

A Billboard Publication

passed" on the "Yum Yum"

disk, says. "It's a personal affront

when a promotion man knows

that a record is controversial but

tells me to add it 'at my discre-

He and other programmers

fear that the cumulative impact

of such recent hits as "Nasty

Girl" by Vanity Six. Marvin Gaye's "Sexual Healing." "Ya Mama" by Wu? Ticket. Berlin's

"Sex (I'm A . . .)" and "Little Red Corvette" by Prince undermine

the integrity of blacks and pose a

threat to the growth of the for-

mat. Yet the broadcasters ac-

knowledge that they play these

records, in edited versions or in

their entirety, because of their re-

luctance to lose listeners to com-

peting urban stations. But they

say they are anxious to see major

lahel a&r executives exert greater

influence when it comes to re-leasing "raunchy" lyrics.

'We're not trying to be cen-

(Continued on page 14)

CBS Demands **Approval Of Import Flow**

By ROMAN KOZAK

NEW YORK-CBS Records has toughened its stand on the importation of its product into the U.S. It is claiming that, under the provisions of the 1976 Copyright Act, it has the exclusive rights in the U.S. to recordings released by its subsidiaries broad. And it is threatening legal tion against any importer or re-iler selling imported CBS product ithout its authorization.

The exception, indicates a CBS spokesman, would be if an act were signed to CBS abroad, but CBS did not own the copyright for the U.S. In that case, whoever does own that copyright would have the U.S. rights to that product. But most acts signed to CBS have worldwide deals, the spokesman says.

In a letter sent to its accounts, CBS asks them to call Barbara Ackerman in its legal department to check whether CBS has authorized the (Continued on page 62)

PAVAROTTI-GALA CONCERT AT THE ROYAL ALBERT HALL-Live! Digital!

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cassette $\mbox{LDR}/\mbox{LDR5}$ 71082. Contact your Polygram representative for de

(Advertisement)

tails

Urban Programmers Hit 'Suggestive' Song Lyrics

tion.

NEW YORK-Sexually explicit pop songs may be getting out of hand, according to the nation's top hlack and urban contemporary programmers. "Yum Yum" by Nile Rodgers

of Chic is the latest in a spate of "suggestive" pop singles that have met with a negative response from broadcasters. The tune, on the Atlantic-distributed Mirage label, employs the sort of street slang that, while born out of the blues tradition, is alienating programmers who feel that it overrides the boundaries of "good taste." "There's a thin line between a

broadcaster's responsibility and the issue of censorship," asserts KACE-FM Los Angeles pro-gram director Alonzo Miller, who served as the executive producer for the "Street Songs" LP by Rick James in 1981. "But I'm appalled that major labels have nerve to bring some of this stuff around." Miller, who has

Berner and a second second

Inside Billboard-

 COUNTRY RADIO PROGRAMMERS and salespeople addressed a wide variety of topics at the 14th annual Country Radio Seminar, held Feb. 14-17 in Nashville. Complete coverage of the event appears on pages 6, 49-51.

EMPLOYEE BORROWING at the 35-store Licorice Pizza chain is coming under belated scrutiny from major suppliers. At issue is a longstanding company policy that allows clerks to borrow new LPs and tapes, and the chain to return them as defective. Page 3

THE GRAMMY AWARDS celebrated their 25th anniversary last week. and the ceremony was dominated by the group Toto, whose five-Grammy sweep matched Quincy Jones' triumph of last year and Christopher Cross' of 1980. Page 3.

• THE PEACHES CHAIN and its parent company, URT, recently held a \$4 million stock offering to raise capital for diversification. The offering sold out within five days. Retailing, page 25.

VIDEO SPECIALTY STORES are cropping up all over the U.S. and Canada, and along with them is cropping up a controversy involving independent store owners who claim to be franchisers but aren't. Page 6.

• SHIFTING BUYER PATTERNS and an increase in the age of the average record/tape buyer are analyzed in a survey made public hy the RIAA. The research comes from diary entries made between 1979 and 1981 by 13,000 consumers. Page 3.

PolyGram Advances CD Bow; WEA Enters

By IS HOROWITZ

NEW YORK-PolyGram Records has cut at least three months from the timetable for its introduction of the digital Compact Disc (CD) in the U.S. via a joint "demon-stration and test-marketing" program with Magnavox.

The campaign will see Magnavox digital players tagged at "about \$800" and PolyGram software carrying a suggested list price of \$16.95 go on sale this month in as many as 100 retail outlets across the country. well in advance of the full-scale rollout planned by PolyGram following the June Consumer Electronics Show in Chicago.

News on the European launch of the Compact Disc, page 3.

Futher market acceleration of the laser-read disk and playback system comes with word from the WEA group of lahels that they will participate in the Europear CD launch this month and will be prepared to supply disks early on ir this country as well, if demand warrants it. Warner Communications Inc. announced its formal commitment to the new technology last week via a statement from Stever Ross, WCI chairman and chief executive officer, and the heads of all the company's recording operations.

There will he 35 titles in the initial batch of PolyGram recordings, comprising both classical and pop titles. (Continued on page 60)

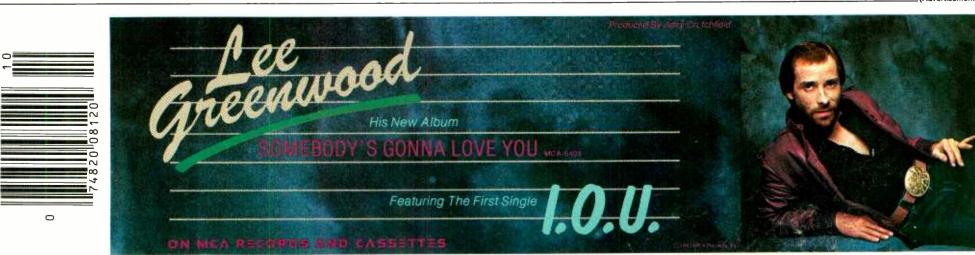
RCA Tightens **Returns Policy** For Retailers

By JOHN SIPPEL

ANGELES-Effective LOS March 1, RCA is changing its return policy for accounts whose business is less than 51% whosesale. The label is dropping its returns allowance from 22% to 18% for such accounts. Under branch marketing vice president Larry Gallagher's signa-ture, RCA sent out three different (Continued on page 68)



ANGELYNE HOLLYWOOD'S ROCK GODDESS Now available on 12" Pic ture-Record and single. Featuring THE NEXT SOUND "LEE ANN LOVE" and "SEXY STRANGER" Produced by Jordan Michaels, Dale Carroll and Leonard C. Johnson. On Erika Records. Distrib Jted by AZRA International (213) 589-2794 or (213) 920-0746 (Advertisement)



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LOS ANGELES-Toto dominated the 25th annual Grammy Awards, winning prizes for record, album and producer of the year. Group leader David Paich also won two awards for arranging the smash single "Rosanna," thus matching the five-Grammy sweep achieved last year by Quincy Jones and in 1980 by Christopher Cross. Only five other acts in Grammy history have won as many as five Grammys in a single year: the Bee Gees, Stevie Wonder, Paul Simon, Roger Miller and Henry Mancini.

All but a few of this year's pop, rock, r&b and country Grammy winners were first-time recipients. These acts include such long-serving veterans as Lionel Richie, who finally triumphed after 18 unsuccess-ful nominations over the past five years as group member, songwriter, producer and film scorer. Other first-time winners were Sarah Vaughan (first nominated in 1959), Mel Torme ('62) and Marvin Gaye ('67), plus Joe Cocker, Melissa Manchester, Barbara Mandrell and Roy

Clark. But perpetual bridesmaids Elton John and Diana Ross both lost again, John for the 13th time and Ross for the 12th.

Columbia led in label competition with 16 Grammys, including one for Australia's Men At Work as best new artist. This is the second year in a row that an act which was picked up from a label's foreign company has won the new artist award: EMI's Sheena Easton similarly scored last year. Only two other international acts in Grammy history have been cited as best new artist: the Beatles in '64 and Tom Jones in '65. (Men At Work are, surprisingly, CBS' first act to win as best new artist since Robert Goulet was so saluted 20 years ago.)

The continuing impact of motion pictures on the record and tape trade was reflected in Grammys for music

By PAUL GREIN

25th Annual Grammy Awards

Toto Is The Big Story At

from "E.T.," "An Officer And A Gentleman," "Rocky III," "Raiders Of The Lost Ark" and "Chariots Of Fire." But, in an odd twist, "Chariots" composer Vangelis did not win a Grammy, while saxophonist Ernie Watts did for a dance-oriented cover version.

Toto is only the third artist/producer to win the Grammy for producer of the year, following Stevie Wonder ('76) and the Bee Gees ('78). Fittingly, the first winner in the producer category was Thom Bell, whose hits for the Spinners greatly influenced the sound and spirit of 'Rosanna.'

"Always On My Mind" upset the Toto bandwagon by winning the key song of the year award. It also won

as country song of the year, becoming the first tune to win both prizes since Bobby Russell's "Little Green Apples" in 1968. "Always" is the second successive song of the year champ-following "Bette Davis Eyes"-to have been written years before it gained popular (and Grammy) recognition.

"Always" was previously cited as single, album and song of the year by the Country Music Assn. Alabama, which won the Grammy for country group performance, was also the CMA's choice in that cate-

gory. "Turn Your Love Around" was a surprise winner as best r&b song, upsetting Marvin Gaye's smash "Sexual Healing." "Turn" was co-written by Jay Graydon, Bill Cham-plin and Toto member Steve Luka-Count Basie, who won two Grammys in the first year of the competition in 1958, won his eighth award this year. Prizes also went to (Continued on page 66) plin and Toto member Steve Luka-

ther. Graydon and Champlin previously teamed (with David Foster) to write 1979's best r&b song winner, "After The Love Has Gone." Foster was also a winner this year, for pro-ducing Geffen's "Dreamgirls" cast album.

3

Several winners this year increased already formidable Grammy totals. Sir Georg Solti won his 19th classical award, pulling within one of Henry Mancini's long-standing record of 20 awards. John Williams upped his Grammy total to 14, Leontyne Price to 12, Pierre Bou-lez to 11 and Itzhak Perlman to 10.

Other repeat winners include Richard Pryor, who won his fifth award for best comedy album (pulling within one of Bill Cosby's record of six comedy Grammys, from 1964-'69) and Pat Benatar, who won her third straight award for female rock performance.

Count Basie, who won two Grammys in the first year of the

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

By MIKE HENNESSEY

LONDON-"The sooner the Compact Disc replaces the conven-tional black vinyl LP, the better, as far as I am concerned." So said Hans Gout, PolyGram's senior director, Compact Disc, at the Sony U.K. presentation here Wednesday (23) to launch the system in Britain.

Asked whether, in view of Poly-Gram's substantial investment in analog recordings, the firm expected to phase CD in gradually, Gout said: "Not at all; as far as I am con-cerned, the sooner the old-fashioned disk becomes obsolete, the better.'

Sony's launch of the system was pitched on a mass-market level, with top artists Ian Anderson, Kenney Jones, John Lodge and Midge Ure in attendance to endorse it, and a concentration on CD's popular rep-ertoire to the exclusion of classical items

British Phonographic Industry (BPI) chairman Chris Wright welcomed CD as a system which could redirect people back to an appreciation of audio without the benefit of the video element. He agreed that CD made LP collections out of date, but expressed reservations that the system could provide excellent masters for pirate operators. "We in the record industry would

have liked to have had a dialog earlier on in order to grasp this nettle and try to solve the problem," he said. "I am very worried about the possibility of a Compact Disc player being incorporated into a music center with an integrated circuit and a cassette recorder."

Wright, however, admitted that he had made a cassette copy of a CD recording at home, had played it back, and was pleased to find that while the quality was good, it was substantially inferior to that of the

LPs and tapes previewed by its

clerks, and whether that policy could

Jim Greenwood, president of the

Glendale, Calif. chain, confirms that the basic premise behind the "bor-row book" kept in its Southern Cali-

fornia outlets has been in place since

the formation of Licorice. Clerks

may borrow up to five albums or

tapes each week, which are then re-

turned to the store and processed as

Far from concealing the policy,

Greenwood says he's proud of it:

"It's not intended to curb pilferage,

which it does accomplish, so much as to encourage store personnel to

know the music better. In order to

part of its regular returns cycle.

prove a volatile precedent.

Response to the CD launch in the U.K. has been predominantly enthusiastic, although there have been reservations about the piracy problem, the question of recycling analog recordings into the CD format, and the need for higher recording stand-ards to match the critical fidelity of (Continued on page 58)

Suppliers Take New Look At Chain's Lending Policy

By SAM SUTHERLAND LOS ANGELES-A long-stand-

offer better service to customers in the store, I want my clerks to be able ing but little-known employee bor-rowing privilege offered by Licorice to give first-hand information." Where the "borrow book" ap-(Continued on page 62) Pizza stores is undergoing belated scrutiny from major suppliers. At issue is how the 35-store chain returns

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Survey Probes Disk & Tape Buyer Trends

By IS HOROWITZ

LOS ANGELES

904,000.

streak of new yearly highs remained unbroken as board member Ed

Murphy revealed at a membership meeting here Wednesday (23) that

total 1982 receipts climbed 10.7% to

\$186,975,000 over 1981's \$168,-

Reflecting the current domestic economic sluggishness, interest on

ASCAP's investments and member-

ship dues slipped. The stock market

funds dropped 13.1% to \$5,231.000

from the prior year's \$6.021.000. Dues fell 1.6% from 1981's \$574.000

to \$565,000. Overall, however,

receipts from licensees, including symphonic and concert. escalated

NEW YORK-New evidence of shifting demographic buyer patterns and product preferences in a contracting market for recordings in the U.S. is provided in data made public last week by the RIAA.

The research, which buttresses statistically a number of widely held observations on industry marketing trends, comes from diary entries on actual purchases by a national panel of 13.000 consumers. It is conducted by NPD (National Panel Diary) Research Inc. The RIAA took over sponsorship of the study last year from Pickwick International, which

13.8% to \$155,290,000 from last

Receipts from foreign societies

Overhead, when subtracted from total domestic receipts, provided a balance of \$125,835,000 for distribution, rising 10% over 1981's \$110,-620,000. ASCAP last year distrib-uted to members and set aside for (Continued on page 68)

year's \$136,489,000.

virtually plateaued, with 1982's \$25,889,000 less than a percentage point up over 1981's \$25,820,000. Overhead, which includes salaries and expenses for the home office and 20 branches in the U.S., was \$35,251,000, up 8% from the previous year's \$32,464,000.

originally commissioned the re-

Results cover the years 1979-81.

As expected, they document such factors as the rise of cassettes and the

general aging of the average record

buyer, if not by much more than a slight graying of the temples.

fort, says the RIAA, with the results

likely to gain in importance as long-

term comparisons can be traced to a

base year of 1979. Data for 1982 will

be made public during the NARM

convention next month, but early

analysis is said to indicate contin-uation of trends already tracked.

Integrating the new base year of

The study will be a continuing ef-

search.

1979 with previously published RIAA reports of manufacturer shipments of product, the new document shows shipments declining by 13 percentage points in units from 1979 to 1981, and by only two percentage

Sweep For Jackson

LOS ANGELES-Michael Jackson stages a clean sweep of the No. 1 spots on Billboard's pop, black and dance charts this week with "Thriller" and its smash hit "Billie Jean." Details in Chartbeat, page 6.

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points in dollars. The latter amount, however, declines to about nine percentage points if inflation is factored in. Shipments to the record club/direct marketing sector, broken out by RIAA for the first time, show a drop of 14 percentage points in units and 28 points in dollars over the same period.

Cassette purchases as reported by the diary-keeping panel increased from 7% of all recording purchases in 1979 to 18% in 1981 at retail, and from 16% to 26% in direct marketing. Of all cassettes purchased in 1981. 23% were bought as gifts, up from 20% in 1979.

(Continued on page 70)

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um Reviews. Singles Reviews... 63



ASCAP Sets New High

With Total '82 Receipts

ASCAP's

News

Hot Product Status Report: March

Ten albums are set for release in March by acts that reached gold or platinum with their last LPs. All are single-disk studio sets listing for \$8.98. Albums delayed from a previous month's release schedule are marked with an asterik.

Artist	Title	Label	Release Date	Format
Louis Clark & the Royal Philharmonic		D ()		
Orchestra	Hooked On Classics III	RCA	late March	medley
Jane Fonda	Workout Record For Pregnancy, Birth & Recovery	Columbia	third week	exercise
(Al) Jarreau	Jarreau	Warner Bros.	March 23	studio
Joan Jett &			late March	
the Blackhearts	(untitled)	Boardwalk	(tent.)	studio
Pink Floyd	The Final Cut	Columbia	third week	studio
Patrick Simmons	Arcade	Elektra	March 18	studio
Rick Springfield	Living In Oz	RCA	late March	studio
Whispers	Love For Love	Solar/Elektra	March 4	studio
The Who	Greatest Hits	MCA	March 31 (tent	.) studio
Robin Williams	Throbbing Python Of Love	Casablanca	March 7	comedy

Pink Floyd Leads March Releases Albums Also Due From Jett, Springfield, Other Stars

By PAUL GREIN

LOS ANGELES-Pink Floyd's followup to "The Wall," the No. 1 album of 1980 on Billboard's yearend charts, leads the list of star releases due in March. Also expected: followups to platinum sets by Joan Jett & the Blackhearts, Rick Springfield, Al Jarreau and Jane Fonda. Pink Floyd's "The Final Cut," subtitled "A Requiem For The Post

ute film has been prepared to promote the album. "The Wall" was certified gold and platinum simultaneously (in March, 1980), a mark of immediate acceptance which also greeted Jett & the Blackhearts' "I Love Rock'n'Roll" last April and Springfield's "Success Hasn't Spoiled Me Yet" last May. A

new, as-yet-untitled Blackhearts al-bum is "tentative" for late March; Springfield's "Living In Oz" is considered firm for the same time.

"Jarreau," Al Jarreau's followup to the smash set "Breakin' Away," is due March 23, the same time as "Jane Fonda's Workout Record For Pregnancy, Birth & Recovery." "Breakin' Away" went gold in October, 1981 and platinum a year later; Fonda's first "Workout Record" went gold last September and platinum in January.

The first solo album by Patrick Simmons of the now-defunct Doobie Brothers is pegged for a March 18 release on Elektra. Sim-

Atari To Dismiss 1.700 Workers

SANTA CLARA, Calif.-The Atari division of Warner Communications is dismissing 1,700 employees, or a quarter of its Californiabased staff, and moving most of its manufacturing to Taiwan and Hong Kong, where it already has facilities, to lower costs.

The first 600 workers were terminated last week, with layoffs to continue through June. Workers in the video game and home computer areas are affected, as Atari is moving production of almost all game and computer hardware to the Far East.

The 5200 advanced video game (Continued on page 68) mons' former colleague Michael McDonald went gold with his solo debut last year on Warner Bros. The Doobies collected four platinum LPs

Solo debuts are also due in the month by two members of groups which have yet to match in the '80s the platinum success they enjoyed in the '70s. Bad Company drummer Simon Kirke will bow March 25 with "Wild Life" on Swan Song; Chic guitarist Nile Rodgers is set for March 11 with "Adventures In The Land Of The Good Groove" on Miгage

Also in March, Casablanca will at long last deliver the followup to

Robin Williams' Grammy-winning "Reality ... What A Concept," which went gold in August, 1979. The subsequent cancellation of Wil-liams' TV series "Mork & Mindy" could impact on sales, though Williams remains popular. Another comedy set with big sales potential is Joan Rivers' "What Becomes A Semi-Legend Most?," due March 23 on Geffen.

RCA will go to the well a third time with Louis Clark's "Hooked On Classics." The original "Classics" LP went gold and platinum simulta-neously in January, 1982; the second volume hit gold last September.

(Continued on page 68)

Bee Gees Lose Lawsuit **Over 'How Deep' C'right**

By MIJKE ROGGEVEEN

CHICAGO-An amateur suburban musician, Ronald H. Selle, whooped with joy and Robin Gibb yelled "It's lies!" here Wednesday (23) when a federal jury decided the Bee Gees had infringed on a portion of Selle's song to write their smash

hit "How Deep Is Your Love." The Bee Gees' fans, who had packed the courtroom throughout the seven-day trial, reacted with cries of outrage when the verdict was read. The six-member jury deliberated for five hours before reaching its decision.

Selle, an antique dealer and church choir director, had sued the Gibb brothers, Barry, Robin and Maurice, saying they infringed on 12 bars of his song, "Let It End," and reworked them into their hit, which was used in the soundtrack of the blockbuster movie "Saturday Night Fever." Paramount Pictures, which produced the movie, and PolyGram Records, which distributed the RSO soundtrack, were also named in the

suit. The Bee Gees won their first Grammy Award in 1977 for their performance of "How Deep Is Your Love," the tune of which Selle claimed he wrote while shaving one morning in 1975. Selle, of Hazel Crest, III., copyrighted his song but never published it or produced it commercially. He testified that he sent 14 demo tapes to record and music publishing companies and that only 11 of these tapes were returned.

Although no evidence was ever

offered that the Bee Gees had access to Selle's song, his lawyer, Allen Engerman, contended the two songs were so similar the Bee Gees had to have heard it. Engerman said it was the testimony of Arrand Parsons, a music theory expert from North-western University, which con-

vinced the jury. Parsons testified that after comparing certain measures, it was his opinion "that the two songs have such striking similarities that they could not have been written independently of one another."

Each of the Gibb brothers took the witness stand to deny hearing Selle's song before composing "How Deep Is Your Love." Barry Gibb said he and his brothers wrote the song in 1977 while isolated in a French chateau.

(Continued on page 68)

Muni Receiving **Martell Award**

NEW YORK-Scott Muni, operations director and air personality at Metromedia's WNEW-FM here, receives this year's Humanitarian Award from the T.J. Martell Foundation For Leukemia & Cancer Research at the charity's annual dinner at the New York Hilton Hotel on May 21.

Muni, who joined Metromedia in 1967, is a member of the executive council of the T.J. Martell Foundation. For further dinner information, contact Muriel Max, director of development, at (212) 245-1818.

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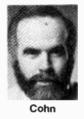
LADIES' CHOICE-MCA Distributing's national staff meetings witness some upbeat artist relations as president Al Bergamo, second from left, gets a squeeze play from two of his newest acts, both with the Permian label just signed to MCA. From left are Katy Moffatt, Lynn Anderson and Chuck Robinson, Permian's president/chairman, who also shares in the celebration.

Executive Turntable

Ed Ochs has been appointed special issues editor of Billboard, effective immediately. Ochs, who had been assistant editor, is based in the Los Angeles bureau.

Record Companies

CBS Records has appointed Marvin Cohn senior vice president of business affairs and administration in New York. He has been senior vice president of



business affairs for the division since 1981 and joined the company in 1965.... CBS has also named William Fox vice president of operations. He has been vice president on the staff of the deputy president of the CBS Records Group since 1980, and will continue his responsibility for CX development and as liaison with CBS Records International on manufacturing operations and coordination of CD activities. ... PolyGram Records in



New York has appointed Lisa Rothblum senior attorney. She has worked in the litigation department of the law firm Greenbaum, Wolff & Ernst.... De-Lite Records has appointed Joe Medlin sales director in New York. He has worked for the Polydor and Spring labels.... Terry Sutter has been appointed district manager for Capitol Records in Chicago, replacing Larry Krutsinger, who has been named vice president of international sales for Capitol Magnetic Products in Hollywood. Sutter headed Capitol's Dallas district prior to his promotion. Krutsinger, who joined Capitol in 1971, has overseen Chicago branch operations since 1977.... Stan Layton has been named vice president of sales and marketing for Larc Records in Los Angeles. Layton, a former vice presi-dent of marketing for MCA Records, served in a similar capacity in his last position with Chrysalis Records. ... WEA International has named Didier Deutsch staff writer in New York. He has held posts at the RCA, CTI and ZE labels and has produced various compilation LPs for Columbia and RCA.... The Benson Company in Nashville has made three appointments. David Spear has been named church marketing coordinator; Jan Binkley has joined the radio promotion staff; and Mike Gay has been promoted to telephone sales supervisor.

Marketing

Linda Braz assumes promotion and advertising duties for Pacific Record & Tape for the northern California region. She joined PRT in 1979 and has worked in the sales department for the past year. ... Pricerite Entertainment Corp., New York, has named Susan Fichtelberg vice president and director of export. She has worked for Record Haven Export and Galiko Music.

Publishing

Belwin-Mills Publishing has appointed Arlene Fishbach licensing manager after 10 years with the Harry Fox Agency, where she directed the television licensing department. She is based in New York,.

Video/Pro Equipment

Mort Fink, president of Warner Home Video, has resigned. A successor has not been named.... Epyx, Sunnyvale, Calif., has named Michael Katz presi-dent and chief executive officer. He comes to Epyx, a com-



puter game software manufacturer, from Coleco Industries, where he was vice president of marketing and director of corporate communications. ... Maxell Corp. of America has named Herb Matsumoto vice president and general manager of marketing and sales, a new post for the company, based in Moonachie, N.J. He was deputy manager of the marketing and international department of Hitachi-Maxell in Tokyo. . Blair Video Enterprises has appointed Lennart Ringquist to

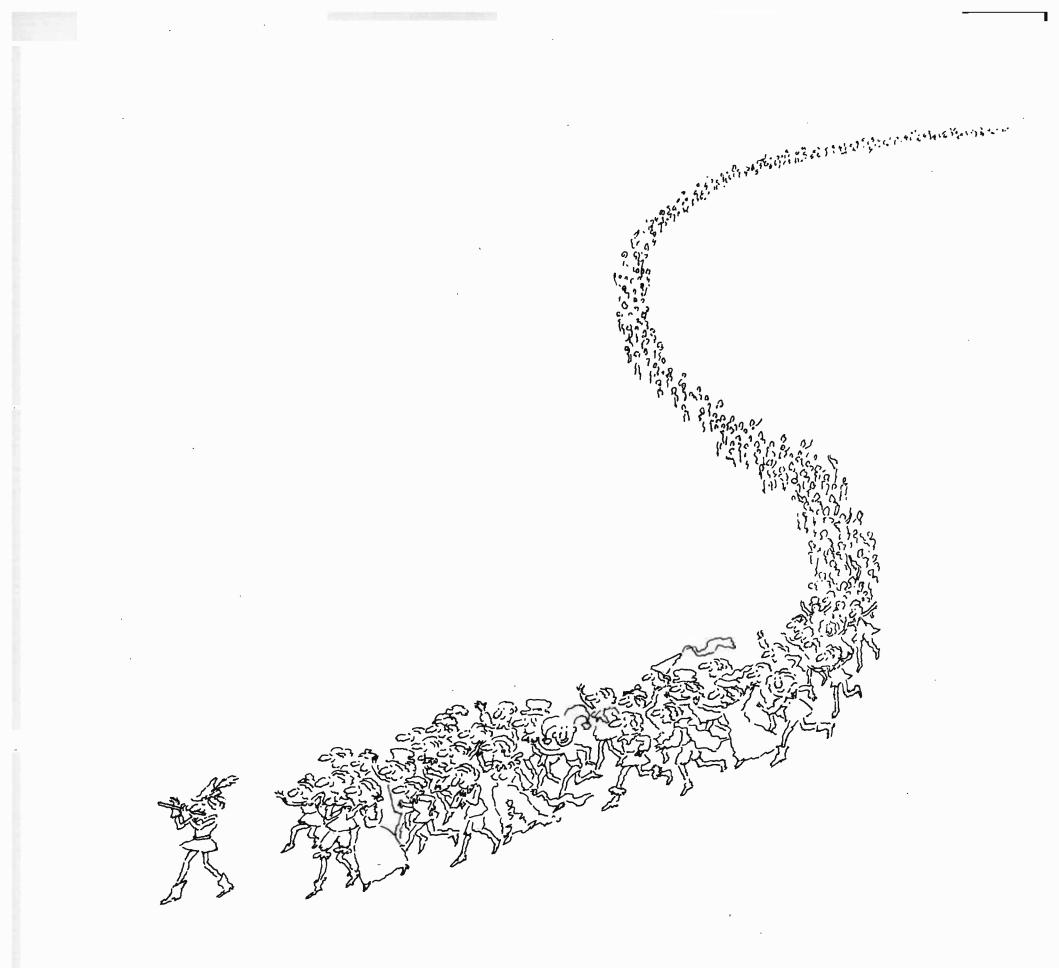
the new post of executive vice president, creative affairs. Videowest Productions in San Francisco has named Kevin Moloney controller.

Related Fields

Carter Moody joins the Country Music Assn. as editorial assistant in the organization's public information office. Based in Nashville, he was a staff reporter for Billboard there.... Arthur Baker has been named president of Rain-bow Programming Services, Woodbury, N.Y.

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News

YEAR-END RESULTS 'E.T.' OK, Music Slow At MCA

LOS ANGELES-Steven Spielberg's adorable alien continues to dominate financial returns for MCA Inc., with continuing income from its "E.T." bonanza being cited as the primary force behind a \$25 million jump in fourth quarter earnings and an \$86 million increase in year-end earnings during 1982. In the process, flat performance from MCA's record and music publishing arm, similarly stagnant results for its retail division and a sharp plummet in its 1982 tv revenues were all but

eclipsed by totals released last week. For the year, net income boomed to \$176,198,000 or \$3.69 a share, as compared to \$89,788,000 or \$1.88 during fiscal 1981. Grosses climbed to \$1,587,618,000 for '82, from \$1,328,988,000 the previous year, while fourth quarter revenues were \$438,975,000, up from \$388,804,000 for the comparable quarter in '81.

In the records and music publishing end, however, figures were considerably less dramatic. Year-end revenues and net earnings were both slightly down, with MCA reporting earnings of \$24,226,000 on gross revenues of \$165,933,000. This compares to fiscal 1981 earnings of \$25,216,000 on revenues of \$175.229.000

BILLBOARD

5, 1983. 640 Attend MARCH 14th Annual **Country Seminar**

By KIP KIRBY

NASHVILLE - Executives from the ranks of programming and sales addressed such issues as three-in-arow, abbreviated vs. tight playlists, AM's battle with FM, research and promotional ploys and (for the first time) women in broadcasting at the 14th annual Country Radio Seminar, held at the Opryland Hotel here Thursday-Saturday (17-19).

Full seminar coverage on pages 49-51.

Paid registration was officially listed at 640, which surpassed last years total by 60 people. This year's seminar drew 100 general managers, 135 program directors, 34 music di-rectors, 24 operations managers and 37 sales managers/personnel. (Ad-ditional figures were supplied by students and broadcasters' spouses.)

Keynote for Friday's opening session was delivered by Bob "Em-peror" Hudson, with Chuck Blore of Blore & Richman handling Saturday's address. The convention kicked off Thursday evening with a cocktail reception for artists and attendees. Present were Alabama, Crystal Gayle, the Osmond Broth-ers, Gary Morris, Jerry Reed, Joe Stampley, Ricky Skaggs, Sylvia and Waylon Jennings, among others.

With country radio now accounting for more than 45% of total U.S. air time, this year's seminar was geared even more directly toward education than past gatherings. Ses-(Continued on page 51)

Retail and mail order sales were only marginally better, with that division posting a slight increase, but MCA's tv sector weathered a much steeper loss, dropping to \$277,092,000 from \$367,516,000 in 1981.

Such snags couldn't curdle the overall picture, however, as oper-ating income bounded to \$251,336,000 for the year, as compared to \$87,526,000 in 1981. Fourth quarter operating income likewise leaping mushroomed, to \$57,784,000 as compared to \$12,494,000 for the same period in the previous year.

Good fortune did bring a price, however. in a corresponding boost in MCA's tax rate: Yearly rate rose to 35.6% from only 8.5% a year earlier; and quarterly rate jumped from 14.5% a year earlier to 40.7% for fourth-quarter 1982. That tax bite translates to a 1982 income tax of \$97,500,000, compared to \$8,300,000 in 1981; and fourth quarter taxes of \$27,000,000, compared to \$2.400.000.

Would-Be Vid Franchisers Seen Crowding The Field

By EARL PAIGE

LOS ANGELES-New video specialty stores are exploding throughout the U.S. and Canada. Spurring much of this growth is competition between established franchisers and entrepeneurial independent store owners who claim to be franchisers but aren't.

This mushrooming activity puts established store plan marketers in a "Catch 22" situation, observers say: the established franchisers, adhering to stringent franchise rules, become prey to would-be franchisers who are either unaware of federal and state regulations or deliberately ignoring them. "We're being crucified," complains Robert Moffitt of the Los Angeles-based franchise op-eration Video Biz.

Officials of the Federal Trade Commission will not comment on whether the agency is looking into video store plan marketing. "We video store plan marketing. "We hope they are," says George Atkinson, pioneer store plan marketer, who says his Santa Monica, Calif.-based Video Station firm was "singled out by the FTC as an example because we were the first and the largest."

Officials at the federal level and at state franchise regulating agencies supplying Billboard with copies of regulations agree there is widespread confusion regarding franchise rules. For example, many (Continued on page 28)

Chartbeat Jackson And Q In View; The British Are Coming

By PAUL GREIN

Michael Jackson this week becomes the first artist in Billboard chart history to simultaneously occupy the No. 1 spot on the pop and black album and singles charts. "Thriller" is the nation's top pop

album for the second week and is No. I on the black chart for the sixth week; its second single "Billie Jean" moves up to No. 1 on the Hot 100 and also tops the black chart for the fourth week. Added bonus: "Thriller" is No. 1 on the dance/ disco chart for the seventh straight week

And Jackson may soon add still more jewels to his chart crown: Both "Thriller" and "Billie Jean" stride to

number two in the U.K. this week. The last time an artist had the No. 1 pop album and single and the No. 1 black single at one time was in July, 1979, when Donna Summer was hot with "Bad Girls." But the top black album that week was Teddy Pend-ergrass' "Teddy." Sly & the Family Stone also

sty & the Family Stone also topped the first three charts in De-cember, 1971 with "There's A Riot Goin' On" and the hit "Family Af-fair," but the No. 1 black album at the time was Isaac Hayes' "Shaft."

All of which helps explain MTV's decision, revealed last week, to add "Billie Jean" to its programming lineup. The relatively few black acts who have previously received air-time on MTV have for the most part fallen into the reggae (Musical Youth) and rock (Tina Turner, Bus-

By LAURA FOTI

boys, Garland Jeffreys) realms. Thus

the station's decision to add a main-

stream black music smash (even if its

mass audience appeal is by now

NEW YORK-The latest trend in television is music-be it on cable, on network or syndicated. At least a dozen shows are going on the air nationally in the next couple of months, or are being offered to syndicators. In addition, numerous lo-cal shows have sprung up.

All the new music programs (except one) share the use of record company-supplied video clips as part of their mix, but there the similarities end. Some, particularly the local shows, also offer live talent, including unknown bands, record rating and studio dancers. The national shows go even further, with special hosts, interviews, trivia and giveaways. Here's a rundown on what's coming on:
"Radio 1990," five half-hour

evening shows a week on USA Network, produced by ATI Video, which also produces "Night Flight"

www.americanradiohistory.co

PolyGram Launches Kiddie Line

NEW YORK-PolyGram Records launches its \$5.98 list Parachute kiddie line in March with 15 albums under five different logos. While PolyGram branches will handle the line via music retail accounts. A.A. Wonderland Records has been named to sell the catalog to "pure" toy and educational markets.

The releases include five albums under the Playskool logo, two under Richie Rich, four Hot Fudge, two Captain Cookie and two Rainbow & Stars.

According to Rick Bleiweiss, vice president of marketing for Poly-Gram, marketing plans call for "tremendous tangential support" on all albums from companies that are licensing these projects for other fields, including toys, clothing, sheets and pillowcases, etc. Later this year, Parachute will be releasing more Playskool and

Richie Rich albums, plus albums from Shari Lewis and Sweet Pickles. Bleiweiss promises Parachute will "go head to head with existing chil-dren's record companies in terms of advertising, merchandising and marketing."

CableWatch Pay Channel's Demise Raises New Questions

By LAURA FOTI

of other noteworthy programs. But it had no coherent image, and often seemed to be scrambling to fill its 24 hours a day. Running "The Associ-ates," an unsuccessful but highquality network series, only added to (Continued on page 60)

Entertainment **Channel Ends Pay Operations**

NEW YORK-The Entertainment Channel has failed, as a pay-tv service, to attract a significant number of subscribers, and will cease programming March 31 after a loss estimated at \$34 million. However, Entertainment Channel chairman Arthur Taylor says a new, advertiser-supported version of the chan-

nel will be introduced this spring. In a related development, RKO/ Nederlander, which supplies programming to the channel, has split and will continue producing Broadway shows for cable only on a project-by-project basis. The Entertain-(Continued on page 60)

for the channel, beginning March "We're Dancin'," a syndicated half-hour show aimed at teenagers, work. airing Monday through Friday af-

ternoons for two weeks in March. with future production planned. The series is produced jointly by MG Films/Perin Enterprises and All American Television, which dis-tributes "America's Top 10." • Rock'n'Roll Tonite," formerly

"In The Midnight Hour" (Billboard, Dec. 18), goes on the air the third week in March, following "Saturday Night Live" in four major markets and on other channels in other markets. The 90-minute show currently is scheduled to run 26 weeks; it's a joint venture of Alive Video and Marshall Arts.

• "The Rock'n'Roll Show," a pilot of which aired last fall, is cleared for 75% of the top markets and will start as a syndicated summer replacement in June. The one-hour

series is produced by Somach/Nelson Productions, which also pro-duces "Hot Spots" for USA Net-

• "Breakout," a 60-minute pilot show for a weekly series based on the British rock scene, is available from Unicorn Video Music Ltd., headed by Jurgen Korduletsch, who produced the show.

• "The Houghton-Worth Show: A Music Magazine" is produced by a newly formed foundation known as the Music Magazine Foundation for Education and Communication Inc., headed by album cover photog-rapher Jim Houghton, who developed the show to further his photography business. The half-hour show will air on Saturday afternoons beginning April 2, on about 60 or 70

stations, a spokesman estimates. • "Black Music Today," pro-duced and directed by Tommy Lockett, has completed a half-hour (Continued on page 30)

rather obvious) is significant. Also this week, Quincy Jones joins beyond what's available for free. the select group of producers to re-Sure, the Entertainment Channel had "Sweeney Todd," and a number (Continued on page 68) NUMEROUS NATIONAL DEBUTS NEAR Music Picks Up Steam On TV

14. •

These are hardly the best of times

to be in the cable business, but

they're certainly interesting for those of us observing from the outside. The inability of the Entertainment

Channel to succeed as a pay service raises all kinds of questions regard-

ing "quality" programming and how

much viewers are willing to pay to watch channels they perceive as dif-

ferent, but not necessarily better,

When the cable/pay industry was getting off the ground 10 years ago, it was widely believed viewers would

be willing to purchase a variety of

services, each specializing in a dif-ferent area. While a few pay chan-

nels, most notably Home Box Office,

have managed to attract a wide au-dience and, hence, become profit-

able, viewers-and revenues-have

eluded others. The verdict? Well, as Arthur Tay-

lor put it in 1973 when he was presi-

dent of CBS-TV, people will never

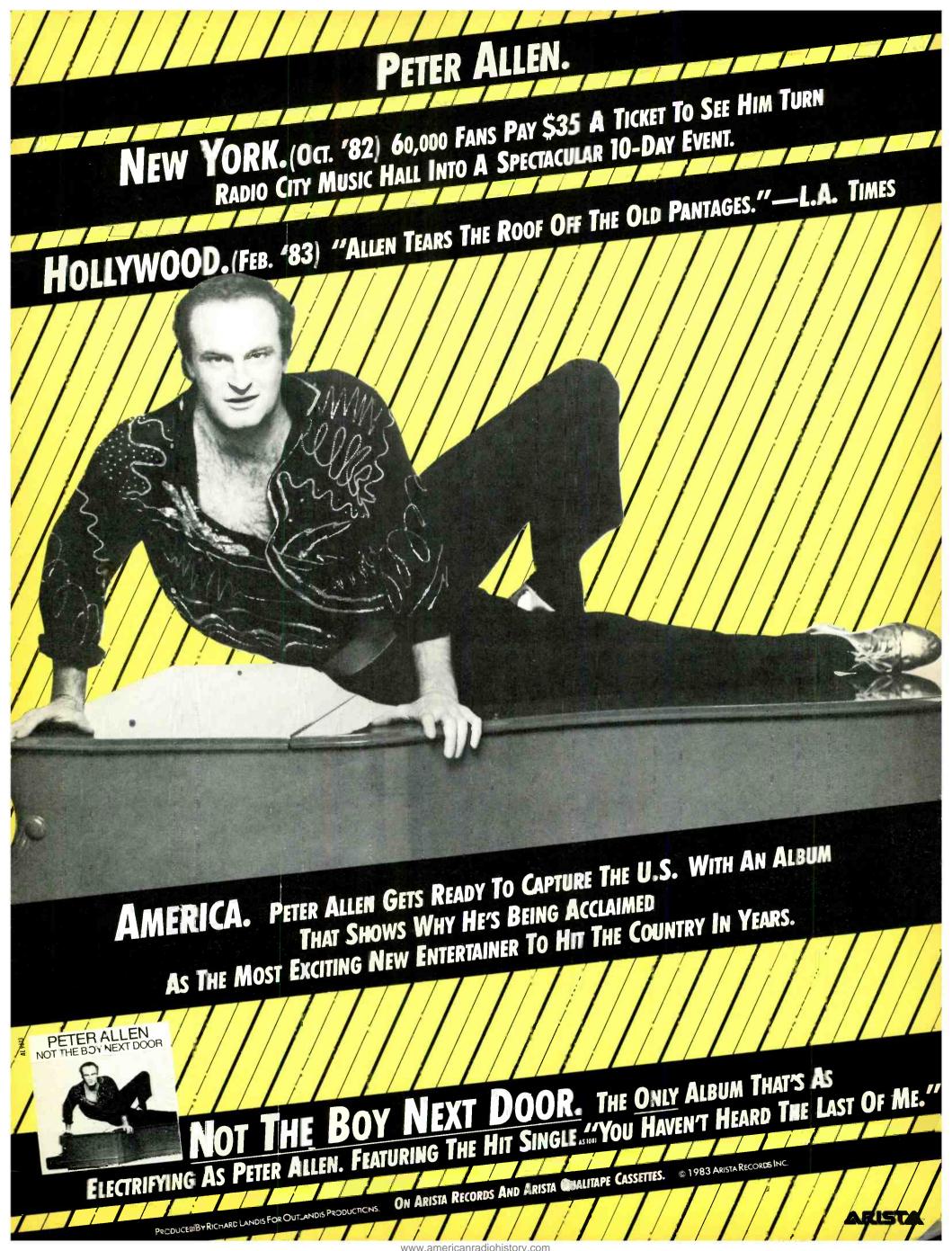
pay for what they can get free. Tay-lor might have listened to his own

advice 10 years later, when, as chair-

man of the Entertainment Channel,

he attempted to win pay-tv view-ership for a channel offering little

than free or basic cable tv fare.



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News/International

Virgin Gets On Vidgame Bandwagon

LONDON-The Virgin group here has added a new subsidiary, Virgin Games, to its corporate roster. The move reflects the stated belief of chairman Richard Branson that "It won't be long before the computer software market is bigger than the videocassette sector.'

The new arm is in the market for "programs with a difference," Branson says. Its games will be compatible with the following home computers: Atari, BBC, Commodore 64 and VIC 20, Dragon, ORIC 1, Sinclair ZX Spectrum and Texas Instruments 99/4A.

Heading the Virgin subsidiary is Nick Alexander, who organized the launch of Thorn EMI home computer software in the U.K. and North America. Alexander says: "There are already around 750,000 home com-puters in Britain. That's 4% of all homes and well over three times what the tally was just a year ago. There's industrywide anticipation of an even more

dramatic growth rate by the end of 1983." Alexander continues: "We plan to fend off American challenges in the computer games market. We're shooting for new and aggressive sales techniques, because it's an industry that has yet to use them in its growth out of the mail order media columns into the high street."

Leader Of U.K. Liberals **Endorses Blank Tape Levy**

LONDON-David Steel, leader of Britain's Liberal Party, has come out in favor of the music industry's plea for a levy on blank tape to help compensate for the home taping boom and added that the law of

copyright is "a ghastly mess." Steel, speaking at the Music & Video Week awards luncheon here, insisted that British creative artists "deserve a much better deal than they would be likely to get from the proposals set out in the government's Green Paper on copyright reform." That consultative document, published in 1982, came out against the idea of a levy. "The time for reform is now long

overdue," Steel said. "It has been 10 years since the Whitford Committee reported on the matter. We keep hearing the government intends reforming the law. However, it hasn't got the formula anything like right, certainly in that Green Paper, which is a most disappointing document.

He continued: "Today's technology in the music and film industries can't even be compared with what existed in the 1950s and 1960s. Yet it is the 1956 Copyright Act which remains the prime governing statute.'

consequences" in the absence of protection of those involved in creative work, adding, "Piracy in what-ever form attacks the very heart of the recording and film industries.

that industry generally can't recover unless there is a satisfactory level of investment. Yet the absence of a more far-reaching copyright law is itself preventing companies from launching new initiatives and taking commercial risks."

The music industry, Steel said, is not short on initiative and enterprise but could not achieve sustained success "without a proper legislative base." He said piracy was such a massive problem it couldn't be solved in purely national terms, but only by international harmoinization of existing laws.

Steel said there would be "dire

"We hear from this government

3% JUMP POSTED IN 1982

German Electronics Trade Up

By WOLFGANG SPAHR

HAMBURG-Seen against the backdrop of a poor national economy, the West German consumer electronics industry is reasonably satisfied with its 1982 full-year results, with a retail turnover of some \$5 billion, up 3% on the previous year. That is the broad outline of the

CBS Germany Says CX System Is Doing Well

FRANKFURT-CBS here is reporting good response to its CX noise reduction system. The label says disk sales have totaled 750,000 units since the 1981 Berlin International Radio and Video Fair.

Main thrust since then has been to improve the system and reduce prices, and to cement contacts with Telefunken and Teldec, the first CX licensees. With new hardware from a number of firms, CBS executives are now predicting not only that CX will survive, but that it will secure a market breakthrough.

Repertoire director Jochen Leuschner says the company is going for quality instead of quantity in its general release policy. "This ap-proach worked out perfectly last year, which was a year of national success for us, with new wave newcomers Nena topping the singles charts with their first release and other new wave acts like Spliff and Markus scoring gold disks." Biggest success story last year, though, was the "Rock Clasics" album by opera singer Peter Hofmann, which stayed at No. 1 for several weeks and has since gone platinum.

analysis offered by the German electrical/electronic manufacturers' group ZWEI, though some late foreign trade statistics are still to be included.

The video recorder sector provides an almost unqualified success story, with sales up some 42% over the previous year to a total of 1.1 million units, including both German-produced and imported hardware. It is estimated that just 10% of German households have video equipment, and the industry anticipates further fast growth this year. One aspect of VCR business caus-

ing concern, however, is pricing, with Japanese suppliers slashing prices in an effort to eliminate competition and inevitably hitting the profitability of the German industry

A drop in retail prices in some consumer electronics lines kept 1982 growth in check, but at the same time provided worthwhile bargains for the consumer. Specialist dealers in radio and television equipment expanded their share of the electronics marketplace, up some 4% over the previous year. That is seen as a cause for optimism.

Despite the fact that there are color television sets in more than 80% of German households, this sector continues to show growth. The report emphasizes that stereo television demand has stimulated the market. Of the total of 2.5 million tv

sets sold last year in West Germany. both imports and domestic product, some 800,000 were equipped to proj-ect multi-channel sound. And 90% of the stereo sets sold were in the bigscreen size range.

Yet only a few stereo programs are available in this country through the two-channel ZDF network, while the one-channel ARD network has no stereo output at all. Sales are further boosted, though, by the teletext capabilities of many color sets.

German manufacturers sold 4.09 million color tv sets in 1982. Exports moved up slightly last year, from 1.94 million units to 1.98 million.

The German electronics industry sold 658,000 VCRs on the domestic market last year and exported roughly 300,000. And there was a slight dip in audio sales to roughly \$2 billion, although audio ranges still account for some 45% of the total consumer electronics market here

The trade group stresses a constantly growing appreciation at con-sumer level of new technological developments and adds: 'Customers are clearly prepared to pay the higher price that technical progress damands." The group adds that political and administrative obstacles "must not impede that progress," and that the broadcasting networks "must be encouraged to produce programs using the new communi-cations technologies."



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Despite Threats, Artists Continue BLACKLIST To Accept South African Bookings

By SUZANNE BRENNER

JOHANNESBURG-Threats to blacklist artists who visit South Africa and its neighboring so-called "independent" states are frequently emblazoned in media headlines in this territory. But the question being repeatedly asked is: how seriously do the performers themselves take these threats?

Spanish balladeer Julio Iglesias, one of the biggest solo record sellers worldwide over the past few years, recently completed a series of con-certs in front of capacity audiences at the Sun City Superbowl in Bophuthatswana, and he promises a re-turn visit. Performing at the same venue for one night was Sergio Mendes and his Brasil '88 outfit. While Mendes' visit was for a private charity function, he, too. has indicated he will be returning. Mendes denied here that he had

experienced any pressures not to visit this territory. His stance is evidenced by the fact that, after his one-nighter, he went straight into the South African Broadcasting Corp.'s television studios in Johan-

nesburg to tape a tv program. The agreement with SABC-TV was signed prior to the group's arrival. After spending a whole day in the studios, Mendes was accompanied by a tv crew to Cape Town, where he was filmed on the beach and at some of the historic wine farms in the Cape Province.

Mendes said here that he was "impressed" with the facilities at Sun City, and that he anticipated a return visit this spring, linked with the release of his latest album, "Sergio Mendes.'

Next on the agenda at Sun City is British singer-actor David Essex, booked for a four-date visit at the end of March. Gerry Bosman, head of light entertainment at SABC-TV, who instigated the Mendes program, has said that an outside broadcast unit is to film Essex at the Superbowl. This would be, says Bosman, the first such link-up for Englishlanguage television since Sun City's inception as a key venue some 18 months ago.

It's also been announced here that Frank Sinatra, who opened the Superbowl, is to return in May to host and perform at an international boxing extravaganza at that venue which will go out live to U.S. television audiences.

Sha Na Na, a group which has already successfully played the venue, is set for a return visit near Easter. Following the band in is Barry Manilow, who is set to open there on April 22. And it has been reported here that Rod Stewart's on-again, off-again tour will be very much on sometime this year.

Many observers here feel that the vast sums of money being offered to artists to come to South Africa are enough to offset any blacklist threats. Others remain cynical about the effectiveness of such threats, regardless of the money involved.

Prior to a controversial but lowkey departure, black American singer Sharon Redd, who was to tour South Africa proper, snubbed those opposed to her visit. "I am a blacklist," she told local reporters. "Being black is a blacklist itself."

However, after just three performances in Durban to reportedly full houses, Redd flew quietly out of South Africa before completing her national tour. There has been no comment here about the precise reason for her departure from Ronnie Quibell, the promoter involved. The singer's local record company repre-sentatives at CCP, an independent arm of EMI, are said to be "investigating the matter."

Ironically, Redd was booked to replace her compatriot Millie Jackson, who reportedly declined to come here because her concerts and gigs in the U.S. have suffered because of her many visits to this terri-

tory. If blacklisting is not having the desired effect, however, there are certain artists who are sufficiently perturbed to take precautions. Ad-vertisements for a Welsh male choir currently on a South African tour have billed the group as the Famous Jones Choir. The posters feature an asterisk plus the sentence: "Jones is the assumed name of choir members to prevent United Nations blacklisting.

Billboard

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Vol. 95 No. 9

Commentary **The Primacy Of First Sale**

By GEORGE W. ATKINSON

Our company is acknowledged for having been the first to rent videocassettes to the public at large. That occurred in 1977, when the first major motion picture studio released an initial 50 film titles to the home video marketplace. Within a short period of time, every other major studio, along with numerous independent producers, entered the arena.

Now there are approximately 6,000 to 7,000 home video entertainment programs available for rent or sale to the American public, and they are being offered through 8,000 to 10,000 video outlets throughout the country.

Experience has taught us that the vast majority of the millions of Americans who own videocassette recorders prefer to rent video titles as opposed to pur-chasing them. It's quite obvious why. On simple analysis, the intrinsic nature of any movie is such that most people can experience it once, and then look forward to seeing the next one. Moreover, retail prices for prere-

corded videocassettes range between \$40 to \$100-hardly the price of a book or a record.

Historically, studios have not been pleased by these manifestations of the public's behavior. Arbitrarily, they had, in earlier years, attempted to restrict retailers from ever renting their product, when indeed the First Sale Doctrine of the copyright law allowed such activi-

ties. Because they were unsuccessful, studios now want to repeal this doctrine altogether through legislative fiat.

The arguments being given are that unfair advantage is being taken of their copyrighted product. Quite the opposite is

of high unemployment.



Atkinson: "Studios want to repeal this doctrine through legislative fiat."

Thousands of individual video store owners, with sizable personal investments and a large amount of hard work, have taken it upon themselves to build this novel business for the studios, and to service the public's desire to rent video movies inex-pensively, at between \$3 and \$4 per program. New movie stores continue to open every day. It's one of the few American businesses creating thousands of new jobs in these stressful times

Studios are attempting to treat us like theaters when, in fact, we're an altogether new and different kind of business entity. Let there be no ignoring the fact that studios have thus far been the prime beneficiaries of the consumers' love affair with videocassette programs. Hollywood has mostly resurrected its

film libraries at the nominal cost of putting already-paid-for productions into the retailing marketplace and gaining

millions of extra dollars. All of the risk capital on the street is that of the entrepreneurial American retailer, from whom another pound of flesh is now being sought, in an already very capital-intensive business. It takes a retailer about 15 rental transactions to merely amortize the wholesale cost of any studio movie that he purchases. Meanwhile, his overhead never stops. The studios' answer to that is to suggest charging the consumer more for rent-als-about double what is presently charged.

Studios also promise a lowering of suggested retail prices if the *First Sale Doctrine* is repealed. Yet, if most people, most of the time, prefer to rent movies, this seemingly generous gesture would not materially alter consumers' behavior patterns. No one really foresees consumers ever librarying thousands of available videocassettes in their homes, despite lower prices.

Software video retailers have instead built these libraries for them. That is what our new business is mostly about.

No other studio format has ever been replicated to the extent that videocassettes are presently being manufactured. For example, theatrical prints are produced in comparatively few numbers, then bicycled around from exhibitor to exhibitor. Yet last year alone approximately six million prerecorded videocassettes were manufactured.

It is self-evident that a much different set of circumstances now exists. Studios are still unaccustomed to these new realities. To expect to rent-control millions of cassettes in a new river of commerce is foolhardy at best. Some such attempts were made by several studios in 1982, and the results of those rental plans

'Imposition of Hollywood rent control would undermine all that enterprising video retailers have accomplished'

In essence, we have been the studios' primary customers, buying the majority of their product and creating community video libraries.

Our unique video rental industry was virtually founded on the First Sale Doctrine. As we've understood it, this doctrine states that an owner of a copyrighted item has control of that item only as far as its first sale.

This doctrine has been around as long as the copyright law itself, and is the principle which allows a library to lend out books. It should also continue to allow a video retailer to rent video programs he has purchased from the manufacturer. Are not books and films of equal stature as creative properties?

Studios lobbying for the repeal of this wise doctrine are now threatening to seriously interfere with our business. The impo-sition of this kind of "Hollywood rent control" would undermine everything that free enterprising video retailers have thus far accomplished in this new industry.

were next to disastrous. Retailers rebelled, bookkeeping nightmares occurred, and ultimately consumers suffered from the temporary chaos and confusion caused in our industry.

It is fervently hoped that the inherent wisdom of the First Sale Doctrine remains intact. Government should not step in to bulldoze the very foundation of videocassette retailing. Government intrusion is not necessary in an area where the marketplace is capable of working out its own solutions. Repealing the *First Sale Doctrine* would only encourage stu-

dio big brotherism and give Hollywood "cartel-control" over millions of cassettes, both present and future. Thousands of small businesses would be seriously harmed and thousands of jobs lost if our given sovereignty of first sale is tampered with.

George Atkinson is president of The Video Station Inc., a pub-licly held company based in Santa Monica, Calif., with almost 500 affiliate stores across the country. He is also a director of the Video Software Dealers Assn. His article is adapted from an open letter to Congress.

Letters To The Editor

On 'Slick Rick' & MTV

omeone like "Slick Rick" is praised for accusing MTV of being racist (Billboard, Feb. 19), there should be an understanding of what formats are designed for. The bands that appear on MTV are entertaining a different audience than that of Rick James. There is a refreshing new kind of music on the scene, and MTV reached out a hand to help it.

And it's not just for white bands. Progressive bands like Bus Boys, Fun Boy Three, the English Beat, Haircut 100, Culture Club, Prince, Red Rockers, Musical Youth, etc., which appear on MTV have black as well as white members. Why must a progressive format like MTV's be compromised for the disco sound that is almost ev

erywhere else?

If we are to stifle new ideas and advances in music (black and white) by unjustified cries of racism, then we should also abolish institutions like all black radio, all-rock radio and the very section in which Mr. James complaint was printed-a section titled, plain and sim ply, black

Karen Porter Jupiter, Fla.

Where Credit Is Due

I must take exception to the misinformation contained in the Tommy Mottola profile in the Feb. 19 is sue of Billboard. It stated that Mottola was solely responsible for creating the sponsorship liaison between his client and Canada Dry Ginger Ale.

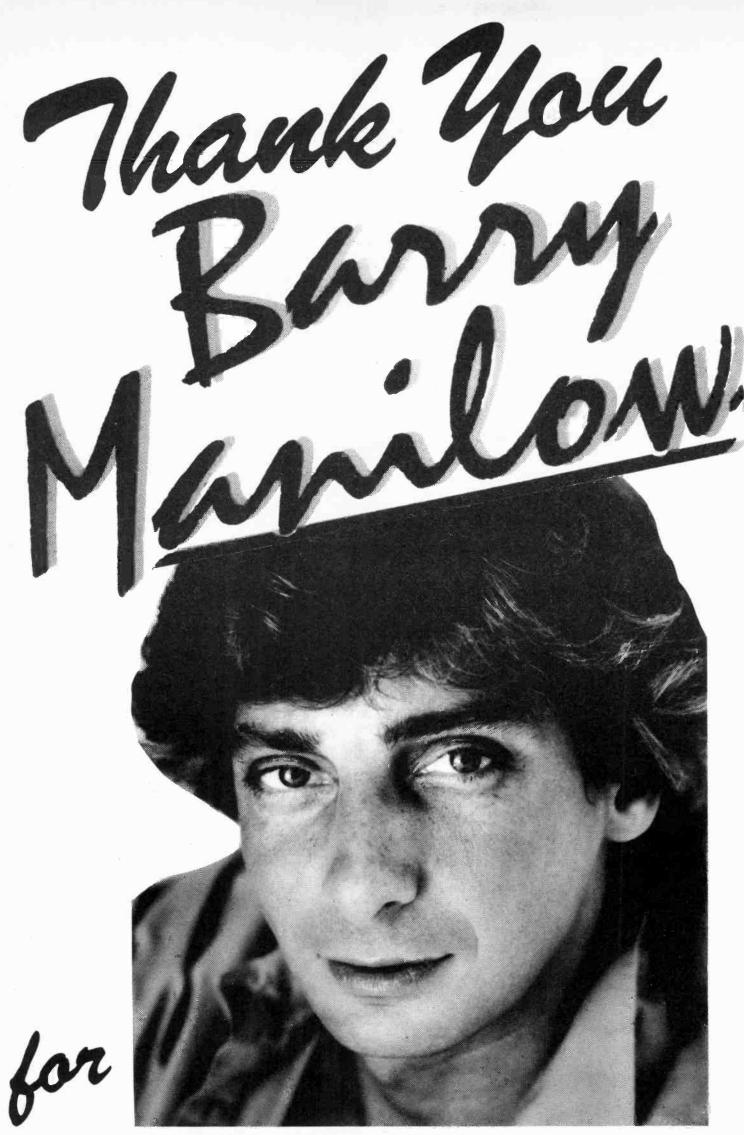
As president of the music marketing firm which exclusively created and executed that particular sponsorship, this omission is put even further into question by the article which Billboard published only two weeks earlier (Feb. 5) in which Rockbill was given proper credit for our participation in formulating the Canada Dry alliance with Hall & Oates.

We take great pride in our work and accom-plishments. While we do not actively solicit praise, we do demand credit where credit is due.

Jay Coleman, President **Rockbill Inc New York City**

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

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Oct. 19, 1982 DULUTH ARENA (Duluth, Minn.)-SOLD OUT! Oct. 20, 1982 MECCA ARENA (Milwaukee, Wis.)-SOLD OUT! -House-Breaking Record Gross Jan. 19, 1983 HAMMONS CENTER (Springfield, Mo.)—SOLD OUT!—Record Gross & Attendance Jan. 20, 1983 FIVE SEASONS CENTER (Cedar Rapids, Iowa)—SOLD OUT!—Record Gross & Attendance Jan. 31, 1983 ASU ACTIVITIES CENTER (Tempe, Ariz.)—SOLD OUT!—House Attendance Record

FROM YOUR FRIENDS AT JAM PRODUCTIONS

Fernytufickelon

Army Granat

Nostalgia, Gallaher In At WWDC-AM

By BILL HOLLAND

leased from his current contract.

Gallaher is a Washington radio in-

stitution, and considered to be the

best known single personality in the

market, especially with the 35 and

over audience. He had worked for 24

years at WTOP as an evening host,

when the morning man was Arthur

Godfrey. He has been on the air for

The changeover at WWDC will

occur March 1, when the station will

begin using Toby Arnold's "Unfor-

gettable" format of music from the

'40s, '50s, '60s and '70s, but Gallaher

will not come aboard until March

11, after fulfilling his WASH com-

Don Davis, WWDC vice presi-

dent of programming, explained the

change as "very simple: AM radio is

not being listened to by the younger

audience when it's available on

FM." Davis said we was "delighted

that someone as strong and well-known as Eddie Gallaher" will

WASH station manager Bill Kun-

kel said that "we'll all miss him

around here, on the air and off." but

admitted that "I swallowed hard

As a tip of the hat-not always

common among market competi-tors–WWDC's Davis referred to the

straightforward and friendly WASH

announcement of Gallaher's deci-

sion to leave as "very classy, the way they always do things." Davis also said that Gallaher will "have a lot of

input into how his show will be set

up" when he moves over in March.

when I gave in."

spotlight the new programming.

mitments.

38 years, the last 14 with WASH.

WASHINGTON - This city's WWDC-AM has cut programming ties with its sister station, WWDC FM, and is turning to an adult "nostalgia" format spearheaded by veteran radio personality and former WASH-FM morning man Eddie Gallaher as morning host.

The announcement of the change, which will end two years of simulcasting AOR rock, came last Friday (18) when WASH-FM, which is now being programmed by Bill Tanner (Billboard Jan. 22), announced that Gallaher had been offered the WWDC job and had asked to be re-

Staff Buys Gavin Report

SAN FRANCISCO-The Gavin Report, the well-known music trade weekly, has been sold by founder and publisher Bill Gavin to the members of his edi-torial staff. Purchasers are Ron Fell, Elma Greer, Betty Hollars, Dave Sholin, Lisa Smith, Keith Zimmerman and Kent Zimmerman.

Gavin, 75, started the publication 25 years ago and has never deviated from his policy of not accepting advertising. The trade has prospered solely on its large subscription base and will con-tinue to do so, according to Fell. the Gavin Report's new publisher. Fell, who joined the trade in 1975 as associate editor, has been managing editor since 1980.

alities have anything to do with it.

They're planning a "Gross Na-tional Parade" April 10 from M Street, west of the White House, into

Georgetown as a fund-raiser for the

rehabilitation of the Anthony

Vox Jox

Radio

Joseph's KITS Is On The Air

By ROLLYE BORNSTEIN

It's up and running: Mike Joseph's newest "Hot Hits" outlet. KITS, made its debut in San Francisco last Friday (18) at 9:30 a.m. Shortly thereafter, Mike named Jeff Hunter p.d. of the Entercom facility. Hunter, who comes to the station from the p.d. post at San Diego/Ti-juana's XTRA, also handles morning drive.... On the subject of con-sultants, Klemm Media has re-signed WESC-AM-FM Greenville, S.C. and added Austin's KLBJ to its client roster.

* * Now that Alan Sneed is firmly en-

Solk Upped At WLUP Chicago

CHICAGO-Greg Solk is the new program director at "The Loop" (WLUP), replacing Tim Kelly, who resigned last week. Solk, a six-year WLUP veteran, was formerly assistant p.d.

Kelly's resignation came as a surprise to WLUP general manager Jim DeCastro, who had offered to promote him to the position of station manager.

Meanwhile, the morning madness continues with Johnathan Brand-meier. The former KZZP Phoenix morning man, who joined the Loop on-air lineup on Valentine's Day, has successfully fought an injunc-tion to keep him off the air sought by his former employers over alleged contractual violations.

sconsed again at Atlanta's WKLS, the full-time AOR lineup is set with Steve Mitchell from middays and the Bearman from afternoons teaming up for the "Bearman & Mitchell' show. Former morning man Mark McCain moves into the midday slot, with his former co-host Eileen Kimble leaving the station. After-noons are handled by John Boy Bryant from Sneed's former hangout, KSRR Houston, and evenings and overnights remain the same, hosted by Rick Anderson and Tom West respectively.

* *

Tex Meyer is upped from sales manager to vice president and gen-eral manager at WWKX (Kix 104) Nashville. Longtime Nashville music industry figure Ron Bledsoe, who owns the facility, licensed to Gallatin, had been g.m. If Tex's name sounds familiar, you might remember him from his programming days at WGOW Chattanooga, or his music days with Bartell.

Moving back to the Miami/Ft. Lauderdale area as assistant p.d. and night personality at Y-100 is and night personality at Y-100 is Tramonte Watts, who had been up the coast at Tampa's Q105.... And moving up at Affiliated Broad-casting is WAIV Jacksonville g.m. John Winkel, who becomes senior vice president in charge of West Coast operations for Affiliated Coast operations for Affiliated, while WAIV sales director Leonard Bolton moves into Winkel's former g.m. slot. ... Moving across the street, George Hawras, who programmed Tampa AOR WYNF until last fall, is the new p.d. at WQXM, replacing **Brad Messick**, who left the Plough station after only four months.

 \star

Sandusky is moving. The firm's change of address cards will read from Denver to Los Angeles, which means Toney Brooks, who heads the eight-station AOR chain, will be relinquishing his g.m. chores at KBP1/ KNUS, Sandusky's Denver outlets.

On the rise in Los Angeles at KACE are Cal Shields, Alonzo Miller and E.Z. Wiggins. Shields is upped from p.d. to operations man-ager, while Miller moves from assistant p.d. and music director into the p.d. slot, and Wiggins, who had been Miller's assistant, takes over the music director chores at the urban FM owned by Willie Davis.

* *

Looking for a p.d. gig, or maybe a p.d.? Both of the above are available, as Kid Curry has resigned his post at San Antonio's KTSA p.d. and Dave Anthony has left that posi-tion at Denver's KHOW. Maybe

you'd rather be a talk show host? Then talk to Charlie Van Dyke. He's looking for one to fill the evening slot on Harte Hanks' KOY Phoenix. since Michael Dixon has gone on to greener KCBS pastures in San Francisco. ... Harte Hanks, by the way, has agreed to sell its Memphis beau-tiful music outlet, WEZI, to Firstcom.

(Continued on page 21)

WHAS Louisville Names Nugent

LOUISVILLE-Dennis Nugent is the new p.d. at this city's AC mainstay, 50,000-watt clear channel WHAS. Nugent, who most recently was assistant p.d. at Taft's WTVN Columbus, fills the vacancy created when former p.d. Jerry David Mallov was named director of special projects.

"Obviously I'm excited," says Nu-gent. "Not only is WHAS a phenomenal facility, and Louisville right now a real competitive market, but I grew up listening to Louisville radio 80 miles up the river in Tell City, Ind."

"We're sorry to see him go, but what a great opportunity," says WTVN p.d. Jack Fitzgerald, who has launched the proverbial "nationwide search" for Nugent's replacement.

'Winds' Theme **Puts Bonneville** In Disk Business

LOS ANGELES-For some time Bonneville Broadcasting System has been recording its own music under the direction of Lex de Azevedo, the company's a&r director, for distri-bution to its radio clients. Now Bonneville is recording it for mass consumption. The firm has just completed and sold the first commercial recording of the theme from the recent tv blockbuster "The Winds Of War."

According to Bonneville chair-man John E. Patton, "The televised series ended on Sunday, Feb. 13; on Monday we cleared the rights and Lex wrote his arrangements; on Tuesday our orchestra recorded the music; and less than 24 hours later 'The Winds Of War' theme was broadcast to all our satellite subscribers."

Later that week an agreement was reached with the publisher, Famous Music, and Applause Records, which is pressing the disks and plans in-store distribution immediately.

Top 40/AC Winners Named

KFRC IS TOP STATION

KFRC San Francisco has been named Billboard's major market top 40/AC station of the year, while KFRC p.d. Gerry Cagle receives the major market p.d. of the year award, and Dancin' Danny Wright, who was with Seattle's KNBQ at the time of the competition and now does afternoons at WGCL Cleveland, wins the major market air personality of the year award. This completes the announcements of the winners in Billboard's 1982 radio competition.

The secondary market station of the year, top 40/AC category was won by Durham-Raleigh's WDCG, with a dual award going to WDCG's Randy Kabrick and WLTY Norfolk's Dale Parsons for p.d. of the year. Air personality of the year in that category is Rick Robinson of WRVR Memphis

In the small market competition, the awards went to WKSQ Ellsworth/ Bangor, Me. for station of the year: Eric Norberg, KWIP Dallas, Ore. for p.d. of the year; and Gary Allen of WLKI Angola, Ind. for personality of the year.

Bowen YMCA. It's the brainchild of "Turn it down!," dear old Dad was fond of yelling. "All that crap sounds the same." Was he talking to afternoon hosts Bill Trumball and Chris Core, who promise to give Washingtonians "a chance to vent their opinions and display their the next John Cougar? or Ted Nusense of humor. gent? The morning team of Jim

SUPER BOWLERS-Matt The Cat, second from left, midday jock for WMMS-FM Cleveland, takes a break during the "Activision Superbowl Tournament" hosted by the station and Grapevine Records and Tapes of Akron. The air personality, who won the contest's m.v.p. award, Is shown with Chuck Kinney, left, sales rep for Activision; Grapevine general manager Gail Haas; and Jim Marchyshyn, director of marketing and promotion for WMMS.

Washington may soon have an annual parade as famous as the Mardi Gras in New Orleans, or, percracy Brigade," featuring ranks of haps more tellingly, Pasadena's Doo Dah affair, if WMAL radio person-

sion chainsaw drill team known as "The James Watt Conservation Corps"; and "The Nancy Reaga-nettes," a group of baton twirlers dressed in red designer suits.

 \star

Johnson and George Baier at WRIF-FM Detroit solicited answers from

*

Lifestyle-oriented prizes including 10-speed bikes, free groceries, and telephone, rent and heating bill payments are the crux of WLUP-FM Chicago's latest "Free Ride" campaign, designed to promote nonstop music programming. The AOR station is drawing listener postcards at random each day; the winner has 30 minutes to call the Heftel outlet to claim the prize. Earlier this month, a seven-day Caribbean cruise and a ski weekend for two were awarded.

* * * WBZ Boston air personality Dave Maynard is benefiting from the exposure of a series of television spots chronicling the misadventures of the popular morning man. So far he's survived a fire, a bolt of lightning and a fall from the AC station's "Traffic Copter." Now tv viewers in

Beantown can witness Maynard survive a blinding blizzard to exclaimbattered but undaunted-"Piece of cake!" The expression tags the 30second spots, which were designed by producer William Aydelott and utilize special effects from Devlin Productions in New York LEO SACKS

Pro-Motions

WMAL Plans 'Gross' Parade They're off to a good start. Early GNP entries include "The Bureau-

government workers marching through entangled red tape; a preci-

* *

the parents of those and other rock notables when they debuted their newest morning drive feature, "When Are you Going To Grow Up And Get A Real Job?" on Valentine's Day. The weekly spot is heard at 6:15 a.m. and 8:15 a.m.

MICK JONES OF FOREIGNER PHOTOGRAPHED BY RICK DIAMOND

Radio



GOLDEN CHEER—Chuck Buell of KPPL-FM Denver enjoys one of the fringe benefits as the Mairite stations morning man with some of the cheerleaders he helped to select for the Denver Gold team of the new United States Football League.

Urban Programmers Hit 'Suggestive' Song Lyrics

• Continued from page 1 sors," states Charles Warfield, vice president and general manager of Inner City Broadcasting, whose properties include WBLS-FM New York, WLBS-FM Detroit and KGFJ Los Angeles. "But urban stations have to be concerned with the type of music we're getting. During the recent fall book it seems like we saw even more explicitness than in the past." Warfield, who refused to support "Ya Mama" because "it was a turnoff of our audience," says he feels

that radio stations have a responsibility to their listeners, and that record companies must share in that responsibility. "The problem, of course, is that when there is demand

station to station, notes Barry Richards, who programs WAIL-FM New Orleans. "This is the Bible Belt, and our owner, Ed Muniz, is a very moralistic and church-going person." he says. "He doesn't want to win ratings sweeps at the expense of corrupting kids. You bet we edited 'Nasty Girl'

for a piece of product, you play it." "Morals and values" differ from

kids. You bet we edited 'Nasty Girl' and won't play 'Yum Yum'." Joseph Tamburro, the WDAS-FM Philadelphia program director, concurs. "It's so frustrating to do the right thing," he opines. "Listeners are so fickle. When they want to hear something, they'll go where it's being played. I have a moral obligation to my listeners, but I'm trapped at the same time. I wish the labels would get it together. It would make my job a lot easier. The flak provoked by records like 'Nasty Girl' can be devastating."

can be devastating." Miller, who says that KACE never played "Nasty Girl," asserts that stations "neglect their own code of ethics" when they let "kids dictate what records to play." He remembers the release of Donna Summer's "Bad Girls" from the "disco" era as one of the first songs he refused to play because of its sexually explicit message. "Letters from listeners can and should influence programming decisions," he adds. WRKS-FM New York tells its lis-

WRKS-FM New York tells its listeners that "you heard it first on KISS." But program director Barry Mayo says that he's proud he did not "break" the Vanity 6 hit. "I was the last one to play it because it crosses the line," he explains. "It just went too far in terms of explicitness, to the point where we opened the phone lines one morning and asked our listeners for their opinion."

"Radio is like television; it can't be a baby-sitter," says Steve Harris, program director of KRLY-FM Houston. "A parent has to address his responsibility to his child. But I'm not a pornographer, and 'Nasty Girl,' to me, is pornographic radio." Harris, who took "Ya Mama" off the air after receiving listener complaints, wonders "if anything is accomplished" by editing sexually suggestive disks. "If it sounds like its going to be trouble, I try and stay away from it," he says, adding that if "the trend continues," he forsees the day when "parents tell their kids that they can't listen to the radio anymore."

Some other programmers, such as Sunny Joe White of WXKS-FM Boston, are comfortable with the contemporary lyric climate. "The fun is only beginning," he feels. "Our society has come of age and kids know what sex is all about. It's a side of life that's very real. Records like 'Nasty Girl' can be fun. The idea is to mix them with message music like 'I Am Somebody' by Glenn Jones. The labels should ensure that balance."

Washington Roundup

By BILL HOLLAND

As expected, the Senate has passed this session's version of the Broadcast Deregulation Act of 1983. The bill, which the Senate Commerce Committee unanimously voted out of committee Feb. 15, passed the entire Senate two days later. All eyes are now on the chairman of the House Communications Subcommittee. Tim Wirth (D-Colo.), who blocked movement of the legislation last session but in recent months seems to have reconsidered deregulation—at least for radio.

Roberta Weiner, Wirth's press secretary, when asked if the Congressman had reevaluated his position on broadcast deregulation issues, replied, "That's right. We're planning to take a much more detailed look at deregulation than we could last session, because so much time was taken up with AT&T (nonbroadcast) issues."

If the House follows the Senate's lead, legislation would codify recent

FCC deregulatory measures. Community needs ascertainment, commercial length and number rules, program log requirements and compulsory public affairs and news shows have now all been repealed or modified by the Commission. It would also provide longer license terms, automatic renewals for stations not in violation of the law, and end the lengthy comparative renewal process. However, there is no date set for hearings, and indications are that it might be late spring before any are scheduled.

Wirth will still tangle with radio broadcasters over his often-stated intention to help bail out public broadcasting with the proposed spectrum fees under which commercial broadcasters would pay the government for the extended term licenses they would receive under deregulation, a notion opposed by the National Radio Broadcasters Assn. But the future looks a lot rosier in Washington for radio broadcasters than it did at this time last year.

* * *

The FCC has released totals for radio stations on the air nationwide as of Jan. 31. The Commission lists 4,848 AM stations, 3,779 FM stations and 1,244 public noncommercial FM stations.

* * *

2

The FCC Review Board has affirmed an initial decision granting the application of Merit Broadcasting Corp. for a new station on 106.1 at Burney, Calif., and denying the competing application. The Commission said Merit is entitled to "a substantial and decisive preference for diversification" because the company has no other broadcast interests.

