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NEWSPAPER

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MISLEADING COMPARISONS CITED

Statistics Snafu: RIAA Scored

By IS HOROWITZ

NEW YORK—Members of the Recording Industry Assn. of America (RIAA) market research committee have leveled sharp criticism at the association for its tardy admission that new methodology was employed to assemble statistics of 1982 net shipments of recorded product by U.S. manufacturers (Billboard, April 16).

They say they resent rejection of their recommendation that acknowledgement of the revised methodology accompany release of the annual figures, and that misleading comparisons were made between shipment figures for 1982 and 1981.

These comparisons were modified only at the last moment and disclosed too late to fully clarify published accounts. The RIAA has since admitted it erred in providing "simplistic comparisons."

Application of the new methodology to both sets of figures (1981 as well as 1982) would have profiled a steep 9% slide in shipments of both

units and dollar value at suggested list prices, rather than the 3% and 1%, respectively, cited originally, and a drop of 8% in wholesale dollar value instead of the marginal dip reported.

The revised comparisons, which stem from data crediting non-reporting record companies with a larger market share than previously, came in hurried telephone calls days after the statistical breakdown was distributed.

Use of the new methodology is (Continued on page 60)

Meet Scrutinizes Vidgame Shifts

By SAM SUTHERLAND

SAN FRANCISCO—The video game trade's rapid evolution and continued volatility were spotlighted here at Billboard's first Video Game Conference, co-sponsored with Video Marketing Game Letter. Attracting more than 150 attendees from the games, home computer and other high technology fields, the April 18-20 summit at the Westin

Miyako Hotel revealed significant divisions of opinion over the video game industry's mercurial fortunes.

> Video Game Awards: Winners, page 55

Those variances emerged as delegates and participants probed central issues in hardware format development, game design trends, retail positioning and the evolving mar-

riage of home and arcade games with other high technology businesses, including home computers, electronic delivery systems and videodisks.

If manufacturers, publishers, designers and marketers offered differing views, however, clear trends did emerge:

 Overall, sales for video games aimed at both dedicated game ma-(Continued on page 55)

Importer/Distributor Shakeout Impacts On Smaller Indie Labels

By ROMAN KOZAK

NEW YORK—It isn't just the established regional record/tape distributors who are going through a period of painful adjustment, but the small national importers/distributors as well. Having sprung up in recent years to handle new music and esoteric product, they are also going through a shakeout period.

In recent weeks. Bonaparte Records in New York and Skydisk on Long Island have closed their doors and disconnected their phones. (Bonaparte remains open in Los Angeles.) Nu Music Distributing in Connecticut has cut down its operation, and Disk Trading in North Carolina is "reorganizing." This, coupled with the demise of Pickwick distribution in Los Angeles, and the pullback by Pacific Records & Tapes in San Francisco, both of which were active in handling independent new music labels, is seen as a severe blow to these labels.

According to industry sources, the

reasons for the small indie distributors' tough times are that there were too many of them selling the same product to the same dwindling number of specialty record stores, and that the interest now being shown by U.S. record companies in new English music, coupled with import restrictions and various exclusivity deals, has led to there being less product available for these indies to

Ironically, all this comes at a time when the small indie labels are crying out for distribution that will get their product out beyond the specialty shops. But, many say, the regional indies, who are also hurting, are either not aware or not interested.

"It's really weird out there, really strange," says Mark Cope, director of sales for Faulty Products, the independent arm of IRS Records, which also distributes other indie la-

(Continued on page 57)



THERE IS AN OLD SAYING, "WAR IS HELL," WELL, THIS IS ONE HELL OF A GOOD ALBUM ABOUT THE VIETNAM WAR. DON'T LET THE CONCEPT SCARE YOU, THE DOMINO THEORY BY BOLLAND HAS SOME OF THE BEST ROCK AND ROLL IN THE FREE WORLD. THE SINGLE "HEAVEN CAN WAIT" AND THE SONG "YOU'RE IN THE ARMY NOW" HAVE BOTH BEEN CHART TOPPERS IN EUROPE. BOLLAND, THE DOMINO THEORY. ON A&M CASSETTES AND DISCS. PEACE. (Advertisement)

-Inside Billboard-

- METROMEDIA'S KRLD DALLAS is to be acquired by CBS in a \$27 million deal which also includes the satellite-delivered Texas State Networks. As a result, CBS must now sell one of its seven AM properties. Radio, page 12.
- THE RETAIL EXCHANGE program initiated by Licorice Pizza and Record Bar was very fruitful, according to store managers of the latter chain. They came away with a number of new ideas and perspectives to apply to their own business. Page 3.
- BONNEVILLE IS BUYING Noble Broadcast's syndicated beautiful music format. Noble's vice president of programming, Rich Wood, joins the format's new owner as a consultant. Radio, page 12.
- CONFIGURATION RELEASE FIGURES from the RIAA show a decline in the number of LPs put out by labels last year, and an increase in cassette titles available. The statistics also show growth in mini-albums/EPs and 12-inch singles. Page 3.
- THE RADIO ADVERTISING BUREAU has a new president. He's Bill Stakelin, joint board chairman of the National Assn. of Broadcasters, and he'll take up his new post in July. Stakelin is also an executive vice president of Bluegrass Broadcasting. Radio, page 12.
- RACKJOBBERS AND RETAIL CHAINS are cautiously committing to the home computer field, even as it shifts and evolves. A special report on page 25 documents their initial experiences.



Blast off with the Jonzun Crew. Lost In Space is TOMMY BOY'S first album and it includes their new hit, "Space Cowboy," a new remix of their 250,000-sellings debut, "Pack Jam," the dance floor smash, "We Are The Jonzun Crew," "Space Is The Place" and more. Tommy Boy TBLP 1001 and cassette TBC 1001 available now at leading record stores on this planet.

(Advertisement)

(Advertisement)







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Dick Asher **Exits Post At CBS** Records

NEW YORK-Dick Asher, deputy president and chief operating of-ficer of the CBS/Records Group and president of the CBS Records division, departed his post suddenly Tuesday (19). The exit was not offi-cially acknowledged by the com-pany until Friday (22), when a press statement was issued by Walter Yetnikoff, president of the CBS/Records Group, declaring that Asher

While the statement said that Asher's post as deputy president and chief operating officer of the CBS/ Records Group would not be filled, no specific reference was made to the slot of CBS Records president, leaving the impression that an executive will assume that position. Meanwhile, Yetnikoff stated that all who previously reported to Asher would report to him "until further notice." Those hitherto responsible to Asher were all departments of CBS Records U.S., CBS Records International and CBS Songs.

Asher, who along with Yetnikoff was not available for further com-ment, leaves CBS in the midst of a iabel hot streak and a week after CI'S Inc. reported a doubling of CBS/Records Group profits in the first quarter of 1983 over the same period last year (Billboard, April 16).



NEW MARLEY DISK DUE-island Records has set a May release for "Confrontation" by Bob Marley & the Wallers. The disk features 10 tracks previously unavailable in the U.S. Shown from left are Tuff Gong engineer Errol Brown; Denise Mills of Island; Rita Marley; and Ron Goldstein, president of

1982 RIAA FIGURES

LP Releases Down, Cassettes Up Again

By IRV LICHTMAN

NEW YORK-The number of new LP releases in 1982 continued its four-year decline, while cassette titles-mostly counterparts of LPscontinued to escalate. These are among the configuration release figures cited in the RIAA's fifth annual

The release of an estimated 2,630 new LPs last year was about 6% below 1981, with the RIAA citing a total decline of 37% over the past four years. New cassette titles, however, were up 10% to 2,710. The RIAA says that, excluding about 240 budget titles in 1982, new cassette releases now represent an estimated 93% of LP titles, up from 88% in

The expanding number of 12-inch EP/mini-albums on disk and cassette is now listed separately under the RIAA survey, and singles are boosted by the resurgent 12-inch dance music market, the RIAA

The increasing popularity of mini-albums produced an estimated 235 new disk titles last year, nearly six times the 40 issued in 1981, and about 50 cassette EPs, compared to just 10 in 1981. The EP total of 285 disk/tape titles in 1982 is seen against a backdrop of only 50 in 1981.

The survey cites a slight decline of new seven-inch 45s last year, from 2,315 in 1981 to 2,285. The 12-inch singles market produced about 460 new titles, a 37% jump from the 335 reported the year before (the 10-inch record has virtually disappeared, the RIAA reports).

As for the drying 8-track format, 400 new 8-track titles were marketed last year, a drop of almost 60% from 985 in 1981. In 1978, nearly 60% of all LPs were available on 8-track.

The RIAA survey also documents the continuing growth of \$5.98 midline albums, with an estimated 1,230 LP titles in 1982, up more than 26% (Continued on page 57)

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Record Bar Execs Praise Switch Managers Are High On Exchange With Licorice Pizza

By JOHN SIPPEL

LOS ANGELES-More incisive motivational fiscal benefits, a broader inventory of new music, personal label support and revamped merchandising are some of the ideas that Record Bar managers who took part in an exchange with Licorice Pizza managers here will be taking back to their chain's management in Durham, N.C.

Mary Hasenstab, manager of the Knoxville Record Bar, and Paul Jones, manager of the Myrtle Beach, S.C. store, concur that their twoweek stay at San Fernando Valley's

Licorice Pizza stores was a fulfilling adventure. (A third Bar manager, David Baker, also took part in the exchange, leaving his Mobile store for a two-week stint in Escondido. He was unavailable for this inter-

view.)
"Pizza's profit sharing and other financial rewards are set up radi-cally differently from ours," Hasenstab opines. "Only managers participate at Record Bar. For example, Pizza employees get \$50 for nailing a shoplifter. Individual store employees can earn awards every three months for outstanding work."

"The lower echelon employees at Pizza seem to be getting more out of it," Jones agrees. "They seem more it," Jones agrees. "They seem more lively as a result. There's a better energy level with more incentive.' In a counter-proposal Hasenstab

says she feels every employee in Pizza's Valley stores, no matter how new, should be given individual responsibility for some store function. She finds too much of the burden placed on the buyers and managers in a Pizza store, and suggests that responsibility would be better carried on more shoulders. "I even have someone in charge of T-shirts in my store," she adds.

Jones says he immediately noted a difference between the sales pitch a mall-oriented Bar employee must make and that made by a clerk in a free-standing Pizza. He and Hasenstab explain that persons entering the free-standing Pizza locations are determined record/tape/accessories/video buyers. In contrast, a person walking into the mall Bar outlet might just be a browsing shopper who has to be inveigled into making a purchase.

Hasenstab is taking back a lot of knowledge of new music accrued during her two weeks. "In Southern California, they know new wave. I learned about an awful lot of new acts and even new labels to me. We sold plenty of country in Knoxville. There's little interest here." Jones says that he's finding beach music declining in his vacation city base and he hopes to promote more new

(Continued on page 62)

GOODY, LAURY'S STOCKING UP

Two Chains On CD Bandwagon

NEW YORK-The 35-store Sam Goody retail chain phases in its Compact Disc commitment mid-May through its flagship store here at 51st St. and Ave. of the Americas.

CD software will be featured with the conversion of the store's lowerlevel to an all-classical department, says Glenn Hemmerle, senior vice president and general manager of Pickwick's retail wing. That level, in recent years a showcase for audio hardware, also includes two sound rooms, one of which will be devoted solely to demonstrations of CD product. Hemmerle notes that several CD player models will be offered for sale, but adds that Goody is mainly interested in CD software.

As for other Goody units, Hemmerle stresses that additional CD commitments on the order of the midtown store's will depend on availability of product, although he indicates a similar commitment at a Goody East Side location sometime

"In making solicitations from vendors, we don't expect to see a great deal of CD product in the market until at least June," says Hemmerle. "The best we could tell during these meetings is that no one has decided firmly what the pricing will be."

Hemmerle's enthusiasm for CD sound is expressed this way: "We're totally committed to CD. If the consumer loves music, we feel he must

• Fourteen staffers of Sam Goody's New York retail units and Edison, N.J. facility with 15 or more years on the job were feted here Wednesday (20) at a luncheon at Joe's Pier 52.

Hosted by Hemmerle, the affair (Continued on page 57) proved a time not only for tribute.

LOS ANGELES-Laury's Records may be the frontrunner when it comes to U.S. retailers with the mostest in CD (Billboard, April 16), claiming a current inventory of more than 650 disks that will grow to 1,000-plus by the end of this week.

Art Shulman won't divulge the

source of his cache of the digital disks, but explains that they are "Decca, PolyGram, RCA, Verve, Mercury and Polydor." He emphasizes that he did not obtain them from importers. "Importers have proven a poor source. They don't have inventory in any depth."

The four Laury's stores in downtown Chicago, Deerfield, Niles and Evanston will get equal shares of the

approximately 60 titles in the first delivery. Shulman says he expects the early mix will be about 85% classical and 15% "pop." Disks by ABC, Ian Morrison, the Who, Stan Getz, Steve Miller, King Crimson and Jean Michel Jarre are included in the first batch of pop titles.

"We'll be ticketing CD disks at \$19.98, not much of a markup over what we are paying," Shulman vol-unteers. "Importers are asking up to \$23 for the same titles."

Shulman says word-of-mouth advertising; a few mentions on radio, primarily WFMT-FM, Chicago classical citadel; and cross-merchandising with key area audio retailers

(Continued on page 57)

By EARL PAIGE

LOS ANGELES-The nation's video specialty retailers have begun organizing regionally in a series of spontaneous meetings aimed at fighting abolition of the First Sale Doctrine. An estimated 100 dealers met last Sunday (17) in New York, 82 attended a Minneapolis confab Wednesday (20), and 30 attended a St. Petersburg gathering March 14.

While studios and dealers are locked in battle in Washington over pending first sale legislation, wholesalers are also involved in some of the meetings and in marketing events tied to them.

As an outgrowth of the Florida meeting, MCA has joined with St. Petersburg distributor Bob Skid-more to schedule a dealer sneak pre-

view April 26. Warner Home Video Minneapolis, according to Minneapolis dealer Bob Bigelow. New at his 54th St. headquarters

The meetings were initiated by various VSDA board members. VSDA president Frank Barnako, owner of the five-unit Video Place chain in Washington, drove 10 hours round trip to address the New York group and communicated with the Florida delegates via a telephone speaker hook-up.

Remarking on the marketing adjuncts developing in concert with the meetings, Barnako says, "We're not out to sell more videocassettes or to screw the movie studios. We're trying to save our businesses.

As for developing new regional VSDA chapters, he says, "Dealers have got to get off their hind ends and pass out brochures in their stores, contact Congressional representatives and have customers do the same thing. Consumers don't want to see the prices of movies go

while the New York gathering centered on fighting first sale doctrine revocation, Skidmore, a VSDA board member, tied a PD Magnetics blank tape seminar in with the Florida confab. VSDA executive vice president Dan Davis also addressed the group via telephone. Bigelow, also on VSDA's board,

was assisted by new Minneapolis
(Continued on page 57)

Inspirational LPs. Video Games REVIEWS Singles Reviews...

VIDEO UPSURGE Dealers Organize Regionally To Fight First Sale Abolition

plans a similar meeting May 3 in

York distributor/dealer Arthur Morowitz, a member of the Video Software Dealers Assn. (USDA) board, organized the Manhattan gathering

www.americanradiohistory.com



MEL (NOT MEL)-That's Mel Torme, right, wearing his stripes as arranger, not vocalist, during a recent studio huddle for Was (Not Was), now readying their second album and first for Geffen. From left are the notorious Was Brothers, also known as Don Was and David Welss.

Videocassette Duplicator Business Boom

By LAURA FOTI

NEW YORK-A surge in the videocassette business (Billboard, April 16) means more work for duplicators, and a survey of some of the majors finds that, indeed, business is booming. All are running at or close to capacity, and most plan expan-

It's not just more business from their current clients, duplicators say, but more clients in general. "We're seeing a definite increase in instructional titles," says Dick Davidson of Radmar Duplicating in Des Plaines, Ill. "With high unemployment and the need for retraining, there's a good market for home instruction in the new high-tech fields.

"There's an increase in the amount of product we're getting to duplicate in the instructional field, both for the home market and for inplant training, for trade groups and other industrial projects," Davidson

Adds Robert Orzack, director of sales for CINE Magnetics in Mamaroneck, N.Y., "The whole revived interest in lower prices is the best thing that could have happened to the market." He points out that, in the past, perhaps 90% of the videocassettes CINE duplicated for the home market ended up being rented rather than sold. But lower prices have enlarged the sale market. "You can imagine the effect that has on the duplication business," he says.

For the remainder of 1983, Orzack sees "a marked increase in home videocassette sales due to reduced prices. We're also seeing more howto product and a push to stereo." In 1984 or 1985, he anticipates a shift to the quarter-inch format. He points out, "It will change the industry, but it will be relatively easy for duplicators to shift gears.

CINE is expanding its operation from 72 bays to 350 by the end of the year, and is getting more business from the west coast, according to Or-

Caballero Control, in Los Angeles, is pumping out videocassettes 'seven days a week, 24 hours a day,' says production coordinator Martin Wertz. "Everything is increased, from X-rated to animation." The company plans expansion, but Wertz says equipment availability has been a problem.

Two major duplicators, Chicago's Columbia Pictures/Bell & Howell and New York's VCA Duplicating, are in the midst of or have recently completed major expansion. Bell & Howell plans a 40% increase in equipment, possibly more. VCA, with four regional facilities, has expanded 50% in the last year, according to president Bill Follett.

Follett notes that business has been better in the last six months than in any previous time, probably due to more VCR sales. He says he's "cautiously optimistic," pointing out that business is seasonal: 'Last April, business dropped off

ATARI DROP IS CITED

WCI Reports First Quarter Loss

NEW YORK-Atari, the home/ arcade video game giant, is fingered as the main contributor to an \$18.9 million first quarter loss at Warner Communications.

In its overall first quarter statement, WCI says its consumer electronics segements, basically consisting of Atari, had an operating loss of \$45.6 million, contrasting to a \$100.6 million profit in the first quarter of 1982. Sales fell 21.8% to \$329.1 million from \$420.8 million.

For its Warner/Elektra/Atlantic labels and its Warner Bros. Music unit, WCI reports a slight first quarter profit increase along with a small dip in sales. Here, profits reached \$16.1 million, against \$15.7 last year. Sales showed a decline \$189,693,000 from \$190,001,000.

Steven J. Ross, WCI chairman and chief executive officer, says in reference to Atari, "As we anticipated, high levels of retail inventory of Atari video game cartridges and increased competition adversely affected Atari's first quarter results. Although we are not pleased with these results, they are not entirely unexpected. Indeed, in a letter to shareholders two months ago, I started that the first quarter would be a bad one." Ross, however, did not predict a forming quarter for the company, its first since the fourth quarter of 1975.

Ross says steps taken "aimed at strengthening Atari's longterm competitive position and potential for profitable growth" include a re-vamping of the town's distribution system; relocation of certain manu-

facturing operations (abroad); programs intended to reduce both retailer and distributor cartridge inventories; and a continuing "strengthening" of Atari's research and development activities.

Ross further cites strong sales of Atari's "Ms. Pac-Man" and "Centi-pede" games, released in the first quarter; consumer demand for the new Atari game unit, 5200; home computers, and gains made by the coin-operated games division, which, while below last year's first quarter, were "markedly" ahead of the fourth quarter of 1982.

WCI had revenues \$869,399,000 during the first quarter, compared to \$948,837,000 last year, when net income for the quarter reached \$77,879,000.

Executive Turntable







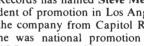


Record Companies

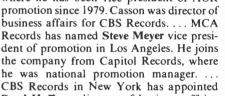
Dick Asher has left his post as deputy president and chief operating officer of the CBS/Records Group and president of the CBS Records division (story, page

Elektra/Asylum Records in New York has appointed Mike Bone vice president of national promotion and Gary Casson vice president of business affairs.

Bone comes to the label from Arista Records, where he has been vice president of AOR



the company from Capitol Records, where he was national promotion manager....
CBS Records in New York has appointed
Rand Hoffman director of business affairs.





He was senior attorney in the records section of the CBS law department.

CONSUMERS POLLED BY A&M

Give Gift Of Music Canadians

By KIRK LAPOINTE

TORONTO-A detailed record consumer survey conducted by A&M Records of Canada has found that one-third of active record buyers visit record stores to purchase music as a gift-a startling figure even the company admits it underestimated.

The study, commissioned by A&M and conducted last year by Joint Communications Corp. of Toronto, also found that three-quarters of all potential buyers will visit another store if the first one they enter is out of stock on a particular title.

Those two details are among the handful which emerged upon release of the survey by the company this month. General findings were given out last fall, but A&M hesitated to release the details of the report because it contained information the label valued as part of its marketing strategy and did not want shared by the industry.

The survey was conducted between January and March, 1982. Potential respondents were developed among A&M record buyers who wrote the firm for information or for plastic-lined record sleeves. About 1,800 of the 3,164 questionnaires were returned.

Among the study's major conclusions:

- Buyers average one visit per week to a retailer, with Quebec and British Columbia consumers visiting the least among the national sample
- Buying a particular record, finding what is on sale and simply

browsing or seeing what are the new releases were the most important reasons cited for visiting, but music

- as a gift "is very important."

 Three-quarters of consumers know what they want to buy before they enter a store.
- Hearing a song on the radio

Earnings Drop

At RCA Corp.

NEW YORK-While first

quarter sales at RCA Corp.

reached a new high, earnings de-clined to \$32.3 million from the

\$60.5 million posted in the initial quarter of 1982. Sales for the

three months rose to \$2.09 billion

from \$1.97 billion a year before.

Although RCA Corp. does not

generally reveal the results of its

RCA Records operation, it's un-

derstood that the division pro-

duced slightly lower profits and

sales for the period. RCA's recent

annual report stated that RCA

Records achieved higher profits

on a "slight decline" in sales for

In his first quarter statement,

chairman Thornton F. Bradshaw

cites "accelerated" demand in the first quarter for RCA Video-

Disc players, resulting in more

than twice the sales to dealers

than for the same period last year. Factory sales of videodisk

albums reportedly rose almost

all of 1982.

was the chief catalyst to urge people to buy, but one-half of Quebec respondents say they make up their minds based on print reviews.

- Very few shop around for lowest-priced product or attempt to learn what the price is in advance.
- Television sales, while still very low, could be doubled almost in-
- stantly.

 Consumers expect to pay between \$7 and \$9 for an album.
- Nearly two-thirds bought music as a gift in the past year (with one-third buying specifically for that purpose when they visit stores).

The Bay was mentioned most often as the favored department store retailer by consumers, with Sears and Eaton's not far behind, Woodward's was a factor in the West. Woolco was the choice for discount stores, while Sam The Record Man was the retailer in the Maritimes and Ontario most often mentioned. Discus was the leader in Quebec, while Kelly's was the biggest in British Columbia and the Prairies.

Joint Communications, the Toronto consulting firm, also found that VCRs and video games had made a small impact on the record buyer, even though it said heavy record buyers "are much more prone to buy a VCR than anyone else."

The average respondent consumed some form of electronic media for 40 hours each week, and because the sampling came from active record purchasers who thought enough to write the company for information and even answer a de-

(Continued on page 51)

CBS Masterworks has named Corinne Semon associate director of a&r administration in New York.... Island Records has named Manny Engellis director of royalties. Based in New York, he was manager of royalties at PolyGram Records....RCA Records has appointed Joan Wiesen and Ronni Sander contract specialists in New York. Wiesen was an associate with the law firm Silfen & Glasser in New York. Sander was staff counsel for Audio International Productions Ltd., based in New York.

Marketing

Sparrow Distribution, Canoga Park, Calif., has named Neal Nybo manager of computer products. He was director of phone sales for Christian bookstore accounts.... Ron lafornaro, vice president and general manager of Mirus Music, Cleveland, has left the company.

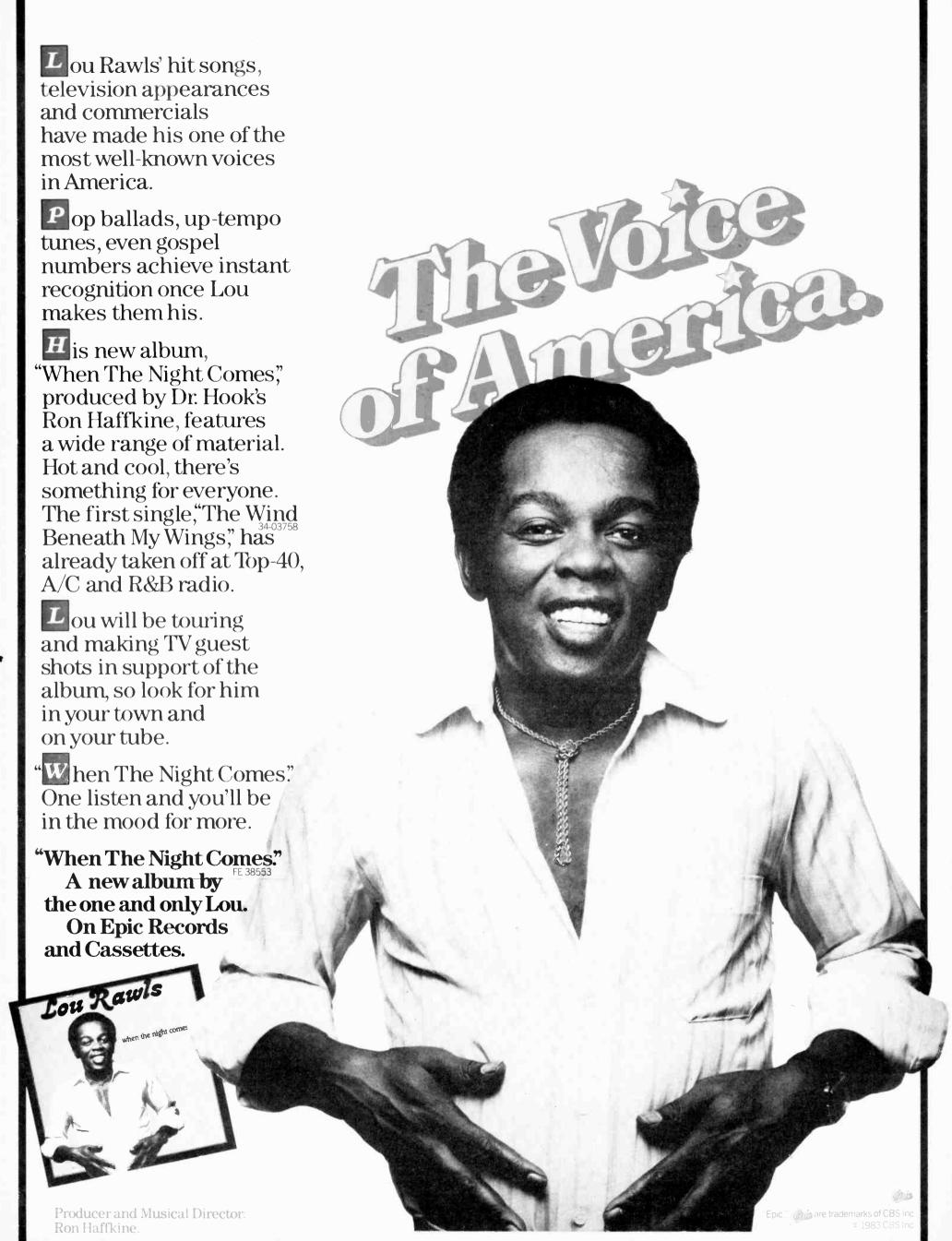
Publishing

Paul Adler, director of membership for ASCAP in New York, has taken on added responsibility for the processing of the Society's royalty distribution. He assumes the new role in the wake of the resignation of Leonard Spilka. ASCAP has also named Robert Park Sr. station relations representative for the Southwest, based in Amarillo.

Video/Pro Equipment

JVC Co. of America, Elmwood Park, N.J., has promoted Harry Elias to senior vice president of sales for the consumer electronics division. Elias, who joined the company 15 years ago, held a similar post in the home entertainment and hi-fi division. . . . Certron Corp., Beverly Hills, Calif., has upped Raymond Allen to senior vice president of marketing. He was vice president of marketing. . . . Herb Fischer, president of Major Video Concepts, has joined Sound Video Unlimited, Niles, Ill., as senior vice president of sales and marketing, based in Los Angeles. He is a former vice president of ABC Records. . . . JBL Inc., Northridge, Calif., has appointed Mark Weisenberg western regional sales manager. He was district sales manager for southern California. . . . Shure Brothers Inc., Evanston, Ill., has named John Phelan professional products marketing manager. . . . Welk Televideo International in Hollywood has named Penny Payne assistant to the president. She joined the Welk organization in 1979. . . . Altec Lansing, Anaheim, Calif., has promoted Mark Ureda to director of acoustical engineering. He was acoustics research manager. John McDonnell has been named national marketing manager of the audio/ video systems division for Panasonic, Secaucus, N.J.

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Schedule Is Unveiled For Kool Festival

By PETER KEEPNEWS

NEW YORK-Memorial tributes to jazz greats Bill Evans, Charles Mingus and Coleman Hawkins will be among the highlights of this summer's Kool Jazz Festival here, set to begin June 24 and run through July 3.

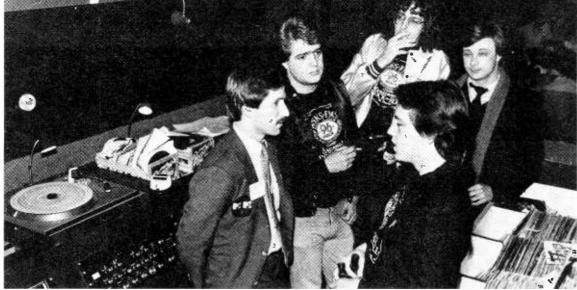
There will also be a special tribute to a celebrated jazz artist who's still alive, arranger/composer Gil Evans. And, as usual, numerous other leading lights in the jazz world, including Miles Davis, Ella Fitzgerald, Dizzy Gillespie, Count Basie, Sarah Vaughan and Stan Getz, will be presented by festival impressario George Wein.

This summer will mark the 30th year that Wein has presented a major jazz festival on the East Coast. He is widely credited with pioneering the jazz festival concept with his Newport fete, first held in that Rhode Island city in 1953. The Newport Jazz Festival moved to New York in 1972. Kool Cigarettes, which began sponsoring Wein's touring jazz and r&b festivals in 1975, became the sole sponsor of the New York event in 1981.

As in the past, concerts will be

As in the past, concerts will be held at Carnegie Hall, Avery Fisher Hall, and several other venues in the New York area, including Waterloo Village in Stanhope, N.J., the Sara-

(Continued on page 54)



CLASSIC CABLE—Rick Reynolds, right, manager of Southeastern affiliate relations for Warner Amex, talks with all personalities from WSKS Cincinnati at a party to celebrate the presence of MTV there.

WHAT WOES? Solar Records' Future Is Bright, Assert Dick Griffey, Bruce Lundvall

By NELSON GEORGE

NEW YORK—Disturbed by rumors that Solar Records' two-year-old distribution deal with Elektra/Asylum has so far disappointed both sides, Dick Griffey and Bruce Lundvall have gone on record to the contrary. Griffey is chairman of Solar, Lundvall is president of Elektra.

"Anytime you change distributors, there is an adjustment period," claims Griffey. "On top of that, Joe Smith, a legend in the business, left, and two fine executives, Bob Krasnow and Bruce Lundvall, have had to get settled into the job."

Despite this turbulence, Griffey asserts that "three of our eight art-

ists" had gold records last year, citing the Whispers, Shalamar and Lakeside, and characterizing them as "44% of our roster." For his part, Lundvall says he expects 13 to 14 "quality" releases from Solar through '83, while emphasizing strong initial response to recent releases by the Whispers and Lakeside.

In the last year, Dick Griffey has brought over some key personnel he worked with when Solar was distributed by RCA. Ray Harris is now president of Solar after serving as black music vice president at RCA, while Griffey strongly recommended that Keith Jackson be named Elektra's vice president for special markets. Eric Vinetsky has also come over from RCA to serve as Elektra's first director of dance music promotion. In another move, ex-CBS promotion staffer Greg Peck is now Elektra's national director of r&b promotion, working under Jackson.

Though Elektra has moved most of its operations back to New York, the Los Angeles-based Griffey seems confident that the move won't interfere with a close working relationship: "Mel Posner, vice president of international affairs, is still here, and we're constantly meeting with them on the phone or in person"

Griffey is also pleased with the effort Elektra had put into launching Bill Wolfer, the first signing to his pop-oriented Constellation label. He also confirms rumors that Constellation has been negotiating to sign Wayne Newton. "Wayne has a deal sitting on his desk that he has approved, but since he is currently changing his management, the deal is right now on the back burner," says Griffey.

Among the young black-oriented

Chartbeat

Jackson, Prince: Royalty; Alabama Pops Into Top 10

By PAUL GREIN

Michael Jackson's "Beat It" jumps to No. 1 on this week's Hot 100, just one week after "Billie Jean" ended its seven-week stay on top. That one-week gap between No. 1 records is the shortest any act has had since the Beatles went one better and actually replaced themselves at No. 1 in 1964. "I Want To Hold Your Hand" was dislodged from the top spot by "She Loves You," which was in turn unseated by "Can't Buy Me Love."

"Thriller," which is the No. 1 album for the 10th straight week, is Jackson's second successive LP to yield back-to-back No. 1 singles. "Don't Stop Till You Get Enough" and "Rock With You" were both culled from Jackson's multi-platinum "Off The Wall."

This feat has been approximated by only a handful of acts in the post-Beatles era. The Bee Gees lifted three No. 1 singles from "Saturday Night Fever" and three more from their subsequent studio album "Spirits Having Flown," while K.C. & the Sunshine Band culled back-to-back No. 1 hits from their self-titled 1975 album and derived two more toppers from their next album, "Part 2"

Stevie Wonder achieved back-toback No. 1 hits with singles from "Talking Book" in '73 and "Songs In The Key Of Life" in '77, though those weren't successive albums. And John Denver and the Eagles each earned back-to-back No. l singles on two occasions, though they were pulled from more than two albums.

With "Beat It" climbing to No. 1, Jackson has had more pop-charted hits on his own (five) than with his brothers (four, all in 1970). Jackson's career total of nine No. 1 singles is topped by only three acts in the rock era. The Beatles collected 20 No. 1 hits (and all four ex-Beatles have added to that total on their own), while Elvis Presley and Diana Ross each have 18 toppers to their credit (counting Ross' 12 No. 1 hits with the Supremes).

Tied with Jackson with nine No. I singles are the Bee Gees, who also until this week shared the record for the fastest turnaround between No. I hits since the Beatles. There was just a two-week gap between the No. I postings of "Stayin' Alive" and "Night Fever" in 1978, just as there was between the No. I rankings of Donna Summer's "Hot Stuff" and "Bad Girls" the following year. But now both artists fall behind Jackson in terms of quick recovery from the inevitable No. I knockout.

As if all this weren't enough, "Beat It" also climbs to number three in the U.K. and crashes onto Billboard's rock-oriented Top Tracks chart at number 15. It's extraordinary for a black artist to

(Continued on page 60)

Profits Triple For Coleco

NEW YORK—Coleco Industries, makers of the successful Colecovision home video game system, showed a more than threefold gain in profits for the first quarter of 1983 in contrast to the same period last year.

Earnings for the quarter reached \$16.2 million or \$1.01 a share, compared with \$4.5 million or 29 cents a share in 1982's first quarter. Sales more than tripled, too, from \$54.7 million to \$180.2 million.

acts Griffey hopes to break this year are the all-woman band Klymaxx, the interracial group Collage and the self-contained Midnight Starr. Another band, the Deal, from the same Dayton/Cincinnati region that produced Lakeside, Midnight Starr, Slave and Bootsy Collins, is a priority for Griffey.

Leon Sylvers' production of Gladys Knight's "Save The Overtime For Me" on Columbia has led to speculation that the architect of "the Solar sound" may leave and possibly saturate the market with the company's easily identifiable popfunk. "Leon is under contract for the next five years to do Shalamar if I

(Continued on page 60)

GEORGIA LABEL

DB Records Giving Acts Wider Push

By RUSSELL SHAW

ATLANTA—DB Records, the new music-oriented label which afforded the B-52s their first vinyl forum for international recognition, has taken steps to make sure that its four spring releases get the kind of exposure the label believes they deserve.

The Georgia-based label has signed with Important Record Distributors of New York and has brought in Kate Ingram, a veteran new music radio and promotion figure from San Francisco, to handle promotion for the new LPs. In addition, the Headline Group, an emerging Atlanta public relations firm, will handle tour publicity for the artists involved.

The four albums are "It's A Wonderful Life" by Chris Stamey of the popular North Carolina new wave group the dB's (no relation to the label); "Chomp" by Pylon, whose first DB release, "Gyrate," reportedly sold over 20,000 copies; and as-yetuntitled albums from the Athens, Ga. group Love Tractor and the Atlanta group Swimming Pool Q's, both slated for May release.

Since it made its debut in April, 1978 with the B-52s' original recording of "Rock Lobster," DB, headed by record store owner and record collector Danny Beard, has released

(Continued on page 54)

Heartland Beat

Jovan Executive Explains The Kenny Rogers Linkup

By MOIRA McCORMICE

Jovan, the Chicago-based cosmetics firm which started the corporate band sponsorship ball rolling with its underwriting of the 1981 Rolling Stones tour, is putting a new wrinkle in its current linkup with Kenny Rogers: a new line of fragrances named after Rogers' hits "Lady" and "The Gambler" (Billboard, Feb. 5)

Feb. 5).

"This is our second major promotion," says Mitch Berk, Jovan's director of advertising. "We're doing it for a different reason than we did the Rolling Stones.

"The Stones tour gave us a chance to reach our audience in a different way, to show that we were innovative, leaders; to attract attention. With Kenny Rogers, we're supporting a product launch, at the same time making possible a tour of one of the greatest names in music."

Jovan is sponsoring the current Rogers tour, which is set to cover 109 concert dates until December, while implementing a nine-month, \$6 million ad campaign for the "Lady" and "Gambler" fragrances.

As to the reasons behind the rather unlikely hookup between Kenny Rogers and a perfume line, Berk says, "Every company looks for new fragrances . . . We felt the 'we both jog so let's move in together' attitude of the past few years was passe, that the '80s is a time for romance, sharing, commitment."

