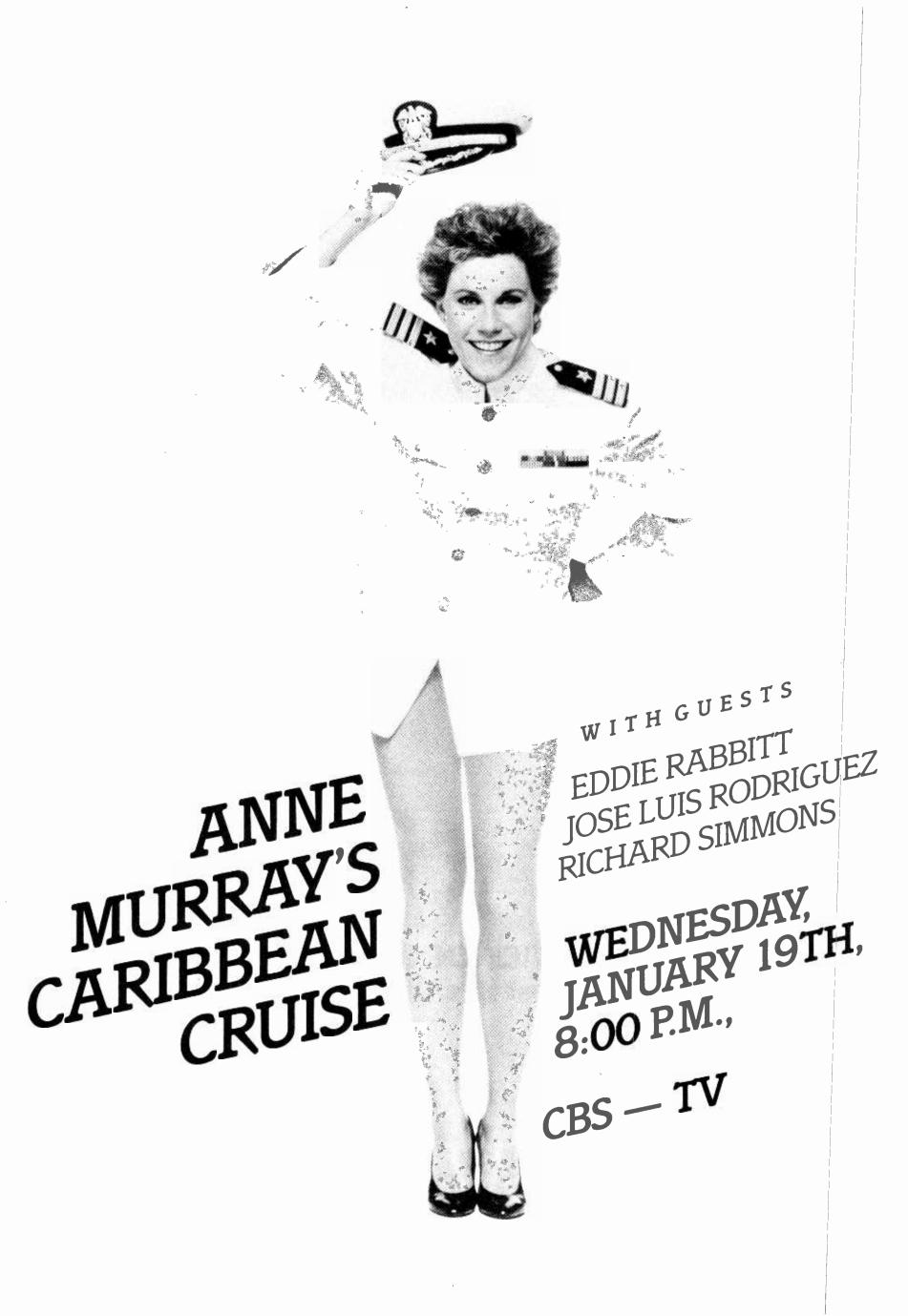
BILLBOARD

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JANUARY

Building here.



6

#### **By SAM SUTHERLAND**

LOS ANGELES-GRP Records is embarking on an ambitious expansion program now that the successful fusion label has set up its own network of independent distributors.

In the wake of their now expired Arista distribution pact, GRP founders Dave Grusin and Larry Rosen say they're increasing staff and expanding their artist roster in anticipation of building on the pop, black and dance inroads already made by the label's jazz-influenced acts while with Arista.

Additionally, the New Yorkbased company has already entered the dance market with its first 12inch single conceived from the outset for that audience. And, in keeping with musician/arranger/composer Grusin's acknowledged advocacy of digital recording, GRP plans to switch exclusively to digital master recordings to help position the label for the industry's eventual shift from analog LPs and tapes to true digital software such as the Sony/Philips digital Compact Disc (CD).

(Continued on page 45)

**MARKET RESEARCH SURVEY** 

#### By MOIRA McCORMICK

CHICAGO-RIAA president Stan Gortikov restated the association's position against home taping here Monday (10) in a lecture addressed to students of Columbia College's Arts, Entertainment, and Media Management Program (AEMMP). The hour-long speech culminated in a 30-minute questionand-answer session with the AEMMP students, whose queries indicated much participation in home taping themselves.

Appearing at the behest of AEMMP faculty adjunct and former PolyGram chairman Irwin Steinberg, Gortikov approached the controversial topic first by familiarizing his audience with the particulars of commercial recording piracy and counterfeiting before getting down to brass tacks-that home taping is a violation of copyright laws. His opening comments seemed designed to reassure the future record company executives in attendance that the business is not falling apart: "Are we an industry with problems? Yes. Are we an industry fighting for our life? No. We are fighting for our rights.

Emphasizing recorded music as the rightful property of those who create and produce it ("the risk-tak-

ers," in his words), Gortikov traced the history of piracy from modest mid '60s roots to international ramifications (noting, for example, that prior to recent legislation, Hong Kong's record trade had been 100% pirate.)

"Personal piracy, or home taping," Gotrikov went on to stress, "is every bit as sinister as commercial criminal piracy. It's acceptable on the surface-everyone does it. But it is not a victimless crime."

While questioning the morality of home taping, Gortikov spoke of the

# Atlantic, RFC **Sign Exclusive Distribution Pact**

NEW YORK-All future recordings on the RFC label will be distributed by Atlantic Records, according to an agreement reached by the two labels.

Previously, only selected RFC product was distributed by Atlantic, with the balance marketed on an independent basis. RFC Records is now based at Atlantic Records' Manhattan headquarters.

In conjunction with the move, Ray Caviano, who has headed the RFC label, becomes executive director of Atlantic's new music department, newly established. In this position, he will be involved in the promotion of various artists for Atlantic, Atco, Cotillion and custom labels, with a particular emphasis on dance clubs and urban contemporary/new music radio stations.

He will also be involved in an a&r capacity with Atlantic. Serving as national promotion coordinator for RFC and the new music department is Bob Ghossen.

In another development, Mirage Records, distributed by Atlantic, has established ties with Omni Records, owned by former WMOT Records president Steve Bernstein. WMOT was handled by Atlantic/Atco from 1972-76. The initial Omni acts included in the new association are Paul Barrere, formerly of Little Feat; Blue Magic, and Ingram. All three will be releasing albums in the first quarter of this year.

staggering industry losses attributed to it, some \$1 billion according to his figures. "Home taping is not a shoulder wound, but an arrow right in the heart," he stated, citing such longterm damages from loss of revenue as "limiting record companies' ability to find and develop talent, their ability to take chances and to release product with low sales potential."

While acknowledging to the students that "home taping can't be stopped-it's only going to expand," Gortikov offered "the legislative approach" as the most reasonable solution, and described the Mathias amendment's tape and equipment royalty proposal.

Remarking on a recent Rolling Stone article which theorized that resultant blank tape royalties could run as high as \$3 or \$4, Gortikov deemed the speculation "an absolute falsehood." He then proceeded to outline the breakdown of a hypothetical \$1 tape royalty, "though I doubt it would even go that high," and concluded by declaring the royalty "an imperfect solution but reasonable compromise."

Following a brief closing segment dealing with record rentals and hardware developments which cater to home tapers ("all of which are (Continued on page 68)

# **New CBS Unit** For Computers, **Video Games**

NEW YORK-CBS Records International and the CBS Toys Division have formed a new joint unit, CBS Electronics, to operate in territories outside the U.S., Canada, and Japan. It will internationally distribute video game consoles, cartridges and home computer software.

Products to be marketed initially by CBS Electronics will be created by CBS Video Games, CBS Software, and Coleco Industries. It will also market product created under license from Bally, K-Byte, and oth-

At least 20 games are expected to be introduced into the international market by CBS Electronics this year, compatable with Atari, Intellivision and CBS-ColecoVision formats. CBS Software titles will be available on the Atari 400/800 and Vic 20 formats, with other formats to be added in the future.

CBS Toys International will conduct the affairs of CBS Electronics in France, Germany and Britain. Elsewhere (except Japan and Canada) they will be the responsibility of CBS Records International, which will also market CBS Electronics products to record retailers in (Continued on page 74)

**ORIGINAL KINGSMEN SUING** Rule K-tel Can't Market Remake Of 'Louie Louie'

#### **By IRV LICHTMAN**

NEW YORK-A U.S. District Court judge here granted a preliminary injunction Tuesday (11) against K-tel, among others, from marketing an album, "60's Dance Party," that contains a rerecording of one of rock'n'roll's biggest hits, "Louie Louie."

Members of the Kingsmen, original artists on the 1963 hit, brought a \$1 million action against K-tel and several of its divisions, charging unauthorized use of the Kingsmen name on the package. The LP, which was released last October on K-tel's Era label, contains a rerecording of "Louie Louie" by an original member of the group, Jack Ely, who left the group in 1964.

In his Jan. 4 findings, Judge Leonard S. Band said the Era album misrepresented the participation of the original Kingsmen in the Ely rerecording, partly as a result of a legend on the package that reads: "These selections are rerecordings by the original artists." While Ely was an original member of the group that cut "Louie Louie," Band noted that he "did not participate in any fashion with the other members of the band after his 1964 departure."

Although the group disbanded in 1967, Band further noted that they continued to receive royalties from various usages of the original "Louie Louie" recording, which, he added, "appear to compete directly with '60's Dance Party' album produced by the defendants."

Judge Band turned down the defendants' claim that since the group disbanded in 1967, this constituted abandonment of any interest in the name Kingsmen under the Lanham Act, a federal law that provides for civil action by parties who believe they are the victims of false representation in connection with goods or services. Band said the law's provision for abandonment of "marks" did not apply in the case of the Kingsmen, since they continued from 1967 to the present to "promote their previously recorded albums."

In listening to recordings by the Kingsmen, Band termed the group's sound "clearly a collective one. No one member of the group can be singled out as representing the essence of the Kingsmen's performing style." He declared that the plaintiffs have standing to sue under the Lanham Act, and that the court would make every effort to set the earliest possible trial date.

#### NEW YORK-How do you reach the rock record buying public? What media mix sells records and concert tickets, and what can be a turnoff? Does image sell? It is important for a musical act to have an identifiable message?

To determine the answer to these questions and more, the Howard Bloom Organization public relations firm, in conjunction with the Graduate School of Business Administration at Columbia University, put together a market research study of record store customers and concertgoers.

Altogether, 1,855 people were polled and answered questionnaires in Syracuse and Baltimore. Of these, 1,009 responses were used; the others were rejected because they were either incorrectly filled out or incomplete.

"We targeted those people who are fans of Pink Floyd, Led Zeppelin and Styx," says Howard Bloom, whose agency represents Styx. Bloom says the survey, which has been used in the marketing of Styx, has shown daily newspapers to be a surprisingly potent tool in promoting rock acts. He says that the study has further shown the importance of image and message for a rock act, as well as the perception of its commerciality.

"We wanted to find out what the relative importance was of television and a specific group of print media," says Bloom. "We did not throw radio into this at all, because we assume that radio is very important. The print media we looked at was Rolling Stone, Circus, Cream, the pop sections of daily newspapers, Rockline, 16, Hit Parader, People, Time and Newsweek.

"Which do think is most effective? In marketing meetings and record company p.r. sessions, it

#### **By ROMAN KOZAK**

never comes up. They tried to get Interview magazine, and Time, and Vogue, but it turned out that the pop sections of the major newspapers had devastatingly larger audiences than any of them. The only other thing that counted at all was Rolling Stone

"The upscale magazines, the fan magazines, the teen magazines do not count for this audience, which may be very narrow, but which accounts for multi-million album sales. They are not interested in prestige magazines."

Bloom says the purpose of the (Continued on page 74)

> Chartbeat The Greatest Hits Of Joe Smith

#### **By PAUL GREIN**

Joe Smith scored 21 No. 1 hits in his 21 years in the record business, beginning when he joined Warner Bros. as national promotion manager in 1961. That's more number ones than the Beatles (20), Elvis Presley (18), the Supremes (12) or the Bee Gees (nine).

(In fairness it should be noted that while Smith beats the Beatles in terms of No. 1 singles, the Beatles were more successful than he at crossing over into motion pictures. The group made four films, to Smith's two: "FM" and "One Trick Pony." Then again, Smith is generally regarded as a more effective after-dinner speaker than say, George Harrison.)

Sidestepping for the moment the issue of who's bigger-Smith or the Beatles-here's a complete list of Smith's 21' No. 1 hits, first at Warner Bros., where he served as national promotion manager in the '60s before becoming executive vice president and then president, and then at Elektra/Asylum, where he was

- Love," Queen, Elektra, 1980,
- four weeks at No. 1. Frank Sinatra, Reprise, 1967, four weeks.
- Warner Bros., 1967, four weeks.
- Queen, Elektra, 1980, three
- 5. "A Horse With No Name," three weeks.
- 6. "Downtown," Petula Clark, Warner Bros., 1965, two weeks. 7. "I Love A Rainy Night," Eddie
- www.americanradiohistory.com

Rabbitt, Elektra, 1981, two weeks.

- 8. "My Love," Petula Clark, Warner Bros., 1966, two weeks. 9. "Leaving On A Jet Plane," Peter,
- Paul & Mary, Warner Bros., 1969, one week. 10. "Heartache Tonight," the
- Eagles, Asylum, 1979, one week.
- 11. "Everybody Loves Somebody," Dean Martin, Reprise, 1964, one week.
- 12. "You've Got A Friend," James Taylor, Warner Bros., 1971, one week.
- 13. "Heart Of Gold," Neil Young, Reprise, 1972, one week.
- 14. "Hotel California," the Eagles, Asylum, 1977, one week.
- 15. "These Boots Are Made For Walkin," "Nancy Sinatra,
- Reprise, 1966, one week. 16. "Strangers In The Night," Frank (Continued on page 68)

# chairman the past seven years.

1. "Crazy Little Thing Called

2. "Something Stupid," Nancy &

- 3. "Windy," the Association,
- 4. "Another One Bites The Dust," weeks.
- America, Warner Bros., 1972,

# In Any Language "Camilo Sesto" Means Phenomenon



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# News/International **WEA Australia Slashes Prices**

By GLENN A. BAKER

SYDNEY-WEA Australia has implemented an extensive across-

the-board price cut on albums and

cassettes, accompanied by a

\$100,000 (Australian) print media

and AM-FM radio advertising cam-

paign. The move has antagonized a number of the label's competitors. From the first day of 1983 trading,

WEA albums and cassettes have been pegged down from \$11.25 to \$9.99 for LPs and \$7.99 for cassettes.

Says label chief Paul Turner: "Es-

sentially what we're doing is restruc-turing the recommended retail price

of the industry. These prices are

what consumers want to pay and, more importantly, what they can

afford to pay. I believe the increase

in volume will force other compan-

pricing policy is cassettes, which he sees as "the future of the industry."

He cites a current sales ratio of 55/45

in favor of the disk, but predicts the

balance will shift "dramatically"

over the next two years. WEA's Queensland operation actually sold

Says Turner: "On current indica-tions, we may not get a tape levy on blank software for some years, so I

believe the best way to fight home tapers is commercially. At our new

price, not that much higher than a

decent blank, the kids can get a good

quality music tape and still have a few bucks left over to shove into

video games."

more tapes than records in 1982.

Turner's main thrust with his new

ies to follow our lead.'

### \_\_\_\_\_ Music Marts Growing, Says WEA's Ertegun

#### By MIKE HENNESSEY

NEW YORK - The international music industry should give pessimism a rest and recognize that the worldwide thirst for music in 1983 is greater than ever. Thus Nesuhi Ertegun, president of WEA International, views the world music markets from his New York headquarters.

"Despite all the complaints about bad business," Ertegun says, "I firmly believe that people like and listen to music more than ever. The best proof of this is the huge sales of blank cassettes around the world.

"What do people do with these cassettes? They make their own records. The consumer is now becoming a manufacturer-and this means that the legitimate manufacturer is taking a beating. "But while we must recognize

the problems and do all we can to overcome them, we should not lose sight of the fundamental need for, and love of, music around the world. I travel nonstop, and I was recently in Brazil, Korea, Japan, the Philippines and Europe. And I can tell you that music is in greater demand than ever before

Reviewing WEA's perform-ance in 1982, Ertegun observes that talent has always been, and remains, the key to success in the music business. The WEA group did well last year, he says, with talent from its domestic labels breaking new ground internationally. Among them: Randy Crawford, Van Halen, Al Jarreau and Donald Fagen (Warner Bros.); Glenn Frey, David Lindley, Bobby McFerrin and Shalamar (Elektra/Asylum); and Robert Plant and Laura Brani-

gan (Atlantic). Established artists like Rod Stewart, AC/DC, Fleetwood Mac, the Eagles, Linda Ronstadt and Crosby, Stills & Nash also sold well. From WEA International's own roster, there were hits by Chicago, which sold a million-plus singles and more than half a million albums; John Cougar; Ph.D., whose debut single topped the million sales mark; Donna Summer, whose (Continued on page 58)

# German Publishers Facing Hard Times Optimistically

HAMBURG-West German music publishers are suffering from the effects of rising costs, falling sales and a tougher stance by authors on the length and terms of contracts. But the New Year finds them optimistic about business prospects, sharing the view of top Hamburg publisher Hans Sikorski that "a music publisher with imagination and inventiveness will always have good chances, even in recessive times.

Despite the threat to mechanical earnings, publishers have so far es-caped the worst effects of the record industry's problems. For Sikorski's firm, "1982 will count among our best years ever." At Edition Meisel in Berlin, Trudi Meisel says: "Fortunately, we are not affected so much by falling sales and contract terms and some of those things, as we have built up a tremendous catalog of original copyrights comprising standards and evergreens in addition to our normal hit repertoire." And Andreas Budde of Budde Music in Berlin, though accepting that turnover on mechanicals will de-cline, adds: "I don't think there are bad years to come for the publishers, though they may not become stronger. Generally I think they will be flexible enough to adjust to the changes in the market."

Josef Bamberger, head of UFA in Munich, intends to make up for a possible drop in mechanicals with increased performing rights income. We expect a structural alteration of the music business in the Germanlanguage area, and with it a changed assignment of duties for the publisher in the promotion of Germanspeaking composers, lyricists and producers," he says. "More impor-tance must be attached to the creative function in publishing. Administrative collecting functions with (Continued on page 59)

### U.S. Acts Get Metronome Push

By WOLFGANG SPAHR

HAMBURG-Metronome Records is stepping up its promotional and marketing efforts on behalf of its international repertoire. Heino Wirth, managing director, believes that despite the continuing success of German-language "new wave" pop, "English-lyric material is set to win back the status it previously enjoyed in the charts."

The Metronome campaign starts with a maxi-single series bannered "Maxi Dancer," featuring major U.S. chart names. Top American talent is set for album and single releases over the next few months, and a tour by Kool & the Gang should (Continued on page 59)

Turner has also introduced an attractive "2 On 1" cassette line, fea-turing two albums on one tape for So far, 21 tapes have been released, covering artists such as Fleetwood Mac, Cold Chisel, Mental As Anything, Hall & Oates and the Eagles. He's currently awaiting clearance on 140 more albums to add 70 more double tapes to the range.

Across-The-Board Cuts Anger Label's Competitors

There's also the possibility that WEA will switch over to BASF chrome stock. "We want to bring the high-tech look to cassettes," he says. The announcement of the WEA move was met with something akin to incredulity by most of the Australian record business. Brian Smith, RCA managing director, angrily describes it as "heresy." Vowing he'll never follow suit, he adds: "In the current environment of declining sales, rampant inflation and more than 30% in sales tax, retailers are battling for survival. How can we expect them to support a program to sell product for less than the market can bear, especially when their costs are inflexible? "The volume increase would have

to be unrealistically massive for WEA's price cutting to work. My (Continued on page 56)

# **Aretha Franklin Highlights Talent Lineup At MIDEM**

CANNES-Aretha Franklin will top the bill at the opening gala of MIDEM, Sunday (23) in the new Palais des Festivals. She is one of a strong contingent of U.S. artists scheduled to appear in MIDEM's four main galas.

Also appearing in the opening gala are America's Commodores and Melissa Manchester, Spain's Jose Luis Rodriguez and, from France, singer Julien Clerc and vio-linist Jean-Luc Ponty.

Featured in the second gala, Jan. 26, will be George Duke, Stanley Clarke and Jeffrey Osborne, to-gether with Rickie Lee Jones, Evelyn King, France's Charlie Couture and Italy's Umberto Tozzi.

The following evening will be a showcase for Jacques Higelin, the Gap Band, Laura Branigan, Cheap Trick, Girlschool, and Germany's Nicole, winner of last year's Eurovision Song Contest. The final gala, on Jan. 28, will see B.B. King head-lining, with support from Dave Bru-beck and guitarist Pat Metheny.

It adds up to an unprecedented lineup of talent, according to Bernard Chevry, who has also re-

sponded in this, the 17th event in the series, to promptings from the French record industry that more MIDEM emphasis be put on giving new acts a chance to appear before an essentially international audience.

Newcomers will get their chance in the mammoth show to be staged on Jan. 24, which will feature Boystown Gang, Nikka Costa (signed (Continued on page 56)

### **IMIC Agenda** Meeting Set

CANNES-Billboard publisher Lee Zhito will be hosting an informal meeting of industry leaders attending MIDEM here to discuss the agenda for Billboard's 13th International Music Industry Conference (IMIC), to be held at the Alvor Praia Hotel ANUARY 22, 1983, BILLBOARD



# Tokens Help Boost U.K. Sales EMI Campaign Contributes To Strong Holiday Figures

#### **By PETER JONES**

LONDON-Gift tokens played a major role in generating good record and tape retail sales in Britain during the Christmas/New Year holiday period. Specifically, consumer interest was heightened by EMI Records' big-budget media campaign on behalf of tokens, a \$350,000-plus effort featuring label veteran Cliff Richard.

Richards was pictured in fullpage trade advertisements bannered Guess what this man will be selling his fans for Christmas!" Then came a four-region commercial television advertising campaign in which he extolled the "acceptability" of record tokens as festive season gifts. Retailers also received a personal

message from the singer, saying: "I

know you know that there is a whole lot you can do to help the industry. Make sure you sell as many record tokens as possible this year. Help record tokens-help the music business, please.

John Mew, general manager of EMI's record tokens division, accurately predicted at the launch of the campaign late September: "With Cliff Richard working on our behalf, more people than ever before are going to want tokens this year. Richard gave his services free, said Mew, "to help the record industry and keep more gift money in the record business this Christmas."

Now, as the tokens are being redeemed in retail stores nationwide. dealers confirm-though EMI has no figures readied as yet-that this aspect of the sales trade was well up on 1981

Virgin Retail chiefs say: "Some of our shops were inundated with requests for tokens, especially for the specially printed EMI lines with our own abstract designs printed on them.'

The independent retail stores were similarly happy with the extra action created by the EMI advertising campaign, the first of this nature undertaken by the major. Laser Records in North London, for instance, has been redeeming more than 100 pounds (\$160) a day in tokens since Christmas, and has sold more tokens

than in previous years. Ironically, the HMV retail outlet in London's Oxford Street reports: We always seem to redeem more tokens than we actually sell, which (Continued on page 58)

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in the Algarve, Portugal, May 2-5. The meeting will convene in the Majestic Hotel at 10.30 a.m. Wednesday (26).

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# Commentary **Converting Rentals To Sales**

#### By IAN RALFINI

The prevailing wisdom in the home video industry today seems to be that its market is primarily rental, and that its greatest potential therefore lies in programming that consumers will want to rent rather than buy

When the big companies with their film divisions went into this area, the obvious approach was to go to their libraries their instant, "free" catalogs—and release best-selling films. Product is put into the marketplace, the public rents it once for a few dollars, and that's it.

Are we really building a business this way? Sure, it's cheaper to rent, and the manufacturer sees more immediate activity. But there comes a logical end to this concept when libraries are exhausted, and that point is fast approaching.

The real future of home video, and the area in which the most exciting possibilities lie, is in product that consumers will want to see again and again-in programming they will want to buy, and keep.

#### 'The future of home video lies in product people want to see again and again'

Some say it won't work, that the product is too expensive to create and that current sales volumes just don't justify the investment. But the proof that it can work is already here. Look at Jane Fonda. She combined her passion for physical fitness with her status as celebrity and role model to come up with a No. 1 best-selling video. People want to own it, to view it again and again.

For the home video industry to fulfill its potential, it needs to create more programming that inspires repeated viewings, the way a great recording demands multiple listenings. It needs to develop a body of product that people want to collect, product that must be bought and owned to be fully appreciated.

How is this done? Ideally, we take a well-known personality and feature that star in a compatible program that is suitable for the medium.

Next, the product must be packaged with the same care that goes into the packaging of a beautiful record release, or of a "coffee-table" book. Collectors care about the look of the package almost as much as about the contents.

Then, conceive and implement a marketing campaign centered around the star personality. By using the star as the focal point one can take advantage of television talk shows, print media, in-store displays in book and record shops, and any

other medium in which the artist is already marketed.

A multimedia star could go A multimetria star could be on the road and promote a video, record, book and movie simultaneously. The entertainment industry has always had the ability to promote its wares magnificently. This accumulated expertise should be used in this new medium.

Finally, there must be a continuity of releases. The public must be encouraged to anticipate new releases from its video stars just as it awaits the next Bruce Springsteen album.

In planning programming we must keep in mind that all

stars. kinds of people comprise the target market. Say a typical husband/father buys a piece of video hardware so that he can record and watch sporting events. That may be all he uses it for, but what about the rest of the family? They are all potential video buyers. Remember, the generation now growing up is accustomed to receiving most of its information through that tv box.

Ralfini: "The public must be

encouraged to anticipate new

releases from its video stars."

As the weeks and months go by, and as old and current films are released and rented to saturation, the pipeline for video product will have to be filled more and more with saleable product. Only by facing this challenge with a positive attitude that the home video market is indeed an area for substantial sales and profits can we truly build a strong industry.

The right combination of artist, subject, packaging and mar-keting will produce the sales. Then we can say that the home video industry has truly arrived.

Ian Ralfini is president of Alive Video, a label for home video product based in New York City.

# Letters To The Editor

#### **Penalizing Middlemen**

CBS Records starts off 1983 by raising prices to rackjobbers and one-stops, and by lowering prices to retailers. Hailing its move as "the most equitable structure yet devised for the industry," CBS is giving the competitive edge to record retailers and turning its back on that portion of the industry that already has the least markup to profit by.

The policy change creating a single price structure is tantamount to declaring war on distributors.

Previous volume discounts allowed the middle-man's rack accounts to remain in the same ballpark with retailers who buy direct from the manufacturer. If the middleman is now to pay the same price as the retailer, how can be pass along the cost of providing his service and still have his account sell product at a competitive price?

One-stops are hurt even more. Previously, they were able to offer CBS product to small retailers at prices only slightly higher than they would pay to CBS, and the speed and convenience was usually worth the difference. By lowering the retailer's cost and eliminating the pick/pack charge, anyone capable of buying a box lot can now have CBS product at the same price paid by distributors purchasing 100 times that amount.

Where is the logic to this move? Are there advantages that CBS has not yet made clear to us?

**Russell Portteus Operations Manager General Record Service** Seattle

#### **Quality Education**

I've been following letters on record and tape quality with amusement bordering on annoyance. Let me share a little knowledge gained by our store, which may or may not be representative. But it does present a different view

Last summer we had a "bad batch" of records and

just to see what the problem was we played these socalled defectives on the store's record player. There was nothing wrong with any of them. Then we started to ask customers returning this record about their stylus tracking force and anti-skating adjustments. None knew how these factors affected playback. They usually came back to thank us for setting them straight.

Most who complain of cassette defects say they "drag." We then suggest that the customer try tapping the cassette to loosen it a bit, since it was probably wound too tight. In most cases this answers the com-plaint. If not, we replace the cassette.

Retailers should not give in so easily to "consumerism." The customer may be in need of some advice about the technology, and it is the retailers' job to teach him.

> William B. Cornell Hastings Records Dallas

#### I Have A Problem

I have two brothers. One is in the record rental busi ness. The other brother was sentenced to death in the electric chair for murder. My mother died from insanity when I was three years old. My two sisters are prostitutes, and my father sells narcotics

Recently I met a girl who was just released from a reformatory where she served time for smothering her illegitimate child to death. I want to marry her. My problem is this: If I marry this girl, should I tell her about my brother who rents records? Jeff Wood

Hillsboro, Ore.

#### **Calling His Bluff**

The radio scene in the States is considerably different from that here in the U.K., and also I have not had Jan. 8)? Surely his station, like most others, relies on records as its main staple diet, and those records it programs attract the listening figures that in turn attract the advertising dollars which keep the station on

the privilege of listening to WZFM in Harrisburg, Pa. But what is Bob Paiva really saying (Commentary,

the air Complaining that record companies, which presumably supply him willingly with promotion copies of their releases, should also pay for airtime is somewhat unrealistic. An ad in print in a local journal provides a lasting reminder to readers of the product or concert in question, as opposed to a few fleeting seconds of speech (unless, of course, the citizens of Harrisburg are home-taping continuously).

Let Bob Paiva follow his complaint to its logical con clusion and ban records from the station until the record companies ante up the advertising dollars. And let him tell us what he will program in their place to retain the interest and allegiance of the listeners and the other advertisers.

**Nigel Hunter** Hampshire, England

#### An Implied Threat

I read Bob Paiva's commentary on the state of record advertising on radio (Jan. 8) with great interest. But I also came away saddened and disturbed. I was disturbed because I saw in his neatly outlined article a threat that sounds very much like blackmail. Paiva suggests that newspapers be asked to play

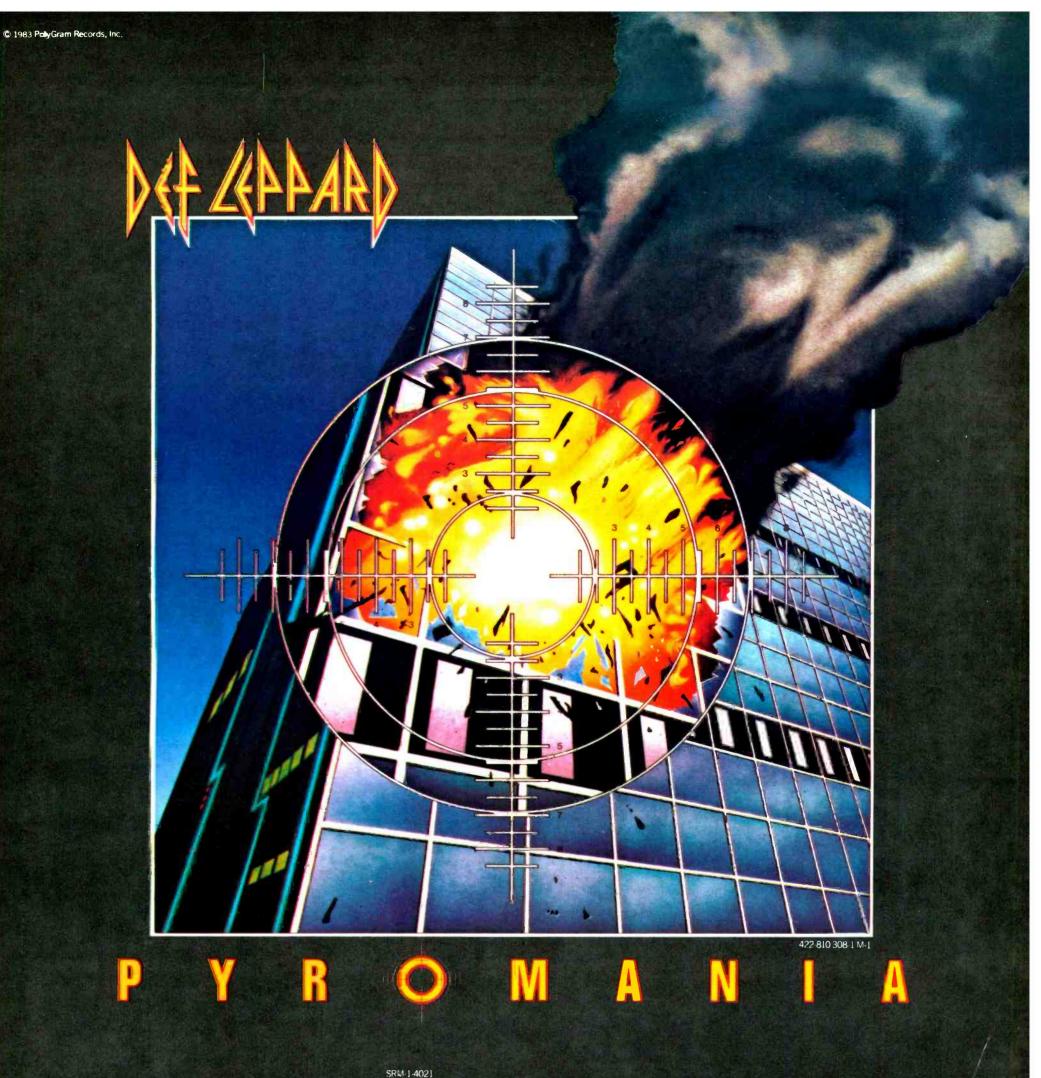
Barry Manilow's records, since the artist's people chose to promote his Harrisburg, Pa., concert in the newspaper rather than over the radio. Well, Mr. Paiva couldn't have made his point more clearly. It can be summarized in one sentence: Radio is the Mafia, and advertising is protection money.

Sharon Wolfe Sterling, Va.

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.



# 10



SRM 1402) Their gold album, "High 'N' Dry," has been on the charts for an incredible 16 months. Now, Def Leppard launches another all-out attack of explosive Rock 'n'

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# **John Sebastian Quits Own Firm For New Format**

PHOENIX - Consultant John Sebastian is leaving his firm of Sebastian, Casey & Associates to develop a new format. Claiming to have come up with something unique that "does not exist anywhere in the country," Sebastian is understandably closedmouthed about his plans. But he did say the format will be quite different from the AOR he has been working in and consulting; it will be aimed at older demographics; it will use both new and old music; and it will be available June 1.

Sebastian adds that there are "a couple of elements that I've copyrighted." And he says, "I wouldn't leave a lucrative company if I didn't believe this will succeed."

Sebastian's partner Steve Casey says he plans to continue the consultancy as Steve Casey and Associates. We'll be announcing expansion plans. The philosophy of the consultancy will not change," Casey says.

Casey's background includes research director at KHJ Los Angeles, operations manager at KUPD Phoenix and music director at WLS Chicago. He was also director of music programming for MTV when it first went on the

# Radio AFTER THE DUST SETTLES **WPLJ Beats WAPP** In N.Y. AOR Battle

#### By DOUGLAS E. HALL

NEW YORK-No matter how one looks at the fall Arbitron book for this market, ABC's AOR outlet WPLJ is clearly the winner in the struggle for the rock audience.

With Doubleday's WAPP running commercials-just like most stations do-after a summer-long commercial-free introduction, the chief accomplishment of that station seems to be that it has broadened the listenership to AOR.

For the first time in its history, WPLJ's cumulative audience (those who tuned in for a period of at least five minutes during a week) topped the two million mark. "We have WAPP to thank for that," says WPLJ p.d. Larry Berger.

WPLJ finished the fall ratings with an overall share of 4.3, substantially ahead of WAPP's 3.1 and WNEW-FM's 2.1 (Billboard, Jan. 15). When these figures came out, Doubleday president Gary Stevens took pride in the fact that "WPLJ has a two-to-one advantage over us in teens. We don't have or want teens.'

But what should be pointed out is that WPLJ has an 18% to 16% advantage over WAPP among 18-plus listeners, a 13% advantage in the 18-34 age group and a 17% advantage in the 18-49 group. Among 18-plus, WPLJ has a 3.0 share versus WAPP's 2.6. Among 18-34, WPLJ has a 7.1 versus WAPP's 6.3. In the 18-49 demographic, WPLJ has a 4.8 compared to WAPP's 4.1.

Berger attributes his success to consistency: "We knew for a year that they would go to AOR"-WAPP debuted their format in the beginning of the summer-"and we knew we had a widely accepted product that was working. We reasoned that there was no reason to change."

Berger's strategy was to let WAPP grab listeners during the commercial-free summer and then wait for those listeners to come back when WAPP stopped its commercial-free programming. That's what he did, and that is essentially what happened, except that WAPP's impact on the market has been to expand AOR listening overall.

Carol Miller turns out to be the top jock on WPLJ, capturing a 6.3 in the 7 p.m. to midnight ratings, which is an increase from 4.6 in the summer. Part of this rating belongs to Marc Coppola, who is on from 10 p.m. to 2 a.m.

Morning man Jim Kerr has the best Arbitron showing he's had since he's been with the station-and on and off that's nine years. Kerr won a 3.8 share, up from 2.4, and an average quarter hour listenership of 136,400, more than WAPP and WNEW-FM pull in combination.

Afternoon man Pat St. John scored a 4.9, up from 3.7, while Tony Pigg, who is on from 10 a.m. to 2 p.m., holds on with a 3.6, up a shade from a 3.5 in summer.

Berger says the key to his programming is to be a station that is "reflective rather than a trend setter. We reflect the pop tastes of the moment. There is a place for trendsetters. I support WNEW-FM and WLIR in that regard."

Noting that he has been with WPLJ for eight and a half years, Berger notes that the station has changed with listeners' tastes. "We used to play everything from Carly Simon to Harold Melvin & the Blue Notes, but now we're more strictly defined as AOR."



A GOOD OAK TIME-Ellen Silver of Narwood Productions chats with Richard Sterban, left, and William Lee Golden of the Oak Ridge Boys during a taping for the "Country Closeup" series at the group's studio in Hendersonville, Tenn.

# Vox Jox **Tanner Moves To WASH**

#### By ROLLYE BORNSTEIN

After nine years with Y-100 (WHYI), Bill Tanner has exited his position as p.d. of the Miami-Fort Lauderdale facility, as well as his post as vice president of programming for Metroplex Communications, to accept the program directorship of Metromedia's WASH-FM Washington, D.C. effective Feb. 1. As for the direction WASH-FM will now take, g.m. Bill Kunkel says, "It's presumptuous to make any assumption at this time. Bill will have the opportunity to come in and assess the situation before any decisions are made. I'm delighted to have him here. I feel the time is right for a chance, and I can promise you we will have a very exciting radio station-and I don't use that term loosely." Former p.d. Bob Hughes is still with the station, looking over his options, which may include another position within the Metromedia organization. As for Y-100, assistant p.d. and longtime air staffer **Robert** W. Walker is programming the station on an interim basis until a permanent replacement for Tanner is named. WASH has a 4.1 share in the latest Arbitron, a decline for the AC format from 5.2 in the summer and 5.4 a year ago.

#### \* \* \*

In case you're wondering, Joe Causi, who was succeeded by Jay Thomas in the morning drive slot on

WKTU (Billboard, Jan. 15), is still with the station, having moved into the 10 p.m. to 2 a.m. slot, which had been handled by G. Keith Alexan-der. Alexander is doing weekend work.... Also in New York, WPLJ is gaining some sex appeal, at least from 3 to 5 on Sunday mornings, as sex therapist Diane Harrington brings forth the real meaning of public affairs programming.

#### ida as well as the g.m. of Blair's newest acquisitions, WFLA-AM-FM Tampa. Former WFLA g.m. Jim Ashberry remains with the facilities as station manager. Bocock is sucas station manager. Bocock is succeeded at WSIX by general sales manager Cecil Thomas, as local sales manager Beth Lewis becomes g.s.m. \* \* \* With the sale of Metroplex's

WHTT Miami to former WQBA Miami g.m. Herb Levin, who recently debuted "Musica Suave-WSUA" (just like it sounds) on the 1260 outlet, the WHTT calls became instantly available. And who is picking them up? WEEI-FM, Boston's CBS outlet, programmed by former Love 94 Miami p.d. Rick Peter.

(Continued on page 26)

### **FEW VISITORS AT BOOTHS** AM Stereo Developments Get Limited CES Interest

LAS VEGAS-AM stereo seemed to be the stepchild at the four-day Consumer Electronics Show here which closed Jan. 9. It was overshadowed by digital audio hardware and software, video games and personal computers, and there was little traffic at the booths devoted to AM stereo. But there were these developments:

• Harris promoted the use of its system at local station KORK and demonstrated its first integrated circuit receiving chip. It also announced that Harris signals can be received on chips previously built for the Magnavox system by National Semiconductor.

• Sansui unveiled a prototype set that will receive all four AM stereo systems, but the company did not disclose a price or commit itself to production

 Motorola demonstrated its system using a 10-watt transmitter and

met with 40 receiver manufacturers. • Magnavox touted its system with a demonstration of local station KMJJ broadcasting in Magnavox stereo.

Harris also announced it would drop the royalty per set it would collect from licensees from 25 cents to 10 cents to spur production.

Motorola's Chris Payne said that chips for his company's system would be available in limited quantities for experimentation in a few weeks and production runs would be available in a few months.

Roger Burns, director of strategic planning for Harris, suggested that broadcasters rather than set manufacturers will determine which AM stereo system wins.

Leonard Kahn, who already has more than 30 stations broadcasting in the Kahn-Hazeltine system and is manufacturing his own Stereo Stereo receiver, didn't attend the show.

WINX Rockville: Small But Growing

the 1 kw Rockville, Md. AM station owned by United Broadcasting Co., really has nowhere to go but up. And it's doing just that, according to United's national program director John Moen.

So what's the big deal? Well, for one thing, WINX, which has been on the air since 1951, is located right in the center of Rockville, which happens to be the county seat of one of the richest countries in the entire country. Moen is sure WINX can tap into that affluent audience, especially those listeners between the ages of 35 and 54-36% of the population. "WINX is now a specialty act," says Moen, "an etntertainment vehicle for a 'forgotten audience'."

Up until a few months ago, the station dwelled in the sub-basement of the ratings (it had none), with a

Dean Martin back to back with 'The Letter' by the Box Tops. People didn't know what to expect," Moen says. "There was no definition."

Moen did some studying. He looked at what the 45-to-54s were listening to when they "formed their musical opinions in their midtwenties." He looked at what kind of radio the 35-to-44s were listening to five to 10 years ago. He analyzed Al lusic Of Your Lif Ham' mat, which has done well with older audiences, and the traditional AM MOR format. Here's what he came up with:

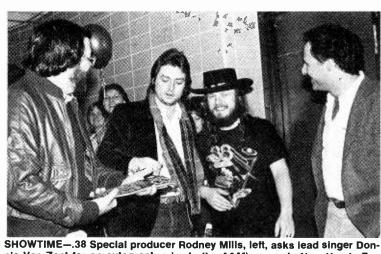
"Most of our projected audience was listening to the old top 40 or MOR formats when they were younger," Moen says. "Straight-forward, no clutter. Now they've switched over, a lot of them, to country stations, and those country stations doing well are unabrasive and straightforward in their presentation. Some of the other listeners are

turning to easy listening stations."

His idea, then, was to take "a lot of the music from the '50s, '60s, and some from the '70s that's compatible to the 35-44s and the 45-54s, the dead ringers-Sinatra, Bennett, Streisand, the Lettermen-and refine and specialize it. We'll play the Vogues, an Elvis ballad thing, Ann Murray, Kenny Rogers. A core of about 600 songs, with no concessions," Moen explains.

Moen tagged the new WINX "The Station Of The Stars." He adds that the new audience "has a core of 45-54-year-old listeners. We're also sensitive to the 35-44s, and we should grab some of the \$5-plus beautiful music and 'Music Of Your Life' listeners.

"I'm really enthused," he says. "So many programmers are resigned to not having answers for AM's plight other than country or news/ talk. I hope they will now realize there are other successful alternatives."



nie Van Zant for an autograph prior to the A&M's group's New Year's Eve concert in Memphis, which DIR Broadcasting fed live to 70 AOR stations. Van Zant is flanked by DIR producers Bob Kaminsky and Paul Zullo.

# By BILL HOLLAND

WASHINGTON-Tiny WINX,

loosely run oldies format. "I'd hear

15

# Photo News

SOLAR GENNY ONE

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GOOD DAY SUNSHINE—Tom Campbell, left, designer of Solar Glenny One, the mobile solar electric generator designed to provide power for rock concerts and special events, explains its mechanics to Norm Pattiz, president of Westwood One; Richard Kimball, vice president and director of artist relations; and Ty Braswell, West Coast director of Solar Lobby and the Center for Renewable Resources. The \$500,000 unit will be on hand at Billboard's Radio Programming Convention.

TOYS FOR TOTS—Joe Colombo and Diana Rixx round up some of the \$800 worth of children's toys they collected in a benefit for needy kids in Lancaster, Pa. The WLAN-FM air personalities filled their carts with dolls, books and games in a 97-second run through the local Jamesway toy department.



NEW WARDROBE—Members of the Soul Sonic Force display their new KFRC T-shirts after a visit with the station's air personalities in San Francisco to promote their current Tommy Boy single, "Looking For The Perfect Beat."



BROTHER LEFTY TRIBUTE—Joe Sun, Dottie West, John Schneider, John Anderson and Shelly West, pictured from left, star in a 90-minute salute to Lefty Frizzell, recorded in Nashville and hosted by David Frizzell. DIR's Silver Eagle will broadcast the program Jan. 22.

SILVER CELEBRATION—Atlantic's Gwen McCrae, right, celebrated the 25th anniversary of Narwood Productions, the radio syndication firm, with her manager, Shelly Kerner, labelmate Amy Kanter, Skitch Henderson and Teresa Brewer at a party in New York.





HOLIDAY CHEER—WPLX-FM air personalities Cathy Marlindale and Danny McDuff, right, greet Bill Mack, left, and Ray Price during a visit to the country station in Fort Worth on Christmas Day.

REPRESENTING CLEVELAND—Twenty listeners and their guests saw the Who perform in Toronto Dec. 17, courtesy of WGCL-FM Cleveland. The AOR station chartered a private plane for the occasion.



PRE-EMINENCE FRONT—WYSP-FM Philadelphia not only broadcast the Who's last North American performance from Toronto Dec. 17, but a so sent five listeners and their guests to see the show.

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(please specify)

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We like a radio station whose management has a sense of humor. Perhaps that quality helps to explain the success of "The Official KZ Country Coloring Book," which WJKZ-WNKZ-FM originally presented to its advertisers in Nashville as a Christmas present and is now giving away to listeners as part of a bumper sticker promotion.

KZ Country morning man Don Keith, who doubles as national program director for the Mack Sanders group, reports that the 15-page coloring book, which features pen and ink drawings of the station's staff, is now in its third print run, surpassing 5,000 copies. "We stole the concept from the sales brochure that came our way and adapted it to various people at the station," he explains. The unshaven news director, for example, is slumped at his desk, which is cluttered with coffee cups. The "creative copywriter" is wearing an ascot, a beret and sunglasses, while the "sales meeting" depicts a torture scene of whips and chains. Keith, who developed the charac-

Keith, who developed the characterizations with Mack general manager Tom Weaver, knows how to poke fun at himself, too. He's shown standing next to the backside of a horse, accompanied by the caption, "One of these is our program director." A second sketch shows a circus clown at the mike with the tag, "This is our morning man. He thinks he's funny."

Listeners have been invited to color the books for the monthly prize of a KZ Country satin jacket, but Keith says that the entries are coming in slowly. "It takes a while to color the sucker," he notes.

#### \* \* \*

WRKS-FM's "Stay In School" promotion is off to a promising start in New York.

The urban station, which brings a live act each month to the public high school in the metropolitan area with the most improved student attendance, sponsored a show last week at Taft High School in the Bronx, where Vanguard's Carole Williams appeared with air personality Jose Guzman.

Taft posted an 8.9% attendance jump in November, according to Gail Tonnessen, who directs sales and promotion for the RKO outlet. December's winner is Sheepshead Bay High School in Brooklyn. The student population registered a 4% attendance increase during the month and will play host to the West End group Mahogony in late January.

ary. "We're promoting the idea that 'Kiss' cares about your education and your future." says Tonnessen, who downplays the campaign's similarity to WBLS-FM's "On Time With Kenny Webb" promotion, which encourages attendance but stresses punctuality (Billboard, Nov. 27, 1982). "We started working on this proj-

"We started working on this project in August, but it took until October to get clearance from the Board of Education." she notes. "If there is any similarity, it's that we probably conceived our campaigns at the same time. Anyway, school promotions are the natural thing to do in the fall."



NAB: Scrap The Codes

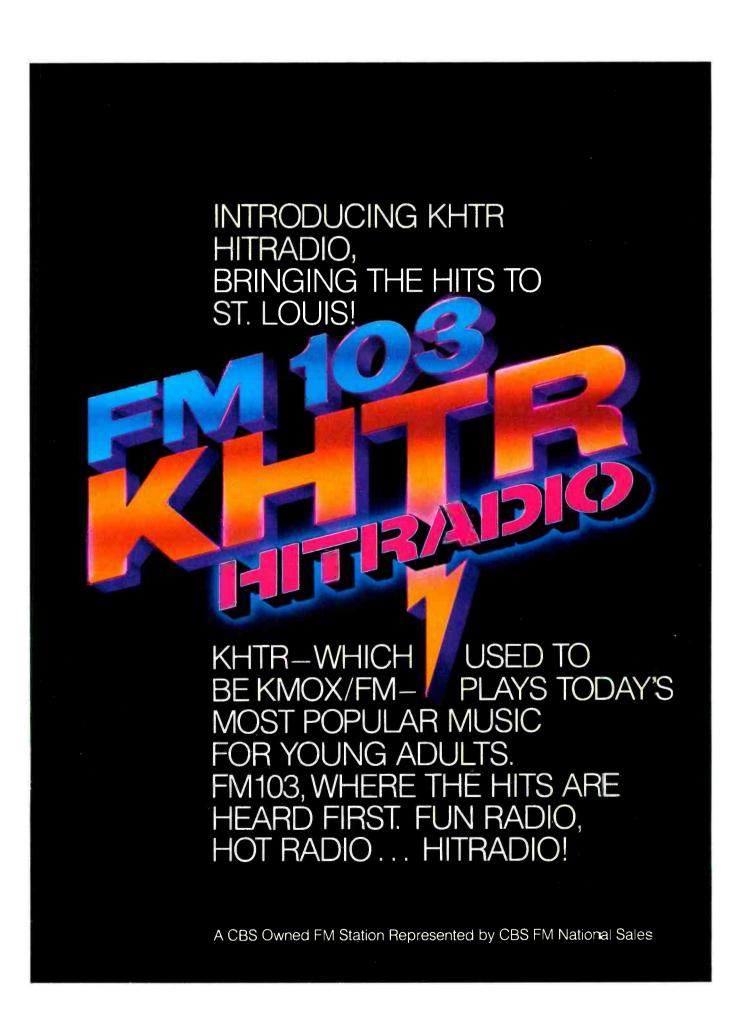
WASHINGTON-The National Assn. of Broadcasters has recommended scrapping its 30-year-old radio and television broadcast codes.

The action, announced Jan. 5 by

the NAB's code board, follows its voluntary suspension of the codes last March after a Justice Dept. antitrust argument that the NAB was dictating station commercial policy. "It's the final nail in the coffin," a spokesperson in the NAB office of public affairs said.

The recommendation is sure to mean approval of the action by the NAB's board of directors later this month.

"The confusion caused by the Justice Dept.'s lawsuit requires that we take time to assess the matter and review possible ways in which industry regulation may be able to serve the public interest in the future," said NAB President Edward O. Fritts following the meeting. For now, he added, each station will become its own "sole judge of the broadcast policies it should follow."



tion's most in-tune journalists to

leave our scene for other outlets

This is terrible short-sightedness and

The Balance Between Art And

a potentially tragic trend.

# Pro-Motions

#### • Continued from page 17

"They all come on the program sooner or later," a bemused Floyd Vivino, the irreverent host of "The Uncle Floyd Show," told Howard Stern of **WNBC New York** following Stern's guest appearance last week on the syndicated television series.

Stern, the AC station's popular afternoon drive personality, produced a female marionette from a shopping bag and announced that he was suing Oogie, Floyd's animated hand puppet and erstwhile "right hand man," for palimony, "You're going to have to wait in line," Floyd snapped back. "There's another duniny ahead of you." The reference was to Joe Franklin, the venerable television host who threatened Floyd with a slander suit after his show was satirized on a recent program.

Stern thanked Floyd for extending him an invitation. "You're the only show in town that will have me," he lamented. Floyd told the towering Stern that he was funnier than Joey Adams, but that he told the same thing to Don Imus. "Don!," a diplomatic Stern retorted, "if you're listening, you're the real star of the station. I'm *nothing*."

#### \* \* \*

WGAR Cleveland reports that 212 listeners took advantage of its "Cab Call" campaign during a four-hour period on New Year's Eve. The AC station kept its switchboard open until 3 a.m. for people who were too drunk to drive home and then dispatched a yellow cab to pick them up. ... The KMXL-FM/Pepsi-Cola 1983 Winter Festival starts next week in Logan, Utah, where the AC outlet holds an ice skating exhibition, a snow sculpture competition and a snow softball tournament, among other events.... The Hooters, a local band from Philadelphia, will entertain blood donors next week during a drive for the American Red Cross at Ripley Music Hall. Sponsor WYSP-FM invited over 200 other local bands to participate as "guest hosts." LEO SACKS

# \_\_\_\_Mike Horrison\_\_\_\_ The Stage Is Set In Pasadena

Here on the eve of the Billboard Radio Programming Convention, set for Jan. 20-22 in Pasadena, lastminute developments and additions further enhance the already formidable schedule of events. (For the latest convention news update, see page one.)

Among them is the addition of Barry Mayo, program director of New York's successful urban contemporary WRKS-FM, to the lineup of key speakers who'll present their views at the dinner discussion sessions.

This is the first major gathering of the radio and record industries in almost half a decade, and perhaps the first such gathering of these forces to include significant participation by the news, talk, public affairs and college segments of radio. The stage is set for this conference to be a successful rallying point and informational kickoff for the combined audio arts/communications industries'

# WKDA Nashville Goes 'New Rock'

NASHVILLE-As it has periodically done before to elbow its way into this city's crowded radio marketplace. WKDA-AM has embraced what it hopes will be another upand-coming format. It hinges on the "new rock" sounds of such acts as XTC, U2. the Waitresses. Duran Duran and Missing Persons. Program director Smokey Rivers

BOARD-

BIL

says the station is billing its current sound as "Rock Of The '80s." Explains Rivers, "It's tough to make any dent in this market without a unique format. KDA has had a history of being successful when it fills a void in the market." As evidence of this premise, he cites earlier pioneering payoffs by the 1 kw station via moves into top 40 and country.

The first phase of the switch took place the week before Christmas, and, Rivers adds. "the format is still not 100% in place—there's been some delay in getting product." At present, there are 53 songs on the playlist, and Rivers says he expects it to get even longer. "We're trying to temper the new stuff with a little bit of the old stuff. But there's not a wealth of old material (in this forniat) to play. A lot of the music is available only as imports."

EDWARD MORRIS

role within what is rapidly becoming a new era in broadcasting.

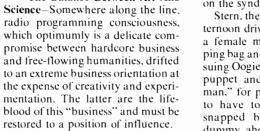
Radio programmers, administrators and talent face consuming issues, questions, problems and challenges at this crucial point in the medium's evolution. How these are dealt with will have far reaching impact upon the face and fate of radio. Among the most pressing are: • The State Of Music—Decreased

sales and concert attendance, increased fragmentation, a strained relationship between the radio and record communities, overt racism, disorienting demographic changes and the breakdown of standard research methodologies are but a handful of overlapping factors which add up to one big, glaring possibility: That we are at the end of an era and stand at the brink of something overwhelmingly new that is likely to render most of our current musical notions, standards and practices obsolete. But whether this new scenario will be the dawn of a golden age or the early years of a devastating "dark ages" remains to be seen. No matter what, though, the radio and record fields must return to an environment of cooperation. And the rising tide of unwarranted racial division in the airing and promotion of music must be reversed. The Technology Explosion-

 The Technology Explosion– Satellites, digital recording, computers and exotic outside competition are pushing radio into a new sociological posture. And that translates directly into the need for new programming ideas and functions. But there is also the need for caution and preparation, because as exciting as this changed future might be, it offers a significant amount of blind alleys and misleading hype.
 The Economy–The sour mar-

• The Economy-The sour marketplace has already delivered the music industry a severe blow, and radio is starting to feel the pinch. Things, unfortunately, might get worse before they get better, and radio must be prepared. The fate of narrowcasting, among other innovations, hangs in the balance.

• Community Affairs—At this point, there is documented evidence to confirm initial suspicions that the relaxation of FCC regulations will result in a decrease in news and public affairs content within the programming of music-oriented radio. Unfortunately, the past couple of years have seen a virtual bloodbath in this area, forcing some of the na-



See you in Pasadena! (And don't forget to bring your radios.)

Mike Harrison, producer, air personality and journalist, is president of Goodphone Communications in Woodland Hills, California and director of the Billboard Radio Programming Convention.

# Most Added Records

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

Title, Artist, Label		% of Billboard's radio panel adding record this week	% of Billboard's radio panel now reporting record	Key stations adding title this week include	
		но	DT 100		
1	"It's Alright," Christopher Cross, Warner	53%	53%	KIQQ-FM, KRTH-FM, KUBE-FM, WXKS-FM, WZGC-FM, KEEL-AM	
2	"We've Got Tonight," Kgnny Rogers & Sheena Easton, EMI America	38%	38%	KFI-AM, WGCL-FM, KCPX-FM, WHYI-FM, WKXX-FM, WIVY-FM	
3	"Breaking Us In Two," Joe Jackson, A&M	30%	45%	KUBE-FM, WCAU-FM, WBZZ-FM, WEZB-FM, WKTI-FM, WBBQ-FM	
4	"You Are," Lionel Richie, Motown	23%	62%	KRLA-AM, WHYW-FM, KEEL-AM, WRQX-FM, WQXI-FM, KOFM-FM	
5 "Hungry Like The Wolf," Duran Duran, Capitol		19%	49%	KIQQ-FM, CKLW-AM, WZGC-FM, KIMN-AM, WIFI-FM, KBEQ-FM	
		BI	LACK	······································	
1	"Fall In Love With Me," Earth, Win & Fire, ARC/Columbia	d 58%	58%	KDAY-AM, KGFJ-AM, WDIA-AM, WVEE-FM, WDMT-FM, WNJR-AM	
2	"I've Made Love To You A Thousan Times," Smokey Robinson, Tamla	d 47%	47%	KGFJ-AM, WZEN-FM, KRNB-FM, WAMO-FM, WNJR-FM, WAIL-FM	
3	"You Are," Lionel Richie, Motown	41%	49%	WVEE-FM, WAIL-FM, WJPC-AM, WAMO-FM, XHRM-FM, KGFJ-AM	
4	"Let Love Shine," Skyy, Salsoul	27%	36%	WJMO-AM, KGFJ-AM, WAMO-FM, KAPE-AM, WESL-AM, WANT-AM	
5 "Billie Jean," Michael Jackson, Epic		c 26%	32%	KGFJ-AM, WIGO-AM, WTMP-AM, WEAS-AM, WWIN-AM, KOKY-AM	
		CO	UNTRY		
1	"You Don't Know Love," Janie Fri	cke,		KIKK-AM, WMC-AM, KVEG-AM,	

	5	S	
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Avoid imitations. Live Evil is Black Sabbath's first live release. A speciallypriced two-record set, it features concert versions of the group's greatest hits. It's the album Black Sabbath fans have been waiting for. Live Evil: produced by Tony lommi and Geezer Butler, on Warner Bros. Records and Cassettes. 1-23742

	CO	UNTRY	
"You Don't Know Love," Janie Fricke, On Me)," George Jones, Epic	39%	54%	KIKK-AM, WMC-AM, KVEG-AM, KEBC-FM, KVET-AM, WEZL-FM
"Shine On (Shine All Your Sweet Love On Me)," George Jongs, Epic	33%	73%	KHJ-AM, KGA-AM, WONE-AM, KEBC-FM, WDOD-AM, KVET-AM
"When I'm Away From You," Bellamy Brothers, Elektra/Curb	32%	73%	KLAC-AM, WHK-AM, WDGY-AM, KGA-AM, WONE-AM, KEBC-FM
"Swingin'," John Anderson, Warner Bros.	32%	72%	WPLO-AM, KVEG-AM, KGA-AM, WWWW-FM, KVOO-AM, WHOO-AM
"My First Taste Of Texas," Ed Bruce, MCA	32%	32%	KLAC-AM, KIKK-AM, WMC-AM, KSOP-AM, KVET-AM, WKSJ-AM
	ADULT CO	NTEMPORAR	Y
"It's Alright," Christopher Cross, Warner	30%	30%	KPPL-FM, KIXI-AM, WTMJ-AM, KMBZ-AM, WYEN-FM, WSB-AM
"I'm Alive," Neil Diamond, Columbia	23%	53%	WCCO-AM, WYEN-FM, WSM-FM, KSL-AM, KLTE-FM, KRNT-AM
"You Are," Lionel Richie, Motown	23%	49%	WTMJ-AM, WASH-FM, KNBR-AM, WMBZ-AM, WRVR-FM, WGY-AM
"It Might Be You," Stephen Bishop, Warner	23%	37%	KIXI-AM, WTMJ-AM, WRVR-FM, KOY-AM, KOMO-AM, KRNT-AM
"We've Got Tonight," Kenny Rogers & Sheena Easton, EMI America	23%	23%	WCCO-AM, WKRC-AM, KMBZ-AM, WRVR-FM, KEX-AM, WMAZ-AM
	On Me)," George Jones, Epic "Shine On (Shine All Your Sweet Love On Me)," George Jongs, Epic "When I'm Away From You," Bellamy Brothers, Elektra/Curb "Swingin'," John Anderson, Warner Bros. "My First Taste Of Texas," Ed Bruce, MCA "It's Alright," Christopher Cross, Warner "I'm Alive," Neil Diamond, Columbia "You Are," Lionel Richie, Motown "It Might Be You," Stephen Bishop, Warner "We've Got Tonight," Kenny Rogers &	"You Don't Know Love," Janie Fricke, On Me)," George Jones, Epic       39%         "Shine On (Shine All Your Sweet Love On Me)," George Jongs, Epic       33%         "When I'm Away From You," Bellamy Brothers, Elektra/Curb       32%         "Swingin'," John Anderson, Warner Bros.       32%         "My First Taste Of Texas," Ed Bruce, MCA       32%         "It's Alright," Christopher Cross, Warner       30%         "I'm Alive," Neil Diamond, Columbia       23%         "You Are," Lionel Richie, Motown       23%         "It Might Be You," Stephen Bishop, Warner       23%         "We've Got Tonight," Kenny Rogers &       32%	On Me)," George Jones, Epic39%54%"Shine On (Shine All Your Sweet Love On Me)," George Jongs, Epic33%73%"When I'm Away From You," Bellamy Brothers, Elektra/Curb32%73%"Swingin'," John Anderson, Warner Bros.32%72%"My First Taste Of Texas," Ed Bruce, MCA32%32%"It's Alright," Christopher Cross, Warner30%30%"You Are," Lionel Richie, Motown23%53%"It Might Be You," Stephen Bishop, Warner23%37%"We've Got Tonight," Kenny Rogers &32%37%

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Providence of the second secon						
		TRIVIA BUFFS! RADIO PROGRAMMERS NE INTERESTED AND PRESENT!				
<ul> <li>BILLBOARD'S RESEARCH AIDS PACKAGES, compiled from Billbood Charts, have been prepared for radio programmers, record buffe oldies collectorsthey are essential for anyone involved in pop, or soul, adult contemporary, classical, jazz, gospel—all areas of must what's AVAILABLE?</li> <li>WHAT'S AVAILABLE?</li> <li>NUMBER ONE RECORDS (any package listed with the number "I" A listing of every record that reached the Number One position of Billboard's charts for the period covered, week-by-week. Lists issue title, artist, label — in order of issue date.</li> <li>TOP TEN RECORDS (any package listed with the number "2"): A listing of every record that reached any of the Top Ten positions Billboard's charts for the period covered. Records are listed in alphabetical order by title within each year. Where duplicate verses the same tune (cover records) occur, they are listed alphabetically artist's last name. In cases where a record reached Top Ten in one and was also in the Top Ten the following or a later year, it is listed both years. Records marked with a "#1" indicate that the record re the Number One position in the year in which it is so marked. Lists title, artist, label.</li> <li>TOP RECORDS OF THE YEAR (any package listed with the number A listing of the best records of each year, based on a recap of the verse for each year covered. Lists title, artist, label.</li> <li>POP SINGLES</li> <li>A.1 Number One Pon Singles 1941 through Present</li> </ul>	s, country, sic! "): n ue date, s on sions of y by year d in eached s er ''3''): weekly	ADULT CONTEMPORARY SINGLES       G-1       Number One Adult Contemporary Singles, 1961 to Present       30.00         G-2       Top Ten Adult Contemporary Singles, 1961 to Present       30.00         G-3       Adult Contemporary Singles of the Year, 1966 to Present       30.00         G-3       Adult Contemporary Singles of the Year, 1966 to Present       30.00         G-3       Adult Contemporary Singles of the Year, 1966 to Present       30.00         CLASSICAL ALBUMS       20.00       H-1       Number One Classical Albums, 1969 to Present       20.00         H-2       Top Ten Classical Albums of the Year, 1969 to Present       20.00         H-3       Top Classical Albums of the Year, 1969 to Present       20.00         I-1       Number One Jazz Albums, 1969 to Present       20.00         I-2       Top Ten Jazz Albums, 1969 to Present       20.00         I-3       Top Jazz Albums, 1969 to Present       20.00         I-3       Top Jazz Albums, 1969 to Present       20.00         *GOSPEL ALBUMS (Spiritual & Inspirational) NEW ITEM       K-1       Number One Gospel Albums, 1974 to Present       15.00         K-2       Top Ten Gospel Albums of the Year, 1974 to Present       15.00       K-3       Top Gospel Albums of the Year, 1974 to Present       15.00         J       Top 1000 Greatest Hits of All Time, 19				
<ul> <li>A-1 Number One Pop Singles, 1941 through Present</li> <li>A-2 Top Ten Pop Singles, 1947 through Present</li> <li>A-3 Top Pop Singles of the Year, 1946 through Present</li> <li>POP ALBUMS</li> <li>B-1 Number One Pop Albums, 1947 to Present</li> <li>B-2 Top Ten Pop Albums, August 1948 to Present</li> <li>B-3 Top Pop Albums of the Year, 1956 to Present</li> <li>C-1 Number One Country Singles, 1948 to Present</li> <li>C-2 Top Ten Country Singles, 1948 to Present</li> <li>C-3 Top Country Singles of the Year, 1946 to Present</li> <li>C-3 Top Country Singles of the Year, 1946 to Present</li> <li>D-1 Number One Country Albums, 1964 to Present</li> <li>D-2 Top Ten Country Albums, 1964 to Present</li> <li>D-3 Top Country Albums of the Year, 1965 to Present</li> <li>SOUL (RHYTHM &amp; BLUES) SINGLES</li> <li>E-1 Number One Soul Singles, 1948 to Present</li> <li>E-3 Top Soul Singles of the Year, 1946 to Present</li> <li>F-1 Number One Soul Albums, 1965 to Present</li> <li>F-1 Number One Soul Albums, 1965 to Present</li> <li>F-3 Top Soul Albums, 1965 to Present</li> </ul>	\$50.00 50.00 50.00 50.00 50.00 50.00 50.00 50.00 25.00 25.00 50.00 50.00 50.00 50.00 50.00 50.00 25.00 25.00 25.00 25.00 25.00 25.00	be purchased separately at \$5.00 each. Photo-copies of individual weekly charts are available as follows: 1 to 4 pages: \$3.50 per page, 5 or more pages: \$3.00 per page.         Billboard Chart Research 9107 Wilshire Blvd.         Beverly Hills, Ca. 90210         Please send me the following Research Aids Packages (please list by code number):				

Rodio

ers, syndicators, ad agencies, clients and others involved in programming and advertising.

Festival president Gerald Goldberg says that Mike Hauptman, ABC Radio Enterprises vice president, will again chair the panel of judges and advisors. This panel includes Gary Berkowitz, operations

ROLLING STONES

manager of WROR Boston; Joe Dorton, president of the Gannett Broadcasting Group radio division; Mike Eskridge, president of NBC Radio; Dick Harris, president of Group W Radio; and Bob Hosking, president of CBS Radio.