* * *

The Commission has upheld an April, 1982 decision by its review board that granted the application of Casey Broadcasting Co. for a new FM station on 93.5 mHz in St. Mary's, Ga. and denied the competing application.

9	of Billboard's radio panel adding record this week	% of Billboard's radio panel now reporting record	tions in each of four formats. Key stations adding title this week include
	но		Sales and a second
1 "Beat It," Michael Jackson, Epic	24%	35%	KRTH-FM, WXKS-FM, WXKX-FM, WCAU-FM, WQXI-FM, WZGC-FM
2 "Der Kommissar," After The Fire, Epic	19%	56%	WLS-FM, WNBC-AM, WRQX-FM, KOAQ-FM, KRSP-AM, WBSB-FM
3 "Change Of Heart," Tom Petty & the Heartbreakers, Backstreet	17%	48%	KCPX-FM, KNBQ-FM, WHYT-FM, KBEQ-FM, WPHD-FM, WBBQ-FM
4 "Take The Short Way Home," Dionne Warwick, Arista	e 17%	41%	KRSP-AM, KNBQ-FM, WBZZ-FM, KDWB-AM, WBEN-FM, WBBQ-FM
5 "Whirly Girl," Oxo, Geffen	15%	44%	KUBE-FM, KOAQ-FM, KHTR-FM, KHFI-FM, WTRY-AM, WZYQ-FM
	🏹 BI	ACK	2007 - 20
1 "Try My Loving," Kiddo, A&M	24%	49%	WJMO-AM, WAOK-AM, WLOK-AM, WUFO-AM, WDAS-FM, WTMP-AM
2 "If You Wanna Get Back Your Lady," Pointer Sisters, Planet	23%	24%	KRNB-FM, WLOK-AM, KOKA-AM, WUFO-AM, KPOP-FM, WERD-AM
3 "I Just Gotta Have You," Kashif, Arista	19%	75%	WCIN-AM, WKTU-FM, KOKY-AM, WLOK-AM, KDIA-AM, WNJR-AM
4 "Never Say I Do," Cliff Dawson & Renee Diggs, Boardwalk	19%	57%	WERD-AM, WNHC-AM, WAIL-FM, WLOU-AM, WUFO-AM, WGCI-FM
 5 "Sticky Situation," Tyrone Brunson, Believe In A Dream 	19%	38%	KOKY-AM, WAOK-AM, WBOK-AM, WTLC-FM, WNJR-AM, WAWA-AM
* **** *******************************	Sol and a second	JNTRY **	North Art I at
1 "Common Man," John Conlee, MCA	46%	50%	KMPS-AM, WHK-AM, WIRE-AM, KKYX-AM, WMC-AM, WSOC-FM
2 "More & More," Charley Pride, RCA	42%	42%	KMPS-AM, KIKK-AM, KKYX-AM, WPLO-AM, KVET-AM, WTSO-AM
3 "I Still Love You In The Same Ol' Way," Moe Bandy, Columbia	36%	38%	KLX-AM, WIRE-AM, KKYX-AM, WSOC-FM, KRAK-AM, WTSO-AM
4 "Touch Me (I'll Be Your Fool Once More)," Tom Jones, Mercury	· 30%	57%	WSLC-AM, KVOO-AM, KWJJ-AM, KVEG-AM, WIRE-AM, WSOC-FM
5 "Save Me," Louise Mandrell, RCA	24%	67%	KVEG-AM, KRAK-AM, KVOO-AM, WIL-AM, WXCL-AM, WQYK-AM
	ADULTCON	TEMPORARY	A MARINE CONTRACTOR
1 "Take The Short Way Home," Dionn Warwick, Arista		58%	WFYR-FM, WBAL-AM, KHTR-AM, WAFB-FM, WTIC-AM, WAIA-AM
2 "Minimum Love," Mac McAnally, Geffen	14%	17%	KPLZ-FM, WLTA-FM, KKUA-AM, WSLI-AM, KNYN-FM, WDEF-AM
3 "Whatever Happened To Old Fashioned Love," B.J. Thomas, Cleveland International	12%	25%	KMBZ-AM, KUDO-FM, KSL-AM, KNYN-FM, KRQD-AM, KSEL-AM
4 "Eenie Meenie," Jeffrey Osborne, A&M	11%	35%	KKUA-AM, KSL-AM, WGY-AM, WBT-AM, KOLO-AM, KCRG-AM
5 "Old And Wise," Alan Parsons Project, Arista	11%	28%	KUDO-FM, KKUA-AM, WCTC-AM, KWAV-FM, KBOI-AM, WKZE-FM

MIDNIGHT RUNNERS "Come On Eileen" – 🔆

Kevin Rowland admits that he is surprised at the "speed and intensity" of the chart success of "Come On Eileen." the buoyant first single from Dexy's Midnight Runners' "Too-Rye-Ay" LP for Mercury. "We experienced a lot of prejudice in England," says Rowland, a Britisher of Irish descent. "But we're cutting through here, and it's a very personal achievement."

Rowland, whose 10-piece group concluded a brief domestic tour in San Francisco Feb. 19, downplays album, the 1960s-soul-oriented "Searching For The Young Soul Rebels," and the current effort, whose melange of fiddles, accordions, and banjos dramatically contrast with the electronic pop trend. "There was more angst to the first record," he says, "much like kicking a wall. On the second we use a greater variety of traditional instruments, as opposed to influences, and the effect is like breaking through it."

A musician's life is a charmed existence, he acknowledges, and Rowland views himself as "the luckiest man in the world. But for God's sakes," he insists, "don't call me a working class hero, please!"

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AIRING THE WEEKEND OF MARCH 4TH ON OVER 300 AIRING THE WEEKEND AIRING THE AIRING THE WEEKEND AIRING THE WEEKEND AIR

icanradiohistory

A PRESENTATION OF **WESTNOOD ONE** NATIONALLY SPONSORED A PRESENTATION OF **WESTNOOD** UCER OF NATIONALLY SPONSORED A PRESENTATION OF ONE PRODUCER OF NATIONALLY SPONSORED A PRESENTATION BOULEVARD & CULVER OF NATIONALLY SPONSORED A DIO PAOGRAMS, CONCERTS & SPECIALS ADIO PAOGRAMS, CONCERTS & SPECIALS

Bilboard, Singles Radio Action Playlist Prime Movers * Singles Playlist Top Add Ons • Breakouts

PRIME MOVERS-NATIONAL

MICHAEL JACKSON-Billie Jean (Epic) CULTURE CLUB-Do You Really Want To Hurt Me (Virgin/Epic) LIONEL RICHIE-You Are (Motown)

16

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 Move 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

THE PRETENDERS-Back On The Chain Gang

(Sire) MICHAEL JACKSON-Billie Jean (Epic) CULTURE CLUB-Do You Really Want To Hunt

Me (Virgin/Epic)

AFTER THE FIRE-Der Kommisar (Epic) OXO-Whirly Girl (Warner Bros.) TOM PETTY AND THE HEARTBREAKERS-

Change Of Heart (Backstreet) BREAKOUTS

STEEL BREEZE-Dreamin' Is Easy (RCA) ABC -- Poison Arrow (Mercury) MICHAEL JACKSON-Beat It (Epic)

BILLBOARD

1983,

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MARCH

KCPX-FM—Salt Lake City City

- (Gary Waldron MD) * * MICHAEL JACKSON Billie Jean 11-5 * * DEXYS MIONIGHT RUNNERS Come On Eileen 17
- 11 * OURAN DURAN—Hungry Like The Wolf 13.10 * THE PRETENDERS—Back On The Chain Gang 29.22
- DAN FOGELBERG—Make Love Stay B STYX—Mr. Roboto B
- STYX—Mr. Roboto B
 THE GREG KIHN BAND—Jeopardy B
 TOM PETTY AND THE HEARTBREAKERS—Change Of
- TOW FETT FAND THE NEAR DECARGE Contains of the Heart A
 EARTH, WIND WIND & FIRE—Fail In Love With Me A
 EARTH, WIND WIND & FIRE—Fail In Love With Me A
 UARRY ELGART—Hooked On Dixie A
 THE, SCHEME You're In My System A
 THE LARRY ELGART—Hooked On Dixie A
 THOMAS DOLBT—She Binded Me With Science X
 HEAVEN 17—Let Me Go X
 CHILLIWACK—Secret Information X
 SEA LEVEL—Make You Feel Love Again X
 AFTER THE FIRE—Der Kommisar X
 GENTLE PERSUASION—Please Mr. Postman X
 MAC MCANALLY—Minimum Love X

KDZA-FM-Pueblo, Colorado

- (Rip Avila-MD) * * CULTURE CLUB-Do You Really Want To Hurt Me OULTURE CLUB-Do You Really W.
 2.1
 ** STRAY CATS -- Stray Cat Srut 4-3
 *MICHAEL JACKSON -- Billie Jean 7-6
 *CHRISTOPHER CROSS-AII Right 8-7
 *JOURNEY-Separate Ways 36-20
 *MICHAEL JACKSON -- Beat It
 *OUCD-Whitly Girl
 DIOME-VENT

- OXD—Whirly Girl
 DIONNE WARWICK—Take The Short Way Home A
 PHIL COLLINS—I Don't Care Anymore A
 YAZ—Only You A YAZ—Only You A THE POINTER SISTERS—If You Wanna Get Back Your

- THE POINTER SISTERS—II YOU Wanna Get back Your Lady A
 RGE—Poison Arrow X
 ROBERT JOHN—Bread And Butter X
 SUPERTRAMP—II's Raining Again X
 PRINCE—Little Red Corvette X
 OLANA ROSS—So Close X
 MARTIN BALIN—What Love Is X
 TOM PETTY AND THE HEARTBREAKERS—Change Of Heart X
 RIC OCASEK—Something To Grab For X
- KFMB-FM-San Diego
- Gien McGartney-MD
 Gien Acatrney-MD
 SUPERTRAMP-My Kind Of Lady B
 SUPERTRAMP-My Kind Of Lady B
 EVELYK KING-Betcha She Don't Love You B
 MELISA MANCHESTER-Nice Girls X
- KGGI (99-1-FM)-Riverside
- (Steve O'Neil—MO) * * MICHAEL JACKSON—Billie Jean 4-1 * * CULTURE CLUB—Do You Really Want To Hurt Me
- 5-3 ★ KENNY ROGERS AND SHEENA EASTON—We've Got
- Tonight 12-9 ★ ERIC CLAPTON-I've Got A Rock N' Roll Heart 25-20 ★ STEPHEN BISHOP-It Might Be You 32-23 MICHAEL JACKSON-Beat It AL JARREAU-Mortin'
- KIMM-AM-Denver
- (Gloria La Perez-MD) * * CULTURE CLUB-Do You Really Want To Hurt Me
- * CHRISTOPHER CROSS-All Right 5-2
- * CHRISTOPHEN GROSS-AILRIGHT 3-2 LIONEL RICHTE—You Are 12-7 KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 13-8 Tonight 13-8 **MICHAEL JACKSON**—Billie Jean 17-11 **•• PAT BENATAR**—Little Too Late

- ERIC CLAPTON--I've Got A Rock N' Roll Heart B
 DAN FOGELBERG-Make Love Stay B
 DEXTS MIDIGHT RUNNERS-Come On Eileen B
 DON HENLY--I Can't Strad Still X
 THE GREG KIHN BAND- Jeopardy X
 JEFFERSON STARSHIP--Winds Of Change X
 STEEL BREZZE--Dreamin' Is Casy X
 AFTER THE FIRE-Der Kommisar X
 ABC-Poison Arrow X
 THOMPSON TWINS--Lies X
 TOM PETTY AND THE HEARTBREAKERS--Change Of Heart X
- Heart X
 OKO—Whirly Girl X
- KKXX-FM—Bakersfield
- (Scott Markos-MD) * * MICHAEL JACKSON-Billie Jean 9-1 * # JOURNET-Separate Ways 10-2 * LIONEL RICHE-You Are 7-4 * PATTI AUSTIN WITH JAMES INGRAM-Baby Come To Me 14-10 **STYX**—Mr. Roboto 17-11 **ABC**—Poison Arrow ABC — Prison Arrow
 ABC — Prison Arrow
 ABC — Prison Arrow
 ABC — Prison Arrow
 ABC — Prison Arrow
 MAC — Arrow ABC — Prison Arrow
 MICHAEL LACKSON — Beat II B
 GOLDEN EARRING — Twilight Zone B
 DEXYS MIDNIGHT RUNNERS—Come On Eileen B
 AFTER THE FIRE — Der Kommisar B
 PHIL COLLINS—I DOn't Care Anymore B
 PHIL COLLINS—I DOn't Care Anymore B
 THE GREG KIHN BAND — Jeopardy B
 OXO — Whithy Gir A
 STRAY CATS—CStray Cat Strut X
 SCANDAL—Goodbye To You X
 BOB SEGER AND THE SILVER BULLET BAND—Even
 Now X
- KLUC-EM-Las Vegas
- (Randy Lundquist-MD) * * KENNY ROGERS AND SHEENA EASTON-We've Got
- * * KENNY ROGERS AND SHEENA EASI DN-We ve Got Tonight 6-2 * * LIONEL RICHIE-You Are 8-3 * JOURNEY-Separate Ways 10-5 * ERIC CLAPTON-I've Got A Rock 'N Roll Heart 17-10 * THE PRETENDERS- Back On The Chain Gang 27-20 AFTER THE FIRE-DER Kommisar RIC OCASEK-Something To Grab For * TOM PETTY AND THE MEARTBREAKERS-Change Of Heart B
- Heart B MEN AT WORK—Be Good Johnny B OXO—Whirly Girl B FRIOA—I Know there's Something Going On B MARTY BALIN—What Love Is A STEPPHE MISHOP—It Might Be You X PAT BENATAR—Little Too Late X

KOAO-FM—Denver

(Allan Sledge—MD) * * MICHAEL JACKSON—Billie Jean 16-10 * * THE PRETENDERS—Back On The Chain Gang 17-

- 11 * MUSICAL YOUTH-Pass The Dutchie 13-9 * DARYL HALL AND JOHN OATES-One On One 18-13 * FRIDA-I Know There's Something Going On 25-21
- OXO White Something congoines of a set of the set of the

- Heart B PAT BERNATAR—Little Too Late B PAT BERNATAR—Little Too Late B RIC OCASEK—Something To Grab For X > THOMPSON TWINS—Lies X > EARTH, WINO & FIRE—Fail In Love With Me X) EFFERSON TARSHIP—Winds Of Change X > NELL DUMADND—I'm Alive X © GOLDEN EARRING—Twilight Zone X > STEEL BREZE—Doramin's Easy X > NIGHT RANGER—On't Tell Me You Love Me X

- KRQQ-FM-Tucson
- (Zapolian/Hart—MD) ** BOB SEGER AND THE SILVER BULLET BAND— Shame On The Moon 4-1 ** PATTI AUSTIN WITH JAMES INGRAM—Baby Come
- To Me 6-4 * THE PRETENDERS—Back On The Chain Gang 2-2 * CULTURE CLUB—Do You Really Want To Hurt Me 10-
- 7 * THE ALAN PARSONS PROJECT—Psychobabble 13-10 ERIC CLAPTON—I've Got A Rock N Roll Heatt DARVL HALL AND JOHN OATES—Family Man B DARVL HALL AND JOHN OATES—One On One B BOB SEGER AND THE SILVER BULLET BAND—Even
- KRSP-AM-Salt Lake City
- (Barry Moll-MD) * * THE PRETENDERS-Back On The Chain Gang 19-
 - STYX Mr. Roboto 24-18
 STYX Mr. Roboto 24-18
 JOURNEY Separate Ways 15-11
 DARYL HALL AND JOHN DATES—One On One 20-16
 THE GREG KIMN BAND Jeopardy 25-20
 ARP. Poison Arrow
 - * THE GREG KIHN BAND—Jeopardy 25:20
 •• ABC—Poison Arrow
 •• ABC—Poison Arrow
 •• ABC—Poison Arrow
 •• ABC—Roison Arrow
 •• FINDA—I Know There's Something Going On B
 •• THOMPSON TWINS—Lies B
 •• TOX—Whirly Girl B
 •• STEEL BREEZE—Dreamin' Is Easy A
 •• GOLDEN EARRING—T wilight Zone X
 •• DIONNE WARWICK—T ake The Short Way Home X
 •• ERC CLAPTON—I've Got A Rock 'N 'Roll Heart X

Based on station playlists through Tuesday (2/22/83)

TOP ADD ONS -NATIONAL

CHRISTOPHER CROSS—All Right 8-3
 LIONEL INCHIE – You Are 10-6
 KENNY ROGERS AND SHEENA EASTON—We've Got
 Tonight 13-8
 OUUNINEY—Separate Ways
 OTHE CREE KIHM BAND—Jeopardy
 POCO—Shoot For The Moon B

(Brian Gregory-MD) * * MUSICAL YOUTH-Pass The Dutchie 6.4 * DAYY HALL AND JOHN OATES-One On One 10-8 DEVYS MIONIGHT RUNNERS-Come On Elieen 14-10 * THE PRETENDERS-Back On The Chain Gang 20-15 * DAN FOGELBERG-Make Love Stay 28-23 • JOURNEY-Separate Ways B • OXO-Whirley Girl B • GARY PORTNEY-Where Everybody Knows Your Name B

THE WEATHER GIRLS—It's Raining Men B

THE WEATHER WIRLS—It's reading wear of JOHN ANDERSON—Swingin A MICHAEL JACKSON—Beat IT A JEFFREY OSBORIE—Eneit Meenie A ROBBLE PATTON—Smilling Island A BARKY MANILOW—Some Kind Of Friend A MEIN AT WORK—BE Good Johnny X DURAN DURAN—Hungry Like The Wolf X

KNBQ-FM—Tacoma, Wash.

KNBQ-FM — Tacoma, Wash. (Boau Roberts—MD) • EARTH, WIND & FIRE—Fail In Love With Me B • VANDENERG—Burning Heart B • TONI BASIL—Shoppin' From A To Z B • PHIL COLLINS—I Don't Care Anymore B • THE CREG KINN BAND—Jeopardy B • RIC OCASEK—Something To Grab For B • MEN AT WORK—Be Good Johnny B • SUZY ANDREWS—Komissar-Don't Turn Around B • HELI COMMOND—I'm Alive X • MELISSA MANCHESTER—Nice Girls X • AFTER THE FIRE—Der Kommissar X • DIANA ROSS—So Close X • THE WEATHER GIRLS—It's Raining Men X • ROBBIE PATTOM—Smill Stand X • OCBAREE—I Like It X • THE CLASH—Should I Stay Or Should I Go X • FISC MEDELIC FURS—Love My Way/Aeroplane X • RRICHY—The Fanit CX • PSYCHEDELIC FURS—Love My Way/Aeroplane X • RMICHAEL JACKSOM—Beal It A • MMCHAEL JACKSOM—Beal It A • MMCHAEL JACKSOM—Beal It A

MARTY BALIN—What Love Is A TOM PETTY AND THE HEARTBREAKERS—Change Of

Heart A DIONNE WARWICK—Take The Short Way Home X DONNIE IRIS—This Time It Must Be Love A DAVID PORTNOY—Everybody Knows Your Name A

(Mark Preston—MD) ★ ★ MICHAEL JACKSON—Billie Jean 10-4 ★ ★ DARYL HALL AND JOHN OATES—One On One 18-

** UMART CHALL AND JUHN OM ES-ONE ON ONE 15-12 * JOE JACKSON-Breaking Us in Two 17-13 * ERIC CLAPTON-I've GO A KORC N' Roll Heart 28-18 * JOURNEY-Separate Ways 26-22 • DIONNE WARWICK-Take The Short Way Home STEPHEN BISHOP-It Might Be You B • POCO-Shoot For The Moon B • DAN FOGELBERG-Make Love Stay B

(Bruce Cannon – MO) * LIONEL RICHIE – You Are 2-1 * KENNY ROGERS AND SHEENA EASTON – We've Got

Tonight 4-2 * DARYL HALL AND JOHN OATES—One On One 12-8

DARYL HALL AND JOHN OATES—One On One 12 STEPHEN BISHOP—IN Kinjth BY ou 15-10 DONNA SUMMER—The Woman In Mc 25-18 ERIC CLAPTOM—I've Got A Rock N'R Koll Heart B DIANA ROSS—So Close B K.C. AND THE SUMSHINE BAND—Don't Run A MELISSA MARCHESTER—Nice Girls A ROBBIE PATTON—Smiting Island X

(Tom Hutyler-MD) * * CULTURE CLUB-Do You Really Want To Hurt Me

4-1 * MICHAEL JACKSON – Billie Jean 6-3 * LIONEL IACKSON – Billie Jean 6-3 * LIONEL RICHIE – You Are 9-4 * CHRISTOPHER CROSS – All Right 13-10 * STYX – Mr. Roboto 22-16 • FRIDA – I Know There's Something Going On • MENAT WORK – Be Good Johnny • THE GREG KIMN BAND–Jeopardy B • DXD–Whirty Girl A

(Charlie Fox-MD) * JOURNEY-Separate Ways 16-10 * KENNY ROGERS AND SHEENA EASTON-We've Got

* * KENNY ROLENS AND STREET CASTON - TO THE TO Tonghi 17-11 * MICHAEL JACKSON – Billie Jean 20-13 * SUPERTRAMP – My Kind Of Lady 19-14 * ERIC CLAPTOM – I've Got A Rock N' Roll Heart 25-21 * FRIDA – I Know There's Something Going On • DAN FOGELEREM – Make Love Stay • THE GREG KINN BAND – Jeopardy B • DEXYS MIDNIGHT RUNNERS – Come On Eileen B

KYYX-FM — Seattle (Elvin Ichiyama – MO) * THOMPSON TWINS-Les 3-1 * PSYCHEDELIC FURS-Love My Way/Aeroplane 5-4 * FELOMY – The Fanatic 6-5 * DEXYS MIDNIGHT RUNNERS-Come On Eileen 7-6 * MICHAEL JACKSON-Beat It 8-8 • THE ENGLISH BEAT-LORfess • JOURNEY-Separate Ways • OXOUNNEY-Separate Ways • OXO-Whirly Girl 8 • ROBERT HAZARO-Escalator Of Life 8 • TOM FETT AND THE HEARTBREAKERS-Change Of Heart B

WODEAT IT.
 HONDEAT IT

KYYA-FM-Billings, Mont.

KYYX-FM-Seattle

KSFM-FM-Sacramento

KTAC-AM-Tacoma

KUBE-FM-Seattle

KJRB-AM-Spokane

BREAKOUTS-NATIONAL

WKDD-FM-Akron, Ohio

WKDD-FM — Akron, Ohio (Matt Patrick-MD) * SUPETRAMP-My, Kind Of Lady 16-13 ** GOLDEN EARRING-Twilight Zone 30-26 * MEN AT WORK - Be Good Johnny 5-3 * AFTER THE FIRE-Der Kommisa 21-19 * STYX-Mr, Robolo 25-23 * CULTURE CLUB-Time ** AL JERREAU-Morning ** DOHEN MOREY-Take A Little Bit B ** CHILLWACK-Secret Information B ** DOHMLE INTS-This Time It Must Be Love B ** DOMMLE INTS-This Time It Must Be Love B ** DOMMLE INTS-This Time It Must Be Love B ** DOMMLE INTS-This Time It Must Be Love B ** DADA MACRESTER-MICE Girls X ** DEXYS MIONIGHT RUNNERS-Come On Eileen X ** TOM PETTY AND THE MEARTBREAKERS-Change Of Heart X

Heart X • STEPHEN BISHOP—It Might Be You X • MICHAEL MCDOMALD—Playin' By The Rules X • THOMPSON TWINS—Lies X

(Jim Golden-MD) * * BOB SEGAR AND THE SILVER BULLET BAND-

* * BOB SEGAR AND THE SILVER BULLET BAND – Shame On The Micro 3:1 * NELL DUMONDO – I'm Alive 5-3 * KENNY ROGERS AND SHEENA EASTON – We've Got Tonight 6-4 * LIONEL RICHTE—You Are 11-6 * DOLLY PARTON/WILLIE NELSON – Everything's Beautiful 13-8 • ERIC CLAPTON – I've Got A Rock N' Roll Heart • DONNA SUMMER–The Woman In Me B • DAN FOGELBERG–Make Love Stay B

WKRU-FM-CINCINNATI (Tony Gallazzo-MO) + PHIL COLINS-You Can't Hurry Love 2-2 * MICHAEL JACKSON-Billie Jean 12-8 * LIONEL RICHIE-You Are 14-10 * JOURNEY-Separate Ways 18-13 • FRIDA-I Know There's Something Going On • JOE JACKSON-Bereaking Us In Two • MICHAEL JACKSON-Bereaking Us In Two • MICHAEL JACKSON-Beat It B • MICHAEL JACKSON-Beat It B • MED AT WORK-Be Good Johnny X • BOB SEGER AND THE SILVER BULLET BAND-Even Now X

(Paul Mendenhall-- MD) * * PATTI AUSTIN WITH JAMES INGRAM-- Baby Come

* * FAILLAUSTIN WITH JAMES INGRAM - Baby Cor To Me 2:1 * * BOB SEGERAND THE SILVER BULLET BAND -Shame On The Moon 4:2 * LIONEL RICHLE - You Are 9:6 * CULTURE CLUB - Do You Really Want To Hurt Me 16:10

Ion to the providence of the providence of

WOWNT-FIND - DEHIAITE Rich Nickenzie - PD) * * THE PRETENDERS - Back On The Chain Gang 1-1 * \$TYX-Mr. Roboto 15-10 * DURAN OURAM-Hungry Like The Wolf 17-14 * DARYL HALL AND JOHN DATES - One On One 20-15 * THE GREG KIHN BAND - Jeopardy 22-16 • ROBBLE PATTON - Smilling Island • THE ENGLISH BEAT - I Confess = DIAMA DRSS. So Close A

• THE ENGLISH BEAT – L'ontess DEMAR ROSS-So Close A D DIONRE WARWICK – Take The Short Way Home A THE CLASH – Should I Stay Or Should I Go X PHIL COLLINS-I On t Care Anymore X TONI BASLI – Shoppin From A To Z X ROBERT JOHN – Bread And Butter X DONNIE IRIS-This Time It Must Be Love X

Southwest Region

LIONEL RICHIE—You Are (Motown)

Me (Virgin/Epic)

Bros.)

PRIME MOVERS

CHRISTOPHER CROSS-All Right (Warner

CULTURE CLUB-Do You Really Want To Hurt

 TOP ADD ONS PAT BENATAR-Little Too Late (Chrysalis)

RIC OCASEK—Something To Grab For (Geffen) STEEL BREEZE—Dreamin' Is Easy (RCA)

BREAKOUTS

DIONNE WARWICK-Take The Short Way Home (Arista) THE J. GEILS BAND—Land Of A Thousand

AFTER THE FIRE%Der Kommisar (Epic)

Dances (EMI-America)

(Pete Thompson-MD) * * CHRISTOPHER CROSS-All Right 2-1

(Continued on page 18)

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KAFM-FM-Dallas

Heart A

JEFFERSON STARSHIP—Winds Of Change A

NEIL DIAMOND—I'm Alive X

WOMP-FM-Bellaire

WKII-FM-Louisville

WKRO-FM-Cincinnati

WNAP-FM-Indianapolis

DAN FOGELBERG-Make Love Stay (Full Moon/Epic)

MICHAEL JACKSON-Beat It (Epic)

North Central Region

PRIME MOVERS

VANITY 6-Billie Jean (Warner Bros.)

Got Tonight (Liberty)

(Sire)

Epic)

CKLW-AM-Detroit

THE PRETENDERS-Back On The Chain Gang

KENNY ROGERS AND SHEENA EASTON-We've

TOP ADD ONS

BREAKOUTS

PHIL COLLINS-I Don't Care Anymore (Atlantic) **RIC OCASEK**—Something To Grab For (Geffen) **AFTER THE FIRE**—Der Kommisar (Epic)

(Rosalee Trombley – MD) * * KENNY ROGERS AND SHEENA EASTON – We've Got Tonight 18-8 * * THE PRETENDERS – Back On The Chain Gang 17-

10 * DURAN OURAN-Hungry Like The Wolf 6-3 * JARET JACSOM-Come Give Your Love To Me 24-21 * THE GREG KIHN BAND-Jeopardy 30-27 • MICHAEL JACKSON-Beat It • AL JARREAU-Mornin * MELISSA MANCHESTER-Nice Girls B • POCO-Shoot For The Moon B • DEXYS MIONIGHT RUNNERS-Come On Eileen A • NARED EYES-Always Something There To Remind Me A

Me A

PRINCE—Little Red Corvette A

RIC CLAPTON—I've Got A Rock N' Roll Heart X

(Tony Waitekus—MD) * * PRINCE—1999 1-1 * # MICHAEL JACKSOM—Billie Jean 18-4 * LIONEE RCHE—You Are 17-9 * EDDIE RABBITT WITH CRYSTAL GAYLE—You And 1 21.12

21-13 * STYA-MF.Robolo 20-14 • PAT BEMATAR-Litite Too Late • ATTER THE FIRE_Der Kommisar • SUPERTRAMP-MV Kind O'L Lady B • TOM PETTY AND THE HEARTBREAKERS-Change O! Verdt 9

Heart B FRIDA—I Know There's Something Going On A RIC DCASEK—Something To Grab For X BARRY MANILOW—Some Kind Of Friend X DEAYS MIDNIGHT RUNNERS—Come On Eileen X DXO—Whity Git X

OXO-Whirly Girl X
 RACHEL SWEET-Voo Doo X
 HERBIE MANN-Theme from Toolsie X
 PSYCHEDELIC FURS-Love My Way/Aeropiane X

(Tom Jefferies-MO) * MICHAEL JACKSON-Billie Jean 3.1 * JOURRY-Separate Ways 5.3 * THE GREG KIHN BAND-Jeopardy 13.9 * DEXYS MIDNIGHT RUNNERS-Come On Eileen 21.13 * STYX-Mr. Robiol 15.14 • PRINCE-Little Red Corvette X • AFTER THE FIRE-Der Kommisar X • TOM PETTY AND THE HEARTBREAKERS-Change Of Wardt Y

Heart X MELISSA MANCHESTER—Nice Gurls X PHIL COLLINS—I Don't Care Anymore X RIC COLSEN—Something To Grab For X OAN FOGELBERG—Make Love Slay X THE JOHN HALL BAND—Love Me Again X VANDENBERG—Burning Heart X THOMPSON TWINS—Lies X

WHYT-FM-Detroit, Michigan

(Lee Makolm-MO) * * KENNY ROGERS AND SHEENA EASTON-We've Got Tonight 22 11 * JOE JACKSON-Breaking Us In Two 37-25 * STYX-Mr. Roboto 33-22

SITA-MI, ROBOLD 33-22
 PHIL COLLINS-I Don't Care Anymore
 TOM PETTY AND THE HEARTBREAKERS-Change Of

EVELYIN KING-Betcha She Don't Love You B AFTER THE FIRE-Der Kommisar B SUFERTRAMP-My Kind O'L Lady B DON HENLEY-I Can't Stand Still B STEEL BREEZE-Dreamin'ts Easy B THE GREG KIHN BAND-Jeopardy B THOMAS DOLBY-She Blinded Me With Science A RIC OCASEK-Something To Grab For A DIANA ROSS-So Close X THE JOHN HALL BAND-Love Me Again X DAN FOGELBERG-Make Love Stay X THE WEATHER GIRLS-It's Raining Men X JEFFERSON STARSHIP-Winds Of Change X ABC-Poison Arrow X MELISSA MANCHESTER-Nice Girls X FIREFALL-Misays X

(Jay Stevans – MO) (Jay Stevans – MO) * * FRIDA – Know There's Something Going On 8-2 * MOVING PICTURES – What About Me 10 6 • DURAN DURAN – Hungry Like The Wolf 13-8 * JOURNEY – Separate ways 14-11 * CULTURE CLUB – Do You Really Want To Hurt Me 15-12

12 • DARYL HALL AND JOHN DATES—One On One • THE GREE KIHN BAND—Jeopardy GOLDEN EARRING—Twilight Zone B SCANDAL—Goodbye To You B THE J, GEILS BAND—Land Of A Thousand Dances A 070-Whildre Citr Z

OXO-Whirley Girts Z TOM PETTY AND THE HEARTBREAKERS-Change Of

Heart X
 IEFFERSON STARSHIP—Wings Of Change X

FIREFALL—Always X DEBARGE—I Like It X

WIKS-FM-Indianapolis

Heart • EVELYN KING-Betcha She Don't Love You B

WGCL-FM-Cleveland

WCIL-FM-Carbondale, III.

TOM PETTY AND THE HEARTBREAKERS-Change Of Heart (Backstreet) MELISSA MANCHESTER-Nice Girls (Arista) DAN FOGELBERG-Make Love Stay (Full Moon/

OXO-Whirly Girl (Warner Bros.)

AFTER THE FIRE-Der Kommisar (Epic) TOM PETTY AND THE HEARTBREAKERS-Change Of Heart (Backstreet) **DIONNE WARWICK**-Take The Short Way Home (Arista)

KRTH-FM-Los Angeles, Ca.

- (David Grossman-MD) * * KENNY ROGERS AND SHEENA EASTON-We've Got Tonight 8-5

- Tonight 8-5 * * LIOMEL RICHIE You Are 9-6 * DURAN DURAN Hungry Like The Wolf 12-8 * JOURNEY Separate Ways 11-9 * THOMPSON TWHIS Lies 19-10 MICHAEL JACKSON Beat It * SUPERTRAMP My Kind Of Lady BARRY MAALLOW Some Kind Of Friend A MISSING PERSONS Walking In LA. A

KZZP-FM-Phoenix

- RZL2P-1-MM PTOCENIX

 (Randy Steart PD)

 * SAMAMY HAGAR-You Love Is Driving Mc Crazy 6-6

 * THE PRETENDERS—Back On The Chain Gang 17-7

 * MICHAEL LACKSON—Billie Jean 12-8

 * MICHAEL LACKSON—Billie Jean 12-8

 * MICHAEL LACKSON—Billie Jean 12-8

 * EDDIE RABBITT WITH CRYSTAL GAYLE—You And 1 19-14

 * LIONEL RICHIE—You Are 21-15

 ATELER THE FIRE—Der Kommisar

 STEPLEN BISHOP—In Wight Be You

 DEYS MIDNIGHT RUNNERS—Come On Eileen B

 THE GREG KIHN BAND—Jeopardy B

 STELEL BREZE—Dreamin' Is Easy B

 MELSSA MANCHESTER—Nice Girls B

(Jim Richards-MD) * * CULTURE CLUB-Do You Really Want To Hurt Me

OXO-Whirly Girl
 THE CLASH – Should I Stay Or Should I Go B
 DAN FOGELBERG – Make Love Stay B
 TOM PETTY AND THE HEARTBREAKERS – Change Of

Pacific Northwest Region

RIME MOVERS

CULTURE CLUB-Do You Really Want To Hurt

Me (Virgin/Epic) MICHAEL JACKSON-Billie Jean (Epic) DARYL HALL AND JOHN OATES-One On One

THE GREG KIHN BAND-Jeopardy (Beserkley) MEN AT WORK-Be Good Johnny (Columbia)

BREAKOUTS

FRIDA-I Know There's Something Going On

(Atlantic) DIONNE WARWICK—Take The Short Way Home

THE CLASH—Should | Stay Or Should | Go (Epic)

(Bob Lee – MD) * * THE PRETENDERS – Back On The Chain Gang 21

15 + + DEXYS MIDNIGHT RUNNERS-Come On Eileen 23-

* * DÉXYS MIDNIGHT RUNNERS-Come On Élieen 23-16 * TOM PETTY AND THE HEARTBREAKERS-Change Of Heart 23-25 * DXD-Whirly Girl 30-26 * THE GREG KIHN BAND-Jeopardy 35-27 • BARRY MANLOW-Some Kind Of Friend • KENNY LOGGINS-Welcome To Heartlight • ATTER THE FIRE-Der Kommisar B DIONNE WARWICK-Take The Short Way Home B * THOMAS DOLBY-She Blinded Me With Science B THE CLASH-Should 1534 OF Should Go B • ROBERT HAZARD-Escalator of Life Å • DOMNA INT-Desperate But Not Serious A • MACM CANALLY-Minimum Love B • THE WACHT CHANG CH

DEBARGE –1 Like It X
 VANDENBERG – Burning Heart X
 THE WEATHER GIRLS – It's Raining Men X
 TONI BASIL – Shoppin' From A To Z X
 CHILLIWACK – Secret Information X

KUBN-AM — KENO (im O'Neil-MD) * & GOLOR EARNING-Twilight Zone 3-1 * THE GREG KINN BAND-Jeopardy 10-4 + JOURNEY-Separate Ways 11-5 * MELISSA MANCHESTER-Nice Girls 21-15 * SUPERTRAMP-My Kind O'L ady 21-17 • DIONNEY-MARYICK-Taket The Short Way Home • WALL OF VODDOD-Mexican Radio • MICHAEL JACKSON-Billie Jean B • THOMAS DOLBY-She Binded Me With Science B • FRIDA-I Know There's Something Going On B • YAZ-OIN Y You A • ABC-Poison Arrow A • PSYCHEDELLOF FURS-Love My Way/Aeroplane A

(Richard Harker – MO) * 800 SECER AND THE SILVER BULLET BAND– Shame On The Moon 1-1 * CULTURE CLUB–Do You Really Want To Hurt Me 2-2

www.americanradiohistory.com

KCBN-AM-Reno

KCNR-FM-Portland

TOP ADD ONS

(RCA)

(Arista)

OXO-Whirly Girl (Warner Bros.)

KBBK-FM-Boise, Idaho

3.1 * DURAN DURAN — Hungry Like The Wolf 5-3 * MEN AT WORK — Be Good Johnny 6-5 * MICHAEL JACKSOM — Bille Jean 12-7 * STYX—Mr. Roboto 22-14 • MICHAEL JACKSOM — Beat It • OXO—Whirly Girl

- ABC-Poison Arrow A TOTO-1 Won't Hold You Back A

XTRA-AM-San Diego

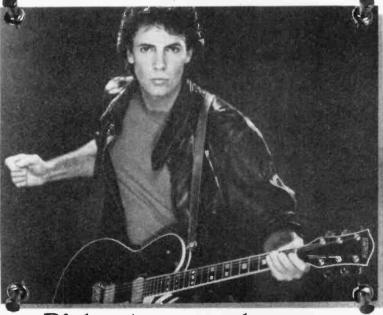
DIANA ROSS-So Close B

orient RUD3—36 Close B
 ROBERT HAZARD—Escalator Of Life A
 STEPHEN BISHOP—II Might BE YOUX
 PAT BENATAR—Liftle Too Late X
 AFTER THE FIRE—Der Kommisar X
 PRINCE—Liftle Red Corvette X
 DEBARGE—I Like It X

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Billboard Singles Radio Action Playlist Prime Movers * Playlist Top Add Ons Based on station playlists through Tuesday (2/22/83)

PHIL COLLINS— I Don't Care Anymore X
 CROSBY, STILLS AND NASH—Too Much Love To Hide

X • PAT BENATAR-Little Too Late X • THE CLASH-Should I Stay Or Should I Go X • MIGHT RANGER-Don't Tell Me You Love Me X • SAGA-On The Losse X • GOLDEN EARNING-Twilght Zone X • THE J. GEILS BAND-Land Of A Thousand Dances X

(Jahn Grant-MD) * * CHRISTOPHER CROSS-All Right 10-7 * * MICHAEL MCKSOM-Billie Jean 13-10 * JOURNEY-Separate Ways 17-12 * STYX-Mr. Roboto 21-18 * BOB SEGER AND THE SILVER BULLET BAND-Even New 26-32

Now 25-23 DEXYS MIDNIGHT RUNNERS-Come On Eileen B

Heart B AFTER THE FIRE—Der Kommisar A FRIDA—1 Know There's Something Going On A MICHAEL JACKSON—Beat It A

DAN FOGELBERG-Make Love Stay B TOM PETTY AND THE HEARTBREAKERS-Change Of

(Noth Edwards – PO) * * SAGA–On The Loose 1-1 * * SAMMY MAGAR-Your Love Is Driving Me Crazy 4-3 * DURAN DURAN-Hungy Like The Wolf 5-4 * JOURNEY-Separate Ways 6-5

CHRISTOPHER CROSS-All Right 7-6 TOM PETTY AND THE HEARTBREAKERS-Change Of

ee THE I. GEILS BAND—L and Of A Thousand Dances

THE J. GEILS BAND—Land O'A Thousand Dan PAT BENATAR—Little Too Late B NIGHT RANGER—Don't Tell Me You Love Me B OXO—Whinty Girl A RIC OCASEM—Something To Grab For X PHIL COLLINS—I Don't Care Anymore X DAN FOGELBERG—Make Love Stay X ABC—Poison Arrow X

Gregg Swedberg - MO ★ ★ OrFeel-Dancing In Heaven (Orbital Bebop) 1·1 ★ ★ MICHAEL JACKSON - Beat IT 5·3 ★ LIONEL RICHIE - You Are 8·4 ★ FINDA-I Know There's Something Going On 9·7 ★ MICHAEL JACKSON - Billie Jean 14·9 ● BOB SEGER AND THE SILVER BULLET BAND-Even Now

Now • KENNY LOGGINS-Heartlight • DONNA SUMMER-The Woman In Me B • TOM PETTY AND THE HEARTBREAKERS-Change Of

TOW PETT AND THE HEAR DECARASE-Change of Heart B
 MARTY BALLN—What Love Is B
 THOMAS DOLBY—She Binned Me With Science B
 HEAVEN 17—Let Me Go A
 MAC MCANALLY—Minimum Love A
 STEPHEN BSNOP—It Might Be You A
 PAT BERNTAR—Little Too Late A
 CHILLIWACK—Secret Information X
 SHEERNFF, When I'm With You X
 SHERNFF, When I'm With You X
 SELEVEL—Make You Feel Love Again X

(Dave Denver-MO) ★ ★ CULTURE CLUB-Do You Really Want To Hurt Me 5.3

5-3 * STY2-Mr. Roboto 19-6 * MICHAEL JACKSON-Billie Jean 13-10 * CHRISTOPHER CROSS-All Right 18-16 * LIONER INCHE-You Are 24-20 • LENNY ROGERS AND SHEENA EASTON-We've Got

(Dale Denver – MO) * * CULTURE CLUB-Do You Really Want To Hurt Me

5-3 ** STIX-Mr. Roboto 19-6 * DEXYS MIDNIGHT RUNNERS-Come On Eileen 27-21 * JOE JACKSON-Breaking Us In Two 38-33 * PHIL COLUMS-I Don't Care Anymore 39-36 • AFTER THE FIRE-Der Kommisar X

WKKK-PM — TRACTICE (Steve Warren – PD) * STRAT CATS—Stray Cat Strut 2-1 * * BOB SEGER AND THE SILVER BULLET BAND— Shame On The Moon 3-2 CULTURE CLUB—Oo You Really Want To Hurt Me 4-4 * LIONEL RICHE—You Are 5-5 * PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Mac Ce

W LIOWEE INCHIE - TOU ARE 5-3 + PATTA USEN WITH JAMES HIGRAM - Baby Con Me 6-6 • RIDA- I Know There's Something Going On • ADAM ANT-Desperate But Not Serious • OXO--Whirly Girl A DEBARGE-I Like It A MICHAEL JACKSON-Beat It A MICHAEL JACKSON-Beat It A ATTER THE FIRE-Der Kommisar X • DARYL HALL AND JOHN OATES-Family Man X

(Brad Fuhr/Diane Tracy-MD) ** DURAN OURAN-Hungry Like The Wolf 2-1 ** DEXYS MIDNIGHT RUNNERS-Come On Eileen 13-

* STYA-Mr. Roboto 23:15
 • MELISSA MANCHESTER-Nice Girls
 • BOB SEGER AND THE SILVER BULLET BAND-Even

Now STEEL BREEZE—Dreamin' Is Easy B ABC—Poison Arrow B TOM PETTY AND THE HEARTBREAKERS—Change Of

TOM PETTY AND THE HEARTBREAKERS -- Change Of Heart B FRIDA -- I Know There's Something Going On B DARTL HALL AND JOHN OATES -- Family Man A THOMAS DOLTS -- She Michaed Me With Science D RIC OCASEK -- Something To Grab For D MARTY BALIN -- What Love Is X JOHN ANDERSON -- Swingin' X MAC MCANALLY -- Minimum Love X MAC MCANALLY -- Minimum Love X DOHN HENLEY -- I Can't Stand Still X MIGHT RANGER-Don'T Tell Me You Love Me L MICH ALLY -- Be Good Johnny L MICHAEL JACKSON -- Beat It L

(Matt Hudson-MD) * * DURAN DURAN-Hungry Like The Wolf 1-1 * * CULTURE CLUB- Do You Really Want To Hurt Me

★ ★ CULTURE CLUB— Do You Really Want To Hurt Me 4.2
★ DEXYS MIDNIGHT RUNNERS— Come On Eileen 5-3
★ LIONEL, RICHIE— You Are 6-4
★ JOURNEY— Separate Ways 13-9
■ MICHAEL JACKSON—Beat II
■ YAZ—Only You
■ ATTER THE FIRE—Der Kommisar B
■ NIGHT RANGER—Don't Tell Me You Love Me B
■ OXO—Whinh Girl B
■ O

WZEE-FM-Madison

liohistory co

WSPT-FM-Stevens Point

7 * JDURNEY-Separate Ways 13-7 * MICHAEL JACKSON-Billie Jean 18-10

Tonight •• NIGHT RANGER—Don't Tell Me Love Me • SUPERTRAMP—My Kind Of Lady X

WLS-AM-Chicago

WLS-FM-Chicago

WRKR-FM -Racine

WLOL-FM-Minneapolis

WKTI-FM-Milwaukee

WKZW-FM-Peoria

STEEL BREEZE-Dreamin' Is Easy
 MUSICAL YOUTH-Pass The Dutchie B
 DURAN DURAN-Hungry Like The Wolf B
 STEPHEN BISHOP-It Might Be You A
 DEXYS MUNGHT RUNNERS-Come On Eileen X
 MHCHAEL JACKSON-Billie Jean X
 ABBA-One O'Ly S
 JOE JACKSON-Breaking Us In Two X
 OLIVLA NEWTON-JOHN-Tied Up X

KITIK-FW — 31. LOUIS, WIO. (Ed Scarboreugh – MD) * * GOLDEN EARRING – Twilight Zone 20-11 * * FRIDA – I Know There's Something Going On 28-19 * MICHAEL JACKSON – Billie Jean 6-2 * DARYL HALL AND JOHN DATES – One On One 12-8 * DEXYL MALL AND JOHN DATES – Come On Eileen 30-24 • DIONKE WARWICK – Take The Short Way Home • DIONKE WARWICK – Take The Short Way Home • STUYL – M. Bohoth B.

KHTR-FM-St. Louis, Mo.

• THE GREG NUTH WHILE STIX-MIR. Roboto B PAT BENATAR-Little To Late B JOE JACKSON-Breaking Us In Two B

OXO-Whirly Girl A
 OXO-Whirly Girl A
 BARRY MANLOW – Some Kind Of Friend X
 ABC–Poison Arrow X
 AFTER THE FIRE—Der Kommisar X

(A.W. Rantoja – MIO) * * LOOREL.RICHE – You Are 3-1 * # JOE MCKSON – Breaking Us In Two 6-3 * STEPHEN BISHOP – It Might Be You 7-5 * KENIN ROGERS AND SHEENA EASTON – We've got

Tonight 12-7 * MICHAEL JACKSON— Billie Jean 14-8 • GARLAND JEFFREYS—What Does It Take To Win

GARLAND JEFFREYS -- What Does It Take To Wir Your Love
 LOU RAWLS -- Let Me Show You How
 DIOURAWLS -- Let Me Show You How
 DIOURAWLS -- Let Me Show You How
 DIOURAWLS -- Take The Short Way Home E
 BARRY MANILOW -- Some Kind Of Friend B
 JEFFREY OSBORNE -- Eenie Meenie B
 DONALD FAGEM -- New Frontier B
 ROBERT JOHN -- Bread And Butter X
 STEEL BREEZE -- Oreannin' Is Easy X
 MARTY BALIN-- What Love Is X
 ANDRE CYMONE -- Kelly'S Eyes X
 OXO -- Whinly Girl X
 MORBEI FARTON -- Smiling Island X
 MAC McANALLY -- Minimum Love X
 GARY PORTNEY -- Where Everybody Knows Your Name X

Name X • GEORGE FISCHOFF—Carnival Island X

KKLS-AM-Rapid City, S.D.

RANDSHEETEN - RADIO CITY, S. D. (Randy Sherwayn - MO) * BOB SECER AND THE SILVER BULLET BAND- Shame On The Moon 1-1 * LIONEL RCHIE - You Are 6-3 * CHRISTOPHER CROSS - All Right 8-4 * SUPERTRAMP-My Kind Of Lady 11-7 * ERIC CLAPTON-I'VE GOT A Rock N' Roll Heart 16-10 * STELL BREEZE-Dreamin' Is Easy * BARRY MANLOW - Some Kind Of Friend * THE GREE KIHN BAND- Jeopardy B * NEW YORK CITY PECH BOYS- Life Is Something Special B

Special B • DEXYS MIDNIGHT RUNNERS— Come On Eileen B DEXYS MIDNIGHT Care Anymore A

(Michael Stone – MD) * * MICHAEL JACKSON – Beat It 5-3 * ERIC CLAPTON – I've GOA Rock N* Roll Heart 12-9 * JOURNEY – Separate Ways 13-11 * STYX – Mr. Roboto 20-14 * THE JOHN HALL BAND – Love Me Again 21-15 • MAKED EYES – Always Something There To Remind Me

Mento Ertes-Arways Somenting There to remind Me
 We
 YAZAWA-Rock In My Heart
 OXO-Whirty Girl B
 TOM PETTY AND THE HEARTBREAKERS—Change Of Lead B
 TOM

YANDENBERG-Burning Heart B YAZ-Only You B ANDRE CYMONE - Kelly's Eyes X Q-FEEL-Dancing In Heaven (Orbital Bebop) X TOMMY JAMES-Say Please X THE ENGLISH BEAT-I Confess X CHILLIWACK-Secret Information X MODERN ENGLISH-I Net! With You A ADAM ANT-Desperate But Not Serious A

NURVE-TM-UTMAINA, MEDTASKA (Wark trans-PD) * CHRISTOPHER CROSS-All Right 1-1 * LONGEL RICHE-You Are 3-2 * DURAN DURAN-Hungy Like The Wolf 5-3 * MICHAEL JACKSON-Billie Jean 9-4 * JOURNEY-Separate Ways 10-7 • TOM PETTY AND THE HEARTBREAKERS-Change Of Heart B

(Bart Goynshor – PD) * * CULTURE CLUB – Do You Really Want To Hurt Me

CHRISTOPHER CROSS—All Right 11-8
 PRINCE—Little Red Corvette
 MICARE_LACKSON—Beat It
 ABC—Poison Arrow A
 OXO—Whity Girl A
 ROBBIE PATTON—Smiling Island A
 THOMAS DOLBY—She Blinded ME With Science A
 DARYL HALL AND JOHN OATES—Family Man A
 MEN AT WORK—Be Good Johnny A
 PAT BERATAR—Little Too Late X
 TOM PETTY AND THE HEARTBREAKERS—Change Of
Heart X

TOMPETTAND THE HEARING ARARASS Circle Heart X
 MARTY BALEM— What Love Is X
 MARTY BALEM— What Love Is X
 PHIL COLLINS— I Don't Care Anymore X
 PHIL COLLINS— I Don't Care Anymore X
 NC OCASEK—Something To Grab For X
 THE CLASS—Something To Grab For X
 GOLDEN EARRING— Twilight Zone X
 GOLDEN EARRING— Twilight Zone X
 IFLE JOHN HALL BAND— Love Me Again X
 JEFFERSON STARSHIP— Winds Of Change X
 NELL YOUNG— Little Thing Called Love X

WKAU-FM-Appleton, Wisconsin

(Ron Ross-MD) * * JOURNEY-Separate Ways 10-5 * CHNESTOPHER CROSS-All Right 15-10 * THE PRETENDERS-Back On The Chain Gang 19-13 * STYT-Mr. Roboto 23-17 * MERA AT WORK-Be Good Johnny 21-16 • TOM PETTY AND THE HEARTBREAKERS-You Got

COM FEIT AND THE DEATOREMENT OF OUT
Lucky
 FRIDA—I KNOW There's Something Going On
 DAN FOGELBERG—Make Love Stay B
 EARTH, WIND & FIRE—In Love With Me B
 TOM PFTTY AND THE HEARTBREAKERS—Change Of
 March B

www.ame

Heart B • AFTER THE FIRE—Der Kommisar A • OXO—Whirly Girl A

2-1 * DURAN DURAN —Hungry Like The Wolf 4-2 * JOE JACKSON—Breaking Us In Two 5-4 * MICHAEL JACKSON—Billie Jean 13-5 * CHRISTOPHER CROSS—All Right 11-8

KOKQ-FM-Omaha, Nebraska

Heart B • DAN FOGELBERG-Make Love Stay B • AFTER THE FIRE-Der Kommisar A • MICHAEL JACKSON-Beat It A • OXO-Whirty Girl A

KRNA-FM-lowa City, lowa

DEXTS MIDNIGHT I NUMIENS - COME
 PHIL COLLINS - I Don't Care Anymor
 POCO - Shoot For The Moon X
 GOLDEN EARRING - Twilight Zone X
 ROBBLE PATTON - Smiling Island X

KMGK-FM-Des Moines

Heart B VANDENBERG-Burning Heart B

KIOA-AM-Des Moines

EVELYN KING-Betcha She Don't Love You B THOMFSOM TWINS-Lies B JEFFERSON STARSHIP-Winds OI Change A BARKY MANLOW-Some Kind OI Friend A DAR FOGELBERG-Mate Love Stay X EARTH, WIND & FIRE-Fall In Love With Me X MEN AT WORK-Be Good Johnny X THE CLASH-Should I Stay OF Should I Go X HEAVEN 17-Let Me Go X PRINCE-LITER FAC ADVRETE X MELISSA MANCHESTER-Nice Girls X VANDENBERG-Burning Heart X

WHEB-FM-Portsmouth, N.H.

(Rick Dean-MD) * LIONELRICHIE-You Are 11-4 * DARYL HALL AND JOHN OATES-One On One 14-

WHFM-FM-Rochester, New York

 WHIT FWIT - NUCLIESCET, NEW TOTK

 (Marc Cronin-MD)

 ** STELE REKEZE-Cronsmil S Easy 25-19

 * STYL-Mr. Roboto 30-20

 * MICHAEL JACKSOM-Billie Jean 31-21

 * DEXTS MIDRIGHT RUNNERS-Come On Eliden 38-28

 •> THE GREG KIHN BAND-Jeopardy

 •> DEBARGET-Like H

 * TOM FETTY AND THE HEARTBREAKERS-Change Of Mart B

TOM PETTY AND THE HEARTBREAKERS-Change UT Heart B
 RUCK OCASEK-Something To Grab For B
 FIRIDA-I Know There's Something Going On B
 THE CLASM-Should I Stay Or Should I Go
 PRINCE -Little Red Corvette A
 MARTY BALLM-What Love Is X
 OXO-Whity Girl X
 OXO-Whity Girl X
 OXOLOWING GIR X
 BARRY MANILOW-Some Kind Of Friend X
 BARRY MANILOW-Some Kind Of Friend X
 INFE J. GELLS BAND-Land Of A Thousand Dances X
 NIGHT RANGER-Don't Tell Me You Love Me X
 JEFFERSON STARSHIP-Winds Of Change X
 VANDENBERG-Burning Heart X
 VANDENBERG-Burning Heart X
 KENNYLOGGINS-Welcome To Heartlight A

(Roy Laurence/Verna McKay-MD) ** DEXYS MIDNIGHT RUNNERS-Come On Eileen 13-

10 ** DARYL HALL AND JOHN DATES-One On One 16-

, ng On 24-21

* * DARTL RALL AND JUHN DATES—One On One 1
 12
 THOMPSON TWINS—Lies 18-15
 * THE CREE KIHN BAND—Jeopardy 20:17
 * FRIDA—I Know There's Somethign Going On 24-2
 • DAM ANT—Desperate But Not Serious
 • THE STREE KIHN BAND—Ni My System
 • TRESTEM—You're In My System
 • TRESTEM—You're In My System
 • STEEL BREZZE—Dreamin' Is Easy B
 • RIRFALL-Always B
 • OXO—Whirly Girl B
 • PSYCHEDELIC FURS—Love My Way/Aeroplane A
 sinGLE BULLET THEORY—Keep It Tight A
 RIC OCASEK—Something To Grab For A
 BERLIN—Sex A

BERLIN-Sex A THE FIXX-Red Skies A JEFFERSON STARSHIP-Winds OI Change X

THE FIXX-Red Skies A
 JEFFESDA STARSHIP-Winds 0I Change X
 STYX-Mr. Roboto X
 DIANA Ross-So Close X
 DIANA Ross-So Close X
 DIANA Ross-So Close X
 DIAZE BAND-On The One For Fun X
 BILLY SQUER-She's A Runner X
 DEBARGE-Like H X
 ROBERT HAZARO-Escalator Of Life X
 THOMAS DOLBY-She Blinded Me With Science X
 AFTER THE FIRE-Der Kommisar X
 MELISSA MANCHESTER-Nice Girls X
 FELORY-The Fanatic X
 INDEEP-Last Night A D.J. Saved My Life X
 PRINCE-Little Red Corrette X
 EVELLYN KING-Betcha She Don't Love You X
 TOM BASL-Shoupin' From A To Z X
 TOM BASL-Shoupin' From A To Z X

TUTUT r MM DIATH, MAINE
 (Scott Robbins-MD)
 * DURAN DURAN-Hungy Like The Wolf 1-1
 * MICHAEL JACKSON-Billie Jean 5-4
 THE PRETENDERS-Back to The Chain Gang 6-5
 * MEN AT WORK-BE Good Johnny 9-8
 STX-Mr. Robot 21-17
 MICHAEL JACKSON-Beat It 8
 TOM PETTY AND THE MEARTBREAKERS-Change 01
 Heart 8

TOM PETTY AND THE HEARTBREAKERS--Change Of Heart B
 DAM FOGELBERG--Make Love Stay B
 THE CLASH--Should I Stay Or Should I Go B
 MAC MCANALLY--Minimum Love A
 PRINCE--Little Red Corvette X
 HEAVEN 17-Let ME Go X
 THOMAS DOLBY-She Blinded Me With Science X
 THOMAS DOLBY-She Blinded Me With Science X
 CHILLIWACK--Secret Information X
 AFLER THE FIRE-Der Kommisar X
 CHILLIWACK--Secret Information X
 AFLER THE FIRE-Der Kommisar X
 BILLY SQUIER--She's A Runner X
 BILLY SQUIER-She's A Runner X
 PIA ZADORA-The Clapping Song X
 NIGHT RANGER-Don'T Tell Me You Love Me X
 MUSICAL YOUTH-Pass The Dutchie X

WKCI-FM-New Haven, Conn.

* SUPER IRANP-MIX Kind UI Lady 23-19 • STYL-Mr. Roboto • MICHAEL ICKSON-Beat It • ABC-Poison Arrow B THE GREE KIHM BANDO-Jeopardy B • AFTER THE FIRE-Der Kommisar B • DIANA ROSS-So Close B • BARRY MANILOW-Some Kind Of Friend X

WKFM-FM-Syracuse

STEPHEN BUSINE JEFFERSON STARSHIP-Winds Of C MEN AT WORK-BE Good Johnny B PHIL COLLINS-I Don't Care Anymo AFTER THE FIRE-Der Kommisar B MARTY BALIN-What Love Is B

(Damy Lyons – MD) * * JOURNEY–Separate Ways 16-11 * * FRDA–I Know There's Somethig Going On 30-23 * MEN AT WORK–Be Good Johny 27-22 * THE PRETENDERS–Back On The Chain Gang 20-15 * SUPERTRANE/–My Kind Of Lady 23-19 © STYV, Mr. Becket

WNF M-F M — SyraCLISE (John Caruch — MD) * * DURAN DURAN — Hungry Like The Wolf 2-1 * * MICHAEL JACKSON — Billie Jean 14-5 * JOURNEY - Separate Ways 15-9 * FRDA—I Know There's Somethign Going On 24-15 * STYL—Mr. Roboto 26-20 • ROBERT HAZARD — Escalator Of Life • ROBERT HAZARD — Escalator Of Life • STEPHEN BISHOP — It Might Be You B • JEFFERSION STARSHIP—Winds Of Change B • MEN AT WORK — Be Good Lohnon B

re R

(Continued on page 20)

Heart X

WIGY-FM-Bath, Maine

WIFI-FM-Philadelphia

SUPERTRAMP—My Kind Of Lady X
 THE HUMAN LEAGUE—Mirror Man X
 THOMAS DOLBY—She Blinded Me With Science X
 JOURNEY—Faithfuly X
 BOB SEGER AND THE SILVER BULLET BAND—Even

 WZUF-FM - KOCKtord, Illinois

 (Tum Fox-MD)

 * LIOMEL RICHE-You Are 8:5

 ** DURAN DURAN-Hungry Like The Wolt 11:8

 * STYX-Mr. Roboto 14:9

 * DARYL HALL AND JOHN DATES-One On One 18:14

 * THE PRETENDERS-Back On The Chain Gang 19:15

 * DARYL HALL AND JOHN DATES-One On One 18:14

 * THE PRETENDERS-Back On The Chain Gang 19:15

 * DARYDELERG-Make Love Stay

 * REDBA-I Know There's Something Going On

 * SUPERTRAMP-My Kind Of Lady B

 * ENC CLAFTON-Ive Got A Rock 'N Roll Heart B

 * TO MPETTY AND THE HEARTBREAKERS-Change Of Heart A

SAGA— On The Loose X
 DEXYS MIDNIGHT RUNNERS—Come On Eileen X

WZOF-FM-Rockford, Illinois

Heart A THE GREG KIHN BAND—Jeopardy X PAT BENATAR—Little Too Late X

Northeast Region

LIONEL RICHIE-You Are (Motown)

(RCA)

(Arista)

(Columbia)

PRIME MOVERS

MICHAEL JACKSON-Billie Jean (Epic) DARYL HALL AND JOHN OATES-One On One

PRINCE-Little Red Corvette (Warner Bros.) **DIONNE WARWICK**-Take The Short Way Home

BREAKOUTS

FELONY-The Fanatic (Rick N' Roll) TOM PETTY AND THE HEARTBREAKERS-

Change Of Heart (Backstreet) PSYCHEDELIC FURS-Love My Way/Aeroplane

WACZ-AM-Bangor, Maine

Heart A • DEF LEPPARD—Photograph A

WBEN-FM-Buffalo, N.Y.

WCAU-FM-Philadelphia

(Michael O'Hara-MD) * * JOURNEY-Faithfully 30-25 * * DEXYS MIDNIGHT RUNNERS-Come On Eileen 37-

** OLATS MIDNIGH ROWNENG—Come Un Citer 37-26 * JEFFERSON STARSHIP—Winds Of Change 34-28 * DARYL HALL AND JOHN OATES-DARYL HALL AND JOHN OATES-DARYL HALL AND JOHN OATES-DARYL HALL AND JOHN OATES DARYL HALL AND JOHN OATES DARYL

(Roger Christian—MD) * THE PRETENDERS—Back On The Chain Gang 11-7 * EARTH, WIND AND FIRE—Fall In Love With Me 12-

10 + DEXYS MIDNIGHT RUNNERS—Come On Eileen 17-13 + ERC CLAPTON—I've Got A Rock N' Roll Heart 24-19 + GOLDEN EARRING—Twilight Zone 29-22 => OEBARES—I Like It => RICK OCASEK—Something To Grab For => RICK OCASEK—Something To Grab For => RICK OCASEK—Something Going On B => DIONNE WARWICK—Take The Short Way Home A => TOTO—I Won't Hold You Back A

WCAU-FM — Philadelphia (Gien Kaina-MD) * THE GREG KINN BAND-Jeopardy 20-14 * HIGGREG KINN BAND-Jeopardy 20-14 * KINGHT RANGER-Don't Tell Me You Love Me 28-25 * SUPERTRAMP-My Kind Of Lady 34-28 * ERIC LATTON-I'VE GOT A Rock N' Roll Heart 35-29 * MICHAEL JACKSOM-Beat It • ADAM ANT-Desperate But Not Serious • PAT BENATAR-Little Too Late B • ROBERT JOHN-Bread And Butter B • GENTLE PERSUASION-Please Mr. Postman B • KENNY LOGGINS-Welcome To Heartlight A • STOKEDELIC FURS-Love My Way/Aeorplane A • THE SYSTEM - You Are In My System A • SINGLE BULLET THEODY- Keep It Tight A • ODO-Whirly Girl X • TOM PETTY AND THE HEARTBREAKERS- Change Of Heart X

TOM PETTY AND THE HEARTBREAKERS— Change O Heart X THOMAS DOLEY— She Blinded Me With Science X MARTY BALIM— What Love Is X FTER THE FIRE— Der Kommisar X DAN FOGELBERG— Make Love Stay X GEOREE CLINTON— Atomic Dog X JANET JACKSOM— Come Give Your Love To Me X TONI BASIL— Shoppin' From A To Z X FELONY—The Fanatic X DIONNE WARWICK—Take The Short Way Home X THE J, GEILS BAND—Land Of A Thousand Dances X ROBERT HAZMD—Escalator Of Life X

ROBERT HAZARD – Escalator Of Life X
 DONNIE IRIS – This Time It Must Be Love X
 PRINCE – Little Red Corvette X

N.H.

WFEA-AM (13 FEA)-Manchester,

N.H. (Rick Ryder-MD) ** MICHAEL JACKSOM-Billie Jean 15-7 ** DARYL HALL AND JOHN OATES-One On One 16-8 * DURAN DURAN-Hungry Like The Wolf 18-10 * THE PRETENDERS-Back On The Chain Gang 27-17 * SUPPERTRAMP-MY Kind Of Lady 29-20 • STRAY CATS-Stray Cat Strut • JOURNEY-Separate Ways A • OXO-Whitry Girl X • ABC-Poison Arrow X • BURNEY MANILOW-Some Kind Of Friend X • DIONNE WARWICK-Take The Short Way Home X

DARKI MARNILUM-SOME KING UI FIEND X
 DIONNE WARWICK-Take The Short Way Home X
 AFTER THE FIRE-Der Kommisar X
 MELISSA MANCHESTER-Nice Girls X
 TOMMY JAMES-Say Please X

** MICHAEL JACKSON-Billie Jean 6-1 ** LIONEL RICHIE - You Are 12-9 * DARYL HALL AND JOHN OATES-One On One 19-13 * JOURNEY-Separate Ways 22-14 * THE WEATHER GIKLS-H'S Raining Men 72-19 • THOMAS DOLBY-She Blinded Me With Science • STEPHEN BISHOP-It Might Be You • THE GREG KINN BAND-Jeopardy B • AFTER THE FIRE-Der Kommisar B

WFLY-FM-Albany, N.Y.

(Jack Lawrence-MD) ** MICHAEL JACKSON-Billie Jean 6-1

AFTER THE FIRE-Der Kommisar (Epic)

- Continued from page 16
- * * FRIDA-I Know There's Something Going On 3-2 * MICHAEL JACKSON-Billie Jean 4-4 * MEH AT WORK-Be Good Johnny 18-12 •• STEEL BREZE-Dreamin's Easy •• KENNY LOGGINS-Welcome To The Heartlight THE GREG KINN BAND-Jeopardy B ABG-Poison Arrow B Commercy To Solar Development

- ABC--Poison Arrow B DIONNE WARWICK-Take The Short Way Home B DEXYS MIDNIGHT RUNNERS-Come On Elicen B TOM PETTY AND THE HEARTBREAKERS-Change Of Heart B
- Heart B AFTER THE FIRE—Der Kommisar Z PAT BENATAR—Little Too Late X DIANA ROSS—So Close X THOMPSON TWINS—Lies X

- KBFM-FM-McAllen-Brownsville (Steve Owens-MD) ** LIONEL RICHIE-You Are 4-1 ** KENNY ROGERS AND SHEENA EASTON-We've Got

- * * KENNY ROGERS AND SHEERA EASTON-We've Got Tonight 15-9 * THE PHETENDERS-Back On The Chain Gang 19-12 * SUPERTRAMP-My Kind Of Lady 23-16 * JULCE NEWTON-Heart Of The Night 29-20 DIONNE WARWICK-Take The Short Way Home MELISSA MARCHESTER-Nike Girls UEFFENSION STARSHIP-Winds Of Change B DEXTS MUMBERT RUMRERS-Come On Elicen A PAT BENATAR-Little Too Late A

KHFI-FM-Austin

- KHFI-FM Austin (Ed Valtman MD) * COUCENE LARRING Twilight Zone 30-11 * + COUCENE LARRING Twilight Zone 30-11 * + THOMPSON TWHNS Lies 20-15 * ERC CLAPTON Ive Got A Rock A Roll Heart 22-18 * SUPERTRAMP My Kind Of Lady 23-19 * JOURNEY Separate Ways 24-20 ATTER THE FIRE OF Kommisar STELL BREZE Treamin' Is Easy THOMAS DOLBY She Blinded Me With Science B MELISSA MANCHESTER Nice Girls B DANA ROSS So Close B MEN AT WORK Be Good Johany B PHIL COLLINS I Don't Care Anymore X EVEL TW KING Betcha She Don't Love To Me A RCC OCASEK Something To Grab For A OXO Whirly Girl A

- KII F-AM Galveston

- INILE-AIMY GalVeSION (Scott aylor MO) * LIONEL RICHE-You are 4-1 * DURAN DURAN Hungry Like The Wolf 10-6 * MICHAEL JACKSON Billie Jean 18-15 * JOURNEY Separate Ways 20-17 * SUPERTRAMP My Kind Of Lady 24-18
- PAT BENATAR-Little Too Late TOM PETTY AND THE HEARTBREAKERS-Change Of Heart

1983,

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MARCH

Hour PETTAND THE MEAN DREAKERS—Change of Heart BARRY MANILOW—Some Kind Of Friend B AFTER THE FIRE—Der Kommisar A IEFFREY OSBORNE—Eenie Meenie A MAC MCANALY—Minimum Love A GEMTLE FERSUASION — Please Mr. Postman A FELONY—The Fanatic A RIC OCASEM-Something To Grab For X STEEL BREEZE—Dreamin' Is Easy X MIGHT RUNGER—Don't Tell Me You Love Me X JARET JACKSON — Come Give Your Love To Me X THE J. GEILS BAND—Land Of A Thousand Dances X

- KITY-FM—San Antonio, Texas
- (John Steele-MD) ** NGHT RANGER-Don't Tell Me You Love Me 18-11 ** EARTH, MND & FIRE-Tall In Love With Me 22-13 * LORNEL RICHIE You Are 13-9 * DEDATED Like It 25-15 * THE GAP BAND-Outstanding * KINWI COGINS-Heart To Heart LEROUX-Carrie's Gone A

KOFM-FM-Oklahoma City

- (Dave Dequesne MD) * * LIOHEL RICHIE You Are I-1 * CULTURE CLUB-Do You Really Want To Hurt Me 62 * NIEL DIAMOND -I'm Alive 8-3 * DARYL HALL AND JOHN DATES-One On One 12-8 * STEPHEN BISHOP-It Might Be You 20-15

- KROK-FM-Shreveport, Louisiana
- (Keith Greer-MD) ** KENNY ROGERS AND SHEENA EASTON-We've Got

- * * KENNY ROGERS AND SHEENA EASTON We've Got Tonight 12-5 * CHRISTOPHER CROSS All Right 14-7 * SUPERTRAMP-My Kind O'Lady 16-11 * DARTL HALL AND JOHN DATES One On One 20-14 * MICHAEL JACKSON Billie Jean 21-15 •• MAC McANALLY Minimum Love •• JEFFER YOU SOBORNE Eneite Meenie JEFER YOU SOBORNE MEENIE JEFER YOU SOBORNE MEENIE JEFER YOU SOBORNE MEENIE JEFER YOU YOU WAND MEENIE MEENIE JEFER YOU YOU WAND MEENIE MEENIE JEFER YOU YOU WAND MEENIE MEENIE MEENIE JEFER YOU YOU WAND MEENIE •

- THE POINTER SISTERS—II You Wanna Get Back You Lady A THE J. GEILS BAND—Land Of A Thousand Dances A

- THE J. GEILS BAND—Land Of A Thousand Dances
 PHIL-COLLINS—I Don't Care Anymore A
 LAROUX—Cherry's Gone A
 AFTER THE FIRE—Der Kommisar X
 FHDDA—I Know There's Something Going On X
 THE PRETENDERS—Back On The Chain Gang X
 RIC DOLASEK—Something To Grab For X
 PHINCE—Little Red Corverte X
 MARTY BALLIN—What Love Is X
 DIONNE WARWICK—Take The Short Way Home X
 SINY AMHILOW—Some Kind Of Friend X
 STYA—Mr. Roboto X
 ABC—Poison Arrow X
 PAT BENATAR—Little Too Late X
 THE GREG KIHN BAND—Jeopardy X

- KSEL-FM-Lubbock
- (Stan Castle—MO) SMOKEY ROBINSON—I've Made Love To You A Thousand Times JEFFREY OSBORNE—Eenie Meenie

KVOL-AM – Lafavette

- (Phil Rankin-MD) * CULTURE CLUB-Do You Really Want To Hurt Me

- ** CULTURE CLUB—Jo Tod Really Want To Hurr we 1.1 ** LIONEL RICHIE—You Are 2.2 * MICHAEL JACKSON—Billie Jean 7.3 * JOURNEY—Separate Ways 20-16 * STYX—Mr. Roboto 23-17 FRINCE—Little Red Corvette TOM, PETTY AND THE HEARTBREAKERS—Change Of

- TOW PETTY AND THE THEAR UBREAKEKS—Change Heart JEFFERSON STARSHIP—Winds Of Change B DIANA ROSS—So Close B PAT BENATAR—Little Too Late B DIONNE WARNICK—Take The Short Way Home B STEPHEN BISHOP—It Might Be You B THE GAP BAND—Outstanding A MAC MCANALLY—Minimum Love A BERI IN_Soc A
- BERLIN-Sex A
 PHIL COLLINS—I Don't Care Anymore X
 CHILLIWACK—Secret Information X

- THOMAS DOLBY-She Blinded Me With Science X
 DEBARGE-I Like It X
 HEAVEN I7-Let Me Go X
 THE WEATHER GIRLS-H's Raining Men X
 BARRY MANILOW-Some Kind Of Friend X
 MARTY BALIN-What Love Is X
 MARTY BALIN-What Love Is X
 MARTY BALIN-What Love Is X
 MARTY BALIN-What Love Some A Science X
 SolDeen EARRING-Twitight Zone X
 RIC OCASEK-Something To Grab For X
 MAET JACKSOM-Come Give Your Love To Me X
 IRRUM-World Of Fantasy A
 LEROUX-Carrie's Gone A
- KZFM-FM—Corpus Christi
- (John Steele-MD) * * THE PRETENDERS-Back On The Chain Gang 15-

- * ★ THE PRETENDERS—Back On The Chain Gang 15-10
 * ★ STYX—Mr. Roboto 16-12
 * JOURNEY—Separate Ways 17-13
 * JOURNEY—Separate Ways 17-13
 * PAT BERNATRA—Little Too Late 19-14
 * SAGA—On The Loose 26-17
 * INGHT RANGER—Don't Tell Me You Love Me B
 * VANDERBERG—Burning Henrit B
 * GOLDEM EARRING—Twilight Zone B
 * ODEL LEPPARD—Photograph A
 * WALL OF VOODOO—Mexican Radio A
 * PSYCHEDELLC FURS—Love My Way/Aeroplane A
 * PTULMPH—Devided Of Fantasy A
 * ROBERT HAZARD—Escalator Of Life A
 * TOM PETTY AND THE HEARTBREAAERS—Change Of Heart X

Midwest Region

Me (Virgin/Epic) STYX-Mr. Roboto (A&M)

Hurt Me (Virgin/Epic)

TOM PETTY AND THE HEAKTBREAKERS—Change OF Heart X
BERLIM—Sex X
THE J. GELLS BAND—Land Of A Thousand Dances X
RIC OCASELS—Something To Grab For X
OONALD FAGEM—New Frontier X
ROBERT JOHN—Bread And Butter X
THE JOHN HALL BAND—Love Me Again X
THE EINGLISH HEART—I Conless X

RIME MOVERS

CULTURE CLUB-Do You Really Want To Hurt

MICHAEL JACKSON-Do You Really Want To

TOP ADD ONS

TOM PETTY AND THE HEARTRREAKERS_

Change Of Heart (Backstreet) PAT BENATAR—Little Too Late (Chrysalis)

BREAKOUTS

OXO-Whirly Girl (Warner Bros.) NIGHT RANGER-Don't Tell Me You Love Me

(Maja Britton-MD) * * CULTURE CLUB-Do You Really Want To Hurt Me

+ + DARYL HALL AND JOHN OATES-One On One 19-9 r Unant LIARU JUIN UNIES-UNE UN UNE 19-9 J DURNEY-Separate Ways 20-10 • MICHAEL JACKSON-Billie Jean 22-11 • STYX-Mr. Roboto 34-28 PAT BENATAR- Little Too Late A TOM PETTY AND THE HEARTBREAKERS- Change Of Meant A

Heart A MER AT WORK— Be Good Johnny A THOMAS DOLBY— She Blinded Me With Science A MICHAEL JACKSON— Beat It A DLANA ROSS— So Close A

KDVV-FM — Topeka, Kansas (Tony Stewart – MO) * * MICHAEL JACKSON — Billie Jean 13-8 * s TXX – Mr. Roboto 14-10 * ERIC CLARTON — 'IVe GO 4 Rock N. Roll Heart 17-14 * ERIC CLARTON — 'IVe GO 4 Rock N. Roll Heart 17-14 * KENTH, WIND AND FIRE – Fail In Love With Me 24-18 * KENNY ROGERS AND SHEEENA EASTON — We've Got Tonight 29-19 • DIONNE WARNICK – Take The Short Way Home • AFTER THE FIRE – Der Kommisar • GOLDEN EARRING – Twilight Zone B • PHL COLLINS–10 Jon't Care Anymore B • BIG CCASEK – Something To Grab For B • JOHN ANDERSON – Swingin' B • DAN FOGELBERG – Make Love Stay A • RELL DIAMONO – 'I' RAIVE X

KDWB-AM — Minneapolis (Lorrin Palagi - MD) * * CHRISTOPHER CROSS-All Right 5-3 * MICHAEL LACKSOM - Billie Jean 5-4 * BILLY JOEL-Allentown 8-5 * DONALO FAGEM--New Frontier 13-10 * DEXYS MIDNIGHT RUNNERS-Come On Eileen 20-16 • MICHAEL JACKSOM - Beat It • PRINCE-Little Red Corvette • DIONNE WARWICK-Take The Short Way Home B • PRINCE-Little Red Corvette • DIONNE WARWICK-Take The Short Way Home B • THE FIXZ-Shand Or Fall A • MELISSA MANCHESTER-Nice Girls A • MISSING PERSONS-Windows X • BASC-Poison Arrow X • BASC-Poison Arrow X • MISSING PERSONS-Windows X

(Don Perman-MO) * * MICHAEL JACKSON-Billie Jean 10-7 * * OARYL HALL AND JOHN DATES-One On One 11-8 * JOE JACKSON-Breaking Us In Two 13-10 * THE PRETENDERS_Back On The Chain Gang 17-14

STYX-Mr. Roboto 22-18 TOM PETTY AND THE HEARTBREAKERS-Change Of

Heart • DIANR AROSS — So Close FRIDA—I Know There's Something Going On B DAN FOGELBERG—Make Love Stay B THE GREG KIHN BAND—Jeopardy B

THE GREE MITH GITLA OXO-Whirly Girl A JEFFERSON STARSHIP-Winds OI Change X ARC-Poison Arrow X

(Dan Brannan-MD) * * CULTURE CLUB-Do You Really Want To Hurt Me

2-1 * * KENNY ROGERS AND SHEENA EASTON-We've Got

Tonight 7-4 * DARYL HALL AND JOHN OATES—One On One 12-6 * STXX—Mr. Roboto 17-10 * JOURNEY—Separate Ways 20-15 • BARRY MANILOW—Some Kind Of Friend

ABC-Poison Arrow A
 SAGA-On The Loose X
 PAT BENATAR-Little To Late X
 KENNY LOGGINS-Heartlight A

KFYR-AM-Bismarck

KDVV-FM-Topeka, Kansas

KDWB-AM-Minneapolis

KEYN-FM—Witchita

AFTER THE FIRE-Der Kommisar (Epic)

MICHAEL JACKSON-Beat It (Epic)

(Boardwalk)

KBEQ-FM—Kansas City

Bilboard

salutes the music industry, and all who participated in the 25th Anniversary of the Grammy Awards



You are all winners! There are no losers.