With that near-chivalrous atmos-

phere in mind, a fragrance named "Lady" was first proposed, with its men's counterpart "The Gambler" a natural follower, according to Berk, thus making Kenny Rogers the inevitable celebrity link.

There was "not a lot of interest" from Rogers' management when they were first approached a year and a half ago, says Berk. "They didn't want to commercialize Kenny's name. He does have a line of Western wear named after him, but that's it."

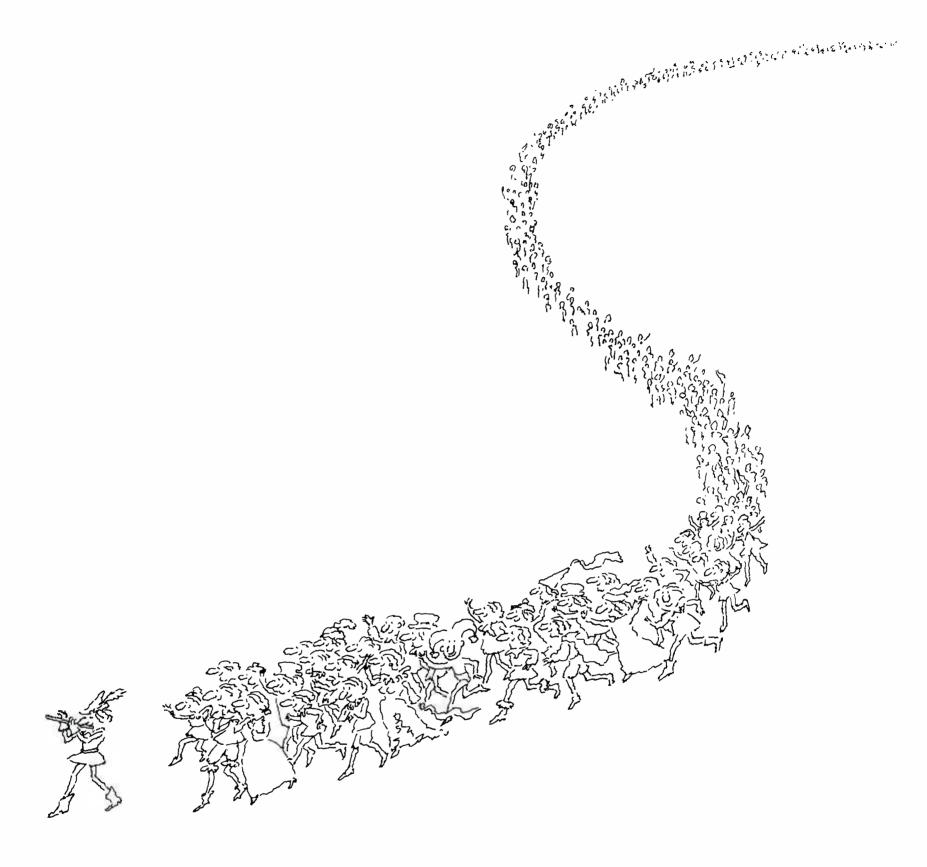
Undaunted, Jovan proceeded to acquire jingle rights to both songs from Lionel Richie ("Lady") and Bill Schlitz ("The Gambler"), while looking for another singer for the ad campaign. Then, according to Berk, "Rogers' people came back and said (Jovan president) Dick Meyer made up his mind to do it with or without us, so maybe we should sit down and get this program on line, make sure it's right. Dick and Ken Kragen, Rogers' manager, sat down and worked it out."

Berk stresses that Rogers' contract with Jovan exempts him from product endorsement per se, although he has cut the music for both commercials. "Lady" is currently running, with "The Gambler" to debut in mid-May.

Local favorites Heavy Manners

(Continued on page 54)

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Cassette Plant Raided In Milan

MILAN—Italian police, raiding a cassette duplicating plant some 50 miles from Milan, confiscated more than 200 reels of blank tape which they allege were about to be assembled into pirated cassettes featuring major hits from this year's San Remo Song Festival.

The raid was on the Duplimagnetic center in the village of Boffalora. Police say there was sufficient tape on hand to produce more than 8,000 illegal

The official San Remo hit song collection is marketed by a different major record company each year. This year the package, marketed by Ricordi of Milan, has been topping the LP charts here. The San Remo contest, staged over the first weekend of February, is back in favor as a promotional vehicle which leads to massive record sales.

Several duplicating operations smaller than Duplimagnetic have been raided in recent weeks and charged with the manufacture of allegedly illegal San Remo product. Court cases are pending.

1982 German Sales **Register Drop Of 5%**

HAMBURG-Turnover from record and tape sales in West Germany last year was down by 5% compared with 1981.

Figures released by the national group of the IFPI show that sales for 1982 amounted to \$865 million (2.16 billion Deutsch Marks). IFPI group companies account for an estimated 90% of total record and tape sales in the Republic.

The balance is made up of sales by non-member companies, direct imports and counterfeit and pirate product. Illegal records and tapes in West Germany are said to account for around 2% of the total market.

Unit sales were on a level with the 1981 figure of 207.7 million. But the IFPI group notes that if all sources are taken into account, the figure could be as high as 209.4 million.

However, sell-in figures to retailers for the year were 6.5 million units (4%) down on 1981 at 165.8 million. Two-thirds of this decline resulted from the indifferent sales registered in the last three months of the year,

normally the main selling period.

Single sales were up 4% at 45.1 million units, but album sales in the regular and low-price categories wer, five million units down on 1981 at 55.8 million.

A boom in the sales of low-price cassettes resulted in total cassette sales of 41.8 million, a million up on 1981. Although regular price cassettes were off 9%, or 1.5 million units over the previous year's figures, low-priced cassettes were up by 2.5 million units (10%).

Aussie Radio Quota Debated B'cast Group Asks End To Local Content Requirement

By GLENN A. BAKER

SYDNEY-A suggestion by the Australian Broadcasting Tribunal that the country's 20% local content quota for radio music be phased out has provoked strong reaction here and led to the scheduling of a public inquiry for mid-year.

The quota has been a hotly con tested issue ever since the 1942 Broadcasting & Television Act, requiring stations to allocate 5% of program time to domestic compositions, was passed. Traditionally, record companies and artists have supported the quota, which reached its current peak in 1976, while radio has resented any obligations outside its own concept of self-regulation. The issue has proven extremely emotional.

A Tribunal background paper published last July sparked off the current upheaval, with its announcement of a "proposed amendment to the broadcasting program standards," and an invitation to comment which generated what ABT secretary Brian Connelly calls 'substantial response.'

Artists Mondo Rock, InXs, the Little River Band and Moving Pictures are known to have made submissions, along with such organiza-tions as the Musicians' Union, Actors' Equity, the Public Broadcasting Assn., the Australia Council, the Confederation of Music Copyright Owners, the Producers' & Di-

rectors' Guild, and a number of Australian radio stations, both AM and FM.

The MU and Equity submissions are among the most forceful, demanding that the quota be not only retained but raised to 30% immediately. A 15-page document from the Australian Record Industry Assn. (ARIA) warns that, if the quota is abolished, "a very large part of the radio spectrum could be a wasteland so far as Australian talent is con-cerned."

The ARIA document expresses doubt that "all broadcasters can be depended on to carry out the spirit of self-regulation," a reference to the occasion late last year when Sydney and Melbourne broadcasters banned airplay of PolyGram and WEA releases in protest against ARIA moves to secure a broadcast royalty from FM stations.

Radio opposition to the quota is based less on any real hardship or inconvenience than on an obscure point of principle. Only "beautiful music" formats have trouble filling their quota of indigenous repertoire. Elsewhere, all other stations consistently exceed the 20% local content stipulation, a circumstance that fuels two opposing views: either, as radio stations believe, that the quota has outlived its usefulness or, as the record industry maintains, that there is now no obstacle to raising it to

What is clear is that the status of

Australian popular music has changed greatly since the first 10% quota was introduced in 1973. Then, it was being produced mainly for the local market. Personnel, facilities and techniques were of a lower standard, and quota supporters could cite examples of domestic recordings being played predominantly during midnight-to-dawn shifts, of programmers starstruck by international names, and of foreign product benefiting from the advantage of a proven chart track record.

Radio stations, on the other hand, claimed simply that "it wasn't in the grooves" or that they were operating

(Continued, on page 51)

U.K. Vid Distrib Reports Loss Of \$2.6 Million

LONDON-Leading British independent software distributor Home Video Holdings suffered a loss of \$2.6 million in the first half of the present fiscal year. The profit that the firm reported for the year ended June, 1982 has now also been revealed as a loss.

In a letter to shareholders, new boss Jack Gill, former ACC director, confirms the worst fears about HVH's financial performance. A of bad debts, such dis-(Continued on page 51) combination of bad debts, such dis-

BPI Warning Consumers

LONDON-The British Phonographic Industry has launched a multi-media campaign to warn the public about a new nationwide plague of pirate cassettes, featuring such major artists as Duran Duran, Culture Club and Michael Jackson. Incorporated in the warning is a five-point advisory service to help consumers identify pirated material.

For the first time, sales of low-

priced cassettes topped those of low-priced LPs, with a 54.2% share of the

market. The total cassette share of

the long-playing sound-carrier market increased 3% to 34.6%.

Sales of pop albums and cassettes were up by 6%. But classical sales declined by 4%.

carriers in West Germany in 1982 was \$16, or 38 Deutsch Marks, 75

cents (1.85 DM) down on 1981.

Per capita expenditure on sound-

Total exports of cassettes and LPs

were 39.6 million units. Of the ex-

ported product, 43% was classical,

an increase of 2% over the 1981 fig-

Says John Deacon, director general of BPI: "We're especially concerned that many buyers are una-ware they have purchased pirated material and therefore think the legitimate record companies are putting out poor quality product.

"The standard of legitimate cas-

are turning up in all parts of the country, have extremely poor sound quality. There have even been cases reported, notably on cassettes purporting to be of Buck's Fizz, of tapes

Says Deacon: "On many of these (Continued on page 51)

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About Pirated Cassettes

settes is extremely high, especially since the wide use of top-grade tape by so many companies. The effect of pirated products is, therefore, even more palpably damaging now."

The new pirated cassettes, which

with no music on them at all

WEA MANAGING DIRECTOR

Australian Assn. Names Turner

SYDNEY-Paul Turner, managing director of WEA Australia, has been named the new president of the Australian Record Industry Assn. (ARIA). He replaces CBS Australia's Bill Smith, who steps down after 12 years.

At the helm of WEA since its establishment here a decade ago, Turner is a 30-year veteran of the Australian music business, including three years as general manager of PolyGram.

He's recognized within the industry as an innovator and forward thinker. His recent slashing of the price of WEA cassettes from \$10.99 to \$7.99, which "scandalized" his peers, has reportedly resulted in a 30% increase in prerecorded tape

trade for the company.

Says Turner: "I particularly welcome the opportunity to help give Australia more of an international standing in recording and music. In the past I feel ARIA has been somewhat reticent to align itself fully with international bodies such as IFPI, but under my leadership I look for full cooperation and implementation of policies.'

Turner also feels there is a great deal of work yet to be done at the domestic level, despite Australia's recent prestigious input into the world market. He says: "We need a much higher profile in Canberra. The government has never really known what the record industry is capable of doing for Australia. But we're not seeking assistance, only under-standing. We can stand on our own

In fact, Turner's appointment comes at a time when relations between the record industry and both the radio and publishing communities have descended to something

akin to mere tolerance. This atmosphere has come about following expensive legal battles over increases in mechanical and performance royalties, and it is due to be further fanned by an upcoming battle over the possible abolition of the local content quota for Australian music on radio (separate story, this page).
Says Turner: "Much has to be

done to strengthen our relationship as record companies with both the Federation of Australian Radio Broadcasters (FARB) and the Australian Musical Copyright Owners Society (AMCOS). But I'm sure we can work things out in a much better way than going to court every few months. And we have to build a better relationship with retailers to find out if we're carrying on business the way we should be to sell optimum numbers of records."

(Continued on page 51)

www.americanradiohistory.com



PLAZA SWEET—Jim Foglesong, right, president of MCA Nashville and producer of the label's new "Love In The Afternoon" LP; corners Susan Lucci, star of the "All My Children" soap, and her husband at the Plaza in New York. The disk features the singing talents of 10 ABC daytime soap stars.



EMMY AWARD—Emmylou Harris collects the first "American Country Countdown" No. 1 Award from Bob Kingsley, left, host and co-producer of "American Country Countdown," and John Biggs, Watermark's executive in charge of operations.



Billboard photo by Chuck Pulin APPRAISING THE PENSIVE BALLERINA—Foreigner's Rick Willis, left, and Atlantic chairman Ahmet Ertegun view the James Butler sculpture at the opening of the Poole-Willis Gallery on Franklin Street in New York.



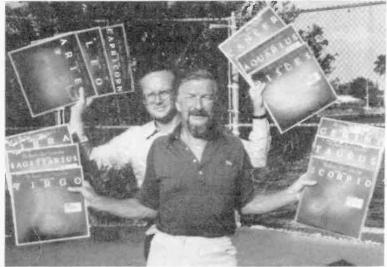
TESTING THE WATERS—Capitol's Thomas Dolby, right, was thrilled that his label threw a luncheon for him in Hollywood to celebrate the success of his LP, "The Golden Age Of Wireless," even if he asked renowned scientist Phineus T. Quackenbush to check his drink.



MARGIE SCORES A TKO-Margie Joseph, left, whose new album, "Knockout," features the single "Move To The Groove," overwhelms, from left, Buddah Man, head of Buddah Man Records In Houston, Houston Record Connection promotion manager Ann Leasear, and Ralph Little, Joseph's road manager, during a visit to the store.



BACKSTAGE IN AMERICAN—These smiling faces collected at the Royal Oak Theatre in Detroit, where the Pavillion group Art In America performed selections from their self-titled LP. Shown from left are producer David Knight of DIR Broadcasting's "King Biscuit" show, which taped the event; AIA's Kent Richards and Chris Flynn; manager Rick Smith; Pavillion promotion rep Peter Napollello; and group member Dan Flynn.



FIRST FOR LAST—Concustor James Last, right, and Michael Hoppe, vice president of adult contemporary for PolyGram, display copies of Last's new album, "Musical Zodlac," on a promotional tour in support of the disk, which is marketed to reflect the 12 signs of the zodlac.



STANDING IN THE SHADOWS OF OPRYLAND—The Four Tops work through a medley of their greatest hits during a show earlier this month at the Grand Ole Opry House in Nashville.

Billboard

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Commentary

A Record Buyer Talks Back

I keep reading letters and commentaries on why the recording industry is in such a mess. It's time I expressed my own views on the subject.

I'm a 19-year-old college student who has spent close to \$900 on stereo equipment, records and blank tape over the last few months. Even though it costs me 10% of my total income. I have a subscription to Billboard because of my strong interest in the world of music and the charts. Through my stereo, magazine subscriptions, a DJ shift at the campus radio station and a part-time job at a roller rink, I'm constantly exposed to music.

Here are some proposals for the industry, from a consumer's

- For starters, drop the list price of a single album to \$7.98. Record sales were at their peak when they were listed at that price. At \$8.98 and \$9.98 list, prices are just too high for many record buyers.
- Improve the quality of disks. Who wants to listen to an album full of pops and hisses? Unless I buy an equalizer or some-

'. . . fed up with inferior product that is over-priced'

thing, I have to listen to Vangelis' "Chariots Of Fire" or the Climax Blues Band's "Flying The Flag" with constant noise

- Include more songs on albums. Most home tapers find it frustrating to record an album that exceeds 45 minutes.
- Provide more "extras" in albums. Striking graphics, song lyrics, photographs, contests, etc. always attract record buyers Also, the disk itself could be more innovative. Picture disks and

laser-etched graphics on regular releases could start a whole new trend.

- Bring the list price of singles back down to \$1.19, or less. Eliminate the paper sleeve on 45s and use cardboard jackets, just like on albums. The jackets could contain a few extras, like song lyrics, and the package should be wrapped in plastic so the
- customer is assured the record hasn't been abused.

 Forget about one-sided singles. With a good B side, a person has two good reasons to buy. And the song on the flip side should also be from the album.
- Thanks to labels like Capitol and A&M, the quality of some prerecorded tapes has improved. But the cassette itself could be made a bit more attractive, and could also include
- The idea of taxing blank tape to provide compensatory royalties for income lost to home taping is absurd. Some of my friends and I tape a lot, but we do buy records. Usually I buy the records I really want and tape others that I have some interest in, but not enough to buy.

 But home taping can lead to future record sales. During the

past year I've taped older albums by Journey, Rush, Supertramp and ELO. And within the last four months I've bought "Escape," "Signals" and "Famous Last Words," none of which I might have bought if I hadn't been exposed to the artists' pre-

Finally, I don't really think the recession, video games and home taping have been stealing that many record sales. Consumers are just fed up with inferior product that's over-priced.

If manufacturers can continue to improve the quality of audio hardware, why can't they also improve the quality of soft-

Todd Post attends Moorhead State Univ. in Moorhead. Minn.

Keeping Music \$\$ At Home

At a time when the record industry is being shaken by the general deterioration of our economy, the decline in sales, home taping and record rentals, there is yet another facet of our business taking away dollars from American artists and their record companies that should be examined. That is the issue of

importing and exporting music.

There's no denying that fine music has long been coming to out shores from other parts of the world, but I believe the time has now come for American record labels to buy American. We need look no further than the current furor over Japanese auto imports to see why we should be keeping our music dollars here

Investing in artists from abroad does nothing to foster a healthy environment for our artists. It only serves to send more American dollars across our borders. This includes revenues from album and tape sales, publishing royalties and live performances, as well as from the lucrative T-shirt and paraphernalia business. How many jobs are taken away from Amer-

icans by sending all this money overseas?

In the independent record market, there is an obvious imbalance between the U.S. and the U.K. It's very easy to buy umpteen different releases of known and unknown British acts on both large and minuscule record labels. From my experience, however, it is difficult for a U.S. indie to sell product across

The focus of distribution deals made by major labels seems to be away from the U.S. indie labels. In the last year there has

been a proliferation of packaging and distribution deals with small British labels.

Foreign groups like Human League, Soft Cell, Men At Work and ABC have all registered strongly on the charts. Given the same promotion exposure, would not some of our own talented groups have achieved the same success?

How long must gifted musicians from our communities continue to invest their lives in their art only to see a band from some other part of the world dominate the U.S. sales charts? Chart action for domestic independent releases is virtually nonexistent here in the land of the free

'It's time for American labels to buy American'

The issue is important, for it deals with the depletion of funds available for the people who work in the American record industry. We deserve to have more jobs and better salaries.

American music has a bright and promising future, but it will shine only if nurtured and supported. It's time we support those creative American individuals who give us the music that our friends overseas copy and sell back to us.

Neil Hubbard is president of Engram Records & Tapes, based

Letters To The Editor

Some Country Questions

How refreshing it was to read the comments of Jim Stricklan (Billboard, March 5). It was great to see a major market programmer say publicly not only that he likes country music, but that he is also selective in what he plays. What a contrast to the gentleman who expressed his "embarrassment" a few weeks earlier about playing the older country music.

Why do our current group of programmers feel they might scare away one of their precious listeners if they play something country? Why do they indiscriminately slap any new record by Anne Murray, Crystal Gayle or Eddie Rabbitt on the turntable, but anything else which may be country, or worse yet, sound country, gets delayed or may not be added at all? Why do these programmers grab anything by Elvis, Roy Orbison, Neil Diamond and Rick Nelson for oldies, and yet ignore the many standards by Ray Price, Ernest Tubb and others?

We can't blame everything on radio and programming, however. What about record shops? Try to find a new country record in a lot of major cities these days Many record shops don't carry any country singles. Some carry just the top 20, or a local list that is usually a month behind. What's the point of all this? If we expect the country

music industry to grow, or perhaps even survive, we must look at what we are doing and what we can do better. It will take some real honest-to-goodness effort to keep our industry healthy. Dave Dzurick

A Classic Education

This is a short letter of thanks. I'm a student in Toronto and have absolutely nothing to do with the music industry. I live on a small budget, and my friends often chide me for spending my money on Billboard.
I usually tell them that Billboard is educational and

one can learn many things about music and the people of the world. In addition, it is very helpful socially. The musical knowledge I now possess gives me something to talk about to almost everyone.

A couple of years ago I thought classical music was any original Beatles tune. But now I can impress any girl from the faculty of music with my sensitive knowl

edge of opera and inspirational music, although I've yet to actually hear one note of the stuff. Keep up the good work. Kevin Fine

Willowdale, Ontario

Weiller Was Right

Jean-Pierre Weiller "stuck the needle in the groove" in his recent commentary on the current state of rela tions between indie labels and distributors. (April 16).

As a fellow indie label, I've also been perplexed on many occasions about why our relationship with some distributors is adversarial rather than cooperative. This state of affairs is inefficient, and it arises from the dis-tributors' over-dependence on their biggest labels, while ignoring the plight of the others, as Weiller so aptly perceived.

Now, many distributors are bemoaning the loss of their mainstays and are searching for alternatives. The ones that will survive will be those who have developed markets for the small independents. Don Rose

EAT Records

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.

CBS Agrees To Buy Metromedia's KRLD

DALLAS—CBS has entered into an agreement to purchase KRLD, Metromedia's 50kw clear channel facility at 1080 here, in a deal which includes the Texas State Networks for a total purchase price of \$27 million.

The transaction, announced by CBS/Broadcast Group president Gene F. Jankowski, is subject to FCC approval. According to Commission regulations, CBS must now spin off one of its existing AM properties.

The broadcast group currently owns the full compliment of seven AM and seven FM facilities, including WCBS-AM-FM New York, KNX-AM-FM Los Angeles,

WBBM-AM-FM Chicago, WCAU-AM-FM Philadelphia, KCBS/KRQR San Francisco, KMOX/KHTR St. Louis and WEEI/WHTT Boston.

While KRLD is one of the leading facilities in the Southwest and fits in nicely with CBS-AM's news/talk format, the Texas State Networks, four satellite-delivered radio networks heard on over 250 stations in 20 states, are particularly attractive. They are the Dallas Cowboys Football Network (in English and Spanish), currently the largest individual professional football franchise network; the Agri-Business Network; the Spanish Information Service, and the Texas State News Network.

Stakelin Leaving NAB To Head RAB

WASHINGTON—The National Association of Broadcasters (NAB) has confirmed that joint board chairman Bill Stakelin will be leaving to become president of the Radio Advertising Bureau (RAB). The NAB's public affairs office here confirmed reports heard at the recent NAB convention that Stakelin will assume the RAB post in July.

affairs office here confirmed reports heard at the recent NAB convention that Stakelin will assume the RAB post in July.

Stakelin is also executive vice president of Bluegrass Broadcasting, an eight-station group including WHOO-AM-FM Orlando, WVOC-FM Columbus, WWSA/WCHY Savannah, WKYT-TV Lexington and WVLK-AM-FM Lexington, where he at one time was an air personality. The firm is wholly owned by Central Life Insurance Co. of Lexington, Ky.

Stakelin will be working closely with former RAB president and current vice chairman Miles David and will report directly to the RAB executive committee.

Stedman Tapped To Fill WHK Cleveland PD Post

CLEVELAND—Bill Stedman will fill the program director position at WHK here, vacated in March when Joel Raab resigned to program New York's WHN (Billboard, March 11). His appointment is effective May 2.

Stedman comes to the Malrite country AM from WLW Cincinnati,

NBC Promotes WKYS' Walsh

WASHINGTON-Bartley D. Walsh, VP/GM of NBC's WKYS here, is taking on additional duties as VP/GM of the company's AM outlet here, WRC. He replaces Jerry Nachman, who becomes news VP for the NBC television stations.

Bartley joined WKYS ("Kiss") in

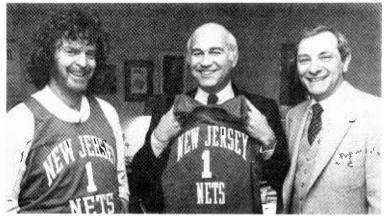
Bartley joined WKYS ("Kiss") in 1980, coming from WWWW Detroit, where he had been general manager. Prior to that he had been sales manager for Detroit's WCAR (now WCX1).

which he programmed since September, 1981. Previously, he spent three years as PD of Q-101 (WKQX), NBC's FM in Chicago.

"This is the first time I'll be working with country, but it's a logical next step," says Stedman. "I've done rock and top 40 and now adult contemporary with some dynamite personalities and a heavy sports lineup here at WLW. Besides. I don't think of WHK as a country station. It's just a good radio station that happens to play country music.

"I'm just blown away by the Malrite people. I've never known John Chaffee (Malrite senior vice president) before, and he's unbelievable. The company is filled with smart people."

Dennis Day has been upped to acting PD at WLW until Charlie Murdock's Seven Hills Communications takes control of the facilities from Mariner. That deal was approved by the FCC last week, which means the takeover will occur in late May.



BASKETBALL JONES FOR WNBC—The New York station has signed with the New Jersey Nets of the National Basketball Assn. to broadcast their games next season. WNBC DJ Don Imus was on hand at a press conference to make the pact known with Domenick Floravanti, the station's vice president and general manager, and Mike DiTomasso, executive vice president of the Nets.

Vox Jox

Meyer, Wheeler Move To WMET

By ROLLYE BORNSTEIN

In a double-pronged move, Doubleday Broadcasting has managed to staff its newest acquisition in Chicago and eliminate some of its tougher competition for The Peak (KPKE) in Denver. KAZY PD Rich Meyer and assistant PD Bruce Wheeler, who have been programming the Denver Group One AOR outlet for the past two years (KLZ's FM, for those of you into country), now become PD and assistant PD at Chicago's WMET. Additionally, Wheeler will hold down the morning drive slot. The dynamic duo have been together for quite some time; Meyer, prior to programming KAZY and 91X in San Diego, was music director at KFMQ Lincoln, where Wheeler was PD. They'll be working with Doubleday consultant Bob Hattrik and WMET music director John McCrae.

The word is that the newest acquisition of Price Communications (those nice guys who own WOWO Ft. Wayne) will be Charter's K-101 in San Francisco, for which Price is said to be paying \$12¼ million. While we're on the subject, persistent but unconfirmed rumors have Infinity Broadcasting purchasing the remaining Charter properties, KCBQ-AM-FM San Diego.

* * *

After a year as general manager, Jim Johnson has resigned that post at Metroplex's WMGG (Magic 96) in Tampa/St. Pete. He'll be moving to Northern Florida, where he holds a construction permit for a station expected to sign on in May. Metroplex principal Bob Weiss is acting GM and actively seeking a candidate for this excellent management opportunity.

Congratulations to John Chaffee, who continues to move up in the world. John, who began his career in broadcasting over two decades ago with Malrite, is still with Malrite. After having served for the last several years as VP/national PD, he has just been elevated to the post of senior vice president/director of television.

Speaking of Malrite, it's -just bought Newark's WVNJ-FM for \$8.5 million from Herb Saltzman's

Sabre Broadcasting. The facility at 100.3 on the dial, which holds a construction permit to relocate on top of the Empire State Building, is currently easy listening. But be assured, Malrite is examining all options.

From the small world department: WLAK acting general manager Michael Murphy can quit the Thespians. He's been officially appointed GM by Viacom president Norm Feuer. Murphy, who joined WLAK last year as GSM, a position he now looks to fill, worked as an account exec at WALK in the early '70s when the station was owned by Woody Sudbrink and managed by a young guy named Norm Feuer.

Athena Sofios, GM of Radio Am-

Athena Solios, GM of Radio Ambiente WOJO in Chicago, adds VP to her title at the all-Spanish outlet, which tripled its numbers from a 1.0 to a 3.2 in the winter Arbitron. . . .

Bonneville Buys Noble Format

LOS ANGELES—Bonneville Broadcast System has bought out another competitor. The easy listening syndication arm of Bonneville International Corporation, which acquired the rights to FM 100's similar service last year, has agreed to purchase Noble Broadcast Consultants' syndicated beautiful music format at an undisclosed price said to be less than \$100,000.

According to John Patton, chairman and chief executive officer of Bonneville Broadcasting System, Rich Wood, vice president of programming for Noble, will join Bonneville as a consultant helping Noble clients through the transition. He'll continue to be based in San Diego for now.

Also joining Bonneville as vice president of sales and marketing is Tom Hoyt, who has been involved in station ownership in El Paso and is a past president of Heftel Broadcasting. He'll be located in the company's Tenafly, N.J. and Chicago offices.

Also in Chicago, Tom Shaer leaves Boston's WITS, where he was morning drive sports anchor, to join WGN, where he'll be involved in the production, writing and recording of "The Sports Central Show."

Steve Scott is upped to production director in addition to his afternoon drive shift at KHTZ. Meanwhile, Jim Matthews continues as assistant production director at the Los Angeles Greater Media outlet. Across the street at urban-formatted KACE, Cal Shields, who was recently promoted from PD to operations director, has exited the station. PD Alonzo Miller remains. . . . And at KRLA Pasadena, Meredith May, who had been working on various station promotions for Robert Elen & Associates, will now be working on all the station's promotions as director of promotion for the oldies outlet.

Emperor Bob Hudson (who was last seen tearing them up at the Country Radio Seminar and last heard playing Chicano oldies on 1090 XPRS/Rosarito Beach, Los Angeles) is back where he belongs: on the air and with a teammate. He'll be joining KZHI Honolulu morning personality Buck Buchanan starting May 1.

John Bloodwell joins WFIL/WUSL (Power 99) as promotion director at the Philadelphia country and urban outlets. Prior to being in charge of advertising and promotion for Electric Factory concerts there, he was assistant PD at Philadelphia's WMMR.

Over in Pittsburgh, Doug Hoerth joins KDKA as a weekender. He was most recently across town at WTKN doing an evening trivia talk show. . . . And some recent Pittsburgh listening shows that there's plenty of personality on Ted Atkins' WTAE. Morning team O'Brien & Garry, who have been nicknamed "Knucklehead and Dogdrool" (and also have a jingle proclaiming that moniker). are followed by midday personality Jim Quinn, who is now known as "The Urban Wimp." The official "Wimp Detector" is pressed into operation each time he enters the control room

Bud Stiker leaves his president/general manager post at Eastman's WYNZ-AM-FM in Portland, Me. to trot across town to the GM post at WHOM. He replaces Peter Starr, who left for WMOD-TV, which his family owns in Melbourne, Fla. Cole Wilkins has been upped from sales manager to GM at WYNZ.

Moving up at SRO (Sterling Recreation Organization) is Tad Danz, who succeeds his father as president of the 12-station group based in Bellevue, Wash. Dad, Fredric Danz, continues as chairman of the board for the company, which concerns itself with several leisure time ventures, including movie theatres, bowling alleys and pay-tv systems throughout the West.

Promotions within the Surburban Radio Group, which operates nine stations in the Southeast including Charlotte/Concord's WPEG. President Robert Hilker is upped to chairman/chief operating officer; vice president William Rollins is upped to president; Nancy Cooper, WPEG station manager, becomes Surburban's GSM; WCGC Belmont, N.C.'s chief engineer Ted Bryan becomes director of engineer-

(Continued on page 15)

NPR Chief Mankiewicz Submits His Resignation

By BILL HOLLAND

WASHINGTON — Frank Mankiewicz, who has played a key role in tripling the budget of National Public Radio since he became its president in 1977, announced last Tuesday (19) that he is stepping down from his NPR leadership role.

The announcement came at the 12th annual Public Radio Conference in Minneapolis. It follows budget cutbacks that made it necessary for NPR to cut nearly 10% of its Washington staff of 400 (Billboard, March 26).

"I will not be at NPR for long," Mankiewicz said. "I have been there five-and-a-half years, and I have been talking some time about not staying forever."

The retiring NPR president had survived two no-confidence votes taken by the NPR board of directors this week. The members face a \$5.8 million deficit this year, largely due to cuts in federal funding and a cau-

tious response on the part of the private sector to Mankiewicz-inspired profit-making ventures utilizing the NPR satellite and SCA capacities.

Myron Jones, chairman of the board of NPR, says that the board is seeking the appointment of an acting chief operating officer for a sixmonth period. He has declined to disclose the person's name "because he needs time to seek leave from his present post."

Mankiewicz' temporary successor is Ronald C. Bornstein, former vice president of the Corporation for Public Broadcasting. Bornstein is currently acting chancellor of the Univ. of Wisconsin and director of the university's division of telecommunications.

Bornstein flew to Minneapolis Wednesday to speak with NPR officials, and the announcement was made Thursday.

www.americanradiohistory.com

ABC's Rick Sklar, center, greets Jim West of Fairwest in the Fairwest-Music of Your Life suite as audio consultant Jim Loupas, left, Mexican radio station owner Francisco Aguirre, and Bob Harris of Fairwest look on.



eft, and Mi isultant E. Alvin Devis. chael Colello, general manager of KOFM Oklahoma City, right, enjoy the hospitality of the Katz Radio suite with the company's president, Ken Swetz.



Bob Kingsley, center, host of Watermark's "American Country Countdown," and TM's Pat Shaughnessey, right, look like kissing cousins to Gary Hawke of KYOS/KMYT Yreka, Callf.



Drake Chenault's traditional Swensen's suite attracts, from left, Rollye Bornstein, Billboard's radio editor; Doug Flodin of Drake Chenault; Watermark's Bob Kingsley; Bob Lawrence of Drake Chenault; Susan Ryan of Swensen's; Charlie Murdock, a principal of WLW Cincinnati; and Jennifer Case of Swensen's.



Even the competition at Otis Conner Productions eats the stuff, Witness Conner, left; Ryan and Case of Swensen's; and Doug Flodin of Drake Chenault.



So do Bonneville's Walter Powers, left, and Fred Seiden.

Allied's Tom Harle.



Discussing oldies at the Watermark suite with oldies expert and account exec Chris Edwards, center, K101 San Francisco are, from left, Matt Tombers, Ralph Smith and Carol Holt of Watermark; and Watermark president Tom Rounds.



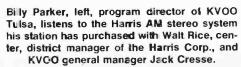
Comparing Kahn's AM stereo system are, from left, WSSH Boston operations manager Michael Colby; Lindsay Collins of Collins and Vanni Associates; Pam Shane of Shane Medla Services; Bill Taylor of Country Consultants; Leonard Kahn of Kahn Communications; a Kahn representative; and Larry Titus, chief engineer of WTIC-AM-FM



Billboard photos by Attila Csupo



Inspecting Bonneville's newest products are, from left, Michael Collett, vice president of production; Richard Silvera, director of engineering for Greater Media Inc.; Joe McCleary, chief engineer of KHTZ Los Angeles; Buzz Anderson, chief engineer of KSEA Seattle; and sales manager Dave Burns of Allied Broadcast Equipment.





Case, who will assume his new post May 9, continues as a co-owner and Transtar board member. Bob Wilson will continue as R&R publisher, while Case concentrates on the management of the company, which includes an entertainment division encompassing multimedia shows and future plans for cable and movie ventures

Case's radio background includes a decade of service on the Radio Advertising Bureau board and the presidency of RKO as well as his more recent involvement with Transtar.

In addition to Transtar, Sunbelt owns consulting firm The Research Group, KFYE-FM Fresno, KVOR/ KSPZ Colorado Springs and KQEO/KZZX Albuquerque. The group is also considering plans to acquire KRAB-FM Seattle

BILLBOARD

STATION: WQYK Tampa (Coun-

CONTACT: Program director CONCEPT: K-99 convoy

EXECUTION: Sometimes the big promotable events lie outside your market but within a reasonable commute, especially if you're in a smaller town just outside a major market. Recently, WQYK Tampa was faced with the Orange Blossom Jamboree, which was to be held less than two hours away in Central Florida. The event featured many of the biggest names in country music, and it was certain that Tampa listeners would be attending. WQYK formed the "K-99 convoy," and fans were asked to meet at two area restaurants at 6 a.m. where a special 99-cent breakfast was served. Air personalities were on hand at both locations to lead the group in a convoy to the event. They awarded trophies to the best truck, camper and car, and handed out additional prizes of ladies' jeans and albums to selected convoyers.

STATIONS: WLAD Danbury, Conn. (AC)
CONTACT: Drew Wilder, PD

CONCEPT: Job Line

EXECUTION: With unemployment high in several areas, many stations have instituted features whereby employers list job openings free of charge. Such is the case at

10:20, and again at 1:20 during "Dialog 80," the station's midday talk show, openings are listed, but once a month WLAD turns the tables and devotes the phone-in show to listeners listing their job qualifications. According to the station, it's a winner on both ends, as businesses (potential advertisers) are grateful for the free help and listeners employed through the service, which produced correctly need not eat up much airtime, are ecstatic.

STATION: WRIF Detroit (AOR) CONTACT: Julie Finkel, promotion director

CONCEPT: The Gold Card

EXECUTION: Several stations are issuing cards good for station freebies and discounts at local merchants, but to be truly exciting the items should be memorable or

1 "Don't Let It In," Styx, A&M

2 "Family Man," Daryl Hall & John

3 "Too Shy," Kajagoogoo, EMI

4 "Looking For A Stranger," Pat

5 "Never Gonna Let You Go," Sergio

Benatar, Chrysalis

needed. ABC FM outlet WRIF tied its "Gold Card" into a gasoline giveaway (great for any format) that created a great deal of excitement in the car capital of the world. The station, in conjunction with Shell Oil, sold gasoline at 50 cents a gallon at five Shell Car Care centers around the city. Staffers manned the pumps at the highly visible stations, greeting those taking advantage of their cards. The station purchased 1,000 gallons of gasoline per location, and once that was depleted the offer was void. There was a 10-gallon limit per customer, and a Gold Card necessary for the price cut.

(A giveaway of this magnitude is often tied in with other promotions under a similar theme, such as the "deflate inflation" promotions in the late '70s where gasoline rollbacks, rental reimbursements, great grocery grabs and similar items were of-

Pete Porter Steps Down At WQYK Tampa

TAMPA-Pete Porter, program director of WQYK here, is retiring from programming and leaving the Lake Huron Broadcasting station.

"I've been a PD too long, and I guess I'm a little tired," says Porter, whose 20-year radio career includes 15 years of programming, the last 10 of which have been spent with country formats. Porter, the first PD at Nationwide's WPOC in Baltimore when it switched to country in the '70s, hopes to continue on the board of directors of the Organization of Country Radio Broadcasters while he evaluates his future.

"I have several ways I can go. I'm looking at public relations, maybe still staying on the air, but not necessarily here in Florida, maybe consulting," says Porter.