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(Continued on page 68)

# YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES-10 Years Ago

- You're So Vain, Carly Simon, Elektra Superstition, Stevie Wonder, Tamla
- 3 Me & Mrs. Jones, Billy Paul,
- Philadelphia International
- Crocodile Rock, Elton John, MCA Your Mama Don't Dance, Ken Loggins &
- Jim Messina, Columbia Rockin' Pneumonia-Boogie Woogie Flu,
- Johnny Rivers, United Artists
- Clair, Gilbert O'Sullivan, MAM
- 8 Superfly, Curtis Mayfield, Curtom Why Can't We Live Together, Timmy 9
- Thomas, Glades 10 Oh Babe, What Would You Say, Hurricane Smith, Capitol
- POP SINGLES-20 Years Ago
- 1 Go Away Little Girl, Steve Lawrence, Columbia
- Telstar, Tornadoes, London
- 3 Hotel Happiness, Brook Benton, Mercury
- Tell Him, Exciters, United Artists
- 5 The Night Has A Thousand Eyes, Bobby Vee, Liberty
- 6 Limbo Rock, Chubby Checker, Parkway
- Two Lovers, Mary Wells, Motown
- 8 My Dad, Paul Peterson, Colpix
- 9 Pepino The Italian Mouse, Lou Monte, Reprise
- 10 Hey Paula, Paul & Paula, Philips

#### TOP LPs-10 Years Ago

- 1 No Secrets, Carly Simon, Elektra
- Rhymes & Reasons, Carole King, Ode
- 3 The World Is a Ghetto, War, United Artists
- 4 One Man Dog, James Taylor, Warner Bros.
- 5 Living in the Past, Jethro Tull, Chrysalis
- 6 Seventh Sojourn, Moody Blues,
- Threshold
- Tommy, London Symphony Orch. & Chamber Choir w/Guest Soloists, Ode
- 8 Catch Bull at Four, Cat Stevens, A&M
- 9 Homecoming, America, Warner Bros.
- 10 Hot August Night, Neil Diamond, MCA

#### TOP LPs-20 Years Ago

- 1 The First Family, Vaughn Meader, Cadence
- 2 My Son, The Folk Singer, Allan
- Sherman, Warner Bros. 3 Peter, Paul & Mary, Warner Bros.
- 4 Jazz Samba, Stan Getz & Charlie Byrd, Verve
- West Side Story, Columbia
- Girls! Girls! Girls!, Elvis Presley, RCA
- I Left My Heart In San Francisco, Tony Bennett, Columbia
- 8 Modern Sounds In Country & Western Music, Vol. 2, Ray Chalres, ABC-Paramount
- Pepino, The Italian Mouse & Other 9
- Italian Fun Songs, Lou Monte, Reprise 10 Stop The World-I Want To Get Off, Original Cast, London

- COUNTRY SINGLES-10 Years Ago 1 Soul Song, Joe Stampley, Dot
- 2 Old Dogs, Children & Watermelon Wine,
  - Tom T. Hall, Mercury
- 3 She Needs Someone To Hold Her,
- Conway Twitty, Decca 4 She's Got To Be A Saint, Ray Price, Columbia
- 5 Lovin' On Back Street, Mel Street, Metromedia Country
- 6 I Wonder If They Ever Think Of Me, Merle Haggard & the Strangers, Capitol
- 7 Love's The Answer/Jamestown Ferry,
- Tanya Tucker, Columbia Do You Know That It's Like To Be 8
- Lonesome, Jerry Wallace, Decca 9 A Picture Of Me (Without You), George
- Jones, Epic 10 Rated X, Loretta Lynn, Decca
- SOUL SINGLES-10 Years Ago Superstition, Stevie Wonder, Tamla
- Why Can't We Live Together, Timmy 2
- Thomas, Glades
- The World Is A Ghetto, War, United Artists A Trouble Man, Marvin Gave, Tamla
- 5 Superfly, Curtis Mayfield, Curtom
- 6 I Got A Bag Of My Own, James Brown, Polydor
- 7 Me & Mrs. Jones, Billy Paul,
- Philadelphia International
- 8 Love Jones, Brighter Side of Darkness,
- 20th Century 9 I'll Be Your Shelter (In Time of Storm),
- Luther Ingram, Koko 10 Could It Be I've Fallen in Love, Spinners, Atlantic

MAY 18-20 IN NEW YORK Second Int'l Festival Set

NEW YORK-The International Radio Festival of New York, a competition for programming, promotion and advertising, has set May 18-20 for its second annual award ceremonies and program activities. The event, which began last year as an outgrowth of the International Film & TV Festival, is open to radio stations, groups, networks, produc-

**MONTH-TO-MONTH** 

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# Billboard, Singles Radio Action Playlist Top Add Ons • Plaulist Prime Movers

#### PRIME MOVERS-NATIONAL

MEN AT WORK - Down Under (Columbia) PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me (Qwest) KENNY LOGGINS—Heart To Heart (Columbia)

\*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 deter mined 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

TOTO-Africa (Columbia) MEN AT WORK - Down Under (Columbia) BOB SEGER AND THE SILVER BULLET BAND-

Shame On The Moon (Capitol)

TOP ADD ONS MUSICAL YOUTH—Pass The Dutchie (MCA) EARTH, WIND AND FIRE—Fall In Love With Me (Columbia)

LIONEL RICHIE-You Are (Motown)

BREAKOUTS KENNY ROGERS AND SHEENA EASTON-We've Got Tonight (EMI-America) CHRISTOPHER CROSS—All Right (Warne

MICHAEL JACKSON-Billie Jean

#### KKXX-FM-Bakersfield

(Doug Deroo – ND) \*\* SAGA–On The Loose 7-4 \*\* FRIDA–1 Know There's Something Going On 26-13 \* MOVING PICTURES–What About Me-1-1 \* DURAN DURAN–Hungry Like The Wolf 2 \* CULTURE CLUB–Do You Reaily Want To Hurt Me-27 15 thing Going On 26-13 ut Me 1-1

15 • JOE JACKSON – Breaking Us In Two • THE PRETENDERS – Back On The Chain Gang • SCANDAL – Goodbyer To You B • MEN AT WORK – Be Good Johnny B • JEFFERSON STARSHIP – winds Of Change B • OLIVIA NEWTDH-JOHN – Tied Up A • KISS – I Love ft Loud A • UDISLE ITCHIE – You Are A • CHRISTOPHER CROSS – It's Alright A

KIMN-AM-Denver

(Gioria La Renee – MD) \* TOTO – Artica 1-1 \* MEN AT WDRK– Down Under 2 2 \* DARYL HALL AND JOHN DATES– Maneater 3 3 \* PATTI AUSTIN WITH JAMES INGRAM– Baby Come To Me 4 4

- Me 4 4 PHIL COLLINS— You Can't Hurry Love 7-5 RANDY NEWMAN AND PAUL SIMDN—The Blues CHRISTOPHER CROSS—It's Alright KENNY ROGERS AND SHEENA EASTON—We ve Got

#### KOAO-FM-Denver

(Alian Sledge – MO) ★ TOM PETTY AND THE HEARTBREAKERS – You Got Lucky 15-9 ★ THE CLASH – Rock The Cashan 26-19 ★ BOB SEGER – Shadows 01 the Night 18-12 ★ THE J. GELLS BAND – I bo 20-14 ★ GLENN FRET – All Those Lies 24-18 ← RANDY REWMAN AND PAUL SIMON – The Blues ◆ RENNY ROGERS AND SHEENA EASTON – We've Got Tonte

- CHANT ROLERS AND SPEECH CASTON—We've dot Tonte
   MUSICAL YOUTH—Pass The Dutchie B LINDA RONSTADT—I Knew You When B SAMMY HAGAR—Your Love Is Driving Me Crazy B POLO—Shoot for The Moon B JOE JACKSON—Breaking Us In Two A LIONEEL RICHIE—You Are A OLIVIA REWTON-JOHN—Tied Up A PETER GABRIEL—Shock The Monkey X EODLE RABBITT WITH CRYSTAL GAYLE—You And I X DURAN DURAN —Hungy Live The Work X DUN HENLEY—I Can't Stand Still X

- KLUC-FM-Las Vegas KLUC-FM – LaS VEGAS (Randy Lundquist – MD) \* JOHN COUGAR – Hand To Hold On To 10 6 \* BILLY JOEL – Allentown 17 7 FLEETWOD MAC – Love In Store 19 10 \* ADAM ANT–Coody Two Shoes 18 13 \* KENNY LOGGINS – Heart To Heart 22 15 • ODRIALD FAGEM – New Frontier • JOE JACKSOM – Breaking Us In Two • STRAY CATS.-Stray Cat Strut B • STEEL BREEZE – Dreamin' Is Easy B • LINDA RONSTADL – Knew You When B • PETER GABRIEL – Shock The Monkey B • POCO–Shoot For The Moon B • DURAN DURAN – Hungry Like The Wolf A

• KENNY ROGERS AND SHEENA EASTON-We've Got Tonite A • CHRISTOPHER CROSS—It's Alright A

KFI-AM—Los Angeles (Steven Lubs An INGETES (Steven Lubean-MD) \* \* MEN AT WORK-Down Under 2 1 \* \* TOIO-Arnca 8 3 \* MICHAEL MEDONALD – I Gotta Try 12 6 \* MICHAEL MEDONALD – I Gotta Try 12 6 \* MUSHGLYOUTH-Pass The Dutchie 28 13 • MICHAEL JACKSOM – Billie Jean • KENNY ROGERS AND SHEENA EASTON-We've Got Toxite

Tonte DURAN DURAN – Hungry Like Thw Wolf B STRAY CATS-Stray Cat Strut B JOE JACKSON – Breaking Us In Two B LIONEL RICHIE – You Are B NELL YOUNG – Little Thing Called Love A RRADDY NEWMAR AND PAUL SIMON – The Blues A STELL BREZE – Dreamin IS Easy A SAGA – On The Loose A SAGA – On The Loose A • SAGA-On The Loose A • LITTLE STEVEN AND THE DISCIPLES OF SOUL-

POCO-Shoot For The Moon X POCO-Shoot For The Moon X HUGHES AND THRALL-Beg, Borrow Or Steal X HOT CHOCOLATE - Are You Getting Enough

HOI CHOLDENTE-ARE You Setting, A Happiness X
 ROUGH TRADE-All Touch X
 MISSING PERSONS-Windows X
 OLIVIA NEWTON-IOHN - Tied Up X
 NEIL DIAMOND-I'm Alive X
 DON HENLEY-I Can't Stand Shill X

KIQQ-FM-Los Angeles RIQU-FM – LOS ANGE IES (Robert Moorehead – MD) • SAMMF HAGAR – Your Love Is Driving Me Crazy B LIONEL RICHIE – You Are B • DEI JAKSON – Breaking Us In Two B • NEL DIAMOND – I'm Alive B • DURAN DURAN – Hungry Like The Wolf A • DURAN DURAN – Hungry Like The Wolf A • DEBARGE – Like II A • MICHAEL JAKSON – Bilhe Jean A • SUPERTRAMP – It's Raining Again A • KENNY ROGERS AND SHEENA EASTON – We've Got Tomite A

► KENT ROGERS AND SHEENA EASION—We ve Go Tomte A
 ► DONALD FAGEN—New Fronter A
 ► CHNISTOPHEE CROSS—It's Alinght A
 ► LANDER AND COMPANY—After I Cry Tonight X
 ► RANDT NEWMAN AND PAUL SIMON—The Blues X
 ► DEXY'S MIDNIGHT RUNNERS—Come On Eileen X
 ► CARTH, WIND ANO FIRE—Fail in Love With Me X
 ► STELL BREEZ-Dreamn is Easy X
 ► CATHOLIC GIRLS—Boys Can Cry X
 ► HERB ALPERT—Love Me The Way I Am X

KRLA-AM-Los Angeles (Rick Stancatto-MD) \* ABC-The Look Of Love 7 5 \* TOTO-Africa 11 9 \* PATTI AUSTIN WITH JAMES INGRAM-Baby Come To W TOTO-ARICE JI AMES INGRAM – Baby Come To Me 14 11
 THE PRETENDERS – Back On The Chain Gang 19 15
 STRAY CATS – Stray Cat Strut 25 18
 UIONEL RICHLE-YOU ATE
 OKUTHE – VARANCE STRAY CATS – STAGA – On The Losse X
 SARTY MANLOW – Memory X
 JOHN COUGAR – Hand To Hold On To X
 A FLOCK OF SEAGULLS – Space Age Love Songs X

KRTH-FM-Los Angeles (David Grossman-MD) \* \* THE PRETENDERS-Back On The Chain Gang 12.3 \* TOTD-Airca 11.5 \* STRAY CATS-Stray Cat Strut 16.7 \* KOOLAND THE GANG-Let's Go Dancing (Doh, La La La) 12.3 KOUCHAND THE GANG-LET'S GO DARCING (UON, La La, La) 3:10
 KUTTLE RIVER BAND-THE Offer Guy 15:12
 MUSIGAL YOUTH-Pass The Dutche
 CHRISTOPHER CROSS-It's Alright
 NELD DIAMOND-I'm Alive B
 MICHAEL JACKSON-Bille Jean B
 EVELYN KING-Betcha She Don't Love You A
 EARTH, MIND AND FIRE-Fail In Love With Me A
 STEEL BREEZE-Dreamin' Is Easy A
 KENNY ROGERS AND SHEENA EASTON-We've Got Tonic A LIONEL RICHIE – You Are X

KOPA-FM-Phoenix KUPA-FM — Phoenix (Chaz Kelley – MD) \* KIM CARNES-Does II Make You Remember 12 9 \* BOB SEGER-Shame Dn The Moon 15-11 \* MENAT WORK-Down Under 16-13 \* KENY LOGGINS-Heart To Heart 19-14 • CULTURE CLUB-Do You Really Want To Hurt Me B • LIONEL RICHIE - You Are B • LIONEL RICHIE - You Are B • JUDIEL NEWTON-Heart Of The Night Å • NELL DJAMOND-I'm Alive A NEIL DIAMOND—I'm Alive A
 CHRISTOPHER CROSS—It's Alright A

#### Based on station playlists through Tuesday (1/11/83) TOP ADD ONS -NATIONAL

LIONEL RICHIE-You Are (Motown) JOE JACKSON – Breaking Us In Two (A&M) MUSICAL YOUTH – Pass The Dutchie (MCA)

KGGI (99-1-FM)-Riverside

- (Steve O'Neil—MD) MARVIN GAYE—Sexual Healing 2 1 PATTI AUSTIN WITH JAMES INGRAM—Baby Come
- To Me 5.4 \* KENNY LOGGINS—Heart To Heart 13.6 \* FLEETWOOD MAC—Love in Store 16.12 \* EDDIR RABBITT WITH CRYSTAL GAYLE—You And 1 21.16 LIONEL RICHIE—You Are
- NEIL DIAMOND—I m Alive
   CHRISTOPHER CROSS—It's Alright A
   MICHAEL JACKSON—Billie Jean A

POCO-Shoot For The Moon A
 DEXY'S MIDNIGHT RUNNERS-Come On Eileen A

#### KCPX-FM—Salt Lake City

(Gary Waldron – MD) \* KENYU LOGGINS – Heart To Heart 17 7 \* BOB SEGER – Shame On The Moon 23 11 \* MICHAEL McDONALD – I Gotta Try 22 17 \* RAY PARKE IR. – Bad Boy 29 21 \* CULTURE CLUB – Do You Really Want To Hurt Me 30 or

- 25 CHRISTOPHER CROSS—All Right KENNY ROGERS AND SHEENA EASTON—We've Got
- •• KENNY ROGERS AND SHEENA EASTON—We ve Tonght
   •• LIONEL BICHIE—You Are B
   •• DLIVIA NEWTON-JOHM—Tired Up B
   •• POCO—Shool For The Moon B
   •• STEEL BREEZE—Dreamin Is Easy B
   •• MISSING PERSONS—Windows B
   •• THE JOHN HALL BAND—Love Me Again B
   •• TIREFALL—Always B
   •• SHERRIFF—When I'm With You B
   •• THE SPINNERS—Funny How Time Stips Away A
   •• THOMPSONE TWINS—Lies A
   •• EVELYN KING—Betcha She Don't Love You A
- KRSP-AM-Salt Lake City

(Barry Moll—MD) \* THE J, GEILS BAND—I Do 12 7 \* MICHAEL McDONALD—I Gotta Try 26 19 \* PATTI AUSTIN WITH JAMES INGRAM—Baby Come To

- TOM PETTY AND THE HEARTBREAKERS—You Got

- Tonight A

  MUSICAL YOUTH—Pass The Dutchie X

  SAGA—On The Loose X

KFMB-FM (B100)-San Diego

- (Glen McCartney-MD) \* \* FLEETWOOD MAC-Love In Store 13 10 \* \* CULTURE CLUB-Do You Really Want To Hurt Me
- \*\* CULTURE LEUB-FOOT that assume that and the second secon

• MOVING PICTURES—What About Me X • RAY PARKER JR.—Bad Boy X

# XTRA-AM-San Diego (Jim Richards – MD) \* \* MEN AT WORK – Down Under 2 1 \* \* STRAY CATS – Stray Cat Stud 8 5 \* KENNY LOGGINS – Heart 16 14 \* CULTURE CLUB – Do You Really Want To Hurt Me 27 22

CULTURE LLUB—Do tou reany them for the 22
22
 MUSICAL YOUTH—Pass The Duchne 29 23
 "JDE JACKSON—Breaking Us In two
 RANDY NEWTON AND PAUL SIMON—The Blues
 LIONEL RICHLE—You Are B
 OLIVIA NEWTON-JOHN—Tied Up B
 NEIL DIAMOND—I<sup>-</sup> n Aive B
 DON HENLEYI—I<sup>-</sup> Can't Stand Still X
 EARTH, WIND AND FIRE—Failt In tove With Me X
 STEEL BREEZE—Dreamin is Easy X
 TONY CARET—I<sup>-</sup> Won't Be Home Tonight X
 KENNY ROGERS AND SHEENA EASTON—We've Got
 Tonite A

#### KROO-FM-Tucson

(Zapolian/Hart-MD) \* \* MEN AT WORK-Down Under 1 1 \* \* MARVIN GAYE-Sexual Healing 6-3 \* PATLAUSTIN WITH JAMES INGRAM-Baby Come To

FATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 10 6
 STREET PAIAMA—Screwed Again 13 7
 THE PRETENDERS—On The Chain Gang 11 8
 THE PRETENDERS—On The Chain Gang 11 8
 THE FLIRTS—Jukebox
 STEVE WINWOOD—Valerie B
 CULTURE CLUB—Do You Really Want To Hurt Me B
 MUSICAL VOUTH—Pass The Dutche B
 KENNY LOGGINS—Heart To Heart X
 EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X
 EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X
 EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X
 ELDIE RABBITT WITH CRYSTAL GAYLE—You And I X
 ELDIE RABBITT WITH CRYSTAL GAYLE—You And I X
 ELDIE RABBITT WITH CRYSTAL GAYLE—YOU AND I X
 SAMMY HAGAR—YOUT LOVE IS Driving Me Crazy X
 LITTLE RIVER BAND—The Other Guy X
 FLEETWOOD MAC—Love In Store X
 SAGA—On The Loose X
 THE FIXX—Stand Or Fail X
 THE FIXX—Stand OF Fail X
 MICHAEL JACKSON—Beat II X
 MENAT WORK—Be Good Johnny X

### KTKT-AM-Tucson

- (Bobby Rivers MO) \* MRRVIN GAYE Sexual Healing 10 8 \* BOB SEGER Shame On The Moon 16 10 \* JUICE NEWTON Heart Of The Night 19 16 + LIONEL RICHIE You Are 28 18 \* CULTURE CLUB Do You Really Want To Hurt Me 24
- •• KENNY ROGERS AND SHEENA EASTON-We've Got CHRISTOPHER CROSS—It's Alright
   MICHAEL JACKSON—Billie Jean A
- RUBE-FM Seattife

   (Tom Hutyler MD)

   \* MERAT WORK-Down Under 2 1

   \* PATTI AUSTIN WITH JAMES INGRAM Baby Come To Me 8-4

   \* PHIL COLLINS You Can't Hurry Love 10 5

   \* MOVING PICTURES What About Me 14-9

   \* UITLE RIVER BAND The Other Guy 17 14

   STRAY CATS Stray Cat Strut

   CHRISTOPHER CROSS-Tir's Alright

   MUSIGCAL YOUTH-Pass The Dutchie B

   w americanradiohistory c

#### THE PRETENDERS—Back On The Chain Gang B RAY PARKER, JR.—Bad Boy B CULTURE CLUB—Do You Really Want To Hurt Me B LINDA RONSTADT—I Knew You When B LIONEL RICHHE—You Are A JOE JACKSON—Breaking Us In Two A Pacific Northwest Region

23

BREAKOUTS-NATIONAL

DEXY'S MIDNIGHT RUNNERS-Come On Eileen (Mercury)

KYYX-FM-Seattle

KYYX-FM — Seattle (Elvin Ichiyama – MD) \* \* ADM AMT – Goody Two Shoes 1 1 \* \* MEN AT WORK – Down Under 2 2 \* ULITURE CLUB – Do You Really Want To Hurt Me 3 3 \* THE PRETENDERS – Back No The Chain Gang 5 4 \* DURAN, DURAN – Hungry Like The Wolf 10 5 THE MEMBERS – Working Girls • CATHOLIC GIRLS – Boys Can Gry • RICK OCASEK – Something To Grab For B MICHAEL JACKSON – Beal II B • JOE JACKSON – Breaking Us In Two B • GREG KIHN BAND – Jeopardy A • MIGHT ALAKSER – Doni Tel ME You Live Me A • JOE JACKSON – Breaking Us In Two A • MISSING PERSONS – Windows X • MALCOLM MCLAREN AND THE WDRLD'S FAMOUS

MISSING PERSONS – Windows X
 MALCOLM MCLAREN AND THE WDRLD'S FAMOUS
 SUPREME TEA-Buffalo Gals X
 THE WAITRESSES–Square Pegs X

(Brian Gregory – MD) \* BOB SEGER – Shame On The Moon 16 9 \* MOVING PICTURES – What About Me 19 10 ADAM ANT – Goody Two Shees 22 14 CULTURE CLUB – Do You Really Want To Hurt Me 23

CULTURE CLUB—Do You Really Want To Hurt Me 2: 16
 MICHAEL JACKSON—Billie Jean 24 19
 STRAY CATS—Stray Cat Strut B
 GLENN FREY—All Those Lies B
 MUSICAL YOUTH—Pass The Duthme B
 OLLY PARTON/WILLIE NELSON—Everything s
 Beautiful (In It's Own Way) B
 RANDY MEWMAN NND PARULSIMON—The Blues B
 IOL JACKSON—Breaking Us In Two A
 MELL DIAMOND—I'm Alive A
 CHRISTOPHER CROSS—I's Alinght A
 SHEEMA EASTDH AND KEMNY ROGERS—We've Got
 Tonite A

EARTH, WIND AND FIRE—Fall In Love With Me X

North Central Region

🖬 🖈 PRIME MOVERSI

TOTO-Africa (Columbia) MEN AT WORK-Down Under (Columbia) BOB SEGER AND THE SILVER BULLET BAND-

Shame On The Moon (Capitol)

TOP ADD ONSI

MUSICAL YOUTH-Pass The Dutchie (MCA)

NEIL DIAMOND – I'm Alive (Columbia) CULTURE CLUB – Do You Really Want To Hurt

BREAKOUTS

KENNY ROGERS AND SHEENA EASTON-We've

(Tony Galluzzo-MD) \* JOHN COUGAR-Hand To Hold On To 4 1 \* MEN AT WORK-Down Under 6 2 \* TOTO-Arrca 13 8 \* TOTO PETTY AND THE HEARTBREAKERS-You Got

Lucky 19 12 SAMMY HAGAR—Your Love Is Driving Me Crazy 24

Got Tonight (EMI America)

WKRO-FM-Cincinnati

18 • STRAY CATS—Strat Cat Strut • PHIL COLLINS—You Can't Hurry Love MICHAEL JACKSON—Bilte Jean A • MICHAEL JACKSON—Beat It X

(Barry James – MD) \*\* TOTO – Arica 8 3 \*\* MEN AT WORK – Down Under 24 18 \* DAN FOGELBERG – Missing You 3 2 \* MICHAEL MCDORALD – I Gatta Try 15 12 \* AMERICA – Right Before Your Eyes 17 14

(Tom Jefferies-MD) \* \* BOB SteGER-Shame On The Moon 9 7 \* DRAN DURAN-Hungry Like The Wolf 21 10 \* MOVING PICTURES-What About Me 20 11 \* STRAY CATS-Stray Cat Strut 24 18 \* CULTURE CLUB-Do You Really Want To Hurt Me 22 10

•• KENNY ROGERS AND SHEENA EASTON-We've Got

•• KENNY ROGERS AND SHEENA EASTON-We've G Ionght
 •• PIA ZADORA-The Clapping Song
 •• MUSICAL YOUTH-Pass The Dutchie B
 •• NGHT RANGER-Don't Tell Me You Love Me B
 •• ILINDA RONSTADT-1 Knew You When B
 •• FRIDA-T Know There's Something Going On B
 •• KELL DIAMOND-Tim Alive A
 •• CHAKA KHAN-GOT TO BUT AND SAUL SIMON-THE BLUES A
 •• CHAKA KHAN-GOT TO BE THERE X
 •• POOD-Shoot For The Moon X
 •• ROUGH TABGE-All TOICH X
 \*\* AND THE CHACHARD THE DISCIPLES OF SOUL-Forever X

WNCI-FM—Columbus

(Steve Edwards-MD) \* \* TOTO-Africa 1-1 \* \* MEN AT WORK - Down Under 3 3 \* LITTLE RIVER BAND-The Other Guy 8-5 \* KENNY LOGGINS-Heart To Heart 12-8

WYYS-FM-Cincinnati

WGCL-EM—Cleveland

Me (Virgin/Epic)

KJRB-AM-Spokane

CHRISTOPHER CROSS—All Right (Warner Bros.) KENNY ROGERS AND SHEENA EASTON—We've Got Tonight (EMI-America)

FLEETWOOD MAC-Love In Store 15 10
 EARRY MANLOW-Memory
 BOB SEGER-Shame On The Moon
 CULTURE CLUB-Do You Really Want To Hurt Me A
 MOVING PICTURES-What About Me A
 MICHAEL MURPHEY-Still Taking Changes A

CKLW-AM-Detroit

CKLW-AM — Detroit (Rosalee Trombley – MD) \* MEN AT WORK – Down Under 8 2 \* BOB SEGER – Shame On The Moon 11 5 \* ADM ANT – Goody Two Shoes 22 11 \* TOTO–Arra 18 12 \* ABG – The Look Of Love 21 17 • FRIDA–I Know There's Something Going On • THE CLASH–Rock, The Casbah • AFLOCK OF SEAGULS—Space Ae Love Songs A • MUSICAL YOTH – Pass The Dutchte A • STRAY CATS—Stray Cat Strut A • JUICE NEWTON – Heart Of The Night A • JUICE NEWTON – Heart Of The Night A • SIMMY HAGAR – Your Love Is Driving Me Crazy A • LIOMER INCILE – You Are A • MICHAEL JACKSON – Billie Jean A • KENNY ROBERS AND SHEENA EASTDN–We ve Got Tongh LOND L – Ane Y

NEIL DIAMDND-I'm Alive X
 EARTH, WIND AND FIRE-Fall in Love With Me X

(Jim Golden-MD) ★ ★ EDDIE RABBITT WITH CRYSTAL GAYLE-You And I

54 \* SUPERTRAMP-II's Raining Again 10 8 \* TAVARES – A Penny For Your Thoughts 11 10 \* AMERICA – Right Before Your Eyes 17 13 \* MICHAEL MURPHY-Still Taking Chances 20 15 • BOB SEGER-Shame On The Moon B • DOLLY PARTON/WILLIE NELSON – Everything s Beautiful (In Its Own Way) A

(Chuck Tyler – MD) \*\* MEN AT WORK – Down Under 4 1 \*\* MARYIM GAYE – Sezual Healing 6 3 \* PATTI AUSTIN WITH JAMES INGRAM – Baby Come To

ADM ANT COUDY IN SINCE 7 3 TOTO-Africa 9 6 LIONEL RICHE-YOU Are B CULTURE CLUB – Do You Really Want To Hurt Me B MOVING PICTURES—What About Me A JOE JACKSON – Breaking BJ: In Two A KENNY ROGERS AND SHEENA EASTON—We ve Got

WHYW-FM — PittSburgh (Jay Cressweil-MD) \* MARVIN GAYE-Sexual Healing 13 6 \* BILLY JOEL-Allentown 16 10 \* TOTO-Africa 17 11 \* KENNY LOGGINS-Heart To Heart 21 16 \* RAY PARKER JR. - Bad Boy 22 18 • MELL DIMOND — I'm Allve • LIODLEL RCHIE - You Are • LIDDAEL RCHIE - You Are LINDAE RONSTADI - I Knew You When B • MICHAEL MADDMALD - I Gotta Try B • STRAY CATS-Stray Cat Strut A • CULTURE CLUB-Do You Really Want To Hurt Me A • LEE RITEMOUR-Cross My Heart A

(Craig Jackson – M) \*\* PAT BENATAR–Shadows Of The Night 5 2 \*\* EDDIE MONEY–Shakin 6 3 \* SAGA–On The Loose 7 4 \* STEVE WINWOOD – Valence 9 6 \* CHILLIWACK–Whatcha Gonna Do 10 8 PHIL COLLINS–I Don't Care B CROSBY, STILLS AND NASH–Too Much Love To Hide B

A FLOUK OF SEAGULLS—Wishing B THE WHO—Cry If You Want B DURAN DURAN—Hungry Like The Wolf B THE HUMAN LEAGUE—Mirror Man B JOHN COUGAR—Thundering Hearts B VANDERBERG—Burning Hearts B NELLS SINGWARD JON HAMMER—No More Lies A BOB SEGER—Even Now A RILLS - Course - Course

PRIME MOVERS

MEN AT WORK-Down Under (Columbia)

TOP ADD ONS

BREAKOUTS CHRISTOPHER CROSS-All Right (Warner

KENNY ROGERS AND SHEENA EASTON—We've Got Tonight (EMI-America)

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(Continued on page 24)

LIONEL RICHIE-You Are (Motown) STRAY CATS—Stray Cat Strut (EMI America) DURAN DURAN—Hungry Like The Wolf

PATTI AUSTIN WITH JAMES INGRAM-Baby Come To Me (Qwest) FLEETWOOD MAC-Love In Store (Warner

JANUARY

22,

1983,

BILLBOARD

WKJJ-FM-Louisville

WBZZ-FM-Pittsburgh

Me 8 4 ADAM ANT-Goody Two Shoes 7 5

Tonight
CHRISTOPHER CROSS—All Right A
MUSICAL YOUTH— Pass The Dutchie X
THE J. GIELS BAND—I Do X

WHYW-FM-Pittsburgh

WXKX-FM-Pittsburgh

A FLOCK OF SEAGULLS-Wishing B

RUSH-Subdivisions X
 PAT BENATAR-Tell It To Her X

Bros.)

(Capitol)

pho

the publisher.

Southwest Region

MEN AT WORK-Down Under (Columbia) TOTO–Africa (Columbia) PATTI AUSTIN WITH JAMES INGRAM–Baby

Come To Me (Owest) TOP ADD ONS

JOE JACKSON-Breaking Us In Two (A&M) LIONEL RICHIE–You Are (Motown) NEIL OIAMOND–I'm Alive (Columbia)

BREAKOUTS

KENNY ROGERS AND SHEENA EASTON-We've

(Steve MacKelvie-MD) \*\* TOTO-Africa 2 1 \* PHIL COLLINS-You Can't Hurry Love 5 3 AMERICA-Right Before Your Eyes 7 4 • PATTI AUSTIN WITH JAMES INGRAM-Baby Come To 0.115

Me 11 5 \* FLEETWOOD MAC-Lave In Store 9 7 • JOE JACKSOM-Breaking Us In Two • KENNY ROGERS AND SHEENA EASTON-We ve Got

•• RENT I NUELRO INTERNIT Ionghi
 •• LIONEL RICHIE – You Are B
 •• FIREFALL – Always B
 •• KIM CARNES – Does It Make You Remember A
 •• THE SPINNERS – Funny How Time Stips Away X
 •• FIEL DIAMOND – In Alwa X
 •• STEPHEN BISHIP – It Might Be You X
 •• JOE COLUCCI – Shot In The Dark A
 •• CHRISTOPHER CROSS – All Right A

 RUNK-FM — POTLAND

 (Richard Harker-MD)

 \* MENAT WORK-Down Under 2 1

 \* MOVING PUTURES-What About Me 12 9

 \* BOB SEGER-Shame On the Moon 13 10

 \* BILLY JOEL-Alientown J 7 13

 • RAY PARKER JR.-Bad Boy

 • DONNA SUMMER-The Woman In Me B

 • EDDIE RABBITT WITH CRYSTAL GAYLE-You And I X

 • THE PRETENDERS-Back On The Chain Gang X

(Jim O'Neil-MD) \* \* SAMMY HAGAR-Your Love Is Driving Me Crazy 9 4 \* SAGA-On The Loose 12 7 \* THE FLIRTS-Don t Put Another Dime In The Juke Double 10

\* EDOIE RABBITT WITH CRYSTAL GAYLE - You And I

11 b \* RAY PARKER JR.—Bad Boy 21 16 • GOLDEN EARRING—Twinght Zone • CHRISTOPHER CROSS—All Right • KENNY ROGERS AND SHEENA EASTON—We've Got

CROSBY STILLS ANO NASH—Too Much Love To Hide

(Mark Preston – MD) • LIONEL RICHIE – You Are • NEIL DIAMOND – I'm Alve • KENNY ROGERS AND SHEENA EASTON – We've Got Jonite A

(Kate ingram – MD) \* \* LAURA BRANIGAN–Giona 5-3 \* TOTO–Atrica 10 4 \* MUSICAL YOUTH–Pass The Dutchie 28 14 \* TOM PETTY AND THE HEARTBREAKERS–You Got Linchu 18:1

Lucky 18-16 LITTLE RIVER BAND—The Other Guy 21 19 MICHAEL JACKSON—Billie Jean

MILITAELI JALKSUM – Binle Jean
 DEBARGE – Li kie it
 GREG KIHN BAND–Jeopardy A
 THE WEATHER GIRLS–II'S Raining Men A
 JEFFERSON STARSHIP–Winds Off Change A
 LINDA RONSTADT–I Knew You When X
 CHLLUWACK–Whatcha Gonna Do X

KPLZ-FM — Seattle (Greg Cook – MD) \* FLEETWOO MAC – Love In Store 23 11 \* LITTLE RIVER BAND – The Other Guy 18 10 \* KENNY LOGBINS – Heart 1 of Heart 9-4 \* TAVARES – A Penny For Your Thoughts 20 12 \* MERNEL COBINS – Heart In Chara Gang • Joe JACKSOM – Breaking Us In Two LIONER IRCHTDERS – Back On The Chain Gang • Joe JACKSOM – Breaking Us In Two LIONER IRCHT – You Are B • NELL DIAMOND – I'm Alive B • ILICE NEWTON – Heart Of The Night B • EARTH, WIND AND FIRE – Fall In Love With Me B • THE STEVE MILLER BAND – Give II Up B • RANDT NewMANA AND PAIL SIMON – The Blues A • MICHAEL JACKSON – Billie Lean A • GLENN FREY – All Those Lies A • CHRISTOPHER CROSS – All Right A • KENNY ROERS AND SHEENA EASTON – We've Got Tonight A

KPLZ-FM-Seattle

KUBE-FM-Seattle

MISSING PERSONS—Windows A
 NEIL DIAMOND—I'm Alive A

KSFM-FM-Sacramento

KFRC-AM-San Francisco

KCNR-FM-Portland

KCBN-AM-Reno

CHRISTOPHER CROSS-All Right (Warner

Got Tonight (EMI-America)

KRLC-AM-Lewiston

#### Billboard Singles Radio Action ... Plaulist Prime Movers \* Plaulist Top Add Ons Based on station playlists through Tuesday (1/11/83)

WLS-AM-Chicago

WES-FM-Chicago

23 • STRAY CATS—Stray Cat Strut B • SAGA—On The Loose B • BILLY JOEL—Allentown A

KIOA-AM-Des Moins

(AW, Panbia – MD) (A.W. Panbia – MD) \* TAVARES – A Penny for Your Thoughts 9.4 \* FLEETWOOD MAC-Love In Store 12-6 \* MARENCA-Right Before Your Eyes 18-7 \* MARYIN GAYE – Sexual Healing 16-8 \* KENYL DGGMNS – Heart To Heart 20-9 • NELL DIAMOND – I'm Aive • CHRISTOPHER CROSS – It's Alright • GLENN FREY – That Girl B • LEE RITENOUR – Cross My Heart B • THE STEVE MILLER BAND – Give It Up B • STEPHER BAND – Give It Up B

THE STEVE MILLER BAND – Give II Up) STEPPLE BISHOP – IN Kink IB E You B STRAY CATS – Stray Cat Strut B OLIVIA NEWTON-JOHN – Tied Up A JOE JACKSON – Breaking Us In Iwo A LIONEL RICHIE – You Are A FIREFALL – Mawys A POCD – Shoot For The Moon X

KMGK-FM-Des Moines

 LINDA RONSTADT—I Knew You When B OLIVIA NEWTON JOHN-Tied Up A
 CHRISTOPHER CROSS-All Right A
 GREG KIHN BAND-Jeopardy A MARVIN GAYE-Sexual Healing X LITTLE STEVEN AND THE DISCIPLIES OF SOUL-

HIGHAEL JACKSON-Beat If X
 MICHAEL JACKSON-Beat If X
 STEEL BREZZE-Dreamin' is fasy X
 RACHEL SWEET-Voo Doo X
 RACHEL SWEET-Voo Doo X
 DARYL HALL AND JOHN OATES-Family Man X
 OLGHT RANGER-Don't Tell Me You Love Me X
 UTOPIA-Feat Don't Fail Me Now X
 UTOPIA-Feat Don't Fail Me Now X
 UTOPIA-Feat Don't Stand Stull X
 THE JOHN HALL BAND-Love Me Again X

WIK-S-F M - India na polis (Jay Stevens - MD) \*\* TOTO - Arrica 2: 1 \*\* MEM AT WORK - Down Under 5: 3 \* JOE JACKSON - Steppini Out 6: 5 \* SAGA-On The Loose 10:9 \* REETWOOD MAC-Love In Store 12: 10 • KENNY LOGGINS-Heart To Heart • CHRISTOPHER CROSS-II's Airght • JOE JACKSON - Breaking Usin Two A • VANDENBERG-Burning Heart • FRIDA-I Know There's Something Cong On X • GOLDEN EARRING-Twilight Zone X

(Maja Britton – MD) \* \* EDDIE RABBITT WITH CRYSTAL GAYLE – You And I 21-13 \* \* CULTURE CLUB – Do You Really Want To Hurt Me

31-22 \* AFLOCK OF SEAGULLS—Space Age Love Songs 33

24 \* BILLY JOEL-Allentown 37 26 • DURAN DURAN-Hungry Like The Wolf • KENNY ROGERS AND SHEENA EASTON-We've Gol

Ionight • STRAY CATS—Stray Cat Strul A • EARTH, WIND AND FIRE—Fall In Love With Me A • FRIDA—I Know There's Something Going On X

YUISM-FAM — MACIISON (Barb Starr-MD) \*\* LEE RITENOUR-Cross My Heart 15 10 \*\* KENNY LOGGINS-Heart To Heart 17 11 \* MICHAEL MCBONALD-IGGUTA TY 19 13 \* MICHAEL MURPHEY-Shill Taking Chances 20 14 \* GLENN FREY-AII Those Lies 25 20 • AMERICA-Right Belore Your Eyes • STRAY CATS-Stray Cat Strut • NELL DIAMOND-I'm Alive A • LINDA RONSTADT-I Knew You When X

(Matt Hudson – MD) \* \* A FLOCK OF SEAGULLS – Space Age Love Songs 17-

12 \* \* MOVING PICTURES—What About Me 24 18 \* SAGA—On The Loose 29 23 CULTURE CLUB—Do You Really Want To Hurt Me B DURAN DURAN—Hungry Like The Wolf B THE PRETENDERS—Back On The Chain Gang B LLOREL RICHIE—You Are B MICHAEL JACKSON—Bille Jean A DOM HENLEY—I Can't Stand Shill A DEXY'S MIONIGHT RUNNERS—Come On Eileen A GREG KINN BAND—Jeopardy A CHRISTOPHER CROSS—It's Airght A GLENN FREY—All Those Lies X

CIRIS JUPHER CROSS—It Sarigin A
 GLENN FREY—All Those Lies X
 MICHAEL JACKSON—PYT (Pretty Young Thing) X
 THE HUMAN LEAGUE—Mirror Man X
 LINDA RONSTADT—I Knew You When X
 JOE JACKSON—Breaking Us In Two X

WKT1-FM — Milwa ukee (John Grant - MD) \* KENNY LOGGINS - Heart To Heart 6.5 \* BOB SEGER - Shame On The Moon 10 7 LITTLE RIVER BAND - The Dther Guy 11 10 \* BILLY JOEL - Allentown 18-14 \* MICHAEL MCDONALD - To Gotta Try 21 18 • LIONEL RICHIE - You Are A • JOE JACKSOM - Breaking Us In Two A • DURAN DURAN - Hungry Like The Wolf A • DURAN DURAN - Hungry Like The Wolf A

(Lorrin Palagy-MD) \* \* MICHAEL MCDONALD-I Gotta Try 14-11 DESCRIPTION Shame Do The Moon 17-14

\* BDB SEGER-Shame Dn The Moon 17-14 \* KENNY LOGGINS-Heart To Heart 20-15 \* MOVING PICTURES-What About Me 22-16

KDWB-AM-Minneapolis

WKTI-FM-Milwaukee

WISM-AM-Madison

WZEE-FM-Madison

WIKS-FM-Indianapolis

KBEQ-FM-Kansas City

DONNA SUMMER-The Woman In Me X KENNY ROGERS AND SHEENA EASTDN-We've Got

(Michael Stone - MD) (Michael Stone - MD) \* MOVING PICTURES - What About Me 4-1 \* SAGA-On The Loose 14-10 \* GLENN FREY - All Those Lies 20-12 \* CULTURE CLUB - Do You Really Want To Hurt Me 18-13

(Dave Denver – MD) \* \* PATTI AUSTIN WITH JAMES INGRAM – Baby Come

\* \* PATTI AUSTIN WITH JAMES INGRAM - DAUY CON To Me 9 5 \* \* THE CLASH - Rock The Casbah 10-6 \* BOB SEGER - Shame On The Moon 16-10 \* LITTLE RIVER BAND - The Other Guy 38-22 \* KENNY LOGGINS-Heart To Heart 43-34 • SAM WT HAGAR - Your Love Is Driving Me Crazy • SILLY JOEL - Alientown A • MICHAEL McDONALD - I Gotta Try A

(Dave Denver-MD) \* THE CLASH-Rock The Casbah 10-6 \* BOB SEGER-Shame On The Moon 16-10 \* ADAM ANT-Coody Two Shoes 19-13 \* LITTLE RIVER BAND-The Other Guy 38-22 \* AFLOCK OF SEAGULLS-Space Age Love Songs 29-23

\* BILLY JOEL-Allentown 23-19 • CULTURE CLUB-Do You Really Want To Hurt Me • GLENN FREY -All Those Les • RAY PARKER JR. - Bad Boy A LINDA RONSTADT -- I Knew You When A • STRAY CATS-- Stray Cat Strut A • CHICAGO - What You're Missing A • DURAN DURAM-Hungy: Like The Wolf A • OLIVIA NEWTON-JOHN -- Tred Up A

(Greg Swedberg – MD) \* \* TDM PETTY AND THE HEARTBREAKERS – You Got

Lucky 2:1 \* SAMMY HAGAR-Your Love Is Driving Me Crazy 6 3 THE PRETENDERS-Back On The Chain Gang 14-11 DARYL HALL AND JDHN OATES-Family Man 17 14 FRIDA-1 Know There's Something Going On 25-21 • OLIVIA NEWTON-JDHN-Tied Up • CHRISTOPHER CROSS-All Right

JOE JACKASUM-DIEAKING US IN HWU B MISSING PERSONS-Windows A DEVY'S NIDHORT RUNNERS-Come On Eileen A RNNDY NEWMAN AND PAUL SIMON-The Blues X CHICAGO-What You're Missing X DOM HENLEY-I Can'i Stand Still X THE JOHN HALL BAND-Love Me Again X STELL BREEZE-Oreanni 'I Stay X HOT CHOCOLATE-Are You Getting Enough Mannines X

Happiness X LITTLE STEVEN AND THE DISCIPLES OF SOUL—

Forever X THE STEVE MILLER BAND—The Other Guy X DIRE STRAITS—Industrial Disease X LINDA RONSTADT—I Knew You When X RODWAY—Don't Stop Trying X GLENN FRETZ-AII Those Lies X SUPERTRAMP—Crazy X GREG KIHN BAND—Jeopardy A

(Uchnine King-MD) \*\* DARYL HALL AND JOHN OATES-Maneater 1·1 \*\* MERY AT WORK-Down Under 5·2 \* KENNY LOGGINS-Heart To Heart 4·3 \* MICHAEL MCODMALD-1 Gotta Try 7·4 \* DON HENLEY-Dirty Laundry 12·8 •• CULTURE CLUB-DO YOU Really Want To Hurt Me •• BILLY JOEL-Allentown

KSIF+TM-SL. Faus (Chuck Mapp-MD) • STRAY CATS-Stray Cat Strut B • MARYIN GATE-Sexual Healing B • LIONEE RICHE T'OU Are A • EDDLE RABBITT WITH CRYSTAL GAYLE-You And IX • BARRY MANLOW-Memory X • SAGA-On The Loose X

(Brad Fuhr/Marie Stage – MD) \* PHIL COLLINS – You Can't Hurry Love 8-4 \* MOVING PICTURES – What About Me 12 6 MEN AT WORK – Oown Under 1-1

ADAM ANT – Goody Two Shoes 2-2 PATTI AUSTIN WITH JAMES INGRAM – Baby Come To

Me DEXY'S MIDNIGHT RUNNERS—Come On Eileen CHRISTOPHER CROSS—It's Alright DURAN DURAN—Hungry Like The Wolf B DONNA SUMMER—The Woman In Me B LINDA ROMSTADT—I Knew You When B THE PRETENDERS—Back On The Chain Gang B SAGA—On The Loose B KENNY ROGERS AND SHEENA EASTON—We've Got Tonght

Tonghi RANDY HERMAN AND PAUL SIMDN-The Blues A LIONEL RICHIE-You Are A JOE JACKSON-Breaking Us in Two X RAV PARKER R.-Bad Boy X ROUGH TRADE-AI TOuch X NICHT RANGER-Don't Tell Me You Love Me X LITTLE STEVEN AND THE DISCIPLES OF SOUL-Format X

KEYN-FM — Wichita (Jan Pearman - MD) \* # BOB SEGER-Shame On The Moon 9-6 \* LITTLE RIVER BAND-The Other Guy 13 10 \* BILLY JOEL-Allentown 23 12 \* UJUCE HEWTOM - Heart O'The Night 22-14 \* LINDA RONSTADT - I Knew You When 25 21 • OLIVIA WEWTOM - Hoart O'The Night 22-14 \* UHOR MEWTOM - Hoart O'The Night 22-14 \* ULIC HEWTOM - Hoart O'The Night 22-14 • OLIVIA WEWTOM - Hoart O'The Night 22-14 • OLIVIA MEWTOM - Hoart O'Low Boart 22-14 • OLIVIA MEWTOM - Hoart 22-14 • OLIVIA DURAM - Hungry Like The Wolf A • THE CLASH-Rock The Casbah A • STRAY CATS-Stray Cat Strut X • MUSICAL YOUTH - Pass The Durchim X • PETER GABRIEL-Shock The Monkey X • THE ALAM PARSONS PROJECT - Psychobabble X • KENNY ROGERS AND SHEENA EASTOM - We ve Got Tonight

Northeast Region

■★ PRIME MOVERS

MEN AT WORK- Down Under (Columbia)

MUSICAL YOUTH - Pass The Dutchie (MCA)

PATTI AUSTIN WITH JAMES INGRAM – Baby Come To Me (Qwest)

TOP ADD ONSI

STRAY CATS – Stray Cat Strut (EMI-America) DONNA SUMMER – The Woman In Me (Geffen)

Bros.) KENNY ROGERS AND SHEENA EASTON – We've

Got Tonight (EMI-America) DEXY'S MIDNIGHT RUNNERS— Come On Eileen

(Jack Lawrence – MD) \* \* MEN AT WORK – Down Under 4 1 \* MARVIN GAYE – Sexual Healing 8 6 \* PATTI AUSTIN WITH JAMES INGRAM – Baby Come To Ma 12.7

K FAIL IN BOSTONE MALE ALL FOR THE AL

CHRISTOPHER CROSS - All Right (Warner

(Mercury)

WFLY-FM-Albany

diohistory co

LIONEL RICHIE- You Are (Motown)

Forever X
 OIRE STRAITS—Industrial Disease X

KEYN-FM-Wichita

KSLQ-FM-St. Louis

KSTP-FM-St. Paul

WSPT-FM-Stevens Point

WLOL-FM-Minneapolis

UNKESE UP HER URUSS-All Right LIONEL RICHIE-You Are B JOE JACKSON-Breaking Us In Two B YAZ-Only You B

CHRISTOPHER CROSS—All Right
 SAGA—On The Losse A
 JDE JACKSON—Breaking Us In Two A
 THE PRETENDERS—Back On The Chain Gang X

IINDA RONSTADT—I Knew You When X
 SAMMY HAGAR—Your Love is Driving Me Crazy X
 GLENN FREY—All Those Lies X
 MICHAEL JACKSON—Billie Jean X

(Bill Cahill - MD) \* \* ADAM ANT-Goody Two Shoes 10-7 \* MOVING PICTURES-What About Me 19-10 \* BOB SEGER-Shame On The Moon 21 11 \* AFLOCK OF SEAGULLS-Space Age Love Songs 22

19 MUSICAL YDUTH–Pass The Dutchie 27 21 CHRISTOPHER CROSS–All Right KENNY ROGERS & SHEENA EASTON–We've Got

(Michael O'Hara-MD) \* \* RAY PARKER, JR.—Bad Boy 28-23 \* \* MUSICAL YOUTH—Pass The Dutchie 30 25 \* SAMMY HAGAR—Your Love Is Driving Me Crazy 34-

Stand Thread Total Evers Diffing in Color 5 - 29
 FRIDA – I Know There's Something Going On 35-29
 STRAY CATS – Stray Cat Strut 37-31
 OLIVIA REWTON-JOHN – Tied Up
 CROSBY, STILLS AND NASH – Too Much Love To
 Hide

Hide BILLY IDOL—White Wedding B THE PRETENDERS—Back On The Chain Gang B DONNA SUMMER—The Woman In Me B LIONEL RICHIE—You Are A MISSING PRESONS—Windows A MICHAEL JACKSON—Bille Jean A JOE JACKSOM—Breaking Us In Two A NEIL YOUNG—Little Thing Called Love A

(Jim Randall-MD) \* ADAM ANT-Goody Two Shoes 21-9 \* FLEETWOOD MAC-Love in Store 26-23 THE WHO-Emmence Front 18-14 SAMMY HAGAR-Your Love Is Driving Me Crazy 23-10

THE PHO-Eliminate rout to 1:10 and 1:00 and

(Dave Newfill-MD) \* \* EDDIE RABBITT WITH CRYSTAL GAYLE-You And I

\* \* PATTI AUSTIN WITH JAMES INGRAM-Baby Come

To Me 13-7 **\* TAVARES** – A Penny For Your Thoughts 8-6 **\* PHL COLLINS** – You Can't Hurry Love 12-10 **\* AIR SUPPLY** – Two Less Lonely People In The World

(Joey Carzello-MD) \* \* MARVIN GAYE-Sexual Healing 1 1 \* \* MER AT WORK-Down Under 4-3 \* PATTI AUSTIN WITH JAMES INGRAM-Baby Come To Me 16-12 \* MUSICAL YOUTH-Pass The Dutchie 25-17 \* THE PRETENDERS-Back On The Chain Gang 28 20 • BILLY JOEL-Allentown • MICHAEL JOYSON - Billio Loop

THE PRETENDERS—Back On The Chain Gang 28 2
 BILLY JOEL—Allentown
 MICHAEL JACKSON—Billie Jean
 STRAY CATS—Stray Cat Strut B
 JUICE NEWTON—Heard OT The Night A
 LIONEL RICHTE—You Are B
 OLIVIA NEWTON—JOHM—Tied Up B
 THOMPSON TWINS—Lies A
 RACHEL SWEET—Boo Doo A
 RACHEL SWEET—Boo Doo A
 RACHEL SWEET—Boo Doo A
 INEXEMENTION-HOATED (LIES A
 RACHEL SWEET—Boo Doo A
 INEXEMENTION-HOATED (LIES A
 RACHEL SWEET—Boo Doo A
 INEXEMENTION-HOATED (LIES A
 RACHEL SWEET—Boo Doo A
 INEXEMENTION-WINGONS X
 INDEEP—Last Night A D J. Saved My Life X
 THE BAR KAYS—Do II (LIE ME See You Shake) X
 DONNA SUMMER—The Woman In Me X
 BERLIN ARLIFT—Over The Hill X
 PIA ZADORA—The CLAPPINg Song X
 CHRISTOPHER CROSS—All Right

(Im Stearin – OVECI (Im Stearin – MD) \*\* MEN AT WORK-Down Under 1 \* TOTD – Africa 6-3 \* PMIL COLLINS-YOU Can't Hurry Love 7-4 \* LITTLE RIVER BAND-The Other Guy 11 6 \* THE CLASH-Rock The Cashah 13 11 •• CROSEY, STILLS AND NASH-Too Much Love To Hide

BILLY INDUCATION AND ANALY TO MULTICATE TO Hide
 CHRISTOPHER CROSS—All Right
 BILLY INDUC—White Wedding B
 THE PRETENDERS—Back Don The Chain Gang B
 JOE JACKSON—Breaking Us in Two B
 MUSICAL YOUTH—Pass The Dutchie B
 DURAN DURAN—HUngry Like The Wolf A
 RANDY REWMAN AND PAUL SIMON—The Blues A
 KENNY ROGERS AND SHEENA EASTON—We've Got Toolo A

NEINT ROOLD IN 2010
 Tonte A
 NEIL YOUNG—Little Thing Called Love A
 DEXY'S MIDNIGHT RUNNERS—Come On Eileen X
 NEIL DIAMOD—I'm Alive X
 OLIVIA NEWTON-JOHN—Tied Up X
 DON HENLEY—I Can't Stand Still X

WILL-FM — HATTOFG (Mike West-MD) \*\* MEN AT WORK-Down Under 1-1 \*\* PHIL COLLINS-You Can't Hurry Love 5 2 \* RAY PARKER JR.-Bad Boy 7-4 \* BOB SEGER-Shame On The Moon 17-9 • STRAY CATS-Stray Cat Strut • EARTH, WIND AND FIRE-Fail In Love With Me • CHRISTOPHER CROSS-AID INght A • CHRISTOPHER CROSS-AID INght A

(Bill Terry – MD) \* \* DARYL HALL AND JOHN OATES – Maneater 1 1 \* MARVIN GAYE – Sexual Healing 9-4 \* MEN AT WORK – Down Under 10-5 \* TOTO – Africa 16-11 \* DIONNE WARWICK – Heartbreaker 15-13 • JUCE NEWTON – Heart Of The Night

WTIC-FM-Hartford

WBLI-FM—Long Island

Tonight A

19 14 •• TOTO-Africa •• LINDA RONSTADT-I Knew You When

Tonight • LIDNEL RICHIE—You Are B • STRAY CATS—Stray Cat Strul B • DURAN DURAN—Hungry Like The Wolf A

WTRY-AM-Albany

WACZ-AM-Bangor

WGUY-AM-Bangor

WVBF-FM-Boston

WXKS-FM-Boston

WTSN-AM-Dover

LIONEL RICHIE—You Are
 FLEETWOOD MAC—Love In Store B
 BILLY JOEL—Allentown B

WFEA-AM (13 FEA)-Manchester

(Rick Ryder-MD) \* \* PATTI AUSTIN WITH JAMES INGRAM-Baby Come

\*\* PATT AUSTIM WITH JAMES INGRAM-Baby Come To Me 8-5 \*\* PHIL COLLINS-You Can't Hurry Love 12 7 \* TOTO-Arrica 6-3 BILLY JOEL-Allentown 16-11 \* MOVING PICTURES-What About Me 26-22 \* MICHAEL MEDOMADL-IG COITA Try B \* CULTURE CLUB-Do You Really Want To Hurt Me B \* DOWNA SUMMER-The Woman In Me B \* DOWNA SUMMER-The Woman In Me B \* TOM PETTY AND THE HEARTBREAKERS-You Gol Lucky A

I DW PETIT AND THE HEART BREAKERS—You Gol Lucky A RANDY NEWMAN AND PAUL SIMON—The Blues A POCO—Shoot For The Moon A DOLLY PARTOW/WILLIE MELSON—Everything's Beautiful (In It's Own Way) A CHRISTOPHER CROSS—It's Aright A MUSICAL YOUTH—Pass The Dutchie X HOT CHOCOLATE—Are You Getting Enough Happiness X

(Michael Eliss-MD) \* t DANYL HALL AND JOHN OATES-Maneater 10-5 \* JOE JACKSON-Steppin Out 9-6 \* MUSICAL YOUTH - Pass The Dutcher 14-13 \* TAVARES-A Penny For Your Thoughts 18-14 • MEN AT WORK-Down Under • QUADRANT 6-Body Mechanic • AURRA-Such A Feeling A • C-BANK-One More Shot A

•\* WEAR I WURK - Down Under 9-3 TOTO-Arica 17 10 • THE CLASH - Rock The Casbah 18-12 • BILLY JOEL - Allentown 27-22 • EDDIE RABITT WITH CRYSTAL GAYLE - You And I • LITTLE RIVER BAND - The Öther Guy TONY CAREY - Running Away From The Thought Of You X

WHEB-FM — Portsmouth (Rick Dean-MD) \* MENA TWORK-Down Under 6-1 \* t TOTO-Africa 10-4 \* LITTLE RIVER BAND-The Other Guy 11-7 \* THE J. GELLS BAND-1 Do 12-10 \* PATTI AUSTIN WITH JAMES INGRAM-Baby Come To Me 14-11 • MARVIN GAYE-Sexual Healing B • CULTURE CLUB-Do You Really Want To Hurt ME B • ADAM ANT -Goody Two Shoes B • A FLOCK OF SEAGULLS-Space Age Love Songs B • JUICE NEMTON-Heart Of The Night B • GLENN FREY-All Those Lies B • LINDAR ROMSTADT-I Knew You When A • LIONEL RICHE-You Are A • CHRISTOPHER CROSS-All Right A • SHEENA EASTON AND KENNY ROGERS-We've Got Longilk A

Tonight A • DON HENLEY—Dirly Laundry X • EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X • AMERICA—Right Before Your Eyes X

WPJB-FM — Providence (G.M. Dave Garrison – MD) • AMERICA-Right Before Your Eyes B • NELL DIAMOND – I'm Alive B • LIONEL RICHE – You Are B • STEEL BREEZE – Dreamm' Is Easy B • SAMMY HAGAR – Your Love Is Driving Me Crazy X • CULTURE CLUB – Do You Really Wani To Aru Me X • UNIPOP--Whal If (Isaid Llove You) X • GOLDEN EARING – Twilight Zone X • MUSICAL YOUTH – Pass The Dutchie X • DURAN DURAN – Hungry Like Thw Wolf X

(Tom Cudy-MD) \*\* MEN AT WORK-Down Under I 1 \*\* SURVIVORS-The One That Really Matters 6-2 \* BOB SEGER-Shame On The Moon 10-4 \* LITLE RIVER BAND-The Other Guy 8 5 \* RAY PARKER IR.-Bad Boy 13-9 • DURAN DURAN-Hungry Like The Wolf • CHRISTOPHER CROSS-All Right A • LIDNEI RICHTE-YNN AP B.

CHINSIOFHER CROSS-AIL INJULTA
 LIONEL RICHELT-YOU ARE B
 STRAY CATS—Stray Cat Strut B
 MUSICAL YOUTH—Pass The Dutchee B
 MELL DIAMOND—I'm Aive A
 SAGA—On The Loose A
 KENNY ROGERS AND SHEENA EASTON—We've Got

A DENH RODERS AND SHELM EASING THE VE GOT Tonte A > DONNA SUMMER-The Woman in Me X > LINDA RONSTADT-I Knew You When X CULTURE CLUB-Do You Really Want To Hurt Me X > RANDY NEWMAN AND PAUL SIMON-The Blues X

(Marc Cronin – MD) \*\* A DAM ANT – Goody Two Shoes 13 7 \*\* MICHAEL McDONALD – I Gotta Try 28 22 \* PTERE GABRIEL –Shock The Monkey 30 23 \* STRAY CATS – Stray Cal Strut 36 26 \* CULTURE CLUB – Oo You Really Want To Hurt Me 39-28

•• KENNY ROGERS AND SHEENA EASTON-We've Go

•• REINT RUGERS AND SHEENA EASTON—We've Got Tonite
 •• POCO—Shoot For The Moon
 •• LIONR NCHIE - You Are B
 •• DURAN UNRAN—Hungry Like The Wolf B
 •• MUSICAL YOUTH—Pass The Dutchee B
 •• LINDA RONSTADT—I Knew You When B
 •• JOE JACKSON—Breaking Us In Two B
 •• RELI DURAN OND — I'm Altive B
 •• AIR SUPPLY—Two Less Lonely People In The World B
 • SAGA—On The Loose B
 • DONALD FACEM—Nev Frontier A
 •• DON HENLEY—I Can't Stand Still A
 •• STEEL BREEZE—Dreamin Is Lasy A
 •• GULVIA MENTON-Tied Up A
 •• GOLDEN EARNING—Twilet Zone X

(Ton Taylor-MD) \* \* MOVING PICTURES --What About Me 11-5 \* \* ADAM ANT-Goody Iwo Shoes 12-6 \* BILLY JOEL-Allentown 13-8 \* THE PRETENDERS-Back On The Chain Gang 23-17 \* MUSICAL YOUTH --Pass The Dutchne 36-21 • CHRISTOPHER CROSS-All Right • KENNY ROGERS AND SHEENA EASTON-We've Got Tonite

Tonte GREG KIMH-leopardy A • MIGHT RANGER-Don't Tell Me You Love Me A • VANDENBERG-Burning Heart A • MELL YOUMG-LITLE Thing Called Love A • JOE JACKSON-Breaking Us In Two B • LIONEL RICHIE-You Are B • DURAN DURAN-Hungy Litle The Wolf B • DEXY'S MIDNIGHT RUNNERS-Come On Eileen B • RANDY NEWMAN AND PAUL SIMON-The Blues B

(Continued on page 25)

WHFM-FM-Rochester

WPST-FM-Trenton

WPJB-FM-Providence

WPRO-FM-Providence

WKTU-FM—New York City

WNBC-AM-New York City (Babette Stirland – MD) \* \* MARVIN GAYE – Sexual Healing 3 1 \* \* MEN AT WORK – Down Under 9-3

WHEB-FM-Portsmouth

#### • Continued from page 23

#### KHFI-FM—Austin

- KHFI-FM Austin (Ed Volkman-MD) \*\* MOVING PICTURES-What About Me 8-4 \* & GLENN FREY-All Those Lies 10-6 \* ADAM ANT-Goody Iwo Shoes 12-9 \* THE CLASH-Rock The Cashan 18-11 \* THE L. GEILS BAND-1 Do 19-16 •• STRAY CATS-Stray Cashan 18-11 \* THE L. GEILS BAND-1 Do 19-16 •• STRAY CATS-Stray Cashan 18-11 \* THE L. GEILS BAND-1 Do 19-16 •• STRAY CATS-Stray Cashan 18-11 \* THE L. GEILS BAND-1 Do 19-16 •• STRAY CASHD-1 Knew You When MUSICAL YOUTH-Pass The Dutchie B MISSING PERSONS-Windows A CHRIS CROSS-AIN Right A LISA GILKYSON-You Got The Rhythm X AUSTIN ALL-STRAS-Wonderful World X MICHAEL MURPHT-Still Taking Chances X DURNN DURAN-Hungry Like The Wolt X RODWAY-Don't Stop Trying X

#### WFMF-FM-Baton Rouge

- WFMF-FM Baton Rouge (Wayne Watkins MD) \*\* MENA TWORK Down Under 2-1 \*\* BOB SEGER Shame On The Moon 14 9 \* ADAM ANT Gody Two Shoes 20-12 \* GLENN FREY All Those Lies 21-18 \* STRAY CATS Stray Cat Strut 25-19 •• MICHAEL JACKSON Billy Jean •• CHRISTOPHER CROSS It's Alright LIONEL RICHLE You Are B BARRY MANLOW Memory X JANET JACKSON Young Love X EARTH, WIND AND FIRE Fall In Love With Me X EVELYN KING Betcha She Don't Love You X

#### KZEM-EM-Corpus Christi

- KZFM-FM—Corpus Christi (John Steele—MD) \* RAY PARKE IR.—Bad Boy 16-10 \* MICHAEL JACKSOM—Someone In The Dark 20-11 \* DIONNE WARWICK—Hearbreaker 8-5 \* BARRY MANILOW—Memory 10-6 \* BOB SEGER—Shame On The Moon 28-21 CHRISTOPHER CROSS—It's Airght MICHAEL JACKSOM—Billie Jean VARBROUGH AND PEOPLES—Heartbeats A DURAM DURAM—Hungry Like The Wolf A THOMPSON TWINS—Lies A

- THOMPSON TWINS—Livés A
   SAGA—On The Loose A
   SAGA—On The Loose A
   CHICLGO—What You're Missing A
   JANET JACKSON—Come Give Your Love To Me A
   DAZZ BAND—I'm The Dne For Fun A
   HOT CHOCOLATE—Are You Getting Enough Hay
   THE PRETENDERS—Back On The Chain Gang X
   PETER GABRILL—Shock The Monkey X
   OONNA SUMMER—The Woman In Me X
   GLENN FREY—All Those Lies X
   MUSICAL YOU'TH—Pass The Dutchie X
   KENNY LOGGINS—Heart To Heart X
   SAMMY HAGAR—You'L Love Is Driving Me Crazy X

KILE-AM-Galveston

BILLBOARD

1983,

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IANUARY

- (Scott Taylor MD) \* \* TOTO Africa 1-1
- \*\* IOTU-Africa 1-1 \*\* PHIL COLLINS-You Can't Hurry Love 10-6 \* EDDIE RABBITT WITH CRYSTAL GAYLE-You And I
- \* LITTLE RIVER BAND-The Other Guy 19-12 \* SAMMY HAGAR-Your Love Is Driving Me Crazy 20
- 17 •• CHRISTOPHER CROSS—It's Alright •• SHEENA EASTON AND KENNY ROGERS—We've Got

- Tonite OLIVIA NEWTON-JOHN-Tied Up A MISSING PERSONS-Windows A MISSING PERSONS-Windows A EARTH, WIND AND FIRE-Fall In Love With Me A PETER GABRIEL-Shock The Monkey X UNIPOP-What If (I Said I Love You) X
- KFMK-FM-Phoenix
- (Kirk Patrick-MD) \* \* LIONEL RICHIE-Truly 15-3 \* PATTI AUSTIN WITH JAMES INGRAM-Baby Come To Me 15-9 \* MICHAEL JACKSON AND PAUL MCCARTNEY-The Girl In Muro 5-1
- Is Mine 5-4 \* EDDIE RABBITT WITH CRYSTAL GAYLE—You And 18-
- + TOTO-Africa 20-15 •• FLEETWOOD MAC-Love In Store
- KVOL-AM-Lafayette

- KVOL-AM Latayette (Phil Rankin a MD) \* MEN AT WORK—Down Under 1-1 \* TOTO—Africa 5-2 \* MARYIN GAVE—Sexual Healing 16 6 \* BOB SEGER—Shame On The Moon 22-14 \* STRAY CATS—Stray Cal Strut 26-15 EARTH, WIND AND FIRE—Fail In Love With Me THE JOHN HALL BAND—Love Me Again CULTURE CLUB—Do You Really WanT fourt Me B DURAN DURAM—Hungry Like The Wolf B VANDERBERG—Burning Meart B HUGHES/THRALL—Beg. Borrow 07 Steal B IDE JACKSOM—Breaking Us In Two B CROSBY, STILLS AND NASH—Too Much Love To Hude A

- A MUCH Love 10 H A A MILES AND MIST 100 MUCh Love 10 H A MIGHT RANGER-Don'T Fell Me You Love Me B DEXY'S MIDNIGHT RUNNERS-Come On Eileen B RANDY NEWMAN AND PAUL SIMON-The Blues B THOMPSON TWINS-Lites X MISSING PERSONS-Windows B SMERRIFF-When I'm With You X FIREFALL-Always X RACHEL SWEET-YOO DOO X UTTLE STEPEN AND THE DISCIPLES OF SOM

- RACHEL SWEET-Voo Doo X LITTLE STEVEN AND THE DISCIPLES OF SOUL-
- Forever X

  THE PRETENDERS—Back On The Chain Gang X
  HOT CHOCOLATE—Are You Getting Enough
- Happiness X KISS—Love It Loud X ROUGH TRADE—All Touch X
- ROUGH TRADE-All louch X
   THE SPINNERS-Funny How Time Slips Away X
   THE STEVE MILLER BAND-Give It Up X
   NELL DIAMOND-I'm Alive X
   KENNY ROGERS AND SHEENA EASTON-We've Got
- Tonight A

   CHRISTOPHER CROSS—All Right A
- KBFM-FM-McAllen-Brownsville

- (Steve Owens-MD) \* MARVIN GAYE-Sexual Healing 1 1 \* MEN AT WORK-Down Under 2-2 RAY PARKER JR.-Bad Boy 4 3 \* MICHAEL MCDONALO-I Gotta Try 14 8 \* BILLY 10E-Altentown 19-10 NEIL DIAMOND-I'm Alive KELNY RGGERS AND SHEENA EASTON-We've Got Tonite

- Tonite AIR SUPPLY-Two Less Lonely People In The World B LIONEL RICHIE-You Are B DURAN DURAN-Hungry Live The World B CHICAGO-What You're Missing B RANDY MEYMAN AND PAUL SIMON-The Blues B THE CLASH-Rock The Casbah A EDDIE RABBIT WITH CRYSTAL GAYLE-You And I X CHRISTOPHER CROSS-IL'S Alright A
- WEZB-FM-New Orleans
- (Jerry Lousteau-MD) \* \* MEN AT WORK-Down Under 3-2

- \* \* MOVING PICTURES--What About Me 10 4 \* PRINCE-1999 19-10 \* PETER GABRIEL-Shock The Monkey 21-17 \* LITTLE RIVER BAND-The Other Guy 26-22 CHRISTOPHER CROSS-It's Alright STRAY CATS-Stray Cat Strut LEETWOOD MAC-Love In Store B BILLY JOEL-Allentown B JOHN COUCAR-Hand To Hold On To B KENWR ROGERS AND SHEENA EASTON-We've Got Tonuch IA
- Tonight A

  JDE JACKSON-Breaking Us In Two A

  AIR SUPPLY-Two Less Lonely People In The World X
- WOUE-FM-New Orleans
- WQUE-FM—New Orleans (Chris Bryan-MD) \* KENRY LOGGINS-Heart To Heart 11-5 \* FLEETWOOD MAC-Love In Store 15-6 \* LITTLE RIVER BAND-The Other Guy 18-10 \* BARRY MANILOW-Memory 20-11 \* MARVIN GAVE-Sexual Healing 23 19 CHRISTOPHER CROSS-All Right SHEEMA EASTOM & KENNY ROGERS-We Got Tonite LIONEL RICHE-You Are B EDDIE RABBITT WITH CRYSTAL GAYLE-You And I

Happiness X
 KENNY ROGERS AND SHEENA EASTON—We've Got

(Dave Duquesne – MD) \* \* PATTI AUSTIN WITH JAMES INGRAM – Baby Come

To Me 1-1 \*\* FLEETWOOD MAC—Love In Store 8-4 \* AIR SUPPLY—Two Less Lonely People In The World

(Andy Taylor – MD) \* \* EDDIE RABBITT WITH CRYSTAL GAYLE – You And 1

\* \* AIR SUPPLY-Two Less Lonely People in The World

\* MICHAEL JACKSON AND PAUL McCARTNEY-The Girl

Is Mine 10-5 \* PATTI AUSTIN WITH JAMES INGRAM—Baby Come To

Tonite DURAN DURAN—Hungry Like The Woll B LIONER ICHTE—You Are B THE PRETENDERS—Back On The Chain Gang A MOVING PICTURES—What About Me A STRAY CATS—Stray Cat Strut A MICHAEL JACKSON—Billie Jean X MICHAEL JACKSON—Billie Jean X LIONEL RICHE—My Love X

KENNY LOGGINS-Heart To Heart (Columbia) BOB SEGER AND THE SILVER BULLET BAND-Shame On The Moon (Capitol) LITTLE RIVER BAND-The Other Guy (Capitol)

• TOP ADD ONS

STRAY CATS-Stray Cat Strut (EMI America) LINDA RONSTADT-I Knew You When (Asylum) LIONEL RICHIE-You Are (Motown)

BREAKOUTS

Got Tonight (EMI-America) DEXY'S MIDNIGHT RUNNERS— Come On Eileen (Mercury)

(Dan Brannan – MD) \*\* MEN AI WORK – Down Under 11 2 \*\* THE J. GELLS BAND – 10 a 12 5 \* SAMNY HAGRAR-Your Love Is Driving Me Crazy 13-9 \* CULTURE CLUB – Do You Really Want To Hurt Me 18 15

15 MOVING PICTURES-What About Me 19-17 A FLOCK OF SEAGULLS-Space Age Love Songs B STRAY CATS-Stray Cat Strut A ADAM ANT-Goody I'wo Shoes A CHRISTOPHER CROSS-AIR Right A KENNY ROGERS AND SHEENA EASTON-We've Got

. mher X

KENNY ROGERS AND SHEENA EASTON-Tonite A
 LOVERBOY-Jump X
 FLEETWOOD MAC-Love in Store X
 JUICE NEWTOM-Heart Of The Night X
 AMERICA-Right Before Your Eyes X
 LINDA RONSTADT-I Knew You When X
 KIM CARNES-Does It Make You Remem
 GLENN FREY-AII Those Lies X
 DLIVIA NEWTON-JOHM -Tied Up X
 LIONEL RICHIE-You Are X

CHRISTOPHER CROSS-All Right (Warner Bros.) KENNY ROGERS AND SHEENA EASTON- We've

KFYR-AM-Bismarck

Midwest Region

Me 12-6 \* KENNY LOGGINS—Heart To Heart 14-9 • BOB SEGER—Shame On The Moon • LIONEL RICHIE—You Are • CHRISTOPHER CROSS—It's Alright A

WHYI-FM-Miami

KOFM-FM-Oklahoma City

\* AIR SUPFLT-IWD LESS LOWLY, COMPARING 9-5 \* LITTLE RIVER BAIND-The Other Guy 10-6 \* BOB SEEGE-Shame On The Moon 24-15 • LINDA RONSTADT-1 Knew You When • CHRISTOPHER CROSS-IT's Ainght • LIONER ICKIEL-YOU AR • SUPERTRAMP-MY Kind Of Lady X

KEEL-AM-Shreveport

# WTIX-AM-New Orleans WTIX-AM — New Orleans (Gary Franklin – MD) \* MEIN AT WORK – Down Under 3-1 \* TOTD – Africa 6-3 \* PHL COLLINS – You Can't Hurry Love 7-4 \* BOB SECER-Shame On The Moon 10-7 \* THE J. GELLS BAND–1 Do 14-9 • DON HENLEY–I Can't Stand Still • OURN HENLEY–I Can't Stand Still • OURN HURLEY–I Can't Stand Still • OURN HURLEY CAN DE Stand • OURN HURLEY CAN DE STILL • SMOKEY ROBINSON–I've Made Love To You A • RANDY HEMMAN AND PAUL SIMON–The Blues X • HDT CHOCOLATE–Are You Getting Enough Happiness X

# Billboard Bingles Radio Action Based on station playlists through Tuesday (1/11/83) Playlist Prime Movers \* Plaulist Top Add Ons 🔹 CHAKA KHAN-Got To Be There X STEEL BREEZE-Dreamin' Is Easy X THE WHO-Erminence Front X BILL WOLFER-Pay Was A Rolling Stone X Ithe SPINNERS-Funny How Time Slips Away X DONHA SUMMER-The Woman In Me X PONHA SUMMER-The Woman In Me X PIA ZADORA-The Ctapping Song X LIONEL RICHIE-You Are X REO SPEEDWAGON-The Key X MISSING PERSORS-Windows X NELL DIMAOND-I'm Alive X OLIVIA NEWTON-JOHN-Tied Up X DURAN DURAN -- Hungry Like The Wolf A NIGHT RANGER-Don't Tell Me You Love Me A DON HENLEY -- I Can't Stand Still X MUSICAL YOUTH -- Pass The Dutchie X JOE JACKSON -- Breaking Us In Two X POCO-Shoot For The Moon X LOVERBOY -- Junp X THE ALAN PARSONS PROJECT-- Psychobabble X GOLDEN EARRING -- Twilight Zone X

WIFI-FM-Philadelphia

WRVO-FM-Richmond

(Don Cannon/Verna McKay-MD) \* \* BILLY JOEL-Allentown II-7 \* TOED-Africa 16-8 \* THE PRETENDERS-Back On The Chain Gang 25-14 \* STRAY CATS-Stray Cat Strul 19-16 \* CULTURE CLUB-Do You Really Want To Hurt Me 28 19

WRVQ-FM - Richmond (Bill Thomas-MO) \* \* PHIL COLINS-You Can't Hurry Love 7 3 \* ADAM ANT-Goody Two Shoes 9 4 \* A FLOCK OF SEAGULLS-Space Age Love Songs 12.7 \* KENNY LOGGINS-Heart Of The Night 13.8 \* BILLY JOEL-Altentown 17.9 • DEXY'S MIONIGHT RUMNERS-Come On Eileen • CHRISTOPHER CROSS-It's Airught • CULTURE CLUB-DO You Really Want To Hurt ME B • RIDA-I Know There's Something Going On B • DURAN DURAN-Hungry Like The Wolf B • JUICE NEWTON-Heart Of The Night B • JUICE NEWTON-Heart Of The Night B • MUSICAL YOUTH-Pass The Dutche A • PCOC-Shool For The Moon A • SCAMDAL-Goodbye To You X • THE PRETENDERS-Back On The Chain Gang X • STEEL BREEZE-Dreamin' Is Easy X

STEEL BREEZE-Dreamin' Is Easy X
 BOB SEGER AND THE SILVER BULLET BAND-House Behind The House X
 SURVIVOR-The One That Really Matters X

(Bruce Kelly-MD) \* \* PATTI AUSTIN WITH JAMES INGRAM-Baby Come

To Me 7-2 \* \* BARRY MANILOW-Memory 9-6 \* EDDIE RABBITT WITH CRYSTAL GAYLE-You And I

(Dallas Cole-MD) \* \* PATTI AUSTIN WITH JAMES INGRAM-Back In My

\* \* PATTI AUSTIN WITH JAMES INGRAM—Back in My Arms Again 9:5 \* ADAM ANT—Goody Two Shoes 15:10 \* PETER GABRIEL—Shock The Monkey 19:16 • LIONEL RICHIE—You Are • DURAN DURAN—Hungry Like The Wolf • SAGA—On The Loose B • STRAY CATS—Stray Cat Strut B • CULTURE CLUB—Do You Really Want TO Hurt Me B • BILLY JOEL—Allentown B

(Dan Steele – MD) \* \* FLEETWOOD MAC – Love in Store 13-8 \* ADAM ANT – Goody Two Shoes 17-11 \* PHIL COLLIMS – You Can't Hurry Love 11-7 \* KENNY LOGGINS – Heart To Heart 19-14 \* CULTURE CLUB – Do You Really Want To Hurt Me 22-17

17 19 JOE IACKSON — Breaking Us In Two 10 JOE IACKSON — Breaking Us In Two CARNEY NEWMAN AND PAUL SIMON — The Blues DONA SUMMER — The Yoman in Me B 10 POCO — Shoto For The Moon 0 10 JOEL RICHLE—You Are B 10 STEEL RICELE — Dearmonit & Sara A

STEEL BREEZE-Dreamin' Is Easy A KENNY ROGERS AND SHEENA EASTON-We've Got

Come To Me (Qwest) MEN AT WORK- Down Under (Columbia) KENNY LOGGINS- Heart To Heart (Columbia)

TOP ADD ONS

JOE JACKSON- Breaking Us In Two (A&M)

LIONEL RICHIE – You Are (Motown) OLIVIA NEWTON-JOHN – Tied Up (MCA)

BREAKOUTS CHRISTOPHER CROSS- All Right (Warner Bros.) KENNY ROGERS AND SHEENA EASTON- We've

Got Tonight (EMI-America)

WANS-FM - Anderson / Greenville

WANS-FM — Anderson/Greenville (Bill Metts—MD) \* MENATWORK—Down Under 2-1 \* PHIL COLLINS—You Can't Hurry Love 11-4 \* TOM PETTY AND THE HEARTBREAKERS—You Got Lucky 9-6 \* ADAM ANT—Goody Two Shoes 18 12 \* BOB SEGEN—Shame On The Moon 23 13 \* VANDENBERG—Burning Heart © CHRISTOPHER CROSS—All Right \* STRAY CATS—Stray Cat Strut B • LINDAR ROMSTADT—I Knew You When B \* PETER GABRIEL—Shock The Monkey B • SURVIVOR—The One That Really Matters A

PATTI AUSTIN WITH JAMES INGRAM - Baby

TOM PETTY AND THE HEARTBREAKERS—You Got

COM FEIT AND THE TRANSPORTANCES - Los of Locky X GOLDEN EARRING—Twilight Zone X DURAN DURAN-Hungy Like The Wolf X OLIVIA NEWTON-JOHN—Tried Up X MEIL DIAMOND—I'M Alive X THE SPINNERS—Funny How Time Slips Away X

Southeast Region

WPGC-FM-Washington, DC

TOTO-Africa
 KENNY LOGGINS-Heart To Heart

WQXA-FM-York

WROX-FM-Washington, D.C.