The International Newsweekly of Music and Home Entertainment

Billboard Singles Radio Action Playlist Prime Movers * Playlist Top Add Ons station playlists through Tuesday (2/22/83)

JOURNEY—Separate Ways B MELISSA MANCHESTER—Nice Girls B

WOXA-FM-York

MELISSA MANCHESTER—Nice Girls 5
MANCHESTER—Nice Girls 5
DAN FOGELBERG—Make Love Stay B
THE GREE KIHN BAND—Jeopardy A
OXO—Whirly Girl A
ABC—Poison Arrow A
THOMAS DOLBY—She Blinded Me With Science A
ATER THE FIRE—Der Kommisar A

(Dan Steele – MD) * * MICHAEL JACKSON – Billie Jean 22-8 * CHRISTOPHER CROSS – All Right 18-12 * KENNY ROGERS AND SHEENA EASTON – We've Got Taninbh 11-2

** CHARLS IOFHER KOUSS-AIL Night 1912
 * KENNY ROCERS AND SHEERA EASTOM-We've Got Tonight 17-13
 * DARYL HALL AND JOHN OATES-One On One 21-15
 * THE PRETENDERS-Back On The Chain Gang 24-20
 ** RIC OCASEA-Something To Grab For
 ** DIONNE WARWICK-Take In Eshort Way Home
 * FINDA-I Know There's Something Going On B
 STYX-Mr. Roboto B
 * GENTLE FERSUASION-Please Mr. Postman A
 * GENTLE FERSUASION-Please Mr. Postman A
 ** GENTLE FERSUASION-Please Mr. Postman A
 ** JEFFERSUASION-Please Mr. Postman A
 ** STEMEN BENOP-IN timpit Be You X
 ** MANCHESTER-Nice Grifs X
 ** ONM PETTY AND THE HEARTBREAKERS-Change Of Heart X

WRQX-FM—Washington, D.C.

WRVO-FM-Richmond

WR(QA-F M — WASNINGTON, D.C. (Mary Tatem — MD) * JOE JACSON — Breaking Us In Two 9-6 ** FRIDA-I. Know There's Something Going On 16-10 * THE PRETENDERS—Back On The Chain Gang 19-14 * DARYL HALL AND JOHN OATES—One On One 21-16 * STEEL BREEZE—Dreamin's Easy 22-18 • ERIC CLAPTON—I'VE GOA Rock N' ROIL Heart B • ERIC CLAPTON—I'VE GOA Rock N' ROIL Heart B • EVELYN KING—Betcha She Don't Love You B • DEXTS MIDNIGHT RUNNERS—Come On Eileen B • STYX—M: Roboto B • DAM FOGELBERG—Make Love Stay A • AFTER THE FIRE —Der Kommisar A

(Jim Payne-MO) ** DURAN DURAM-Hungry Like The Wolf 2-1 ** THE PRETENDERS-Back On The Chain Gang 14-9 * DARYL HALL AND JOHN OATES-One On One 17-13 * MICHAEL MCKSON-Billie Jean 24-17 * SUPERTRAMP-My Kind Of Lady 21-19 © 000 INFLORM

OXO-Whirly Girl
 THE JOHN HALL BAND-Love Me Again
 DEXYS MIDNIGHT RUNNERS-Come On Eileen B

PEATS MIDNIANT NUMERS—Come on Energies RIC OCASEK—Something To Grab For B THE GREG KIHN BAND—Jeopardy B DAN FOGELBERG—Make Love Stay B TOM PETTY AND THE HEARTBREAKERS—Change Of

I UM FEITT AND THE NEARCHEARCHS-ON Heart B STEVEN BISHOP-It Might Be You A GOLDEN EARRING-Twilight Zone A JEFFERSON STARSHIP-Winds Of Change A AFTER THE FIRE-Der Kommisar X PHIL COLLING-I Don't Care Anymore X DIANA ROSS-So Close X

WXIL-FM-Parkersburg, W.V.

WALL-T W — T AT KETS JUIR 8, W. J.
 (Jerry Lee Callins — MD)
 ** GOLDEN EARRING — Twilight Zone 1.1
 ** DURAN DURAN – Hungry Like The Wolf 9.3
 DARYL HALL AND JOHN DATES — One On One 13.7
 * HIGHT RANGER — Don't Tell Me You Love Me 23.13
 * ENC CLAFTON — Ive Gol A Rock N' Roll Meart 25.15
 • OXO — MNITY Girl
 * DINNE ALMON HAR CONCENTRATION — IVE GOL A Rock N' Roll Meart 25.15
 • DIONNE WARNICK — Take The Short Way Home B
 BOB SEGER AND THE SILVER BULLET BAND—Even Now B

Now B SUZY ANDREWS—Komissar-Don't Turn Around A KELLY GROUCUTT—Am I A Dreamer A TOM PETTY AND THE HEARTBREAKERS—Change Of

nd Dances X

Heart A ROBBIE PATTON—Smiling Island A AFTER THE FIRE—Der Kommisar A

WXKX-FM—Pittsburgh

WXLK-FM-Roanoke, Va.

AFTER THE FIRE-Der Kommisar A SEA LEVEL-Make You Feel Love Again X WRO CASSET-Something To Grab For X THE J. GELLS BAND-Land Of A Thousand D JEFFREY OSBORNE-Eenie Meenie X VAZ-Only You X DONNIE IRIS-This Time It Must Be Love X

 WARA-F M - FILSOUIGIN

 (Craig Jackson - MD)

 * MICHAEL JACKSON - Billie Jean 6-2

 * DURAN DURAN - Hungry Like The Wolf 8-6

 * THE FREETENDERS-Back to The Chain Gang 17-9

 * DARTL HALL AND JOHN OATES-One On One 18-14

 * EIRC CLAPTOM-I've GOTA Rack N 'Roll Heart 25-18

 • EARTH, WINO & FIRE - Fall In Love With Me

 • STXT-MK. Roboto A

 • DAN FOGELBERG-Make Love Stay A

(David Lee Michaets—MÓ) * * CHRISTOPHER CROSS—All Right 9-5 * * DARYL HALL AND JOHN OATES—One One One 10-

6 * SUPERTRAMP-My Kind Of Lady 12-9 * MEN AT WORK-Be Good Johnny 22013 * SAGA-On The Loose 26-18 • MICAREL JACKSON-Beat It • TOM PETTY AND THE HEARTBREAKERS-Change Of Heart

Heart STYX-Mr. Roboto B OHONNE WARWICK-Take Teh Short Way Home B NIGHT RANGER-Don't Tell Me You Love Me B THE CRES KINN BAND-Jeopardy A NAKED EYES-Always Something There To Remind

MAKED EVES—Always Something There To Kem Me A
 ALABAMA—Dixieland Delight A
 DARYL HALL AND JOHN OATES—Family Man A
 DARYL HALL BAND JOHN OATES—Family Man A
 GOLDEN EARNING—Twilight Zone X
 GOLDEN EARNING—Twilight Zone X
 THE COLASH—Should I Stay Or Should I Go X
 AFTER THE FIRE—Der Kommisar X
 DARYL HALL AND JOHN OATES—Cone On One X
 FIRDA—I Know There's Something Going On X
 SINGLE BULLET THEORY—Keep It Tight X

WYCK-FM — YOTK (1, 1, Randolph - MD) * MICHAEL JACKSON - Billie Jean 10-5 * JOE JACKSON - Breaking Us In Two 19-15 * JOE JACKSON - Breaking Us In Two 19-15 * THE GREG RINN BAND - Jeopardy 22-17 * DAN FOGELBERG - Make Love Stay 30-26 • THOMAS DOLEY - She Blinded Me With Science • MICHAEL JACKSON - Beat It • TOM PETTY AND THE HEARTBREAKERS - Change Of Heart B

• TOM PETTY AND THE HEARTBREAKERS - Chan Heart B
• STEEL BREEZE - Dreamin' Is Easy B
• MEN AT WORK - Be Good Johnny B
• THE J. GELLS BAAD - Land Of A Thousand Oan
• TOTO - Won't Hold You Back A
• TOTO - Won't Hold You Back A
• DEFL EEPARD- Protograph A
• NELL DAMMOND -- I'm Aline X
• BARTH, WIND & FIRE -- Fail In Love With Me X
• JEFFERSON STARSHMP - Winds Of Change X
• ABC - Poison Arrow X
•

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WYCR-FM-York

liohistory con

DIANA RUSS—S0 Close FELONY—Tio Fanatic X

FRIDA-I Know There's something Going On B
 DAN FOGELBERG- Make Love Stay B
 DIANA ROSS- So Close B
 THE GREE ANNIN BAND-Jeopardy B
 DEBARGE-I Like It X

WBLZ-FM — Pittsburgh (Chuck Tyler-MD) * MICHAEL JACKSON-Billie Jean 1-1 * STRAY CATS-Stray Cat Strut 2-2 * MUSKAL VOITH-Pass The Dutchie 3-3 * DURAN DURAN-Hungry Like The Woll 5-4 * MICHAEL JACKSON-Beat It 6-5 • DIONNE WARWICK-Take The Short Way Home • THE GREG KIHN BAND-Jeopardy • FRIDA-I Know There's Something Going On B • DONNA SUMMER-The Woman In Me B

 WLUK-F M - EFIE

 (J.J. Sanford - MD)

 * LIONEL RICHLE-You Ate 3-1

 ** RUSH-Subdivision 6-2

 * JOURNEY-Separate Ways 17-9

 * STYX-Mr. Roboto 21-12

 * DEXYS MIDNIGHT RUNNERS-Come On Eileen 26-19

 • TOM PETTY AND THE HEARTBREAKERS-Change Of Heart

•• TOM PETTY AND THÉ HEARTBREAKERS-Change Heart • FIREFALL-Always • OF COMPENSION • OF COMPENSI

WUIK-FM - DECRICY, W. Va. (Jim Martin-MD) ** MICHAEL JACKSON - Billie Jean 1.1 ** LIOMEL RICHIE-You Are 7.2 * DARYL MALI AND JOHN OATES-One On One 7.3 * DURAN DURAN-Hungry Like The Wolf 8.4 * THE GREG KINN BAND-Jeopardy 17.8 -- MICHAEL JACKSON_Bace If

* THE GREG KINN BAND-Jeopardy 17-8 • MICHAEL JACKSON-Beat It • MIEN AT WORK-Be Good Johnny • STEPHEN BISHOP-It Might Be You B JEFFERSON STARSHIP-Winds Of Change B • TOM PETTY AND THE HEARTBREAKERS--Change Of Heart A • OXO-Whirly Girl A

Is Easy X

WCIR-FM-Beckley, W. Va.

DXO—Whirly Girl A
 ALBAMA—Dirieland Delight A
 ROBBIE PATTON—Smiling Island A
 ROBBIE PATTON—Smiling Island A
 NELL DAMOND—I m Aive X
 SUPERTRAMP—My Kind Of Lady X
 ABC—Poison Arrow X
 THOMESON TWINS—Lies X
 DAMESON TWINS—Lies X

DAN FOGELBERG-Make Love Stay X

WFBG-AM-Altoona

DAN FOGELBERG-Make Love Step A
 DAN FOGELBERG-Make Love Step A
 DANAR ROSS-So Close X
 MELISSA MANCHESTER-Nice Girls X
 MELOCASEK-Something To Grab For X
 FRIDA-I Know There's Something Going On X
 AFTER THE FIRE-Der Kommisar X
 MARTY BALIN-What Love Is X

(Tony Booth-MD) * * MICHAEL JACKSON-Billie Jean 8-2 * * DEXYS MIDNIGHT RUNNERS-Come On Eiteen 22:

14 * STY3-Mr. Roboto 26-21 * DAN FOGELBERG-Make Love Stay 40-30 * RIC OCASEK-Something To Grab For 38-33 • YAZ-Only You • FSYCHEDELIC FURS-Love My Way/Aeroplane • TOM PETTY AND THE HEARTBREAKERS-Change Of Meet R

TOM PETTY AND THE HEARTBREAKERS-Change of Heart B
 THOMPSON TWINS-Lies B
 THOMPSON TWINS-Lies B
 THE SYSTEM-You Are In My System A
 JEFFERSON STARSHIP-A World Of Fantasy A
 JEFFERSON STARSHIP-A World Of Fantasy A
 JEART MANILOW-Some Kind Of Friend X
 PRINCE-Little Red Corvette X
 JOHN ANDERSON-Swingin' X
 JOHONE WARWICK-Take The Short Way Home X
 THOMAS DOLBY-She Blinded Me With Science X
 OXO-Whitry Girl X
 THE J. GEILS BAND-Land Of A Thousand Dances X
 ROBERT JOHN-Bread And Butter X
 MARTY BALIN-What Love Is X
 JAMET JACKSON-Come Give Your Love To Me X
 FIREFALLIN-What Love Is X
 MARTY BALIN-What Due Is X
 MARTY BALIN-What Due Is X
 MIGHT RANGER-Don't Tell Me You Love Me X

(Jay Cresswell-MD) * * KENNY ROGERS AND SHEENA EASTON-We've Got

Tonight 10-6 + EDDIE RABBITT WITH CRYSTAL GAYLE—You And I

12-8 * DARTH NALL AND JOHN OATES—One On One 14-9 * EIRC CLAPTON—I've Got A Rock N' Roll Heart 20-16 * POCO—Shoot For The Moon 22-18 • BARKY MARLIOW—Some Kind Of Friend • JEFREY OSBORNET—Ene Meenie • MELISSA MARCHESTER—Nice Girts B

> MELISSA MANCHESTER.→Næc Girts B D GEARRGE-Like it B > K.C. AND THE SUNSHINE BAND—Don't Run B > STEPHEN BISHOP—It Might Be You B D ON FOGELBERG—Hake Love Stay B ■ EARTH, WIND AND FIRE—Fall In Love With Me A

WKRZ-FM-Wilkes-Barre, Penn. (Jim Rising-MD) * * DURAN DURAN-Hungry Like The Wolf 3-1 * * KENNY ROGERS AND SHEENA EASTON-We've Gol

x sita-mic. Rototo 14-b
 STEPHEN BISHOP-It Might Be You B
 FEDANY BISHOP-It Might Be You B
 FELONY-The Fanatic A
 SINGLE BULLET THEORY-Keep It Tight A
 OWN FORELBERS—Make Love Stay A
 TOWY CAREY-I-Won't Be Home Tonight A
 OWN FOR MANY CAREY The For Short Way Home A
 MAC MICHANNE(S-Take The Short Market A
 MAC MICHANNE(S-TAke The Short Market A
 MAC MICHANNE(S-TAke The Short Market A
 MAC MICHANNE A
 MAC MICH

Heart X • THE CLASH—Should I Stay Or Should I Go X • ROBERT HAZARD—Escalator Of Life X • GENTLE PERSUASION—Please Mr. Postman X

(Steve Kelly-MD) * * THE PRETENDERS-Back On The Chain Gang 21-

14 JANET JACKSON—Come Give Your Love To Me 25-16

16 FRIDA-I Know There's Something Going On 38-25 DEXTS MIDNIGHT RUNNERS-Come On Eileen 35-28 MICHAEL JACKSON-Beat It B

www a

WNVZ-FM-Norfolk

Tonight 9-4 * STYX-Mr. Rototo 14-6 • STEPHEN BISHOP-It Might Be You B

WHYW-FM-Pittsburgh

WBZZ-FM—Pittsburgh

WCCK-FM-Erie

* * DARYL HALL AND JOHN DATES-One On One 12-6 * DURAN DURAN-Hungry Like The Wolf 7-4 * MUSICAL YOUTH-Pass The Outchie 17-11 * ERIC CLAPTON-I've Gol A Rock'N' Roll Heart 18-14 •• STEL BREZE-Dreamin IS Easy •• MICHAEL LACKSOM-Beat It • MICHAEL ACKSOM-Beat It

THOMAS DOLBY—She Blinded Me With Science B FRIDA—I Know There's Something Going On B THOMPSON TWINS—Lies B

THOMPSON TWINS—Lies B OXO—Whirly Girl B STEPHEN BISHOP—It Might Be You B JOHN ANDERSON—Swingin' A DONNA SUMMER—The Woman In Me X PHIL COLLINS—I Don't Care Anymore X AFTER THE FIRE—Der Kommisar X DAN FOGELBERG—Make Love Stay X DEXTS MIDNIGHT RUNNERS—Come On Eileen X MELLSSA MARCHESTER—Nice Girts X

WBGM-FM-Tallahasse, Florida

(Al Brock/Jack Norris—MD) ★★ THE PRETENDERS—Back On The Chain Gang 18-

★ THE PRETENDERS—Back On The Chain Gang 18-10
 ★ JOURNEY—Separate Ways 19-11
 ★ ENC CLAPTON—1've Got A Rock: N' Roll Heart 26-20
 ★ THE GREGK KIHN BAND—Deopardy 34-25
 ★ STELL BREEZE—Dreamin' Is Easy 35-26
 ● PRINCE—Little Red Corvette
 ● MELISAS MAMCHESTER—Nice Girls
 ● AFLER THE FIRE—Der Kommisar B
 ● MICHAEL LACKSON—Beat It B
 ● DONNE WARNYCK—Take The Short Way Home B
 ● STEPHEN BISHOF—It Might Be You B
 ● OXO—Whith Girl A
 ■ JOHN ANDERSOM—Swingin' A
 ■ MART HESTLIN—What Love Is X
 ● DIANA ROSS—So Close X
 ■ RICHAEL LISE BAND—Land Of A Thousand Dances X
 ● YA—Only You X
 ● TOK AND THE HEARTBREAKERS—Change Of Heart X

Heart X • ABC—Poison Arrow X • BILLY SQUIER—She's A Runner X • STEPHANIE WINSLOW—Showdown X

WCGQ-FM-Columbus, Georgia

WCGQ-FM - Columbus, Georgia (Bob Raleigh-MD) ** STYX-Mr. Roboto 29-24 ** JEFFERSON STARSHIP-Winds Of Change 30-26 * DARYL HALL AND JOHN OATES-One On One 17-12 * JOURNEY-Separate Ways 19-13 * ERIC CLAPTOW-Tive Got A Rock N' Roll Heart 24-19 • PRINCE-Little Red Corvette • JOHR ANDERSON -Swingin' • THE PRETENDERSO-Back On The Chain Gang B • JOHR ANDERSON -Swingin' • THE PRETENDERSO-Back On The Chain Gang B • AFTER THE FIRE-Der Kommisar B • FRIDA-I Know There's Something Going On B • NELL DIAMOND -I'm Alive X • ABG-Poison Arrow X • DIAMA ROSS-So Close X • MELLSSA MANCHESTER-Nice Girls X • THE JOHN HALL BAND-Love Me Again X • STEPHEN BISHOP-It Might Be You X • THE GREG KINN BAND-Jeopardy X • DIONNE WARWICK-TAKE The Short Way Home X • 0X0-Whirly Girl X

OXO-Whirly Girl X TOM PETTY AND THE HEARTBREAKERS-Change Df

WCSC-AM - Charleston (Chris Baile) - MD) * CHRISTOPHER CROSS-All Right 5-4 * to ARYL HALL AND JOHN OATES-One On One 11-8 * THE PRETENDERS-Back On The Chain Gang 14-10 * DEXTS MIDNICHT RUINNERS-Come On Eileen 16-13 * STYZ-Mr. Roboto 21-14 • PRINGE-Little Red Corvette • JOHN ANDERSOM-Swingin' • FRIDA-I Know There's Something Going On B • TOM PETTY AND THE HEARTBREAKERS-Change Of Heart B

TOM PETTY ANO THE HEARTBREAKERS—Change UT Heart B
 UEFFERSON STARSHIP—Winds Of Change B
 DEBARGE-1 Like It A
 THOMAS DOLBY—She Binded Me With Science A
 PSYCHEDELIC FURS—Love My Way/Aeroplane A
 YAZ—Only You A
 GENTLE PERSUASION—Please Mr. Postman A
 MICHAREL JACKSON—Beat It A
 MICM CHARANLIZ—Minimum Love X
 MEM AT WORK—Be Good Johnny X
 STEPHCE MISSIOP—It Might Be You X
 BERLIN—Sex X
 ROBBERT MAZARD—Escalator Of Live X
 ROBBERT MAZARD—Escalator Of Live X
 THOR FUX—Red Skies X
 THE FUX—Red Skies X
 THE FUX—Red Skies X

WDCG-FM — Durham (Randy Kabrich – MD) ** LONEL ROKIE – You Are 1-1 ** MICHAEL JACKSON — Billie Jean 11-2 * BILLY JOEL-- Allentown 5-5 * KENNY LOGGINS — Heart To Heart 14-8 * CHRISTOPHER CROSS—All Right 25-14 © JOURNEY-- Paithfully © ATER THE FIRE — Der Kommisar \$TYX – Mr. Roboto X DEXTS MIDNIGHT RUINNERS—Come On Eileen B • TOM PETTY AND THE HEARTBREAKERS—Change Of Heart A

TOM FEIT AND THE TEAR BEAARCHS-UIB Heart A
 GOLDEN EARNING - Twilight Zone A
 THE WEATHER GIRLS-H'S Raining Men A
 DAN FOGELBERG-Make Love Stay X
 HE GRES KIHN BAND-Jeopardy X
 ABC-Poison Arrow X
 THOMFSON TWINS-Lies X
 THOMFSON TWINS-Lies X
 FELONY-THE Fanatic X

WFMF-FM-Baton Rouge (Wayne Watkins-MD) * MICHAEL JACKSOM-Billie Jean 2-1 * DURAN DURAN-Hungry Like The Wolf 12-8 * STYX-Mr. Roboto 16-10 * THE PRETENDERS-Back On The Chain Gang 30-21 * MUSICAL YOUTH-Pass The Dutchie 29-24 • RUBA-1 Know There's Something Going On • THE GREE KIHN BAND-Jeopardy DAM FOGELERSE, Make Love Stay B • MICHAEL JACKSOM-Beat It B • MICHAEL JACKSOM-Beat It B • VELUW KING-Batcha She Don't Love You X • DEBARGE-I Like It X • BALL WRAY-You're A Heartbreaker X • LEROUX-Care's Gone A

WHHY-FM — Montgomery (Maris SL John-MD) * MICHAELJACKSON = Billie Jean 1-1 * CRUSSTOPHER CROSS = All Right 8-3 * JOHN ANDERSON = Swingin' 17-11 * ABC = Poison Arrow 20-14 • MICHAELJACKSON = Beat It • FINDA = Kown There's Something Going On B • DEXTS MIDNIGHT RUNNERS = Come On Eileen B • ALABAMA = Discieland Delight B • JEFTERSON STAKSINF = Winds Of Change A

(Continued on opposite page)

WFMF-FM-Baton Rouge

WHHY-FM-Montgomery

WDCG-FM-Durham

Heart X
PETER GODWIN—Images Of Heaven X

WCSC-AM-Charleston

PHIL COLLINS—I Don't Care Anymore X
 DIANA ROSS—So Close X
 GOLDEN EARRING—Twilight Zone X
 FRIDA—I Know There's Something Going On X

(Kemosabi Joe – MD) (Kemosabi Joe – MD) ** JOURNEY – Separate Ways 14·1 ** STYX – Mr. Roboto 26·14 * MICHAEL JACKSON – Billie Jean 10·7 * DURAN DURAN – Hungy Like The Wolf 12·10 •• NAKED EYES – Always Something There To Remind

NARED EYES—Always Something There To f Me
 PRINCE—Little Red Corvette
 JOE JACKSOM—Breaking Us In Two B
 THE GREG KINH BAND—Loopardy B
 GOLDEN EARRING—Twilight Zone B
 FRIDA—I Know There's Something Going On I
 MICHAEL JACKSOM—Beat It A
 DOM HENLEY—I Can't Stand Still X
 JEFFERSON STARSHIP—Winds Of Change X
 RIC DCASEK—Something To Grab For X
 DIANA ROSS—So Close X
 SUPERTRAMP—My Kind Of Lady X
 TOMY CAREY—I Won't Be Home Tonight X
 THE CLASH—Should I Say Or Should I Go X
 OKO—Whinly Girl X
 OKO—Whinly Girl X

OXO—Whity Girl X GEORGE HARRISON—I Really Love You X THE J. GEILS BAND—Land Of A Thousand Dances X

PHIL COLLINS—I Don't Care Anymore X TOM PETTY AND THE HEARTBREAKERS—Change Of

Heart X SEA LEVEL—Make You Feel Love Again X AFTER THE FIRE—Der Kommisar X

Southeast Region

MICHAEL JACKSON-Billie Jean (Epic)

JOURNEY-Separate Ways (Columbia)

Bros.)

(Arista)

Epic)

CHRISTOPHER CROSS-All Right (Warner

TOP ADD ONS

JOHN ANDERSON—Swingin' (Warner Bros.) MICHAEL JACKSON—Beat It (Epic)

DIONNE WARWICK-Take The Short Way Home

BREAKOUTS

DAN FOGELBERG-Make Love Stay (Full Moon/

TOM PETTY AND THE HEARTBREAKERS-Change Of Heart (Backstreet) AFTER THE FIRE-Der Kommisar (Epic)

WAEV-FM-Savannah, Georgia

WAEV-FM—Savannah, Georgia (1.D. Nortle-MD) * CHRSTOPHER CROSS-All Right 1-1 * DARYL HALL AND JOHN OATES-One On One 11-8 * MICHAEL JACKSOM-Billie Jean 15-10 * NELL DAMOND-I'M Alive 19-14 * DEXTS MIDNIGHT RUNNERS-Come On Eileen 27-19 • LC. AND THE SUMSHIME BAND-Don't Run • BARRY MANILOW-Some Kind Of Friend DIONNE WARWICK-Take The Short Way Home B • MARLY BALIN-What Love 1s B • MELLISSA MANCHESTER-Nice Girls B • ABC-Poison Arrow A • FIREFALL-Always X • THE ALAN PARSONS PROJECT-Old And Wise X • MAKED EYES-Always Something There To Remind Me X

WANS-FM-Anderson/Greenville

WANS-FM — Anderson / Greenville (Metts/McCown-MD) * DONNE MNAWICK-Heartbreaker 4-1 * DONNE MNAWICK-Heartbreaker 4-1 * DURAN DURAM-Hungry Like The Wolf 5-2 * DARTL HALL AND JOHN OATES-One On One 11-8 THE PRETENDERS-Back to In The Chain Gang 16-12 * DONALD FAGEN-New Frontier 17-14 • LIONEL ROCHE-You Are • MICHAEL JACKSOM-Billie Jean • STEEL BREEZE-Dreamin' IS Easy B • DONNA SUMMER-The Woman In Me A • MICHAEL JACKSOM-Billie Jean • STEEL BREEZE-Dreamin' IS Easy B • DONNA SUMMER-The Woman In Me A • MICHAEL JACKSOM-Beat It A • BOB SEGER AND THE SLIVER BULLET BAND-Even Now A • THOM FSON TWINS-Lies X • OXO – Whirly Girl X • TOM DET HE HEARTBREAKERS-Change Of Heart X

TOW TETT AND THE TEAM DECAMENS— Utain Heart X
 NGCOCASEN—Something To Grab For X
 PHILCOLLINS—I Joint Care Anymore X
 MIGHT RANGER—Don't Tell Me You Love Me X
 FELONY—The Fanatic X
 BILLY SQUIEN—She's A Runner X

(Rick Shaw-MD) ** CULTURE CLUB-Do You Really Want To Hurt Me

41 41 ** MICHAEL JACKSON --Billie Jean 10-7 * LICL DAMOND-I'm Aive 11-9 * LITTLE RIVER BAND-The Other Guy 12-10 * DARTY HALL AND JOHN OATES-One On One 14-11 * PRIDA-I KANO There's Something Going On B • JOURNEY-Separate Ways A • DIONNE WARWICK-Take The Short Way Home X

WDDQ-T M — MUQUSLO (Bruce Stevens-MD) ** DARYL HALL AND JOHN OATES-One On One 8-4 ** JOURNET-Separate Ways 17-7 * SUPERTRAMP — My Kind Of Lady 13-9 * DURAN DURAN-MUNGRY Like The Wolf 16-13 * ERIC CLAPTON-I've Got A Rock 'N' Roll Heart 18-14 •• MICHAEL JACKSON - Beat It •• TOM PETTY AND THE HEARTBREAKERS-Change Of Heart

Heart JOHN ANDERSON—Swingin' A DIONNE WARWICK—Take The Short Way Home A

DOWNE WARWICK-Take The Short Way Home A DIANA ROSS-SO Close A THOMAS DOLEN-She Blinded Me With Science A DAN FOGELBERG-Make Love Stay X PRINCE-LIFE Red Converte X WANDERBERG-Burning Heart X STEPHEN BISHOP-TH Wight BE You X DEXTS MIDDINIEHT RUINNERS-Come On Elisen X THE GREE KIHN BAND-Jeopardy X THE WEATHER GIRLS-LI's Raining Men X OXD-Whirty Girl X.

WAXY-FM-Ft. Lauderdale

WBBQ-FM-Augusta

UXO—Whirly Girl X DEBARGE—I Like It X CHILLIWACK—Informat

WRCY-EM-Charlotte

(Bob Kaghan-MD) ** MICHAEL JACKSON-Billie Jean 5-2

WZYO-FM-Frederick, MD

• Continued from page 18

- FIREFALL-Always B
 OXO-Whity Girl B
 THE CLASH-Should 1 Stay Of Should 1 Go B
 BARRY MAAILOW-Some Kind Of Friend A
 THE FUX-Red Skies A
 MAC MCANALLY-Minimum Love A
 TOM PETTY AND THE HEARTBREAKERS-Change Of
 Heart Y

- TOM PETTY AND THE HEARTBREAKERS Change Of Heart X
 BERLIN Sex X
 TONI BASIL Shoppin' From A To Z X
 DONNE WAWNECK Take The Short Way Home X
 PELONV The Fanalic X
 PHINCE Little Red Corvette X
 THE ENGLISH BEAT I Confess X
 JOHN ANDERSON Swingin X
 JOHN SOLBY Shinder M e With Science X
 THE L. SELLS BAND Land DI A Thousand Dances X
 TW2 Only You X
 THE WEATHER GIRLS It's Raining Men X
 DEBARGE Little H X
 DEF LEPPARD Pholograph Z
 KENRY LOGGINS Welcome To Heartlight A
- WKTU-FM-New York City (Michael Ellis-MD) * LIONEL RICHIE-You Are 7-3 * THE GAP BAND-Outstanding 8-5 MICHAEL JACKSON-Billie Jean 2-1
- ** THE GAP BAUD—OUSTANDING 0-3 MICHAEL JACKSON—Billie Jean 2-1 * TOTO—Africa 13-9 EDDY GRANT—Electric Avenue ANGELA BOSEPH-Knockout 25-16 STARPOINT—All Night Love EDDY GRANT—Electric Avenue A NAGELA BOSEN—Kokkout 25-16 CONNEC CASE—Cet Down A MAN PARTISH—Hip Hop, Be Bop (Don't Stop) MANOGANY—Ride On The Rhythm STEPVENCESTRA—Ooh Love It > STEPVENCESTRA—Ooh Love It > STEPVENCESTRA—Ooh Love It > STEPVENCE—That's WHEN We'll BE Free ROCKEPY'S REVENCE—The Harder They Come KASHIF—I Just Gotta Have You CLASS ACTION—Weekend > FOREST—Rock The Boat > SPENCER NORES—How Wigh > SYLVESTER—Don't Stop

- SPENCER JONES-How High SYLVESTER-Don't Stop AFTER THE FIRE-Der Kommisan HEAVEN 17-Let Me Go

WNBC-AM-New York City

- (Babette Stirland MD) * * BOB SEGER AND THE SILVER BULLET BAND –
- Shame On The Moon 2-1 * * EDDIE RABBITT WITH CRYSTAL GAYLE-You And I

- 3:3 * CULTURE CLUB-Do You Really Wani To Hurt Me 9-4 * CHRISTOPHER CROSS-All Right 11-6 * LIONEL RICHIE-You Are 15-10 ATER THE FIRE-Der Kommisar SYCHEDELIG FURS-Love My Way/Aeroplane Å GOLDEN EARRING-Twilight Zone
- WPHD-FM-Buffalo, N.Y.

- BILLBOARD

1983,

5

MARCH

- (Harv Moore MD) (Harv Moore MD) * JOURNEY-Separate Ways 1.1 * STYX-Mr. Roboto 2.2 * THE GREG KIHIN BAND-Jeopardy 13.9 * PHL COLLINS-I Don't Care Anymore 19-16 * DETYS MIDNIGHT RUNNERS-Come On Elicen 14-4 FELONY-The Fanatic BERLIM-Sex 8 TOM PETTY AND THE HEARTBREAKERS-Change Of Heart B
- WPJB-FM-Providence, R.I.
- (Tom Hunter-MD) ★★ LIONEL RICHIE-You Are 1-1 ★★ DARYL HALL AND JOHN OATES-One On One 16-
- 10 *** JOE JACKSON**—Breaking Us In Two 22-13 *** DONNA SUMMER**—The Woman In Me 17-14 *** MICHAEL JACKSON**—Billie Jean 34-26
- INCRALL-Always
 OF INCRALL-Always
 INCRA
- WPRO-FM-Providence
- (Tom Cuddy-MD) * * CULTURE CLUB-Do You Really Want To Hurt Me
- ** CUCITORE CLUB--DO TOU REALY WANT TO HUIT ME 5-1 ** DARYL HALL AND JOHN OATES--One On One 10-6 * JOURNEY-Separte Ways 20-14 * STYTX--Mr. Roboto 24-15 * SUPERTMANP--My Kind Of Lady 23-16 DAN FOGELBERG--Make Love Stay B STEEL BREZE--Dreamin's Easy B AFTER THE FIRE -Der Kommisar B DKONNE WARWICH.-Take The Short Way Home B FRIDA-I. Know There's Something Going On A TOM PETTY AND THE HEARTBREAKERS--Change Of Heart A

- TOM PETTY AND THE HEARTBREAKERS—Char Heart A PRINCE—Little Red Corvette X THOMPSON TWINS—Lies X OLIVIA NEWTON-JOHN—Tied Up X ABC—Poison Arrow X EARTH, WIND & FIRE—Fall In Love With Me X
- WPST-FM-Trenton, New Jersey
- (Tom Taylor-MD) * * DEXYS MIDNIGHT RUNNERS-Come On Eileen 16-

- ** DEXYS MIDNIGHT RUNNERS—Come On Eilen 11 12 ** ROBERT HAZARD—Escalator Of Life 31-22 * DURAN DURAN—Hungry Like The Wolf 5-3 * MICHAEL MACKSOM—Bille Jean 17-13 * STYX—Mr. Roboto 21-17 •• AFTER THE FIRE—Der Kommisar •• MICHAEL JACKSON—Beat It MATTY BALIN—What Love Is B THOMAS DOLBY—She Billended Me With Science B EARTH, WIND & FIRE—Fall In Love With Me B OXO—Whirty Girl B PRINCE—Little Red Corvette B KENNY LOGGINS—Heartlight A

- WRCK-FM-Utica Rome, New York
- WNCLR-FM Utica Rome, New York (Jim Neitz-MD) * * THE PRETENDERS-Back On The Chain Gang 8-4 * JOURNET-Separate Ways 4-2 * STYX-Mr. Roboto 14-5 * DEXYS MUNEKIT RUNNERS-Come On Eileen 22-14 * MEN AT WORK-Be Good Johnny 27-21 ADAM ANT-Desperate But Not Serious DEFLEPRADO-Photograph DHE CLASH-Should I Stay Or Shouid I Go B MCOCASEK-Something To Grab For B THE FIXE-Red Skies A ROBERT HAZARD-Escalator Of Life A AFTER THE FIRE-Der Kommisar X OXO-Whirty Girl X

- AFLER THE FIRE—Der Kommsar X
 OXO—Whity Gir X
 HEAVEN 17—Let Me Go X
 TRUMIPH—A World OI Fantasy X
 TRUMIPH—A World OI Fantasy X
 THE J, GELXS BAND—Land OI A Thousand Dances S
 PSYCHEDELLE FURS—Love My Way/Aeroplane X
 PNINCE—Little Red Corverte X
 SUPERTRAMP—My Kind OI Lady X
 CHILLIWACK—Secret Information X
 FELDNYT—Me Fanalit X
 THOMPSON TWHAS—Lies X

- WROR-FM-Boston, Mass.
- (Gary Berkowitz-MD) THE PRETENDERS-Back On The Chain Gang B

 DURAN DURAN—Hungry Like The Wolf B
 JDURNEY—Separate Ways B
 ABC—Poison Arrow B
 SUPERTRAMP—My Kind Of Lady B
 STYC. Ma Relation

WXKS-FM-Boston, Mass

- (leni Donaghey-MD) * * MICHAEL JACKSON-Billie Jean 3-1 * CULTURE CLUB-Do You Really Want To Hurt Me
- * * CULTURE CLUB—Do You Really Want To Hurt Me 62 * LIONEL RICHIE—You Are 7.4 * JOURNEY—Separate Ways 20-15 * THE GREG KIMH BAND—Jeopardy 16-10 MICHAEL JACKSOM—Beat It THE J. GEILS BAND—Land Of A Thousand Dances STYX—Mr. Roboto B DEBARGE—I Like It B THOMAS DOLBY—She Blinded Me With Science B JEFFERSON STARSNIP—Winds 0 Change A ALFIE SLIAS—There I Go A THE GAP BAND—Dustanding A THE FOINTER SISTERS—If You Wanna Get Back Your Lady A WALL OF VOODOO—Mexican Radio A NELL YOUNG—Little Thing Called Love X RACHEL SWEET—Yoo Doo X YAMBROUGH AND PEOPLES—Heartbeat X CHANAK MHAM—Got To Be There X

- FELONY-Fanatic X ANGELA BOFILL—Too Tough X THE SYSTEM—You Are In My System X THE JONESES—Sugar Pie Guy X
- BERLIN-Sex X HEAVEN 17-Let Me Go X DIONNE WARWICK-Take The Short Way Home X PRINCE-Little Red Corvette)
- WTIC-FM-Hartford, Conn.

WTRY-AM-Albany, N.Y.

(Bill Cahill-MO) * \$ STYX-Mr. Roboto 10-6 * AFER THE FIRE - Der Kommisar 30-2 * CHRISTOPHER CROSS-All Right 16-13 * MEN AT WORK-Be Good Johnny 18-14 * JOURNEY-Separate Ways 21-18 • 0XO-Whirly Girl

* MICHAR JOURNE-DE 2000 Joint 14 • JOURNE-Deparate Ways 21:18 • OXO-Whitly Girl • MICHAEL JACKSON-Beat It • THE CLASH -Shold I Stay Or Should I Go B • THE GREE KIHN BAND-Jeopardy B • BARRY MANILOW-Some Kind Of Friend B • ABC-Poison Arrow A

WTSN-AM — Dover (im Sebastian - MD) * + DURAN OURAN - Hungry Like The Wolf 12-5 ** LIONEL RICHTE-You Are 14-9 * OLI TURE CLUB-Do You Really Want To Hurt Me 3-1 * JOE JACKSOM - Breaking Us In Two 5-3 * MICHAEL JACKSOM - Brilie Jean 9-4 •• BARRY MANILOW - Some Kind Of Friend •• STEPHEN BISHOP-It Might Be You • FRIDA-I Know There's Something Going On B • ABC-Poison Arrow B • DAM FOGELBERG - Make Love Stay B • DION NE WARWICK - Take The Short Way Home B • OXO-Whin'y Girl A

Mid-Atlantic Region

MICHAEL JACKSON—Billie Jean (Epic) DURAN DURAN—Hungry Like The Wolf

LIONEL RICHIE-You Are (Motown) TOP ADD ONS

AFTER THE FIRE—Der Kommiser (Enic) TOM PETTY AND THE HEARTBREAKERS

Change Of Heart (Backstreet)

(Arista) THE J. GEILS BAND-Land Of A Thousand

Dances (EMI-America) EARTH, WIND & FIRE – Fall In Love With Me

(Jefforson Ward-MID) ** LIOMEL RICHIE-You Are 1-1 * CHRISTOPHER CROSS-All Right 2-2 * DARYL HALL AND JOHN OATES-One On One 6-4 * ADAM ANT-Goody Two Shoes 17-10 * DMA FOGELBERG-MAKE Low Stay 30-20

• YAZ — Only You • YAZ — Only You DEXYS MIDNIGHT RUNNERS — Come On Eilleen B DHONNE WARWICK — Take The Short Way Home B

OXO-Whirly Girl B MELISSA MANCHESTER-Nice Girls B BJ. THOMAS-What Ever Happened To Old Fas

B.J. THOMAS—What Ever Happened To Old Fasioned Love B
 THE J. GELLS BAND—Land Of A Thousand Dances B
 THE J. GELLS BAND—Love Mc Again X
 TAVARES—A Penny For Your Thoughts X
 EARTH, WIND & FIRE—Fall In Love With Me X
 MUSICAL YOUTH—Pass The Dutchie X
 AMERICA—Right Before Your Eyes X
 TOTO—Africa X
 LIOMEL RICHLE—Truly X
 DARYL HALL AND JOHIN OATES—Maneater X
 AIR SUPPLY—Two Less Lonely People In The World X
 IJEFFREY OSBORIE—On The Winds OI Love X
 LITTLE RYKER BAND—The Other Guy X
 MICHAEL LACKSON AND PAUL MCCARTNEY—The Girl
 Is Mine X
 DIONNE WARWICK—Heartbreaker X

(Rick James/Jan Jefferies-MD) * LUONEL RICHIE -You Are 4-2 * CULTURE CLUB-Do You Really Want To Hurt Me

5-4 * SURVIVOR- The One That Really Matters 6-3 * MICHAEL JACKSON- Billie Jean 13-5 * JOURNEY- Separate Ways 20-11 • AFTER THE FIRE-Der Kommisar

WBSB-FM-Baltimore

54

BREAKOUTS DIONNE WARWICK-Take The Short Way Home

(Capitol)

Epic)

(Columbia)

WAEB-AM-Alientown

DAN FOGELBERG-Make Love Stay (Full Moon/

WTSN-AM-Dover

misar 30-22

(Nike West—MD) * * MICHAEL JACKSON—Billie Jean 2-1 * THE PRETENDERS—Back On The Chain Gang 6-5 * KENNY ROGERS AND SHEENA EASTON—We've Got ALTINIT KUGLIKS AND SMEENA EASTON—We've Got Tonight 12-9
 THE WEATHER GIRLS—It's Raining Men 11-10
 TRUBA—I Know There's Something Going On 19-14
 THE GREG KIHN BAND—Jeopardy
 PRINCE-Little Red Corvette
 STYX—Mr. Roboto A



Continued from opposite page

- THE WEATHER GIRLS-II'S Raining Men A
 TONI BASIL -Shoppin' From A To Z X
 MELISSA MANCHESTER Nice Girls X
 DIOINNE WARWICK Take The Short Way Home X
 OXO Whinty Girl X
 THE GREG KINN BAND Jeopardy X
 MAC MCANALLY Minimum Love X

WINZ-FM – Miami

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- WINZ-FM Miami (Johnny Dolan-MD) BERLIN-Sex THOMAS DOLBY-She Blinded Me With Science MICHAEL JACKSOM-Someone In The Oark X BILLY DOL-White Wedding X VANDENBERG-Burning Heart X DARYL HALL AND JDHN OATES-Family Man X THE GREG KINN BAND-Jeopardy X PIA ZADORA-The Clapping Song X DEARGE-I Like It X AFTER THE FIRE-Der Kommisar X GEORGE CLINTON-Atomic Dog X KISS-I Love It Loud X

WIVY-FM—Jacksonville

- (Dave Scott MD) ** CHRISTOPHER CROSS-All Right 14-8 * STEPHEN BISNOP-It Might Be You 16-13 * DAW FOELBERG-Make Love Stay 17-14 * MELISSA MANCHESTER-Nice Girls 23-20 * BARRY MANILOW-Some Kind OI Friend 25-22 * MICHAEL JACKSON-Billie Jean
- DEFFREY OSBORNE—Eenie Meenie
 ROBBIE PATTON—Smiling Island A
- WJDQ-FM-Meridian, Mississippi

(Chuck McCarthey-MD) ** CULTURE CLUB-Do You Really Want To Hurt Me

- ** CULTURE CLUB—Do You Really Want To Hurt M 4-1 ** LIONEL RICHIE—You Are 5-2 * CHRISTOPHER CROSS—All Right 6-4 * DURAN OURAN—Hungy Like The Wolf 7-5 * MICHAEL JACKSOM—Billie Jean 8-6 FRIDA—I Know There's Something Going On B THE GREG KINN BAND—Leopardy B DIANA ROSS—So Close B BARRY MANHLOW—Some Kind Of Friend A DXO—Whirly Girl A DIDANE WARWICK—Take The Short Way Home A MAC MCARALLY—Minimum Love A
- MAC MCANALLY—Minimum Love A NAKED EYES—Always Something There To Remind
- Me A PRIMCE—Little Red Corvette X AFTER THE FIRE—Der Kommisar X TOM PETTY AND THE HEARTBREAKERS—Change Of Heart X
- DEBARGE-I Like It X
- DEBARGE —I LIKE IT A
 ABC Poison Arrow X
 MUSICAL YOUTH Pass The Dutchie X
 PAT BENATAR Little Too Late X
 THOMPSON TWINS Lies X
 ROBERT JOHN —Bread And Butter X
 VANDENBERG —Burning Heart X

WJDX-AM-Jackson

(Bill Crews—MD) CHRISTOPHER CROSS—All Right 16-11 THE PRETENDERS—Back On The Chain Gang 29

- ** THE FRETERUERS—Date Of The Chain Gain 23* 14
 * DURAN DURAN—Hungry Like The Wolf 9-5
 * DARYL HALL AND JOHN OATES—One On One 10-6
 * KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 13*7
 * JOHN ANDERSON—Swingin'
 * AFTER THE FIRE—Dore Kommisar
 > JEFFREY OSBORN—Eenie Meenie A
 DIONNE WARWICK—Take The Short Way Home A
 * BARY MANILOW—Some Kind Of Friend A
 OXO—Whirty Girl A
 * MICHAEL JACKSON—Beat It A
 * TOM PETTY AND THE HEART BREAKERS—Change Of Heart A

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- Heart A THE CLASH—Should I Stay Or Should I Go A MUSICAL YOUTH—Pass The Outchie A JOURNEY—Separate Ways A NIGHT RANGER—Don't Tell Me You Love Me A

WKRG-FM-Mobile

- (Scott Griffith-PD) ** MICHAEL JACKSON = Billie Jean 15-6 ** STYX-Mr. Roboto 23-13 * KENNY ROGERS AND SHEENA EASTON-We've Got Ionight 7-4
- Tonight 7-4 THE PRETENDERS—Back On The Chain Gang 17-11
- SUPERTRAMP-My Kind Of Lady 18-12
 OT DIANNE WARWICK-Take The Short Way Home
 MEN AT WORK-Be Good Johnny
- FRIDA—I Know There's Something Going On B
 TOM PETTY AND THE HEARTBREAKERS—Change Of

- Heart B AFTER THE FIRE—Der Kommisar B THE GREG KINN BAND—Jeopardy B THE J. GELIS BAND—Land Of A Thousan PRINCE—Little Red Corverte A RIC OCASEK—Something To Grab For X PAT BENATAR—Little To Late X SAGA—On The Loose X A secure O bores

- WWKX-FM-Nashville, Tenn.
- WWKX-FM Nashville, Tenn. (John Anthony MD) * MICHAEL JACKSON Billie Jean 2-1 * CHRISTOPHER CROSS AIR (Right 11-7 * DARYL HALL AND JOHN OATES One On One 12-8 * WUF TICKET Ya Mama 19-11 * THE PRETENDERS Back On The Chain Gang 20-14 STELE INREEZE Dreamin' Is Easy BARRY MANILOW Some Kind Of Friend MEN AT WORK Be Good Johnny B THE GREG KHIN BAND Jeopardy B DAN FOGELBERG Make Love Stay B JOHN ANDERSON Swingin' A MELISSA MANCHESTER Nice Girls X AFTER THE FIRE Oer Kommisar X TOW PETTY AND THE HEARTBREAKERS Change Of Heart X

WYKS-FM-Gainesville

- (Low Rodriguez-MD) * * CULTUSRE CLUB-Do You Really Want To Hurt Me
- ** CURTORE CLOB-DD TOURCENT AND TO HUT WE 1-1 ** KOUKAEY-Separate Ways 9-2 * ERIC CLAPTON-I'VE GOT A ROCK N' Roll Heart 15-9 * LIONEL RICHE-YOU Are 17-13 * STYT-M: Roboto 19-14 * THE GREE KIHN BAND-Jeopardy 25-18 TGM KCAREY-I Won't Be Home Tonight AFTER THE FIRE-OER Kommisar B GTOM PETTY AND THE HEARTBERAKERS-Change Of Heart B FMU COLUME Doub Construction B

- Heart B PAIL COLLINS—I Don't Care Anymore B FOLONY—The Fanatic A ABC—Poison Arrow X GOLDEN EARNING—Twilight Zone X THE CLASH—Should I Stay Or Should I Go X BALLY SQUER—She's A Runner X RC OCASEN—She's A Runner X RC OCASEN—Something To Grab For X THOMANS DOLBY—She Bindred Me With Science X TRIUM PH—World Of Fantasy X



DOWN-HOME COUNTRY IN DENVER Tradition's On The Air At KBRQ

By EARL PAIGE

LOS ANGELES-At a time when country music is becoming steadily urbanized and homogenized, there is still a place for traditional downhome country and the place right now is Denver, says Jim Stricklan, m.d. of KBRO-AM-FM. He directs music at both two-year-old stations, which are part of the Empire chain.

Stricklan says Great Empire is now the largest U.S. country chain, with nine of its 10 stations in the format. This means, if the other seven Empire outlets follow Stricklan's lead, a lot of exposure for local acts and traditional artists not charting regularly.

Evidence that KBRQ takes its role as keeper of the traditional country flame seriously is the fact that one of Empire's stations is KWKH-AM Shreveport. "That's where the 'Louisiana Hayride' originated all those

Joe Folger is the new music director

at Sandusky's KEGL in Dallas. Fol-

ger, who also handles afternoon drive on "The Eagle" is no stranger

to Sandusky, having worked at the

chain's KBPI Denver prior to joining

Minneapolis' KQRS.... Doug Bran-nan, music director and midday per-

sonality for KNIX-AM Phoenix is

now handling the music for the FM side as well. That comes after John

Buchanan, who had been music di-

rector for KNIX-FM in addition to

holding down the midday shift

there, resigned. Buchanan, who had been with KNIX for the past nine

years, is replaced on the air by KJJJ

Phoenix's Erik Foxx, who will also serve as assistant music director for

* * *

KLOS has hired those part-timers

p.d. Tommy Hadges has been look-ing for. Frank DeSantis joins the Los

Angeles ABC AOR outlet from CBS' L.A. FM, KNX, and West-wood One, and **Rita Wilde** comes

KEZY. Across town, Jeff Serr moves from nights at KMGG to noon to 4

p.m., while Pat Garrett now pulls

down 4 to 8 p.m. and China Smith

does 8 to midnight.... KKBB Denver has a new g.m. He's Ray Mineo,

who will also continue in the sales

manager post he's held since joining

the station last September. Mineo,

who replaces Ev Wren, plans no changes in the station's "big band and ballads" format.

* * *

Dale Parsons, operations manager

at WLTY Norfolk, has a 10 a.m. to

noon opening. Two hours? Well, the catch is there's quite a bit of produc-

tion. According to Dale, you at least

have to know what the razor blades

are for. ... Nikki Wine has been

upped to vice president/director of

special projects for Goodphone

Communications, a multi media firm headed by Billboard's Mike Harrison. Prior to joining Good-

phone in 1981, Wine produced Wa-termark's "American Top 40," wrote

Drake-Chenault's "History Of Rock

'n' Roll," and hosted a weekly talk

show on KHTZ in Los Angeles.... San Francisco Chronicle sports col-umnist Lowell Cohn can now be heard on the "Camel" there, doing

his often heated commentaries

the station from Anaheim's

both country facilities.

• Continued from page 12

years," Stricklan points out. Curiously, the one station in the chain country is KROK-FM, not KWKH's Shreveport counterpart.

Otherwise, three AM-FM combi-nations mirror KBRQ is operation: KFDI Wichita, KTTS Springfield, Mo. and KYUN Omaha.

Stricklan is not snobbishly traditional. He declares that records are still judged individually on their merits. But KBRQ-AM's format is unusually wide, from the most con-temporary to Bob Wills. "We're one of the new county stations program-ming album cuts," says Stricklan.

Comparing the two stations, Stricklan says KBRQ-FM tends to be more contemporary. "It's called '105 Country,' " he notes. As an example, some artists like Bob Seger would be dayparted on FM. "Some records might be just a little too country for all times of the day on FM'

There is no such thing as dayparting on AM. To illustrate that no record is "too country," Stricklan notes that he's programming "The Jukebox Never Plays Home Sweet Home" by Jack Green, an artist who is not found on a lot of charts. 21

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES-10 Years Ago

2 Dueling Banjos, Deliverance, Warner

Bros. 3 Last Song, Edward T. Bear, Capitol

Could It Be I'm Falling In Love, Spinners, Atlantic Crocodile Rock, Elton John, MCA

Also Sprach Zarathustra (2001),

You're So Vain, Carly Simon, Elektra Love Train, O'Jays, Philadelphia

Rocky Mountain High, John Denver, RCA Don't Expect Me To Be Your Friend,

POP SINGLES-20 Years Ago

Walk Like A Man, Four Seasons, Veejay Ruby Baby, Dion, Columbia

Rhythm Of The Rain, Cascades, Valiant Hey Paula, Paul & Paula, Philips

You're The Reason I'm Living, Bobby

Romantics, Kapp The End Of The World, Skeeter Davis,

What Will My Mary Say, Johnny Mathis,

Darin, Capitol Our Day Will Come, Ruby & the

Wild Weekend, Rebels, Swan

Walk Right In, Rooftop Singers,

TOP LPs-10 Years Ago

Don't Shoot Me I'm Only The Piano Player, Elton John, MCA No Secrets, Carly Simon, Elektra The World Is A Ghetto, War, United

Deliverance, Soundtrack, Warner Bros.

Lady Sings The Blues, Diana Ross/ Soundtrack, Motown Talking Book, Stevie Wonder, Tamla

More Hot Rocks (Big Hits & Fazed Cookies), Rolling Stones, London
 Rhymes & Reasons, Carole King, Ode

The First Family, Vaughn Meader,

Cadence 2 My Son, The Folk Singer, Allan

Sherman, Warner Bros

TOP LPs-20 Years Ago

Moving, Peter, Paul & Mary, Warner

Songs I Sing On The Jackie Gleason Show, Frank Fontaine, ABC-Paramount

My Son, The Folk Singer, Allan Sherman, Warner Bros. West Side Story, Soundtrack, Columbia Jazz Samba, Stan Getz & Charlie Byrd,

Richard Chamberlain Sings, MGM

Nichard Champerlain Sings, mem
 Moon River & Other Great Movie Themes, Andy Williams, Columbia
 Girls! Girls! Girls!, Elvis Presley, RCA

COUNTRY SINGLES-10 Years Ago

Smith, Decca Til I Get It Right, Tammy Wynette, Epic Neon Rose, Mel Tillis & the Statesiders, MGM

Any Old Wind That Blows, Johnny Cash,

You Lay So Easy On My Mind, Bobby G. Rice, Metromedia Country

Columbia Teddy Bear Song, Barbara Fairchild,

Good Things, David Houston, Epic

Keep Me In Mind, Lynn Anderson, Columbia Love Is The Look You're Looking For,

SOUL SINGLES-10 Years Ago

Killing Me Softly With His Song, Roberta Flack, Atlantic Could It Be I've Fallen in Love,

I Got Ants In My Pants, James Brown,

Superstition, Stevie Wonder, Tamla Neither Of Us (Wants To Be The First

To Say Goodbye) Gladys Knight & the Pips, Soul Love Jones, Brighter Side of Darkness,

20th Century Give Me Your Love, Barbara Mason, Buddah

10 A Letter To Myself, Chi-Lites, Brunswick

Love Train, O'Jays, Philadelphia

Daddy's Home, Jermaine Jackson,

1 The Lord Knows I'm Drinking, Cal

Hot August Night, Neil Diamond, MCA Rocky Mountain High, John Denver, RCA

MARCH 5, 1983,

BILLBOARD

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Polydor

Columbia

Connie Smith RCA

International

Spinners, Atlantic

10 Rated X, Loretta Lynn, Decca

Bros.

Verve

Columbia

Vanguard

Artists

International

Deodato, CTI

Lobo, Big Tree

Killing Me Softly With His Song, Roberta Flack, Atlantic

KBRQ is also open to new, local acts. Just now, solo act Pete Rich-man and groups Dawson and Cahoots are on KBRQ's 68-deep playlist. Richman is the only one near any national chart action.

"Stations become jaded about exposing local acts, which become falsely labelled as local. We put them on if the sound is there," Stricklan says. He also gives local acts an extra shot on the list if they need national exposure.

Stricklan, who says Moe Bandy, George Strait and Gene Watson epitomize the kind of sound KBRQ (Continued on page 40)

moves from part-time into the after-

noon slot at WAAF-FM, Worcester. ... After several "almosts" over the

years, Beasley Broadcasting has

made a deal to sell its Savannah properties, WKBX/WSGF. The buyers are Burback Broadcasting

and Garrett Radio, who own sta-

tions in Pennsylvania, West Virginia

and New York. ... Congrats to

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* * *

Dave Ross is the new p.d. at WGNG Providence, moving from the production director's post at Dover, N.H.'s WOKQ. ... Vesta Millard is the new midday person-ality at New Rochelle's WVOX, coming from Ithaca College.... Bob White leaves WBEY-FM Grasonville, Md. to join WNAV-FM, Annapolis as assistant p.d. and morn-ing personality. ... Chuck Nowlen

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Survey For Week Ending 3/5/83

Rock Albums & Top Tracks

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Top Tracks Rock Albums ARTIST-Title, Label Chart Weeks ARTIST-Title, Label WEEKS AT #1 JOURNEY-Separate Ways, Columbia 4 JOURNEY-Frontiers, Columbia DEF LEPPARD-Photograph, Mercury 4 DEF LEPPARD-Pyromania, Mercury 6 3 BOB SEGER AND THE SILVER BULLET BAND-Even 2 8 3 2 11 BOB SEGER-The Distance, Capitol Now, Capitol TRIUMPH-Never Surrender, RCA 4 3 8 9 STYX-Mr. Roboto, A&M 4 4 5 13 **DURAN DURAN-**Rio, Capitol 4 .5 18 ۵ DURAN DURAN-Rio, Capitol 6 7 15 THE PRETENDERS-Back On The Chain Gang, Sire 12 SCANDAL-Goodbye To You, Columbia 6 5 (45)THE GREG KIHN BAND-Kihnspiracy, Beserkley 7 15 3 7 3 16 **GOLDEN EARRING-Twilight Zone**, 21 Records 8 9 8 **RIC OCASEK-Beatitude**, Geffen 8 11 TRIUMPH-A World Of Fantasy, RCA 6 9 10 BRYAN ADAMS-Cuts Like A Knife, A&M (45) 5 9 7 6 RIC OCASEK-Something To Grab For, Geffen 10 **RED RIDER-**Neruda, Capitol 6 7 10 6 12 DURAN DURAN-Hungry Like The Wolf, Capitol 11 17 14 SCANDAL-Scandal, Columbia 19 11 3 TONY CAREY-I Won't Be Home Tonight, Rocshire 12 11 36 MEN AT WORK-Business As Usual, Columbia 12 14 5 THE GREG KIHN BAND-Jeopardy, Beserkley TOM PETTY AND THE HEARTBREAKERS-Long After Dark, Backstreet 13 8 17 THE PRETENDERS-My City Was Gone, Sire 20 13 2 21 THE PRETENDERS-Back On The Chain Gang, Sire 14 13 15 **GOLDEN EARRING-**Cut, 21 Records 14 10 NIGHT RANGER-Don't Tell Me You Love Me, 15 NEW EN STYX-Kilrov Was Here, A&M 15 8 13 Boardwalk 16 16 17 PAT BENATAR-Get Nervous, Atco 16 22 8 VANDENBERG-Burning Heart, Atlantic 17 12 14 SAMMY HAGAR-3 Lock Box. Geffen MEN AT WORK-Be Good Johnny, Columbia 12 18 19 NEIL YOUNG-Trans, Geffen 17 7 8 19 21 24 THE FIXX-Shuttered Room, MCA 13 **RED RIDER**-Power, Capitol 18 6 20 22 ERIC CLAPTON-Money And Cigarettes, Warner 4 THOMAS DOLBY-She Blinded Me With Science, 19 NEW ERTRY Bros./Duck Capitol 21 18 18 FRIDA-Something's Going On, Atlantic 20 NEW MEN AT WORK-Underground, Columbia 22 14 16 PHIL COLLINS-Hello, I Must Be Going!, Atlantic DEXY'S MIDNIGHT RUNNERS-Come On Eileen, 21 28 12 23 20 TONY CAREY-I Won't Be Home Tonight, Rocshire 6 Mercury (12 (inch) 27 FRIDA-1 Know There's Something Going On. 22 5 24 MISSING PERSONS-Spring Session M, Capitol BILLBOARD 24 20 Atlantic 25 23 13 VANDENBERG-Vandenberg, Atco 23 17 5 NEIL YOUNG-Mr. Soul, Geffen 26 25 15 NIGHT RANGER-Dawn Patrol, Boardwalk 24 34 5 TRIUMPH-Never Surrender, RCA 27 29 THOMAS DOLBY-She Blinded Me With Science, 5 25 41 4 **RED RIDER**-Human Race, Capitol Capitol (12 inch) 15 THE FIXX-Red Skies. MCA 26 3 28 1983. 40 3 U-2-New Year's Day, Island (12 inch) BRYAN ADAMS-I'm Ready, A&M 27 NEW ENTRY DEXYS MIDNIGHT RUNNERS-Too-Rye-Ay, Mercury 29 32 6 AFTER THE FIRE-Der Kommissar, Epic 28 30 30 8 NEAL SCHON AND JAN HAMMER-Here To Stav. **BEW ENTRY** S, Columbia 29 SAMMY HAGAR-I Don't Need Love, Geffen MARCH NEW ENTRY 31 38 4 BERLIN-Pleasure Victim, Geffen 30 PAT BENATAR-Looking For A Stranger, Chrysalis 13 25 32 27 ART IN AMERICA-Art In America, Pavillion 3 31 23 3 BRYAN ADAMS-Take Me Back, A&M 33 31 THE B'ZZ-The B'zz, Epic - 5 CULTURE CLUB-Do You Really Want To Hurt Me, 32 21 2 28 34 23 SAGA-Worlds Apart, Portrait Virgin/Epic DARYL HALL AND JOHN OATES-H20, RCA 35 39 20 33 NEW EN ART IN AMERICA-Undercover Lover, Pavillion 36 48 4 ROBERT HAZARD-Escalator Of Life, RCA 34 THE MEMBERS-Working Girls, Arista NEW (37 42 2 AFTER THE FIRE-Der Kommisar, Epic (12 inch) MISSING PERSONS-Walking In L.A., Capitol 35 24 17 38 37 PSYCHEDELIC FURS-Forever Now, Columbia 13 36 THE FIXX-Stand Or Fall, MCA 31 15 39 34 7 TODD RUNDGREN—The Ever Popular Tortured 37 BOB SEGER AND THE SILVER BULLET BAND-Roll 45 8 Artist Effect, Bearsville Me Away, Capito 40 33 29 STRAY CATS-Built For Speed EMI-America 38 30 2 JOURNEY-After The Fall, Columbia 41 43 CULTURE CLUB-Do You Really Want To Hurt Me, 6 Virgin/Epic (12 inch) PAT BENATAR-Little Too Late. Chrysalis 39 NEW 42 35 3 BILLY SQUIER-She's A Runner (Live Version), 40 SAGA-Wind Him Up, Portrait 33 11 Capitol (45) 41 SAMMY HAGAR-Remember The Heroes, Geffen 32 8 43 DIRE STRAITS-Twisting By The Pool, Warner Bros. 3 36 42 48 5 **MISSING PERSONS**-Windows, Capitol 44 INXS-Shabooh, Shoobah, Atco NEW ENTRY 43 35 4 DIRE STRAITS-Twisting By The Pool, Warner Bros. 45 MODERN ENGLISH-I Melt With You, Sire/Warner THOMAS DOLBY-One Of Our Submarines Is NEW ENTRY 44 36 3 Bros. (12 inch) Missing, Capito 46 44 21 JEFFERSON STARSHIP-Winds Of Change, Grunt 7 THE HUMAN LEAGUE-Mirror Man, A&M 45 37 47 41 3 THE JOHN HALL BAND-Searchparty. EMI-America ERIC CLAPTON-I've Got A Rock N' Roll Heart, Warner Brothers/Duck 46 38 5 48 NEW ENTRY ULTRAVOX-Quartet, Chrysalis 49 THOMPSON TWINS-Side Kick, Arista NEW ENTRY 47 29 2 ART IN AMERICA-Art In America. Pavillion 50 THE ENGLISH BEAT-Special Beat Service, 1.R.S. 50 | 12 48 39 24 **RUSH**-Subdivisions. Mercury Top Adds 49 26 12 SAMMY HAGAR-Your Love Is Driving Me Crazy, Geffen 50 42 32 JUDAS PRIEST-You've Got Another Thing Coming, 1 STYX-Kilroy Was Here, A&M 44 12 51 FRANK MARINO-Strange Dreams, Columbia 2 MOLLY HATCHET-No Guts, No Glory, Epic 46 NEIL YOUNG-Little Thing Called Love, Geffen 52 7 3 MICHAEL BOLTON-Michael Bolton, Columbia 47 BOB SEGER AND THE SILVER BULLET BAND-53 7 4 INXS-Shoobah, Atco town Blues, Capitol 54 49 4 BRYAN ADAMS-Cuts Like A Knife, A&M 5 THE JOHN BUTCHER AXIS-Life Takes A Life, Polydor 55 50 3 **RED RIDER**-Crack The Sky, Capitol 6 U2-New Year's Day, Island (12 inch) 56 54 3 BRYAN ADAMS-The Only One, A&M 7 STRANGE ADVANCE-Different Worlds, Capitol 57 52 22 SAGA-On The Loose, Portrait 8 DIVINYLS-Boys In Town, Chrysalis TOM PETTY AND THE HEARTBREAKERS-Change 58 16 2 Of Heart, Backstreet 9 PAUL BERRERE-On My Own Two Feet, Mirage 59 58 12 **BILLY JOEL**-Allentown, Columbia 10 NAKED EYES-Always Something There To Remind Me, EMI 59 THE JOHN HALL BAND-Love Me Again, EMI-60 3 (12 inch)



STRAIT TALK-Mark Knopfler of Dire Straits talks about the group's new EP, "Twisting By The Pool," the "Rockline" series from the stu-dios of WPLJ-FM New York.

Radio Out Of The Box **HOT 100/AC**

BOSTON-The fun and energy of the Jackson 5's earliest records for Mo-town come to mind whenever WXKS-FM program director Sunny Joe White listens to "Candy Girl" by New Edition (Streetwise). "I'm biased because the group is from Boston, but it's great to hear a young act hit the charts from out of the blue," he notes. Wall Of Voodoo's "Mexican Radio" (IRS) caught his ear while he listened to a local college station, and "I Eat Cannibals" by Toto Coelo (Chrysalis) is "a top 40 record with a new wave tempo that's lots of fun." White adds that "If You Wanna Get Back Your Lady" by the Pointer Sisters (Planet) reminds him of a cross between "I'm So Excited" and "Fire," although "it isn't as fast as the former or as slow and sleazy as the latter. It's a nice middle ground."

AOR

PITTSBURGH-Prince's "Little Red Corvette" may be the most mainstream pop tune the multi-instrumentalist has ever recorded, says WYDD-FM music director George Anthony, who's playing the edited version of the new Warner Bros. single. "His voice has never sounded so clear, and the way the tune builds is amazing." Ellen Foley's cover of "Johnny And Mary" by Robert Palmer, taken from her new Epic/Cleveland Intl. disk, "Another Breath," brings out "a lot of things Palmer only suggested," the programmer feels. "It's good to hear from her again." Marvin Gaye's "Midnight Lady" is a "cool and sexy way to brighten the station's new music format," and Anthony wants to know whether there are any American takers for the Belle Stars' Stiff import single, "Sign Of The Times." He says its approximation of the Motown sound marries "the best of the old and the new." marries "the best of the old and the new

BLACK/URBAN

NEW ORLEANS—"It's hot, no question," Barry Richards, program-music director of WAIL-FM, says of "Feel So Good," a track from the Yarbrough & Peoples LP, "Heartbeats" (Total Experience). "It sounds to me like an exten-sion of their 'Don't Stop The Music'." The Bar-Kays' "She Talks To Me" (Mercury) is going to be "a monster," he feels; he calls it the best thing they've done since "Shake Your Rump To The Funk." Visual's "The Music Got Me" (Prelude) has been getting good phone response, he says, and "Live In Video" by the Family Players and "You Got Me Dancing" by Windjammer, both on MCA, are the programmer's favorite cuts from new albums by these local acts. "They could be the next big things around here, but the label needs a little motivation, I think.'

COUNTRY

MIAMI-Steve Lewis, the program/music director at WQDI, recognizes that country duets are "burning out rotations, but sometimes the songs are so good, you find room for them anyway." His philosophy applies to three cuts from the new "Pancho And Lefty" LP by Merle Haggard & Willie Nelson (Epic). "Opportunity To Cry," "My Mary" and especially "Half A Man" bring out the best in both singers, Lewis says. John Conlee's "Common Man" (MCA) stands out because the singer's vocal style is so unusual; the programmer calls it "a different kind of voice, one that's just right for country. The tune speaks to the average country listener because it's full of American symbols. And even though Gus Hardin's "After The Last Goodbye" (RCA) suggests the influence of Tanya Tucker, Lewis feels that the instrumental accompaniment "makes it on its own merits, period." "makes it on its own merits, period."

Talk Of Cincy Going National

CINCINNATI-For those into scams, such as proclaiming to an audience that Congress is quietly considering a law requiring every American to write two book reports a year-typewritten and double spaced-"Talkback" is a fountain of ideas.

Conceived by host Jerry Galvin and producer Jeff Krys, "Talkback" has in the past been confined to the public airwaves of low-powered out-lets WAIF and WGUC here. But Galvin's weekly antics, such as un-veiling the "truth" behind the "Federal pet tax act," which empowers the Federal pet police to break into homes unannounced and

> Copywriter Career opportunity. Leading indus-try communications company needs fast-thinking, highly creative copywriter to write copy for a full range of promotional materials, in-cluding ads, folders, presentations and other sales support activities Pop music industry experience an important plus. Must have strong sense of commitment to on-time completion of assignments. Send resume and a sample of your best work for immediate consideration

confiscate untaxed pets, are soon to

be breaking nationally; Krys has ar-

ranged for a spot on the NPR Satel-

lite to "audition" the offering. The "Talkback" audition is sched-

uled for Sunday March 6 from 9 to

10 p.m. eastern time. It's free to any NPR station that wishes to take it off

Westar IV, transponder 2D, channel

10. KQED San Francisco, WNYC New York, and WVXU Cincinnati

have already agreed to take a

chance, but for those less trusting, Krys says, "We'll be feeding a 14-

minute pre-audition so that p.d.'s

can hear it before making a decision to air it."

Promotion

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Radio



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

Feb. 27-Mar. 5, John Cale, Newsweek FM, Thirsty Ear Productions, 30 minutes. Feb. 28, Hall & Oates concert live, The

Source, NBC, 90 minutes Feb. 28, Music In The 80s, Continuous His-

tory Of Rock And Roll, Rolling Stone Productions, one hour.

Feb. 28, Jeff & Steve Porcaro, David Paich, Toto, Guest D.J., Rolling Stone Productions, one hour

Feb. 28-Mar. 6, Merle Haggard, Country Closeup, Narwood Productions, one hou Feb. 28-Mar. 6, Bob Crosby, Music Makers,

Narwood Productions, one hour Mar. 3-5, Tom Petty, The Source, NBC, two

hours Mar. 4-6, Phil Collins, Off The Record, Westwood One, one hour.

Mar. 4-6, Rick James, Special Edition, Westwood One, one hour.

Mar. 4-6, Satanism, Rock Chronicles, West wood One, one hour.

Mar. 4-6, Phil Collins, Sammy Hagar, Rock Album Countdown, Westwood One, one hour

Mar. 4-6, Peabo Bryson, Bros. Johnson, The Countdown, Westwood One, one hour.

Mar. 4-6, Night Ranger, Frank Marino, In Concert, Westwood One, one hour

Mar. 4-6, Chaka Khan, Budweiser Concert, Westwood One, one hour.

Mar. 4-6, Devo, Journey, Greg Kihn, Off The Record, Westwood One, one hour

Mar. 4-6, David Frizzell & Shelly West, Weekly Country Music Countdown, United Stations, three hours

Mar. 4-6. The Turtles, Dick Clark's Rock Roll And Remember, United Stations, four hours. Mar. 4-6, Patti Page, The Great Sounds, United Stations, four hours.

Mar. 5, Ted Nugent, Randy Meisner, Hall & Oates, Concert Magazine, The Creative Factor, 90 minutes

Mar. 5, Thrasher Bros., Country Sessions USA. Country Sessions Inc., one hour

Mar. 7-13, Anne Murray, Country Closeup, Narwood Productions, one hour Mar. 7-13, Keely Smith, Music Makers, Nar

wood Productions, one hour Mar. 6-12, Dexy's Midnight Runners, News-

week FM, Thirsty Ear Productions, 30 minutes. Mar. 7-9, Country Joe McDonald, Graham Nash, On Bleecker Street, Continuum Broad casting Group, one hour.