Most Added Records

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

(153 Stations)

of Billboard's stations adding record

of Billboard's stations

Key stations adding title this week include

Title, Artist, Label

91

30

25

now reporting HOT 100

73

54

51

COUNTRY

KIQQ-FM, WGCL-FM, WLOL-FM, WQXI-FM, WZGC-FM, WBZZ-FM KRTH-FM, KFRC-AM, WGCL-FM,

WCAU-FM, KBEQ-FM, WBSB-FM WLOL-FM, KCPX-FM, WBZZ-FM, WBCY-FM, KKBQ-AM, WBGM-FM WZGC-FM, WBBQ-FM, WXKS-FM,

WGCL-FM, KHTR-FM, KAFM-FM WHYW-FM, WEZB-FM, WBCY-FM,

	Mendes, A&M	20	44	WCCO-FM, WBGM-FM, WYCR-FM
	g g g g g g g g g g g g g g g g g g g	No. of the Control of	LACK Stations)	
1	"Love Is The Key," Maze featuring Frankie Beverly, Capitol	27	57	WDIA-AM, XHRM-FM, WLOU-AM, WBOK-AM, WESL-AM, WXYV-AM
2	"Style," Cameo, Chocolate City	24	59	WBMX-FM, KOKA-AM, WANT-AM, WTMP-AM, WVOL-AM, WEAS-AM
3	"Do What You Feel," Deniece Williams, Columbia	20	59	WZEN-FM, XHRM-FM, WGCI-FM, WANT-AM, WVOL-AM, WESL-AM
4	"All This Love," Debarge, Gordy	20	42	WAOK-AM, WUFO-AM, KZEY-AM, KAPE-AM, WVKO-AM, WZEN-FM
5	"Music," D Train, Prelude	20	40	WKTU-FM, WRKS-FM, XHRM-FM, WTMP-AM, KPRS-FM, WILD-AM

	Stations)		* * * * * * * * * * * * * * * * * * * *
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5	"After The Great Depression," Razzy Bailey, RCA	31	36	WIRE-AM, KGA-AM, KEBC-FM, KRMD-FM, WKSJ-FM, WIRK-FM
		ACCUSED TO A STATE OF THE PARTY	ONTEMPORARY 4 Stations)	
1	"All My Life," Kenny Rogers, Liberty	24	32	KHOW-AM, WTMJ-AM, WCLR-FM, WYEN-FM, WLAD-AM, WLTA-FM
2	"Front Page Story," Neil Diamond, Columbia	21	42	KPPL-FM, KNBR-AM, WENS-FM, WYEN-FM, WGNS-AM, WHBC-AM
3	"Never Gonna Let You Go," Sergio Mendes, A&M	16	55	WGAR-AM, WFYR-FM, KMBZ-AM, WLAD-AM, KOMO-AM, WRVA-AM
4	"Overkill," Men At Work, Columbia	14	56	KHOW-AM, WGAR-AM, WWSW-AM WOMC-FM, WTMJ-AM, WGR-AM
5	"That's Love," Jim Capaldi, Atlantic	13	28	WLTA-FM, KUDO-FM, WCLR-FM, WYEN-FM, KHOW-AM, WAFB-FM

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

TACOMA/SEATTLE-KNBQ-FM listeners of all ages are reacting favorably to "Ricky," the new Rock And Roll Records single by Weird Al Yankowhich spoofs both Toni Basil's "Mickey" and the "I Love Lucy" to show. Music director Sean Lynch reports that the novelty tune (by the man who transformed Queen's "Another One Bites The Dust" into "Another One Rides The Bus") is as timeless as the subject it spoofs. "The fact that the 'Lucy' show is still in reruns makes the record's impact that much more effective," he notes. Lynch is also impressed with the production of Jeff Lynne of ELO on the new Data Edmunds single "Slipping Away" (Columbia) "It's a classy of the new Dave Edmunds single, "Slipping Away" (Columbia). "It's a classy effort, one that works to Dave's advantage. It's a got a big sound and should make for a summertime hit." He's also programming "Here We'll Stay" by Frida from her Atlantic LP, which features a duet with producer Phil Collins.

AOR

MADISON-Dale Wolter, the WMAD-FM music director, likes the sound of the new Red Rockers single, "China" (415/Columbia). "It's hook city," he comments. The "new rock" orientation of "Lifeline" from Spandau Ballet's True" album from Chrysalis is another current favorite. Wolter says the tune is highly danceable and "right up our alley." And while "it takes a couple of listens," he says he has grown extremely fond of "Solid Book" by Course listens," he says he has grown extremely fond of "Solid Rock" by Goanna (Atco), with its tribal-like harmonies and "neat" percussive breaks.

BLACK/URBAN

JACKSONVILLE-WPDQ program/music director Marc Little doesn't mind that Musical Youth's new MCA single, "Never Gonna Give You Up," makes no mention of drugs, sex or violence. "It's a sweet and simple song," he says. "There are no harmful psychological implications. We need more like these to balance out the Princes of the world." The cuts "Design For Living" and "B Boys" from the "Nona" LP by Nona Hendryx (RCA) affirm her stature as "a superb artist," in Little's view. As a member of Labelle, he felt that she was overshadowed by "Patti's showmanship and virtuosity, but now the public knows that she's got her own talent." Little likes the thought-provoking imagery of Smokey Robinson's new Motown single, "Touch The Sky," and the way Jose Feliciano interprets Jackie Wilson's "Lonely Teardrops" (Motown). "The slower tempo brings out the message in a wonderful way."

COUNTRY

HOBBS, N.M.-KUUX music director T. Scott Alender relates to the new George Jones single. "I Always Get Lucky With You" (Epic), for obvious reasons. "The song appeals to me because I've just fallen in love and it reminds me of my girlfriend," he explains. "Also, George is still the greatest, in my book." "After The Great Depression" by Razzy Bailey (RCA) sounds like a paean to the economy but addresses a breakup instead. "It's a drinking kind of song that anyone can relate to." And he feels that "Some Hearts Get All The Breaks" by David Clayton-Thomas (Epic) is distinct because it blends country lyrics with a pop sound. LEO SACKS

Mike Harrison

Apologizing For Being On The Air

Contemporary music radio is immersed in a period of acute self-consciousness, as changing times relegate it into a new and somewhat uncomfortable posture.

The '80s have been rough on music radio, with the strength of music itself falling into doubt—not to mention the evaporation of personality, the public's growing intolerance for commercials, the increasing fear of talk as a tune-out, and the new kid (video) on the block with the screen. Talk about "screen-us" envy!

The radio dial is burgeoning with

apologies. Commercial-free! No news! Much less talk! Much more of only one kind of music!

Many radio programmers today operate under the notion that people actually hate radio and will tune out at the slightest provocation. Radio tiptoes out onto the dial and begs forgiveness for being what it has al-

ways been.
One widely respected general manager put it to me this way. He said, "I'd rather have 30,000 people listen through a quarter hour than have 10,000 people actually listen to

"You gotta be quick with your stuff," says a rare syndicated radio comedian. "This is the electric age. People don't have time to read or listen for more than a few seconds to anything coming out of the radio. We have to hit hard and fast with our material or we've lost 'em.'

One by-product of radio's growing self-doubt has been the growth of promotions departments in direct ratio to the shrinkage of in-house programming departments. This has resulted in the great radio button, poster, billboard and bumper sticker wars of the eighties. This is based upon the philosophy: if you can't get them to listen to you on the merit of your programming, drown them in an ocean of outside promotional lit-

On the syndication front, insecurity also abounds. Having to deal with so many cowardly wimps who call themselves radio programmers,

the buyers and programmers of shows at the networks have also become apologetic for what they do.

"What is the ratio of talk to music?" they immediately ask when discussing a potential project. (Sometimes I feel that the ultimate 48-hour radio special would be nothing more than hundreds of records segued onto reel-to-reel without any talk whatsoever.) Anybody wanna spend a couple of hundred grand on the perfect radio special? You see, in today's timid radio marketplace, a syndicated special had better not be too special.

In an effort to avoid the dreaded tune-out, music radio has been literally ripping itself to shreds and binding its potential under the wraps of conservatism and defensiveness. A major cause of this repression lies in the awkward position the medium finds itself in, hung up halfway between the old mass-programming consciousness, which dictated that the station try to be a little

(Continued on page 57)

Carroll's 'Rock Of '80s' Comes To Philly's WIFI

By MAURIE ORODENKER

PHILADELPHIA-Suffering for some time from rock bottom ratings, WIFI hopes to change that picture with consultant Rick Carroll's "Rock of the '80s" modern music format. Without any advance notice to either its staff or its listeners, program director Roy Lawrence dropped the station's Top 40 format earlier this month, before the results of the winter book were known.

Instead of the more familiar AOR names, WIFI is the only commercial station in the area to tempt the ratings with this approach. The new programming features the music of Adam Ant, U2, Duran Duran, Robert Hazard and others lesser known. Until now, those sounds were largely confined to WXPN-FM, the popular non-commercial Univ. of Pennsylvania station. In addition to Carroll, Greg Benedetti, public relations chief at Ripley's a popular local music room which plays many of the new wave groups, has been hired as a temporary consultant.

In the recently released Arbitron

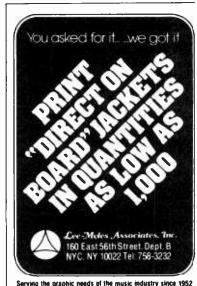
report WIFI dropped from a 1.3 to a 1.1, and Lawrence hopes this move will bring that up. It was Lawrence who introduced album-oriented rock to WIOQ here in the early 1970s. He moved to WCAU-FM in 1976 to program disco, coming to WIFI 18 months later.

McKenna Exits WOKY/WMIL VP/GM Post

MILWAUKEE-Jerry McKenna, VP/GM of WOKY/WMIL here, is leaving that post just prior to the station's transfer of ownership from Surrey Broadcasting (which acquired it earlier this year from Charter) to Sundance Broadcasting.

McKenna moves to San Francisco, where he becomes VP/GM of Entercom's KITS, which switched from Spanish to Mike Joseph's "Hot Hits" format in February. He replaces Alan Goodman, who left earlier this year.

Until the ownership change at WOKY/WMIL goes through next month, Surrey Broadcasting president Howard Duncan will serve as GM of the "Music Of Your Life" and country outlets. When Sundance assumes control, KIDO/ uance assumes control, KIDO/ ω KIDQ Boise GM and Sundance O principal Mike Jorgenson will relocate to Milwaukee.



Vox Jox

• Continued from page 12

ing for the chain; WCGC's Nancy Jones is upped to business manager of the group, and WSVM Valdese, N.C.'s traffic manager Vivian Nichols will now serve as director of administration. WJJJ Christiansburg, Va. GM Lewis Bagwell continues as

The management changes are complete at Denton/Dallas' KIXK. VP/GM Rich Cohn is upped to VP/GSM, a position KIXK president Steven Hicks had been filling on an interim basis, and music director Danny Owen is elevated to PD, replacing Harry Nelson, who left when the station switched from country to "classic hit radio" last December.

* * *

Filling that programming vacancy at Boston's WBOS, which switched from top 40 to AOR last year, is Maxanne Sartori. Maxanne, who most recently served as Elektra/ Asylum's East Coast director of a&r, is a former WBCN Boston air personality.... Softening things up a bit is top 40 outlet KSFM Sacramento. FM102 now takes an adult contemporary approach, with PD Billy Manders and his staff intact. . . . If you're wondering what former RKO president Bruce Johnson has been

Grab Resigns **KDKA Position**

PITTSBURGH - Konstantin Grab, program manager of West-inghouse's KDKA here, has resigned that post to return to the West

Coast, where his family still resides.
"My job is finished," says Grab.
"We accomplished the things I came here to do. The rebuilding is done. The addition is someone else's job. We had been in a slight decline, and now that's stabilized. I'm very positive about the spring book. I believe the station is ascending again." Grab, who joined KDKA after a

year of programming West-inghouse's beautiful music outlet in Houston, KODA, came to the company after several years of programming San Francisco's easy listeningformatted KOIT.

up to lately, he's now president/chief operating officer of the Cable Health Network.

Bill Pugh crosses Ohio to his first programming gig, at WTUE Dayton. Pugh, a former WLVQ Columbus air personality, fills the vacancy created when Dave Luczak left for Rochester's WMJQ.... Pat Wilson leaves his post as WRVA Richmond music director and midday jock to program WINA across the state in Charlottesville (the insurance capital of the mid-Atlantic). Wilson, who's also handling mornings, re-places Dwight Lane. Replacing Wilson at 'RVA is former part-timer Tom Kennedy.

Vicky Purnell resigns her post as promotion manager at WTAR/ WLTY Norfolk to work for Tide-

Study Outlines Importance Of 25-34 Group

LOS ANGELES-While the 25-54 demographic continues to be the most desirable in radio, a new survey by McGavren Guild, "Young America Comes Of Age," points out the immense impact of the 25-34 year old cell within that demographic.

For instance, the survey says, 25-34-year-old adults are 52% more likely to be college graduates than other adults. They're 62% more likely to be employed in technical professions and 20% more likely to earn a salary between \$20,000 and \$29,999.

Additionally, they're 67% more likely to have opened a checking account at a commercial bank and 64% more likely to have acquired an automatic 24-hour teller card. And they comprise 27.1% of all adults who've used a credit card in the last three months.

This age group makes up one-third of all adults who purchased five or more 45 r.p.m. singles, is 30% more likely to have purchased six or more hardcover books in the last year, and is 32% more likely than all adults to be heavy moviegoers.

water Regional Transit as communications coordinator. Vicky will now be heard through the city shouting things like "Bus leaving for Portsmouth, Yorktown, Elizabeth City. . . .

Bill Newman, GSM of KCMO, leaves the Kansas City station for KMOD Tulsa. He replaces GM Bob Brooks, who left last winter. looks like AFTRA's appeal in the case of Tuesday Productions vs. AFTRA will be heard by midsummer; the Ninth Circuit Court of Appeals granted AFTRA's petition for an extradited appeal last week.

They called it the "Big Switch" on the air last week, and this week they did it. WBBO-AM-FM Forest City. N.C. swapped formats. The FM country outlet at 93.3, which is increasing its power and going stereo later this summer, is now A/C, and the AM adult contemp at 780 is now country. Pat Nanney programs both facilities, while Charlie Vee does the AC music and Becky Bradley han-

dles country.

If you're passing through May-

nard, Mass. and catch WAVM radio or cable channel 3, you're listening to "The Voice Of Tigertown," May nard High School's station, which has the student body into everything from polka to public service. if you were watching Joe Franklin's tv show "Down Memory Lane" last week (and you may have been, since it's seen on WOR-TV, which is cabled into almost every nook and cranny in America), that dapper man about town discussing the swing era was none other than WLIM Patchogue's Jack Ellsworth.

David J. Snyder has been appointed executive director of the . Word Corp., a non-profit organization which is constructing a non-commercial Christian/alternative FM stereo radio station on the coast

Looking for work? Country-formatted KMPS-AM-FM Seattle is looking for a morning man. KLZ Denver, also country, is searching for a midday host. And KOY Phoenix needs an evening talk show per-

(Continued on page 20)

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Frank Cody Is Promoted At **NBC's Source**

NEW YORK-Frank Cody has been upped to director of programming for The Source. He succeeds George Taylor Morris, who leaves the NBC young adult network to start his own business, George Taylor Morris & Co., an artist management and radio syndication firm.

Morris, who also plans a limited partnership with Supertramp manager Charlie Prevost, was elevated from a correspondent to director of programming at the network in Au-

An AOR programming veteran of KBPI Denver and KLOS Los Angeles, Cody joined The Source as director of affiliate relations in 1981.



GETTING TO KNOW THEM—"Personally," Ronnle McDowell's hit single, is the way he likes to meet the people who play his records. And he's shown, center, with Jeff Bostic of the Washington Redskins, left; WPKX-FM Washington music director Jason Kane; morning announcer Jlm London and program director Bob Cole, after a concert date in Baltimore.

Broadcasting. Cable Focus Of K.C. Confab

KANSAS CITY-A two-day education conference aimed at radio broadcasters and cable operators will be held May 13 and 14 at the Sheraton Airport Hotel here.

Called "Change, Challenge And Profit," the conference features speakers involved with various aspects of the rapidly changing cable field. Among those confirmed as speakers are radio and cable programming consultant Ed Shane; Water & Co.'s Dennis Waters; Larry Getz, senior vice president and general manager of WELI New Haven; and Bill Rasmussen, vice president of corporate development for Satellite Syndicated Systems.

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES-10 Years Ago

- 1. Tie A Yellow Ribbon Around The Old Oak Tree, Dawn, Bell
- 2. The Cisco Kid. War United Artists
- Sing, Carpenters, A&M
- The Night The Lights Went Out In Georgia, Vicki Lawrence, Bell
- Little Willy, The Sweet, Bell
- You Are The Sunshine Of My Life. Stevie Wonder, Tamla
- 7. Masterpiece, Temptations, Gordy 8. The Twelfth Of Never, Donny Dsmond,
- 9. Stuck In The Middle With You, Stealers Wheel, A&M
- 10. Ain't No Woman, Four Tops, Dunhill

POP SINGLES-20 Years Ago

- I Will Follow Him, Little Peggy March, RCA
- 2. Can't Get Used To Losing You, Andy Williams, Columbia
- He's So Fine, Chiffons, Laurie
- Puff (The Magic Dragon), Peter, Paul & Mary, Warner Bros.
- Baby Workout, Jackie Wilson, Brunswick
- 6. Pipeline, Chantays, Dot
- 7. Don't Say Nothin Bad About My Baby. Cookies, Dimension
- Young Lovers, Paul & Paula, Philips
- On Broadway, Drifters, Atlantic
- Watermelon Man, Mongo Santamaria, Battle

TOP LPSs 10 Years Ago

- The Dark Side Of The Moon, Pink Floyd,
- 2. Aloha From Hawaii Via Satellite, Elvis Presley, RCA
- Billion Dollar Babies, Alice Cooper, Warner Bros.
- The Best Of, Bread, Elektra
- House Of The Holy, Led Zeppelin, Atlantic
- The World Is A Ghetto, War, United Artists
- Masterpiece, Temptations, Gordy
- Lady Sings The Blues, Diana Ross/ Soundtrack, Motown
- 1962-1966, Beatles, Apple
- 10. 1967-1970, Beatles, Apple

TOP LPs 20 Years Ago

- West Wide Story, Soundtrack, Columbia
- Songs I Sing On The Jackie Gleason Show, Frank Fontaine, ABC Paramount
- Moving, Peter, Paul & Mary, Warner
- Moon River & Other Great Movie
- Themes, Andy Williams Columbia 5. Kingston Trio #16, Capitol
- Peter, Paul & Mary, Warner Bros.
 I Wanna Be Around, Tony Bennett,
- Days Of Wine And Roses, Andy Williams.
- Richard Chamberlain Sings, MGM

10 Fly Me To The Moon & The Bossa Nova Pops, Joe Harnell & Ork., Kapp

- COUNTRY SINGLES-10 Years Ago
- 1. Behind Closed Doors, Charlie Rich, Epic Superman, Donna Fargo, Dot
- If You Can Live With It, Bill Anderson, MCA
- Come Live With Me, Roy Clark, Dot
- I Love You More And More Everyday, Sonny James, Columbia
- 6. The Emptiest Arms In The World, Merle
- 7. A Shoulder To Cry On, Charley Pride,
- 8. You Can Have Her, Waylon Jennings,
- Nobody Wins, Brenda Lee, MCA What My Woman Can't Do, George Jones, Epic

SOUL SINGLES-10 Years Ago Pillow Talk, Sylvia, Vibration

- Masterpiece, Temptations, Gordy Ain't No Woman, Four Tops, Dunhill
- Funky Worm, Dhio Players, Westbound You Are The Sunshine Of My Life, Stevie Wonder, Tamla
 - Step By Step, Joe Simon, Spring
- Cisco Kid, War, United Artists Neither One Of Us, Gladys Knight &
- 10. Oh La De Da, Staple Singers, Stax
- thm Pips. Soul Leaving Me, The Independents, Wand

WYST-FM urban 2.8 3.6 KTA WCBM news/talk 2.6 2.4 KUP WRLX beautiful 2.2 3.0 KNI DENVER KOSI beautiful 8.9 9.5 KKL KBPI AOR 6.4 5.5 KQY KOAQ contemporary 6.1 5.0 KOY KOA news/talk 6.0 6.6 KEZ KYGO country 5.7 3.9 KOP KAZY AOR 5.3 5.9 KUK KLIR contemporary 5.3 5.9 KZZ KPPL A/C 5.3 4.7 KOO KILZ country 4.4 3.2 KPH KEZW nostalgia 4.2 3.5 KHOW A/C 4.0 4.4 TA KPE AOR 3.5 3.9 WWI KVOD classical 3.3 <th>EZ beautiful DU urban KA A/C IJ A/C RS AOR I country KG A/C KY oldies VW nostalgia OENIX R news D contemporary X-FM country EO-FM beautiful B AOR T MOR T beautiful A/C C country A-FM A/C</th> <th>9.7 9.0 7.6 7.2 6.5 6.4 6.3 6.1 4.4 2.5 8.6 7.9 7.4 7.1 6.8 6.5 6.3</th> <th>7.8 9.6 9.8 7.7 4.7 4.9 6.0 7.2 5.7 2.4 10.1 5.5 6.5 6.5 7.6 4.6</th>	EZ beautiful DU urban KA A/C IJ A/C RS AOR I country KG A/C KY oldies VW nostalgia OENIX R news D contemporary X-FM country EO-FM beautiful B AOR T MOR T beautiful A/C C country A-FM A/C	9.7 9.0 7.6 7.2 6.5 6.4 6.3 6.1 4.4 2.5 8.6 7.9 7.4 7.1 6.8 6.5 6.3	7.8 9.6 9.8 7.7 4.7 4.9 6.0 7.2 5.7 2.4 10.1 5.5 6.5 6.5 7.6 4.6
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WBSB contemporary 7.5 6.6 WRI WIYY AOR 7.3 6.4 WK. WPOC country 6.2 7.2 WLL WLIF beautiful 6.2 5.3 WCI WIN urban 4.2 4.9 WAV WFBR A/C 4.0 4.5 WAV WITH nostalgia 3.9 3.5 WXV WCAO country 3.2 3.6 WCAO country 3.2 3.6 WYST-FM urban 2.8 3.6 KTA WCBM news/talk 2.6 2.4 KUP WRLX beautiful 2.2 3.0 KNI DENVER KOSI beautiful 8.9 9.5 KKL KBPI AOR 6.4 5.5 KQV KOAQ contemporary 6.1 5.0 KOY KOA news/talk 6.0 6.6 KEZ KYGO country 5.7 3.9 KOP KAZY AOR 5.3 5.9 KUK KLIR contemporary 5.3 5.9 KUK KLIR contemporary 5.3 5.9 KUK KLIR contemporary 4.4 3.2 KPH KLZ country 4.4 3.2 KPH KEZW nostalgia 4.2 3.5 KHOW A/C 4.9 4.5 KJJ. KLZ country 4.4 3.2 KPH KEZW nostalgia 4.2 3.5 KHOW A/C 4.0 4.4 TA KBCO AOR 3.7 4.2 WRI KPKE AOR 3.5 3.9 WW KVOD classical 3.3 3.7 WQW KVOD classical 3.3 3.7 WQW KVOD classical 3.3 3.9 WW KVOD Classical 3.3 3.9 WW KVST-FM WWST-FM COUNTRY 7.5 6.6 WM KFMK A/C 6.7 6.0 WIQ KLOL AOR 6.0 6.9 WYN KILT-FM country 5.2 5.4 WFI KILT-FM country 5.2 5.4 WQS KKBQ-FM contemporary 4.8 3.1 WSF	AA A/C JJ A/C RS AOR I country /G A/C KY oldies /W nostalgia OENIX R news D contemporary X-FM country EO-FM beautiful B AOR T MOR T beautiful A/C C country A-FM A/C	7.2 6.5 6.4 6.3 6.1 4.4 2.5 8.6 7.9 7.4 7.1 6.8 6.5	7.7 4.7 4.9 6.0 7.2 5.7 2.4 10.1 5.5 6.5 6.5 7.6
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WFBR A/C 4.0 4.5 WAN WITH nostalgia 3.9 3.5 WXV WCAO country 3.2 3.6 WXV WEBB gospel 3.1 2.5 PH WYST-FM urban 2.8 3.6 KTA WCBM news/talk 2.6 2.4 KUP WRLX beautiful 2.2 3.0 KNIT WRLX beautiful 8.9 9.5 KKL WRD KOSI beautiful 8.9 9.5 KKL KBPI AOR 6.4 5.5 KQY KOAQ contemporary 6.1 5.0 KOY KOA news/talk 6.0 6.6 KEZ KYGO country 5.7 3.9 KCP KYGO country 5.3 5.9 KUK KLIR contemporary 5.3 5.9 KZZ KPPL A/C 5.3	OENIX R news D contemporary X-FM country EO-FM beautiful B AOR T MOR T beautiful A/C C country A-FM A/C	4.4 2.5 8.6 7.9 7.4 7.1 6.8 6.5	5.7 2.4 10.1 5.5 6.5 6.5 7.6
WITH	OENIX R news D contemporary X-FM country EO-FM beautiful B AOR T MOR T beautiful A/C C country A-FM A/C	2.5 8.6 7.9 7.4 7.1 6.8 6.5	2.4 10.1 5.5 6.5 6.5 7.6
WCAO country 3.2 3.6 WEBB gospel 3.1 2.5 PH WYST-FM urban 2.8 3.6 KTA WCBM news/talk 2.6 2.4 KUP WRLX beautiful 2.2 3.0 KNI DENVER KOSI beautiful 8.9 9.5 KKL KOSI beautiful 8.9 9.5 KKL KOAQ contemporary 6.1 5.0 KOY KOAQ contemporary 6.1 5.0 KOY KOA news/talk 6.0 6.6 KEZ KYGO country 5.7 3.9 KOP KAZY AOR 5.3 5.9 KUZ KPPL A/C 5.3 4.7 KOC KILR country 4.4 3.2 KPH KEZW nostalgia 4.2 3.5 KPH KPKE AOR	R news D contemporary X-FM country EO-FM beautiful B AOR T MOR T beautiful A/C C country PA-FM A/C	8.6 7.9 7.4 7.1 6.8 6.5	10.1 5.5 6.5 6.5 7.6
WYST-FM urban 2.8 3.6 KTA WCBM news/talk 2.6 2.4 KUP WRLX beautiful 2.2 3.0 KNI DENVER KOSI beautiful 8.9 9.5 KKL KBPI AOR 6.4 5.5 KQY KOAQ contemporary 6.1 5.0 KOY KOA news/talk 6.0 6.6 KEZ KYGO country 5.7 3.9 KOP KAZY AOR 5.3 5.9 KUK KLIR contemporary 5.3 5.9 KZZ KPPL A/C 5.3 4.7 KOO KILZ country 4.4 3.2 KPH KEZW nostalgia 4.2 3.5 KHOW A/C 4.0 4.4 TA KPE AOR 3.5 3.9 WWI KVOD classical 3.3 <td>R news D contemporary X-FM country EO-FM beautiful B AOR T MOR T beautiful A/C C country A-FM A/C</td> <td>7.9 7.4 7.1 6.8 6.5</td> <td>5.5 6.5 6.5 7.6</td>	R news D contemporary X-FM country EO-FM beautiful B AOR T MOR T beautiful A/C C country A-FM A/C	7.9 7.4 7.1 6.8 6.5	5.5 6.5 6.5 7.6
WCBM news/talk 2.6 2.4 KUN WRLX beautiful 2.2 3.0 KNI DENVER KOSI beautiful 8.9 9.5 KKL KBPI AOR 6.4 5.5 KQY KOAQ contemporary 6.1 5.0 KOY KOA news/talk 6.0 6.6 KEZ KYGO country 5.7 3.9 KOP KAZY AOR 5.3 5.9 KUK KLIR contemporary 5.3 5.9 KUZ KPPL A/C 5.3 4.7 KOC KIMN A/C 4.9 4.5 KJJ. KLZ country 4.4 3.2 KPH KEZW nostalgia 4.2 3.5 3.5 KHOW A/C 4.0 4.4 TA KBCO AOR 3.5 3.9 WWI KVOD classical	CONTEMPORARY CONTEMPORARY CO-FM beautiful CO-FM MOR CO-F	7.9 7.4 7.1 6.8 6.5	5.5 6.5 6.5 7.6
WRLX beautiful 2.2 3.0 KOR DENVER KMI KOSI beautiful 8.9 9.5 KKLD KBPI AOR 6.4 5.5 KQY KOA news/talk 6.0 6.6 KEZ KYGO country 5.7 3.9 KOP KAZY AOR 5.3 5.9 KUK KLIR contemporary 5.3 5.9 KUZ KPPL A/C 5.3 4.7 KOC KIMN A/C 4.9 4.5 KJJ KLZ country 4.4 3.2 KPH KEZW nostalgia 4.2 3.5 KPH KHOW A/C 4.0 4.4 TA KBCO AOR 3.7 4.2 WRI KPKE AOR 3.5 3.9 WW KWDA WODA WD WD WD<	D contemporary X-FM country EO-FM beautiful B AOR T MOR T beautiful A/C C country A-FM A/C	7.4 7.1 6.8 6.5	6.5 6.5 7.6
No. No.	EO-FM beautiful B AOR T MOR T beautiful A/C C country PA-FM A/C	7.1 6.8 6.5	6.5 7.6
New York New York	ADR T MOR T beautiful A/C C country PA-FM A/C	6.8 6.5	7.6
KOSI beautiful 8.9 9.5 KKIL KBPI AOR 6.4 5.5 KQY KOAQ contemporary 6.1 5.0 KOY KOA news/talk 6.0 6.6 KEZ KYGO country 5.7 3.9 KOP KAZY AOR 5.3 5.9 KUK KLIR contemporary 5.3 5.9 KZZ KPPL A/C 5.3 4.7 KOC KILR contemporary 4.4 3.2 KPH KLZ country 4.4 3.2 KPH KEZW nostalgia 4.2 3.5 KHOW A/C 4.0 4.4 TA KBCO AOR 3.7 4.2 WRI KVOD classical 3.3 3.7 WQ KWST WST WST WST KMJQ urban 7.6 7.9 WT KODA <td>T MOR T beautiful A/C C country PA-FM A/C</td> <td>6.5</td> <td></td>	T MOR T beautiful A/C C country PA-FM A/C	6.5	
KBPI AOR 6.4 5.5 KQY KOAQ contemporary 6.1 5.0 KOY KOA news/talk 6.0 6.6 KEZ KYGO country 5.7 3.9 KOP KAZY AOR 5.3 5.9 KUK KLIR contemporary 5.3 5.9 KUK KLIR contemporary 5.3 4.7 KOC KIMN A/C 4.9 4.5 KJJ KLZ country 4.4 3.2 KPH KEZW nostalgia 4.2 3.5 KHOW A/C 4.0 4.4 TA KBCO AOR 3.7 4.2 WRI KVOD classical 3.3 3.7 WQ WODA beautiful 7.6 7.9 WTM KODA beautiful 7.6 4.7 WFI KIKK-FM country 7.5 6.6 WM <td>T beautiful A/C C country A-FM A/C</td> <td></td> <td>46</td>	T beautiful A/C C country A-FM A/C		46
KOAQ contemporary 6.1 5.0 KOY KOA news/talk 6.0 6.6 KEZ KYGO country 5.7 3.9 KOP KAZY AOR 5.3 5.9 KUK KLIR contemporary 5.3 5.9 KUZ KPPL A/C 5.3 4.7 KOC KIMN A/C 4.9 4.5 KJJ KLZ country 4.4 3.2 KPH KEZW nostalgia 4.2 3.5 KHOW A/C 4.0 4.4 TA KBCO AOR 3.7 4.2 WRI KPKE AOR 3.5 3.9 WW KVOD classical 3.3 3.7 WQ WODA beautiful 7.6 7.9 WTN KODA beautiful 7.6 4.7 WFI KIKK-FM country 7.5 6.6 WM	A/C C country PA-FM A/C	0.3	
KOA news/talk 6.0 6.6 KEZ KYGO country 5.7 3.9 KOP KAZY AOR 5.3 5.9 KUK KLIR contemporary 5.3 5.9 KUZ KPPL A/C 5.3 4.7 KOC KIMN A/C 4.9 4.5 KJJ KLZ country 4.4 3.2 KPH KEZW nostalgia 4.2 3.5 KHOW A/C 4.0 4.4 TA KBCO AOR 3.7 4.2 WRI KPKE AOR 3.5 3.9 WW KVOD classical 3.3 3.7 WQ WOD WSI WD WSI WD KMJQ urban 7.6 7.9 WTN KODA beautiful 7.6 4.7 WFI KIKK-FM country 7.5 6.6 WM KFM	C country PA-FM A/C	4.6	6.7 4.9
KYGO country 5.7 3.9 KOP KAZY AOR 5.3 5.9 KUK KLIR contemporary 5.3 5.9 KZZ KPPL A/C 5.3 4.7 KOC KIMN A/C 4.9 4.5 KJJ, KLZ country 4.4 3.2 KPH KEZW nostalgia 4.2 3.5 TA KHOW A/C 4.0 4.4 TA KBCO AOR 3.7 4.2 WRI KPKE AOR 3.5 3.9 WW KVOD classical 3.3 3.7 WQ WSU WOD WSI WSI KMJQ urban 7.6 7.9 WTN KODA beautiful 7.6 4.7 WFI KIKK-FM country 7.5 6.6 WM KFMK A/C 6.7 6.0 WIN KILT-F	PA-FM A/C	4.4	3.6
KAZY AOR 5.3 5.9 KUK KLIR contemporary 5.3 5.9 KZZ KPPL A/C 5.3 4.7 KOC KIMN A/C 4.9 4.5 KJJ. KLZ country 4.4 3.2 KPH KEZW nostalgia 4.2 3.5 KHOW A/C 4.0 4.4 TA KBCO AOR 3.7 4.2 WRI KPKE AOR 3.5 3.9 WW KVOD classical 3.3 3.7 WQY HOUSTON KMJQ urban 7.6 7.9 WTM KODA beautiful 7.6 4.7 WFI KIKK-FM country 7.5 6.6 WM KFMK A/C 6.7 6.0 WIQ KLOL AOR 6.0 6.9 WYM KLOL AOR 6.0 6.9 WYM KILT-FM country 5.2 5.4 WFI KILT country 3.1 2.9 WPI KTRH news/talk 5.0 5.4 WQX KKBQ-FM contemporary 4.8 3.1 WSE		4.2	3.3
KPPL A/C 5.3 4.7 KOC KIMN A/C 4.9 4.5 KJJ. KLZ country 4.4 3.2 KPH KEZW nostalgia 4.2 3.5 KHOW A/C 4.0 4.4 TA KBCO AOR 3.7 4.2 WRI KPKE AOR 3.5 3.9 WW KVOD classical 3.3 3.7 WQ HOUSTON WSU WSU WSU KVOD classical 7.6 7.9 WT KODA beautiful 7.6 7.9 WT KODA beautiful 7.6 4.7 WFI KIKK-FM country 7.5 6.6 WM KFMK A/C 6.7 6.0 WIQ KLOL AOR 6.0 6.9 WY KILT-FM country 5.2 5.4 WFI KILT <td< td=""><td></td><td>4.0</td><td>4.9</td></td<>		4.0	4.9
KIMN A/C 4.9 4.5 KJJ. KLZ country 4.4 3.2 KPH KEZW nostalgia 4.2 3.5 KHOW A/C 4.0 4.4 TA KBCO AOR 3.7 4.2 WRI KPKE AOR 3.5 3.9 WW KVOD classical 3.3 3.7 WQ WSU WD/M WSI WD/M WSI KMJQ urban 7.6 7.9 WTN KODA beautiful 7.6 4.7 WFI KIKK-FM country 7.5 6.6 WM KFMK A/C 6.7 6.0 WIQ KLOL AOR 6.0 6.9 WYN KILT-FM country 5.2 5.4 WFI KILT country 3.1 2.9 WPI KTRH news/talk 5.0 5.4 WQ	P contemporary	3.9	3.8
KLZ country 4.4 3.2 KPH KEZW nostalgia 4.2 3.5 KHOW A/C 4.0 4.4 TA KBCO AOR 3.7 4.2 WRI KPKE AOR 3.5 3.9 WW KVOD classical 3.3 3.7 WQ WSU WD/ WSI WD/ WSI KMJQ urban 7.6 7.9 WTN KODA beautiful 7.6 4.7 WFI KIKK-FM country 7.5 6.6 WM KFMK A/C 6.7 6.0 WIQ KLOL AOR 6.0 6.9 WYN KILT-FM country 5.2 5.4 WFI KILT country 3.1 2.9 WPI KTRH news/talk 5.0 5.4 WQ KKBQ-FM contemporary 4.8 3.1 WSR	DL-FM MOR	3.9	3.3
KEZW nostalgia 4.2 3.5 KHOW A/C 4.0 4.4 TA KBCO AOR 3.7 4.2 WRI KPKE AOR 3.5 3.9 WW KVOD classical 3.3 3.7 WQ HOUSTON KMJQ urban 7.6 7.9 WTM KODA beautiful 7.6 4.7 WFI KIKK-FM country 7.5 6.6 WM KFMK A/C 6.7 6.0 WIQ KLOL AOR 6.0 6.9 WYF KILT-FM country 5.2 5.4 WFI KILT country 3.1 2.9 WPI KTRH news/talk 5.0 5.4 WQ KKBQ-FM contemporary 4.8 3.1 WSF KKBO contemporary 4.0 5.3		2.6	2.4
KHOW A/C 4.0 4.4 TA KBCO AOR 3.7 4.2 WRI KPKE AOR 3.5 3.9 WW KVOD classical 3.3 3.7 WQ HOUSTON KMJQ urban 7.6 7.9 WTM KODA beautiful 7.6 4.7 WFI KIKK-FM country 7.5 6.6 WM KFMK A/C 6.7 6.0 WIQ KLOL AOR 6.0 6.9 WYN KILT-FM country 5.2 5.4 WFI KILT country 3.1 2.9 WPI KTRH news/talk 5.0 5.4 WQX KKBQ-FM contemporary 4.8 3.1 WSR KKBO contemporary 4.0 5.3	X Spanish	2.4	2.7
KBCO AOR 3.7 4.2 WRI KPKE AOR 3.5 3.9 WW KVOD classical 3.3 3.7 WQ HOUSTON KMJQ urban 7.6 7.9 WT KODA beautiful 7.6 4.7 WFI KIKK-FM country 7.5 6.6 WM KFMK A/C 6.7 6.0 WIQ KLOL AOR 6.0 6.9 WY KILT-FM country 5.2 5.4 WFI KILT country 3.1 2.9 WPI KTRH news/talk 5.0 5.4 WQ KKBQ-FM contemporary 4.8 3.1 WSF KKBO contemporary 4.0 5.3	MDA/CT DETEROR	LIBC	
KPKE AOR 3.5 3.9 WW KVOD classical 3.3 3.7 WO HOUSTON KMJQ urban 7.6 7.9 WTM KODA beautiful 7.6 4.7 WFI KIKK-FM country 7.5 6.6 WM KFMK A/C 6.7 6.0 WIQ KLOL AOR 6.0 6.9 WYM KILT-FM country 5.2 5.4 WFI KILT country 3.1 2.9 WPI KTRH news/talk 5.0 5.4 WQX KKBQ-FM contemporary 4.8 3.1 WSR KKBO contemporary 4.0 5.3	MPA/ST. PETERSB		
KVOD classical 3.3 3.7 WQV HOUSTON KMJQ urban 7.6 7.9 WTN KODA beautiful 7.6 4.7 WFI KIKK-FM country 7.5 6.6 WM KFMK A/C 6.7 6.0 WIQ KLOL AOR 6.0 6.9 WYN KILT-FM country 5.2 5.4 WFI KILT country 3.1 2.9 WPI KTRH news/talk 5.0 5.4 WQX KKBQ-FM contemporary 4.8 3.1 WSR KKBO contemporary 4.0 5.3		11.3	11.6 10.9
HOUSTON WSU WD/K WD/K		10.8 7.2	8.6
WD/KMJQ		6.7	6.8
KMJQ urban 7.6 7.9 WTM KODA beautiful 7.6 4.7 WFI KIKK-FM country 7.5 6.6 WM KFMK A/C 6.7 6.0 WIQ KLOL AOR 6.0 6.9 WYN KILT-FM country 5.2 5.4 WFI KILT country 3.1 2.9 WPI KTRH news/talk 5.0 5.4 WQX KKBQ-FM contemporary 4.8 3.1 WSF KKBO contemporary 4.0 5.3		6.1	5.2
KIKK-FM country 7.5 6.6 WM KFMK A/C 6.7 6.0 WIQ KLOL AOR 6.0 6.9 WYN KILT-FM country 5.2 5.4 WFI KILT country 3.1 2.9 WPI KTRH news/talk 5.0 5.4 WQY KKBQ-FM contemporary 4.8 3.1 WSF KKBO contemporary 4.0 5.3		5.6	5.7
KFMK A/C 6.7 6.0 WIQ KLOL AOR 6.0 6.9 WYN KILT-FM country 5.2 5.4 WFI KILT country 3.1 2.9 WPI KTRH news/talk 5.0 5.4 WQX KKBQ-FM contemporary 4.8 3.1 WSR KKBO contemporary 4.0 5.3	A-FM beautiful	5.3	3.2
KLOL AOR 6.0 6.9 WYN KILT-FM country 5.2 5.4 WFI KILT country 3.1 2.9 WPI KTRH news/talk 5.0 5.4 WQX KKBQ-FM contemporary 4.8 3.1 WSR KKBO contemporary 4.0 5.3		5.1	5.8
KILT-FM country 5.2 5.4 WFI KILT country 3.1 2.9 WPI KTRH news/talk 5.0 5.4 WQI KKBQ-FM contemporary 4.8 3.1 WSF KKBQ contemporary 4.0 5.3		5.0	6.9
KILT country 3.1 2.9 WPI KTRH news/talk 5.0 5.4 WQ KKBQ-FM contemporary 4.8 3.1 WSR KKBQ contemporary 4.0 5.3		4.3 4.3	5.0 3.0
KTRH news/talk 5.0 5.4 WQI KKBQ-FM contemporary 4.8 3.1 WSR KKBQ contemporary 4.0 5.3		3.1	3.7
KKBQ-FM contemporary 4.8 3.1 WSR KKBQ contemporary 4.0 5.3		3.0	3.0
KKBQ contemporary 4.0 5.3		2.4	2.5
KRBE-FM A/C 4.6 5.0 ST .	. LOUIS		
KRLY urban 4.5 7.1 KMC		20.6	23.4
KPRC news/talk 4.3 3.9 KHT KSRR AOR 4.2 4.1 KM1		8.8	6.9
KOUE AG		7.0	5.5
N.SII		6.3	5.7 6.5
KXYZ Spanish 2.6 2.0 WIL KLEF classical 2.0 1.8 WIL		5.8 2.3	6.5 2.0
WRI		5.8	3.8
KANSAS CITY KSD		5.4	6.2
WDAF country 11.4 12.5 KEZ		4.9	4.9
	K-FM AOR	3.6	4.8
KYYS AOR 6.6 5.2 WZE		3.6	3.3
KLSI A/C 6.3 5.4 KSD	•	3.4	3.5
KFKF country 6.2 3.9 KXO KMBR beautiful 6.0 4.8 KAT		2.7	2.6
KMBR beautiful 6.0 4.8 KAT KCMO news/talk 5.6 5.7 KYK		2.5 2.3	1.9 4.1
KCEZ beautiful 5.1 5.6 WES		2.3	2.1
KPRS urban 4.9 7.4 KAD		2.0	2.3
KMBZ A/C 4.6 6.2			
WHB A/C 4.4 5.0 SA	N JOSE		
KUDL A/C 4.4 4.3 KSJ0		7.2	8.3
KJLA nostalgia 4.3 4.2 KBA		6.4	7.1
KKCI AOR 4.1 4.4 KLO		4.4	4.4
KPRT black/gospel 2.1 2.9 KON KZZC contemporary 2.1 .6 KFZ.	K MOR	4.4	4.2
KEE .	K MOR 1E AOR	4.2	6.1
LOUISVILLE KEE KNT	K MOR 1E AOR R A/C	3.5 3.0	2.3 1.3
WAMZ country 12.1 13.4 KLIV	K MOR 1E AOR R A/C N country	2.8	3.2
WHAS A/C 10.9 9.4 KAR	K MOR 1E AOR R A/C N country A Spanish		3 /