WISE-AM-Asheville

(John Stevens-MD) \* \* LITLE RIVER BAND-The Other Guy 15:10 \* \* PETER GABRIEL-Shock The Monkey 20:15 \* MENAT WORK-Down Under 1:1 \* PATTIAUSTIN WITH JAMES INGRAM-Baby Come To

PAILINUSTIN WHITE AMILS IT MAKEN - Construction - C

CULTURE CLUB—Do You Really Want To Hurt Me B
 LITTLE STEVEN AND THE OISCIPLES OF SOUL—

DURAN DURAN-Hungry Like The Wolf B FRIDA-I Know There's Something Going On B VANDENBERG-Burning Heart A DEXY'S MIDNIGHT RUNNERS-Come On Eileen A

DUCH TRANSPORT RUNNERS-Come On Eileen A STEEL BREZZ-Dreamin Is Easy A SAGA-On The Loose A MELL YOUNG-Little Thing Called Love A DON HENLEY-I Can't Stand Still A RANDY NEWWAN AND PAUL SIMON-The Blues X THE JOHN HALL BAND-Love Me Again X NEHT RANGER-Don't Tell Me You Love Me X BARRY MANILOW-Memory X I DE JACKSON-Breaking Us In Two X BOUGH TRADE-All Touch X E DOUGH RADE-All Touch X DONA SUMMER-THE Woman In Me X DONA SUMMER-THE Woman In Me X DONA SUMMER-THE Woman In Me X BONES TRATIS-Industrial Disease X BILL WOLFER-Papa Was A Rolling Stone X

(Sherry-MD) \* \* MEN AT WORK-Down Under 1-1 \* \* PATTI AUSTIN WITH JAMES INGRAM-Baby Come

to Me 3-2 + PIA ZADORA-The Clapping Song 7-3 + ADAM ANT-Goody Two Shoes 6-4 + EDDIE RABBIT WITH CRYSTAL GAYLE-You And 125-

EODIE RABBIT WITH CRYSTAL GAYLE—You And I 25 15
 DURAN DURAN—Hungry Like The Wolf
 UIONER ICROSS—It's Alright
 LIONER ICRUE—You Are B
 OLIVIA NEWTON-JOHN—Tied Up B
 JOE JACKSON—Breaking Us In Two B
 GLENN FREY—All Those Lies B
 STEEL BREZZE—Dreamin' Is Casy A
 THE PRETENDERS—Back On The Chain Gang A
 MICHAEL JACKSON—Bilie Jean A
 KENNY ROGERS AND SHEENA EASTON—We've Got
 Tonite A

(J.J. Jackson – MD) \* \* MEN AT WORK – Down Under 1-1 \* \* PATTI AUSTIN WITH JAMES INGRAM – Baby Come

To Me \* MOVING PICTURES – What About Me 15.5 \* DOUE RABBITT WITH CRYSTAL GAYLE – You And I © CULTURE CLUBE-DO You Really Want To Hurt Me • LIONEL RICHIE – You Are A • KENNY ROGERS AND SHEENA EASTON – We've Got

(Jeff McCartney – MD) \* MENAT WORK–Down Under 1-1 \* THE CLASH–Rock The Casbah 6-6 \* ADAM ANT–Goody Two Shoes 12-7 # BOB SEGER–Share On The Moon 21 14 \* EDDIE RABBITT WITH CRYSTAL GAYLE–You And 1 or U/2

EDDIE RABBITT WITH CRYSTAL GAYLE-You And I 26-16
 MICHAEL JACKSON-Billie Jean
 SAGA-On The Loose
 STRAY CATS-Stray Cat Strut B
 DONNA SUMMER-The Woman In Me B
 JUICE MEWTON-Heart Of The Night B
 LIOMER. INCINE-You Are A
 JOE JACKSON-Breaking Us In Two A
 THE PRETENDERS-Back On The Chain Gang A
 CHRISTOPHER CROSS-It's Aright A
 KENNY ROGERS AND SHEENA EASTON-we've Got
 Tonite A

Tonite A

LINDA RONSTADT—I Knew You When X

SAMMY HAGAR—Your Love Is Driving Me Crazy X

WBBQ-FM — Augusta (Bruce Stevens - MD) \* # 608 SEGER-Share On The Moon 14-4 \* # BILLY JOEL - Allentown 20 11 \* EKNNY LOGGINS - Heart To Heart 21-12 \* ADAM ANT - Goody Two Shoes 25-14 \* PETER GABRIEL - Shock The Monkey 26 21 • EVELYM KING- Betcha She Don'l Love You • CHRISTOPHER CROSS - It's Alright • EDDIE RABBITT WITH CRYSTAL GAYLE-You And I B STRAY CATS - Stray Cat Strut B • LIONEL RICHIE - You Are B • DILYA MEYTON-JOHN - Tied Up B • SAMMY HAGAR-Your Love IS Driving Me Crazy B • MICHAEL JACKSOM - Brianile Jean A • JOE JACKSOM - Breaking Us In Two A • PIA ZADORA - The Clapping Song A • KENNY ROGERS AND SHEEM EASTOM - We've Got Tomte A

Tonite A CULTURE CLUB—Do You Really Want To Hurt Me X GLENN FREY—All Those Lies X MUSICAL YOUTH—Pass The Dutchie X THE PRETENDERS—Back On The Chain Gang X DONNA SUMMER—The Woman In Me X STEEL BREEZE—Dreamin' Is Easy X

(Steve Davis-MD) \* \* MEN AT WORK-Down Under 15-8 \* KENNY LOGGINS-Heart To Heart 17-14 \* FLETWOOD MAC-Love In Store 11-9 \* MICHAEL M.CODNALD-I Gotta Try 19 15 • KENNY ROGERS AND SMEENA KASTON-We've Got

WKXX-FM-Birmingham

Tonite • CHRISTOPHER CROSS—It's Alright • BILLY JOEL—Allentown B • LINOR RONSTADT—I Knew You When B • LIONEL RICHIE—You Are X

 WUSJC-AM - Unarieston

 (Chris Bailey - MD)

 \* FLEETWOOD MAC-Love In Store 9-6

 \* KKENNY LOGGINS-Heart To Heart 14-8

 \* BOB SEGER-Share On The Moon 21-10

 \* BULLY JOEL-Allentown 22-15

 \* MUSICAL YOUTH-Pass The Dutche 25 20

 • GARTH, MINO AND FIRE-Fail In Love With Me

 • LIVAGEL BUCKLE VID. AND -Billie Jean

 • LIVAGEL FUNCTIES VID. AP B

MICHAEL JACKSON — billie Jean
 LIONEL RICHE – You Are B
 RANOY NEWMANA AND PAUL SIM OM— The Blues B
 JOE JACKSON — Breaking Us In Two B
 OLIVIA NEWTON-JOHN — Tied Up A
 OEXTYS MIDNIGHT RUMNERS—Come On Eileen A
 NEIL DIAMOND—I'm Allve X

WCSC-AM-Charleston

radiohistory con

WBBQ-FM-Augusta

BOB SEGER—Shame On The Moor

WOXI-FM-Atlanta

Forever B MICHAEL McDONALD—I Gotta Try B

WZGC-FM-Atlanta

Tonite A

WOXI-AM - Atlanta

CHICAGO—What You're Missing X
 STEEL BREEZE—Dreamin' Is Easy X
 THE JOHN HALL BAND—Love Me X
 MISSING PERSONS—Windows X
 ONCHRISTOPHER CROSS—It's Alright A
 KENNY POGERS AND SHEENA EASTON—We've Got
 Ingite A

(David Carroll-MD) \* \* PATTI AUSTIN AND JAMES INGRAM-Baby Come

\*\* PATTI AUSTIN AND JAMES INGRAM – Baby Com To Me 6.3 \* MARVIN GAYE – Sexual Heating 17-11 \* BOB SEGER – Shame On The Moon 8.6 \* MICHAEL MCDONALD – Gotta Try 21-18 \* GLENN FREY – All Those Lies 23-19 •• JOE LACKSON – Breaking Us In Two •• STRAY CATS—Stray Cat Strut • CHRISTOPHER CROSS—It's Airght A • NIGHT RANGER – Don't Tell Me You Love Me A • VANDENBERG – Buring Heart X • SAGA–On The Loss X • THE ALAN PARSONS PROJECT—Psychobabble X • AFLOCK OF SEAGULLS—Space Age Love Songs X • GOLDEN EARNING—Twilingh Zone X

(Jon Van Pelt-MD) \*\* PATTI AUSTIN WITH JAMES INGRAM-Baby Come

\*\* PATTI AUSTIN WITH JAMES INGRAM — Baby Come To Me 2.1 \* THE CLASH – Rock The Casbah 9·3 \* MEN AT WORK – Down Under 5-4 SUPERTRAMP — It's Raining Rain 16-9 \* ABC – The Look Of Love 19·10 • CULTURE CLUBE – Do You Really Want To Hurt Me • LIONEL RICHIE – You Are STRAV CATS – Stray Cat Strut B • SACA – On The Loose B • BARRY MANILOW – Memory B • LINDA RONSTADT – I Knew You When B • FRIDA – I Know There is Something Going On A • NELL DIAMOND – I'm Aive A • MUSICAL YOUTH – Pass The Dutchie X

WFLB-AM — Fayetteville (Larry Caron – MD) \*\* BILLY JOEL – Allentown 29.8 \* GLENN FREY – All Those Lies 29.8 \* MAERICA – Right Before Your Eyes 20-10 \* MICHAEL MCDONALD – I Gotta Try 21-11 \* THE CLASH – Rock The Gastah 36-25 • LIONEL RICHIE – You Are • CHRISTOPHER CROSS – It's Alright • STRAY CATS—Stray Cal Strut B • BILL WOLFER – Papa Was A Rolling Stone B • OLIVIA REYNON-JOHN – Tied Up B • CHRISTORMON – Tird Hure B • OLIVIA REYNON-JOHN – Tied Up B • CHRISTORMON – Tird Hure B • ODN HEMLEY – 1 Carit Stand Still B • EARTH, WIND AND FIRE – Fall In Love With Me A • JOE JACKSON – Breaking In Two A • THE JOHN HALL BAND – Love Me Again A • NIGHT RANGER – Don't Teil Me You Love Me A • STELEL BREZZE – Dreamin Is Easy A • DEXY'S MIDMIGHT RUNNERS – Come On Eileen A • KENNY ROGERS AND SNEENA EASTON – We've Got Tonite A • DAZZ BAND – On The One For Fun A

RENNY RUGERS AND SHEERA EASION - We ve Got Tonte A DAZZ BAND - On The One For Fun A PATSY - Just A LIUE - Da You Really Want To Hurt Me X GOLDEN EARRING - Twilight Zone X A FLOCK OF SEAGULLS - Space Age Love Songs X ROUGH TRADE - All Touch X HOT CHOCOLATE - Are You Getting Enough Hannings X

Happiness X

DURAN DURAN—Hungry Like The Wolf X

LITTLE STEVEN AND THE DISCIPLES OF SOUL—

Forever X • VANDENBERG-Burning Heart X • UTOPIA-Feet Don't Fail Me Now X • FIREFALL-Always X

WAXY-FM-Ft. Lauderdale

WAAT+FM-FL\_LAUGETGAIE (Rick Shaw-MD) \*\*TOTO-Ainca 4.2 \*\*PHIL COLLINS-You Can'I Hurry Love 11-5 \*SAGA-On The Loose 12-10 \*BARY MANLOW-Memory 15-11 \*BILLY IOEL-Allentown 17-14 •JOE JACKSON-Breaking Us In Two •CHRISTOPHER CROSS-IT's Alright •LIONER RICHE-You Are B •NELL DIAMOND-I'm Airve B •DOWN SUMMER-The Woman In Me X

OONNA SUMMER-The Woman In Me X
 GLENN FREY-All Those Lies X

(Lou Rodriquez-MD) \* \* TOTO-Africa 1-1 \* KENNY LOGGINS-Heart To Heart 12-7 \* SAMMY HAGAR-Your Love Is Driving Mc Crazy 18

SAMMY HAGAR-Your Love is Driving Mc Crazy 18
 14
 14
 16
 80B SEGER-Shame On The Moon 19-15
 \* STRAY CATS-Stray Cat Strut 26-19
 • CULTURE CLUB—Do You Really Want To Hurt Me
 10E JACKSOM-Breaking Us in Two B
 00N HENLEY-I Can't Stand Still B
 00N HENLEY-I Combot To Wath To Much Love To Hide A
 00LDEN EARRING-Twitight Zone X
 0CHDEN EARRING-Twitight Zone X
 0CHDEN EARRING-Little Thing Called Love X
 RANDY MEWMAN AND PAUL SIMON-The Blues X
 0CHRISTOPHER CROSS-It's Alright X

WJDX-AM — Jackson (Bill Crews-MD) \* TAVARES-A Penny For Your Thoughts 6-4 \* LITTLE RIVER BAND-The Other Guy 7 5 \* RAY PARKER IR. = Bad Boy 12-9 \* KENNY LOGGINS-Heart To Heart 14-10 \* JUCE RIVETON-Heart OT The Night 16-12 • JOE JACKSOM-Breaking Us In Two • NEIL DIAMOND-I'm Alive • ADAM ANT-Goody Two Shoes A \* THE PRETENDERS-Back On The Chain Gang x • DOM HENLEY-I Can't Stand Still X • NIGHT RANGER-Don't Tell Me You Love Me X

(Oave Scott-MD) \* \* PATTI AUSTIN WITH JAMES INGRAM-Baby Come

To Me 1:1 \* \* KENNY LOGGINS-Heart To Heart 6 2 \* MENAT WORK-Down Under 10-7 \* CULTURE CLUB-Do You Really WanI To Hurt Me 18

13 LINDA RONSTADT—I Knew You When 24-15 POCO—Shoot For The Moon KENNY ROGERS AND SHEENA EASTON—We've Got

Tonite

DONNA SUMMER—The Woman In Me A

FIREFALL—Always A

DARYL HALL AND JOHN OATES—One On One A

WOUT-FM-Johnson City (Dave Adams - MD) \*\* KENNY LOGGINS - Heart To Heart 26-17 \*\* BOB SEGER - Shame On The Moon 30-22 \* MEN AT WORK - Down Under 7-2

WIVY-FM-Jacksonville

WYKS-FM-Gainsville

WJDX-AM-Jackson

DONALD FAGEN—New Frontier A

WSKZ-FM-Chattanooga

WDCG-AM - Durham

WFLB-AM-Fayetteville

25

★ JOHN COUGAR—Hand To Hold On To 12-8
 ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To

Torin Colgan-Anan to Polyon 101 12-20
 FATTI AUSTIN WTH JAMESI INGRAM-Baby Come To Me 28-24
 Ana ANT-Goody Two Shoes
 CHRISTOPHER CROSS-II'S Alright
 PETER GABRIEL-Shock The Monkey B
 MARYIN GAYE-Sexual Healing B
 GLENN FREY-All Those Lies B
 SAMMY HAGAR-Your Love Is Driving Me Crazy B
 STEEL BREZE-Dreamin' Is Easy A
 EDDIE RABBITT WTH CRYSTAL GAYLE-You And I A
 JOE JACKSON-Breaking Us In Two A
 CULTURE CLUB-Do You Really Want To Hurt Me X
 CHICAGO-Mhat You fwissing X
 FIREFALL-Always X
 OLIVIA NEWTON JOHN-Tied Up X
 AMERICA-Right Before Your Eyes X
 LINDAR NORSTADT - I Knew You When X

(Gary Addinse-MD) \* \* TOTO-Africa 1-1 \* \* THE CLASH-Rock The Casbah 8-5 \* MARVIN GAVE-Sexual Healing 9-6 \* PATT AUSTIN WITH JAMES INGRAM-Baby Come To Ma 12:0 o

PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 13-9
 \*-DONNA SUMMER—The Woman In Me 28-24
 •• THOMPSON TWINS—Les
 •• CHRISTOPHER CROSS—It's Alright
 • STRAY CATS—Stray Cat Strut B
 • POCD—Shoot For The Moon B
 AR SUPPLY—Two Less Lonely People in The World B
 • DON MENLEY—I Can't Stand Still B
 • LITTLE STEVEN AND THE DISCIPLES OF SOUL—
 Forever B

LITTLE STEVEM AND THE DISCIPLES OF SOUL-Forever B
 NEIL DIAMOND—I'm Alive B
 JDE JACKSON—Breaking US In Two B
 JDE JACKSON—Breaking US In Two B
 UNIPOP—What I' (I Said I Love You) B
 MICHAEL JACKSON—Billie Jean A
 MIGHT RANGER—Don't Tell Me You Love Me A
 DEXTYS MIDNIGHT RUNNERS—Come On Eiteen A
 VANDE NBEGR—Burning Heart A
 KENNY ROGERS AND SHEENA EASTON—We've Got
 Tonicht A

(Charles Duvali - MD) \* \* PATTI AUSTIN WITH JAMES INGRAM - Baby Come to Me 6-1 \* 10TO - Africa 4-2 \* \* AIR SUPPLY-Two Less Lonely People In The World 15.2

13-3

\* LITTLE RIVER BAND—The Other Guy 10-5

\* EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 5-

4 • CULTURE CLUB—Do You Really Want To Hurt Me • CHRISTOPHER CROSS—It's Alinght • KENNY LOGGINS—Heart To Heart B • BOB SEGER—Shame On The Moon B • NEIL DIAMOND—I'm Alive A

LIONEL RICHIE—You Are A
 EARTH, WIND AND FIRE—Fall in Love With Me A
 LINDA RONSTADT—I Knew You When X
 JUICE NEWTON—Heart Of The Night X

WMU-F M - MICHI DRIS (Tom Prestigiacomo-MD) \* MICHAEL McDONALD-I Gotta Try 3 2 \* KENNY LOGGINS-Heart To Heart 53 \* UITLE RIVER BAND-The Other Guy 6-4 \* BOB SEGER-Shame On The Moon 12 8 \* GLENN FREY-AII Those Lies 14 9 • CHRISTOPHER CROSS-II'S Alright • EARTH, WIND AND FIRE-Fall In Love With Me • OLIVIA MEWTON-JOHN-Tied Up A • ULEVIN KING-Betcha She Don't Love You A

WINZ-FM – Miami (Johnny Dolan – MD) \* PAT BENATAR-Shadows Of The Night 11-8 \* MUSICAL YOUTH – Pass The Dutchie 15-10 \* THE CLASH-Rock The Casbah 8-6 • MICHAL YOUTH – Pass The Dutchie 15-10 \* THE CLASH-Rock The Casbah 8-6 • BLAR WORK-Be Good Johnny • LIONEL RICHIE – You Are • STRAY CATS-Stray Cat Strut B • DURAN UDRAM-Hungy Like The Woll B • CULTURE CLUB-Do You Really Want To Hurt Me B • DURAN UDRAM-HUNGY Like The Woll B • CULTURE CLUB-Do You Really Want To Hurt Me B • DARYL HALL AND JOHN OATES-Family Man A • OLIVIA NEWTON JOHN - Tred Up A • SAGA-On The Loose A • THE GREC KIHIN BAND-Jeopardy A • MICHAEL JACKSON-Someone In The Dark X • THE FIX – Stand Or Fall X • RODWAY-Don't Stop Trying X • JANET JACKSON-Young Love X • BILLY JOOL-White Wedding X • MICHAEL JACKSON-Geat II X • VANDENBERG-Burning Heart X • FRIDA-I Know There's Something Going On X WHHY-FM – MONT&OTHER

(Mark St. John-MD) \* \* MEN AT WORK-Down Under 1-1 \* LITTLE RIVER BAND-The Other Guy 7-4 \* AIR SUPPLY-Two Less Lonely People In The World

9.7 \* BOB SEGER—Shame On The Moon 14-10 \* STRAY CATS—Stray Cat Strut 20-14 • MICHAEL JACKSOR—Bille Jean • KENNY ROGERS AND SHEENA EASTON—We've Got Tomobil

CHAPT RUGERS AND SHELFINE DISTUM-WE WE GO Tonight
 LIONRCH RICHIE-YOU Are B
 LINDA RONSTADT - I Knew You When B
 JOL JACKSON-Breaking Us In Two B
 OLIVIA NEWTON-JOHN-Tied Up B
 NELL OJAMOND - I'm Alive A
 RANDY NEWMANA NND PAUL SIMON-The Blues A
 POCO-Shoot For The Moon X
 DURAN DURAN-Hungry Like The Wolf X
 SAMMY HAGAR-YOUR Love Is Driving Me Crazy X
 CHRISTOPHER CROSS-It's Alnght A

(John Anthony-MD) \* MENAT WORK-Down Under 1-1 \* THE CLASH-Rock The Casbah 7-4 \* BOB SEGER-Shame On The Moon 10-5 \* ADAM ANT-Goody Two Shoes 18 7 \* TOM PETTY AND THE HEARTBREAKERS-You Got

Lucky 19-10 • CHRISTOPHER CROSS—It's Alright • KENNY ROGERS AND SHEENA EASTON—We've Got

Tonte • STRAY CATS – Stray Cat Strut B LIONER IRCHIE – You Are A • JOE JACKSON – Breaking Us In Two A • FRIDA – I Know There's Something Going On A • DURAN DURAN – Hungy Vikik The Wolf X • NEIL DIAMOND – I'm Alive X

WBJW-PM --UTIAILUU (Terry Long-MO) RAY PARKER IR. - Bad Boy B LINDA RONSTADT -- I Knew You When B DONNAS UMMER-The Woman In Me B LIONEL RICHIE -- You Are A STRAY CATS--Stray Cat Strut A JOE JACKSON-Breaking Us In Two A SAMAY HAGAR-- Your Love Is Orwing Me Crazy A CHRISTOPHER CROSS--It's Alright A

WBJW-FM-Orlando

WWKX-FM-Nashville

WHHY-FM-Montgomery

WMC-FM-Memphis

WIN7-FM-Miami

JANUARY

22

1983,

BILLBOARD

Tonight A DONALD FAGEN—New Frontier A ROUGH TRADE—All Touch X NELL YOUNG—Little Thing Called Love X MISSING PERSONS—Windows X

WHBQ-AM – Memphis

WOKI-FM-Knoxville

• Continued from page 24

#### OLIVIA NEWTON-JOHN-Tied Up B STEEL BREEZE-Dreamin' is Easy B

- WRCK-FM-Utica Rome (Jim Reitz-MD) \* \* MEN AT WORK-Down Under 1 1 \* \* THE CLASH-Rock The Casbah 2-2 \* TOM PETTY AND THE HEARTBREAKERS-You Got
- Lucky 7-5 \* STRAY CATS—Stray Cat Strut 20 15 \* DURAN DURAN—Hungry Like The Wolf 26-20 CROSBY, STILLS AND NASH—Too Much Love To
- +ide •• OON HENLEY—I Can't Stand Still
- KISS-I Love It Love B
   JOE JACKSON-Breaking Us in Two A
   DEXY'S MIDNIGHT RUNNERS-Come On Eileen A
- DEXY'S NIDNIGHT RUMMERS-Come On Liter
   SURVIVOR-The One that Reality Matters X
   CHRISTOPHER CROSS-AIR Right A
   STELL BREZE-Dreamin 1s Easy X
   FRIDA-I Know There's Something Going On X
   NIGHT RANGER-Don't Tell Me You Love Me X
   LITTLE STEVEN AND THE DISCIPLES OF SOULForser X

- GLENN FREY-All Those Lies X
   RIISH\_Subdulate

#### Mid-Allantic Region

- BILLY IOFI - Altentown (Columbia) PATTI AUSTIN WITH JAMES INGRAM – Baby
- Come To Me (Owest) AIR SUPPLY- Two Less Lonely People In The World (Arista)
- TOP ADD ONS
- LIONEL RICHIE– You Are (Motown) NEIL DIAMOND– I'm Alive (Columbia) JOE JACKSON– Breaking Us In Two (A&M)
- BREAKOUTS CHRISTOPHER CROSS- All Right (Warner
- Bros.) RANDY NEWMAN AND PAUL SIMON— The
- Blues (Warner Bros.) KENNY ROGERS AND SHEENA EASTON- We've Got Tonight (EMI-America)

#### WAFB-FM-Allentown

- (Jefferson Ward-MD) \* \* AIR SUPPLY-Two Less Lonely People In The World

- (Jefferson Ward-MD) \* \* AIR SUPPLY-Two Less Lonely People In The World 18:10 \* UINDA RONSTADT-1 Knew You When 23:18 \* DONNA SUMMER- The Woman In Me 20:14 \* FLEETWOOD MAC-Love In Store 23:23 \* AMERICA- Right Betore Your Eyes 30:27 MARTING AYE-Sexual Healing UONEL RICHE-You Are B MELI DIAMOND-1'm Aive B FIREFALL-Aways B EARTH, WIND AND FIRE-Fall In Love With Me B MICHAEL JACKSON Bille Jean A DOLLY PARTON AND WILLE MELSON-Everything's Beautiful (In It's Jown Way) A JOE JACKSON-Breaking UIs In Two A CHRISTOPHER CROSS-It's Airight A SUPERTRAMP-It's Raiming Again X DIONNE WARWICK-Heartbreaker X DOMALD FAGEN-1G X, (What A Beautiful World) X GROYER WASHINGTON IR.-Up Where We Belong X LAURA BRANIGAN Gloria X JOE JACKSON Stepping Dut X THE SPINNERS-Funny How Time Slips Away X KEINNY ROCERS-A Love Song X CROSEN, STILLS AND MASH-Southern Cross X MEL DIAMOND-Heartlight X BARKI MARLICP-Memory X WFBG-AM-AILDOMA

- WFBG-AM-Altoona
- (Tony Booth MD) \* \* BILLY JOEL Allentown 11-6 \* \* AIR SUPPLY Two Less Lonely People in The World \* EDDIE RABBITT WITH CRYSTAL GAYLE-You And I

- \* EDDIE RABBIT WITH GATSTRE GATSTRE GATST 33-25 \* LIONEL RICHIE You Are 39-28 \* OLIVIA NEWTON JOHN Tied Up 40-30 CHRISTOPHER CROSS–AII Right DURAN DURAN Hungry Like The Wolf B THE GREG KIHM BAND Jeopardy A KENNY ROGERS & SHEENA EASTON We've Got Locate La
- Tonight A

  DEXY'S MIDNIGHT RUNNERS—Come On Eileen A

  DON HENLEY—I Can't Stand Still A
- THOMPSON TWINS-Lies A CROSBY, STILLS AND NASH-Too Much Love To Hide
- A MISSING PERSONS-Windows X THE JOHN HALL BAND-Love Me Again X FRIDA-I Know There's Something Going On X NIGHT RANGER-Don't Tell Me You Love Me X HOT CHOCOLATE-Are You Getting Enough Happiness X

- HOI Enverse
   Hoi Enverse
   Happiness X
   BARRY MANILOW
   Henory X
   Source X
   House X
   Source X
   Source

#### WYRE-AM-Annapolis

- (Larry Wachs-MD) \*\* MEN AT WORK-Down Under 4-1 \* KENNY LOGGINS-Heart To Heart 7-4 \* AMERICA-Right Before Your Eyes 10-6 \* BOB SECER-Shame On The Moon 19-13 \* CULTURE CLUB-Do You Really Want To Hurt Me 22
- 16 •• NEIL DIAMOND-I'm Aive •• CHRISTOPHER CROSS-All Right LIONEL RICHIE-You Are B STEPHEN BISHOP-It Might Be You B RANDY MEWMAN AND PAUL SIMON-The Blues A CROSBY, STILLS AND NASH-Too Much Love To Hide
- THE STEVE MILLER BAND-Give It Up X
- WBSB-FM-Baltimore

- WBSB-FM Baltimore (Rick James/Jan Jeffries-MO) \* DART HALL AND JOHN OATES-Maneater I-1 \* MEN AT WORK-Down Under 5-2 \* TOTO-Africa 14-8 \* MOVING PICTURES-What About Me 28-22 IOE JARKSON-Breaking Us In Two CHRISTOPHER CROSS-All Right LIONEL RICHE-YOU Are B GLENN FREV-All Those Lies B CULTURE CLUB-Oo You Really Want To Hurt Me B

STRAY CATS—Stray Cat Strut B
 EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X
 DURAN DURAN—Hungry Like The Wolf X
 SAMMY HAGAR—You Love Is Driving Me Grazy X
 PTETE GABRIEL—Shock The Monkey X
 STEEL BREEZE—Dreamin' Is Easy X

WFBR-AM-Baltimore

- YPEBK-AM BAITLITTOTE (Andy Szulinski MD) \* TOTO-Africa 2-1 \*\* POTO-Africa 2-1 \*\* PHIL COLLINS-You Can't Hurry Love 4-2 \* MEN AT WORK-Down Under 5-3 \* PATTI AUSTIN WITH JAMES INGRAM-Baby Come To Me 6-4 \* FLETWOOD MAC-Love In Store 9-5 JOE JACKSON-Breaking US In Two •• NELL DIAMOND-I'M Aive STEPHEN BISHOP-T MIKIGH Be You B CHRISTOPHER CROSS-All Right A KENNY ROGERS AND SHEENA EASTON-We've Got Tonght A
- Ionight A
   MICHAEL JACKSON—Someone in The Dark X
- WCIR-FM-Beckley, W. Va.
- (Jim Martin MD) \*\* PATTI AUSTIN WITH JAMES INGRAM Baby Come To Me 2-1 \*\* MARYIN GAYLE Sexual Healing 4-3 \* BOB SEGER Shame On The Moon 8-4 \* GOLDEN EWRING Wiley John 20-7 \* LITTLE RIVER BAND The Other Cury 9-8 \* GOLDEN EWRRING- Twitighi Zone 10-7 \* LITTLE RIVER BAND-The Other Guy 9-8 • IOE JACKSOM-Breaking Us In Two • CHRISTOPHER CROSS-II's Airight • SAMNY HAGAR-Your Love Is Driving Me Crazy N FILEETWOOD MAC-Love In Store B • THE ALAM PARSONS PROJECT-Psychobabble B • JULCE NEWTOM-Heart Of The Night B • GLENN FREY-AIT Those Lies B • STRAY CATS-Diray Cat Strut B • NELL DIAMOND-Tim Alive A • MICHAEL JACKSON-Billie Jean A • OLUVIA NEWTON-JOHM-Tied Up A • OLUVIA NEWTON-JOHM-Tied Up A • OLUVIA NEWTON-JOHM-Tied Up A • GREG KINN BAND-Jeopardy A • A FLOCK D'SEAGULLS-Space Age Love Songs X • DIRE STRATTS-Industrial Disease X • LINDA RONSTADT-I Knew You When X • SAGA-On The Loose X • MUSICAL YOUTH-Pass The Dutchie X • POCO-Shoot For The Moon X • DURAM DURAM-Hungry Like The Wolf X • VANDEDBRECR-Burning Heart X • THE JOHM NALL BAND-Love Me Again X • RANDY NEWMAN AND PAUL SIMON-The Blues X • LIONER CHIE-YOU ARX

#### WCCK-FM-Erie

- (J.J. Sanford—MD) \* \* BILLY SQUIER—Everybody Wants You 3-1 \* PATTI AUSTIN WITH JAMES INGRAM—Baby Come
- \* \* PATTI AUSTIN WITH JAMES INGRAM-Baby Comi To Me 7:2 KOOL AND THE GANG-Let'S Go Dancin' 8:5 # BOB SEGER-Shame On The Moon 11:6 # BILLY JOEL Allentown 13:8 KENNY LOGGINS-Heart To Heart MICHAEL JACKSON-Beat It MICHAEL JACKSON-Beat It THE SPINNERS-Funny How Time Slips Away B MICHAEL MCDONALD-I Gotta Try B RANDY NEWMAN AND PAUL SIMON-The Blues B LIONEL MCHIE-YOU Are B JEFFERSON STARSHIP-Winds Of Change A DON HENLEY-I Can't Stand Still A OLIVIE, MENTON-JOHN -Tired Up A DANY HALL AND JOHN OATES-ONE ON ONE A SUPERTRAMP-My Kind Of Lady A RAY PARKER IR.-Bad Boy B

WKBO-AM-Harrisburg

- (Bill Trousdale-MD) MEN AT WORK-Down Under BARRY MANILOW-Memory MICHAEL JACKSON AND PAUL McCARTMEY-The Girl Is Mine X

#### SUPERTRAMP—It's Raining Again X

WGH-AM - Norfolk

- (Bob Canada MD) \* \* PHIL COLLINS You Can't Hurry Love 3-1 \* PATTI AUSTIN WITH JAMES INGRAM Baby Come To Me 7-4 \* KENNY LOEGINS Heart To Heart 12 6 \* BILLY JOEL Allentown 13-11

- AIR SUPPLY-Two Less Lonely People In The World • KENNY ROGERS AND SHEENA EASTON—We've Got

• RENNY ROGERS AND SHEENA EASION—We ve G Tonight • DORALD FAGEN—New Fronter • DORAN DURAN—Hurgy, Like The Wolf B • NEIL DIAMOND—I'm Alive B • DLIVAN NEWTON-JOHM—Tied Up B • LINNER NEWTON-JOHM—Tied Up B • LINNEN RENTE—You Are for the Standard Stan

Forever X VANDERBERG- Burning Heart X • NELL YOUNG- Little Thing Called Love X • MISSING PERSONS- Windows X SURWIVG- The One That Really Matters X • RANDY NEWMAN AND PAUL SIMON- The Blues X

(Steve Kelly-MD) (Steve Kelly-MD) \* ADAM ANT-Goody Two Shoes 8-6 \* PHIL COLLINS-You Can't Hurry Love 9 7 \* FLEETWOOD MAC-Love In Store 14 11 \* THE J. GELLS BAND-J Do 17-14 \* TOM PETTY AND THE HEARTBREAKERS-You Got

★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky 20-17 ■ GLENN FREY—All Those Lies B ■ LIONEL RICHIE—You Are B ■ ARETHA FRANKLIM—Love Me Right B ■ DURAN DURAN—Hungry Like The Wolf B ■ MICHAE LACKSON—Bit Jean B ■ MIGH EMERGY—He's A Pretender D ■ MIGH EMERGY ■ MIGH EMERGY = HI A PRETENDER ■ MIGH EMERGY ■ MIGHTY = MIGHTY = MIGHTY = MIGHTY = MIGHTY = MIGHTY ■ MIGHTY = M

(Gien Kalina – MD) \* \* BiLLY JOEL – Allentown 19 11 \* \* MUSICAL YOUTH – Pass The Dutchie 30-17 \* THE J. GELLS BANDO – 10 02 1-18 \* AIR SUPPLY – Two Less Lonely People In The World 2 6 10

WNV7-FM-Norfolk

Stay Together X

WCAU-FM-Philadelphia

# Out Of The Box

### **HOT 100/AC**

LOS ANGELES-"If my ears are correct," says KIIS-FM music director Mike Schaefer, "Michael Jackson's 'Billie Jean' is going to the top of the charts. I crank it up every chance I get. The bass line, the lyrics, they're just incredible. I'm telling you, it's a mutha!" The Epic single isn't the only record that's bulleting on Schaefer's playlist. He feels that the Flirts' new single, "Put Another Dime In The Jukebox" (O Records), is "a sleeper with the potential of another 'Mickey.' I keep telling the label to stick with it." And he relates well to the Pretenders' invocation of Sam Cooke on their new Sire single, "Back On The Chain Gang," noting that "the more we play it, the more we like it." The programmer is also behind **Joe Jackson's** "Breaking Us In Two" (A&M) and "One On One," the new **Hall & Oates 45** (RCA).

#### AOR

ALBANY—"It grabbed me right away," WQBK-FM program director John Cooper says of the Nitecaps' debut disk, "Go To The Line" (Sire). "The staff really enjoys 'Same Situation' for its sound and hook, and 'Little Too Long' because it makes such a quick impact."

Cooper also likes the feel of "Jeopardy," the Greg Kihn Band's new Elektra 12-inch single, for its mid-tempo dance groove, and "Forever More" by the Blue Bells (Decca import), which portends "the sound of British pop for '83." Now that **Culture Club's** "Do You Really Want To Hurt Me" has reached "the saturation point," he adds that their new Epic single, "Time (Clock Of The Heart)," "gives them a good second kick. It's a lovely song."

### **BLACK/URBAN**

BUFFALO-Lee Zimmerman, program director of WBLK-FM, promises "unusual directions" for his listeners with new music by Neil Young and Ric Ocasek on Geffen Records. He's playing "Transformer Man," "Computer Age" and "We're In Control" from the former's "Trans" LP, and "jimmy jimmy" from Ocasek's "Beatitude" disk. "I feel very strongly about these rec-ords," he states. "They reflect a cultural phenomenon, a real enlightenment that's taking place, part of a trend that's bridging an important musical gap. Neil's record is the surprise because it really grooves. And 'jimmy jimmy would make a great 12-inch dance record. At the right moment of the day, its sleaze is just perfect." Zimmerman is also enthused about Heaven 17's "Let Me Go" (Arista). "Everything about them turns me on, especially the sensitive vocals and brilliant orchestral arrangements. It's as subtle and sophisticated as the best of ABC and Human League."

### COUNTRY

CHILLICOTHE, Ohio-Hank Williams Jr. is running "neck and neck" with Conway Twitty and Mickey Gilley as WBEX-FM's favorite male artist, ac-cording to program/music director Tonda Vanover, who likes the singer's new Elektra single, "Gonna Go Huntin' Tonite." "It's a lively tune about cruising, and the Bama Band, his accompanists, sound super," she says, noting that their new single, "Dallas" (Asis Records), is "a slow dance tune reminiscent of the Gatlin Brothers." Vanover adds that listener support is building for Tammy Wynette's "A Good Night's Love" (Epic) and Larry Gatlin's "Almost Called Her Baby By Mistake" (Columbia). LEO SACKS

#### • Continued from page 15

For those of you who bet that KNX-FM would become Los An-

geles' Hit Radio outlet, guess again. The new format is the same format: "Mellow A&R, 1983 style. It's got

more of a beat, vitality and energy,

says g.m. Bob Nelson, who first de-

buted the format 10 years ago on KNX. One change is the addition of

live air personalities as the station

completes the transition from auto-

mation. Neale Blase from KWST does mornings. Dave Hall, who's been with the station for several

years, handles 9 a.m. to noon. Noon

to 4 p.m. is hosted by former KIIS evening jock Laurie Allen. David

Cheney from KEZY Anaheim does

afternoons, and evenings are han-dled by another former KEZY staf-

fer, Pete Harmon. Dan Lopez from

WKZL Winston-Salem does over-

nights, and weekenders include

Frank de Santis from KWST, Phil Hendrie from San Diego's KGB, Joe

Reiling from KMET and KLOS and Rick Hunter from WCBS-FM New

York. ... Rumblings and grumblings around KRLA Los Angeles

have Humble Harv out and Mucho Morales doing the 7 to 11 p.m. shift

post has been divided into two posi-tions, with Brench Boden becoming

the director of operations and g.m.

Mike Crusham looking for someone

to handle the programming aspects.

\*

personalities in Davenport. Sue Che-

KIIK (Kick-104) has some new

\* \*

as of this week.

# **Vox Jox**

Steve Atkins takes over as music director.

Changes in the Evansville market as the new 96 WSTO Owensboro, which changed to a Hot 100 format last summer, names midday personality and former production director Chris Taylor as p.d. Afternoon jock Bob Lindsey becomes assistant p.d., while music director Steve Cooke gets some help in the form of night jock "Fast Eddie" Ashton, who becomes assistant music and research director. Former p.d. Kirk Kirkpatrick becomes the director of marketing and promotion for WSTO's parent company, Owensboro On The Air, Inc. ... The new p.d. and m.d. at KZAN-FM in Ogden/Salt Lake City is David B. Smith, who retains his afternoon drive airshift. Jim Mickelson is the new midday jock, Mike Martin handles evenings, and Tom Lindgren does mornings as

the station moves from "continuous" country to personality country. ... Matt Mangas moves from overnights to 7 p.m. to midnight on WWHB, Hampton Bays, N.Y. Mangas replaces Robin Randy Johnson, who exits the AC facility. ... Ken Davies, the programming assistant at WNGS (WINGS 92-FM) West Palm Beach, moves into the midday shift, replacing Michele Lee, who's back on weekends.

#### \* \*

And from the "I didn't know that" department: WCMS Norfolk country personality Brad Carver has started a comedy service. It's called "Professional Cheap Comedy," and if you'd like a sample you can write him at PO Box 6344, Virginia Beach, Va. 23456. As Brad has always been a few cans short of a six-pack, it should be worth a 20-cent stamp.

(Continued on page 68)

### KQAK San Francisco Goes Solar

SAN FRANCISCO-KQAK-FM became the first major-market station to be powered by the sun when the Solar Genny I mobile generator, owned and operated by the Solar Lobby's Center For Renewable Resources, was employed from 5:30 a.m. to 10:30 p.m. Dec. 6. The five hours culminated in the first national solar-powered broadcast, a satel-lite feed of "Rockline" to 27 stations from Los Angeles. Part of this show, an interview with promoter Bill Graham, originated from KQAK.

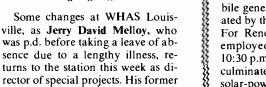
The event was coordinated through the Bay Area-based Radio Organized for Solar Energy (ROSE), which last spring launched an AOR campaign to supply stations with pro-solar spots made by top artists (Bill-board, Apr. 17). Paul McNabb of the organization says that ROSE is now gearing up for a spring 1983 campaign in which the organization will tour the country with the solar generator to connect it up for similar one-day broadcasts at major stations. McNabb says that a KMET-FM Los Angeles broadcast is scheduled for this month, and that the generator (financed by James Young of Styx, which inaugu-rated its use in the recording studio) will also power the mixing sessions for Jackson Browne's next LP.

kanan ka **BILLBOARD RADIO JOB MART** ADDRESS ALL ADS: JEFF SERRETTE Position Wanted vard Job Mart, 1515 Broadway, New 1 10036, Phone: (212) 764-7388 (locally 223-7524 (Out of State). Use any e it card when calling in your advertisemen Position Available Services PAYMENT MUST ACCOMPANY ORDER - \$30.00 per inch Name WE ACCEPT Address ALL MAJOR City State CREDIT CARDS Telephone SERVICES Attention Program Directors Draw attention to your weekends inexpensively with well-known personality, *Chuck* Buell and a strong specialized program. Each TIMBERLINE week 3 hours of the hits from the 50's, 60's, Box 9541 So. Station, Denver, CO 80209 (303) 756-9091 & 70's and the stories behind them. Send or call for your demo tape today. WANTED **COUNTRY OLDIES ROCK INTERVIEWS** od quality. virtually all titles available igle selections to complete libraries ite or call for details 213-791-4836. Old and new of syndicated radio programs. Must be air quality. Payment upon accept-ance. Send inquiries to: Bill Taylor COUNTRY CONSULTANTS 1425 E. Orange Grove Pasadena, CA 91104 **DENNY SOMACH PRODUCTIONS** 19 Rock Hill Road Bala Cynwyd, PA 19004 or call (215) 667-5118

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p.d., and K-Country morning man n www DETROIT DREAMS-RCA's Ronnie Milsap introduces his current single, "Inside/Carolina Dreams," during a stop at WWWW-FM Detroit.

At this side is music director Kevin Herring.



kouras, who did mornings at WSPT Stevens Point, Wisc., joins as mid-day jock, and Jerry 'The Frenchman' Pelletier segues over from the weekend shift at KSTT into the 7 to midnight slot.

 $\star \star \star$ 

Jason Kane, assistant p.d. at KIX-106 (WPKX), Metroplex's D.C. country outlet, has been named music director and moves from the evening shift to afternoon drive. He replaces Jerry Paxson, who exits the station K-Country in Birmingham (WRKK) has a new p.d. and m.d., replacing Tommy Hayes, who left the Mack Sanders station to pursue those infamous "other interests." According to national p.d. Don Keith, Bob Sterling, who had been doing mornings on WRKK's AM af-filiate, WVOK, becomes the new



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### Rock Albums

NEW EI

25 

NEW

REO 

THE 

RIC 

BILLBOARD

1983, 

JANUARY 22,

### Top Tracks

		Rock Albums				lop Iracks
Week	Weeks Chart Chart	ARTIST-Title. Label	and the second	Last Week	Wecks Chart	ARTIST-Title, Label
1	11	TOM PETTY AND THE HEARTBREAKERS-Long After Dark, WEEKS AT #1	1	~ 5	6	DURAN DURAN-Hungry Like The Wolf, Capitol
			2	1	11	TOM PETTY AND THE HEARTBREAKERS-You Got
2	10 5	PHIL COLLINS—Hello, I Must Be Going!, Atlantic BOB SEGER—The Distance, Capitol	3	2	10	Lucky, Backstreet GOLDEN EARRING—Twilight Zone, 21 Records
4	8	SAMMY HAGAR—3 Lock Box, Geffen	4	6	7	LED ZEPPELIN-Darlene, Swan Song
3	11	PAT BENATAR-Get Nervous, Chrysalis	5	4	7	PAT BENATAR-Looking For A Stranger, Chrysalis
9	7	DURAN DURAN-Carnival, Capitol	6	7	6	SAMMY HAGAR-Your Love Is Driving Me Crazy,
6 10	30 18	MEN AT WDRK—Business As Usual, Columbia THE FIXX—Shuttered Room, MCA				Geffen
10	9	GOLDEN EARRING—Cut, 21 Records	7	14 13	2 15	SAMMY HAGAR—Remember The Heroes, Geffen THE PRETENDERS—Back On The Chain Gang, Sire
38	2	TRIUMPH-Never Surrender, RCA	9	13	6	FRANK MARINO-Strange Dreams, Columbia
14	9	THE PRETENDERS—Back On The Chain Gang, Sire	10	10	8	PHIL COLLINS-I Don't Care, Atlantic
7	9	(45) NIGHT RANGER—Dawn Patrol, Boardwalk	11	3	16	SAGA—On The Loose, Portrait
26	2	RIC OCASEK-Beatitude, Elektra	12	17	13	ROBERT PLANT-Far Post, Swan Song, Import
28	2	NEIL YOUNG-Trans, Geffen	13	19	2	BOB SEGER AND THE SILVER BULLET BAND-Roll Me Away, Capitol
8	8	LED ZEPPELIN-Coda, Swan Song	14	8	9	THE FIXX—Stand Or Fall, MCA
11 15	17 23	SAGA—Worlds Apart, Portrait STRAY CATS—Built For Speed, EMI America	14	9	7	NIGHT RANGER-Don't Teil Me You Love Me,
13	13	SUPERTRAMP—Famous Last Words, A&M				Boardwalk
17	14	MISSING PERSONS-Spring Session M, Capitol	16	16	2	VANDENBERG-Burning Heart, Atlantic
22	7	VANDENBERG-Vandenberg, Atlantic	17	28	2	BOB SEGER AND THE SILVER BULLET BAND-Even Now, Capitol
27	8	SCANDAL-Scandal, Columbia	18	NEW B		NEIL YOUNG-Little Thing Called Love, Geffen
25	6	FRANK MARINO—Juggernaut, Columbia RED RIDER—Neruda, Capitol	19	11	10	THE J. GEILS BAND-I Do, EMI-America
18	15	JEFFERSON STARSHIP—Winds Of Change, Grunt	20	NEW E		MEN AT WORK-Be Good Johnny, Columbia
23	34	THE CLASH-Combat Rock, Epic	21	20	14	MEN AT WORK-Down Under, Columbia
16	9	THE J. GEILS BAND-Showtime, EMI-America	22	39	7	LED ZEPPELIN-Ozone Baby, Swan Song
20 47	14	DARYL HALL AND JOHN OATES—H2O, RCA NEAL SCHON AND JAN HAMMER—Here To Stay,	23	23	6	DEXY'S MIDNIGHT RUNNERS—Come On Eileen, Mercury
•/	<b>`</b>	Columbia	24	24	5	SAGA-Wind Him Up, Portrait
21	16	DIRE STRAITS-Love Over Gold, Warner Bros.	25	35	5	OZZY OSBOURNE-Paranoid, Jet
3 9	6 18	ROBERT PLANT—Far Post, Swan Song (45, import) RUSH—Signals, Mercury	26	37	14	THE CLASH-Rock The Casbah, Epic
29	11	ADAM ANT-Friend Or Foe, Epic	27	15	12	SUPERTRAMP—Crazy, A&M
24	16		28	NEW	ятат 	BOB SEGER AND THE SILVER BULLET BAND- Boomtown Blues, Capitol
NEW E		THE GREG KIHN BAND—Jeopardy, Beserkley (12 inch)	29	NEW E		THE HUMAN LEAGUE-Mirror Man, A&M
34	7	PSYCHEDELIC FURS-Forever Now, Columbia	30	25	2	THE KINKS-Come Dancing, Arista
31	20	THE WHO-It's Hard, Warner Bros.	31	38	12	MISSING PERSONS—Destination Unknown, Capitol
35	12	FRIDA—Something's Going On, Atlantic THE JOHN HALL BAND—Searchparty, EMI-America	32	18	8	ADAM ANT-Goody Two Shoes, Epic
37	18	TAXXI-States Of Emergency, Fantasy	33	22	8	PHIL COLLINS—Like China, Atlantic
42	22	DON HENLEY-I Can't Stand Still, Asylum	34	29 30	6	LED ZEPPELIN—Poor Tom, Swan Song SCANDAL—Goodbye To You, Columbia
40	6	THE ENGLISH BEAT-Special Beat Service, I.R.S.	35	26	18	RUSH-Subdivisions, Mercury
43 45	22	BAD COMPANY—Rough Diamonds, Swan Song JOHN COUGAR—American Fool, Riva/Mercury	37	31	15	PAT BENATAR-Shadows Of The Night, Asylum
		(Polygram)	38	27	13	OARYL HALL AND JOHN OATES-Maneater, RCA
<b>44</b>	9	JOE JACKSON—Night And Day, A&M	39	21	8	TOM PETTY AND THE HEARTBREAKERS-One Story
30	36	A FLOCK OF SEAGULLS—A Flock Of Seagulls, Jive/ Arista				Town, Backstreet
NEW	ENTRY	TODD RUNDGREN—The Ever Popular Tortured Artist Effect, Bearsville	40	34 58	6 13	BILLY JOEL-Allentown, Columbia SUPERTRAMP-It's Raining Again, A&M
32	13	TALK TALK-Talk Talk, EMI-America	41	58 40	26	JUDAS PRIEST-You've Got Another Thing Coming,
39	8	OZZY OSBOURNE-Speak Of The Devil, Jet	76		20	Columbia
36	31	EDDIE MONEY-No Control, Columbia (EP)	43	32	13	OIRE STRAITS-Industrial Disease, Warner Bros.
41	6	LITTLE STEVEN AND THE OISCIPLES OF SOUL- Men Without Women, EMI/America	44	43	12	JEFFERSON STARSHIP-Winds Of Change, Grunt
			45	44	11	STRAY CATS-Rock This Town, EMI America
	5 6	Top Adds	46	45		PHIL COLLINS—You Can't Hurry Love, Atlantic MISSING PERSONS—Walking In L.A., Capitol
			47	51	5	OZZY OSBOURNE-Iron Man, Jet
REO	RIOER	R—Neruda, Capitol	40	54	22	SANTANA-Nowhere To Run, Columbia
ΉE	GREG	KIHN BANO-Jeopardy, Beserkley (12 inch)	50	55	21	THE WHO-Athena, Warner Bros.
		BBATH—Live Evil, Warner Bros.	51	56	20	RUSH-New World Man, Mercury
		DN ANO JAN HAMMER-Here To Stay, Columbia	52	36	20	OON HENLEY-Dirty Laundry, Asylum
		Never Surrender, RCA	53	57	17	BILLY JOEL-Pressure, Columbia
		NG-Trans, Geffen	54	42	13	JEFFERSON STARSHIP-Can't Find Love, Grunt
		HALL BAND—Searchparty, EMI-America	55	49	27	EOOIE MONEY-Shakin', Columbia
			56	59	25	STEVE WINWOOD-Still In The Game, Island
		K-Beatitude, Geffen	57	41 60	19	THE WHO-Eminence Front, Warner Bros. JOE JACKSON-Steppin' Out, A&M
	I <mark>O RUN</mark> rsville	IOGREN—The Ever Popular Tortured Artist Effect,	58	50	19	WALL OF VOODOO-Mexican Radio, I.R.S.
				1 ·		the state of the state in the state of the s
THE	FIXX-	-Shuttered Room, MCA	60	46	8	THE POLICE—I Burn For You, A&M

# Radio

# **Fall Arbitron Figures**

Following are fall Arbitron figures for Boston; St. Louis; San Jose; Washington; Anaheim-Santa Ana-Garden Grove, Calif.; Allentown-Bethlechem-Easton; Bloomington, Ill.; and Bridgeport. Current figures are com-pared to the previous rating period which is in all cases, except Boston and Washington, spring 1982. The previous rating period in Boston and Wash-ington is summer 1982. The current figures are also compared to fall 1981. All figures are for 12 plus, 6 a.m. to midnight, Monday to Sunday.

station	format	fall '82	previous period	year ago
Boston WXKS-FM	urhán	0.0	• 	
WXKS-FM WBZ	urban AC	9.0 8.6	7.8 8.6	6.5 8.2
WHDH	AC	7.9	8.0	8.2
WBCN	AOR	5.6	6.3	5.9
WEEI-AM	news	5.4	4.8	6.6
WCOZ	AOR	4.9	7.5	9.3
WJIB WMJX	beautiful	4.9	4.2 4.5	4.9
WMJX WRKO	AC talk	4.4 4.4	4.5 2.4	0.5 2.8
WEEI-FM	Hot 100	4.4 3.9	2.4	<b>4.0</b>
San Jose				
KGO-AM	talk	8.7	9.1	8.8
KSJO	AOR	8.3 7.1	8.5 4.7	4.9 7.0
KBAY KEZR	beautiful AOR	6.1	4.7 3.9	4.5
KCBS	news	5.2	4.1	4.9
KLOK	MOR	4.4	5.2	5.2
KOME	AOR	4.2	5.3	4.8
KOIT	beautiful	3.9	2.0	2.3
KSOL KYUU	black AC	3.5 3.5	2.9 2.4	5.1 2.3
St. Louis	AC	3.5	2.4	2.3
KMOX-AM	talk	23.4	21.2	21.8
KMOX-FM				
(now KHTR)	Hot 100	6.9	3.4	2.8
WIL-FM	country	6.5	6.7	6.3
KSD-FM KSHE	AC AOR	6.2 5.7	5.4 4.5	6.0 6.5
KSHE KMJM	AOR urban	5.7	4.5 6.1	6.5 6.1
KEZK	urban beautiful	5.5 4.9	6.6	6.7
KWK-FM	AOR	4.8	7.4	6.5
KSLQ	AC	4.1	4.1	4.8
WRTH	MOR	3.8	3.9	3.6
Washington WKYS	unhan	0.3	10.3	0.1
WKYS WMAL	urban MOR	9.3 8.9	10.2 7.9	8.1 10.6
WHUR	black	7.5	7.4	6.2
WGAY-FM	beautiful	7.3	7.1	7.8
WRQX	Hot 100	5.1	5.1	3.8
WPKX	country	5.0	3.4	3.2
WLTT WAVA	AC AOR	4.4 4.0	4.4 3.9	4.4 3.3
WAVA WASH	AOR	4.0	3.9	5.5 4.6
WMZQ	country	3.6	3.5	3.3
WOOK	black	3.6	3.9	3.5
WRC Anaboim-Santa	talk Ana-Gar	3.6 den Grove	3.0	3.4
Anaheim-Santa KBIG	beautiful	den Grove 6.5	6.7	7.1
KABC	talk	4.6	5.7	6.1
KIIS	AC	4.3	2.7	2.4
KFI	AC	3.4	2.7	3.6
KFWB	news booutiful	3.4	3.0	2.7 2.7
KJOI Allentown-Bethl	beautiful ehem-Ea	3.4 ston	2.3	2.1
WLEV	AC	11.6	11.6	12.1
WXKW	country	11.4	10.0	8.5
WZZO	AOR	9.1	10.1	9.5
WQQQ WEMZ	beautiful	8.6	9.2	9.0
WFMZ Bloomington	AC	7.5	7.8	8.9
WJBC	MOR	36.1	40.8	40.7
WBNQ	AC	19.0	16.1	15.9
WLS-AM	Hot 100	7.0	5.7	6.2
WIHN	beautiful	5.7	3.4	4.8
WMLA Bridgeport	country	5.7	6.3	9.0
Bridgeport WEZN	beautiful	18.0	16.4	15.9
WICC	AC	13.2	15.4	13.9
WKCI	Hot 100	7.2	5.9	4.9
WNAB	AC	6.0	6.4	7.5
WNBC	AC	5.4	6.1	7.2
San Francisco	tall	0.4	7.3	0.4
KGO-AM KCBS	talk news	8.4 6.7	7.2 4.6	8.4 6.5
KFRC	Hot 100	3.7	4.0 5.0	5.4
KSOL	urban	3.7	4.2	5.8
KOIT	beautiful	3.5	2.5	2.0
KDIA	black	3.3	3.2	1.9
KMEL	AOR	3.3	3.3	4.7
KYUU Kabl-FM	AC beautiful	3.2 2.9	3.4 2.6	2.5 2.7
KIOI	AC	2.9	3.2	2.7 2.7
KNBR	MOR	2.8	4.2	3.5
KNEW	country	2.8	2.8	2.9

# Radio

# Radio Specials\_

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

Jan. 16-22, Billy Idol, Newsweek-FM, Thirsty Ear Productions, 30 minutes. Jan. 17, Aldo Nova presents Guitar Player

Magazine's Best of 82, Guest D.J., Rolling Stone Productions, one hour.

Jan. 17, Greatest Drummers, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Jan. 17, Tom Petty, Joe Strummer of the Clash, **Brian Setzer** of the Stray Cats, Inside Track, DIR Broadcasting; 90 minutes.

Jan. 17, Billy Joel, Retro Rock, Clayton-Webster, two hours

Jan. 17-21, Porter Wagoner, Sylvia, Razzy Bailey, Cross Country, Westwood One, one hour. Jan. 17-23, Tompall & The Glaser Bros., Country Closeup, Narwood Productions, one

hour. Jan. 17-23, Count Basie, Music Makers, Nar-

wood Productions, one hour Jan. 21-23, Bar-Kays, Special Edition, West wood One, one hour

Jan. 21-23, Ed Bruce, Live From Gilley's, Westwood One, one hour

Jan. 21-23, Billy Joel, Supertramp, Rock Album Countdown, Westwood One, one hour

Jan. 21-23. Bar-Kavs. Lionel Richie. The Countdown, Westwood One, one hour

Jan. 21-23. Women in Rock. The Rock Chron-

icles, Westwood One, one hour. Jan. 21-23, Rolling Stones Special, The

Source, two hours. Jan. 21-23, Rockabillys, Dr. Demento, West-

wood One, two hour. Jan. 21-23, Olivia Newton-John, Star Trek Profile Westwood One one hour

Jan. 21-23, The Kinks, Dick Clark's Rock Roll

And Remember, United Stations, four hours. Jan. 21-23, **The Bellamy Brothers**, Weekly Country Music Countdown, United Stations. three hours

Jan. 22, Tribute to Lefty Frizzell, Silver Eagle, ABC Entertainment Network, 90 minutes

Jan. 22-23, Bill Medley, Soundtrack Of The 60s, Watermark, three hours. Jan. 22-23, **Marvin Hamlisch,** "The Way We

Were," Musical, Watermark, three hours

Jan. 23. Olivia Newton-John. In Concert. Westwood One, one hour.

Jan. 23, Stray Cats, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.

Jan. 23, Duran Duran, BBC Rock Hour, Lon don Wavelength, one hour.

Jan. 23, English Beat, BBC College Concert, London Wavelength, one hour.

Jan. 23-29, Missing Persons, Newsweek-FM, Thirsty Ear Productions, 30 minutes. Jan. 234, Buck Dharma & Eric Blume of Blue

Oyster Cult, Guest D.J., Rolling Stone Productions, one hour.

Jan. 24, Ed Bruce, Brenda Lee, George Strait, Cross Country, Westwood One, one hour

Jan. 24, Rush, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour. Jan. 24-30, Janie Fricke, Country Closeup,

Narwood Productions, one hour. Jan. 24-30, **The Four Lads, Music Makers**,

Narwood Productions, one hour. Jan. 28-30, George Clinton, Special Edition,

Westwood One, one hour. Jan. 28-30, Kool & the Gang, Janet Jackson,

The Countdown, Westwood One, one Jan. 28-30, Farewell Tours, Rock Chronicles,

Westwood One, one hour. Jan. 28-30, Burrito Brothers, Live From

Gilley's, Westwood One, one hour Jan. 28-30, **The Commodores**, Special Edi tion, Westwood One, one hour.

Jan. 28-30, Tom Petty, Saga, Rock Album Countdown, Westwood One, one hour

Jan. 28-30, John Cougar, The Source, NBC, 90 minutes.

Jan. 28-30, Razzy Bailey, Weekly Country Music Countdown, United Stations, three hours. Jan. 28-30, Jimmie Rodgers, Dick Clark's

Rock Roll And Remember, United Stations, four hours Jan. 28-30, Songs of the First Great Depres-

sion, Dr. Demento, Westwood One, two hours. Jan. 28-30, Benny Goodman, The Great Sounds, United Stations, four hours

Jan. 29, Steve Wariner, Mel McDaniel, Silver Eagle, ABC Entertainment, 90 minutes.

# National Programming Westwood One Adds Shows Westwood One, which claims the title of the nation's largest producer-

distributor of syndicated radio shows, will add six new series during this year. Already supplying a 20-program

lineup, covering every major radio format, to more than 2,500 stations, the Los Angeles-based company plans to present individual music specials, plus several tv/radio simulcasts.

The new programs are Coca-Cola's "Superstar Concerts," "The Rock Chronicles," a pop version of "In Concert," "Star Trak Specials," "The Pop Years" and "The Olympians.'

Coca-Cola's "Superstar Concerts" is a 10-concert summer series beginning in June featuring such major rock acts as Fleetwood Mac, Journey and REO Speedwagon. The deal with Coke moves sponsorship from the similarly formatted ABC "Super Group" series. The weekly, one-hour "Rock Chronicles" is hosted by WNEW-FM New York's Dave Her-man and KMET Los Angeles' David Perry. To better serve Hot 100 and AC radio, stations will be offered a new pop version of "In Concert" featuring such artists as Chi-cago, Air Supply, Melissa Manchester and Karla Bonoff.

The company will also provide, via satellite, an FM stereo portion of several tv specials. Already sched-uled are Olivia Newton-John and Fleetwood Mac concerts with HBO and Crosby, Stills & Nash with Showtime. "Star Trak Specials" is a twice-monthly package of 24 one-hour specials featuring interviews with such contemporary artists as Paul McCartney, Elton John and Billy Joel. "The Pop Years" is a 52hour history of pop music and culture, featuring the music from the 1950s to date, plus comments from various artists. The show debuts in April. Bert Kleinman, who turned out the 52-hour special, "The Rock Years: Portrait Of An Era," will pro-

duce this new series. "The Olympians" will be a series of 10 interview and informational vignettes hosted by former Olympic athletes. The series, due for release by mid-1983, will focus on the 1984 summer and winter Olympics.

\* \* \*

United Stations is introducing a six-pack of holiday specials for use through 1983. The package, offering programs geared to Memorial Day, the Fourth of July, Labor Day, Thanksgiving, Christmas and New Year's, includes six three-hour programs featuring country stars. This

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ry since 1952

offering follows up "Thanksgiving With Charlie Daniels," "Christmas With The Oak Ridge Boys" and "Ronnie Milsap's Golden Decade For New Year's." United has also added WWVA Wheeling, W. Va. to its lineup of affilaites for the "Weekly Country Music Countdown."

Narwood Productions is celebrating the first anniversary of its "Music Makers" and "Country Closeup" shows. Each one-hour pro-grams runs on a weekly basis, "Music Makers" on 210 stations and "Country Closeup" on more than 400 outlets. ... Wavebreaker Pro-ductions of Montclair, N.J. has begun its thrid year of operations with 75 affiliates lined up for its weekly "Wavebreaker" countdown of the top 20 new wave dance songs.  $\star \star \star$ 

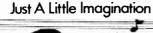
Affiliates of the ABC Rock Radio Network were treated to coverage of each concert date for the Who's final tour. Correspondents from affiliate stations filed 90-second reports from each city where the band plays. . . . Local broadcasters must become "partners with national program suppliers," Mike Hauptman, vice president in charge of ABC's Radio Enterprises, told the Nebraska Broadcasters Assn. recently, ABC Talkradio, Hauptman maintained, "represents the wave of the future in radio, as each partner makes his own unique contribution to the finished product."

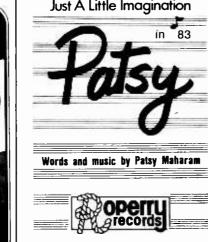
### Gambling Buys **R.I. Stations**

NEW YORK-JAG Communications, a new company headed by WOR New York personality John A. Gambling, has acquired WLKW-AM-FM Providence for \$4.9 million, subject to FCC approval.

WLKW broadcasts beautiful mu-sic, while the AM daytimer carries a big band format. The stations were sold by McCormick Communi-cations, which also owns WJYE Buffalo and WFOG/WLPM Norfolk.

• Fairbanks Broadcasting has acquired KCMO/KCEZ Kansas City from Meredith Broadcasting. Á spokesman says there is no firm decsion as to what might be done with either station, but he notes that the news-talk format of KCMO is "an institution" while KCEZ runs a Schulke beautiful music format. "Fairbanks has never been a sup-porter of beautful music," the spokesman says, indicating that a format change will be in the offing.





dison Ave., N.Y. 10022 645 Ma

Bi	lba	bar	d <sup>B</sup> Survey For Week Ending 1/22/83
	7	V	Copyright 1983, Beboard Publications line No part of this publication may be reproduced
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	-	1	without the prior written permission of the pub-
	-		ntemporary
		T a	These are best selling middle-of-the-road singles compiled from
Week	¥.	on Chart	radio station air play listed in rank order.
This is	Last Weel	Weeks	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
	73	10	BABY COME TO ME WEEKS
	2	15	Patti Austin, Qiwest 50036 (Warner Bros.) (Rodsongs, ASCAP)
3	1	12	Eddie Rabbitt With Crystal Gayle, Elektra 7-69936 (Four Way, ASCAP) THE GIRL IS MINE
			Michael Jackson/Paul McCartney, Epic 34-03288 (Mijac/Warner Tamerlane, BMI) The Annual State
*	4	10 12	TWO LESS LONELY PEOPLE IN THE WORLD Air Supply, Arista 1004 (Unart/Big Parade, BMI) AFRICA
<b>公</b> 公	8	10	Toto, Columbia 38-03355 (Hudmar/Cowbella, ASCAP) THE OTHER GUY
☆	9	8	Little River Band, Capitol 5185 (Screen Gems-EMI, BMI) HEART TO HEART Kenny Loggins, Columbia 38-03377, (Milk Money/Genevieve, ASCAP/Foster
547	10	10	Frees, BMI) MEMORY
众	15	8	Barry Manilow, Arista 1025 (Koppelman-Bandier, BMI) HEART OF THE NIGHT
\$	11	9	Juice Newton, Capitol 5192, (Warner-Tamerlane/Flying Dutchman/Sweet Harmony, BMI) YOU CAN'T HURRY LOVE
11	,	17	Phil Collins, Atlantic 7-89933 (Stone Agate, BMI) HEARTBREAKER
12	5	12	Dionne Warwick, Arista 1015 (Gibb Brothers, BMI, admin. Unichappell) IT'S RAINING AGAIN
敛	16	8	Supertramp, A&M 2502 (Delicate/Almo, ASCAP) LOVE IN STORE Fleetwood Mac, Warner Bros. 7-29848, (Fleetwood Mac, BMI)
氮	21	5	SHAME ON THE MOON Bob Seger & The Silver Builet Band, Capitol 5187 (Coolwell/Granite, ASCAP)
¢	17	9	A PENNY FOR YOUR THOUGHTS Tavares, RCA 13292 (Kenny Nolan/Downtown, ASCAP)
16	12	15	TRULY   TRULY   Lionel Richie, Motown 5644 (Brockman, BMI)  STODNAL OUT
17	13 20	17 8	STEPPIN' OUT Joe Jackson, A&M 2428 (Albion/Almo, ASCAP) RIGHT BEFORE YOUR EYES
日会	26	5	America, Capitol 5177, (Marc-Cain, CAPAC) DO YOU REALLY WANT TO HURT ME
A.	24	7	Culture Club, Virgin/Epic 34-03368 (Virgin/Chappell, ASCAP) DOWN UNDER
21	18	12	Men At Work, Columbia 38-03303 (Blackwood, BMI) MANEATER Daryl Hall & John Oates, RCA 13354 (Fust Buzz/Hot-Cha/Unichappell, BMI)
敛	32	2	YM ALIVE Neil Diamond, Columbia 38-03503 (Stonebridge, ASCAP/Foster Frees, BMI)
23 	22	14	MISSING YOU Dan Fogelberg, Full Moon/Epic 34-03289 (Hickory Grove, ASCAP)
领人	35 30	2	YOU ARE Lionel Richie, Motown 1657 (Brockman, ASCAP) EVERYTHING'S BEAUTIFUL
<b>☆</b> 26	19	18	Dolly Parton & Wille Nelson, Monument 4-03408 (Combine, BMI) ON THE WINGS OF LOVE
27	27	8	Jeffrey Osborne, A&M 2434 (Lincoln Pond/Almo/March 9, ASCAP) INSIDE/CAROLINA DREAMS
28	28	7	Ronnie Milsap, RCA 13362, (Lodge Hall, ASCAP) STILL TAKING CHANCES Michael Murphy, Liberty 1486 (Timberwolf, BMI)
29	14	14	I.G.Y. (What A Beautiful World) Donald Fagen, Warner Bros. 7:29900 (Freejunket, ASCAP)
30	33	2	ALL THOSE LIES Glenn Frey, Asylum 7-69857 (Elektra) (Red Cloud, ASCAP)
31	25	24	UP WHERE WE BELONG Joe Cocker And Jennifer Warnes, Island 7-99996 (ATCO) (Famous, ASCAP/ Ensign, BMI)
32	NEW (	NTRT	IT MIGHT BE YOU Stephen Bishop, Warner Bros. 7-29791 (Gold Horizon, BMI/Golden Torch,
33	23	14	ASCAP) A LOVE SONG
34	NEW E	NTRY	Kenny Rogers, Liberty 1485 (Music Corporation Of America/Sycamore Valley, BMI) IT'S ALRIGHT
1	38	2	Christopher Cross, Warner Bros. 7-29843 (Another Page, ASCAP) I KNEW YOU WHEN
	39	2	Linda Ronstadt, Asylum 7-69853 (Elektra) (Lowery, BMI) THE WOMAN IN ME Danse Summers Coffici 7 20805 (Wanner Rose) (Wanner Tomarkers (Deskude (
37	37	6	Donna Summer, Geffen 7-29805 (Warner Bros.) (Warner-Tamerlane/Rashida/ Flying Dutchman, BMI/Sweet Harmony/WB, ASCAP) SHOOT FOR THE MOON
38	NEW E		Poco, Atlantic, 7-89919 (Pirooting, ASCAP) ALLENTOWN
39	NEW C		Billy Joel, Columbia 38-03413 (Joel Songs, BMI) ALWAYS Excelett Allentic 7 20016 (Excepted Ric Ect. RMI)
40	34	6	Firefail, Atlantic 7-89916 (Fumunda∕Big Fat, BMI) SEXUAL HEALING ● Marvin Gaye, Columbia 38-03302 (April, ASCAP)
41	31	18	LOVE ME TOMORROW Chicago, Full Moon/Warner Bros 7-29911 (Double Virgo/Foster Frees/Irving,
42	36	6	BMI) SOMEBODY'S ALWAYS SAYING GOODBYE Anne Murray, Capitol 5183 (Hall/Clement/Welk, BMI)
43	29	11	THEME FROM DYNASTY Bill Conti, Arista 1021 (SVO, ASCAP)
44 45	40	9	I GOTTA TRY Michael McDonald, Warner Bros. 7-29862 (Genevieve/Milk Money, ASCAP)
45 46	41 42	18 22	SOUTHERN CROSS Crosby, Stills And Nash, Atlantic 7-89969 (Kenwon/Catpatch/Gold Hill, ASCAP) THE ONE YOU LOVE
40 47	43	10	Glenn Frey, Asylum 7-69974 (Elektra) (Red Cloud/Night River, ASCAP) <b>GLORIA</b>
48	44	21	Laura Branigan, Atlantic 4048 (Sugar Music/Music Corð. of America, BMI) HEARTLIGHT
49	45	21	Neil Diamond, Columbia 38-03219 (Stonebridge/New Hidden Valley, ASCAP/ Carole Bayer Sager, BMI) NOBODY ●
• <i>3</i> 50	47	24	Sylvia, RCA 13223 (Tom Collins, BMI) BREAK IT TO ME GENTLY
			Juice Newton, Capitol 9822 (MCA, ASCAP)

JANUARY 22, 1983, **BILLBOARD** 

☆ 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).

# Retailing

# **Dealers Choose Spaghetti Box** NARM Study Reveals Cassette Package Preference

#### By IRV LICHTMAN

30

NEW YORK—The way to go with a cassette package is via a 12-inchlong format, say more than 90% of retailer/wholesaler respondees to a five-question NARM survey.

Along with their preference for a spaghetti box format come divided feelings on the width of the box. Almost 50% prefer the 4-inch by 12-inch size, with the 3-inch by 12-inch and 6-inch by 12-inch each receiv-

ing about 20% of the votes. A few prefer a 12-inch by 12-inch package. NARM says more than 80 regular member companies responded to the survey, which was mailed to about 500 firms in December and appeared in the January issue of NARM's monthly newsletter. Other indications from the survey are:

• Two thirds of the merchandisers preferred the spaghetti box over a blister pack design.

• Ninety percent voted "yes" for

shrink wrapping. As for the need for a Norelco box in addition to another package configuration, there was a 50/50 split between the companies responding.

• Spelling out the diversity of display approaches, many use more than one method, some varying from store to store within the same chain, and some even use different methods for different types of merchandise (one retailer. for example, displays children's cassettes on open pegboard displays, and pop/rock music behind the counter).

The responses as far as types of display methods are: existing album bins, 42; other record display fixtures. 18; pegboard displays, 17; locked case displays, 33; open case displays, 51; molded cassette cases. one.

"We will be making an in-depth evaluation of the survey's results when the retailer's advisory committee meets on Feb. 16," declares Joe Cohen, NARM executive vice president. "The cassette represents the industry's growth configuration, and a standard package is a real necessity."