Mar. 7, Ozzy Osbourne, Continuous History Of Rock And Roll, Rolling Stone Productions, one

hour Mar. 7, Michael Sadler of Saga, Guest D.J., Rolling Stone Productions, one hou

Mar. 10-12, Police, The Source, NBC, two hours

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Mar. 11-13, Billy Squier, Off The Record, Westwood One, one hour

Mar. 11-13, Leon Sylvers, Special Edition, Westwood One, one hour.

Mar. 11-13, Cover songs, Rock Chronicles, Westwood One, one hour

Mar. 11-13. Golden Earring, Duran Duran. Rock Album Countdown, Westwood One, one hour

Mar. 11-13, Ray Parker Jr., Margie Joseph, The Countdown, Westwood One, one hour. Mar. 11-13, Karla Bonoff, Jesse Colin Young,

Pop Concerts, Westwood One, one hour Mar. 11-13, Eric Burdon, Peter Tork, On Blee-

ker Street, Continuum Broadcasting Group, one hour Mar. 11-13, Frankie Laine, The Great Sounds,

United Stations, four hours. Mar. 11-13, Little River Band, Dick Clark's

Rock Roll And Remember, United Stations, four hours Mar. 11-13, George Strait, Weekly Country

Music Countdown, United Stations, three hours, Mar. 12, George Jones, Country Sessions USA, Country Sessions, Inc., one hour.

Mar. 14, Rock Books, Continuous History Of Rock And Roll, Rolling Stone Productions, one

hour Mar. 14, Marty Balin, Guest D.J., Rolling

Stone Productions, one hour. Mar. 14-20, John Anderson, Country Closeup, Narwood Productions, one hour.

National Programming **Radioradio Has Holiday Spirit**

CBS' Radioradio has got the holidays covered. Their new schedule includes "The Honor Roll Of Rock And Roll," a six-hour countdown produced for Memorial Day by The Creative Factor. "The Great Ameri-can Summer," another eight-hour Creative Factor special to be aired July Fourth, is similar in content to last year's Independence Day Special. The firm will also again pro-duce "Great I's Of 1983," a New Year's countdown.

Radioradio will also be offering "Super Concert," featuring a soon to-be-named group in a three-hour Labor Day appearance, and a midsummer special, "Memory Makers," offering listeners the opportunity to call in and play music trivia for three hours on August 13.

* * *

Covering the holidays country style is Mutual Broadcasting, with six offerings, including Memorial Day's "Triple" featuring Alabama, Janie Fricke and Ricky Skaggs: July 4's Loretta Lynn and Conway Twitty special; Labor Day's Dolly Parton and Don Williams feature: "The Great Entertainers," scheduled for Thanksgiving, to be tied in with the CMA's Entertainer Of The Year Award; "A Country Christmas" with the Osmond Brothers and 20 country stars, and "Country Music Countdown 1983."

On the rock side, "Rock USA," a three-hour weekly AOR program joint ventured by **Doubleday Broad**casting and Mutual, debuts April 2, hosted by Todd Cannarozzi of Doubleday's New York outlet, WAPP. And speaking of New York. Larry King will be there, broad-casting live from WOR Feb. 29-March 4. Upon his return to Mutual's Arlington studios, King will stage his annual "why are you up at night" survey, slated for March 10.

Mutual president Martin Ruben-

stein has been elected to the board of directors of the Greater Washington Cultural Alliance. "Elmer Dapron's Grocery List," heard on more than 300 Mutual affiliates, has won first place for the best consumer-directed programming from the Gateway Chapter of the National Agricultural Marketing Association.

* * *

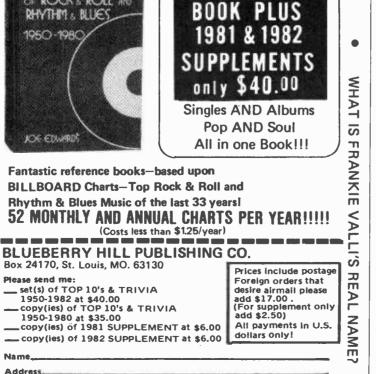
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Some additions to the RKO lineup of shows. On RKO One, "Steiner on Sports," a 90-second sports commentary hosted by RKO's Charley Steiner, can be heard in morning drive; "Money Money Money," a 90-second feature on the green stuff, can be heard in afternoon drive with RKO's Dean Shepard; and now fed three times on Saturdays is "Radio Listens to Records," a 90-second album reviewer hosted by KFRC San Francisco's Dave Sholin. Not to be left out, RKO Two has added "Radio Looks At TV," a 90-second look at that night's television offerings hosted by Bruce Elliot, to its morning drive schedule.

Seems like everybody and his brother is doing a promotion in conjunction with the final episode of "M*A*S*H" (too bad CBS-TV couldn't have run it during radio's spring sweep). If some of the promotions sound alike, they might be tied in with Drake-Chenault. According to the syndicator, 200 stations have been running their "Farewell M*A*S*H" promotion, which in-cludes a trivia quiz, souvenir khaki T-shirts with "Farewell M*A*S*H' and the stations' calls conspicuously imprinted and "Farewell M*A*S*H parties tied in with local establishments who happen to have widescreen TV set-ups. The list ranges from local hotels to the Wendy's in Chillicothe.



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Bi	llb	00	Survey For Week Ending 3/5/83
JP 50	1		⁶ Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced stored in a retrieval system, or transmitted, in
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			lisher
	5		ntemporary
1		Chart	These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.
his We	Week	its on	Taulo station an play istea in fails order.
Lī,	Las!	Weeks	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
	['	8	YOU ARE Lionel Richie, Motown 1657 (Brockman, ASCAP)
公人	2	6	WE'VE GOT TONIGHT Kenny Rogers And Sheena Easton, Liberty 1942 (Gear, ASCAP)
议会	3	8	ALL RIGHT Christopher Cross, Warner Bros. 7-29843 (Another Page, ASCAP) I'M ALIVE
\$	12	5	Neil Diamond, Columbia 38-03503 (Stonebridge, ASCAP/Foster Frees, BMI) MAKE LOVE STAY
公	11	7	Dan Fogelberg, Full Moon/Epic 34-03525 (Hickory Grove/April, ASCAP) IT MIGHT BE YOU Stanker Binkon, Magaza Reg. 7 20701 (Cold Harizon, BMI (Coldan, Tarch
st.	9	5	Stephen Bishop, Warner Bros. 7-29791 (Gold Horizon, BMI/Golden Torch, ASCAP) ONE ON ONE
4	8	11	Daryl Hall & John Oates, RCA 13421 (Hot Cha/Unichappell, BMI) DO YOU REALLY WANT TO HURT ME
9	5	11	Culture Club, Virgin/Epic 34-03368 (Virgin/Chappell, ASCAP) SHAME ON THE MOON
10	7	14	Bob Seger & The Silver Bullet Band, Capitol 5187 (Coolwell/ Granite, ASCAP) HEART OF THE NIGHT Juice Newton, Capitol 5192, (Warner-Tamerlane/Flying Dutchman/Sweet
11	6	14	Harmony, BMI) Herrory, BMI)
			Kenny Loggins, Columbia 38-03377, (Milk Money/Genevieve, ASCAP/Foster Frees, BMI)
	14	12	SHOOT FOR THE MOON Poco, Atlantic, 7-89919 (Pirooting, ASCAP)
金 14	17	5 16	BREAKING US IN TWO Joe Jackson, A&M 2510 (Albion/Almo, ASCAP) BABY COME TO ME
17	13	13	Patti Austin, Qwest 50036 (Warner Bros.) (Rodsongs/Almo, ASCAP) DOWN UNDER
16	15	21	Men At Work, Columbia 38-03303 (Blackwood, BMI) YOU AND I
佥	22	4	Eddie Rabbitt With Crystal Gayle, Elektra 7-69936 (Four Way, ASCAP) BILLIE JEAN
金	30	3	Michael Jackson, Epic 34-03509 (Mijac/Warner-Tamerlane, BMI) SO CLOSE Disco Res. BCA 12424 (Rescuille, BMI/Mal Day, ASCAR)
19	19	7	Diana Ross, RCA 13424, (Rossville, BMI/Mel-Day, ASCAP) ALLENTOWN Billy Joel, Columbia 38-03413 (Joel Songs, BMI)
20	20	8	THE WOMAN IN ME Donna Summer, Geffen 7-29805 (Warner Bros.) (Warner-Tamerlane/Rashida/
食	24	4	Flying Dutchman, BMI/Sweet Harmony/WB, ASCAP) I'VE GOT A ROCK N' ROLL HEART
-0-	20		Eric Clapton, Warner Bros./Duck 7-29780 (WB/Warner-Tamerlane/Diamond Mine/Face The Music, ASCAP/ BMI) TANE THE SHORT WAY HOME
1000	28 23	2	Dionne Warwick, Arista 1040 (Gibb Brothers, BMI) MY KIMD OF LADY
-	26	7	Supertramo, A&M 2517 (Delicate/Almo, ASCAP) ALWAYS
家	29	2	Firefall, Atlantic 7-89916 (Fumunda/Big Fat, BMI) SOME KIND OF FRIEND
26	21	14	Barry Manilow, Arista 1046 (Townsway/Angela, BMI) RIGHT BEFORE YOUR EYES America, Capitol 5177, (Marc-Cain, CAPAC)
27	16	18	AFRICA Toto, Columbia 38-03355 (Hudmar/Cowbella, ASCAP)
贪	NEW	ENTRY	NICE GIRLS Melissa Manchester, Arista 1045 (House Of Gold/Pullman/Daticabo/Warner-
-	31	3	Tamerlane, BMI) DONT RUN KONT RUN
30	18	16	K.C. & The Sunshine Band, Epic 34-03556, (Harrick, BMI) THE OTHER GUY Little River Band, Capitol 5185 (Screen Gems-EMI, BMI)
\$	39	2	ERNIE MEENIE Jeffrey Dsborne, A&M 2530 (WB/Gravity Raincoat/Crystal, ASCAP)
T	37	2	INNOCENT EYES Michel Berger, Atlantic 477 (Editions Musicales Colline, SACEM)
会会	38	ентат 2	WHAT EVER HAPPENED TO OLD FASHIONED LOVE B.J. Thomas, Cleveland International 38-03492 (CBS) (Old Friends, BMI) CARNIVAL ISLAND
*	_	ENTRY	George Fishoff, MMG 6 (George Fishoff/White Forest) OLD AND WISE
36	36	3	Alan Parson Project, Arista 1048 (Woolfsongs/Careers, BMI) THE BLUES Rooth Magnetic And Part Cinese Magnet Parts 7 (2000) (Cine Distance BMI)
俞	40	2	Randy Newman And Paul Simon, Warner Bros. 7-29803, (Six Pictures, BMI) NEW FRONTIER Donald Fagen, Warner Bros. 7-29792 (Freejunket, ASCAP)
38	25	14	LOVE IN STORE Fleetwood Mac, Warner Bros. 7-29848, (Fleetwood Mac, BMI)
39	34	18	THE GIRL IS MINE ● Michael Jackson/Paul McCartney, Epic 34-03288 (Mijac/Warner Tamerlane, BMI)
40	32	11	EVERYTHING'S BEAUTIFUL Dolly Parton & Willie Nelson, Monument 4-03408 (Combine, BMI)
41	27	15	YOU CAN'T HURRY LOVE Phil Collins, Atlantic 7-89933 (Stone Agate, BMI)
42	33 41	16 8	MEMORY Barry Manilow, Arista 1025 (Koppelman-Bandier, BMI) I KNEW YOU WHEN
44	41	16	Linda Ronstadt, Asylum 7-69853 (Elektra) (Lowery, BMI) TWO LESS LONELY PEOPLE IN THE WORLD
45	44	5	Air Supply, Arista 1004 (Unart/Big Parade, BMI) JUST A LITTLE IMAGINATION
46	35	5	Patsy, Roperry 817 (Roperry, BMI) I LOVE HOW YOU LOVE ME Glen Campbell, Atlantic/America 7-99930 (Screen Gems-EMI, BMI)
47	42	15	A PENNY FOR YOUR THOUGHTS Tavares, RCA 13292 (Kenny Nolan/Downtown, ASCAP)
48	45	14	INSIDE/CAROLINA DREAMS Ronnie Milsap, RCA 13362, (Lodge Hall, ASCAP)
49 50	46 47	21 23	TRULY ● Lionel Richie, Motown 1644 (Brockman, BMI) HEARTBREAKER
			Dionne Warwick, Arista 1015 (Gibb Brothers, BMI, admin. Unichappell)
\star Stars	are av	rarded t	rrded to those products demonstrating the greatest airplay gains this week (Prime Movers to other products demonstrating significant gains. ● Recording Industry Assn. of America se inits (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,00

MARCH 5,

1983, BILLBOARD





KSON Fights Back In Country Battle

By THOMAS K. ARNOLD

SAN DIEGO-For close to 20 years, KSON-AM was the top-rated country music station in the San

Diego market. In fact, it was the only country-formatted station in the entire region for 17 years after its inception in 1963. And with the introduction five years ago of an FM

sister station that also programmed country music, KSON enjoyed a virtual monopoly in what was then a rapidly expanding market. But in October, 1980, ailing top 40 station KCBQ-AM abruptly switched its format to country and mounted an aggressive sales and marketing campaign designed to lure some of those country listeners-and lucrative advertising dollars-from KSON. And like a sleeping giant, KSON was caught by surprise. In the next Arbitron book, KCBQ-AM made a formidable showing, and by the end of the spring, 1981 ratings period it had overtaken the longtime country leader. Since then, KCBQ-AM and KSON-FM have literally seesawed in the No. 1 position—and KSON-AM, used to ratings of 4.0 or higher, has had to content itself with total audience shares as low as 1.6.

Now KSON is finally starting to fight back, says general manager Don Nelson, who for several years ran the legendary WIRE Indianapolis. Its weapons include more community-oriented programming, the teaming up of two top-rated air personalities for a new morning drive team to be simulcast on AM and FM, and the creation of a promotions department around Les Edelson, who several years ago helped KPRI-FM get to the top of the local AOR heap.

"The problem KSON had in the past was that we relied too heavily on being the only country-western radio station in the market," Nelson says. "We never had to become a full-service radio station; all we had to do was play George Jones and Tammy Wynette, and we knew the people would tune in, because KSON was all there was.

"But when all of a sudden you have four stations that are all playing George Jones and Tammy Wynette (KCBQ started an FM outlet in August, 1981), the full-service station will always come out ahead. And KCBQ has always been a good fullservice radio station, dating back to its time as a top 40 station, while we've been a jukebox."

Programming changes that have been instituted at KSON-AM in recent months include the hiring of a full-time sports director, live broadcasts of local soccer games by the San Diego Sockers, helicopter traffic reports, and various other public service announcements. "In a market as competitive as San Diego, you have to be a full-service station to survive," Nelson says. "If people just want to hear country music, they can buy a cassette." The FM side, too, has seen

The FM side, too, has seen profound changes in recent months, Nelson adds. "When I got here a few years ago, KSON-FM was a oneperson station that pretty much relied on the AM staff," Nelson says. "Now we've spent about \$200,000 on technical improvements and we've hired a complete air and production staff separate from the AM."

Other changes at KSON affect both the AM and the FM, Nelson says. Chief among these is the teaming up of Rod Hunter, the AM program director and morning drive personality, with Ed Chandler, who holds the same position on the FM. The two now operate as a morning drive team, with their 5:30 to 10 a.m. show simulcast on both stations.

Also affecting both stations, Nelson says, is Edelson's newly formed promotions department. Since joining the two country stations in September, the self-described "P.T. Barnum of radio" has instituted a number of regular promotions.

Among these are weekly office parties, in which contestants send in postcards and the winner gets a fully catered Friday afternoon party, and musical promotions that involve the airing of various country specials, many via satellite. But perhaps the most popular promotion is the monthly Chandler & Hunter "Bacon And Eggs Brigade," which has the new morning team broadcasting live from a listener's kitchen while the listener and 50 of his or her friends eat a ranch-style breakfast cooked up by Edelson himself.



NATIONAL ACADEMY OF RECORDING ARTS & SCIENCES



On the occasion of the 25th anniversary of the Grammy Awards, The National Academy of Recording Arts & Sciences is proud to announce that it will issue its first record collection

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THE FRANKLIN MINT RECORD SOCIETY

100 TITLES PER STORE Music Plus Into Videodisks

LOS ANGELES-The 28 Music Plus Records & Video stores in Southern California are believed to be the first U.S. record/tape/accessories/ video chain to fully embrace videodisks as inventory. As of Feb. 19, every store in the chain had at least 100 different videodisk titles.

Lou Fogelman of the Plus stores says that the mix of RCA CED and Pioneer Laser disk titles is about 50-50, because no pattern has been established by store. But he adds that the mix will be tailored in the near future as the number of buyers for each format is determined individually for each outlet

Videodisks are getting front-of-the-store prominence. The Plus stores feature an RCA freestanding spindle-type display as a centerpiece around which regular store 12-inch LP browser boxes containing videodisks are placed. Signs throughout the store alert customers to the innovation.

Music Plus instituted videodisks as standard inventory in 12 stores prior to the holidays. Fogelman says they did so well that they were added to the other stores "as quickly as possible."

Experience at Videon, the chain's experimental, all-video specialty store in Studio City, indicated that videodisks are a sell-through item and do not have to be rented, Fogelman says.

Music Plus prices videodisks at full list. The chain ran its first ad in the entertainment section of the Los Angeles Times Friday (25). Mitch Perlis and Shelly Tucker are jointly responsible for the new venture.

Four-Unit Arkansas Chain Enjoying Steady Growth By EARL PAIGE

LOS ANGELES-The slow but steady growth of the 14-year-old Music Mart chain, based in El Dorado, Ark., reflects the growth being experienced in many areas of the country with populations between 15,000 and 50,000, according to Richard White, the chain's supervisor. As an example of Music Mart's growth, White notes that the chain plans to open its fifth store in two months-and that this will mark the firm's first new market entry in five years

That long lapse between openings doesn't mean that Music Mart had stopped growing. One store moved three times during that period, an-other moved twice, and the firm opened a new main office and car and home stereo service center about eight blocks from its El Dorado flagship unit. Music Mart began in 1969 with

the purchase of an existing store in Magnolia, Ark. A location in Rustin, La. was acquired two years later, and the firm opened its first original unit in El Dorado in 1972. It was another six years before the fourth Music Mart unit, in Crossett, Ark., was added.

The history of the El Dorado unit is typical of growth factors in small markets. It was originally located downtown, but moved to a mall when a rush to the suburban shop-

ping center occurred. "We were too cramped up there," White recalls, so the unit was moved to its present free standing site a year ago, with a sig-nificant increase in volume resulting. The Magnolia store has moved twice, most recently to a shopping center in 1981.

All four Music Mart units are about 2,000 square feet in size. All feature car stereo, which White says has probably kept the chain going over the past year or so ("We were off 10% in 1982; it was a rough year"). Three units have car stereo installation centers, and the newest store will have an arrangement with a vendor to provide fast installation.

White estimates that the stores feature approximately a 50-50 split between hardware and software. The chain began selling video games last Christmas and is now adding laser videodisks. It does 65% of its prerecorded music volume in black music. Lean inventories are maintained, and LPs and cassettes are discounted a dollar. Singles are limited to charted selections and sell for from \$1.79 to \$1.99.

Cassette sales are catching up to LP sales. White says, although cassettes are stored in locked cases. He adds that Music Mart could sell 8track too, "if we could get it." White is responsible for main-

(Continued on page 40)

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Jethro Tull	\$3.00	Stray Cats	Loverboy
Fom Petty	\$3.00	Iron Maiden	Pink Floyd
Van Halen	\$5.00	Michael Schenker	Judas Priest
Judas Priest	\$4.00	Jimi Hendrix	Ozzy
Journey	\$3.50	Rush	Rush
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Rainbow	\$4.00	Journey	Rolling Stones
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Retailing FIRM PLANNING DIVERSIFICATION **URT Stock Offering Sells Out**

LOS ANGELES-A \$4 million stock offering in URT and Peaches Entertainment Corp. sold out five days af-ter its Feb. 10 start. The offering by First Jersey Securities in New York was initiated by Hialeah, Fla.-based URT founder/chairman Alan Wolk to obtain working capital for retrenchment and diversification. The quick buyout of the four million units is considered surprising in view of the financial community's long standing skepticism about the record industry

The sellout at \$1 per unit provides the underwriter with \$.175 per share or \$700,000, URT with \$.53625 or \$2,145.000, and PEC with \$.28875 or \$1,155,000.

For \$1, an investor received one share of URT common; one share of PEC common; a 2-year warrant to purchase one share of PEC at 50 cents, and a five-year warrant to purchase one PEC share at 75 cents.

In the prospectus, for the period ended Jan. 1, 1983, URT and its two subsidiaries showed sales of \$21,976,314 with a net income of \$122,443 for the nine months, against comparable 1982 figures of \$14,429,375 and \$73,017

URT, begun by Wolk 21 years ago as a cutout house, eventually went into rackjobbing. It claims to be the largest racker in the deep South and in the upper 30% of the industry nationwide. The operation, with warehouses in Atlanta and Hialeah Gardens, was serving 441 outlets operated by 19 customers in mid-December.

For the year ending April 3, 1982, United Rack states its average returns from all customers equalled 26% of the gross dollar sales, average re-turns to vendors equaled 28% of gross. United bought from 71 suppliers for its rack in 1982. Racks employ 139.

In April, 1982, PEC acquired 10 Southeastern Peaches stores from the trustee of the Peaches and Nehi Record Distributing Chapter 1X bankruptcy action here. Purchase price of the stores was \$2,892,851. of which \$723,212.75 was paid in cash. Balance of \$2,169,638.25 is payable in five equal installments on April 1 through 1987 at 12% interest.

The aggregate purchase price of \$2,892,851 included \$1,928,332 in inventory, \$835,371 in leasehold improvements, \$76,385 in machinery and \$52,763 in furniture and miscellany. PEC can deduct \$131.000 from this year's payment because that amount was repaid to the Clearwater, Fla. store landlord for leasehold improvements in that store. PEC operated a Norfolk store until Sept. 19, 1982, when it was vacated. From November, 1981 to April, 1982, the stores netted \$5,300,000, of which Norfolk and Atlanta accounted for \$784,000, the prospectus reports. From April through July 2, 1982, the stores netted a total of \$2,831,146, with Atlanta and Norfolk contributing \$388,000. In May, 1982, PEC acquired a

South Miami mall location, in-vesting \$160,000 in improvements. A month later, the firm acquired a free standing site in Altamonte Springs, Fla. and spent \$250,000 in refurbishing. In mid-January this year, PEC subleased 3,000 square feet in a Richmond mall. It can add

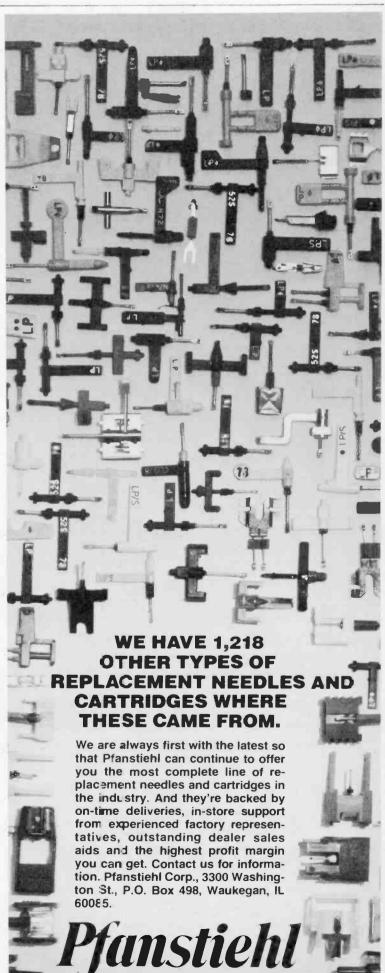
The PEC store	lineup	now in-
cludes:	Square	Annual
City	Footage	Rent
Ft. Lauderdale	12,230	\$78,750
Memohis	21.060	\$66.400

americanradiohistory com

KOCKVIIIE, IVIN.	20,000	\$121,330	
Richmond	15,000	\$90,000	
Clearwater, Fla.	21,000	\$87,948	
Greensholo, N.C.	15,500	\$62,000	
North Miam	11,"00	\$105,000	
Columbia S C.	8,239	\$36,400	
We: t Pal Eeach	8, .53	\$89,887	
South Mam	7,900	\$114,190	
Altemon'e Springs	7,000	\$70,966	

The report to prospective stockholders discloses the following URT executive salaries for 1982: Wolk,

406,000; David Jackowiz, presi dent, who oversees retail, \$152,000: and Syd Silverman, secretary and president of United Rack, \$164,000 Wolk's annual salary is \$325,000 while both Jackowitz and Silver nar receive \$160,000 per annum The higher salaries resulted from bonuses awarded for services re ated tc entry into the retail business, Woll-owns 10% of URT common and 43% of the Class B common stock. the report states.



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Retailing

HAPPENING SOUND SHOP How One Texas Store Survives

By EARL PAIGE

LOS ANGELES-Bill and Marie Allen are hardpressed to explain how they have flourished as a mom and pop record store for 12 years in Carrollton, Tex. while seeing seven competitive stores come and go in their North Dallas suburban community. "Persistence," offers Marie Allen.

Not only is the 2,000 square foot store surrounded by large record/ tape chain outlets, it has directly adjacent competition right in the Carrollton Park Shopping Center, where

Happening Sound Shop is situated. "We have TG&Y, Minyards, a grocery store and Eckards Drugs is right next door," says Marie. However, none of the nearby competition has a full range of products comparing with the Allens. In addition to records and tapes, representing 75% of volume, the store carries video games, personal stereos, guitars and sheet music. "We even have 8-tracks, but they are becoming next to impossible to stock.'

Undoubtedly, one key to the store's longevity is its dedication to special orders. This service goes back to the store's very beginning. Bill Allen was an industrial engi-

neer and plant manager in Dallas when he and his wife saw an advertisment for a music store and de-cided it would be a fun business. "The store had 28 8-track tapes and

some singles under a glass counter. We also later discovered that they owed everyone-or so it seemed. And there were lawsuits." The original store had been doing

some special order business. have customers today who have stayed with us all this time," Marie says. She indicates however, that special orders are often unprofitable.

Among other secrets of the Allens' success might be the store's long hours: 10 a.m. to 9 p.m. Monday-Saturday. Marie and Bill's 24-yearold daughter Lisa, and her friend, Lanny Price constitute the entire staff.

The area has been hard hit by unemployment, says Marie, mentioning layoffs at Braniff, Texas Instruments and Otis Engineering. 'We have that same faithful clientele that stayed with us during the 1981 spring depression."

The Allens have found advertising too costly, but benefit from being located near R. L. Turner High School. "Most of our business is pop music. Country has fallen off. We sell singles for \$1.67, and it seems many people who used to buy coun-try LPs now just buy the singles." Most LPs and cassettes are \$6.98 and \$7.98. The ratio of LPs to cassettes sold is about 7-3.

The natural traffic generated by the shopping center, which provides only adequate parking, is still another ingredient that helps Happening Sound Shop flourish. But right next door, where a Hallmark card shop is now, the couple has seen seven other businesses go under.

Audio Remains A Key Area **For Discwasher**

NEW YORK-"A lot of people are talking audio again," says Discwasher marketing director Dale Berlau. In fact, Discwasher recently are talking audio again, introduced a new head demagnetizer and plans to add some other au-dio accessories to its line in the next couple of months.

Still, video games remain the hot accessory category for the company. Its Pointmaster deluxe video game controller and new computer accessories garnered the most response from dealers at the recent Consumer Electronics Show.

"Accessories are still major profit centers for retailers," says Berlau, pointing out that record stores do well with accessories in all areas. "We have a lot of record stores selling Pointmaster. It's also selling in some mass merchandisers. And we're seeing packages being put to-gether of Pointmaster with game machines.

"The trick as far as we're concerned is to convince people we're not getting out of the area of record and tape care. Although we're add-ing more game and computer accessories, we think we're also gaining market share in audio."

Berlau says Discwasher will have a counter- and/or wall-mountable display unit in the first half of the year, to be adapted for game, computer, audio and video accessories. Cross-promotions are also being developed.

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Game Monitor **Joystick Manufacturers** Get In On The Action

By TIM BASKERVILLE

One of the more surprising devel-

opments in video games over the

past year has been the arrival of an

aftermarket: while analysts predict a

collapse of the entire dedicated

games market within a couple of

years (Billboard, Feb. 26), com-

panies working in the here-and-now

have been scoring significant suc-

cesses in what many consider bor-

Case in point: the makers of re-

placement joysticks. Almost a dozen

different makers came into the mar-

ket last year with joysticks that

claimed to be more accurate and

more durable than the standard

models supplied with the Atari 2600.

The leaders following the Christmas

selling season appear to be Disc-

Discwasher successfully diver-

sified its audio accessory line with its "PointMaster," and Wico, the major

manufacturer of arcade controllers,

entered the consumer market with

an entire line that included both joy-

sticks and trackballs, under the

What is the size of the market?

Discwasher marketing head Dale

Berlau says firmly that estimates of a

million joysticks sold over the holi-

day season are low, judging from his company's results. Based on Berlau's

view, and taking into account Atari

president Michael Moone's recent

statement that the Atari 2600's in-

name "Command Control."

rowed time.

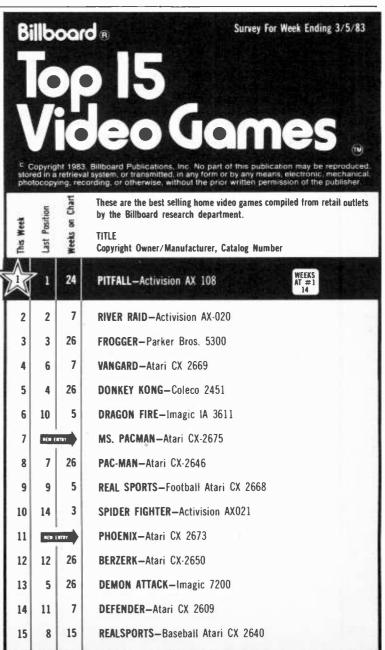
washer and Wico.

stalled base number 10 million, it appears that some 10% of console owners were convinced to make a purchase in a product category that had appeared only a couple of months earlier.

No wonder, then, that Atari appeared at the Las Vegas CES with its own "Pro-Line" improved joystick, even though it had stubbornly insisted up until then that the joysticks supplied as standard equipment were up to the wear-and-tear requirements of video game buffs. Neither Discwasher nor Wico had time to broaden their existing distribution channels for the holiday rush; nevertheless, they claim to have doubled and tripled their premarket introduction sales projections

What's next? Having introduced a new joystick add-on circuit that al-lows constant firing and a new joystick incorporating that circuit, Discwasher is aggressively pursuing mass market buyers with a rebate for buying two PointMasters. Its video line (which now includes computer care accessories) will become "quite large," according to Berlau. For its part, Wico appears headed

for an equally aggressive marketing campaign this year, budgeting \$7 million for co-op and consumer advertising, and expecting to test television and radio spots. Its 1983 line (Continued on page 60)





This new clear plastic box was developed to standardize cassette packaging. It measures 4 x 12 and fits most existing display racks. It can be hung on a peg board display if desired. Since this package is clear, art work can be inserted in the package for maximum sell copy

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A RETAILER'S GUIDE TO VIDEO GANGE MERCHANDISING Featuring Home Computer Games & Accessories

A Special Report From Billboard . . . The International Newsweekly Of Music And Home Entertainment

In the fast-moving video game industry, it's how you play the game that determines whether you win or lose and how big.

When it comes to retailing and distribution, when it comes to stocking the right game and computer software, when you're playing the game for keeps and the stakes are high—retailers must have the latest, most reliable reports and information. Billboard provides it **every week** with timely, ongoing coverage in the regular issues—but the focus and importance will be even greater in the April 23 **Retailers Guide to Video Game Merchandising.** This issue will be intensely read and referred to, by Billboard's worldwide readership.

Key Editorial Topics Include:

Overview ... how the video game industry evaluates its successes, failures, and lessons learned last year and the outlook for the year ahead. **Top Execs** ... Who's who in videogames today with leading execs revealing their points of view and insights. **Software surge** ... Survey of new, available, and classic game software from the top producers/manufacturers and others with new developments in design, voice synthesis, memory, and other technological advances. **The Retailing Game** ... Expansion of outlets—the growth among record retailers, the video specialty stores and non-computer stores, retail movement into mass merchandising outlets and software-only stores. **Personal Computer Games** ... the fast-emerging

home computer game market with the latest products, systems, suppliers, trends ... and relationship to existing videogame business. Other top areas of coverage ... Accessories ... Cross Licensing ... and Listings of top videogame hardware and software manufacturers.

NEW in this issue ... BILLBOARD'S VIDEO GAME CHART ... quoted daily in the consumer press ... EXPANDS TO 25 LISTINGS!

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Retailing Would-Be Vid Franchisers Boom Independent Store Owners Seen Crowding The Field

• Continued from page 6

28

would-be franchisers are not aware that 15 states have franchise regulations: California, Hawaii, Illinois, Indiana, Maryland, Michigan, Minnesota, New York, North Dakota, Oregon, Rhode Island, South Da-kota, Virginia, Washington and Wisconsin. Regulations differ among these states, with California and Illinois regarded as the "toughest" by franchisers.

In the other 35 states, the FTC, which does not "register" or otherwise authorize franchising, requires publication of a disclosure under the so-called "franchise rule." The FTC bulletin, "Franchise Rule Summary," lists five violations, each subject to civil penalty actions of up to \$10.000.

Orange, Calif. franchiser Jim Lahm, head of Video Cross Roads International, agrees that many successful independent store ownerssome of them ex-franchisees-are "skating along the edge" by offering store plans without a legal basis. Lahm suggests that the lengthy and often costly process of filing disclosures has led many store owners to circumvent regulations when offering "franchises."

Lahm, Moffitt and Atkinson all say that franchise disclosure requirements tend to work against franchisers who do file disclosures. In some states, for example, rules call for impounding franchise payments in es-crow accounts until financial disclosures are found to be in order. This ties up needed capital and may encourage dealers to avoid disclosure. However, non-franchisers are still required to file disclosure in some

Recording Manager Sought One of America's top 10 recording artists is adding a new position. We are seeking a Recording Manager. This person's primary responsibility will be to in-crease sales of our records and tapes. Fortunately, we have an excellent relationship with our record company. Although they have sold mil-lions of our records, we feel that we need more day to day contact with their management and staft. Therefore, we are looking for a person who will in-teract with our record company on a full-time basis. Our successful candidate will have had a documented background in both record promotion and sales. Also he or she will have the required ability to "get things done". In order for us to continue to be leaders in the entertainment industry, we must have an ex-ceptional person on top of our recording career! Our company is well-managed and diversified. In addition to our recording and personal appearance career we also have divisions for real estate, equip-ment and leasing, broadcasting and merchandising. Our firm has a documented history of offering sub-stantial fringe benefits. All fifty employees in our or-ganization are covered by a substantial medical and retirement plan. All responses will be handled in **strictest confi-dence**. The salary for this position is open.

Returnent plan. All responses will be handled in strictest confi-dence. The salary for this position is open. Write today to: The Search Committee, QEBP, Inc., Box 2782, Nashville, TN 37238

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states. In California, for example, firms not defined as a "franchise, but marketing business opportunity plans with fees over \$500 but under \$50,000, are required to file with the Secretary of State under the "sellers assistance marketing plan." Franchisers operating in California must file disclosures with the Department of Corporations, an official says.

Disclosure filing furthermore exacerbates the vulnerability of franchi-sers, Moffett points out. "We have to list all our franchisees. Competitors can locate them and offer better deals or otherwise harrass us."

In addition, disclosure documents call for revelations of litigation. Once public, these "skeletons" can become ammunition for competitors. "It's old and bad news," Atkinson says.

Not all of the expansion in video specialty retail derives from spurious franchising. Atkinson notes, for in-stance, that the Video Station network of "affiliate" stores, now at over 450, tends to clone itself. "One of our affiliates in Knoxville has 10 stores now," he says. Video Station does not function as a franchiser, though its prospectus notes it is com-plying with FTC franchise rules.

There are numerous indications of the growth of video franchise op-erations. Moffitt, who claims Video Biz now has 100 units, plans to add another 100 this year. Video Con-nection of Syosset, N.Y. projects 190 new openings this year on top of its present 160 units. Video Cross Roads International is offering re-gional franchises and has targeted 30 regions, each geared for 60 stores-a potential 1,800 units.

Significant growth is now occur-ing in Canada, with most large franchisers active there, and in small markets throughout the U.S. As an example of the latter phenomenon, Ed Carey and Roy Enter, Denverbased franchisees of National Video, have recently opened the first of 10 planned new stores and say they envision satellite operations working out of such markets as Greeley, Colo.

Large chains are showing rapid growth as well. Video Concepts divi-sion Jack Eckerd Corp. has added 30 of its present 176 units in the past eight months, and veteran video dealers everywhere are adding stores-for example, Arthur Moro witz of Video Shack, New York, recently added a 10th unit. In Phoenix, Entertainment Systems Of America, which has had one unit for over two years, plans to open two more soon.

Observers offer numerous reasons for this explosive growth, a chief one being the maturation of the rental business following the panic that resulted from studio rental plans last year. Another significant factor is steadily dropping VCR prices.

Atkinson, in fact, is telling affiliates that the growth seen so far is meager compared to when VCR penetration pushes beyond eight million sometime this year. "What's astonishing is that, according to the Electronics Industry Association and other sources, between 10,000 and 15,000 stores have closed in the last few years," Atkinson notes. "And yet we still have 8,000 or so out there right now."





Close-up of Maxell's automatic static remover for phonograph records is seen in contrast to the full array of items in a display rack for stores.



Sony's WM-4 cassette player is \$74.95, a new price point for such a product. Elements of Walkman performance include counter-inertial flywheel design.

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Video Music Programming

As of 2/16/83

MTV Adds & Rotation

MTV NEW VIDEOS ADDED: Pat Benatar, "Anxiety," Chrysalis The Call, "When The Walls Came Down," PolyGram John Hall Band, "Love Me Again," EMI Le Roux, "Carrie's Gone," RCA Loz Netto, "Fade Away," PolyGram Rodway, "I Am Electric," RCA Strange Advance, "She Controls Me," Capitol Styx, "Heavy Metal Poisoning," A&M Supertramp, "My Kind Of Lady," A&M Vanderberg, "Love In Vain," Atco

MTV HEAVY ROTATION (3-4 plays a day): Pat Benatar, "A Little Too Late," Chrysalis Def Leppard, "Photograph," Mercury Dexy's Midnight Runners, "Come On Eileen," Mercury Duran Duran, "Rio," Capitol Duran Duran, "Rio," Capitol Golden Earring, "Twilight Zone," 21/PolyGram Greg Kihn, "Jeopardy," Berserkley Men At Work, "Be Good Johnny," Columbia Night Ranger, "Don't Tell Me You Love Me," Boardwalk Ric Ocasek, "Something To Grab For," Geffen Pretenders, "Back On The Chain Gang," Sire Red Rider, "Light/Human Race," Capitol Styx, "Mr. Roboto," A&M

MTV MEDIUM ROTATION (2-3 plays a day): Bryan Adams, "Cuts Like A Knife," A&M Adam Ant, "Desperate But Not Serious," Epic Culture Club, "Do You Really Want To Hurt Me," Virgin/Epic Dire Straits, "Twisting By The Pool," Warner Bros. Devo, "That's Good," Warner Bros. Thomas Dolby, "She Blinded Me With Silence," Capitol English Beat, "Save It For Later," IRS Donald Fagen, "New Frontier," Warner Bros. Fixx, "Red Skies," MCA The Flirts, "Jukebox," O Heaven 17, "Let Me Go," Arista Inxs, "The One Thing," Atco Joe Jackson, "Breaking Us In Two," A&M Jefferson Starship, "Winds Of Change," RCA Modern English, "I Melt With You," Warner Bros. Naked Eyes, "Always Something To Remind Me," EMI/America Randy Newman, "I Love L.A.," Warner Bros. Schon/Hammer, "Lies," Columbia Billy Squier, "She's A Runner," Capitol Toto Coelo, "I Eat Cannibals," Chrysalis Triumph, "A World Of Fantasy," RCA

* *

MTV LIGHT ROTATION (1-2 plays a day): MTV LIGHT ROTATION (1-2 plays a day): ABC, "Poison Arrow," PolyGram Toni Basil, "Nobody," Chrysalis Blancmange, "Living On The Ceiling," Island Kate Bush, "Suspended In Graffa," EMI America Kim Carnes, "Say You Don't Know Me," EMI America Chris De Burgh, Don't Pay Ferryman," A&M Buck Dharma, "Born To Rock," Epic The Cure, "Let's Go To Bed," Fiction/Important Divinyls, "Boys In Town," Chrysalis English Beat, "I Confess," IRS Haysi Fantayzee, "John Wayne Is Big Leggy," RCA Chick Francour, "Under The Boulevard Lights," EMI Judas Priest, "Hellion/Electric Eve," Columbia Judas Priest, "Hellion/Electric Eye," Columbia Sammy Hagar, "Three Lock Box," Geffen Kenny Loggins, "Heart Light," Columbia The Look, "You Can't Sit Down," Plastic The Look, "You Can't Sit Down," Plastic Motley Crue, "Live Wire," Elektra Ian North, "Only Love Is Left Alive," Neo Prince, "1999," Warner Bros. Simple Minds, "Promixed You A Miracle," A&M Tigers Of Pan Tang, "Love Potion #9," MCA Trio, "Anna," Mercury Tina Turner, "Ball Of Confusion," Virgin/Epic U2, "New Years Day," Island Ultravox, "Reap The Wild Wind," Chrysalis Utopia, "Feet Don't Fail Me Now," Network *

MTV WEEKEND EVENTS Saturday Concerts: Duran Duran, March 5 Sunday Specials: Freeze Frame, March 6



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New LP/Tape Releases

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

Love For Three Orang⇔ Suite; Lieutenant Kije Suite; Dverture, Op. 42 Los Angeles Philh., Thomas LP CBS Masterworks M 3E683No Lis CA MT 36683No Lis

No List **ROSSINI, GIOACCHINO** Fantaisie: Rabaud: Solo De Concours; Mendelssohn: Concert Piece; Russo: Nightingales; Zottos: Willowood Songs

Russo, Ignacio, Ferraro, Ottey LP Contemporary Rec'g Studios CRS 8115

LP Contemporary Nec 9 Studios Cite UHL, ALFRED Kleines Konzert, C1. Viola, Piano; Russo: Lament: Debussy: Beau Soir; Saint-Saens: Le Cygne: Jacob: Sonatina; Lewis: Clarinet Sonata Russo, Ignacio, L. & J. Munroe LP Contemporary Rec²g Studios CRS 8116

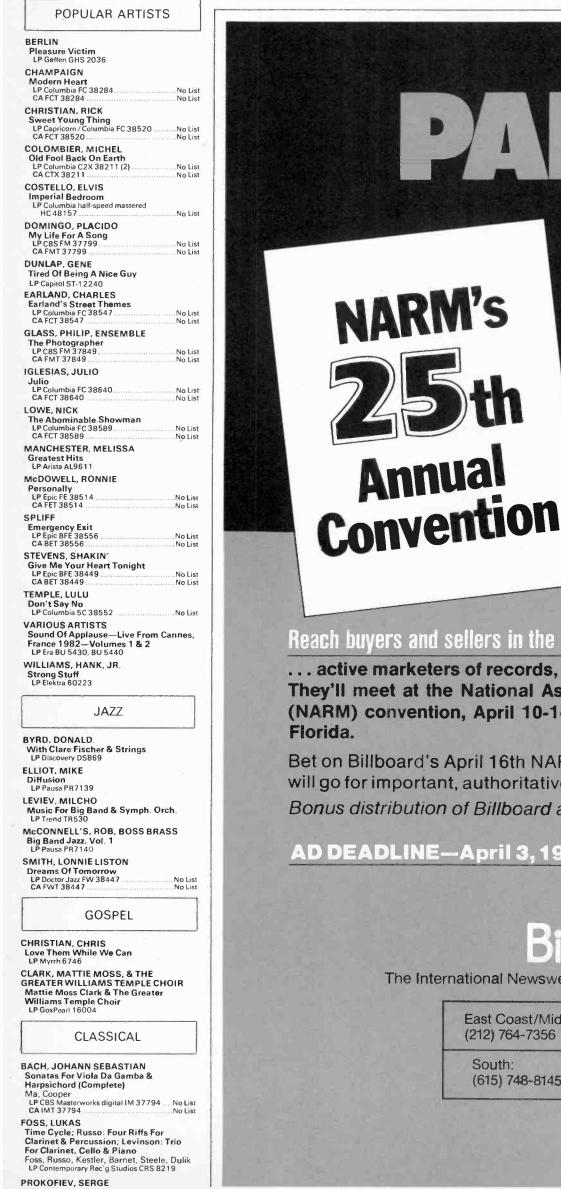
CLASSICAL COLLECTIONS

HUANG, MOLLY VIVIAN Italian Composers: Works By Frescobaldi, A. Scarlatti, Zipoli, Martini, Casella, Russo LP Contemporary Rec'g Studios CRS 8117

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.

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Bet on Billboard's April 16th NARM Issue. It's where decision-making readers will go for important, authoritative information that helps them in their businesses. Bonus distribution of Billboard at the convention.

AD DEADLINE—April 3, 1983 ISSUE DATE—April 16, 1983

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Manager Lippman Branches Out Adds Production Clients To Musically-Oriented Roster

By SAM SUTHERLAND

30

LOS ANGELES-The boom in home video is luring more than performers from the music realm. It's creating new career challenges in personal management as well

That's graphically apparent in the case of Michael Lippman, an attorney and former Arista label executive who moved into personal management during the late '70s, representing Melissa Manchester and Bernie Taupin, among other musically-slanted clients.

Lippman continues to handle those two early assignments, but today his client roster also gives equal time to video. Producer/director Marty Callner and Mark Brickman, a production designer and lighting specialist, both introduced to Lippman in connection with video projects for Manchester, are now part of a clientele that, while selective, includes record production and screenwriting (for Taupin) among its activities.

"I always wanted to have what I'd call an entertainment complex," says Lippman. "That is, an organization that would transcend any one entertainment area. That's always been my dream, and consequently has shaped my choice of the type of art-ists I work with." It's also enabled Lippman to

outside the record business. Lippman says he was already pointed toward diversification for his small roster when he first decided

Mood Is Upbeat At Big London Software Show

By NICK ROBERTSHAW

LONDON-The Link Housesponsored Video Software Show, which took place in the Heathrow Penta Hotel here Feb. 20-22, attracted nearly 120 exhibitors and produced heavy room traffic on all days in a mood of continuing bullishness, with the U.K. market now estimated to be worth some \$350 million annually. The event's organizers claim it is now the largest software-only event in Europe

According to organizer Ken War-(Continued on page 58)

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to handle producers not long after signing his first recording artists. Much as his own acts led him to bankable producers with their own albums, Lippman's video fortunes have also followed his own acts' activities.

"Marty Callner is someone I met two years ago when he was recom-mended to me while I was producing Melissa's special for HBO," recalls Lippman. "He's worked with Diana Ross, Paul Simon, Lisa Minnelli, Stevie Nicks and Fleetwood Mac on tv and cable specials."

More recent Callner assignments have included a Pat Benatar cable special, and he begins production soon on HBO specials for Kenny Loggins and Hall & Oates. That lengthening list of music credits would seem to be a useful career hook, but Lippman notes that a major goal has been to avoid typecasting for Callner as a music video specialist. Snaring the job as director for HBO's production of "Camelot," which aired last fall, was a step toward that goal.

Brickman, too, became involved with Lippman as a result of the Manchester cable special, which was

subsequently successfully spun off as a videodisk by Pioneer Artists in the LaserVision format. Brickman had done concert lighting for Bruce Springsteen and Pink Floyd, and has branched into consulting work enabling him to design acts' stage settings and lighting without having to handle the full load of road work Here, too, Lippman stresses broadening careers as the goal: with Brickman, key moves have included his first video production (for use on Jackson Browne's European tour) and a forthcoming feature film for Universal, "Streets Of Fire."

Video_

"He and Marty will probably wind up working together, much as each of them has worked with Melissa," notes Lippman. It's even conceivable that Lippman clients could provide future scripts, since the manager notes that veteran lyricist Taupin now has a development deal for a tv movie to be based on the life of Marie Leveaux, a voodoo sor-ceress who lived in New Orleans. Lippman and Taupin have been handling the script through their joint Pistol Productions, and CBS Films has been set to produce.

units (up 19.1%) went to EEC coun-

tries and only 178,731 (down 33.6%)

Exports of VCRs to France during

the last month of 1982 dipped to only 27,069 units, a drop of nearly

60%, as a result of the import restric-

tion move taken by French author-ities of routing VCRs through cus-

toms in the remote city of Poitiers.

Exports of color television sets

from Japan decreased by 4.5% in

1982 to a total of 5.96 million units.

This is the first time in three years

that color tv exports registered a drop. Of the total, 952,029 units

went to the U.S. (down 6.9%) and

736,866 to the EEC countries (up

(Continued on page 44)

Japanese VCR Exports Post Another Yearly Jump month in 1981. Of that total, 412,055

to the U.S

5.2%).

TOKYO-Japanese VCR exports totalled 10.65 million units in 1982, an increase of 44.8% over the previous year's figures, according to customs clearance statistics reported by the finance ministry

A total of 2.5 million VCRs went to the U.S., an increase of only 5.5% over 1981. But exports to European Economic Community territories jumped by 73.3% to a total of 4.9 million units during the year.

That percentage was down on the 117.2% hike in EEC exports recorded in 1981 as compared with the year before. The upturn in exports to the U.S. in 1981 was 129.7% compared with 1980 returns.

Japanese VCR exports during the month of December came to 963,262 units, up just 10.6% from the same

RCA To Shoot Lou Reed Live five songs from that album, as well as

NEW YORK-Lou Reed is returning to the Bottom Line, his home away from home, to tape concert footage for a new RCA Video-Discs project. The show, coordi-nated with RCA Records, Boggs/. Baker Productions and Reed's management, will also include conceptual footage. RCA VideoDiscs will produce,

shoot and distribute the show, which will be altered for different video formats. The finished product is planned to coincide with the release this spring of Reed's latest album, "Legendary Hearts," and will feature

clips for "Legendary Hearts" will probably come from the project. Details regarding the show's production have not yet been entirely worked out, but Seth Willenson,

older material. Promotional video

staff vice president, programs and business affairs, points out, "The opportunity to shoot Lou Reed live was more important than determining the final configuration of the show He's the kind of artist with historical significance that lends him to tv and, especially, home video use.'

Push Set For Duran Duran Single

NEW YORK-The marketing program for Sony's new line of video 45s" is just getting underway, with plans so far in place for promo-tion of Duran Duran's "Hungry Like The Wolf"/"Girls On Film

In a joint promotion with EMI Music Video, Sony will advertise on MTV: Music Television to promote the March release. The campaign will include a 50-50 co-op split on advertising, timed to coincide with a March 5 Duran Duran concert on

A toll-free number is included in the spots to allow consumers to obtain the name of their nearest dealer. The spots will run during the first two weeks of March.

The campaign was developed by John O'Donnell, Sony's national manager of video software; Bob (Continued on opposite page)

> New Video Releases, page 40.





TOTAL BREAKOUT—Toto Coelo perform "I Eat Cannibals" at Camden Pal-ace during the taping of "Breakout," a pilot for a new weekly series on the British rock scene produced by Jurgen Korduletsch.

Latest TV Trend: **Music Programming**

• Continued from page 6

pilot and is seeking sponsors before signing up stations. Syndicator Robert Mertz of Parrot in White Plains, N.Y. foresees a half-hour weekly program.

• "FM-TV," another ATI Video production, based on a summer replacement series from 1982. Six twohour specials will air this summer.

Local shows airing on cable and syndicated television include "MV3" and "Rock ON-TV" (both Los Angeles), "Waveforms" and "Stars Of Tomorrow" (both De-troit), "Hot Rocks" and "Dance Videotheque" (both New York) and "Dancing On Air" (Philadelphia).

Details on the national shows are as follows:

"Radio 1990" is a fast-paced program combining video clips; news pieces on general subjects such as sports, music and fashion; segments from the 1960s German rock show "The Beat Club"; and trivia. Host is rock journalist Lisa Robinson. Jeff Franklin, head of ATI Video,

which is producing the show for USA, says, "The format is one of something for everyone, whether adult or child. It's based on FM radio, which today is like WKTU and WBLS in New York-no tight playlist. We'll play a wide variety of music.

Joel Gallen, talent coordinator for "We're Dancin'," explains that the 10-show series is being offered to syndicators for two weeks in March. It is provided free to stations, with the stipulation that the producers be allowed to sell two of the six minutes of advertising. (This "bartering" is quite common in television; a number of other music shows are taking the same route.) "We're Dancin' " is produced and directed by Ron Kantor. Executive producers are Scotti Brothers/Vinnedge Television.

"Rock'n'Roll Tonite" tapes bands performing at Perkins Palace. It alone among the new shows does not use clips. "We want to bring back the raw edge, the excitement, to rock'n'roll," says producer Bob Em-mer. "Clips serve a purpose, but there's no need for a viewer to rush home to see a show that uses clips, because they're everywhere. We're booking live bands that are compatible with each other."

Additional features of the show include a historical segment and a house band. "Rock'n'Roll Tonite" will be simulcast over radio in top markets. "We have no comedy, and no on-air host," says Emmer, al-though he adds, "One of the bands may act as a quasi-host on some shows." The emphasis is on new and upcoming acts, including Billy Squier, Culture Club, Scandal, Saga, Adam Ant and Missing Persons

Mark Goodman of MTV hosts "The Rock'n'Roll Show," which is, according to producer Denny Somach, "formatically pure rock." Acts taped for airing on the show include Fleetwood Mac, Genesis and the Who, as well as concerts by Steel Breeze, NRBQ, Livingston Taylor and Dexter Wansel.

Jurgen Korduletsch, who pro-duces "Breakout," says, "We wanted to acquire the rights to 'Top Of The Pops' for the U.S. When we found that was impossible, we decided to create our own." The show, which he believes will be developed for a 26week minimum run, will feature a countdown and a 10-minute live segment.

"Our original assumption was that the show would only be for the U.S. because lip-synching is a prob-lem with the U.K. music unions. But it turns out that we may be able to work something out, and get 'Breakout' on Channel 4 in Britain," Korduletsch says. He adds, as do others, "MTV has opened a lot of doors."

U.K. Survey: Tape Viewing On The Rise

LONDON-An average of about five million Britons watch video recordings every night, according to a survey by the British Market Research Bureau. The analysis lends weight to the wide belief that the rise of video is responsible for a discernible fall in television audiences, as shown by ratings lists, and by low national support for the new commercial network, Channel 4.

According to the report, 2.4 million homes in the U.K. have video recorders, and 1.9 million use cassettes in the course of a week. Video viewers watch for an average of an hour and a half each night, while television viewers watch for two-and-a-half hours.

The number of video viewers exceeds by 400,000 the number who go out for a traditional British evening at the "local pub." And it is 12 times the average nightly British cinema audience. The average nightly television audience is recorded as 38.8 million.

Video

U.K.Top 20 Video Rental

This Last Week Report TITLE, Manufacturer

1	-	RECOMMENDATION FOR MERCY
		(Replay) R 1018V
2	-	PEACHES AND CREAM
		(World Wide Entertainment) WW
		411V
		and a second sec

- DARK SANITY 3 (Vinco) N/A
- 16 WHOSE LIFE IS IT ANYWAY? (MGM/UA) UMV 10140
- SOUEEZE PLAY 5 Temple) VT 10
- 6 2 CALIGIILA
- (Scripglow) EB 100 1 **ELECTRIC BLUE 10** 7
- (Scripglow) EB 810
- STONE COLD DEAD 8 38 (World Wide Entertainment) WW 003V
- 9 DEADLY HARVEST
- (Video Brokers) N/A 10 I'M GOING TO BE FAMOUS
- (Intervision) AA 0457 11 32 THE OTHER SIDE OF MIDNIGHT
- (CBS/Fox) 1135 12 AN EYE FOR AN EYE (World Of Video 2000) 1033
- ESCAPE FROM NEW YORK 13 3
- (Embassy) V1602 THE LAST AMERICAN VIRGIN 14
- (Guild) GH 200 15 CHF (CBS/Fox) 1163
- 16 21 A LONG RETURNING (Jupiter) DPV 0002
- 17 23 **BLOOD VENGEANCE**
- Walton) N/A 18 10 SUPERSTITION
- (Video Tape Centre) VTCV 1036 19 4 THE HOWLING
- (Embassy) V 1615 MADNESS—TAKE IT OR LEAVE IT 20 19
- (Stiff Films) VHSTFF 3

VIDEO BUSINESS charts are compiled by Record Business Research from a nationwide panel o video retailers and wholesalers. © 1983 by Video Business. Reprinted by permission.

Duran Duran Push Is Set

• Continued from opposite page Hart, director of video development for CMI Music Video; and Peter Blachley, marketing and production manager for EMI Music Video.

U.K. Warning On Taping Of Weddings

LONDON-Following warning from the Mechanical Copyright Protection Society, couples getting married in the U.K. are being advised by clergymen that they must conform to copyright law if they want to have a video recording of their marriage ceremony.

An MCPS spokesman here estimates that there are around 250 people making and selling videotapes of weddings, and that number is likely to grow. The nationwide video boom has brought a dramatic increase in the number of couples who want replays of their wedding on the television screen.

The society points out that some of the music played could be under copyright, which could mean a fee payable of around \$7.50 to \$15. It emphasizes that, in addition to the modern music that is often dubbed onto the tapes, some hymns and modern arrangements of the works of Mozart or Chopin can fall under copyright regulations.

Changes Set At Pioneer

MONTVALE, N.J.-Pioneer Video has instituted changes in its manufacturing and mastering operations and its industrial sales organization. The Carson, Calif. facility has been expanded to include a second work shift.

"We are presently interviewing a number of candidates, including many formerly employed by DiscoVision, to fill the second shift positions so that we will have the benefit of having workers who are already trained," the firm says in a prepared statement.

Video mastering and processing facilities are being relocated to ex-panded quarters, also in Carson, and several satellite sales offices are being consolidated into regional of-

New On The Charts



MGM/UA Home Entertainment-24

"Diva," a French romantic thriller, moves rapidly through plot twists and exotic backgrounds as an obsessed fan (Frederic Andrei) attempts to get close to the object of his admiration. He tapes the diva (Wilhelmenia Wiggins Fernandez) in a performance, in spite of the fact that she has never permitted her voice to be recorded.

When a second tape, this one belonging to an underworld figure, falls into our hero's hands, the chase-and the confusion-is on.

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



RENTAL

ALES

1							
Week	sition	on Chart	These are best selling videocassettes compiled from retail sales, including releases in both Beta and VHS formats.	This Week	Position	on Chart	These are most popular videocassette rentals, in both Beta and VHS formats, compiled from a survey of re- tailers and wholesalers.
This Week	Last Position	Weeks o	TITLE Copyright Owner, Distributor, Catalog Number	This	Last Po	Weeks	TITLE Copyright Owner, Distributor, Catalog Number
		42	WEEKS		1	9	POLTERGEIST
			AT #1 KVC-RCA, Karl Video Corporation 042				MGM/UA Home Video 800165
2	2	15	STAR TREK II-THE WRATH OF KHAN Paramount Pictures, Paramount Home Video 1180	2	2	11	ROCKY III CBS-Fox Video 4708
3	3	9	POLTERGEIST MGM/UA Home Video 800165	3	3	6	THE WORLD ACCORDING TO GARP Warner Brothers Pictures, Warner Home Video 11261
4	4	11	ROCKY III CBS·Fox Video 4708	4	4	6	THE BOAT (DAS BOOT) RCA/Columbia Pictures Home Video 10149
5	7	14	PLAYBOY CBS-Fox Video 6201	5	5	5	NIGHT SHIFT The Ladd Co., Warner Home Video 20006
6	28	2	AN OFFICER AND A GENTLEMAN Paramount Pictures, Paramount Home Video 1467	6	9	6	FAST TIMES AT RIDGEMONT HIGH Universal City Studios Inc., MCA Dist. Corp. 77015
7	5	6	THE BOAT (DAS BOOT) RCA/Columbia Pictures Home Video 10149	7	30	2	AN OFFICER AND A GENTLEMAN Paramount Pictures, Paramount Home Video 1467
8	6	18	THE COMPLEAT BEATLES MGM/UA Home Video 700166	8	6	11	THE BEST LITTLE WHOREHOUSE IN TEXAS Universal City Studios Inc., MCA Distributing Corp. 77014
9	9	12	ANNIE RCA/Columbia Pictures Home Video 10008	9	7	11	TRON Walt Disney Home Video 122
10	8	25	STAR WARS ▲ CBS-Fox Video 1130	10	11	15	STAR TREK II-THE WRATH OF KHAN Paramount Pictures, Paramount Home Video 1180
ņ	11	15	THE THING Universal City Studios Inc., MCA Distributing Corp. 77009	11	12	15	FIREFOX Warner Brothers Pictures, Warner Home Video 11219
12	13	15	FIREFOX Warner Brothers Pictures, Warner Home Video 11219	12	8	11	ANNIE RCA/Columbia Pictures Home Video 10008
13	12	11	TRON	13	22	3	FRIDAY THE 13TH PART 3 Paramount Pictures, Paramount Home Video 1539
14	19	3	Walt Disney Home Video 122 MOONRAKER	14	13	9	REDS
15	31	2	CBS-Fox Video 4636	15	16	16	Paramount Pictures, Paramount Home Video 1331
16	10	6	Warner Brothers Pictures, Warner Home Video 11181 THE WORLD ACCORDING TO GARP	16	32	2	MGM/UA Home Video 800151 ROAD WARRIOR
17	14	16	Warner Brothers Pictures, Warner Home video 11261 VICTOR/VICTORIA	17	10	13	Warner Brothers Pictures, Warner Home Video 11181 DINER
18	17	14	MGM/UA, Home Video 800151 RICHARD PRYOR LIVE ON THE SUNSET STRIP	18	14	15	MGM/UA Home Video 800164 THE THING
19	22	3	RCA/Columbia Pictures Home Video 10469 FRIDAY THE 13TH PART 3	19	18	9	Universal City Studios Inc., MCA Distributing Corp. 77009 MISSING
20	27	3	Paramount Pictures, Paramount Home Video 1539 STRAWBERRY SHORTCAKE IN BIG APPLE CITY	20	15	13	Universal City Studios Inc., MCA Distributing Corp. 71009 PLAYBOY
21	15	11	Family Home Entertainment, MGM/UA Home Video 338 SU PERMAN II	21	19	14	CBS-Fox Video 6201 Richard Pryor Live on the Sunset Strip
22	16	11	D.C. Comics, Warner Home Video 61120 THE BEST LITTLE WHOREHOUSE IN TEXAS	22	21	26	RCA/Columbia Pictures Home Video 10469 CHARIOTS OF FIRE
23	24	6	Universal City Studios Inc., MCA Distributing Corp. 77014 FAST TIMES AT RIDGEMONT HIGH				Warner Brothers Pictures, Warner Home Video 70004
			Universal City Studios Inc., MCA Dist. Corp. 77015	23	17	37	STAR WARS A CBS-Fox Video 1130
24	NEW E		DIVA MGM/UA Home Video 800183	24	26	2	STRAWBERRY SHORTCAKE IN BIG APPLE CITY Family Home Entertainment, MGM/UA Home Video 338
25	18	8	MISSING Universal City Studios Inc., MCA Distributing Corp. 71009	25	29	7	MY DINNER WITH ANDRE Pacific Arts Video, MCA Distributing Corp. 532
26	21	6	NIGHT SHIFT The Ladd Co., Warner Home Video 20006	26	27	3	DIVA MGM/UA Home Video 800183
27	25	6	THE SPY WHO LOVED ME CBS-Fox Video 4638	27	23	4	THE SOLDIER Embassy Home Entertainment 2001
28	30	27	CASABLANCA CBS Fox Video 4514	28	20	44	SUPERMAN II D.C. Comics, Warner Home Video 61120
29	29	40	ON GOLDEN POND ● CBS·Fox Video 9037	29	28	3	MOONRAKER CBS·Fox Video 4636
30	34	2	THE RAVEN/THE BLACK CAT Universal City Studios Inc., MCA Distributing Corporation 55095	30	NEW		THE EXTERMINATOR Embassy Home Entertainment 2002
31	33	19	DUMBO Walt Disney Home Video 24	31	33	3	ALICE IN WONDERLAND Walt Disney Home Video 36
32	20	8	CHARIOTS OF FIRE Warner Brothers Pictures, Warner Home Video 70004	32		ENTRY	YOUNG DOCTORS IN LOVE Vestron VA-5012
33	32	2	ZAPPED Embassy Home Entertainment 1604	33	24	16	THE COMPLEAT BEATLES MGM/UA Home Video 700166
34	NEW E		SINGIN' IN THE RAIN MGM/UA Home Video 185	34	34	7	THE SPY WHO LOVED ME CBS-Fox Video 4638
35	NEW E		THE ROCKY SAGA CBS-Fox Video 4709	35	36	4	ZAPPED Embassy Home Entertainment 1604
36	23	13	DINER MGM/UA Home Video 800164	36	25	23	CONAN THE BARBARIAN Universal City Studios Inc., MCA Distributing Corporation 77010
37	26	9	ALICE IN WONDERLAND Walt Disney Home Video 36	37	31	37	ON GOLDEN POND CBS-Fox Video 9037
38	39	17	ELVIS ON TOUR MGM/UA Home Video 600153	38	40	4	THINGS ARE TOUGH ALL OVER RCA/Columbia Pictures Home Video 10546
39	35	23	CONAN THE BARBARIAN Universal City Studios Inc., MCA Distributing Corp. 77010	39	39	30	SHARKY'S MACHINE The Ladd Co., Warner Home Video 72024
40	37	4	THINGS ARE TOUGH ALL OVER RCA/Columbia Pictures, Home Video 10546	40	35	16	ESCAPE FROM NEW YORK Embassy Home Entertainment 1602
Reco	ording In	dustry (Of §merica seal for sales of 25,000 units plus (\$1,000,000 after ret	urns) (S	eal indic	ated by	

• 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).

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		the p	arior written permission of th	e put	lishe			
Week		Char					Chart	
This W	Week	5	TITLE		Week	Week	8	TITLE
F	Iast	Weeks	Artist, Label & Number (Dist, Label)	_	This V	Last V	Weeks	Artist, Label & Number (Dist, Label)
51		m	THRILLER	#1 6	38	38	15	SKYYJAMMER
	1		NOCHBEL JBENSON, EDIE UE	085		1200		Skyy, Salsoul SA 8555 (RCA) RCA
公	2	19	LIONEL RICHIE		资	53	2	LIVE AND LET LIVE Aurra, Salsoul SA 8558
			Lionel Richie, Motown 6007ML	IND	40	40	19	(RCA) RCA JUST AIN'T GOOD
3	3	21	FOREVER, FOR ALWAYS, FOR LOVE					ENOUGH Johnnie Taylor; Beverly
			Luther Vandross, Epic FE	CBS	41	41	20	Glen BG 10001 IND
☆	4	21	ALL THIS LOVE DeBarge, Gordy 6012GL		42	30		Diana Ross, RCA AFL1-4384 RCA
5	5	16	(Motown) MIDNIGHT LOVE	ND	42	30	14	S.O.S. III The S.O.S. Band, Tabu FZ 38352 (Epic) CBS
	ľ	1.0	Marvin Gaye, Columbia FC	CBS	43	35	12	HIMSELF
6	7	16	1999 Prince, Warner Bros			43	20	Bill Cosby, Motown 6026ML IND
A	10	12	23720-1 V COMPUTER GAMES	VEA	44	43	30	JUMP TO IT Aretha Franklin, Arista AL 9602 IND
VA			George Clinton, Capitol ST-	CAP	贪	60	2	SWEAT
兪	14	5	TOO TOUGH Angela Bofill, Arista AL		46	40	21	The System, Mirage 90062 1 (Atlantic) WEA
9	9	16		ND	46	46	31	ZAPP II • Zapp, Warner Bros 23583-1 WEA
1	1	10	The Bar-Kays, Mercury	POL	47	47	19	WILD NIGHT
兪	12	5	TOUCH THE SKY Smokey Robinson, Tamla		\$	51	3	One Way, MCA MCA 5369 MCA INSTANT FUNK V
*		9	6030TL (Motown)	ND				Instant Funk, Salsoul SA 8558 (RCA) RCA
M	11		THE YOUTH OF TODAY Musical Youth MCA 5389		49	50	13	LEARNING TO LOVE Rodney Franklin, Columbia
次	13	38	GAP BAND IV A The Gap Band, Total		50	39	19	FC 38198 CBS HEARTBREAKER
-6-	16	4		20L				Dionne Warwick, Arısta AL 9609 IND
货	16	1	ON THE ONE Dazz Band Motown 6031ML	ND	51	44	22	SECONO TO NUNN Bobby Nunn, Motown
14	8	12	THE BEST IS YET TO		\$2	56	2	6022ML IND
			COME Grover Washington, Jr	UT A				Christopher Cross, Warner Bros. 1-23757 WEA
15	6	11	CHAKA KHAN	VEA	53	52	8	WOLF Bill Wolfer; Constellation
1.0	1.5			VEA	54	54	14	60187 (Elektra) WEA
16	15	13	DON'T PLAY WITH FIRE Peabo Bryson, Capitol ST 12241	CAP				Andre Cymone, Columbia FC 38123 CBS
☆	17	16	TO THE MAX	201	3	55	3	ALFONZO Alfonzo, Larc LR 8101
18	18	26		POL	56	57	30	(MCA) MCA
10	10	20	GET LOOSE ● Evelyn King, RCA AFL1 4337 F	RCA				Donna Summer Geffen GHS 2005 (Warner Bros.) WEA
19	19	18	JANET JACKSON Janet Jackson A&M SP		57	58	77	NEVER TOO MUCH Luther Vandross, Epic FE
20	22	12	4907 THE RHYTHM & THE	RCA	¢	NEW ER		37451 CBS STEVE ARRINGTON'S HALL
1			BLUES	ND	~	1		OF FAME: 1 Steve Arrington's Hall Of
21	20	12	GREATEST HITS Ray Parker, Jr., Arista AL		59	59	25	Fame Atlantic 80049 NEW DIRECTIONS
22	21	20		ND	10	NEW E	TRY	Tavares, RCA AFL1-4357 RCA LANIER & CO.
		20	HAVE ONE Patti Austin, Qwest QWS		~		-1	Lanier & Co., Larc LRC 8012 (MCA)
23	24	25	3691 (Warner Bros.) W	VEA	61	61	4	MAN PARRISH Man Parrish, Importe/12
25	24	23	The Time Warner Bros	VEA	62	62	14	MP-320 IND GIVE EVERYBODY SOME
24	23	18	THE OTHER SIDE OF THE	E				Richard "Dimples" Fields, Boardwalk NB 33258-1 IND
			Melba Moore, EMI-America	CAP	63	63	18	CASINO LIGHTS Various Artists, Warner
25	25	14	ALL THE GREATEST HITS Commodores, Motown		64	64	7	Bros. 23718-1 WEA BLOW
26	26	9	6028ML I	ND	-1		1	Rick James Presents Bobby Militello, Gordy 6023GL
			The Brothers Johnson A&M	RCA	65	65	30	(Motown) IND TANTALIZINGLY HOT
27	27	11	TYRONE DAVIS Tyrone Oavis, Highrise HR					Stephanie Mills, Casablanca NBLP 7265 (Polygram) POL
28	28	13		NO	66	48	14	THE SUN STILL SHINES Sonny Charles, Highrise HR
			Grace Jones Island 90018 (Atco) W	IEA	67	66	35	102 IND HERE WE GO AGAIN
29	29	20	THE MESSAGE Grand Master Flash And					Bobby Bland, MCA MCA 5297 MCA
				ND	68	67	11	VISIONS OF THE LITE Slave Cotillion 90024
食	45	2	Daryi Han & John Dates,	CA	69	71	13	(Atlantic) WEA FRICTION
31	32	23	VANITY 6					Chocolate Milk RCA AFL1 4412 RCA
32	31	6	Vanity 6 Warner Bros. 1-23716 W BUSINESS AS USUAL ▲	ιLA	70	69	16	HARD TIMES Millie Jackson, Spring SP
22	34	20		BS	71	68	34	1-6737 (Polygram) POL INSTANT LOVE
33	34	38	JEFFREY OSBORNE Jeffrey Osborne, A&M SP- 4896	C.4				Cheryl Lynn, Columbia FC 38057 CBS
34	33	22	AS ONE	RCA	72	49	18	DISTANT LOVER Alphonse Mouzon, High
	27			OL	73	73	17	Rise HR 100AE IND
35	37	6	ALL I NEED Sylvester, Megatone M-1005	ND				Donald Fagen, Warner Bros. 23730-1 WEA
36	36	16	TWO OF A KIND		74	72	6	IT'S GOOD TO BE HOME Harry Ray, Sugar Hill
	42	56	Earl Klugh/Bob James. Capitol ST-12244 C DOWN HOME	CAP	75	75	18	SH 269 IND INCOGNITO
M	76	30		ND				Spyro Gyra, MCA MCA 5368 MCA

🕁 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)

Black WYAT Coming To New Orleans New AMer To Specialize In Crescent City Sounds

By NELSON GEORGE

NEW YORK-"Where yat" has been a popular local New Orleans expression for as long as anyone in the Crescent City can remember. "I've been saying it for years," says Ed Muniz, owner of the popular FM station WAIL and its AM sister WNNR, which for years programmed black gospel music.

But on March 25, WNNR is becoming WYAT, with a program-ming philosophy as New Orleans-flavored as its call letters. "We will be playing more New Orleans music than anybody," says program director Barry Richards, who already does a show on the daytimer under the handle Rock 'n' Roll Pig. Richards, who also programs WAIL, introduced the heavy New Orleans music format last month.

"We're going to be an oldies sta-

tion like our competitor, WTIX, but where they occasionally play classic New Orleans music, we'll be playing Lee Dorsey, the Neville Brothers, Clifton Chenier as well as more ob-scure performers like Rolling Stone and Barbara George, every third or fourth record."

In building an audience for the 250-watt station, Richards and Mu-niz have enlisted the talents of several longtime New Orleans air personalities, including Jim Stewart, Cherrie Vititarno Smith, and Captain Dan. All three worked at one time at WNOE, once the city's leading top 40 station. Muniz, an expert on New Orleans music of the 1950's, is currently doing an on-air stint as Sonny Stoppa until his namesake Poppa Stoppa (Clarence Harmon) can join the station. Harmon, now in his 60s, has been in and around the New Orleans music scene well over 30 years.

We're looking to attract the 25 to 50 age group which grew up in New Orleans on this music," says Richards. "Our main competition, WTIX, is on 24 hours a day, and we're only a daytimer, but our research tells us that most of the audience in our target age group only listens to radio during the day. At night they turn on the television, which gives us an equal shot at them.

Muniz says he was "surprised and pleased when I called Washington and they told me no one had taken the WYAT call letters. The expression is so common down here that I thought maybe someone had used it before." Muniz plans to capitalize on his good fortune with bumper stickers and cards that make its holder "a member in good standing of the Crescent City YAT club."

SECOND ANNUAL PRESENTATION **Reggae Awards Set For Chicago**

By MOIRA McCORMICK

CHICAGO-The second annual Reggae Music Arts Awards are to be held here May 21 at the North Side club Metro. According to the event's organizer, Ephraim Martin, awards will be given to international as well as local reggae stars this year.

Martin says eight international and 23 local awards will be presented throughout the evening. In addition, he says, a special merit award is to be given to "one person who has been outstanding in the promotion of Jamaican culture through its music."

Categories for the international awards, says Martin, will include the Bob Marley Memorial Award for international entertainer of 1982, best male and female reggae vocalists,

the Marcus Garvey award for best reggae poet, and the General Echo Memorial Award for most popular reggae sound system. Nominees for the various categories include Third World, Peter Tosh, Rita Marley, Steel Pulse, Musical Youth, Black Uhuru, Gregory Isaacs, Yellowman, Carlene Davis and Mutabaruka.

Local awards, says Martin, will include those for Chicago's most cultured reggae band, longest-serving reggae sound system, most popular reggae radio program, and best reggae DJ, in additon to individual performance and group awards. A panel of five judges will base their decisions on "originality, cultural appeal, and message," says Martin.

Jamaican artists Winston "Yellowman" Foster and Mutabaruka are expected to be on hand for the

proceedings, according to Martin. Last year's local best reggae band winner, Yabba Griffiths & Traxx, will provide entertainment, along with local favorites Nyan Como and Gypsy Fari.

Last year's reggae awards involved a series of in-concert eliminations for local groups, culminating in the finals/awards night. Martin says that 1982's competitors have been evaluated throughout the year by a select panel of judges, avoiding the clutter and length of last year's event.

He says that 1981's reggae awards drew capacity crowds to the Metro, and that he expects the same for this year. A fund-raising dinner for the awards, set to be held Sunday (27), will in part benefit a Jamaican char-ity fund, Martin adds.

The Rhythm & The Blues Three Young Performers To Watch until last year's tour with Davis and

his songwriting with Vandross that

the range of his talents became clear.