Billboard, Singles Radio Action Playlist Top Add Ons

PRIME MOVERS-NATIONAL

station's playlist as determined by station personnel.

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

mined by station personnel.

information to reflect greatest record activity at regional and national levels

A-Add, B-Debut, P-Prime Mover, O-Key Prime Mover, RU-Reused Playlist

IJM CAPALDI—That's Love X
 JEFFREY OSBORNE—Eenie Meenie X
 PETER ALLEM—You Haven't Heard The Last Of Me X
 FLEETWOOD MAC—On Diane X
 CARL WILSON—What You Do To Me X

(Kraig Hubbs—MD)

** MICHAEL JACKSON—Beat If 1-1

** THE GREG KIHN BAND—Jeopardy 3-3

** PRINCE—Little Red Corvette 10-5

** THOMAS DOLBY—She Blinded Me With Science 17-

11 LONEL RICHIE—My Love 27-16

LIONEL RICHIE—My Love 27-16

NEW EDITION—Candy Girl

DARYL HALL AND JOHN OATES—Family Man

SERGID MENDES—Never Gonna Let You Go A

DEBARGE—All This Love A

DURNEY—Faithfully A

KIMM - ARM — DE NYEY

(Gloria Avila-Perez – MD)

** DEXYS MIDNIGHT RUNNERS – Come On Eileen 2-1

** STYX – Mr. Robolo 3-2

** THE CREG KIHN BAND – Jeopardy 4-3

** AFTER THE FIRE – Der Kommissar 5-4

** TDTO – I Won't Hold You Back 13-7

STYX – Don't Let it in

DARYL HALL AND JOHN DATES – Family Man

LIDNEL RICHIE – My Love B

JOURNEY – Faithfully B

CILITURE CLIBE – Time R

JOURNEY—Faithfully B
CULTURE CLUB—Time B
RICK SPRINGFIELD—Affair Of The Heart B
INXS—The One Thing A
NIGHT RANGER—Sing Me Away A
AL JARREAU—Mornni X
THE TUBES—She's A Beauty X
ROBBIE PATTOM—Smiling Islands X

➤ ROBBIE PATTON—Smiling Islands X
➤ WALTER EGAN—Fool Moon Fire X
➤ ROBERT ELLIS ORRAL WITH CARLENE CARTER—I
Couldn't Say No
➤ GERARD McMAHON—Count On Me X

KIQQ-FM-Los Angeles

KIMN-AM - Denver

KGGI-FM (99-1-FM)-Riverside

Pacific Southwest Region

PRIME MOVERS■

MICHAEL IACKSON-Reat It (Fpic) MEN AT WORK—Overkill (Columbia)
PRINCE—Little Red Corvette (Warner Bros.)

STYX—Don't Let It End (A&M)
DARYL HALL AND JOHN OATES—Family Man

THE TUBES-She's A Beauty (Capitol)

CARTER—I Couldn't Say No (RCA)
RICK SPRINGFIELD—Affair Of The Heart (RCA)

- Me 17-8

 * BOB SEGER AND THE SILVER BULLET BAND—Even

KFI-AM - Los Angeles

- (Sieve Labeau—MD)

 PSYCHEDELIC FURS—Love My Way

 KENNY ROGERS—All My Life

 LINDA ROMSTADT—Easy For You To Say B

 EDDIE RABBITT—You Can'l Run From Love B

 WEIRD AL YAMKONC—Ricky X

KFMB-FM (B100)—San Diego

- KFMB-FM (B100)—San Diego
 (Glen McCartney-MD)

 **TOTD-1-Won't Hold You Back 4-2

 **BARRY MANILOW-Some Kind Of Friend 7-5

 **DIONNE WARWICK-Take The Short Way Home 9-6

 **THE ALAN PARSONS PROIECT-Old And Wise 10-8

 **MEN AT WORK-Overkill 19-9

 **IREME CARA-Flashdance, What A Feeling B

 **CULTURE CLUB-Time B

 **MAC MCANALLY-Minimum Love B

 **PATTI AUSTIN WITH JAMES INGRAM—How Do You Keep The Music Playing A

 **EDDIE RABBEIT-You Can't Run From Love X

 **LDUE RABBEIT-You Can't Run From Love X

 **LDUE RABBEIT-You Can't Run From Love X

 **LDUE RABBEIT-You Can't Run From Love X

 **CONNIE MILSAP-Stranger In My House X

- MEN AT WORK-Overkill (Columbia)
 - MICHAEL JACKSON—Beat It (Epic)
 DAVID BOWIE—Let's Dance (EMI/America)
- *PRIME MOVERS-those records registering good upward movement on the
- **KEY PRIME MOVERS—the two records registering the greatest proportionate
- ••KEY ADD-ONS-the two key records added at the stations listed as deter
- BREAKOUTS-Billboard Chart Department summary of Add On and Prime Movel
- N-Night Part, D-Day Part, H-Hit Bound, L-LP Cut, X-Extra, K-Key Add

- ■● TOP ADD ONS
- BREAKOUTS
- ROBERT ELLIS ORRAL WITH CARLENE
- WALTER EGAN-Fool Moon Fire (Backstreet)
- KBBK-FM-Boise
- RBBN-F RM Botton

 **TOTO-1 Won't Hold You Back 14-5

 **DAVID BOWIE—Let's Dance 16-7

 **MAKED EYES—Always Something There To Remind
- Now 19-10 BRYAN ADAMS—Straight From The Heart 21-14
- - (Robert Moorehead MD)

 SPARKS Cool Places B

 RICK SPRINGFIELD Affair Of The Heart B

- Now 19-10

 BRYAN ADAMS—Straight From The Heart 21-14

 STYX—Don't Let It In

 STYX—Don't Let It In

 The PATTH AUSTIN WITH JAMES INGRAM—How Do You Keep The Music Playing

 KAJARGOGGO—Too Shy B

 WALLER EGAM—Fool Moon Fire B

 NIGHT RANGER—Sing Me Away B

 PAT BERNATA—Looking For A Stranger B

 SCANDAL—Love's Got A Line On You A

 DEBARGE—All This Love A

 MELISSA MANCHESTER—My Boyfriend's Back A

 THE CALL—The Walls Came Down A

 MICHAEL BOLTOM—Fool's Game A

 SPARKS—Cool Places X

 NELL DIAMOND—Fonl Page Story X

 INCX—The One Thing X

- MELL DAMAOND—Front Page Story X

 MIXS—The One Thing X

 SAGA—Wind Him Up X

 WALL OF YODODO—Mexican Radio X

 PLANET P—Hy Me X

 CHAMPAIGN—Try Again X

 CHRIS DE BURS—Don't Pay The Ferryman X

 ROBBER PATTOM—Smiling Islands X

 THE BELLE STANS—Sign Of The Times X

 THE STEVE MILLER BAND—Livin' In The U.S.A. X

 CHAMPAIGN—Try Again X
- SPANKS—Cool Places B
 SPANKS—Cool Places B
 ULTRAVOX—Reap The Wild Wind B
 ULTRAVOX—Reap The Wild Wind B
 WEIRD AL YANKOVIC—Ricky B
 WEIRD AL YANKOVIC—Ricky B
 THOMPSON TWINS—Love On Your Side A
 WALTER EGAN—Fool Moon Fire A
 PATTI AUSTIN WITH JAMES INGRAM—How Do You Keep The Music Playing A
 NICK LOWE—Wish You Were Here A
 STYX—Don't Let It In A
 EARTH, WIND AND FIRE—Side By Side A
 SHERRIFF—When I'm With You A
 RANDY NEWMAN—I Love L.A. X
 ROBERT ELLIS DRRAL WITH CARLENE CARTER—I
 COULD'N SAY NO X
- K ZA-FM Pueblo K "ZA-FM — Pueblo

 (Rip Aviia — MD)

 * THE GREG KIHN BAND—Jeopardy 2-1

 * MICHAEL JACKSON—Beat It 4-3

 * AFTER THE FIRE—Der Kommissar 6-5

 * TOTO—I Won't Hold You Back 13-6

 * PRINCE—Little Red Corvette 10-9

 * STYX—Don't Let It II

 • CHAMPAIGN—Try Again

 * RICK SPRINGFIELD—Affair Of The Heart B

 * 7.Z.* TOP—Gimme All Your Lovin' B

 * JOURNEY—Faithfully B

 * CULTURE CLUB—Time B

 * THE TUBES—She's A Beauty B

 * KAIAGOOGOO—Too Shy A

 * CHRISTOPHER CROSS—No Time For Talk A

 * NIGHT RANGER—Sing Me Away A

 * NIGHT RANGER—Sing Me Away A

 * ROBBIE PATTON—Smiling Islands X

 * SAGA—Wind Him Up A

 * ROBBIE PATTON—Smiling Islands X

 * SAMAN—HAGRA—Plever Give Up X

 * WALL OF VOODOO—Mexican Radio X

 * SIMPLE MINDS—Promised You A Miracle X

 * KFI-AM—Los Angeles
- SAMMY HAGAR—Never Give Up X
 KAJAGOOGOO—Too Shy X
 GARLAND JEFFREYS—What Does It Take To Win Your
 - Love X

 PAT BENATAR—Looking For A Stranger X

 THE TUBES—She's A Beauty X

 PETER ALLEN—You Haven't Heard The Last From Me

 - PETER ALLEN-TOU HAVEN I FREATO THE LAST FY X

 CARL WILSON—What You Do To Me X

 SERGIO MENDES—Never Gonna Let You Go X

 THE BELLE STARS—Sign Of The Times X

 NIGHT RANGER—Sing Me Away X

 NELL DIAMOND—Front Fage Story X

 DEBARGE—All This Love X

 BOW NOW MOW TOO You Want To Hold Me X

 BOBBY VINTON—Ghost Of Another Man X

 LITTLE ANTHONY—This Time We're Winning X

 - KKXX-FM-Rakersfield

 - KKXX-FM—Bakersfield

 (Scott Marcus—MD)

 ** DEF LEPPARD—Photograph 2-1

 ** LAURA BRANIGAM—Solitaire 6 2

 ** PRINCE—Little Red Corvette 15-10

 ** RONNIE MILSAP—Stranger In My House 14-11

 ** DAVID BOWIE—Let's Dance 21-13

 ** WALTER EGAN—Fool Moon Fire

 ** OARYL HALL & JOHN DATES—Famuly Man

 ** JOURNEY—Faithfully B

 ** RICK SPRINGFIELD—Aftar Of The Heart B

 ** RICK SPRINGFIELD—Aftar Of The Heart B

 ** THE TUBES—She's A Beauty A

 ** TOTAL COELO—LE at Cannibals A

 ** CHRIS DE BURGH—Oon't Pay The Ferryman A

 ** MAKED EYES—Always Something There To Remind

 Me A

 ** MAKED EYES—Always Something There To Remind
 - Me A

 AL JARREAU—Mornin' A

 MICHAEL BOLTON—Fool's Game A

 ROBERT ELLIS ORRAL WITH CARLENE CARTER—I
 Couldn't Say No X

 MIGHT RANGER—Sing Me Away X

 JIM CAPALDI—That's Love X

 STYX—Oon't Let It in X
 - KLUC-FM-Las Vegas

 - (Randy Lundquist—MD)

 ** AFTER THE FIRE—Der Kommissar 5-3

 ** TOTO—I Won't Hold You Back 10-5

 *MICHAEL JACKSOM—Beat 11 5-12

 *BRYAN ADAMS—Straight From The Heart 18-14

TOP ADD ONS -NATIONAL

STYX-Don't Let It End (A&M) JOURNEY—Faithfully (Columbia)

DARYL HALL AND JOHN OATES—Family Man (RCA)

- * MEN AT WORK—Overkill 19-16

 STYX—Don't Let It in

 PAT BENATAR—Looking For A Stranger

 CULTURE CLUB—Time B

 DURAN DURAN—Rio B

 THE TUBES—She's A Beauty B

 ZZ. TDP—Gimme All Your Lovin' B

 NARED EYES—Always Something There To Remind Me B
- Me B

 IN SS—The One Thing A

 NIGHT RANGER—Sing Me Away X

 WALTER EGAN—Fool Moon Fire X

 IRENE CARA—Flashdance, What A Feeling x
- KOAQ-FM-Denver
- (Alian Sledge—MD)

 DARYL HALL AND JOHN DATES—Family Man

 KENNY ROGERS—All My Life

 JOURNEY—Faithfully B

 RONNIE MILSAP—Stranger In My House B

 NAKED EYES—Always Something There To Remind Me B
- Me B
 PAT BENATAR—Looking For A Stranger B
 SCANDAL—Love's Got A Line On You A
 SPARIS—Cool Places A
 STYX—On't Let It In A
 CHAMPAIGN—Try Again X
 INXS—The One Thing X
 ROBERT ELLIS ORRAL WITH CARLEME CARTER—I
 Coulde's Say No.

- ROBERT ELLIS ORRAL WITH CANLED CONTROL
 COURT Say No X
 THE TUBES No X
 Z. TOP—Gimme All Your Lovin X
 Z. TOP—Gimme All Your Lovin X
 WALTER EGAM—Fool Moon Fire X
 DEF LEPPARD—Photograph X
- KRQQ-FM-Tucson
- KRQQ-FM—Tucson
 (Zapolian/Noris—MD)

 * DARYL HALL AND JOHN DATES—One On One 3 1

 * MICHAEL JACKSON—Billie Jean 2 2

 * DELYS MIDDINGHT RUNNERS—Come On Eileen 7-3

 * STEPHEN BISHOP—It Might Be You 9-6

 * TOTO—I Won't Hold You Back 15-8

 * DAVID Bowie—Let's Danib He You 9-6

 * STYX—Don't Let It In

 * RONNIE MILSAP—Stranger In My House B

 * BRYAN ADAMS—Straight From The Heart B

 * KAJACOGODD—Too Shy A

 * ULTRAYON—Reap The Wild Wind A

 * JOURNEY—Faithfully X

 * LAURA BRANIGAM—Solitaire X

 * ROBERT ELLIS ORRAL WITH CARLENE CARTER—I
 Couldn't Say No X

 * SCANDAL—Goodbye To You LP

 MDCD_ABAL—Calt_labe_City

- KRSP-AM-Salt Lake City
- (Barry Moll—MD)

 ** DEF LEPPARD—Photograph 16-11

 ** THOMAS DOLBY—She Blinded Me With Science
 25-18

 ** MICHAEL JACKSON—Beat II 3-1
- MICHAEL JACKSOM—Beat II 3-1
 MENA AT WORK—Overkill 13-9
 PRINCE—Little Red Corvette 19-13
 STYX—Don't Let It In
 THE TUBES—She's A Beauty
 IRENE CARA—Flashdance, What A Feeling B
 RICK SPRINGFIELD—Affair Of The Heart B
 LIOMEL RICHIE—My Love B
 AL JARREAU—Mornin' B
 NAKED EYES—Always Something There To Remind
 Me A
- Me A

 WEIRD AL YANKOVIC—Ricky A

 MAC MCARALLY—Minimum Love X

 ROBERT ELLIS DRRAL WITH CARLENE CARTER—I
 Couldn's Say No X

 WALTER EGAN—Fool Moon Fire X

Pacific Northwest Region

■ PRIME MOVERS TOTO-I Won't Hold You Back (Columbia)

PRINCE-Little Red Corvette (Warner Bros.)

■● TOP ADD ONS■ CULTURE CLUB—Time (Virgin/Epic)
RICK SPRINGFIELD—Affair Of The Heart (RCA)
STYX—Don't Let It End (A&M)

BREAKOUTS= LIONEL RICHIE - My Love (Motown) JOURNEY—Faithfully (Columbia) BRYAN ADAMS—Straight From The Heart

(A&M)

- KCRN-AM-Reno
- (Jim O'Neil—MD)

 * MICHAEL JACKSON—Beat It 2-1

 * YAZ—Only You 4

 Q-Feel—Dancing in Heaven (Orbital Bebop) 8-4

 * MAKED EYES—Always Something There To Remind
- NAKED EYES—Always Something There To Rem
 Me 11-6
 DAVID BOWIE—Let's Dance 14 7
 STYX—Don't Let It In
 SOME 1-6
 DAYIN HOLLAND JOHN OATES—Family Man
 TOTO—I Won't Hold You Back B
 INIS—The One Thing B
 SAUAGOOGOOD—Too Shy B
 JOURNEY—Faithfully B
 MADNESS—Out House A
 ITHOMPSON TWINS—Love On Your Side A
 ITHE TUBES—She's A Beauty X
 THE CALL—The Walls Came Down X
- KCNR-FM Portland
- (Richard Marker—MD)

 ** BARRY MANILDW—Some Kind Of Friend 7-3

 ** THE GREG KIMN BAND—leopardy 1-1

 ** TOTO—I Won't Hold You Back 8-5

 ** KENNY LOGGINS—Welcome To Heartlight 12-8

 ** ROBERT ELLIS ORRAL WITH CARLENE CARTER—I
 Couldn't Say No 20-14

 ** JUDRNEY—Faithfully

 ** LIONEL RICHIE—MY Love

Based on station playlists through Tuesday (4/19/83)

- CULTURE CLUB—Time B
 THE TUBES—She's A Beauty A
 BRYAN ADAMS—Straight From The Heart X
 RONNIE MILSAP—Stranger In My House X
- KFRC-AM-San Francisco (Kate Ingram—MD)

 ** DEXYS MIDNIGHT RUNNERS—Come On Eileen 1-1

 ** THOMAS DOLBY—She Blinded Me With Science 2-

- ** I HOWAS JOLBY She blinded we with Sciet
 2

 ** MICHAEL JACKSON Beat It 3-3

 ** DAVID BOWIE Let's Dance 9-4

 ** AFTER THE FIRE Der Kommissar 16-8

 ** CULTURE CLUB Time

 ** BRYAN ADMIS Straight from The Heart

 ** LAURA BRANICAN Solitaire B

 ** KAJAGOGOGO Too Shy B

 ** IRENE CARA Flashdance, What A Feeling B

 ** IRENE CARA Flashdance, What A Feeling B

 ** STYX Don't Let It In A

 ** DAR'L HALL AND JOHN DATES Family Man A

 ** THE TEMPTATIONS Love On My Mind Tonight
- KJRB-AM-Spokane (Brian Gregory—MD)

 ★★ GARY PORTNOY—Where Everybody Knows Your

- Less CARY PORTNOY—Where Everybody Knows Your Name 9.4

 Less BRYAN ADAMS—Straight From The Heart 12-6

 MEN AT WORK—Overkill 17-8

 L JARREAU—Mornin' 16-9

 TOTO—I Won't Hold You Back 23 10

 JOURNEY—Faithfully B

 LOU RANKS—Wind Beneath My wings B

 CHAMPAIGN—Try Again A

 SYXX—Don't Let It In A

 DEBARGE—All This Love A

 POBBARGE—All This Love A

 COUIdn't Say No A
- DAVID BOWIE—Let's Dance X MICHAEL JACKSON—Beat It)
- KNBO-FM-Tacoma
- (Boan Roberts—MD)

 ★★ MICHAEL JACKSON—Beat It 1-1

 ★★ PRINCE—Little Red Corvette 11-8

 ★ TOTO—I won't Hold You Back 15-9

 ★ MEAN AT WORK—Overkill 22-16

 ★ LAURA BRANIGAN—Solitaire 21-17

 STYX—Don't Let It IN

 MAKED EYES—Always Something There To Remind Makes

- NAKED EYES—Always Something There to ken Me
 Me
 NONNIE MILSAP—Stranger In My House B
 NICK SPRINGFIELD—Affair Of The Heart B
 NICK SPRINGFIELD—Affair Of The Heart B
 NALTER EGAN—Fool Moon Fire B
 CHRISTOPHER CROSS—No Time For Talk A
 DARYL HALL AND JOHN DATES—Family Man A
 PAT BEANTAR—Looking Fro A Stranger A
 TODD RUNDGREN—Bang The Drum All Day A
 ULTRAVOX—Reap The Wild Wind X
 DEBARGE—All This Love X
 Z.Z. TOP—Gimme All Your Lovin X
 THE BELLE STARS—Sign Of The Times X
 PLANET P—Why Me X
- KRI C-AM-Lewiston

- KRLC-AM—Lewiston

 (Jack Armstrong—MD)

 ** TOTO—I Won't Hold You Back 4-1

 ** DIDNME WARWICK—Take The Short Way Home 2-2

 ** BARRY MANILOW—Some Kind Of Friend 3-3

 ** AL JARREAU—Morning 7-4

 ** MAC MCANNALLY—Minimum Love 10-7

 ** JOURNEY—Laithfully

 ** JULIO (BLESIAS—Amor

 ** MEN AT WORK—Overkill B

 ** SERGIO MCNDES—Never Gonna Let You Go B

 ** JIM CAPALD—That's Love A

 ** KENNY ROGERS—All My Life A

 ** CHRISTOPHER CROSS—No Time For Talk A

 ** MEIL DLAMOND—Front Page Story X

 ** FLEETWOOD MAC—Of Diane X

 ** ROBBIE PATTON—Smiling Islands X

 ** LAURA BRANIGAN—Solitaire X

 ** MAUREEN McDONALD—Twice Upon A Time X

 ** CARL WILLSOM—What You Do To Me X

 ** MARTY BALIM—Do It For Love X

 ** MARTY BALIM—Do It For Love X

 ** LEG SREEWOOD—I.O.U. X

 ** CRYSTAL GAYLE—Our Love Is On The Faultline X

 ** WILLES ME JON AND MERLE MAGGARD—Poncho A

 ** WILLES ME JON AND MERLE MAGGARD—Poncho A LEC GREENWOOD—1.O.U. X
 CRYSTAL GAYLE—Our Love Is On The Faultine X
 WILLIE NELSON AND MERLE HAGGARD—Poncho &
 Lefty A

KTAC-AM-Tacoma

- KIAL-AM I a COMB

 (Rob Sherwood MD)

 ** TOTO I Won't Hold You Back 3-1

 ** BARRY MANILOW—Some Kind Of Friend 9-4

 ** ROBBLE PATTON—Smiling Islands 10-6

 ** AL JARREAU Mornin' 13-8

 ** LIONEL RICHE My Love 20-10

 ** CULTURE CLUB—Time

 ** CARL WILSON—What You Do To Me

 ** LINDAR ROMSTADT Easy For You To Say B

 ** EDDIE RABBITT—You Can't Run From Love B

 ** ROBERT ELLIS ORRAL WITH CARLEME CARTER—I
 COUIdn't Say No B

Couldn't Say No B SERGIO MENDES—Never Gonna Let You Go X PETER ALLEN—You Haven't Heart The Last Of Me X KUBE-FM-Seattle

- KUBL-P M Seattle
 (Tom Mutyler MD)

 * MICHAEL JACKSDM Beat it 5 1

 ** THE GREG KIHN BAND Jeopardy 3:2

 ** PRINCE Little Red Corvette 11 6

 ** DAVID BOWET—Let's Dance 14:11

 ** LIONEL RICHIE My Love

 ** RICK SERINGFIELD Affair Of The Heart

 ** RENKE CARA Flashdance, What A Feeling B

 ** AL JARREAU Morrain B

 ** ROBERT ELLIS ORRAI, WITH CARLEME CARTER— I Couldn't 34 y No A
- Couldn't Say No A

 NAKED EYES—Always Something There To Remind
 Me A
- KYYA-FM—Billings
 (Charlie Fox MD)

 ★ * TOTO-I Won'I Hold You Back 11-7

 ★ * KEMY* LOGGINE-Welcome 10 Heartlight 17-10

 ★ * KEMY* LOGGINE-Welcome 10 Heartlight 17-10

 ★ BARY* MANILOW-Some Kind Of Friend 21 17

 ★ E NA T WORK—OverAil 28 20

 ◆ CULTURE CLUB—Time

 ◆ TUBES—She's A Reauly

 ◆ DEF LEPPARO—Photograph B

 LIONEL RICHIE—My Love B

 **IREME CARIA—Hishdance, What A Feeling B

 JOURNEY—Faithfully A

BREAKOUTS-NATIONAL

CULTURE CLUB—Time (Virgin/Epic) ROBERT ELLIS ORRAL WITH CARLENE CARTER-I Couldn't Say No (RCA) RICK SPRINGFIELD-Affair Of The Heart (RCA)

North Central Region

■★ PRIME MOVERS

MICHAEL JACKSON—Beat It (Epic)
DEXY's MIDNIGHT RUNNERS—Come On Eileen (Mercury)

IRFNE CARA-Flashdance. What A Feeling (Casablanca)

■● TOP ADD ONS STYX-Don't Let it End (A&M) U2-New Year's Day (Island)
ROBERT ELLIS ORRAL WITH CARLENE

ROBBIE PATTON—Smiling Islands (Atlantic) PAT BENATAR – Looking For A Stranger (Chrysalis) (CBS)

MAC McANALLY—Minimum Love (Geffen)

CARTER-I Couldn't Say No (RCA)

- WCIL-FM Carbondale
- WCIL-FM Carbondale
 (Tony Waifekus PD)

 ** MICHAEL JACKSOM Beat II 2-1

 ** DEXYS MIDNIGHT RUNNERS Come On Eileen 3 2

 ** TOTAL COELO Fat Cambals 9 5

 ** TOTO I Won't Hold You Back 12 10

 ** BARRY MANILOW Some Kind Of Friend 13-11

 ** STYX Don't Let It In

 ** DARYL HALL AND JOHN OATES Family Man

 ** MEN AT WORK Overkill B

 ** AL JARREAU Mornin' B

 ** AL JARREAU Mornin' B

 ** RONNIE MILSAP Stranger In My House B

 ** IRENE CARA Flashdance, What A Feeling B

 ** NAKED EYES Always Something There To Remind Me A
- Me A
 NICK LOWE—Cool Reaction A
 NICK LOWE—Cool Reaction A
 MAC McANALLY—Minimum Love X
 MADNESS—Our House X
 PICK SPRINGNIELD—Affair Of The Heart X
 GARY PORTMOY—Where Everybody Knows Your
- Name X
 PLANET P—Why Me X
 ART IN AMERICA—Undercover Lover X
- WHYT-FM Detroit
- WHYT-FM Detroit
 (Lee Malcolm—MD)

 * MICHAEL JACKSON—Beat II 1-1

 * DEXYS MIDNIGHT RUNNERS—Come On Eileen 4-2

 * THE CREG KIHM BAND—leopardy 10-5

 * DAVID BOWIE—Let's Dance 13-6

 * SHERNIEF—When I'm With You 31-11

 * THE TUBES—She's A Beauty

 * U2—New Year's Day

 * IRENIE CARA—Flashdance, What A Feeling B

 * CULTURE CLUB—Time B

 * COULTURE CLUB—Time B

 * EDDIE RABBITT—You Can't Run From Love A

 * MAC MCARALLY—Minimum Love X

 LAURA BRANIGAN—Solitaire X

 * ROBERT ELLIS ORRAL WITH CARLENE CARTER—I

 Couldn't Say No X

ROBERT ELLIS URRORL WITH GONDLE COULDN'T SAY NO X SAMMY HAGAR—Never Give Up X Z.Z. TOP—Gimme All Your Lovin' X CHAMPAIGN—Try Again X WALTER EGAR—FOOL MOON FIRE X NIGHT RANGER—Sing Me Away X WIKS-FM-Indianapolis

- WIKS-FM—Indianapolis
 (Scott Brody—MD)

 * DEYYS MIONIGHT RUNNERS—Come On Eileen 9-6

 * TOTO—I Won't Hold You Back 13-11

 * AFTER THE FIRE—DE F Kommssas 17-14

 * AFTER THE FIRE—DE F Kommssas 17-14

 * DARYL HALL AND JOHN OATES—Family Man 21-15

 * BRYAN ADAMS—Straight From The Heart 25-23

 * STYX—Don't Left It In

 * CHRIS DE BURGH—Don't Pay The Ferryman

 MEN AT WORK—Overkill B

 * TONY CAREY—I Won't Be Home Tonight B

 PRINCE—Little Red Corvette B

 OEF LEPPAD—Photograph B

 INXS—The One Thing A

 ROBBIE PATTON—Smiling Islands A

 DAVID BOWIE—Let's Dance X

 WALL OF VOODOO—Mexican Radio X

 **ROBBET ELLIS ORRAL WITH CARLENE CARTER—1

 Couldn't Say No X
- ROBERT ELLIS ORRAL WITH CARLENE CARTER—I
 COUIdn't Say No X

 102—New Year's Day X

 102—New Year's Day X

 PLANET P—Why Me X

 5 COLDEN EARRING—The Devil Made Me Oo It X

 11 THE STEVE MILLER BAND—Livin' In The U.S.A. X

 12 SPARKS—Cool Places X

 14 LEX CALL—Just Another Saturday Night X

 15 KAJAGODGOD—Too Shy X

 16 SHERRIFS—When I'm With You X

 16 THE CALL—The Walls Came Down X

 16 NIGHT RANGER—Sing Me Away X

WKJJ-FM-Louisville

- (Jim Golden—MD)

 RONNIE MILSAP—Stranger In My House A

 CULTURE CLUB—Time A

 EDDIE RABBITT—You Can't Run From Love A

WOMP-FM - Rellaire

- WOMP-FM—Bellaire

 (Rich McKenzie-PD)

 ** THE GREG KIHN BAND—leopardy 3 1

 ** MICHAEL JACKSOM—Beat It 9 2

 ** TOTO—I Won't Hold You Back 10-3

 ** PRINCE—Little Red Corvette 13-4

 ** LAURA BRAMIGAM—Solitare 19 8

 ** DURAN DURAN—Ro

 ** IRENE CARA—Flashdance, What A Feeling

 ** RITA COOLIDGE—I'll Never Let You Go B

 ** NAKED EYES—Always Something There To Remind Me B RICK SPRINGFIELD—Affair Of The Heart B.
- ALI JARREAU Mornin' B
 THE TUBES—She's A Beauty A
 U2—New Year's Day B
 2.Z. TOP—Gimme All Your Lovin' A
 DARYL HALL AND JOHN DAYES—Family Man A
 STYX—Don't Let It In A
 JDURNEY—Faithfully A
 CULTURE CLUB—Time A

Southwest Region ■★ PRIME MOVERS

DEF LEPPARD—Photograph (Mercury)

THOMAS DOLBY-She Blinded Me With Science (Capitol)
MEN AT WORK—Overkill (Columbia)

■● TOP ADD ONS■

KAJAGOOGOO-Too Shy (EMI/America) STYX-Don't Let It End (A&M)

CULTURE CLUB—Time (Virgin/Epic) RREAKOUTS

JOURNEY—Faithfully (Columbia) DARYL HALL AND JOHN OATES-Family Man (RCA)
SPARKS—Cool Places (Atlantic)

- KAFM-FM Dallas KAFM-FM — Dallas

 (Pete Thompson — MD)

 * TDTO—1 Won't Hold You Back 1-1

 * DEF LEPPARD — Photograph 6-3

 * BARRY MANILOW—Some Kind Of Friend 4 4

 MEN AT WORK—Overkill 13 7

 * DAVID BOWIE—Let's Dance 18-8

 • PATE BENATAR—Looking For A Stranger

 • CHRISTOPHER CROSS—No Time For Talk

 • IRENE CARA—Flashdance, What A Feeling B

 • THE TUBES—She's A Beauty B

 • PHIL CDLLINS—I Can't Believe It's True B

 • SAMMY HAGRA—Never Gree Up B

 • ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No A

 • STYX—Don't Let'll In A

 • CHRIS DE BURGH—Don't Pay The Ferryman X

 • AL JARREAU — Mornin' X

 • NIGHT RANGER—Sing Me Away X

 • CULTURE CLUB—Time X
- - KBFM-FM-McAllen-Brownsville

- KBFM-FM—McAilen-Brownsville
 (Bob Mitchell—MD)

 * * AFTER THE FIRE—Der Kommissar 4-2

 * * MEN AT WORN—Overkill 20 14

 * THE GREG KIHM BAND—leopardy 2-1

 * THE GREG KIHM BAND—leopardy 2-1

 * THOMAS DOLBY—She Blinded Me With Science 7-6

 * KJAGGOGGO—Too Shy

 * DARYL HALL AND JOHN OATES—Family Man

 * JOURNEY—Faithfully B

 * WALTER EGAN—Fool Moon Fire B

 * EDDY GRATT—Electric Avenue A

 * PAT BENATAR—Looking For A Stranger X

 * SPARKS—Cool Places X

 * MADNESS—Our House X

 * BAN WOW WOW—Do You Wanna Hold Me X

 * CARTH, WIND & FIRE—Side By Side X

 * GLADY'S KNIGHT AND THE PIPS—Save The Overtime For Me X

 * BAR-KAYS—She Talks To Me With Her Body X

 * THE TEMPTATIONS—Love On My Mind Tonight X

 * LAKESIDE—Raid X

 * THE KIMEN—Come Dancing X

 KHEI-FM—Austin
- KHFI-FM-Austin (Ed Yalkman—MD)

 ★★ BOB SEGER AND THE SILVER BULLET BAND—Even
 Now 21-17
- Now 21-17

 ** DEF LEPPARO Photograph 27-18

 ** DEF LEPPARO Photograph 27-18

 ** PATRICKS SIMMONIS Sow Prong 23-20

 ** BRYAN ADAMS Straight From The Heart 25-22

 ** ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No

 ** DARYL HALL AND JOHN OATES Family Man

 ** KAMACOGOGO Ton Say B
- KAJAGOGGO—Too Shy B
 RICK SPRINGFIELD—Affair Of The Heart B
 JOURNEY—Faithfully X
 WALTER EGAN—Fool Moon Fire X
 EDDY GRANT—Electric Avenue X

KILE-AM - Galveston

- (Scott Taylor MD)

 * * TOTO—I Won't Hold You Back 13-7

 * * BOB SEGER AND THE SILVER BULLET BAND—Even
- ** BUB SEGER AND THE SILVER BULLET BANU—EV
 NOW 2.1-9
 **AL JARREAU—Mornin' 22.11
 **DEF LEPPARD—Photograph 35-30
 ***MODERN ENGLISH—I Melt With You 40-35
 **CULTURE CLUB—Time B
 **INXS—The One Thing B
 **SERGIO MENDES—Never Gonna Let You Go B
 **SER
- PATTI AUSTIN WITH JAMES INGRAM—How Do You Keep The Music Playing A DEBARGE—All This Love A JIM CAPALDI—That's Love A JIM CAPALDI—That's Love A Z. T. TOP—Grimme All Your Lovin' X SCAMDAL—Love's Got A Line On You X THOMAS DOLBY—She Blinded Me With Science X NIGHT RANGER—Sing Me Away X KAJAGDOGOD—Too Shy X SPARKS—Gool Places X ALEX CALL—Just Another Saturday Night X ALEX CALL—Just Another Saturday Night X SHERRIFF—When I'm With You X SHERRIFF—When I'm With You X DOBBLE GRAY—One Can Fake It X

(Continued on page 18)

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KYYA-FM-Billings

Billboard Singles Radio Action ..