In reporting the survey initially (Billboard, Dec. 11), Cohen stressed that whatever the packaging direction indicated by the survey, manufacturers should offer a "transition" period in which the Norelco box is made available along with the package configuration, because many racked accounts sell cassettes under glass and cannot accommodate larger configurations at this time.

The response by about 80 companies was far less than the 200 anticipated by Cohen.

# Arizona-Based Vid Dealer Group Mulls New Role

#### By EARL PAIGE

LOS ANGELES—An issue prominent at Winter CES in Las Vegas, and likely to remain so for a long time to come. is how soon and how strongly the videocassette industry will move from rental to sale. Among the many groups probing for answers is the American Video Assn. (AVA), based in Mesa, Ariz. and comprising members from 600 retail outlets nationwide.

AVA president John Power is concerned that too many video dealers are indifferent to the shift from rental to sale. He also has strong feelings on other issues, and indicates that AVA's role may change from that of a buying group, as conceived more than two years ago. The association was originally or-

The association was originally organized as a non-profit group. Since small, independent dealers would not be willing to pay dues, two possible courses were analyzed.

With charter membership at perhaps \$1,000, "We would have to answer to a board of directors forever," says Power. So AVA chose the current set-up: a for-profit organization offering buying programs but, with many of the same attitudes as other trade groups.

"We aren't really a buying group per se, because our activities span a much greater area, even though we do offer buying programs," explains Power. "Nor are we a trade association in the normal sense. We get (Continued on page 35)





GET SET—Two young competitors try out the games at Record Factory in northern California. The chain is currently expanding its video commitment, and will be selling home computer hardware and software in all stores by April (Billboard, Dec. 18).

# **Record Bar Seeing Boom In Accessories**

LAS VEGAS—Buying and inventorying everything from video game joysticks and record/tape cleaning kits to blank tape and sunglasses is complex enough. However, Record Bar's Reade White-Spunner has the added challenge of purchasing for stores in nearly every state of the U.S.

White-Spunner, who has been Record Bar's accessory buyer for six of her nine years with the 140-plusunit chain, says accessories are becoming more and more important. In fact, she says, they account for 20% of store volume. As an indication of their growing importance, she notes that she now spends three days at the Winter CES instead of two, and she brings an associate with her. In fact, she plans to hire another accessory buyer in the near future.

The Record Bar executive says she arrived in Las Vegas for Winter CES totally organized and prepared. "There are few surprises for me at CES. You have all your appointments set up ahead. Also, I see our vendor reps so regularly. But there are show specials here, and it's a chance to see the national people."

It does not boggle White-Spunner's mind to shift from Maxell blank tape to joysticks for video games if that's what is in the next booth. She does not, therefore, work CES by category patterns.

CES by category patterns. She admits, though, that by-category probably works best for reporters. "If I have a problem with a vendor, then I see him on the first day," she says. Otherwise, she has hard appointment schedules and basically works the show by its own geography and design.

An axiom seemingly operable in accessory marketing is that diversification has special significance. Because Record Bar had enjoyed success with Discwasher's record care products, it was natural to try its joysticks. In a case like that, "The present vendor has an edge," says White-Spunner, noting that she has just added Savoy blank tape because of the chain's long association with Savoy's carrying cases. Similarly, she will soon add a sec-

Similarly, she will soon add a second brand of blank videotape to that now carried, Maxell. "It will not be a new vendor." she says.

This dependence upon reliable vendors does not imply that White-Spunner avoids risks. She says she can't, noting, "The biggest kick for an accessory buyer is to invent an accessory for your own stores." In the sense of being the first with a hot item and figuratively "inventing" it, she points to Album Graphics' pop folios and several other items. Rock On decals was another scoop she scored.

Do accessory items relate to geography and demographics? She believes so, noting as an example that she has found rock group buttons (Continued on page 33)



AND WE HAVE MORE THAN 350 OTHER SPLITTERS, COUPLERS, SWITCHES, JACKS, ADAPTERS, CONNECTORS, CABLES, CORDS, BALUNS, AND RECORD CARE ACCESSORIES WHERE THESE CAME FROM.

MODEL TV.HSPL4

4 WAY SPLITTER

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the complete line of home entertainment accessories

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Hantone

# New LP/Tape Releases

This listing of new LP/Tzpe releases is de-signed to enable retailers and radio program-mers to be up-to-the minute on available new product. The following configuration abbrevia-tions are used: LP-album; 8T-8-track car-tridge; CA-cassette, Multiple records and/or tapes in a set appear within parentheses follow-ing the manufacturer number.

POPULAR ARTISTS

\$8.98 \$8.98

WILLIAMS, DON

Visions LP MCA MCA-37191 You're My Best Friend LP MCA MCA-37190 WINDJAMMER

Windjammer LP MCA MCA-5385 CA MCAC-5385

\$5.98 \$5.98

\$8.98 \$8.98

GOSPEL

AMOS, DANIEL The Alarmo! Chronicles, Vol. II; Doppelganger LP Alarma! ART 1010 CA ARTC 1010 \$8.98 \$8.98 BOONE, LAURY, see Harry Browning BROWNING, HARRY, & LAURY BOCNE Sweet Harmony LP Lamb & Lion LL 1067... CA LLC 1067.... \$8.98 \$8.98

CHAPMAN, GARY Happenin'/Live LPLAMB&Lion L 1066. CALLC 1066 <8.98 ≤8.98 CHARLENE The Sky Is The Limit LP Motown 6024 ML CA 6024 MC \$8.98 \$8.98 CHRISTIANSSON, ULF In My Dreams LP Lamb & Lion LL 1069 CA LLC 1069 \$8.98 \$8.98

(Continued on page 55)



# **Mississippi's Be-Bop** Puts Cutbacks On Hold **By EDWARD MORRIS**

NASHVILLE-The shaky economy ed to the closing of two of Be-Bop Record Shop's eight outlets in 1982. But prospects of further trimming have been put "on hold," ac-cording to Kathy Womack, presi-dent of the chain, based in Jackson, Miss. She says she sees no additional closings in the "near future" and reports that there are some bright spots in the overall operation.

Established in 1974, Be-Bop has three stores in Jackson (where it also has its warehouse) and one each in Hattiesburg, Biloxi and Starkville. The shuttered stores were in Jackson and McComb. While the shops significantly vary in size and location, they all carry a common sign/logo and feature similar interior fixtures. Floor sizes range from 1,000 to 4,000 square feet. One store is in a mall, and the others are in strip centers

Womack says that even with the paring, 1982 sales seem to have been about equal to those of 1981. To supplement regular record and tape income, four of the stores offer blank videotapes and video games. However, Womack notes, only two of the four have enjoyed substantial sales of video material. One of these was in the Jackson Mall location, which caters primarily to black customers. She adds that there was a lot of competitive pricing in the video games market and attributes that fact to her chain's modest showing.

The Jackson Mall location is also the best one for the sale of singles. "We sell tons there," Womack asserts. Singles are priced at \$1.67 each chain-wide. All the stores carry cut-(Continued on page 55)

# Retailing **Game Returns: When And How?** Firms Offer Assurances To Video Dealers At CES

Dews was among those who think

the furor over disappointing Atari

sales was overblown. He noted that

while Atari projections were not

Other manufacturers tried to

place the video game sales picture in proper focus. Robert Hunter, vice president of CBS Video Games,

said, "100,000 of a Coleco game is a

hot game when you consider the hardware out there."

penetration is usually put at 500,000,

while Intellivision's is 21/2 million

Hunter's point was that Coleco

met, sales were still exceptional.

not units for units.

LAS VEGAS-Will "E.T." really go home? Will video games on which retailers over-bought be re-turnable? When? And how? Representatives of video games manufacturers at Winter CES here Jan. 6-9 offered various assurances

The question of return privilege or stock balancing, two synonymous terms, was hardly mentioned until retailers discovered this Christmas season that the Atari "E.T." game was in many cases purchased overconfidently (Billboard, Jan. 8).

Numerous sources in a pre-Winter CES poll said overstock problems with video games were usually worked out between the retailer and the supplier. It was also expected that announcements about stock balancing would be made here. Some were-quietly. In fact, few exhibitors wanted to talk about the subject at all.

"Both Atari and Activision have stock balancing plans," said Reade White-Spunner, accessory buyer for the 140-unit Record Bar chain. She described both as twice annually on a two-purchased, one-returned basis.

Overall, dealers surveyed said they heard of few formalized programs. One described the Activision plan as "very liberal."

In the context of videocassette movie returns, sometimes 5% of purchases for six months, Activision's program could be seen as liberal. At the American Video Assn.

open meeting here Jan. 7, the roughly 150 delegates seemed to have only vague ideas about stock balancing for games, a dealer in attendance reported.

Indications are that stock balancing will continue to be more or less informal. At least one manufacturer, Data Age, describes its program as

"flexible." In Billboard's pre-Winter CES issue, Bob Rice, marketing vice president at Data Age, outlined two ap-proaches. One involves "bicycling" overstock to other distributors and dealers. The other is to take the overstock from dealers and distributors and "blow it out through discounters.

Rice believes video games stock balancing plans have to be tailored to specific marketing realities. The size of accounts and geographical regions are two factors indicating a tailored approach.

The twice-annual pattern seems to be one common factor in many an-nounced plans. At U.S. Games, Jack Dews, executive vice president, said



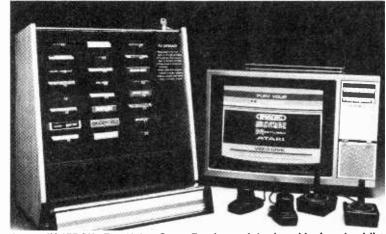
Il for Beta #66000 cleaner is rated good for 30 cleanings. Suggested list: \$29.95.

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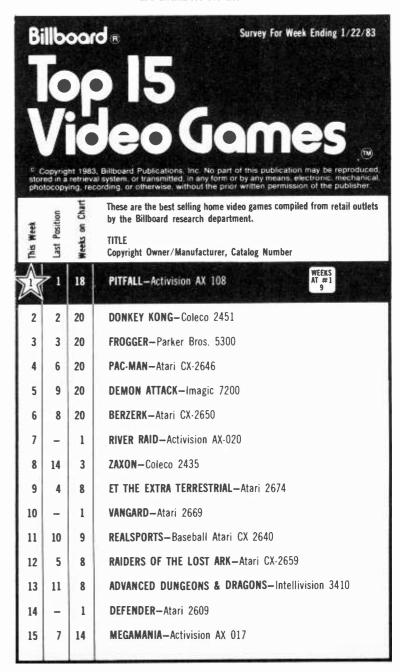
the firm's plan for stock adjustment units and Atari's is more than 10 will be twice a year "even dollars," million-"or who knows, maybe much more.'

As for stock balancing, Hunter, who was in the book business, where returns are virtually nil, before joining the record business, where returns have been a major concern for years, hopes to never see returns in the game business.

Hunter's emphasis is on not overloading dealers initially. This theme was echoed by Imagic, whose James H. Goldberger, marketing vice pres-ident, said, "we have made an extreme effort not to load dealers. Our sales research shows we are not in trouble with overstock."



GAME JUKEBOX-The Video Game Previewer, introduced by imagic at the Consumer Electronics Show, is a dealer aid allowing a retailer to offer 24 games for sampling by consumers. The unit was designed for use with the Atari VCS system. A 90-day limited warranty and on-going service contract are available for the unit.



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**TO KNOW WHAT MUSIC SOUNDS LIKE.** Other than making tape, most cassette manu-facturers have nothing to do with music. Denon, on the other hand, has been in the *music* business for well over seventy years. Denon professional equipment can be found in almost every single Japanese radio station and recording studio. Denon is the company credited with the develop-ment which has already revolutionized the entire recording industry. And, when it comes to tape, Denon has been making it for over twenty-five years. CASSETTE TAPES CAN MEASURE ALIKE AND STILL

ALIKE AND STILL SOUND DIFFERENT. Serious audiophiles know that components with identical specifications can sound noticeably different. Conventional measurement techniques do not explain this phenomenon, so words such as "musical" are often used to describe sound that possesses the "life-like" characteristics of real music real music.

TO KNOW WHAT MUSIC

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**THE FIRST TRUE MEASUREMENT** Or a reason conventional tape testing measurements do not tell the whole performance story is that they are based on simple test tones rather than complex musical signals. Denon adopted a unique means for measuring Dynamic Distortion, the distortion created on the tape by actual musical signals. By specifically developing formulations to reduce Dynamic Distortion, Denon was able to significantly improve DX Tape's ability to accurately recreate the sound of real music. It is no wonder that Denon DX-Tape is rapidly becoming the first true "audiophile's" casette.

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# Retailing

# STRATEGIES REVEALED AT CES **Tape Firms Tackle Price Flux**

• Continued from page 3

them to buy cautiously, they point out, and they then tend to run out of strongly demanded items

"Dealers are tired of warehousing blank tape for the big brands," said Stephen H. Lesser, Denon marketdirector. His comment was echoed by several other manufac-turers, who indicated the giant "call out" or dominant brand marketers may be hurting even more than lowrecognition suppliers.

Retail store buyers, forced to stock the dominant brands because of the imperative of consumer reaction to television and other media blitzes, nevertheless end up providing a window for smaller brands, several said. In this sense, intense brand competition by majors is considered a mixed blessing when lower-recognition brands gain at least modest shelf exposure.

The "warehousing" inventory-in, inventory-out syndrome of which Lesser complains is different from Dale's assertion about bullion. Dale contended that both dealers and wholesalers stockpile quantities of blank tape and speculate on it, as in commodity brokering. They also barter with it for other goods they need or want to trade in, Dale said.

For now, price flux seems focussed primarily on blank audio tape. However, in Billboard's pre-Winter CES roundup, Dale predicted the video blank tape market will "go bananas" as VCRs drift into the \$300 price range. Fuji used a Jan. 5 press party to

announce it is continuing to move aggressively into the consumer sweepstakes battelfield. A "\$1,000 Challenge" campaign was announced for audio, and for video, the firm rolled out the "Fuji Videotape Cash Clean-Up."

Assistance on this story provided by video editor Laura Foti, based in New York.

Among the strategies unveiled to corral price flux, none seemed to gain more reaction than TDK's move to limit by 75% the number of its distributors (Billboard, Jan. 8).

Other firms are adjusting marketing strategies too, among them Sony. According to John Bermingham, vice president of sales for Sony Tape, the company eliminated its di rect sales force as of Nov. 1 and is now "100% sales rep" in structure.

"We're becoming an easier company to do business with. There are ways to support dealers. You can tai-

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lor to their needs. We haven't done that in the past, but we are now. Bermingham said. Sony is also offering an "Ear-Boggling Sweepstakes," now through March.

Many exhibitors seemed to agree with Maxell national sales manager Don Patrican, who suggested in Billboard's pre-Winter CES wrapup that 1983 will see more price stabili-zation. Importantly, Patrican sees the stability of the high-grade business coming to the standard tape market, which still accounts for 90% of the business.

One approach was announced by Memorex with its entry into normal bias tape with a dB series. "Historically, we've only had one normal Bias tape in the line," said Alan Davis, audio products marketing manager. The market is maturing. We are in the economy segment of the audio cassette market now.

As for video, Davis' counterpart, Joseph Petite, said, "We've seen a tremendous degree of price stabilization since September. Our worry now is, can we maintain the cost at this low level? Most factories are at peak efficient level."

Sony's push on Beta Hi-Fi (Billboard, Jan. 15) is cited by some here as still another boost for blank video tape. Denon may now enter the blank videotape field, Lesser said, because of Sony's move.

Another manufacturer hinting it will look at video is Loranger Entertainment, according to Robert Loranger, president. Loranger was us-ing a Cusinart oven at 174 degrees to bake Loran cassettes and a hammer to pound on the product's patented construction. Elements of Loran promotion include American Express rebate certificates in a couponing campaign.

A problem with record retailers is that they are so 'call-out' oriented," Loranger noted, adding that he hopes to influence consumers to call out Loran

Another trend in blank tape is diversification. An example is Savoy, a familiar brand in tape carrying and storage cases, which has just launched a line of blank audiotape.

Next: a review of more manufac-turer and marketers' Winter CES introductions and special promotions.

### **Record Bar** Accessories

• Continued from page 30

hotter around St. Louis than in other markets. (Record Bar is not along the Pacific Coast or north of Philadelphia, but is virtually all over the rest of the map).

Price point spread is of vital im-portance to accessory inventory planning, she notes. With Disc-washer at \$16.95, she went to Wico at \$29.95 high-end and uses Atari at \$9.95 at the other side. She built a category format.

Games joysticks are not only volatile but great traffic items, she says. For Christmas, she packaged two Discwashers at \$29.95. "The kids wear them out fast. It's a really hot item," she says, adding that players often change joysticks hoping for better luck.

Next: how Record Bar accessory chief Reade White-Spunner views designing a complete line of blank tape, and her outlook on boutique itemswhich she sees as the hottest accessory category.

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ALABAMA IN TEXAS—The McKinney, Tex. Walmart store becomes stage for Alabama during recent promotion.



# **NEW PRODUCT FIXES SCRATCHES** Broadcaster saves classics

COMAL BROADCASTING of New Braunfels, Texas in a recent letter to the manufacturer said, in part. "We were especially interested in how it worked in helping preserve our older LPs, some of which are collectors items. We tried the product on several of them and were amazed at how much better they sound after being treated with Microlon. We are now in the process of treating the rest of our collec-tors library." The letter is signed by Mr. C. Herb Skoog, President/Manager. Comal Broadcasting operates stations KGNB-AM and KNBT-FM.

The collectors LPs to which he referred are part of a long sought collection of Golden Oldies which formed the basis

for programming one of the stations

This new product called "SCRATCH by Microlon\* FIXER by Microlon<sup>\*\*\*</sup> enhances the sounds reproduced by any record and has been proven most effective in eliminating background hash and scratches. It is available in 2 oz. (treats approximately 100 records) size for retail marketing with a suggested retail price of \$7.95 and liberal discounting structure for Dealers and Distributors which the company is actively seeking.

One may order "SCRATCH FIXER" or obtain complete information by calling Microlon, Inc., 1-800-531-5137 or 1-800-252-8005 in Texas or by writing P.O. Box 1529, San Marcos, TX 78666.

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# Video **Software Prices Bottoming Out? CES Panelists Differ On Issue**

#### By LAURA FOTI

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LAS VEGAS-Pricing was the main issue at the CES Video Software Conference, held here Jan. 8, although such topics as improved audio-for-video, competition from pay-ty merchandising and the first sale doctrine were also discussed.

The panel consisted of retailers George Atkinson of the Video Station in Los Angeles and Linda Rosser of Entertainment Systems Of America in Phoenix, as well as manufacturers Bob Burnett, 3M's business development manager for the consumer market; Walt Disney Telecommunications president Jim Jimirro: Thorn EMI video president Nick Santrizos; and Bud O'Shea, home video senior vice president for 20th Century-Fox Telecommunications. Moderator was Seth Goldstein of Video Week.

Discussion was launched by 3M's Burnett, who pointed out, "Video

tape pricing has been a free-for-all. but we're close to a floor." He called the \$39.95 and \$29.95 price points for select titles "a promotional event," adding that high-speed duplication, which will have a significant impact on prerecorded tape prices, will not be available until 1985

According to Disney's Jimirro, "Over the long term, these price moves won't mean anything. Price promotions are wonderful, but 'An Officer And A Gentleman' and 'Star Trek II' are gems in a business that doesn't have many blockbusters. You won't see a sale market develop at those prices as long as rental is still available."

(At an earlier Disney press conference at CES, Ben Tenn, home video vice president for the company, had re-emphasized Disney's commit-ment to its unique way of dealing with rental: "We're still happy with our dual inventory system, although

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it is a great challenge. But as long as some sale product is being rented, we feel we have to reflect that revenue stream by charging a higher wholesale price." Disney announced the acquisition of several documentaries on the animal world, to retail at a relatively high \$69.95 each.)

Retailer Rosser said her experi-ence with "Star Trek II" had been quite successful. "We will sell anything we can get at this price point. We sold a lot of 'Star Trek,' and also spurred sales of other titles."

Atkinson added. "Many movies are candidates for collection. There's a wealth of gems to price for sale, and perhaps if the others were priced for rental and sale, it would equal a de facto surcharge that we wouldn't mind paying." "There's certainly a more complex

pricing matrix facing us in 1983." said moderator Goldstein. All panelists agreed with that statement.

According to Thorn's Santrizos, "A major issue in the industry is growth. We've just barely scratched the surface. Lower prices help open the industry up, but the issue is not exclusively pricing." "In fact," added Fox's O'Shea, "a

\$29.95 Beta price point will create a great deal of confusion regarding tape vs. disk." Fox supports the abolition of the first sale doctrine, as does Disney. Thorn EMI, said Santrizos, has not come out on one side or the other "because we're a marketing company rather than a studio.

On the issue of home video's competition from pay-ty, panelists were unanimous in discounting the strength of such a connection. Said Goldstein, "It's been remarked that when pay-tv enters a market, the video retailer should pack up and leave town. But that competition is an overrated problem." Rosser added, "Pay-ty actually of-

fers us three opportunities. First, it sells VCRs. Then, two or three months later, the customer comes in and says he's tired of watching the same programming over and over. That's when we begin to sell and rent him hits and classics. Third, it gives a legitmacy to the home video business. Pay has helped our foreign film business and also helps sell

catalog product." O'Shea said, "We did a pay-per-view event with 'Star Wars,' and sales haven't dropped." (That movies will be widely shown on pay-tv (Continued on page 36)

# **Surplus Offers Tape Cutouts**

NEW YORK-Videocassettes have surfaced for the first time in cutout/overrun offerings.

A list of "new" product being wholesaled by Surplus Record & Tape Distributors, the country's largest marketer of cutouts and overruns, features nine doublefeature Ampro movie cassettes. List price is given as \$49.95.

and the price to dealers as \$16 net. Oldie movies include Tarzan, Chaplin, Bela Lugosi, John Wayne, Laurence Olivier and Gary Cooper titles.

Peter Hyman, Surplus executive, says he is currently negotiating for other videocassettes buys which he expects to make available shortly.

# **New Products**



NEW LINE—Magnetic Tape International, a subsidiary of Intermagnetics, is introducing a new line of videotapes for Beta and VHS VCRs. Head cleaners are also available. Intermagnetics is owned by Agra Investments.

### **VIDEOTAPES SELL IN JAPAN CBS/Sony Getting Results** With Music Programming

TOKYO-The CBS/Sony video album "Lemon No Kisetsu" by Seiko Matsuda has become the first music videocassette to sell over 10,000 units here, according to the company. Still greater sales are expected, while video singles are proving their value in the launching of new artists.

Among the 42 video titles available from CBS/Sony to date are 21 music programs. Sixty-five percent of software sales is through record shops, the balance via direct mail and hardware outlets.

Another key release is the "One Time Only" video album of the Nippon Budokan Hall concert by Shinji Fanimura, Polystar's top-selling artist, and Masashi Tada, owner of the production outfit Free Flight, which is distributed by Warner-Pioneer. Sales to date exceed 6,000. Hiroaki Ishikawa, general manager of the video software division, says CBS/ Sony's Family Club mail order section was able to handle the video album, since no record company could do so.

Meanwhile, the company is celebrating the 15th anniversary of its foundation with a new method of launching its first new artist of 1983, 17-year-old songstress Sanae Yo-kota. Her single "Fantasy Night" was scheduled to be released Jan. 21 simultaneously in audio and video form, together with a 48-page book of photos of the singer.

Previous experience with last June's video single from CBS/Sony artist Hiroko Mita showed the value of the medium in launching a new performer. Sales of the title reached nearly 4,000 copies. The company's next batch of video singles and albums is expected to be shipped in either March or May.

### **TV MUSIC REVIEW** The Who's 'Final Concert' **Offers 'Live' Ambience**

THE WHO-"The Final Concert," live pay-per-view concert from Toronto's Maple Leaf Auditorium. The Ritz, New York, Dec. 17.

The verdict is in-Campus Entertainment Network is the next best thing to being there (Billboard, Jan.

No, it's not the same as being there, but then that was never the claim. The fact is, a live satellite broadcast of a Who concert still delivers much of the same energy of the real thing. For those interested in Campus Entertainment Network's premise, that's what counts.

The audience at the Ritz (the concert was also seen in 38 other locations around the country) took about 15 minutes to throw themselves into the event. By the time "Sister Disco" began, there was much applause and the "thrill of being there" began to become apparent. By "Behind Blue Eyes" they were raising arms, and for "Baba O'Riley," everyone joined in.

The band played a number of se-lections from "Tommy," "Quad-rophenia" and "Who's Next," as well as such relative obscurities as "Boris The Spider." After the latter, the screen showed a close-up of Peter Townshend's foot, squashing "Boris.

It was the close-ups-the sweat, the drums, the guitars-and the overhead shots of the stage and audience that gave this event its spirit. Creative camera work captured nuances that even a front row seat wouldn't afford. And the audience was most definitely appreciative.

LAURA FOTI

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# Arizona-Based Retailer Group Considering New Role

Video

Continued from page 30

into many areas that ordinary trade associations usually can't and don't touch."

With a staff of eight, AVA offers such services as group insurance, ad-vertising coordination, a product literature program, member meetings at CES, a hot line, a weekly "hot deals" mailing, a no-cash video-cassette exchange and an oftenfeisty newsletter, AVA Power Zoom.

Typifying Power's shots at manufacturers is this Power Zoom ex-cerpt: "We think that it's time for video equipment manufacturers to be honest and admit that they could care less about orderly distribution, just as long as the product gets sold.

In a long essay warning readers that the Motion Picture Assn. of America (MPAA) will continue to back legislation such as the Mathias amendment, Power disagrees with a

You may be forced to double your inventory and you could not sell the

rental:

'for rent' titles, even though you may have bought them outright. . Power is concerned that lower

prices for videocassettes could open the market far beyond the video spe-cialty dealer arena. "We can see no

position he attributes to Disney that if the right of first sale were elimi-

nated, price reductions of 20% to

40% would cause a shift to sale from

"The possible abuse of the legisla-

tion by the studios far outweighs any

possible benefits to the video dealer.

benefit to the independent video dealer from the fact that studios could market 'for sale' only titles through mass merchandisers, record and music stores, rackjobbers, gro-cery stores and others that cannot handle the time and/or paperwork required for rentals, even though the entire video movie market might increase.

Long watchful of other organizations, and noting a Video Software Dealers Assn. (VSDA) merger with the Video Retailers Assn. division of the National Assn. of Retail Dealers of America, Powers says NARM

may be maintaining VSDA b a shift to sales will work in NARM members' favor-as movies become viable for record stores

He adds that he has found "most alarming" rumors of VSDA taking more of a neutral stance on right of first sale. Noting that Dan Davis, NARM's recent appointee as vice president, was previously with Thorn EMI, Power opines, "We may see VSDA supporting the studios." In terms of VSDA's lobbying ef-

fort, NARM executive Joe Cohen, contacted at CES in Las Vegas, said that if it seems less vigorous, this

merely reflects the general hiatus awaiting the Supreme Court Beta decision. "The Supreme Court has said, 'Hey, time out'." Cohen observed.

Also at CES, the AVA exhibit, located only a few feet from that of VSDA, advertised "lobbying" as one of the association's benefits. "We've had that before," Power noted when asked about the group's lobbying intentions. He added also that he felt VSDA was "much more serious" about its opposition to Congressional bills against the interests of video retailers.



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# **Japan Reports November Rise** In VCR Exports

TOKYO-Japanese video exports last November increased almost 58% against the same month a year before, according to figures released by the Electronic Industries Assn. of Japan (EIAJ). Production totaled 1.27 million VCRs, and exports 1.02 million. Taken over the 11-month pe-riod January-November, produc-tion reached 11.93 million, 41.2% up on the same period in 1981, and exports came to 9.7 million units, 49.6% up.

Stockpiles at 602,000 units were 13.6% down on the October level but 1.2% higher than in November, 1981. Domestic deliveries for the month totaling 257,000 brought the overall 1982 figure to 1.98 million, 49.9% up on the first 11 months of 1981

EIAJ figures for color tv sets reveal a record production total of 1.22 million receivers for November, 10.9% up on the corresponding month the year before. Exports were 334,110, and domestic deliveries 778,000 units. Running total for the year was as follows: production, 10.3 million sets (3.1% down); exports, 3.97 million sets (11.9% down); domestic deliveries, 6.14 million (7.3% up).

Concurrent statistics on customs clearance released by the Japanese Finance Ministry clarify the export situation, showing that while VCR exports to the U.S. were 4.6% down at 211,474 units for the month, those to Common Market countries were up 53.4% at 484,529. Over the first 11 months of the year, U.S. exports to-talled 2.33 million (10.5% up) and European exports 4.54 million (80.6<sup>°</sup>/<sub>8</sub> up).

### **Thomson-Brandt Moves Into Finland**

HELSINKI-French industrial giant Thomson-Brandt is moving into the Finnish video marketplace through Suomi-TV, its representative here. Initial emphasis is on its VCR hardware range, manufac-tured in association with the Japanese.

By judicious use of Suomi-TV's retail sales distribution network, which includes around 150 video specialist stores, Thomson-Brandt is seeking at least a 5% share of the overall Finnish VCR market. JANUARY 22, 1983, BILLBOARD

# Video Music Monitor

#### **By CARY DARLING**

• Taping In S.F.: KEEFCO taped Missing Persons' concert at San Francisco's Fox Warfield Theatre Dec. 28. Keith Macmillan directed and John Weaver produced for Capitol Records.

 Hagar Unlocked: Geffen Records' Sammy Hagar had his "Three Lock Box" track turned into a clip by producer David Hogan and director Rick Sereeni. The piece was shot in Los Angeles.

• Two For Rod: Two songs from Rod Stewart's "Absolutely Live" video, "She Won't Dance With Me/ Little Queenie," are being excerpted for promotional use. Warner Bros. Records is distributing this clip taken from the Embassy Home Entertainment Production.

• Taking It To The Stage: Video artist Daniel Sofer, co-founder of the Visual Music Alliance, comes from behind the camera to perform several live concerts in California in January. He will be performing music, on synthesizer, from his "Dreams" video album, which is also available as an audio cassette. He has appeared at At My Place and will be playing Lhasa Club.

• Mad Money: Producer Mark Robinson has just finished Eddie Money's "Take A Little Bit" clip. The song is the third single from the Columbia album "No Control." The clip is a mixture of performance (shot in San Bernardino, Calif.) and conceptual elements. The latter segements were shot at Pacoima Memorial Hospital in Pacoima, Calif. Apparently due to earthquake damage, the hospital has an entire wing which cannot be used as an actual hospital but can be used for Hollywood purposes. Several tv shows have used the facility, which is in constant use as an ersatz medical center

• Two For Levine: Arnold Levine has directed Neil Diamond's "Heartlight" clip from his album of the same name. Levine has also completed Aerosmith's "Lightning Strikes" clip from the album "Rock In A Hard Place." Both record for Columbia.

# Software Confab At CES

• Continued from page 34

LBOARD

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1983,

22

JANUARY

beginning in February.)" In fact, it's sparked interest, which has been an asset in sales."

Jimirro added, "Pay-tv is no problem for our industry. The majority of U.S. homes haven't been tapped by either pay-tv or home video. One won't obviate the other—providing certain fundamental problems in both industries are solved. But both should show strong growth through the century."

"The studios do help us, by giving windows," said Atkinson, "plus we sell pornography, which isn't shown on pay-tv. With 6,000 home video titles to choose from, what comparison is there with HBO? We are a form of carry-out pay-tv, far, far superior in the number of choices."

Advertising and promotion play an important part in home video re-

# Thorn EMI In Boston Rock Cross-Promo

NEW YORK—A Thorn EMI distributor has come up with a new way to promote that company's varied music video offerings. Artec Distributing, based in Vermont, has arranged for a tiein between Boston rock club the Metro, Boston store Video Connection and Thorn EMI.

Excerpts from full-length Thorn EMI tapes by Billy Squier, Ashford & Simpson, the Tubes, Queen and others will be screened at the Metro and also promoted for sale at Video Connection. A tape by the Go-Go's, "Totally Go-Go's," is not included in the promotion.

cluded in the promotion. Thorn EMI president Nick Santrizos says of the promotion. "Artec developed the idea, and we're behind it 100%. The only caution I gave them was to be careful regarding mentioning names of the artists together."

All tapes being promoted were produced by EMI Music Video and are being distributed by Thorn EMI Home Video. tailing, for blank as well as prerecorded tape. "When the blank tape boom started, everyone looked for volume," said Burnett. "But now, with 31 brands of blank videotape, retailers will have to realize there is no more shortage. They'll have to stop using tape as a loss leader. Its not just an impulse item or an addon accessory, and it must be merchandised."

Among the merchandising techniques Burnett suggested were the ploy of putting multi-packs next to the cash register. "And when you sell a VCR, put a case of tape on top of it and ask, "Will that be enough?" "He added, "There's a tremendous educational job to do. We must tell the consumer the proper tape to use."

Disney, said Jimirro, has a co-op advertising program. "We're all starting to mature as an industry, doing the kind of pull-through that makes the business fun."

"People enjoy promotions," added O'Shea. "The sophistication and quality of p-o-p improved 100% over last year."

"That's true," agreed Rosser. "The p-o-p for the Playboy videocassette, for example, pulled in a lot of customers. They feel they're in Hollywood. Any title you promote will come up a winner."

### Translation Firm Bows In Finland

HELSINKI-Eight freelance Finnish translators have set up a company, Videosuomennos Oy, specializing in translations for the emergent video software industry here. The firm will mainly provide subtitles for foreign prerecorded videocassettes.

Videosuomennos has worked for local television companies Yleisradio and Mainos-TV-Reklam, and has already handled around 50% of the imported software titles available here. One main client for the new company is the Swedish firm Svensk Text, which had earlier relied on "amateur" translators for its Swedish-language product.

But Videosuommenos, in accordance with the prevailing Finnish attitudes toward video, refuses to handle pornographic material or films including sadism or violence. Videocassette Top 40

stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanica

Billboard ®

33     55     retail sales, inc       34     55     formats.       35     50     formats.       36     52     TITLE       37     37     Copyright Owne       31     7     STAR TREK II-THI	selling videocassettes compiled from uding releases in both Beta and VHS r Distributor, Catalog Number WRATH OF KHAN es, Paramount Home Video WEEKS T #1 2 DRKOUT feo Corporation 042	This Week	Last Position	is on Chart	These are most popular videocassette rentals, in both Beta and VHS formats, compiled from a survey of re- tailers and wholesalers.
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Recording Industry Of America seal for sales of 25,000 units plus (\$1,000,000 after returns) (Seal indicated by dot). A 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).

Survey For Week Ending 1/22/83

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# Pro Equipment & Services

# Attendance Up For NAMM Meet **Musical Products Organization Hopeful Despite Slump**

**By SAM SUTHERLAND** 

LOS ANGELES-Despite continued soft business in the musical products field, this week's National Assn. of Music Merchants (NAMM) Winter Market will see an increased field of exhibitors and larger NAMM membership on hand. That growth underscores what Larry Linkin, executive vice president of the trade group, terms the "self-ad-justment" of the industry-and it also points up the parallel fortunes of the recording industry itself.

Previewing the gathering, which begins Friday (21) at the Anaheim (Calif.) Convention Center, Linkin identifies product trends and shifts in the composition of the show's audience that mirror current developments in the concert, studio and manufacturing sectors of the recording trade.

Thus, the growing influence of new rock from Britain, the U.S. and elsewhere is matched by a corresponding dominance for synthesizers and keyboards anticipated at NAMM. "The single keyboard instruments are making as much noise as any other product we've seen," notes Linkin. "They were originated by the Japanese manufacturers like Casio and Yamaha, but now the American musical instrument companies are jumping onto that bandwagon.

BOARD. Indeed, Linkin sees the product as BILL spawning whole companies as a result of the moderately priced. 'friendly" instruments in which syn-1983 thesized rhythms, sequencers and, in some cases, card-reading sensors allow both neophytes and practiced players to quickly build layered S' JANUARY sounds. "I know of an entire new company being formed and due to exhibit at our next show that will be built around nothing but key-boards," says Linkin. "And Technics is coming into our show for the first

company like that doesn't enter a market just because it hasn't previously been involved in it-they obviously see a major trend there."

At the other end of the current keyboard boom are the high-end digital synthesizer designs that offer professional musicians and recording studios dizzying new prospects like score printouts and infinite tone synthesis. Those products, suggests Linkin, are arguably "recession-proof" in the established musician's continual need for new instruments of innovative design: "Part of the reason for the profile for these hightech synthesizers is that there are still people out there with money to spend, who want new products that are truly revolutionary. It seems there's always something new at that end of the price spectrum, because artists are constantly looking for a way to update their work."

This year's Winter NAMM also

#### Eagle Teams Up With Hummingbird

NASHVILLE - Hummingbird Recording Studio has changed its name to Eagle Studio, and has joined forces with Eagle Communications to produce syndicated video promotion packages for radio stations

In the past, the studio has produced demos for such artists as Bubba Smith, Keith Thomas, Kenny Marks and Gordon Jensen. It has also provided jingles for such companies as McDonald's, 7-Eleven, Exxon, Kellogs, Wesson Oil, Kangaroo Shoes, Crisco, Shasta, Westclock and Goodyear.

Unitel Video provides videotape services to advertising agencies, cable tv companies, and independent producers. The services offered include videotape recording, post-production and transfer of film to videotape.

points up the role of smaller entrepreneurs during a recession. "The number of companies at the show this year is amazing to me," says Linkin, noting that floor exhibitors are up, and have been running ahead of last year's figures since the first attendance rolls were disclosed earlier in November. As of midweek last week, Linkin estimated exhibitor companies at around 330, already ahead of the final figure for last year.

'The increase is heartening, especially in this economy, and that increase is coming primarily from the 'garage' firms that keep entering the field." he reports. "We're very pleased at that trend. Without those new firms, the musical product industry has a tendency to shrink. Yet our square footage is up this year, reflecting the growth."

If that is evidence of what Linkin believes is a traditionally "self-ad-justing" business, the NAMM attendance and exhibition outlook has its downside. For example, recording studio attendees have been down in recent years, and Linkin admits that the troubled studio trade has been a major concern. "But there are signs of a clear trend that this area could be on the move again." he says.

Linkin ties that prediction to what he believes is the usual thinning-out process seen during recessive economies. Much as his merchant members now represent "survivors, who are tougher and better prepared to adjust to shifting market condi-tions," instrument and electronics manufacturers, recording studios and other musical businesses could be poised to rebuild.

This year's NAMM Winter Market, which concludes Sunday (23), will see the exhibition floor extending into the convention site's new Southwest Exhibition Hall as well as the North and South Halls used in the past



SPRINGFIELD SESSION—Kat Family artist Bobby Springfield, right, runs through an arrangement with producers Randy Scruggs, left, and John Thompson, seated, and Kat Family vice president and general manager Mike Sullivan prior to cutting his first country single for the Atlanta based label at Scruggs Studio in Nashville.

# **Transatlantic Broadcast Is A Digitally-Encoded First**

#### By MOIRA McCORMICK

CHICAGO-The first live transatlantic stereo broadcast to be digitally encoded came off without a hitch Dec. 24 with Minnesota Public Radio's production of "A Festival Of Nine Lessons And Carols," direct from King's College Chapel in Cambridge, England.

"I can unreservedly say that everything went perfectly, and I'm generally prone to be on the critical side," says Lynne Cruise, co-producer of the broadcast.

The transmission involved a Sony system of digital encoding equip ment, using facilities of the British Broadcasting Corp. and the Public Broadcasting System in addition to the National Public Radio satellite system. The broadcast was a production of Minnesota Public Radio and was distributed to 118 participating public radio stations around the country, according to MPR director of program marketing Rhoda Marx.

The digitally encoded trans-mission began at King's College and travelled by land line to London. From London, the signal travelled via microwave to the BBC satellite uplink in Madley, England, from which it was sent up to the transatlantic satellite. The satellite signal came down on Edam, W. Va., travelled to PBS in Washington, D.C. to be digitally encoded, then moved to NPR headquarters. From there it entered the public radio satellite system and was transmitted to U.S.

public radio stations. Throughout the chain of trans-mission, MPR staff were positioned to keep tabs on the broadcast, with producer Nick Nash in Cambridge, co-producer Cruise at NPR in Washington and chief engineer

Ralph Hornberger at PBS. The performance of "A Festival Of Nine Lessons And Carols", says Cruise, is a 75-year old English tradition, which has been broadcast by the BBC for the past 40 years. The transatlantic simulcasting began four years ago.

"All the other broadcasts had had fairly dramatic technical short-comings and poor sound quality," says Cruise, detailing the reasons behind this year's ground-breaking digital transmission. "Last year's had gotten within the realm of acceptibility, but we had gone as far as we could with analog transatlantic circuits.'

# Studio Track **By ERIN MORRIS**

In Nashville at Sound Emporium, Jessie Burns laid Churchill tracks with producers Jim son and Tony Migliore. Mike Poston engi neered the sessions ... David Cassidy was in Nashville with producer Larry Butler and engineer John Abbott ... Lacy J. Dalton working on columbia project with Billy Sherrill producing. Ron Reynolds and Ed Hudson are engineering . Columbia artist Zella Lehr in the studio with Mark Sherrill, with Gary Laney and Hudson behind the board.

Projects at Woodland Sound Studios include Moe Bandy with producer Ray Baker working on Columbia album. Rick McCollister is engineering. Vern Gosdin in with producer Ron Oates. engineer Steve Ham and assistant Ken Criblez. ... John Conlee is cutting tracks for MCA with Bud Logan producing. McCollister is behind the controls with assistance from Ken Corlew. Producer John Boylan in with the Charlie Daniels Band. Engineering the project is Paul Grupp, with Criblez assisting. . . . Producer Oates finishing project with artist John Wesley Ryles. Ham is engineering, with Andy Benefield seconding. . . Producer Even Stevens working with Engelbert Humperdink on new project, with Joe Bogan en-gineering. Assisting is Corlew. ... Gospel artist Bobby Jones cutting Word tracks with producer Tony Brown, McCollister is behind the board, with Benefield assisting.

At House Of David, the Nerve working on project with co-producer Gene Eichelberger, who is also engineering. ... Jonnie Barnett in with Mike Lawler producing. Lynn Peterzell is engineering. . . . The Wrong Band finishing up their latest project with engineer and co-producer David Debusk.

Norbert Putnam producing the Nitty Gritty

Dirt Band at the Bennett House. Kyle Lehning is engineering. ... Johnny Rodriguez is cutting sides for new Epic album with producer Bob Montgomery and engineer Gene Eichelberger. ... Ken Harding producing Kelly Nelon Thomp son for Word Records, with Rich McCollister en gineering

At Scruggs Studio, Bobby Springfield laying Kat Family tracks with producers John Thomp-son and Randy Scruggs. Engineering the project is Tom Brown. . . . Tommy Roe in with producer Nelson Larkin and engineer Tom Semmes. ... Doc and Merle Watson laying tracks for Flying Fish album with Mitch Greenhill producing and Ernie Winfrey engineering. ... RCA artist Earl Thomas Conley working on new LP with Larkin producing and Tom Semmes engineering.

In Atlanta at Eddy Offord Studio, Fiona Flanagan working on project with Offord producing and Chuck Allen engineering. Backing Flanagan on this effort are the Dregs, with Steve Morse arranging.... Landslide artist Operator in the studio with producer Mark Richardson and engineer Chuck Allen.... The Riggs working on project with producers Allen and Pat Armstrong, with Allen also engineering. ... Thom Flora in producing the Blanks with co-producer Allen

At Doppler Studios, Hamilton Bohannon in with producer Ray Parker Jr., Joe Neil engineer Jason Bryant producing R.B. Hudmon ing. with Mike Stone behind the console. ... Jim Healy and Chunky Venable producing for Randall & CC with engineer Brad Jones.

In Miami at Criteria, opera singer Carmina Gallo finishing second LP for Orbe, with Armando Benavides producing and Bob Castle en-gineering. ... Finishing final mixes on a big band album recorded by the Second Time Around Band are producer Bob Nicholson and engineer Mack Emerman. ... Atlantic artist Kix working on new album, with Peter Solley pro ducing and Steve Klein engineering. ... Meat laying tracks for Cleveland International with Tom Dowd producing and Tom Edmonds behind the board. . . . Dion Dimucci working on self-produced project for Word with co-producers Eric Schilling and Paul Harris. Schilling also engineering.... Mastering by Mike Fuller at Cri-teria includes Eric Clapton's newest album, "Money & Cigarettes," on Warner Bros., "Hori-zontal Hold" by Rodway on Millennium; and "Discos De Oro Vol. II," a CBS International release featuring various artists.

In Orlando at Bee Jay, Molly Hatchet in with producer Tom Werman and engineer Gary Ladinsky. Assisting is Bill Vermillion. ... Arista artists Krokus in with producer Tom Allom. Engineering is being handled by Andy de Ganahl with Dana Cornock seconding. Le Mobile recording unit in Los Angeles has

just completed recording Pat Benatar in New Haven, Conn. The effort will be seen on a forthcoming HBO tv special. Producing was Neil Geraldo, with Gui Charbonneau engineering.

At Village Recorders, Fleetwood Mac taping HBO special with Ken Callait producing and en gineering. Assisting is Robin Laine. Soundtrack for Warner Bros. film "King Of Com-edy" being cut with various artists, including Bob James, Ray Charles, Rickie Lee Jones, the Pretenders, Robbie Robertson, Donald Fagen Tom Petty, Ric Ocasek, B.B. King and Van Morri son. Robertson is producing and Joel Fein is en-gineering, with assistance from Ginny Pallante.

Editor's note: All material for the Studio Track column should be di-rected to Erin Morris in Billboard's Nashville office.

#### w americanradiohistory com

# Shure, HM Plan Mike Workshop

CHICAGO-A three-day microphone workshop sponsored by Shure Brothers and HM Electronics is to be held Feb. 15-17 at the Syn-Aud-Con Seminar Center in San Juan Capistrano, Calif.

Available to a limited number of registrants at \$600 a head, the microphone application workshop is designed to give attendees the opportu-nity to work with renowned microphone experts in a hands-on situation. According to Syn-Aud-Con president Don Davis, the seminars will utilize most of the "respected" types of microphone available, to study microphone selection, placement and adjustment.

The workshop program is to include hands-on mixing sessions using live bands. Each basic microphone type will be analyzed using Heyser/Cal Tech's Time-Energy-Frequency analyzer (TEF), and the data will they be interested by data will then be interpreted by engineering authorities from Shure and HME. Subjective analyses by the staff's recording authorities will follow.

The microphone application workshop staff is set to include David Brand, applications engineer, RTS Systems; Gaetano Costa, vice president/managing director of Mo-town/Hitsville Recording Studios and Western regional vice president and western regional vice president of SPARS; Ron Estes, audio engi-neer and "Tonight Show" mixer, NBC, Burbank, Calif.; Laurence Es-trin, president, Estrin Associates, d/b/a Best Audio, and consultant to Shure Brothers and HME; Hellmuth Kolbe, consultant/engineer for acoustics and constructional physics, Zurich, Switzerland; Ron Kutz, chief engineer and vice president, HME; Skip Pizzi, audio engineer/training coordinator, National Public Radio; and Robert Schulein, chief development engineer, Shure Brothers. MOIRA McCORMICK

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The first compact electronic drumset that anyone can play and sound like a pro. It's computerized, so it can be played with drumsticks or with the touch of a button.

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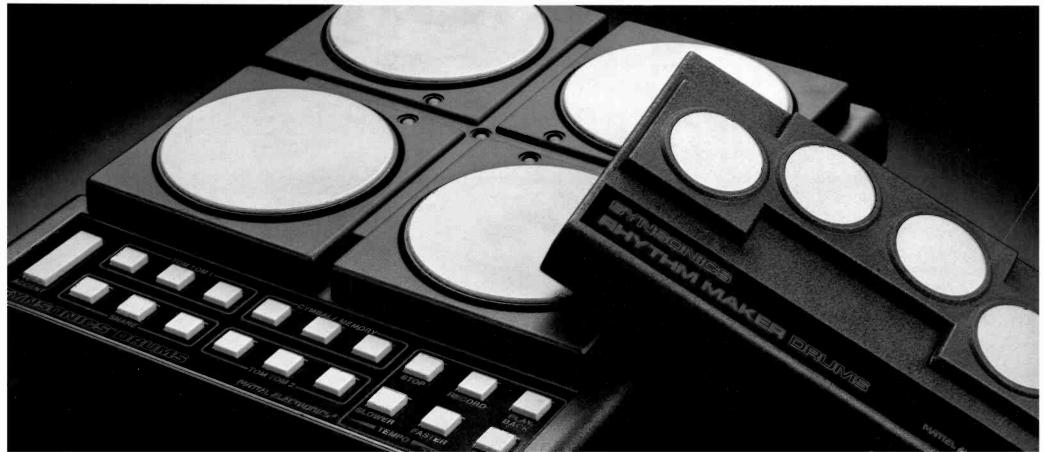
You see, we're not just out to revolutionize the way music's being played. We're planning to revolutionize the way it'll sell.

And, indeed, we're planning other additions to our Synsonics" line.

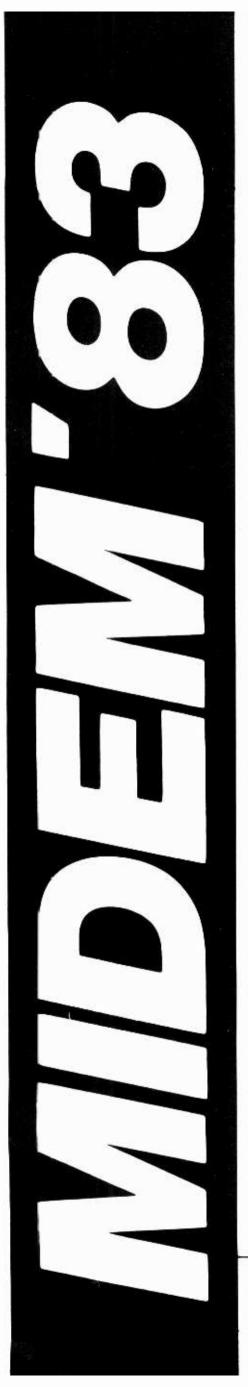
The revolution continues.

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The list as at 15 October 1982

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The statistics established from the 300 companies who first registered for the MIDEM'83, show an average increase of 36 % in the exhibition surface area that each participant has

reserved Young and modern, the Record industry should remain optimistic and adopt aggressive marketing techniques. So, for your own sake, don't wait for too long joining them at the MIDEM'83

To keep up with the plat, you have to be where the action is !!!

John Nathan Perard Associates, 919 Third Avenue, 37th floor, New York NY 10022, U.S.A. Tel. (212) 980.90.22

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\_Company: \_ Name : . Business Address :\_\_\_ \_\_ Country : Zip :

Activity : (Please-check the appropriate box). 🗆 Music Publisher 🖂 Record Company 🗀 Producer 🗔 Miscellaneous. Please send us, without obligation on our part, your documentation.

## **Tuning Its Talent To An International Beat**

Despite a significant decline in record sales in Canada last year, most industry executives appear positive about a return to normalcy in the market by the second half of this year and blame the flat economy, home taping, video and a general shortfall in mass audience hits for the temporary crash of '82.

Nine month figures for 1982 showed the industry slipping back to mid-'70s levels for a net shipment total of \$161 million\*, a decrease of some \$40 million over the same period a year earlier.

8-6-6-66-66

More specifically, 12-inch disk production was down 32% in the same nine month reporting period for a total of 30,099.473 units as compared to 43.943,224. and singles were down 19% with 12,889,285 as compared to 15,999.228.

\* All figures are in Canadian dollars

#### By DAVID FARRELL

Cassette sales were the only configuration to show a sales gain, approximated to be 17% for a total of 13.944,208 as compared to 11,905,835.

According to Brian Robertson, president of the Canadian Recording Industry Assn., the industry figures look worse than is the case, although he cautions that "it is hard to be optimistic about them too."

Robertson explains that while manufacturing and shipments were definitely down, a large part of the lost margin can be attributed to inflated figures in previous years.

"What we are trying to do is balance the reality of the figures. It is generally believed that retail was only down 5 to 10% in 1982, a much lower figure than those reported by Statistics Canada for shipments and manufacturing. The difference is that inventories are now a lot leaner. They can't afford to sit on volume inventories anymore, so they are selling what they have and then reordering." His analysis is shared by most industry executives, including Bernie DiMatteo, president of CBS Records in Canada. For his company was profitable the past year, but he admits it wasn't an easy sell. He suggests that the overall decrease cited by Statistics

He suggests that the overall decrease cited by Statistics Canada can be misleading, noting that the pipeline was inflated in 1978-79 and that the growth rate achieved in that period was unrealistic.

"Sure, the figures looked great, but returns in the industry were far too high. It was a case of unloading and then selling. Today we are looking at selling the maximum number of units while keeping returns in check.

"What this means is that if we sell 200,000 units of an album, then we're better off shipping out 10,000 or so a month, rather than loading the whole lot and then trying to get a sell through."

(Continued on page C-3)

## THE WINNER



CAPITOL LISA DAL BELLO DESERTERS CHRIS HALL LUBA FRANK MILLS ANNE MURRAY Gary O' Powder Blues  $Red \; Rider$ BOB SCHNEIDER Sheriff STRANGE ADVANCE STREETHEART Surrender THE KINGS

ANTHEM Boys Brigade Coney Hatch Marc Jordan Bob & Doug McKenzie Kim Mitchell Rush Ian Thomas

> aquarius April Wine The Flyers

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CAPITOL RECORDS — EMI OF CANADA LIMITED 3109 AMERICAN DRIVE, MISSISSAUGA, ONTARIO, CANADA L4V 1B2 416-677-5050 <sup>©</sup> 1983 Capitol Records – EMI of Canada Ltd. Below: Loverboy receives a quintuple platinum LP.



Right: Headpins' Darby Mills (Photo by Joness Bowie).



## Industry Executives View '83 With Cautious Optimism

Right: Bryan Adams, left, and Keith Scott (Photo by Joness Bowie).

Far right: Anne Murray presents a check to the Izaak Walton Killam Hospital for Children.

• Continued from page C-1

He is optimistic about a turnaround, noting that "we have learned to live through this recession and be profitable, so when sales start to pick up again I believe our profits are going to be fine."

CBS was one of a few companies to make a profit on its a&r investment in this country, most notably with Loverboy (the second album, "Get Lucky," certified triple platinum), Harlequin and Queen City Kids. The company's share of singles sales also increased, plus, CBS scored the biggest hit of the year with Australian band Men At Work. Their wryly titled debut sold in excess of 400,000 copies before the year was over.

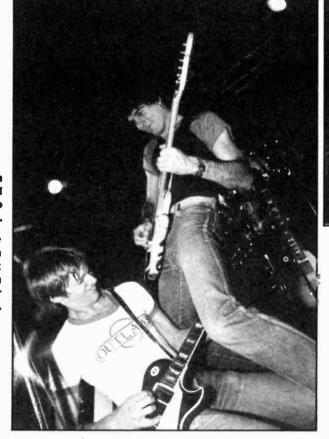
PolyGram reported its best year, no small achievement in view of the fact that during the halcyon days of the business the label scored two million selling soundtracks in this market with "Saturday Night Fever" and "Grease." President Peter Erdmann explains that diversification of repertoire and sound business planning have been instrumental in growth for the company. More specifically, PolyGram acquired distribution of Arista and Canadian indie Attic last year, along with striking up a deal with the much smaller Toronto-based indie Avalon Records.

In many respects, PolyGram was in the forefront of the music business here last year, breaking a phenomenal number of new acts, some long in advance of U.S. recognition, others without the benefit of any U.S. chart success. Among them: Soft Cell, Human League, ABC, Dexys Midnight Runners, Simple Minds, Trio and Mike Oldfield.

Middle of the road artists also carried their weight at the label. Among them are Nana Mouskouri (two gold albums), Mirielle Mathieu and Pan flutist Gheorge Zamfir, who has sold more than 500,000 albums in the past two years. He now plans on moving here from France.

Quality Records-Canada's largest independent label and

David Farrell is Billboard's correspondent in Toronto.



the only one with its own manufacturing plant—and Capitol-EMI suffered to a certain extent by the crunch in sales. Presidents of both remain optimistic about the future of record sales in Canada and also the real growth of its artists outside the Great White North. Dave Evans at Capitol concurs with George Struth at Quality when the latter says "when you've got the hits you've got the ear of the retailer." Evans has also had the advantage of a rich mine of back catalog which has been used to great advantage in holding onto some of its past market share. Capitol-EMI also made a significant contribution to improving the quality of prerecorded cassette sales in the past year and, in turn, through an aggressive marketing and promotion campaign, changing the attitude of the consumer toward the product. The "SDR" series (contracted from Super Dynamic Range) has been an unequivocal hit which saw the company's market share in tape surge. Quality is now exploiting its own tape manufacturing plant and becoming a more aggressive distributor. Both companies have done well with Canadian a&r projects and expect no cutbacks in this activity.

A&M president Gerry Lacoursiere took a different tack than most when the sales picture didn't perk as some, including the federal government, had suggested. A&M commissioned Toronto firm Joint Communications to research buying attitudes and patterns of some 2,000 "actives." The findings have not been released to the trade as yet, but it is known that they have shaped the company's philosophy in marketing and



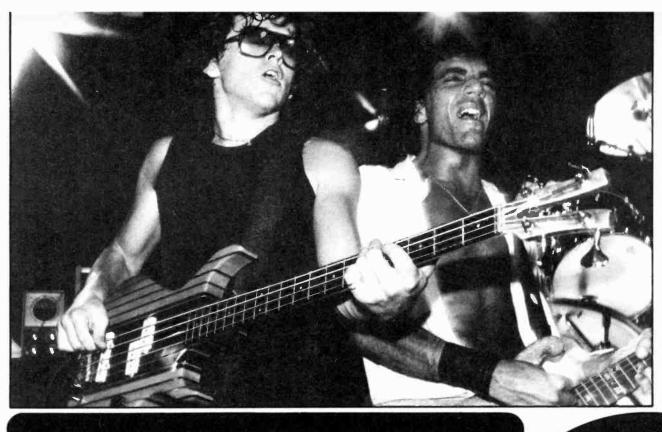
promotion strategies and given them a competitive edge here. Its long-term commitment to breaking acts helped prop up its overall picture, along with lease and buy sell deals with Canadian independents like Maze (Saga), Solid Gold (Chilliwack, Toronto, Headpins and the Good Brothers), Troubadour (a kids record label fronted by singer Raffi who has sold more than 500,000 albums in Canada) and Cut Throat (Nash the Slash).

Although Lacoursiere is aware that sales are generally down, he says he is feeling good about the future, noting that the Canadian a&r division is on its hottest roll. In the past year Vancouver band the Payolas achieved a platinum album and others like Peter Pringle and Bryan Adams turned gold.

RCA continued to maintain its market share with a mix of mainstream records that didn't always crack the high profile AOR format, but certainly did well in department stores. "Hooked On Classics," for instance, turned quadruple platinum but others like "Barbie Allen Dancersize," "Urban Chipmunk" and Charley Pride's "Christmas In My Home" went gold and platinum without the aid of any significant airplay, just word of mouth and point-of-purchase recognition. The label's new general manager, John Ford, is bullish about the new year, noting that he expects the record division will likely move into the video field this year.

At MCA and WEA, video has meant a lot in terms of profitability and sales. According to MCA general manager George Burns, video sales increased 200% in the past year and he's not denying that sales could double again this year. The record division remained profitable, but its flow of product was scattered. Key hitters included Olivia Newton-John's "Physical" which turned quadruple platinum and the followup "Greatest Hits" which achieved double platinum before the Christmas season took hold.

WEA's out-going president Ken Middleton says he expects video will add another 20% to the company's overall sales picture in 1983. Since opening the division in 1967, he has made the label the most successful operation in the country for 12 consecutive years. His prognosis for the coming year is bright, but he hinges the development on the company's ability to generate interest at retail and, in turn, generate hit sales. He reasons that the smart retailers are diversifying their bases today, but he says he sees a long life for the record and prerecorded cassette.



Left: Queen City Kids. Below: Brandon Wolf. (All photos by Joness Bowie).

Below left: Chilliwack. Below center: Streetheart.

2



By TOM HARRISON



In Western Canada—that vast expanse of the nation which begins at the stockyards of Winnipeg and continues to the coast and Vancouver Island—1982 was the year that the prairies came alive with the sound of FM radio and West Coast recording acts hit the road.

While Canadian bands such as Loverboy and Chilliwack solidified their hold on American radio, two of the most successful Western Canadian tours were undertaken by Australianbased bands: Split Enz in the spring and Men At Work with Mental As Anything in the summer.

1982 also was the year that oil-rich Alberta felt the nip of the same recession that took whole bites out of the Vancouver music business, a situation that saw several small studios close and at least three record retailers wave goodbye to the downtown area's notorious and lethal discounting.

Working from east to west, the perennial problem for Winnipeg-based talent has been breaking the bonds of a large and busy beer parlor circuit.

Successful in this regard was Kilowatt, a four-piece comprised of Winnipeg-rock veterans and including two former members of the Guess Who, who released their debut album on the new Dallcorte label distributed by RCA.

Other independent underground activity includes the release of an EP by Dub Rifles, cassette-only releases by Johnny Zhivago and "white boy soul revue" Rocky Rolletti, the latter a winner in the CHUM radio group's nationwide talent search, and an album by Elias Schmitt and Bell.

On a larger scale, top acts such as Streetheart, Queen City Kids and Harlequin have experienced similar difficulty in breaking out of the territorial barriers imposed by their prairie base.

Harlequin, who have three LPs on Epic, appeared successfully with Saga in Puerto Rico and then jumped to South America for dates in Venezuela.

Queen City Kids, with two CBS LPs in Canada and one on Epic in the U.S., worked to break ground after going gold with their 1981 debut, whereas Streetheart not only continues to

Tom Harrison is Billboard's correspondent in Western Canada and is music critic for the Vancouver Province.



rake in platinum for its second Capitol LP, but recently secured the U.S. deal it has sought for so long by signing to Pasha Records.

Both QCK and Streetheart record for Pressure Records, the production arm of Star Kommand management. Perhaps Pressure's most unusual acquisition this year was signing George McRae. McRae, who is best known for "Rock Your Baby," was discovered while working the desk of a Winnipeg hotel.

With Face Productions, Star Kommand is also one of two major concert producers. Working closely with the ever-expanding Perryscope Productions of Vancouver, Star Kommand presents many of the nationwide tours that pass through the provinces of Saskatchewan and Manitoba, in cluding Men At Work's three back-to-back sellouts in October.

In Regina, CIZL-FM appeared in June and, in its first rating period, was the No. 1 FM station in accumulated audience. Rawlco Communications, who, in addition to CIZL (Z-99), own CJME-AM Regina, CKVI-AM-FM Prince Albert and CKOM-FM Saskatoon, will expand out of Saskatchewan when it opens CFYR-AM next fall in Calgary.

Along with Edmonton, Calgary radio is considered one of the hottest markets in Canada. Calgary had two FM stations go on the air this year: CKIK, a "progressive" music station which notched a 91,000 accumulated listenership in its first rating period; and CKRY, an "album" country music station that fared almost as well.

Calgary also is excited by the prospect of the opening of the 16,000 seat Saddledome in the fall of '83. A full recreation complex, the Saddledome will replace the Corral as a large concert venue and complete an important booking triangle with Vancouver and Edmonton.

Edmonton likewise got a taste of FM country with the appearance of CJAX and CISN (the latter taking in 170,000 listeners in its first rating).

Declining record sales cramped the style of the city's many

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indie labels, although the Emeralds notched their third platinum LP with "Dance Little Bird," a novelty record marketed via K-tel. Damon Records continues to ride high internationally on the strength of Showdown's "Rodeo Song," while Stony Plain was successful with releases by Ricky Skaggs, Sir Douglas Quintet, Bim and Amos Garrett, the latter two LPs recorded by the Canadian Broadcasting Corp. and leased to the label. The agreement set a precedent for the CBC as their first step into the commercial marketing of inhouse productions.

Edmonton continues to be the best concert market in Western Canada and its club scene continues to reflect the growing musical sophistication of the city. Yet, like Calgary and Winnipeg (both of which have strong but stubborn underground scenes), Edmonton still lags in the development of strong local talent. This year's major signing (to RCA) was Pretty Rough, while Victory Group, a more progressive-minded band. left for Vancouver and changed its name to Visitor.

It was easier to spot changes in Vancouver music, but more difficult to keep track of them. Commercial radio was joined by an aggressive new music station in the form of CITR-FM, a station centered at the Univ. of British Columbia campus. and the new, improved cooperative station CFRO-FM. Nightclubs catering to the rock market began installing satellite dishes and pulling in the MTV network; there was the auspicious debut of the posh Richards On Richards, tough times for clubs in the Gastown area (some of which passed away); there suddenly were after hours (and illegal) nightspots catering to the art-rock and underground scenes; and Luv-A-Fair bloomed as an ambitious showcase club for acts such as Killing Joke, Oingo Boingo and Romeo Void.

The Commodore Ballroom continued to be the major showcase venue for new music (and old blues and reggae), but dates there were not the automatic sellouts they once were. In 1983, the Commodore will face competition from the Roxy, a converted movie house.

1983 will see the opening of B.C. Place, a state-of-the-art domed stadium which promoters hope will be attractive to tours by major acts of the magnitude of the Rolling Stones, or the Who, who played Seattle's Kingdome.

Perryscope Productions, Western Canada's most aggressive company in the development of a regional touring of cir-(Continued on page C-12)





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## **Promoters Wooing**

• Continued from page C-4

ation than anywhere else in the country. "The biggest club draw we've seen all year is the Blushing Brides (a young Ontario quintet who've built a reputation on their ability to 'clone' the Rolling Stones). I could book them seven nights a week for months on end for \$5,000 and \$6,000 a show," he adds. "It's still traditional forms of music-blues, r&b-that people will pay to see.

While he accedes that new experiments in popular, youthoriented music have failed, by and-large, to reap the financial rewards first expected of them, David Bluestein, who heads up the country's largest domestic booking agency, The Agency, is overwhelmingly optimistic about the future—at least in the coming year—for Canada's latest crop of international contenders, few of whom qualify as avant-gardistes "We've made major breakthroughs on several fronts," he be-lieves, "with acts like Toronto, Chilliwack, Saga, Coney Hatch, Bryan Adams, the Payolas. Anvil, the Spoons and Headpins

To this end, Platinum Artists of Toronto has been highly successful placing Maple rock acts like Saga, Triumph and Harlequin in Europe and South America. According to the agency's Vinny Cinquemani, more Canadian bands will be touring South America and East Asia in the coming year.

"Most entertainment revenue made in Canada still comes from rock'n'roll," agrees Donald K. Donald, Montreal-based concert promoter, "although we've diversified too, presenting Broadway shows like "Annie" and "Sugar Babies" and other MOR, non-rock events. It's a matter of survival. We started out serving the largest youth market in history, and we have to change as its get older.

And though Donald avails himself of satellite TV to present live sporting events at the Montreal Forum, he is mildly pessimistic about the capacity of the medium to polarize au diences, as some pundits have forwarned.

Most Canadian talent brokers agree with Donald, to greater and lesser degrees. Rob Bennett sees cause for alarm in the imminence of domestic pay-TV on behalf of the investors involved. "My fear is that Canadian pay-TV won't have mass appeal," he says. "In the popular arts we've already proven our inability to market domestic entertainment to Canadians without guarantees of international returns. We can't get enough appealing popular Canadian entertainment for domestic-only consumption as it is-why do people think it'll work with pay-TV? Foreign programming will be too visible, especially when you consider how the CRTC will regulate it. And when you've run out of packaging the few popular artists we have, pay TV can only turn to the higher arts, which are already massively subsidized because they're not patronized by the public. In six months, it'll be a case of choosing between Richard Pryor, say, and the Canadian Opera. Who would you watch?

You have to look no further than the response implicit in the fact that of the real, serious, moneyed contenders who were in the bidding for licenses when domestic rights for pay-TV were first announced, fewer than half were still interested after the CRTC made its regulations public, Bennett continues

The only salvation for the embryonic Canadian pay-TV, To-ronto promoter Gary Cormier of Cormier Topp believes, is the removal of government controls. "Open it up," he suggests, "allow it to reflect contemporary Canadian lives and interests. Make room for independent producers—trim the fat and reallocate union-burdened budgets to allow for genuinely new ideas to surface.

Cormier and Topp, who have emerged in recent years as Canada's most radical promoters, almost single-handedly providing access to new dimensions in music entertainment via British and American new wave artists, acknowledge the need to broaden their own activities, while continuing to serve a younger demographic group than do their colleagues-a group weaned on new forms of mass communication and new technologies

So where will Canadians spend their entertainment dollars in the year to come? The consensus is live music will still draw more of them than will other media, the burgeoning fascina tion with forms of home video (pay-TV included) notwithstanding. The "aging adolescent" demographic, wealthier but unable to shake its addiction to live entertainment, will likely opt for "classier" events-theatre, comedy, sports, film extravaganzas, superstar rock'n'roll and educated "cult" art ists-and eschew more contemporary, radical forms

"It's no coincidence that one undeniably creative and fi nancially rewarding entertainment in this country is children's music-a Canadian phenomenon embraced by the baby boomers for the enrichment of their babies. Raffi, for example, has sold in excess of 600,000 albums in a little more than four years, and this year will have sold some 12,000 con-cert tickets," Bennett continues. "There are currently 30 or more children's albums on the market-mostly by Canadian performers. Not all of them do as well as Raffi, of course, but you can't tell me there's not money to be made there.

For the younger, school age entertainment consumer, there's no clear idea of how effectively their interests will be served in the near future. "More video software will be sold," David Bluestein predicts," and fewer records, but I doubt video will outgrow its function as primarily a promotional tool. Even the phenomenon of video clubs is beginning to fadevideo is useful filler, but it's no substitute for live music.

Billboard

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## Broadcast Regulations: The Battle Of The Band



Canadian radio service is arguably among the best in the world. On the one hand there is the Canadian Broadcasting Corp. which offers French and English service on AM and FM; their format encompassing everything from in-depth news coverage of world and national events to

drama. jazz. classical and pop coverage. One can argue that the magazine format the network has adopted is all over the place, but so is the population and by and large the service is as original as anything one might find in other major Western countries.

On the other side of the coin is private radio in Canada, with approximately 350 AM stations and another 100-plus FMs. Recognizing that programmers in this country are highly regulated is important because it is the cornerstone to understanding why Canadian radio is so different to that heard in the U.S., even though one may still hear many of the U.S. chart hit records on the air.

Over the past 10 years the Canadian Radio, Television and Telecommunications Commission (CRTC) has become an increasingly vigilant and single-minded watchdog of Canada's airwaves and airspace. Explaining its modus operandi in decision making in its annual report, chairman of the Commission, John Meisel writes: "We have always tempered the desire for economic prosperity with a broad, public concern for the achievement of political and social ends."

The strategy of tough controls is in harsh contrast to what he refers to "deregulations a l'americaine" which is a non-op (*Continued on page C-16*)





Top left: Saga's Michael Sadler and Maze Records' Petra Schweitzer (Photo by Joness Bowie).

Top right: Harlequin's Gary Golden, left, and CITI-FM Winnipeg's Andy Frost celebrate the group's gold LP.





Bottom left: Q-107 Toronto's Gary Slaight, left; Dallcorte's Tim Trombley; and Kilowatt.

Bottom right: CFUN Vancouver's Daryl "B", left; Susan Jacks; manager Bruce Allen (Photo by Joness Bowie).

# It's been a record year

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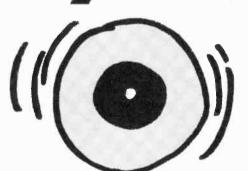
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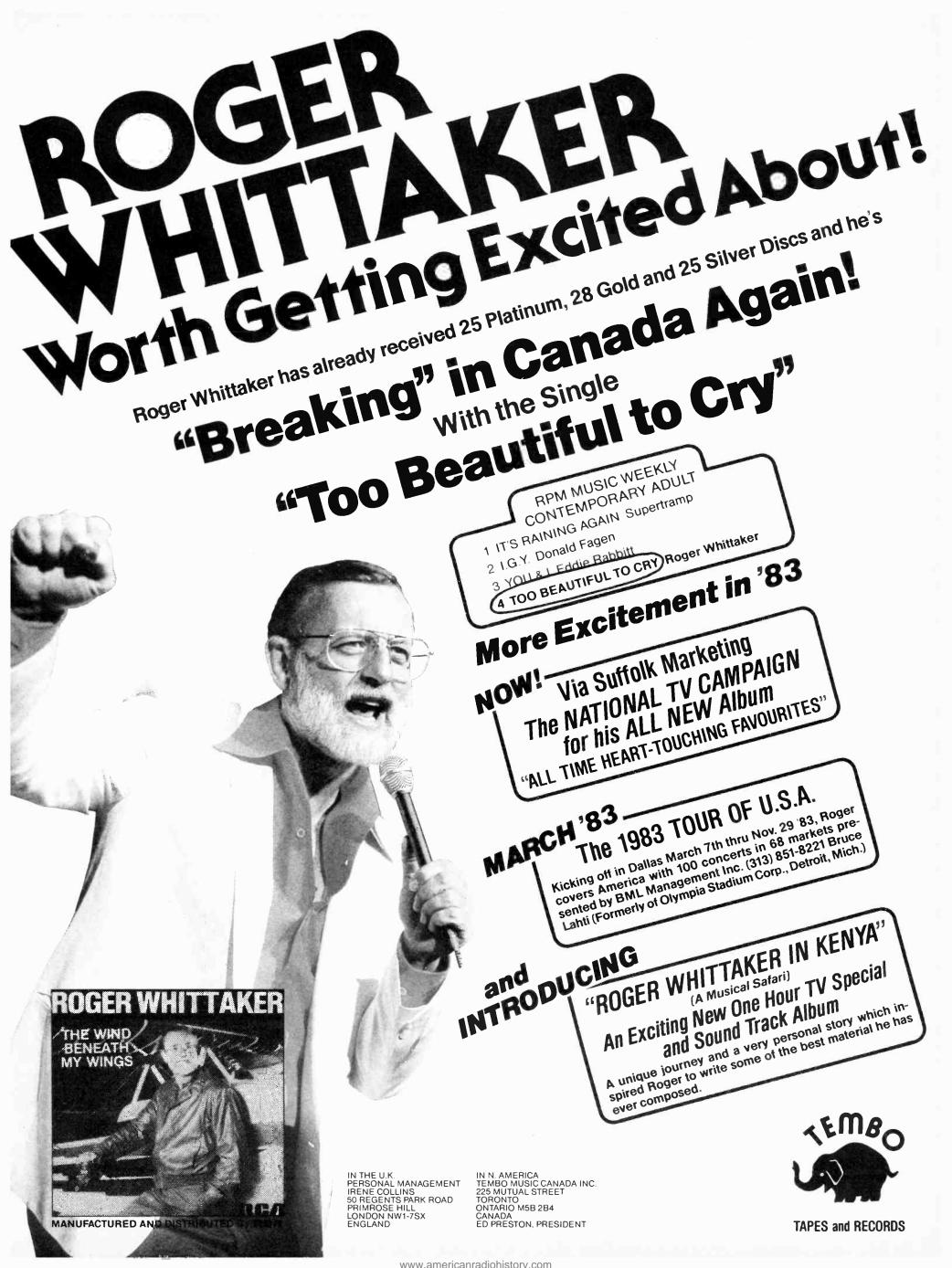
At Eastern we're maintaining our record. And this year will be no exception.