NEW YORK-One of the record industry's great cliches is that "Young talent is the lifeblood of our business." Though this phrase is much abused in the trend-conscious world of popular music, it's true that regular infusions of fresh voices and sounds are essential.

Many feel that Steve Arrington, Marcus Miller and Whitney Houston are three young

performers of considerable talent who bear watching. Arrington, former lead vocalist and drummer with Slave, debuts as a solo performer with



"Steve Arrington's Hall Of Fame" on Atlantic. Bassist Miller, a Miles Davis sideman and a musical collaborator with Luther Vandross (he co-wrote "Never Too Much" and "Bad Boy"), makes his singing debut with the Warner Bros. album "Suddenly." Nineteen-year-old Whitney Houston, daughter of the underappreciated vocalist Cissy, isn't signed to a label yet, but it won't be long, considering her sterling cameo appearances on recent albums by Material and Paul Jabara.

Miller has been one of New York's most in-demand session musicians for several years, but it wasn't

The most impressive aspect of "Suddenly" is the songwriting, especially the way Miller integrates his virtuoso bass licks into pop songs without overpowering the melodies ("Make You Smile," "Be My Love"). The instrumental "Could It Be You" is top-notch pop-jazz, with Miller displaying a deft touch as a soloist. But the album's sleeper is "Just What I Need," a beautifully arranged ballad on which Miller gives a strenuous, emotional vocal performance. With Slave, Arrington made vocals with all the stops pulled out a

habit. His sizzling effort on "Watching You" was the best black vocal performance of 1981 not nominated for a Grammy, while his slurring, sliding vocals on Slave's 1982 "Show Time" album made it one of that year's best. Without him, Slave's current release is very disappointing. Arrington's album continues in

the heavy funk direction of Slave, aided by other ex-Slave members and the group's former producer, Jimmy Douglass. Anchored by Arrington's own heavy, syncopated drumming, such songs as "Weak At The Knees," "Nobody Can Be You," and "Way Out" are tough, harddriving dance tunes that should garner club and radio play.

Houston's sensitive solo turn on the ballad "Memories" from Mate-rial's "One Down" album on Elektra, and her duet with Paul Jabara on his Columbia effort, show her to be an extremely assured and controlled singer for one so young. Performing with her mother around New York in the past year, Whitney has shown a still-developing personal style, one that echoes her mother's soulful delivery, but with a cool pop quality of her own. Whitney has the pedigree and the style to be a major vocalist.

Short Stuff: Music Nostalgia of Tappan, N.Y. has just issued its second series of Rock Greats Collector's Cards, featuring performers from the 1950s and early 1960s. These small black and white cards reproduce old promotional pictures on their front and provide a selected discography on the flip side. The bulk of the cards feature black vocal groups, many quite obscure (for example, Joe Bennett & the Sparkletones), along with black and white solo stars of the era. A total of

(Continued on opposite page)

MARCH 5, 1983, BILLBOARD



STEREO CHAT-Pianist and educator Billy Taylor, right, chats with vocalist Nona Hendryx at Stereo Review's recent bash to honor its '82 award winners. The dialogue between the funk-minded Hendryx and the veteran jazz aficionado and performer is less offbeat than it seems: Taylor continues to antholo-gize the changing shape of jazz in his college and NPR radio work, while Hendryx, now signed to RCA, is active in New York's fertile "no wave" of avant garde, rock and dance allies.

Ambitious Plans Unveiled For Boston Globe Festival

BOSTON-In one of his broadest festival programs outside Newport or New York, ubiquitous jazz promoter George Wein is linking commercial fusion, big band swing, classic blues and avant-garde attractions under the banner of the Boston Globe Jazz Festival.

Plans for the 12th annual Globe festival, slated to run March 18-27 at various area venues, suggest a strategy closer to Wein's mammoth. omnibus bookings for his New York promotions and the original Newport Jazz Festival than to the more compact bills offered in other markets under Wein's promotions for Kool cigarettes. Thus, Wein's claim that the Globe program will represent "the entire spectrum of jazz" reflects a long list of participants.

Top draws include a performance by the reunited Return To Forever. featuring Chick Corea, Stanley Clarke, Lenny White and Al Di-Meola, for two shows at the Opera House on the final night (27); a Symphony Hall bill teaming the

Modern Jazz Quartet and the Betty Carter Trio (26): Spyro Gyra and David Sanborn, also at Symphony Hall, in a fusion program (23): and Oscar Peterson, also at that venue, in a solo performance (24).

More daring are concerts devoted to the jazz community's avantgardists, both past and present. These include a Berklee Center bill featuring the World Saxophone Quartet and the Paquito D'Rivera Quintet on March 25, and a special Berklee salute to George Russell slated for the 22nd. Tony Cennamo of Boston Univ.'s WBUR-FM will direct that program.

Swing gets the nod opening night (18) via a Park Plaza Hotel show teaming Larry Elgart's orchestra and the Widespread Jazz Orchestra, followed the next night by a Berklee date for Lionel Hampton and his orchestra. Finally, uncut blues is the theme for two shows teaming B.B. King and Bobby "Blue" Bland at the Berklee Performance Center on March 20.

Lavish Orange County Venue Due Entrepreneurs Call It Prototype For 20-Club Chain

effect between each member's plans.

for the myriad live jazz rooms

around Los Angeles and the beach communities surrounding it does beg the question of how the Jazz Ex-

change will succeed. Bonnewell's

answer ties the economic future of Orange County itself to what he be-

lieves will be a major turnaround in

the market potential of jazz. "It's just a matter of time before Orange

County pulls away economically to

establish itself as a separate market from Los Angeles," he asserts, add-

ing that there's already ample evi-

dence of that process in the contin-

uing proliferation of major corporate headquarters in the area. In entertainment, he points to the

initial success of the Irvine Meadows

Amphitheatre as fresh proof that Orange County's population and in-

come now loom as components in a

Even so, the checkered fate seen

By SAM SUTHERLAND

Jazz

LOS ANGELES-Three Southern Californian businessmen are banking \$4 million on a major resurgence in public demand for live jazz and fusion-and they're raising those stakes by basing their first in a series of projected new jazz clubs in suburban Orange County

Although the battle plan for the Jazz Exchange calls for the first venue under that name to open in Newport Beach next December, en-trepreneurs Budd Bonnewell, Gary Edwards and Richard Ward are already stumping for national exposure. Lavish press kits have been spread throughout the local media. and since a kickoff ceremony late last summer, the partnership has added to the fanfare with its own in-house newsletter, the Jazz Street Journal, which began publication in December.

The scope of their blueprint goes beyond the initial nightclub, however, with Bonnewell disclosing long-range goals including a chain of up to 20 Jazz Exchange clubs nationally. Bonnewell likens their potential to that of the original Playboy Clubs, with the combination of plush surroundings, full bar and res-taurant service, and name acts building a steady clientele.

If the initial club is any indication, the three partners are indeed optimistic about the future for commercial jazz: For the Newport Beach facility, they've planned a 10.000 square foot building designed to resemble an antebellum mansion, French Creole cuisine and a complex of services ranging from a business meeting room, complete with running stock market quotes, to two separate restaurants. Video and audio recording of live shows is also part of the master plan.

Bonnewell, an area native who operated two jazz clubs in Denton. Tex., home of North Texas State Univ., says that he and his two partners began hatching their dream "three years ago over a backyard barbecue." Since then, their project has rolled well beyond informal fantasies, he claims.

"We've already lined up our underwriters, two teams of attorneys, accountants and chefs," he reports. A key to the businesslike thrust that Bonnewell claims has aided in rounding up support from Orange County's traditionally conservative business community has been the nature of the partnership itself. In addition to Bonnewell's previous experience in club operation, the trio offers an investment broker in Ward and an electrical engineer in Edwards. That disparate background has thus far created what Bonnewell feels is a prudent counterbalancing

DRIVE TO RAISE \$1.5 MILLION Hall Of Fame Planned In Va.

CHARLOTTESVILLE, Va.-A local citizens group here is propos-ing a National Jazz Hall Of Fame. with plans for incorporation as a non-profit foundation and a target of \$1.5 million in funds to be raised. Site is said to be based in the proximity of the Univ. of Virginia, which offers a jazz history program, as well as the area's lure as a tourist crossroads.

The project's founders say Benny Goodman, singer Maxine Sullivan and critic Leonard Feather have already accepted positions on a national advisory board, with Sullivan slated to appear in an initial fundraising concert this Saturday (26). An initial group of 10 major jazz musicians or composers would be

Wilber Named To Wilkes College Post

WILKES-BARRE, Pa. - Clarinetist and soprano saxophonist Bob Wilber has been named jazz musician-in-residence at Wilkes College here. In addition to performing, Wilber will present a number of lectures on jazz at the college through April.

Wilber played at the college last year with the Smithsonian Jazz Repertory Ensemble. For the past three years, he has toured under auspices of the Smithsonian Institution.

named to the Hall Of Fame in the first induction ceremonies, now scheduled for October, and a jazz archive including photographs, arrangements, manuscripts and other memorabilia is being assembled. That collection would be shared with the Music Department at the Univ. of Virginia.

Further information is available from the Acting Curator, National Jazz Hall Of Fame, Box 3210, University Station, Charlottesville 22903

New Policy For Calif. Club LOS ANGELES-While a youthful troika of Newport Beach busi-

nessmen are promising they'll bring a gala new jazz facility to that Southern California town (see story above), an existing club has already altered its name and booking policy to feature jazz prominently. The Laff Stop is being renamed the Laff Stop/Newport Jazz Nite-

club, according to Michael Callie, president of the Laff Stop club chain. Policy was underscored by the first major jazz booking. Carmen McRae, who played there Feb. 15-16.

Callie, who brought in personal manager Stan Irwin to consult on the new dual booking policy, says the move is forced by the drying up of the talent pool for new comics. With name comedians playing larger venues, the Laff Stop now hopes to pick up the slack with separate jazz nights in an atmosphere Callie describes as "a New York-style supper club for serious jazz lovers." The club, which opened in 1976, will now feature comedy on weekends and jazz Tuesday through Thursday. kananan kanan k

major entertainment market.

"I think the way jazz is headed now, with the appearance of major pop artists like Steely Dan or Rickie Lee Jones who incorporate so much jazz into their music, shows we're right in our thinking." he ar-gues. "Over the next five years. there'll be such an influx of hot young players that they simply can't be kept down." He cites the mushrooming trend toward serious instruction in jazz performance and composition at both the college and high school levels as another hidden barometer for that prospect.

Thus, Bonnewell predicts that the club's bookings will include nationally known fusion acts such as the Manhattan Transfer, Spyro Gyra and Al Jarreau with stalwarts from the older school of mainstream play-

	Bi B€	llb Əst	Selling	7	7	2	LPS®
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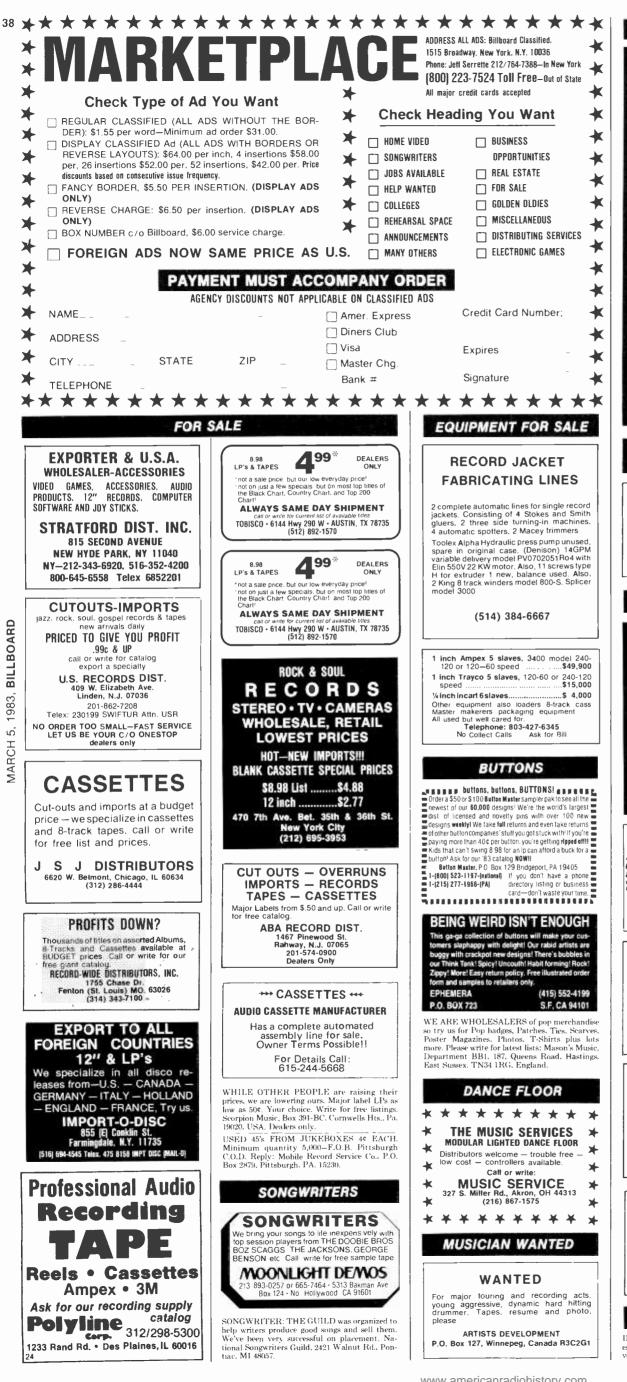
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(Robert Hazard), R. Hazard; RCA 13449 KEEP IT TIGHT—Single Bullet Theory (Rob Freeman), M. Garrett, L. Hucksten: Nemperor 4-03300	(Epic) WHAT ABOUT ME-Moving Pictures	(Charles Fisher), G. Frost, F. Frost; Network 7-69952 (Elektra) CDACE ACE I OVE COMC	JEACE AGE LOVE JOING—A Flock Of Seagulis (Mike Howlett), M. Score, A. Score, F. Maudsley, P. Reynolds; Jive/Arista 2003	SHE'S A RUNNER—Billy Squier (Mack, Billy), B. Squier, Capitol 5202	YOU GOT LUCKY— Tom Petty and The Heartbreakers (Jim Iovine), T. Petty, M. Campbell; Backstreet 52144 (MCA)	SHOOT FOR THE MOON-Poco (Poco, John Mills), R. Young; Atlantic 7-89919	YOU ARE IN MY SYSTEM—The System (M. Murphy, D. Frank), M. Murphy, D. Frank; Mirage 7.	9993/ (Atlantic) DIRTY LAUNDRY—Don Henley (Don Henley, Danny Kortchmar, Greg Ladanvi), D. Henley, D.	Kortchmar; Asylum 7-69894 (Elektra) WINDOWS—missing Persons (Ken Scott). Bozzio: Bozzio: Sapitel 5200	HAND TO HOLD ON TO-John Cougar (John Cougar Mellencamp, Don Gehman), J. C. Mellencamp;	NVA ZII (PUNGIAIII) NEW FRONTIER—Donald Fagen (Gary Katz), D. Fagen; Warner Bros. 7-29792	LITTLE THING CALLED LOVE—Neil Young (Neil Young, David Briggs, Tim Mulligan), N. Young; Geffen 7-2988, Warner Bros.)	MICKEY—Toni Basil ● (Greg Mathison, Trevor Veitch), N. Chinn, M. Chapman;	Radialchoice/Virgin Record/Chrysalis 2638 THE GIRL IS	MINE - Michael Jackson/Paul McCartney (Quincy Jones), M. Jackson; Epic 34-03288	GLORIA—Laura Branigan (Jack White), Co-Produced–Greg Mathieson; U. Tozzi, G.	Bigazzi, T. Veitch, Atlantic 4048 VOO DOO—Rachel Sweet	(Rachel Sweet, Mark Blatte, Larry Gottlieb), R. Sweet, M. Glatte, L. Gottlieb; Columbia 38-03411	HEARTBREAKER—Dionne warwick (Barry Gibb, Karl Richardson, Albhy Galuten), B. Gibb, R. Gibb, Mr. Gibb; Arista 1015
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TV/ILIGHT ZONE —Golden Earring (Shell Schellekens), G. Kooymans; 21 Records 1-103 (Polygram)	ALLENTOWN-Billy Joel (Phil Ramone), B. Joel; Columbia 38-03413	ONE ON ONE —Daryl Hall and John Oates (Daryl Hall, John Oates), D. Hall; RCA 13421	BREAKING US IN TWO-Joe Jackson (David Kershenbaum, Joe Jackson), J. Jackson; A&M 2510	MR. ROBOTO-Styx (Styx), D. DeYoung; A&M 2525	FALL IN LOVE WITH ME-Earth, wind and Fire (Maurice White), M. White, D. Vaughn, W. Vaugh; Columbia 38.03375	I KNOW THERE'S SOMETHING	(Phil Collins, Hugh Padgam), R. Ballard; Atlantic 7-89984	GUUDY IWU SHUES—Adam Ant (Adam Ant, Marco Pirroni), A. Ant, M. Pirroni; Epic 34. 03367	HEART TO HEART—Kenny Loggins (Bruce Botnick, Kenny Loggins), K. Loggins, M. McDonald, D. Foster; Columbia 38-03377	COME ON EILEEN—Dexy's Midnight Runners (Clive Larger, Alan Winstanley), K. Rowland, J. Paterson, K.	ON THE LOOSE—Saga (Rupert Hine), M. Sadler, J. Crichton, J. Grichton, J. Gilmour,	S. Negus; Portrait 37-03359 (Epic) AFRICA — Toto Creto, D. Psich I. Percero: Columbia 28 03235	I'VE GOT A ROCK 'N' ROLL	TLEAKI — Eric Clapton (Tom Dowd), T. Seals, E. Setser, S. Diamond; Warner Bros./ Duck 7-29780	YOU CAN'T HURRY LOVE-Phil Collins (Phil Collins Hugh Padoham) Holland Dozier Holland:	Atlantic 7-89933 DRFAMIN' IC FACV - Chail Brosse	(Kim Fowley), K. Goorabian; RCA 13427	UER KOMMISSAR—After The Fire (John Eden), R. Ponger; Epic 34-03559	MY KIND OF LADY—Supertramp (Supertramp, Peter Henderson), R. Davies, R. Hodgson; A&M 2517
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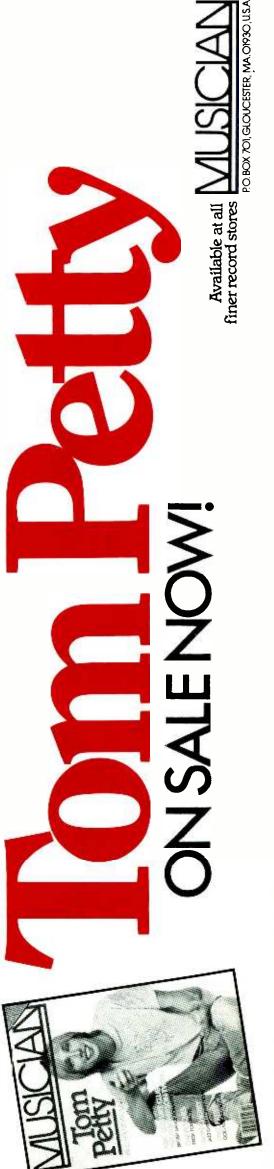


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Down-Home KBRQ Denver

• Continued from page 21 is after, draws few lines. It always comes back to the sound of the indi-

vidual record. All too often passing on Crystal Gayle, Barbara Mandrell and others who go too far popwise, and "catch-ing a lot of flack." Stricklan does program Kenny Rogers and Sheena Easton's "We've Got Tonight,"

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Kevin Van Hentenryck, Terri Susan

James Caan, Geraldine Chaplin Beta & VHS Vestron Video

Smith, Beverly Bonner Beta & VHS Media Home Entertainment M220 \$49.95

Cathy Lee Crosby, Michael Biehn, Keenan Wynn Beta & VHS Media Home Entertainment M200 \$49.95

THE DAY OF THE JACKAL Edward Fox, Alan Badel, Tony Britton, Derek Jacobi, Cyril Cusack, Olga Georges-Picot Beta & VHS MCA Videocassette \$59

Dennis Christopher, Tim Thomerson,

Linda Kerridge Beta & VHS Media Home Entertainment M154 \$54.95

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Stimson Beta & VHS MCA Videocassette \$49 95 MIDNIGHT COWBOY Dustin Hoffman, Jon Voight, Sylvia Miles Beta MGM / UA Home Video MB700193 VHS MV700193... \$69 95 \$69 95

MUSCLE MOTION Men Of Chippendales Beta & VHS Media Home Entertainmen M431	t s 39 95
ODYSSEY OF THE PACIFIC Mickey Rooney, Monique Mercu Jean-Louis Roux, Guy Hoffmann, Jonathan Starr, Ky Huot Uk Beta & VHS MCA Videocassette	
RODAN Beta & VHS Vestron Video	No List
SEAVISION, VOL. 1 (For Racing & Cruising Sailors) Beta & VHS Beach Video	\$49 00
THE SECRET OF NIMH Beta MGM / UA Home Video MB800211 VHS MV800211	.\$79 95 \$79 95
SHAFT Richard Roundtree Beta MGM / UA Home Video MB700191 VHS MV700191	\$69 96 \$69 95
WHAT'S UP TIGER LILY? Woody Allen Beta & VHS Vestron Video	No List
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wation – Title, Performers, Distributor/ Manufacturer, Format(s), Catalog Num-ber(s) for each format, and the Suggested List Price (If none, Indicate "No List" or "Rental")--to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

Four-Unit Arkansas Chain **Enjoying Steady Growth**

• Continued from page 25

taining hardware inventories, and each manager is responsible for buy-ing prerecorded product: "We have fixed budget for them to go by. White says the chain's key to success may be close inventory control. "We just don't go crazy about anything. Slow and steady is how we've done it.'

As an example of the chain's steady gait, advertising is paced around various events. Prior to Christmas, Music Mart held a car stereo event, with the Pioneer KP 4500 marked down to \$129.95 from \$169.95. "During these special sales we'll go on two or three stations and in the newspapers," White says.

Key car stereo brands include Alpine, Pioneer, Magnadyne, Jet Sound and Linear Power. Home stereo lines are Pioneer, JVC, Tech nics and Cerwin Vega. The firm will deal directly with Pioneer in laser disk players and software.

"Pioneer is cutthroat-priced in Dallas and the bigger cities but we get our full list markup here." notes

Certron Reports Rise In Profits

NEW YORK-Certron Corp., manufacturers and distributors of audio recording tape, cassettes and 8-track cartridges, showed an increase in profits after taxes for the first quarter ended Jan. 31. Net came to \$88.000 on sales of \$6.087.000. compared to \$16,000 on sales of \$5,516.000 last year.

The company says the improvement in operating results is related to a 10% increase in sales levels. While consumer sales are historically low during the company's first quarter. since holiday shipments are completed prior to November, this was overcome by sales increases in Certron's industrial, office products and contract manufacturing activities, the firm says.

At Winter CES, Certron said it had started distributing both cas-settes and flexible (floppy) disks for programming and storage application for mini computers.

White, indicating another aspect of Music Mart's success. "We don't floor anything. We are strictly cash with our suppliers."

In most of its markets, education centers are important. Louisiana Tech and Grambling are near Rustin, La. and Southern Arkansas Univ. is near Magnolia, with a branch near El Dorado.

The store managers are Chuck Creed, Magnolia: Donald Griffin, Rustin: John Kordsmire, El Do-rado; and J.D. Crow, Crossett.

Music Mart's stores are located, for the most part, some distance from the larger record/tape chains: White says its biggest competition is Wall Mart. He adds that the firm is planning to branch out from the current 65-mile radius it covers and into a larger city, but he won't reveal which one. "Our competition is go-ing to be hearing from us soon enough," he says.

RCA Opens New Satellite Warehouse

NEW YORK-RCA Records has established what it terms a comput-erized "hits" satellite warehouse near Allentown, Pa. Servicing the entire Northeast region, the warehouse is the latest facility opened by the label as part of its new nation-wide distribution system. The first such unit was opened in Indianapolis in 1981.

The unit, located in suburban Fogelsville, contains 40,000 square feet of space with total computerized control of order filling and product replenishment. It's the fourth satellite operation opened by the label, with others located in Sun Valley, Calif., Atlanta and Indianapolis. The latter facility is incorporated in the giant national catalog distribution unit, the core of the entire computerized system.

Each satellite warehouse is designed to provide overnight customer servicing of hit and new product, while catalog product is serviced in a slightly extended cycle from Indianapolis.

Tolent & Venues APA Expanding Its Horizons Agency 'Slowly' Returning To Rock, Black Music

BIRTHDAY CONCERT—Robert Kraft celebrates his birthday onstage at the Bottom Line In New York. Joining him is Janis Selgel, who duets with Kraft on his RCA single, "You're Blue, Too."

Rock'n'Rolling The Lack Of Success Hasn't Spoiled Blotto

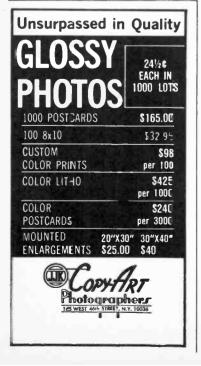
Come summer it will be three years since a song about a shoe salesman dreaming of getting a job as a lifeguard became a minor regional hit in the Northeast, but Blotto, the band that recorded "I Want To Be A Lifeguard," has not gone on to fame and fortune. That major deal never came.

Blotto is still around, though. It has a new LP,

"Combo Akimbo," or its own Blotto Records, distributed by Peter Pan, and, booked by ATI, it still plays the Northeas: club circuit

The band members don't sound discouraged. For one thing, they all work for themselves. They are the principals of Blotto Industries, with each member having his own specific business role. And working four nights a week, on the average, they make enough money to keep the

dream going. "We are the only ones who care about us, who know that if we don't play for two weeks, Blotto Industimes, Blotto Records, and the whole enterprise folds," says Broadway Blotto, vocalist and guitarist for the band and head of creative services for Blotto Industries.



All the members of Blotto use the Blotto surname. Vocalist/guitarist Bowtie Blotto is in charge of business affairs; Sergeant Blotto is in charge of promotional services and artwork; vocalist/bassist Cheese Blotto heads transportation services; and the president and secretary of Blotto Enterprises is drummer Lee Harvey Blotto.

"I say things like, 'I don't hear it, send me a tape when you have something new,' and 'The kids can't dance to it.' Another thing I say is 'Mr. Blotto is not in the office today, can you call back,' " says Lee Havey Blotto.

"We have sort of stumbled into everything with Blotto along the way," says Broadway Blotto. "When we started it, we did it for fun. When we put out 'Lifeguard,' which was sort of an afterthought, we needed a name for the record company, so we (Continued on page 46) Based in Los Angeles, with an office in New York, APA is a full service agency with divisions for film, television, video, Broadway and book publishing, as well as a personal appearance department. MOR acts signed to the agency include Tony Bennett, Vic Damone, Peggy Lee, Liberace, Manhattan Transfer, Anne Murray, Dinah Shore, Frankie Valli, Andy Williams and Roger Williams.

By ROMAN KOZAK

NEW YORK-Agency for the Performing Arts (APA), the booking

agency currently best known for its

MOR, comedy and country acts, is

moving to expand its roster with rock and black acts. "In the middle '60s we were a

front-runner in that business," says Marty Klein, president of APA.

'Then, in the early '70s, we phased

out rock in favor of MOR and coun-

try. But we recently had national meetings, and we came to the decision to slowly get back to rock and r&b. We have the manpower to do it,

and our manpower is enthusiastic about doing it. But we are going to

spokesman for APA: "You have (the same) promoters today promoting r&b shows, rock shows, MOR shows

and Broadway shows. APA talks to

the Delseners, the Granats and the Belkins, and if they are buying the

Manhattan Transfers and the Gat-

lins from us, then our policy is that

we are now also going after rock acts

and r&b acts that we can offer

them.

be very selective about who we sign, just as we are in country and MOR." Adds Jim Gosnell, agent and

On the country side, the agency represents the Bellamy Brothers, Calamity Jane, Johnny, June Carter and Rosanne Cash, Larry Gatlin & the Gatlin Brothers Band, Riders In The Sky, and Earl Scruggs. Among its comedians are Harry Anderson, Andy Kaufman, Steve Martin and Martin Mull.

It also represents Richard Nader's Original Rock'n'Roll Spectacular, Paul Revere & the Raiders, Seals & Crofts, and Sha Na Na, and with the

Concord Pavilion Reports Record Figures For '82

CONCORD, Calif.—In its annual report to the City of Concord, the management of the 8,500-capacity Concord Pavilion indicates all-time high attendance and revenue figures for the 1982 May-October Michelob Concert Series season.

Season attendance of 320,407 resulted in total ticket revenue of \$2,629,820 and a surplus of \$88,000 over operating expenditures, according to the report. This was the first time attendance had broken the 300,000 mark, with ticket revenue up 14.5%.

The 1982 season was the first in which the Pavilion had operated its food and beverage concessions inhouse; concession sales of \$147,575 were up more than \$100,000 from the previous year. Another \$50,000 net came to the Pavilion via souvenir merchandise sales handled by Hastings/Clayton/Tucker. With concession money and parking and sponsor fees added to ticket monies, the Pavilion ended up with total gross revenues of \$3,445,896.

Pavilion manager John Toffoli cites the success of subscription offerings, which were inaugurated in 1980, as the key to the record figures. Subscription sales on seven different series were up 60.6% over 1981 and 202% over 1980. "Subscription programming," says Toffoli, "is becoming the backbone of our season." Last year was the second of series sponsorship by Anheuser/Busch's Michelob beer.

The Nederlander organization booked over 70% of the paid attractions at the Pavilion in 1982, including sellouts by the Oak Ridge Boys, Kool & the Gang, Heart/John Cougar, Barbara Mandrell, Peter, Paul & Mary, Air Supply and Kenny Loggins. Chief Nederlander bookers for the Pavilion are Allan Bregman in Los Angeles and Stan Feig in New York. Two locally promoted concerts with Y&T and the Tubes also sold out. Eight of the 18 highestgrossing shows in Pavilion history occurred in 1982, the report says.

The report notes that while gross ticket sales have risen 22.6% over the past three seasons, Pavilion ticket prices have risen only 9.27%. JACK McDONOUGH

american radio history con

signings of Laura Branigan, Jennifer Holliday and Deniece Williams it has begun its move into contemporary rock and r&b. Gosnell promises more such signings, though he stresses the agency is alweys looking for acts it can cross over into film, tv or Broadway.

"We are not looking for one-dimensional artists. We want them to be able to cross over," says Gosnell, citing such diverse clients as Mary Tyler Moore, Steve Martin, Berneddette Peters, Johnny Cash and Deniece Williams, whose careers APA has helped guide from one medium to another. Cash, for example recently appeared in a made-for-tv film.

"We are not interested in the hard rock things," continues Gosnell. "Premiere and ATI have the jump on that kind of stuff, and rightfully so. But we feel that there is a market opening up, and we want a piece of *(Continued or page 44)*



ITALY TRADE SECTORS

Furnishing, dancefloors, suspended ceilings

Professional amplification, PA systems and accessories

Electrical installations and equipment for lighting & light effects

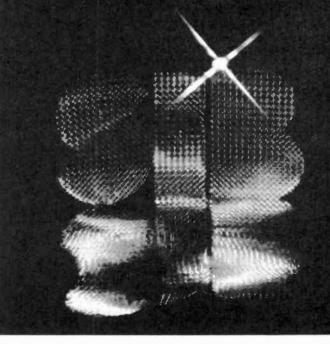
Equipment for projection

Fire prevention, soundproofing

Musical instruments, records, audio cassettes, video cassettes

Special effects equipment, stage props, choreographic material & novelties

Record & music publishers



Sumame	Name
Firm	Address
Town	Country

Survey For Week Ending 3/5/83 Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are acl(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s)

- ALABAMA, JANIE FRICKE—\$305,550, 24,400, \$12.50, Keith Fowler Promotions, Charlotte (N.C.) Coliseum, two sellouts, Feb. 19.
 BETTE MIDLER—\$270,489, 15,940, \$17.75 & \$15.25, Concert Promotions, Sector Promotions, Promotions, Sector Promotions, Promotions, Promotions, Sector Promotions, Promo
- Fox Theater, Atlanta, four sellouts, house attendance and house gross rec ords Feb 11-14
- SAMMY HAGAR, NIGHT RANGER-\$204,943, 18,438, \$11.50 & \$10.50, Pace Concerts, Reunion Arena, Dallas, sellout, Feb. 18. NEIL YOUNG-\$189,819, 17,910, \$12 & \$9, Festival East, Buffalo (N.Y.)
- Memorial Auditorium, sellout, Feb. 17. AEROSMITH, PAT TRAVERS—181,750, 16,147 (16,773), \$12,50 & \$10.50, Monarch Entertainment Bureau, Brendan Bryne Meadowlands Arena, E. •
- Rutherford N.I. Feb 13 SAMMY HAGAR, NIGHT RANGER-\$174,918, 15,385 (17,048), \$11.75 &

- SAMMY HAGAR, NIGHT RANGER-\$174,918, 15,385 (17,048), \$11.75 & \$10.75, Pace Concerts, Summit, Houston, Feb. 19.
 WILLIE NELSON & FAMILY-\$169,850, 13,588 (16,000), \$12.50, Feyline Presents, Neil S. Blaisdell Center, Honolulu, two shows, Feb. 13-14.
 ALABAMA, JANIE FRICKE-\$154,462, 12,357, \$12.50, Keith Fowler Promotions, Richmond (Va.) Coliseum, sellout, Feb. 20.
 NEIL YOUNG-\$153,156, 13,248, \$12.50 & \$10.50, Don Law Co., Providence (R.I.) Civic Center, sellout, Feb. 15.
 OAK RIDGE BOYS, WILLIAMS & REE-\$147,777, 9,554 (10,800), \$20.\$12, in-house promotion, Harrah's, Lake Tahoe, Nev., 12 shows, Feb. 4-9.
 BETTE MIDLER-\$146,690, 10,409 (11,700), \$15 & \$12.50, Cross Country Concerts, Hartford Civic Center, Feb. 18. .
- •
- •
- BETTE MIDLER-\$146,690, 10,409 (11,700), \$15 & \$12.50, Cross Country Concerts, Hartford Civic Center, Feb. 18. NEIL YOUNG-\$145,794, 12,404, \$12.50 & \$10.50, Don Law Co., Centrum, Worcester, Mass., sellout, Feb. 13. NEIL YOUNG-\$141,883, 11,915, \$12.50 & \$10.50, Brass Ring Prods., Cobo Arena, Detroit, sellout, Feb. 19. ERIC CLAPTON, RY COODER-\$136,454, 12,042 (16,700), \$12.50, \$10 & \$9,50. Elostria Exetury: Operator Sectory: Destroit Sectory: Destroit Sectory: Conserve

- \$8.50, Electric Factory Concerts, Spectrum, Philadelphia, Feb. 21. PRINCE, THE TIME, VANITY "6"—\$128,568, 11,628, \$11.50 & \$10.50, Tal-ent Coordinators of Amer., Jacksonville (Fla.) Veterans Memorial Coliseum,
- BILLY SQUIER, SAGA-\$112,399, 10,327, \$11, Contemporary Presenta
- BILLY SQUIER, SAGA-\$112,399, 10,327, \$11, Contemporary Presentations, Lloyd Noble Center, Univ. of Okla., Norman, sellout, Feb. 16.
 BOB SEGER & THE SILVER BULLET BAND, JOHN HALL BAND-\$112,392, 9,656, \$12 & \$10, Beach Club, Carolina Coliseum, Univ. of S. Carolina, Columbia, sellout, Feb. 18.
 PRINCE, THE TIME, VANITY "6"-\$109,672, 9,975, \$11.50 & \$10.50, Talent Coordinators of Amer., Tallahassee (Fla.) Leon County Civic Center, columb Eab. 19.
- sellout, Feb. 18.
- BOB SEGER & THE SILVER BULLET BAND, JOHN HALL BAND-\$108,908,
 9,256, \$12 & \$10, Beach Club/Cellar Door Concerts, Jacksonville (Fla.) Veterans Memorial Coliseum, sellout, Feb. 21.
 PAT BENATAR, PREVIEW-\$108,155, 10,582, 10.50 & \$9,50, Beach Club,
- PAT BENATAR, PREVIEW—\$108,155, 10,582, 10.50 & \$9.50, Beach Club, Jacksonville (Fla.) Veterans Memorial Coliseum, sellout, Feb. 18.
 KISS, ZEBRA—\$107,866, 10,421 (15,000, basketball configuration), \$10,75, Barry Mendelson Presents, Louisiana Superdome, New Orleans, "Mardi Gras Eve Spectacular," Feb. 14.
 PAT BENATAR, PREVIEW—\$106,748, 9,500 (10,949), \$12 & \$10, in-house promotion, W. Va. Univ. Coliseum, Morgantown, Feb. 10.
 BOB SEGER & THE SILVER BULLET BAND, JOHN HALL BAND—\$106,070, 9.844. \$11 & \$10, Beach Club/Cellar Door Concerts. Tallabassee (Fla.)
- BOB SEGER & THE SILVER BULLET BAND, JOHN HALL BAND-\$106,070, 9,844, \$11 & \$10, Beach Club/Cellar Door Concerts, Tallahassee (Fla.) Leon County Civic Center, sellout, Feb. 20.
 KENNY LOGGINS, MIKE BREWER-\$104,481, 9,064, \$12.25 & \$10.25, Contemporary Prods., Fox Theater, St. Louis, two sellouts, Feb. 21.
 REO SPEEDWAGON, RED RIDER-\$104,137, 9,467, \$11, Schon Prods./ Charlevoix Prods., Jenison Fieldhouse, E. Lansing, Mich., sellout, Feb. 18.
 PAT BENATAR, PREVIEW-\$99,729, 9,755, \$10.50, Silver Star Prods., Hol-lywood (Fla.) Sportatorium, sellout, Feb. 19.
 PAT BENATAR, PREVIEW-\$99,717, 9,187 (10,000). \$10.75, Silver Star Prods., Lakeland (Fla.) Civic Center, Feb. 21.
 ALABAMA, JANIE FRICKE-\$94,312, 7,545, \$12.50, Keith Fowler Promo-tions, Asheville (N.C.) Civic Center, sellout, Feb. 18.
 CONWAY TWITTY, RONNIE McDOWELL-\$93,070, 9,879, \$10, United Prods., La. State Univ. Assembly Center, Baton Rouge, sellout, Feb. 20.
 PHIL COLLINS-\$93,020, 9,314, \$10.50 & \$9.50, John Scher Presents (Monarch), Rochester (N.Y.) War Memorial, sellout, Feb. 9.
 ERIC CLAPTON, RY COODER-\$88,918, 9,894 (19,000), \$11.50 & \$9.50,
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- .

- ERIC CLAPTON, RY COODER-\$88,918, 9,894 (19,000), \$11.50 & \$9.50,
- ERIC CLAPTON, RY COODER-\$88,918, 9,894 (19,000), \$11.50 & \$9.50, Concerts West, Reunion Arena, Dallas Feb. 15.
 BILLY SQUIER, SAGA-\$87,670, 7,970, \$11, Contemporary Presentations, Assembly Center, Tulsa, Okla., sellout, Feb. 15.
 OAK RIDGE BOYS, BELLAMY BROTHERS-\$83,621, 8,672 (10,000), \$10.50 & \$8.50, Solomon Prods., Albany (Ga.) Civic Center, Feb. 19.
 AEROSMITH, PAT TRAVERS-\$82,645, 8,268 (12,000), \$10.50, Talent Coordinators of Amer., Baltimore Civic Center, Feb. 16.
 CONWAY TWITTY, RONNIE McDOWELL-\$79,830, 8,395, \$10, United Prode, Birmingham (Ala.) = lefferson County Civic Center, sellout, Feb. 18.

- Prods., Birmingham (Ala.) Jefferson County Civic Center, sellout, Feb. 18. BILLY SQUIER, SAGA \$74,233, 8,036 (10,106), \$9.50, Cumberland Con-certs, Von Braun Civic Center, Huntsville, Ala., Feb. 10. JOAN RIVERS, SMOTHERS BROTHERS, JIM STAFFARD \$73,031, 4,366, \$18.50, \$16 & \$13.50, Bill Graham Presents, Warfield Theatre, San Fran-
- cisco, two sellouts, Feb. 13. ERIC CLAPTON, RY COODER-\$72,314, 7,252 (12,706), \$10.50 & \$8.50,
- in-house promotion/produced by Concerts West, Univ. of Texas Frank Erwin Center, Austin, Feb. 13.
 PAT BENATAR, PREVIEW—\$71,009, 7,283, \$9.75, Silver Star Prods., Saturdary Star Prods., Sat
- vannah (Ga.) Civic Center, sellout, Feb. 15. JUDAS PRIEST, HEAVEN-\$68,341,7,341 (8,003), \$10 & \$9, in house pro-
- DDAS PRIEST, HEAVER 306,311, 7,341 (8,003), 510 (2, 52), influes promotion/produced by Stone City Attractions, Univ. of Texas Frank Erwin Center, Austin, Feb. 14.
 PHIL COLLINS \$67,812, 5,425 (5,729), \$12.50, Electric Factory Concerts, Lehigh Univ., Bethlehem, Pa., Feb. 14.
 BILLY SQUIER, SAGA \$67,100, 6,100, \$11, Pace Concerts/Randy Shelton's Stardate, Corpus Christi (Texas) Coliseum, sellout, Feb. 20.

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publi-cation. Boxscores are compiled every Tuesday. If you wish to file your concert report, please call Patricia Bates in Nashville at 615/748-8120; Ancil Davis in New York at 212/ 764-7314; or Hedy Weisbart in Los Angeles at 213/273-7040.

Talent & Venues

Talent In Action

Fabulous Thunderbirds' "showcase" at the Bo

tom Line, Feb. 14. The T-Birds recently con

cluded their pact with Chrysalis after four woefully underpromoted LPs, and their perform

ance at the first of two sellout shows was a tes

tament to the dedicated following they have

RUSH **GOLDEN EARRING**

Inglewood Forum. Los Angeles Tickets: \$12.50

Critics just love to attack Rush. The trio plays arenas as opposed to trendy little clubs. (In fact, they did four arena shows in the L.A. area alone this time out.) The PolyGram band writes con ceptual albums and its Ayn Randian individ ualism seems diametrically opposed to the fash ionable utopian socialism of, say, the Clash Still, credit has to be given where it's due, and the band is one of the few survivors of the days when pomp rock held sway over the nation's youth

The two-hour Rush performance here Feb. 17 was hardly a world shaking event, but with the members' shorn locks, a newfound sense of humor, intriguing video touches, and a new em phasis on synthesizers and reggae in the music, the band is not exactly the dinosaur they are pictured as being.

Still, the predominantly teenage crowd came to hear Alex Lifeson's guitar solos Neal Peart's intricate drumming and Geddy Lee's highpitched vocals and they got plenty of all three elements. However, Rush's more interesting songs are the ones where they don't confuse musical obfuscation with good songwriting. "Sub-divisions," "Closer To The Heart," and "New World Man" are perhaps the best for being direct and relatively simple. Openers Golden Earring, another PolyGram

act, plays intelligent hard rock without Rush's maxim that "if it is difficult, play it, no matter what it sounds like." The 40-minute set proved that the Dutch quintet can still rock with the best of them even if it has been around nearly 20 years

Golden Earring is strong because it mixes swirling undercurrents of r&b and dance music into its hard rock mix. This is best shown on their initial U.S. hit "Radar Love" and the new "Twilight Zone." Lead singer Barry Ray has com-manding vocals and stage presence, but it was drummer Cesar Zuiderwijk who stole the show because he injected humor into the tired cliche known as the drum solo. CARY DARLING

JAMES BROWN

Venetian Room, Fairmont Hotel, San Francisco Admission: \$17

The Godfather and a 10-piece backup band cranked through an hour of his famous and fiery soul grooves here Jan. 25 in a show that was certainly the most daring ever for this expensive and generally staid supper club. The fascinating thing about the show was not

so much the songs (all highly familiar to Brown fans) but rather the social dynamics, as both Brown and the crowd tried to get a fix on each other. Though the event drew a balanced black white mix with a refreshing number of younger patrons, there were also in attendance the usual number of Venetian Room regulars, vested and coiffed business couples and jaycees-on-tour who obviously had no idea what they were get ting into. By the end of the program, however, some of the wives—after acclimating themselves to Soul Brother No. 1 careening through "Sex Machine," "Cold Sweat" and "Papa's Got A Brand New Bag"-got looser than they prob ably had been in public in some years.

Brown (who is just a bit too corpulent now to try getting away with wearing his cut-to-the-na-vel jumpsuits) kept the proceedings at this first show opening night (sold out, like most of the 10 shows of the five-night run) to a crisp hour Even though he had won the crowd by the end, it should be noted that his traditional cape maneuver on the closing "Please Please Please' was just a bit baffling for some in the crowd JACK McDONOUGH

THE FABULOUS THUNDERBIRDS

Bottom Line. New York Tickets: \$7.50

It was gratifying but not unexpected to see the industry's leading a&r executives attend the

For The Record

LOS ANGELES-Myrna Smith-Schilling was incorrectly identified as Carl Wilson's wife in a recent article (Billboard, Feb. 26). She is married to Wilson's manager, Jerry Schilling.

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sustained despite the virtual absence of com mercial airplay.

This is a band that has built its reputation on the strength of stupendously tough hybrid music (black and white pop-blues) and aggressive (Continued on page 46)

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BE THERE AS BILLBOARD SPOTLIGHTS "THE STATE OF EXCITEMENT"

RECORDATSAMS

ISSUE DATE: APRIL 9, 1983

There's a dazzling assortment of action to be counted in Florida. Join us as we take stock of:

- Radio Publishing
- Recording Studios
 Retailing
- Latin Market
 Distribution
- Talent and Concert Market

And these extras

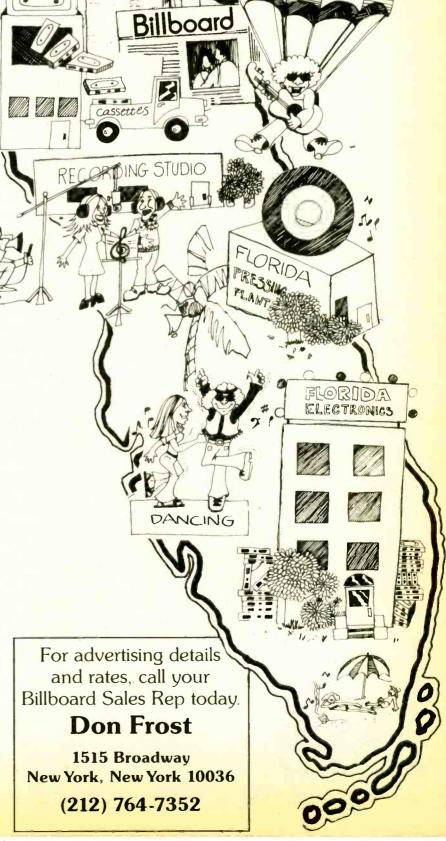
Interviews and features by our correspondents and Billboard staff writers. They'll be covering the State of Excitement from the Keys to Jacksonville.

Bonus distribution of this Spotlight at the NARM (National Association of Recording Merchandisers) Convention, April 10-14, Fontainebleau Hilton Hotel, Miami Beach.

AD DEADLINE: MARCH 18

Billboard.

The International Newsweekly Of Music & Home Entertainment



Talent & Venues

Bill Graham Takes Charge Of Bay Area Awards Show

By JACK McDONOUGH

SAN FRANCISCO-This year, for the first time, Bill Graham Presents will be in charge of produc-tion for the Bay Area Music Awards (Bammy) show. The show marks its sixth anniversary Wednesday (2) at the San Francisco Civic Auditorium, which will be set up to accommodate about 6,000 for the event.

44

The Graham organization had previously acted only in an advisory role for the program. Ken Graham (no relation to Bill), who ran the stage at the US Festival in San Bernardino last Labor Day, is point man in charge of Bammy stage production.

All performing acts will use the same basic setup, in contrast to last year, when long delays were caused by each band setting up its own equipment. BAM magazine publisher and awards show executive producer Dennis Erokan also notes, A lot of groups want to work with the orchestra this year." The Bammy house orchestra of 30 to 40 pieces is assembled each year by Dick Bright.

In another change, Bright will act as general MC this year, with four guest hosts-Eddie Money, Huey Lewis, Bobby McFerrin and Pat Simmons—each hosting one quarter of the program. This move is likewise designed to eliminate the problems encountered in past years, when various hosts stumbled in trying to carry the entire show. Another

first this year is corporate sponsor-ship via Killian's Red beer (Coors). Lewis's band is the only one nominated in both of the most important categories, best group and best album ("Picture This"), although Kihn's has the most nominations (six to Lewis' five) on the strength of four individual player nominations in addition to citations for best LP ("Kihntinued") and best song ("Ev-

ery Love Song"). Journey and Jefferson Starship each scored four nominations, one for best group and three for individual player, even though Journey did not release an LP in 1982. The Tubes received three player nominations, and Bonnie Hayes & the Wild Combo were named three times as well, for best debut LP, best indie LP and best female vocalist.

Others named for best group are the Grateful Dead and Romeo Void, whose Deborah Iyall is also up for best female vocalist. Other best LP nominations went to Santana for "Shango," Sammy Hagar for "Shango," Sammy Hagar for "Standing Hampton" and Eddie Money for "No Control." Money is also nominated for best male vocalist and best song, "Shakin'."

The event is a benefit for the Bay Area Music Archives, which recently moved from the Automatt Studios to two floors of permanent quarters at San Francisco State University. Ticket prices are \$15, \$25 and \$50.

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PETTY PICKS-MCA/Backstreet artist Tom Petty performs at the Grand Ole Opry House in Nashville. Shown with Petty is Heartbreakers lead guitarist, Mike Campbell.



Veteran manager and impresario Sid Bernstein has a new sideline as a cable tv talk show host. He's hosting 'Sid Bernstein Presents-Career On The Line," a live half-hour show on Thursday nights at 9 p.m. on Man-hattan Cable Channel D. Michael Abbott, formerly a vice president at MCA Records, is the executive producer. The format will mix discussion with guests and viewer call-ins. new talent showcase is also planned.

Kenny Loggins is resuming his tour following a fall in Provo, Utah on Jan. 20, in which he broke two ribs.... For those who have everything: AJD Cap Co. is marketing "Official Rolling Stones 20th Anniversary Painter's Caps," with the Stones logo and band members' autographs.

The Neville Brothers started work last week on their debut album for Rolling Stones Records, at Studio In The Country, Bogalusa, La. The album, untitled as yet, features all new material and is Keith Richards' 'project" for the label. Meanwhile, Ivan Neville, Aaron Neville's son, is a featured vocalist on the new Rufus LP, "Seal In Red."

The Go Go's' Jane Weidlin appears on two cuts on the upcoming Sparks album.... "Johnny West," a German film on the effects of American rock'n'roll on German vouth. premieres March 1 at the Film Forum in New York.

Signings: Jefferson Starship has re-signed to RCA. It first signed to the label in 1965, when it was the Jefferson Airplane. ... McCoy Ty-ner to United Entertainment Com-plex Ltd. for agency representation.

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Texas Meet Studies The Festival Trade

COLLEGE STATION, Tex.-

Having fun in Texas is serious busi-

ness as the Discover Texas Festivals

Assn. approached the subject in a two-day series of meetings and

workshops. Some 75 people attend-

ing the Texas Festivals And Events

Seminar '83 congregated on the

campus of Texas A&M Univ. here

Feb. 7 and 8, in conjunction with the

Texas Agricultural Extention Serv-

ice and the Parks & Recreation De-

partment. Registration fee was set at

As warm weather gatherings ap-

proach, the newly formed DTFA or-

ganization bills itself as "the voice of the Texas festivals industry." Ac-

cording to Rod Kennedy, executive director of the Kerrville Music Festi-

vals and chairman of DTFA, some

of the organization's objectives are:

to advance knowledge in the areas of

promotion, operation and manage-

ment of festivals and events in Texas; to focus state, regional and

national attention on such events; to

provide a forum for the exchange of

ideas, and to assist members in solv-

ing their problems through coopera-

tive efforts; to serve as catalyst in

protecting member interests; to pro-

vide services and activities through

membership, and to provide pur-

chasing power through production

of an annual Discover Texas Associ-

ation "supplies and trade show."

DTFA membership dues are based

on a sliding fee from \$75-\$300 per year, based on total income of festi-

Consultant Gene Elliott, creator of Las Cruses, N.M.'s "Whole En-chilada Fiesta," broke down the bas-

ics of planning, managing and eval-uating such events. "Community

uating such events. "Community festivals bring people together. They

that pie. There used to be the feeling

that it took a long time to develop a

rock act, but with the tools that are

available now, with video, things are

happening a lot faster. It doesn't

take four or five years; you can see

results, to a certain degree, almost

overnight, if you are selective in what you pick."

Gosnell points out that APA once represented the Jefferson Airplane and the Doors, "so it's not the first

time this company has been in-

volved in the rock business." He savs

the new interest in rock is an effort

by the agency, which in recent years

has kept a low profile in contempo-rary music, to build for the future.

strengthened its fairs department,

with Bonnie Sugarman coming over from ICM, and it is moving to have some of its MOR artists play with

symphony orchestras on various pop

business, the MOR personal appear-

ance business has also been hit by

the recession, says Gosnell, but help-

ing out have been appearances at corporate events. "If you look at the

MOR business, the Westbury Music

Fair and places like that are not run-

ning the week-long shows any more. The economy is hitting them as well. But we've reached out and are doing

a lot of other things. We've had

Tony Bennett and Andy Williams

do a lot of symphonies, where they

do pop evenings.

Like the live contemporary music

evenings.

The agency has also recently

APA Expands

Its Horizons

• Continued from page 41

val revenue.

\$75

have a good time with themselves," he said.

Steps on "How To Fund Raise" from consultant Robert E. Bennett of San Antonio emphasized the importance of getting in certain doors within the community. "Get them involved in your operation," he said.

Revenue control might be the biggest threat to festivals and events, according to Globe Ticket Company representative Steve Dixon. "Find an expert, someone on the outside, to help you," he cautioned, adding that there could be a snake at every gate. "Watch the people who work for you. Will they profit from your cash proceeds? Will they be honest?" Dixon said he feels ticket control is a major source of lost revenue. He listed three precautions: separate entrance and exits, strict pass control and a fenced-in area.

Other areas of focus at the seminar were developing and controlling volunteer forces, festival souvenirs for profit and name recognition, and brochure design.

Bill Smalling of Texas Sports Wear Inc., Austin, discussing T-shirts, urged "Don't skimp on your artwork." Other suggestions from the novelty entrepreneur included tying in shirt design with posters: "Don't necessarily stay with the same products each year." Other promotions, he said, can include bandanas, bumper stickers, buttons, caps, plastic cups and mugs. He said 5%-15% of a turnout will buy these items.

Brochure design for festivals and events has to be most effective. stressed Emory Hammett of Modern Graphic Art, St. Petersberg, Fla. "People don't like to read. They like to look at pictures." Photography is the most important front end design, he said. When displayed among other attractions and literature vying for notice, he noted, "You have less than one second to get that person's attention on the rack."

For Texas Festival And Events Seminar organizers, marketing a package with the right angle is the whole key. Texas A&M Associate Professor John L. Crompton said, "Look at it through the consumer's eye. Think in terms of benefits to sell them, not physical products. Sell your atmosphere and build around

In addition to promotional pricing discounts and special incentives, prizes, celebrities and widespread publicity, Crompton insisted that advertising for such events is essential. Three percent of the operating budget should be alotted for such expenditures, he said.

Productions, Operations Manager Sought One of America's top 10 box office attractions is seeking a Productions/operations Manager. The candidates inter viewed will have had many years of experience and lead ership in all aspects of large facility production. He o she will be extensively familiar not only with the state o is some contemporary music production man she will know the value of planning and effi ation, and will have extension

and will have extensive reterences do r ability to gain the respect not only of ba yees and hands, but of artist's managem r key employee tion will require and **planning** prnent and exe

s many hours of in the office re-along with more time devoter cution. zed in the industry as a leader in and operations. Our successfu quired to do "hands on" opera-select group of quirking and the aspects of production and indicate will not be required indicate will not be required in We already have a selection phase in place group This is key peo the positions is a well-manager ponsible for real of merch Dur organizzuori sa easing, broadcasting and merchandising, ocumented history of offering substantial fri all 50 employees are covered by a complete retirement plan. Our road company is provi ceptional transportation and acompany is provi ceptional transportation and bigger and we survey. All responses will be handled in stiff

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Talent & Venues

Directory Of Performing Artists To Be Published

NEW YORK-The Performing Artists Network of North America (PAN), an offshoot of Natural Acts Unlimited, is looking for member acts to be listed free in its Directory of North American Performing Artists

PAN has published club directories for Nashville, New York, Los Angeles and Philadelphia, the "1983 College Circuit Gig Directory," and "How To Book Your Act."

Future projects include a booking agency directory, the establishment of a music publishing company, and the opening of a showcase club. Membership in the organization is free

PAN's address is P.O. Box 162, Skippack, Pa. 19474. The phone number is (215) 489-4640.

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Dance Trax

If it already hadn't been to that point and back years ago, one might say that "disco" was the most flexible and cross-able sound around, judging from this week's crop of releases. Case in point: Tin Tin's rollicking "Kiss Me" (Sire 12inch), a powerful, high uptempo groove-disco-a type which is lately being produced just as often in the rock community as in that of traditional dance music. "Kiss Me" is a sped-up martial lock-step, but an exciting one: the changes come fast and furious in the last half of the vocal and instrumental versions, mixed by Francois Kevorkian. Black Gold's "C'Mon, Stop" (Prelude 12-inch) is also heavy-duty break ma-

terial, co-written and produced by Don Casale, along with synthesizer wizard

John Robie and vocalist Arlene Gold. Both six and 10-minute mixes are bludgeoningly rhythmic, with long, long riffing breaks. Crazy, man. We're pleased to note a more rhythm-oriented approach in the new singles by the Whispers and Change: "Tonight" (Solar 12-inch) has a heavy dose of the East Coast synthesizer signatures that became all but inescapable in black music this year, and also has a tough bass pull. Change's "This Is Your Time" (Atlantic/RFC 12-inch promo) also has a much harder attack than their most recent stuff. * * *

More singles: Fonzi Thornton, studio vocalist with Change, Chic and numerous others, makes quite an auspicious solo debut with "Beverly" (RCA 12inch), combining a hot, spare track with charming allusions to the girl's-name love songs of the '60s. Imagination's "Changes" (MCA 12-inch) gets the benefit in its U.S. release of a heady, probing new mix by Larry Levan; inexpl-

icably, he is uncredited on the label. **Steve Shelto's** "Don't You Give Your Love Away" (Sam 12-inch) softens the street sound with a smooth lead vocal and pretty keyboard work—it starts popping in a series of concluding breaks. Shep Pettibone mixed. Infinity and Grandmixer D.S.T.'s "Grandmixer" (Celluloid 12-inch) hits a harder, drier groove than just about any rap since "The Message"; Material co-produced, with the group. Contrastingly, the Sugar Hill Gang's "The Word Is Out" (Sugar Hill 12-inch) has more pop hooks, befitting their mass-appeal track record; a jazzy horn and synthesizer figure centers the cut. We broke our piggy bank, so to speak, and visited our favorite import shop

recently and came back with five picks: Kajagoogoo's "Too Shy" (EMI/U.K.), currently a British pop hit, sports a strong mid-tempo groove. Voca's are standard rock, but the long mix is instrumental up to the last third. David Joseph's "You Can't Hide (Your Love From Me)" (Island/U.K.) suggests the soft popsoul of Linx, and finishes strongly with subtle, unobtrusive effects. Cargo's MARCH "Holding On For Love" (no label listed!) is another candidate for U.S. radio, for fans of the sophisticated jazz-funk rhythm ballads of Shakatak or Grover Washington. The flip is an honest-to-God instrumental interpretation, with solos.

Bananarama's "Na Na Hey Hey Kiss Him Goodbye" (London/U.K.) is their third cover out of five singles, and one of a fairly well-covered song, at that. One can't deny that it suits the group, though: PolyGram will be releasing new material by them domestically soon. Bananarama and Imagination pro-ducers Tony Swain and Steve Jolley team up with Spandau Ballet on "Com-BILLBO munication" (Chrysalis/U.K.), their most accessible cut so far-sounds like a pop hit, and the club mix reworks the track satisfyingly. ARD



Talent & Venues

Manager Michael Lippman Giving Video Equal Time

• Continued from page 30

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Such activities now place Lippman in an interesting perch as far as video's future is concerned, since he's negotiated from several different vantage points. He's also worked with virtually all the existing videodisk competitors as well as with the major cable/pay systems, and his verdict on the general outlook is bullish.

"There's no doubt that the money being made available for cable and software deals has grown tenfold since I first entered that area," he says. "The problem for musical programs is that there is only a handful of artists who are visual enough to

survive in this newer medium." When they can, however, Lipp-man believes the right musical acts will prove to be among the biggest lures in home video, and he offers his own experience with Manches-ter's laser disk as proof, claiming that Pioneer's music titles by Man-

chester, Kenny Loggins and other musical draws are outselling theatrical features.

"They're dying for software," en-thuses Lippman. "The deals I can make now are twice what I made before in terms of advances, and where an artist royalty may bring 55 cents to \$1 on an audio recording, they're making \$3.50 on a videodisk. Barry Scheryk of Pioneer and I negotiated Melissa's disk deal there, and he told me that 87 days after that title was released, he already had a check for royalties equalling the advance.

Even allowing for the continuing gap between program sales and profitability seen for much narrowcast fare, Lippman sees the field as fertile for artist development. He even envisions the day when musical acts can regularly break into national prominence before landing a major label deal, a prospect already prefigured by cable airings for video "demos" from unsigned bands.

• Continued from page 42

stage shows featuring the guitar playing of Jimmie Vaughan and the singing and harmonica attack of Kim Wilson. Vaughan is certainly one of the tastiest Stratocaster players on the planet. He doesn't move around much, but his licks are a model of restraint and understatement. And he looks great, too. His sweaty sexuality, penchant for antique shirts and "do" that won't quit contrast with Wilson's zeal for pleated pants and a harp style reminiscent of classicists Slim Harpo and Little Walter.

The pair, of course, wouldn't amount to a hill of beans without the durable bassist Keith Fer-



• Continued from page 41

said Blotto Records, let's go Blotto all the way

"Some of us were previously in a funny band, the Star Spangled Washboard Band, and when we started with Blotto, record companies told us that we were fun to watch, but as for vinyl, sorry guys," he continues. "So with Blotto, we wanted to play music that you could enjoy without clown noses and rubber hammers. We wanted to be as far away from the image of the other band as we could.

"But when we got up to play, people kept telling us we were hi-larious. So we threw up our hands and said, let's rock out. But the material and subject matter are generally light and satirical," he says

"After our third series of rejections from the record companies be-cause we were too funny, we went through a two-week period where we consciously tried not to be funny," adds Lee Harvey Blotto. "But that got so boring we just decided to be who we are

With its new album, Blotto is trying for the first time to reach a na-tional audience. Their signing has been part of Peter Pan's new in-volvement in pop music. Also on the Peter Pan roster, they point out, are Commander Cody and the "Beach Girls" soundtrack.

One song from the new album, a heavy metal parody called "Metal Head" which features Blue Oyster Cult guitarist Buck Dharma, is getting some commercial airplay on mainstream rock stations. But the new music stations are ignoring the LP, "maybe because it doesn't have a clap track, synthesizers, and a girl who looks like she's dead," ventures Lee Harvey Blotto.

Even so, things appear to be looking up for this Albany, N.Y.-based band. A Canadian distribution deal appears in the works, and a tour may be upcoming with Blue Oyster Cult.

But Blotto has been close before. 'We feel that we are somewhat behind where we wanted to be," admits Lee Harvey Blotto. "When WNEW-FM started playing 'Life-guard' three times a day, everybody started telling us that we had it, that we were there. When WNEW played the B-52's tape the year before, next thing you know they had a deal and were down in the Bahamas with Brian Eno. But it didn't happen that way for us. Why 'Lifeguard' was a novelty and 'Rock Lobster' wasn't seen that way, I don't know. Danceability, maybe. But back then, we thought: 'This is it.'"

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Talent In Action

guson and drummer Fran Christina, a staggeringly tight duo that propels the band with relentless rhythm. The set featured the best of their four LPs, including their latest, "T-Bird Rhythm," produced by Nick Lowe, from which they drew such tunes as "Tear It Up," "How Do You Spell Love," "Tell Me" and "The Monkey.

Over the years the Thunderbirds have criss-crossed the country, playing for audiences that have grown in size and have become more ecstatic with every appearance. The acceptance of such roots-conscious groups as the Stray Cats and the Blasters has heightened the conscious-ness of AOR programmers. Now it's time for a major label to go to bat for a band whose impact LEO SACKS has similar mass appeal.

TAVARES

Copacabana, New York Admission: \$12

It had been more than two years since Tavares last appeared in New York. However, after the group's Feb. 4 performance at the Copacabana, there was no question that Tavares is one of the best vocal groups around today, and quite adept at captivating a sophisticated urban

audience. The five Tavares brothers, backed by a band complete with a horn section, kicked off the show with "I Wanna Be Close To You," a bouncy, rhythmic tune off of their latest RCA album. This tune was particularly appropriate in that it seemed to establish the group's rapport with the audience right from the start. The 80-min-ute set was extremely smooth and well paced. The sweet harmonies of the group, along with the smoothly choregraphed movements, thrilled and charmed the audience.

George Benson's recent hit "Turn Your Love Around" served as a showcase for the individual Idual served as a showcase for the internation cluded such hits as "Don't Take Away My Mu-sic," "She's Gone," "Whodunit," "Check It Out," and "Heaven Must Be Missing An Angel."

The group is sure to broaden its pop audience with such refreshing new tunes as the already popular "A Penny For Your Thoughts"-the show's finale-and the ballad "I Hope You'll Be Very Unhappy Without Me." Tavares' latest, funkier single, "Got To Find My Way Back To You," assured the audience that the essence of the vocal group has not been forgotten. DARRYL BENJAMIN



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Pro Equipment & Services

AVT Opens New

California Plant

name.

GARDENA, Calif.—American Video Tape Manufacturing Co. (AVT) has begun production of half-inch videotape in pancake format at its new manufacturing facility here. The company and its affiliate, Magnetic Tape International (MTI), are marketing their blank video and audio tape products to industrial users, cassette loaders and mass merchandisers worldwide. Magnetic Tape is marketing its products under the ZiMAG brand

According to Stephen Milam, president of AVT, the company, an affiliate of the AGRA network of

manufacturing, trading, research and marketing companies, will ini-

tially produce 1.8 billion linear feet

of videotape annually. The firm expects to raise this production capacity to about 10 billion linear feet

when it reaches full capacity in about a year. Cassette-loading capa-

bilities are slated to be added

ving Katz, a pioneer of magnetic media in the U.S. John Ethier is vice

president in charge of operations. He is assisted by Horst Weiler, man-

ager, plant engineering; Darrell

Watkins, manager, process engi-

neering; and Douglas Cook, manu-

LOS ANGELES-Saxon Media

Equipment Co. has begun market-

ing a lightweight 16mm viewer/edi-

tor with a price tag of \$395. The unit, designated the KVS Pro Editor, was

designed by David Saxon of Saxon

Media and manufactured by Kalart-

Saxon has replaced the traditional picture tube with one which he de-

scribes as "much larger and brighter

than in other viewers currently available." A heat-absorbing glass prevents the film/tape gate from heating up, and a polished guide rail

is said to provide scratch-free han-

Added to the unit is a quality

magnetic sound head which has

been mounted in-line alongside the picture. Saxon explains that this ar-

rangement allows picture and sound

to be viewed and edited in sync. Op-

dling of delicate color emulsions.

facturing manager.

Victor.

Saxon Bows

Viewer/Editor

around the middle of this year. AVT's chairman of the board is Ir-



SHOOTING BULLETS—Bradford Giaimo, left, music producer for the soundtrack of "Sleepaway Camp," and Piers Plaskitt, director of audio operations for Bullet recording studio, Nashville, are interviewed by Elaine Ganick for the tv show "Entertainment Tonight." "Sleepaway Camp" is scheduled for general release later this year.

New Facility For VCA/Teletronics

NEW YORK-VCA/Teletronics is upgrading its audio post-production facilities with a new mixing console that will replace the firm's audio room.

According to Will Roth, vice president/general manager of VCA/ Teletronics, the existing audio studio has been stripped to provide for the construction of the new room which is expected to be completed within the next few months. The new postproduction facility will feature microprocessor-controlled equipment built around a Solid State Logic console, and Studer audio recorders.

The new Solid State Logic console is said to incorporate a computercontrolled capability that allows clients to experiment with audio mix ratios without losing the original mix. It also has the ability to later recreate the original mix.

The new facility will also feature 24-track capability, and will offer a tape speed of 30 ips. These are said to be significant improvements over the room's 16-track and 15 ips limits.

According to Roth, the additional tracks will afford the firm's clients greater creative flexibility, while the optional higher tape speed will re-

New 16-Channel Digital Recorder

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

Matsushita's prototype features newly-developed 16-channel thin film magnetic heads for recording and playback up to 1.98MHz at a rate of 38.4k BPI on quarter-inch magnetic tape. The head's service time is estimated at 1,000 hours.

The company is applying for 43 domestic and four overseas patents on the recorder. Matsushita claims that it has now completed a system for complete digital processing from multichannel recording to record cutting. And compared with existing multichannel digital tape recorders, the firm claims, the new prototype cuts tape consumption by a third to two-thirds and power consumption by up to 800 watts per hour. sult in reduced noise and distortion. The new facility will also offer thirdtrack encoding capabilities for videocassettes, a feature that was not previously available at VCA/Teletronics.

The firm's announce booth has been reconfigured to provide greater interaction between clients, audio engineer and recording talent. In addition, it will allow for last-minute instrumental audio dubs, according to Roth.

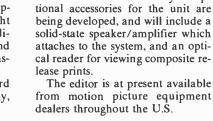
The company has also begun construction of a new full-feature, oneinch editing suite. This new computer-controlled facility will feature Dolby stereo capability, and will include a Grass Valley model 300 switcher and a CMX model 340 editing console.

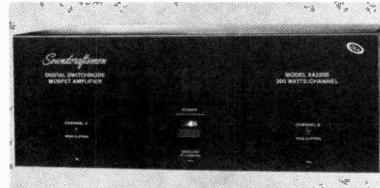
Alshire Introduces Cassette Duplicating

LOS ANGELES-Alshire Custom Cassette Tape Duplicating has joined Alshire's record manufacturing facility in Burbank.

Alshire's Al Sherman contemplates an eventual 10-slave setup for the 1,000 square foot room. Five Cetec-Gauss 2400 high speed units are currently operating. Sherman estimates that present facilities can turn out 8,500 cassettes at 64 to 1 and approximately 5,500 at 32 to 1 in eight hours. The new plant will have direct-to-housing printing ability and shrinkwrap that envelops the cassette.

Alshire introduced its first record manufacturing equipment in July, 1973.





LITTLE GIANT-Soundcraftsmen of California has developed this small, lightweight yet powerful amplifier "for the audiophile who wants the ultimate in electronic technology." The unit, model XA2200, with a price tag of \$399, can provide up to 200 of watts per channel into 8 ohms, and neither overheats nor shuts down. It is said to operate on a "digital switchmode," a new concept for which a patent is pending. Distortion is said to be very low.

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HENDRYX MIXES—RCA Records artist Nona Hendryx sits in on the final mixing session of her new album, "Nona," with Michael Beinhorn, center, and Bill Lasswell of Material, who produced Hendryx's first RCA album. "Nona" will be released later this month.

VIDEO PRODUCTION CENTER Eureka Opening To The Public

SAN CARLOS, Calif. – The Eureka Teleproduction Center here has begun offering full-service videotape production and post-production services to the general public. The facility, a division of Eureka Federal Savings, was previously used exclusively for in-house advertising and communications productions.

Eureka, which aims at serving all of Northern California, is also offering multi-track audio recording, a studio/theatre, and remote video capabilities.

According to Ken Cox, project director and facilities manager at Eureka, the facility's video master control suite provides three-quarterinch and one-inch video recording with four Sony BVH 1100A oneinch color VTRs with slow motion; two Sony three-quarter-inch

New Editing System From Sound Trax

BURBANK, Calif.—A new digital editing system that combines an individually-manipulated random access library with a high-speed ADR and Foley recording system has been developed by Jeremy Hoenack, president of Sound Trax Studios here.

Hoenack, an Emmy Award-winning sound editor, calls his new system Mockingbird. He is in the process of marketing the unit to operators of audio and video studios around the country.

around the country. According to Hoenack, Mockingbird is the culmination of 10 years of research in this area. Its functions supercede those of Sound Trax's currently used fully-computerized random access library, with more than 12,000 effects.

Hoenack states that the Sound Trax facility innovates and streamlines the production of a program, and that prior to the final sound mix, the entire sound concept may be evaluated and updated to the producer's highest expectations. He adds, "As a result, mixing becomes simpler, faster, superior and more rewarding."

Other services offered by Sound Trax include sound design consultation, sound effects design and editing, dialog editing, fully-computerized, high-speed ADR, and live action recording. VCRs; four Sony model BVT-2000 digital time base correctors; and CMX-340 computerized video editing electronics. Cox adds that the facility's master control suite houses Grey Engineering SMPTE timecode and character generators, an MCI/Quantel DPE 5000 digital video effects system, and video patch panels that link master control systems to the editing suite and all other facility rooms. The firm's edit suite features the

MARCH 5,

47

The firm's edit suite features the CMX model 340C computer editor console, a Grass Valley model 1600 switcher, a four-track digital audio recording panel, a Thompson color corrector, a Sony model CVX 30 noise reducer/color corrector/time base corrector, and MKI/Quantel DPE 5000 video effects control panel, Chyron IV graphics generator operator terminal, ACD/John Meyer studio monitors, and Conrac video monitors.

Housed separately in a video graphics suite is the Chyron IV graphics generator system and a high-resolution camera which busses black and white images to the CMX editor for coloring, manipulating and display in up to 64 colors. A Panasonic model 8200 VHS and a Sony model VO-2800 allow for three-quarter-inch VHS or Beta format dubbing from anywhere in the center. The center's camera control area includes two model HL-79 DAL cameras and two model SK-90 multi-core cameras. Remote equipment includes a four wheel drive truck with on-board monitoring, a generator, a portable camera platform, two Sony one-inch and three-quarter-inch VTRs, and Sony model ÉCM-50 microphones.

Eureka's audio recording capabilities range from voice-over applications to multi-channel recording and mix-down of vocal/instrumental sessions or live performances. Multitrack recording and mixing can be performed in either of two fullyequipped studio suites. The audio facilities in Eureka's

The audio facilities in Eureka's Studio B include a Harrison 32-input console with Dolby noise reduction system, MCI two and four track recorders, Otari two- and four-track machines, four Technics model RSM-95 cassette decks, and an Otari high-speed machine for dubbing. Completing the suite's equipment are Conrac and Mitsubishi large (Continued on page 48)

By ERIN MORRIS

In New York City at Greene Street Studios, the Movies laying tracks with producers Kurt Munkacsi, Zephryn Conte and Joseph Chrysler. Munkacsi is behind the board.

Mark Kamins mixing Pulsallama for Y Records at Blank Tapes. Kamins also mixing Galaxy for Jsland, with Butch Jones engineering both projects.... John Morales and Sergio Munzibai mixing Spandau Ballet for Chrysalis and Youngblood & Johnson for West End Records.... Randy Mueller producing a new LP for Cameron, with John Bradley at the controls.

At 39th Street Music, Amy Bolton finishing her upcoming release for Cyclops with George Wallace and Jimmy Bralower producing. Steven Guardigli is engineering the sessions. Studio Trock Joe "King" Carrasco & the Crowns wrapping up their second album for MCA at New York's Record Plant with Richard Gottehrer producing and Thom Panunzio engineering. James Ball is assisting.

At Euphoria Sound Studios in Revere, Mass., the Daughters are cutting tracks with Jimmy Miller producing and Howie Cook engineering. In Cincinnati at QCA Recording Studios, Pure Prairie League cutting with engineer Ric Probst. ... Adrian Belew producing debut album for the Raisins with Gary Platt behind the board. Helen Morr producing the Blue Wisp Big Band with Probst engineering.

In Detroit at Gnome Sound Studio, MCA artists the Automatix finishing their debut album with producers Jerry Jones and Bruce Nazarian, the two founding members of the group. Engineering the tracks are Warren Woods and Nazarian.... Sebastian Bach laying tracks for his debut album on Pal's. Executive producers for the project are Ralph Newson and Jean Frechette. ... Smoke cutting debut tracks, with Barrett Strong producing. Nazarian is engineering all projects.

At Tantus in Detroit, Lisa Rett finishing her upcoming release with producers Tanis Tramontin, Michael Talley and John Jeromin. Engineering are Tramontin and David Schreiner.... Hiram Henry concluding later project with producer Jerome Shell.

In Dearborn Heights, Mich. at Studio A, Bruce Michaels self-producing his latest single for Body Records. . . . Leona Scott cutting new tracks for her debut album. Eric Morgeson is behind the board for both projects.