Based on station playlists through Tuesday (4/19/83)

Ploulist Top Add Ons

Playlist Prime Movers *

• Continued from page 17

KITY-FM-San Antonio

(Angela Wright—MO)

STRAY CATS—Stray Cat Strut

BRYAN AOAMS—Straight From The Heart

MEN AT WORK—Overkill B

- MEN AT WORK OVERSHI B
 ZZ. TOP—Gimme All Your Lovin' B
 EDDIE RABBITT—You Can't Run From Love A
 DEBARGE—All This Love A

KKBQ-AM - Houston

- (Patty Hamilton—MD)

 ** NEW EDITION—Candy Girl 22-15

 ** JOURNEY—Faithfully 23-16

 ** TOTAL COELO—I Eat Cannibals 16-14

 ** DURAN DURAN—Rio 20-17

 ** MAKED EYES—Always Something There To Remind Me 28-18
- •• KAJAGOOGOO—Too Shy
- STYX—Don't Let It In
 CULTURE CLUB—Time B
 STEPHEN BISHOP—It Might Be You B

- STEPHEN BISHOP—II Might Be You B
 SCANDAL—Love's Got A Line On You B
 BRYAN AOAMS—Cuts Like A Knite A
 TODD RUNDERUN Bang The Drum All Day A
 MASHIF—I Just Gotta Have You A
 SAHRFF—When I'm With You X
 Z.T. OP—Gimme All Your Lovin' X
 SPARKS—Cool Places X
 NIGHT RANGER—Sing Me Away X
 THE POINTER SISTERS—If You Wanna Get Back Your Lady X

KOFM-FM-Oklahoma City

- (Dave Duquesne—MD)

 * DAM FOGELBERG—Make Love Stay 1-1

 * BARRY MANILOW—Some Kind Of Friend 5-2

 * TOTO—I Won't Hold You Back 9-5

 * R.J. THO MAS—What Ever Happened To Old Fashioned Love 18-10

 * DEXYS MIDNIGHT RUNNERS—Come On Erleen 28-14
- LIONEL RICHIE My Love
 LAURA BRANIGAN Solitaire

KSEL-FM-Lubbock

- (Stan Castle—MD)
 SERGIO MENDES—Never Gonna Let You Go A
 NEIL DIAMOND—Front Page Story A

KVOL-AM-Lafayette

- (Phil Rankin—MD)

 * MICHAEL JACKSON—Beat It 1 1

 * PRINCE—Luttle Red Corvette 6 2

 * PATRICK SIMMONS—So Wrong 10-6

 * THOMAS DOLBY—She Blinded Me With Science 12-8

 * MEN AT WORK—Overkull 21-13

- * MEN AT WORK—Uverkin 2.1.3
 •• STYX—Don't Let III
 •• WALTER EGAN—Fool Moon Fire
 CULTURE CLUB—Time B
 MAKED EYES—Always Something There To Remind
- Me B
 NEIL DIAMONO —Front Page Story B
 IOHRNEY—Faithfully B

- NEIL DIAMONO Front Page Story B
 DIURNEY Faithfully B
 PAT SENATAR Looking For A Stranger B
 ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No B
 THE CALL—The Walls Came Down A
 DEBARGE—All This Love A
 UZ—New Year's Day A
 KAJAGOOGOO—Too Shy A
 DOBIE GRAY—One Can Fake It X
 OTOTAL COELO—I Eat Cannibals X
 GOLDEN EARRING—The Devil Made Me Do It X
 THE ENGLISH BEAT—I Confess X
 PETER ALLEN—YOU Haven't Heard The Last Of Me X
 ANGELA BOFILL—Too Tough X
 GERARD MEMAHON—Count On Me X
 WALL OF YOODOO—Mexican Radio X
 FELONY—The Fanatic X
 C CHAMPAIGN—Try Again X
 C HRIS DE BURGH—Don't Pay The Ferryman X
 SPARKS—Cool Places X
 KYST-FM—Houston

KYST-FM-Houston

- (Clay Gish/Cat Simon—MD)

 ** OFF LEPPARD—Photograph 15-8

 ** MODERN ENGLISH—I Melt With You 18-13

 * THOMAS DOLBY—She Blinded Me With Science 16-
- 12

 * TOM PETTY AND THE HEARTBREAKERS—Change Of
- * TOM PETTY AND THE HEARIBREAREKS—undring of Heart 28:24
 CHRIS DE BURGH—Don't Pay The Ferryman 35:28
 DAVID BOWIE—Let's Dance
 O JOURNEY—Faithfully
 IRENE CARA—Flashdance, What A Feeling B
 REX SMITH—In The Heat Of The Night B
 THE DISNES—Beep Beep B
 STYX—Don't Let it In A
 PATRICK SIMMONS—So Wrong A
 MAC MICKING SIMMONS—So Wrong A
 LOURLE RICHTE—My Love A
 LIONEL RICHTE—My Love A
 THE TUBES—She's A Beauty A

Midwest Region ■★ PRIME MOVERS

AFTER THE FIRE—Der Kommissar (Epic)

TOTO-I Won't Hold You Back (Columbia) MEN AT WORK-Overkill (Columbia)

TOP ADD ONS

STYX-Don't Let It End (A&M) JOURNEY-Faithfully (Columbia) PAT BENATAR—Looking For A Stranger (Chrysalis) (CBS)

BREAKOUTS

NAKED EYES—Always Something There To Remind Me (EMI/America)

CULTURE CLUB—Time (Virgin/Epic) DARYL HALL AND JOHN OATES-Family Man

KBEQ-FM-Kansas City

- NDE-U-P M Kansas City
 (Majs Britton—MD)

 * BARRY MANILOW-Some Kind Of Friend 11 7

 * PARTICK SIMMONS—SO Wrong 21-13

 * MEN AT WORK—Overkiil 23-14

 * DAVID BOWIE—Let's Dance 24-15

 * DEF LEPPARD—Photograph 33 28

 STYX—Don't Let it in

 DARYL HALL AND JOHN OATES—Family Man

 THE TUBES—She's A Beauty A

 * ROBERT ELLIS ORRAL WITH CARLEME CARTER—I

 Couldn't Say No A
- Couldn't Say No A
 TODD RUNDGREN—Bang The Drum All Day A
 STEPHEN BISHOP—It Might Be You X
 GARY PORTNOY—Where Everybody Knows You

- KDVV-FM-Topeka

- NDVY-PM I O DENA
 (Tony Stewart—MD)

 ★★ TOTO—I Won't Hold You Back 7-3

 ★★ MEM TI WORK—Overkill 10-5

 ★ MIGHT RANKER—Sing Me Away 17-12

 ★ LAURA BRANIGAM—Solitaire 20-14

 ★ CULTURE CLUB—Time 33-16

 DAYID BOWIE—Let's Dance

 THE TUBES—She's A Beauty

 IRENE CARA—Flashdance, What A Feeling B

 NAKED E YES—Always Something There To Remind Me B
- Me B
 RICK SPRINGFIELD—Affair Of The Heart B
- OURAN DURAN—Rio B
 PAT BENETAR—Looking For A Stranger A
 CHRISTOPHER CROSS—No Time For Talk A
- STYX—Don't Let It In A
 AL JARREAU—Mornin' X
 INXS—The One Thing A
- KDWB-AM Minneapolis
- (Lorrin Palagi MD)

 ** STEPMEN BISHOP It Might Be You 8-3

 ** MAC McANALLY Minimum Love 11-7

 ** THE ALAM PARSONS PROJECT Old And Wise 14-10

 ** KENNY LOGGINS Welcome To Heartlight 15-12

 ** DURAN DURAN Rio 20-16

 •• NAKED EYES Always Something There To Remind
- Me

 OHLCOLLINS—I Can't Believe it's True A

 PETER ALLEN—You Haven't Heard The Last Of Me X

 THE TUBES—She's A Beauty X

 JOURNEY—Faithfully X

 MELISSA MANCHESTER—My Boyfriend's Back X

 AL MRREAU—Mornin' X

- KEYN-FM-Wichita
- Don Perman—MO)

 ** TOTO—I Won't Hold You Back 9-5

 ** BARRY MANILOW—Some Kind Of Friend 15-8

 ** KEMNY LOGGINS—Welcome To Heartlight 14-11

 ** LIONEL RICHIE—My Love 25-14

 ** MEN AT WORK—Overkii! 24-15

 DARYL HALL AND JOHN OATES—Family Man

 NIGHT RÄNGER—Sing Me Away

 ** THOMAS OOLBY—She Blinded Me With Science B

 CULTURE CBLUB—Time B

 DURNEY—Faithfully B

- JOURNEY—Faithfully B STYX—Dont' Let It In B INXS—The One Thing A ROBERT ELLIS ORRAL WITH CARLENE CARTER—I
- Couldn't Say No X

 THE TUBES—She's A Beauty X

 STEPHEN BISHOP—It Might Be You X

 DEF LEPPARD—Photograph X

 Z.Z. TOP—Gimme All Your Lovin' X

- KFYR-AM Bismarck

- (Dan Brannam MD)

 ** JOHN ANDERSON—Swingin' 2:1

 ** AFTER THE FIRE—Der Kommissar 5:3

 ** THE GREG KINN BAND—Loopardy 6:4

 ** BRYAN AOAMS—Straight From The Heart 13:7

 ** PRINCE—Little Red Corvette 16:11

 ** RICK SPRINGFIELD—Affair Of The Heart

 ** MICHAEL JACKSON—Beat It B

 ** RONNIE MILSAP—Stranger In My House B

 ** NAKED EYES—Always Something There To Remind Me A
- Me A

 SCANDAL—Love's Got A Line On You A

 BANANARAMA—Na Na Hey Hey (Kiss Him Goodbye)

- BAMAMARAMA—Na Na Hey Hey (Kiss Him Goodbye) A
 KAJAGOOGOO—Too Shy A
 CULTURE CLUB—Time X
 WALTER EGAN—Fool Moon Fire X
 KENNY ROGERS—All My Life X
 SERGIO MENDES—Never Gonna Let You Go X
 ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X
 MAGGIE BELL—Put Angels Around You X
 IRENE CARA—Flashdance, What A Feeling X
 BARRY MANILOW—Some Kind Of Friend X
 DIONNE WARMICK—Take The Short Way Home X
 LIONER (RICHE—My Love X
 KENNY LOGGINS—Welcome To Heartlight X
 DOM HENLEY—Nobody's Business X
 JOURNEY—Faithfully X
 BOB SEGER AND THE SILVER BULLET BAND—Even Now X

KHTR-FM-St. Louis

- (£d Scarborugh DU)

 * DAVID BOWIE Let's Dance 12-9

 * MEN AT WORK Overkill 27-2)

 * DEXYS MIDNIGHT RUNNERS Come On Eileen 12-9

 *RICK SPRINGFIELD Affair Of The Heart 28-22

 CULTURE CLUB Time

 PAT BEMATAR Looking For A Stranger

 SAGA—Wind Him Up B

 IREME CARA—Flashdance, What A Feeling B

 PATRICK SIMMONS So Wrong B

 DURREY Faithfully A

 NAKED EYES Always Something There To Remind Me A

- Me A ROBERT ELLIS ORRAL WITH CARLENE CARTER—I

KIOA-AM - Des Moines

- KIOA-AM Des Moines

 (Mike Judge MD)

 ** TOTO I Won't Hold You Back 6-2

 ** AL JARREAU Mornin' 7-4

 ** KENNY LOGGINS Welcome To Heartlight 12-9

 ** LIONEL RICHIE My Love 23-14

 ** B.J. THOMAS What Ever Happened To Old Fashioned Love 24-15

 SERGIO MENDES Never Gonna Let You Go B

 CULTURE CLUB Time B

 CARL WILSON What You Do To Me B

 ** MEIL DIAMOND Front Page Story B

 PHIL COLLINS IC an't Believe HIS True A

 I IRENE CARA Flashdance, What A Feeling A

 JOURNEY Faithfully A

 LEE GREE MOYOD 1.0. U. A

 ** BRYAN ADAMS Straight From The Heart X

 JIM CAPALD That's Love X

 OIGHN AMDERSON Swingin' X

 MARTY BALIM Do It For Love X

 ROBERG ELLIS ORRAL WITH CARLENE CARTER I

 Couldn't Say No X

 ALABAMA Dixieland Delight X

 ** MAN S. A.A. Do Paris Cibe.**

- KKLS-AM-Rapid City (Randy Sherwyn—PD)

 * THE GREG KINN BAND—Jeopardy 3-1

 ** BOB SEGER AND THE SILVER BULLET BAND—Even
- ** BOB SEGER AND THE SILVER BULLET BAND—EVEN NOW 5-2

 ** AFTER THE FIRE—Der Kommisser 6-4

 ** TOTO—I Won't Hold You Back 12-6

 ** RONNIE MILSAP—Stranger In My House 16 10

 PAT BENNTAR—LOOKING For A Stranger

 WALTER EGAM—Fool Moon Fire

 CULTURE CLUB—Time B

 PUBAN DUBAN—Rio B

 ROBERT ELLIS ORRAL WITH CARLENE CARTER—1

 COUIDN'T SAY NO B

 JOURNEY—Faithfully A

 SAMMY MAGRA—Never Give Up X

 PHIL COLLINS—I Can't Believe It's True X

 NAKED EYES—Always Something There To Remind Me X

KMGK-FM-(Des Moines

STYX — Don't Let It In X
 LINDA RONSTADT — Easy For You To Say X

- (Michael Stone−MD)

 ★★ BOB SEGER AND THE SILVER BULLET BAND−Even
 Now 7-4

- DURAN DURAN OS 1-14

 STYX DON't Let it in

 CHRIS DE BURGH Don't Pay The Ferryman

 CULTURE CLUB— Time B

 JOURNEY Faithfully B

 RICK SPRINGFIELD Affair of The Heart B

 SAGA— Wind Hum Up B

 THE CALL— The Walls Came Down

 THE CALL— The Walls Came Down

 KAJAGOOGOO Too Shy A

- KQKQ-FM-Omaha

- (Mark Evans—MD)

 ** MICHAEL JACKSON—Beat It 1-1

 ** THE GREG KIMN BAND—Jeopardy 3-2

 ** TOTO—I Worl' Hold You Back 5-4

 ** THOMAS DOLBY—She Blinded Me With Science 18-7

 ** DAVID BOWIE—Let's Dance 17-9

 ** STYX—Don't Let It In

 ** DARYL HALL AND JOHN OATES—Family Man

 ** DIDINENEY—Fauthfulls A
- JOURNEY—Faithfully B
 AL JARREAU—Mornin' B
 INXS—The One Thing A
 ROBBIE PATTON—Smiling Islands A
 WALTER EGAN—Fool Moon Fire X
- KRNA-FM-lowa City
- (Bart Goynshor-MD)
 ** MICHAEL JACKSON-Beat It 1-1
- * MICHAEL JACKSON Beat II 1 **PRINCE LITIE Red Corvette 2-2 BOB SEGER AND THE SILVER BULLET BAND Even Now 4-3 TOTO I Won't Hold You Back 10-4 THOMAS DOLBY—She Blinded Me With Science 20-
- 10

 •• KAJAGOGOO—Too Shy
 •• THOMPSON TWINS—Love On Your Side
 •• AL JARREAU—Mornin' B
 •• CULTURE CLUB—Time B
 •• MAKED EYES—Always Something There To Remind

- NAKED EYES—Always Something There To Remind Me B

 ROMNIE MILSAP—Stranger in My House B
 LIDMEL RICHIE—My Love A
 BOW MOW MOW—DO You Wanna Hold Me A
 THE CALL—The Walls Came Down A
 CHRIS OE BURGH—Don't Pay The Ferryman A
 STYX—Don't Let It in A
 ROBBIE PATTON—Smiling Islands X
 RICKS PRINGFIELD—Affair Of The Heart X
 ROBERT ELLIS ORRAL WITH CARLENE CARTER—I
 COUID'N TO NOX

- ROBERT ELLIS ORRAL WITH CARLENE COUIDIN 18 94 NO X
 JOURNEY—Faithfully X
 HIVES—The One Thing X
 SAMMY HAGAR—Never Give Up X
 WALL OF VOODOO—Mexican Radio X
 UZ—New Year's Day X
 MIGHT RANGER—Sing Me Away X
 THET LIBES—She's A Beauty X
 WALTER EGAN—Fool Moon Fire X

- KSTP-FM (KS-95)-St. Paul
- (Chuck Napp—MD)

 ** TOTO—I Won't Hold You Back 7-1

 ** STEPHEN BISHOP—It Might Be You 3-2

 ** BARRY MANILOW—Some Kind Of Friend 10 7

 ** LAURA BRANIGAN—Solitaire 12-8

 ** BRYNA MOANM—Straight From The Heart 18-13

 ** MEN AT WORK—Overkill

 ** LIONLE RICHIE—My Love B

 ** IRENE CARA—Flashdance, What A Feeling B
- WCCO-FM-Minneapolis
- WCCO-FM Minneapolis
 (cut Lundgren MD)

 * TOTO I Won't Hold You Back 6-2

 * STEPHEN BISHOP It Might Be You 4-3

 * BARRY MANILON Some Kind OI Friend 5-4

 * LAURA BANNIGAN Solitaire 14-7

 * AL JARREAU Mornin' 11-8

 CHAMPAIGN Try Again

 DARYL HALL AND JOHN OATES Family Man

 MEN AT WORK Overkill B

 SERGIO MENDES Never Gonna Let You Go A

 CHRISTOPHER CROSS No Time For Talk A

 LIONEE RICHIE My Love X
- LIONEL RICHIE—My Love X
 EDDIE RABBITT—You Can't Run From Love X
 NAKED EYES—Always Something There To Remind
- Me X
 RONNIE MILSAP—Stranger in My House X
 ROBERT ELLIS ORRAL WITH CARLENE CARTER—I
- COULD' Say No X

 COULTURE CLUB—Time X

 KENNY ROGERS—All My Life X

 STYX—Oon't Let It in X
- WKAU-FM-Appleton
- (Rich Allen-MD) DURAN OURAN-Rio 21-16 THOMAS DOLBY-She Blinded Me With Science
- ** I HOMMAS DULBT—She billided me with
 27 19

 ** TOTO—I Won't Hold You Back 10-5

 ** PRINCE—Little Red Corvette 13-7

 ** MEN AT WORK—Overkill 24-15

 ** STYX—Don't Let It in

 ** PAT BENATAR—Looking For A Stranger

 ** RICK SPRINGFIELD—Affair Of The Meart B
- JOURNEY—Faithfully B
 NAKED EYES—Always Something There To Remind
- LIONEL RICHIE—My Love B
- CULTURE CLUB—Time B
 IRENE CARA—Flashdance, What A Feeling A
 DARYL MALL AND JOHN OATES—Family Man A
 INXS—The One Thing A
 KAJAGOOGOD—Too Shy X
 WALTER EGAN—Fool Moon Fire X
- WALTER ESAME-FULL MOVIETIES
 Z.Z. TOP-Gimme All Your Lovin' X
 NIGHT RANGER-Sing Me Away X
 THE TUBES—She's A Beauty X
 ALEX CALL—Just Another Saturday Night X
- WKTI-FM-Milwaukee
- ## IT I T M MII WAUREE

 (John Grant MD)

 ** MICHAEL JACKSON Beat It 5.1

 ** PRINCE Little Red Corvette 9.5

 ** MEN AT WORK Overkil 16.10

 ** RICK SPRINGFIELD Affair Of The Heart 22-15

 ** STYX Don't Let It In

 ** TOTO I Won't Hold You Back B

 ** THOMAS DOLEY She Blinded Me With Science B

 ** SCANDAL Love's Got A Line On You B

 ** NAKED EYES Always Something There To Remind Ma A
- WKZW-FM-Peoria
- (Mark Maloney—MD)

 * * THE GREG KIHN BAND—Jeopardy 1-1

 * BOB SEGER AND THE SILVER BULLET BAND—Even Now 7-2

 * AFTER THE FIRE—Der Kommissar 6-4

 * MICHAEL JACKSON—Beat It 9-6

 * KENNY LOGGINS—Welcome To Heartlight 10-7

 • RICK SPRINGFIELD—Affair Of The Heart

www.americanradiohistory.com

- STYX—Don't Let It in
 JOURNEY—Faithfully B
 NAKED EYES—Always So
- nething There To Remind
- INXS—The One Thing B
 LAURA BRANIGAN—Solitaire A
- WLOL-FM-MINNEAPOLIS

- WLOL-FM MINNEAPOLIS

 (Gregs Swedberg MD)

 * PRINCE Little Red Corvette 1-1

 * AFTER THE FIRE Der Kommissar 3-2

 * KERNY LOGGINS Welcome To Heartlight 6-3

 * SHERRIFF When I'm With You 12-9

 * BRYAN ADAMS Straight From The Heart 23-17

 KAJAGOOGOO Too Shy

 * ROBBIE PATTON Smithing Islands B

 * EDDY GRANT Electric Avenue B

 * CHRIS DE BURGH Don't Pay The Ferryman A

 * CHAMPAIGN Try Again A

 * MICHAEL BOLTON Fool's Game A

 * SPARKS Cool Places A

 * SPANOJU BALLET Liteline X

 * PAT BENATAR LOoking For A Stranger X

 * NIGHT RANGER Sing Me Away X

 * RONNIE MILSAP Stranger In My House X

 * MODER NEGLISH I Medit With You X

 * INXS-The One Thing X

 * MODER NEGLISH I Medit With You X

 * INXS-The One Thing X

 * MODER NEGLISH I Medit With You X

 * INXS-The One Thing X

 ** MODER NEGLISH I Medit Mith You X

 ** INXS-The One Thing X

 ** MODER MEMORY One Means Medit Med. Y
- INXS—The One Thing X BOW WOW WOW—Do You Wanna Hold Me X
- WLS-AM-Chicago (Dave Denver—MD)

 ★★ DEF LEPPARD—Photographs 10-8

 ★★ AFTER THE FIRE—Der Kommissar 12-9

 ■ BRYAN ADAMS—Straight From The Hearl

 ■ STYX—Don't Let It In A

 ■ JOURNEY—Faithfully X
- WLS-FM—Chicago WLS-FIM— Ullicage
 (Dave Denver—MD)

 * DEF LEPPARD—Photograph 10-8

 * AFTER THE FIRE—Der Kommissar 12
 * SAMMY HAGAR—Never Give Up 39-36

 • VANDENBERG—Burning Heart A

 * THE TUBES—She's A Beauty A

 • Z.Z. TOP—Gimme All Your Lovin' X

 • NIGHT RANGER—Sing Me Away X
- - WRKR-FM—Racine
- (Steve Warren—PO)

 * * TOTO—I Won't Hold You Back 15-8

 * * THOMAS DOLBY—She Blinded Me With Science
- ** INUMAS DULBT—She Blinded Me With Scien 25-17

 ** TOTAL COELO—I Eat Cannibals 31-19

 ** DON HEMLEY—Nobody's Business 40-34

 ** STYX—Don't Let It In

 ** JURNEY—Faithfully

 ** PRINCE—Little Red Corvette B

 ** IRENE CARA—Flashdance, What A Feeling B

 ** WALTER EGAN—Fool Moon Fire B

 ** KEMNY ROGERS—All My Life A

 ** DARY HALL AND JOHN OATES—Family Man X

 ** LIONEL RICHIE—My Love X

 ** PATRICK SIMMONS—So Wrong X

Northeast Region

MEN AT WORK-Overkill (Columbia)

■★ PRIME MOVERS MICHAEL JACKSON-Beat It (Epic)

DAVID BOWIE-Let's Dance (EMI-America) ■● TOP ADD ONS STYX—Don't Let It End (A&M)
DARYL HALL AND JOHN OATES—Family Man

(RCA) JOURNEY-Faithfully (Columbia)

BREAKOUTS BRYAN ADAMS-Straight From The Heart

(A&M) THOMPSON TWINS—Love On Your Side (Arista) SPARKS-Cool Places (Atlantic)

- WACZ-AM Bangor (Michael O'Hara—MD)

 ★★ MAKED EYES—Always Something There To Remind

 Me 32-26
- Me 32-26

 * LIONEL RICHIE—My Love 35-29

 * ROMNE MILSAP—Stranger in My House 27-21

 * BRYAN ADAMS—Strangh From The Heart 22-17

 * DAVID BOWIE—Let's Dance 23-18

 DARYL HALL AND JOHN OATES—Family Man

 STYX—Don't Let it in

 JOURNEY—Faithfully B

 IFFHE CARA—Flashdance, What A Feeling B
- JOURNEY—Farthfully B

 REME CARA—Flashdance, What A Feeling B

 RICK SPRINGFIELD—Affair Of The Heart B

 EDDY GRANT—Electric Avenue A

 EARLY SPRINGFIELD—Affair Of The Heart B

 EDDY GRANT—Electric Avenue A

 MANAGOGOO—Too Shy A

 THE BELLE STARS—Sign Of The Times A

 CHRIS DE BURGH—Don't Pay The Ferryman X

 PAT BENATAR—Looking For A Stranger X

 THE CALL—The Walls Came Down X

 ROBERT ELLIS ORRAL WITH CARLEME CARTER—I
 Coulden't Say No X
- Couldn't Say No X
 TONY CAREY—I Won't Be Home Tonight X WBLI-FM-Long Island
- (SHIY Terry—MD)

 ** DEXYS MIDNIGHT RUNNERS—Come On Eileen 2-1

 ** THE GREG KIHN BAND—Jeopardy 8-5

 ** DAVID BOWIE—Let's Dance 18-11

 ** BOB SEGER AND THE SILVER BULLET BAND—Even
- ** BOB SEGER AND THE SILVER BULLET BAND—Eve
 Now 17-13

 ** PRINCE—Little Red Corvette 20-15

 ** DURAN DURAN—Rio

 ** BRYAN ADAMS—Straight From The Heart

 ** IRENE CARA—Flashdance, What A Feeling B

 ** BARRY MANILOW—Some Kind Of Friend B

 ** LIJNEL RICHLE—My Love B

 ** ALI JARREAU—Mornin X

 ** KENNY LOGGINS—Welcome To Heartlight X

 ** RONNIE MILSAP—Stranger In My House X

 ** DIONNE WARWICK—Take The Short Way Home X
- WCAU-FM—Philadelphia
- WCAU-FM Philadelphia
 (Glen Kelina MD)

 ★ EDDY GRANT-Electric Avenue 29·18

 ★ CHAMPAIGN—Try Again 38·21

 ★ CHAMPAIGN—Try Again 38·21

 ★ CHAMPAIGN—Try Again 38·21

 ★ CHAMPAIGN—Try Again 38·21

 ★ CHAMPAIGN—Try All The Heart 39·28

 ★ DEBARGE—All This Love 37·29

 ▼ ZZ. TOP—Gimme All Your Lovin¹ B

 WALTER EGAN—Fool Moon Fire B

 WALTER EGAN—Fool Moon Fire B

 SERGIO MENDES—Never Gonna Let You Go B

 SERGIO MENDES—Never Gonna Let You Go B

 KEMNY ROGERS—All My Life A

 HIGH IMERGY—He's A Pretender A

- EARTH, WIND & FIRE—Side By Side A
 CHRISTOPHER CROSS—NO Time For Talk A
 THOMPSON TWINS—Love On Your Side A
 CHRISTOPHER CROSS—NO Time For Talk A
 THOMPSON TWINS—Love On Your Side A
 CHRISTOPHER CROSS—NO Time For Talk A
 THOMPSON TWINS—Love On Your Side A
 DARYL HALL AND JOHN OATES—Family Man A
 STYX—Don't Let It in A
 MADNESS—Our House A
 PLANET P—Why Me X
 MIGHT RANGER—Sing Me Away X
 ROMNIE MILSAP—STranger In My House X
 THE TUBES—She's A Beauty X
 THE WINSPERS—Tonight X
 TOTAL COELO—I Eat Cannibals X
 TERMINDPERS—Tonight X
 TOTAL COELO—I Eat Cannibals X
 FERALD MCMAHON—Count On Me X
 PAT BENATAR—Looking For A Stranger X
 SPARKS—Cool Places X
 THE BELL STARS—Sign Of The Times X
 GOLDEN EARRING—The Devil Made Me Do it X
 BOW WOW MOW—Do You Wanna Hold Me X
 WEFA B. M. Manchesser
- WFEA-AM-Manchester (Rick Ryder—MD)

 • BOB SEGER AND THE SILVER BULLET BAND—Even

- BOB SEGER AND THE SILVER BULLET DATE
 Now B
 DURAN DURAN—Rio B
 IRENE CARA—Flashdance, What A Feeling B
 HELEN REDDY—Don't Tell Me Tonight A
 CULTURE CLUB—Time A
 MELISSA MANCHESTER—My Boyfriend's Back A
 KENNY LOGGINS—Welcome To Heartlight A
 THE TUBES—She's A Beauty A
 PETER ALLEN—You Haven't Heard The Last Of Me X
 HELL DIAMOND—Front Page Story X
 EDDIE MONEY—You Can't Run From Love X
 THOMAS DOLBY—She Blinded Me With Science X
 SCANDAL—Love's Got A Line On You X
 JULIO RELSIAS—Amor'S
 LOU RAWLS—Wind Beneath My Wings X

WIGY-FM-Bath

- (Scott Robbins—MD)

 * * MICHAEL JACKSON—Beat It 2·1

 * AFTER THE FIRE—Der Kommissar 3·2

 * BOB SEGER AND THE SILVER BULLET BAND—Even Now 4-3
 PRINCE—Little Red Corvette 7-6
 MEN AT WORK—Overkill 15-11
 STYX_D---
- ★ MEN AT WORK—Overkill 15-11

 STYX—Don't Let It In

 PAT BENATAR—Looking For A Stranger

 NAKED EYES—Always Something There To Remind
 Me B
- MAKED EYES—Always Something There To Remind Me B
 CULTURE CLUB—Time B
 CHRISTOPHER CROSS—No Time For Talk A
 CHRISTOPHER CROSS—No Time For Talk A
 CHAMPAIGN—Try Again A
 AL JARREAU Mornin' A
 SHERRIFF—When I'm With You A
 GOLDEN EARRING—The Devil Made Me Do It X
 OEBARGE—All This Love X
 NEIL DIAMOND—Front Page Story X
 THE STEVE MILLER BAND—Liven' In The U.S.A. X
 ALEX CALL—Just Another Saturday Night X
 NIGHT RANGER—Sing Me Away X
 SAGA—Wind Him Up X
 SAGA—Wind Him Up X
 SCANDAL—Love's Gol A Line On You X
 Z.Z. TOP— Gimme All Your Lovin'
 LOZ MATTO—Fade Away A
- WGUY-AM Bangor (Bill Pasha – MD)

 * * MICHAEL JACKSON – Beat It 1 1

 * THE GREG KIHN BAND – Jeopardy 2 2

 * PRINCE – Little Red Corvette 8-4

 * STEPHER BISHOP – It Might Be You 20-6

 * BUB SEGER AND THE SILVER BULLET BAND – Even
- Now 18-9 RICK SPRINGFIELD—Affair Of The Heart JOURNEY—Faithfully

- VEDAMAGE—All I his Love X
 SERGIO MENDES—Never Gonna Let You Go X
 THE BELLE STARS—Sign 01 The Times X
 PLAMET P—Why Me X
 LOU RAWLS—Wind Beneath My Wings X
 MUSICAL YOUTH—Never Gonna Give You Up X
 WALTER EGAN—Fool Moon Fire X WHEB-FM-Portsmouth
- (Rick Dean—MD)

 ★ THE GREG KIHH BAND—Jeopardy 1-1

 ★ MICHAEL JACKSON—Beat II 3-2

 ★ TOTO—I Won't Hold You Back 9-7

 ▲ AFTER THE FIRE—Der Kommissar 10-8

 ★ BOB SEGER AND THE SILVER BULLET BAND—Even NOW 13-10

 DARYL HALL & JOHN OATES—Family Man

 CHAMPAIGN—Try Again

 WALTER EGAN—Fool Moon Fire A

 NAKED EYES—Always Something There To Remind
- Me A

 ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X

 DURNEY—Faithfully X

 PETER GODWIN—Images of Heaven X

 EDDIE RABBITT—You Can't Run From Love X
- WHFM-FM-Rochester (Marc Cronin-MD)

 ** RICK SPRINGFIELD—Affair Of The Heart 32-21

 ** ROBERT ELLIS ORRAL WITH CARLENE CARTER—I
 Couldn't Say No 33-26

 ** PATRICK SIMMOND—So Wrong 16-9

 ** DURAN DURAN—Rio 23-18

 ** THOMAS DOLBY—She Blinded Me With Science 34-27
- ** THOMAS DOLBY—She Blinded me with Science 27

 ** STYX—Don' Let It in
 ** Night RANGER—Sing Me Away
 ** JOURNEY—Faithfuly B
 ** ROBBIE PATTON—Smiling Islands B
 ** INXS—The Don Thing B
 ** CHRISTORE DOE THING B
 ** CHRISTORE CROSS—Never Gonna Let You Go A
 ** SERGIO MENDES—Never Gonna Let You Go A
 ** CHRISTORHER CROSS—No Time For Talk A
 ** TODD RUNDGREN—Bang The Drum All Day A
 ** NELL DIAMONO—Front Tages Story X
 ** SCANDAL—Love's Gol A line On You X
 ** SAMMY HAGAR—Never Give Up X
 ** CARL WILLSO—What You Do To Me X
 ** LOU RAWLS—Wind Beneath My Wings X
 ** SAGA—Wind Him Up X

WIFI-FM-Philadelphia

- (Roy Laurence—MO)

 ** MICHAEL JACKSON—Beat It 20 9

 ** DURAN DORAN—Ro 19-11

 ** PATRICK SIMMONS—So Wrong 26-17

 ** CULTURE CLUB—Time 28 18

 **MINISTRY—Work For Love 29-21

 **DANANARAMA—NA Na Hey Hey (Kiss Him Goodbye)

 **

- NEW ORDER—Blue Monday B
 MAONESS—Our House R

- MAONESS—Our House B
 HEAVEN 17—Let Me Go X
 THE ENGLISH BEAT—I Confess X
 MALCOLM MCLAREN AND THE WORLD'S FAMOUS
 SUPREME TEA—Buffalo Gals X
 TRANSLATOR—Everywhere That I'm Not X
 INXS—The One Thing X
 DIRE STRAITS—Twisting By The Pool X
 THE FLIRTS—We Just Wanna Dance X
 MAJAGOGGOD—Too Shy X
 GOLDEN EARRING—The Devil Made Me Do It X
 THE BLASTERS—Barefoot Rock X

WKCI-FM - New Haven

- (Danny Lyons—MD)

 * * MEN AT WORK—Overkill 11-6

 * CULTURE CLUB—Time 27-21

 * DURAN DURAN—Rto 19-14

 * LAURA BRANIGAN—Sohtaire 21-17

- * LAURA BRANIGAM Solitaire 21-17

 **TOTO I Won't Hold You Back 23-18

 **LIONEL RICHIE My Love

 **DARYL HALL AND JOHN OATES Family Man

 **RICK SPRINGFIELD Affair Of The Heart B

 **DEF LEPPAND Photograph B

 **JOURNEY Faithfully B

 **STYX Don't Let It In A

 **SERGIO MENDES Never Gonna Let You Go X

 **MICHAEL BOLTON Fool's Game X

 **MICHAEL BOLTON Fool's Game X

 **ROBBIE PATTON Smiling Islands X
- WKFM-FM—Syracuse

- WKFM-FM—Syracuse
 (John Carucci—MD)