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Billboard Spotlight



## 1982 Platinum Awards



Spotlight

Following is a list of the top album sellers in 1982 as certified by the Canadian Recording Industry Assn. Quintuple platinum is the equivalent of 500,000 units, quadruple platinum is 400,000 units, and so forth, down to platinum at 100,000. One Diamond Award was also given in

1982 in recognition of 1,000,000 sales of Led Zeppelin's untitled fourth album, first issued in 1971.

#### QUINTUPLE PLATINUM

Loverboy—"Loverboy" (CBS) Bob Seger—"Against The Wind" (Capitol)

#### \*

QUADRUPLE PLATINUM Royal Philharmonic Orchestra—"Hooked On Classics" (RCA) Pat Benatar—"In The Heat Of The Night'' (Capitol) Foreigner—"Foreigner 4" (WEA) Olivia Newton-John—"Physical" (MCA)

#### TRIPLE PLATINUM

Juice Newton—"Juice" (Capitol) J. Geils Band—"Freeze Frame" (Capitol) Bob & Doug McKenzie—"Great White North" (Anthem) Men At Work—"Business As Usual" (CBS) Neil Diamond— "The Jazz Singer" (Capitol)

\*

\* DOUBLE PLATINUM

David Bowie-"ChangesoneBowie" (RCA) Anne Murray- "Christmas Wishes" (Capitol) The Monks- "Bad Habits" (Capitol) Zamfir- "The Lonely Shepherd" (PolyGram) Mike Oldfield- "Tubular Bells" (PolyGram) Raffi- "Singable Songs For The Very Young" (Troubadour) Vangelis- "Chariots Of Fire" (PolyGram) Joan Jett & the Blackhearts- "I Love Rock And Roll" (CBS) April Wine- "Greatest Hits" (Aquarius) Stevie Nicks- "Bella Donna" (WEA) Journey- "Escape" (CBS) Soundtrack-"Xanadu" (MCA) "Stars On Long Play" ---(Quality) Powder Blues--- "Uncut" (RCA) Air Supply--- "The One You Love" (PolyGram) Loverboy--- "Get Lucky" (CBS) Rod Stewart--- "Greatest Hits" (WEA) Rod Stewart--- "Tonight I'm Yours" (WEA) Aldo Nova--- "Aldo Nova" (CBS)

\*

#### PLATINUM

Boxcar Willie- "King Of The Road" (CBS) Rod Stewart- "Foolish Behaviour" (WEA) Original Soundtrack—"Fame" (PolyGram) Rush— "Exit . . . Stage Left" (Anthem) Hall & Oates—"Private Eyes" (RCA) Suzi Quatro-"If You Knew Suzi" (PolyGram) The Go-Go's—"Beauty And The Beat" (A&M) Oak Ridge Boys—"Fancy Free" (MCA) "Stars On Long Play"—(Quality) The Cars—"Shake It Up" (WEA) The Cars—"Panorama" (WEA) Soft Cell—"Non-Stop Erotic Cabaret" (PolyGram) Placido Domingo—"Perhaps Love" (CBS) Zamfir—"Solitude" (PolyGram) Sheena Easton-"You Could Have Been With Me" (Capitol) Human League—"Dare" (PolyGram) Quarterflash-"Quarterflash (WEA) Chantal Pary—"J'Suis Ton Amie" (Kebec Disque) Rick Springfield—"Success Hasn't Spoiled Me Yet" (RCA) Streetheart-"Streetheart" (Capitol) Kenny Rogers—"Christmas" (Capitol) John Cougar—"American Fool" (PolyGram) Alan Parsons Project—"Eye In The Sky" (PolyGram) The Emeralds-"Bird Dance" (Boot) Sharon, Lois & Bram—"Smorgasbord" (Elephant) Kenny Rogers—"Love Will Turn You Around" (Capitol) Steve Miller—"Abracadabra" (Capitol) Juice Newton—"Quiet Lies" (Capitol) Barbie Allen—"Dancercize" (RCA) Claude Dubois— "Sortie Dubois" (Kebec Disque) Willie Nelson—"Always On My Mind" (CBS) Raffi—"Baby Beluga" (Troubadour) Louis Clark With The Royal Philharmonic Orchestra—"Hooked On Classics II'' (RCA) April Wine—"Power Play" (Aquarius) Payolas—"No Stranger To Danger" (A&M) Headpins—"Turn It Loud" (Solid Gold) Chilliwack-"Wanna Be A Star" (Solid Gold) Toronto-"Get It On Credit" (Solid Gold) Nathalie Simard-"Nathalie Simard" (Trans Canada) Roger Whittaker-"A Time For Peace" (Tembo) Luciano Pavarotti-"O Holy Night" (PolyGram)

# Don't miss a beat

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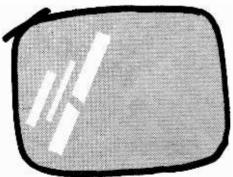
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April Wine

## **Prairies Alive**

• Continued from page C-6

cuit and the opening of new venues suffered a loss when the city parks board banned rock concerts at the mid-sized Kerrisdale Arena. The company noted that while it produced approximately 275 shows, including an enormously successful invitational pro tennis tournament, 60% of these were in markets other than its Vancouver base and profits were down 50%.

Despite the fact that that Vancouver ceased to be a major center of record distribution years ago, and is not breaking acts the way Calgary and Edmonton are, the city continues to turn out the country's most promising recording acts. These range from the Payolas, whose "No Stranger To Danger" (A&M) was among the best domestic LPs of the year; to DOA, a hardcore punk band; to Headpins, a metal trio fronted by Darby Mills, whose "Turn It Loud" (Solid Gold in Canada, Atco internationally) hurtled toward double platinum.

Loverboy continued its winning ways by completing a manic tour of Japan, filming its homecoming concert and syndicating it for TV, and having guitarist Paul Dean launch his own line of electric guitars.

Loverboy's accomplishments in 1982 include a successful pact with Nissan Datsun, sponsors of the band's Canadian summer tour. Chilliwack also made headlines simply by touring for the first time in three years, promoting "Opus X"; while Shari Ulrich, Canada's most promising female singer at this year's Junos (which otherwise were swept by Loverboy) signed worldwide to MCA. Doug and the Slugs completed their third LP for RCA. "Music For The Hard Of Thinking," under the guidance of Richie Cordell and Glen Kolotkin. Powder Blues made plans to relocate in Los Angeles to establish their brand of upbeat r&b in the heart of the music industry.

Bryan Adams (and writing partner Jim Vallance) established himself as a recording artist while his songs seemed to show up on every other album. Joining Adams, Loverboy, Susan Jacks, Prism and Red Rider in the stable of managers Bruce Allen and Lou Blair is progressive/electronic trio Strange Advance, whose Bruce Fairbairn produced Capitol debut is slated for a heavy European push.

The city's always-frenzied independent recording scene produced quality LPs, or EPs by Brandon Wolf, Silverlode, the Scissors, Images In Vogue and many more seminal West Coast acts, which in turn buoyed the sagging spirits of local recording studios. A few closed down while Little Mountain and Water Street Sound redoubled their efforts in the video and film markets. After years of considerable expansion, the studio business finally seems to have reached its peak level and is now ebbing accordingly. The same could be said of the retail business, where Millers

The same could be said of the retail business, where Millers and Rhodes both got out of the record business to concentrate on stereo and video hardware. Phantasmagoria, a small Montreal chain, simply couldn't keep pace with the discounting of major stores such as A&B Sound or the A&A chain.

Billboard



Wrabit

Credits: Special Issues Coordinator, Robyn Wells; Editorial Coordination, David Farrell; Cover art & Design, Bernie Rollins.

BILL

## **Plight Of** The Publishers



Like most industries, the Canadian music business has been hard-hit by the recession. As of December of last year the economy had sustained five consecutive quarterly declines in its gross national product which accounts for the value of all goods and services produced in the country

On the optimistic side, interest rates have come down significantly, but most executives say restraint will be exercised until a real turnaround is evident.

The turnaround is not dependent entirely on the consumer letting go of the savings book and returning to the stores to buy more records and tapes. Music publishers in Canada continue to survive in spite of legislation that limits their collection to a mechanical fee of two cents per track as set out in the Copyright Act of 1924 and to this day unrevised.

Although the federal government has acknowledged the plight of the publisher and, more importantly, the creators, it has chosen not to make ad hoc alterations to the existing Act, preferring to revise it in its entirety

The first study to be published on copyright was back in 1974 dealing with trademark law, then on patent law in 1976. Since then, there have been detailed studies dealing with copyright payment obligations for cable television, the me chanical reproduction of musical works in Canada, a performing right for sound recordings, terms of copyright protection, an economic analysis of a performers' right, Crown copyright, the impact of repography on the copyright system, audio and video home taping and copyright and the computer

At stake are millions of dollars. The last published figure for payments made to Canadian publishers by record companies for the reproduction of music on records sold here was 1978 and the reported total was \$16 million, of which it was projected about 5% or \$800,000 was paid to Canadian publishers for Canadian writers

The two cent song structure is one of the lowest on record, representing about 25% of the royalty collection payment in Finland, Switzerland, Germany, Denmark, France, Italy and the Netherlands. In fact, Canada's closest comparison is the U.S. which is double the rate at four cents per song

Synchronization rights have been similarly affected and to date cablevision has not had to pay a single penny for the right to broadcast and reproduce music because of loopholes in the outdated copyright legislation.

In fact a conservative guess at the total loss in mechanical royalties over the past 10 years added to the total cost of stud-ies and inquiries into copyright matters likely comes close to \$100 million. And that's before one starts to add in the loss from home taping

According to figures cited by the Canadian Recording Industry Assn., the annual loss due to home taping and piracy is a whopping \$100 million (expressed in retail dollars) or 20% of overall business

With tough new legislation to combat copyright infringement and more realistic mechanical royalties the flow of cash through the industry would be up substantially and this is before even taking into account the prospect of a blank tape levy or the injection of more capital from the licensing of synchronization rights for pay-TV which saw its start in February of this year.

But new legislation is a lot further away than summer is to Canada right now. Thus the outlook for this new year was not bright when Al Mair, president of Attic Records and the Canadian Musical Reproduction Rights Agency, tabled the collection agency's annual report last year

"Except in the financial year 1980-81, mechanical royalty collections have increased each year, with an 11.8% increase in 1980-81 and a further 3% increase in 1981-82. However, this positive performance is unlikely to continue in the current year as CMRRA experiences the deadening effects of the economic recession, home taping, counterfeiting and piracy on record sales, and decreases in mechanical royalty payments have been projected for the coming year.

In terms of performance income, the combined total of earnings as reported by CAPAC and the Performing Rights Or-ganziation of Canada (PRO) for 1981 was \$40.2 million or \$24.4 million and \$15.8 million respectively. Of the total, approximately half would be paid out to writers and publishers outside the country, the largest share going directly to the U.S., the U.K. and France.

Because the record industry here has been forced to take remedial action it is anticipated that it can sustain itself for a short period more without any growth in sales, but the rapid and keen acceptance of video games and prerecorded cassettes had been vastly understated this time last year by the trade and now the industry in general is looking at its bur-geoning success as a possible salvation in the years to come. More importantly the trade has come to learn not to rely on the superstars, but to diversify their options and to research the market both at home and abroad.

Interestingly while it is estimated the total loss in record company billings in 1982 was between 25-30%, at retail the figure is closer to 5-10%. The difference is accounted for in billings lost to the export trade and in pipeline flooding. All surveyed agreed that net shipments today are more than rea-sonable. In fact, in just about all cases, record companies have preferred the option of short-shipping on new releases to hyping sales and over-shipping product. Billboard

This man has sold over 600,000 children's records in Canada. His family concerts are S.R.O. from coast to coast. His first 4 children's albums are Double Platinum, Platinum, Platinum and Platinum, respectively-unprecedented in this field. He is only the 18th recording artist in Canada to reach Double Platinum. The newest release, "Rise And Shine," went Gold by Christmas.

His name is RAFFI.

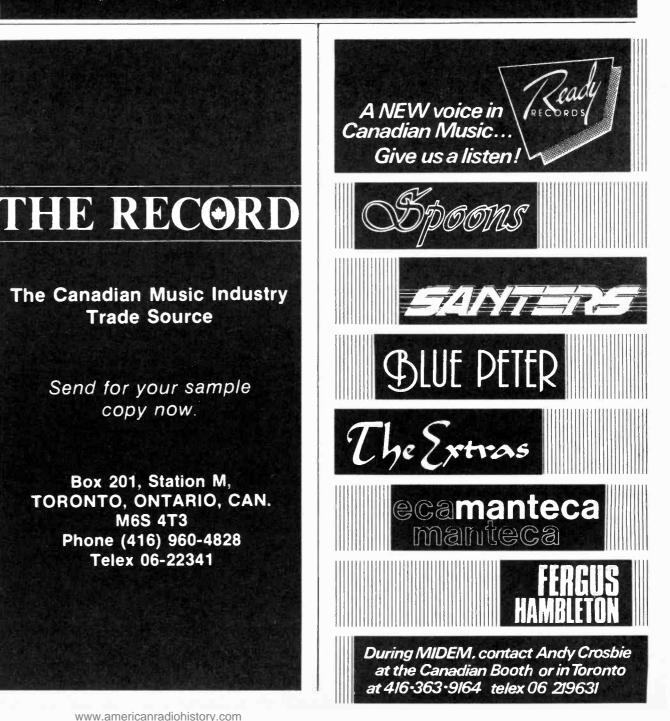


His music is joy and laughter, love and understanding. Raffi has quietly sold nearly 50,000 albums to American teachers and educators. The first Raffi concerts in the U.S. have drawn full, enthusiastic houses. His records list at \$8.95. Consumers will buy quality. Raffi is one of North America's truly unique recording artists. Listen, with a four-year old friend. You'll see the magic for yourself.

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C-14

## Indies Weathering The Recession With Confidence



JANUARY 22, 1983 BILLBOARD

Canadian independent record companies are facing 1983 with increased optimism. Already, indies play a strong role in the marketplace and they seem to be weathering the recession, if not with ease, than with confidence.

The strength of the Canadian independent label scene is based on the fact that the larger companies' product is all distributed by major multi-national organizations. These multi-nationals like RCA, CBS, A&M, PolyGram and Capitol-EMI all see the continual supply of product from indies as an excellent non-risk source of income, as well as a means of keeping their distribution pipelines filled.



The large independents all express themselves well satisfied with their current arrangements. The largest indie—in terms of product flow—is Attic Records, which finally landed at PolyGram after leaving CBS. Solid Gold is distributed by A&M, which also handles Maze and Troubadour: Anthem and Aquarius are distributed by Capitol-EMI; True North goes via CBS; and RCA handles Dallcorte, Stony Plain and House of Lords, among others.

Ready Records-seen by some observers as the "comer"

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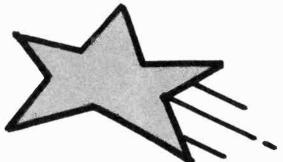
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Left: Triumph. Below left: The Nylons. Below right: Rush.



among Canadian indies—is distributed by Quality, the only Canadian-owned independent record company which owns its own national distribution network, and which also distribute Motown in Canada. Of the multi-nationals, only WEA and MCA do not handle distribution for Canadian-owned independent labels.

The distribution picture for smaller Canadian indies is less certain. Smaller labels, including many with specialized product, must deal with an almost bewildering variety of smaller

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companies and a patchwork collection of smaller regional distributors. The largest distribution companies for smaller and specialized labels are Phonodisc and Trend, but there have been a number of collapses in this area in recent years, forcing many of the tiny independents (most of them artistowned) to do it themselves.

And at that level of the record business in Canada—outside the normal distribution channels—the picture is, astonishingly, quite bright. World Records, the country's largest custom record company, which offers a variety of services to its customers (including jacket design and typesetting, as well as supervision of mastering, lacquering, pressing, warehousing and shipping (both domestically and for export), handled more than a million units in 1982. Bob Stone, who runs the company, adds, "We had to build an extension last year; we'll have to have another one in 1983. By the time we close the books, I expect we'll be between 15 to 20% ahead of 1981."

Stone estimates, however, that only one in ten of the artistowned indie records handled via World makes money for the entrepreneurial performers, and only one in twenty-five "makes big money—like 300% on their original investment." The problems at this level of the industry are the lack of distribution and a lack of general expertise. CAPAC, one of the country's two performing rights organizations. has been running a series of workshops in centers across the country entitled "How To Make Your Own Record." in an attempt to help potential newcomers to the industry start off on the right foot.

The bigger independents, however, have moved smartly into the vacuum left by the multi-nationals: they push Canadian talent to a Canadian audience and have become so good at it that they have acquired international connections, selling their acts around the world, and, in turn, handling foreign records in Canada. Two-year old Solid Gold. for instance, was only beaten at the post by PolyGram for Motorhead in Canada; as it is, the indie label had to be satisfied with Girlschool from Britain and Mental As Anything from Australia to add to a roster that features Toronto (three platinum albums in Canada), Chilliwack (two albums, one platinum and one closing in fast). Headpins (one album approaching double platinum) and the Good Brothers (two albums, one—a double live set gold).

Partner Neill Dixon is convinced that his label's deal with A&M has been a salvation. Meanwhile, the label has made deals for all its artists—except the Goods—in the U.S. and a number of European countries.

Attic Records, run by Al Mair and Tom Williams—perhaps the two best-known indie record people in the country—put out almost 40 albums in 1982 and scored well with many of them. Triumph remains a major heavy metal contender; the Rovers and the Nylons do well domestically; and—of the foreign artists released by the label in Canada—Belgium's Plastic Bertrand has done particularly well. If Attic has not had as



Rough Trade's Carol Pope (Photo by Joness Bowie).

many major smash hits in 1982 as it has in previous years, it has expanded its catalog of material, including a growing commitment to children's records. And it is the only Canadian indie with a catalog that runs from basic blues (Downchild) to adventurous British music (Jona Lewie, Tenpole Tudor) to MOR (Hagood Hardy) to heavy metal (Anvil, Triumph).

MOR (Hagood Hardy) to heavy metal (Anvil, Triumph). Marketing manager Lindsay Gillespie feels that the corner has been turned: "Things are slowly getting back to normal," he says. "The last quarter of the year has been strong and we're not expecting massive returns in January."

Canadian indies have learned to keep lean and the lack of heavy overhead has certainly helped keep them thriving through a difficult period. Andy Crosbie, partner of Ready Records, says his company has a full-time staff of seven, but has been able to build a strong roster of tough newcomers, including Santers, a heavy metal act. and the Extras. a pop act. Most promising of all is a British-styled synthesizer band called the Spoons, who are racking up considerable sales in Canada, plus strong interest in the U.S. and Europe, with a second album produced by Englishman John Punter.

Crosbie, building on his MIDEM contacts, has scored a variety of country-by-country deals for many of his acts; so far. he suspects that foreign income is still slightly ahead of domestic income for the label.

In terms of superstar success. Anthem Records—the label offshoot of SRO, the management firm which handles megasales rock group Rush—has had a good year. The new Rush album, "Signals," is closing in on double platinum in Canada and almost all of the group's live dates are sold out. Upcoming releases include another Bob and Doug McKenzie comedy album ("this one's more song oriented, eh. if you know what I mean," warns one member of the label's three man staff), and, later in the year, a soundtrack entry from the comedy duo's first film. "Strange Brew."

The whole organization has also been buoyed by the publishing success of Anthem recording artist Ian Thomas. who hit the U.S. charts in '82 with songs covered by Santana. America and Chicago, as well as the prompt and spectacular success domestically of the Kim Mitchell Band in the closing weeks of the year. Plans for 1983 include a second album from metal band Coney Hatch and the release of a new album from Canadian songwriter Marc Jordan. a Hollywood resident with two albums previously released by Warners in the U.S.

And so the story goes: Canadian indie labels have scored well with domestic acts. both inside and outside the country. True North are currently strong with Rough Trade (Boardwalk in the U.S.), Bruce Cockburn and Murray McLauchlan. Maze has succeeded with Saga—the metal act is growing in Canada (via A&M), but is only now reaching the level of success at home that the band has won in markets as disparate as Puerto Rico and Germany. Aquarius. based in Montreal. and distributed by Capitol-EMI. continues to build with veteran group April Wine as their major act.

Earl Rosen, executive director of the Canadian Independent Record Productions Assn., also sees a slowly improving climate. "Yes, sales are off, with the resultant slow-down of cash flow," he says. "And there is a shortage of outside financing, which causes a whole set of problems for independents. The banks are watching them like hawks, ready to swoop."

A new element in the picture is FACTOR—the Foundation To Assist Canadian Artists on Record—which has, so far, invested close to \$300,000 in a variety of independently produced recording projects, almost all of which will show up on independent labels. The backing for the Foundation comes from three major broadcasting chains, the two performing rights organizations and others in the industry. In exchange for investment, producers agree to return one-half of publishing revenue (when applicable and until recoupment), one half of any advances and one per cent of retail list.

For most of the strong new independents, the business slowdown has been a permanent reality of their existence: few of them were about when the industry's palmy days—1977-79—saw new sales records broken each month.

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• Continued from page C-10

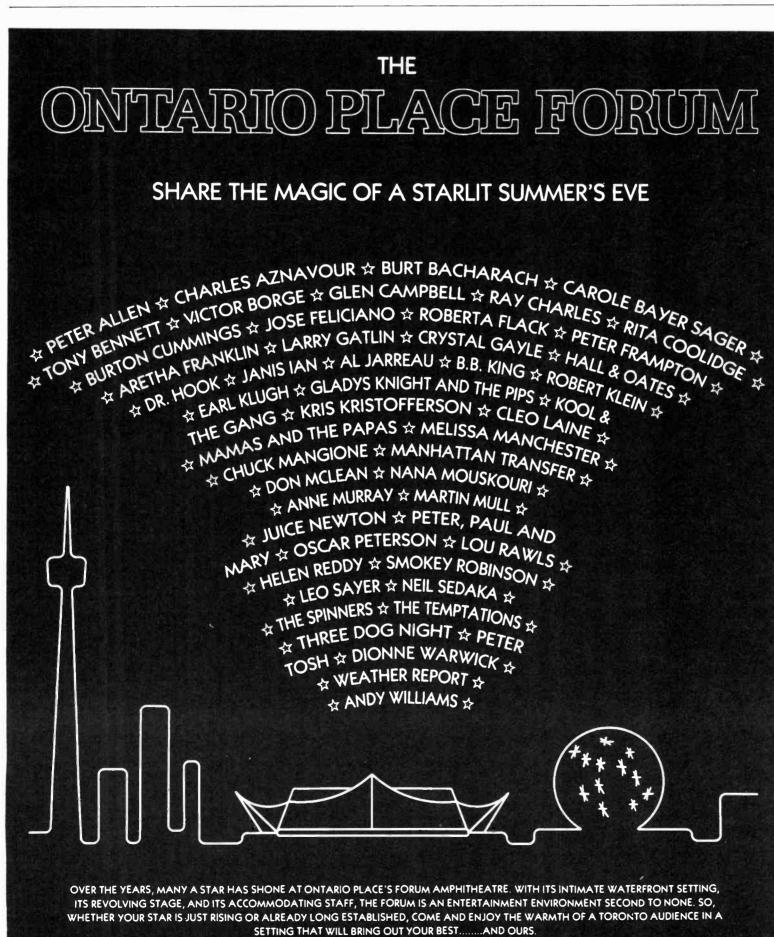
tion in his mind. Starting in 1971 with 30% Canadian content regulations for AM radio, the commission has wielded more and more influence over content and format structure, softening its blows with new license approvals for FM stations and cable services.

The purpose of the controls has been to foster a Canadian identity, culture or option. The proximity to the U.S. had for many years diluted the cultural blood of the nation and ever since that landmark decision to adopt a 30% content policy for radio in 1971, the federal government has made "Canadianization" a priority in its goals.

In the past couple of years the corrective balance the commission sought after may actually have been achieved. Record companies in Canada are noting an increasing difference between U.S. and Canadian charts. In turn, an increasing number of Canadian acts are garnering a growing share of



Toronto



A Crown Corporation of the Government of Ontario. Ministry of Tourism and Recreation, Hon. Reuben C. Baetz, Minister

overall sales as record producers become more experienced and in turn, help in making better records.

The AOR stations have been instrumental in helping develop a buoyant talent market in this country in the past couple of years. CHUM-FM in Toronto with its remote simulcasts, then Q-107 and CFNY-FM in the same market, are going into the clubs to "present" shows and make them something more than just another gig for the bands. Both the eclectic CFNY and "Toronto's best rock Q-107" have also recorded local bands for broadcast use, a concept which has also been used by other FM stations like CFOX Vancouver. CHOM Montreal, CHEZ Ottawa, Q94 and CITI Winnipeg and about half a dozen others.

The format and content regulations have forced Canadian programmers to "use their own ears, not Americans." notes one observer of the radio scene here. But as true as this may be, one of the country's most influential and best known broadcast consultancy companies. Joint Communications, argues that radio here has paid a heavy price for something that would have evolved naturally without governmental interference.

Joint's Dave Charles is highly critical of the CRTC and federalist policies in general which oppose the free market. He sug-

> gests that the content legislation was a slap in the face to broadcasters who were asked to tow the line while record companies were never forced to increase production. He also argues that by protecting radio from "the real world" of open competition it has done a disservice to the broadcast industry by allowing second best attitudes to prevail.

> Whatever the benefit or loss is to Canadian radio, regulations are by now a way of life for most. The ex citement is now in the diversity. In the past year, KISN-FM opened up as Canada's first up-town country rocker and in Calgary, there was the opening of the first AOR rocker with KIK-FM. The Moffat chain in West ern-Canada prepared to go AM stereo whenever Ottawa gave the word; meanwhile, in Windsor, CKLW became Canada's first AM to change over from mono. In the French speaking market of Quebec, two FM stations fought it out over the air with CHOM playing rock and CKOI spinning to a different beat with a mix of dance and pop, both in English and French. Both stations roared to new ratings successes as a result, undermining the AM cume totals to some degree.

> The capitol city of Ottawa got a new adult contemporary or "family oriented" station in CJSB, filling in the vacuum between CFGO and CFRA, which are more Hot 100 oriented. It was a big year for country music radio. In Toronto. CFGM topped 500,000 in its fall '82 cume, the newcomer KISN-FM Edmonton attracted 91,000 cume in its first book and others across the country did similarly well.

> Most agree that the future of broadcasting includes keeping a wary eye on satellites. With the birth of pay-TV in this country in 1983, many in key programming positions today see video as the immediate threat to strong ratings books. The advent of satellite feeds for private broadcasters is appealing to program syndicators here because it could potentially offer a cheap and expeditious alternative to feeding out materials on tape, as is done today. But Canada is still a long way from offering low cost satellite feeds

> At the present time, it is illegal for householders to own dish antennas for the purpose of picking up foreign broadcast signals, such as U.S. pay-TV, but it is entirely possible that in coming years, radio and cable networks will be working together to branch out into the hinterlands of Canada's regions to offer stereo simulcasts as varied as Luciano Pavarotti live at the Montreal Forum to Rush at Maple Leaf Gardens in Toronto. DAVID FARRELL



JANUARY 22, 1983 BILLBOARD

Billboard Spotlight



#### **GOLD SINGLES**

THE HUMAN LEAGUE — "Love Action"/ "Hard Times" March/82 SOFT CELL— "Tainted Love" March/82 THE HUMAN LEAGUE — "Don't You Want Me" April/82 JOHN COUGAR — "Hur:s So Good" August/82 MADLEEN KANE — "You Can" September/82 TRIO — "Da Da Da" November/82 IRENE CARA — "Fame" November/82 IRENE CARA — "Fame" November/82 ALAN PARSONS PROJECT — "Eye In The Sky" December/82 ABC — "The Look Of Lov∋" December/82 TONI BASIL — "Mickey" December/82 MELISSA MANCHESTEF — "You Should Hear How She Talks About You" December 82 JOHN COUGAR — "Jack And Diane"

#### **PLATINUM ALBUMS**

December 82

FAME - Original Sound: rack Recording February/82 SOFT CELL- "Non-Stop Erotic Cabaret" March/82 VANGELIS- "Chariots OF Fire" April/82 ZAMFIR - "Solitude" April/82 THE HUMAN LEAGUE - "Dare" April/82 JOHN COUGAR - "American Fool" August/82 ALAN PARSONS PROJECT-"Eye In The Sky" August/82 LUCIANO PAVAROTTI-"O Holy Night" November/82 AIR SUPPLY-"Now And Forever' November/82 ZAMFIR - "Tranquility" December/82 ZAMFIR-"Romance" December/82 DIRE STRAITS - "Love Over Gold" December/82 SMURFS - "Smurfing Sing Song" December/82 ABC—"The Lexicon Of Love" January/83

#### **PLATINUM SINGLES**

SOFT CELL— "Tainted Love" March 82 THE HUMAN LEAGUE— "Don't You Want Me" August 82 TRIO— "Da Da Da" November 82 JOHN COUGAR— "Hurts So Good" December 82 JOHN COUGAR— "Jack And Diane" December 82 TONI BASIL— "Mickey" December 82

## PLATINUM ALBUMS

AIR SUPPLY - "The One That You Love" February/82 VANGELIS—"Chariots Of Fire" June/82 ZAMFIR -- "The Lonely Shepherd" August/82 MIKE OLDFIELD—"Tubular Bells" August/82 ALAN PARSONS PROJECT-"Eye In The Sky" December/82 JOHN COUGAR - "American Fool" December/82 SMURFS-"All Star Show" Decemper/82 SMURFS-- "Smurfing Sing Song" Decemper/82

#### TRIPLE PLATINUM ALBUMS

AIR SUPPLY—"Lost In Love" August/82 JOHN COUGAR—"American Fool" December/82 ZAMFIR—"The Lonely Shepherd" December/82

## olyGram

#### GOLD ALBUMS

SUZI QUATRO — "If You Knew Suzi" February 82 CAROL HENSEL — Exercise & Dance Program, Vol. 1 February, 82 LUCIANO PAVAROTTI — "Standing Ovation" February, 82 SMURFS — "Father Abraham In Smurfland" February 82 SOFT CELL — "Non-Stop Erotic Cabaret"

NANA MOUSKOURI—"Spotlight On Nana Mouskouri" February/82 CAROL HENSEL— Exercise & Dance Program, Vol. 2 February/82 MIREILLE MATHIEU—"Une Histoire d'Amour" February/82

STATLER BROTHERS—"Best Of" February/82

VANGELIS—"Chariots Of Fire" March/82 NANA MOUSKOURI—"Je Chante Avec Toi Liberté" March/82 DIANE TELL—"Chimères"

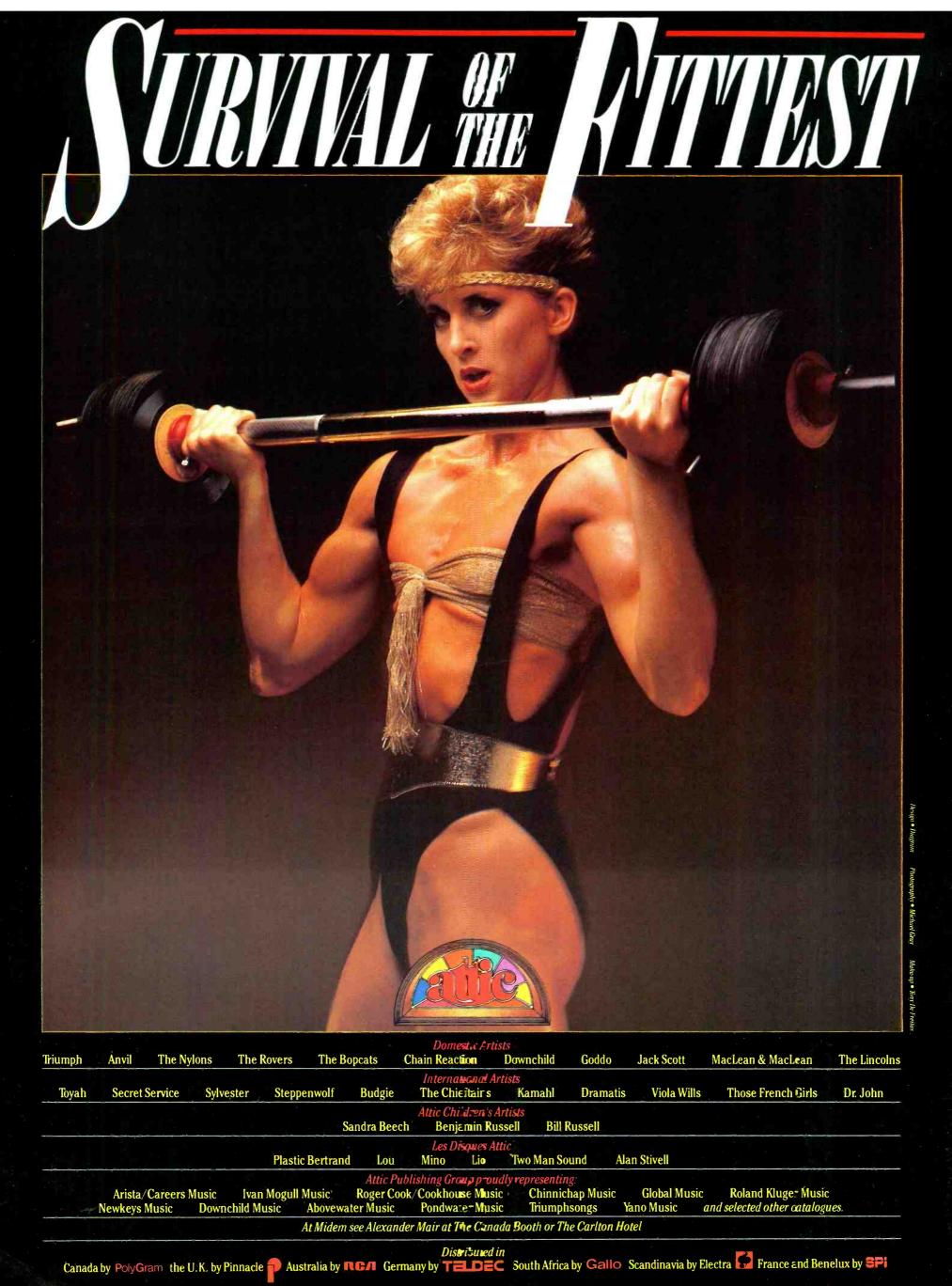
May/82 THE BALLROOM ORCHESTRA June/82

AIR SUPPLY— "Now And Forever" August/82 ALAN PARSONS PROJECT— "Eye In The Sky" August/82 JOHN COUGAR— "American Fool" August/82 SCORPIONS— "Blackout" August/82 ABC— "The Lexicon Of Love" November/82

MELISSA MANCHESTER — "Hey Ricky" November/82 ZAMFIR — "Romance"

December/82 DIRE STRAITS - "Love Over Gold" December/82 SMURFS - "Best Of Friends" December/82 FERNAND GIGNAC AND THE BALLROOM ORCHESTRA December/82 NANA MOUSKOURI -- "Song For Liberty" December/82

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## Talent & Venues

## Rock'n'Rolling **Hot Producer Rushent** Is Rushing Into Video

#### By ROMAN KOZAK

You would think that producing the Human League, Pete Shelley and new act J. Walter Negro, as well as running Genetic Records in Britain, would be enough to keep anybody busy. But Martin Rushent has a new project: he's putting together a video show in London for broadcast in the U.S.

"I want to do something that shows what's going on in London,

rather than giving the diffused picture that normally comes over in bits and pieces," Rushent says. "It will obviously be based on

music, but it will also have fashion and the club scene. It will show who the new bands are in Britain, have personalities on there, and have a real British flavor.'

Rushent is currently working on a pilot, and he has spoken to various cable outlets in the U.S. who might be interested in buying the show. "There's no point in doing a pilot about something nobody wants to see," he notes.

He says he wants an hour show, once a month, with different hosts for different segments. He would like to have Malcolm McClaren, for instance, as one of the hosts, Rushent says that he himself may appear on a couple of segments, but that basically he will be behind the scenes, putting the show together. "I want to go further into video,"

says Rushent, who previously pro-duced promo video clips for Peter Shelley and the Members. He says that in Britain the video promo business is "sewn up between two or three people" and young talent doesn't have a chance to emerge.

"There is Godley & Creme, and the Australian guy who did Ultra-vox's 'Vienna,' and they are getting all the work. Their fees are getting higher and higher, but they are getting repetitive. You have the same formulas repeated over and over again, and the reason why is that you have the same brains doing it,' says Rushent.

For his show, Rushent says he wants to use new people, with more fresh ideas. He hopes to have the pi-lot completed by February.

\* \* \*

Bauhaus is back in Britain after a short U.S. tour to promote "The Sky's Gone Out," their new LP on A&M Records. Unlike most of the new English bands who now try to be as bright and pop as they can, Bauhaus' music is dark and brood-

"There is a darkness there," acknowledges singer Peter Murphy. "It's an expression of a dark feeling which is almost like looking for an-(Continued on page 44)



Billboard photo by Chuck Pulin PIANO MAN-Billy Joel plays the Byrne Arena in the Meadowlands, near Manhattan

## **New York's SURE Pool Bridges Dance Music Gap**

our heart, but in our blood is rock-which we call ODOR, for Only Dance Oriented Rock-as well as Latin and Caribbean, and then funk and rap." That's Bobby E. Davis, president of Spinners Unlimited Record Enterprises (SURE), describing the musical philosophy of

"We do not just stay in the urban contemporary market, inasmuch as the pool is comprised of 36 Latin jocks, 36 blacks, 26 whites, and one oriental, which made us realize that we were a very international organization," he continues. In addition to its office in the Bronx, SURE also has a branch in Montreal with 25 members.

Members of the pool pay \$50 a 25 to 40 records a week. They report back to the pool what records are most popular, and these reports

ve felt isolated in a sea of heavy

"It's not so bad now," says Pope

"We were more interested in art and

theatre back in the early 1970s. As a

female performer, I had to watch Debbie Harry make it while I quietly

fumed. Talking Heads and the Sex

## Rough Trade Rises From **Canadian Underground**

#### **By CARY DARLING**

they

metal.

Who Think Young," that's now sur-facing in the U.S. Staples views that LOS ANGELES-Recent Canadian rock may seem synonymous with heavy metal, but a new generset as having a more "American' feel to the tracks than those on "...Foundations," which he feels ation is now being heard with music" leanings. Men Without Hats, has a European flavor. the Spoons, the Payolas and Rough Trade are four young acts vying for Over the past five years, Canada attention along with the more familhas nurtured its own new music has nurtured its own new music scene through such acts as the Diodes, Martha & the Muffins, Pointed Sticks, Doug & the Slugs, Battered Wives and the populous, hardcore punk scenes of Vancouver and French-speaking Quebec. Yet Rough Trade's principals say iar hard rock of countrymen like Rush, Loverboy and Aldo Nova.

Of those newer stylists, it's one of the newest to American listeners that's making the first significant inroads: Rough Trade, just signed to Boardwalk, which recently released the group's "For Those Who Think Young" album, is now charting via its initial U.S. single, "All Touch," while the act has also made chart dents in Australia and continental Europe. A duo consisting of vocalist/lyricist Carole Pope and guitarist/keyboard player Kevan Staples, Rough Trade has also seen its songs covered by such artists as Nona Hendryx and Dusty Springfield.

The group has actually been ac-tive since 1974, but remains the darling of the Toronto underground despite two top 10 Canadian albums thus far. Why does Rough Trade remain dogged by so low a profile?

"If we were in Cleveland, we'd probably be better known," admits Pope, whose aggressively sexual lyr-ics have run Rough Trade afoul of censors on occasion. "If we create success here, it doesn't mean a lot in the States. I've thought of leaving Toronto, but Kevan likes it here."

"Toronto's a good base," reasons Staples. "We thought about moving to the U.S., but it would be like starting all over again. We just hoped that some U.S. company would finally get interested in us, and they did.

However, the Boardwalk album isn't the duo's first to be released here. Signed to True North in Canada, Rough Trade's first album, "Avoid Freud," was picked up by Stiff America in 1980, but, according to Staples, "they didn't do anything" with the release, leaving Rough Trade an unknown quantity in the U.S.

A third album, "Shaking The Foundations," is out in Canada, but it's their second album, "For Those

# NEW YORK--"Disco music is in

his record pool.

month, for which they receive from

serve as the basis for a number of publications put out by the pool. Pri-marily there is SURE Shot, a monthly magazine that averages about 20 pages an issue, and which Davis says has a circulation of 5.000. The pool also has smaller circulation newsletters and tip sheets. It even has a French-language tip sheet in Canada. Editor of the various publications is Mario Rios.

Rios' current project, which debuts this month, is a newsletter to be sent to record companies, clubs and other record pools, surveying re-gional and national dance product. One of the principals of the pool and a correspondent for its publications is Afrika Bambaataa ("Planet Rock").

SURE is also getting involved in video. About 15 clubs whose DJs be-long to the pool have facilities for video, and Davis expects that num-ber to grow. "What we want to do is find a company that is capable of installing video equipment at a club at a reasonable price," he says. "Eventually we feel that video will

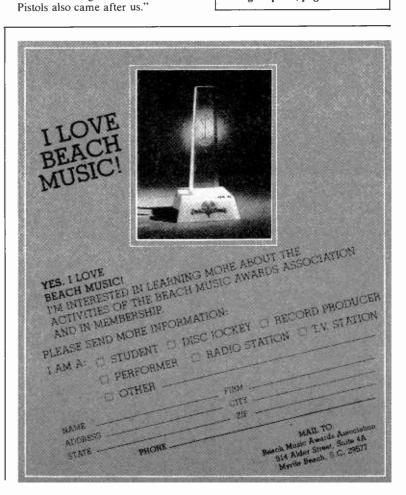
be the future. It is a tremendous force in the exposure of new music."

The pool also works with area retailers. Record stores serve as an outlet for SURE Shot, while the pool periodically polls dealers to determine what dance music is currently selling. The pool also arranges promotional visits by dance artists to record stores as well as clubs. "SURE always strives not to be

just a record pool, per se. We want to be known as a market research com-pany." says Davis. "We want to be able to supply feedback on a record, to break a record, to let the store owners know about it and create sales, set record companies up with distribution, and go beyond just receiving records and passing them on. That's the future."

ROMAN KOZAK

Manhattan's Roxy Roller Rink is attracting a surprisingly varied crowd through its "Wheels of Steel" night, where patrons dance to the latest rap hits. Nelson George reports, page 51.



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27 **TAKE A TIP!** Better go to **Bob Graves** for better quality LOSSY PHON OPRINTS ....save money! Phone (203) 375-7034 or write for 100 5''x7'' 100 8''x10'' our new Price List COLOR: 80° ea. 99° ea 100 5''x7'' 100 8''x10'' 23¼ ° ea. 31° ea. \$28 BLK. & WHT. POST CARDS: 100 B&W COPY NEGS.: Color 310 B&W \$5 Plus Postage & Handling Bot Graves PHOTO PRINTERS, Inc. 40BG HATHAWAY DR. STRATFORD, CT. 06497 OP QUALITY 4 (•)



## Talent & Venues



## **Act-ivities** King, Brubeck, Metheny To 'Kool' It At MIDEM

B.B. King, the Dave Brubeck Quartet and Pat Metheny will be appearing at next week's MIDEM in a concert titled "Kool Jazz At MIDEM." The show, which will be videotaped and recorded, is presented by Who's Who In Jazz under license from the Kool Jazz Festivals division of Brown & Williamson Tobacco Co.

Manager Denny Bruce is label-shopping for the Fabulous Thun-derbirds in Los Angeles after four albums for Chrysalis Records. Meanwhile, the group starts work this week in San Francisco on a new album with Carlos Santana for Columbia Records. Producer is Jerry Wexler. After a brief European tour, the T-Birds return to New York for a Valentine's Day show at the Bottom

Line. Upcoming national tour by Hall & Oates being sponsored by Canada Dry.... Nigerian ju ju music artist **King Sunny Ade** to tour the U.S. in February.... A 10-hour benefit featuring jazz, rock and contemporary dance as well as fashion and the martial arts, will be held Friday, Dec. 21 at the Fabulous Cooperative Auditorium in New York, sponsored by the Banks Brothers Organization Ltd. and the Big Drum Nation Dance Co. The proceeds will go to the National Assn. Of Campus Ac-tivities, which "will hopefully secure jobs for many of the performers this

evening." John Cougar, ready to go into the studio to produce Mitch Ryder, also teamed up with Jerry Lee Lewis to sing "Over The Rainbow" at a re-cent Minneapolis benefit.

Timi Yuro is making a comback via an LP on Ariola Benelux, "Overseer," produced by Willie Nelson. Nelson, incidentally, who has done a special for HBO, to be aired in the spting. . . . Boz Skaggs, Maze and Cesar's Latin All Star Band played Boz Skaggs, Maze and a New Year's concert at San Quentin

• Continued from page 43

swers, for light. It's a search for light,

and not just in a cliche religious

terms. I'm talking of symbols. There are a lot of questioning lyrics about the self, not just the environment.

There are purely objective observa-

tion lyrics, and some self-indulgent lyrics as well."

Murphy jokes that he has "loads of profundities. You just have to squeeze them out." But that really

isn't within the ken of Billboard, so

we ask more prosaic questions. And we learn that Bauhaus has been to-

gether for over three years, has made

three albums, and has paid three vis-



Billboard photo by Chuck Pulir LEVON & RICK-Levon Helm and Rick Danko, formerly of the Band, team up for an acoustic set at the Ritz in New York.

## Rock'n' Rolling

its to the U.S., mostly playing in the New York area, though the latest tour, booked by the International Talent Group, was the most exten-sive, taking the band to the West Coast.

"We didn't really set out in a professional way to look at viable mar-kets as a money-making sort of thing. But recently we have gotten people around us who are very eth-ical, but who made us realize certain facts and possibilities and made us realize that there were certain vehicles we had to use to get across," he says

In other words, the band is more

commercial? "No, not in our music, but recognizing the machinery, and knowing how to use it," he says. That means more interviews, and maybe a few more live shows, but Murphy still rejects long tours.

"A&M, I'm sure, would love for us to do the strategic nine-month as-sault of America, but that is something we really couldn't do. We can't prostitute ourselves. After a show, for example, we find that people approach us, and expect certain things from us because we're a rock band But we're not into the rock'n'roll ani-mal sort of thing. We don't enjoy the expected rock'n'roll life style."

## **Golden Nugget Reaping Benefits Of Sinatra Pact**

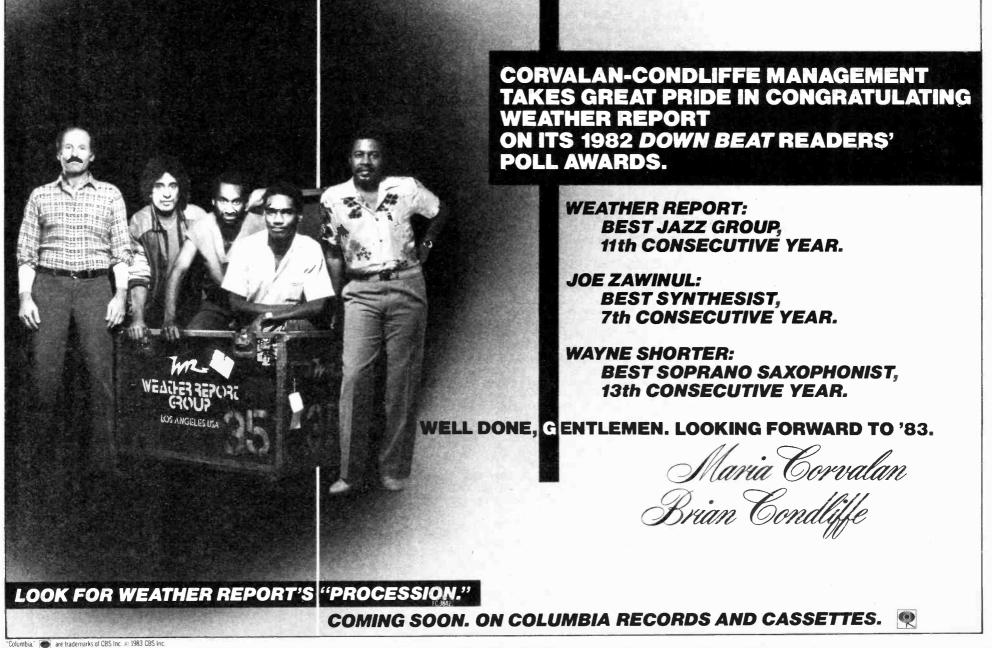
**By MAURIE ORODENKER** 

ATLANTIC CITY-Frank Sinatra's exclusive contract with the Golden Nugget Casino/Hotel here to serve as a "marketing tool," and to appear primarily at private shows for invited high rollers, appears to be paying off. Several hundred highrolling gamblers attending Sinatra's private concerts in the hotel's intimate 500-seat Opera House Theatre recently wagered a record of more than \$20 million in casino revenue.

Golden Nugget chairman Steven Wynn, who made the deal with Si-natra, says the singer's first engagement made a lot of new friends for the casino. The previous record for the amount won by a casino here in one day was \$2 million. But industry sources said that in one day, the Golden Nugget won approximately \$3.7 million just from one Sinatra fan from California who was un-

lucky at the casino's baccarat tables. Golden Nugget invited about 1,000 high rollers from around the country to the four private Sinatra concerts. An hour before the open-ing show on Wednesday, several hundred of the best customers attended a cocktail party to toast Si-natra on his 67th birthday.

While Sinatra's shows are basically private performances, Wynn said that small bettors will be given an opportunity to buy tickets for Sinatra's next appearance here.



## **GRP Records Goes Independent** Plans Expanded Staff, Roster After Split With Arista

#### • Continued from page 6

"Our whole idea was to have our own label from the outset." Rosen recalls of the company's formation in 1978 and its original Arista pact. "When we started with Arista, Clive Davis wanted us to function as a production arm. I think in his mind it was always viewed that way, while in ours, we wanted to see ourselves as a label."

Rosen is quick to term the parting of ways an amicable one, however, and acknowledges that Arista's involvement was crucial to such GRP successes as Angela Bofill. Tom Browne and Grusin himself. But, the GRP co-founder adds, the recent financial crunch may have inhibited Arista's interest in expanding GRP's size or musical focus.

Ironically, the decision to secure independent distribution wasn't a part of the blueprint at first. "We never thought of going through independents," admits Rosen. "We thought we'd look for a p & d deal with CBS or Warners instead." But a trip to NARM's independent distributors huddle in Florida, held last fall, changed their minds.

Rosen agrees that the decision will also simplify the switch, minimizing any potential disruption in the market, since the new GRP lineup largely duplicates the network the label worked with under Arista.

The only changes seen in GRP's new network of 11 distributors find the label using Malverne instead of Alpha for the New York area, and Big State rather than Pickwick for Texas. Otherwise, the company will utilize the same firms, among them Schwartz Brothers, Piks, M.S. and Pickwick.

Initially, GRP hopes to rely on distributors to provide field support, but Rosen notes that he's already increased his staff through three key appointments, bringing the total staff to eight. Joining are creative service chief Andy Baltimore, promotion director Sherry Winston and sales chief Harold Sulman.

OZZ

The roster, too, is expected to grow, offsetting the loss of such earlier artists as Bofill and Browne. In addition to Grusin, whose next album will be the first to be marketed directly by GRP, the label retains Dave Valentin and Donald Blackman, and Rosen reports that seven new acts are in the final stages of negotiation, with confirmation of those contracts expected shortly.

Manufacturing and distribution alliances have also been revamped. Rosen says that whereas Arista used different suppliers for different projects. GRP is initially working through three firms he and Grusin have been impressed by, following earlier tests. Thus, Europadisk in New York will handle all plating, Allison will duplicate tapes, and Goldisc will press disks.

Goldisc will press disks. Then there's the foray into 12inch singles for the dance market. The label has already garnered club spins and black radio play for "Funkacize," a rap record that also parodies the exercise craze, recorded by the Funkacize Gang.

Finally, there's GRP's bullish digital stance, influenced by Grusin's earlier experiences in cutting albums digitally. Not only will the new Grusin album, "The New York/Los Angeles Dream Band," use digital gear for its all-star lineup of top commercial jazz players, but Rosen says all future GRP sessions will be digital.

In fact, the label's already preparing to distribute its own digital Compact Discs by importing them through Sony, which will sell the product through its accounts. "We started our digital project while at Arista, but toward the end of that arrangement the financial erunch made it difficult to get the produetion outlays we needed." says Rosen.

## Thiele Returns To Scene, Cuts P&D Deal With CBS

NEW YORK—Veteran jazz-pop producer Bob Thiele has finalized his pressing and distribution agreement with CBS Records (Billboard, Dec. 18).

Marking Thiele's re-entry into the recording business, where over a span of 40 years he has worked with more than 200 artists, are the Doctor Jazz line and Signature Records, which will market pop-rock LPs.

The U.S. deal, made with Cal Roberts, vice president of marketing for Columbia Records Productions, sees the first product flow in February and March, when five albums will be released.

They are Teresa Brewer's "I Dig Big Band Singers"; Lonnie Liston Smith's "Dreams Of Tomorrow," featuring vocals by Smith's brother.

LIMITED EDITIONS PLANNED

The Road Again." teaming her with French jazz violinist Stephane Grappelli: "Classic Tenors." featuring sessions by Coleman Hawkins and Lester Young cut 40 years ago by Thiele; and Arnie Lawrence's "Treasure Island." Thiele, whose umbrella company

is Teresa Gramophone Company Ltd., says he plans to release about 12 albums a year, each carrying a list price of \$8.98 for both LP and cassette.

Thiele will negotiate international label deals at MIDEM next week. He plans to kick off a number of promotional concepts on behalf of the new releases after he returns from Europe Feb. 5.

IRV LICHTMAN

Mail Order Historical Label Bows

#### By PETER KEEPNEWS

NEW YORK-An ambitious new label has been formed in Los Angeles to market, by mail order, limited-edition anthologies of historical jazz recordings. Much of the material being made available by the new company, Mosaic Records, has never been previously released.

Mosaic's initial release, slated for late February, will consist of three boxed sets: "The Complete Blue Note Recordings Of Thelonious Monk." a four-record package: "The Complete Pacific Jazz. And Capitol Recordings Of The Gerry Mulligan Quartet And Tentette With Chet Baker," which contains five disks; and "The Complete Blue Note Recordings Of Albert Ammons And Meade Lux Lewis," a threedisk set.

All the material in the first Mosaic release has been leased for marketing in the U.S. from EMI/Capitol, which owns the catalogs of Blue Note and Pacific Jazz, among other labels. According to Charlie Lourie, who is partnered in the new enterprise with Michael Cuscuna, Mosaic plans to release other anthologies culled from the EMI vaults, including packages by Clifford Brown, Bud Powell and Sidney Bechet.

Mosaic has not made leasing deals with any other record companies. But, Lourie says, "We plan to approach other labels that have material we feel would be appropriate for us to put out."

All three of the first Mosaic packages include alternate takes, tracks which have never been released on LP, and tracks which have never been released in any form. Lourie says that all the label's releases will "include everything there is to include" from a specific period in an artist's career. The Monk anthology, for example, includes 15 previously unissued cuts, including two takes of a Monk composition, "Sixteen," that has never appeared on record.

Plans are for every Mosaic title to receive a limited pressing, with each box individually numbered. There will be 7.500 copies pressed of both the Monk and Mulligan sets, and 5.000 of the Ammons-Lewis package.

"We will absolutely never have a second pressing of any title." Lourie insists. "We want to maintain the integrity of the limited-edition concept. Once we have released a title, we will not re-press it regardless of demand."

Each package will contain highquality pressings in rice paper sleeves and a booklet containing detailed discographical information, rare photographs and a critical/historical essay. The Monk set will include what Lourie describes as "the most complete Monk discography ever," compiled by Cuscuna.

The collections will sell for \$8.50 per disk, plus shipping and handling. California residents will also be assessed a sales tax. They are being marketed by mail order only. Advertising is being limited to the consumer jazz press in the U.S.

"I believe the jazz marketplace is so focused that with a minimum of advertising in the right places, you can reach the majority of your audience," Lourie says. "This is truly an esoteric project. We're not looking to eross over. The only people who'll really be interested are the serious jazz collectors, and they're easy to reach."

Both Cuscuna and Lourie have extensive backgrounds in the jazz record business. Cuscuna has produced albums for Arista Novus, Atlantie, Columbia, Elektra/Musician and other labels, in addition to having written about jazz for various publications. Lourie most recently headed the jazz department of Warner Bros. Records, and also was in charge of the Blue Note reissue program during his tenure as a marketing executive at United Artists Records. Cuscuna was also involved in that program.

www.americanradiohistorv.com



Billboard photo by Chuck Pulir

Survey For Week Ending 1/22/83

GRAPHIC APPROVAL—Dave Grusin, left, and Larry Rosen, right, co-owners of GRP Records, and Jerry Winston, president of Malverne Distributors, look over art for the GRP album, "The new York /Los Angeles Dream Band." It's the first released under the label's new distribution deal.

	Bi B€	ilb Əst	Selling	72	7	4	LĽS₀
Vis Week	Last Week	Weeks on Chart.	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	11TLE Artist, Label & Number (Dist. Label)
1	1	10	TWO OF A KIND Earl Klugh/Bob Jemes, Cepitol S1-12247	26 27	13 27	20	DESIRE Tom Scott Musician 60162 1 (Elektra) LET ME KNOW YOU
¢	2	14	INCOGNITO	28	28	6	Stanley Clarke. Epic FE 38096 CRAZY AND MIXED UP
3	3	33	Spyro Gyra, MCA MCA 5368 OFFRAMP Pat Metheny Group, ECM ECM 1	29	29	60	Sarah Vaughn. Pablo 2312 137 (RCA) THE GEORGE BENSON
4	5	28	1216 (Warner Bros) AS WE SPEAK David Sanborn Warner Bros 1-23650	30	38	29	COLLECTION ● George Benson Warner Bros 2HW 3577 WINTER INTO SPRING
5	4	12	CASINO LIGHTS Various Artists. Warner Bros 23718 1	31	31	28	George Winston, Windham Hill C 1019 ROYAL JAM
4	6	6	RIT/2 Lee Ritenour Elektra 60186				The Crusaders With B.B. King And The Royal Philharmonic Drchestra MCA MCA 2 8017
公	17	6	THE BEST IS YET TO COME Grover Washington, Jr Elektra 60215	32 33	33 34	26 48	OUT OF THE SHADOWS Dave Grusin Arista/GRP 5510 MYSTICAL ADVENTURE
1	8 19	6	TOUR DE FORCE-LIVE Al DiMeola Columbia FC 38373 DECEMBER	34	35	16	Jean Luc Ponty Atlantic SD 19333 MOVING TARGET
10	10	16	George Winston, Windham Hill C 1025 KENNY G	D	39	3	Gil Scott Heron, Arista AL 9606 GOIN' HOME Art Pepper & George Cables
<b>A</b>	12	6	Kenny G. Arista Al. 9608 HOME AGAIN Stanley Turrentine, Elektra 60201 1	\$	40	3	Galaxy GXY-5143 (Fantasy) DISTANT LOVER Alphonse Mouzon, Highrise HR
12	11	28	HANDS DOWN Bob James, Columbia/Tappan Zee FC 38067	37	37	6	100AE <b>ONE DOWN</b> Material Elektra 60206 1
13	7	24	WE ARE ONE Pieces Df A Dream, Elektra 60142 1	<b>D</b>	WEW E		KEYSTONE 3 Art Blakey & The Jazz Messengers Concord Jazz CJ 196
14	9	18	TOUCHSTONE Chick Corea Warner Bros 23699 1	39	42	3	FREE FLIGHT The Jazz/Classical Union Palo Alto Jazz PA 8024
<b>B</b>	15	8	WORDS SOUNDS COLORS AND SHAPES Donald Byrd And 125th St NYC	41	цет ( 44	83	FARMER'S MARKET BARBEQUE Count Basie Pablo 2310 874 (RCA) AS FALLS WICHITA SO FALLS
1	16	8	Elektra 60188-1 CHANCE ENCOUNTER Ramsey Lewis, Columbia FC 38294				WICHITA FALLS Pat Metheny & Lyle Mays, ECM 1 1190 (Warner Bros.)
î.	20	8	TRIO MUSIC Chick Corea ECM ECM 1 1232 (Warner Bros)	42	45	58	COME MORNING Grover Washington Jr., Elektra 5E 562
18	18	8	CONCERTS Keith Jarrett ECM ECM I 1228 (Warner Bros.)	43	NEW	INTRY	SOLO QUARTET Bobby Hutcherson, Contemporary 140009
∧	24	3	70 MILES LONG Chuck Mangione A&M SP 4911	44	NEW O		PARADISE SQUAT Count Basie, Verve VE2 2542 (Polygram)
	22	63 12	CRAZY FOR YOU Eart Klugh Liberty LT 51113 TOUCH THE FEELING	45	NEW (	LATRY	CALIFORNIA HERE I COME Bill Evans Verve VE2 2545 (Polygram)
	21	6	Stix Hooper. MCA MCA 5374	46	46	88	THE DUDE A Quincy Jones A&M SP 3721
	26	3	NICKEL Miles Davis, Columbia C2 38266 LEARNING TO LOVE	47	47	28	LOVE NOTES Chuck Mangione. Columbia FC 38101
30)			Rodney Franklin Columbia FC 38198	48	48 49	33 113	FANDANGO Herb Alpert, A&M SP 3731 WINELIGHT ▲
24 25	14 25	73 20	BREAKIN' AWAY ▲ Al Jarreau Warner Bros BSK 3576 OFF THE TOP				Grover Washington Jr Elektra 6E 305
23	25	20	Jimmy Smith. Musician 60161-1 (Elektra)	50	30	10	CONFIRMATION Tommy Flanagan Enja 4014 (Polygram)

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☆ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of American seal for sales of 1,000,000 units (seal indicated by triangle).

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THIS	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer). Label & Number (Dist. Label) (Publisher, Licensee)	THIS	LAST WEEK	WKS ON CHART	TTTLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	THIS	LAST WEEK	WKS. ON CHART	TITLE—Artist (Winler), Label & Number (Dist. Label) (Publisher, Licensee)
	2	15	(Lost His Love) ON OUR LAST DATE—Emmylou Harris (B. Ahern) C. Twitty, F. Cramer; Acuff-Rose, BMI; Warner Bros. 7-29898	赴 む	40 41	10 9	WHEN YOU'RE NOT A LADY—Jim Glaser (D. Tolle) P. McManus, L. Pedroski; Colgens-EMI/Tiny Tiger, ASCAP; Noble Vision 101 DON'T PLAN ON SLEEPING TONIGHT—Steve Wariner (T. Collins) G. Sklerov, S. Kunin; Arista/Gloria's Songs, ASCAP; Rec.13395	क क	76 74	3	YOU COULD'VE HEARD A HEART BREAK—Rodney Lay (J.B. Barnhill) M. Rossi; Songmaker, ASCAP; Churchill 94012 (MCA) THE LIGHT OF MY LIFE—Tommy St. John (N. Wilson)
1	3	13	LIKE NOTHING EVER HAPPENED—Sylvia (T. Collins) K. Fleming, D. Morgan, T. Collins, BMJ; RCA 13330	1	44	7	AIN'T NO TRICK (It Takes Magic)—Lee Greenwood (J. Crutchfield) S. Pippin, J. Hurt; House of Gold, BMI; MCA 52150		77	3	E. Haynes, D. Brady, R. Thames, Bill Haynes; BMI; RCA-13405 SO EASY TO LOVE—The Wright Brothers (G. Klein)
1	4	11	TALK TO ME—Mickey Gilley (J.E. Norman) J. Seneca; Jay and Cee, BMI; Epic 34-03326	38	10	16	MARINA DEL REY—George Strait (B. Mevis) D. Dillion, F. Dycus: Hall-Clement (The Welk Group)/Golden Dpportunity, BMI,	1	80	3	S. Diamond, T. Cerney, A. Roberts; Warner-Tamerlane/Diamond Mine/Colgems- EMI, BMI/ASCAP; Warner Brothers 729839 THE NAME OF THE GAME
1	5	10	THANK GOD FOR KIDS—The Dak Ridge Boys (R. Chancey) E. Raven; Milene, ASCAP; MCA 52145	39	23	16	SESAC; MCA 52120 I WONDER—Rosanne Cash (R. Crowell) L. Preston; Bug Music/Asleep At The Wheel, BMI: Columbia 38-03283		00	Ĵ	IS CHEATING-Charlie Ross (W. Aldridge, T. Brasfield, E. Phillips) T. DuBois, W. Newton; House of Gold, BMI; Townhouse 1063 (Capitol)
Ť	6	10	INSIDE/CAROLINA DREAMS—Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA 13362	40	30	14	L. Preston; Bug Music/Asleep At The Wheel, BMI; Columbia 38-03283 A CHILD OF THE FIFTIES—The Statler Brothers (J. Kennedy) D. Reid; American Cowboy, BMI; Mercury 76184 (Polyeram)	歃			MY FIRST TASTE OF TEXAS—Ed Bruce (T. West) E. Bruce, R. Rogers; Tree/Newkeys/Sugarplum, BMI; MCA 52156
6	1	14	LONELY GO—Merle Haggard (M. Haggard, L. Tailey) M. Haggard; Shade Tree, BMI; Epic 34-03315	☆	48	8	D. Reid, American Cowoy, own, mercury / Disa (rongram) POOR BOY—Razz Bailey (B. Montgomery) D. Gray, J. Michael, M. Gray, Irving/Down N' Disie/Simonton/Fifty Grand, BMI;	歃	NEW E	intr	SHAME ON THE MOON—Bob Seger and The Silver Bullet Band (J. lovine)
7	8	14	WITH YOU—Charly McClain (Chucko Productions) L Shell, R. Muir; Dnhisown, BMI/Arian/Ron Muir, ASCAP; Epic 34-03308	12	49	9	FEEL RIGHT—Tanya Tucker (D. Malloy)	办	78	5	R. Crowell; Coolwell/Granite, ASCAP; Capitol 5187 THERE'S STILL A LOT OF LOVE IN
8	9	12	HARD CANDY CHRISTMAS—Dolly Parton (G. Perry) C. Hall; Daniel/Shukat/MCA, ASCAP; RCA 13361	43	46	8	L. Byrom; Deb Dave, Briarpatch, BMI; Arista 6077 PLEASE SURRENDER—David Frizzell & Shelly West (S. Garrett, S. Dorff)	75	75	5	SAN ANTONE—Connie Hanson & Friend (J. Gibson) A. L. (Doddle) Dwnes, L. Rochelle; Unichappell, BMI; Soundwaves 4692 (NSD) BETTER OFF BLUE—Chantilly (L. Morton, S. Bledsoe)
233	- 11	12	WHAT SHE DON'T KNOW WON'T HURT HER-Gene Watson (R. Reeder, G. Watson) D. Lindsey, E. Rowell; Boot & Watson/Crosstimbers/Blue Creek, BMI; MCA 52131	44	45	10	C. Crofford, J. Durrill, S. Garrett, Peso/Wallet, BMI; Warner/Viva 7-29850 MAKING A LIVING'S BEEN KILLING ME-McGuffey Lane (M. Morgan, P. Worley) Z. Van Arsdale, N. Montgomery, M. Morgan, Cedarwood/JenSing, BMI; Atco	76	57	17	J. Prichett, A. Chapman; United Artists/Autumn Leaves, ASCAP; F&L 520 SOMEWHERE BETWEEN RIGHT AND WRONG—Earl Thomas Conley (N. Larkin, E. T. Conley) K. T. Conley; Blue, Moon/April, BMI; RCA 13320
The	14	10	TIL I GAIN CONTROL AGAIN—Crystal Gayle (J. Bowen) R. Crowell; Jolly Cheeks, BMI; Elektra 7-69893	1	54	5	99959	血	81	3	THOSE WERE THE DAYS—Gary Stewart & Dean Dillon (B. Mevis) D. Dillon, G. Stewart, R. Huston; Tree/Forrest Hill, BMI; RCA 13401
	13	10	FAKING LOVE—T.G. Sheppard & Karen Brooks (B. Killen) B. Braddock, M. Berg; Tree, BMI; Warner/Curb 29854	46	31	16	HANGIN' AROUND—The Whites (R. Skaggs) C. Hardy, R. Carnes, J. Carnes; Elektra/Asylum, BMI; Elektra/Curb 69855 CHEROKEE FIDDLE—Johnny Lee and Friends (J. Boylan, J.E. Norman)	78	51	15	THE BIRD—Jerry Reed (R. Hall) H. Coleman, B. Etris, "Whiskey River" by J. B. Shinn, "On The Road Again" by
12	12	14	ONLY IF THERE IS ANOTHER YOU—Moe Bandy (R. Baker) D. Mitchell; Baray, BMI; Columbia 38-03309	47	32	13	M. Murphey; Mystery Music, BMI; Full Moon/Asylum 7-69945 HOLD ON—Gail Davies (G. Davies)	•	88	2	W. Nelson, "He Stopped Loving Her Today" by B. Braddock, C. Putnam. Pullman/House Df Gold/Willie Nelson, BMI; RCA 13355 ONE FIDDLE, TWO FIDDLE/SAN
13	15	14	TODAY MY WORLD SLIPPED AWAY-Vern Gosdin (B. Fisher) M. Wright, V. Gosdin; Vogue (Welk)/Hookit/Gary S. Paxton, BMI; AMI 1310 (NSD)	*	55	7	R. Clark, M. Marchetti, Rick Clark/Tricia/Mark Marchetti/Little Chickadee, ASCAP/BMI; Warner Brothers 29892 I CAN'T GET OVER YOU (Gettin'			2	ANTONIO ROSE—Ray Price (S. Garrett) C. Crottord, J. Durrill, S. Garrett/B. Wills: Peso/Wallet, BMI/Bourne Co.
2145	18	11	STILL TAKING CHANCES—Michael Murphey (J.E. Norman) M. Murphey: Timberwolf, BMI; Liberty 1486	10	33		Over Me)—Bandana (M. Daniels, S. Cornelius) R.J. Friend, J. Dowell; New Albany, BMI/Hoosier, ASCAP; Warner Bros. 7-29831	80	53	7	ASCAP; Warner/Viva 729830 HEART OF THE NIGHT—Juice Newton (R. Landis) M. Clark, J. Bettis; Warner-Tamerlane/Flying Dutchman/Sweet Harmony, BMI/
1 A	21	8	WHY BABY WHY - Charley Pride (N. Wilson) G. Jones, D. Edwards, Ft. Knoz, BMI: RCA-13397	2493	71	2	SWINGIN'—John Anderson (F. Jones) L. Delmore, J. Anderson; Gallico, BMI; Warner Bros. 7-29788	☆	89	2	ASCAP; Capitol 5192 WHEREVER YOU ARE—The Thrasher Brothers (J. Foglesong)
1	20	10	SOMEBODY'S ALWAYS SAYING GOODBYE—Anne Murray (J.E. Norman)	50	42	18	WILD AND BLUE—John Anderson (F. Jones, J. Anderson) J.S. Sherrill; Sweet Baby, BMI; Warner Bros. 7-29917	1	NEW E	<b>n</b> r	K. Robbins; Hall-Clement (Welk Music Group), BMI; MCA 52153 BREAKIN' IT/THERE'S ALL KINDS OF SMOKE (In The
1	24	8	B. MCDIL Hall/Clement (Weik Music), BMI; Capitol 5183	<b>D</b>	56	6	BORN TO LOVE ME-Ray Charles (R. Charles) B. Morrison; Music City, ASCAP; Columbia 38-03429				Barroom)—Loretta Lynn (D. Bradley) M. Germino/D. Wayne; Music City/Country Bumpkin, BMI; MCA 52158
<u>_</u>	24		THIS MORNING—Willie Nelson (C. Moman) G.P. Munn, D. Ciscle, Nunn, BMI; Columbia-38-03385	52	68	2	SHINE ON (Shine All Your Sweet Love On Me)—George Jones (B. Sherrill)	<b>1</b> 84	84	3	LONELY EYES—Brice Henderson (S. Tutt) B. McDill; Hall-Clement, BMI; Union Station 1000 YOU'RE A KEEP ME WONDERING
	28	7	IF HOLLYWOOD DON'T NEED YOU—Don Williams (D. Williams, G. Fundis) B. McDill; Hall-Clement (Welk Music Group), BMI; MCA 52152	D	59	7	J. MacRae, B. Morrison; Southern Nights, ASCAP; Epic 34-03489 THERE'S NO SUBSTITUTE FOR YOU—Younger Brothers (R. Chancey) W.T. Davidson, M. Sametti, Collins Court/Famous, ASCAP; MCA 52148	85	86	3	KIND OF WOMAN—Steve Mantelli (Robert Jenkins) M. Spivey, R. Jenkins, Robcris, BMI; PICAP 0005 YOUR MAMA DON'T DANCE—Roy Head (R. Head)
	26		VELVET CHAINS—Gary Morris (M. Morgan, P. Worley) K. Welch, R. Hellard; Cross Keys, ASCAP/Tree, BMI; Warner Bros. 7-29853	Ŵ	70	2	WHEN I'M AWAY	<b>\$</b>	NEW E	<b>T</b> IT	K. Loggins, J. Messina; MCA Music/Jasperilla, ASCAP; NSD 156 HOMEMADE LOVE—Ronnie Reno (W. Carson) R. Reno, W. Carson; Shady Dell, BMI; EMH 11
20 20 20 20	22	12	I WISH I WAS IN NASHVILLE—Mei McDaniei (L. Rogers) B. McDill; Vogue (Welk Music), BMI; Capitol 5169	<b>S</b>	60	6	FROM YOU—The Bellamy Brothers (J. Bowen, D. Bellamy, H. Bellamy) F. Miller; Rare Blue, ASCAP; Elektra/Curb 7-69850 MY FINGERS DO THE TALKIN'—Jerry Lee Lewis (R. Chancey)	<b>☆</b>	NEW EI		TRYING TO LOVE TWO-Kin Vassy (L. Rogers) W. Bell, P. Mitchell; Rightsong/Bell Kat, BMI; Liberty 1488
21 x	7	17	CAN'T EVEN GET THE BLUES—Reba McEntire (J. Kennedy)	56	52	16	B. Taylor, B. Moore, First Lady, BMI, MCA 52151 YOU & I—Eddie Rabbitt with Crystal Gayle (D. Malloy)		NEW EI		EASIER—Sandy Croft (J. Wilson) P. Tillis, J. Buckingham; Sawgrass/Duck Songs, BMI; Angelsons 1821 TAKE A RIDE ON A RIVERBOAT—Cedar Creek (A. DiMartino)
ARY	20		T. Damphier, R. Carnes; Coal Miners, BMI/Refuge, ASCAP; Mercury 76180 (Polygram)	<b>D</b>	61	5	F. Myers; Four Way, ASCAP; Elektra 7-69936 NEVER ENDING SONG OF	<b>1</b> 90	90	2	J. Pollard; Screen Gems/EMI, BMI; Moonshine 3008 LET'S TALK IT OVER-R. Dean Taylor (R.D. Taylor, C. Burke) R.D. Taylor, Ragamuffin, PROC; Strummer 3748
	29		C.C. WATERBACK—George Jones/Merle Haggard (B. Sherrill) M. Haggard, Shade Tree, BMI; Epic-03405 ROMANCE—Lowise Mandrall (F. Kitow)		70		LOVE—Dsmond Brothers (R. Hall) D. Bramiett; Unart, BMI; Elektra/Curb 69883	91	50	15	R.D. Taylor; Ragamulfin, PROC; Strummer 3748 BACKSLIDIN'—Joe Stampley (R. Baker) P. Craft, L. Anderson; Jensing/Black Sheep/Old Friends, BMI; Epic 03290
	36	5	ROMANCE—Louise Mandrell (E. Kilroy) J. Huffman, C. Waters; Meadowgreen, ASCAP/Tree, BMI; RCA 13373 THF ROSE—Conway Twitty (C. Twitty)	58	72	2	I HAVE LOVED YOU GIRL (But Not Like This Before)—Earl Thomas Conley (N. Larkin) E. T. Conley: Blue Moon, ASCAP; rcA 13414	92	58	12	THE ELVIS MEDLEY-Fluis Presley (D. Briggs)
25	27	12	THE ROSE—Conway Twitty (C. Twitty) A. McBroom; Warner-Tamerlane, BMI; Elektra 69854 SAN ANTONIO NIGHTS—Eddie Raven (J. Bowen)	₫	66	5	THE FOOL IN ME—Sonny James (S. James, K. Stilts) D. Loggin, R. Goodrum; Leeds/MCA Patchwork/Chappell/Sailmaker, ASCAP;	93	62	8	J. Leiber, M. Stoller, K. Mann, B. Lowe, E. Blackweil, E. Presley, D. Linde, M. James, None Listed, BMI/ASCAP, RCA 13351 SOMEWHERE IN TEXAS—Ray Price (R. Pennington) R. Pennington, Almarie, BMI; Dimension-1038
25	33	7	E. Raven; Milene, ASCAP; Elektra 7:69929 EVERYTHING'S BEAUTIFUL (In It's	60	69	3	Dimension 1040 THE JIM REEVES MEDLEY—Jim Reeves (D. Briggs) Moore, Campbell, Anderson; Allison; David, Burke, Fisher; Not Listed; RCA-	94	87	18	R. Pennington, Almarie, BMI; Dimension-1038 REDNECK GIRL—Bellamy Brothers (D & H Bellamy, J. Bowen)
			Own Way)—Dolly Parton & Willie Nelson (F. Foster) D. Parton; Combine, BMI; Monument 4:03408 (CBS)	<b>t</b>	65	6	13410 DALLAS—Bama Band () Puckett)	05	25	7	D. Bellamy; Famous/Bellamy Bros., ASCAP; Wainer/Curb 29923
27	43	5	HONKYTONK MAN—Marty Robbins (S. Garrett) D. Blackwell; Peso/Wallet, BMI; Warner/Viva 29847			6	Boutwell, Crocker, Puckett; Unart/Mighty Mississippi/Spoonfed, BMI; Oasis-1 (NSD)	95	35	(	CHRISTMAS IN DIXIE-Alabama/ CHRISTMAS IS JUST A SONG FOR US THIS YFAR-Louise Mandrall & RC Bannon (H. Shedd Alabama/F. Kilrov)
28	19 47	15 5	A LOVE SONG-Kenny Rogers (K. Rogers) L. Greenwood; MCA/Sycamore Valley, BMI; Liberty 1485 I WOULDN'T CHANGE YOU IF I COULD-Ricky Skargs (R. Skargs)	62 63	63 64	ь 6	LYING HERE LYING—Mac Davis (R. Hall) W. Aldridger, M. Davis; Rick Hall, ASCAP; Fame, BMI; Casablanca 2363 (Polygram) IF IT TAKES ALL	96	38	14	YEAR—Louise Mandrell & R.C. Bannon (H. Shedd, Alabama/E. Kilroy) R. Owen, J. Cook, T. Gentry/R.C. Bannon, J. Bettis; Maypop, BMI/Warner- Tamerlane/Stewart Harmony (WB Music Corp.), BMI: RCA 13358 (SITTIN' ON) THE DOCK OF
30	37	9	AQ. Smith, P.H. Jones; Peer International, BMI; Epic 34-03482 SHADOWS OF MY MIND—Leon Everette (R. Dean, L. Everette)			8	NIGHT-Dottie West (L. Gatlin) D. Rogers, G. Sklerov; Arista/Dann Rogers, ASCAP/BMI; Liberty 1490	97	91	16	THE BAY—Waylon & Willie (C. Moman) S. Cropper, D. Redding; East Memphis/Irving, BMI; RCA 13319 THE AMERICAN DREAM/IF HEAVEN AIN'T A LOT LIKE
31	16	17	E.E. Collins; Hermitage, BMI; RCA-13391 I DON'T REMEMBER LOVING	ष	73	2	REASONS TO QUIT—Merle Haggard and Willie Nelson (C. Moman, W. Nelson, M. Haggard) M. Haggard; Shade Tree, BMI; Epic 34-03494	31	31	10	DIXIE—Hank Williams, Jr. (J. Bowen) H. Williams Jr./B. Maddox, D. Moore; Bocephus, BMI/Bocephus/Bud McGuire,
			YOU—John Conlee (B. Logan) H. Howard, B. Braddock; Tree, BMI; MCA 52116	265	85	2	M. neggard, Shade Free, omi, Epic 34-03494 YOU DON'T KNOW LOVE—Janie Fricke (B. Montgomery) B. Foster, D. King, Jr.; House of Gold/Don King, BMI/King's X, ASCAP; Columbia 38-03498	98	67	6	BMI; Elektra/Curb 7-69960 HAVE YOU HEARD—Rick & Janis Carnes (C. Hardy)
32	17	16	LOST MY BABY BLUES-David Frizzell (S. Garrett, S. Dorff) B. Peters; Ben Peters, BMI; Warner/Viva 729901	t	83	2	I LOVE HOW YOU	99	92	19	R. Carnes, J. Carnes, C. Hardy; Elektra/Asylum, BMI/Refugee/Cross Keys/Tree, ASCAP; Elektra 7-69928 IT AIN'T EASY BEIN' EASY—Janie Fricke (B. Montgomery)
33	34	11	BABY I'M GONE—Terri Gibbs (E. Penney) G. Worf; Chamblin, ASCAP; MCA 52134 A COOD NICHTS: JOVE 7		70	2	LOVE ME—Glen Campbell (J. Fuller) B. Mann, L. Kolber: Screen Gems-EMI, BMI; Atlantic/America 799930				S. Harrington, M. Gray, L. Taylor; Warner-Tamerlane, BMI/ Da-Tac-A-Bo/Bobby Goldsboro, ASCAP; Columbia 38-03214
म	39	7	A GOOD NIGHT'S LOVE—Tammy Wynette (G. Richey) C. Lester, T. Dubois; House Of Gold, BMI; Epic 34-03384	<b>W</b>	79	3	RAININ' DOWN IN NASHVILLE—Tom Carlile (G. Kennedy) T. Carlile; DPA-LOCKA, ASCAP; Door Knob 82-191	100	82	5	LAID OFF—Bill Anderson (B. Anderson/M. Johnson) B. Anderson; Stallion/Lowery, BMI; Southern Tracks 1011

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



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AL ON ALIVE—Team Records artist Big Al Downing chats with "Nashville Alive!" host Ralph Emery, left, during rehearsals for his recent WTBS-TV appearance. Downing, whose debut album for Team was recently released, is currently touring with Doug Kershaw.