In Nashville at Emerald Sound, Johnny Lee working with producer Jimmy Bowen for Warner Bros. Ron Treat and Steve Tillisch are engineering. . . . Warner Bros. artist Conway Twitty selfproducing upcoming album with Bowen. Behind the board are Treat and Joe Bogan.

Boxcar Willie at Sound Emporium Studios with producer Jim Martin and engineer Rick Horton... Mark Sherrill producing Zella Lehr for Columbia, with Ron Reynolds and Ed Hudson behind the controls... Tony Joe White working with producer Reynolds for upcoming Columbia project. Engineers are Reynolds and Hudson... Ray Rider producing Kim Smith with engineer John Abbott.

At Bullet Recording, Ken Barken producing 40 West with Jim Baird engineering. . . . Neil Joseph producing Patti Roberts' upcoming Word album with Baird engineering.

In Dallas at Dallas Sound Lab, the Planets finishing project with producer Paul Rogers and engineer Johnny Marshall.

At Drive-In Studio in Winston-Salem, N.C., Wham-A-Rama working in project with producer/engineer Mitch Easter. In Los Angeles at Skyline Studios, Slider-

In Los Angeles at Skyline Studios, Slider-Glenn is in with producer Dan Slider and engineer Britt Bacon.

At Spindletop Recording Studios, producer Steve Sykes working with Rick Sandler on his new project....Red Zone in with Richard Copeland producing....The Nicholas working on upcoming album with producer Kent Washburn and engineer Steve Thume.

Little Girls at One Step Up Recording Studio, finishing their latest PVC album with producers Liam Sternberg and Ed Stasium.

In Tulsa at Long Branch Studios, producer Tom Clairborne laying tracks with group Rajah. Bill Belknap is behind the board, with Danny Goldberg assisting.

In Glendale at Montery Recording Studios, Finis Henderson working on new Motown album with producer Al McKay and engineers Humberto Gatica and Phil Brown.... Nathan Sassover recording for Delirium with Jackson Schwartz and Brown engineering.... Dial M is producing itself with Schwartz for D&D Records.

In East Detroit, at Disc Ltd., Carl J. Vest and Samikel DeLeon are producing funk group You. Earl Size is engineering, with assistance from Jimmy Lifton.

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

Eureka Production Opening To Public

• Continued from page 47

screen monitors; a BTX synchronizer for audio/visual synchronization on one-inch or three-quarter-inch VTRs; and ACD/John Meyer studio monitors.

According to Cox, Eureka's Studio B also offers scoring capabilities with a Synclavier 64 voice digital synthesizer and computer terminal, and a variety of signal processing systems by such companies as AKG, UREI, Eventide, Allison and Kepex.

Eureka also features a 220-seat theatre for corporate presentations, industrial shows, concerts and plays. Cox says that the theatre is equipped with a proscenium stage with a rear cyclorama, a 24-foot automatic projection screen, stage recessed MSLI Ultra-monitors, loudspeakers by JBL, MSLI and UPA, video and theatrical computerized track lighting, and portable baffles for audio recording isolation.



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MARCH 5, 1983, BILLBOARD

The Role Of Women

Although the topic was billed as "Women In Radio," this firsttime session at the Country Radio Seminar drew a surprisingly strong turnout of male radio executives and programmers in addition to the expected female representation. Moderated by Janet Fort of WSM Nashville; the panelists included Beverlee Bleisch, p.d. of KJJY Des Moines; Bob Meyers, sales manager at WSM; and Joyce Campbell, general manager of WXBM Milton, Fla.

The lively session squared off on such topics as whether female listeners mind hearing female air personalities; whether program-ming female DJs back-to-back causes listener tune-out; ways that women can better negotiate their entry-level salaries: and networking for career building.

Bleisch observed that today's female air personalities have vir-tually no other role models to emulate outside of the "sultry-voiced AOR jocks of the '60s." Peris distances in the second s

Increasing sales to generate more advertising dollars was the subject of several panels during the Country

Radio Seminar. Two of the most in-

formative were "Small Markets Bill-ing Big Bucks," moderated by Lee

Masters, WAVG-AM Louisville, and "Rates Today For A Better To-morrow," moderated by Bob Back-

At the small markets session, Jack Bell of KDET/KLCR-FM Center,

Tex, disclosed that his stations billed

in access of \$600,000 last year with-

out promotions and giveaways.

They stayed strictly with sales. "We give our salespeople goals," Bell

said. "You get what you expect. You

In January, which is usually the station's slowest month, Bell said

man of KWEN-FM Tulsa.

are what you look for."

Ad Sales Sessions Offer

Tips On Dollars & Sense

She encouraged general managers and p.d.s to check their station equipment for EQ levels to help control female sibilance problems, noting that, in many cases, "the levels have been preset for deep male voices that are in a totally different register from ours.

Sales manager Meyers suggested that women take advantage of their skills and employability to negotiate higher salaries in line with men at the same professional level. Addressing the issue of balancing a ca-reer and a family, Campbell emphasized scheduling flexibility and the importance of proper conduct and attire on the job, adding that, in her opinion, "90% of the women cause their own problems with male come-ons in business by their conduct, dress and attitude."

The hour-long panel ended with 20-minute question and an-swer session that sparked energetic discussion.

Country The 'Emperor' Holds Court Hudson Assails State Of AM In Keynote Speech

The Emperor took to the throne at the Country Radio Seminar and spoke of bad tidings in the radio kingdom: lack of originality, a dearth of personality, and too many people willing to take too few chances.

Veteran Los Angeles radio per-



KEYNOTE SPEAKER-Bob "Emperor" Hudson delivers the opening session keynote address.

sonality Bob "Emperor" Hudson had the attendees rolling with laughter at his keynote address when they weren't soberly contemplating his charges about the present state of radio.

Referring primarily to AM radio, Hudson said, "When we were kids, we played follow the leader. Top 40 hires mostly kids to run it, so that's their policy-follow the leader."

Describing the Los Angeles mar-ket as made up of "75 stations-and 65 of them are tied for 11th with a 1.3," Hudson remarked, "In order to survive-not to grow, but just to survive-they're going to have to do something different, and they're going to have to keep doing something different because of the nature of the beast

AM will never be able to beat FM on an audio quality level, said Hud-son, and therefore AM's only chance is to compete on a music level and to become more involved on a one-toone basis with its audience. He said that radio has gotten too slick, too

gun-shy of mistakes, and suggested it learn from the Grand Ole Opry: "The music is great, but it's not slick. It's people entertaining people, in front of people, around people, for people. And the people go back to wherever they came from, and they talk about it. It's an experience.

PADIO REPORT

Stations must be different and take chances, Hudson urged, recalling the time Gordon McLendon put Radio Moscow on all of his stations for a week. "He caused more radio talk in one week than modern consultants cause in a lifetime. Of course, modern consultants die when they're 29."

Hudson related a story about a recent visit to a Los Angeles record store and asking about what's sell-ing. "Don't be sarcastic," the clerk answered. Then he held up a blank cassette and said, "Here's what's selling.

Hudson criticized stations that promote the fact that they will be playing a new album in its entirety (Continued on page 55)

Sound Advice From Chuck Blore Adman Shares Ideas On Promotion In Keynote Talk

Chuck Blore came to the Country Radio Seminar with praise for country radio and advice on ways for radio to pay more attention to sound and to the potential of tv advertising.

Keynoting the Saturday session, Blore, a partner in Chuck Blore & Don Richman Inc., specialists in broadcast advertising, praised the emotion of country music "and how it could, and should, permeate every aspect of every country music station. The real attraction of country stations is the emotion and honesty of the music.

"One of our most potent and yet least used programming tools is the irresistible appeal of emotional communication, which, unhappily, for the most part stops when the record stops, and doesn't begin again until the next record starts," said Blore, who spiced his presentation with an audio/visual history of advertising and samples of effective radio ads and ty promos for radio stations.

"People in radio don't use the tool

tising. And it's not a particularly attractive commentary when people in advertising use the radio medium better than a lot of people in the radio industry."

Radio is more than words and music, Blore reminded the audience. "You need to start making your sta-tion work for you, rather than al-



BLORE BROADCASTS-Broadcast advertising executive Chuck Blore speaks to seminar registrants dur-

ways the other way around." Blore said that one of the most rewarding aspects of doing unusual things on the air is the feedback and approval from the audience-"word of mouth advertising." He then unveiled a rather startling

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Ś 1983 fact for most in the audience: radio has become the No. 1 local adver-tiser on tv. "A provocative, memo-BILLBOARD rable and intrusive tv ad can quickly get masses of people to sample your station," he claimed. However, he cautioned, "If they try it and it's not what the spot promised, it's incredibly difficult to convince them to try it a second time. You have 30 sec-onds to live-to challenge, promote and seduce an audience.

The best tv ad can only lure potential listeners to try the station, Blore continued, and the resultant ratings are up to the programming. "A bad or cheap-looking spot will make the audience feel your station is bad or shoddy, just as surely as a high quality ad will make the audience feel that yours is a high quality radio station.

(Continued on page 50)

he set records by increasing each salesperson's base by 20%. He then wrote a personal letter to the salesperson's spouse with a copy of a said, advertising covered the cost of of sound enough," he continued. the shows, allowing the station to ofcheck he had already made out for "I've been out of radio for over 20 ing his Saturday morning keynote the \$200 bonus that would be refer free entertainment. speech. years, basically in broadcast adverceived when the goal was met. The (Continued on page 51)

AMers & FMers Agree—But Not About Everything

If there was any point of unanimity among the panelists discussing the future of AM and FM radio at the Country Radio Seminar, it was that market conditions and not formulas must ultimately dictate a station's programming. Beyond this, the proponents of each division adopted the predictably bullish atti-tude that their future was brighter than that of the other.

AMers trumpeted their "full-serv-ice" flexibility, while FMers pointed to the enduring appeal of their "more music" approach—conceding, though, that the three-in-a-row pattern so popular of late was not an inviolable approach to audience-

building. Rob Baxter of WMAY Spring-

Coverage of the Country Radio Seminar was compiled by Kip Kirby, Ed Morris, Gerry Wood, Rose Clayton and Katy Bee.

salesperson, therefore, received incentive, not only from the station, but from home as well. Dave Shepherd of KRES-AM

Moberly, Mo. said his stations bill big by aggressively going after a client's budget. "When we talk to our clients, we ask for the total ad-vertising budget," Shepherd said. "We, in effect, become his advertising agency. He looks to us for ideas. We lead our pitch with how we can ' Shepherd added that make money. the retailer thinks he gets results from the newspaper because it is tangible—"He can get his hands on

Larry Steckline of KWLS-AM Pratt, Kan. said that country music shows have been successful in increasing his station's revenue. Two shows in nearby Colby drew more than 6,000 people, more than the town's population. In some cases, he

field. Ill said the elements that made his AM station a market leader were better people, better promotions and better news, weather, sports and farm reports. Specifically, he explained, he published a handbook to familiarize employees with the sta-tion operations; hired salespeople the direction it's taking? Jack Armstrong of WCII Louisfor their ad selling rather than copy writing abilities; met weekly with sales staff, both as a group and individually; sought clients who were

willing to do special promotions; and increased contact with community groups to tell them how they could better promote themselves in all media. Gary Havens, p.d. of WIRE In-dianapolis, recited a "check list of vital signs" by which an AM station's health may be judged and treatment applied. Does the station, he asked, offer a product unique in its market, have a loyal core of listeners, have on-air personalities who contribute to the programming and relate well

to the audience, have a commitment to providing a superior information service, work to be an integral part of the community, allocate enough money for promotions to keep its name prominent, deliver results for advertisers, research listener opin-ions, and keep its staff informed of

ville noted that a station should always build on its existing strengths. He reported that one of his station's chief ones is Louisville legend and morning air personality Bill Bailey. Ingenuity has to play a part, too, he added, citing a situation in which his station stole the thunder from a competing FM station that was co-promoting a Willie Nelson concert by hiring a plane to fly over the concert arena with a sign that said "WCII Welcomes Willie Nelson." When other stations put up their own heli-copters to do traffic reports, WCII called on the county police depart-

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ment's copter crew to do its reports. "It doesn't sound professional," he concluded, "but it sounds authoritative. And we sold it like crazy.

Lamenting that "a lot of the fun has been taken out of our business,' Gerry Cagle of top 40 station KFRC San Francisco said the key to AM's success is "our ability to program it." He indicated that it took little talent to program a more-music format, but added. "If you're an AM programmer, you're a genius.

The FM panel was subtitled "Is There Life After Three-In-A-Row?"-and to no one's surprise, the participants reassured each other that there is. In fact, Jon Coleman of Audience Analysts, Dallas, pro-claimed that if the defenders of three-in-a-row airplay were lessening their allegiance, it wasn't be-cause listeners didn't like it but because station managers and program directors are bored by it. "Listeners are saying, 'Leave it alone-we love it'." Coleman warned.

Coleman said that three-in-a-row as a stated concept in country music dates back to 1980, when it was introduced and promoted in Dallas. It has continued to work, he argued, because listeners see it as a strong positioning statement for stations to take.

"I surmise there's a lot more to country radio than just music-FM or AM." observed Barry Mardit of WWWW-FM Detroit. "Three-in-arow may be winning now, and that may be a reason for doing it now. But will it be a reason to do it later?"

Pat Martin of WBCS-FM Milwaukee contended that FM stations can rope in listeners with "lots of personality" and frequent mentions of community leaders. He said that one promotion involved an air personality simply reading business cards he had solicited. It drew about 15,000 cards, Martin estimated. (Continued on page 55)

Country **Quiet Playlist Battle Rages** Hallam, Oatman Spar During 'Great Debate'

It was billed as a "great debate," but mostly it was a lukewarm taking of sides on the question of whether playlists should be tight or loose. The most passionate partisans at this session were Dene Hallam, who beat the drum for capitalism, and Mike Oatman, who stood up for artist development. The remaining-and less doctrinaire-debaters found peace in the wholly pragmatic conclusion that a station should do what works, regardless of play length.

RT REPORT

MINAR

Hallam, who was recently named p.d. of WKHK New York, scoffed at the notion that long playlists help artists—or, indeed, that that is a profit-oriented station's concern. "If you have 70, 80 or 90 records," he asked, "how often are you going to hear an artist or a record?" He also took a swipe at paper adds, asserting, "Adding a record on a piece of paper won't help an artist."

He told programmers, "You can afford to take chances (with playlists) in small markets." And he added that in large markets, "you sell by Arbitron; in small markets,

you sell more by relationships. In New York, L.A. and Chicago, they really look at the numbers." Concluded Hallam, "What's hap-

pening now is that the small markets are looking toward the large markets (for programming direction). And I think that's bad."

Oatman, general manager of Great Empire Broadcasting, won-dered aloud if a short playlist didn't also say that "a station is short in other things-like courtesy to the artist and to promotion people." He re-called the young artist who called once from a phone booth near the highway asking to stop by the station and have it play his new record. He was told he could-so the station gave the record a tryout, liked it and added it to the playlist, even though it was on an unheard-of label by an unheard-of artist. The record was All My Friends Are Gonna Be Strangers," Oatman related, and the young hopeful was Merle Haggard. "I don't know why we should put

an arbitrary limit on how many records we play," Oatman continued. "I like to think of the playlist as a catalog. Too much repetition of a hot record burns an audience out." Oatman earned a prolonged cheer from the crowd when he contended, "I think we need to build new legends in our business.'

Hallam remained unimpressed by Oatman's Haggard narrative, asking how many "turkeys" one would have to listen to before coming across another Haggard. Lon Helton of KHJ Los Angeles

spoke on behalf of long playlists, making the proviso, though, that he preferred to call them "open" play-lists. He said that he wasn't interested in breaking new artists, and that he adds "new stuff as buffers for the current rotation" instead of using oldies which may have, themselves, burned out.

Citing statistics from a phone survey he had taken among p.d.s, Dan O'Toole of Capitol Broadcasting Corp. said that most of his 61 respondents favored long playlists, but that most of the stations in the top 50 markets have short lists. "In a com-petitive situation," he pointed out, "there's less room for error."



RADIO RALLY-Artists gather after a seminar session. Shown from left are Jerry Reed, Waylon Jennings, Brenda Lee, Sylvia and Jessi Colter.

New Ideas On Automation Are Examined By Panel

Automation has come a long way, as evidenced by the panel "Automation And The Syndicated Services." Its equipment has become more sophisticated, and so has the thinking behind it, according to Geoff Harvey of KHWK Kennewick, Wash.

Live-assist programming, as opposed to syndicated services, affords "tremendous efficiency, flexibility for changes, and jocks who are locally oriented," Harvey stated. "You can't get that with a service." Disadvan-tages he cited included the same dilemma that automated stations always face: "You can't give exact time or temperature checks. And requests are next to impossible." He cautioned. "Don't let your automation turn into a jukebox. Be crea-tive," adding, "It doesn't matter that you are automated, as long as they like what they hear."

In choosing the automated programming for a station, Mark Ediger of KJKC Junction City, Kan. offered, "Strive to sound live. Utilize personalized cards to plug into each daily situation." He said stations should be dedicated to making the system sound the way they want it to.

Susan Carson of KFMR-FM Stockton, said she finds the Drake-Chenault syndication service cuts

costs for her automated station. "We can't compete with hiring talent" to combat nearby KRAK Sacramento, she said. Instead, the station concentrates on heavy promotion around the immediate community. Because of recent rulings by the FCC, KFMR is not required to monitor its system 24 hours a day. "This is a real cost-cutting factor," emphasized Carson. "Only regular office hours are kept, while a security system does the monitoring" after business hours.

As stations contemplate the automation/syndication services now available, Jeff Frank of WXKW Allentown, Pa. suggests, "Extensive research on changes from automation to live-assist" should be studied. 'Don't abandon your established listeners," he warned.

Sound Advice From Blore

• Continued from page 49

Answering a question posed by an attendee who remarked that the radio ad and tv spots shown were effective but too expensive for small market stations, Blore stated, "Small budgets and small markets simply have to equal big ideas. If the idea is strong enough, it can be done. It'll work. Ideas don't cost anything.

EXPERTS OFFER IMAGE ADVICE Panels Probe Promotional Ploys Promoting major events within the community and determining a distinctive station image are both

LBOARD BIL considered promotional musts for country radio stations. Two weekend seminar sessions, "Strategic Image Marketing For Your Station" ິດ and "Capitalizing on Major Events In Your Area," honed in on ways to project a station to the right target audience.

In radio promotions, "Marketing is not what you do at Kroger, quipped broadcasting consultant John Lund. Walt Disney's creed for marketing was "Find out what people want, then you give it to them," Lund said.

Three underlying factors build up to the overall importance of promotion, according to Lund. First of all, he said, "Identify your audience target"-get to know more about your station's image by brainstorming and focus on that segment.

Secondly, he urged broadcasters

to plan programming for that special audience: "Pay close attention to aspects of music, news, air talent, commercials." From this direction, he said, a station can better position it-self in the marketplace. "Plan a narrow attack, rather than an overall, broad attack," Lund advised.

These components set the stage for a strong promotional thrust. It is the one important direction a station can control, over already established programming formats and technical boundaries, Lund explained to the packed room.

To capitalize on major events in an area, Cheryl Ballard of WSUN St. Petersburg stressed the importance of knowing local newspaper colleagues. "Press reporters should be groomed to work with you in the media throughout the year, not just during an event," she said. This relationship in St. Petersburg has helped WSUN to carry off its successful "Christmas Cash For Kids" project, which Ballard said raised \$72,000 in 72 hours through a mass-media sponsored community pledge drive.

Songwriter/spokesman Ed Bruce said that cowboys, truck drivers, singers and DJs can identify all with the lifestyle of "The Great American Cow-To this end, the organization boy. called the Pro Rodeo Network bring listeners views, values and Western heritage. Their newsletters, updates, national rodeo standings, interviews and a 24-hour hotline can tie in with country radio programming, accord-ing to Dave Baldridge of the Professional Rodeo Cowboy Association in Colorado Springs. "We're just a phone call away," he said, noting that the Pro Rodeo Network provides custom sports radio program-ming. "It's a goldmine that needs to be tapped," said Jerry Schafer of KKBC-FM Carson City, Nev.

Marketing an image to the exact (Continued on page 55)

Programmers Sound Out Three Nashville Producers

The panel titled "Making Your Own Music-The Hot Country Hits" led to some give and take with three major Nashville producers that could eventually prove beneficial

for both producers and programmers. Moderated by Joel Raab of WHK Cleveland, the panel starred Jimmy Bowen of Warner Bros. Records, Jim Ed Norman of JEN Pro-

PRODUCER'S PANEL-Record producers Tom Collins, Jim Ed Norman and Jimmy Bowen talk about how they cut records during a seminar panel.

ductions and Tom Collins of Tom Collins Music.

"The vehicle for selling is the song," remarked Collins, adding, "the primary aspect in developing an artist is to make sure they have the right piece of material."

When the session was opened for questions, they came flying fast and furious. "Why do records fade?" asked Barry Mardit of WWWW Detroit. Answered Bowen, treading the fine line between humor and reality. "We fade records because we don't have the goddamn time to figure out how to end one."

Added Norman, "A fade is one of God's gifts to technology. It leaves you with a degree of excitement that, coming to the end of the record, I couldn't create, no matter how much time I spent. Some records have an intensity and momentum that only a fade accomplishes.'

"Don't stop fading the ending, for www.americanradiohistory.com

God's sake," a Texas broadcaster pleaded. He mentioned that a 2:40 record can become a 2:30 record, if necessary, as the air personality hurries the fade along, going into the

Instrumental intros also came under consideration, with Norman ask-"After I make this great intro, ing, why the hell do you talk over it?" An important answer came back from the floor: Talking over an intro can discourage listeners from recording a song and damaging record sales.

Is Nashville becoming an assembly line, producing similar-sounding hits because the same musicians are constantly used? "The criticism is fair to some extent," admitted Norman, "because you tend to use the same people over and over again.' But he feels the problem will be avoided in the future as more young musicians are drawn to Nashville. "I can't define the Nashville

Sound now-and, a few years ago, I

could," said Collins. "It's becoming mass appeal."

Radio's role in the future of the record business, especially in relation to the growing importance of television, came up for discussion when Jay Albright of Drake-Chenault asked if video would replace radio as the centerpiece for marketing in the next five to 10 years. Bowen said he felt that radio's importance would not be lessened in the next five years, but that video would become much more important for the record companies in the late '80s and early '90s. "Radio won't shrink or fade away because of its mobility, but video will come in and become another important outlet for " he said.

Is the final mix made for radio or for consumers? "I'm guilty of always making records for the radio," said Norman. "If I don't get it played, I won't get it heard to the point where someone will buy it."

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THE TALK OF THE SEMINAR **Broadcasters Speak Out**

"We are not in the radio business. The business we are in is the advertising business, and that's the only business any radio station should be in.'

Dave Shepherd KRES Moberly, Mo.

"Cable, if you haven't noticed, has been taking some very good people from the radio business. One of the most successful cable ventures of the past few years, MTV, is the product of radio people.... Real good radio people who aren't in radio anymore.' **Dick Ferguson**

Katz Broadcasting

"Most of the time when a station loses an audience, it goes to 'off'not to another radio station."

Rip Ridgeway Arbitron

"A consultant is someone who knows how to make love 350 ways, but doesn't have a girlfriend."

George C. Joachim WMNR Marion, Ohio

"If you want to really punish yourself, get in a car and make a five-day trip across the country. You'll find very little uniqueness (in radio)." Ron Norwood **KMPS** Seattle

"If you want to find really interesting radio, go into the small markets. John Lund

Lund Consultants.

"It's a crime for (your) station to drop a record if it's still working for you.' **Bill Bradley**

KLZ Denver

"The newspaper is dying-and radio needs to take over that market." George C. Joachim WMNR Marion, Ohio

"We get engaged in intramurals like country vs. country, AC vs. country, AM vs. FM, yet we are all competing for a pygmy share of total advertising dollars. What you should be doing is selling radio first, country radio second, and your station third." Jhan Hiber

Hiber & Hart

"Know thy target."

John Lund Lund Consultants

"A deck has 52 cards, which reminds me I've had 52 radio jobs. There are four aces in the deck, which reminds me that ratings are taken four times each year and that's why I've had 52 different jobs."

Bob "Emperor" Hudson Keynote address Sales Strategies Examined At 'Marketizing' Session

People are more interested than ever before in maximum value of dollars spent in today's tight economy, according to panelists in the session called "Marketizing-Your Key To Increased Sales Revenue.' moderated by Jerdan Bullard of WZZK Birmingham. As a result, any product or service that saves money is now a prime target for ra-

dio advertising. Gary Drenik of the Radio Advertising Bureau emphasized that radio sales personnel should "avoid being clones" and "break out of the mold in looking for new markets created by changing lifestyles. Off-price merchandise and deep-discount stores, as well as do-it-yourself centers and maintenance shops, are among the fastest growing busi-nesses in the market, Drenik said, as is the computer industry. Health spas, diet centers, and jogging clothiers are continuing to expand, as are energy-saving devices such as kerosene heaters and fans, which reduce electric bills in the winter and summer, he added.

The 40 million working women in the country have helped shrink the size of the average household to 2.5, Drenik pointed out. As a result, 33% of condominums are being sold to women, a market which never before existed.

Hospitals are presently marketing services directly to consumers, said Drenik, noting that "20% of the hospitals may not be around by the 1990s." In the area of services, health care centers are the second largest industry in the country today, next to agriculture, he said. They are be-ginning to advertise heavily for such community-oriented services as alcoholism rehabilitation and personnel recruitment.

Drenik played tapes of several advertisements as examples of new markets. Included were ads from a doctor, attorney, and rubbish hauling service. "People want on radio stations be-

cause it will do something for them," he said. "You have to show them what it will do."

Susan Smith of Sealy, who talked on "How We Can Better Serve Retailers," said she was concerned over the large number of retailers she has (Continued on page 53)

Country PROIO PHOPT **Research Put In Perspective** Panelists Warn Against Expecting Too Much From It

Research should not be viewed as a universal panacea for assuaging slipping demographics and curing slipping demographics and curing faltering ratings, panelists advised in a session titled "Research ... For Music, Marketing and Making Money." The panel, moderated by Lon Helton of KHJ Los Angeles, featured Rob Balon of Rob E. Balon & Associates, Carl Cramer of Cramer Communications and Jim Tice of WCOS Columbia, S.C.

Balon cautioned against interpreting statistical research as the inviolable solution to a station's problems. "The problem with research is that the wrong kind can be totally misleading," he noted. "Research should be fact-finding by nature, but the information gained must be put into context individually."

Balon remarked that the radio industry has traditionally lagged behind other industries, most notably retailing, which spends considerable budget dollars annually for in-depth evaluation and market research. "Research fills in the gaps where you need specific information to better position your station," he said. "It should give you the ability to see how your station is realistically perceived by your listeners—which may be quite a bit different from the way you think they're perceiving your station.

Balon used slides to illustrate what he jokingly termed "the mythical perfect Arbitron listener," showing her filling out her diary every 15 minutes, even while driving a car or dining in a restaurant. And he pointed out that in many cases, there is a surprisingly high lack of aware-ness by listeners about individual radio stations. Balon described one "street-corner traffic survey" his firm experimented with, in which

Analysts; John Boden of Blair Ra-

dio; George Pine of McGavren-

Guild; Susan Dingethal and Rip Ridgeway of Arbitron; Yvonne M. Grewe of Team Associates; Jhan Hi-

ber of Hiber & Hart; Eric Small of

Modulation Sciences; Dale Pon of

Dale Pon & Partners; and Tullos

Wells of Manitzas, Harris & Padgett.

Charlie Cook of KLAC Los An-

drivers were stopped and queried about the call letters of the station they were listening to at that mo-ment: "Over 65% of the drivers named a different station from the one they actually had tuned in."

Cramer emphasized that statistically valid research will deal with "perceptions, attitudes, opinions and views rather than realities, because listeners' perceptions often vary dramatically from reality." He cautioned against abusing the value of focus groups, which by design are not complete or valid entities in themselves, as research tools.

What you should be looking for from your research firms and con-sultants is input, not control," Cramer observed. "They should constantly be feeding back information about your market and helping you second-guess the competition.

of the Organization Of Country Ra-

dio Broadcasters were Roy Wunsch and Joe Casey of CBS Records

Nashville; Bob Heatherly of RCA;

Mike Oatman of Great Empire Broadcasting; and Bill Sherard of

Tapes of individual seminar ses-

Studios, 133 Walton Ferry Rd., Hen-

WIDE RANGE OF TOPICS COVERED 640 Attend 14th Annual Meet nar. Elected to the board of directors Univ.; Jon Coleman of Audience

• Continued from page 6

sions dealt with management, engineering, automation and syndica-tion, staffing, consultants, ratings, contests, sales strategies and ways to compete in major-market combat.

However, small markets weren't ignored. There were early-bird agribusiness sessions, as well as concurrent late-night rap rooms for troubleshooting specific sales and programming problems.

The Country Music Assn. hosted a luncheon for seminar attendees on Friday. Exhibitors kept their suites open in the evening, and a number of convention registrants also attended the W.O.R.S.T. (World's Oldest Rock Stars Together) Show at the nearby Nashville Palace Friday night, sponsored by NARAS and the Country Promotion Assn. The traditional New Faces Show banquet closed out the festivities Saturday night.

If the sessions were, for the most part, uncontroversial, they were reflective of the strides country radio has taken in growth and sophistication over the past several years. The tone of the conclave was optimistic, with speakers and panelists chosen from all facets of the broadcasting field.

Among those who participated at the seminar were Bob Kingsley of "American Country Countdown"; Prof. Robert F. Schwarz of Purdue

Engineers Get Some Respect From Panel

"If your chief engineer isn't your best friend," moderator Lon Helton told an audience of DJs and p.d.s, "you'd better make him it real fast. If nothing else, he may talk your general manager out of going automated." Helton, of KHJ Los Anmated. Henton, of KHJ Los An-geles, conducted the session on "Engineering (In English) For Pro-grammers." Watt Hairston, engineer at WSIX-FM Nashville, and Eric Small, head of Modulation Sciences. Brooklyn, were the featured speak-

Arguing for better communications between programmers and engineers. Hairston asserted, "Too many times this individual is only (Continued on page 55)

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geles was elected agenda chairman for the 1984 Country Radio Semidersonville, Tenn. 37075. **Ad Sales Sessions Offer** Tips On Dollars & Sense

WPKO.

• Continued from page 49

Steckline said that his station opts for such shows about five times a year rather than giving prizes for promotion. "A good sales depart-ment is what makes it work," he said.

"You've got to have one." In the "Rates Today For a Better Tomorrow" session, John Fouts of the Christal Co. in Detroit gave the pros and cons of rate cards. A good rate card, he said, is easy to read, allows flexibility, generates immediate action, and provides direct response to supply and demand.

Panelist George Joachim of WMNR-AM Marion, Ohio complained that radio rates in small

markets are "way too low" and that "rate structures need to be adapted to local situations." As an example, Joachim noted that his AM station's average order was \$288 monthly and the FMer's was \$450, compared to \$2,600 per month for newspaper ad-vertising. "It costs the retailer \$650 for one full page ad, one time, for one day," Joachim noted.

The major factors involved in setting rates, Joachim said, are market tradition and perspectives and the newspaper rates. "Ask yourself where you would like to see rates be," Joachim challenged. "Does your station have enough credibility to influence rates?



WELCOMING RECEPTION—Epic recording artists and staffers get together at a welcoming reception at the seminar sponsored by the Organization of Country Broadcasters. Shown from left are Johnny Rodriquez; Marcia Beverly; Craig Appelquist, western country marketing manager; Ronnie McDowell; Don Kamerer, Billboard's country chart coordinator; Ricky Skaggs; Joe Stampley; and Rich Schwan, E/P/A national promotion manager, Nashville.

MARCH 5, sions may be ordered for \$3.95 each from Clyde Beavers, Beaverwood 1983, BILLBOARD

Hot Country Sin Survey For Week Ending 3/5/83 Billboard **Ges** ght 1983, Billboard Publications, Inc. No part of this pub means, electronic, mechanical, photocopying, record

THIS	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer). Label & Number (Dist. Label) (Publisher, Licensee)	THIS	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer), Label & Number (Dist Laber) (Publisher, Licensee)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer), Label & Number (Dist Label) (Publisher: Licensee)
2	3	13	IF HOLLYWOOD DON'T NEED YOU-Don Williams (D. Williams, G. Fundis) B. McDill; Hall-Clement (Welk Music Group), BMI; MCA	35	30	16	'TIL I GAIN CONTROL AGAIN—Crystal Gayle (J. Bowen) R. Crowell Jolly Cheeks, BMI; Elektra 7-69893	268	NEW	LINTRY	I STILL LOVE YOU IN THE SAME OL' WAY—Moe Bandy (R. Baker) V. Warner: Baray, BMI: Columbia-38-03525
			52152	36	27	16	SOMEBODY'S ALWAYS SAYING GOODBYE-Anne Murray (I.E. Norman)	5.97	NEW	ATTRY	MORE & MORE—Charley Pride (N. Wilson) W. Pierce, M. Kilgore, Cedarwood, BMI, RCA-13451
2	2	14	LAST THING I NEEDED FIRST THING THIS MORNING—Willie Nelson (C. Moman) G.P. Nunn, D. Ciscle, Nunn, BMI: Columbia-38-03385	37	28	16	B. McDill; Hall/Clement (Well Music), BMI; Capitol 5183	70	77	3	LIVIN' ON MEMORIES-Gary Wolf (J. Chambers)
公	4	11	THE ROSE — Conway Twitty (C. Twitty, J. Bowen). A. McBroom; Warner-Tamerlane, BMI; Elektra 69854		44	4	WHEN YOU'RE NOT A LADY—Jim Glaser (D. Tolle) P. McManus, L. Pedroski; Colgems-EMI/Tiny Tiger, ASCAP; Noble Vision 101 WHATEVER HAPPENED TO OLD	贡	83	2	J. Chambers, C. Jenkins; Galleon, ÁSCAP; Columbia 38-03493 UNFINISHED BUSINESS—Lloyd David Foster (B. Montgomery)
4	5	11	I WOULDN'T CHANGE YOU IF I COULD-Ricky Shaggs (R. Shaggs)	38	1		FASHIONED LOVE B.J. Thomas (P. Drake) L. Anderson; Old Friends, BMI; Cleveland International 38-03492 (CBS)	歃	HEW	ENTRY	W. Newton, D. Morrison; House of Gold, BMI; MCA-52173 THIS COWBOY'S HAT—Porter Wagoner (S. Garrett)
会	7	8	A.Q. Smith, P.H. Jones; Peer International, BMI; Epic 34-03482	39	41	7	BREAKIN' IT/THERE'S ALL KINDS OF SMOKE (In The Barroom)-Loretta Lynn (O. Bradley)	•	81	3	J. Brooks; Elektra/Asylum/Brooks Bros., BMI; Warner/Viva-7-29772 ANGELS GET LONELY TOO—Ralph May (R. Ruff)
Tor	11	8	SWINGIN'—John Anderson (F. Jones) L. Delmore, J. Anderson; BMI; Warner Bros. 7-29788 SHINE ON (Shine All Your	40	43	6	M. Germino/D. Wayne; Music City/Country Bumpkin, BMI; MCA 52158 RAINBOWS AND BUTTERFLIES—Billy Swan (L. Rogers)	1	79	3	J. Tweel, R. Leigh; Unart/United Artist, ÁSCAP; Primero 1021 SO CLOSE—Backroads (J. Gibson)
			Sweet Love On Me)—George Jones (B. Sherrill) J. MacRae, B. Morrison; Southern Nights, ASCAP; Epic 34-03489	•	49	4	J. Flynn Ill; Music City, ASCAP; Epic 34-03505 JOSE CUERVO—Shelly West (S. Garrett, S. Dorff) C. Jordan; Easy Listening/Galleon, ASCAP; Warner/Viva 7-29778	1	80	3	J. Marcum; Hitkit, BMI; Soundwaves 4698 (NSD) HOLD ME—David Rogers (GoldShield Productions)
7	8	13	EVERYTHING'S BEAUTIFUL (In It's Own Way)-Dolly Parton & Willie Nelson (F. Foster) D. Parton; Combine, BMI; Monument 4-03408 (CBS)	1	48	5	C. Jordan; Easy Listening/Galleon, ASCAP; Warner/Viva 7-29778 IF THAT'S WHAT YOU'RE	76	82	3	H.L. Shields, V. Rundus; Chip 'N' Dale, ASCAP; Music Masters Limited 1004-52 I'M A BOOGER/A WAY
\$	9	13	D. Farton; Comoine, BM; Monument 4-05408 (CBS) AIN'T NO TRICK (It Takes Magic)—Lee Greenwood (J. Crutchfield) S. Pippin, J. Hurt; House of Gold, BMI; MCA 52150				THINKING—Karen Brooks (B. Ahern) R. Sharp; Gee Sharp, BMI; Warner Bros. 7-29789	10	02		WITHOUT WORDS—Roy Clark (R. Clark) J.B. Barnhill; R. Lane, J. Johnson, B. Jones/C. Water, B. Jones; Tree, BMI/ Cross Keys, ASCAP; Churchill 94017 (MCA)
To To	12	8	WHEN I'M AWAY	H	50	4	IF YOU'RE GONNA DO ME WRONG (DO IT RIGHT)—Vern Gosdin (B. Mevis)	-	89	2	Cross Keys, ASCAP; Churchill 94017 (MCA) CAROLINE'S STILL IN
2102	16	11	FROM YOU—The Bellamy Brothers (J. Bowen, D. Bellamy, H. Bellamy) F. Miller; Rare Blue, ASCAP; Elektra/Curb 7-59850 HANGIN' AROIIND—The Whites (P. Skages)	44	33	15	V. Gosdin, M. Barnes; Hookit/Blue Lake, BMI; Compleat 102 (Polygram) SHADOWS OF MY MIND—Leon Everette (R. Dean, L. Everette)				GEORGIA—The Coulters (Not Listed) W. Holyfield; Bibo, ASCAP; Dolphin 45003
			HANGIN' AROUND—The Whites (R. Skaggs) C. Hardy, R. Carnes, J. Carnes; Elektra/Asylum, Refuge, BMI, ASCAP; Elektra/ Curb 69855	1	56	3	E.E. Collins; Hermitage, BMI; RCA-13391 FINDING YOU—Joe Stampley (R. Baker)	78	54	15	DON'T PLAN. ON SLEEPING TONIGHT—Steve Wariner (T. Collins) G. Sklerov, S. Kunin; Arista/Gloria's Songs, ASCAP; RCA-13395
T	15	8	ł HAVE LOVED YOU GIRL (But Not Like This Before)—Earl Thomas Conley (N. Larkin) E. T. Conley: Blue Moon, ASCAP; RCA 13414	46	35	16	J. Dickens, A. Fleetwood; Baray/Brandwood, BMI; Epic '34-03558 . INSIDE/CAROLINA DREAMS—Ronnie Milsap (R. Milsap, T. Collins)	79	71	20	WITH YOU—Charly McClain (Chucko Productions) L. Shell, R. Muir; Onhisown, BMI/Arian/Ron Muir, ASCAP; Epic 34-03308
女	14	15	E. I. Contey; Blue Moon, ASLAY; RLA 13414 FEEL RIGHT—Tanya Tucker (D. Mailoy) L. Byrom; Deb Dave, Briarpatch, BMI; Arista 0677	1	53	6	M. Reid; Lodge Hall, ASCAP; RCA 13362 TAKE IT ALL—Rich Landers (B. Fisher)	80	73	20	LONELY GO—Merle Haggard (M. Haggard, L. Talley) M. Haggard; Shade Tree, BMI; Epic 34-03315
逊	17	8	REASONS TO	48	55	3	R. Landers; Escrow/Plum Creek, BMI; AMI 1311 (NSD) AFTER THE LAST GOODBYE—Gus Hardin (R. Hall)	81	76	5	COUNTRY MUSIC NIGHTMARE—Boxcar Willie (J. Martin) B. Willie; Column II, BMI; Main Street 954 (Capitol)
山	18	6	QUIT—Merie Haggard and Willie Nelson (C. Moman, W. Nelson, M. Haggard) M. Haggard; Shade Tree, BMI; Epic 34-03494 WE'VE GOT TONIGHT—	•		2	B. McGuire, B. Henderson, E. Moore, G. Pearce; Fame, BMI/Rick Hall, ASCAP; RCA 13445	D	NEW C		SOMEWHERE DOWN THE LINE-Younger Brothers (R. Chancey) L. Anderson, C. Kelly; Old Friends/Golden Bridge: BMI/ASCAP; MCA-52183
			Kenny Rogers and Sheena Easton (D. Foster, K. Rogers) B. Seger; Gear, ASCAP; Liberty 1492	50	64 37	11	SAVE ME-Louise Mandrell (E. Kilroy) R.C. Bannon, D. Fleth, G. Fletcher; Rare Blue, ASCAP; RCA-13450	183	REW		TENDERNESS PLACE—Karen Taylor-Good (T. Sparks) L. Henley, M. Mathis; Acufi-Rose, BMI; MESA-1114 (NSD)
15	1	14	WHY BABY WHY-Charley Pride (N. Wilson) G. Jones, D. Edwards, Ft. Knox, BMI; RCA-13397		37	11	THE FOOL IN ME—Sonny James (S. James, K. Stilts) D. Loggin, R. Goodrum; Leeds/MCA Patchwork/Chappell/Sailmaker, ASCAP; Dimension 1040	84	84	2	WE MUST BELIEVE IN
TO	19	8	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	Ø	57	4	IT TAKES LOVE—Big Al Downing (T. Bongiovi, L. Quinn) A. Downing, L. Quinn; Metaphor/Simile, BMI/ASCAP; Team 1004				MAGIC—Johnny Cash (J. Clement) A. Reynolds, B. McDill; Jack, BMI; Columbia 38-03524
佥	22	4	DIXIELAND DELIGHT—Alabama (H. Shedd, Alabama) R. Rogers; Sister John, BMI; RCA 13446	Ð	58	4	FRIDAY NIGHT FEELIN'—Vern Gosdin (B. Fisher, M. Radford) R. Landers; Nub-Pub, ASCAP; AMI 1312 (NSD)	85	85	2	THE MEMORY—Jim Wyrick (L. Brandon) B.E. Wheeler, R. Bowling; Sleepy Hollow, ASCAP/ATV, BMI; NSD-157
18	10	11	HONKYTONK MAN—Marty Robbins (S. Garrett) D. Blackwell; Peso/Wallet, BMI; Warner/Viva 29847	53	47	9	THOSE WERE THE DAYS—Gary Stewart & Dean Dillon (B. Mevis) D. Dillon, G. Stewart, R. Huston; Tree/Forrest Hill, BMI; RCA 13401	186	NEW E	STAT	IT'S WRITTEN ALL OVER YOUR FACE—Ronnie Dunn (J. Sandlin) R. Byrne, T. Brasfield; I've Got the Music, ASCAP; Churchill-94018-(MCA)
	24	7	MY FIRST TASTE OF TEXAS—Ed Bruce (T. West) E. Bruce, R. Rogers; Tree/Newkeys/Sugarpium, BMI; MCA 52156	54	45	13	A GOOD NIGHT'S LOVE—Tammy Wynette (G. Richey) C. Lester, 7. Dubois; House Of Gold, BMI; Epic 34-03384	87	90	2	TURNING BACK THE COVERS—Robin Lee (J. Morris)
20	25	6	GONNA GO HUNTIN' TONIGHT – Hank williams, Jr. (J. Bowen, H. Williams, Jr.)	資・	67	2	FOOLIN'—Johnny Rodriguez (R. Albright) R. Mooney; Ace in the Hole, BMI; Epic 34-03598	88	88	2	K. Gloria, P. Gloria, J. Goodwin; Johnny Morris, BMI; Evergreen 1003 CAN'T GET USED TO SLEEPING
21	23	12	H. Williams, Jr.; Bocephus, BMI; Elektra/Curb 7-69846 BORN TO LOVE ME-Ray Charles (R. Charles) B. Morrison; Music City, ASCAP; Columbia 38-03429	Þ	75	2	TOUCH ME (I'LL BE YOUR FOOL ONCE MORE)—Tom Jones (G. Mills, S. Popovich)				WITHOUT YOU—Sandy Posey (R. Robinson, T. Cogbill) R. Davis, B. Robinson, R. Rodgers; Heavy Duty's, ASCAP/Billy Robinson/New Keys. BMI: Audiograph-449
221	26	7	SHAME ON THE	57	52	19	A. Downing: ATV, BMI; Mercury 810-445-7 (Polygram) LIKE NOTHING EVER HAPPENED—Sylvia (T. Collins) K. Fleming, D. Morgan, T. Collins, BMI; RCA 13330	10	NEW I		THE NIGHT'S ALMOST OVER-Jacky Ward (J. Ward)
23	6	16	MOON—Bob Seger and The Silver Bullet Band (J. Jovine) R. Crowell; Coolwell/Granite, ASCAP; Capitol 5187 FAKING LOVE—T.G. Shennard & Karen Bronks (B. Killen)		68	3	WHO'S GONNA KEEP ME	90	NEW E		J. Ward; Big Casey, BMI; Asylum 7-69844 IF I JUST HAD MY WOMAN—Bobby Reed (B. Fisher)
	29	6	FAKING LOVE-T.G. Sheppard & Karen Brooks (B. Killen) B. Braddock, M. Berg; Tree, BMI; Warner/Curb 29854 DOWN ON THE CORNER-Jerry Reed (R. Hall)				WARM—Phil Everly (K. Lehning) K. McKnelly, D. Stirling; Money Honey/April Morning/Glen Rock, BMI; Capitol 5197	91	72	4	B. Reed; Muhlenberg, BMI; CBO-132 TENDER LOVIN' LIES —Judy Bailey (R. Baker) B. Lindsey, D. Adkins; Music Corp Of America/MCA, BMI/ASCAP; Warner Bros.
	31	5	J. C. Fogerty; Jondora, BMI; RCA 13422 SOUNDS LIKE LOVE—Johnny Lee (J.E. Norman)	Ø	65	5	KEEP ON PLAYING THAT COUNTRY MUSIC—Sierra (P. Baugh)			1.	7-29799
26	32	5	C. Black, T. Rocco; Chappell/Bibo (Welk), ASCAP; Full Moon/Asylum 7-59848 YOU'RE THE FIRST TIME I'VE THOUGHT	60	66	3	K. Stegall; Blackwood, BMI; Musicom 52701 THE WAYWARD WIND—James Galway with Special Guest Sylvia (T.	92	59	16	THANK GOD FOR KIDS—The Oak Ridge Boys (R. Chancey) E. Raven; Milene, ASCAP; MCA 52145
			ABOUT LEAVING—Reba McIntire (J. Kennedy) D. Lee, K. Chater; Maple Hill/Hall-Clement/Vogue (Weik), BMI; Mercury 3387 (Polygram)				Collins) H. Newman, S. Lebowsky; Bibo, ASCAP; RCA 13441	93	60	9	THE LIGHT OF MY LIFE—Tommy St. John (N. Wilson) E. Haynes, D. Brady, R. Thames, Bill Haynes; BMI; RCA-13405
27	21	14	C.C. WATERBACK—George Jones/Merle Haggard (B. Sherrill) M. Haggard, Shade Tree, BMI; Epic-03405	61	62	7	EASIER—Sandy Croft (J. Wilson) P. Tillis, J. Buckingham; Sawgrass/Duck Songs, BMI; Angelsons 1821	94	74	9	THE JIM REEVES MEDLEY—Jim Reeves (D. Briggs) Moore, Campbell, Anderson; Allison; David, Burke, Fisher; Not Listed; RCA- 13410
28	34	8	I LOVE HOW YOU	62	63	5	HOW LONG WILL IT TAKE-Tennessee Express (L. Rogers) W. Mack; Hail-Clement, BMI; RCA 13423	95	61	7	LONELY EYES—Brice Henderson (S. Tutt) B. McDill; Hall-Clement, BMI; Union Station 1000
29	36	6	LOVE ME-Glen Campbell (J. Fuller) B. Mann, L. Kolber; Screen Gems-EMI, BMI; Atlantic/America 799930 ALMOST CALLED HER BABY-	× ₩	REW ER		W. Mack; Hall-Clement, BMI; RKA 13423 COMMON MAN-John Conlee (B. Logan) S. Johns; Lowery/Legibus/Captain, BMI; MCA-52178	96	78	4	WHERE DO YOU GO-Streetfeet (K. Laxton)
^	39	2	Larry Gattin and The Gattin Brothers Band (J. Crutchfrield, L. Gattin) L. Gattin; Larry Gattin, BMI; Columbia 38-0517 AMEDICAN MADE		69	4	S. Johns; Lowery/Legious/Legious, BMI; MLA-52178 STORM OF LOVE—Chantilly (L. Morton, S. Bledsoe) B. Cason, T. Cerney, Buzz Cason/Let There Be Music, ASCAP; F&L 523	97	87	3	R. Anderson; Andgram, ASCAP; Triple T 2001 CHOKIN' KIND—Freddy Fender (H. Meaux) H. Howard; Tree, BMI; Warner Brothers 7-29794
		15	AMERICAN MADE-Oak Ridge Boys (R. Chancey) B. Dipiero, P. McManus; Music City/Combine, ASCAP/BMI; MCA-52179 VELVET CHAINS—Gary Morris (M. Morean, P. Worley)	65	42	13	I CAN'T GET OVER YOU (Gettin'	98	NEW E	1111	THE JUKEBOX NEVER PLAYS
		17	VELVET CHAINS—Gary Morris (M. Morgan, P. Worley) K. Welch, R. Hellärd; Cross Keys, ASCAP/Tree, BMI; Warner Bros. 7-29853 STILL TAKING CHANCES—Michael Murphey (J.E. Norman)	66	46	17	Over Me)—Bandana (M. Oaniels, S. Cornelius) R.J. Friend, J. Dowell; New Albany, BMI/Hoosier, ASCAP; Warner Bros. 7-29831 TALK TO ME—Mickey Gilley (J.E. Norman)			1	HOME SWEET HOME-Jack Greene (E. Owens) D. Mitchell; Baray/Mullet, BMI; EMH-0016
	38	6	M. Murphey; Timberwolf, BMI; Liberty 1486 PERSONALLY—Ronnie McDowell (B. Killen)	67	51	18	L Seneca; Jay and Cee, BMI; Epic 34-03326 WHAT SHE DON'T KNOW	99	86	3	WORKIN' IN A COALMINE—Bob Jenkins (R. Jenkins) R. Jenkins; Robenris, BMI; Picap 009
± ∎	40	4	P. Kelly; Tree/Five Of A Kind (Tree Group), BMI; Epic 34-03526 AMARILLO BY MORNING—George Strait (8. Mevis) T. Stafford, P. Fraser; Cotillion/Terry Stafford, BMI; MCA 52162					100	70	14	POOR BOY—Razzy Bailey (B. Monlgomery) D. Gray, J. Michael, M. Gray, Irving/Down N' Dixie/Simonton/Fifty Grand, BMI; RCA-13383

ducts demonstrating the greatest airplay and sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. 👁 Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

Nashville Scene

By KIP KIRBY

We knew it all along. Everyone says that radio personalities and promotion people are frustrated record producers-but what they really are is frustrated musicians!

Or so it looked at the annual W.O.R.S.T. Show-the initials stand for World's Oldest Rock Stars Together. The night of craziness took place this year at the Nashville Palace, right across the highway from the Opryland Hotel so it could draw a strong turnout frem the nearby Country Radio Seminar.

Officially, the event was a benefit to raise money for the Bill Justis Memorial Scholarship Fund, hosted by NARAS and the Country Promo-

tion Assn. Justis was one of the original founders of the W.O.R.S.T. Show, and a highlight of past years was that moment when Justis sauntered out onto the stage, toupee askance, and began

blowing the opening notes to his big hit, "Raunchy." Justis' fellow W.O.R.S.T. cohorts did his memory proud with a night of music that was obviously as much fun to make as it

Where else, for instance, could a crowd of music industry executives watch a sheepish Jimmy Bowen (senior vice president, Warner Bros. Records) battle

was to watch.

with the notes to his 1957 classic, "I'm Sticking With You," in his best "Bebop-A-Lula" style? Or hear Bruce Channel, now a songwriter with Don Gant Enterprises, do an excellent re-rendition of his "Hey, Baby"—and get such response he had to do it all the way through again?

There was Buzz "Gary Miles" Cason . . . Norro Wilson . . . Gene Kennedy . . . Steve Alaimo (with a moving tribute to the late Bill Justis) ... and the hit of the evening, Gene Hughes, who doubled as MC and lead vocalist. Hughes, a former member of the Casinos turned country promotion man, showed that time hasn't dimmed his vocal power, even on his biggest hit, 'Then You Can Tell Me Goodbye.'

But there was more to come. As the music www.americanradiohistory

cranked along with house band Gallatin supply ing the riffs and rolls, new audience members began appearing behind different instruments. And suddenly, the entire stage was filled with promotion men who showed that plugging rec-ords isn't all they know how to do. At one point, the band churning out the rock consisted of Bobby Young on electric guitar. Mike Borchetta's son Scott on bass, Beau James on drums, Jim Sales of AMI on guitar, Bill Wence on keyboards and Bob Saporiti on vocals. Drums won hands down as promotion people's favorite instrument, too: James was replaced by RCA's Wayne Edwards, then by Dave Mack, formerly with Warner Bros. in Atlanta.

Not content to let the promotion folks steal

all the thunder, radio made a move later in the evening as well: Al Hamilton of KEBC Oklahoma City turned up behind the drums, as did Mike Carta of WIL St. Louis. And WIL's lovely music director Nancy Crocker showed her singing style at the piano on John Prine's "Angel From Montgomery.

Where were the rest of the singing/musical radio staffers? In the audience, afraid to get up on stage? Perhaps. But if they're out there, no doubt next year's W.O.R.S.T. Show will bring them into the spotlight-because by 1 a.m., who was keeping score, anyway, of flat notes and missed lyrics? It was all in good fun.

On the more serious side, attendees who (Continued on page 55)

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Country PERFORMANCE REVIEW **New Faces Short On Magic**

By KIP KIRBY

NASHVILLE—There were II acts at this year's New Faces Show, but when the night was over, only a handful had earned the kind of response the evening is usually famous for

The show itself was smooth, nicely paced, well rehearsed. For once, even the usually-balky sound system behaved profes sionally and could be clearly heard throughout the Opryland Hotel ballroom, where more than 1,000 guests assembled for the closing festivities of the seminar.

But there was significantly little magic during the three-hour entertainment portion of the banquet. The favorites who scored were obvious judging from the applause: Keith Stegall. Karen Brooks, the Whites. Though other acts performed competently to varying degrees of audience response, they somehow failed to capture the crowd's overall enthusiasm.

Acts on the show, as usual, were allowed to do two songs in a time frame no longer than 10 minutes. mannan mannan

Singer/songwriter Stegall managed to spend more minutes on stage by dazzling the audience with a lengthy medley of his own hits recorded by other artists, in addition to a solo number. Most of the new faces, however, performed only their current single and one recent hit.

Four-piece female group Chantilly, James and Michael Younger and Karen Taylor-Good (who paused briefly between numbers to announce her pregnancy) seemed to draw good reactions, as did Tom Carlile after a rather showy version of "He Gave Me A Mountain," a hit for the late Marty Robbins. Cindy Hurt was the most visual of the young performers, with a sensual stage prance that unfortunately never quite ignited her vocals in either song.

The Whites provided the only "traditional country" flavor to the night, which was otherwise predomantly pop in tone and material. Buck White and daughters Sharon and Cheryl were accompanied on their singles, "You Put The Blue In Me" and "Hangin' Around," by dobro player Jerry "Flux" Douglas.

Brooks closed the show at nearly midnight, doing her own "Walk On" from her debut album, along with "If That's What You're Thinking," written by Randy Sharp, who provided guitar and vocal backup for Brooks during the brief set. With her smoky styl-ing and unusual timbre, Brooks had more than a few programmers watching raptly and applauding hard at the conclusion of her performance.

This year's New Faces Band, comprised of well-known Nashville studio players, did a noteworthy job of offering musical accompaniment for each act appearing on the show. So, too, did the quartet of background singers hired for the evening. If the one ingredient missing seemed to be the magic, the New Faces Show nonetheless accomplished what it set out to do: provide radio with what in many cases was its first good look at the faces behind the new country records.

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Songwriters Meeting In Nashville Strouse, Wood To Address Fifth Annual Symposium

NASHVILLE-Ouestions of mobility, marketing and money will be discussed at the fifth annual Nashville Songwriters Assn. International Symposium this weekend (4-6). The event will be held at the Hyatt Regency here. Featured speakers at the symposium will be Charles Strouse, who wrote the music for "Annie," and Gerry Wood, Billboard's editor emeritus.

Kicking off the three-day round of panels and performances will be a songwriter showcase in the hotel ballroom Friday. Scheduled to perform are Jim Stafford (who will also

Weller, Others On New Zealand TV

CHRISTCHURCH, New Zealand-Freddy Weller, the Burrito Brothers, Gary Morris, Tompall & the Glaser Brothers and Jeanne Pruett are among the artists filming the sixth season of the "That's Country" television series here. The show also features country music talent from New Zealand and Australia.

hv



act as MC), Bob Morrison, Bobby Whitlock, Rodney Crowell, Michael McDonald, Mark James, Johnny Christopher, Wayne Carson, Rafe VanHoy, Alan Rhody, Pat McManus, John Scott Sherrill. Sandy Pinkard, Guy Clark, Rick and Janis Carnes, Gary Chapman, Dave Loggins, Keith Stegall, Bob Bailey, Roger Cook, Becky Foster, Don King, Mac McAnally, Kay T. Oslin, and John Rosasco.

The Saturday sessions start at 8:30 a.m. with a keynote address by Wood, followed by the first panel, "From The Minors To The Majors." Panelists will include Layng Mar-tine Jr., Debbie Hupp, Michael McDonald, Dave Loggins, Keith Stegall, Rick Carnes and Wayland Holyfield. Randy Goodrum will moderate.

Strouse will deliver the luncheon address and speak on writing for Broadway shows and television. Among his tv credits is the closing theme for "Archie Bunker's Place." The first afternoon panel, "The

Record Makers," will feature Tommy West of Cashman-West and Blendingwell Music; Tony Brown, a&r producer for RCA: Bob Fead, president of Monument Records; Brown Bannister, independent producer; Terry Woodford of Wish-

Prices

bone Studios, Muscle Shoals; Charlie Fach, president of Compleat Records; and Jimmy Bowen, senior vice president of Warner Bros. Records Nashville. Robert Oermann, entertainment writer for the Nashville Tennessean, will moderate.

"Money Matters: The Grand Slam Home Run," the final panel on Saturday, will feature Lou Bachman of AGAC: Jim Free, Washington lobbyist for AGAC and RIAA; and representatives from BMI and ASCAP.

The annual songwriter awards banquet is set for Saturday evening. Prizes will be given in 15 categories, including songwriter of the year. Finalists for that award are Charlie Black, Rory Bourke, Tim DuBois, Wayland Holyfield, Dennis Morgan and Rhonda Kye Fleming.

On Sunday, novice and professional songwriters will meet in a series of song critique and collaboration sessions

Last year's symposium drew more than 225 registrants, according to NSAI executive director Maggie Cavender. This year's event, she says, is expected to at least match that number

Sales Strategies Are Examined

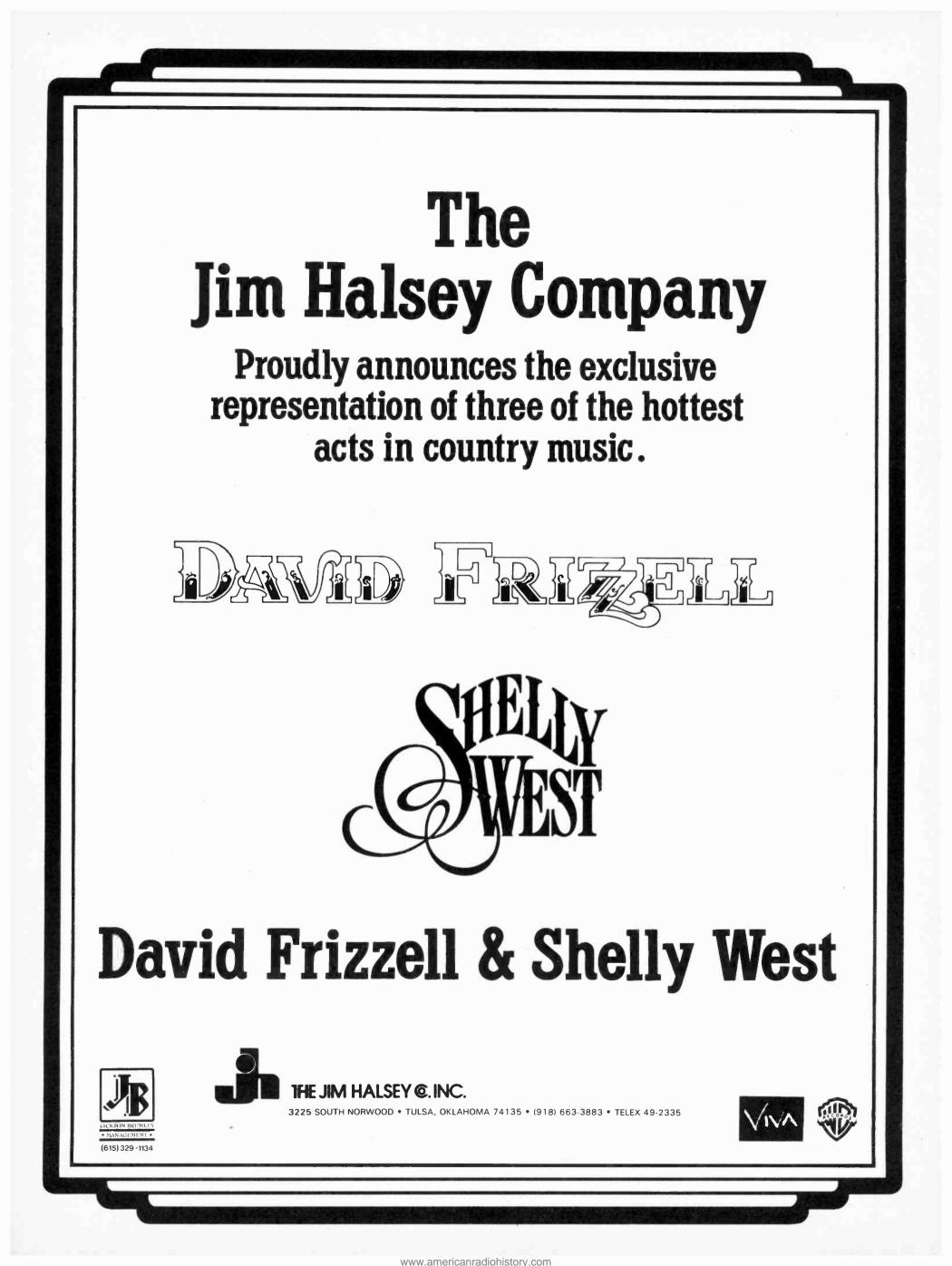
• Continued from page 51

found that are "turned off by sales representatives." The wide variation in the radio plans submitted to retailers by representatives of the different radio stations in the market, the fact that many salesmen do not talk in terms that retailers can understand, and the pressure retailers receive from persistent radio salespeople were listed by Smith as the

major complaints she encounters. Smith said she sees salespeople as those who "guide and assist" and listed some suggestions on how to talk to retailers more effectively. "Good radio is conversation between the retailer and the con-sumer," Smith said. "Stress its benefits. Stress now and today. Radio is urgent and immediate."

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pho	tocor	oying	recording, or otherwise, w	vithout	the p	rior w	ritten	permission of the publisher
is Weel	Week	on Chart	TITLE		Week	Week	on Charl	TITLE
This	Last W	Weeks	Artist, Label & Number (Dist. Label)	EEKS	This W	Last W	Weeks	Artist, Label & Number (Dist. Label)
Z1	71	51	MOUNTAIN MUSIC A Alabama, RCA AHL1 4229	#1 24	37	38	4	MERLE HAGGARD'S GREATEST HITS Merle Haggard, MCA 5386 MCA
2	2	50			38	40	124	GREATEST HITS A Kenny Rogers, Liberty LOO 1072 CAP
*	5	5	37951 PONCHO AND LEFTY Merte Haggard and Willie	CBS	39 40	34 36	44	INSIDE OUT Lee Greenwood, MCA 5305 MCA TOM JONES COUNTRY
4	4	22	Nelson, Epic FE 37958 (HIGHWAYS AND HEARTACHES	(CBS)	41	42	40	Tom Jones, Mercury SRM- 1:4062 POL OUIET LIES ●
+	7	13	Ricky Skaggs, Epic FE 37996 KRIS, WILLIE, DOLLY &	CBS	42	35	23	Juice Newton, Capitol ST- 12210 CAP PUT YOUR DREAMS AWAY
	·		BRENDA THE WINN HAND Kris Kristofferson, Willie.	ING	43	33	20	Mickey Gilley, Epic FE 38083 CBS SURE FEELS LIKE LOVE
			Nelson, Dolly Parton, Brenda Lee, Monument JWG 38389	CBS	<u>~</u>	NEW EN		Larry Gatlin & the Gatlin Brothers Band, Columbia FC-38135 CBS
6	3	15	GOING WHERE THE LONELY GO Merle Haggard, Epic FE		窗 <			AMERICAN MADE The Oak Ridge Boys, MCA- 5390 (MCA)
公	10	19	38092 WILD AND BLUE John Anderson, Warner	CBS	☆ ◆	54 50	2	LEON EVERETTE Leon Everette, RCA-MHL-1- 8600 RCA
8	8	20	Brothers 23721 HANK WILLIAMS JR'S GREATEST HITS	WEA	47	48	6	TURNED LOOSE Roy Clark, Churchill CR 9425 MCA CHANGES
9	9	19	Hank Williams Jr., Elektra/ Curb, 60193 RADIO ROMANCE	WEA	48	49	5	Tanya Tucker, Arista AL 9695 IND WALK ON
10	6	20	Eddie Rabbitt, Elektra 60160 W W II	WEA	49	43	69	Karen Brooks, Warner Bros. 23676 (WEA) BIG CITY
11	11	27	Waylon Jennings & Willie Nelson, RCA, AHL-1-4455 GREATEST HITS	RCA	50	51	18	Merle Haggard, Epic FE 37593 CBS HEARTBREAK
12	12	38	The Bellamy Brothers. Warner/Curb 26397-1 JUST SYLVIA Sylvia, RCA AHL-1-4263	WEA RCA	俞	65	2	Rodney Lay, Churchill CR 9423 MCA THE ALL-TIME GREATEST
13	13	24	A TASTE OF YESTERDA WINE					HITS OF ROY ORBISON Roy Orbison, Monument- KWG-2784-38384-1 CBS
14	16	103	Merle Haggard/George Jones, Epic FE-38203 FEELS SO RIGHT	CBS RCA	È	63	2	CLOSE-UP Louise Mandrell, RCA-MHL 1-8601 RCA
15	14	21	Alabama, RCA AHL1 3930 GREATEST HITS Dolly Parton, RCA AHL 1- 4422	RCA	53	53	13	HERE'S TO US Cristy Lane, Liberty LT 51137 CAP
16	17	15	ANNIVERSARY, TEN YE OF HITS		¢۲	REW EL		STRONG STUFF Hank Williams, Jr., Eléktra/ Curb-60223 (WEA)
17	18	14	George Jones, Epic KE 38323 TRUE LOVE Crystal Gayle, Elektra	CBS	55		122	GREATEST HITS ▲ The Oak Ridge Boys, MCA 5150 MCA OLD HOME TOWN
曲	21	11	60200 STRONG WEAKNESS The Bellamy Brothers,	WEA	56 57	58 46	127	Glen Campbell, Atlantic/ America 90016 WEA GREATEST HITS
19	15	24	Elektra/Curb 60210 SOMEWHERE BETWEEN RIGHT AND WRONG	WEA	58	45	33	Anne Murray, Capitol SOO 12110 CAP LOVE WILL TURN YOU
20	19	9	Earl Thomas Conley, RCA AHL-1-4348 BIGGEST HITS	RCA	50			AROUND Kenny Rogers, Liberty LO- 51124 CAP
1	24	143	Marty Robbins, Columbia FC 38309 MY HOME'S IN	CBS	59	47	28	MICHAEL MARTIN MURPHEY Michael Martin Murphey,
22	22	76	ALABAMA A Alabama, RCA AHL1-3644 GREATEST HITS A	RCA	60	59	33	Liberty 51120 CAP FAMILY'S FINE BUT THIS ONE'S MINE
23	20	12	Willie Nelson, Columbia KC2 37542 LAST DATE	CBS	61	56	14	David Frizzell, Warner/Viva 23688 WEA GREATEST HITS
24	23	37	Emmylou Harris, Warner Bros. 1-23740 INSIDE	WEA	62	57	19	Janie Fricke, Columbia FC 38310 CBS GET CLOSER ●
25	25	70	Ronnie Milsap, RCA AHL1 4311 WAITIN' FOR THE SUM TO SHINE	RCA	101	NEW (Linda Ronstadt, Asylum 60185 WISH YOU WERE HERE
*	20	15	THE SUN TO SHINE Ricky Skaggs, Epic FE 37193 THE PIPD	CBS				TONIGHT Ray Charles, Columbia-FC- 38293 (CBS)
20	29	15	THE BIRD Jerry Reed, RCA AHL 1- 4529 BIG AL DOWNING	RCA	64	55	36	SOMEWHERE IN THE STARS Rosanne Cash, Columbia
28	28	26	Big Al Downing, Team TRA 2001 COME BACK TO ME	IND	65	60	125	FC-37570 CBS GREATEST HITS ▲ Ronnie Milsap, RCA AAL1 3772 RCA
29	30	6	Marty Robbins, Columbia FC 37995 FRIZZELL WEST-OUR	CBS	66	61	46	3772 RCA HIGH NOTES Hank Williams, Jr., Elektra/ Curb E1-60100 (Elektra) WEA
			BEST TO YOU David Frizzell and Shelly West, Warner/Viva 1-23754	WEA	67	67	32	16TH AVENUE Lacy J. Dalton, Columbia FC 37975 CBS
30	26	20	IT AIN'T EASY Janie Fricke, Columbia FC 38214	CBS	68	62	25	CONWAY'S #1 CLASSICS, VOL. I Conway Twitty, Elektra E1-
31	32	23	DREAM MAKER Conway Twitty, Elektra 60182	WEA	69	66	44	60115 WEA BUSTED John Conlee, MCA 5310 MCA
宜	44	33	UNLIMITED Reba McEntire, Mercury SRM-1-4047 DEDEECT STRANCED	POL	70	71	127	I AM WHAT I AM O George Jones, Epic JE 36586 CBS
34	41	19	PERFECT STRANGER T.G. Sheppard, Warner/ Curb 23726 HONKYTONK MAN	WEA	71		252	STARDUST A Willie Nelson, Columbia JC 35305 CBS
34	39	14	Soundtrack, Warner/Viva 23739 BEST OF BOXCAR	WEA	72	64	41	BIGGEST HITS Tammy Wynette, Epic 38312 CBS NUMBER ONES
			VOLUME I. Boxcar Willie, Main Street ST 73002 (Capitol)	CAP	74	73 70	41	Conway Twitty, MCA 5318 MCA BIGGEST HITS Mickey Gilley, Epic FE-
36	37	14	CONWAY'S #1 CLASSICS-VOL. 11 Conway Twitty, Elektra		75	69	79	38320 CBS THE PRESSURE IS ON ● Hank Williams Jr.,
L		_	60209	WEA	1		I	Elektra/Curb 5E 535 WEA

☆ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers).
 ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).



Country 'Emperor' Holds Court

• Continued from page 49

without interruption. After they tape the album, then the tapers no longer need the station or the artist, he said. "They don't need your time and temperature. The kids nowadays are rich-they've got a watch and a thermometer

Radio was a "joyful experience" in the days when a lot of mistakes were being made, claimed Hudson. "I know a guy in L.A. who hasn't made a mistake in 15 years-not one. Do you know why? Because he's prerecorded. And, after 15 years, you go around and ask people about him, and nobody's heard of him. Ernie Kovacs made more mistakes than anybody in the history of broadcasting. But they will be talking about Ernie Kovacs 500 years from now. Now I've got a question for you: who was p.d. at WNBC last year?"

Hudson recalled the career of Los Angeles personality Dick Haynes, who was likely to forget the punch line of a joke he was telling for the second or third time. "But you knew that he had meant for you to laugh. to be part of his radio show, a part of his life, his day, his week, his existence, his career. And he cared, and he got people to care. He was real. He was radio."

visibility. He steadfastly referred to

his station as "WWWW"-a con-

scious effort he said to separate it

from its earlier rock association

when it was known as "W4." He

added that the station also takes

care to identify the songs it plays

and ties in frequently with concerts

and civic affairs. "We don't talk a

lot," he noted, "but when we do it's

'country' on the air," announced Mike John of KCCY-FM Pueblo,

Colo, Rather, the station established

its identity by playing contemporary country and using slogans that

hinted at format-rather than pro-claimed it-such as "KCCY Rocks The Country." John said KCCY

eventually clambered over its com-

petition less by experimenting within its format than by letting the

competitors jockey for listeners and,

in so doing, lose their original base. The AM panel was chaired by Mike Carta of WIL St Louis and

Joel Raab of WHK Cleveland. Beverlee Bleisch of KJJY-FM Des

Moines and Paul O'Brien of WUBE-

FM Cincinnati handled the FM

target audience must include "love

and desire," said tv media marketer

Dale Pon of Dale Pon & Partners, New York. "Marketing is the cus-tomers point of view," Pon said, cit-

ing statistics indicating that 80% of

all advertising is invisible. "Invisible

advertising leaves you empty," he

Panels Probe

Promo Plovs

• Continued from page 50

"We've never called ourselves

concise and to the point."

IOSPE

NEW LABEL, NEW STRATEGIES Word Unveils Plans For '83

By MELINDA NEWMAN

DALLAS-Plans for a new label and a series of sales strategies were unveiled by officials of Word Records here during the company's an-nual Press Days, Feb. 14-15.

The new label, Exit Records, will feature primarily new wave and punk-style acts, according to Stan Moser, Word's executive vice president. "Exit Records will be a label that will produce products by artists whose ministries are evangelically oriented," said Moser. "These groups won't play in churches but

rather in high schools and parks." The label's first album, by the 77s, a California-based band, is scheduled for early April release. Two other projects are planned for the label. The albums will list for \$6.98.

Moser said he anticipates problems in marketing the records, ad-mitting that some Christian bookstores may not realize that the music is still Christian-oriented. "The only way to make it succeed is to have the Christian public understand that they can use the record as an outreach." he said.

Lynn Nichols, director of marketing, agreed. "The idea could be rejected in Christian bookstores," she said, suggesting that this type of label might find less resistance in secular record stores.

Added Nichols, "A lot of our music is very much pop, but our lyrical content often uses particular terminology – 'Christianese' – under-standable only to the churchgoers. With Exit, we're producing something without these characteristics. The main focal point is to speak to the person in his own language." Marketing will include regional promotion, personal appearances and attempts at gaining college radio airplay, Nichols said.

Also selling at \$6.98 are "Valu-albums," LPs used primarily to in-troduce new artists Word feels would not get a fair chance if their records entered the market at \$8.98. "We had a problem when we had to raise our prices to \$8.98. No one will buy an unknown at this price," said Dan Johnson, vice president of

record marketing. These albums were produced for lower than usual budgets, but receive extra promotion, including a special floor rack to advertise the product. As added sales incentive, each Valualbum contains a second free LP with a sample of songs from other Valualbums. Johnson said the venture has been a success so far, adding that two of the artists, Kenny

Nashville Awards Being Presented

NASHVILLE-Blessings Productions is presenting its Nashville Gos-pel Awards Show here Monday (27) at War Memorial Auditorium. Local church choirs were asked to vote for nominees in 25 categories. Nominees will perform during the show.

William Scruggs, who heads the production company, says similar shows are planned for Louisville, Atlanta and Huntsville, Ala

For The Record

A headline in the Feb. 5 Billboard implied that the Benson Co. has started using computers for the first time. The firm's Northern Telecom system detailed in the article is new. but other computers have been used previously.

www.americanradiohistory.com

Marks and Pete Carlson, have al-ready recovered their production costs

Johnson said Word has sold more than 250,000 copies of its exercise albums, and is preparing to market an accompanying video for the "Be-lievercise" album for \$49. The company has relied upon word of mouth by church groups and the use of bag stuffers to advertise this product. It has trained 25 instructors to go into the community and conduct classes.

"Giftables," cassettes wrapped in a box with a gift card enclosed, continue to be a successful product line. Johnson said. The tapes, which sell for the same price as cassettes without the gift packaging, were shipped last fall in time for the Christmas season, but Word intends to make "Giftables" an all-year-long line. "We're moving it beyond the Easter or Christmas idea," said Nichols.

The cassettes are in their own display rack and usually located away

Best Selling

from the music section, often near the greeting cards or books, Nichols said. "The whole idea with the display is to get it more on an impulse buying level."

55

The company also announced release of an Amy Grant single, "Ageless Medley," a compilation of eight Grant songs arranged into a medley. It will appear in a counter display also designed to hold Grant's recent "Age To Age" album and cassette. A coupon will be included with the single that is good for a \$2.49 credit against the purchase of "Age To Age." The price of the single is \$2.49, which makes it free for those who use the coupon, Moser pointed out. The release is coordinated with Grant's 41-city tour, which was to kick off March 1.