 * * AFTER THE FIRE—Der Kommissar 2-1

 * * DAVID BOWIE—Let's Dance 20-5

 * THE GREE KIHH BAND—Jeopardy 5-2

 * THDMAS OOLIBY—She Blinded Me With Science 11-6

 * MEN AT WORK—Overhall 29-13

 STYX—Don't Let It In

 DARYL HALL AND JOHN OATES—Family Man

 LIONEL RICHIE—My Love B

 CULTURE CLUB—Time B

 SPARKS—Gool Places B

 NIGHT RANGER—Sing Me Away B

 PAT BEMATAR—Looking For A Stranger B

 CHAMPAIGN—Try Again B

 GOLIOEN EARRING—The Devil Made Me Do It A

 CHRISTOPHER CROSS—No Time For Talk A

 MADMESS—Our House A

 THOMPSON TWINS—Love On Your Side A

 DEBARGE—All This Love A

 SHERRIFF—When I'm With You A

 SERGIO MENDES—Never Gonna Let You Go A

 KAJAGOGGOO—Too Shy X

 BOW WOW WOW—Do You Wanna Hold Me X

 THE BELLE STARS—Sign Of The Times X

 TOTAL COELO—I Eat Cannibals X

 ALEX CALL—Just Another Saturday Night X

 EDDY GRANT—Electric Aceune X

 ULTRAVOX—Reap The Wild Wind X

 SCANDAL—Love's Got A Line On You X

 SHELIE—The Way I Feel X

 WALTER EGAM—Fool Moon Fire X

- WKTU-FM—New York City
 (Michael Ellis—MD)

 ** KURTIS BLOW—Day Dreamin* 19-11

 ** MICHAEL JACKSON—Beat It 23-16

 ** DURAN UBRAN—Hungy Like The Wolf 7-7

 ** DAVID BOWIE—Let's Dance 20-13

 ** AFTER THE FIRE—Der Kommissar 18-18

 •• LAURA BRANIGAN—Solitaire

 •• GLADYS KNIGHT AND THE PIPS—Save The
 Overtime for Me

 THE ISLEY BROTHERS—Between The Sheets B

 •• DEBARGE—All This love A
- DEBARGE—All This Love A
 MTUME—Juicy Fruit B
 INDEEP—When Boys Talk A
 MADONNA—Physical Attraction A
 ROCKET—Here Comes My Love A
- WNBC-AM-New York City
- (Barbette Stirland—MD)

 ** DEXYS MIDNIGHT RUNNERS—Come On Eileen 1 1

 ** MICHAEL JACKSON—Beat It 17-10

 ** BOB SEGER AND THE SILVER BULLET BAND—Even ** NOW 19-13

 ** MEN AT WORK—Overkill 20-15

 ** STEPHEN BISHOP—It Might Be You 24-19

 ** BRYAN ADAMS—Straight From The Heart

 ** TOTO—I Won't Hold You Back

 ** IRENE CARR—Flashdance, What A Feeling A

 ** FRIDA—Here We'll Stay B

 ** GARY PORTNOY—Where Everybody Knows Your

 Name X
- WOKW-FM-ITHACA
- (Denny Alexander MD)

 **TOTO I Won't Hold You Back 1-1

 **AFTER THE FIRE Der Kommssar 15-10

 *LIONLE, IRCHIE My Love 16-11

 * DEF LEPPARD Photograph 28-14

 * DAVID BOWIE Let's Dance 21-16

 * STYX Don't Let It In

 * AL JARREAU Mornin'

 * NAKED EYES Always Something There to Remind Me B
- MAKED EYES—Always Something There to Reminime B

 IRENE CARA—Flashdance, Whal A Feeling B

 RICK SPRINGFIELD—Affair Of The Heart B

 THE TUBES—She's A Beauty B

 EDDY GRANT—Electric Avenue B

 GOLDEM EARRING—The Devil Made Me Do It B

 WALTER EGAM—Fool Moon Fire B

 WALL OF VDODOD—Mexican Radio A

 KENNY ROGERS—All My Life A

 KALAGOGOD—Too Shy A

 JIM CAPALOI—That's Love A

 THOMPSON TWINS—Love On Your Side A

 ALEX CALL—Just Another Saturday Night X

 THOMAS OOLBY—She Blinded Me With Science

 NIGHT RANGER—Sing Me Away X

 RITA COOLIDGE—TII Never Let You Go X

 ART IN AMBRICA—Undercover Lover X

 FIREFALL—Falling In Love A
- WPHD-FM-Buffalo
- (Harv Moore-PD)

 **THE GREG KIHN BAND—Jeopardy 1-1

 **ATTER THE FIRE—Der Kommissar 3-2

 **DAVID BOWIE-Let's Dance 4-3

 **THOMAS DOLBY—She Blinded Me With Science 6-5

 **MEN AT WORK—Overhill 10-6

- - * THOMAS DULBT ORE DITINGED ME WITH SCIENCE

 * MEN AT WORK Overkill 10 6

 * STYX Don't Let It In

 * THOMPSON TWINS Love On Your Side

 PAT BENATAR Looking For A Stranger B

 JOURNEY Faithfully B

 JOURNEY Faithfully B

 DARYL HALL AND JOHN OATES Family Man A

 * THE CALL The Walls Came Down A

 MADNESS Our House A

 * MADNESS Our House A

 * SHERRIFF When I'm With You A

 ROBBIE PATTON Smiling Islands A

 SAMMY HAGAR Never Give Up X

 SCANDAL Love's Got A Line On You X

 * EDD'Y GRANT Electric Avenue X

 PLANET P Why Me X

 * NIGHT RANGER Sing Me Away X

 * BOW WOW WOW DO YOU Wanna Hold Me X

 * WALLEX CALL Just Another Saturday Night X

 * CULTURE CLUB Time X

 * THE BELLE STARS Sign Of The Times X

Billboard Singles Radio Action

Playlist Prime Movers * Playlist Top Add Ons

WPRO-FM-Providence

- (Tom Cuddy—MO)

 ** DAVIO BOWIE—Let's Dance 13-7

 ** BARRY MANILOW—Some Kind Of Friend 17-8

 *THOMAS DOLBY—She Blinded Me With Science 16-

WPST-FM-Trenton

- (Tom Taylor MO)

 ** MICHAEL JACKSON Beat It 2-1

 ** THOMAS DOLBY She Blinded Me With Science 4

- 3 TOMMS DUCED—Site Britisher We Will Science
 3 ** DAVID BOWIE—Let's Dance 6-4
 ** MEN AT WORK—Overkill 11-7
 ** JOURNEY—Faithfully 21-10
 ** STYX—Don't Let It in
 ** DARYL HALL AND JOHN OATES—Family Man
 **PAT BERATAR—Looking For A Stranger B
 ** CZZ. TOP—Gimmie All Your Lovin' B
 ** CHAMPAISN—Try Again A
 ** EODY GRANT—Electric Avenue A
 ** KAIAEOGGOO—Too Shy A
 ** SPARKS—Cool Places A
 ** SPARKS—Cool Places A

WRCK-FM-Utica, Rome

- (Imm Reitz MD)

 ** MEN AT WORK Overkill 14-7

 ** THE TUBES She's A Beauty 25-17

 ** DURAN DURAN Rio 15-10

 ** ZZ. TOP Gimme All Your Loving 24-18

 ** NIGHT RANGER Sing Me Away 20-15

 ** STYX Don't Let It In

 ** DARYL HALL AND JOHN DATES Family Man

 ** OILINNY Faithfully B.

- DARYL HALL AND JOHN DATES—Family Man
 DIANYL HALL AND JOHN DATES—Family Man
 JOURNEY—Faithfully B
 SAGA—Wind Him U p B
 SAGA—Wind Him U p B
 NAKED EYES—Always Something There To Remind Me B
 THOMPSON TWINS—Love On Your Side A
 MICHAEL BOLTON—Fool's Game A
 SPARKS—Cool Places A
 PAT BERATTAR—Looking For A Stranger X
 UZ—New Year's Day X
 GOLDEN EARRING—The Devil Made Me Do It X
 PLANET P—Why Me X
 SCANDAL—Love's Got A Line On You X
 THE CALL—The Walls Came Down X
 MADNESS—Our House X
 WALL OF VOODOD—Mexican Radio X
 ROBERT ELLS ORRAL WITH CARLEME CARTER—I
 Couldn't Say No X

- Couldn't Say No X

 ALEX CALL—Just Another Saturday Night)

 GERARD McMAHON—Count On Me X

Mid-Atlantic Region

m★ PRIME MOVERS

THE GREG KIHN BAND-Jeopardy (Beserkley) PRINCE—Little Red Corvette (Warner Bros.)
TOTO—I Won't Hold You Back (Columbia)

TOP ADD ONS

STYX-Don't Let It End (A&M) JOURNEY-Faithfully (Columbia) RICK SPRINGFIELD-Affair Of The Heart (RCA)

BREAKOUTS

CULTURE CLUB—Time (Virgin/Epic)
DARYL HALL AND JOHN OATES—Family Man

KAJAGOOGOO-Too Shy (EMI/America)

WAEB-AM - Allentown

- WAEB-AM Allentown

 (Jefferson Ward MD)

 ** & LJARKEAU Mornin' 12-8

 ** ** RONNIE MILSAP—STRAnger In My House 17-13

 ** MARTY BALIN Do It For Love 24-22

 ** LOU RAWLS Wind Beneath My Wings 19-14

 ** KENNY LOGGINS—Welcome To Heartlight 20-17

 ** LIONEL RICHIE My Love

 ** CULTURE CLUB Time

 ** JIM CAPALDI That's Love A

 ** MEN AT WORK— Overkill A

 ** LIMDA RONSTADT Easy For You To Say A

 ** CULTURE CLUB To wo Really Want To Hurt Me X

 ** PATTI AUSTIN WITH JAMES INGRAM Baby Come To Me X

 ** PATTI AUSTIN WITH JAMES INGRAM Baby Come To Me X

 ** DONNA SUMMER The Woman In Me X

 *** ODNNA SUMMER The Woman In Me X

 *** ODNNA SUMMER The Woman In Me X

 **** ODNNA SUMMER The Woman In Me X

- Me X

 OONNA SUMMER— The Woman In Me X

 JUICE NEWTON— Heart Of The Night X

 PHIL COLLINS— You Can't Hurry Love X

 LITTLE RIVER BANO— The Other Guy X

WBSB-FM-Baltimore

- (Rick James/Jan Jefferies—MO)

 ** DEXYS MIDNIGHT RUNNERS—Come On Eileen 1-1

 ** THE GREG KIHN BAND—Ieopardy 2-2

 * MICHAEL JACKSOM—Beat It 4-3

- MICHAEL MARIN BAND—JEDPATOJ Z. Z. MICHAEL MACKSON—Beat It 4.3

 PRINCE—Little Red Corvette 8-4

 MEN AT WORK—OVERMIT 8-10

 OCHAMPAIGN—Try Again

 JOURNEY—Taithfully B

 ROMNIE MHLSAP—Stranger In My House B

 SERGIO MENDES—Never Gonna Let You Go B

 STYX—Don't Let It In A

 KAJAGOOGOO—Too Shy X

 WALTER EGAM—Fool Moon Fire X

 MAC MICHAEL MINIMUM LOVE X

 SAMMY HAGAR—NevEr Give Up X

 THE TUBES—She's A Beauty X

 ROBERT ELLIS ORRAL WITH CARLEME CARTER—I
 COUIDN'T SAM D WBZZ-FM - Pittsburgh

- (Chuch Tyler-MO)

 ** PRINCE—Little Red Corvette 3-1

 ** THE GREG KHM BAND—Jeopardy 5-3

 ** DEBARGE—I Like It 7-4

 ** LIOWEL RICHIE—My Love 24-17

 ** RICK SPRINGFELD—Affair Of The Heart 28-23

 ** STXT—Don't Let It In

 ** ROBERT ELLIS ORRAL WITH CARLEME CARTER—I

 Couldn't Say No

- AL JARREAU Mornin' B
 CULTURE CLUB Time B
- LAURA BRANIGAN Solitare A
 KAJAGOGGO Too Shy A
 SERGIO MENDES Never Gonna Let You Go X
 BRYAN ADAMS Straight From The Heart X
 WEIRO AL YANKOVIC Ricky X

WCCK-FM-Frie

- WUCK-FM LTIE
 (J.J. Sanford MO)

 **LIOMEL RICHIE—My Love 12-9

 **ORAN UNDAM RIO 19-14

 *LAURA BRANIGAN Solitaire 20-16

 *JOURNEY Faithfully 37-27

 *STYL—Don't Let It in

 *WALL OF WOODO— Mexican Radio

 *RICK SPRINGFIELD—Affair Of The Heart B

 *NAMED EYES—Always Something There To Remind Me B

- NAKED EYES—Always Sömething There To Remino Me B

 EDDY GRAMT—Electric Avenue B

 OFELEPPADO—Photograph B

 ART IN HEAVEN—Undercover Lover B

 JIM CAPALDI—That's Love A

 KEMNY TOBERS—All My Life A

 LEE GREENWOOD—1.0.U. A

 KAJAGOOGOO—Too Shy A

 FIREFALL—Falling In Love A

 THOMAS DOLBY—She Blinded Me With Science X

 NIGHT RANGER—Sing Me Away X

 AL JARREAU—Morning X

 THE TUBES—She's A Beauty X

 RITA COOLIDEE—I'll Never Let You Go X

 GOLOEN EARRING—The Devit Made Me Do It X

 ALEX CALL—Just Another Saturday Night X

WCIR-FM-Beckley

- WCIR-FM—Beckley
 (Jim Martin—MD)

 * MICHAEL JACKSON—Beat II 2-1

 * AFTER THE FIRE—Der Kommissar 4-2

 * TOTO—I Won't Hold You Back 5-4

 * THOMAS DOLBY—She Blinded Me With Science 6-5

 * ROBBIE PATTON—Smiling Islands 10-6

 * DARYL HALL AND JOHN OATES—Family Man

 * JIM CAPALDI—That's Love B

 * ZZ. TOP—Gimme All Your Lovin' A

 * CHAMPAKON—Try Again A

 * RAJAGOGODO—Too Shy A

 * STXX—Don't Let It In A

 * PAT BEMATAR—Looking For A Stranger A

 * MAC MCAMALLY—Minimum Love X

 * SCANDAL—Love's Got A Line On You X

 * ROBERT ELLIS ORRAL WITH CARLENE CARTER—I
 COULD'N Say No X
- ROBERT ELLIS SURGER WITH CHREEKE CARTER-Couldn't Say No X JIM CAPALDI—That's Love X IREME CARRA—Flashdance, What A Feeling X SAMMY HAGAR—Never Give Up X GARY PORTNOY—Where Everybody Knows Your Name X
- Name X

 CULTURE CLUB—Time X

 WALTER EGAM—Fool Moon Fire X

 LINDA RONSTAOT—Easy for You To Say X

 PIANTE P—Why Me X

 SAGA—Wind Him Up X

 WALL OF VOODOO—Mexican Radio X

 ETONY CAREY—I Won't Be Home Tonight X

 EDDIE RABBITT—You Can't Run From Love X
- WFBG-AM -- Altoona
- (Tony Booth MILOUTA
 (Tony Booth MD)

 * MICHAEL JACKSON Beat It 2-1

 * AFTER THE FIRE Der Kommissar 3-2

 TOTO I Won't Hold You Back 6-4

 MEN AT WORK Overkull 8-6

 BOB SEGER AND THE SILVER BULLET BAND Even

- Now 13-9

 DIOMEL RICHIE—My Love

 STYX—Don't Let it in

 MAJAGOGGOO—Too Shy B

 PAT BENATAR—Looking For A Stranger B

 NAKED EYES—Always Something There To Remind

- MAKED EYES—Always Something There to hashing to Be SHERRIFF—When I'm With You A U2—New Year's Day A MICHAEL BOLTON—Fool's Game A THOMPSON TWINS—Love On Your Side A DEBARGE—All This Love X THE BELLE STARS—Sign Of The Times X MELL OIAMOND—Front Page Story X MELL OIAMOND—Front Page Story X SCANDAL—Love's Gold A Line On You X GOLDEN EARRING—The Devil Made Me Do It X OCHRIS DE BURGH—Don't "Pay The Ferryman X DOBIE GRAY—One Can Fake It X DOBIE GRAY—One Can Fake It X SOBBIE PATTON—Smiling Islands X SPARKS—Cool Places X
- SPARKS—Cool Places X
 WALTER EGAN—Fool Moon Fire X
 NIGHT RANGER—Sing Me Away X
 Z.Z. TOP—Gimme All Lovin' X

WHYW-FM-Pittsburgh

- (Jay Cresswell—MD)

 * * AL JARREAU—Mornin' 10-6

 * THE PRETENDERS—Back On The Chain Gang 16-
- ** INC FREE LINES **

 ** LINDA RONSTADT Easy For You To Say 19 16

 ** MAC McAMALLY Minimum Love 20-17

 ** MEN AT WORK Overkill 22-19

 ** SERGIO MENDES Never Gonna Let You Go

 ** DARYL HALL AND JOHN OATES Family Man

 ** CHAMPAIGN Try Again B

 ** FOR ALLON That's Love B

 ** ROBERT ELLIS ORRAL WITH CARLENE CARTER—I

 **Condada's Zay No A
- Couldn't Say No A

 EARTH, WIND & FIRE—Side By Side A

WKRZ-FM - Wilkes-Barre

WNV7-FM - Norfolk

- WNVZ-FM Norfolk
 (Steve Kelly-MO)

 * DAVID BOWE—Let's Dance 12-7

 ** TOTO—I Won't Hold You Back 13-8

 ** MEN AT WORK—Overkill 19-14

 ** LAURA BRANIGAN—Solitaire 24-16

 ** TIKE TUBES—She's A Beauty B

 ** THE TUBES—She's A Beauty B

 ** THE TUBES—She's A Beauty B

 ** THE TUBES—She's A Beauty B

 ** THOMPSON TWINS—Love On Your Side B

 ** PAT BERMTAR—Looking For A Stranger B

 ** AL JARREAU—Morini" B

 ** JOURNEY—Faithfully B

- Me A

 TOOO RUNDGREN—Bang The Drum All Day A

 CHAMPAIGN—Try Again A

 KAJAGOOGOO—Too Shy A

- WQXA-FM-York
- (Dan Steele-MO)

 ** AFTER THE FIRE Der Kommissar 8-4

 ** PRINCE Little Red Corvette 24-19

 ** TOMNIE MILSAP-Stranger In My House 23-20

 ** THOMAS DOLBY-She Blinded Me With Science 28-23
- 23 IRENE CARA—Flashdance, What A Feeling 30-26
- * IRENE CARRA-Hashdance, What A Feeling 3U© CHAMPHAIDN Try Again
 © DARYL MALL AND JOHN DATES—Family Man
 © CRICK SPRINGFIELD—Affair Of The Heart B
 © CULTURE CLUB—Time B
 © LIONEL RICHIE—My Love B
 © WALTER EGAM—Fool Moon Fire B
 © CHRISTOPHER CROSS—No Time For Talk A
- CHRISTOPHER CROSS—No Time For Talk A
 STYX—Don't Let It In A
 NAKED EYES—Always Something There To Remind Me X
 INXS—The One Thing X
 SERGIO MENDES—Never Gonna Let You Go X
 ROBBLE PATTON—Smiling Islands X
 JOURNEY—Faithfully X
 NEIL DIAMOND—Front Page Story X
- WRQX-FM-Washington, D.C.
- TYRQA-FWM—TWASHINGTON, U.C.
 (May Tatem—MO)

 ** KENNY LOGGINS—Welcome To Heartlight 12-7

 ** MEN AT WORK—Overkill 15-9

 ** MELISSA MANCHESTER—Nice Girls 16-13

 ** AL JARREAU—Mornini 18-14

 ** BRYAN ADAMS—Straight From The Heart 20-17

 ** NAKED EYES—Always Something There To Remind Me B
- Me B RICK SPRINGFIELD—Affair Of The Heart B JOURNEY—Faithfully B
 TOTO—I Won't Hold You Back A
 STYX—Don't Let It In A

- WRVQ-FM-Richmond
- (Jim Payne MD)

 * THE GREG KIHN BAND Jeopardy 5 1

 * DEVIS MONIGHT RUNNERS Come On Eileen 4-2

 * AFTER THE FIRE Der Kommissar 8-4

 * PRINCE Little Red Corvette 18-11

 * BOB SEGER AND THE SILVER BULLET BAND Even
- Now 19-12
 PAT BENATAR—Looking For A Stranger
 STYX—Don't Let It In
 RICK SPRINGFIELO—Affair Of The Heart B
- JOURNEY—Faithfully B
 CULTURE CLUB—Time B
 ROBERT ELLIS ORRAL WITH CARLENE CARTER—I
- ROBERT ELUS ORRAL WITH CARLENE CARTER-COULDN'T SAY NO B

 Z.Z. TOP—Gimme All Your Lovin' A

 DARYL HALL AND JOHN DATES—Family Man A

 ROMNIE MILSAP—Stranger In My House A

 SAGA—Wind Him Up X

 UZ—New Year's Oay X

 THE TUBES—She's A Beauty X

 EDDY GRANT—Electric Avenue X

 WALTER EGAN—Fool Moon Fire X
- WXIL-FM Parkersburg

- WXIL-FM Parkersburg
 (Paul DeMille—MD)

 * DARYL HALL AND JOHN OATES—Family Man 3-1

 * TOTO—I Won't Hold You Back 2-2

 * MEN AT WORK—Oyerkil 10-5

 * LAURA BRANIGAN—Solitaire 14-8

 * LIONEL RICHIE—My Love 17-9

 * STYX—Don't Lett It In

 * WALL OF WOODO—Mexican Radio

 * ALEX CALL—Just Another Saturday Night B

 PHIL COLLINS—I Can't Believe It's True B

 * ART IN HEAVEN—Undercover Lover B

 * THOMAS DOLBY—She Blinded Me With Science B

 * KAJAGOOGOO—Too Shy A

 * LEE GREENWOOD—1.0. U. A

 * KEMINY ROERS—All My Life A

 * U2—New Year's Day X

 * THE GAP BAMD—Outstanding X

 * SAGA—Wind Him Up X
- THE GAP BAND—Outstanding X
 SAGA—Wind Him Up X
 TOTAL COELO—I Eat Cannibals X
 JOURNEY—After The Fire X
 RTTA COOLIDGE—I'll Never Let You Go X
 DON HEMLEY—Nobody's Business X
 EDDY GRANT—Electric Avenue X
 GOLDEN EARRING—The Devil Made Me Do It X
 NIGHT RANGER—Sing Me Away X
 AL JARREAU—Mornin' X

- WHTX-FM-Pittsburgh
- (Keth Abrams—MD)

 JOURNEY—Faithfully

 RICK SPRINGFIELD—Affair DI The Heart

 CULTURE CLUB—Time B

 BRYAN ADAMS—Straight From The Heart B

 DEF LEPPARD—Photograph B

Southeast Region

■★ PRIME MOVERS

DAVID BOWIE-Let's Dance (EMI/America) MEN AT WORK—Overkill (Columbia MICHAEL JACKSON—Beat It (Epic)

TOP ADD ONS

STYX—Don't Let It End (A&M)
DARYL HALL AND JOHN OATES—Family Man JOURNEY-Faithfully (Columbia)

BREAKOUTS

CULTURE CLUB—Time (Virgin/Epic) SERGIO MENDES-Never Gonne Let You Go (A&M) ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No (RCA)

WAEV-FM-Savannah WAEV-P M — Davannan (J.O. North — MD(* DEXYS MIDNIGHT RUNNERS—Come On Elleen 4-1 * STEPHEN BISHOP—It Might Be You 3-2 * TOTO—I Won't Hold You Back 7-6 * MAKEO EYES—Always Something There To Remind

Me 8-7

KENNY LOGGINS—Welcome To Heartlight 16-11

DARYL HALL AND JOHN OATES—Family Man LEE GREENWOOD—I.O.U.
 IRENE CARA—Flashdance, What A Feeling B
 PATRICK SIMMONS—So Wrong B
 WALTER EGAN—Full Moon Fire B

JIM CAPALOI — That's Love B
 CARL WILSON — What You Do To Me)

- WANS-FM-Anderson/Greenville

- (Rod Metts—MD)

 ** THE GREG KIHN BAND—Jeopardy 2·1

 ** MICHAEL JACKSON—Beat It 4·3

 ** BOS SEGER AND THE SILVER BULLET BAND—Even
 Now 6·4
- Now 6-4
 THOMAS DOLBY—She Blinded Me With Science 8-6
 PRINCE—Little Red Corvette 9-8
 STYX—Don't Let It In
 DARY HALL AND JOHN DATES—Family Man
 JOURNEY—Faithfully B
 CULTURE CLUB—Time B
 NAKED EYES—Always Something There To Remind
 Me B

- Me B

 MENE CARA—Flashdance, What A Feeling B

 TOOO RUNGREN—Bang The Drum All Day A

 CHAMPAIGH—Try Again A

 ROBBIE PATION—Smiling Islands A

 RICK SPRINGFIELD—Affair Of The Heart X

 SAMMY HAGAR—Never Give Up X

 ROBERT ELLIS ORRAL WITH CARLENE CARTER—I

 COULD'S TO WAY

 ROBERT SELIS ORRAL WITH CARLENE CARTER—I
- ROBERT ELLIS ORRAL WITH GRAND AND COULD' SAY NO X
 ROMNIE MILSAP—Stranger In My House X
 TONY CAREY—I Won't Be Home Tonight X
 THE TUBES—She's A Beauty
 WALTER EGAR—Fool Moon Fire X
 Z.Z. TOP—Gimme All Your Lovin' X
- Z.Z. TOP —Gimme Ali PLANET P —Why Me) SAGA-Wind Him Up X NIGHT RANGER-Sing Me Away X
- WAXY-FM-Ft. Lauderdale
- WAXY-F M—Ft. Lauderdale
 (Rick Shaw—MD)

 * MICHAEL JACKSON—Beat It 2-1

 ** DEXYS MIDNIGHT RUNNERS—Come On Eileen 4-2

 * DARYL HALL AND JOHN OATES—One On One 5-3

 * AL JARREAU—MORnin' 10-8

 * LIONEL RICHIE—My Love 14-10

 SERGIO MENDES—Never Gonna Let You Go

 CHAMPAIGN—Try Again

 CULTURE CLUB—Time B

 IRENE CARA—Flashdance, What A Feeling B
- WBBQ-FM-Augusta (Bruce Stevens—MO)

 *** BOB SEGER AND THE SILVER BULLET BANO—Even

- ** BOB SEGER AND THE SILVER BULLET BANO—E Now 8-3
 ** TOTO—I Won't Hold You Back 9-4
 ** MEN AT WORK—Overkill 15-9
 ** BRYAN ADAMS—Straight From The Heart 16-10
 ** LIONEL RICHIE—MY Love 17-11
 ** DARYL HALL AND JOHN OATES—Family Man
 ** STYX—Don't Let It In
 ** JOURNEY—Faithfully B
 ** CHAMPHAIN—TIP Again B
 ** ROMNIE MILSAP—Stranger In MY House B
 ** RICK SPRINGFILD—Affair Of The Heart B
 ** CULTURE CULB—Time B
 ** PAT BEMATAR—Looking For A Stranger A
 ** KENNY ROGERS—AII MY, Life A
 ** THOMPSON TWINS—Love On Your Side A
 ** DURAN DURAN—Rio X
 ** Z.Z. TOP—Gimme All Your Lovin' X
- Z.Z. TOP—Gimme All Your Lovin' X
 NAKED EYES—Always Something There To Remind Me X

 ROBERT ELLIS ORRAL WITH CARLENE CARETER—I
- COURD'S SAY NO X
 JIM CAPALDI That's Love X
 IRENE CARA—Flashdance, What A Feelin
 THE TUBES—She's A Beauty X
 WALTER EGAN—Fool Moon Fire X
 THE BELLE STARS—Sign Of the Times X
 KAJAGOOGOO—Too Shy X
- WBCY-FM-Charlotte (Bob Kaghan—MD)

 ** * BOB SEGER AND THE SILVER BULLET BAND—Even

- (BOB Ragnan—MU)

 ** BOB SEGER AND THE SILVER BULLET BAND—Ever
 Now 14-11

 ** DAVID BOWNE—Let's Dance 15-7

 ** BRYAN ADAMS—Straight From The Heart 20-12

 ** MEN AT WORK—Overkill 19-13

 ** MAKED EYES—Always Something There To Remind
 Me 25-15

 ** STYX—Don't Let It In

 ** DARYL HALL AND JOHN OATES—Family Man

 ** IRENE CARA—Flashdance, What A Feeling B

 ** LIOWEL RICHIE—My Love B

 ** JOURNET—Faithfully B

 ** RICK SPRINGFIELD—Affair Of The Heart B

 ** PATRICK SIMMONS—So Wrong B

 ** KAIAGOOGOO—Too Shy A

 ** SERGIO MENDES—Never Gonna Let You Go A

 ** 2.T. TOP—Gimme All Your Lovin' A

 ** DEBARGE—I Like It X

 ** ROINNIE MILSAP—Stranger In My House X

 ** THE TUBES—She's A Bewaly X

 ** PAT BENATAR—Looking For A Stranger X

 ** ROBERT ELLS ORRAL WITH CARLENE CARTER—I

 Couldn't Say No.X

 ** MNS—Exp. Done Phing X

 ** MISS—Exp. Done Phing X

 ** MISS—Ex
- Couldn't Say No X

 INXS—The One Thing X WBGM-FM-Tallahassee
- (Al Brock—P.D./Jack Norris—MD)

 * THE GREG KIHM BAND—Jeopardy 1-1

 * BOB SEGER AND THE SILVER BULLET BAND—Even ** BOB SEGER AND THE SILVER BUI Now 8-4 * TOTO—I Won't Hold You Back 9-5 * DAVID BOWIE—Let's Dance 15-9 * MEN AT WORK—Overkill 21-11 • STYX—Don't Let It In • KAIAGOGOO—Too Shy • AL JARREAU—Mornin' B • Z. Z. TOP—Gimme All Your Lovin' B • JOURNEY—Faithfully B • WALTER EGAM—Fool Moon Fire B • WALTER EGAM—Fool Moon Fire B
- WALLER EGAN—Fool Moon Fire B
 MODERN ENGLISH—I Melt With You A
 DARYL HALL AND JOHN OATES—Family Man A
 TODD RUNDGREN—Bang The Drum All Day A
 SERGIO MENDES—Hever Gonna Let You Go A
 ALEX CALL—Just Another Saturday Night X
 EDDY GRANT—Electric Avenue X

EDDY GRANT—Electric Avenue X U2—New Year's Day X CHAMPAIGN—Try Again X PAT BENATAR—Looking For A Stranger X ROBBIE PATTOM—Smilling Islands X INXS—The One Thing X WBJW-FM-Orlando

- (Tery Long—MD)

 ** THE GREG KIHH BAND—Jeopardy 2·1

 ** BOB SEGER AND THE SILVER BULLET BAND—Even
 Now 8·5

 ** MORN—TONN' Hold You Back 9·6

 ** MEM AT WORK—Overkill 15·9

 ** OANUB BOWNE—Let's Dance 19·12

 ** THOMAS DOLBY—She Blinded Me With Science B

 ** NAKED EYES—Always Something There To Remind
 Me B Me B
 • AL JARREAU – Mornin' B
 • ROBERT ELLIS ORRAL WITH CARLENE CARTER—I
- Couldn't Say No B
 RICK SPRINGFIELD—Affair Of The Heart A
 IRENE CARA—Flashdance, What A Feeling A
 JOURNEY—Faithfully A WCGQ-FM-Columbus
- (Bob Raleigh MD)

 ** KERNY LDGGINS Welcome To Heartlight 11-8

 ** DEF LEPPARD Photograph 10-9

 * AFTER THE FIRE Der Kommissar 2-1

 * MICHAEL JACKSOM Beat It 5-3

 * OAVID BOWIE Let's Dance 12-7

 •• STYX Don't Let It in

- SARYL HALL AND JOHN OATES—Family Man
 MAKED EYES—Always Something There To Remind
- Me B
 CULTURE CLUB—Time B
 ROBERT ELLIS ORRAL WITH CARLENE CARTER—I
- Couldn't Say No B
 SERGIO MENDES—Never Gonna Let You Go A
 MELISSA MANCHESTER—My Boyfriend's Back A

- MELISSA MANCHESTER—My Boyfri
 Z.Z. TOP—Gimme All You Lovi X
 LIOMEL RICHIE—My Love X
 CHAMPANGN—Try Again X
 PLANET P—Why Me X
 JOURNEY—Faithfully X
 INXS—The One Thing X
 THE TUBES—She's A Beauly X
 JIM CAPALDI—That's Love X
- WCSC-AM Charleston

- STYX—Don't Left II n
 JOURNEY—Faithfully B
 PAT BENATAR—Looking For A Stranger B
 WALTER EGAN—Fool Moon Fire B
 SUM CAPALD—That's Love B
 SERGIO MENDES—Never Gonna Let You Go B
 CHRISTOPHER Cross—No Time For Talk A
 FRIDA—Here We II Stay A
 DEBARGE—All This Love A
 FRIDA—Here We II Stay A
 DEBARGE—All This Love A
 THOMPSON TRIMIS—Love On Your Side A
 MIGHT RANGER—Sing Me Away A
 MELISSA MANCHESTER—My Boyfriend's Back A
 EARTH, WIND & FIRE—Side By Side X
 KENNY ROGERS—All My Life X
 KAJAGOOGOO—Too Shy X
 NEIL DIAMONO—Front Page Story X
 LOU RAWLS—Wind Beneath My Wings X
 PLAMET P—Why Me X
 TOOD RUNDGREN—Band The Drum All Day X
 LOZ NETTO—Fade Away A
- WKXX-FM-Birmingham WKXX-FM — Birmingham
 (Steve Davis—MO)

 * THE GREG KIMN BAND—Jeopardy 5-1

 * PRINCE—Little Red Corvette 9-4

 * KENNY LOGGINS—Welcome To Heartlight 10-5

 * MENN AT WORK—Overkill 20-13

 * LIONEL RICHIE—My Love 22-19

 * AFTER THE FIRE—Der Kommissar B

 * AL JARREAU—Morning B

 * CHRISTOPHER CROSS—All Right B

 * EDOIE RABBITT—You Carl * Run From Love B

 * DAVID BOWIE—Let's Dance B

 * CHAMPAIGN—Try Again A

 * STYX—Don't Let It Go A
- WEZB-FM-New Orleans (Jerry Lousteau—MD)

 ** PRINCE—Little Red Corvette 3-1

 ** TOTO—I Worl 14 Hold You Back 12-5

 ** DAVIO BOWIE—Let's Dance 15-8

 ** THOMAS DOLBY—She Blinded Me With Science 19-
- 10

 * DURAN DURAN—Rio 17-11

 WEIRD AL YANKOVIC—Ricky
- WIRD AL YANKOVIC—Ricky
 STXY—Don't Lell tin
 CULTURE CLUB—Time B
 DEF LEPPARD—Pholograph B
 NEW EDITION—Candy Girl A
 AL JARREAU—Mornin' A
 SERRIKO MENDES—Never Gonna Let You Go A
 BARRY MANILOW—Some Kind Of Friend X
 BRYAN AOAMS—Straight From The Heart X
- WFLB-AM-Fayetteville WFLB-AM — Fayetteville
 (Larry Canon—MO)

 ** BRYMAN ADAMS—Straight From The Heart 16 8

 ** LIONEL RICHE—My Love 27-13

 * LAURA BRANIGAN—Solitaire 24-17

 ** MEN AT WORK—Overkill 31-23

 ** JOURNEY—Faithfully 33-28

 ** JOURNEY—Faithfully 33-28

 ** DARYL HALL AND JOHN OATES—Family Man

 ** SERGIO MENDES—Never Gonna Let You Go

 ** CULTURE CLUB—Time B

 ** PAT BENATAR—Looking For A Stranger B

 ** SPARKS—Cool Places B

 ** NEIL DJAMOND—Front Page Story B

 ** UZ—New Year's Day A

- MEIL DIAMOND—Front Page Story B
 U2—New Year's Day A
 KAJAGOGGO—Too Shy A
 SAMMY HAGAR—Never Give Up A
 CHRISTOPHER CROSS—No Time For Talk A
 THOMPSON TWINS—Love On Your Side A
 THE CALL—The Walls Came Down A
 STYX—Don't Let It In A
 NAKED EYES—Always Something There To Remind
 Mex
- Me X
 DEBARGE—All This Love X
 MODERN ENGLISH—I Melt With You X DEBARGE—All This Love X
 MODERN ENGLISH—I Melt With You X
 SAGA—Wind Him Up X
 SCANDAL—Love's Got A Line Dn You X
 NIGHT RANGER—Sing Me Away X
 THE BELLE STARS—Sign Of The Times X
 ALEX CALL—Just Another Saturday Night X
 TONY CARY—I Won't Be Home Tonight X
 GOLDEN EARRING—The Devil Made Me Do It X
- WFMF-FM-Baton Rouge
- WFMF-FM Baton Rouge
 (Wayne Walkins—MO)

 **TOTO—I Worl Hold You Back 2-2

 **AL JARREAU—Mornin* 18-13

 **LIONEL RICHIE—My Love 20-16

 **MEN AT WORK—Overkill 24-18

 **RICK SPRINGFIELD—Affair Of The Heart 20-24

 **STXX—DON' Let It In

 CULTURE CLUB—Time B

 **NEIL DIAMONO—Fron! Page Story X

 LAURA BRANICAM—Solitaire X

 **EDDIE RABBITT—You Can't Run From Love X

 **MEN AT WORK—Be Good Johnny X
- WHHY-FM-Montgomery

(Mark St. John—MD)