## Chart Fax Emmylou's 'Last Date' Climbs To First Place

#### By MELINDA NEWMAN

Though the title seems to indicate she's losing out in the romantic department, "(Lost Our Love) On Our Last Date" this week gives Emmylou Harris her fifth No. 1 single. Harris first appeared on the charts in 1975, when her debut Warner Bros. single, "Too Far Gone," reached 75 on the Billboard Hot Country Singles list. Her other No. 1 hits are "Together Again" and "Sweet Dreams" (both 1976), "Two More Bottles Of Wine" (1978), and "Beneath Still Waters" (1980).

"Last Date" is actually making its third chart appearance in as many decades. Each time, it's hit the charts in a slightly different form.

Originally, the tune was an instrumental entitled "Last Date"-it peaked at 11 in country for keyboardist Floyd Cramer in 1960, and at two on the pop charts. Conway Twitty liked the song so much that he decided to put words to the melody, retitled it "(Lost Her Love) On Our Last Date," and sent it to No. 1 in 1972. Now, 10 years later, it's in the premier position once again after Emmy cut it with a gender change.

Harris' version was produced by her husband, **Brian Ahern**, who has done all of her Warner Bros. albums. Another such husband-wife team is **Rodney Crowell** and **Rosanne Cash**. Cash is currently represented on the singles chart with "I Wonder," while her "Somewhere In The Stars" LP is at 38.

Twitty's current chart climber, "The Rose," is also a remake of a former top 10 pop hit. The song is from the film of the same name; it (Continued on page 49)

## Warner Bros., Elektra/Asylum Merge Nashville Operations

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#### By KIP KIRBY

NASHVILLE-In a move directly related to streamlining maneuvers at Elektra/Asylum Records (separate story, page one), Warner Bros. Records shut down its Nashville offices last week and incorporated its roster under E/A's local staff.

At the same time, Jimmy Bowen, who had been vice president of E/A Records Nashville, assumed the title of senior vice president for the new operation, to be known as Warner Bros. Nashville. Bowen will report to Warner Bros. chairman Mo Ostin.

Although the newly merged labels will do business under the Warner Bros. banner, none of the Warner Bros. country staff was retained in the shift. Country artists currently under contract to E/A will have their product released on the



AVOCA, Iowa-The 1983 Old-Time Country Music Contest and Pioneer Exposition will be expanded by several days in August and September to include more categories of competition.

Pottawattamie Fairgrounds is the site for the festival, now in its eighth year. New contests are for honkytonk and ragtime piano playing, spoon-and-bone playing and autoharp playing. Prize money and awards have

Prize money and awards have been increased to a total of more than \$10,000, including a luxury windjammer cruise in the West Indies for the winner of the country singing contest.

The contests, plus entertainment and arts and crafts exhibitions, run from setup on Aug. 31 through free grandstand shows Sept. 5. The park will make free camping available and will operate five concession areas.

## FIRST STAGE OF EXPANSION Halsey Opening Nashville Wing

NASHVILLE-In a move calculated to launch significant company expansion in the next 12 months, Jim Halsey is opening Nashville offices this month. They will be headed by former RCA artist development manager Jerry Flowers. While the Nashville branch will

While the Nashville branch will serve as a liason between the Tulsaheadquartered agency and its primarily Nashville-based artist roster, Halsey says he sees this step as initiating a new period of growth for Halsey International, which encompasses booking, management, video, tv and recording. "1982 put our booking agency

"1982 put our booking agency grosses alone up 12% from the preceding year, which was also a record-breaking year for us," Halsey says. "We consider Nashville an important country center, but more than that, it's an important center for

#### For The Record

Jack Grayson's name was inadvertently omitted from the list of New Country Artists appearing in Billboard's Talent In Action/No. 1 Awards Dec. 25 issue. Grayson's name should have appeared third on the list. worldwide business."

Halsey also hopes to establish a New York office by the end of the year to complement his firm's coastal activity. The New York satellite would be responsible for overseeing Halsey's projected new classical booking division.

A key area of involvement for the agency in 1983 will be video: video clips, videotaped concerts, syndicated music specials spanning a variety of musical acts. Cable and pay tv programming is developed through Tall Pony Productions of Los Angeles, in which Halsey is partners with producer/director Tony Eaton. Halsey says his company has six separate music specials on the drawing board with Tall Pony, including one to headline a major rock band. In December, Home Box Office began airing a Halsey/Tall Pony production starring Rosanne Cash, the Charlie Daniels Band and the Oak Ridge Boxs

Boys. "We intend to become much more directly responsible for developing audio/video footage on our acts," Halsey states. "We feel that supplying video and radio clips on our artists will enhance our services as country's largest booking/management agency."

Halsey formed his company in 1949 when he began booking Hank Thompson (who is still with him today). The firm now represents 30 acts, including Merle Haggard, Terri Gibbs, Don Williams, Tammy Wynette, Roy Orbison, the Corbin/ Hanner Band, Michael Murphey, Con Hunley, the Oak Ridge Boys, Lee Greenwood and Woody Herman.

Through its year-old affiliation with Churchill Records, Halsey also represents label artists Cindy Hurt, Roy Clark, Hank Thompson and Rodney Lay, as well as recentlyadded Debbie Campbell and Jimmy Dean. Churchill is distributed in the U.S. and Canada by MCA; Halsey expects to solidify overseas distribution for the label at MIDEM this month.

Also on the international front, Halsey has two more BBC television specials slated for 1983, and he's arranging European tours for Roy Clark, Lee Greenwood and Woody Herman (who joined the agency this year).

#### (Continued on page 49)

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Warner Bros. label as of approximately Feb. 1.

The combined roster gives Bowen's division a total of 50 acts, a number which he says he will evaluate carefully over the next two months.

In March, the company will relocate to larger offices that will house both the record label and its publishing wing, Elektra/Asylum Music, headed by Dixie Gamble-Bowen.

Although Bowen declined to comment specifically, it is understood that his division is negotiating with producer Jim Ed Norman for the inhouse position of a&r vice president. If Norman joins Warners, it is not known yet how this will affect his independent production of such acts as Anne Murray, Mickey Gilley and Johnny Lee.

Also in question is the future of Norman's own publishing company, Jensing/Jensong, which has offices in L.A. and Nashville. Gamble-Bowen confirmed that Jensing vice president Randy Talmadge is leaving that post to join Elektra/Asylum Music.

Bowen says no staff additions for his label are currently planned, though he projects there will be an increase at a later date. Stan Byrd, national country promotion director for the non-defunct Warners office, has been retained as an independent consultant to work with Bowen's promotion staff during the transition period now underway.

The merged Warner Bros. Nashville operation will be responsible for such country acts as Hank Williams Jr., Emmylou Harris, Conway Twitty, John Anderson, Eddie Rabbitt, Karen Brooks, T.G. Sheppard, Crystal Gayle, Gail Davies, Bandana, Rodney Crowell, the Bellamy Brothers, Frizzell & West, the Whites, Eddy Raven, Tom T. Hall and Freddy Fender.

#### Reduced Airfare Deal For Radio Seminar

NASHVILLE-Registrants traveling to the 14th annual Country Radio Seminar in Nashville will be able to save at least 30% off regular coach airfare. The reduced rates, arranged through Nashville Express Travel, are available Feb. 16-20 for the Feb. 17-19 seminar.

Reservations should be made through the agency no later than Jan. 21. During the seminar, Express Travel will give away two tickets on American and Republic Airlines for subsequent free trips to Nashville within the year.

### Cheyenne: Music City's Newest Showcase Venue

NASHVILLE-This city's newest country showcase club, the 450-seat Cheyenne Restaurant and Dance Hall, has opened. The operation is headlining major country acts, and Ace Productions is syndicating a "Nashville Tonight" radio program from taped performances.

Cheyenne, which occupies the former Blazing Saddles location on Nolensville Rd., is owned by Charles Shrader and Jim Mullins. Shrader was unsuccessful in an early 1982 attempt to reactivate Nashville's Exit/In venue, but he says a larger seating capacity, lower operation costs and other advantages should make Cheyenne profitable.

Top country performers are lined up for the "Nashville Tonight" productions, set to debut in April on between 200 and 300 stations, and name acts are also being booked for regular shows. Tickets usually are \$10, \$18.95 including dinner. Local acts will be booked for little or no cover charge, Shrader says.

The opening night taping Tuesday (11) featured Razzy Bailey, Terri Gibbs, David Rogers and Cristy Lane. John Anderson played Thursday (13). This Tuesday (18), Margo Smith and Johnny Carver are confirmed; for Thursday (20), Leon Everette, Denise Price and Tom Carlile are lined up.

The "Nashville Tonight" shows cost the club \$4,000-\$5,000 for payment to the acts, bands, DJ hosts and for taping. At \$10 per ticket, Cheyenne can at least break even, according to Shrader. "And if we can get a sponsor or two on the Ace shows," he says, "we can lower the door price." Promotion so far consists of ticket giveaways on WSIX Nashville.

Ace Productions is taping four artists per show, each playing 40-

minute sets. These will be edited into the weekly show, but Shrader isn't sure of the program's final length. He says Ace hopes to syndicate "Nashville Tonight" to Europe, Canada and Australia.

Sound and lighting are provided by Cheyenne. The club invested about \$20,000 in the system, which includes Altec and Electro-Voice speakers. CARTER MOODY

#### NMA FORUM ON COSTS

NASHVILLE-The Nashville Music Assn. will hold its first industry forum of the new year on Wednesday (19) at the Cannery II. The forum, co-sponsored by First American Bank, is titled "Being Creative With Costs: The Costs Of Being Creative."

Panelists scheduled for the forum are artist Duane Allen of the Oak Ridge Boys; financial analyst Mickey Bryant of Gelfand, Rennert & Feldman; Bob Fead, president of Monument Records; Bill Hall of the Welk Music Group; attorney Joel Cherry of Katz, Weissman and Cherry/Kat Family Records; financial analyst Kerry O'Neil of Kraft Bros., Esstman, Patton & Harrell; and manager David Skepner, Loretta Lynn Enterprises. Forum moderator will be Jan Rhees of Jan Rhees Marketing. The panel will deal with the

ine panel will deal with the changing financial and economic environment in the music industry and ways of working creatively with budgets and expenses.

The forum begins at 5:30 p.m. Cost is free to all Nashville Music Assn. members, \$2 for non-members.

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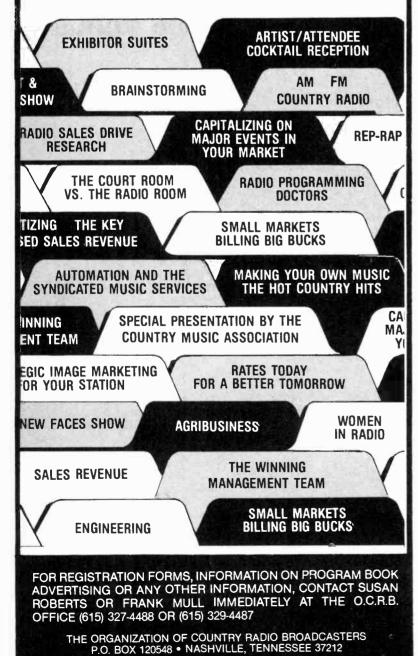
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Nashville	c ,	Conv	right	1983, Billboard Publications, Inc.	Non	art of	this	
Scene	stor	red in	a ret	rieval system, or transmitted, in al , recording; or otherwise, withou	ny for	mort	ov any	m
By KIP KIRBY	Week		Chart				Chart	
It's different, it's original, and who knows—it	This V	t Week	Weeks on	TITLE Artist, Label & Number	This Week	t Week	Weeks on	
just could work. It's a new billboard along Music Row, erected by the Dayton Performing Arts		Last	₩ 45	(Dist. Label) MOUNTAIN WEEKS	₩ <u></u>	38	Ne 8	-
Fund, and it's definitely attracting attention. The billboard reads (with all seriousness):				MUSIC A Alabama, RCA AHL1 4229 RCA				
"Dolly Parton! Dayton Ohio's Performing Arts Fund Needs You. Please call 513-222-ARTS. Bal-	2	2	44	ALWAYS ON MY MIND A Willie Nelson, Columbia FC	38	25	30	
let, Opera, Philharmonic.'' The billboard is a catchy but earnest effort by Dayton's depressed arts fund to interest the	<b>A</b>	5	14	37951 CBS W W II Waylon Jennings & Willie	39	34	8	
blond superstar in doing a benefit concert to raise	4	4	9	Neison, RCA, AHL-1-4455 RCA GOING WHERE THE LONELY GO	10	46	38	
money for the organiza- tion. Dayton-like other				Merle Haggard, Epic FE 38092 CBS	41	45	8	
cities in Ohio-has been hard hit by the recession,	T	6	13	RADIO ROMANCE Eddie Rabbitt. Elektra 60160 WEA	42	44	28	
with many of its citizens out of work and many of	6	3	16	HIGHWAYS AND HEARTACHES Ricky Skaggs, Epic FE	43	42	26	
its businesses shut down. So Richard McCauley, the enterprising execu-	7	7	15	37996 CBS GREATEST HITS	44	47	121	
tive director of the Dayton Performing Arts Fund, decided to create the straightest line be-	8	8	14	Dolly Parton, RCA AHL 1 4422 RCA HANK WILLIAMS JR'S	45	39	6	
tween two points he could devise, calling atten- tion to his group's plight: an open plea, bigger				GREATEST HITS Hank Williams Jr., ElekIra/ Curb, 60193 WEA	46	48	13	
than life, to Parton. So far, no response from Dolly, but McCauley's hopeful. And then again,	9	10	32	JUST SYLVIA Sylvia, RCA AHL:1:4263 RCA	47	51	40	
in lieu of Parton, maybe the billboard's heartfelt message will attract other Nashville artists will-	10	11	18	SOMEWHERE BETWEEN RIGHT AND WRONG Earl Thomas Conley. RCA	48	52	31	
ing to step in with their time and talent to aid this alling performing arts organization through	1	13	6	AHL 1-4348 RCA LAST DATE Emmylou Harris, Warner	49	9	9	
troubled times. ★ ★ ★	12	12	18	Bros. 1.23740 WEA A TASTE OF YESTERDAY'S WINE	50	53	5	
Rumors, Adds & Drops: Loretta Lynn is in the		10		Merle Haggard/George Jones, Epic FE-38203 CBS KRIS, WILLIE, DOLLY &			Ű	
midst of negotiations with a label other than her longtime home, MCA, now that her contract's up for recovery whether for Atlantic America to	T	18	7	BRENDA THE WINNING	51	43	6	
for renewal Watch for Atlantic America to pick up Gary Puckett (former leader of Gary Puckett & the Union Gap) with James Stroud to			. 0	Kris Kristofferson, Willie Nelson, Dolly Parton. Brenda Lee, Monument	52	55	116	
produce. Atlantic's new Nashville-oriented wing is also in close discussion with Larry Willoughby,	14	17	8	JWG 38389 CBS <b>TRUE LOVE</b> Crystal Gayle, Elektra	53	57	19	
<b>Rodney Crowell's singer/songwriter cousin.</b> If the deal comes through, expect Crowell to pro-	15	14	64	60200 WEA	54	54	119	
duce this project (as well as the next album on his father in-law, Johnny Cash for Columbia).				THE SUN TO SHINE Ricky Skaggs, Epic FE 37193 CBS				
Can't confirm, but we understand that the Oaks' Duane Allen may also be readying a pro-	16	16	9	ANNIVERSARY, TEN YEARS OF HITS George Jones, Epic KE	55	58	22	
duction project or two for Atlantic America Gone from Warner Bros. are <b>Rex Allen Jr.</b> and	17	15	21	38323 CBS GREATEST HITS The Bellamy Brothers,	56	60	7	
Con Hunley, though it's doubtful that Hunley will remain label-less for the time it takes to	t	22	97	Warner/Curb 26397-1 WEA FEELS SO RIGHT ▲ Alabama, RCA AHL1 3930 RCA	57	59	13	
read this column Same goes for the Burrito Brothers: they're off Epic but reportedly about	19	20	70	GREATEST HITS A Willie Nelson,	1	63	3	
to sign with another major through their affilia- tion with Curb. Meanwhile, <b>G</b> ib and John are	20	24	13	Columbia KC2 37542 CBS WILD AND BLUE John Anderson, Warner	59	56	13	
touring Australia and New Zealand this month, with a Wembley appearance and European tour	21	19	14	Brothers 23721 WEA IT AIN'T EASY Janie Fricke, Columbia FC	60	61	16	
planned for spring And Oklahoma gets this week's nod for artist development as two of its	22	21	17	38214 CBS PUT YOUR DREAMS AWAY Mickey Gilley, Epic FE	61	64	12	
female singers—Gus Hardin and Delia Bell—get picked up for RCA and Warner Bros., respec- tively. (Another Oklahoma native, <b>Reb</b> a	1	28	137	38083 CBS MY HOME'S IN ALABAMA ▲	62	62	73	
McEntire, had 1983's first No. 1 country single.) In case the background voice on Marcia Bev-	24	23	27	Alabama, RCA AHL1 3644 RCA FAMILY'S FINE BUT THIS	63			
erly's latest Epic single, "The Blues Around Town," sounds familiar, the answer is yes, it's				ONE'S MINE David Frizzell, Warner/Viva 23688 WEA				
Emmylou Harris contributing her distinctive harmonies Keep ears peeled—if such a	25	26	9	THE BIRD Jerry Reed, RCA AHL 1- 4529 RCA	M	NEW E		
thing is really possible—for John Conlee and George Strait singing Budweiser jingles on a new	26	27	14	SURE FEELS LIKE LOVE Larry Gatlin & the Gatlin Brothers Band, Columbia	105	NEW E		
national campaign. Conlee can use the extra in- come: his wife's expecting their first baby in	1	31	38	FC 38135 CBS	66	66	12	
June. Alabama is a finalist in two categories in the	28	32	118	John Conlee, MCA 5310 MCA GREATEST HITS ▲ Kenny Rogers, Liberty L00	67	67	12	
annual American Music Awards. The band is up for favorite group, duo or chorus-country, and	29	36	9	1072 CAP THE ELVIS MEDLEY Eivis Presley, RCA AFL 1-	68	68	246	
for favorite album—country, on the strength of "Mountain Music." Alabama plans to be on	☆	40	3	4222 RCA BIGGEST HITS Marty Robbins, Columbia	69	70	27	
hand in the audience when the American Music Awards telecasts its 10th anniversary show live	31	30	34	FC 38309 CBS QUIET LIES O Juice Newton, Capitol ST-	70	69	22	
Monday (17) from L.A. via ABC-TV. Also nominated in the country group of the year category is the Statler Brothers: they'll be	32	33	17	12210 CAP	71	71	35	
performing "Child Of The Fifties" on the show that night. (And on a non-country note, look out	Ŵ	41	5	Conway Twitty, Elektra 60182 WEA STRONG WEAKNESS	72	i i	121	
for John Cougar dueting with Mitch Ryder on "Big Time" during the live telecast. The tune	34	29	63	The Bellamy Brothers, Elektra/Curb 60210 WEA BIG CITY	73	72	50	
was written by Memphis songwriter Keith Sykes.)	35	37	20	Merle Haggard, Epic FE 37593 CBS COME BACK TO ME	74	50	5	
Guitarist Albert Lee was overlooked by the masses on his brilliant A&M debut album, "Hid-	36	35		Marty Robbins, Columbia FC 37995 CBS LOVE WILL TURN YOU	75	49	7	
ing," several years ago, but hopefully he'll ignite this time when his first LP for Polydor is re-				AROUND • Kenny Rogers, Liberty LO- 51124 CAP				
leased this month. Lee's album was produced by longtime friend <b>Rodney Crowell.</b> Lee earned	Supe	rstars	are a	warded to those products demonstrat	ing the	e grea	test sa	les

Week Ending 1/22/83

TITLE Artist, Label & Number (Dist. Label)

CONWAY'S #1 CLASSICS-VOL. II

SOMEWHERE IN THE

38310 INSIDE OUT

STRAIT FROM THE HEART

HONKYTONK MAN

**16TH AVENUE** 

GREATEST HITS

BIGGEST HITS Mickey Gilley, Epic FE

GET CLOSER #

HIGH NOTES

CHRISTMAS

Boxcar Wi

nk winnams, Jr., Elekt rb El-60100 (Elektra)

Curb C. . INSIDE Ponnie Milsap, RCA AHL1-

BEST OF BOXCAR

GREATEST HITS

38313 GREATEST HITS A

60115 GREATEST HITS ▲ Milsap, RCA AAL1

MICHAEL MARTIN MURPHEY

HERE'S TO US

PERFECT STRANGER

BIG AL DOWNING

SOUNDS LIKE LOVE

TOM JONES COUNTRY

THE PRESSURE IS ON

LET THE HARD TIMES ROLL

GREATEST HITS

38315 BACKSLIDIN'

9423 STEVE WARINER

HEARTBREAK

STARDUST 🔺

UNLIMITED

NUMBER ONES

AM WHAT I AM

SOUTHERN COMFORT

GOIN' HOME FOR CHRISTMAS

Merte Haggard, Epic FE 38307

A COUNTRY CHRISTMAS

TURNED LOOSE

CONWAY'S #1 CLASSICS. VOL. 1 Conway Twitty, Elektra El

Murphev

Boys, MCA

. Main Street

FE

Cash, Columbia FC-37570 GREATEST HITS Fricke, Columbia FC WEA

CBS

CRS

MCA

CRS

CAP

CBS

WFA

WEA

RCA

MCA

CAP

CBS

WE/

RCA

CAF

CAP

WEA

IND

WEA

POI

WEA

CBS

CBS

MC/

RCA

CBS

POI

MCA

MC/

CBS

IL CR

Mercury

THE BEST LITTLE WHOREHOUSE IN TEXAS

onway Twitty, Elek

STARS

Janie

☆ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

N amoricanradio

by longtime friend Rodney Crowell. Lee earned honors from Guitar Player magazine when he (Continued on opposite page)

## Country



• Continued from page 47

was first recorded by Bette Midler and went to three on the Hot 100 in 1980.

Both Johnny Lee and Ray Price are represented on the charts this week with fiddle songs (and both are from movie soundtracks, too). Price's "One Fiddle, Two Fiddle" is from "Honkytonk Man," while Lee's "Cherokee Fiddle" was pulled from the smash "Urban Cowboy' soundtrack. "Urban Cowboy," interestingly, has spawned more chart hits across the board than any other movie soundtrack LP; "Cherokee Fiddle" is its eighth single off the double set.

Okay, we know you die-hard list lovers out there have your pencils lovers out there have your pencils poised to see if we know the seven releases that precede "Cherokee Fiddle," so here they are: Mickey Gilley's "Stand By Me," Johnny Lee's "Lookin' For Love," Anne Murray's "Could I Have This Dance," Kenny Rogers' "Love The World Away," and Bonnie Raitt's "Don't It Make Ya Wanna Dance," all of which went country. On the all of which went country. On the pop side, **Boz Scaggs** had "Look What You've Done To Me," while Joe Walsh took "All Night Long" out of the soundtrack and onto the charts, and Kenny Rogers slid "Love The World Away" over to the same chart.



#### "Lonely Eyes"— 83

Like so many other artists, Brice Henderson first decided he wanted to pursue a musical career when he saw the Beatles on "The Ed Sullivan Show." He was only nine, but he had already learned to play guitar before graduating from grade school; by high school, he had played in several bands, and when he was 20, he moved from his hometown of Frederick, Md. to Colorado, where he performed in local clubs. After stints in Los Angeles and

New York, Henderson relocated in Nashville in 1978. He began work-ing with Nashville publisher/pro-ducer Scott Tutt, and "Lonely Eyes" is his first chart record, as well as the first chart entry for newly-formed Union Station Records.

For booking information, contact Scott Tutt Music, P.O. Box 121213, Nashville, Tenn. 37212. Phone: (615) 329-0856.



INSIDE STORY -Waylon Jennings, left, and Ronnie Milsap chat at a recent RCA label party held at Nashville's Hermitage Hotel.

## ashville Scene

• Continued from opposite page was voted by readers the best country guitarist of 1982. Easily, we'd say: few musicians can touch his flying fingers.

\* \*

Once again, new wave fans (and others who were too tardy to get their ticket requests ac-knowledged in time for this year's Volunteer Jam) will have their own Alternative Jam III to attend the night of Jan. 22. Cantrell's is the site: featured bands include Jason & the Nashville Scorchers, Committee For Public Safety, Young Grey Ruins and Factual. Tickets are available through Gatsby Productions at 298-2114 or 824-4037 (or at the door) for \$7.

We'd expect No Less: The soundtrack for a new movie which purports to look behind the scenes for a graphic (and sometimes bizarre) representation of the Hell's Angels organization will be done by Waylon Jennings, Willie Nelson, Johnny Paycheck, Jerry Garcia and Bo Diddley. But hey, no Johnny Cougar?

Charly McClain will star in an upcomin, "CHIPs" segment, both as an actress and singer. Charly plays a struggling young country artist with a regular gig as an opening act at the Palomino Club. She attracts the eye of CHIPs regular Erik Estrada after her brother is mistakenly accused of cattle rustling. In the show McClain sings "Dancing Your Memory Away, along with her current single, "With You." This isn't Charly's acting debut: last year, she was a guest on "Hart To Hart" with Robert Wagner. \* \* \*

When David Allan Coe embarks on his major European concert tour at the beginning of February, he will take with him one of Nashville's finest singer/songwriters, Steve Young. Young's debut LP on Rounder, "To Satisfy You," was released last year; though he hasn't yet achieved the mass critical acclaim he warrants, the album remains one of the best to come out of Nashville in some time. Young, whose best-known compo sition is "Seven Bridges Road," recently re turned from a tour of Indochina. And now, to clear up some old business, our

mail brought us two letters just before the holi-days, to which we'd like to give equal print. One letter comes from program director **Dandalion** at WRKZ-FM in Hershey, Penn., who was sharp-eyed enough to catch an error reported in this column and in numerous other national publications as well. The error was taken directly from Marty Robbins' official press bio and claimed that "El Paso" was the first country song ever to win a Grammy. As Dandalion accurately points out, the first song to win a Grammy in this category actually turns out to be the Kingston Trio's "Tom Dooley" in 1958, followed the next year by Johnny Horton's "Battle Of New Orleans Both these songs preceded "El Paso," which didn't get its NARAS accolade until 1960.

Then we received a nice letter from program mers Chris Warren and Rex Gregory of Albany's WGNA, commenting on a recent "Scene" column which took exception to WGNA's alleged playlist restrictions. Warren and Gregory empha size the WGNA's format is designed specifically "for the entire family," and songs aired on the station are chosen to fit this content. Warren and Gregory also point out that listeners in Albany aren't prevented from hearing the nation's top-charting country songs on WGNA, since the station airs "American Country Countdown" weekly on Saturday afternoons.

Lyrics weren't the only factor barring Earl Thomas Conley's "Somewhere Between Right

And Wrong," adds Warren. As he explains, "The sound of this particular song borders on rock. and we let the dozen or so rock stations in our market play rock—we play country." Finally, an anonymous "Scene" reader takes

us to task for wondering aloud whether there is perhaps a double standard in the fact that WGNA airs cheating songs about men but moral izes those about women. Writes in "anonymous reader" to this column: "Just thought you would like to know that your article accusing WGNA Al-bany, N.Y. of a double standard toward women is off base . . . WGNA is owned by a woman, Ruth Camp of Wheaton, III."

#### \* \*

And lastly, as this column was preparing to wind down for the week, John McEuen of the Nitty Gritty Dirt Band (yes, they're back to using the original name again) phoned in to tell us about his latest project.

McEuen has put together a 14-date tour with several of his musical friends to see if traditional country music is boxoffice fare. "With the success of people like **Ricky Skaggs** recently, we're trying to get more recognition for traditional type country," McEuen explains (and he's indeed a performer who knows about country's roots and heritage).

#### Halsey Opening Nashville Wing

• Continued from page 47

Currently on Halsey's agenda too, is a projected tour of Bulgaria by Roy Orbison, stemming from Orbison's 60-minute performance at the Golden Orpheus Festival there last June. Orbison was the first American act to be invited by the Bulgarian government to headline a festival gala, attended by dignitaries from 20 nations.

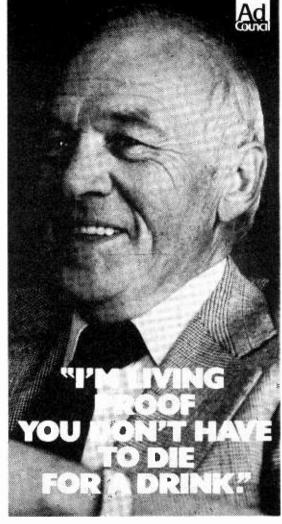
Should Orbison's Bulgarian tour, now being negotiated, become reality, it will be handled similarly to the concert tour Halsey coordinated in 1976, when Roy Clark and the Oak Ridge Boys headlined major Soviet Union cities and introduced country music to Russia.

Halsey wants to move more heavily during the coming months into the areas of corporate endorsements, sponsorships, convention booking and roster diversity. "In just the past year, our convention booking has doubled," says a pleased Halsey. "Today's buyer isn't buying only one kind of music or looking at one kind of venue. That's why we're expanding at a time when economic concerns have caused many com-panies to pull back. We're anticipating this to be our largest growth year yet.'

The new Halsey offices will be located in the Joe Talbot Building at 2 Music Circle South, Nashville, Tenn. 37203. The new phone number will be (615) 242-0902.

#### KIP KIRBY

www.americanradiohistory.com

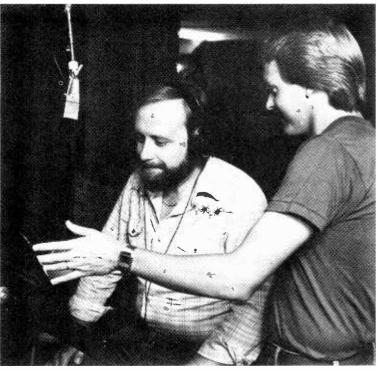


"I'm Jim Kemper Jr., Chairman of the Board of a major insurance and financial services corporation, and I'm alcoholic. I'm not alone. The facts show that there are many more like me. In fact 10% of the work force in this country is alcoholic.

"If you are in a managerial position, you have probably lost or fired many people like me. Decisions based on lack of information can be as dangerous as the disease itself. Alcoholism has nothing to do with weakness of character. It's a very complicated disease that can strike anyone who drinks, whether you work on an assembly line, in the mailroom, or the executive suite. And it can be fatal, if not treated.

"Most companies don't know how to deal with this disease. But it's much easier than you think. That's why the National Council on Alcoholism has written a manual so you can set up an "Employee Alcoholism Program," within your company to protect your people, as well as your investment in them. These programs work. I haven't had a drink in 28 years. Who knows, the next person you help may be your next Chairman of the Board.'

Get help like Jim Kemper, Jr. got. **Call The National Council on** Alcoholism In Your Area or (212) 986-4433



JUST JENSEN—Singer/songwriter Gorden Jensen is completing work at Goldmine studio with producer Neal Joseph on Jensen's first record since signing to Word's DaySpring. Jensen's songs have been recorded by the Oak Ridge Boys, Dallas Holm, Cynthia Clawson and others.



## Gospel\_\_\_\_\_ Blanton-Harrell Broadens Base Management/Publishing/Production Firm Expands

#### By CARTER MOODY

NASHVILLE-New artist management signings and a staff expansion are just the immediate manifestations of moves by Blanton-Harrell Productions to broaden its base in 1983. The three-year-old artist development / publishing / production firm, which manages Amy Grant, David Meece and Gary Chapman, among others, plans a more extensive role in handling its artists' tours, songwriting and album projects. Mike Blanton, former a&r repre-

Mike Blanton, former a&r representative for Word Records on the East Coast, and Dan Harrell, Grant's longtime manager, say that the ideal relationship they like to cultivate is careful coordination of all facets of their artists' work, in cooperation with record companies. "Everything should support something else," as Blanton puts it. For example, Meece, who records for Word's Myrrh label, has just

For example, Meece, who records for Word's Myrrh label, has just signed a management agreement with Blanton-Harrell. His latest album, "Front Row," was co-produced by Mike Blanton last year. By next June, the company will handle all concert booking for Meece, who is now partially promoted by the Dharma Agency in Nashville.

The other new management agreement is with Michael Smith, whose "Michael W. Smith Project" album is due out on Reunion Records, a label set up by Word for the Blanton-Harrell roster exclusively. They also plan on "a major studio acquisition" in Nashville sometime this year.

A video is in the works for Grant, based on the upbeat song, "Don't Run Away," from her chart-topping "Age To Age" album. And the Blanton-Harrell team envisions individual country recording projects for Grant; her husband, singer/songwriter Gary Chapman; and Pam Mark Hall.

All of those acts write under the auspices of Tree International's Meadowgreen division in a co-publishing deal with Blanton-Harrell. It also umbrellas Jim Weber, Billy Sprague, Rich Mullins, Dan and Bonnie Keen, Nan and Wayne Gurley, Ralph and Karen Hinley and Kathy Troccoli.

It is this arrangement with Tree that has proven most lucrative for the company. It has three publishing labels administered by Meadowgreen-Emily Booth, Inc. (BMI), named after Blanton's daughter; Edward Grant, Inc. (ASCAP) and Caroline, Inc. (SESAC), named after Harrell's children.

At Tree's year-end ceremony honoring its songwriters, Meadowgreen Music received two No. 1 awards and five other top 10 awards (Billboard, Dec. 25). The division's most successful crossover in 1982 was Gary Chapman's "Finally," with T.G. Sheppard took to No. 1 on the country charts.

"When we formed the company three years ago," Mike Blanton explains, "we wanted to affiliate ourselves with a non-gospel publisher that could administer both Christian and secular songs." Harrell adds, "We were really lured to Tree by the successful copyright promotion Randy Cox and Joe Huffman (of Meadowgreen) had done."

Similarly, Blanton-Harrell artists

## Sparrow Moves To Boost Bookstore Cassette Sales

NASHVILLE–With more than 50% of its recorded music sales represented by cassettes, Sparrow Records is moving to boost the configuration's appeal in Christian bookstores with new display and pricing programs.

A "Sparrow-To-Go" plan gives stores free counter displays holding 10 tape units, with graphics and window banners emphasizing the portability of tapes. All Sparrow releases, except for children's product, MCA/ Songbird catalog and a limited \$4.98 line, will carry \$5.98 and \$8.98 prices. A three-month sales incentive is being offered the 4,000 Christian bookstores carrying Sparrow product: one free cassette for 10 on purchases of 30 or more units. This is an attempt by the label to get stores to take at least as many tapes as they do albums, according to marketing vice president Bill Hearn.

Cassette sales for Sparrow took a sharp upturn in 1982. Hearn says, "and some store managers may not realize that." A Sparrow survey of returns on 25 randomly-selected titles shows defective tapes at an alltime low of 59 per 10,000.

Hearn explains that audio quality has been upgraded on tapes, the company's highest grossing item. Extra range on both high and low frequencies is one feature of the new tape, being used for all new releases and on catalog as old inventory runs out.

### FOR BOOKSTORE DISTRIBUTION Light/Lexicon Returns To Word

NASHVILLE-With private financing for Light Records/Lexicon Music having failed to materialize, the company has returned to Word Inc. for sales and promotion in Christian bookstores. Distribution of records to mass market outlets and chains by Elektra/Asylum, which began carrying Light product a year ago, will continue. About half of Light's employees

About half of Light's employees were reportedly laid off in the move (20 lost jobs earlier in 1982), leaving about 30 workers to handle warehousing, shipping and billing. Word will help on sales, telephone marketing and advertising, according to a

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Light/Lexicon spokesman. The company's publicity is still channeled through Joy Productions in Newbury Park, Calif.

Last September, Light Records owner/president Ralph Carmichael announced the imminent sale of his 20-year-old label to John Ward, an Orange County, Calif. developer with no previous music industry ties. The deal failed.

Carmichael originally pulled Lexicon print distribution from Word in January, 1981, and when the Word record distribution pact expired in early 1982, Elektra/Asylum got the contract. Kathy Troccoli and Michael Smith are the first to record on Word's Reunion label. According to Harrell, "Some at Word told us they hadn't really broken a new act in three years, but that with us guiding Kathy's career, they could."

In four months, her album "Stubborn Love" has sold 25,000 copies, Harrell says-not bad for a gospel debut. Troccoli's years of background singing on Grant's tours gives her some name recognition, he adds.

She will tour the Midwest in the spring on a tour promoted by the Gary Bradshaw Corp., another business tied closely to Blanton-Harrell. They have contracted Bradshaw to eventually promote Troccoli nationwide.

As they have done with Grant and Troccoli, Blanton and Harrell prefer to develop artists from the outset of their careers, whether in gospel or country. That "bottom-line philosophy" is subject to change, they admit, if a Juice Newton walks through the door.

But the team's current plans indicate they'll stick to the idea of working in all areas of artists' careers. Kim Smith has been hired to assist on financial affairs—the forte of Harrell, who specializes in finances, contracts and tour arrangements. Melinda Scruggs' role is being expanded to publishing coordination and production assistant, putting her with Blanton in his work on production and songwriting. A receptionist will also he hired soon.

The company is moving to larger offices in its Parkway Towers Nashville headquarters, but the studio Blanton and Harrell eventually decide to acquire will probably also have office space, to which the firm will relocate.

### Light Releases Benefit LP For World Vision

NASHVILLE-A benefit album, "Together," including songs by 10 top-selling Christian recording artists, is being marketed by Light Records/Lexicon Music to assist World Vision International, a privately funded humanitarian organization.

The artists, songs and record companies represented on the project are: Andrae Crouch, "Touch Me," Light Records; the Imperials, "One More Song For You," DaySpring; Evie Karlsson, "Hallowed Be Thy Name," Word: Dino Kartsonakis, "Hallelujah Chorus," Light; Sweet Comfort Band, "I Love You With My Life," Light; Walter Hawkins, "I'm Goin' Through," Light; Amy Grant, "That's The Day," Myrrh; Barbara Mandrell, "Swing Low, Sweet Chariot/Swing Down," MCA/Songbird; Keith Green, "The Victor," Sparrow.

Royalties from the album's sales will be used for general relief in the 85 nations assisted by World Vision's programs of child care, emergency aid and Christian missionary work.

#### Saporiti Moves

Bob Saporiti Promotions has moved its offices. The new address is: 780 West Meade Dr., Nashville, Tenn. 37205; (615) 352-6630.

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## Black TONY'S TAPES 'N' THREADS This Kentucky Store Has Soul

#### By EDWARD MORRIS

NASHVILLE-Tony's Tapes 'N' Threads in Horse Cave, Ky. is a most unlikely bastion for soul music sales, considering that it's situated in predominantly rural mid-Kentucky. It has become that because of the patronage of the local black population and the shop's appeal to residents of such surrounding towns as Glasgow, Bowling Green, and Elizabethtown.

Frankie Twyman, who helps operate the store for her son Tony, says it has been a black music stronghold since it opened in 1975. "A lot of whites buy soul albums, too," she says. "And we sell quite a few 12inch disco singles." In the beginning, she adds, country music sales were insignificant. Now they are probably second or third in importance.

A key to the store's wide appeal is the variety of merchandise it carries. In addition to the usual stock of records, tapes and accessories, it also sells blank videotapes, Atari cartridges, Commodore C-64 and Vic-20 computers and allied software, stereos, car speakers, guitar strings and customized T-shirts. And because the owner is a karate instructor, his store also has a line of martial arts books and weapons.

Tony's Tapes 'N' Threads is a freestanding location with a floor space of approximately 30 feet by 40 feet. With space at a premium and

no room for expansion. Twyman says full use is made of the walls for display and storage. Singles are priced at \$1.66 and frontline albums at \$7.99. "We tried carrying cutouts for a while." Twyman reports. "but they didn't go very well." Tapes are displayed in cases to discourage theft, she adds.

As is the case in many southern outlets. 8-tracks are still in demand. "We could sell more if we could get them," says Twyman. Records are ordered, she notes, according to individual requests, Billboard charts and the top 40 black chart published by WLOU-AM, Louisville. She says the store handles virtually no locally produced records.

## The Rhythm & The Blues

#### • Continued from page 51

run by the Washington-based production team of Willie Lester and Rodney Brown, has two releases on the market, "Big Fun" by the six-member band Contact and "Talk Of The Town" by Bobby Thurston. Thurston formerly recorded for Prelude Records under Lester and Brown's guidance. Right Track management, headed by Joe Blunt, has been formed to handle artists signed to Mainline. ... Longtime fans of Angela Bofill are in for a surprise when they hear her new single, "Too Tough." Gone is the angelic, ethereal sound that was her trademark. It is replaced by a top notch synthesizer funk track vaguely reminiscent of her labelmate Aretha Franklin's "Jump To

#### Gotham To Get Apollo Channel

NEW YORK—Apollo Entertainment Television plans to test market its urban contemporary music video channel in New York in mid-1983, according to the company's chairman, Percy Sutton. Discussions are being held with an undisclosed entertainment company to bring Apollo Entertainment to 50.000 households through a joint-venture production and distribution agreement.

Apollo Entertainment was in the news recently (Billboard, Jan. 15) when New York State loan guarantees needed to finance the company's renovation of Harlem's Apollo Theater were not forthcoming. Without these loan guarantees, the company is not able to convert the Apollo into a broadcasting facility. It." Meanwhile, another Arista vocalist, **Phyllis Hyman** has had her upcoming "Sophisticated Ladies" album pushed back to the spring. Some additional material is being recorded for this Thom Bell-produced album.... **Peter Brown's re**turn to the scene with his "Baby Gets High" on RCA is welcome. His 1977 "Fantasy Love Affair" album on TK-distributed Drive Records was the best blue-eyed soul album of the disco era and contained two memorable songs, the elaborately arranged "Do You Wanna Get Funky With Me?" and the perky "Dance With Me."....**Betty Wright**, another TK alumnus, has a reggae-influenced single upcoming that may surprise folks.... **Vaughn Mason** is back on the charts with "You Can Do It" on Salsoul. Butch Dayo is also featured on the record. Mason's first hit, the aforementioned "Bounce, Rock, Roll, Skate" on Brunswick, was among several records circa 1978-79 that "borrowed" the spartan Chic bass-drum-guitar approach.

Walter Jackson reached the charts two weeks ago with "If I Had A Chance" on Carl Davis' independently distributed Kelli-Arts label. The tune was written by Tawatha Agee, a top New York session singer and member of the group Mtume. She also recently toured with Luther Vandross as a backup singer. ... Mtume (the group), led by Mtume (the producer-writer) and his partner Reggie Lucas, have an album due on Epic in the next two months.



COLD CASH—Chicago high schooler Tonya Timms won a cool \$100,000 grand prize in a cash giveaway promotion by WBMX-FM. Fountain Records artist and president Jerry "Ice Man" Butler selected her name from 360 qualifying entrees. Seen celebrating Timms' good fortune are from left, Butler, WBMX air personality Steve Gunn, WBMX general manager Kernie Anderson, Timms, WBMX program director Lee Michaels, WBMX president and Mrs. Egmont Sonderling.



	Rilland	be re mea the	Block of the second sec	stem, copyir	or traing, re	lo par nsmitt cordi	ted, in any form or by any
Week	_	Chart		-		Chart	
This V	t Weel	Weeks on	TITLE Artist, Label & Number	s Weel	t Week	eeks on	TITLE Artist, Label & Number
1	Last		(Dist. Label) MIDNIGHT LOVE	38 38	5 Last	3	(Dist. Label)
			Marvin Gaye, Columbia FC AT #1 38197 CBS 8	30	29	13	JUST AIN'T GOOD ENOUGH Johnnie Taylor, Beverly
2	2	13		39	39	10	Glen BG 10001 IND
1	5	5	Lionel Richie, Motown 6007ML IND THRILLER	40	40	24	Con Funk Shun, Mercury SRM-1-4067 (Polygram) POL TANTALIZINGLY HOT
		10	Michael Jackson, Epic QE 38112 CBS 1999				Stephanie Mills, Casablanca NBLP 7265 (Polygram) POL
4	4	10	Prince, Warner Bros. 23720-1 WEA	41	30	24	JUMP TO IT Aretha Franklin, Arista AL 9602 IND
5	3	15	FOREVER, FOR ALWAYS, FOR LOVE •	42	33	13	WILD NIGHT One Way, MCA MCA 5369 MCA
•	6	12	Luther Vandross, Epic FE 38235 CBS JANET JACKSON	43	48	8	GIVE EVERYBODY SOME Richard "Dimples" Fields, Boardwalk NB 33258-1 IND
			Janet Jackson, A&M SP- 4907 RCA	44	38	16	SECOND TO NUNN Bobby Nunn, Motown
W	10	5	CHAKA KHAN Chaka Khan, Warner Bros. 23729 WEA	45	45	7	6022ML IND LEARNING TO LOVE Rodney Franklin. Columbia
1	8	7	DON'T PLAY WITH FIRE Peabo Bryson. Capitol ST-	46	46	5	FC 38198 CBS
\$	9	10	12241 CAP PROPOSITIONS The Bar-Kays, Mercury	47	47	9	Slave, Cotillion 90024 (Atlantic) WEA SKYYJAMMER
2102	14	5	SRM-1-4065 (Polygram) POL TYRONE DAVIS	48	44	12	Skyy, Salsoul SA 8555 (RCA) RCA CASINO LIGHTS
t	11	6	Tyrone Davis, Highrise HR 103 FND THE BEST IS YET TO				Various Artists, Warner Bros. 23718-1 WEA
-			COME Grover Washington, Jr.,	49	49	10	HARD TIMES Millie Jackson, Spring SP- 1-6737 (Polygram) POL
山	12	8	Elektra 60215 WEA ALL THE GREATEST HITS Commodores. Motown	50	50	11	THE NIGHTFLY  Donald Fagen, Warner Bros. 23730-1 WEA
13	7	20	6028ML IND GET LOOSE	51	51	21	IF THAT'S WHAT
514	16	6	Evelyn King, RCA AFL1- 4337 RCA COMPUTER GAMES		50		Michael McDonald, Warner Bros. 23703-1 WEA
A	21	8	George Clinton, Capitol ST- 12241 CAP THE SUN STILL SHINES	52	59	2	WOLF Bill Wolfer. Constellation 60187 (Elektra) WEA
125			Sonny Charles, Highrise HR 102 IND	53	55	7	FRICTION Chocolate Milk, RCA AFL1- 4412 RCA
16	13	19	WHAT TIME IS 1T? • The Time. Warner Bros. 23701-1 WEA	51	60	2	L-O-V-E Robert Winters & Fall,
17	15	17	VANITY 6 Vanity 6 Warner Bros 1-23716 WEA	55	57	19	Casablanca NBLP-7275 (Polygram) POL NEW DIRECTIONS
ш	18	6	GREATEST HITS Ray Parker, Jr., Arista AL 9612 IND	56	56	28	Tavares, RCA AFL1-4357 RCA INSTANT LOVE
Ø	19	7	LIVING MY LIFE Grace Jones, Island 90018 (Atco) WEA	57	64	50	Cheryl Lynn, Columbia FC 38057 CBS DOWN HOME
20	22	14	EVERY HOME SHOULD	58	52	29	Z.Z. Hill, Malaco MAL 7406 IND HERE WE GO AGAIN
21	17	12	Patti Austin, Qwest QWS 3691 (Warner Bros.) WEA	59	58	17	Bobby Bland, MCA MCA 5297 MCA I FOOLED YOU THIS TIME
21	17	13	HEARTBREAKER Dionne Warwick, Arista AL 9609 IND	-		ENTRY	Alicia Meyers. MCA MCA- 5361 MCA
22	20	14	SILK ELECTRIC # Diana Ross. RCA AFL1-4384 RCA	H			BLOW Rick James Presents Bobby Militello, Gordy 6023GL
23	23	10	<b>TWO OF A KIND</b> Earl Klugh/Bob James. Capitol ST-12244 CAP	61	61	34	(Motown) IND THROWIN' DOWN ● Rick James, Gordy 6005GL
24	26	12	DISTANT LOVER Alphonse Mouzon, High Rise HR 100AE IND	62	62	8	(Motown) IND LIVIN' IN THE NEW WAVE
25	27	6	THE RHYTHM & THE BLUES	63	63	24	Andre Cymone. Columbia FC 38123 CBS DONNA SUMMER &
26	24	14	Z.Z. Hill, Malaco 7411 IND THE MESSAGE	64	66	71	Donna Summer. Geffen GHS 2005 (Warner Bros.) WEA NEVER TOO MUCH ●
			Grand Master Flash And The Furious Five, Sugar HillSH 268 IND				Luther Vandross, Epic FE 37451 CBS
W	35	3	<b>BLAST</b> The Brothers Johnson, A&M SP-4927	65	65	23	THIS ONE'S FOR YOU Teddy Pendergrass, P.I.R. FZ 38118 (Epic) CBS
<b>D</b>	28	12	THE OTHER SIDE OF THE RAINBOW	66	53	5	RIT/2 Lee Ritenour. Elektra 60186 WEA
	31	8	Melba Moore. EMI-America ST-12243 CAP S.O.S. III	67	54	5	RIGHT BACK AT CHA Dynasty, Solar 60176 (Elektra) WEA
			The S.O.S. Band, Tabu FZ 38352 (Epic) CBS	68	68	8	TONGUE IN CHIC Chic, Atlantic 80031 WEA
30	25	16	AS ONE Kool & The Gang, De-Lite DSR 8505 (Polygram) PDL	69	67	22	SNEAKIN' OUT Stacy Lattisaw, Cotillion 90002 1 (Atlantic) WEA
32	43	3	THE YOUTH OF TODAY Musical Youth, MCA 5389	70	69	12	INCOGNITO Spyro Gyra, MCA MCA
	32	32	JEFFREY OSBORNE Jeffrey Osborne, A&M SP 4896 RCA	71	71	35	5368 MCA STEVIE WONDER'S ORIGINAL
33	36	6	HIMSELF Bill Cosby. Motown 6026ML IND				MUSIQUARIUM I Stevie Wonder,
34	34	32	GAP BAND IV A The Gap Band, Total	72	72	28	Tamla 6002TL2 (Motown) IND WE ARE ONE Pieces Of A Dream, Elektra
357	41	5	Experience TE-1 3001 (Polygram) POL IT'S A BEAUTIFUL THING	73	73	75	60142-1 WEA BREAKIN' AWAY ▲ Al Jarreau, Warner Bros
A	42	15	Maxine Nightingale. Highrise HR 101 IND ALL THIS LOVE	74	70	32	BSK 3576 WEA
1005			DeBarge. Gordy 6012GL (Motown) IND	75	74	11	Roberta Flack, Atlantic SD 19354 WEA IN THE HEAT OF THE
37	37	25	ZAPP II • Zapp, Warner Bros. 23583-1 • • • • • • • • • • • • • • • • • • •				NIGHT Imagination, MCA MCA 5373 MCA
L	-			4			mon

Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers).
 ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales fo 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

JANUARY 22, 1983, **BILLBOARD** 

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americanradiohistory com

## New LP/Tape Releases

• Continued from page 31 CLARK SISTERS with SISTER MATTIE MOSS CLARK Sincerely LP New Birth NEW 7056 CA NEWC 7056 CA NEW 700 CA NEWC 7056 CA NEWC 70	
Sincerely LP New KIN NEW 27056 \$8 98 CANEWC 7056 \$8 98 CALC 1063 CANEWC THE Pool CITY QUARTET LP Lamb & Lon LL 1053 CANEWC THE Pool CITY QUARTET LP Lamb & Lon LL 1053 CANEWC THE Pool CITY QUARTET LP Lamb & Lon LL 1053 CANEWC THE Pool CITY QUARTET LP Lamb & Lon LL 1053 CANEWC THE Pool CITY QUARTET LP Lamb & Lon LL 1053 CANEWC THE Pool CITY QUARTET LP New NP 33105 \$8 98 CANEC 3305 \$8 98 CANEC 3309 CANEC 33099 CANEC CANEC 3009 CANEC 33099 CANECK THE LOO' Stide LP NewPax NP 33127 \$8 98 CANEC 3309 CANECK THE LOO' CANECK T	\$11 98
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UP Return to the term of t	
LP Learning Back / Live CALLC 1070 DeGARMO & KEY No Turning Back / Live LP Lamb & Lion LL 1063 (2)	\$8 98
DeGARMO & KEY No Turning Back / Live LP Lamb & Lion LL 1063 (2)	\$8 98
UP Heartwarming R3817 LP Heartwarming R3817 CAC3817 GRANDOUIST, NANCY Who's On The Lord's Side LP New NP 33105 CANPC 33105 ENGLISH, JOE Heid Accountable LP Refuge R3981 CAC3981 LP Refuge R3981 CAC3981 LP New Pax NP 33127 CAC3981 HARRIS, LARNELLE Touch Me, Lord LP Impact R3779 CAC3779 HEARD, MARK Victims Of The Age LP Home Sweet Home R2107 CAC3978 HARRIS, CARNELL Let The Whole World Know / Live LP New Pax NP 33127 FRANCISCO, DON The Live Concert LP New Pax NP 33128 (2). The Live Concert LP New Pax NP 33128 (2). IP New Pax NP 33128 (2). IP New Pax NP 33128 (2). CAC3978	
LP Leimb & Lion LL 1063 (2) \$10 98 CALLC 1063 \$10 98 DUNHAM. GARY The Pearl LP New P3105 \$8 98 ENGLISH, JOE Held Accountable LP Retuge R3981 \$8 98 CA NPC 33105 \$8 98 CA NPC 33105 \$8 98 CA C3991 \$11 98 VIDEO MARKETPLACE for MANUFACTURERS, DISTRIBUTORS, ONE-STOPS etc \$40.00 per column inch Pay for three (3) ads—GET 1 FREE!! (NO ADULT or X-RATED PRODUCTS MAY BE ADVERTISED IN THIS SECTION)	\$8 98
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ARRELL & FARRELL LP Newperson Status	\$8 98
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Heid Accountable LP Refuge R3981	
LP Refuge R3981	\$8 98
ARRELL & FARRELL Let The Whole World Know/Live IP NewPax NP33127 RANCISCO, DON The Live Concert IP NewPax NP 33128 (2). Standard Live Concert IP NewPax NP 33128 (2).	\$8 98
Let The Whole World Know / Live LP NewPax NP33127	
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ANPC33127. RANCISCO, DON The Live Concert LP NewPaxNP 33128 (2). S11 98 HEMPHILL, CANDY Candy LP Heartwarming R3978 CA C3978. CA C3978	\$8.98
Candy LP Heartwarming R3978 CA C3978 VIDEO MARKETPLACE for MANUFACTURERS, DISTRIBUTORS, ONE-STOPS etc. \$40.00 per column inch Pay for three (3) ads—GET 1 FREE!! (NO ADULT or X-RATED PRODUCTS MAY BE ADVERTISED IN THIS SECTION)	
The Live Concert LP NewPax NP 33128 (2). VIDEO MARKETPLACE for MANUFACTURERS, DISTRIBUTORS, ONE-STOPS etc. \$40.00 per column inch Pay for three (3) ads—GET 1 FREE!! (NO ADULT or X-RATED PRODUCTS MAY BE ADVERTISED IN THIS SECTION)	
VIDEO MARKETPLACE for MANUFACTURERS, DISTRIBUTORS, ONE-STOPS etc. \$40.00 per column inch Pay for three (3) ads—GET 1 FREE!! (NO ADULT or X-RATED PRODUCTS MAY BE ADVERTISED IN THIS SECTION)	\$8 98
MANUFACTURERS, DISTRIBUTORS, ONE-STOPS etc. \$40.00 per column inch Pay for three (3) ads—GET 1 FREE!! (NO ADULT OF X-RATED PRODUCTS MAY BE ADVERTISED IN THIS SECTION)	\$8 98
	•
HELP WANTED BUSINESS OPPORTU	•
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GROUP AND/OR MUSICIANS Contemporary Artist Management is pro-ducing motivated, hard-working groups to play nightclubs, casinos, resorts, hotels, etc. We are looking for those willing to travel, sincere about their musical career and aware of "stage image". We represent the nation's leading show/dance acts. Send tapes and resume or call: C.A.M., P.O. Box 220, Altamonte Springs, FI. 32701, (305) 834-6677.

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ROCK BAND ACCEPTING demos for Profes-sional Lead Singer, prior to live auditions. Send to: Studio C, Suite 1045, P.O. Box 58170, Hous-ton, TX 77258.

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MUSICIAN'S, SINGERS, SONGWRITERS join "Artist Career Development Group" Totally new experience, further your career goals! Free consultation—Bet. 10am—4 pm call (212) 762-

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LEAD SHEETS FROM your tapes. Will write lyrics or music for you. \$20-\$25. Write The Music Center, 6141 Skyway, Paradise, CA 95969.

#### DANCE NEWSLETTERS

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#### WANTED TO BUY

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ATTENTION: WAN'T FILM or tape of Disney's movie "Cat In The Woods." Characters, Ginger The Kitten, Young Jake the Snake, Harry The Mole. Ellen Stuart. 1053 North Street, Daytona Beach, Fla. 32014–(904) 255-5809.

## DEADLINES FOR FUTURE ISSUES

JAN. 29th ISSUE-JAN. 17th FEB. 5th ISSUE-JAN. 24th FEB. 12th ISSUE-JAN. 31st FEB. 19th ISSUE-FEB. 7th FEB. 26th ISSUE—FEB. 14th MAR. 5th ISSUE—FEB. 18th MAR. 12th ISSUE-FEB. 28th

•	
HOLM, DALLAS, & PRAISE I Saw The Lord LP Greentree R3723	
JACKSON, HENRY           Again & Again           LP HopeSong HS 2002         \$8.98           CA HSC 2002         \$8.98	
JERUSALEM Warrior LP Lamb & Lion LL 1065	
KINGSMEN           Your Ride Is On The Way           LP Heartwarming R3774	
McFARLANE, WILL           Right From The Start           LP Refuge R3789           CAC3789	
NUTT, GRADY, & THE KINGSMEN Give The World A Smile LP Heartwarming R3774	
PATTI, SANDI Lift Up The Lord LP Impact R3799	
PRINGLE, KEITH           I Feel Like Goin' On           LP Hope Song HS 2001	
ROGERS, D.J.           Hope Songs. Vol. I           LP Hope Song HS 2000           CA HSC 2000	
SACRAMENTO COMMUNITY GOSPEL CHOIR Live LPOnyx Int'I R3824	
SKINNER, JANET LYNN           The Beginning           LP Onyx Int'I R3807           CA C3807           \$8.98	,
SMALLWOOD, RICHARD, SINGERS Richard Smallwood Singers LP Onyx Int'l R3803 \$8.98 CA C3803 \$8.98	

• Continued from page 32

outs and sell enough of them, ac-cording to Womack, to "definitely

add" to the overall profit margin.

Used records are stocked in four lo-

cations. Unlike many other store ex-

ecutives, Womack says she has not noticed any difficulty so far in find-

Be-Bop offers a full line of record

care accessories, songbooks and T-

shirts. The record and tape collec-

tion is an across-the-board mix at

four of the stores, but more youth-

oriented at the college locations in

tape pilferage by displaying cas-

settes and 8-tracks on shelves behind

the counter. "During Christmas,

Womack says, "we had a lot of

requests for 8-tracks. There's still a

big country music business in them,

but the black business has dropped

any of the store areas, but it is ex-

pected to be accessible by June, and

Womack says she intends to have it

installed. She says she can already

trace sales to the influence of HBO's

MTV is not currently available in

The chain protects itself against

Hattiesburg and Starkville.

off

ing used records of good quality.

SPEER FAMILY           Hallelujah!           LP Heartwarming R3728           CA C3728           See State
STOOKEY, NOEL PAUL           Wait'll You Hear This!           LP NewPax NP 33120         \$8 98           CA NPC 33120         \$8 98
TRUTH         Keeper Of My Heart           LP Paragon PR33107         \$8.98           CA PRC33107         \$8.98
VARIOUS ARTISTS Aerobic Celebration II LP NewPax NP 33137 CA NPC 33137
WYRTZEN, CHRISTINE           For Those Who Hurt           LP Paragon PR 33136.           CA PRC 33136.           \$8.98
· · · · · · · · · · · · · · · · · · ·

#### THEATRE/FILMS/TV

THE STING II Music From The Original Motion Picture Soundtrack LP MCA MCA-6116...... CA MCAC-6116...... .....\$9 98 .....\$9.98

#### CLASSICAL

WAGNER, RICHARD

Excerpts From Tristan Und Isolde, Goetterdaemmerung, Der Fliegende Hollaender, Tannhaeuser 

**Cutbacks Put On Hold At Mississippi's Be-Bop Shop** 

#### "Video Jukebox."

Each Be-Bop outlet employs approximately six full-and part-time salespeople. At the college-area stores, only the managers are fulltime. The chain depends on its managers, says Womack, to provide instore training, adding that most of the managers have worked their way up from being Be-Bop clerks.

Radio is the operation's chief advertising medium, Womack says. "We did a little newspaper advertising around Christmas, and we advertise in the college newspapers. Among last year's most successful promotions, Womack recalls, were the midline pushes by CBS (the "Nice Price" campaign) and Motown. The CBS event was featured in Hattiesburg and Starkville and the Motown one in Jackson. The stores sold the midlines at \$3.99 for one album, \$7.50 for two and \$11 for three.

The greatest difficulty in being in the record business today, Womack says, is "just the general economyjust the fact that people don't have that extra \$10 a week to spend for records.



Linda Evans First Annual Tennis Tournament, held at the Bonaventure Hotel and Spa in Ft. Lauderdale to benefit the Cystic Fibrosis Foundation, Pictured with the Bee Gee are Eric Pruefer, general manager of the hotel, and Linda Evans.

#### CLASSICAL COLLECTIONS

WILLIAMS, JOHN Portrait Of John Williams LP CBS Masterworks M 37791 CA MT 37791 No List No List

To get your company's new album and tape (no EP's) releases listed, ei-ther send release sheets or else type the information in the above format on your letterhead. Send to Bob Hu-doba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.



Namedroppers Marketing Media, specializing in music marketing, formed by Mark Renzulli. 3 Chesnut St., West Orange, N.J. 07052; (201) 731-2993.

\* \* \* Prints Of Darkness, for creative services, formed by Geoffrey Thomas. 40 East 21st St., New York, N.Y. 10010; (212) 777-1983.

\* \* \* Screaming Skull Productions, a production company formed by Ritchie Cordell. First project is a new LP by Doug & the Slugs for RCA. 1650 Broadway, Suite 1003, New York, N.Y. 10019; (212) 541-7640.

JANC

JARY \* \* \* Sirocia Sounds Records and Sirocia Graphic Design Company. First N release is "Mode Irelease is "Made In America" by Ernie & the Imports. Contact Glynis Martin, 443 West 56th St., Suite 2D, New York, N.Y. 10019; (212) 307-1263.

\* \* \*

Videotrust Inc., specializing in Video productions, formed by Jacques Grant, Rita Franklin, Devin McRae and Sharlot Fingerhut. 260 The Leader Building, Cleveland, Ohio 44114; (216) 589-9682.

#### \* \* \*

The Fiction Label, a record packaging company, formed by Mark Petach, 395 West Sixth St., Suite 11, San Pedro, Calif. 90731; (213) 320-2598

#### \* \* \*

Group Seven Productions, formed by John Persico and Jack Weintraub. The cable production company has completed a video for the Epic group Fortnox. 2479 Peachtree Road, Suite 902, Atlanta, Ga. 30305; (404) 231-3405.

#### \* \*

Kenning Records and Kenning Productions, formed by Kenny Mullins. First release is Mullins' single, "Sherry." P.O. Box 1084, Newark, Del. 19711.

#### \* \*

Lady Love Records, formed by Barbara Mason. First release is Ma-son's single, "Your Love." 8317 Lynnewood Road, Philadelphia, Pa. 19150; (215) 248-0153.

#### \* \* \*

Luther Thompson Jr. Inc., a music entertainment company for booking, promotion and artist management, formed by Luther Thompson Jr. P.O. Box 14008, Memphis. Tenn. 38114; (901) 795-6179.

#### \* \* \*

Mark Video Enterprises, a video production company, formed by George Marketos. 2715 Packard Road, Ann Arbor, Mich. 48104; (313) 971-3600.

## News/International

## **EMPHASIS ON JAZZ, FOREIGN PRODUCT** New Release From Soviet Label

#### By VADIM YURCHENKOV

56

MOSCOW-Melodiya, the staterun Soviet record company, has a major product release package to start 1983. It includes the first album in nearly seven years from David Tukhmanov, one of the top national singer-songwriters, plus a hefty emphasis on jazz and foreign-licensed material ranging from Paul Robeson to the Three Degrees.

Tukhmanov's LP, "N.L.O. (U.F.O.)," is his fourth for Melodiya. Despite his long absence from the studios, he has consistently amassed royalties as a songwriter and produced hit singles for several domestic acts.

He's also something of a talentspotter, having launehed Valeri Leontjev on a chart-topping eareer performing his songs. Tukhmanov's own new album, which includes seven new songs, features the threeman group Moscow and the composer on piano and synthesizer.

Soviet jazz is in the midst of a boom period. Among the new Melodiya titles is "Poi Segue," the third LP from the Viatcheslav Ganelin modern jazz trio, one of the most active touring outfits on the national scene. The avant-garde band has toured all the East European territories, as well as West Germany and Italy

Other new jazz packages come from Nikolai Levinovsky's Allegro and Gherman Luk'yanov's Kadanse group. The former has built a reputation through his experimental jazz writing and the latter, mainly on flugel horn and piano, has been a leading instrumentalist in Russia for 25 vears

Melodiya is also building its classical output, especially in the area of international product. Luigi Cherubini's "Medea," with Maria Callas and the La Scala company, is licensed from Dischi Ricordi in Italy. Mahler's Symphony No. 6, by the Bavarian Symphony Orchestra, and songs of Ruckert, recorded by Dieter

Fischer-Diskau and the Berlin Philharmonic (Karl Boehm), are licensed from Polydor International.

Licensed pop material including Gilbert Becaud and Yves Duteil, as well as a Paul Robeson spirituals package, comes from the Le Chant du Monde label in France. Albums by Amii Stewart and the Three Degrees have been licensed from Ariola Eurodisc in Germany.

### **Barclay Finalizing Move To PolyGram Distribution**

PARIS-Barclay Records is finalizing the transfer to PolyGram group companies worldwide of all its former distribution license rights. This follows Phonogram's purchase four years ago of 80% of Barclay's shares, the remainder staying with company founder Eddie Barclay.

Announcing the approaching outcome of a year of often delicate negotiations, Barclay international manager Cyril Brillant expresses satisfaction that the transfer, involving 10 territories, has gone off without severe legal problems.

In most areas, the transfer was effected through a change of licensee. In the U.S., however, the recently formed PolyGram Special Imports has added itself to the existing list of independent importers of Barclay product, a list comprising PSI, IBR. Greenworld, La Cite and Musierama, according to Brillant. In the U.K., PolyGram-owned

Decca Records has replaced RCA as

the main Barclay distributor, with Barelay handling Decca's classical and pop product in France. New lineup in other regions is as follows: Japan, from King Records to London KK; Australia/New Zealand, from Festival to PolyGram; Scandi-navia, from EMI to PolyGram; Brazil/Argentina, from RCA to Poly-Gram; Mexico, from Musart to PolyGram Discos: West Germany, still with Metronome, now a Poly-Gram company. Additional transfers in Italy (from Ricordi to Poly-Gram) and Spain (from Movieplay to PolyGram) should be completed by the end of January, while terms are still to be agreed on for Colombia and Ecuador.

Describing the changes as "radi-cal for a small company like ours," Brillant says that 1983 will require a major reorganization in each terri-tory of information and promotion systems, as the new PolyGram teams take over from existing distributors.



SCREAMING FOR CAKE-Rob Halford of Judas Priest, foreground left, wants to know where the ice cream is following a recent show at the Spectrum in Philadelphia. He is shown with local CBS branch and WYSP-FM officials, who gathered to toast Bud "Leather Lungs" Conner, center, for winning the sta-tion's "Screaming For Vengeance" contest on the Spectrum stage.

### **CD System Scoring With Japanese Record Buyers**

#### • Continued from page 1

buyers are males in their late twenties and thirties with a particular interest in sound quality. Classical software is selling fastest, fol-lowed by jazz titles. Disks are available only in record stores, according to Junichi Yoshida of CBS/ Sony's development group, and no special market promotions have been mounted.

Nevertheless, production cannot keep pace with demand. CD capacity at Sony's Shizuoka record and tape plant south of Tokyo is in theory 300,000 a month, although this figure has not yet been reached. At Nippon Columbia, no custom pressing orders will be undertaken until March.