Johnson said that, although Word's frontline and midline record prices will remain constant throughout the year, sheet music costs may be increased.

Survey For Week Ending 3/5/83

HIL		n	ispirati	ic	Ì	1	al LPs
c sto	Copyr red in	ight 1 a retr	983 Billboard Publications, Inc. leval system, or transmitted, in ar recording, or otherwise, without	No p	art of m or t	this in any any	publication may be reproduced means, electronic, mechanical commission of the publisher.
his Week	ast Week	Veeks on Chart	Title, Artist, Label & Number	This Week	ast Week	Veeks on Chart	Title, Artist, Label & Number
入	1	33	AGE TO AGE Army Grant. Marth MSB 6697	21			SO YOU WANNA GO BACK
			MSB (69)				Keith Green, Pretty Good Records PGR-1
2	3	25	SONGS FOR THE SHEPHERD Keith Green, Pretty Good Records PGR 002	22	22	41	AMY GRANT IN CONCERT, VOLUME II Amy Grant, Myrrh MSB 6677
3	2	18	STAND BY THE POWER The Imperials, Word DST 4100	23	27	5	DMZ The Resurrection Band, Lexicon L 5816
4	5	29	AEROBIC CELEBRATION Various Artists Benson NP 33133	24	NEW EI		LIGHT ETERNAL John Michael Talbot, Birdwing WB 2035
5 6	4	29 14	LIFT UP THE LORD Sandi Patti, Impact R 3799 MORE POWER TO YA	25	21	66	THE KEITH GREEN COLLECTION Keith Green, Sparrow SPR 1055
7	14	25	Petra Word SSR 0045 I'LL NEVER STOP LOVING YOU	26	HEN E		FIRM BELIEVER Various Artists, Word DST 4105
8	9	75	Leon Patillo, Word MSB 6711 AMAZING GRACE B.J. Thomas, Myrrh MSB 6675	27	18	57	I SAW THE LORD Dallas Holm, Benson R3723
9	6	57	THE VERY BEST OF THE	28	24	14	KOO-AH Rick Cua, Benson R3788
			The Imperials, Day Spring DST-4025	29	13	18	COME AND SING PRAISES Praise Six, Maranatha MM 0095
10	17	18	LIGHT ETERNAL John Michael Talbot, Birdwing BWR 2035	30	7	29	MIRACLE B.J. Thomas, Myrrh 6705
11	-		PEACE IN THE VALLEY B.J. Thomas, Myrrh MSB 6710	31	8	45	EXALTATION Ron Huff, Paragon PR 33101
12	12	18	PLAY THRU ME Phil Keaggy, Sparrow SPR 1062	32	10	66	JONI'S SONG Joni Eareckson, Word WSB 8856
13			SPIRIT WINGS Joni Eareckson Word WSB 8878	33		100	PRIORITY The Imperials, Day Spring DST 4017
14	19		FRONT ROW David Meece, Myrrh MSB 6676	34	31	79	DON'T GIVE IN Leon Patillo Myrrh MSB 6662 (Word)
15	15	14	HE SET MY LIFE TO MUSIC Barbara Mandrell, Sparrow MCR 5023	35	32	29	TROUBADOR OF THE GREAT KING John Michael Talbot, Sparrow BW
16	NEW EI	mry .	KIDS PRAISE III The Maranatha Kids, Maranatha MM092A	36	33	150	2034 BULLFROGS & BUTTERFLIES
17	20	25	A SONG IN THE NIGHT Silverwind, Sparrow SPR 1058	37	25	45	Candle, Birdwing BWR 2004 BLESS THE LORD WHO
18	28	5	CUTTING EDGE The Sweet Comfort Band Lexicon LS 5807				REIGNS IN BEAUTY The Bill Gather Trio, Word WSB 8870
19	23	14	MAINSTREAM Michael and Stormie Ornartian Sparrow SPR 1060	38	26	57	UNFAILING LOVE Evie Tournquist, Word WSB-8867
20			LET THE WHOLE WORLD	39	29	57	THE TRAVELER Don Francisco_ New Pax NP 3310
			Farrell and Farrell New Pax NP 33133	40	30	50	HE IS JEHOVAH Kenneth Copeland, KCP SLP-1010

AMers, FMers, Agree a lot of call-letter IDs to heighten its

• Continued from page 49

"Many of the things we do in Milwalkee," he said, "would be consid-ered hokey in Madison 90 miles away." Describing Milwaukee as a "very large small town," Martin said that one of his station's most successful promotions was a rummage sale that drew 10.000.

Said WWWW's Mardit, "Country music listeners do listen; they don't just hear the music. So they don't mind a break from the monotony of music." Mardit said his station does

Engineers Get Some Respect

• Continued from page 51 addressed if there's something wrong." He said that people in volved in the purchase of technical equipment for a station should ask Is it adequate for the type of service it is being purchased for? Does it meet manufacturer's specs? Is the piece properly connected with the rest of the pieces in the chain?

He warned that indivudal pieces of equipment, unless checked, can deteriorate almost imperceptibly over a period of time and thus elude detection. Listener fatigue, due to bad sound, can be a major tune-out factor, he said.

Small announced that there is a "crisis" in engineering because fewer engineers are being trained. This deficiency, he maintained, is leading to the rise of "contract engineering" firms that stations can hire on an as-needed basis. Small told his audience that most sound-signal problems are caused by bad housekeeping on the part of people who use the equipment.

Nashville Scene

chores.

• Continued from page 52

hung around also got a chance to see Connie Francis perform, as well as RCA's new country/ blues powerhouse Gus Hardin, who did a version of "Stormy Monday" that most definitely won't be heard on vinyl any time soon! Also in the au-dience, looking fascinated with the goings-on, was Liberty Records' Lane Brody, who mentioned that she will be recording in Nashville for the first time with producer Allen Reynolds.

And our last comment on the W.O.R.S.T Show: the hit of the evening out on the dance floor may have been Dene Hallam-or it may have been Nashville's hottest twist couple, Joe and Georgeann Galante. RCA was never like this! About the New Faces Show: has anyone ever

seen so much spandex together in one place before? It seemed every other female performer on this year's show wore the form-fitting stuff, until even MC Charlie Monk started noticing.

About Charlie Monk: Have you ever heard so many horrendous industry one-liners together in one place before? The DIR "Silver Eagle" people, who were on hand taping the program for future packaging on their syndicated show, will certainly have their work cut out for them in the editing room. But, as Monk puts it, "What would the New Faces Show be without me? And anyone who has managed to stay onstage hosting the same event since its beginning 14 years ago deserves some sort of award, we sup pose!

* * *

Roger Miller turned up on a recent "Quincy" episode on NBC-TV. For those who missed the segment, Miller played a country superstar who nearly dies in a fiery accident caused by freebasing cocaine. Sounds rather like Richard Pryor, doesn't it? ... Helen Cornelius has been chosen as the 1983 Arkansas "celebrity spokesfor the Cystic Fibrosis Foundation. . person' Jerry Lee Lewis kicks off a three-week European tour March 29, with stopovers in England, Ire land, Switzerland and Germany. And who could have missed his dynamite appearance on last week's Grammy Show from L.A., when he battled it out on the keyboards with Count Basie. Little Richard and Ray Charles? That generated some excitement that spanned musical styles and generations.

ATTENTION TRIVIA BUFFS! RECORD COLLECTORS! NOSTALGIA FANS! RADIO PROGRAMMERS AND EVERYONE INTEREST MUSIC PAST AND

DA

LPs & TAPE ountry Singles

Jozz LPs

Soul LPs Adult Contemporary

Billboord Hot Soul Singles

Classical LPs Hot Country LPs

Spiritual LPs

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WHAT'S AVAILABLE?

ALTENTION

NUMBER ONE RECORDS (any package listed with the number "1"): A listing of every record that reached the Number One position on Billboard's charts for the period covered, week-by-week. Lists issue date, title, artist, label — in order of issue date.

TOP TEN RECORDS (any package listed with the number "2"): A listing of every record that reached any of the Top Ten positions on Billboard's charts for the period covered. Records are listed in alphabetical order by title within each year. Where duplicate versions of the same tune (cover records) occur, they are listed alphabetically by artist's last name. In cases where a record reached Top Ten in one year and was also in the Top Ten the following or a later year, it is listed in both years. Records marked with a "#1" indicate that the record reached the Newber Cover provide the mean in which it is a marked Lister the Number One position in the year in which it is so marked. Lists title, artist, label.

TOP RECORDS OF THE YEAR (any package listed with the number "3"): A listing of the best records of each year, based on a recap of the weekly charts for each year covered. Lists title, artist, label.

POPSINGLES

LD								
Number One Pop Singles, 1941 through Present Top Ten Pop Singles, 1947 through Present	\$50.00 50.00							
Top Pop Singles of the Year, 1946 through Present	50.00							
MS								
Number One Pop Albums, 1947 to Present	50.00							
Top Ten Pop Albums, August 1948 to Present	50.00							
Top Pop Albums of the Year, 1956 to Present	50.00							
SINGLES								
	50.00							
	50.00							
Top Country Singles of the Year, 1946 to Present	50.00							
ALBUMS								
Number One Country Albums, 1964 to Present	25.00							
Top Ten Country Albums, 1964 to Present	25.00							
Top Country Albums of the Year, 1965 to Present	25.00							
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Number One Soul Singles, 1948 to Present	50.00							
Top Ten Soul Singles, 1948 to Present	50.00							
Top Soul Singles of the Year, 1946 to Present	50.00							
THM & BLUES) ALBUMS								
Number One Soul Albums, 1965 to Present	25.00							
Top Ten Soul Albums, 1965 to Present	25.00							
Top Soul Albums of the Year, 1966 to Present	25.00							
	Number One Pop Singles, 1941 through Present Top Ten Pop Singles, 1947 through Present Top Pop Singles of the Year, 1946 through Present MS Number One Pop Albums, 1947 to Present Top Ten Pop Albums, August 1948 to Present Top Pop Albums of the Year, 1956 to Present SINGLES Number One Country Singles, 1948 to Present Top Ten Country Singles, 1948 to Present Top Country Singles of the Year, 1946 to Present ALBUMS Number One Country Albums, 1964 to Present Top Ten Country Albums, 1964 to Present Top Country Albums of the Year, 1965 to Present THM & BLUES) SINGLES Number One Soul Singles, 1948 to Present Top Soul Singles of the Year, 1946 to Present Top Soul Singles of the Year, 1946 to Present Top Soul Singles, 1948 to Present Top Soul Singles of the Year, 1946 to Present							

ADULT CONTEMPORARY SINGLES

G		30.00
G		30.00
G	Adult Contemporary Singles of the Year, 1966 to Present	30.00
CLAS	SICAL ALBUMS	
/	I-1 Number One Classical Albums, 1969 to Present	20.00
	I-2 Top Ten Classical Albums, 1969 to Present	20.00
H	1-3 Top Classical Albums of the Year, 1969 to Present	20.00
JAZZ .	ALBUMS	
I-	1 Number One Jazz Albums, 1969 to Present	20.00
I-	2 Top Ten Jazz Albums, 1969 to Present	20.00
I-	3 Top Jazz Albums of the Year, 1969 to Present	20.00
*GOSI	PEL ALBUMS (Spiritual & Inspirational) NEW ITEM	
K	-1 Number One Gospel Albums, 1974 to Present	15.00
K	-2 Top Ten Gospel Albums, 1974 to Present	15.00
K	Top Gospel Albums of the Year, 1974 to Present	15.00
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J	Top 1000 Greatest Hits of All Time, 1956-1977	75.00
	(1978-Present Top 100 Included)	
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	(Limited Stock Available)	
N	I Bicentennial Issue—"Music/Records /200"—History Of	
	The Music/Record Industry	25.00
	(Limited Stock Available)	
NOTI	$\overline{\Sigma_{i}}$ Individual years of the Number One, Top Ten. or Top-of-the-Year listings	
The second	ask and an anotaly at OF OO and Dhate and a findividual woolds, at an	A

be purchased separately at \$5.00 each. Photo-copies of individual weekly charts are available as follows: 1 to 4 pages: \$3.50 per page. 5 or more pages: \$3.00 per page.

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BRITAIN	32 NEW SWEET DREAMS, Eurythmics,	23 16 ICH SCHAU DICH AN, Spider	12 11 YOGORETA EIYU, Soundtrack, Toshiba EMI	18 17 FORTISSIMA, Various, Baby/ CGD-MM
(Courtesy of Music & Video Week) As of 2/26/83	RCA 33 33 FRIENDS, Shalamar, Solar 34 20 PEARLS II, Eikle Brooks, A&M	Murphy Gang, EMI Electrola 24 25 ALL RIGHT, Christopher Cross, Warner Bros./WEA	13 16 LION AND PELICAN, Yosul Inoue, For Life	19 NEW ACCADEMIAIN CLASSICS, Accademia, Ariston/Ricordi
SINGLES This Last	35 32 LOVE OVER GOLD, Dire Straits, Vertigo	25 15 IT'S RAINING AGAIN, Supertramp, A&M/CBS	14 13 THRILLER, Michael Jackson, Epic/Sony	20 19 BUSINESS AS USUAL, Men At Work, CBS
Week Week 1 1 TOO SHY, Kajagoogoo, EMI	36 37 SHAPE UP AND DANCE/ FELICITY KENDAL (VOL. 1),	26 20 DREAM ON, Nazareth, Vertigo/ Phonogram	15 14 H20, Daryi HAll & John Oates, RVC	
2 5 BILLIE JEAN, Michael Jackson, Epic	Lifestyle 37 28 GREATEST HITS, Olivia Newton-	27 23 HEARTBREAKER, Dionne Warwick, Arista / Ariola	16 NEW REINCARNATION, Yumi Matsutoya, Toshiba-EMI	NETHERLANDS
3 6 AFRICA, Toto, CBS 4 4 CHANGE, Tears For Fears,	John, EMI 38 27 FELINE, Stranglers, Epic	28 28 DON'T PAY THE FERRYMAN, Chris de Burgh, A&M/CBS	17 17 NUDE MAN, Southern All Stars, Victor	(Courtesy Stichting Nederlandse Top 40) As of 2/26/83
Mercury 5 3 SIGN OF THE TIMES, Belle Stars,	39 29 UPSTAIRS AT ERIC'S, Yazoo, Mute	29 NEW LAST NIGHT IN DEE JAY, Indeep, Metronome	18 19 E.T., Soundtrack, Victor 19 15 TALKING, Toru Watanabe, Epic-	SINGLES This Last
Stiff 6 2 DOWN UNDER, Men At Work, Epole	40 39 THE VERY BEST OF CILLA BLACK, Parlophone	30 29 JOHN WAYNE IS BIG LEGGY, Haysi Fantayzee, Regard/RCA	Sony 20 18 CANDY, Selko Matsuda, CBS-	Week Week 1 1 FAME, Irene Cara, RSO
7 7 UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes,		ALBUMS	Sony	2 3 BILLIE JEAN, Michael Jackson, Epic 3 8 LAST NIGHT A D.I. SAVED MY
Island 8 16 NEVER GONNA GIVE YOU UP,	CANADA (Courtesy Canadian Broadcasting Corp.)	1 1 NENA, CBS 2 4 ANOTHER PAGE, Christopher Cross, WEA	AUSTRALIA	3 8 LAST NIGHT A D.J. SAVED MY LIFE, Indeep, Sound Of New York
Musical Youth, MCA 9 24 TOMORROW'S/MADNESS,	As of 2/26/83 SINGLES	3 5 FEHLER IM SYSTEM, Peter Schilling, Wea	(Courtesy Kent Music Report) As of 2/28/83	4 6 VRIENDSCHAP, Goede Doel, CNR
Madness, Stiff 10 8 WHAM RAPI, Wham, Innervision	This Last Week Week	4 2 THE GETAWAY, Chris De Burgh, A&M/CBS	SINGLES This Last	5 5 TWISTING BY THE POOL, Dire Straits, Vertigo
11 14 TUNNEL OF LOVE, Fun Boy Three, Chrysalis	1 1 SEXUAL HEALING, Marvin Gaye, CBS	5 3 ODYSSEY, Udo Lindenberg, Polydor/DGG	Week Week 1 1 GLORIA, Laura Branigan, Atlantic 2 2 TWISTING BY THE POOL, Dire	6 2 GOODNIGHT ŠAIGON, Billy Joel, CBS
12 15 LOVE ON YOUR SIDE, Thompson Virgins, Arista 13 9 OH DIANE, Fleetwood Mac,	2 2 GOODY TWO SHOES, Adam Ant, CBS	6 8 FAMOUS LAST WORDS, Supertramp, A&M/CBS	Straits, Vertigo 3 3 YOU CAN'T HURRY LOVE, Phil	7 NEW ELECTRIC AVENUE, Eddy Grant, Ice
Warner Bros. 14 NEW TOTAL ECLIPSE OF THE HEART.	3 4 DO YOU REALLY WANT TO HURT ME, Culture Club, Epic/	7 NEW AEROBIC, Sydne Rome, Hansa 8 6 HELLO, I MUST BE GOING ON, Phil Collins, WEA	Collins, Atlantic 4 6 YOUNG GUNS, Wham, Epic	8 NEW KRISTALLNAACH, Bap, Musikant 9 NEW IN THE NAME OF LOVE, Sharon Redd, Ramshorn
Bonnie Tyler, CBS 15 12 CHRISTIAN, China Crisis, Virgin	Virgin 4 5 PASS THE DUTCHIE, Musical	9 9 ROCK CLASSICS, Peter Hoffmann, CBS	5 11 AFRICA, Toto, CBS 6 5 UP WHERE WE BELONG, Joe	10 4 I'M SPECIALIZED IN YOU, Time Bandits, CBS
16 23 SHINY SHINY, Haysi Fantayzee, Regard	Youth, MCA 5 3 SHAME ON THE MOON, Bob	10 10 KISSING TO BE CLEVER, Culture Club, Virgin/Artola	Cocker/Jennifer Warnes, Liberation	ALBUMS
17 34 HEY LITTLE GIRL, Icehouse, Chrysalis	Seger, Capitol 6 6 AFRICA, Toto, CBS	11 7 VUN DRINNE NOH DRUSSE, Bap, Musikant/EMI Electrola	7 9 TRULY, Lionel Richle, Motown 8 4 HEARTBREAKER, Dionne Warwick, Arista	1 1 THE NYLON CURTAIN, Billy Joel; CBS
18 13 LAST NIGHT A D.J. SAVED MY LIFE, Indeep, Sound Of New	7 7 BABY COME TO ME, Patti Austin & Luther Ingram, Qwest	12 11 ADIOS AMOR, Andy Borg, Papagayo/EMI Electrola	9 12 I COULD BE SO GOOD FOR YOU, Dennis Waterman, EMI	2 2 THRILLER, Michael Jackson, Epic 3 3 THE KIDS FROM FAME,
York 19 35 BABY, COME TO ME, Patti Austin & James Ingram, Qwest	8 13 STRAY CAT STRUT, Stray Cats, A&M	13 12 CAVERNA MAGICA, Andreas Vollenweider, CBS	10 7 THE CLAPPING SONG, Belle Stars, Stiff	Soundtrack, RCA 4 4 BELGIE, Het Goede Doel, CNR
20 11 GLORIA, Laura Branigan, Atlantic 21 38 SWEET DREAMS, Eurythmics,	9 10 MIRROR MAN, HUman League, A&M	14 NEW MUSIK AUS ZEIT UND RAUM, Jean-Michel Jarre, Polystar 15 14 TUTTI FRUTTI, Spider Murphy	11 8 I EAT CANNIBALS, Toto Coelo, Radialchoice	5 6 FAME, Soundtrack, Polydor 6 NEW ANOTHER PAGE, Christopher Cross, Warner Bros.
RCA 22 22 GET THE BALANCE RIGHTI,	10 9 ALLENTOWN, Billy Joel, CBS 11 12 ALL OF MY HEART, ABC,	15 14 TUTTI FRUTTI, Spider Murphy Gang, EMI Electrola 16 15 DAS NEUE GROSSE ZA ZA	12 10 DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin	7 5 BEHIND THE GARDENS, Andreas Vollenweider, CBS
Depeche Mode, Mute 23 10 ELECTRIC AVENUE, Eddy Grant,	Mercury 12 8 COME ON EILEEN, Dexy's	ZABADAK, Saragosa Band, Ariola	13 NEW LIVING ON THE CEILING, Blancmange, London	8 7 SKUNK, Doe Maar, Killroy 9 8 HEARTBREAKER, Dionne
ice 24 33 COMMUNICATION, Spandau	Midnight Runners, Mercury 13 14 WHEN I'M WITH YOU, Sheriff,	17 16 HERZLICHEN GLUCKWUNSCH!, Spliff, CBS	14 13 SEXUAL HEALING, Marvin Gaye, CBS 15 14 MIRROR MAN, Human League,	Warwick, Arista S 10 NEW THE STORY OF THE, Cats, EMI
Bailet, Reformation 25 37 GENETIC ENGINEERING, OMD, Virgin	Capitol 14 15 YOU ARE, Lionei Richie, Motown	18 13 FUER USSZESCHINIGGE, Bap, Musikant/EMI Electrola	Virgin 16 18 ZOOM, Fat Larry's Band, Virgin	
26 17 YOU CAN'T HURRY LOVE, Phil Collins, Virgin	15 11 MICKEY, Toni Basil, Chrysalis 16 19 WE'VE GOT TONIGHT, Kenny	19 20 THE DISTANCE, Bob Seger & Silver Builet Band, EMI 20 NEW KILLER ON THE RAMPAGE, Eddy	17 19 AIN'T NO PLEASING YOU, Chas & Dave, Liberation	SWEDEN (Courtesy GLF)
27 28 COLD SWEAT, Thin Lizzy, Vertigo 28 20 THE STORY OF THE BLUES,	Rogers & Sheena Easton, Capitol	Grant, Ice/Intercord	18 15 SCIENCE FICTION, Divinyls, Chrysalis	As of 2/23/83
Wah!, Eternal 29 40 SHE MEANS NOTHING TO ME,	17 NEW HUNGRY LIKE THE WOLF, Duran Duran, Capitol	JAPAN	19 NEW OUR HOUSE, Madness, Stiff 20 17 SOLID ROCK, Goanna, WEA	This Last CC Week Week
Phil Everiy & Cliff Richard, Capitol	18 NEW ALL RIGHT, Christopher Cross, Warner Bros.	(Courtesy Music Labo) As of 2/28/83	ALBUMS 1 7 GREATEST HITS VOL.3, Olivia	1 1 OUR HOUSE, Madness, Stiff 2 3 WORDS, F.R. David, Carrere
30 NEW WAVES, Blancmange, London 2 31 25 NATURE BOY, Central Line, Mercury	19 NEW BACK ON THE CHAIN GANG, Pretenders, Sire	SINGLES This Last	Newton-John, Interfusion 2 1 VERY BEST OF THE	3 4 UP WHERE WE BELONG, Joe Cocker/Jennifer Warnes, Island
32 18 THE CUTTER, Echo & Bunnymen, Korova	20 NEW CUTS LIKE A KNIFE, Bryan Adams, A&M	Week Week 1 NEW PIERROT, Toshihiko Tahara,	CARPENTERS, A&M 3 3 LOVE OVER GOLD, Dire Straits,	4 2 DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin 5 6 I EAT CANNIBALS, Toto Coelo,
33 32 THE HARDER THEY COME, Rockers Revenge, London	ALBUMS	Canyon / Johnny's 2 1 HIMITSUNO HANAZONO, Selko	Vertigo 4 6 10,9,8,7,6,5,4,3,2,1, Midnight Oll,	6 NEW MANEATER, Daryl Hall/John
34 26 1999, Prince, Warner Bros. 35 NEW ROCK THE BOAT, Forrest, CBS	1 2 HELLO, I MUST BE GOING, Phil Collins, Atlantic	Matsuda, CBS-Sony 3 4 HISAME, Aklo Kayama, Nippon	CBS 5 12 CONCERT IN CENTRAL PARK,	Oates, RCA 7 9 BANANKONTAKT, Electric
36 21 NEW YEARS DAY, U2, Island 37 27 JAILHOUSE ROCK, Elvis Presley,	2 6 TOTO IV, CBS 3 4 H2O, Daryi Hali & John Oates,	Columbia/Victor Music 4 3 SAZANKANO YADO, Eisaku Otakawa, Nippon Columbia/	Simon & Garlunkel, Geffen 6 4 SPIRIT OF PLACE, Goanna, WEA 7 2 THE JOHN LENNON	Banana Band, Ebb/Metronome 8 NEW YOUNG GUNS, Wham, CBS
RCA 38 19 TWISTING BY THE POOL, Dire Straits, Vertigo	RCA 4 1 THE DISTANCE, Bob Seger,	JCM 5 2 MIDNIGHT STATION, Masahiko	COLLECTION, Parlophone 8 5 DESPERATE, Divinyis, Chrysalis	9 8 DRACULA'S TANGO, Tot Coelo, Mariann
39 29 THE CHINESE WAY, Level 42, Polydor	Capitoi 5 3 BUILT FOR SPEED, Stray Cats,	Kondo, RVC/Johnny's 6 6 HISAME, Mika Hino, Teichiku/	9 NEW 25 YEARS OF GOLD, Cliff Richard, EMi	10 5 HEARTBREAKER, Dionne Warwick, Arista
40 NEW NA NA HEY HEY KISS HIM GOODBYE, Bananarama,	A&M 6 NEW FRIEND OR FOE, Adam Ant, CBS	Victor Music 7 7 MEDAKANO KYOUDAI, Warabe,	10 9 ENZ OF AN ERA, Split Enz, Mushroom	ALBUMS 1 2 THE RISE AND FALL, Madness,
London	7 7 KISSING TO BE CLEVER, Culture Club, Epic / Virgin 8 10 MIDNIGHT LOVE, Marvin Gaye,	For Life/TV-Asahi Music 8 5 HARUNANONI, Yoshie Kashiwabara, Nippon	11 8 GREATEST HITS, Luciano Pavarotti, Decca 12 10 MILLION SELLERS OF THE 50'S,	Stiff 2 1 KAER OCH GALEN, Ulf Lundell,
ALBUMS 1 1 BUSINESS AS USUAL, Men At	CBS 9 5 LIONEL RICHIE, Motown	Phonogram/Yamaha 9 8 HARUKAZENO YUWAKU, Kyoko	12 10 MILLION SELLERS OF THE 50'S, Various, J&B 13 NEW ANOTHER PAGE, Christopher	Sweetheart 3 3 HEARTBREAKER, Dionne
Work, Epic 2 5 THRILLER, Michael Jackson, Epic 3 2 THE JOHN LENNON	10 8 LEXICON OF LOVE, ABC, Mercury	Kolzumi, Victor/Burning 10 12 SAYONARANO MONOGATARI,	Cross, Warner Bros. 14 16 STEVIE WONDER'S ORIGINAL	Warwick, Arista 4 5 THRILLER, Michael Jackson, Epic 5 7 RARE, David Bowle, RCA
COLLECTION, Parlophone 4 4 ANOTHER PAGE, Christopher		Chiemi Hori, Canyon/Top 11 11 GALUNDO, Hideki Saijo, RVC/	MUSIQUARIUM 1, Motown 15 13 THE DISTANCE, Bob Seger,	5 7 RARE, David Bowie, RCA 6 4 KISSING TO BE CLEVER, Cutture Club, Virgin
Cross, Warner Bros. 5 7 VISIONS, Various, K-tel	(Courtesy Der Musikmarkt)	Gelei 12 9 DRAMATIC RAIN, Jun-Ichi Inagaki, Toshiba-EMI/PMP-O-	Capitol 16 NEW REACH, Richard Simmons,	7 NEW AN OFFICER AND A GENTLEMAN, Soundtrack,
6 3 PORCUPINE, Echo & Bunnymen, Korova 7 10 RICHARD CLAYDERMAN,	As of 2/28/83 SINGLES This Last	Enterprise 13 13 NAMIDANO PAPER MOON,	Liberation 17 11 . GREATEST HITS VOL. 2, Eagles, Asylum	Island 8 NEW WORDS, F.R. David, Carrere
Delphine 8 16 HEARTBREAKER, Dionne	Week Week 1 1 MAJOR TOM, Peter Schilling,	Hidemi Ishikawa, RVC/Gelei 14 10 SECOND LOVE, Akina Nakamori,	18 NEW LIONEL RICHIE, Motown 19 15 PRIMITIVE MAN, Icehouse,	9 9 ANGLAHUND, Hasse & Kvinnaboske Band, Sonet 10 6 TRANS, Nell Young, Geffen
Warwick, Arista 9 25 WORKOUT, Jane Fonda, CBS	WEA 2 2 99 LUFTBALLONS, Nena, CBS	Warner-Pioneer/Ken on- Nichion	Regular 20 NEW BUSINESS AS USUAL, Men At	10 6 TRANS, Nell Young, Geffen
10 8 NIGHT AND DAY, Joe Jackson, A&M	3 4 DIE SENNERIN VOM KOENIG SEE, KIZ, CBS	15 14 FUYUNO RIVIERA, Shin-Ichi Mori, Victor/Mori Music 17 DEAM DEAM DEAM Sayuri	Work, CBS	VCR Sales Up
11 12 RIO, Duran Duran, EMI 12 NEW QUICK STEP & SIDE KICK, Thompson Twins, Arista	4 3 YOU CAN'T HURRY LOVE, Phil Collins, WEA 5 5 WOT, Captain Sensible, A&M/	16 17 DREAM DREAM DREAM, Sayuri Iwal, King/Crazy Rider-Burning 17 16 KOIBITOMO NURERU	ITALY (Courtesy Germano Ruscitto)	
13 13 MONEY AND CIGARETTES, Eric Clapton, Duck/Warner Bros.	CBS 6 9 HALLO KLAUS, Nickerbocker und	MACHIKADO, Masatoshi Nakamura, Nippon Columbia/	As of 22/2/83 ALBUMS	In Finnish Mart
14 18 WAITING, Fun Boy Three, Chrysaiis	Biene, Telefunken/Teldec 7 6 DO YOU REALLY WANT TO	NTV 18 20 ANATA, Hiroshi Itsuki, Tokuma/	This Last Week Week	HELSINKI-Around 50,000
15 9 HELLÖ, I MUST BE GOINGI, Phil Collins, Virgin	HURT ME, Culture Club, Virgin/Ariola	TV.Asahi-RFMP-Sound I 19 15 YOGORETA EIYOU, Rosemary Butler, Toshiba-EMI/Kadokawa-	1 3 THE JOHN LENNON COLLECTION, EMI 2 1 ARCA DI NOE, Franco Battiato,	video recorders. 90% of them of for- eign origin, were sold in Finland last
16 11 KILLER ON THE RAMPAGE, Eddy Grant, Ice 17 26 LIONE RICHIE Motown	8 7 I DON'T WANNA DANCE, Eddy Grant, ice/Intercord 9 13 PASSION, Flirt, Ramsen/Ariola	Taiyo Music 20 NEW JUUKUJI NO MACHI, Goro	3 2 ALE'-00', Claudio Bagiioni, CBS	year, according to the trade organi-
17 26 LIONEL RICHIE, Motown 18 14 RAIDERS OF THE POP CHARTS, Various, Ronco	9 13 PASSION, Flirt, Ramsen/Ariola 10 8 ICH HAB DICH DOCH LIEB, Nicole, Jupiter/Teldec	Noguchi, Polydor/Nichion-JCM	4 9 MAMMA MARIA, Ricchi E. Poveri, Baby/CGD-MM	zation representing the wholesale leisure electronics business nation-
19 6 FRONTIERS, Journey, CBS 20 15 THE BELLE STARS, Stiff	11 14 SONDERZUG NACH PANKOW, Udo Lindenberg & Das	ALBUMS 1 1 ANOTHER PAGE, Christopher	5 4 MOMENTI, Julio Iglesias, CBS 6 8 TOTO IV. CBS	wide. That figure is a jump of nearly 300% over the previous year.
21 23 DIFFICULT SHAPES & PASSIVE RHYTHMS, China Crisis, Virgin	Panikorchester, Polydor/DGG 12 10 SAVE YOUR LOVE, Renee &	Cross, Warner-Pioneer 2 2 SHYLIGHTS, Jun-Ichi Inagaki, Tanbiba EMI	7 5 UH UH, Adriano Celentano, Clan/CGD-MM 8 7 FAMOUS LAST WORDS,	According to the trade group's re-
22 NEW TOTO IV, CBS 23 17 CACHARPAYA, Incantation, Beggars Banquet	Renato, Ultraphone/Teldec 13 12 OUR HOUSE, Madness, Stiff/ Teldec	Toshiba-EMI 3 5 FRONTIERS, Journey, CBS/Sony 4 10 HARUNANONI, Yoshie	9 12 FRAGOLE INFINITE, Alberto	port, sales of color television sets were up by 20,000 units over 1981,
Beggars Banquet 24 NEW SHOW PEOPLE, Mari Wilson & Wilsations, Compact	14 19 ELECTRIC AVENUE, Eddy Grant, Ice/Intercord	Kashiwabara, Nippon Phonogram	Fortis, PolyGram 10 6 VIA TAGLIAMENTO 65-70, Renato	with a total turnover of 166,100.
25 24 SKY FIVE LIVE, Sky, Ariola 26 22 POWERLIGHT, Earth, Wind &	15 18 SHOOT YOUR SHOT, Devine, Metronome	5 4 MOMENTOS, Julio Iglesias, Epic- Sony	Zero, Zerolandia/RCA 11 14 CLASSIC 35M.M., Various, Five/	Only 40,000 black and white tv sets were sold last year, compared with
Fire, CBS 27 21 20 GREATEST LOVE SONGS, Nat	16 11 PASS THE DUTCHIE, Musical Youth, MCA/Ariola	6 3 EVE ONLY, Toshihiko Tahara, Canyon 7 9 BUSINESS AS USUAL, Men At	CGD-MM 12 10 LOVE OVER GOLD, Dire Straits, PolyGram	48,000 in 1981.
King Cole, Capitol 28 30 COMPLETE MADNESS, Madness, Stiff	17 NEW MAMMA MARIA, Ricchi E Poveri, Baby/EMI Electrola 18 21 TIME , Cuiture Club, Virgin/Ariola	Work, Epic-Sony 8 6 URUSEI YATSURA ONLY YOU,	13 NEW 16 FIOCCHI Di NEVE, Various, CGD/MM	A major sales splash in the last quarter of 1982 helped boost the fig-
29 35 KISSING TO BE CLEVER, Culture Club, Virgin	19 22 MANEATER, Daryi Hall & John Oates, RCA	Soundtrack, Canyon 9 12 INVITATION, Shakatak, Polydor	14 11 ITALIANA, Mina, PDU 15 15 SCARAMUCCE, Rondo	ures for the year. That boom was
30 19 ALL THE BEST, Stiff Little Fingers, Chrysalis	20 24 HYMN, Ultravox, Chrysalis/Ariola 21 NEW YOUNG GUNS, Wham, Epic/CBS	10 8 VARIATION, Akina Nakamori, Warner-Pioneer	Veneziano, Baby/CGD-MM 16 13 CHICAGO 16, WEA	fired by a price freeze here, an eco- nomic move abandoned in mid-De-
31 31 20 GŘEATEST HITS, Beatles, Parlophone	22 NEW SHINY SHINY, Haysi Fantayzee, Regard/RCA	11 7 ALBUM, NAOKO KAWAi, Nippon Columbia	17 16 IL TEMPO DELLE MELE 2, Soundtrack,WEA	cember.

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News/International

Court Dismisses Beatles Action 1969 Claim Against Northern Songs Is Thrown Out

By PETER JONES

LONDON-The High Court here has finally thrown out an action started 14 years ago by Paul McCartney and the late John Lennon against Northern Songs, in which the Beatle songwriters claimed at least five million pounds (some \$7.5 million) additional royalties on many of their biggest hits. But there is at least one more

chapter to be written in the longrunning saga, because McCartney initiated a second action against Northern Songs in 1980, incorporating some aspects of the original case, and this is unlikely to reach court before mid-1984 at the earliest.

The High Court decided Feb. 16 to strike out the 1969 claim for additional royalties on all Lennon-McCartney songs dating back to 1965. Included were such titles as "Yesterday," "Penny Lane" and "Eleanor Rigby." McCartney's second action is affected by regulations of the Statute of Limitations, under which the case can apply only to rec-ords made after 1974, thus eliminating the smash-hit stockpile of the 1960s.

The original legal move by Len-non and McCartney has been revived briefly several times over the years and adjourned each time. It started around the time that Northern Songs was sold to ATV Music, publishing arm of the Associated Communications Corp. group

headed by Lew Grade, now Lord Grade. Four years earlier, Northern Songs, part of the Dick James Organization, had become a public company quoted on the stock market.

ACC was taken over last year by Australian businessman Robert Holmes a'Court. During the takeover hassles, McCartney was reported to have made a bid of around \$30 million to buy Northern Songs and so regain the rights to all the early Lennon-McCartney songs. How-ever, no separate deal for the publishing was reached at the time, though later rumors linked McCartney with Lennon's widow Yoko Ono in a further big-money bid.

The ongoing battle over Northern Songs and the Beatles' compositions is complex. An ATV spokesman here opines: "Really, it is a purely legal situation concerning inter-pretation of documentation from 1963, and we don't regard the court decision as a major victory." When the High Court decision

over the 1969 action was announced, Mr. Justice Walton, in a Latin refer-ence to "beetles," observed: "Every member of the Chancery Bench has personal judicial knowledge that the scarabaeus sacer liverpudliensis is a most litigious insect."

This was the latest in a growing list of cases in which songwriter/performers air in-court grievances about their original contractual

deals over royalties. Sting, front man of the group Police, eventually reached an out-of-court settlement with Virgin Publishers, believed to be worth some \$2.2 million. Gilbert O'Sullivan took successful High Court action against his manager/ mentor Gordon Mills and MAM publishing, and, while this matter is going on to the Appeal Court, he could benefit to the tune of some \$2 million. And waiting for High Court time is the action by Elton John

(Continued on opposite page)

Patti Davis Likely For Seoul Fest

SEOUL-Patti Davis, daughter of U.S. President Reagan, is expected to be among the contestants at the Sixth Seoul Song Festival on May 28, according to the event's organizers.

Davis, who recently completed a debut album for the U.K. independent Runaway Records, now seems set to compete with 20 entrants from 16 countries for a total of \$54,000 in cash prizes. Davis' tapes were on offer at this year's MIDEM, and license deals for worldwide territories are being finalized.

The Seoul festival is the only international pop event staged annually in Korea. Previously, there was a second, the World Song Festival, also staged in Seoul, sponsored by the Korean Broadcasting System.

Since 1981, Billboard has provided special awards for the event. Recipients have included Al Green and local artists Lee Young Hwa and Chon Young Rock.

POLYGRAM STAGES PRESENTATION Compact Disc Launched In U.K.

Continued from page 3

the reproduction system. In marketing terms, it has also been observed that only 194 U.K. dealers have been chosen to market the software initially, representing around 4% of retail outlets, and that less than 200 titles are available.

Furthermore, there is an acute shortage of hardware. Only half a dozen manufacturers currently have players available. The hope is that there will be machines from 20 different companies on the market be-

fore the end of this year, and that all 38 firms so far committed to the system will have players available by the end of 1984.

Sony is estimating a total penetration of 300,000 units this year, ris-ing to 900,000 for Europe, Japan and the U.S. by 1984. Expectations are that 40,000 units will be sold in the U.K. this year, with a retail price ranging from \$675 to \$900.

During the presentation, Adrian Farmer of Nimbus and John Fas-snidge of Forward Technology an-

been released without that song.

In Korea, the performing arts, rec-

ords and tapes very much included,

are subject to close screening by the

KPPEC for any suspected obscenity.

According to a committee report, a total of 123 international songs out

of 6,369 checked out last year were

djudged to be "improper" and ban-

ned from release on records or tapes.

The tunes were rejected, says the re-

port, for "their basically unwholesome nature, for obscenity, for drug

orientation or propagation of vio-

lence among the young."

nounced that their companies would be setting up CD pressing plants with an eventual annual capacity of five million units each.

PolyGram is offering sale or exchange for the first four months on bulk orders of 140-150 titles, with classical repertoire selling at \$8.62 and pop repertoire at \$7.87, on an exchange rate of \$1.50 against the pound sterling.

So far, EMI has not committed repertoire to the CD system. EMI chief executive Ken East says, "We have no intention of paying a threecent royalty for the privilege of making our repertoire available, but if the royalty demand is abandoned we would certainly make our product available.'

Meanwhile, PolyGram's international headquarters in Baarn, Holland has officially announced that 150 CD titles will be released in March in the U.K., West Germany, Holland and France. Some 20-30 new titles will be added each month, with PolyGram aiming for a total of about 500 by the end of the year.

National launches in Switzerland. Sweden and Belgium are set for April, and other European territories will follow later this year.

Basil Track Banned In Korea By BYUNG-HOO SUH

SEOUL-Though British singer Toni Basil is riding high in the radio action listings in Korea, a track on her debut album "Word Of Mouth" has run afoul of the extremely sensitive Korean Public Performance Ethics Committee.

The offending item is "Be Stiff," deemed by the morals watchdog group to be "obscene and with phal-lic connotations." As a result, the Radialchoice/Virgin album, han-dled here by Yehum Records, Korean licensee for Virgin product, has

LONDON EVENT DRAWS 120 EXHIBITORS **Upbeat Mood At Software Show**

• Continued from page 30

ton, "This is the biggest and most diversified show we've held to date. But despite increasing the exhibition area by 25% since last September's event, we still had a waiting list of companies that could not be squeezed in." Warton said the breakdown of exhibiting firms was 60% distributors, 10% wholesalers and 30% ancillary companies, notably stock computer and display specialists.

The show featured a few overseas companies exhibiting for the first time, including West German shop-fitters Hados; U.K. company Mimesave, which introduced the new Japanese-made tape Vidcom; and, from the U.S., the Portavideo "Magic Movie Machine," concept first showcased at the recent Consumer Electronics Show in Las Vegas. The portable VHS player, designed for non-VCR owners, will be marketed through franchisees, non-exclusive dealers and rental agencies. It made its European debut at the Software Show.

Recent market research, including predictions of a year-end VCR pop ulation of between 4.5 million and six million, has clearly given a new stimulus to distributors, as has the

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news that broadcast television lost five million viewers to home video over the Christmas period in the U.K. A number of new distributors made their bow at the show.

Among those firms was the Psycho label, selling U.S. features through CBS-Fox Sales and Distribution; new independent distributor Intermovie, set up early this year by the Agra group; Cinema Indoors, distributors of Universal; and acquisition specialists the Jay Agency. Other first-time exhibitors included 3M Video, Hollywood Video, MEVC and Films International.

Most major spring launches were timed to coincide with the show, though genuine blockbuster product is now thin. MGM/UA is putting out Steven Spielberg's "Poltergeist only six months after its theatrical release, along with "Pennies From Heaven" and "Abba: The Movie," which is expected to repeat the music video success of last fall's "The Compleat Beatles," which has reportedly sold over 13,000 units in the Ū.K.

Thorn EMI's 13-title March release includes Pink Floyd's "The Wall" and "Amityville 2," while CIC's midprice Arena label has six new features, including Zeffirelli's "Romeo and Juliet."

New approaches to marketing were evident at this year's show. While Hollywood-oriented distribu-tors cling to the "window" between theatrical and video release, independent companies are subverting the strategy with simultaneous launches.

Palace Video, having pioneered this approach with "Diva," is now doing the same with the horror movie "The Evil Dead," seeing this strategy as a way to both combat piracy and boost sales volume. Independent distributor VCL's first feature production, "California Girls," will actually be out on video prior to its theatrical release.

Pricing philosophies have recently undergone a radical downward revision in the interests of promoting straight sales. And music product is seen as having particular sales potential, especially with the advent of stereo hardware, depending on pric-

ing. Says Steve Ayres, MGM/UA marketing manager, whose com-pany achieved 40% straight sale on "The Compleat Beatles": "The sales potential is enormous for top music programs, and frankly I just don't believe the independent retailer has opened his eyes yet to the possibility of actually selling these titles."



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News/International ABU DHABI TO HOST ELECTRONICS FAIR Video Booming In Persian Gulf

By WOLFGANG SPAHR

BERLIN-Video in the Persian Gulf states is becoming an increas-ingly accepted feature of everyday life, with VCR ownership now over one million and the area's first fullscale international electronics exhibition due to take place March 19-23 in Abu Dhabi.

The event, Audio Video Fair, is being organized by AMK Berlin Company For Exhibitions together with the Gulf Arab Marketing & Ex-hibition Company on a 6,000 square meter site. It will be open both to specialists and to the general public. Japanese, American and European companies are among the exhibitors. VCR ownership in this area of the

world is skyrocketing. There are only about four million tv receivers in the Persian Gulf area, but in such countries as Kuwait, Qatar and Oman, over 40% of the households with tv sets also own video hard-ware, the majority of which is imported from Japan, although much of it also reaches the area through more indirect routes. It is estimated, for instance, that 50% of all VCRs sold in London are re-exported, 25% of them to the Gulf.

Prices are falling sharply, with VHS format machines accounting for about 60% of all units sold. Certain triple-standard models able to replay programs recorded both in Europe and the States are also popular.

Films and light entertainment shows taped off the air or from cable are flown to the Gulf countries in great quantity, and there are over 2,000 pirate software dealers. British and American tv programs complete with commercials are common, as are copies of Hollywood productions not yet released in the West.

In many parts of the Gulf, dealers should in theory be licensed, though few efforts are made at regulating the market. Saudi Arabia's Ministry of Information has announced more frequent checks on videogram outlets to ensure conformity with Islamic practice, and video trade regu-lations are also pending.

Prerecorded product makes up more than 80% of all sales and rental, but as many as 14 million blank tapes are also sold annually in the Gulf area. Mass duplication facilities are in the process of being established for legitimate trade, and at least one company has up to 150 slave units in use. A British firm has set up a duplication plant in Bahrein, and others are expected to follow as the market continues to expand. Video is also making institutional

inroads. Virtually every university department is video-equipped, and the medium is expected to acquire an important role in schools and educational curricula.

French Producers Say Costs Too High

PARIS-Fast-rising studio costs are forcing many producers to move out of Paris to cheaper provincial fa-cilities, according to Serge Ferrera and Marc Lecca of the Studio De Ci-

mez in Nice, Cote d'Azur. A recording costing \$20,000 in Paris might be made for as little as \$7,000 barring overheads in Nice, they say. The problem is not acute for multinational companies with their own studios, they concede, but such considerations can be crucial for the increasing number of independent producers working on low budgets.

BBC May Take Action On South African Vid Piracy JOHANNESBURG - Following posing for sale or rent any film im-

the recent South African court ac tion brought by Paramount Pictures Corp. against a local video outlet (Billboard, Feb.12), the BBC has announced that it is pondering legal antipiracy moves similar to that instituted here against Video Parktown North. In that case, a judge ruled that distribution, renting or ex-

GEMA Chief Schulze Feted On Turning 70

BERLIN-Worldwide congratulations, including a letter from Pope John Paul II, have flooded in for GEMA chairman Dr. Erich Schulze on his 70th birthday. Other messages came from German president Karl Carstens, minister of justice Hans Engelhardt and Christian Democrat leader Franz Joseph Strauss. The head of the German copy-

right society was honored with receptions in Munich and Berlin. At the former, he was awarded the Richard Strauss Medal, which Schulze himself established some 30 years ago for services to copyright law, by GEMA board members. The presentation was made by the daughter-in-law of composer Richard Strauss, who was responsible at the turn of the century for setting up GEMA's predecessor.

The German Assn. of Music Publishers also presented Schulze with a medal "for merit in supporting the music," an award established on the association's 150th anniversary.

Court Dismisses **Beatles Action**

• Continued from previous page against the Dick James Organization, asking for the return of copy-right on all songs written under contract to James, plus other business monies

In this atmosphere of litigious bitterness, Ron White, managing direc-tor of EMI Music Publishing and head of the Music Publishers Assn. (MPA) has been quoted as saying: "You spend time and money building a songwriter or artist into a star and you create a monster, and most monsters are untameable." Sting has been reported as saying:

"When I was signing my contract, I didn't know what was going on. Los-ing the songs is like having children taken away from you." ported to South Africa is an offense in terms of the Copyright Act. Stephen Edwards, the BBC's head

of copyright, has said in London, "We're aware of the severity of the problem in South Africa, and we'd certainly not experience difficulty in finding people to prosecute." He reportedly added that "millions of dollars are involved."

British comedy and action shorts, as well as feature films, have long been popular in South Africa, and because of the British actors' trade union ban on the sale of television material to South Africa, the only means of access to this material is through home video outlets.

British television's concern over the piracy problems here is evidenced by a recent meeting held between the BBC and the Independent Television Authority (ITV). The latter has, apparently, not yet con-firmed whether it will take steps to prevent piracy of its material in this territory. But should the British television networks pursue this course of action against South African "pi-rates," it will mean registering their many thousands of films in terms of this country's Copyright Act.

PARIS-CBS Songs-April Music

plans to expand its French oper-ations following the worldwide ac-

quisition by the group of MGM-United Artists Publishing. Stan Wi-told, new group managing director for France, says that CBS-April

France will take over the massive MGM-UA catalog for this territory in March, following the CBS pur-

chase of world representation late

Witold, formerly international

records and publishing chief of Dreyfus Music, was appointed to his new role at MIDEM by CBS Songs

president Mike Stewart. Replacing former CBS-April Music France

managing director Pierre Nebrard, who left to head the RCA France

publishing arm a year ago, Witold reports to James Ware, managing di-rector of April Music U.K. and CBS

Songs Europe. MGM-UA publishing interests in France have been represented for

several years by a three-man admin-

istrative team headed by Lucien Naouri, who will aid Witold in the early stages of the transfer of control.

last year.

CBS Songs To Beef Up

vear

Its Presence In France With 95.000 titles to administer among the CBS, April, MGM and UA catalogs, Witold says he expects to increase the present staffing level from seven to 10 by the end of this

Finnish Firm In RCA Vid Pact

HELSINKI-R-Video, a subsidiary of Rautakirja Oy, will handle Finnish distribution of RCA-Columbia's video catalog. The firm has signed a sole rights pact with Video Express, the Scandinavian RCA-Columbia representative.

The deal covers 110 video software titles, of which 20 will be marketed this year. All have been supplied with Finnish subtitles.

R-Video currently has some 200 retail and rental outlets and is considered the market leader here. The company acquired video rights to movie productions from the local firm Suomen Filmiteollisuus last year.

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News **National Distrib Sought** For Steelworkers' Lament PITTSBURGH-The anthem of

unemployed steelworkers is going national. The United Steelworkers Union is working on getting nation-wide distribution for "Steel Mill Blues," a record that's reportedly sold more than 15,000 copies in the Pittsburgh area.

New Amsterdam Theatre To Be Reborn In N.Y.

NEW YORK-Broadway's New Amsterdam Theatre, which for years unspooled second-run B movies on 42nd Street, is being reconverted into a legitimate Broadway house at a cost of more than \$4 million. The building will be divided into two theatres: a main room for large productions and a rooftop auditorium for smaller productions.

The main room will open this fall with a revival of Jerry Herman's 1966 Tony award-winning musical "Mame," with Angela Lansbury re-creating her hit role. The rooftop theatre will open in October. An opera is tentatively slated for that

room. Refurbishing of the landmark theatre, once the home of the famed Ziegfeld Follies, is being made through an industrial development bond financing orchestrated by the New York City Industrial Development Agency.

The song is the creation of Mike Pickering, an 18-year-old college student. He wrote it after his uncle, Bob Sullivan, found himself unemployed after 18 years when a mill in Midland, Pa. closed. The unlikely hit got its start when Sullivan contacted Liz Miles, host of KDKA-TV's "Evening Magazine." about his nephew's song.

Through Miles and the station, recording and distribution were arranged for the song. AirCraft Stu-dios donated the studio time, musicians and production costs. National Record Mart agreed to sell the record through its 70 stores, and Mobile Records assumed the responsibility for putting it on jukeboxes.

Proceeds from the sale of "Steel Mill Blues" have been earmarked for food banks established for unemployed steelworkers and their families. To date, \$15,000 has been turned over to the food banks from sales of the single, which lists at \$1.99.

Pickering's effort has received extensive publicity. "Steel Mill Blues" has been featured on network television and radio, and wire service coverage has turned up in news-papers across the country. The USW hopes to use that as a base to break the record nationally. The union has 5,000 locals, many

of which have begun to sell the record. Copies have been sent to President Reagan and members of Congress.

MARCH 5,

1983, BILLBOARD

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BEVERLY HILLS CALIFORNIA

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Rental: \$2.00 per square foot-full serviced. Cost of living as per Master Lease. Up to nine years available. Immediate occupancy. Move-in condition.

For further information, contact:

Pamela DiCocco (213) 859-5335

PolyGram & Magnavox Speeding U.S. CD Bow

• Continued from page 1

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Their sale during the test program will be through selected stores carrying Magnavox hardware, primarily department stores. Conventional record retailers are not expected to figure in the program until the post-CES phase. At that time PolyGram is expected to have a digital catalog of more than 100 titles.

Thus, the program will parallel the early marketing posture of Sony and CBS, also due to offer players and digital software through hardware accounts this month (Billboard, Dec. 18).

Mangavox, a sister company of PolyGram through its control by North American Philips, holds the license for manufacture of the Philips player in this country. The WEA labels will start off with

about 25 titles this month, with company labels in each of the countries figuring in the European launch determining their own release pattern, according to Elliot Goldman, WCI senior vice president. He indicates there are as many as 75 titles in the digital pipeline in various stages of preparation.

While the WEA group's entry into the digital fold will inject a strong pop and contemporary element into the field, thus far leaning heavily on the classical side, the group's classical label, Nonesuch, is also expected to figure among early releases. Like other classical labels, Nonesuch has

• Continued from page 6

ment Channel will continue to purchase programming produced by RKO Pictures and the Nederlander Organization; currently in pro-duction are "Cold Storage," "I Do, I Do" and "Mame."

The failure of the Entertainment Channel (TEC) follows the demise last fall of CBS Cable, a basic cable service that provided cultural programming. TEC also has a "quality programming" image, with long-term relationships not only with RKO/Nederlander but the BBC.

Taylor cites adverse economic conditions as a reason for TEC's failure. He also notes that a pay-tv channel was not as viable as had been anticipated. (Viewers had to pay between \$8 and \$10 a month for the service; only 50,000 such viewers were attracted.)

"The Entertainment Channel encountered a multipay marketplace that was developing much more slowly than anyone had antici-pated," Taylor says. "The country's depressed economic conditions delayed the reconstruction of cable systems to accommodate additional pay channels and discouraged consumers from subscribing to as many pay-tv services as they might otherwise."

Industry insiders believe the channel will stand a much greater chance of success as a basic cable service, offered free to subscribers. Taylor points out that the advertiser-supported TEC will include American movies in its mix, a sign that the channel will be aimed more at the general cable audience.

The joint venture of Rockefeller Center Cable Inc. and RCA Cable Inc. has already laid off 66 of its 156 employees. LAURA FOTI

been building a pool of digitally recorded material.

WEA's declaration for digital was thought to have been held up in part by an unwillingness it shares with other labels to pay a royalty to Philips of three cents per disk sold to help defray development costs. Goldman would not comment on whether it had acceded to the royalty demand, other than to state that "an appropriate arrangement has been made

Industry observers speculate that for the time being, at least, a de facto royalty is built into the pressing cost structure to neutralize the problem.



TASTE TREAT-Gwen Guthrie discusses her new single, "Peanut Butter," from her forthcoming LP, with Island president Ron Goldstein in New York. The disk was produced by Sly Dunbar and Robbie Shakespeare and ships in March.

• Continued from page 6 its problems. Why, indeed, should one pay \$10 a month to watch a show that had been pulled off free tv? It's a quality show, but the psychological ramifications are clear.

One cable programmer remarked last week that the Entertainment Channel had "an identity crisis"that it was unable to build recogni-tion among viewers as a service filling a specific need. Not so HBO, whose mix of movies and music specials, as well as other special features, has a clearly discernable value.

"The industry has been too bullish about how much people would be willing to pay for television," adds this programmer. "They'll pay for basic cable, if just to get a clear picture and sound. Beyond that, the votes are not all in yet."

* *

More philosophical questions about pay-tv were raised at a conference at New York Univ. Feb. 18 and 19. The conference, organized by Arlene Krebs, was called "Communications Satellites: Systems, Serv-ices And Networks." The most interesting panel was the last: "Reflections On The Social And Cultural Impact."

Author Sol Yurick, speaking on the concept of pay-per-view, re-marked, "The question is who has information, especially when that information is valuable. And it becomes valuable when limitations are put on it, when some people can get it and some can't. Individuals, especially the poor, can't adapt to changing technology if they don't have the money or don't know what's going on.'

Communications consultant Bert Cowlan added, "Satellites are, or may be, where the money is, and I believe they will be where the power is. And if information is power, and telecommunications is the highway it travels on, we should regulate it. If communication is a right, not a privilege, and if you determine the social and cultural implications of that communication, the rest is technology.'

Market Quotations

News

Ann High	Low	NAI	ME		P-E	(Sales 100s)	High	Low	Close	Cha	ange
1%	1/2	Altec Corporat	ion		_	114	1	15/16	1	+	1/
61¼	26¾	ABC			9	588	53%	53%	53%	Unc	sh.
35¾	25¾	American Can			17	182	32%	31%	32%	_	1/8
11%	4	Automatic Rad	io		9	80	11%	10%	11%	+	*
67	33%	CBS			13	1650	56%	55 1/2	55%	_	1%
27¼	31/2	Coleco			13	2267	26%	25 1/8	26%	+	1%
8%	5	Craig Corporat	ion		16	91	8%	81/2	8%	+	1/4
72%	47	Disney, Walt			25	2023	75%	73%	751/2	+	2%
5%	21/8	Electrosound @	aroup		_	91	4%	41/2	4%	_	1/4
20¼	11¼	Gulf + Western	n		9	14705	21¾	19%	21%	+	1 %
26%	10¼	Handleman			12	48	25	2434	2434	_	1/2
61¼	1 1/2	Integrity Entert	ainment		9	14	3%	3%	3¾	_	1/2
81⁄2	3%	K-tel			70	36	71/2	71/8	7%	Unc	h.
62 1/2	36	Matsushita Elec	ctronics		10	881	48%	471/2	48%	+	1 1/2
31 1/2	101/8	Mattel			3	2575	13%	13%	131/2	+	1/4
40	19	MCA			11	1124	38%	371/2	37%	_	1/4
81	48%	3M			14	1639	77	75%	76%	+	7/4
115	49	Motorola			23	1448	111%	110	1111/2	+	1%
58%	30	No. American P	hillips		10	139	58	571/4	57%	_	1/4
15¼	51/18	Orrox Corporat	ion		_	213	7%	7	71/4	_	1/8
201/2	10	Pioneer Electro	nics		-	2	18%	18%	18%	_	1/4
27	13%	RCA			10	4025	23%	22%	22%	Unc	h.
18	11	Sony			10	5433	13¼	12%	13¼	+	1/2
31%	25%	Storer Broadca	sting		21	390	29½	28¾	29%	+	1/8
3¾	2	Superscope			_	36	31/2	3%	31/2	+	1∕₀
45	27¼	Taft Broadcasti	ng		11	79	42	41%	41%	+	1/2
63¼	27	Warner Commu	inication	S	6	4313	28½	27%	27%	-	%
OVER TH		Sales	Bid	Ask		R THE		Sale	s Bid		Ask
АВКСО			1/2	1¼	Kust	om Electr	onics	400	0 3	-	3%
Certron (17400	2½	2%	Reco	oton		330	0 91/4	1	10
Data Pac	kaging	1600	11%	12½	Reev	/es					
Josephse	on Int'i	11700	15½	15%	Co	mmunica	tions	1500	0 17%	-	17¾
Koss Corp. 4400 4½ 4%					Schwartz Brothers - 21/4						3

Over-the-Counter prices shown may or may not represent actual transaction ns. Rather, they a 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. Volimer, Associate Vice President, Los An-geles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, Califor-nia 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

CableWatch

"The Pirates Of Penzance" had its joint theatrical/pay-per-view debut Feb. 19, and the results, as usual for recent pay-per-view events, were mixed. In sheer numbers, the airing of the Universal picture failed to attract a significant viewership-less than 10% of the total available, or 100,000 households.

As for the concept itself, its future has not moved one way or the other from its traditional hanging-in-thebalance state. Will pay-per-view be-come profitable, and if so, what types of programs will it take?

If "Pirates" is any indication, it

includes controllers for IBM and TI

computers, keypads for Colecovi-sion and Atari 5200, a pistol grip joy-

stick, and sleeve adapters to change

Regarding the ability of third

party manufacturers to piggyback

their products onto the success of the

major hardware manufacturers,

Wico's research and development

man, manufacturing vice president Syng Kim, observes: "The manufac-turers are always looking for a new

chip. Users are looking for control

* * *

mercials crowding prime time tele-vision is likely to become even

greater by the end of 1983, as com-

puter software manufacturers join cartridge makers in saturating the

linked with Fox Games for the ex-

press purpose of gaining mass media

exposure for its computer game line, while many of the other major inde-

pendent software houses have lined

up venture capital in order to fund the million-dollar buys that tele-

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vision exposure requires.

Sirius Software, for one, has

The barrage of video game com-

• Continued from page 26

grips

and quality."

medium

will take something other than a movie musical. The picture did not transfer well to the television screen, and the sound tended to fade in and out. As with many movies later brought to tv, both sides of the picture were cut off. Somehow, for \$10, one expects better.

Still, the experiment had a number of things going for it: an enjoy-able introductory segment hosted by Stiller & Meara, and a cast of popular performers: Linda Rondstadt, Rex Smith, Angela Lansbury, George Rose and the stardom-bound Kevin Kline. Universal is on the right track, as are the Black Tie Network and Oak Industries.

Game Monitor The latter category includes Datamost, Broderbund, Datasoft, Synapse and Sierra On-Line, all of which foresee likely entry into tele-vision marketing by the Christmas

season this year. Many believe that the major stumbling block to staying an independent at all in the enormous cost involved in buying media exposure, which, indirectly, assures shelf space in increasingly crowded computer/ video game stores and departments. Lining up investment capital for ad-vertising is, therefore, buttressing the ability of third party software publishers to stay independent.

What are they up against? Activision's television budget for 1983 is \$40 million; Imagic, for January and February alone, budgeted \$5 mil-lion. Parker Brothers' video game division recently upped its previously announced \$6 million budget to \$36 million. Says Starpath president Alan Bayley, bemoaning the clutter of blip-bash-bang commercials as confusing and ineffective, "You don't feel like a member of the club unless you advertise on tv."

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



A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

March 2, 6th Annual Bay Area Music Awards (BAMMIES), Civic Auditorium, San Francisco.

March 4-6, Nashville Songwriters Assn. International (NSAI) showcase (4), achievement awards ceremony and dinner (5) and symposium (5-6), Hyatt Regency, Nashville.

March 6-9, International Tape/ Disc Assn. (ITA) seminar, Diplomat Hotel, Hollywood, Fla. March 7, Songwriters Hall Of

Fame 1983 award winners induction, Waldorf Astoria, New York.

March 7-8, Satellite Tele-communications Technology seminar, Loew's L'Enfant Plaza, Washington.

March 9, National Music Publishers' Assn. Song Awards, Hermitage Hotel, Nashville.

March 10-12. American Choral Directors convention, Hyatt Regency, Nashville.

March 11-13, 15th annual Filmfest Midwest, Marriott O'Hare Hotel, Khicago.

March 13-15, Ohio Cable Television Assn. annual convention and trade show, Hyatt Regency, Columbus

March 14-16, Electronic Industries Assn. annual spring conference. Shoreham Hotel, Washington D.C.

March 15-18, Audio Engineering Society's 73rd convention, POC Congress Centre, Eindhoven, Holland

March 16, New York Market Ra-dio Broadcasters Assn. "Big Apple Radio Awards," Sheraton Centre Hotel, New York

March 16-20, Gulf Arab Marketing & Exhibition Company and AMK Berlin's Audio-Video fair, Abu Dhabi.

March 20-25, Music Teachers National Assn. convention, Hyatt Regency, Houston.

March 22-24, Electronic Imaging Systems conference, Andover Inn, Andover, Mass.

March 24-25, Georgia Cable Television Assn. annual convention, Atlanta Marriott.

* *

April 5, 9th Annual Juno Awards telecast, Toronto Hilton Harbour Castle Convention Centre.

April 5, American Marketing Assn. conference, Chicago Downtown Marriott.

April 7, The Economics of Cable TV seminar, Park Lane Hotel, New York.

April 10-13, National Assn. of Broadcasters convention, Las Vegas Convention Center.

April 10-13, Gospel Music Week, Opryland Hotel, Nashville. April 10-13, Gospel Music Assn.

board meeting, Opryland Hotel, Nashville.

April 11, Women in Communications 13th annual Matrix Awards, Waldorf-Astoria, New York. April 13, Gospel Music Assn.

Dove awards show, Opryland Hotel, Nashville.

April 10-14, National Assn. of Record Merchandisers, Fontainebleau Hilton, Miami Beach. April 17-21, Billboard's Video

Games conference, Westin Miyako Hotel, San Francisco.

April 17-21, National Public Radio convention, Hyatt Regency, Minneapolis.

Billboard's B Survey For Week Ending 3/5/83 Topoadburn Prices Without the prior written and the publications, inc. No part of this publication and the prior written and the publication of the publication



YARBROUGH & PEOPLES-Heartbeat, Total Experience TE-1-3003. Produced by Lonnie Simmons. That sweet soul duo of "Don't Stop The Music" fame returned to the top 10 with the title tune, "Heartbeats." Another dance/vocal workout that's in the same hit groove but too close to "Don't Stop" is "Feels So Good," but the fresh dynamics of the duo's vocals find better material with "Innermost Feelings" and "You Love Me, You Love Me Not," which are change of tempo. The romantic, twin voices of Yarbrough & Peoples cry out for better material, there's enough here to look forward to continued success, and development.

THE TEMPTATIONS-Surface Thrills, Gordy 6032GL. Produced by Dennis Lambert & Steve Barri. Zooming past their high-energy "Reunion" LP, the revitalized Temps step into new-music territory with the cool, tantalizing title tune while opening up their sound to L.A. rock influences. Producer Lambert had a hand in most of the songwriting, Robbie Buchanan and Jeff Porcaro accent the rhythms, and the Temps touch all the right bases on "The Seeker" and "What A Way To Put It." Best of the action is on side two, where the overly commercial gives way to the no-nonsense directness of vocals and lyrics true Temps fans will celebrate.



INXS-Shabooh Shoobah, Atco 90072. Produced by Mark **Opitz.** This Australian band debuts in the U.S. with a classy, sleek pop sound reminiscent at times of the Cars or a more commercial Peter Gabriel. Vocalist Michael Hutchence's swaggering vocals give InXs' music an edge which is missing from a lot of what is being pushed out under the banner of "new music." The 10 tracks here are danceable though straight-ahead rock fans can appreciate them as well. Noted tracks include the initial single "The One Thing," the funky "Here Comes" and the soaring "Oon't Change." Group is touring the U.S. currently with Adam Ant while the videoclip of "The One Thing" is in medium rotation on MTV

AMERICADE-American Metal, Adem Records FJ615. Produced by Americade. Americade is a howling heavy metal band from suburban New York which sees its music somewhere between Van Halen and Grand Funk Railroad, whose "We're An American Band" is covered here. The rest of the songs are originals, written by guitarist Oerard De Margny, who shares the front line with brother and singer P.J. They cover the metal bases well

THE DIVINYLS-Desperate, Chrysalis FV41404 (CBS). Produced by Mark Opitz. Australia has been producing lots of bands lately and Sydney's Divinyls could hit with a broad au dience as their music encompasses elements of traditional hard rock and new wave. Lead singer Chrissie Amphlett attacks her lyrics with a venom associated with the early Chrissie Hynde while the band plays crunching hard rock that would please the most guitar hungry listener



ROBERT HAZARD, RHA/RCA MXL1-8500. Produced by Robert Hazard. Originally released on the artist's own local Philadelphia label, RHA, this eponymous debut features the vocalist and his band in a five-song mini-LP setting offering fresh proof that the British techno-pop palette is at least as familiar on these shores: whether singing his own mordant songs, of which "Escalator Of Life" is strongest, or covering "Blowin' In The Wind," he melds post-Bowie moves and percolating electronics.

LAND OF 1,000 DANCES-Rags & Riches, Casablanca 810 335-1 M-1. (PolyGram). Produced by Bobby Ragona, Vinny DePaola. This dance mix version of Ray Barretto's "El Natusi and Ritchie Valen's "La Bamba" is already hot on urban contemporary radio. Sassy Spanish-language lyrics help; this dance/Latin fusion may yet set a trend.

ONY, HR Records BM-002. No producer listed. Though not listed, Ony probably produced this himself. After all, he wrote the three songs here, and he plays guitars, synthesizers, vocals, fretless bass, and rhythm machine. The music is bright techno-pop, perfect for the dance floor and full of interesting little touches. Address: P.O. Box 69-3761, Miami, Fla., 33169

BLACK UHURU, Mango MLPS 7803. Produced by Sly Dunbar & Robbie Shakespeare. This four-song EP containes the songs "Youth" and "Big Spliff" on one side and "Sodom" and "Slaughter" on the other. They keep things dub simple here, almost one instrument at a time. The rest is suggestion. There is a hautning quality here, as well as air and space.



MIAMI SOUND MACHINE-Rio, CBS DIL10330. Produced by Emilion Stefan and Sergio Rozenblat. Playing the fusion of American, Brazilian and Caribbean pop that characterizes the Miami sound, MSM grows more sophisticated with each LP. Both the romantic ballads and the samba-flavored upbeat cuts make this the perfect soundtrack for a Caribbean cruise, or, at least, a mid-winter fantasy.

ROCIO DURCAL CANTA LO ROMANTICO DE JUAN GA-BRIEL-Pronto PAL0703. Produced by Juen Gabriel. The Mexican composer's romantic ballads, which include tropical boleros, rock ballads, and flamenco-flavored love songs, are splendidly interpreted by this chart-topping female vocalist. Eschewing stridency, the arrangements, dominated by romantic guitar licks, are almost old-fashioned in their gentle ness. Intimate music for sharing the intimate feelings the lyrics communicate.

EL DISCO DE ORO CBS VOL. II-CBS DCL-10327. The major shows off its impressive Latin pop roster in this compilation LP, headed by Julio Iglesias, Roberto Carlos and Jose Luis Rodriguez. Raphael is here, as well as Abba and Vikki Carr, joined by the label's homegrown artists, like Miami Sound Machine. It's hard to imagine a more representative collection of the Latin international sound.



RANDY VANWARMER-The Things That You Dream, Bearsville 23746 (Warner Bros.). Produced by David Kershenbaum. Af ter following his soft pop debut with an underrated foray into a tougher, post-punk vein, Vanwarmer reaches for a middle ground here. A large crew of familiar session heavies and producer Kershenbaum help buttress that commercial strategy.

20/20-Sex Trap, Mainway Records SRD 101 (Thunderbolt Records Distribution). Produced by Steve Ripley & 20/20. This band was originally signed and its LP released as a post Knack clone by Epic Records. Now 20/20 is back on a small indie label. It's trio now, playing rock with influences as diverse as the Cars and Tom Petty, using only guitar, bass drums and vocals.

DOUG & THE SLUGS-Music For the Hard Of Thinking, RCA AFLI1-4432, Produced by Ritchie Cordell & Glen Kolotkin. Remember rock'n'roll party bands, the kind that always played "Louie, Louie." Doug & the Slugs, is that kind of band, even if they don't do "Louie Louie" on this LP. They do "Nobody But Me," instead. The rest of the songs are in the same genre. This is basic booze'n'blues rock'n'roll. Pitch this at J. Geils fans

RARE SILK-New Weave, Polydor 810 028-1 Y-1. Produced by Ted Daryll. A vocal quartet composed of three women and one man, Rare Silk mates the close harmonies and creamy attack of '50s jazz/pop with a book of songs spanning classic jazz and fusion from writers including Richie Cole, Eddie Harris, Chick Corea and Stanley Turrentine. Pop radio may miss its subtle achievements, but jazz formats should be receptive.

THE HITCHHIKERS GUIDE TO THE GALAXY, Part One, Hannibal Records HNBL 2301. Produced by Geiffrey Perkins. Before there was the tv series on PBS, there was a tv series on BBC. And before that there were books and a radio series, also on BBC. This double LP is the compacted version of the first four episodes of the radio series. It begins with the destruction of earth.

Jazz

CHRIS CONNOR-Live, Applause APLP1020. Produced by Tim Owens. Taped at Sweet Basil's in New York, this welcome LP contains 13 proven standards and Connor sings them well. A three-man backup combo adequately frames her vocal stylings, which include tasteful interpretations of "All Or Nothing At All," "Just In Time" and "Lover." Happily, Connor no longer appears to show her Anita O'Day influence as she did in the 1950s.

SAM JONES-The Bassist, Discovery DS861. Produced by Toshiya Taenaka. Keith Copeland and Kenny Barron assist the veteran bass player on six tunes, three of them Sam's originals. Recorded for the Interplay label four years ago, in New York, the LP is enhanced substantially by Barron's Steinway strokings, notably on his own "Tragic Magic" cut. Annotation is from the typewriter of pianist Cedar Walton.

THE WARREN VACHE TRIO-Midtown Jazz, Concord Jazz CJ203. Produced by Carl E. Jefferson. Pianist John Bunch and bassist Phil Flanigan accompany the versatile cornet/flugelhorn player in this pleasing 10-tune recital. Better than any of the 17 previous Concord LPs Vache has recorded, this entry displays his talents to best advantage. Titles include "Out Of Nowhere," "I Remember April" and "A Time For Love."

THE BILL WATROUS QUARTET-Roaring Back Into New York, New York, Famous Door HL144. Produced by Harry Lim. Watrous' trombone technique has few equals. Here he im-presses with six long tracks, "I Should Care," "My Ideal" and 'Serenade In Blue'' among them. Oerek Smith, Linc Milliman and Ron Bedford provide laudable accompaniment. The Long Island Famous Ooor label, with this album, maintains its high standards with brief annotation by the producer.

HEINIE BEAU'S HOLLYWOOD QUINTET-Blues For Two, Henri HRC202. Produced by Grace T. Beau. For more than 40 years, Beau has been rated among musicians as one of the nation's most gifted clarinetists and arrangers. Here, flanked by Eddie Miller, Nick Fatool, Ray Sherman and Ray Leatherwood, Beau demonstrates his talents brilliantly with a program of 11 titles, six of them evergreens. Miller's pretty tenor pipe also is outstanding. Chamber jazz at its finest.

CHARLES LLOYD QUARTET-Montreux 82, Elektra/Musician 60220. Produced by Gabriel Franklin & Charles Lloyd. Inactive for much of the '70s, Lloyd made a triumphant return to the jazz spotlight at last summer's Montreux summit fronting a o new Lloyd quartet sparked by his own tenor sax and flute, and by diminutive planist Michel Petrucciani. This live docu mentation proves the acclaim was justified

TAL FARLOW'S QUARTET-Cookin' On All Burners, Concord Jazz CJ204. Produced by Carl E. Jefferson. Long regarded as one of the topflight American guitarists, Farlow deftly performs nine exceptional tracks with a three-man rhythm section. All nine are attractive evergreens, including "If I Should Lose You," "Love Letters" and "I Wished On The Moon," on which Farlow generously exhibits his gentle, imaginative skills

JANE IRA BLOOM - Mighty Lights, Enja 4044 (PolyGram Classics). Produced by Horst Weber & Matthias Winckelmann. Unlike her tenor and alto sax peers who switch to soprano for

spice, Bloom has made that instrument her only voice, a decision that's already enabling her to carve out her own deeper, if often laconic style. For her first major exposure as leader. she's aided by the formidable rhythm section of Charlie Haden and Ed Blackwell and pianist Fred Hersch.

TERESA BREWER/STEPHANE GRAPPELLI-On The Road Again, Doctor Jazz FW28448. Produced by Bob Thiele. The diminutive "Music, Music, Music" lady collaborates, vocally, with one of the all-time jazz greats in this sparkling, irresistible display of excellent musicianship. The nine titles include "Them There Eyes," "Oon't Take Your Love From Me," "On The Road Again" and "As Time Goes By." A rhythm section lends backup.

classical

BEETHOVEN: SYMPHONIES NO. 5 & 6-Philharmonia Orchestra, Ashkenazy, London LDR 72015. London has provided Ashkenazy with a full-bodied orchestral sound and the pianist-turned-conductor responds with a vigorous, though somewhat conventional reading of the Fifth. In the Sixth, however, the poetry of the scores seems to elicit a greater commitment, and the interpretation rises to a superior level. Both symphonies are offered in a double-sleeve at the price of a single disk for a limited time, a bargain many collectors will not want to pass up.

HAYDN: VIOLIN CONCERTO NO. 1; VIEUXTEMPS: VIOLIN CONCERTO NO. 5-Cho-Liang Lin, Minnesota Orchestra, Marriner, CBS IM 37796. This is the young Korean violinist's first recording and is notable for more than just eschewing such traditional debut vehicles as the Bruch, Mendelssohn or Tchaikovsky. He's a remarkable performer by any count, wedding absolute technical security to a lyrical style and tone of seductive beauty. Though the public for these works is probably not of mass proportion, neither are the pieces crushed elbow to elbow in the catalog-and that's a marketing plus.