** MICHAEL JACKSON—Beat it 1-1

** THE GREG KIHN BAND—Jeopard

- ** MICHAEL JACKSON—Beat It 1-1

 * THE GREG KIMN BAND—Jeopardy 4-2

 ** TOTO—I Won't Hold You Back 10-7

 ** ALI JARREAU—Montin' 17-9

 ** BRYAN ADAMS—Straight From The Heart 15-12

 ** STYX—Don't Let It In

 ** STYX—Don't Let It In

 ** DARYL HALL AND JOHN OATES—Family Man

 ** JOURNEY—Faithfully B

 ** CHAMPAKIN—Ty Again B

 ** THE TUBES—The Sa Beauty B

 ** JIM CAPALDI—That's Love A

 ** SERGIO MENDES—Never Gonna Let You Go A

 ** FRIDA—Here We'll Stay A

 ** ROBERT ELLIS ORRAL WITH CARLENE CARTER—I

 COUIdn't Say NO X

 ** KENNY LOGGINS—Welcome To Heartlight X

 ** WALTER EGAN—Fool Moon Fire X

 ** KAJAGOOGOO—Too Shy X

 ** KENNY ROGERS—AII MY Life X
- WHYI-FM-Miami
- WHT VI-P MY MYI dill!
 (Robert W. Walker/Frank Amadeo MO)

 * MICHAEL JACKSON Beat It 3-1

 * MOURNEY Separate Ways 4-2

 * DAVID BOWIE Let's Dance 13-8

 * IRENE CARRA Flashdance, What A Feeling 27-15

 * SERGIO MENDES Never Gonna Let You Go 29-18

- STYX—Don't Let It In
 DEBARGE—All This Love
 JOURNEY—Faithfully B
 DARY, HALL AND JOHN DATES—Family Man A
 WEIRD AL YANKOVIC—Rickly A
 THE GAP BAND—Outstanding X
 GERARO MEMBAHON—Count On Me X
 EDDY GRANT—Electric Avenue X
 THE TUBES—She's A Beauty X
 TODO RUNDGREN—Bang The Drum All Day X
- WINZ-FM-Miami
- (Mark Shamps—MD)

 * DAVIO BOWIE—Let's Dance 2-2

 * NEW EDITION—Candy Girl 14-4

 * THOMAS DOLBY—She Blinded Me With Science 9-5

 * LIONEL RICHIE—My Love 23-18

 CHAMPAGIA—Try Again 26-19

 IREME CARA—Flashdance, What A Feeling
- KIX—Body Talk
 MEN AT WORK—Overkill B
 AL JARREAU—Mornin' B
 NAKED EYES—Always Somethi ing There To Remind
- MANKED EYES—Always Something There To Rem
 Me B
 THE WHISPERS—Tonight A
 WILIAD AL YANKOWIC—Ricky B
 THE WHISPERS—Tonight A
 WASAGOOGOO—Too Shy A
 DEMIECE WILLIAMS—Do What You Feel A
 SERGIO MENDES—Never Gonna Let You Go A
 JOURNEY—Faithfully X
 RICK SPRINGFIELD—Affair Of The Heart X
 OEBRA HURD—Hug Me, Squeeze Me X
 WHAIM—Young Guns (Go For It) X
 WALL OF VOODOO—Mexican Radio X
 TOOD RUMOREM—Bang The Drum All Day X
 DEBARGE—All This Love X
 MICHAEL SEMBELLA—Maniac L
- WISE-AM-Asheville
- (John Stevens—MD)

 ** JOURNEY—Faithfully 22-15

 ** MAKEO EYES—Always Something There To Remind ** MARCO EYES—Always Something There To Re
 Me 18: 14

 ** LAURA BRANIGAM—Solitaire 24: 16

 ** DEF LEPPARD—Photograph 26-19

 ** MEN AT WORK—Overkill 30: 25

 ** MEIL DUMMOND—Front Page Story

 ** UZ—New Year's Day

 ** ROBBIE PATTON—Smiling Islands B

 ** INKS—The One Thing B

 ** DEBARGE—All This Love A

 ** DARYL HALL AND JOHN DATES—Family Man A

 ** PAT BENATAR—Looking For A Stranger A

 ** MADNESS—Our House A

 ** KJARGOGGOD—Too Shy X

 ** BOW WOW WOW—Do You Wanna Hold Me X
- RAJAGOOGO—Too Shy X

 BOW WOW WOW—Do You Wanna Hold Me X

 BOW WOW WOW—Do You Wanna Hold Me X

 HIE BELLE STARS—Sign Of The Times X

 CHRIS DE BURBCH—Don't Pay The Ferryman X

 SAGA—Wind Him Up X

 GOLDEN EARRING—The Devil Made Me Do It X

 SPARKS—Cool Places X

 NIGHT RANGER—Sing Me Away X

 PLANET P—Why Me X

 ALEX CALL—Just Another Saturday Night X

 SCANDAL—Love's Got A Line On You X

 CHAMPANGM—Try Again X

 SAMMY HAGAR—Never Give Up X WIVY-FM-Jacksonville
- WWY-FM Jacksonville
 (Dave Scott MO)

 ** TOTO—1 Won't Hold You Back 3-1

 ** ROBBIE PATTON Smiling Islands 5-4

 ** ROBBIE PATTON Smiling Islands 5-5

 ** LINDA RONSTADT Easy For You To Say 8-5

 ** LINDA RONSTADT For You To Say 8-5

 ** LINDA RONSTADT For You To Say 8-5

 ** LAURB RASMIGAM Solitaire 18-12

 ** NEIL DIAMOND—Front Page Story

 ** BRYAN ADAMS—STraight From The Heart

 ** SERGIO MENDES—Never Gonna Let You Go A
- WJDX-AM-Jackson (Bill Crews—MO)

 ★ ★ TOTO—I Won't H Id You Back 5-1

 ★ ★ PRINCE—Little Red Corvette 9-5 ** PRINCE — Little Red Corvette 9-5

 ** DAVID BOWIE—Let's Dance 10-7

 ** BOB SEGER AND THE SILVER BULLET BANO—Even
 Now 21-15

 ** MEN AT WORK—Overkill 23-18

 ** DARYL HALL & JOHN OATES—Family Man A

 ** CHRISTOPHER CROSS—NO Time For Talk A

 ** BORS—The Oar Thing A

 ** BORS—The Oar Thing A
- INXS—The One Thing A
 WALTER EGAN—Fool Moon Fire X WKRG-FM-Mobile
- ** WARU-T # PROUNTE

 (Scott Griffith MD)

 ** MICHAEL JACKSOM Beat It 1-1

 ** PRINCE Little Red Corvette 4-2

 ** DAVID BOWIE Let's Dance 9-4

 ** THOMAS DOLBY She Blinded Me With Science 11-7

 ** MEN AT WORK Overkill 20-17

 PAT BENATAR Looking For A Stranger

 STYX-Don't Let It In
- STYX—Do't Let It in
 NAKED EYES—Always Something There To Remind Me B
 ROBBIE PATTON—Smilling Islands A
 KAJAGOOGOO—Too Shy A KROK-FM-Shreveport
- (Gary Bennet MD)

 * MICHAEL JACKSOM Beat It 5-3

 * MAC MARALLY Minimum Love 10-7

 * BRYAN ADAMS Straight From The Heart 12-9

 * PRINCE Little Red Corvette 15-12

 * KAJAGOOGOO Too Shy MAJAGOGGO—Too Shy
 STYX—Don't Let it in
 LIOMEL RICHIE—My Love B
 ME MA TI WORK—Overkill B
 CULTURE CLUB—Time B
 SPARKS—Cool Places A
 CHRISTOPHE CROSS—NO Time For Talk A
 KENNY ROGERS—All My Life A
 INXS—The One Thing A
 MAKED EYES—Always Something To Remind Me
 PATTI AUSTIM—Every Home Should Have One X
 SAGA—WAND Him Up X
- PAI IT AUST IN Every Home Should Have or SAGA— Wind Him Up X
 IREME CARA—Flashdance, What A Feeling X
 ZZ. TOP—Gimme All Your Lovin' X
 JOURNEY—Faithfully X
 RICK SPRINGFIELO—Affair Of The Heart X
 ROBBIE PATTON—Smiling Islands X WOKI-FM - Knoxville
- * THOMAS DOLBT—She Blinded Me With S
 4

 PRINCE—Little Red Corvette 7-6

 DEF LEPPARD—Photograph 10-7

 TIDTAL COELD—I Eat Cannibals 14-13

 STYX—Don't Let It In

 CHRISTOPHER CROSS—No Time For Talk

 ROBBIE PATTON—Smiling Islands B

 SCANDAL—Love's Got A Line On You B

 THE BELLE STARS—Sign Of The Times A

 EDDY GRANT—Electric Avenue A

 KANACOGOGO—Too SNA

- (Gary Adhins—MO)

 ** MICHAEL JACKSON—Beat It 2·1

 ** THOMAS DOLBY—She Blinded Me With Science 5-
- KAJAGOOGOO-Too Shy A
 THOMPSON TWINS-Love On Your Side A
 - (Continued on page 20)



A LINDA ROMSTADT—Easy For You To Say A
THE CALL—The Walls Came Down X
ALEX CALL—Just Another Saturday Night X
BERTIE HIGGINS—Poets And Pirates X
CULTURE CLUB—Time X
PAT BENATRA—Looking For A Stranger X
MEIL OHAMOND—Front Page Story X
ULTRAVOX—ReaD The Wild Wind X

WQEN-FM-Gadsden

WQEN-FM — Gadsden
(Leo David-MD)

* MICHAEL JACKSON—Beat II 2-1

* ★ TOTO—I Won't Hold You Back 3-2

* PRINCE—Little Red Corvette 4-3

* DAVID BOWIE—Let's Dance 8-5

* LIONEL RICHIE—My Love 16-7

• STYX—Don't Let It In

• DARYL HALL AND JOHN OATES—Family Man

* THOMAS DOLDS* The Blinded Me With Science
EARTH, WINDD AND FIRE—Side By Side B

* THE TUBES—She's A Beauty B

• NIGHT RANGER—Sing Me Away A

PAT BENATAR—Looking For A Stranger A

• KERNY ROCERS—All My Life A

WALTER EGAM—Fool Mon Fire X

• MICHAEL BOLTON—Fool's Game L

• SCANDAL—Love's Got A Line On You L

* TOMY CARE?—I Won't Be Home Tonight L

WOLLE—FM — New Orleans

WOUE-FM - New Orleans

**CULTURE CLUB—Time B

NAKED EYES—Always Something There To Remind Me

**A LONGER CHAPTER CONTROL OF THE CLUB—TIME CLUB—TIME B

NAKED EYES—Always Something There To Remind Me

ME NATURE CLUB—Time B

NAKED EYES—Always Something There To Remind Me

ME NAMED EYES—Always Something There To Remind Me

**B

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**CONTROL OF THE CLUB—Time B

**CONTROL OF

Me B

• IREME CARA—Flashdance, What A Feeling B
• JIM CAPALDI—That's Love B
• STYX—Don't Let It in A
• SERGIO MENOES—Never Gonna Let You A

WQUT-FM-Johnson City

(Dave Adams—MD)

** THE GREG KIHN BAND—Jeopardy 7-3

** MAC McANALLY—Minimum Love 11-9

** TOTO—I Won't Hold You Back 15-10

** KENNY LOGGINS—Welcome To Heartight 20-15

** BDB SEGER AND THE SILVER BULLET BAND—Even

CULTURE CLUB—Time
AL JARREAU—Morini B
RONNIE MILSAP—Stranger In My House B
MAKED EYES—Always Something There To Remind

RISTOPHER CROSS—No Time For Talk A

Z.Z. TOP—Gimme All Your Lovin' A
 RICK SPRINGFIELD—Affair Of The Heart X
 ROBERT ELLIS ORRAL WITH CARLENE CARTER—I

ROBERT ELLIS ORRAL WITH CARLENE CARTER—I COUIDIN TARRIER MY LOVE X
DAVID BOWIE— Let's Dance X
JOURNEY— Faithfully X
THOMAS DOLEY—She Blinded Me With Science X
MEN AT WORK— Overkill X
DURAN DURAN—ROX
MICHAEL JACKSON—Beat It X
SAMMY HAGAR—Never Give Up X
MAUREEN MCDONALD—Twice Upon A Time X
FLEETWOOD MAC—Oh Diane X

WQXI-FM-Atlanta

**YATTIVI — ALIGHTA

** MICHAEL JAKSOM — Beat It 1-1

** DAVID BOWIE — Let's Dance 5-2

** PRINCE — Little Red Corvette 13-7

** LIONEL RICHE — My Love 22-10

** IRENE CARA—Flashdance, What A Feeling 28-18

** DARTH HALL AND JOH OATES—Family Man

** STYX—DON'T Let It In

DARYL HALL AND JOH OATES—Family Man
 STYX—Don't Let it in
 STEPHEN BISHOP—It Might Be You B
 CULTURE CLUB—Time B
 CUBLIS GRRAL WITH CARLENE CARTER—I
COUIGH't Say No B
 JOURNEY—Faithfully B
 KENNY ROGERS—All My Life A
 PATRICK SIMMOND—SO Wrong X
 INXS—The One Thing X
 ROBBIE PATTON—Smiling Islands X

WRBQ-FM-Tampa

(Pat McKay—MD)

** DAVID BOWIE—Let's Dance 14-7

** THOMAS DOLBY—She Blinded Me With Science

* * THOMAS DOLBY—She bringed me thin science
15-9

± LIONEL RICHIE—My Love 21 15

* MEN AT WORK—Overkill 23-17

* IRENE CARA—Flashdance, What A Feeling 28-21

• JOURNEY—Faithfully

• EDDIE RABBITT—You Can't Run From Love

• SERGIO MENDES—Never Gonna Let You Go A

WSEZ-FM-Winston-Salem

WSEZ-FM — Winston-Salem

(Steve Finnegan — MD)

* MICHAEL JACKSON—Beat It 2-1

* TOTO—I Won't Hold You Back 12-5

* RONNIE MILSAP—Stranger In My House 15-9

* MEN AT WORK—Overkill 23-15

* LOUNEL RICHE—My Love 33-19

• STYX—Don't Let It In

• JOURNEY—Faithfully

• CULTURE CLUB—Time B

• CHAMPAIGN—Try Again B

• PAT BENATAR—Looking For A Stranger B

• PATTI AUSTIN WITH JAMES INGRAM—How Do You Keep The Music Playing B

• DARYL HALL AND JOHN OATES—Family Man A

• DEBARGE—All This Love A

* KAJAGOGOD—Too Shy A

• DOLLY PARTON—Potential New Boyfriend A

• WALL OF YOODOD—Mexican Radio X

• NEIL DIAMOND—Front Page Story X

• SAGA—Wind Him Up X

• NIGHT RAMEGR—Sing Me Away X

• SERGIO MENDES—Never Gonna Let You Go X

• BOW MOW WOW—Do You Wanna Hold Me X

WSKZ-FM — Chattanoda

WSKZ-FM - Chattanooga

(David Carroll—MD)

* * TOTO—I Won't Hold You Back 7-4

* THOMAS DOLBY—She Blinded Me With Science

19-15

* MEM AT WORK—Overkill 16-10

* LAURA BRANIGAN—Solitaire 22-18

* RICK SPRINGFIELD—Affair Of The Heart 23-19

• LIONEL RICHLE—My Love

• STYX—Don't Left It in

STYX—Don't Let it in
 TONY CAREY—I Won't Be Home Tonight X
 MIGHT RANGER—Sing Me Away X

• Continued from page 15

Ron McGuire and Rick Morrow, "The M&M Boys," leave the after-noon drive slot at Gannett's country outlet in Cleveland, WWWE, for warmer climes and the afternoon spot on Blair's WFLA in Tampa. They'll replace Tim Farley, who moves into full-time production at the AC outlet programmed by Bill Garcia. Meanwhile, back in Cleveland, 3WE PD Oogie Pringle mans the mike until a permanent afternoon drive replacement is named.

Tom Armstrong is the new morning host at Cleveland's big band outlet, WBBG. Tom, who has worked in the market for almost three decades, most recently hung his hat at WDOK there. He replaces Al James, who exits the station. ... Also at 'BBG, WBBG/WMJI principal Larry Robinson has been named 1983 citizen of the year in business and industry by the Cleveland Area board of Realtors.

Across town at WGAR, some staff realigning: PD Mike Metzger shortens his shift from 10 to noon, making way for Chuck Collier, who moves out of the 6-8 p.m. slot into the 12-3 p.m. spot, where he'll feature his oldies offering, "Hotwax Countdown," from noon to one. Becker & Tapie continue in afternoons, while Steve "Boom Boom" Cannon adds an hour to his evening trivia show, now heard 7 to midnight.

* * * While we're talking about staff realigning, San Francisco's KFRC has had one, too, with midday personalities Jack Armstrong moving into the 10 p.m. to 2 a.m. slot and Sue Hall, who formerly held that shift, sliding down into middays. . . Across town at KGO, Ken Beck is named assistant news director. He has been news director at KFI in Los

Speaking of KFl, PD Jhani Kay has two primo openings at the Los Angeles AM outlet. One is for an off-air assistant PD, the other is for a full time production director. Good money and a good guy to work for.
... Over at KRLA, Nancy Conover leaves her post as production manager at Watermark to join the Los Angeles oldies outlet as assistant music director. She replaces David Schwartz, who exits the station. ... And for the fifth year in a row, KKGO (105 FM) in L.A. has been named the official radio station for the Playboy Jazz Festival, to be held at the Hollywood Bowl June 18-19. Air personality Jim Gosa will be

broadcasting live from the event. Those who listen to KLOS L.A. news personality Michael Benner

States Mulling Advertising Tax

LOS ANGELES-The list of states considering legislation to tax advertising is steadily increasing, according to the NRBA, which notes that Florida and Michigan are currently considering such plans.

As state legislatures are faced with revenue shortfalls, new areas of taxation are being considered. A tax on radio and other forms of advertising, the NRBA speculates, could be viewed by legislators as a ready source of usable revenue with no impact on the general public.

As the impact on the radio community could be substantial, the NRBA is ready to act as a clearing house for members seeking assistance in combatting the various tax proposals.

will soon see him: he's hosting "Inner Space," a tv talk show seen locally on Valley Cable's public access channel. ... And down in San Diego, Scott Freeman moves from KSDO across town to KCNN/KGB as director/producer.

* * *

John Roberts joins the staff of 97 Rock (KSRR) Houston as music director. He comes from WLUP Chicago, where he was research director and a weekend air personality. . . . Greg Stewart is upped to vice president and station manager for FM 96, CJFM Montreal.... Elliott K. Klein, corporate director of engineering for Buck Owens' KNIX AM-FM Phoenix, is the new president of the Metropolitan Phoenix Chapter of the Arizona Broadcasters Assn.

Richie Allen is upped to vice president and general manager at Station

Research Systems (they do microcomputer software programs for radio) in Dallas. Prior to joining the company, he'd been across town as regional manager of Midwest sales for TM Programming.

James Keeler.



Allen

Michael Whorf leaves WJR Detroit, where he wrote, produced, and narrated "Kaleidoscope," a narrative historical program heard evenings from 7:15-8 p.m., to program WQES ("Timeless" FM 105). Leav-

ing the classical music outlet is PD

WZBO (Z102) is up and running on the FM dial in eastern North Carolina. The A/C outlet signed on the air last month and appointed Chuck Sherman GM. He has been assistant PD at WCMS-AM-FM Norfolk. Another Norfolk broadcaster, Doug Moreland, formerly with Dick Lamb's 2WD (WWDE) and WCMS, is PD and making it one big happy family. Maureen Boyles, also from 'CMS, is operations/promotions manager. The on-air lineup? Moreland and Shasta Overman handling mornings, Anne Dale doing middays, Flynn Surratt in afternoons, Rita Basnight on nights and Jon McClure hosting overnights.

Some changes at WBRN-AM-FM Big Rapids, the first in several years. PD Bill Beckwith moved into sales but retains his morning drive airshift. MD and afternoon drive personality Lon Edwards is upped to afternoon drive on the A/C outlet, which is in need of record service. Rounding out the day are midday man Monte Dean, evening jock Mark Robbins and weekender Kevin

Eric Bogdan leaves KNTU Denton, Tex. to move across the state to KBOP Pleasanton, where he's handling drive time newscasts. . . . Benjamin E. Haskel is upped from air personality/public service director to program director at WDEA-AM-FM Ellsworth/Bangor, Me. He replaces George DeForest, who resigns. . . . Linda W. Bowie, a former administrator of the Dance Theatre of Harlem Library, has been appointed executive director of the World Institute of Black Communications, a non-profit group dedicated to expanding the participation of African-Americans in the communications industry.

Cyd Young is upped to executive secretary at KLRZ ("Color Radio" 95 FM) in Salt Lake City. . . Elaine Koyles joins Seattle's KPLZ as business manager. ... KABC's celebrated talent search for a female sportscaster has netted a winner. She's Merrie Rich, an entertainer and singer who was bred to do the job, coming from a long line of sportswriters and announcers.

Klemm Media has renewed its consultation agreement with Mobile's WKSJ/WLLF... New call letters for WWKE Ocala. It's now WOCA, an A/C outlet featuring the ABC Direction network. The new lineup includes Michael Anthony. operations director Fred Petty, Bill Donovan and Jill Pike.

Earlier this month KYTE/KRCK Portland, Ore. said farewell to Gaylord Broadcasting, which owned the facilities since 1977, and hello to Henry Broadcasting Co. and Henry president Charlton H. Buckley, who just acquired the facilities, managed by Ron Saito. ... Also changing hands is WESE-FM Baldwyn (that's in northeast Mississippi). The beautiful music outlet goes from J. Boyd Ingram to Zane Roder's Magnolia Communications.

Dave Thomson is named rock promotion director at KCSN, the public radio station on the Cal State Univ. at Northridge campus. . . . Coming to Michigan are Jeff Pollack, Andy Erish and Paul Christy (who's already there). The consultants will present their programming philosophies April 30 at Central Michigan Univ. in Mt. Plesant, co-sponsored by the Specs Howard School of Broadcast Arts in Southfield.

* * * KOMO Seattle becomes the first

AM outlet in that market to offer its listeners AM stereo. It's opted for the Harris system....KOMO, by the way, just received the Governors Award of Excellence from the Washington State AP Association.

On the subject of awards, Tom Woods, KFWB Los Angeles Sacramento bureau chief, wins the John Swett Award for an individual from the California Teachers Assn. The station was similarly honored. ... Winning the "best newscast in the Northwest" award from UPI is KYXI/News 15 in Portland. Now that they've conquered the regionals, it's onto the national competition later this year.

Another winner, of a 1983 Ohio State Award for excellence in broadcasting, is KUSC Los Angeles, for its 1982 LA Philharmonic series. ... Congratulations to WGN Chicago's Jack Brickhouse, who's been covering sports on 'GN radio and tv for the past 42 years. Jack has just been inducted into the National Sportscasters and Sportswriters Hall Of Fame in Salisbury, N.C.

Lawrence K. Grossman, president and chief executive officer of PBS, recently received a 1983 John Jay Award, which honors distinguished alumni of Columbia College. He's in good company, as the other five winners included an ambassador to West Germany and the captain of the Washington Redskins.

And finally, congratulations to New York's No. 1 radio station, WINS (5.4, 12 plus winter Arbitron). The one-time top 40 legend is celebrating an anniversary. It was 18 years ago, on April 19, 1965, that we all threw away our "1010 Winsland" cards as the Westinghouse outlet switched to its highly successful news/talk format, saying "You give us 22 minutes, we'll give you the world." Gee, all we wanted was Martha & the Vandellas.

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CURRENT AND CLASSIC AIRCHECKS!

Current Issue #37 features KMGG/London & Engelman, K101/Big Tom Parker, KPRZ/Gary Owens, KOST/Jhani Kaye, San Jose's KWSS/Kelly & Klein, The New 93 KHJ/Dick Whittington's first day, plus San Diego's Urban XHRM, El Paso's Urban 93Z and Portland's CHR KCNR, 90-minute cassette, \$5.50.
Classic Issue #C-30 features KMET/B. Mitchell Reed-1970, WKBW/Russ Syracuse-1959, KDAY/Wolfman Jack-1972, KFWB/Dave Diamond-1967, KHJ/Bobby Ocean-1978, and KFRC/Citizen Bilt Carpenter-1973. Cassette, \$10.50.
Special Issue #5-15 features Phoenix! CHR KOPA/Howard Hoffman & KZZP/Crazy Dave Otto, A-C Koy/Bill Keywood, KOOL-FM, KKLT, Urban KUKQ, plus AOR KUPD and KDKB, Cassette, \$5.50.

CALIFORNIA AIRCHECK

Dept. 8B—8ox 4408—San Diego, CA 92104 [619] 460-6104

Radio

Featured Programming

"Top 30 USA," CBS RadioRadio's three-hour weekly adult contemporary countdown show, will debut the weekend of July 8-9. The program, a year in the making, was researched by Joint Communications and is available on a barter basis; it has a total of 30 commercial minutes, of which stations can sell 15. M. G. Kelly, a former KHJ Los Angeles jock with an acting background in movies and television, has been signed to host. Shipped in flexiformat, the series is produced for RadioRadio by Broadcast International, the Dallas-based production unit of Osmond Entertainment.

A 13-week series on personal computers, money management and the law will be offered in May through Byline Magazine, the news/information arm of CBS Radio Stations News Service. Communications expert Ted Cohen anchors "Report On Personal Computers," "Managing Your Money '83" is hosted by Washington editor Paul Hencke, and Boston attorney Neil Chayet reports on legal trends in the segment "Looking At The Law." The programs are available for purchase individually and with market exclusivity. . . . Baseball Hall Of Famers Brooks Robinson and Duke Synder will join Brent Musburger on CBS Radio Sports for live coverage of the semicentennial All-Star game July 6 from Comiskey Park in Chicago.

"The Ed Busch Talk Show," distributed nationally by the AP Radio Network, bows April 30. Listeners will have the opportunity to phone in during the show, which is broadcast live from Dallas from 4-8 p.m. on Saturdays and Sundays. Constructed in one-hour modules-one guest or subject per hour-the show is being offered to AP-member stations with market exclusivity. ... AP's 10-part "Mother's Day" series is scheduled for May 2-6. Ninetysecond scripts for morning and afternoon drive will include commercial breaks and examine such topics as child bearing, outstanding mothers, and ideal gifts to commemorate the occasion. ... "Making Tracks," AP's examination of how new technologies are changing the record business, will air May 23-27, with two scripts each for morning and afternoon drive. It's the first series to be produced jointly for AP Radio and AP's broadcast wires. Ten 50second spots will air on the AP Radio network and 20 90-second features will move on Radio's wire.

Jameson Broadcast has signed Soap Opera Digest to produce a new radio feature called "Soap Quiz," available on a barter basis as either a 90-second feature or in "star segements" that can be used in conjunction with local air personalities.

Actor Telly Savalas has teamed with Amtel International, a company formed by Frank and Bob Williams in Atlanta, to produce "Crimebusters," a new two-and-a-halfminute dramatic program. The star of the "Kojak" series will narrate details of actual crimes from police files and suggest ways they could have been avoided.

DIR Broadcasting will present its fifth annual Rock Radio Awards show May 11. The two-hour special for AOR will be hosted by Bill Wyman of the Rolling Stones and Linda McGuiness of KLOS Los Angeles. Mutual plans to simulcast the annual Country Music Awards show Oct. 10 from the Grand Ole Opry in Nashville. The 90-minute awards show will be the centerpiece of a three-hour evening of country music on Mutual.

Mutual has also set a three-hour show featuring the music of Glenn Miller called "Music In The Miller Mood ... The Sound That Moved America" for Aug. 13-14. Jim Lowe and William B. Williams of WNEW-AM New York, which will produce the program, are the hosts.... "Olympics '84," which Mutual bows July 4, will be a twice-daily, year-long series of pre-Olympic reports or commentaries by former American Olympic gold medalists and coaches.... Tennis legends Jack Kramer and Rosemary Casals will be the courtside reporters when Mutual Sports broadcasts the U.S. Open Tennis Tournament Aug. 29-Sept. 11 from the National Tennis Center in Flushing, N.Y.

"You're Hearing America," syndicated by Those Guy's in Detroit, is a six-month daily series of two-minute vignettes on American life. It explores sounds ranging from whales in the Pacific to umpires behind home plate to the human body to a country auction. Maxell Corp. underwrites the series to promote its consumer audio tapes.

*

Image One Productions of Sausalito, Calif. is syndicating a new 13-week half-hour series called "Daubrey House," starring Lucille Bliss. Episodes deal with the gothic mansion hotel and the supernatural phenomena that take place there.

* * *

Talkback Productions of Cincinnati has received funding for its PBS show with Jerry Galvin from Cincinnati Microwave, manufacturer of the Escort radar warning receiver. Expected startup date on the program is July 3.

As CBS' RadioRadio inches up on a year of service, its list of stations now stands at 125, including 24 of the top 25 markets... Meanwhile, ABC's Talkradio affiliate list has grown to 59, including newly signed KXOK St. Louis. And Talkradio's KCNN San Diego has added ABC's Owen Spann to its lineup.... Mark Scheerer has been appointed "Reporter On The Road" for the ABC Youth Networks.

KSHE St. Louis news and sports director John Ulett has been selected field announcer for the St. Louis Cardinals... WIND Chicago will broadcast the 1983 Chicago Sting outdoor soccer season... Lee Perryman, AP's broadcast executive in Flordia, has been appointed broadcast executive for Pennyslvania, New Jersey and Delaware.

Sue Swenson has been promoted

Sue Swenson has been promoted manager of Western sales for Mutual, which has also named David Wilcox manager of MultiComm operations.... Also at Mutual, George Thomas has been upped to manager of broadcast operations, and Dean Tsutras has been appointed operations manager.... The United Stations has promoted Lori Pinkerton to manager of operations.... And Charles Bachrach has been named senior vice president, director of network negotiations and programming, for Western International Media Corp. He will also head the company's syndication division.

LEO SACKS

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

April 24-30, Thompson Twins, Dr. Demento, Newsweek FM, Thirsty Ear Productions, 30 minutes

April 25. **Boy George of Culture Club,** Guest D.J., Rolling Stone Productions, one hour.

April 25, **Leon Everette**, Country Closeup, Narwood Productions, one hour.

April 25, **Kay Starr**, Music Makers, Narwood Productions, one hour.

April 29-May 1, **Con Funk Shun**, Budweiser Concert Hour, Westwood One, one hour.

April 29-May 1, Pete Townshend, Off The Record, Westwood One, one hour. April 29-May 1, Live Metal At Its Best, The

Source, NBC, 90 minutes.

April 29-May 1, Greg Kihn, In Concert, West

wood One, one hour.

April 29-May 1, Atlantic Starr, Budweiser

Concert Hour, Westwood One, one hour.

April 29-May 1, Manhattans, Special Edition,

Westwood One, one hour.
April 29-May 1, Artists as producers, Rock

Chronicles, Westwood One, one hour.
April 29 May 1, Bicycles, Dr. Demento, West-

wood One, two hours.

April 29-May 1, Bryan Adams, Tony Carey,
Rock Album Countdown, Westwood One, one

April 29-May 1, **Con Funk Shun, Whispers,** The Countdown, Westwood One, one hour.

April 29-May 1, **Dottie West**, Live From Gilley's, Westwood One, one hour.

April 29-May 1, Pete Townshend, Ric Ocasek, U2, Off The Record, Westwood One, one hour.

April 29-May 2, Danny & the Juniors, Joey Dee, Chubby Checker, Don & Deanna On Bleecker Street, Continuum Network, one hour.

April 29-May 5, Golden Earring, Bryan Adams, Westwood One, one hour.

April 30, **Diana Ross & the Supremes,** Solid Gold Saturday Night, RKO Radioshows, one bour

April 30, Razzy Bailey, Silver Eagle, ABC Entertainment Network, 90 minutes.

April 30-May 1, **Michael Murphey**, Weekly Country Music Countdown, United Stations, three hours.

April 30-May 1, **Helen O'Connell,** Great Sounds, United Stations, four hours.

April 30-May 1, **The Lovin' Spoonful,** Dick

April 30-May 1, The Lovin' Spoonful, Dick Clark's Rock Roll And Remember, United Stations, four hours.

April 30-May 1, Santana, The B'zz, Jam Jam live, Concert Magazine, Creative Factor, two hours.

April 30-May 1, Rita Moreno, "West Side Story," Musical, Watermark, three-hours.

April 30-May 1, Jeff Barry, Soundtrack Of The 60s, Watermark, three hours.

April 30-May 1, Stephen Stills, Inxs. Styx.

April 30-May 1, Stephen Stills, Inxs, Styx, Carl Wilson, Kenny Jones, and Uncle Floyd, Rock USA, Mutual, three hours.

May 1-7, Grandmaster Flash, Newsweek FM, Thirsty Ear Productions, 30 minutes.

May 1, The Electric Groups, Continuous History Of Rock And Roll, ABC Rock Radio Network, one hour.

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

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

May 2, David Frizzell, Shelly West, Country Closeup, Narwood Productions, one hour. May 2, Frankie Laine, Music Makers, Nar-

wood Productions, one hour.

May 6-8, Everly Bros., Smothers Bros., Don &

Deanna On Bleecker Street, Continuum Network, one hour. May 6-8. Air Supply, Dick Clark's Rock Roll

And Remember, United Stations, four hours.

May 6-8, Al Hibbler, Great Sounds, United

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

May 6-8, Tanya Tucker, Weekly Country Mu-

sic Countdown, United Stations, three hours.

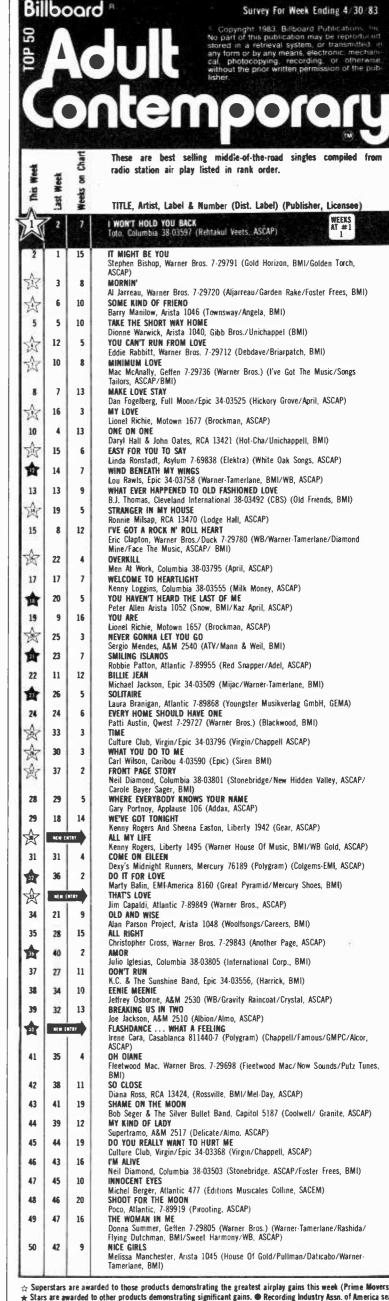
May 6-8, English Beat, Musical Youth, The

Source, NBC, 90 minutes.