CBS/Sony and Epic/Sony launched the CD software with 112 titles last Oct. 1, adding 10 more Dec. 21. A further 12 are set for Jan. 21. Of the titles, 34 are elassical, followed by jazz, rock and pop titles from international repertoire. Included are Simon & Garfunkel's "Bridge Over Troubled Water," Billy Joel's "52nd Street," "The Stranger" and "The Nylon Curtain," Michael Jackson's "Off The Wall," Miles Davis' "The Man With The Horn" and REO Speedwagon's "Hi Infidelity." Other acts repre-sented on CD include Weather Report, Toto, Santana, Herbie Hancock, Kenny Loggins, Quarterflash, Bertie Higgins and Journey.

Domestic repertoire includes three disks by pop idol Seiko Matsuda, Sadao Watanabe's "Orange Express," Terumasa Hino's "Pyramid" and Kimiko Kasai's "Kimiko." Also featured are 12 "karaoke" titles-literally "empty orchestra"-for sing-alongs

Nippon Columbia readied a modest 10 titles for last fall's CD launch, adding 10 more at the end of the year, but Shuzo Kobayashi, general manager of the company's planning and development department, says the intention is to release 20 new titles a month beginning in March. After 10 years of PCM recording. Nippon Columbia has a huge stockpile of some 600 digitally-recorded titles readily available for CD. The great majority are classical, but there are also about 100 jazz recordings.

Kobayashi adds that average sales on the 10 titles released last year are around 1,500 units. A disk of Vaclav Neumann conducting the Czech Philharmonic Orchestra in Dvorak's Symphony No. 9 has already sold over 7,000 copies, however, while on the jazz side "Max Roach Quartet-Live in Tokyo" is also selling well. Retail prices are \$15.45 for classical CDs, and \$14.23 for jazz and pop.

## WEA Australia Slashes Prices Across-The-Board Cuts Anger Label's Competitors

#### • Continued from page 9

conversations with retailers indicate that they just won't support it. And I believe the price structure is just taking money from retailers' pockets." Peter Jamieson, EMI managing

director in Australia, is a little less vitriolic: "It won't cause too much harm as long as it is just WEA involved. I imagine they'll get short-

#### **MIDEM** Galas' Talent Lineup

• Continued from page 9 worldwide to CGD Records in Mi-

lan), Pia Zadora (charting in the U.S. with the single "The Clapping Song") and Junior & Cherry (all from the U.S.): Imagination and Ph.D (U.K.); Falco (Austria): Louise Tucker (Holland); Romina Power and Al Bano (Italy); Constantin (Switzerland); Patti Layne and Celine Dion (Canada); and, from Belgium, the Hollywood Bananas. French acts include F.R. David, David Christie, Gerard Ber-liner, Jean-Jacques Goldman, Philippe Lavil, Blanchard and Jean-Luc Lahaye.

This gala will be presented as a joint venture by the French service of Radio Luxembourg (RTL) and the MIDEM organization. It's bannered "French and Foreign Revelations," with the implication that the accent is on new rather than established talent. But one or two established European chart names, notably Secret Service (Sweden) and Yazoo and Capt. Sensible (both from the U.K.) are on the list.

term advantages, but if we are all forced to follow suit, this will put many retailers out of business. These are price levels that our industry cannot afford. If every company followed Turner's lead, we'd all go broke.

"In an instinctive sense, I like the idea. I do believe that current pricing levels are prohibitive, but this is a move in the right way at the wrong time. If we all adopted these price levels there would be no money for the recording of Australian music. There's a possibility that EMI will be forced to follow WEA if they gain too great a market advantage, but l hope that doesn't occur."

Jamieson says he's more upset by the lowering of record prices than tape prices. "I can understand WEA's feelings regarding tapes, because I think we all share a concern for the mounting problems in that area. I personally feel that the cassette should be to the record what the paperback is to the hardcover book. But that can't happen overnight. The industry needs to work together on that problem." But RCA's Smith says: "I won't

accept that pricing is the major factor in diminishing sales. Inflation and other demands on the leisure dollar are far more significant. In 1983, there will be 40 million videotape rentals in this country at an avcrage of \$4 a tape. For 1984, esti-mates run at well over 70 million rentals. That's the kind of thing we have to counter. "The video boom has given the

record industry problems that it doesn't even fully recognize as yet. Promotion of hardware for records has become virtually extinct. Department and electrical stores are obsessed solely with advertising and highlighting video hardware." Though WEA has officially low-

ered prices, there's no guarantee that retailers will do the same. A significant number of dealers are currently selling \$10.99 recommended retail price LPs for \$11.99, and the companies who have been reticent about joining a general price rise (notably Festival) have found in the past that retailers did not hesitate to sell their stock, purchased at lower rates, for the higher list price.

Despite the industry backlash at this early stage in the new campaign, WEA appears to be standing its ground and expressing confidence.

### **ATTENDANCE UP FROM '82** 200 Firms Set For 17th MIDEM

#### • Continued from page 3

reintroduced MIDEM Classique in order to demonstrate that the event covers the full spectrum of music. Apart from the concerts, the European Broadcasting Union is, for the first time, bringing together radio and television producers in Cannes to discuss classical music broadcasting.

In addition to the EBU, organizations like CISAC, the European Assn. of Managers and Concert Promoters, the association of music industry lawyers, the popular music branch of the international music publishers' association, FIDOF (the international organization covering worldwide music festivals) and the www.americanradiohistory.com

Tokyo Music Festival are using MIDEM as a rendezvous for debate and discussion.

Main feature in the hardware area this year will be an international presentation of all companies in-volved in the March 1 launch of the Compact Dise in the U.K., France, West Germany and the Nether-lands. All major hardware firms involved in CD development-Sony. Philips, Hitachi and Toshiba-are presenting product lines at MIDEM. Sony will also show for the first time its audio digital processor, which it claims enables the general public to record digitally using professional techniques.

Notable absentees at the 17th

MIDEM are EMI and RCA. Both companies will be represented, however, by their French affiliates, and RCA will also have a Canadian delegation in attendance.

Another absentee will be West German classical conductor Herbert von Karajan, who was to have brought the Berlin Philharmonic to perform in the 2,400-seat main auditorium of the new Palais. However in an event which will see four performances daily throughout the week, the French National Orchestra is due to play. There will also be the European premiere of the new Franco Zeferelli film production of Verdi's "La Traviata," featuring Pla-cido Domingo and Teresa Stratas.

## TOMAS LEDIN THE HUMAN TOUCH

INCLUDES THE HIT ''NEVER AGAIN'', A DUET BY TOMAS AND ABBA'S AGNETHA FÄLTSKOG. ALSO INCLUDING ''I'VE GOT SOMETHING'' WRITTEN BY TOMAS (RECORDED BY FRIDA ON HER SOLOALBUM). SIX MONTHS AFTER ITS RELEASE ''THE HUMAN TOUCH'' WAS STILL ON THE SCANDINAVIAN CHARTS. AND NOW! WORLDWIDE RELEASE JANUARY '83!

> A POLAR MUSIC INTERNATIONAL PRODUCTION. WORLDWIDE

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WF	ST GERMANY	8	4	MANEATER, Daryl Hall & John	4 5	6	THE SINGLES, Abba, Polydor KINDEREN VOOR KINDEREN,
	Courtesy Der Musikmarkt)		45	Oates, RCA	2	3	Diverse Kinderen, Varagram
(-	As of 1/12/83	9	15	I'M SO EXCITED, Pointer Sisters, Planet	6	5	DORIS DAY EN ANDERE
	SINGLES	10	7	COME ON EILEEN, Dexy's	-		STUKKEN, Doe Maar, Killroy
: Last		10		Midnight Runners, Mercury	7	7	THRILLER, Michael Jackson, Epic
ek Weel	k	11	12	BACK ON THE CHAIN GANG,	8	NEW	BEHIND THE GARDENS, Andreas
	DO YOU REALLY WANT TO			Pretenders, WEA			Vollenweider, CBS
1	HURT ME, Culture Club,	12	NEW	MIRROR MAN, Human League,	9	10	MIDNIGHT LOVE, Marvin Gaye,
	Virgin/Ariola			Virgin			CBS
2	PASS THE DUTCHIE, Musical	13	5	ROCK THE CASBAH, Clash, Epic	10	8	FAMOUS LAST WORDS, Supertramp, A&M
•	Youth, MCA/Ariola	14	NEW	GLORIA, Laura Branigan, Atlantic	1		Supertramp, Aaw
3	IT'S RAINING AGAIN,		NEW	TRULY, Lionei Richie, Motown			
	Supertramp, A&M/CBS	16	10	HEY LITTLE GIRL, Icehouse,			
16	MAJOR TOM, Peter Schilling,				1		DENIMADIZ
	WEA	17	11	IT'S RAINING AGAIN,			DENMARK
7	DAS BLECH, Spilifi, CBS	18	8	Supertramp, A&M THIS GUY'S IN LOVE (WITH			(Courtesy BT/IFPI)
6	COME ON EILEEN, Dexy's	) '°	•	YOU), Reels, RCA			As of 1/11/83
	Midnight Runners, Mercury/	19	14	DON'T CHANGE, Inxs, WEA			SINGLES
-	Phonogram	20		WHEN YOU WERE SWEET	The		
5	ICH SCHAU DICH AN, Spider			SIXTEEN, Fureys, Epic		ek Wee 1	5 EIFFEL, Kim Larsen, CBS
4	Murphy Gang, EMI Electrola JOHN WAYNE IS BIG LEGGY,				1 2	3	HEARTBREAKER, Dionne
	Haysi Fantayzee, Regard/RCA			ALBUMS	<b>_</b>	3	Warwick, Arista
13	I DON'T WANNA DANCE, Eddy				3	4	HIGH SOCIETY GIRL, Laid Back,
13	Grant, ice/Intercord	1	10	THE JOHN LENNON	1 "	-	Medley
8	ANNA-LASSMICHREIN,		3	COLLECTION, Parlophone	4	7	PUTTIN' ON THE RITZ, Taco,
•	LASSMICHRAUS, Trio,	2	NEW	SPIRIT OF PLACE, Goanna, WEA VERY BEST OF THE	· ·		RCA
	Mercury/Phonogram	3	NEW	CARPENTERS, A&M	5	2	WORDS, F.R. David, Carrere
12	WOT, Captain Sensible, A&M/	4	15	THE WINNERS-1982, Various,	6	5	LOVE WHAT'S YOUR FACE,
	CBS	-	15	Polystar			Ingrid Kup, Teldec
11	HEARTBREAKER, Dionne	5	4	HOT CHOCOLATE'S GREATEST	7	8	EYE OF THE TIGER, Survivor,
	Warwick, Arista/Ariola	· ·		HITS, Rak	1 .		Scottl Bros.
10	ARRIVEDERCI CLAIRE, Andy	6	NEW	GREATEST HITS VOL. 2, Eagles,	8	NEW	DO YOU REALLY WANT TO
	Borg, Papagayo/EMI Electrola	1		Asylum	9	6	HURT ME, Culture Club, Virgin I KNOW THERE'S SOMETHING
9	WORDS, F.R. David, Carrere/ DGG	7	1	LOVE OVER GOLD, Dire Straits,	9	0	GOING ON, Frida, Polar
19	DIE WEISSEN TAUBEN SIND			Vertigo	10	NEW	WHERE DO WE GO FROM HERE,
15	MUEDE, Hans Hartz, Philips/	8	16	GREATEST HITS VOL.3, Olivia	1	142 11	Cliff Richard, EMI
	Phonogram			Newton-John, Interfusion 1982 UP IN LIGHTS, Various, EMI			
24	DREAM ON, Nazareth, Vertigo/	9	11 NEW	LOVE SONGS, Elton John,			ALBUMS
	Phonogram	1 10		Rocket	1	1	9, Shu-Bi-Dua, Bałstram
22	MANEATER, Daryl Hall & John	11	2	FAMOUS LAST WORDS,	2	2	FOR FULD MUSIK VOL. 10,
	Oates, RCA	1	-	Supertramp, A&M			Various, EMI
15	STERNENHIMMEL, Hubert Kah,	12	17	ENZ OF AN ERA, Split Enz,	3	3	CHA CHA CHA, Anne Linnet
	Polydor/DGG			Mushroom		•	Band, CBS
18	EYE OF THE TIGER, Survivor,	13	NEW	<b>GREATEST HITS, Pointer Sisters,</b>	4	8 6	LABAN, EMI FAMOUS LAST WORDS,
14	Scottl Bros./Bellaphon NUR GETRAEUMT, Nena, CBS			Planet	3	9	Supertramp, A&M
NEW	DIE SENNERIN VOM KOENIG	14	5	10,9,8,7,6,5,4,3,2,1, Midnight Oil,	6	7	
	SEE, KIZ, CBS		-		7	5	GIVE ME YOUR HEART
NEW	HALLO KLAUS, Nickerbocker &	15	6	THE NYLON CURTAIN, BIIIY Joel, CBS	1	•	TONIGHT, Shakin' Stevens,
	Biene, Telefunken/Teldec	16	9	PRIMITIVE MAN, Icehouse,			Epic
23	UNDER ATTACK, Abba, Polydor/	1 10		Regular	8	9	EN TRO KOPI, Bifrost, Mercury
	DGG	17	19	ALL THE BEST, Elvis Presiey,	9	4	LOVE OVER GOLD, Dire Straits,
28	ADIOS AMOR, Andy Borg,	1."		RCA	1		Vertigo
	Papagayo/EMI	11	B 20	<b>KISSING TO BE CLEVER, Culture</b>	10	10	SOMEWHERE IN AFRIKA,
25	PUTTIN ON THE RITZ, Taco,	1		Club, Virgin			Manfred Mann's Earth Band,
17	RCA TU, SOLTANTO TU, Al Bano &	19	7				Bronze
17	Romina Power, Baby/EMI			RCA			
21	DON'T GO, Yazoo, Mute/	20	8	HEARTLIGHT, Nell Diamond, CBS			
	Intercord					-	d Veer Fer
NEW	THE GETAWAY, Chris de Burgh,					200	od Year For
	A&M/CBS	1		IT AL M			

ITALY As of 1/11/83 ALBUMS

		ALDUMO
This	s Last	
Wee	ek Week	
1	12	ARCA DI NOE, Franco Battiato,
		EMł
2 3	1	MOMENTI, Julio Iglesias, CBS
3	NEW	ALE-O., O, Claudio Baglioni, CBS
4	2	VIA TAGLIAMENTO 65-70, Renato
		Zero, Zerolandia/RCA
5	3	LOVE OVER GOLD, Dire Straits,
		PolyGram
6	9	FAMOUS LAST WORDS,
		Supertramp, A&M/CBS
7	7	UH UH, Adriano Celentano,
		Clan/CGD-MM
8	4	TOTO IV, CBS
9	6	TERESA DE SIO, PolyGram
10	17	FRAGOLE INFINITE, Alberto
		Fortis, PolyGram
11	NEW	MAMMA MARIA, Ricchl E. Poverl,
		Baby/CGD-MM
12	NEW	ITALIANA, Mina, PDU
13	11	TRASLOCANDO, Loredana Berte,
		CGD-MM
- 14	8	EYE IN THE SKY, Alan Parsons
		Project, Arista/CGD-MM
15	10	IN THE HEAT OF THE NIGHT,
		Imagination, Panarecord
16	NEW	CHICAGO 16, WEA
17	14	HELLO I MUST BE GOING, Philip
		Collins, WEA
18	19	ACADEMIA IN CLASSICS,
		Academia, Arista/Ricordi
19	NEW	FORTISSIMA, Various, Baby/
		CGD-MM
20	NEW	BUSINESS AS USUAL, Men At
		Wash CBC

### Work, CBS

#### NETHERLANDS Top 40) As of 1/15/83

SINGLES

3

4 5

- k YOU CAN'T HURRY LOVE, Phil Collins, Atlantic SAVE YOUR LOVE, Renee & Renato, Carrere SHOOT YOUR SHOT, Divine, 2
  - 6

  - SHOT FOOR SHOT, SH 4 10 NEW 2 9
- SPECIALIZED IN YOU, Time andita, CBS 10 NEW
- SKUNK, Doe Maar, Kiliroy BELGIE, Het Goede Doel, CNR HELLO I MUST BE GOING, Phil Collins. Atlantic

David, Carrere S YOUR FACE, Teldec TIGER, Survivor, Culture Club, Virgin ERE'S SOMETHING N, Frida, Polar WE GO FROM HERE, Ird, EMI a, Bałstram IUSłK VOL. 10, MI HA, Anne Linnei ST WORDS, H, AGM Neakers, Mercury UR HEART PI, Bifrost, Mercury GOLD, Dire Straits E IN AFRIKA, lann's Earth Band, ar For **Pacific Music** TOKYO-Japan's Pacific Music Publishing got within 2% of reaching its projected turnover sales budget for 1982. That's seen as a commendable result in view of the

> Says Ichiro Asatsuma, executive director and production manager: "The fact is that there's a general picture of stagnation in the Japanese music market these days. We did well with international repertoire last year, notably through Bertie Higgins, J. Geils, Survivor and, most recently, Boy's Town Gang.

"We are deluged with tapes from independent producers and publishers representing new singers keen to break into the Japanese market. Most of them come in from the U.S., though some arrive from European territories.

#### House Of Gold Opens **Office In Australia**

SYDNEY-House Of Gold Music, based in Nashville, Tenn., has established an Australian office here, linked with Image Records/ Music, a local independent record company and publishing operation. Main aim of John McDonald, Image managing director, and House Of Gold executive Bob Montgomery is to open the Australian marketplace to country-oriented compositions

House Of Gold (Australia) P/L is located in Image's Melbourne offices and is currently touting demo disks from Australian writers.

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## Canada



GETTING HOOKED-Conductor/arranger Louis Clark (left), who, with the Royal Philharmonic Orchestra, recently achieved platinum certification for the RCA LPs "Hooked On Classics" and "Hooked On Classics II," recently visited radio stations in the Toronto area. Seen with Clark is CFRB's Bob Bratina, discussing plans for the recording of "Hooked On Classics III."

## **15% ON GROSS EARNINGS New Tax Rules For Foreign Performers**

#### **By DAVID FARRELL**

TORONTO-New regulations affecting the taxation of all non-resident entertainers performing in Canada have been introduced.

Revenue Canada has codified what expenses, and to what amount, will be permitted when claiming these against earnings. Previously, these were subject to somewhat loose interpretation.

The new regulation requires nonresidents to pay a 15% withholding tax on their gross earnings. If this amount is found to be excessive when expenses are factored in, entertainers are only eligible for a refund if they file a tax return at year's end.

Industry observers don't believe the exemptions or expense allowances are set at realistic levels, however. And foreign acts are put in the position of having to file year-end tax returns in order to claim expenses over the codified amounts.

Jerry Mandell, one of Canada's busiest rock entertainment tax consultants, who claims to handle much

#### **Dramatic Drop** Is Reported In **Record Exports**

TORONTO-Canadian record exports dropped 50% in the first nine months of 1982 compared to the same period a year earlier, latest government figures show.

According to Statistics Canada, the value of exports of phonograph records dropped from \$18 million to \$9 million. There was a unit drop of more than two million disks, from 5,497,380 in the first nine months of 1981 to 3,397,266 in the same period of 1982. Units exported in 1981 totalled 7,333,188, for a total value of \$24,800,000.

In order of rank, key export mar-kets for Canadians are the U.S. (\$5.8 million), Sweden (\$1.3 million), and the U.K. and Switzerland (both at \$500,000). These figures are for the first nine months of the year.

No explanation is given for the drop in exports, but restrictions on parallel imports, supplier interference and extremes in currency fluctuations are among the many factors considered to be contributing to the slump.

of this type of business, says he's been actively requesting Revenue Canada to standardize the rules of representation from Ottawa for eight years. "And now they have gone ahead without requesting any input from experts in the field. Their figures for deductions are just plain unrealistic," he says.

He estimates the average increase in taxes for top earners will be 25%, but figures those with large pre-pro-

duction expenses are going to be paying as much as 30%-35% much. "Generally, the bigger groups will pay more tax and the smaller groups less," Mandell says. "In a sampling of 10 tours I've worked on in 1982 of 10 tours I've worked on in 1982, the average increase in taxes exceeds 25%." He cites Judas Priest, Robin Williams, Foreigner, Rod Stewart, Blondie, Manhattan Transfer, Miles Davis, Dionne Warwick, Manhattan Transfer, the Commodores and Pat Benatar in the sample.

The greatest problem in Revenue Canada's maximum allowable expenses is the 20% combined agent and management "as opposed to the industry reality of 30% and 35%,' Mandell states. He also points out the per diems are unrealistic for a top-earning act. As the new regulation states, the maximum deduction for accommodation is \$60, meals a further \$25 and \$15 for incidentals.

Gasoline expenses for vans and autos are set at 50 cents per mile or 31 cents per kilometer, whereas large trucks, trailers and buses are allowed \$2 per mile or \$1.24 per km.Mandell suggests that the new

regulations attempt to standardize the rules, so that if an act decides to settle its taxes in Montreal, Toronto or Vancouver, the rules are the same. 'The intention was right, but by using unrealistic figures it now means that most acts are going to have to file a year-ender with the depart-ment when before the straight 15% would have sufficed."

Requests for outright waivers must now be received by the District Taxation office with all relevant documentation at least two weeks preior to commencement of services. Remittance date for the submission of taxes is the 15th of the month following the performance. Prior to that date, the money is the property of the act and held in trust by the promoter.

#### 1983, BILLBOARD 20 14 21 NEW 22 NEW 23 24 25 26 JANUARY 22, 27 28 NEW

60

This Weel Last Week

9 14 15 19

15 18

11 12

12 11

16 24

17 22

19 18

- A&M/CBS . YOU CAN'T HURRY LOVE, Phil 29 NEW Collins, WEA THE DAY BEFORE YOU CAME, 30 20

### FAMOUS LAST WORDS, Supertramp, A&M/CBS

		Supertramp, A&M/CBS
2	3	THE GETAWAY, Chris De Burgh,
_		A&M/CBS
3	2	ROCK CLASSICS, Peter
		Hoffmann, CBS
4	4	VUN DRINNE NOH DRUSSE, Bap,
		Musikant/EMI Electrola
5	6	TUTTI FRUTTI, Spider Murphy
		Gang, EMI Electrola
6	5	ADIOS AMOR, Andy Borg,
		Papagayo, EMI Electrola
7	8	FUER USSZESCHINIGGE, Bap,
		Musikant/EMI Electroia
8	7	HERZLICHEN GLUCKWUNSCH!,
		Spliff, CBS
9	9	THE SINGLES-THE FIRST TEN
		YEARS, Abba, Polydor/DGG
10	10	LOVE OVER GOLD, Dire Straits,
		Vertigo/Phonogram
11	11	SANFTER REBELL, Stefan
		Waggershausen, Ariola
12	NEW	KISSING TO BE CLEVER, Culture
		Club, Virgin/Ariola
13	12	YOUR SONGS, Etton John,
		Polystar/DGG
- 14	15	HELLO, I MUST BE GOING ON,
		Phil Collins, WEA
15	NEW	SOMEWHERE IN AFRIKA,
		Manfred Mann's Earth Band,
		Bronze/Ariola
16	NEW	BEST MOVES, Chris de Burgh,
		A&M/CBS
17	NEW	AFFJETAUT, Wolfgang
		Niedecken's Bap, Eigelstein/
		Teldec

- Teldec , Toto, CBS EARTBREAKER, Dionni Arista/Ariola
- Warwick, Arista/Ariola IN GEDANKEN BEI DIR, Roland
- 20 r. Hansa/Ariola

#### AUSTRALIA

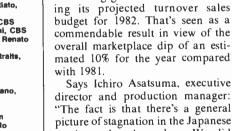
### sy Kent Music As of 1/17/83 SINGLES

#### This Week Las

1

- DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin PASS THE DUTCHIE, Musical Youth, MCA SOLID ROCK, Goanna, WEA HEARTBREAKER, Dionne 1
- Warwick, Arista U EAT CANNIBALS, Toto Coelo, Radialchoice THE CLAPPING SONG, Beile Stare SHM 19 5
- 16
- 6 DR. HECKYLL + MR. JIVE, Men 7
- 23

AL BUMS





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"I know they call it Country Music... I'm just trying to figure out which country."

## COUNTRY MUSIC ASSOCIATION'S INTERNATIONAL SHOW NASHVILLE, TENNESSEE JUNE 7, 1983

Held annually during the world-famous *International Country Music Fan Fair*, the show features outstanding Country performers from around the world. In addition to being considered the most prestigious opportunity for international Country artists to appear in the USA, it provides unique press and television coverage and exposure to the Country Music industry and

#### YOU COULD BE INVITED TO APPEAR.

Artists residing outside the United States who have had a Country recording commercially released within the past 24 months

may apply by sending:

(1) Biography and photograph (2) Copy of Country recordings released (3) Name and address of artist and record label TO:

International Show Selection Committee • Country Music Association • P.O. Box 22299 • Nashville, Tennessee 37202 • USA

Selection screening begins in February so materials should be forwarded as soon as possible. Artists appearing on the International Show will be provided an expense allowance and lodging for 3 days' stay in Nashville. CMA • COUNTRY MUSIC ASSOCIATION





TRIJIMPH-Never Surrender, RCA AFL14382, Produced by Triumph & David Thoener. The hard rock crowd has sup ported this Canadian trio for several years and this album with its production sheen and optimistic lyrics, could satisfy the tastes of the Styx/Journey mainstream rock fans. Rik Em mett's vocals are quite strong while the musicianship of gui-tarist/vocalist Emmett, bassist/pianist/vocalist Mike Levine and percussionist/vocalist Gil Moore makes Triumph sound as if it is much more than a three-piece. AOR should jump heavily on such tracks as "Too Much Thinking," "A World of Fantasy" and "All The Way," all possible singles. Each Triumph album does better than its predecessor and their last "Allied Forces" was top 60.

GARLAND JEFFRIES-Guts For Love, Epic ARE38190. Produced by Garland Jeffries & Bob Clearmountain. The music here is mostly pop rock with bows toward r&b and reggae, as Jeffries explores the nuances of life, love and the socio-politi-cal realities. The album is extremely personal, with nine of the 10 songs here in the first person. The tenth, "American Backslide. " is a lament about the death of the American dream. Throughout the songs are well crafted, sung with feel ing, and compatable with AC, AOR and urban contemporary formats

RED RIDER-Neruda, Capitol ST-12226. Produced by David Tickle & Ed Thacker. This latest set by the Canadian rock band marks yet another case of post-punk pop meeting AOR to canny commercial effect. Although a full-fledged rock quintet with two guitarists. Red Rider's arrangements (by lead singer Tom Cochrane) draw much atmosphere from Steve Sexton's synthesizers and piano, while the surreal imagery and social commentary hinted at by the lyrics likewise nod to techno-pop and new wave. That said, the songs are still ripe for rockers, and should see fast adds.

CHRIS DeBURGH-The Getaway, A&M SP-4929. Produced by Rupert Hine. Although established in Europe, DeBurgh has yet to break beyond marginal soft rock exposure here, despite often arresting songs and a passionate vocal style. Here the singer/songwriter receives what could be a crucial but cred ible stylistic touchup in Rupert Hine's production, which adds a techno-pop undercurrent to such strong cuts as "Don't Pay The Ferryman," without erasing DeBurgh's lyricism.



MERLE HAGGARD/WILLIE NELSON—Poncho & Lefty, Epic FE37958. Produced by Merle Haggard, Willie Nelson, & Chips Moman. Take three musical geniuses into the studio on successive late nights and expect no less than this kind of hom est, unapologetic country music. The songs are sturdy, simple, searing; the production smooth, unaffected but far from basic, through the meshing of the artists' own musicians

and top Nashville players like Reggie Young, Bobby Emmons and Bobby Wood. Surefire smashes: "Opportunity To Cry, "Still Water Runs The Deepest," "No Reason To Quit."

FRIZZELL & WEST-Our Best To You, Warner/Viva 23754. Produced by Snuff Garrett & Steve Dorff. Although on their own, both David Frizzell and Shelly West are superb country stylists, in their duet configuration, they seem to lean toward lusher, sweetened tracks with as much AC appeal as country. They're maturing with each new LP; this one assured their movie in through cuts like "You'll Always Be Special To Me," "Missing You All By Myself," "Please Surrender" and "Wrapped Around Your Finger." "Please Surrender" and

MERLE HAGGARD-Greatest Hits, MCA 5386. Various producers. MCA mines its late 1970s-early '80s Haggard catalog for nice collection of big hits he had on that label from 1979's "Ramblin' Fever" (number 2 hit) to "Rainbow Stew" from 1981 (number 4). Haggard's chart-topper "I Think I'll Just Say Here And Drink" is here, plus many other top five hits that show both his serious side and his penchant for good drinking songs.



THE NOLANS-Portrait, Epic ARE38244. Produced by Nicky Graham. The Mandrell sisters may have some competi-tion if the Nolans catch on here. The four siblings do not sing country, and they are from Britain, but they do sing MOR pop songs, and they are all very pretty. This LP, their debut in the U.S., contains songs that were previously released in Britian.

MIKE RAGOGNA-Safari In America, TPM Records JNE 6001. Produced by Terrence Minogue & Mike Ragogna. It's not hard to hear the commercial promise of singer Mike Ra gogna's made for pop and rock radio voice. The witty title cut, ripe for a video, sounds like a reggae version of "Tears Of A Clown," and lead cut "Suspicious Nature" has a fresh, energetic rock feel. It could be an AOR hit with an edit.



**NOVEMBER GROUP, Modern Method Records MMO 15** Produced by A. Prim & K. Kirby. This Boston quartet proves up-to-the minute in its five-song debut, which builds on dance rock's prior fusions of funk and new wave through the balance of hot, heavy rhythm work and poker faced vocals. Guitarist/vocalist Ann Prim makes her deep, androgynous style work despite its evident debts to Bowie, Ferry et al, and production is first-rate.

STEREO TYPES-Bowing To Peer Pressure, Rocking Horse **Records RH1317. No producer listed.** This three man band (augmented to four since this EP was recorded), plays Mersevbeat rock'n'roll with a sense of humor. The five songs here are really charming even if rather lightweight for commercial AOR airplay. Yet there is a lot of potential here.

### **Billboard's Recommended LPs**

#### ρορ

PHIL LYNOTT-The Philip Lynott Album, Warner Bros. 23745. Produced by Philip Lynott & Kit Woolven. Though Phil Lynott writes an eclectic blend of tunes that range from rock to pop to r&b, his voice and presentation are warm and personal, allowing his various stylistic elements to easily blend to gether

JOHN STEWART-Blondes, Allegiance Records AV431. Produced by John Stewart. After an absence of over two years, veteran folkie John Stewart returns with a winning LP about 'the myths and reality of legendary California girls." The mu sic is tasteful soft rock, featuring fellow vocalist and guitarist Chuck McDermott, and benefiting from appearances by Lind-sey Buckingham and Linda Ronstadt.

VARIOUS ARTISTS-Rat Music For Rat People, Go Records GO 003. Produced by Paul Rat & David Furguson. This is a compi lation LP featuring some of the best of the punk and post-punk bands currently in the U.S. Recorded at various venues around San Francisco, mostly in the last two years, the LP features cuts by the Dead Kennedys, Black Flag, Circle Jerks, Flipper, Bad Brains, and others,

MOEV-Zimmerkampt, Go Records GO 004. Produced by Gerry Gerrard & Tom Ferris. Following an impressive debut EP last year, the Vancouver based band Moev comes up with an even stronger effort on this LP. The music is techno-pop incorporating elements from English progressive folk rock.

#### country

CHRIS HILLMAN-Morning Sky, Sugar Hill 3729. Produced by Jim Dickson. If it's true that Ricky Skaggs has opened the door for traditional flavored country, this album deserves to lead the procession. It's a masterpiece: the harmonics of Herb Pedersen's arresting tenor against Hillman's lead vocals are perfect. Crack musicians and strong songs augur potential airplay impact.

VARIOUS ARTISTS-Bluegrass: The Greatest Show On Earth, Sugar Hill 2201. Produced by Barry Poss. The acts featured on this excellent live album were captured in concert at George Washington Univ. in Washington, D.C. With top bluegrass groups (in both current and original member form) such as the Seldom Scene and the New South, it's a delight ful excursion into the best of this music.

FLOYD BROWN-After Hours, Magnum MG2000. Produced by Eugene Foster. There's a good vocal performance by Brown, a club headliner from Louisiana, and some credible instrumental work. But there's an overlay of heavy pop polish, a slick ness that slips through too often to make this totally convincing as a country package.

#### gospel

PARADISE-World's Midnight, Onyx International 3808. Produced by Phil Saachi & Jon Astrop. Not only do the eight members of this band pump out rock-hard rhythms programmable on the hottest urban stations, but their singing and songwriting stretch the extra mile for quality, too-something that should challenge radio everywhere.

STORMIE OMARTIAN-Exercise For Life, Sparrow 1064. Produced by Michael & Stormie Omartian. Another "Christian aerobics" exercise album, but this one has an extra touch none prior to it have had-original music tracks, as well as mental versions of 24 contemporary gospel songs.

LOIS SNEAD-The Lady, Savoy 14710. Produced by James Eignon. With the Atlanta interdenominational mass choir, Snead and her band deliver one of the clearest, most sprightly mass-vocal albums of recent memory. Instead of musicians playing behind a weighty front of singers, the mix is about equal, with Snead performing excellent leads.

#### jazz

PETER ERSKINE-Contemporary 14010. Produced by John Koenig and Peter Erskine. Seven cuts, four of them originals by drummer Erskine, comprise this attractive LP, which has the Brecker brothers, Mike Mainieri and others backing the leader's percussion skills. "My Ship," the Weill-Gershwin classic ballad, is an outstanding track. A slick, contemporary combo which well reflects 1983 jazz currents.

THE ARTISTRY OF MARK MURPHY-Muse MR5286, Produced by Dave Matthews. Long a favorite of musicians, singer Mu phy is now in his 50s and still without a hit record. The eight tracks in this album display his style well, and the backup band conducted by producer Matthews is faultless.

BILLY BUTTERFIELD-Circle CLP37. Produced by Ted Easton After more than 40 years, the pudgy Ohio trumpeter still must rank with the world's finest. Here he blows with pro-ducer Easton's Dutch band (which includes Bud Freeman and Pat Wilkers and the still and the start of the start Bob Wilber as guests) on six titles, one of which ("How Come You Do Me?") runs 14 minutes. Billy plays some flugelhorn, too

DON LAMOND-Extraordinary, Progressive PRO 7067. Pro duced by Don Lamond and Gus Statiras. The former Woody Herman drummer, now living in Florida, is backed by a big hand comprised of fellow Florida musicians on eight romping. compelling tracks, including two entertaining medleys. La-mond's soloists are effective; Butch Evans is the man behind the charts. A delightful, swinging program for big band buffs.

Spottight-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

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BILLBOARD

reviewer; recommended-predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Douglas E. Hall, Is Horowitz, Kip Kirby, Ro-man Kozak, Irv Lichtman, Ed Ochs, Sam Sutherland, Robyn Wells,

#### 'New Age' Surfacing In California Music For A

#### By JACK McDONOUGH

SAN FRANCISCO-Northern California's newest "underground" music is even further from the radio and retail mainstream than the region's earlier pop and rock sub-genres were. Called by various names but most frequently lumped under the heading of "New Age Music," this mostly instrumental field combines elements of folk, classical, jazz and other decidedly non-rock source points. Yet it is attracting a growing if still largely overlooked audience

Manufacturers dominating the field include Halpern Sound, Rising Sound and perhaps the best-known line, Windham Hill Records. Of these, only the last has thus far achieved widespread penetration into conventional record/tape outlets

The music's earliest exposure came via specialty bookstores, health food retailers and extensive mail order business, as one of many different products and services targeted for an audience dominated by former counter-culture loyalists who have sustained an interest in Eastern philosophy, holistic medicine, organic food and nutrition, and other byproducts of the social ferment of the '60s.

Now there are a variety of distributors that specialize in the records and cassettes that make up this genre-of-sorts. Fortuna in California's Marin County, Source in Carmel, Calif., Vital Body in Long Island, Narada in Milwaukee. Backroads in Boulder, Colo., Heru in Los Angeles, and Pep in Ohio are the most prominent vendors for a product sector said to number around 2,000 titles.

Radio exposure has followed a similar route, spreading outward from the Bay Area, where several weekly FM programs give regular exposure to the music. Elsewhere, college radio stations and some jazz outlets have offered inroads, via the exposure for Windham Hills' catalog and another familiar line deemed a precursor to the movement, Manfred Eicher's ECM, which originally focused on chamber jazz.

ECM's music isn't the only fare adopted by New Age music's proponents as part of their field. Progressive pop and rock stylists such as Vangelis, Brian Eno (via his Ambient recordings), Jean-Michel Jarre, Tangerine Dream, Tomita, Steve Hillage, and Mike Oldfield, and even early "new music" pio-neers like Steve Reich and Terry Riley, are viewed as sharing the same interest in atmospheric music that traces a usually cyclical, somewhat hypnotic approach to arrangements central to the otherwise diverse stylists in the area.

Windham Hill's penetration may offer one of the most telling examples of the "New Age" sector's sleeper success-despite the frequent discomfort evinced by label founder Will Ackerman and such roster fixtures as George Winston at being

#### Assistance in developing this report provided by Sam Sutherland in Los Angeles.

confined to the field. Although Windham Hill continues to attract the loyalty of the original "New Age" market, its recordings have successfully bridged pop, jazz and even some rock playlists, and have shown up as background music for everything from tv documentaries to broadcast news. Otherwise, the "New Age" labels

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have thus far remained somewhat maverick. Although Bay Area retail chains like Tower and Record Factory have established special sections in-store, the non-traditional sales patterns still place the bulk of the music outside the mainstream. That trend is underscored by the sales base, which for several labels shows cassettes outselling disks by two to one.

New Age proponents are convinced the music's absence from conventional stores only injures the stores, however. Notes Steve Halpern, a performer and entrepreneur who has pioneered in the field. "When you consider the fact that retailers recognize that people will buy exercise records and Walt Disney records and classical records and all sorts of things, it's astounding that they've been ignoring this for so long. The fact that they're not picking up on it is definitely to their disadvantage."

Halpern's own Halpern Sound line, which markets his recordings under the self-coined rubric, "The Anti-Frantic Alternative," had "only a handful of records" in its catalog as recently as 1978.

Then Halpern stepped up his pro-

duction. hiring former Wells Fargo executive Carl Trondhjem as his business manager. Today, the catalog has increased to over 25 titles, 12 of which Halpern deems solid sellers with his annual volume doubling each year.

Marcus Allen at Rising Sun reports a similar experience since shifting direction from his first two 1977 releases, which offered vocals, to an all-instrumental focus for two 1981 releases, "Breathe" and "Petals." Allen and partner Jon Bernoff foresee a sales pattern suggesting the same classic catalog longevity as classical or jazz product. reporting "a curve similar to books, slow and steady. The big companies have a bell-shaped curve with their albums-a big boost and then a big dropoff. But none of our albums have dropped off yet."

There's evidence that "New Age" is attracting buyers overseas, too. Ethan Edgecombe of Fortuna Distribution, which handles about 400 titles, cites such artists as Kitaro, a Japanese artist, and German acts like Ashra Temple, Popul Vuh and Tangerine Dream as examples of the genre's international origins and appeal.

## **CES** Photo News



Young doctors at CES include, from left, Vestron president Jon Peisinger, chairman Austin Furst (and friend) and Stephen Eindhorn.



Greeting civilians at the Fox Video Games tent was Al Pepper, vice president marketing, center. The company announced 10 new video games, including one based on the television show "M\*A\*S\*H."



Accessories mavens Bob Wight, Walt Glendening and Merle Nelson convene at the Pfanstiehl booth. Wight is marketing director for the Waukegan, III.-based company and Nelson president. Glendening Is with Traverse City Electronics, a Michigan distributor.



B.O.B. (Brains On Board), the latest offspring from Atari founder Nolan Bushnell, was the talk of CES. B.O.B. will serve drinks and answer the door, and can be purchased later this year for \$2,500.



Representing TDK in Las Vegas: vice president of sales and marketing Terry Tsutsui, president Rocky Kawakami and national sales manager Doug Chatburn.



Strawberry Shortcake, star of cereal, sheets and video, meets with industry consultant Lee Mendell at the Family Home Entertainment booth.



Sanyo exhibits CD hardware, one of a number of firms to do so at CES.





3M used an electrostatic volt meter to test its new anti-static tapes. From left are Bob Burnett, business development manager for the consumer market; advanced technical service engineer Ron Meyer; and Bruce Nelson, technical service manager.



In addition to ongoing demonstrations, Mattel offered CES attendees the opportunity to try its "Synsonics" system themselves.



Carl Weathers, a/k/a Apollo Creed, star of "Rocky III," poses for photographs at the CBS/Fox exhibit.

### Video Game Firms Jump On Computer Bandwagon

• Continued from page 1

geneous. That's exciting as it relates to marketing, because software will be so diverse. It also opens new avenues for designers."

Mainero says educational computer software will play a part in the company's future, but observes, "Our emphasis will continue to be the recreational/entertainment area-and you can do educational programming that way," Activision will offer software for the Atari line of home computers and is studying other systems for possible development.

Parker Bros.' computer games software will be compatible with computers from Atari, Commodore and Texas Instruments, with introductions for IBM and Apple to follow. Although the emphasis will be on games. Douglas Bate, marketing manager for personal computer software, points out. "The additional memory of a computer offers opportunities far beyond action games."

Coleco vice president Mike Katz says, "I don't think the market is saturated for games. Out of 25 million households with ehildren, 13-14 million own video games. The personal computer market is even broader, and we plan to branch out into that." Starpath, based in Santa Clara, Calif., will offer software for Atari computers in the second quarter of

computers in the second quarter of 1983. But company president Alan Bayley notes that the video games industry is still expanding healthily: "We're seeing many different kinds of stores getting into games, as well as interest from conventional music rackjobbers. In California, we deal with Tower Records, and we're also carried by Sam Goody, Crazy Eddie and various department stores. Everyone's getting in, and no one's getting out."

John Belden, president of U.S. Games, also sees increasing involvement by rackjobbers, both in the games and computer software areas. "There's a high correlation between this business and the record business," he says. "The record stores will sell games because of the strength of Pickwick and Handleman."

U.S. Games will introduce its "Pink Panther" game in June for both games and computer hardware—its first entry in the computer business. He adds, though, "The games business is not obsolete, but you have to give recognition to computers."

Disney will introduce 50 computer software titles this year, according to the firm's Fred Simon. "We've spent two years researching the market, and feel the two most important reasons for personal computers are to educate and entertain."

All of the initial 50 Disney titles will be educational as well as entertaining, Simon claims. They will be designed for computers from Atari, NEC, Panasonic, Texas Instruments and Radio Shack,

### News The Latest From Sony: BetaMovie

#### By SAM SUTHERLAND

LAS VEGAS—With the new stereo Beta Hi-Fi system already proving a major draw during Winter CES, the Beta video camp helped buttress their half-inch format further with showings of the new Beta-Movie camera/recorder format.

Sony held its own press conference about the new "home movie" device designed as a companion to conventional Beta VCRs. But as a product jointly developed within the overall Beta group, Sanyo, Toshiba, NEC and other Beta licensees are expected to unveil their own versions (Sanyo, in fact, did last week).

During both floor sessions and invitational meetings with press and trade. Sony officials acknowledged that the new one-piece BetaMovie unit is designed to extend the Beta format's market reach and longevity. Much of the interest in the product shown here as a prototype, but expected to reach the U.S. market in a full production model next fall stems from Sony's hopes that such a camera can enable Beta group manufacturers to compete effectively not only against rival VHS systems, but also against the expected introduc-

(Continued on page 74)

### **CES Showings Presage Debut Of Compact Disc**

#### • Continued from page 3

That lineup of hardware designs doesn't represent the actual hardware prospects for this spring and summer, however. Many of the players displayed were actually prototypes, not production models, and floor reps as well as company sources demurred at firm release dates in the majority of cases.



Almost Friends, a music publishing company (BMI), formed by Alden M. Wilson Jr., president of Snapshot Records and E.P.L. Recording Studios. 8 South Walnut St., Milford, Del. 19963; (303) 422-9872. \* \* \*

Butler-Weed International Corp., parent company of Prime Records, Prime Productions and Preema Publishing (ASCAP), formed by Johnny Butler Jr. and John Weed, P.O. Box 7156, Garden City, N.Y. 11530; (516) 292-1521.

Entertainment Law Center at Jacoby & Meyers, specializing in contract drafting, review, negotiations and copyright matters, formed by Steve Massarsky, 1457 Broadway, Suite 907, New York, N.Y. 10036: (212) 221-5757. Price points, too, remain approximate, with estimates continuing to range from a low of \$800 to slightly over \$1,000 for probable U.S. tags. Helping explain that variation is the diversity of features on different players, mirroring the sophistication of the digital format and its consequent flexibility in allowing different microprocessor-based control schemes.

Those loose ends didn't dampen delegate interest, however, with CD gear rivalling Beta Hi-Fi VCRs for the unofficial title of top CES draw. PolyGram's Emiel Petrone, marketing vice president for its U.S. recording arm and coordinator for the Compact Disc project here, said, "I think a lot of the audio dealers are very excited now that they know there's a major commitment from an established software company to produce software for these maehines. In fact, I think this may have been one of the first times a software concern made such a public commitment to a format at a CES." PolyGram wasn't the only CD

PolyGram wasn't the only CD software source exhibiting, though. In a decidedly lower keyed exhibition room, Audio Source, the Foster City, Calif, firm, augmented its display of imported audiophile disks and various audio accessories with a CD software section. AudioSource's Bruce Hamilton reports that his company began importing CD product from Japan after receiving inquiries from U.S. audiophiles who had purchased players there.

### Winter CES Attendees In An Upbeat Mood

#### • Continued from page 3

Beta format and Embassy's \$39.95 "Blade Runner," generated much praise and herald an even stronger move toward sale in that business.

Even among companies not exhibiting–Warner Home Video, MCA, MGM/UA, Marantz and JVC among them–the mood in hospitality suites and dealer and distributor meetings was positive.

Retailers, scarce at recent CES shows, turned out en masse in Las Vegas, with many stores bringing more than one representative. Steve Goodman of Video Warehouse in Atlanta held a sales incentive contest that allowed two staffers to come with spouses. Stark, the giant North Canton, Ohio-based chain, brought six people, and Record Factory of San Francisco a like number.

And retailers found plenty of merchandising plans designed to help them. Fox Video Games, in announcing its new "M\*A\*S\*H" game, also announced broad-based advertising and promotional plans, including a national contest for a sequel game. Frank O'Connell, chief executive officer for the company, explained, "We'll be seeking game design submissions for a sequel, and the contest winner will receive royalties for the game."

Marantz, which has had a stereo Beta VCR for eight months, will introduce a Beta Hi-Fi unit, using a different technology, later this quarter. A prototype was shown in the company's hospitality suite, and head of marketing Bob Fried said. "We'll have a full slate of motivation seminars for dealers. To sell high end video you have to have demonstration. We plan to use our salesmen to reach the youth market."

Dealer Ray Daly of the Program Source, a Washington, D.C.-based computer specialty store, speaking on a CES computer software panel, pointed out, "There are probably 300-400 new titles a month, and it's difficult for retailers to keep up. Distributors help. I foresee business becoming very dependent on promotion, plus making arcade hits available for computer. But some companies are putting more money into advertising than software development, so you have to be careful."

David Wagman, co-chairman of computer software distributor Softsel, added, "Since we sell not only to the technical customer, r&d plays a large part, but there should also be more emphasis on merchandising and advertising."

When asked about the show, exhibitors raved about strong booth traffic and the quality of attendees. "This was a real order-writing show," said Doug Chatburn, national sales manager for TDK. "It was the best winter show ever, 100% better than any order-writing CES before."

Chatburn added that the departmentalization of the show was better than in the past, with video games, blank tape, video software and other categories grouped together tightly. Other reasons for the strong turnout and order-writing, he said, were that Christmas sales were better than anticipated and inventories had been kept low.

kept low. "We're looking to optimistic numbers for the first six months of the year. The end of February, the economy overall will pick up, and there will be a lot more stability in the videotape market," he said.

In video games, marketing vice president Frank Mainero of Activision pointed out, "There's a difference in retailers' attitudes, just since June, They were stunned then by the 20 or 30 additional manufacturers getting into the business, product all over. They took the shotgun approach instead of cherry-picking.

"At sales meetings here, though, it's been different. Now retailers are cherry-picking from major manufacturers. They're a lot more discerning, and have said they were determined not to be overwhelmed or nervous at this CES. Retailers need help from responsible manufacturers in stocking, display and so on. We're all learning together."

The outlook for the coming six months, according to those polled at CES, is bright. Retailers have a seemingly endless stream of new technology to generate excitement and sales—among customers, and manufacturers are providing more support than ever.

Saul Melnick, national sales manager of MGM/UA, said, "As stereo becomes more of a factor in video, I have a lot of faith in music programming for the long haul. We're establishing roots with our 'Compleat

Assistance in preparing this story by retailing editor Earl Paige, based in Los Angeles.

Beatles' campaign and various p-o-p materials. We have a merchandising hotline in our New York office to help dealers get available materials and co-op funds."

According to Jon Peisinger, president of Vestron Video. "The disk will be the major thrust for this company—1 think the whole industry is going that way. Although CED has passed the laser format in sales, there's still business to be done in laser. Dealers are asking for product in both formats.

"We're looking to build our music programming library, especially on disk" (Vestron recently added a Grace Jones title). "Beta Hi-Fi is a sensational system, but you still have the inherent limitations of tape, including a rental mentality.

"I'm hoping for less rental, and I'm encouraged by the direction it's going. The 'Star Trek' situation is

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encouraging, but must be kept in perspective. Even with the biggest feature films, most wouldn't do four to five times the volume at a lower price. But retail has responded, and is taking smaller margins to encourage a sale market."

Peisinger concluded, "Poorly financed dealers will continue to drop out of the business, and you'll see some inroads with mass merchandisers—bookstores and the like. I think this is healthy for the industry." Charlie O'Meara, owner of Abso-

Charlie O'Meara, owner of Absolute Sound in Winter Park, Fla., has moved his high-end emphasis slightly into video. "The same customers who have been buying highticket audio are now buying video." he claimed. "In November and December, 1 sold five systems costing more than \$10,000, and four of them included video.

"In our industry, a lot of retailers are 'me-tooing' it: they're all blowing out the same product. You have to carry products that are different, and be able to explain them. People know these things are out there, but they want to have it explained. The key to the survival of the specialist is to know your market and carry unique items, to align with manufacturers who are in tune with all the different markets.

"People are more concerned with investment buying these days," O'Meara pointed out, a fact borne out by the items on display at CES.

O'Meara's assertion that audio is still a viable business, in spite of its de-emphasis at recent shows, was supported by such suppliers as Harry Elias of JVC, who claimed, "There's been a dramatic increase in the sale of systems. Retailers are realizing that a lot of business is out there. The key is in the merchandising. But video is still the hottest upand-coming area, with the exception of computers. The industry is very much alive and well." JANUARY 22,

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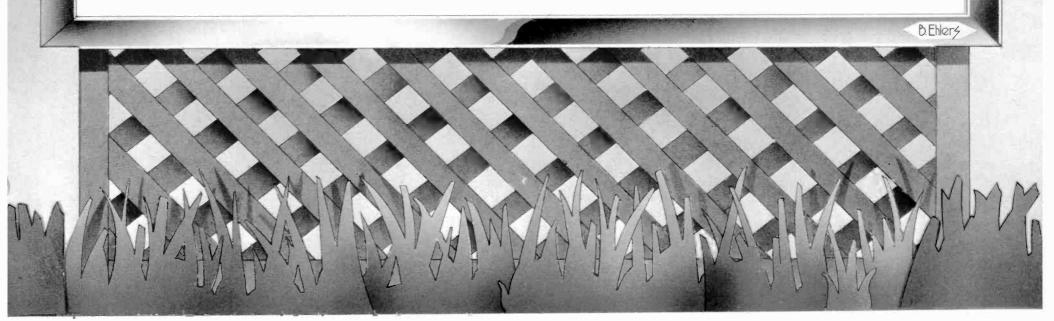
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### News

### **25th Annual Grammy Awards Final Nominations**

#### **RECORD OF THE YEAR**

(Grammys to the artist & producer) Always On My Mind-Willie Nelson, Columbia. producer: Chips Mo-man; Chariots Of Fire-Vangelis, Polydor, producer: Vangelis; Ebony & Ivory-Paul McCartney and Stevie Wonder, Columbia, producer George Martin; Rosanna-Toto, Columbia, producer: Toto; Steppin Out-Joe Jackson, A&M, producers: David Kershenbaum, Joe Jackson

#### ALBUM OF THE YEAR

(Grammys to the artist & producer) American Fool-John Cougar, Riva/PolyGram, producers: John Cou-gar Mellencamp, Don Gehman: The Nightfly-Donald Fagen, Warner producer: Gary Katz; The Nylon Curtain-Billy Joel, Columbia, pro-ducer: Phil Ramone; Toto IV-Toto, Columbia, producer Toto; Tug of War-Paul McCartney, Columbia, producer George Martin.

#### SONG OF THE YEAR

(A Songwriter's Award) Always On My Mind-Johnny Christopher. Mark James, Wayne Thompson (Screen Gems/EMI Music/Rose Bridge Music); Ebony & Ivory–Paul McCartney (MPL); Eye Of The Tiger–Frankie Sullivan. Jim Peterik (Holey Moley Music/Rude Music/WB Music/Easy Action Mu sic); I.G.Y. (What A Beautiful World)–Donald Fagen (Freejunket Music): Rosanna-David Paich (Hudmar Publishing)

#### BEST NEW ARTIST

Asia-Geffen/Warner: Jennifer Holliday-Geffen/Warner: The Hu-man League-A&M; Men At Work-Columbia: Stray Cats-EMI Amer-

#### PRODUCER OF THE YEAR

John Cougar Mellencamp and Don Gehman; David Foster; Quincy Jones; Gary Katz; Toto.

#### **POP FIELD**

#### BEST POP VOCAL PERFORMANCE, FEMALE

Get Closer-Linda Ronstadt, Asylum; Gloria-Laura Branigan, At lantic; Heart Attack-Olivia Newton-John, MCA; Love's Been A Little Bit Hard On Me-Juice Newton, Capitol; You Should Hear How She Talks About You-Melissa Manchester, Arista

#### BEST POP VOCAL PERFORMANCE, MALE

Blue Eyes-Elton John, Geffen/Warner; Don't Talk To Strangers-Rick Springfield, RCA; I.G.Y. (What A Beautiful World)-Donald Fagen, Warner: I Keep Forgettin' (Everytime You're Near)-Michael McDonald, Warner; Steppin' Out-Joe Jackson, A&M; Truly-Lionel Richie, Motown

BEST POP VOCAL PERFORMANCE, DUO OR GROUP Ebony & Ivory-Paul McCartney and Stevie Wonder. Columbia: Hard To Say I'm Sorry-Chicago, Full Moon/Warner; Maneater-Daryl Hall & John Oates, RCA; Rosanna-Toto, Columbia: Up Where We Belong-Joe Cocker and Jennifer Warnes, Island

#### **BEST POP INSTRUMENTAL PERFORMANCE**

As We Speak – David Sanborn, Warner; Chariots Of Fire (Dance Ver-sion) – Erme Watts, Qwest/Warner; Crazy For You – Earl Klugh, Lib-erty; E.T. (Music From The Original Motion Picture Soundtrack) – John Williams, MCA; Hooked On Classics—Louis Clark conducting The Royal Philharmonic Orchestra, RCA.

#### **ROCK FIELD**

#### BEST ROCK VOCAL PERFORMANCE, FEMALE

Get Closer-Linda Ronstadt, Asylum, Green Light-Bonnie Raitt, Warner: Protection-Donna Summer, Geffen/Warner: Shadows Of The Night-Pat Benatar, Chrysalis, Voyeur-Kim Carnes, EMI America.

BEST ROCK VOCAL PERFORMANCE, MALE Dirty Laundry-Don Henley, Asylum, Hurts So Good-John Cougar, Riva/PolyGram, I Get Excited-Rick Springfield, RCA: Shock The Monkey-Peter Gabriel, Geffen/Warner, Tonight I'm Yours-Rod Stewart. Warner

#### BEST ROCK PERFORMANCE, DUO OR GROUI

Asia-Asia. Geffen/Warner, Centerfold-J. Geils Band. EMI Amer ica, Don't Fight It-Kenny Loggins with Steve Perry, Columbia; Eye Of The Tiger-Survivor, Scotti Bros/Epic, Valley Girl-Frank & Moon Zappa, Barking Pumpkin,

#### BEST ROCK INSTRUMENTAL PERFORMANCE

D.N.A.–A Flock Of Seaguils, Jive/Arista: Don't Stop–Maynard Fer guson (Track from "Hollywood"). Columbia: Industry Standard–The Dregs, Arista; Requiem–King Crimson, EG/Warner; Scandinavia–Van son (Track from ''Beautiful Vision''), Warner

#### **RHYTHM & BLUES FIELD** BEST R&B VOCAL PERFORMANCE, FEMALE

And I Am Telling You I'm Not Going—Jennifer Holliday, Geffen/ Warner: Forget Me Nots—Patrice Rushen, Elektra; It's Gonna Take A Miracle—Deniece Williams, ARC/Columbia; Jump To It—Aretha Franklin, Arısta; Love Is In Control (Finger On The Trigger)–Donna Summer Geffen/Warner; Muscles–Diana Ross. RCA.

#### BEST R&B VOCAL PERFORMANCE, MALE

Do I Do-Stevie Wonder, Tamla. Forever, For Always, For Love-Lu-ther Vandross, Epic The Other Woman-Ray Parker, Jr., Arista: Sexual Healing-Marvin Gaye, Columbia, Turn Your Love Around-George Benson, Warner,

#### BEST R&B PERFORMANCE, DUO OR GROUP

Let It Whip-Dazz Band, Motown; A Penny For Your Thoughts-Ta vares. RCA; Street Life-The Crusaders with B.B. King and Josie James (Track from "Royal Jam"). MCA; Wanna Be With You-Earth. Wind & Fire, ARC/Columbia What's That You're Doing-Paul McCartney and Stevie Wonder (Track from "Tug Of War"). Columbia

#### BEST R&B INSTRUMENTAL PERFORMANCE

Bogie In Your Butt-Eddie Murphy, Columbia: Come Morning-Grover Washington, Jr., Elektra, Number One-Patrice Rushen (Track from "Straight From The Heart"), Elektra, Sexual Healing-Marvin Gaye, Columbia: Stripes-Spyro Gyra (Track from "Incognito"), MCA BEST RHYTHM & BLUES SONG

(A Songwriter's Award) Do I Do-Stevie Wonder (Jobete Music/Black Buil Music); It's Gonna Take A Miracle-Teddy Randazzo, Bobby Weinstein, Lou Stall man (Vogue Music), Let It Whip-Reggie Andrews, Leon "Ndugu" Chancler (Ujima Music, MacVacalac Music): Sexual Healing-Marvin Gaye O. Brown (April Music), **That Girl**—Stevie Wonder (Jobete Music/ Black Bull Music); **Turn Your Love Around**—Jay Graydon, Steve Luka-ther, Bill Champlin (Garden Rake Music, Rehtakul Veets Music, JSH Music).

#### **COUNTRY FIELD**

BEST COUNTRY VOCAL PERFORMANCE, FEMALE Ain't No Money-Rosanne Cash. Columbia, Break It To Me Gently-Juice Newton, Capitol; Cimarron-Emmylou Harris, Warner; I Will Al-ways Love You-Dolly Parton, RCA; Nobody-Sylvia, RCA.

#### BEST COUNTRY VOCAL PERFORMANCE, MALE

Always On My Mind-Willie Nelson, Columbia; He Got You-Ronnie Milsap, RCA; Heartbroke-Ricky Skaggs, Epic. Love Will Turn You Around-Kenny Rogers, Liberty She Got The Goldmine (I Got The Shaft)-Jerry Reed, RCA.

#### BEST COUNTRY PERFORMANCE, DUO OR GROUP

Bobbie Sue-Oak Ridge Boys, MCA; Love Hurts-Gram Parsons & Emmylou Harris (Track from "Gram Parsons And The Fallen Angels-Live 1973"), Sierra; Mountain Music-Alabama, RCA; (Sittin' On) The Dock Of The Bay-Waylon Jennings & Willie Nelson (Track from "WWII"), RCA; You Put The Blue In Me-The Whites. Elektra/Curb. **BEST COUNTRY INSTRUMENTAL PERFORMANCE** 

Alabama Jubilee-Roy Clark (Track from "Live At Austin City Lim-its"), Churchill; Below Freezing-Doc & Merle Watson with T. Michael Coleman (Track from "Red Rocking Chair"), Flying Fish, Feudin'-Poco (Track from "Cowboys & Englishmen"), MCA; The Joe Maphis Flat-Picking Spectacular-Joe Maphis, CMH; Just Hooked On Country -Albert Coleman's Atlanta Pops Orchestra, Epic. **BEST COUNTRY SONG** 

Songwriter's Award) Always On My Mind-Johnny Christopher, Wayne Thompson, Mark James (Screen Gems/EMI Music/Rose Bridge Music); I'm Gonna Hire A Wino To Decorate Our Home-D. Blackwell (Peso Music/Wallet Mu-sic); Nobody-Kye Fleming, Dennis W. Morgan (Tom Collins Music); Ring On Her Finger, Time On Her Hands-Don Goodman, Pam Rose, Mary Ann Kennedy (Tree Publishing/Love Wheel Music); She Got The Goldmine (I Got The Shaft)-Tim DuBois (House Of Gold Music).

#### **JAZZ FIELD**

BEST JAZZ VOCAL PERFORMANCE, FEMALE A Classy Pair-Ella Fitzgerald, Pablo Today; Echoes Of An Era-Chaka Khan, Elektra; Gershwin Livel-Sarah Vaughan, CBS; Maxine Sullivan With The Ike Isaacs Quartet-Maxine Sullivan, Audiophile/ Jazzology; Smilin Through-Cleo Laine, Finesse.

#### BEST JAZZ VOCAL PERFORMANCE, MALE

Bop For Kerouac-Mark Murphy, Muse; The Dave Frishberg Song-book, Volume I-Dave Frishberg, Omnisound Jazz; 8 To 5 I Lose-Joe Williams (Track from the soundtrack, "Burt Reynolds' Sharky's Ma George Shearing and Mel Torme, Concord Jazz; A Tribute To Johnny Mercer-Bill Henderson, Discovery.

BEST JAZZ VOCAL PERFORMANCE, DUO OR GROUP Easy To Love—The Singers Unlimited, Pausa; High Standards— Jackie & Roy, Concord Jazz; Love—Jon Hendricks & Company, Muse; One Night In A Dream—Clare Fischer and Salsa Picante With "2 + 2" (Track from "And Sometimes Voices"). Discovery; Route 66—Manhattan Transfer, Atlantic,

**BEST JAZZ INSTRUMENTAL PERFORMANCE, SOLOIST** Jimmy Rowles Plays Duke Ellington and Billy Strayhorn–Jimm Rowles, Columbia; The Magnificent Tommy Flanagan–Tommy Flana gan, Progressive: Night And Day–Ira Sullivan, Muse; We Want Miles– Miles Davis, Columbia; Wynton Marsalis–Wynton Marsalis. Columbia BEST JAZZ INSTRUMENTAL PERFORMANCE, GROUP

Dizzy Gilliespie-Live With The Mitchell-Ruff Duo-Dizzy Gillespie with the Mitchell Ruff Duo, Book-of-the-Month; Giant Steps-Tommy Flanagan Trio, Enja/London, "More" Live-Phil Woods Quartet. Adelphi; Straight Ahead—Art Blakey and the Jazz Messengers, Con cord Jazz, A Work Of Art—The Art Farmer Quartet, Concord Jazz.

#### BEST JAZZ INSTRUMENTAL PERFORMANCE, BIG RAND

Live In Digital-Rob McConnell & The Boss Brass, Dark Orchid Make Me Smile & Other New Works By Bob Brookmeyer-Mel Lewis & The Jazz Orchestra, Finesse; Warm Breeze-Count Basie & His Orches-tra, Pablo Today; Westlake-Bob Florence Big Band, Discovery; The Woody Herman Big Band "Live At The Concord Jazz Festival 1981"-The Woody Herman Big Band, Concord Jazz

#### BEST JAZZ FUSION PERFORMANCE

As We Speak–David Sanborn, Warner; Desire–Tom Scott, Elektra/ Musician: Incognito–Spyro Gyra, MCA: Offramp–Pat Metheny Group. ECM/Warner, Weather Report-Weather Report. Columbia

#### **GOSPEL & INSPIRATIONAL FIELD** BEST GOSPEL PERFORMANCE, CONTEMPORARY

Age To Age-Amy Grant, Myrrh/Word; Lady Live-Reba Rambo, Light/Lexicon; Stand By The Power-Imperials. Dayspring/Word: Lift Up The Lord-Sandi Patti, Impact/Benson. My Tribute-Andrae Crouch (Track from "Finally"), Light/Elektra.

#### **BEST GOSPEL PERFORMANCE, TRADITIONAL**

Feeling At Home-Rex Nelon Singers, Canaan/Word, I'm Following You-Blackwood Brothers, Voice Box. Makin' My Own Place-Dottie Rambo, Heart Warming/Benson. O, What A Savior-The Masters V, Skylite Sing: Something Special-The Cathedrals. Canaan/Word. BEST SOUL GOSPEL PERFORMANCE, CONTEMPO-

RARY Edwin Hawkins Live With The Oakland Symphony Orchestra-Edw Hawkins, Myrrh/Word; Finally-Andrae Crouch, Light/Elektra. Higher Plane-Al Green. Myrrh/Word; Miracle Man-Mighty Clouds Of Joy. Myrrh/Word; Touch Me, Lord-Larnelle Harris, Impact/Benson

BEST SOUL GOSPEL PERFORMANCE, TRADITIONAL He Believes In Me-Ben Moore, Priority/CBS; Jesus Is Alive And Well-Jessy Dixon (Track from "Satisfied"), Light/Lexicon, Miracle Man-Mighty Clouds Of Joy (Track from "Miracle Man"), Myrrh/Word; Precious Lord-Al Green, Myrrh/Word; We Need To Hear From You-Andrae Cruch (Track from "Examilar), Light/Entited Andrae Crouch (Track from "Finally"), Light/Elektra.

BEST INSPIRATIONAL PERFORMANCE Crossfire-Kansas (Track from "Vinyl Confessions"). Kirshner/ Epic God Bless America-Leontyne Price, RCA; He Set My Life To Mu-sic-Barbara Mandrell, MCA/Songbird, Miracle-B.J. Thomas, Myrrh/

Word; Would They Love Him Down In Shreveport-Oak Ridge Boys

(Track from "Bobbie Sue"), MCA.

#### **MISCELLANEOUS FIELDS**

BEST ETHNIC OR TRADITIONAL FOLK RECORDING In The Tradition—Boys Of The Lough, Flying Fish; Live In America— The John Renbourn Group, Flying Fish, Metropolis—Klæzmorim, Flying Fish; Queen Ida And The Bon Temps Zydeco Band On Tour—Queen Ida. GNP/Crescendo; Reggae Sunsplash '81, A Tribute To Bob Marley-Various, Elektra; Tennessee: Folk Heritage-The Mountains-Various. Tennessee Folklore Society.

#### BEST TRADITIONAL BLUES RECORDING

Alright Again-Clarence Gatemouth Brown, Rounder, Genuine Houserocking Music-Hound Dog Taylor & The Housetbockers, Alliga-tor: He Was a Friend Of Mine-Eddie "Cleanhead" Vinson & Roomful Of Blues (Track from "Eddie "Cleanhead" Vinson and Roomful Of Blues"), Muse; The New Johnny Otis Show-Johnny Otis, Alligator: Sip-pie-Sipple Wallace, Atlantic.

#### BEST LATIN RECORDING

Canciones Del Solar De Los Aburidos-Willie Colon-Ruben Blades Fania: Escenas de Amor-Jose Feliciano, Motown Latino; Machito And His Salsa Big Band '82-Machito, Timeless; Momentos-Julio Iglesias. Discos CBS International; Rhythm Of Life-Ray Barretto, Fania BEST RECORDING FOR CHILDREN

Animals And Other Things-Candle With The Agapeland Singers. producer: Tony Salerno, Birdwing/Sparrow; Best Of Friends-The Smurfs, producer: Frans Erkelens, Sessions/Starland; The Chipmunks Go Hollywood – The Chipmunks, producers: Janue Karman, Ross Bag-dasarian; Here Comes Garfield – Lou Rawls & Desiree Hoyette. Epic I Am God's Project – Birdwing Kids Korus, producers: Billy Ray Hearn, Linda Gray, Frostie Gray; In Harmony 2-Billy Joel, Bruke Springsteen. Linus dog, rosento cong, immori, L. Linus, J. Linus, J. C. S. Lever, S. Linus, J. Linus, Taylor, Kenny Loggins, Carly & Lucy Simon, Teddy Pendergrass, Crystal Gayle, Lou Rawls, Deniece Williams, Janis Ian. Dr. John. pro-ducers: Lucy Simon & David Levine.

#### **BEST COMEDY RECORDING**

Eddie Murphy–Eddie Murphy. Columbia; Great White North–Bob & Doug McKenzie, Mercury/PolyGram; Live On The Sunset Strip– Richard Pryor, Warner; A Place For My Stuff–George Carlin. Atlantic; The Steve Martin Brothers–Steve Martin. Warner.

BEST SPOKEN WORD, DOCUMENTARY OR DRAMA RECORDING

Charles Dickens Nicholas Nickleby-Read by Roger Rees, Cademon Foundation's Edge-Read by Isaac Asimov, Caedmon: No Man's Is-land-Sir John Gielgud & Sir Ralph Richardson, Caedmon; Raiders Of The Lost Ark: The Movie On Record-Producer: Tom Voegeli, Colum bia: 2010: Odyssey Two-Read by Arthur C. Clarke, Caedmon

#### VIDEO OF THE YEAR

Fun & Games-Various, producer Margaret Murphy, OPA (Disc) Olivia Physical-Olivia Newton-John, MCA Video (Disc); The Tales Of Hoffman-Royal Opera conducted by George Preter with Placido Do-mingo, Pioneer Artists (Disc); The Tubes Video-The Tubes, Pioneer Artists (Disc); Visions: Elton John-Elton John, Embassy Home Enter tainment (VHS).

#### **COMPOSING AWARDS** BEST INSTRUMENTAL COMPOSITION

Adventure On Earth-John Williams (MCA) Are You Going With Me<sup>2</sup>-Pat Metheny & Lyle Mays (Pat-Meth Music/Lyle Mays); De-sire-Tom Scott (Tomscot Music); Flying (Theme From E.T. The Extra Terrestrial)-John Williams (MCA) In The Presence And Absence of Each Other, Parts 1, 2, & 3-Claus Ogerman (Gema / Ebony Musick Verlag, Gema) BEST ALBUM OF ORIGINAL SCORE WRITTEN FOR

A MOTION PICTURE OR A TELEVISION SPECIAL E.T. The Extra-Terrestrial-John Williams, MCA: The French Lieu-tenant's Woman-Carl Davis, DRG: On Golden Pond-Dave Grussin MCA: Ragtime-Randy Newman, Elektra: Victor/Victoria-Henry Man-cini, Leslie Bricusse. MGM/PolyGram

#### BEST CAST SHOW ALBUM

BEST CAST SHOW ALBUM Cats-composers: Andrew Lloyd Webber, Richard Stilgoe, Trevor Nunn, poems by T.S. Eliot, producer: Andrew Lloyd Webber, Geffen/ Warner, Dreamgirls-composer: Henry Krieger, lyricist Tom Eyen, producer David Foster, Geffen/Warner, Joseph & The Amazing Tech-nicolor Dreamcoat-composer: Andrew Lloyd Webber, lyricist Tim Rice, producers. Tim Rice, Roger Watson, Chrysalis: Merrily We Roll News exercise & Newset, Stenhoe Southers, acadeuse: Themas 7. Along—composer & lyricist. Stephen Sondheim, producer: Thomas Z Shepard, RCA; Nine—composer & lyricist: Maury Yeston, producer. Mi chael Berniker, Columbia

#### **ARRANGING AWARDS** BEST ARRANGEMENT ON AN

#### INSTRUMENTAL RECORDING

Are You Going With Me?—Pat Metheny Group (Track from "Off ramp"), arrangers: Pat Metheny, Lyle Mays, ECM: Balladina—Earl Klugh (Track from "Crazy For You"), arrangers Earl Klugh, Ronnie Fos-Rubgi (Track Rom Crazy for roul), arrangers can Rubgi, Rome ros-ter, Clare Fischer, Liberty; Flying-John Williams (Track from "ET"), arranger John Williams, MCA; Pavane Pour Une Infante Defunte– Claus Ogerman featuring Jan Akkerman (Track from "Aranjuez"), ar-ranger Claus Ogerman, Jazzman; Pavane–Les Hooper Big Band (Track from "Raisin" The Roof"), arranger Les Hooper, Jazz Hounds. **BEST INSTRUMENTAL ARRANGEMENT** 

#### ACCOMPANYING VOCAL(S)

ACCOMPARTING VOCAL(S) Do 1 Do – (Stevie Wonder) (Track from "Original Musiquarium I") arrangers Stevie Wonder, Paul Riser, Tamla. Easy To Love– (The Sing ers Unlimited) (Track from "Easy To Love"), arranger Les Hooper. Pausa; Only A Miracle– (Kenny Loggins) (Track from "High Adven ture"), arranger: Marty Paich, Columbia, Rosanna– (Tot\*) (Track from "Toto IV"), arrangers: Jerry Hey, David Paich, Columbia, I,G,Y. (What A Beautiful World)– (Donald Fagen), arrangers Rob Mounsey, Donald Fagen

#### **BEST VOCAL ARRANGEMENT**

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BEST VUCAL ARKANGEMENT Luilaby Of Birdland – (The Singers Unlimited) (Track from "Easy To Love"), arranger Gene Puerling, Pausa, One Night (Im A Dream) – (Clare Fischer & "Salsa Picante" with "2 + 2") (Track from "And Sometimes Voices"), arranger: Clare Fischer, Discovery, Rosanna– (Toto) (Track from "Toto IV"), arranger: Toto, Columbia: Route 66–(Manhattan Transfer) (Track from the soundtrack, Burt Reynolds: "Shakud" Maching"), arrangen Al Cape, Winger: Wahe Raku (Con-"Sharky's Machine"), arranger Al Capps, Warner; **Ruby Baby**-(Don ald Fagen) (Track from "The Nightfly"), arranger Gonald Fagen.

#### **MISCELLANEOUS CRAFTS BEST ALBUM PACKAGE**

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(An Art Director's Award) Get Closer (Linda Ronstadt) – Kosh with Ron Larson, Asylum, Nothing To Fear (Oingo Bongo)–Jules Bates, A&M; Ongaku-Kai Live In Ja-pan (The Crusaders)–George Osaki, Crusaders/MCA: Vacation (The Go Go's)–Mick Haggerty, Ginger Canzoneri, IRS; We Are One (Pieces Of A Dream)–Denise Minobe, Ron Coro, Elektra

#### **BEST ALBUM NOTES**

(An Annotator's Award) An Experiment In Modern Music: Paul Whiteman At Aeolian Hall (Paul Whiteman)-Thornton Hagert. Smithsonian Collection; Bunny Berigan ("Giants Of Jazz") (Bunny Berigan)-John Chilton. Richard Sudhalter, Time-Life; Duke Ellington 1941 (Duke Ellington & His Or-chestra)- Gary Giddins. Smithsonian Collection, The Greatest Country Mucic Receipting Of All Time (Sumprus & Clossan) (Various)- Wile Music Recordings Of All Time (Summary & Glossary) (Various)-Wil liam Ivey, Frankin Mint Recording Society. **60 Years Of Courty Music** (Various)-William Ivey, Bob Pinson, RCA; **Young Blood** (The Coast-ers)-Robert Palmer, Atlantic/Deluxe.