ALKAN: GRANDE SONATE, OP. 33-Ronald Smith, Arabesque 8140. It was little more than a year ago that Smith's first album of Alkan music to be released in this country generated uncommon interest ... and sales. And here is a followup, again likely to shock the unprepared for its cockeyed rhetoric and pianism so out of musical phase with his mid-19th century contemporaries. An easy sale to any keyboard buff.

DEPARTURES: A CLASSICAL JOURNEY-Bruce Dukov, CBS BFM 37816. Well-known themes from fiddle classics against on light, pop backgrounds are played with attractive abandon by 1983 Oukov, a violinist of obvious talent. Titles, such as "For Kreisler's Sake" and "Meowski," reach a bit for cuteness, but the listening is easy. There's crossover potential here and also op-BILLBOA portunity for spicing up MOR radio programming.

latin

ROLAND LA SERIE Y JOHNNY PACHECO-De Pelicula, Fania JM613. Produced by Johnny Pacheco. La Serie's old-style vocals sound surprisingly modern, as do the big band accents in Pacheco's production. Black-tie salsa

MARO RIZO PLAYS CARNAVAL MIAMI-Rizo LPSR 1982. Produced by Latin American Music Project. Soft yet eminently danceable Latin jazz by this master pianist, with some of Miami's heaviest session musicians, including bassist Cachao and guitarist Rene Luis Toledo. Dinner-dance music at its most flavorful.

EL COCO-Irakere, Milestone M-9111. Produced by Tadao Tokoro. Cuba's leading jazz ensemble recorded this LP in Japan two years ago, after the departure of Paquito O Rivera. Clean, heartfelt arrangements toughened by trademark driving rhythms and pervaded by a sense of humor.

Spotlight-The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks-predicted for the top half of the chart in the opinion of the reviewer; recommended-predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Is Horowitz, Kip Kirby, Roman Kozak, Irv Lichtman, Edward Morris, Ed Ochs, Leo Sacks, Sam Sutherland, Robyn Wells, Adam White.

Earwayes, an independent record promotion and marketing company, headed by Sanford Fagin. 5 East 67th St., New York, N.Y. 10021; (212) 772-2750 or 9592.

* * *

FF Productions, an independent video production company, formed by Fiona FitzHerbert. 8831 Lookout Mountain Ave., Los Angeles, Calif. 90046; (213) 650-7411.

* * *

Groovesong Records, formed by Gary Unger. First release is "Lucky In Love" single by Paul Gregory. P.O.B. 3664, Davenport, Iowa 52808; (309) 794-1968.

$\star \star \star$ Herb Goldfarb Associates, a video

software supplier in the New York metropolitan area, formed by Herb 201 Palo Alto Drive Goldfarb. Plainview, N.Y. 11803; (516) 935-1769.

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Kroloff, Marshall & Associates, specializing in management and consulting for public communications, formed by George Kroloff and Donna Marshall Constanti-nople, 1747 Pennsylvania Ave. N.W., Suite 920, Washington, D.C. 20006.

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Mark Goldstaub Public Relations,

New Companies formed by Mark Goldstaub. 1501 Broadway, Suite 1508, New York, N.Y. 10036; (212) 575-0404.

* * * Mike Records, formed by Allen Howard. First releases are singles by Howard and Nancy Johnson. 171 1st Ave. Drive S.E., Taylorsville, N.C. 28681; (704) 632-9443.

* * *

Move 'n Groove Records, formed by Alex Masucci. First release is "Uh-Huh" by Trademark. 344 West 72nd St., New York, N.Y. 10023; (212) 362-8067.

* * *

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Number 9 Music, a publishing company formed by Vicky Germaise and Randy Klein. 498 West End Ave., New York, N.Y. 10024; (212) 580-6569.

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Radar Records, formed by Eric Matthew. 91-31 Queens Blvd., Elmhurst, N.Y. 11373; (212) 507-8000. * * *

Ram Rose Records, formed by

Anthony Carrozza. 162 Booth Ave., Englewood, N.J.; (800) 526-5125 or (201) 471-1227.

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Sports And Entertainment Law Society, a division of the New England School of Law. Contact Tom Pursell, 154 Stuart St., Boston, Mass. 02116; (617) 451-0010.

* * *

Superstar International Management Ltd., a management and production firm headed by Dr. Bob Blough. Signings include the groups Desire and Sugahh. 2049 Century Park East, Suite 1800, Los Angeles, Calif. 90067; (213) 556-3118.

MAR

News **CBS Demands Approval On Imported Product Flow**

• Continued from page 1

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dealer's supplier to import any particular recording. Anyone wishing to import a CBS recording is told to first receive a letter of authorization, stating the terms under which the recording may be imported.

The spokesman says that CBS will judge each recording individually as to whether it will allow its importation. He stresses that the label will not allow product to be imported into the U.S. which it plans to release domestically, and that the letter of authorization contains no provisions for an importer to pay CBS for the right to import its product here.

Citing Section 602a of the Copyright Act, which became effective Jan. 1, 1978, the letter says that "a copyright is infringed if copies of phonorecords of the copyrighted work, manufactured outside the U.S., are imported into the U.S. without the permission of the U.S. copyright owner. ... The statute prohibits importing of records without the permission of the owner of the U.S. copyright (or the holder of the exclusive U.S. distribution rights).

"The statute applies to records and tapes made lawfully outside the U.S. as well as illicitly made product (and) applies to anyone who distributes or sells unlawfully imported product as well as the importer himself," the letter continues.

"The reason for this letter," the CBS spokesman says, "is that we have been getting inquiries from customers who have been confused as to where they stand on the (import) question. It became clear to us that we should take a position publically and uniformly so that everybody knows where we stand and the information doesn't have to be disseminated piecemeal."

The CBS letter is the latest effort by the major multinational record companies to control the flow of imported product. WEA recently signed an agreement with JEM whereby JEM will get the exclusive rights to import product by acts signed to WEA subsidiaries abroad (Billboard, Jan. 29). To protect its exclusivity, WEA and JEM will separately register the copyright of the foreign-released product in the U.S., but the CBS legal spokesman indicates that CBS automatically assumes it has the exclusive legal rights in the U.S. to its foreign product.

The spokesman says that if, for example, the CBS subsidiary in Italy has the rights to an act whose product has not been released by CBS in the U.S., CBS here still has the exclusive rights to that act's product under its agreement with the subsidiary. "There is a U.S. copyright for that song, even if the act is signed to our Italian subsidiary. And we are the people who have the right to enforce that copyright. Essentially, it is the same as if the act were signed to the American company."

This represents an expansion of the position CBS took last summer when it sued Important Records in New York and Scorpio Records in Philadelphia (Billboard, July 3, 1982). In those two cases, CBS sued

only over product released abroad by artists signed directly to the U.S. company. Important acceded to the CBS position without a fight, while the Scorpio suit continues.

The Scorpio suit is presently the only such legal action being undertaken by CBS, though the spokesman says that the label has sent out a number of letters asking importers not to bring in certain product. He says the importers have complied with the requests.

The letter points out that a letter from CBS authorizing the importation of any sound recording relates only to the record itself. A separate approval may have to be gotten from the publishers of the songs, but the CBS spokesman says that as far as he knows no publisher has yet gone to court to enforce that right.

Further, the Copyright Act reads that "The Secretary of the Treasury is authorized to prescribe, by regulation, a procedure under which any person claiming an interest in the copyright in a particular work may. upon payment of a specified fee, be entitled to notification by the Customs Service of the importation of articles that appear to be copies or phonocopies of the work.'

However, says the spokesman, that provision of the law was never put into effect, and neither the Treasury nor the Customs Service has a list of who owns what copyrights where. Nor does the Custom Service have the authority to stop the importation of any records manufactured legally abroad

The letter says that CBS itself is currently working on a way of identifying what imports it has authorized, either by publishing periodic lists or embossing the packages in some way. The spokesman says a decision has not yet been worked out as to how this will be done.

"Copyrights covering a particular recording may be controlled by different owners in different countries, and you cannot assume safely that the company which releases a title in a foreign country controls the U.S. copyright also. If you want to know who owns any selection in the U.S., you will have to check," reads the letter. "You must remember that you will continue to be responsible for the legitimacy of the goods you handle.



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INVITATION FOR PROPOSALS TO PURCHASE OR LEASE THE ASSETS OF DEVIL'S LAKE CORRAL LTD. EDMONTON, ALBERTA

19129.

Peat Marwick Limited, Receiver and Manager will consider written proposals to purchase or lease the assets of Devil's Lake Corral Ltd.

> The assets comprise an entertainment theatre complex with associated campground and recreational facilities. The property (37.54 acres) is located on the north shore of Devil's Lake approximately 4 miles from the Town of Onoway. The town is approximately 34 miles from central Edmonton. The thirty-thousand sq. ft. building with a seating capacity of 1500 has been utilized as an entertainment facility for dinner shows and dances with celebrity performers. The complex has also been used as a TV production studio.



All proposals which will be subject to the approval of the Court of Queen's Bench of Alberta must be submitted in writing no later than Wednesday, March 30, 1983 to Peat Marwick Limited in Edmonton, Alberta, Attention: Mr. B. Trypka.

information regarding the assets of the business, including general background information, may be obtained by contacting Mr. L. Dickson or Mr. B. Trypka in Edmonton, Alberta at (403) 421-4114.



Receiver and Manager, Devil's Lake Corral Ltd. 2100 Principal Plaza, 10303 Jasper Avenue Edmonton, Alberta, Canada T5J 3N6

SUPPLIERS REEVALUATE POLICY Chain Lending Albums To Clerks

• Continued from page 3

pears to be raising questions, however. is in the categorization of the product as defective merchandise. Greenwood himself admits it "probably" is. His reason for that qualified answer, he adds, is that the privilege has been offered "as long as I can remember-as far as I know, it's chain-wide.

"We have the right to return product to our suppliers, and this policy allows us to sell more product by exposing it more," Greenwood says, further asserting that his stores' average returns figures are in line with manufacturer returns ceilings, or significantly under those percentages. "We use a small portion of that returns allowance to expose product on the vendors' behalf, and we do it quite successfully," he notes.

A spot check of Licorice outlets verifies that managers place the borrowed goods in their defective product stock, for recycling to distributors. But, contrary to Greenwood's surmise, not every store allows its clerks to take advantage of the privilege. At least one West Los Angeles location has reportedly revoked the clerks' access to the "borrow book," an apparently probationary move that an employee attributed to managerial concern over discrepancies in a past inventory accounting.

Joel Schoenfeld, the RIAA counsel on antipiracy, confirms that he's notified member labels of the practice, but thus far no formal stand has been taken by the association. "We did look into the matter," reports Schoenfeld, "and we determined that there was some validity to the claim that stores had such a policy.

"Beyond that, however, we could not find out whether it was a chainwide situation. Right now, my only concern is whether material was returned as defective."

A poll of selected major distributors further confirms that top sales executives are concerned about the existence of such a policy. But how those firms will respond remains unclear, since those interviewed would only say they are now evaluating the Licorice "borrow book" policy. Indeed, key sales executives at three

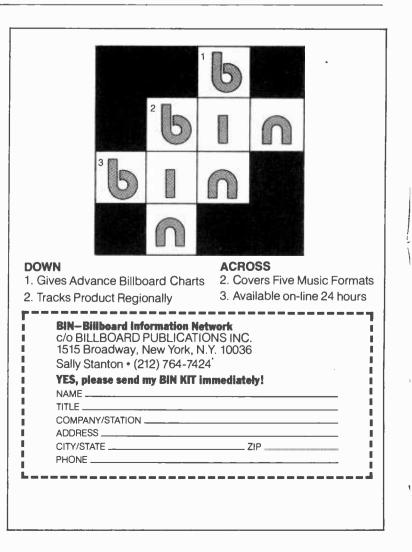
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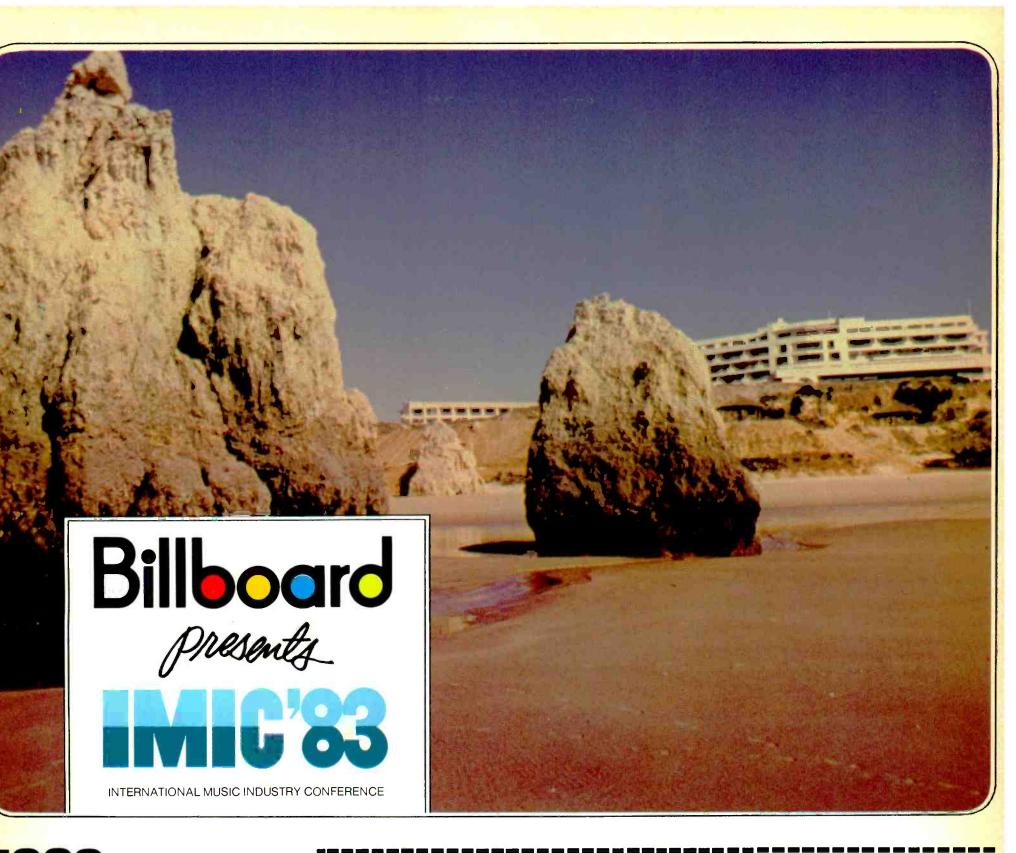
majors underscored the suppliers' dilemma, although they declined attribution. Observed one label sales vice

president, "As an account, there are no problems with Licorice, and haven't been. Their credit is excellent, their payments are always upto-date, and Greenwood is very above-board, very accessible and forthright in his dealings. If Licorice can maintain that privilege and still stay in line with their returns-and I know, without looking, they generally keep them at a manageable level-then it may not be a major problem.

"But if this thing were to mushroom, we'd have to take a very hard line. My competitors and myself could be faced with a system at all the Camelot stores, all the Wherehouse stores, all the Record Bar stores. ... If a thousand clerks nationally were borrowing each week, then those costs to us would be enormous."

His views echoed the feelings of several distribution executives who deemed the policy a Pandora's box more for its potential spread-and possible mismanagement-than for any effect currently detected in dealings with the Licorice Pizza stores.





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Toto The Big Story At 25th Annual Grammy Awards

Continued from page 2

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Miles Davis, who first won in 1960. and engineer Al Schmitt, first a winner in 1962. (Davis' performance on the nationally-televised show was considered surprising, because he so seldom attends such functions.)

John Williams won the Grammy for best original score for the sixth consecutive year, with "E.T." com-ing on the heels of "Star Wars." "Close Encounters Of The Third Kind." "Superman," "The Empire Strikes Back" and "Raiders Of The Lost Ark." The "E.T." theme "Flying" was also judged best instrumental composition. marking Williams' fifth win in that category in the past six years.

The Toto sweep was so thorough that none of their rivals for album of the year were able to score a win in any category. And of their fellow record of the year finalists, only Nelson took home a Grammy. Toto has, to say the least, avenged its loss (to A Taste Of Honey) of the best new artist Grammy four years ago.

The year's top classical album was, as expected, "The Goldberg Variations" by pianist Glenn Gould, who died last October. An earlier (1956) Gould treatment of the Bach piece was inducted into the Recording Academy's Hall Of Fame this year, along with Bessie Smith's "Empty Bed Blues" (1928), Pinetop Smith's "Pinetop's Boogie Woogie" (1928), the Glenn Miller Orchestra's "In The Mood" (1939) and Hank Williams' "Your Cheating Heart" (1953).

Here's the complete list of winners, along with each winner's career Grammy total.

Record of the year: "Rosanna," Toto, Columbia. Producer: Toto. Their first.

Album of the year: "Toto IV," Columbia. Producer: Toto. Their second.

Song of the year: "Always On My Mind," Johnny Christopher, Mark James, Wayne Thompson, Screen Gems/EMI Music/Rose Bridge Music. Their first.

Best new artist: Men At Work, Columbia. Producer of the year: Toto. Their third.

POP FIELD

Male: "Truly," Lionel Richie, Motown. His first.

Female: "You Should Hear How She Talks About You," Melissa Manchester, Arista. Her first

Duo or Group: "Up Where We Belong," Joe Cocker & Jennifer Warnes, Island. Their first. Instrumental: "Chariots Of Fire (Theme)," Ernie Watts, Qwest/Warner Bros. His first.

ROCK FIELD

Male: "Hurts So Good," John Cougar, Riva/ PolyGram. His first.

Female: "Shadows Of The Night," Pat Benatar. Chrysalis. Her third.

Duo or group: "Eye Of The Tiger," Survivor, Scotti Bros./CBS. Their first. Instrumental: "D.N.A.," A Flock Of Seagulls,

Jive/Arista. Their first.

R&B FIELD

Male: "Sexual Healing," Marvin Gaye, Columbia. His first. Female: "And I Am Telling You I'm Not Go

ing," Jennifer Holliday. Geffen/Warner Bros. Her first. Duo or group: (a tie) "Let It Whip," Dazz

Band, Motown. Their first. "Wanna Be With

You,'' Earth, Wind & Fire, ARC/Columbia. Their sixth Instrumental: "Sexual Healing," Marvin

News

Gaye, Columbia. His second.

Song: "Turn Your Love Around," Jay Graydon, Bill Champlin, Steve Lukather, Garden Rake Music/Rehtakul Veets Music/JSH Music. Graydon and Champlin's second; Lukather's first (apart from Toto)

COUNTRY FIELD

Male: "Always On My Mind," Willie Nelson, Columbia. His fifth. Female: "Break It To Me Gently," Juice New-

ton Capitol. Her first. Duo or group: "Mountain Music," Alabama,

RCA. Their first. Instrumental: "Alabama Jubilee," Roy Clark,

Churchill. His first. Song: "Always On My Mind," John Christo-ner, Mark James, Wayne Thompson, Screen

pher, Gems/EMI Music/Rose Bridge Music. Their second.

JAZZ FIELD

Male: "An Evening With George Shearing And Mel Torme," Mel Torme. Concord Jazz. His first. Female: "Gershwin Live!," Sarah Vaughan, CBS. Her first.

Duo or group: "Route 66," Manhattan Transfer, Atlantic. Their fourth.

Instrumental, soloist: "We Want Miles," Miles Davis, Columbia. His third.

Instrumental, group: "'More' Live," Phil Woods Quartet, Adelphi. His third. Instrumental, big band: "Warm Breeze,"

Count Basie & His Orchestra. Pablo Today. His eighth.

Jazz fusion: "Offramp," Pat Metheny Group, ECM/Warner Bros. Their first.

GOSPEL/INSPIRATIONAL FIELD

Gospel, contemporary: "Age To Age," Amy Grant, Myrrh/Word. Her first. Gospel, traditional: "I'm Following You,"

Blackwood Brothers, Voice Box. Their eighth. Soul gospel, contemporary: "Higher Plane," Al Green, Myrrh/Word. His second.

Soul gospel, traditional: "Precious Lord," Al Green, Myrrh/Word. His third.

Inspirational: "He Set My Life To Music," Barbara Mandrell, MCA/Songbird. Her first.

MISCELLANEOUS FIELDS

Video: "Olivia Physical." Olivia Newton-John MCA Video. Her fourth.

Comedy: "Live On The Sunset Strip," Richard Pryor, Warner Bros. His fifth.

Children's: "In Harmony 2," Columbia, Lucy Simon & David Levine, producers. Their second.

Cast show album: "Dreamgirls," Henry Krei ger, composer, Tom Eyen, lyricist, David Foster, producer, Geffen/Warner Bros. Kreiger and

Eyen's first; Foster's second. Ethnic or traditional folk: "Queen Ida & the Bon Temps Zydeco Band On Tour," Queen Ida, GNP/Crescendo. Her first.

Traditional blues: "Alright Again," Clarence Gatemouth Brown, Rounder, His first, Latin: "Machito & His Salsa Big Band '82,"

Machito, Timeless. His first. Spoken word, documentary or drama: "Raid-

ers Of The Lost Ark: The Movie On Record," Co-

lumbia. Tom Veogeli, producer. His first. Historical: "The Tommy Dorsey/Frank Si natra Sessions," RCA. Alan Dell, Ethel Gabriel, Don Wardell, producers. Their first.

COMPOSING/ARRANGING FIELDS

Instrumental composition: "Flying" (Theme From "E.T."), John Williams, composer. His 12th

Album of original score: "E.T.," MCA, John Williams, composer. His 13th. Instrumental arrangement: "Flying," MCA,

John Williams, arranger. His 14th. Instrumental arrangement accompanying vo

cats(s): "Rosanna," Jerry Hey, David Paich, Jeff Porcaro, Columbia. Hey's third, Paich's second Porcaro's first.

Vocal arrangement: "Rosanna," David Paich, arranger, Columbia. His third.

CRAFTS

Engineering: "Toto IV," AI Schmitt, Tom Knox, Greg Ladanyi, David Leonard, Columbia. Schmitt's fifth; Knox, Ladanyi and Leonard's first.

Album package: "Get Closer," Kosh with Ron Larson, art directors, Elektra/Asylum. Kosh's second; Larson's first.

Album notes: "Bunny Berigan" ("Giants Of Jazz"), John Chilton and Richard Sudhalter, Time/Life. Their first.

CLASSICAL FIELD

Album of the year: "Bach: The Goldberg Vari-ations," Glenn Gould, CBS. Producers: Glenn Gould and Samuel Carter. Gould's second; Carter's first.

Orchestral recording: "Mahler: Symphony No. 7 In E Minor," James Levine, conductor, RCA. Producers: Thomas Z. Shepard and Jay David Saks. Levine and Saks' first; Shepard's ninth.

Opera: "Warner: Der Ring Des Nibelungen, Pierre Boulez, conductor, Philips. Producer: Andrew Kazdin. Boulez's 11th; Kazdin's second.

Choral performance: "Berlioz: La Damnation de Faust," Margaret Hillis, chorus director; Sir Georg Solti, conductor, London. Hillis' fourth; Solti's 19th.

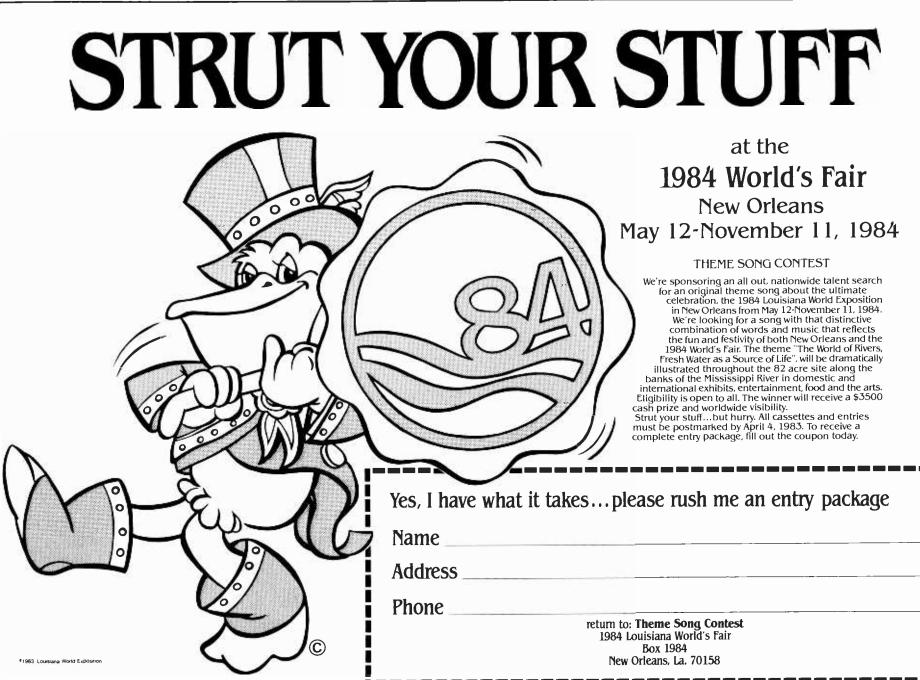
Chamber music performance: "Brahms: The Sonatas For Clarinet & Piano Op. 120," Richard Stoltzman, Richard Goode, RCA. Their first.

Instrumental soloist(s) with orchestra: "El-gar: Concerto For Violin In B Minor," Itzhak Perlman, DG. His 10th.

Instrumental soloist(s) without orchestra: "Bach: The Goldberg Variations," Glenn Gould. His third

Vocal soloist: "Verdi: Arias," Leontyne Price,

London. Her 12th. Engineering: "Mahler: Symphony No. 7 In E Minor," RCA. Paul Goodman. His first.



FOR WEEK	ENDING	MARCH	5	1983	

Billboord,				
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			Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Bill-							.											
~		Chart	board.			Suggested List		_	-	Chart			Suggested List		×	×	Chart			Suggested List	
S WEEK	T WEEK	5	ARTIST Title		0144	Prices LP,	Black LP/	S WEEK	T WEEK	Weeks on	ARTIST Title		Prices LP,	Black LP/ Country LP	S WEEK	T WEEK	Weeks on	ARTIST Title	RIAA	Prices LP, Cassettes,	Black LP/ Country LP
THIS	LAST	Weeks	Label, No. (Dist. Label) Dist. Co	o.	RIAA Symbols	Cassettes, 8-Track	Country LP Chart	THIS	LAST	-	Label, No. (Dist. Label) Dist. C	Co. Symb		Chart	THIS	F LAST		Label, No. (Dist. Label) Dist. Co.	Symbols	8-Track	Chart
1	\mathbf{z}^1	11	Thriller Epic QE 38112		1.5.6			37	37	5	BLACK SABBATH Live Evil Warner Bros. 1-23742 W	VEA	11.98		敛	79	3	BRYAN ADAMS Cuts Like A Knife A&M SP-6-4919 RCA		6.98	
2	2	36	STRAY CATS	BS			BLP 1	38	41	16	PRINCE 1999	•	10.00	BLP 6	73	73	19	DIONNE WARWICK Heartbreaker			
	3	19		AP		8.98		39	40	22	OLIVIA NEWTON-JOHN	VEA	10.98	BLF 0	74	44	34	Arista AL 9609 IND CROSBY, STILLS AND NASH		8.98	BLP 23
\$			H2O RCA AFL1-4383 R	ICA		8.98	BLP 30		1		Olivia's Greatest Hits, Vol. 2 MCA MCA 5347 M	ACA	8.98					Daylight Again Atlantic SD 19360 WEA		8.98	
佥	6	3	Frontiers	BS				\$	42	11	NIGHT RANGER Dawn Patrol Boardwalk, NB 33259-1	ND	8.98		敛	82	4	BARBRA STREISAND Memories Columbia TC 37678 CBS	^		
公	5	8	BULLET BAND					41	27	44	JOHN COUGAR American Fool		0.50		76	78	27	DON HENLEY I Can't Stand Still	•		
		_		CAP		8.98		<u>_</u>	49	5	Riva/Mercury RVL-7501 (Polygram) Pt THOMAS DOLBY	POL	8.98		金	83	4	Elektra E1-60048 WEA	1	8.98	
6	4	36	Business As Usual	:85	•		BLP 32	安	42	16		CAP	5.98					Poncho & Lefty Epic FE 37958 CBS			CLP 3
\$	7	40	Rio					43	43	16	MARVIN GAYE Midnight Love Columbia FC 38197 C	CBS		BLP 16	兪	87	2	THOMPSON TWINS Side Kicks Arista AL 6607 IND		6.98	
8	8	15		CAP	•	8.98		$\widehat{\otimes}$	48	4	DEXYS MIDNIGHT RUNNER Too-Rye-Ay		8.98		A	88	6	SCANDAL Scandai			
~	9	46	Atlantic 80035-1 W	VEA		8.98		45	45	16	KISS	OL	0.30		80	80	14	Columbia FC 38194 CBS THE J. GEILS BAND	•		
2			Toto IV Columbia FC 37728 C	BS				46	46	17	Creatures Of The Night Casablanca NBLP 7270 (Polygram) P DAN FOGELBERG	20L	8.98		-			Showtime EMI-America SO 17087 CAP		8.98	
10	10	11	Records	IEA	•	8.98					Greatest Hits Full Moon/Epic FE 38308 C	CBS		-	81	81	13	OZZY OSBOURNE Speak Of The Devil Jet 2X2 38350 (Epic) CBS			
11	11	20	Lionel Richie	ND	•	8.98	BLP 2	Ø	47	9	SQUEEZE Singles 45's and Under A&M SP 4922 R	RCA	8.98		82	84	83	JOURNEY Escape			
12	12	16	the second	ND			DLY Z	48	34	21	NEIL DIAMOND Heartlight				83	56	14	Columbia TC 37408 CBS COMMODORES			
A	25	3	Chrysalis FV-41396 CI CHRISTOPHER CROSS	BS		8.98		Ŕ	90	3	Columbia TC 38359 C	CBS			٨	00		All The Great Hits Motown 6028 ML IND		8.98	BLP 25
政 14	14	16		rea		8.98	BLP 52		50	6	Pleasure Victim Geffen GHSP 2036 W SMOKEY ROBINSON	VEA	6.98		A	96	2	SOFT CELL The Art Of Falling Apart Sire 1-23769 (Warner Bros.) WEA		8.98	
**			HEARTBREAKERS Long After Dark		•	8.98		50	30		Touch The Sky	ND	8.98	BLP 10	85	85	33	JUDAS PRIEST Screaming For Vengeance	•		
愈	16	5	DEF LEPPARD Pyromania	ICA		0.30		51	51	12	BARRY MANILOW Here Comes The Night Arista AL 9610	ND	8.98		*	91	4	Columbia FC 38160 CBS	1		
金	21	18	Mercury 8103081 (Polygram) Pi ADAM ANT	OL		8.98		\$2	52	24	KENNY LOGGINS High Adventure	•			2	07	24	Heaven 17 Arista AL 6606 IND OEF LEPPARD	•	6.98	
	17	19	Friend Or Foe Epic ARE 38370 CI MISSING PERSONS	BS					53	19	Columbia TC 38127 C	CBS	-		歃	3/	24	High & Dry Mercury SRM-1-4021 (Polygram) POL		8.98	
歃			Spring Session M Capitol ST 12228 C	AP		8.98		54	EA	21		RCA	8.98		会	101	2	OAK RIDGE BOYS American Made McA 5390 MCA		8.98	CLP 44
18	18	11	Three Lock Box	IEA		8.98		54	34	21	LUTHER VANOROSS Forever, For Always, For Love				89	59	23	PETER GABRIEL		0.30	CLF 44
19	19	7	NEIL YOUNG Trans					55	55	42	A FLOCK OF SEAGULLS	CBS		BLP 3	90	02	52	Security Geffen GHS 2011 (Warner Bros.) WEA ALABAMA		8.98	1
\$	22	9	CULTURE CLUB	IEA		8.98		Δ	60	4	A Flock Of Seaguils Jive/Arista VA 66000 II ANGELA BOFILL	IND	6.98			52	J ²	Mountain Music RCA AFL1-4229 RCA		8.98	BLP 1
21	15	39	THE CLASH	BS				$\widehat{\mathbb{A}}$			Too Tough Arista AL 9616	IND	8.98	BLP 8	兪	119	2	MELISSA MANCHESTER Greatest Hits Avista AL 9611 IND		8.98	
22	20	21	1	BS				1	57	39	GAP BANO Gap Band IV Total Experience TE-1-3001				92	94	51	WILLIE NELSON Always On My Mind			
~~~			The Nylon Curtain Columbia TC 38200 C	BS					58	17	(Polygram) P THE ENCLISH REAT	POL	8.98	BLP 12	93	95	21	Columbia FC 37951 CBS	+		CLP 2
\$	23	9	MUSICAL YOUTH The Youth Of Today MCA 5389 M	ICA		8.98	BLP 11	58	60	17	Special Beat Service I.R.S. SP 70032 (A&M) R	RCA	8.98		_	-		Love Over Gold Warner Bros. 1-23728 WEA		8.98	
24	24	24	ABC The Lexicon Of Love					397	00	1	Something's Going On	NEA	8.98		94	65	12	RAY PARKER, JR. Greatest Hits Arista AL 9612 IND		8.98	BLP 21
会	28	41		OL		8.98		$\widehat{\mathbb{A}}$	67	8	WALL OF VOODOO Call Of The West IRS SP-70026 Al	i&M	8.98		95	74	34	FLEETWOOD [®] MAC Mirage			-
	25		Record Columbia CX2-38054 C	BS				61	61	69	LOVERBOY Get Lucky				96	75	12	Warner Bros. 1-23607 WEA	-	8.98	
X	35	3	Money And Cigarettes	VEA		8.98		62	62	12	Columbia FC 37638 C ABBA	CBS				0.0	20	Coda Swan Song 90051 (Atco) WEA	-	8.98	
敛	32	6	TRIUMPH Never Surrender	RCA		8.98		63	63	13	The Singles Atlantic 80036 W GROVER WASHINGTON JR.	NÊA	11.98		97	86	20	TONI BASIL Word Of Mouth Radialchoice/Virgin/Chrysalis		8.98	
$\bigotimes$	30	6	RIC OCASEK Beatitude								The Best Is Yet To Come Elektra 60215 W	NEA	8.98	BLP 14	98	89	23	FV 41410 CBS		6.78	
\$	29	20		VEA		8.98		They are	64	4	RANDY NEWMAN Trouble In Paradise Warner Bros. 1-23755 W	NEA	8.98		٨	127	4	Signals Mercury SRM-1-4063 (Polygram) POL LARRY ELGART AND HIS		8.98	
30	13	31	Portrait ARR 38246 (Epic) C BILLY SQUIER	CBS				豪	69	4	OEBARGE All This Love				歃	14		MANHATTAN SWING ORCHESTRA Hooked On Swing 2		8,98	
31	31	12		CAP		8.98		The second	66	7	Gordy 6012 GL (Motown) I TOOD RUNOGREN	IND	8.98	BLP 4	100	100	13	RCA AFL1-4589 RCA GRACE JONES Living My Life		0.76	
			Radio Romance Elektra E1-60160 W	VEA		8.98	CLP 9	Ā			The Ever Popular Tortured Artist Effect Bearsville 1-23732 (Warner Bros.) W	WEA	8.98	-	101	102	18	LIVING MY LITE Island 90018 (Atco) WEA EARL KLUGH/BOB JAMES	-	8.98	BLP 28
敛	38	34	Night And Day	RCA	•	8.98		敛	71	5	REO RIDER Neruda Capitol ST 12226	CAP	8.98			ļ		Two Of A Kind Capitol ST 12244 CAP		8.98	BLP 36
金	33	14	LITTLE RIVER BAND Greatest Hits			8.98		- Set	72	4	DAZZ BANO On The One				102	103	16	JANET JACKSON Janet Jackson A&M SP 4907 RCA		6.98	BLP 19
$\widehat{\mathbb{A}}$	39	13		CAP				A	76	3	Motown 6031 ML	IND	8.98	BLP 13	103	110	12		-	0.30	Del 13
35	26	17	21 Records T 119004 (Polygram) P SUPERTRAMP	20L	•	8.98				17	Duran Duran Capitol ST-12158 PSYCHEDELIC FURS	CAP	8.98		104	99		Capitol ST 12246 CAP		8.98	BLP 7
	36	13	PATTI AUSTIN	RCA		8.98		歃			Forever Now Columbia FC 38261 C	CBS					* 2	Wild Things Run Fast Geffen GHS 2019 (Warner Bros.) WEA	-	8.98	
36			Every Home Should Have One	VEA		8.98	BLP 22	佥	77	9	VANOENBERG Vandenberg Atco 90005	WEA.	8.98		105	104	19	OONALD FAGEN The Nightfly Warner Bros. 1-23696 WEA	•	8.98	BLP 73
								_		-	Alco 90005		_		-		1		F00 000	1	1-31 10

Superstars are awarded to those products demonstrating the greatest sales gains this week. + Stars are awarded to other products demonstrating significant gains for the week. • Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). • Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot).

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# News

# **EX-DOMINO ALLEGES UNDERPAYMENT** Clapton, Stigwood Are Sued

NASHVILLE-Bobby Whitlock, a former member of Derek & the Dominos, has filed a suit in the chancery court of Davidson County here against Eric Clapton, Robert Stigwood and six other defendants alleging underpayment and failure to account for his share of the group's income. It also seeks a \$5 million punitive judgment against Stigwood for fraud and misrepresentation.

The suit, which was filed Feb. 16. also names as defendants the Robert Stigwood Organization Ltd., the Robert Stigwood Group Ltd., RSO Records, Throat Music Ltd., Chappell International Music Publishers Ltd. and Polydor International GmBH.

In the six-count complaint, Whitlock asserts that he had a written agreement with Clapton, signed in 1970, under which Whitlock was to receive a quarter of all earnings and gross revenues generated by the group. He cites among the records released under this agreement for albums "Layla" (Polydor); "Derek & the Dominos In Concert" (RSO); "Eric Clapton Rainbow Concert" (RSO); "History Of Eric Clapton" (Atco); and the singles "Layla" and "Bell Bottom Blues." Whitlock says his contributions included writing, recording and performing, but that he has received only partial payment for them and no accounting at all.

Polydor and Chappell are cited as the successors in record and publishing sales to RSO Records and Throat Music. The complaint says that unless the two successors are enioined from disbursing the money they have collected from the group's various projects, "the defendants will attempt to dissipate or conceal" the funds from Whitlock.

Whitlock, the complaint says, entered into another agreement in with Clapton, Stigwood. Throat Music, RSO Records and the Robert Stigwood Organization under which the defendants paid Whit-

#### **RCA Revises** Its Policy On **Return Rates**

• Continued from page 1

announcements of the alteration of its Dec. 31, 1980, returns policy.

The two-page announcements, dated Feb. 18 and received last week by accounts, were identical, except that two contained different 17th provisions.

One states, "If your business is more than 51% wholesale, according to an affidavit we will ask you to sign, you will receive a 22% return allowance." The other states, "Any customer whose percentage of wholesale purchases, according to his affidavit, is below 51% will receive an 18% return allowance."

Under the revised general policy disseminated to all, RCA and A&M product customers' return percentages through June 30 will be based on the preceding fourth month gross purchases. For July, August and September, return allowance will be based on the prior month's pur-chases or the fourth preceding month's purchases, whichever is greater. In October, the allowance will be based only on the prior month's purchases. All requests for 1983 returns must

be mailed or given to company salespersons by February 28, 1984.

lock \$38,098.75, promised an accounting of money owed under the 1970 agreement and agreed to pay future earnings according to the terms of that agreement. The com-plaint says the \$38,098.75 was fraudently represented by the defendants as being his share from the 1970 agreement, which caused

Whitlock to make the 1979 agreement.

Stigwood is cited in the complaint for failing to act in Whitlock's best interests in his capacity as manager for Derek & the Dominos-since he was thus representing both Whitlock and Clapton, whose interests were "differing."

* * *

gles in this week's top 10 are by acts from the U.K. Culture Club and Du-

ran Duran climb to posts four and

five; Sheena Easton jumps to eight

in her duet with Yank Kenny Rog-

ers; and the Pretenders and Musical

Youth are nine and 10. With the exception of Easton, none of these acts

had previously made the top ten. And this doesn't even count the

Stray Cats, who only hit it big after

moving to the British Isle from their home on Long Isle. The Cats' "Stray

Cat Strut" holds at number three on

this week's Hot 100 as the band's "Built For Speed" album logs its

15th week at number two on the LPs

**Atari To Dismiss** 

system will continue to be manufac-

tured in El Paso, Tex., along with

game cartridges. Cartridges will also

be manufactured in an existing

The drastic moves come in the wake of a 56% decline in WCI's

fourth-quarter profits (Billboard,

Feb. 26). Fourth-quarter operating income was \$1.2 million, compared

to \$136.5 million for the same period

share in video games over the past

two years, as a field it virtually

founded became extremely competi-

tive. The popularity of game systems

competitive with Atari's, and of soft-

ware made by independent car-tridge manufacturers, has severely

**BubblingUnderThe** 

Atari has significantly lost market

1,700 Workers

• Continued from page 4

Puerto Rico facility.

a year earlier.

hurt the company.

& Tapes charts.

Those Brits: Fully half of the sin-

# Chartbeat '64 with the Beatles' "I Want To Hold Your Hand," "She Loves You" and "Can't Buy Me Love";

• Continued from page 6

place themselves at No. 1 on Bill-board's Hot 100. He does it as "Billie Jean" takes over the top spot from Patti Austin & James Ingram's "Baby, Come To Me." The last time a producer had back-to-back No. 1 singles was in October, 1978, when Mike Chapman scored with Exile's "Kiss You All Over" and Nick Gilder's "Hot Child In The City."

And twice in the past two decades, one producer was able to string together three successive number ones. George Martin did it in the spring of

### Stars Ready March Releases

• Continued from page 4

Albums are also due from two groups which have reached platinum in the past but stopped at gold with their last LPs. MCA plans a greatest hits set by the Who; Solar has firmed a new studio package by the Whispers.

On the country front, RCA plans late March releases for Waylon Jennings' "It's Only Rock'n'Roll" and an as-yet-untitled album by Ronnie Milsap, while MCA has set a March 31 release date for Don Williams' "Yellow Moon."

Atco plans to release "Scoop," a double album by Pete Townshend, on March 4, while Atlantic will follow two weeks later with the second album by Laura Branigan, "Branigan II."

Cleveland International plans to issue Meat Loaf's third album. "Midnight Lost & Found," at month's end. And Capitol is looking to a March 11 release date for the Tubes' second album for the label, "Outside Looking Inside." David Foster produced.

One of the month's most eclectic releases is Warner Bros.' soundtrack to "King Of Comedy," due March 2. The album features such diverse talents as the Pretenders, Ray Charles, the Talking Heads, Bob James, B.B. King, Robbie Robertson and David Sanborn.



- 101-HEARTBEATS, Yarbrough and Peoples, Total Experience 8204 (Polygram) 102-EVERYTHING'S BEAUTIFUL, Dolly Parton
- & Willie Nelson, Monument 0340 (CBS) 103-LAST NIGHT A D.J. SAVED MY LIFE, In-deep, S.O.N.Y. 5102 (Becket)
- 104-BABY GETS HIGH, Peter Brown, RCA 13412
- 105-LET ME GO, Heaven 17, Arista 1050 106-I MELT WITH YOU, Modern English, Sire 7-
- 29836 (Warner Bros.) 107-ATOMIC DOG, George Clinton, Capitol
- 5201 108-LIFE IS SOMETHING SPECIAL. New York
- Citi Peech Boys, Island 7-99926 (Atco) 109-ONE OF US, Abba, Atlantic 7-89881 110-I WON'T BE HOME TONIGHT, Tony Carey,
  - Rocshire 001

Lifelines___

#### Births

Boy, Andrew Knight, to Leslie and Kent Crawford, Jan. 27 in Santa Monica, Calif. He is assistant to the vice president of sales at Warner Bros. Records.

> * *

Girl, Christopher Denise, to Sharon and Mike Smith, Feb. 5 in Columbia, S.C. He manages the Sounds Familiar record store there.

> * *

Girl, Kelly Jean, to Linda and James Grogan, Feb. 14 in Kansas City. He is promotion manager for Elektra/Asylum in Kansas City and St. Louis.

* * * Girl, Audrey Mae, to Debi and Jerry Fuhs, Jan. 4 in Jasper, Ind. He is president of Professional Artists there.

### Marriages

Kris Kristofferson to Lisa Meyers, Feb. 19 in Los Angeles. He is an actor-singer. She is an attorney.

## **Bee Gees Lose Lawsuit Over 'How Deep' C'right**

#### • Continued from page 4

mony of the trial came when a short piano section of Selle's song was played for Maurice Gibb, on the witness stand. "I believe that is from 'How Deep Is Your Love,' "Maurice said.

Barry Gibb spent most of one day on the witness stand, during which he frequently hummed the melody, snapped his fingers, and occasionally sang a few measures of "How Deep Is Your Love." He explained to the jury that since neither he nor his brothers read or write music, they composed their songs by singing the melodies into a tape recorder, and the tapes are then transcribed by other musicians into musical scores.

It is in the transcription that a mistake may have been made, according to the song's co-producer, Albhy Galuten. Galuten testified that the disputed copyrighted sheet music for "How Deep Is Your Love" dif-fered from the song the Bee Gees actually wrote, and from the version recorded on "Saturday Night Fever.'

Selle stands to earn millions from the decision. The damages will be awarded at a later hearing. After the verdict, Engerman said he would have to calculate how much money to ask for, based on single and album sales, plus a percentage of the revenue from "Saturday Night Fever.

5

* * *

Feb. 14 in Los Angeles, He is a pro-ducer-songwriter. She is a singer.

Deaths

Charles Kullman, 80, of a heart at-

tack Feb. 8 in New Haven, Conn. A

tenor who sang at the Metropolitan

Oprea for 25 seasons, he was one of

the first American singers to estab-

lish a career in Europe before return-

ing to the U.S. in triumph. He sang a

varied repertory in 402 performances

between 1935 and 1960, ranging from

Mozart to Wagner. He also taught at

Indiana Univ. in Bloomington. Kullman is survived by a daughter, Elise Burke, and a granddaughter,

* * *

Philadelphia. He was the owner-op-

erator of Frank Palumbo's Theatre-

Restaurant, the C.R. Club and Pa-

lumbo's Nostalgia Room there. He

also ran the Click Club, which fea-

tured big bands of the 1940s and

1950s. He is survived by his wife, Kip-

pee, a son and a daughter.

Frank Palumbo, 72, Feb. 11 in

Yvonne Coty.

Bobby Hart to Mary Ann Hart,

The soundtrack album from "Sat-urday Night Fever," is widely re-garded as the best selling album of all time. It sold 25 million copies worldwide, and was the No. 1 album in the U.S. for 24 weeks. The single sold over a million copies, and was a top 10 hit for 17 weeks.

While an elated Selle held an impromptu press conference after the decision, the Bee Gees beat a hasty exit. As his brother Barry hustled him through the courtroom door, Robin yelled, "That verdict was a lie-a lie-a lie."

Later, a spokesman for the group said the Bee Gees would appeal the decision. "The Bee Gees state they did not copy the song and will pursue all available legal avenues to establish their innocence." he said.

### **ASCAP Sets New High** With Total '82 Receipts

#### • Continued from page 3

foreign societies on a quarterly basis \$122,960,000, as follows: March, \$22,847,000; June, \$25,823,000; September, \$30,017,000; and De-cember, \$44,273,000. Another \$2.875,000 was distributed, consisting primarily of interest earned and included in foreign distribution.

On July 22, the report stated, a foreign distribution, totaling \$15,333,000, was made with money from the following countries: England, \$7.264.000; France, \$3.156.-900; Germany, \$2,457.000; Sweden. \$759,000, and South Africa, \$331,-000, all of which were for 1980, plus another \$1,366,000 which included \$622,000 distributed in December last year.

On Dec. 24, a foreign distribution was made representing 1980 monies due as follows: Argentina, \$294,000; Australia, \$1,969,000; Austria, \$731,000; Belgium, \$607,000; Canada, \$5,538,000: Denmark, \$214,-000; Holland, \$1,099,000; Italy, \$1,363,000; Japan, \$1,149,000; Norway, \$258,000; Mexico, \$389,000; Spain, \$562,000; Switzerland, \$627,000; and all other countries. \$266,000.

On Dec. 31, the licensing organization had outstanding advances to members totalling \$7.690.000. Dur-ing the year, ASCAP wrote off advances amounting to \$276,000.

Top LPs. 201-VARIOUS ARTISTS, E.T. Storybook, MCA 71000 202-HERBIE HANCOCK, Quartet, Columbia C 238275 203-RICHARD AND LINDA THOMPSON, Shoot

- Out The Lights, Hannibal HBL 1303 204-PAUL BERRERE, On My Own Two Feet, Mirage MI90070 (Atlantic)
- 205-SYLVESTER, All I Need, Megatone M-1005 206-RIOT, Live, Elektra 67969
- 207-ROUGH TRADE, For Those Who Think Young, Boardwalk 33259-1
- 208-SOUNDTRACK, Gandhi, RCA ABL1-4557 209-THE ALL TIME GREATEST HITS OF ROY ORBISON, Monument KWG 2784-38384-1
- (CBS) 210-THE SYSTEM, Sweat, Mirage MI 90062 (Atlantic)

#### Barry Gibb, Karl Richardson and Albhy Galuten scored in the spring of '78 with the Bee Gees' "Stayin' Alive," Andy Gibb's "Love Is Thicker Than Water" and the Bee Alive," Gees' "Night Fever."

Cons	vriat	ht 19	UPS & TAP 83, Billboard Publications, Inc. No pa stored in a retrieval system, or transmi nic, mechanical, pholocopying, record n permission of the publisher.	rt of this	li nublication	SITION D6-200 may any nout	WEEK	WEEK	Weeks on Chart	Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Bill- board.		Suggested List Prices		WEEK	WEEK	on Chart			Suggested List Prices	
		_			Suggested		THIS W	LAST W	eks o	ARTIST Title	RIAA	LP, Cassettes,	Black LP/ Country LP	IN SI	LAST W	Weeks	ARTIST Title	RIAA	LP, Cassettes,	Black LP/ Country L
	×	Chart			List		-	-	-	Label, No. (Dist. Label). Dist. (	co. Symbols	8-Track	Chart	THIS	+		Label, No. (Dist. Label) Dist. Co.	Symbols	8-Track	Chart
	T WEEK	ks on	ARTIST Title	RIAA	LP, Cassettes,	Black LP/ Country LP	137	136	14	PEABO BRYSON Don't Play With Fire Capitol ST 12241	CAP	8.98	BLP 16	169	169	5	SOUNDTRACK Party Party	191		
	LAST	Weeks	Label, No. (Dist. Label) Dist. Co.	Symbols	8-Track	Chart	138	141	68	OZZY OSBOURNE	AF	0.30		170	171	7	A&M SP 3212 RCA		8.98	
1	06	24	THE WHO It's Hard	•					-	Diary Of A Madman Jet FZ 37492 (Epic) C	BS						4 Atlantic SD 16999 WEA		8.98	
1	05	12	Warner Bros. 1-23731 WEA CHAKA KHAN		8.98		139	139	25	STEEL BREEZE Steel Breeze				171	176	41	NEIL DIAMOND 12 Greatest Hits Vol. II	•		
			Chaka Khan Warner Bros. 1-23729 WEA		8.98	BLP 15	140	140	14	RCA AFL1-4424 R	RCA	8.98		172	174	6	Columbia TC 38068 CBS BOB SEGER AND THE SILVER			
1	07	19	WAYLON AND WILLIE							Rit/2	VEA	8.98	BLP 73		<b>1</b>		BULLET BAND Nine Tonight			
		10	RCA AHL1-4455 RCA	ļ	8.98	CLP 10	the	149	77	WILLIE NELSON Willie Nelson's Greatest					179	2	Capitol STBK-12182 CAP		8.98	
9   10	08	12	BILL COSBY Bill Cosby Himself Motawn 6026 ML IND		8.98	BLP 43				Hits And Some That Will Be				173	[ ^{**}		CAST Cats	1		
0 1	14	24	LAURA BRANIGAN		0.30	DLI 45	142	142	21	Columbia KC 2 37542 C	BS		CLP 22	174	175	7	Geffen 2GHS2031 (Warner Bros.) WEA MARTY ROBBINS		16.98	
			Branigan Atlantic SD 19289 WEA		8.98			1.46		Get Closer		8.98					Biggest Hits Columbia FC 38309 CBS			CLP 20
1	93	18	ORIGINAL CAST Cats				143	143	28	MICHAEL McDONALD	•			175	159	17	EMMYLOU HARRIS Last Date			
2 1	12	16	Geffen 2GHS 2017 (Warner Bros.) WEA	1	16.98					Warner Bros. 23703 W		8.98	BLP 70		104	2	Warner Bros. 1-23740 WEA	<u> </u>	8.98	CLP 23
			Proposition Mercury SRM-1-4065 (Polygram) POL		8.98	BLP 9	144	150	3	RUSH Moving Pictures		0.00		T	184	<b>'</b>	GARLAND JEFFREYS Guts For Love Epic ARE 38190 CBS			
1	22	8	KRIS, WILLIE, DOLLY AND BRENDA					NEW E		LONDON SYMPHONY ORCHES	OL TRA	8.98		177	161	43	MISSING PERSONS		1	
	,		Monument JWG 38389 CBS		11.98	CLP 5	145			Hooked On Rock Classics	CA		8.98				Missing Persons Capitol DLP 15001 CAP		4.98	
T II	21	7	CAROL HENSEL Carol Hensel's Exercise				146	144	41	JUICE NEWTON Quiet Lies	•			128	185	2	SELECTIONS FROM THE ORIGINAL BROADWAY CAST			
			And Dance Program, Volume 3 Vintage VNI 30004 (Mirus) IND		8.98		147	151	99		AP	8.98	CLP 41	_			Cats Geffen GHS 2026 (Warner Bros.) WEA		8.98	
5 11	18	35	EDDIE MONEY	•	0.30		14/	1.51	33	Blizzard Of Ozz	BS			179	178	22	BRUCE SPRINGSTEEN Nebraska			
	+		No Control Columbia FC 37960 CBS				148	148	20	SPYRO GYRA Incognito				180	170	50	Columbia TC 38358 CBS SCORPIONS	•		
	16	82	STEVIE NICKS Bella Donna		6.09		140	120	27	MCA MCA 5368 M	CA	8.98	BLP 75				Blackout Mercury SRM-1-4039 POL		8.98	
7 11	15	17	Modern Records MR 38139 (Atco) WEA THE FIXX		6.98		149	129	37	Eye Of The Tiger	BS			181	181	31	SYLVIA Just Sylvia	٠		
			Shuttered Room MCA MCA 5345 MCA		8.98		150	145	38	AIR SUPPLY			1	182	177	A1	RCA AHL1-4312 RCA		11.98	CLP 12
12	25	3	SIMPLE MINDS New Gold Dreams							the second se	ND	8.98			<b></b>		Special Forces A&M SP-4888 RCA		8.98	
9 10	09	22	A&M SP-6-4928 RCA		8.98		151	154	38	JEFFREY OSBORNE Jeffrey Osborne			DI D. 00	183	183	19	SOUNDTRACK An Officer And A			
3 10		"	As One De-Lite DSR 8505 (Polygram) POL		8.98	BLP 34	152	153	17	A&M SP 4896 R HANK WILLIAMS JR.	CA	8.98	BLP 33				Gentleman Island 90017-1 (Atcō) WEA		8.98	
0 11	11	14	MOVING PICTURES		0.50	DEI UT					EA	8.98	CLP 8	184	182	21	DOLLY PARTON Greatest Hits			
			Days Of Innocence Network E1-60202 (Elektra) WEA		8.98		153	152	21	PINK FLOYD The Wall				105	107	10	RCA AHL1-4422 RCA		8.98	CLP 14
1 9	98	11	YOKO ONO It's Alright Polydor PD-1-6364 (Polygram) POL		8.98		154	157	6	Columbia PC2 36183 CI BOB SEGER AND THE SILVER	BS			103	187	12	JOHN COUGAR Nothin' Matters and What If It Did			
14	17	49	ASIA		0.30					BULLET BAND Against The Wind				100	100	24	Riva 7403 (Polygram) POL	•	8.98	
			Asia Geffen GHR 2008 (Warner Bros.) WEA		8.98		155	155	44	Capitol SOO-12041 C	AP	8.98		190	186	34	ROBERT PLANT Pictures At Eleven Swan Song SS 8512 (Atco) WEA		8.98	
13	30	14	CON FUNK SHUN To The Max							Diver Down	EA	8.98		187	189	23	YAZ		0.30	
4 12	24	14	Mercury SRM 1-4067 (Polygram) POL UTTLE STEVEN AND THE		8.98	BLP 17	156	156	66	LOVERBOY Loverboy							Upstairs At Eric's Sire 1-23737 (Warner Bros.) WEA		8.98	
			DISCIPLES OF SOUL Men Without Women								BS			188	188	15	ANNE MURRAY Greatest Hits			0.0.67
5 12	28	30	EMI-America ST 17086 CAP DONNA SUMMER	•	8.98		157	NEW EP		Search Party	AP	8.98		189	164	9	Capitol SO-12225 CAP SUPERTRAMP		8.98	CLP 57
-			Donna Summer Geffen GHS 2005 (Warner Bros.) WEA		8.98	BLP 56	158	180	2	SOUNDTRACK		0.50					Breakfast In America A&M SP 3708 RCA		8.98	
6 12	20	38	THE ALAN PARSONS PROJECT Eve In The Sky				-	1.30		Tootsie Warner Bros. 1-23781 W	EA	8.98		190	190	9	SAMMY HAGAR Rematch			
7 11	17	22	Arista AL 9599 IND		8.98		128	138	1/	THE BEATLES 20 Greatest Hits Capitol SV 12245 CJ	AP	9.98		191	162	17	Capitol ST 12238 CAP		8.98	
		~	Vanity 6 Warner Bros. 1-23716 WEA		8,98	BLP 31	160	160	4	ADAM AND THE ANTS		3.30					The Other Side Of The Rainbow			
13	34	5	SCHON/HAMMER Here To Stay							Prince Charming Epic ARE 37615 CI	BS			192	173	17	Capitol ST 12243 CAP VARIOUS ARTISTS		8.98	BLP 24
	12	07	Columbia FC 38428 CBS			3	161	163	11	TAXXI States Of Emergency		0.00			-, ,		Casino Lights Warner Bros. 1-23718 WEA		8.98	BLP 63
9   13	26	3/	BILLY SQUIER Don't Say No Capitot ST-12146 CAP		8.98		162	172	28	Fantasy F 9617 IN ROYAL PHILHARMONIC	(U	8.98		193	191	69	THE J. GEILS BAND Freeze-Frame			
0 11	13	20	DIANA ROSS	•	6.30		102			ORCHESTRA CONDUCTED BY	•			104	198	22	EMI-America SOD-17062 CAP		8.98	
			Silk Electric RCA AFL1 4384 RCA		8.98	BLP 41					CA	8.98		134	130	32	Greatest Hits Liberty LOO 1072 CAP		8.98	CLP 38
13	33 1	.02	ALABAMA Feels So Right				163	165	17	NEIL DIAMOND The Jazz Singer				195	194	8	THE JAM		0.00	011 30
13	31	21	RCA AHL1-3930 RCA GRAND MASTER FLASH &	-	8.98	CLP 14	164	123	14		AP	8.98		100			Dig The New Breed Polydor PD-1-6365 (Polygram) POL		8.98	
			THE FURIOUS FIVE The Message					*		The John Lennon Collection				196	195	30	ARETHA FRANKLIN Jump To It	•		DID 44
1 13	35	26	Sugar Hill 268 IND EVELYN KING	•	8.98	BLP 29	165	166	5	Geffen GHSP 2023 (Warner Bros.) WI	EA	9.98		197	200	40	Arista AL 9602 IND. RICHARD SIMMONS		8.98	BLP 44
1			Get Loose RCA AFL1-4337 RCA	-	8.98	BLP 18	103	100	1	The Rhythm and The Blues	iD .	8.98	BLP 20				Reach Elektra El-60122 WEA		10.98	
14	16	2	MICHAEL JACKSON Off The Wall				166	158	37	GLENN FREY	•	5.00		198	197	38	LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA	•		
13		16	Epic FE 35745 CBS				10-			No Fun Aloud Elektra E1-60129 Wf		8.98					Hooked On Swing RCA AFL1 4343 RCA		8.98	
113	"	10	DEVO Oh No! It's Devo Warner Bros. 1-23741 WEA		8.98		167	167	37	CHICAGO Chicago 16		8.00		199	199	457	PINK FLOYD Dark Side Of The Moon	•		
12	26	24	THE TIME	•	0.76		168	168	81	Full Moon/Warner Bros. 1-23689 WI AL JARREAU	EA 🔺	8.98		200	196	78	Harvest SMAS 11163 (Capitol) CAP		8.98	
1		1	What Time Is It? Warner Bros. 1-23701 WEA		8.98	BLP 23				Breakin' Away Warner Bros. BSK 3576 WI		8.98	1			-0	View From The Ground Capitol ST-12209 CAP		8.98	

### TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)	Crosby, Stills & Nash	Sammy Hagar	Little River Band	Alan Parsons Project	Tootsie
	Christopher Cross 13	John Hall Band	Little Steven And The	Dolly Parlon	Bruce Springsteen
ABBA	Culture Club	Merle Haggard / Willie Nelson	Disciples Of Soul	Tom Petty And The Heartbreakers 14	Spyro Gyra
ABC	Dazz Band	Daryl Hall & John Oates	Kenny Loggins	Pink Floyd	Squeeze
Air Supply	Debarge	Emmylou Harris	London Symphony Orchestra	Robert Plant	Billy Squier
Alebama	Def Leppard	Heaven 17	Loverboy	Prince	Steel Breeze
America	Devo	Don Henley	Melissa Manchester	Psychedelic Furs	Stray Cats 2
Adam Ant	Dexys Midnight Runner 44	Carol Hensel	Barry Manilow	Eddie Rabbitt	Barbra Streisand
Bryan Adams	Neli Diamond	Z.Z. Hill	Michael McDonald143	Red Rider	Donna Summer125
Asia	Dire Straits	Janet Jackson	Men At Work 6	Lionel Richle	Supertramp
Patti Austin	Thomas Dolby	Joe Jackson	Missing Persons	Lee Ritenour	Survivor
Bar-Kays	Duran Duran	Michael Jackson	Joni Mitchell	Marty Robbins	Sylvia
Toni Basil	Larry Elgart	Jam	Eddie Money	Smokey Robinson	Taxxi
Beatles	English Beat, The	Al Jarreau	Melba Moore	Kenny Rogers	Thompson Twins
Pat Benatar	Donald Fagen	Jefferson Starship	Moving Pictures	Linda Ronstadt	Time
Berlin	Fixx, The	Garland Jeffreys	Anne Murray	Diana Ross	Toto
Black Sabbath	Fleetwood Mac	Billy Joel	Musical Youth	Royal Philharmonic Orchestra 162	Triumph
Angela Bofili	A Flock Of Seaguils	J. Geils Band	Willie Nelson	Todd Rundgren	Vandenberg
Laura Branigan	Dan Fogelberg	Grace Jones	Randy Newman	Rush	Luther Vandross 54
Peabo Bryson	Jane Fonda	Journey	Juice Newton	Saga	Van Halen
Chicago	Foreigner	Judas Priest	Olivia Newton-John	Scandal	Vanity 6
Eric Clapton	Aretha Franklin	Chaka Khan	Stevie Nicks	Schon/Hammer	Various Artists
Clash	Glenn Frey	Evelyn King	Night Ranger	Scorpions	Wall Of Voodoo
George Clinton	Frida	Kiss	Oak Ridge Boys 88	Bob Seger	Dionne Warwick
Phil Collins	Peter Gabriel	Earl Klugh & Bob James	Ric Ocasek	Richard Simmons	Grover Washington Jr
Commodores	Gap Band 57	Kool And The Gang	Yoko Ono	Simple Minds	Waylon And Willie
Con Funk Shun	Marvin Gaye	Led Zeppelin	Jeffrey Osborne	Soft Cell	Who
Bill Cosby	Golden Earring	Kris, Willie, Dolly And Brenda113	Ozzy Osbourne	SOUNDTRACKS:	Hank Williams Jr
John Cougar	Grand Master Flash	John Lennon	Ray Parker Jr	An Officer And A Gentleman	Yaz
				Cats	Nell Young 19
Every care for the accuracy of suggested	ist prices has been taken. Billboard does not assum	e responsibility for errors or omissions.		Party Party	.38 Special
	OF AMERICA and the other of 600,000 with				

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 500.000 units.

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## **Disk/Tape Buyer Trends** Analyzed. In New Survey

• Continued from page 3

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Those who bought recorded product at retail in 1981 spent 47% of their dollars in record and tape stores, 8% in department stores, 26% in discount stores and 19% in "other retail stores," not further identified. Here the changes over the three-year period were minor.

Rock music, as defined by buyers, accounted for 43% of all consumer retail expenditures in the last year surveyed, only one percentage point higher than in the base year. Country increased from 9% to 15%, the biggest gain, while black/disco, again as defined by panelists, plummeted from 14% to 7%. In direct marketing, rock held almost flat at 29% of all purchases, while country increased from 20% to 24%, and pop/easy listening declined from 23% to 17%.

Retail sales of recorded product are still heavily skewed to the young, although the age profile is changing. Buyers 15 to 19 years of age accounted for 18% of all purchases in 1981, down from 23% in 1979. The 20-24 group rose from 23% to 27%, and older groups measured held relatively steady at 26% for the 25-34 year group, and 24% for those over 35. White males dominate the figures

In direct marketing, the 15-19 group declined from 17% to 12% in dollar purchases over the three years, while the 20-24 group rose from 18% to 22%, 25-34 held steady at 22%, and the 25-plus category advanced from 41% to 44%.

Gifts accounted for 20% of all sales, says the report, with most bought at retail rather than by mail order. The gift ratio dropped slightly overall over the three years, from 21% in 1979. Gifts dipped from 25% to 22% of all retail purchases, and from 16% to 9% in direct marketing. More cassettes were bought as gifts, proportionately, than LPs.

Complementary copies of the full report are available from the RIAA office in New York.

throughout the show to advance the

# InsideTrack

Jazz Series: What the growing number of new music shows on cable tv have done for pop/rock could well occur for jazz when veteran video producer/director Gary Legon and seminal jazz fest producers George Wein team up to do a forthcoming series for the tube. It's reported that backers of the project could include a major tobacco industry name and a broadcasting system.

News

Track happily reports that Nautilus Recordings, San Luis Obispo, Calif., is receiving payments directly on its accounts receivable, following receipt of a letter early this week by its customers from the First Interstate Bank of Beverly Hills, Calif., stating it was rescinding its earlier letter, requesting payments be made directly to the bank (Billboard, Feb. 12). The bank's most recent epistle stated that the problem that precipitated the first letter resulted from a dispute between the bank and guarantor of the Nautilus loan. Track has learned the bank was paid in full Feb. 17, culminating a month-long negotiation between the audiophile recording firm and the bank.

Expert Buddy Killen, prexy of Tree Music, Nashville, to take the chair of retiring **Bill Denny** of **Cedarwood Music** on the NMPA board. Denny, as reported here earlier, ankles the industry to top the Nashville Gas Co. . . . After a 12-year association, Jerry Leiber and Mike Stoller no longer participate in the management of Hudson Bay Music, now under sole control of Freddy Bienstock. Originally set for a 20-year joint venture, this severance of management ties continues the administration of Leiber & Stoller copyrights by Hudson Bay.

First face-to-face between movie studio reps and retailers since the VSDA Dallas convention last August is Tuesday (1) at the gathering of the Southern California VSDA chapter. The 8 p.m. session at Griswold's, Fullerton, is on sales promotion, Track learns from John and Carol Pough of Video Cassettes Unlimited, Santa Ana, chapter president and secretary respectively. Studio folk set include: Gary Khammer, RCA/Columbia; Tim Clott, Paramount; Donald Gold, Disney; Rich Beuhler, CBS/ Fox; and Earl Blair, Nostalgia Merchant.

Several ironies underpin Tuesday's confab, expected to draw the biggest turnout in the group's four-year history. One is the evident new rapport between studios and retailers united to increase sales, while in Washington, studio lobbyists vigorously push for first sale doctrine elimination. In opposition, VSDA mounts its heaviest lobby ever in a March 15-16 huddle on Capitol Hill. Pough further notes that the May 3 chapter session on Xrated product will likely be volatile. Recent San Bernardino sheriff raids at member stores find dealers dismayed over statute interpretations.

NMPA prexy Leonard Feist addresses the Church Music Publishers' Assn. during its Wednesday-Thursday (2-3) conclave in Palm Springs in his first appearance before the ecclesiastical musickers. ... It'll be early April when hearings on Capitol Hill on the new audio and video rental bills, which redefine first sale doctrine, take place. Staff from the newly formed Senate Subcommittee on patents, copyrights and trademarks say next month is the target for work on the bills, and House aides agree. Opposition to the video bill by rental retailers, it is reported, will be strongest. The audio bill may sail through.

The retailers' advisory committee of NARM produced the following recommendations after its recent Feb. 16 palaver: packages must exhibit strong pilferage resistance with the rigid back and fully secure joining of the plastic window around the cartridge; end and spine identification for horizonal merchandising; durability to reduce shopwear as new releases. in time, become catalog; and parallel availability of conventional cassette packaging. ... Philly's Printing Services began printing Friday (25) of 12-inch-square flats of Grammy winners for delivery to U.S. retailers. Some two million Grammy stickers, designed to cover previously delivered nominee stickers on albums, are also shipping.

Frankie Carle, 79, on a 75-day, 55-city U.S. tour with Joe Graydon's "Big Band Cavalcade," has just had a new tome, "Golden Touch," written about him by Gene Catrambone. ... Big flackery received by the January Las Vegas CES has elicited 1,030 applications for more than 700,000 square feet of exhibit space at the June show, according to EIA's Jack Wayman. A separate area, McCormick West, will house computer and game hardware and software, and 16 hours of workshops on the topic are planned.

AFTRA's national executive secretary Sandy Wolff; his assistant, John C. Hall, and industry label reps huddle beginning Monday (28) at the Spence-Manor Hotel, Nashville, to attempt to negotiate a new collective bargaining pact. The current one expires March 31.

Compliments To JVC: Track's editor purchased some of its VCR hardware in February. Last week, in comes a followup, offering a five-volume set. "Video The Better Way," if you visit a JVC dealer for a demonstration of other equipment. It marks the first time we can remember that such a manufacturer made marketing use of a warranty card. The mailing also contained a complete four-color JVC catalog. ... Crystal Gayle and husband Bill Gatzimos readying for their first offspring in September.

**BackTrack** 

30 years ago this week: A Billboard survey of man-

agers of the nation's 2,400 radio stations showed that

more than 50% of airtime was devoted to DJs and

music.... Lee Eastman acquired the Cheerio, Rytvoc

and Ross Jungnickel catalogs. ... The Music Per-

formance Trust Fund announced it had collected

\$1,844,277 in 1952.... Ralph Flanagan's Orchestra,

Perry Como, Jo Stafford and the Mills Brothers

topped Billboard's annual DJ poll. 20 years ago this week: Bobby Darin bought four

publishing firms from Joe Csida and Ed Burton....

Sonny Burke moved from Decca, where Bud Dant re-

placed him, to take over as executive a&r man for Re-

prise Records.... WINS New York started airing the

Thursday night Billboard staff record review panels.

record sales, and Jack Loetz became general man-

ager of Columbia Records Distributors.... Fred Fos-

ter bowed Showcase Records.... Joe Talbot opened

wholesale price of a \$7.98 album from \$3.40 to \$3.43.

London. ... NAIRD formed in Memphis, with

George Hocutt and Chris Strachwitz as co-chairmen.

10 years ago this week: Bell Records raised the

. John Harper named West Coast promo boss for

a pressing plant in Nashville.

. Ken Glancy was named vice president, Columbia

**Edited by JOHN SIPPEL** 

#### For MCA B'Way Project ius, will have a main theme, but dif-NEW YORK-MCA Music will ferent sets of lyrics will be used

tap at least six staff writers and others to prepare a musical score for a Broadway-bound show, "Street

mostly-sung plotline. Levy says he regards MCA's involvement with musical properties This unusual approach to the scoring of a musical is necessary because of the wide-ranging music genres required of the show, which

as a "natural response to the technological revolution that surrounds us by virtue of the musical's marriage of music with dramatic and visual components. Musicals convert music into a three-dimensional mode which ultimately provides a better match for the media of home video and such.'

According to Millius, a New York workshop presentation this summer will precede a planned Broadway bow this fall.

**IRV LICHTMAN** 

# Low Profile For Music At Miami NARM Confab

LOS ANGELES-The steady move by traditional record/tape outlets into non-music product is dramatically illustrated by NARM's seminar activity April 11-13 at Miami's Fontainebleu Hilton. Only two of six seminars address musicsessions on the peripheral areas of classical and children's product.

Three pairs of concurrent seminars are scheduled for 8:30 a.m.-1 p.m. Wednesday (13), third day of the convention. Topics are video software, video games and computer

### Handleman Co. Net Income Up

NEW YORK-Net income increased 14.4% while sales declined 1.3% in the third quarter ending Jan. 29 for Handleman Co., the giant racker.

Net income for the third quarter was \$2,461,000 or 55 cents per share, compared to \$2,152,000 or 48 cents per share in the previous third quarter. Sales dropped to \$58,525,000, compared to \$59,307.000.

For the nine-month period, net increased to \$6,787,000 from \$6,566,000, while sales dropped to \$171,635,000 compared to \$176,255,000. Earnings per share for the first nine months were \$1.52, compared to \$1.47 last year.

software. At the same time, sessions on the two music topics will be followed by one on alternative product lines, including blank tape, carrying cases, jewelry, apparel, greeting cards and sunglasses.

While some sessions' panelists are still being confirmed, others are complete. Chairpersons and confirmed panelists are:

"Merchandising Prerecorded Video Software": Gene Silverman, Video Trend. "Integrating Video Games Into The Retail Record And Tape Store": Jim McCullaugh, Software Merchandising magazine, with Alan Levenson, Turtles Records & Tapes; Marianne Levitt, The Record Shop; and Mitchell Perliss. Show Industries. "The Promises And Pitfalls Of Home Computer Software": Richard Lionetti, Softsel.

"The Kiddie Business Is Growing Up! Are You?": Shelly Tirk, Kid Stuff Records. "Classics: The Growth Music Business": Ira Moss. Moss Music Group, with John Harper, PolyGram; Irwin Katz, RCA: Stuart Schwartz, Harmony Hut; Lou Garrett, Camelot; and Stan Goman, Tower Records. "Alternative Product Lines: Today's Profit And Tomorrow's Potential": Lee Cohen, Licorice Pizza, with David Jackowitz, Peaches; Justin Dudley, Largo Music; and Frank Wolbert, Spec's Music.

Nashville Cable Net Debuting

#### **By KIP KIRBY**

NASHVILLE-With nearly seven million subscribers set nationally, the advertiser-supported Nashville Network cable tv system makes its debut Monday (7) with a five-hour live broadcast that will incorporate satellite hookups to country entertainers onstage in Austin, New York, Los Angeles, Chicago, Denver and Nashville.

The debut will be launched by a special edition of "Nashville Now," a regularly-scheduled nightly entertainment feature-and one of a variety of programs to be offered by the new cable service.

Initially, Nashville Network will air 18 hours per day of programming, with six of these hours firstrun telecasts. All shows produced in-

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house by Nashville Network will be available to subscribers in stereo.

For its launch, which begins at 9 p.m. EST, "Nashville Now" will spotlight Rosanne Cash, T.G. Sheppard, Emmylou Harris, Bill Monroe, Tanya Tucker, Hoyt Axton, Tammy Wynette, Don Williams, Lynn Anderson, Ed Bruce, Larry Gatlin, Ray Stevens, Roy Acuff, Minnie Pearl, Chet Atkins and the Nashville Network Orchestra, among others.

The Nashville Network will offer seven shows Monday-Friday, with additional programming incorporated into the weekend schedule, according to director of programming Elmer Alley. All shows will be music-related, including interviews, dance shows, game shows, sitcoms, and gospel and variety programming.

Although music is the main theme, Alley emphasizes that the cable channel is not going to be "a country MTV." He says the network is "open" to the possibility of using country music video clips, but he admits there are "difficulties coming to contractual agreements with Nashville record companies."

Unlike MTV, which airs labelsupplied video on a restricted basis and has agreed to indemnification in case of lawsuit against the manufacturers, Nashville Network has allegedly refused to limit its potential usage of record company videos. Further, it has not agreed to protective indemnification for the labels. Instead, Nashville Network is currently doing its own videotaping of performances by those artists to be featured on its show.

. Taj Mahal filed with the California labor commission to have his management pact with Bill Graham voided and all commissions returned. FIVE-HOUR SATELLITE-LINKED PREMIERE

# Variety Of Composers

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**B.B.King** "'Tain't Nobody's Bizness (If I Do)"

> **Talking Heads** "Swamp"

**Bob** James "King Of Comedy"

**Rickie Lee Jones** "Rainbow Sleeve"

**Robbie Robertson** "Between Trains"

> **Ric Ocasek** "Steal The Night"

**Ray Charles** "Come Rain Or Come Shine"

> **David Sanborn** "The Finer Things"

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