#### BEST HISTORICAL ALBUM

Bartok At The Piano 1920-1945 (Bela Bartok)-producer Dora An-Lal, Hungaroton: Bunny Berigan Giants Of Jazz (Bunny Berigan) – pro-ducer Michael Brooks. Time-Life: The Tommy Dorsey/Frank Sinatra Sessions Vols. 1, 2, 3 (Tommy Dorsey & Frank Sinatra) producer Alan Dell, Ethel Grabnel. Don Wardell, RCA: An Experiment in Modern Music: Paul Whiteman At Aeolian Hall (Paul Whiteman)-producers Martin Williams, J.R. Taylor, Smithsonian Collection; Minstrels & Tunesmiths: The Commercial Roots Of Early Country Music (Various) -producer: Norm Cohen, John Edwards Memorial Foundation

ect)-Alan Parsons, Arista; Love Over Gold (Dire Straits)-Neil Dorfs

man, Warner; The NightHy (Donald Fagen) – Roger Nichols, Daniel La-zerus, Elliot Scheiner, Warner; Toto IV (Toto) – Al Schmitt, Tom Knox, Greg Ladanyi, David Paich, Steve Porcaro, Dick Gall, Bruce Heigh, Co-

**CLASSICAL FIELD** 

(Grammy to the artist and producer) Bach: The Goldberg Variations-Glenn Gould. producers Glenn Gould & Samuel Carter, CBS: Berlioz: La Damnation De Faust-Sir

Georg Solit conducting Chicago Symphony Orchestra & Chorus/Fred-erica Von Stade, Kenneth Riegel, Jose Van Dam, producer James Mal linson, London: Debussy: La Mer/Prelude A L'Apres-Midi D'Un Faune/

Danses Sacree Et Profane – Leonard Slatkin conducting St. Louis Sym phony, harp: Frances Tietov, producer: Robert Woods, Telarc: Mahler: Symphony No. 7 In E Minor ("Song Of The Night") – James Levine con ducting Chicago Symphony, producers: Thomas Z. Shepard, Jay David

Saks, RCA; Stravinsky: The Recorded Legacy-lgor Stravinsky & Robert Craft conducting Various Orchestras. Ensembles With Various Solo Art ists, producer. John McClure, CBS

BEST CLASSICAL ORCHESTRAL RECORDING (Grammys to the conductor and producer) Debussy: La Mer/Prelude A L'Apres-Midi D'Un Faune/Danses Sacree Et Profane-Leonard Slatkin conducting St. Louis Symphony. producer Robert Woods, Telarc; Holst: The Planets-Herbert von Karajan conducting Berlin Philharmonic, producers: Guenther Breest, Michel Glotz, DG, Mahler: Symphony No. 7 In E Minor ("Song Of The Wiebt") Lower Lawae, conducting, Chergin Symphony. Aroutiers

Michel Glotz, UG, Mahler: Symphony No. 7 In E Minor ("Song Of The Night")—James Levine conducting Chicago Symphony, producers Thomas Z Shepard, Jay David Saks, RCA, Mozart: Symphonies—Vol-ume 1 (The Early Works)—Christopher Hogwood conducting Academy of Ancient Music, producer Morton Winding, L'Oiseau Lyre: (R.) Strauss: Death & Transfiguration/Don Juan/Salome—Dance Of The Seven Veils—Eduardo Mata conducting Dallas Symphony producer Jay David Saks, RCA

BEST OPEKA RECORDING (Grammys to the conductor and producer) Faure: Penelope – Charles Dutiot conducting Orchestre Philharmo-nique de Monte Carlo/Principal Soloists Jessye Norman. Alain Vanzo. Philippe Huttenlocher, producer: Pierre Tavoix, Erato. Janacek: The Cunning Little Vixen–Sir Charles Mackerras conducting Vienna Phil harmonic Orchestra/Vienna State Opera Chorus/Principal Soloists Lucia Popp. Eva Randova. Dalibor Jedlicka, producer: James Mallin-

Son, London, Puccini: Tosca-James Levine conducting Philharmonica Orchestra/Ambrosian Opera Chorus/Principal Soloists Renata Scotto. Placido Domingo, Renato Bruson, producer: John Willan, Angel: Puc-

cini: Turandot-Herbert von Karajan conducting Vienna Philharmonic Orchestra-Vienna State Opera Chorus/Vienna Boys' Choir/Principal Soloists. Placido Domingo, Katia Ricciarelli, Piero de Palma, Ruggero Raimondi, Barbara Hendricks, Gottfried Hornik, producers Guenther

Breest, Michel Glotz, DG. Wagner: Der Ring Des Nibelungen-Pierre Boulez conducting Bayreuth Festival Orchestra/Principal Soloists Gwyneth Jones, Jeannine Altmeyer. Orton Wenkel. Peter Hofmann. Manfred Jung, Siegfried Jerusalem, Heinz Zednik, Donald McIntyre,

Math Salmen, Hermann Bechl, producer Andrew Kazdin, Philips: Weinberger: Schwanda, The Bagpiper-Heinz Wallberg conducting Munich Radio Orchestra/Bavarian Radio Chorus/Principal Soloists

Lucia Popp, Siegfried Jerusalem, Hermann Prey, Gwendolyn Killebrew Sigmund Nimsgern, producer George Korngold, CBS.

**BEST CHORAL PERFORMANCE (OTHER THAN OPERA)** 

Bach: Cantatas-Volume 30 (Nos. 120, 121, 122, 123)-choral con

bach: cantatas-volume so (nos. 120, 121, 122, 123)-cholar con-ductor Gerhard Schmidt Gaden, conductors Tolzer Knabenchor/Ni-kolaus Harnoncourt, Concentus Musicus Wien, Telefunken, Berlioz: La Damnation De Faust-chorus master Margaret Hillis. Chicago Sym phony Orchestra Chorus, conductor Georg Solti Chicago Symphony Orchestra, London, Brahms: German Requiem-chorus master Nor bert Balatsch. Vienna State Opera Chorus, conductor Bernard Hait ink, Vienna Philharmonic Orchestra/Gundula Janowitz. Tom Krause, Philos Hardo: The Saesons-chorus mater. Lastol Hellay, Chorus of

Philips, Havdn: The Seasons-chorus mater Laszlo Heltay, Chorus of Academy of St. Martin-in-the-Fields.conductor Nevill Mariner, Acad emy of St. Martin-in-the-Fields/Dietrich Fischer-Dieskau. Edith Mathis, Siegfried Jerusalem, Philips, Janacek: Glagolitic Mass-chorus

master: Nicholas Cleobury, City of Birmingham Symphony Orchestra Chorus, conductor. Simon Rattle. City of Birmingham Symphony Or-chestra, Angel; Poulenc: Gloria For Soprano, Choir And Orchestra (G Major)—conductor. Robert Shaw, Atlanta Symphony Orchestra Chorus

& Atlanta Symphony Orchestra/Sylvia McNair, Telarc, Rachmaninoff;

The Bells & Russian Songs (From Album Rachmaninoff Orchestral Mu-sic)-chorus master: Thomas Peck, St. Louis Symphony Chorus, con

(Continued on page 74)

ductor Leonard Slatkin, St. Louis Symphony Orchestra

BEST CLASSICAL ORCHESTRAL RECORDING

#### BEST ENGINEERED RECORDING American Fool (John Cougar)-George Tutko, Don Gehman, Mark Stebbeds, Riva/PolyGram; Eye In The Sky (The Alan Parsons Proj-

BEST CLASSICAL ALBUM

**BEST OPERA RECORDING** 

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### News

### Vox Jox

. . And while we're

morning show. .

#### • Continued from page 26

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Dick Purtan is about to make one of radio's more expensive walks across town, leaving CKLW to join Gannett's WCZY Detroit. Not only does he have the biggest contract in WCZY's history, topping the \$200,000 paid him by CKLW, but he also will be featured on Gannett's new USA Today Radio Network.

His current contract with CKLW expires March 1, but he's already off the air there and it's likely he'll start before that at WCZY. Whatever the date, WCZY promises the biggest promotion blitz to ever hit Detroit radio. As for mornings at the Big 8, CKLW is planning to team up Tom Delisle of WDIV-TV Detroit with Purtan's former partner, Tom Ryan, who will assume a larger role on the

#### Radio Festival

#### • Continued from page 22

Also: Rick Sklar, ABC Radio Enterprises programming vice presi-dent; Gary Stevens, president of Doubleday Broadcasting; Dick Verne, radio and common carrier vice president of Lin Broadcasting; Carl Wagner, radio vice president of Taft Broadcasting: Fred Walker, Broad Street Communications president: and Tom Warnock, National Public Radio executive vice president.

on the subject of Gannett contracts, Rick Dees has been signed to a multi-year deal with KHS Los Angeles, locking up his services for some time to come.... Across town at KMPC, creative production director **Ray Smithers** has left the station to devote his full attention to Access Radio, a new company he has formed with former L.A. broadcaster Jerry Lee Trowbridge, which has come up with a new approach to radio formats utilizing computer controlled information.... A couple of changes in the news department of KUTE/KGFJ Los Angeles, as KUTE afternoon anchor Barbara Whitesides and KGFJ morning an-chor and news director Bob Felix have left the Los Angeles Inner City facilities. KUTE morning anchor Gene Brodeur and KGFJ afternoon anchor Carol Carper will now handle the news duties for both sta-

Ken Wolt, g.m. of Heftel's WIKS Indianapolis, has appointed Gary

Hoffman p.d., replacing C.C. Mat-

Spears is currently running.

\* \* \* Looking for a g.m. gig? There's

one open with Katz Broadcasting, as

WDBO-AM-FM g.m. Jack Porteous has resigned. Robert Longwell was named g.m. of the FM-now known as K-92-FM and switching from easy listening to country pro-grammed by former WKSJ Mobile p.d. Steve Holbrook (Billboard, Jan. 15)-but the WDBO-AM management position is still up for grabs WGAR Cleveland g.m. Harold Hin-son takes on additional duties as g.m. of Nationwide's WKSW, Cleveland's FM country outlet, re-placing **David Gerard**, who resigned last week. WGAR g.s.m. Bill Enders moves over to the FM side as station manager.

Jim Stevens is the new midday personality at Insileo's oldies outlet in Miami, WVCG, marching across town from the evening slot at WGBS, where he was known as Jim Cruze. ... I-95 (WINZ-FM) Miami music director Johnny Dolan is the new p.d. at KACY-AM-FM Oxnard, Cal.

#### \* \* \*

Dale Turner has resigned as p.d. at WSAI-FM Cincinnati. Succeeding him is music director and after-noon jock John Marks. Jack Reno

### Market Quotations

			As	of closing	. Jan. 12	2. 1983				
Ann High	uał Low	1	NAME		₽-E	(Sales 100s)	High	Low	Close	Change
	-		-						-	
1 1/4	1/2	Altec Corpo	ration			187	1 1/8	1	1 ½s	Unch.
61¼	26¾	ABC			9	2010	52¾	51½	52 1/8	— ¾
35¾	25¾	American C	an		5	1033	34 1/8	32¾	33%	+ 1/8
91/4	4	Automatic F	Radio		7	62	9 1/8	81/8	9½	+ 1/8
67	33 3%	CBS			11	1148	59	581/4	58%	Unch
50¾	6%	Coleco			9	791	39%	371/2	37%	— ¾
7 1/8	5	Craig Corpo	oration		88	158	81/8	7 3⁄4	8 ½	- 1/4
711/2	47	Disney, Wal	t		21	1316	65	62%	641/4	+ 1%
5%	21/8	Electrosour	nd Group			18	5	91/8	4 %	— ½
18½	11%	Gulf + Wes	tern		7	9045	173/4	173%	17%	+ ¾
21%	101/4	Handleman			9	102	19%	19	19¾	+ %
61⁄4	1 1/2	Integrity Ent	tertainment		13	36	31/8	3¾	33/8	— ½
7∛a	3¾	K-tel			70	40	7 1/2	71/4	7 ¾	+ 1/8
62 1/2	36	Matsushita	Electronics		11	538	56½	55 1/4	55 3/4	— ½
31 1/2	10¼	Mattel			4	5630	151/8	19%	15 1/8	+ 5/8
78	38	MCA			10	936	691/8	69	691/4	- 1/2
79%	48¾	ЗM			14	2006	79%	77¼	78%	+ 1/8
931/2	49	Motorola			18	2250	901/2	85%	88%	+ 21/4
51¾	30	No. America	an Phillips		10	102	53	51%	52 %	+ 11/8
14	51/8	Orrox Corpo	oration		-	232	131/8	11 1/8	12%	+ 5/8
20 1/2	10	Pioneer Elei	ctronics			16	183%	18	181/8	- 1/4
27	15¾	RCA			47	1290	23¾	131/8	231/4	Unch
18	11	Sony			11	5784	14%	141/4	141/2	+ 1/8
31%	27¾	Storer Broa	dcasting		20	612	281/2	271/2	28	+ 1/4
3¾	2	Surerscope			_	36	3	2 1/8	3	Unch
45	271/4	Taft Broadc			10	173	41	40¼	40¾	- 1/4
63¼	27	Warner Con	nmunicatio	ns	6	4268	32 38	30%	31	- 1/2
		Sales	Bid	Ask		RTHE		Sales	Bìd	Ask
			_	-						
ABKCO		_	1/2	1 ½		om Elec		1400	2¾	3
	Certron Corp. 23000 2 2's					oton		_	4 1/4	5
Data Pac		3500	6¾	7 1/4	Reev					
Josephs		2700	15½	16		municatio		00	191/4	191/2
Koss Co	rp.	1500	5	51/4	Schv	vartz Brot	hers	-	2¾	3
	-									

Over-the-Counter prices shown may or may not represent actual transactions Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

• Continued from page 6

Sinatra, Reprise, 1966, one week. 17. "Sundown," Gordon Lightfoot, Reprise, 1974, one week. 18. "Black Water," Doobie Brothers.

- Warner Bros., 1975, one week.
- "Let's Do It Again," Staple Singers, Curtom, 1975, one week "New Kid In Town," the Eagles,

Asylum, 1977, one week. "Sister Golden Hair," America. 21

Warner Bros., 1975, one week. Smith, of course, has been involved with scores of other acts over the years, from Judy Collins to Black Sabhath; from John Prine to Napoleon XIV; from Jimi Hendrix to Joey Scarbury; from Deep Purple to Crystal Gayle.

#### \* \*

Seger's Eager: Bob Seger & the Silver Bullet Band's "The Distance" (Capitol) leaps to number eight in its second chart week, becoming the group's fifth top 10 album in a row, following 1977's "Night Moves," '78's "Stranger In Town," '80's "Against The Wind" and '81's "Nine Tonight."

With "The Distance" poised to go the distance, producer Jimmy Iovine has two albums in the top 10 simultaneously for the first time in his career, lovine is also represented by Tom Petty & the Heartbreakers' "Long After Dark" (Backstreet) at

#### **Gortikov Speech**

• Continued from page 6

adding to the erosion of the copyright principle"). Gortikov threw open the floor to students' questions. Queries ranged from dispersal of

royalties to the possibility of "spoiler signals" to the future of the vinyl disk, with many students defending their own home taping practices.

Probably the most pertinent ques-tion was raised by student Jeanne Warsaw, who wondered if a blank tape royalty would actually compensate the industry for its losses. "It wouldn't be a substantial offset," replied Gortikov, "but a step in the right direction."

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### Chartbeat

number nine lovine just missed posting two albums in the top 10 in August, 1981, when Petty's "Hard Promises" dropped out two weeks before Stevie Nicks' "Bella Donna" charged in.

And on the Hot 100, Seger's "Shame On The Moon" jumps four points to number 12, becoming the highest-charting pop hit to date for songwriter Rodney Crowell. Crowell has added reason to celebrate this week: "'Til I Gain Control Again." which he co-wrote for Crystal Gayle, jumps into the top 10 on the country chart.

U.K. Watch: Phil Collins' remake of "You Can't Hurry Love" jumps to No. 1 in Britain this week, two notches higher than the Supremes' original version climbed in 1966. It's Collins' first No. 1 British hit, either solo or as a member of Genesis.

On the American chart, "You Can't Hurry Love" advances to number 13, making it the second highest-charting remake to date of a Supremes hit. The champ, of course, is Vanilla Fudge's psychedelic ver-sion of "You Keep Me Hangin" On." which hit number six in '68. Another big Supremes remake was Donnie Elbert's "Where Did Our Love Go." which hit 15 in 1971.

#### \* \* \*

Black Rock: A pair of CBS LPs set records this week. Men At Work's "Business As Usual" (Columbia) holds at No. 1 for the 11th straight week, becoming the longest-sustaining No. 1 album since Reo Speedwagon's "Hi Infidelity" had 15 weeks on top in 1981. And Ozzy Osbourne's "Speak Of

The Devil" (Jet) holds at number 14, the highest position an Osbourne al-bum has attained to date. "Blizzard Of Ozz" reached 21 in 1981; "Diary Of A Madman" hit 16 a year ago Both of those earlier albums are still on the charts, making Ozzy one of only two acts with three LPs on the current survey. The other: fellow CBS artist Neil Diamond.

CBS really ought to put those guys

together for a duet. We've even got the title: "You Don't Bring Me Bird's Heads."

#### +

We Get Letters: Fred K. Green of Memphis points out that all three of Quincy Jones' current chart hits are phased in the first person: Michael Jackson & Paul McCartney's "The Girl Is Mine." Patti Austin & James Ingram's "Baby, Come To Me" and Donna Summer's "The Woman In Notes Green: "Rather self-Me." centered, huh?"

And Stephen Barnard of Augusta, Me. writes to complain. "No one from Maine ever gets their name listed in Billboard," Stephen, you could move.

### LP & Cassette Sold Together

NEW YORK-There's some talk of major label commitment to album releases that house both LP and cassette versions of the same material, but a small New York-based com-pany has started the ball rolling.

JAMB Productions, one of the principals of which is veteran a&r producer Bugs Bower, has marketed an "erotic Aerobics" album with LP and cassette configurations at a list price of \$10.

In addition, JAMB plans further releases in a similar manner with programming geared for the semiclassical market, according to Henry Rosenberg, president of Henry Rosenberg Ltd., a national distribu-tion firm out of New York that is

handling the line. The "Erotic Aerobics" package also features classical themes against a narration. A separate die-cut cardboard within the double-sleeve jacket houses the cassette, avoiding the danger of both configurations rubbing against each other.

Rosenberg suggests that in charging \$1 more for the LP/cassette package "no one would bother to tape copy the album,"

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mately 1,000 to 2,000 square feet, on the seventh floor of an ultra-modern office building is centrally and Doheny Drive in Beverly Hills.

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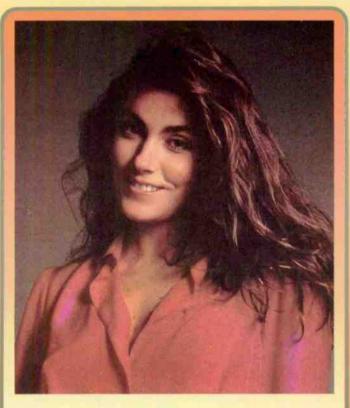
Rental: \$2.00 per square foot-full serviced. Cost of

thews, who was transferred to the company's Cincinnati facility WYYS (Billboard, Jan. 15), Hoffman, whose position is effective im-mediately, comes to WIKS from the continues as p.d. of WSAI-AM. p.d. post at K-108 (KKDA), the urban outlet in Dallas that Michael



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## MUSIC MADE IN ITALY GRUPPO EDITORIALE SUGAR and CGD MESSAGGERIE MUSICALI spa CONGRATULATE



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FOR	WEEK	ENDING	IANIIARY	22	198

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	¥	Weeks on Chart	board. ARTIST Title Label, No. (Dist. Label) Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes. 8-Track	Black LP7 Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label) Dist. Co.	RIAA Symbols	Suggested List Prices LP. Cassettes, 8-Track	Black LP7 Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Mo. (Dist. Label) Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes. 8-Track	Black LP/ Country LP Chart
	-1	30-	MEN AT WORK Business As Usual				佥	38	8	COMMODORES All The Great Hits Matewin 6028 ML IND		8.98	BLP 12	72	58	18	THE WHO It's Hard Warner Bros. 1-23731 WEA	•	8.98	
	2	30	Columbia ARC 37978 CBS				欽	40	8	LITTLE RIVER BAND Greatest Hits Capitol ST 12247 CAP		8.98		73	70	32	THE ALAN PARSONS PROJECT Eye In The Sky Arista AL 9599 IND	•	8.98	
Ter .	3		Built For Speed EMI-America ST-17070 CAP DARYL HALL & JOHN OATES		8.98		39	18	28	JOE JACKSON Night And Day	٠			74	74	31	CHICAGO Chicago 16		8.98	
\$			H2O RCA AFL1-4383 RCA		8.98		t	43	12	A&M SP-4906 RCA EDDIE RABBITT Radio Romance		8.98		家	**0	6	Full Moon/Warner Bros. 1-23689 WEA ABBA The Singles			
$\widehat{\mathbf{x}}$		10	PAT BENATAR Get Nervous Chrysalis CHR 1396 IND		8.98		\$	44	35	Elektra E1-60160 WEA	•	8.98	CLP 5	76	71	22	Atlantic 80036 WEA AMERICA View From The Ground		8.98	
Ŕ	8	5	MICHAEL JACKSON Thriller Epic QE 38112 CBS							Jane Fonda's Workout Record Columbia CX2-38054 CBS				77	75	13	Capitol ST-12209 CAP		8.98	
Ŕ	6	6	LED ZEPPELIN Coda Swan Song 90051 (Atlantic) WEA		8.98		$\widehat{\mathbb{X}}$	46	7	PATTI AUSTIN Every Home Should Have One							An Officer And A Gentleman Island 90017-1 (Atco) WEA		8.98	
公	9	33	THE CLASH Combat Rock Epic FE 37689 CBS				A3	66	34	Qwest QWS 3591 (Warner Bros.) WEA		8.98	BLP 20	78	77	43	ASIA Asia Geffen GHB 2008 (Warner Bros.) WEA		8.98	
To a	16	2	BOB SEGER AND THE SILVER BULLET BAND				44	42	27	Rio Capitol ST-12213 CAP JUDAS PRIEST	•	8.98		79	76	28	FLEETWOOD MAC Mirage			
De la	10	10	The Distance Capitol ST 12254 CAP TOM PETTY AND THE	•	8.98		45	45	10	Screaming For Vengeance Columbia FC 38160 CBS				80	78	11	Warner Bros. 1-23607 WEA VARIOUS ARTISTS Casino Lights		8.98	
WS			HEARTBREAKERS Long After Dark Backstreet/MCA BSR 5360 MCA		8.98		40			Wild Things Run Fast Geffen GHS 2019 (Warner Bros.) WEA		8.98		-	WEM E	-	Warner Bros. 1-23718 WEA		8.98	BLP 48
10	11	9	PHIL COLLINS Hello, I Must Be Going Atlantic 80035-1 WEA		8.98		血	51	36	A FLOCK OF SEAGULLS A Flock Of Seagulls Jive/Arista VA 66000 IND	•	6.98		82		15	Trans Geffen GHS 2018 (Warner Bros.) WEA LINDA RONSTADT		8.98	
11	5	14	LIONEL RICHIE Lionel Richie	•	8.98	BLP 2	47	47	17	PETER GABRIEL Security Geffen GHS 2011 (Warner Bros.) WEA		8.98					Get Closer Asylum 60185 (Elektra) WEA		8.98	
12	12	11	SUPERTRAMP Famous Last Words	•		DCI Z	48	48	10	KISS Creatures Of The Night				83	81	10	SKYY Skyyjammer Salsout SA 8555 (RCA) RCA		8.98	BLP 47
13	13	15	A&M SP 3732 RCA BILLY JOEL The Nylon Curtain		8.98		49	58	5	Casablanca NBLP 7270 (Polygram) POL SAMMY HAGAR Three Lock Box		8.98		84	84	17	VANITY 6 Vanity 6 Warner Bros. 1-23716 WEA		8.98	BLP 17
金	14	7	Columbia TC 38200 CBS OZZY OSBOURNE Speak Of The Devil	-			jO	50	11	Geffen GHS 2021 (Warner Bros.) WEA THE BEATLES		8.98		85	85	11	PSYCHEDELIC FURS		0.00	Der 17
	15	25	BILLY SQUIER Emotions In Motion				51	53	11	20 Greatest Hits Capitol SV 12245 CAP THE ENGLISH BEAT		9.98		86	88	77	Columbia FC 38261 CBS			
16	7	10	Capitol ST 12217 CAP		8.98			_		Special Beat Service LR.S. SP 70032 (A&M) RCA		8.98		87	87	10	Escape Columbia TC 37408 CBS DEVO			
	17	15	Midnight Love Columbia FC 38197 CBS NEIL DIAMOND			BLP 1	52		11	EAGLES Greatest Hits, Vol. 2 Asylum 60205 (Elektra) WEA	•	8.98					Oh No! It's Devo Warner Bros 1-23741 WEA		8.98	
议	21		Heartlight Columbia TC 38359 CBS JOHN COUGAR				53	54	18	KENNY LOGGINS High Adventure Columbia TC 38127 CBS				×	112	3	SQUEEZE Singles 45's and Under A&M SP 4922 RCA		8.98	
W			American Fool Riva/Mercury RVL 7501 (Polygram) POL	1	8.98			56	6	CHAKA KHAN Chaka Khan Warner Bros. 1-23729 WEA		8.98	BLP 7	89	92	12	ORIGINAL CAST Cats Getten 2GHS 2017 (Warner Bros.) WEA		16.98	
2195	20		MISSING PERSONS Spring Session M Capitol ST 12228 CAP		8.98	ļ	愈	60	8	PEABO BRYSON Don't Play With Fire				90	90	15	GRAND MASTER FLASH & THE FURIOUS FIVE			
\$	32	40	TOTO Toto IV Columbia FC 37728 CBS	•			<b>\$</b>	59	63	Capitol ST 12241 CAP		8.98	BLP 8	91	91	15	The Message Sugar Hill 268 IND DIRE STRAITS		8.98	BLP 26
敛	28	5	FOREIGNER Records Atlantic 80999 WEA		8.98		金	79	3	Get Lucky Columbia FC 37638 CBS MUSICAL YOUTH							Love Over Gold Warner Bros. 1-23728 WEA		8.98	
22	22	14	TONI BASIL Word Of Mouth Radialchoice/Virgin/Chrysalis CHR				<u> </u>	64	7	The Youth Of Today MCA 5389 MCA GROVER WASHINGTON JR.		8.98	BLP 31	92	93	46	ALABAMA Mountain Music RCA AFL1-4229 RCA		8.98	CLP 1
23	23	10	1410 IND PRINCE 1999	•	8.98		Ŵ		-	The Best Is Yet To Come Elektra 60215 WEA		8.98	BLP 11	贪	104	7	GOLDEN EARRING Cut 21 Records T 119004 (Polygram) POL		8.98	
24	19	11	Warner Bros. 1-23790 WEA DAN FOGELBERG		10.98	BLP 4	2997	63	6	RAY PARKER, JR. Greatest Hits Arista AL 9612 IND		8.98	BLP 18	94	98	35	JUICE NEWTON Quiet Lies	۰	8.98	CLP 31
	25	13	Greatest Hits Full Moon/Epic FE 38308 CBS DIONNE WARWICK				60	39	15	LUTHER VANDROSS Forever, For Always, For Love	•			95	95	18	Capitol ST-12210 CAP KIM CARNES Voyeur			
25	30	12	Heartbreaker Arista AL 9609 IND ADAM ANT_	-	8.98	BLP 16	61	49	13	Epic FE 38235 CBS	•		BLP 5	96	97	91	EMÍ America SU 17078 CAP BILLY SQUIER		8.98	
<b>永</b> 27	27	18	Friend Or Foe         CBS           Epic ARE 38370         CBS           ABC         CBS				62	55	12	The Nightfly Warner Bros. 1 23696 WEA EARL KLUGH/BOB JAMES		8.98	BLP 50	97	99	31	Don't Say No Capitol ST-12146 CAP SURVIVOR		8.98	
٨	31	8	The Lexicon Of Love Mercury SRM-1-4059 (Polygram) POL THE J. GEILS BAND	•	8.98		63	65	10	Two Of A Kind Capitol ST 12244 CAP JANET JACKSON		8.98	BLP 23				Eye Of The Tiger Scotti Bros. FZ 38062 (Epic) C8S			
20			Showtime EMI America SO 17087 CAP		8.98		1			Janet Jackson A&M SP 4907 RCA		6.98	BLP 6	98	100	13	WAYLON AND WILLIE WW II RCA AHL1 4455 RCA		8.98	CLP 3
	29		CROSBY, STILLS AND NASH Daylight Again Atlantic SD 19360 WEA		8.98		64	41	16	KOOL AND THE GANG As One De-Lite DSR 8505 (Polygram) POL		8.98	BLP 30	299	154	5	NIGHT RANGER Dawn Patrol Boardwalk NB 33259-1 IND		8.98	
30	26	13	JEFFERSON STARSHIP Winds Of Change Grunt BXL1-4372 (RCA) RCA		8.98		65	57	17	RUSH Signals Mercury SRM-1-4063 (Polygram) POL		8.98		100	102	45	WILLIE NELSON Always On My Mind			
31	24	21	DON HENLEY I Can't Stand Still Elektra E1-60048 WEA	•	8.98		66	61	32	JEFFREY OSBORNE Jeffrey Osborne				101	83	11	Columbia FC 37951 CBS NEIL DIAMOND The Jazz Singer			CLP 2
歐	36	6	BARRY MANILOW Here Comes The Night Arista AL 9610 INO		8.98		俞	72	6	A&M SP-4896 RCA BILL COSBY Bill Cosby Himself		8.98	BLP 32	102	86	7	Capitol SW 12120 CAP		8.98	
金	33	8	JOHN LENNON The John Lennon				68	62	16	Motown 6026 ML IND BRUCE SPRINGSTEEN	•	8.98	BLP 33	103	103	22	Living My Life Island 90018 (Alco) WEA ROYAL PHILHARMONIC		8.98	BLP 19
34	34	18	Collection Getten GHSP 2023 (Warner Bros.) WEA LAURA BRANIGAN		9.98		69	69	10	Nebraska Columbia TC 38358 CBS THE BAR-KAYS							ORCHESTRA CONDUCTED BY LOUIS CLARK Hooked On Classics II	٠		
	37	14	Branigan Atlantic SD 19289 WEA SAGA		8.98					Proposition Mercury SRM-1-4065 (Polygram) POL	-	8.98	BLP 9	104	107	33	RCA AFL1-4373 RCA GAP BAND		8.98	
36			Worlds Apart Portrait ARR 38246 (Epic) CBS OLIVIA NEWTON-JOHN				Ŵ	114	3	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38393 CBS							Gap Band IV Total Experience TE-1:3001 (Polygram) POL		8.98	BLP 34
50	33	10	Olivia's Greatest Hits, Vol. 2 McA McA 5347 MCA		8,98		71	67	14	DIANA ROSS Silk Electric RCA AFLI 4384 RCA	•	8.98	BLP	105	105	30	SOUNDTRACK E.T. MCA MCA 6109 MCA	•	9.98	

### News

### **NEW ROCK MAKES INROADS Toto Leads Grammy Nominees**

• Continued from page 4 year, discounting the nominations of Jones' artists and associates.

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One of Paich's nominations pits him against his father, Marty Paich. The elder Paich is nominated for his instrumental arrangement on Kenny Loggins' "Only A Miracle"; the younger, for his work on "Rosanna." Another Toto member, Steve Lukather, is nominated for cowriting George Benson's "Turn Your Love Around," a candidate for r&b song of the year.

According to the Recording Academy, more than 50 acts received their first Grammy nominations this year, including several long-serving veterans: Van Morrison, Ray Parker Jr., Deniece Williams, Kansas, Peter Gabriel and King Crimson.

Female artists have little to cheer about in this year's nominations, having been shut out of the two most prestigious categories, record and album of the year. It's the first time in 20 years that no female artist has appeared in at least one of those categories, either solo or as part of a group

It was also a disappointing year for Fleetwood Mac, Evelyn King and Jeffrey Osborne, who failed to make the ballot in any category. Several other acts had to settle for nominations in the performance categories. having missed out on the top awards. Among them: Lionel Richie, Chicago, Daryl Hall & John Oates, Joe Cocker & Jennifer Warnes, the J. Geils Band and Asia. While "Asia" didn't make the al-

bum of the year finals. its chief rival

as 1982's top-seller, John Cougar's "American Fool." did. Cougar's

nomination marks a breakthrough

of sorts for American heartland

BILLBOARD

#### rock, which has never before **Grammy Awards Nominees**

• Continued from page 67

**BEST CHAMBER MUSIC PERFORMANCE** Bach: Trio Sonatas (BWV 1038, 1039, 1079)-James Galway, Kung-Wha Chung, Phillip Moll, Moray Welsh, RCA; Borodin: Quartet No. 2 In D Major/Dohnanyi: Quartet No. 2 In D-Flat Major, Op. 15-Guarneri Quar-tet, RCA; Brahms: Sonatas For Cello & Piano No. 1 In E Minor, Op. 38 & No. 2 In F Major, Op. 99-Lynn Harrell & Vladimir Ashkenazy, London; Brahms: The Sonatas For Clarinet & Piano, Op. 120-Richard Stoltzman, Richard Goode, RCA; Brahms: The String Sextets (B-Flat Major, Op. 18 & G Major, Op. 36)-The Cleveland Quartet with Pinchas Zukerman, Bernard Greenhouse,

#### BEST CLASSICAL PERFORMANCE-INSTRUMENTAL SOLOIST OR SOLOISTS (WITH ORCHESTRA)

Beethoven: Concerto For Piano No. 4 In G Major, **Op. 58**-Rudolph Serkin (Seiji Ozawa conducting Boston Symphony), Telarc; **Elgar: Concerto For Violin In B** Minor-Itzhak Perlman (Daniel Barenboim cond. Chi-cago Symphony), DG; Mozart: Concerto For Piano No. 22 In E Flat Major, K. 482 (Ashkenazy Plays & Conducts Mozart)---Vladimir Ashkenazy (Vladimir Ashkenazy conducting Philharmonia), London; Schumann: Concerto For Piano In A Minor/Rachmaninov: Concerto For Pi-ano No. 2 In C Minor, Op. 18-Alicia de Larrocha

#### **Target Taking** FedMart Over

• Continued from page 3

discounter will continue in that classification, paying \$5.39 in carton lots rather than \$4.99.

Target's openings here made Los Angeles Times business section news with the expected hiring of 6,000-7,000 workers, nearly equal to the 8,000 jobs lost when FedMart closed its stores last July. The Target openings also triggered angry reaction from a union here representing former FedMart workers, which noted that Target's present 167 stores in 20 states are all non-union.

cracked the top categories, despite huge sellers by such acts as REO Speedwagon, Styx and Kansas.

The influx of international acts in the U.S. market in the past year is best reflected in the best new artist category, which includes Australia's Men At Work and Britain's Asia, Stray Cats and Human League. Fellow finalist, Jennifer Holliday is the second singer in as many years to be nominated for best new artist before releasing a solo debut album-following James Ingram.

Ingram's producer, Quincy Jones, is nominated for producer of the year for the fifth year in a row. having finally won last year. This year Jones' competition includes friends and frequent collaborators David Foster and Toto.

In the album of the year category, Billy Joel is nominated again with "The Nylon Curtain," his third consecutive studio ablum to make the finals, following "52nd Street" and "Glass Houses.

Donald Fagen has also been nominated in that category with three successive studio albums, as his solo debut "The Nightfly" follows Steely Dan's "Aja" and "Gaucho." All three sets were produced by Gary Katz, who this year receives his first nomination for producer of the year. "The Nightfly" is also up for best engineered recording, a prize won by Steely Dan records is three of the last five years.

A number of perennial Grammy also-rans are in the running again this year, including such superstars as Diana Ross, Elton John, Marvin Gave and Lionel Richie.

And with "E.T.," composer John Williams is nominated again for best original film score, an award he has won in six of the last seven years.

(Charles Dutoit conducting Royal Philharmonic), Lon-

don; Vivaldi: The Four Seasons-Joseph Silverstein

(Seiji Ozawa conducting Boston Symphony), Telarc

**INSTRUMENTAL SOLOIST OR SOLOISTS** 

The Alkan Project (Etudes, Op. 39-In All The Minor

Keys)-Ronald Smith, Arabesque; Bach: The Goldberg Variations-Glenn Gould, CBS; Barber: Sonata For Pi-

ano, Op. 26/Souvenirs, Op. 28/Nocturne, Op. 33-Ruth

Laredo, Nonesuch; Granados: Danzas Espanolas – Alicia de Larrocha, London; Grofe-Tomita: Grand Canyon

Suite/Anderson-Tomita: Syncopated Clock-Isao To

mita, RCA; Horowitz At The Met (Scarlatti, Chopin, Liszt, Rachmaninoff)--Vladimir Horowitz, RCA; Schu-

mann: Humoreske, Op. 20/Fantasiestucke, Op. 12-

Berlioz: La Mort De Cleopatre-Jessye Norman

(Daniel Barenboim cond. Orchestra de Paris), DG

Faure: La Bonne Chanson/Debussy: Chansons De Bi

litis & Ariettes Oubliees—Elly Ameling (Dalton Baldwin, Accompanist), CBS; Frederica Von Stade Live!—Fred-

erica Von Stade (Martin Katz, Accompanist), CBS; Mo

zart: Concert Arias (Andromeda, Il Burbero Di Buon

Core, Artaserse, Idomeneo, Cerere Placata)-Kıri Te

Kanawa (Gyorgy Fischer conducting Vienna Chamber

Orchestra), London; Verdi: Arias (Leontyne Price Sings

Verdi)-Leontyne Price (Zubin Mehta conducting Israel

Bach: The Goldberg Variations-Glen Gould, engi-

neers: Stan Tonkel, John Johnson, Ray Moore, Martin Greenblatt, Bud Graham, CBS; Berlioz: La Damnation

De Faust-Sir Georg Solti conducting. Chicago Sym

phony Orchestra & Chorus, engineers: Frederica Von

Stade, Kenneth Riegel, Jose Van Dam, James Lock, Si

mon Eadon, London; Dvorak: Symphony No. 9 in E Mi-

nor ("From The New World")-James Levine cond. Chi-

cago Symphony Orchestra, engineer: Paul Goodman,

RCA; Holst: The Planets-Herbert von Karajan conduct-

ing Berlin Philharmonic engineer: Gunter Hermanns

DG; Mahler: Symphony No. 7 In E Minor ("Song Of The

Night")-James Levine conducting Chicago Symphony

Steven Epstein, Glenn Gould & Samuel Carter,

**CLASSICAL PRODUCER OF THE YEAR** 

James Mallinson, Jay David Saks, Robert Woods.

Orchestra, engineer: Paul Goodman, RCA.

nonic), London

CLASSICAL

BEST ENGINEERED RECORDING,

**BEST CLASSICAL VOCAL SOLOIST** 

BEST CLASSICAL PERFORMANCE

(WITHOUT ORCHESTRA)

Emanuel Ax, RCA.

PERFORMANCE

"Always On My Mind," originally cut by Elvis Presley in the mid'70s, is nominated for pop and country song of the year, while "It's Gonna Take A Miracle," first a hit for the Royalettes in 1965, is up for best r&b song, owing to a Grammy rule allowing the nomination of any song that's had a new recording in the eligibility year.

The nominations in the Latin category drew praise from experts in that field as being more representative than were the entries in past years, which leaned to fusion or Latin-jazz titles.

The most eclectic category again this year is best inspirational recording, which pits Kansas against Leontyne Price and the Oak Ridge Boys.

#### Study: Papers Sell Records

• Continued from page 6

study was to find a practical tool to use in order to build and sustain superstar rock acts. Following the results of this survey, which was completed in late 1981, Bloom has followed this strategy with Styx, Joan Jett and John Cougar.

Another aspect of the study was to determine how important an act's image is to its audience. "Do you want to publicize that an act has made a Christmas visit to a hospital, or do you want to publicize that this act has just wrecked another car? Or does it matter at all? What we have found is that these things are extremely important.

"The average person who is interested in Led Zeppelin is 18 and male, the average person who likes Pink Floyd is 18 and male. The Styx audience is a little bit younger and there are as many females as males. The average Led Zeppelin lover perceives the band as having a meaningful message and a rebellious attitude. So if you are going after the Led Zeppelin audience, and you have your acts distributing Christmas presents, you've probably lost your audience."

#### **BetaMovie Is** Sony's Latest

• Continued from page 65

tion of a new eight-millimeter videotape format.

A record-only design, the 5.5pound camera is a self-contained unit that foregoes fast forward and rewind drives as well as any direct monitor feed. Those exclusions are attributed to Sony's determination to keep weight light and price low. Users can load a Beta format cassette directly into the body of the camera. while power is provided by a rechargeable battery fitted into the pistol grip.

Although maximum recording time in the camera/recorder is three hours and 20 minutes when using Beta II speed and an L-830 length cassette, the life of the battery is only one hour per change. Users can carry additional batteries and reload, or use a separate battery belt or portable battery unit when recording for longer periods.

Price for the device hasn't been set, although printed reports in Japan predict it will be marketed there at 240,000 yen (approximately \$1,000).

#### www.americanradiohistory.com

### Lifelines\_ **Births**

Boy, Leo Michael, to Sally and Michael Johnson, Dec. 20 in Minneapolis. He records for EMI America. \* \* \*

Girl, Nadia Noel, to Diane and Samir Daou, Dec. 28 in Los Angeles. She is an account executive for Billboard Publications.

#### \* \* \*

Boy, Dylan Anthony, to Tana and Bobby Keel, Jan. 10 in Nashville. He is co-owner of Talissa Music Inc. \* \* \*

Girl, Jennifer Maria, to Susan and Bill English, Dec. 29 in Middleton, Tenn. He is district supervisor for the Little Rock branch of the Handleman Co.

\* \* \*

Girl, Shannon Danielle, to Kathy and Robert Moore, Jan. 6 in Philadelphia. He is a buyer for the Key Records chain there.

#### Deaths

Michael Lawrence, 36, of cancer Dec. 31 in New York. The trumpet and fluegelhorn player, who was a member of the "Dreamgirls" orchestra, is survived by his wife, Roberta.

\* \* \* Roy James, 53, of cancer, Dec. 29 in Toyko. Born in China to Turkish parents, he was a leading Japanese DJ and host of his own program on the Bunka and Nippon networks for 23 years.

\* \* \*

Karel Senja, 86, Dec. 17 in Prague. The classical conductor led the Czech Philharmonic in 1922 and later recorded more than 70 works for the Supraphon label. His recording of Dvorak's "Slavonic Dances" won the Grand Prix de l'Association de la Musique in Paris in 1977.

\* \* \*

Vladimir Eddy Fort, 79, Dec. 27 in Prague. A leading songwriter in the 1930s, he had more than 100 of his songs recorded on Czech labels. Fort also served as director of OSA, the Czech performing and mechanical rights society, from 1957-1963.

#### New CBS Unit

• Continued from page 6

France, German and Britain. CBS Electronics will be run by Thomas F. Meakin, vice president, CBS Electronics and CBS Toys International, based in London; and Norman Stollman, vice president and general manager, CBS Electronics for CBS Records Inter-



- 101-VOO DOO, Rachel Sweet, Columbia 38 03411
- 102-IT MIGHT BE YOU, Stephen Bishop, Warner Bros. 7-29791 103-HEARTBEATS, Yarbrough and Peoples, To-
- tal Experience 8204 (Polygram) 104-JUMP, Loverboy, Columbia 38-03346
- 105-SUBDIVISIONS, Rush, Mercury 76196 (Polygram) 106-THAT'S GOOD, Devo, Warner Bros. 7-
  - 29811
- 107-EVERYBODY, Madonna, Sire 7-29841 (Warner Bros.) 108-I MELT WITH YOU, Modern English, Sire 7
- 29836 109-I LOVE IT LOUD, Kiss, Casablanca 2365
- (Polygram) 110-BACK IN MY ARMS AGAIN, Cynthia Manley, Atlantic 7-89920

## Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

Jan. 13-26, National Assn. Of Jazz Educators convention, Hyatt Regency, Kansas City.

Jan. 19, Nashville Music Assn. forum, Cannery II, Nashville.

Jan. 20-22, Billboard's radio programming convention, Huntington Sheraton Hotel, Pasadena, Calif.

Jan. 21-23, National Assn. of Music Merchants Winter Market, Anaheim Convention Center, Anaheim.

Jan. 24-28, MIDEM, Palais des Festivals, Cannes. Jan. 30-Feb. 2, National Religious

Broadcasters convention, Sheraton Washington, Washington, D.C. \* \*

Feb. 1-3, Country Music Assn. board meeting, Century Plaza Hotel, Los Angeles.

Feb. 17-19, 14th annual Country Radio Seminar, Opryland Hotel, Nashville.

Feb. 23, National Academy of Recording Arts & Sciences 25th annual Grammy awards show, Shrine Auditorium, Los Angeles.

#### \* \*

March 4-6, Nashville Songwriters Assn. International (NSAI) showcase (4), achievement awards ceremony and dinner (5) and symposium (5-6), Hyatt Regency, Nashville

Mar. 6-9, International Tape/Disc Assn. (ITA) seminar, Diplomat Hotel, Hollywood, Fla.

Mar. 7, Songwriters Hall Of Fame 1983 award winners induction, Waldorf Astoria, New York.

March 10-12, American Choral Directors convention, Hyatt Regency, Nashville.

March 13-15. Ohio Cable Television Assn. annual convention and trade show, Hyatt Regency, Columbus.

March 15-18, Audio Engineering Society's 73rd convention, POC Congress Centre, Eindhoven, Holland.

March 16, National Music Publishers' Assn. Song Awards, Hermitage Hotel. Nashville.

March 20-25, Music Teachers National Assn. convention, Hyatt Regency. Houston.

#### \* \*

April 10-13, National Assn. of Broadcasters convention, Las Vegas Convention Center. April 10-13, Gospel Music Week,

Opryland Hotel, Nashville. April 10-13. Gospel Music Assn. board meeting. Opryland Hotel, Nashville.

### **BubblingUnderThe** Top LPs\_

- 201-SCANDAL, Scandal, Columbia FC 38309 202-CHUCK MANGIONE, 70 Miles Long, A&M SP 4911 (RCA)
- 203-SOUNDTRACK, Brimstone and Treacle, A&M SP 4915 (RCA)
- 204-MATERIAL, One Down, Elektra 60216 205-MILLIE JACKSON, Hard Times, Spring SP
- 1-6737 (Polygram) 206-Z.Z. HILL, The Rhythm and The Blues, Ma-
- laco 7411 207-TRIO, Trio, Mercury MS-1-509 (Polygram)
- 208-ROY ORBISON, The All Time Greatest Hits of Roy Orbison, Monument KWL 2784-38384-1
- 209-ORIGINAL BROADWAY CAST, Nine, Columbia JS 38325
- 210-JOHN STEWART, Blondes, Allegiance Records AV-431

national, based in New York.

Сору	righ	t 198 ced, s troni tten	Billboard Publications, Inc. No partore in a retrieval system, or transmit c, mechanical, photocopying, recordi permission of the publisher.	t of this p	li publication	any	THIS WEEK	LAST WEEK	Weeks on Chart	Compiled from national retai stores and one-stops by the Music Popularity Chart Dept. of Bill board ARTIST Title		Suggested List Prices LP, Cassettes.	Black LP/ Country LP	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title	RIAA	Suggested List Prices LP. Cassettes.	Black LP Country i
WEEK	5	on Chart			List		E	147		Label, No. (Dist. Label) Dist. TYRONE DAVIS	<b>co.</b> Symbols	8-Track	Chart	Ē	≤ 176		Label, No. (Dist. Label) Dist. Co. THE JAM	Symbols	8-Track	Chart
ACT WE		Weeks o	ARTIST Title	RIAA	LP, Cassettes,	Black LP/ Country LP	137	147	3	Tyrone Davis	ND	8.98	BLP 10	169	114	3	The Bitterest Pill   Ever Had To Swallow			
+-	66		Label, No. (Dist. Label) Dist. Co.	Symbols	8-Track	Chart	138	139	6	JOHN COUGAR Nothin' Matters and What				170	158	6	Mercury PXL 506 (PolyGram) POL RICK SPRINGFIELD		5.98	
"		62	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic) CBS							If It Did	POL	8.98					Wait For Night RCA AFL1-4235 RCA		8.98	
10	09	11	HANK WILLIAMS JR. Greatest Hits				139	148	451	PINK FLOYD Dark Side Of The Moon	•			血	NEP E		CAROL HENSEL Carol Hensel's Exercise			
1	89	31	Elektra/Curb 1-60193 WEA GLENN FREY	•	8.98		140	140	35	Harvest SMAS 11163 (Capitol) NEIL DIAMOND	CAP	8.98					And Dance Program, Volume 3 Vintage VNI 30004 (Mirus)		8.98	
			No Fun Aloud Elektra E1-60129 WEA		8.98						BS		L	血	NER 1	TRY	BROTHERS JOHNSON Blast			
9	94	14	SPYRO GYRA Incognito MCA MCA 5368 MCA		8.98	BLP 70	141	141	96	ALABAMA Feels So Right RCA AHL1-3930		8.98	CLP 18	· .	175	5	A&M SP 4927 RCA TAXXI	-	8.98	BLP 27
11	10	21	SANTANA Shango		0.50	DET 70	142	142	24	ARETHA FRANKLIN		0.50				Ť	States Of Emergency Fantasy F 9617 IND		8.98	
11	15	11	Columbia FC 38122 CBS					163	5	Jump To It Arista AL 9602 I SONNY CHARLES	ID	8.98	BLP 41	174	174	3	SOUNDTRACK Annie			
			Something's Going On Atlantic 80018-1 WEA		8.98		W	153	3	The Sun Still Shines	ND	8.98	BLP 15		186	2	Columbia JS 38000 CBS KRIS, WILLIE, DOLLY AND BREN	DA		
10	01	10	ROD STEWART Absolutely Live		11.98		144	143	19	STEEL BREEZE Steel Breeze			Ì		176		The Winning Hand Monument JWG 38389 IND MAXINE NIGHTINGALE		11.98	CLP 13
10	80	15	Warner Bros 1-23743 WEA DOLLY PARTON Greatest Hits		11.50		145	144	20		ICA	8.98		176	179	3	It's A Beautiful Thing Highrise 101 IND		8.98	BLP 35
11	13	63	RCA AHLI-4422 RCA	-	8.98	CLP 7				Get Loose RCA AFL1-4337	CA	8.98	BLP 13	177	177	5	THE S.O.S. BAND			
			ORCHESTRA CONDUCTED BY LOUIS CLARK				10	168	8	ALPHONSE MOUZON Distant Lover		8.98	BLP 24		190	2	Tabu FZ 38352 (Epic) CBS SLAVE			BLP 29
		21	Hooked On Classics RCA AFL1-4194 RCA		8.98		147	145	76	STEVIE NICKS	ND	0.30	DLF 24	1 1 1 1			Visions Of The Lite Cotiliion 90024 (Atlantic) WEA		8.98	BLP 46
"	11	31	THE STEVE MILLER BAND Abracadabra Capitol ST 12216 CAP		8.98		149	120	26		EA	8.98		179	169	12	PAT TRAVERS Black Pearl Polydor PD-1-6361 (Polygram) POL		8.98	
11	16	9	ANNE MURRAY Greatest Hits				148	138	20	KENNY ROGERS Greatest Hits Liberty LOO 1072	AP	8.98	CLP 28	180	RE .	1/11	TODD RUNDGREN The Ever Popular Tortured			
11	17	11	Capitol SD-12225 CAP THE FIXX		8.98	CLP 44	149	137	38	VAN HALEN Diver Down							Artist Effect Bearsville 1-23732 (Warner Bros.) WEA		8.98	
			Shuttered Room MCA MCA 5345 MCA		8.98			167	7		IEA	8.98		181	181	2	THE KIDS FROM FAME Songs			
12	20	8	LITTLE STEVEN AND THE DISCIPLES OF SOUL Men Without Women				150			New Directions	CA	8.98	BLP 55		188	2	RCA AFL1-4525 RCA		8.98	
11	19	22	EMI America ST 17086 CAP	•	8.98		151	150	75	<b>AL JARREAU</b> Breakin' Away				102			Call Of The West A&M SP-70026 RCA		8.98	
[			If That's What It Takes Warner Bros. 23703 WEA		8.98	BLP 51	152	152	60	LOVERBOY	IEA	8.98	BLP 73	183	183	66	POLICE Ghost In The Machine A&M SP-3730 RCA		8.98	
12	23	8	CRYSTAL GAYLE True Love		0.00						BS			184	184	24	THE GO GO'S Vacation	•		1
12	21	29	Elektra 60200 WEA	•	8.98		153	131	40	THE MOTELS All Four One Capitol ST-12177	AP	8.98		185	194	3	LR.S. SP 70031 (A&M) RCA		8.98	-
12	22	03	No Control Columbia FC 37960 CBS 0ZZY OSBOURNE				T	178	2	THE JAM Dig The New Breed							Vandenburg Atlantic 80020 WEA		8.98	L
12		33	Blizzard Of Ozz Jet JZ 36812 (Epic) CBS					155	<b>A</b> A		01	8.98		186	182	37	MELISSA MANCHESTER Hey Ricky Arista AL 9574 IND		8.98	
12	24	24	DONNA SUMMER Donna Summer	•			155	133		Blackout	OL	8.98		107	NEW 6		Arista AL 9574 IND		0.30	1
12	25	37	Geffen GHS 2005 (Warner Bros.) WEA		8.98	BLP 63	156	156	28	POINTER SISTERS So Excited				1	189	3	Atlantic SD 16999 WEA		8.98	
12	26	25	Missing Persons Capitol DLP 15001 CAP SYLVIA		4.98		157	160	23	STEVE WINWOOD	CA	8.98		100	103	3	Rematch Capitol ST 12238 CAP		8.98	
			Just Sylvia RCA AHL1-4312 RCA		11.98	CLP 9	150				EA	8.98		189	NEW E	1917	MARTY ROBBINS Biggest Hits			
12	28	32	AIR SUPPLY Now And Forever Ansta AL 9587 IND	٠	0.00		158	158	11	MELBA MOORE The Other Side Of The Rainbow				-	NEW E		Columbia FC 38309 RODNEY FRANKLIN			1
12	7	15	Arista AL 9587 IND PINK FLOYD The Wall		8.98		159	161	15		AP	8.98	BLP 28	190			Learning To Love Columbia FC 38198 CBS			BLP 45
12	9	6	Columbia PC2 36183 CBS THE WAITRESSES							Utopia Network 60183 (Elektra) V	EA	8.98		191	171	54	RICHARD SIMMONS Reach Elektra El-60122 WEA		10.98	
			l Could Rule The World If I Could Only Get The Parts		E 0.9		160	157	8	LEE RITENOUR Rit/2	CA.	8.98	BLP 66	192	192	2	LENE LOVICH No Man's Land			
13	5	5	Polydor PX-1-507 (Polygram) POL YOKO ONO It's Alright		5.98		161	162	18	Elektra 60186 V DEF LEPPARD High & Dry	EA	0.70	DLF 00	193	191	17	Stiff/Epic ARE 38399 YAZ			
15	1	8	Polydor PO 1 6364 (Polygram) POL MOVING PICTURES		8.98		162	163	6		οι	8.98			1.00		Upstairs At Eric's Sire 1 23737 (Warner Bros ) WEA		8.98	
			Days Of Innocence Network E1-60202 (Elektra) WEA		8.98		102	100	5	Computer Games	AP	8.98	BLP 14	194	193	\$2	LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA Hooked On Swing	٠		
<sup>111</sup>	8	11	EMMYLOU HARRIS Last Date Warner Bros. 1-23740 WEA		8.98	CLP 11	163	173	3	SUPERTRAMP Breakfast In America		0.00		195	185	167	RCA AFL1-4343 RCA		8.98	
13	3	18	THE TIME What Time Is It?	•	0.30	JLI II	164	164	63	THE J. GEILS BAND	CA 🔺	8.98					Something Special De Lite DSR 8502 (Polygram) POL		8.98	
13	2	28	Warner Bros 1-23701 WEA ROBERT PLANT	•	8.98	BLP 16	107	105	EO		AP	8.98		196	180	9	ELVIS PRESLEY The Elvis Medley RCA AHLI-4530 RCA		8.98	
			Pictures At Eleven Swan Song SS 8512 (Atlantic) WEA		8.98		102	165	эδ	JOAN JETT AND THE BLACKHEARTS   Love Rock 'N' Roll				197	187	9	CHILLIWACK Odus X		0.30	
134	4	$^{\prime\prime}$	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will	•			166	166	8	Boardwalk NB1-33243	ND .	8.98		198	197	8	Millennium BXLI-7766 (RCA) RCA		8.98	
			Be Cotumbia KC 2 37542 CBS			CLP 19				To The Max	DL	8.98	BLP 39				A Broken Frame Sire 1-23751 (Warner Bros.) WEA		8.98	
130	0	35	.38 SPECIAL Special Forces	•	0.00		167	170	3	SPINNERS Grand Slam		9.00		199	199	18	AEROSMITH Rock In A Hard Place			
136		9	A&M SP 4888 RCA		8.98		169	168	5	Atlantic 90005 W	EA	8.98			195	11	Columbia FC 38061 CBS KATE BUSH	+		1

#### TOP LPs & TAPE

Y

IOF LFS & IAFE	Crosby, Stills & Nash Culture Club
A-Z (LISTED BY ARTISTS)	Culture Club 7
	Tyrone Davis
ABBA	Def Leppard16
ABC 27	Depeche Mode19
Aerosmith	Devo 8
Air Supply126	Neil Diamond
Alabama	Al Dimeola
America	Dire Straits
Adam Ant	Duran Duran
Asia	Eagles
Patti Austin	Larry Elgart
Bar-Kays	Donald Fagen
Toni Basil	Fixx, The
Beatles	Fleetwood Mac
Pat Benatar	A Flock Of Seaguils
Laura Branigan	Dan Fogelberg
Brothers Johnson	Jane Fonda 4
Peabo Bryson	Foreigner
Kate Bush	Aretha Franklin
Kim Carnes	Rodney Franklin
Sonny Charles	Glenn Frey
Chicago	Frida
Chilliwack	Peter Gabriel 4
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Phil Collins	Crystal Gayle
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Con Fun Shun	Golden Earring
Bill Cosby	Grand Master Flash
John Cougar	Semmy Hegar

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 Gelis Band
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 17
 Grace Jones
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 Chaka Khan
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 Earl Klugh & Bob James
 62

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 Konn Lemon</t

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Barry Manilow	
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Willie Nelson	
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Olivia Newton-John	
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Vanity 6	
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Wall Of Voodoo	
Dionne Warwick	25
Grover Washington Jr	58
Wayton And Wille	98
Who	
Hank Williams Jr.	
Steve Winwood	
Yaz	
Nell Young	81
.38 Special	135

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions. • RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500.000 units
• RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1.000.000 units

### Softsel, Pickwick **In Rackjobbing Pact**

#### Continued from page 3

Softsel will in effect remain the vendor while Pickwick services the individual accounts. "Softsel supplies all product, in this relationship as in our other retail ties. Where rack services are needed, we'll now recommend Pickwick and supply through them, but we'll continue placing the actual orders and issuing the final in-voices," says Rick Leonetti, senior vice president of Softsel, whose pres-ident is Bob Leff. They were the architects of the deal with Eric Paulson at Pickwick.

Leonetti says the new Pickwick rack arrangement functions as a second tier to Softsel's existing distribution, wherein it drop ships directly to individual retail accounts.

Leonetti, a veteran of the record trade best known for his long stints with Columbia Records and WEA, agrees that mass merchandisers are quickly opening up to computer products. "The business is explo-sive," he says, "and I find myself using up close to a year's experience in the record industry, in terms of watching policies change and trends take shape, every month in this business.'

A year ago, he adds, few mass merchandisers were interested in computer software, being enamored instead of the booming video game trade. Now, says Leonetti, mass marketers see a clear link between the

BOARD

#### Radio Leaders Set For Billboard Meet • Continued from page 1

founder of the Apple computer firm, keynotes a Friday (21) night dinner. He will discuss technology and its role Maurice Tunick of NBC's Talk-

Net will join in a discussion of national talk radio, and Jack Lacy of WINS New York "Listen To Lacy" fame has been added to the "oldtimers" panel on Friday

Tom Birch of the Birch Report will join in the late night rock radio session on Friday. Also added to this panel are Dave Logan, p.d. of KFOG San Francisco; Doug Podell, p.d. of WLLZ Detroit: Allen Sneed, p.d. of WSRR Houston; Steve Feinstein, music director of WYSP Philadelphia; Rob Barrett, p.d. of WAAF Worcester, Mass.; Michel Robinson Sayer, assistant p.d. at KLOL Houston: and Les Garland. MTV vice president of programming.

#### '82 Certifications: For The Record

Due to an error in calculation, the percentage decline in RIAA certifications from 1981 to '82 was misstated in last week's issue. The number of albums certified platinum in 1982 was in fact down 10% from '81 totals, while gold albums were off 16%. (Platinum albums in '81 were down 9% from 1980 figures; gold albums were off 6%).

1982's gold singles total re-flected a 25% drop from the '81 tally, which was itself down 24% from 1980.

And while '82's final gold album tally represents a drop of more than 34% from the industry's peak year of 1978, the num-ber of gold albums in the fourth quarter reflected a 10% gain over the final quarter of '81.

game boom and the emergence of personal computers as a true mass market item

'Two years ago, we began examining how to get into this business, get in quickly, and get in the right way," explains Paulson, Pickwick's senior vice president and general manager, of the new deal. "We quickly determined that Softsel provided us with the partnership that made sense, and a year ago we be-gan negotiating with them. An agreement was reached just before the CES.'

Paulson adds that the current sluggish economy made such a pairing more practical than any single-handed Pickwick distribution and marketing scheme, in terms of both financial investment and timing. He argues that Pickwick's existing array of rack services, spanning every-thing from basic in-store merchandising design to computerized inventory, fixture design and manufacture and trainee programs, gives Softsel the advantage of a fullfledged delivery system already in place and tied to major mass merchandiser accounts.

Softsel meanwhile provides Pickwick with the ability to enter the still new personal computer field with proven expertise and experience in marketing computer software at a time when the variety of manufacturers, software configurations, pro-grams (including games) and acces-sories is mushrooming.

Paulson agrees that mass mer-chandisers are already off and run-ning in the computer race.

"Mass merchandisers have already made their plans with regard to computer software," he asserts. "We're already seeing these prod-ucts in those accounts. One mass merchandiser has reportedly sold \$4.3 million in computers in the past year, and that's not a 100 store chain, it's a regional outfit."

Paulson expects "a minimum of 50%" of Pickwick's accounts to be carrying software within the next year, but declines offering any projections for first year sales through Pickwick. However, both he and Leonetti point to recent analysts' projections that software alone could account for as much as \$8 billion annually in the U.S. by 1987.

The pairing has already reached the market via 41 Broadway stores serviced by Pickwick on the West Coast. Pickwick's other major accounts include Sears, K-mart, Target, Bradlees, Payless, Gold Circle, Montgomery Wards, and Jefferson Wards. Paulson says he's already "made contact with all our customers, and we're now readying specific proposals."

In addition to software, Paulson says Softsel's product mix is ex-pected to include instructional publications and accessories, but Pickwick itself has no plans to add actual hardware to its computer accounts.

Meanwhile, Leonetti sums up Softsel's own product line at this point as encompassing 25,000 differ-ent selections from 190 different manufacturers (or publishers), now being sold internationally to 3,000 retailers. That array-which he says mirrors virtually every type of retail operation now handling comput-ers-includes IBM's new personal computer stores, B. Dalton bookstores, major department store chains like Bamberger's and record/ tape distributors and stores including Big Ben, Bromo and Record Factory

### **InsideTrack**

Track hears that Geffen Records is a likely candidate to purchase the Elektra/Asylum building on La Cienega Boulevard in Los Angeles, now that the label is moving its operations to New York. . . . On the latter topic and that of Chrysalis Records' recent move, one executive is suggesting that he'll rent a billboard on Sunset Strip aimed at the local record industry: "Last one to leave, Edited by IRV LICHTMAN turn the lights out."

#### II-The Wrath Of Khan" at that price. Previously, the announcement at Winter CES that "An Officer And A Gen-tleman" would list at \$29.95 in Beta-format stunned delegates (Billboard, Jan. 15). That VHS is now moving toward the \$29.95 level of videodisks, say dealers and distributors, signals intense competition among studios to climb aboard the movie sales wagon. A dramatic example is Embassy Home Entertainment's Feb. 1 release of "Blade Runner" at \$29.95 (Billboard, Jan. 8).

California Music hasn't gone out of business, although Sam Ricklin has indeed left the trade. Track has learned that Ricklin liquidated the firm's assets through the Credit Merchants Assn. of Southern California, which, in turn, sold the company to new owner James A. Short. Firm is now known as California Music Company One-Stop, and is already operating out of the company's orig-inal offices at 2933 W. Pico Blvd. in Los Angeles.

Video specialty dealers and distributors were buzzing

late last week about a flurry of videocassette movie titles

carrying the lowest price point yet for VHS product. Most dramatic is reported release soon by **Paramount** of

"Airplane!" and "Grease" at \$29.95. Also sending dealers in

a spin are rumors of "Star Trek" coming at \$39.95 in the

wake of Paramount's successful marketing of "Star Trek

News

U.S. PolyGram Records executives will be among the first folks in the neighborhood to have office Compact Disc players to fiddle with within the next few weeks. And some execs Track has spoken to are so enthused over demonstrations they've heard, it's likely they'll be happy to let other tradesters hear CD sound. Also from PolyGram: look for an important new pricing policy soon--it's currently being fine-tuned so it can pass muster at the top.

WBLS program director/air personality Frankie Crocker tapes, as host, an urban contemporary music awards show Friday (21) at New York's Savoy. With Lou Tyrell directing and Michael Landwehr producing for CCR Video Corp., show will feature Evelyn. King, Pia Zadora, Quincy Jones, Kool & the Gang, Patti Austin and James Ingram. Distribution of the tv'er is to be announced....NBC has bought, for airing soon, the "Kids From Fame" tv special. taped in England Dec. 31 by Charlie Koppelman and Marty Bandier's Entertainment Company and MGM/UA Home Entertainment. RCA album and MGM/UA videotape will follow.... A com-pilation of black music hits, "Dance Your Ass Off," is being marketed on cassette only by PolyGram in March. There'll be sides by Kool & the Gang, Stephanie Mills, Cameo, Goodie, Junior, and the Gap Band.

### **Back Track**

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30 Years ago this week: Eddie Fisher, Army Pfc. about to be discharged, was set for immediate dates at the Paramount Theatre in New York and Palladium in London.... Meanwhile, Mercury's Art Tal-madge, ecstatic over Vic Damone's Army discharge, received news of Gaylords' lead Ronnie Vincent's Army induction. ... American Records was formed by Mills Music to exploit film material.... Hank Wil-liams' death New Year's Day created a surge in consumer demand for his records.

20 years ago this week: Decca signed Rick Nelson to a 20-year pact for \$1 million plus.... King Records offered dealers a "Happy New Year" 15% off making LPs \$2.10 instead of \$2.47.... NARM pulled back somewhat from its campaign to gain a commission for distributors in lieu of NARM's push for more direct from label service to member. ... Pulse, Nielsen and C-E-I-R signed FTC consent agreements resulting from charges of "bias and error" in representa-tions of audience data.... A delegation of West German jukebox operators was in Washington to hopefully push for global approach to U.S. Copyright Act revisions.

10 years ago this week: Rumors of RCA's change in subdistributor price structuring were confirmed. ... WEA group of labels announced it was going with the discrete quadrasonic system after nearly deciding on the rival matrix mode. ... Cartridge Television's jump on the videotape market was reviewed by a analyst who declared "the videotape industry is fi-nally coming of age." ... Industryites were returning from three winter home entertainment confabs in Chicago: **CES**, **Independent Home Entertainment** and Navy Pier Housewares & Variety Exhibit.

#### New Chiefs In E/A N.Y. Move "Warner Communications is al-

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"back office" services of Atlantic Records, but will remain autonomous in terms of sales, promotion and a&r.

The reorganization apparently was swiftly enacted; Krashnow says he was first offered the job Jan. 5, just five days before the changes were announced. As such, many matters were unsettled at presstime, including the planned size and location of the remaining West Coast of-fice. According to Krasnow, every major department will be represented on the Coast, though the only department head who he could definitely confirm would be remaining in L.A. was Tom Werman, who moved over from CBS to become senior vice president of a&r just one week before the shakeup.

In a related streamlining move, Elektra and Warner Bros. country rosters have been combined in a new unit called Warner Bros. Nashville. The company utilizes the former Elektra staff, headed by Jimmy Bowen (separate story, page 47).

Krasnow stresses that Elektra will remain a full-line record company. The only services that we'll be utilizing at Atlantic are computerized accounting practices. Other than that, we'll be separate record companies with separate management teams and points of view. Before this move took place, they (E/A) were going to be combining accounting services with Warner Bros.'

Those plans were changed, Kras now suggests, to strike a better geographical balance between coasts. ready well represented on the West Coast with Warner Bros. and Geffen; and with E/A also here, 75% of its business was on the Coast. Now it will be more evenly distributed.'

The shift of Elektra/Asylum, perhaps the quintessential West Coast label, to New York-especially coming on the heels of Chrysalis' move East-seems to underscore a shift in the balance of power between coasts in recent years. Krasnow agrees, noting that he moved to New York four years ago, sensing that the momentum of the music business was swinging East.

With Krasnow installed as Elektra chairman, all three of the WEA labels are headed by executives with strong a&r backgrounds. Lenny Waronker was recently promoted to president of Warner Bros., while Ahmet Ertegun is the long-serving chairman of Atlantic. "A&r is the thrust of the business," says Krasnow. "All things stem from that."

Smith, who is stepping down after 32 years in the music business, will move into a new post in Warner Communications' rapidly expanding involvement in professional sports.

In a statement, David H. Horowitz, WCI's co-chief operating officer, noted: "Joe has long been known as an avid sports fan and has shown great knowledge and interest in the operations and business of professional teams. With Warner Communications' cable subsidiary already involved in several sports cable networks, along with its ownership of the Cosmos, Joe is regarded as an ideal choice to develop and expand upon these ventures.

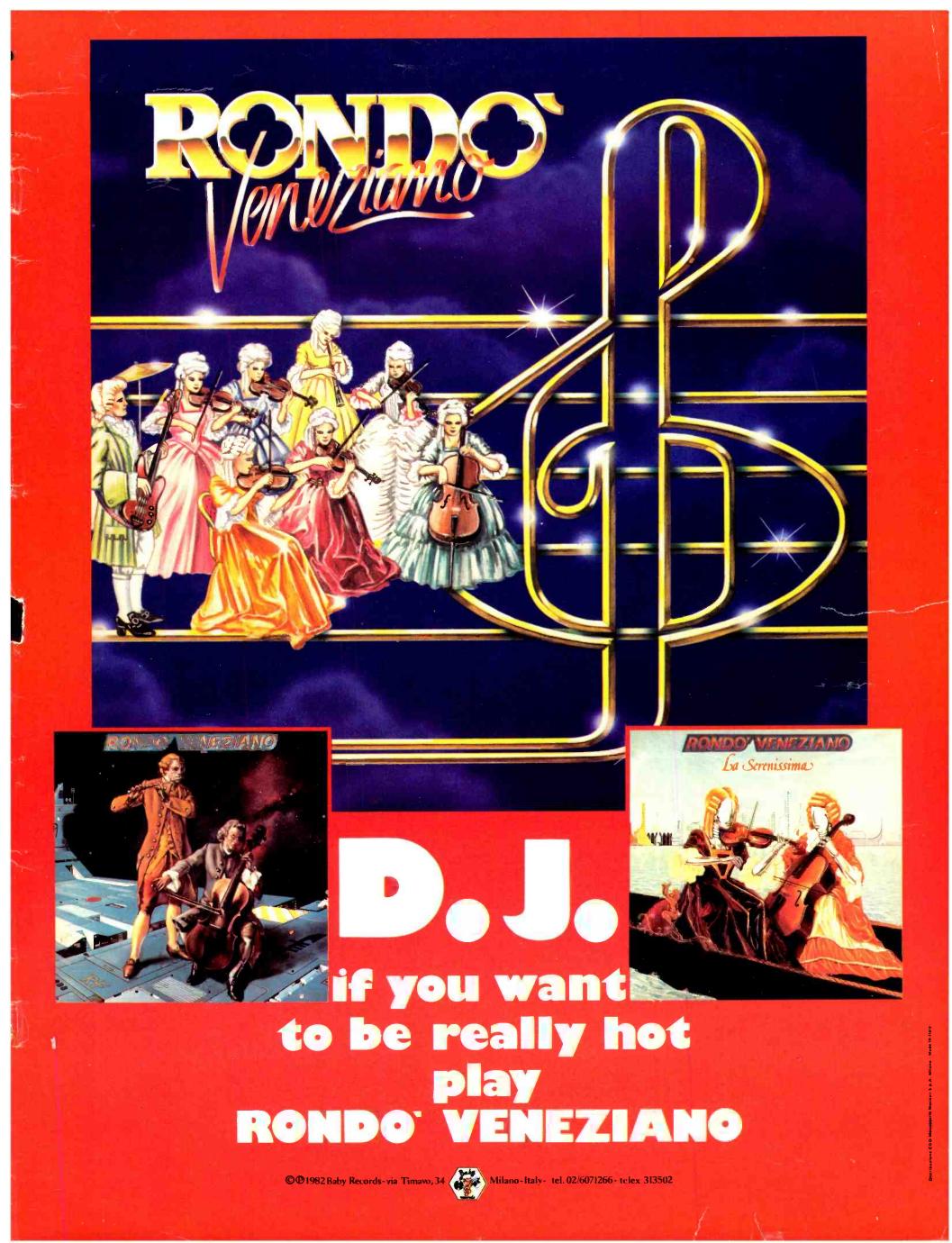
Lundvall, who moved to E/A 18 months ago from the presidency of the CBS Records division, noted: "I view the relocation of our company to its original home in New York and our new interfacing relationship with Atlantic Records as a business decision of significant economic impact and far-reaching strategic importance."

How Lundvall's ascendency to the E/A presidency would affect his stewardship of Elektra/Musician was one of many questions that remained unanswered last week. pending rounds of discussions this week in New York.

Krasnow notes that he has people out looking for a new New York headquarters for Elektra, and adds that the E/A office would not be combined with any other label on either coast. The new chairman says he hopes to expand E/A's musical base, specifically by getting more in-volved in black music. He added that E/A's classical line, Nonesuch, would not be affected by the changes.

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As for the five-day notice regarding his career change, Krasnow notes wryly, "I'm one of those guys who makes quick decisions." Why was it that the principals didn't spend more time quietly laying the groundwork before announcing the shakeup? "Quietly laying ground-work in the record business?" Krasnow parries. "The only quiet thing I've ever heard in this business is the B side of a bad record!'



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