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

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

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



☆ Superstars are awarded to those products demonstrating the greatest airplay gains this week (Prime Movers).
★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

Rock Albums & Top Tracks

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Rock Albums Top Tracks Par Seeks Seeks ARTIST-Title, Label ARTIST-Title, Label THE TUBES-She's A Beauty, Capitol U2-War, Island THE TUBES-Outside/Inside, Capitol Z.Z. TOP-Gimme All Your Lovin', Warner Bros DEF LEPPARD-Pyromania, Mercury 2 13 JOURNEY-Separate Ways, Columbia 3 13 BRYAN ADAMS-Cuts Like A Knife, A&M 12 DEF LEPPARD-Photograph, Mercury NEW E MEN AT WORK-Cargo, Columbia 4 5 PLANET P-Why Me?, Geffen PLANET P-Planet P. Geffen 3 4 MEN AT WORK-Overkill, Columbia 7 10 INXS-Shabooh, Shoobah, Atco 9 5 BILLY IDOL-White Wedding, Chrysalis 8 PINK FLOYD-The Final Cut, Columbia 8 12 BRYAN ADAMS-Cuts Like A Knife, A&M Z.Z. TOP-Eliminator, Warner Bros. 9 20 5 PINK FLOYD-Your Possible Pasts, Columbia 10 12 JOURNEY-Frontiers, Columbia 11 2 10 DEF LEPPARD-Rock Of Ages, Mercury 11 12 DAVID BOWIE-Let's Dance, EMI/America 11 10 14 TRIUMPH-A World Of Fantasy, RCA 12 11 STYX-Kilroy Was Here, A&M 12 47 9 THOMAS DOLBY-She Blinded Me With Science. 13 14 8 MICHAEL BOLTON-Michael Bolton, Columbia 14 16 8 CHRIS DE BURGH-The Getaway, A&M 13 7 INXS-The One Thing, Atco 15 18 13 THOMAS DOLBY-The Golden Age Of Wireless, 14 15 DAVID BOWIE-Let's Dance, EMI/America 15 NEW E MICHAEL JACKSON-Beat It. Epic 16 27 3 PATRICK SIMMONS—So Wrong, Elektra (12 inch) 16 14 MODERN ENGLISH-I Melt With You, Sire/Warner 17 29 MARTIN BRILEY-One Night With A Stranger, 17 33 THE CALL-The Walls Came Down, Polydor 18 17 MODERN ENGLISH-After The Snow, Sire 18 NEW ENTRY EDDY GRANT-Electric Avenue, Portrait 19 20 THE CALL-The Walls Came Down, Mercury (45) 19 30 DURAN DURAN-Girls On Film, Capitol 20 15 11 THE GREG KIHN BAND-Kihnspiracy, Beserkley NAKED EYES-Always Something There To Remind 20 31 3 21 21 KROKUS-Headhunter, Arista 22 13 16 TRIUMPH-Never Surrender, RCA 21 19 12 RED RIDER-Human Race, Capitol 23 19 JON BUTCHER AXIS-Jon Butcher Axis, Polydor 22 50 Z.Z. TOP-Got Me Under Pressure, Warner Bros APRIL 30, 1983, BILLBOARD 24 30 3 BILLY IDOL-Billy Idol, Chrysalis 23 NEW ENTRY MEN AT WORK-Dr. Heckyll And Mr. Jive, 25 23 22 SCANDAL-Scandal, Columbia RED RIDER-Neruda, Capitol 26 22 15 24 22 RIC OCASEK-Something To Grab For, Geffen 27 28 GARY MOORE-Corridors Of Power, Mirage 25 23 13 THE GREG KIHN BAND-Jeopardy, Beserkley 28 41 RICK SPRINGFIELD-Living In Oz, RCA 44 11 THOMAS DOLBY-One Of Our Submarines Is 26 29 26 ULTRAVOX-Quartet, Chrysalis Missing, Capitol 32 8 MOLLY HATCHET-No Guts, No Glory, Epic 27 21 PINK FLOYD-Not Now John, Columbia 22 SAMMY HAGAR-Three Lock Box, Geffen 28 4 16 DAVID BOWIE-Cat People, EMI-America 32 24 21 DURAN DURAN-Rio, Capitol 29 NEW ENTRY BANANARAM/A-Na-Na, Hey-Hey (Kiss Him 33 Goodbye), London 46 MICHAEL JACKSON-Thriller, Epic NEW ENTRY 30 MARTIN BRILEY-Salt In My Tears, Mercury NEW ENTRY 34 DURAN DURAN-Duran Duran Capitol NEW ENTRY 31 PINK FLOYD-The Hero's Return, Columbia 35 25 TONY CAREY-I Won't Be Home Tonight, Rocshire 32 NEW E PRINCE-Little Red Corvette, Warner Bros. 36 RED ROCKERS-China, Columbia (EP) 33 BOB SEGER AND THE SILVER BULLET BAND-Even 18 37 47 PRINCE-1999, Warner Bros DURAN DURAN-Rio, Capitol 38 36 36 AFTER THE FIRE-Der Kommisar, Epic (12 inch) 34 10 39 33 DIVINYLS-Boys In Town, Chrysalis 35 37 11 TONY CAREY-I Won't Be Home Tonight, Rocshire NAKED EYES—Always Something There To Remind Me, EMI/America (12 inch) 40 48 3 36 25 FALCO-Der Kommissar (The Commissioner), A&M 7 37 26 2 JON BUTCHER AXIS-Life Takes A Life, Polygram 41 23 35 NIGHT RANGER-Dawn Patrol, Boardwalk 38 40 MICHAEL BOLTON-Fool's Game, Columbia 42 NEW E ZEBRA-Zebra, Atlantic 39 19 42 SAGA-Wind Him Up, Portrait 43 34 | 32 THE FIXX-Shuttered Room, MCA 43 40 16 VANDENBERG-Burning Heart, Atco MADNESS-Our House, Geffen (45) 44 MEW ENTRY 41 12 8 U2-New Year's Day, Island 45 CARLOS SANTANA-Havana Moon, Columbia 45 42 34 13 TRIUMPH-Never Surrender, RCA 46 37 25 TOM PETTY AND THE HEARTBREAKERS-Long 43 35 13 FRIDA-I Know There's Something Going On, 40 BERLIN-Pleasure Victim, Geffen 28 12 STYX-Mr. Roboto, A&M 48 STRANGE ADVANCE-Worlds Away, Capitol 45 BRYAN ADAMS-Take Me Back, A&M 49 ROXY MUSIC-The High Road, Warner/EG 46 ART IN AMERICA-Art In America, Pavillion 50 EDDY GRANT-Electric Avenue, Portrait (12 inch 39 6 47 48 6 ORCHESTRAL MANOEUVERES IN THE DARK-Top Adds 57 48 3 U2-Sunday, Bloody Sunday, Island 49 27 QUIET RIOT-C'mon Feel The Noise, Pasha 2 MEN AT WORK-Cargo, Columbia 50 32 2 HEAVEN 17-Let Me Go, Arista 2 RED ROCKERS-China, Columbia (EP) 51 13 9 AFTER THE FIRE-Der Kommissar, Epic 52 29 CHRIS DEBURGH-Don't Pay The Ferry Man, A&M 3 DAVE EDMUNDS-Slippin' Away, Arista 53 53 ORCHESTRAL MANOEUVERES IN THE DARK-5 DNA-Party Tested, Pasha 54 52 13 ERIC CLAPTON-I've Got A Rock N' Roll Heart, 5 EDDY GRANT-Electric Avenue, Portrait (12 inch) MADNESS-Our House, Geffen (45) 55 17 11 THE FIXX-Red Skies, MCA THE PRETENDERS-Back On The Chain Gang, Sire 7 THE KINKS-Come Dancing, Arista (12 inch) 56 55 29 57 41 24 GOLDEN EARRING-Twilight Zone, 21 Records RICK SPRINGFIELD-Living In Oz, RCA 58 56 20 DURAN DURAN-Hungry Like The Wolf, Capitol JIM CAPALDI-Fierce Heart, Atlantic 59 24 BRYAN ADAMS-I'm Ready, A&M 10 GOANNA-Solid Rock, Atco (12 inch) PHIL COLLINS-Through These Walls, Atlantic

A compilation of Rock Radio Airplay as indicated by the nations leading Album oriented and Top Track stations.

Radio

New On The Charts

This weekly feature is designed to spotlight new artists on Billboard's pop, country and black music charts.



MARY JANE GIRLS

"Candy Man" is a different kind of love song, opines JoJo McDuffie, a member of the Mary Jane Girls, whose self-titled debut album for Motown was written, arranged and produced by Rick James.

was written, arranged and produced by Rick James.

"It's a message song for women," McDuffie says, which climbs to a superstarred 63 on the Black Singles chart. "Instead of catering to the man's needs, she gets what she wants." This perspective, she continues, should lay to rest any notion that Rick James is a sexist, "because he's not. He's a perfectionist."

McDuffie, who performed on the Stone City Band's "Throwin' Down" LP, says that James had "a certain image and sound" in mind when he solicited Cheri Welles ("our cutesy Valley Girl"), Candi Ghant ("our next black sex symbol") and Maxi Wuletich ("our biker broad") for the group. She describes herself as "straightforward, like Rick, only female. A true-blue funk'n'roller."

For more information, contact The Group, 8966 Shoreham Drive, Los Angeles, Calif. 90069; (213) 274-8044.



KAJAGOOGOO

Kajagoogoo is an unlikely name for a group of pop craftsmen. It connotes a bunch of babies discovering syllables and consonants in a nursery rhyme. But "Too Shy," their debut single for EMI America, which jumps to a superstarred 60 this week on the Hot 100, is a sleek, synthesized outing whose bass line recalls the work of such soul-conscious bands as ABC and Culture Club.

"Actually, people compare us more to Duran Duran," says bass guitarist Nick Beggs from London, where Kajagoogoo cut their new album, "White Feathers," with producers Colin Thurston and Duran keyboardist Nick Rhodes.

"Too Shy," which the band will promote when they tour the States later this summer, has a highly polished sound. But Beggs promises that the album is much tougher. "It doesn't pretend to be anything but a pop disk, and every track is different. But we left the rough edges on purposely so that the music will stick in people's minds."

For more information, contact Caroline Prutzman, EM1 America Records, 1370 Ave. of the Americas, New York, N.Y. 10019; (212) 757-



DAVID JOSEPH

David Joseph is pleased that his new single, "You Can't Hide (Your Love From Me)," which moves to a starred 88 on the Black Singles chart, has won acceptance from American listening audiences. The disk, marketed by Mango, marries the heavy funk of the urban contemporary sound with a melodic sweetness that's rooted in the tradition of other British acts like Lynx and Junior Giscombe.

"I hope I can carry on where Lynx

"I hope I can carry on where Lynx left off, but I'm not making any promises," says Joseph, who is recording a new album in London at the moment. "I've got a lot of respect for the Americans in this field, but what we're doing in England is only just beginning to flower."

Joseph, a former member of the British funk band Hi Tension, demonstrates his prowess as a multi-instrumentalist on the disk, distinguished by its stylish, percussive dance-floor groove. "I think that we can be as rhythmically strong as the music coming out of the States, but it's got to have a good melody to make it worthwhile for me."

For more information, contact Ellen Smith, Island Records, 444 Madison Ave., New York, N.Y. 10022; (212) 355-6550.

Indie Distributors Organize Fund

Seek Aid From Labels, Plants In Image-Building Push

MIAMI BEACH—Thirteen independent label distributors have put up a collective \$100,000, which they want matched by their independent manufacturers and press-

NARM Report and/or printers. Once \$200,000 is collected, according to Billy Emerson of Big

State, Dallas, who moderated the April 13 luncheon meeting during NARM, an as yet undetermined program will be implemented to establish a strong indie image "in the minds of attorneys, managers and publishers and producers with new labels."

The overflow luncheon crowd of about 200 was seemingly split two ways over how to utilize the sum: distributors, who met here April 10 in a three-hour confab, favor a kind of public relations program, headed by an industry veteran who would promulgate the good name of the indies, while labels, who did less talking, favor strengthening radio promotion and letting the resulting chart hits make the impression.

Marv Schlachter of Prelude Records, who was chief spokesman for the manufacturers, said that he and Irv Biegel of Boardwalk are committed to the funding. Biegel later publicly confirmed his contribution and voices his belief in the indies' power.

Artie Mogull of Applause Records claimed toward the end of the meeting that those labels which most enthusiastically support independents' role from experience and history usually become turncoats, joining a branch distribution force.

Several persons from the floor, evidently in label positions, suggested that independent distributors pay bills promptly, to which Mogull and several other label entrepreneurs countered that they were regularly paid on time. To the suggestion that the independent distributors' cumulative fund be used to settle debated credit problems, Emerson said this is not the role of an industry body, but must be ameliorated be-

Reports on this page and pages 24-27 conclude Billboard's coverage of the NARM convention in Miami Beach April 10-13. It was provided by news editor Irv Lichtman, retailing editor Earl Paige and marketing editor John Sippel.

tween those involved in individual delinquency hassles.

The suggestion repeatedly surfaced that the way to go was to the independent promotion network. "We don't have to go the DeSipio route," opined Tommy Silverman of Tommy Boy Records. He reaffirmed the need for distributors to strengthen their own local staffs. He was seconded by Nashville industryite Arnie Theus, who pointed out that "the Ernie Phillipses and Jerry Brennans were created from your ranks. You can do it again by hiring bright young people."

Schlachter, after considerable discussion about how stronger chart positions might be gained, noted that sometimes promoting records to chart positions meant that the bottom line was written in red ink as so much money was expended in the effort. He also suggested that some of the contemplated war chest might be used to help novice producers with good product by setting them up in business. He noted that the branch distribution concept sometimes had performed such a task.

It was recommended by an un-

identified audience member who said he had spent five years in various segments of college radio, that more attention be paid to that promotional force. Many college outlets have recently upped their wattage and offer an expanded exposure, he said. In his experience, he said indie distributors and labels provided him with greater cooperation than branches. He said he never had been asked to pay for promo copies by an indie, a practice followed by most branch operations.

branch operations.

Harold Sulman of GRP Records, when called upon, stated that he favored the independent promo network. He said he hoped to find the budget to use it once in a while. It was frequently noted that the "majors" use them consistently.

Industry veteran Joe Kolsky

Industry veteran Joe Kolsky urged labels to "control your own destiny" by going with an independent. "Remember that if you go with a major, probably your new act's record will get lost because the branch promo man will walk into the station with a key act's record, which would kill interest in your group's."

Panel Stresses Value Of Alternative Merchandise

MIAMI BEACH—Alternative product is essential to expand volume and buffer sagging profit margins, a four-person industry panel told an audience of 50 at a morning NARM session here April 13.

NARM Report "I follow a six-second rule," averred Dave Jackowitz of the 12-store

Peaches Entertainment chain, Hialeah Gardens. "Such trendy product must sell itself on sight," added Vern Cupples of Richmond, Calif. wholesaler Western Record Sales. "The product mix in this category has changed dramatically and must continue to change to keep customers interested in the product near the register," stressed moderator Lee Cohen of the 31-store Los Angeles chain Licorice Pizza. "National consumer advertising makes the product choice for our customers," opined Frank Wolbert of 12-store Spec's Music here.

Alternative product supplements store volume and should not detract from record and tape sales, Wolbert stated. Of the chains represented on the dais, Spec's was the only one that handles a spread of product including a goodly share of home electronics. Such suppliers, he noted, provide good advertising allowances which can be used by retailers at their own discretion. Store clerks must routinely push all aternative products to get the additional sale, Cohen volunteered.

A member of the audience asked how retailers can check the authority of vendors who offer products that carry performing group's names or artwork from their albums. Mickey Kapp of Warner Special Products, speaking from the audience, said his firm, which licenses products for many of the label's artists, provides such suppliers with letters of authorization which dealers should demand to see before making purchases.

Cupples recommended, too, that a long-standing good relationship with a supplier helped insure that the product was legitimate and properly licensed. All four said that when any successful new type of product is launched by retail, they are deluged by similar product from other manufacturers.

Jackowitz warned against overbuy, as returns are often difficult to achieve. He advised dealers to be careful in the type of trendy merchandise displayed, noting that his Peaches stores always avoided drug paraphernalia because of the fear it might turn patrons off.

He discouraged the use of spiffs and promotional cash payouts to induce his clerks to sell particular brands. "This stuff is impulse, and we do not care to recommend brands. How can you push a particular brand one month during a spiff and then expect to sell a good spread of all such product after the program is over?"

Particular product may not often fit every store in the chain, Jackowitz said. To illustrate, he noted that when Peaches' Southeast stores introduced peach yogurt, it bombed in Miami Beach but made it big in the St. Petersburg store.



'TROUNCED, PUNCHED, STOMPED'—These threatening verbs are part of an anti-shoplifting warning sign above the cassette display at Cat & Candle, Stephenville, Tex. Assistant manager Paul Moody looks on at left as two customers browse.

Raccoones In La. Keeps Things Simple

LOS ANGELES—The experience of nine-year-old Raccoones in Lafa-yette, La. seems to indicate that there's still a role for the single unit record/tape store that doesn't diversify into non-music merchandise.

Owner George Berry, however, is quick to assert that he finds nothing wrong with chains or diversification. He's been there. In fact, he was in the rackjobbing of health and beauty items in the '50s, when he evolved into racking records and helped in the founding of NARM.

Just back from Miami Beach,

Just back from Miami Beach, where he says he was the only one of seven "originals" still in the record and tape business at NARM, Berry notes that this year's convention had one immediate effect: "I got back on Wednesday, and the next day we had the glass off our 29 cases of cassettes." Berry says open display of prerecorded tapes had been under consideration, and that all the talk at NARM finally convinced him.

Berry and store manager Lem Sylvest, who has been with him seven years, along with Berry's daughter Beth, huddled with the unit's one full-time and five part-time clerks and psyched out new security procedures.

Prerecorded cassettes are maintained in the 5,600 square foot unit along 112 feet of wall area in converted 8-track fixtures. Berry says it's too early to have a fix on how the change has affected sales, but he notes, "It was something to see people bringing up several cassettes to the front counter. We could see a

lot of multiple sales."

Berry maintains a closed circuit monitor system aimed on the cash register area. Daughter Beth, who handles all accounting, has a monitor, too.

Depth and spread are two elements of Raccoone's philosophy. As an example of genre spread, 12 of the 85 LP fixtures are devoted to classical. "We stock basically everything that's selling," Berry says. The store maintains 32 album titles at \$5.99, mainly new releases. Shelf is regularly \$7.99. Berry says 20,000 LPs are carried.

Competition in 80,000-population Lafayette is highlighted by two Musiclands, a Record Bar and a Sound Shop. Raccoones, which has moved twice, enjoys a center city location. The original, operated for four years, was only 800 square feet a mile away. Next the store moved to a 2,000 square foot location three doors away from where it is today.

"I wish I had a good story on how we arrived at the name," says Berry, who credits his son Patrick with narrowing down candidates. "We had the opening stock orders ready and everything and still hadn't decided."

Patrick Berry, now in video production, was in retail until six months ago in a New Orleans partnership chain that evolved from a nine-unit chain George was responsible for during his racking tenure with Musical Isle. George Berry says he's missed four NARM conventions and was out of the record business for one year in 1973.





One-Stop Confab Set For November

MIAMI BEACH-One-stops believe they need to tell their story to manufacturers with greater effectiveness, and this will be the focus of the NARMsponsored One-Stop Conference

NARM Report

Nov. 1-2 at the La Posida Hotel in Scottsdale, Ariz.

"There is a lack of manufacturer awareness of one-stops in this industry," said Mike Spector of MJS, who chaired a one-stop breakfast here April 13. "More and more we're an important factor in marketing records for smaller retailers," he told a group of 15 one-stoppers who attended the meeting.

As a method of sizing up the

impact of the one-stop segment, NARM is developing its first allone-stop questionnaire. The proposal calls for 22 questions, the results of which would be made available at the conference.

Seconding Spector's feelings, Western Merchandisers' John Marmaduke told the gathering, "We (as one-stops) can distribute a record, turn it around and do it cheaper than the manufacturer. He added that he hoped a one-stopper would be called on to speak at the Scottsdale conference, the program of which is still under development.

"Our point of view is never expressed. We need a street-smart speaker, not someone who is necessarily glib," Marmaduke said.

MJS' Spector said he believes that a national credit service among one-stops is necessary. He said that many accounts, "as soon as they run up a bill, stop paying and buy from other one-stops." This would work through

NARM, and would require legal sanction by NARM attorneys.

On the issue of manufacturer realization of the role one-stops play, Spector took CBS to task for what he termed its "one-tier" pricing policy that denies onestops an extra functional. He added that meetings with CBS executives were fruitless, indicating manufacturer "lack of understanding.'

Spector said today's one-stops were servicing three types of accounts: the one-store owner who buys everything from a one-stop; the three- or four-store operation that's big enough to buy hits directly and catalog from one-stops; and big chains (e.g. Record Bar, Musicland) that 'buy a few records to fill sales needs" from time to time.

As for the questionnaire, onestops at the meeting were given the 22 questions and were asked to state whether they would reply in each category. With general approval, a formal document would be sent to all 48 one-stop members of NARM. They would be asked to answer, with or without designating their firm names, questions on gross volume. volume by configuration, type of music, titles carried, credit policies, locations owned/controlled, radio stations serviced, operating expenses as a percentage of sales, whether they absorb cost of freight, if home video software is handled, average gross margin as a percentage of sales, operating expenses as a percentage of sales, audio blank tapes as a percentage of sales, whether they employ in-house promotion and whether they offer advertising services.

IRV LICHTMAN

Game Monitor

Dealer Renting Computer Software

By TIM BASKERVILLE

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

Still, one New Jersey store owner, Arlene Cherniak of Montclair, N.J.'s Software Library, claims that she has a rental scheme that fits well with her business in hardware and software sales, and which has resulted in no significant piracy.

At Software Library, customers can pay an annual \$50 membership fee to join a rental club, which entitles them to rent software for a percentage of list price-typically coming out to \$10-with a rental period one week for recreational software and two for educational soft-ware. The strategy, Cherniak says, is an extension of the well-known principle that familiarity with a program contributes to its sale—whether in-store or at home.

There are about a "couple of dozen" members in the three-month-old club so far; of these, only a few are renters only. Rental fees can be applied toward purchase of the program at a discount price, Cherniak says, stressing that most of her stock does get sold, since she is sensitive to the requests of buyers, who so far have encouraged her to expand the library from primarily Apple and Atari 400/800 support to Commodore and IBM as well. Cherniak stocks two to three copies of the most popular titles, with Apple and Atari programs totalling 200 each and 50 IBM titles.

As regards the assumption that returned copies may have been copied illegally. Cherniak says her price structure provides no economic incentive to copy-the problem is one of long standing, she adds, and pirates "don't have to rent from my shelf to copy."

Meanwhile, copy protection and antipiracy specialists at software manufacturers, such as Sierra On-Line's Don Ward, are trying to perfect technical approaches to the piracy problem that will allow for the flexibility and user-friendliness that

Kid Stuff. Atari Join In **Dealer Promo**

LOS ANGELES-Kid Stuff Records and Atari are combining to provide eight Atari hardware units to dealers in each of the four regions in the U.S. who do the best in-store merchandising displays for the new Atari-inspired recordings on the label.

Initial titles based on Atari game cartridges are: "Missile Command," "Asteroids," "Yars' Revenge," "Super Breakout" and "Star Raiders." The Kid Stuff material is available on \$4.98 LPs and cassettes, \$3.98 book and cassette and \$2.49 book and record sets.

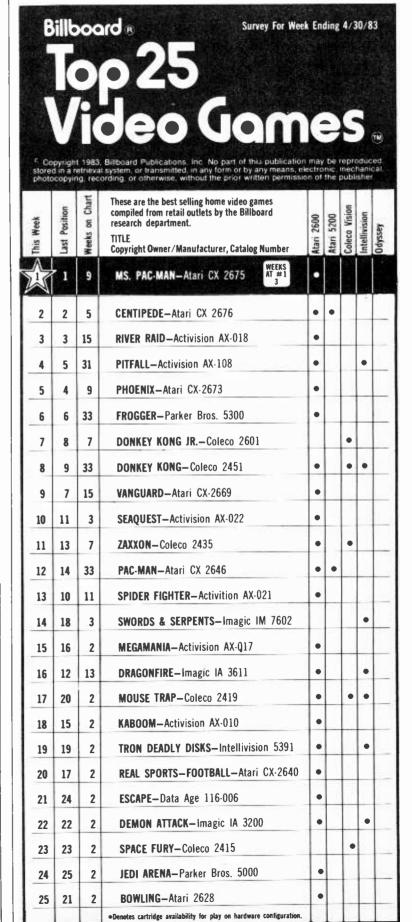
The Kid Stuff releases ship May 15, with the national contest running the month of June.

is crucial to successful software. Backup disk copying is a must for some games, in fact, because they are not played on the game disk itself, or, in the case of Sierra On-Line's monumental five-disk adventure, "Time Zone," because it may take so long to play the game, there's a danger of losing information on the disks.

Some of the methods of copy protection that are consonant with both user friendliness and mass production involve hiding or disguising important routines in a part of the program where the computer assumes there is redundant information, or storing the number of bytes per revolution of the disk-a unique number for every piece of product—on the program itself, so that the minute differences in disk speed from drive to drive will prevent copying.

* * *

Another indicator of the freewheeling nature of computer buffs' enthusiasm for making a better mousetrap: there are now "cheat" programs circulating that allow players of the popular fantasy/adventure, "Wizardry," to greatly vary game parameters in ways such as giving the first-person hero greater powers and resurrecting characters killed during the game. Datamost is marketing, at \$39.95, a program called "Wizplus" which alters "Wizardry" in this way.



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DEALERS WANT DISPLAYS

Kidisk Manufacturers Pledge More Fixtures

MIAMI BEACH-Racked locations and U.S. record dealers can anticipate more store fixture support from the manufacturers of children's records, a clinic at the NARM convention here April 13 indicated. Af-

NARM Report

ter a large number of allusions from the floor and the dais to the fact that

Disneyland was no longer supplying its permanent wooden 40-inch and 54-inch floor-based display fixtures, Bob Pavlacka, the firm's national manager, said his firm will resume production of the much-requested fixtures soon.

"We temporarily curtailed the fixture because we are in the process of redesigning it. We want more room for cassettes. We have a very limited number of 54-inch fixtures left. We are being careful in supplying them. Right now, we are trying to find a fixture maker," Pavlacka added.

It was suggested that kiddie line manufacturers like Peter Pan, Sesame Street and others join together to produce a store fixture, to which moderator Shelly Turk, sales chief of Kid Stuff, volunteered IJE's full support. Shy Raikin of Sesame Street Records opined that, since pop labels did not provide such dealer support, kid labels should not be required to either. But members of the audience and Raikin's fellow panelists countered by noting that children's records require a lower display rack because moppets can't reach the normal store stepup racks.

A point frequently brought up during the session was that the colorful artwork featured on kiddie records and tapes tends to inspire mul-tiple sales. Turk challenged manufacturers of any form of recorded repertoire to show their product accounted for more multiple sales than his type.

Gary Clark of the Seattle rack Major Distributors precipitated this discussion by mentioning that, once he got a Disneyland fixture into an account, it readily sold kiddie merchandise. His employees are awarded a \$50 spiff when they can get a Disneyland fixture into an account, he

The almost 100 Western Merchandisers stores, stretching from the Midwest to the Southwest, stock kiddie product and treat it like pop product, stated Steve Marmaduke, vice president, buying. "We put kiddie records and books where possible right next to our romance books so that mothers see them; it causes impulse buying," he declared. Marmaduke's statement that kiddie cassette sales were rapidly approaching records was echoed by other panelists. He urged labels to work on the stability and thickness of 12 by 12-inch kiddie product packaging, stating that it bends easily and looks shopworn quickly.

The more than 80 Music Market departments in Fred Meyer discount stores in the Northwest have tried and tested smaller displays of kiddie product in toy departments and now are making this standard practice, said Chuck Blacksmith of Roundup Music, Seattle. He added that they always try to cross-merchandise, describing a recent successful marriage of Strawberry Shortcake records and tapes into a sleepwear display in the moppet ready-to-wear department.

"Kiddie records are getting to be a hit business. It's like pop with hit titles. We need more explanatory copy on the product to tell parents what it is, especially in the case of picture records," Blacksmith continued. Blacksmith recommended that store managers educate "rock'n'roll specialists" to sell kiddie records.

New Products_



Memorex now has three products in the microcassette configuration with two designed for music, one for voice application.



colors characterizes Sony's attempt to sell through benefits of high grade videotape under its Dynamicron

SOFTSEL EXECUTIVE SPEAKS

Personnel Called Key In Selling Computers

MIAMI BEACH-Record and tape retailers are ideally poised to enter the personal computer business-and some are doing just thatbut for now the key is developing the right store personnel. This was April 13 by dis-

NARM Report tributor Richard Lionetti of Softsel, in a presen-

tation specifi-cally designed for a NARM audi-

As for NARM-type outlets' positioning, Lionetti, who predicted an \$8 billion business by 1987, cited, "You know product life cycles, you have a reputation as savvy merchants and you have sewn up important store locations."

Introduced by moderator Jim Mc-Cullaugh, former Billboard editor, now editor of Software Merchandising, Lionetti evoked what he called a "deja vu" analogy to the development of the record business, in which he spent 22 years.

Thus, discussing whether stores need demo units, he mentioned "the listening booth of the late '50s-you probably need some machines, but this will fade away."

Lionetti mentioned dozens of other analogies, from that of the "artist" to the personal computer "author," or "gear head," to the multi-faceted distributor. However, many parallels do not track true.

As an example, the distributor. which holds the entire marketing chain together, is very much into "a&r," in Lionetti's analogy. Softsel, a pioneer wholesaler now expanding internationally, has 20 people with computers of all brands who look at new material. "We see 300 new programs a month and might select 7% to stock.

Additionally, the distributor ideally offers technical support (an

800 number for stores to use), training (both on site at Softsel warehouses and in the stores via sales reps) and inventory planning.

"I turned down a \$1 million order from a book chain. This is not an order takers' business. The 'tweaks' (another Lionetti term for author) and gear heads do not know how to You must develop the people, and you should start developing them now.

Rackjobbers are entering the field quickly, Lionetti noted, mentioning that at Winter CES "all the rackjob-bers were huddling around." He went on to say that the rackjobber can basically only merchandise the hits. "The kid walking through a mass merchandiser outlet may be an Apple owner" (indicating that the rackjobber may concentrate on only Texas Instruments or some other brand). "You should stock spread," he urged.

There are other interesting analogies as well. Lionetti said he sees a youngster possibly being more likely to spring a \$39 Apple game from his father so they can play it together than to get \$7 or \$8 for an LP, offering a kind of family entertainment symbiosis

Perhaps the most interesting topic was how authors create in terms of targeting the "installed base." This was characterized in terms of Apple releasing its source code, resulting in

Apple products.

This was contrasted with Texas Instruments' strong control over its technology with few authors bothering to play to that brand. Sound! Video Unlimited's Noe! wanted to know its he! its hold on its chip, and the indication was that loosening will occur.

Home Computer Business Experiencing Growth Pains

By SAM SUTHERLAND

LOS ANGELES-Record/tape/ video merchandisers are bracing themselves for the roller coaster ride promised by a new product area of-fering even greater sales potential perhaps even deeper pitfalls than the video games business: the explosive home computing field, which is already bringing the "information age" into U.S. households at

a dizzying pace.

With the computer industry's learning curve now yielding dra-matic breakthroughs in product design and price points, developments in the field lead a number of the first merchandisers testing the waters to depict a shape-shifting new business experiencing growth pains at a speed many times that felt for records, tapes, video software and even the more recent games explosion.

But if home computers and pro-

grams represent a dauntingly fast track, their market penetration is clearly alluring: although major retail chains are, for the most part, still studying whether computer software will prove profitable for their locations, the rackjobbing giants are moving quickly into their first tests. First into the breach was Pickwick Rack Services, with Handleman and

For those racks and the few retail chains entering the field, the allure of marketing computer software is similar to that posed by the games business three years ago: with an existing base in merchandising entertainment software to consumers, marketers experienced in positioning records, tapes, videocassettes, videodisks and accessories already have the sales tools, if not necessarily the technical expertise, to tackle computer programs. But, chastened by the pratfalls that accompanied many of the initial efforts at selling videogames through record/tape/video sites, all are starting with test programs designed to help gauge the dynamics of product selection, product merchandising, department se-curity and, perhaps most crucially, buyer and employer education.

The very newness of the business, and that daunting speed of market changes, is mirrored by the comments of Lieberman Enterprises president Harold Okinow as the Minneapolis-based rackjobbing giant readies its first test program, targeted to reach customers this

"It's all questionable at this point, because I don't think anybody really knows where this industry is going,

admits Okinow, who says Lieberman has been eyeing the market for over a year. "There's a lot of hardware and software available, and I think there's confusion with the public over just what to buy—and whether to wait for the price drops to make these products even more affordable.'

Okinow cites a prevailing view when he adds that mass merchandisers will likely focus on software only, likening the outlook to the division between stereo hardware and records and tapes in racked locations.
At Hastings Books & Records, the

retail arm of Western Merchandisers in Amarillo, Tex., president John Marmaduke is also cautious, but says thus far his first test store, located in Austin, has revealed definite promise, leading to plans for an expansion into perhaps a dozen more outlets by summer. Marmaduke agrees that consumer confusion represents a challenge, and contends that one key to penetrating the emerging market efficiently will be to examine the stratification of the computer marketplace between the costly business computer and the burgeoning ranks of low-end home models. "That's where our market is: the low-priced computer that's really purchased through a sense of the computer as a toy rather than as serious business device," contends Marmaduke.

Software for the less expensive systems is relatively simple, and so they don't require extensive instruc-tion. But trying to sell a Visicalc program to a businessman would require kissing the customer-it's too complicated and time-consuming to be practical for the discount retail trade." Thus, the Hasting test has centered on the Timex/Sinclair product line, where program prices in the \$30 range are "no big deal" from the standpoint of staff training. More bullish is Eric Paulson, sen-

ior vice president at Pickwick, which became the first mass merchandiser to offer computer software to its accounts through an agreement with Softsel, the Inglewood, Calif., distribution firm. Although Paulson says precise results of Pickwick's first tests are some months off, programs are underway or due imminently at over a dozen chains serviced by Pickwick.

"There's been tremendous acceptance for our programs, not only from our customers but from accounts we've brought in who have never been customers before," enthuses Paulson. Early converts include accounts as disparate as B.

Dalton Books and Schaak Electronics, along with a major nationwide discount chain that Paulson declines to identify, "because they want to keep a low profile until the test is complete."

Paulson agrees that education is a central issue, so much so that his accounts are willing to postpone their usual goal of largely unmanned de-partments. "In many cases, these mass merchandisers are staffing that area where the software is carried, or else moving the merchandise into an area that is staffed," he reports.

While skilled, technically astute personnel may be essential in selling costlier business programs, Paulson credits third party program sup-pliers with "doing a good job of edu-cating the consumer through their graphics, including vital information on the necessary information storage capacity of the computer to be used as well as the purpose and limitations of the program itself."
In addition to that self-merchan-

dising tack, Pickwick is also exploiting its Softsel connection by allowing customers to call an 800 telephone number with any questions or problems encountered in-store or after taking the product home. The ploy of routing calls from

(Continued on page 26)

DELEGATES EXPRESS CAUTION

New Configurations Discussed

MIAMI BEACH-Indecision and conservatism marked discussions of configuration changes and new technology in both a general convention session and the rackjobber-only conference at NARM here.

NARM Report

Discussion reflected the generally tight money conditions that persist

in the industry.

Toward the end of a lengthy discussion about the racks' reaction to a series of enlarged packaging proposals for cassettes, Sam Marmaduke of Western Merchandising got united amens when he said he hoped that any cassette packaging innovation would not raise the cost of tape. One rack said Capitol had suggested the enlarged pack could raise the price

Michael Spector of MJS and his fellow dais speakers at the general meeting bemoaned the frugality of their customers and the consumer on a number of occasions.

In discussing their experience with video game cartridges, both Jim Bonk of Camelot Enterprises and Spector agreed that they had created some volume but with a lower profit margin. The same premise held for videocassettes and videodisks.

John Cassetta of Alpha Distributing said he avoided prerecorded video because of the high cash out-lay. On the other hand, Cassetta said, Alpha was a frontrunner in computer software (Billboard, April 2) but tacked on the warning that industryites must be cautious in selecting inventory at the start.

At one point, moderator Dave Lieberman of Lieberman Enterprises injected the possibility of microcassettes. But his dais peers shot it out of the water, saying there was no street experience by which to judge the innovation.

Bonk indicated for the first time

that the Camelot chain was entering computer software/hardware with Texas Instruments. He said Camelot had chosen TI after considerable research. Sid Silverman of United Records & Tape, the only racker on the dais, said lack of software was holding off his firm's entry into com-

That was also the one barrier to complete affirmation of the Compact Disc at the meeting. When enough hardware for the unanimously-affirmed technology would be available seemed to be the only rub. Only approval of the smaller, indestructible disk came from the audience and the dais.

Spector, a leading one-stopper, continually pointed up through the seminar the conservative attitude of his primarily Southern customers. He predicted that his small retail dealers would probably be the last to add CD to their inventories.

Computer Trade's Growth Pains

the department itself, rather than simply supplying prospective consumers with the number so they can call from home, is designed to reinforce a favorable impression of the store: "If a consumer needs assistance, he perceives that he's gotten it directly from us, so he walks out of the store pleased, which really helps build that franchise."

Those retail chains that have entered the field aren't ready to fall back on such solutions, however. In particular, the 30-unit Record Factory operation, based in the Bay Area, has stressed employee training through seminar programs taking advantage of their proximity to the nearby "Silicon Valley" area, hub of the high technology firms driving the home computers and games sec-

Such insurance may not be essential. Observes Mike Kelly, video sales manager for Danjay Music and its Budget Tapes. Records & Video franchises throughout the West and Midwest, "I don't know of another business like this, where you've seen a consumer who's basically ignorant about the product purchasing it from a retailer who in many in-

stances is also ignorant.
"That's why so much of the earliest business did focus on franchise situations where technical em-

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ployees were available to close the sale by explaining the product." Breakthroughs in the programs themselves, as well as price, are changing that, however, and Kelly asserts that a less obvious form of ignorance may be working to music and video dealers' advantage.

At the same time, Kelly is one of many who view software for the computers as "a 'see' product, much as video games are, which consumers need to approach from a hands-on standpoint in the store." Thus, in marketing software in about five of Budget's 70 outlets for the first test, moderately priced home computers such as those from Atari and Commodore are used instore for demonstrations.

Other considerations show retailers and rackjobbers alike profiting from their earlier experiences with

rack sources say fixturing does represent a hurdle because of accounts' goals of uniform store design, they add that they're already investigating the potential for basic display units that can be adapted to differing decor schemes.

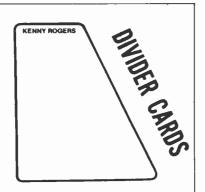
Security, too, is a concern. Lieberman's Okinow warns that many accounts seem intent on locked displays-a route most music merchants have learned usually controls shrinkage but also inhibits impulse purchases. Danjay/Budget's Kelly agrees that the higher per unit cost of computer programs does make pilferage a sensitive issue, but he says he believes the consumer base actually offsets the problem to some extent, arguing that the typical soft-ware buyer is less likely to shoplift in the first place.

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

BOWIE, DAVID Let's Dance LP EMI America SO-17093

CHECKER, CHUBBY, & GARY U.S. BONDS BUNDS Greatest Hits / Báck To Back LP Era BU-5730

CLIMAX BLUES BAND Sample & Hold LP Virgin / Epic FE 38631 CA FET 38631

DANIELS, CHARLIE, BAND
Million Mile Reflections / Full Moon
CA CBS DT 38563No List DESERTERS Siberian Nightlife LP Capitol ST-12257

Information LP Columbia FC 38651 ... CA FCT 38651 FRANKS, MICHAEL Previously Unavailable
LP John Hammond Recs. 8FW 38664No List
CA BWT 38664No List

FRIEDMAN, KINKY Under The Double I LP Sunrise 41200

EDMUNDS, DAVE

HAWAIIAN PUPS
Split Second Decision
LP Portrait 5R 38551
CA 5RT 38551

(Continued on page 36)

Video Music Programming

As of 4/20/83

MTV Adds & Rotation
This report does not include those videos in recurrent or oldie roations. For further information, contact Buzz Brindle, director of music/programming, MTV (212) 944-5399.

MTV NEW VIDEOS ADDED: Art In America, "Art In America," Pavillion Belle Stars, "Sign Of The Times," Warner Bros. Blotto, "I Quit," Blotto Alex Call, "Just Another Saturday Night," Arista

Def Leppard, "Rock Of Ages," Mercury

Dexy's Midnight Runners, "Celtic Soul Brothers," Mercury

Molly Hatchet, "What's It Gonna Take," Epic

Inxs, "Don't Change," Atco

Grace Jones "Demolition Man," Island Grace Jones, "Demolition Man," Island Kix, "Body Talk," Atlantic

Messendger, "Stranger," No Label

Musical Youth, "Never Gonna Give You Up," MCA

Sparks, "Cool Place," Atlantic Styx, "Don't Let It End," A&M Tears For Fears, "Mad World," Mercury

MTV HEAVY ROTATION (3-4 plays a day): MTV HEAVY ROTATION (3-4 plays a Bryan Adams, "Cuts Like A Knife," A& After The Fire, "Der Kommissar," Epic Def Leppard, "Photograph," Mercury Falco, "Der Kommissar," A&M Inxs, "The One Thing," Atco Michael Jackson, "Beat It," Epic Michael Jackson, "Billie Jean," Epic Leppard (1997) and the Michael Jackson, "Billie Jean," Epic Michael Jean, "Billie Jean," Epic Michael Jackson, "Billie Jean," Epic Michael Jean, "Billie Jean, "Billie Jean," Epic Michael Jean, "Billie Jean," Epic Michael Jean, "Billie Jean, "Billie Jean," Epic Michael Michael Jean, "Billie Jean, "Billi Journey, "Separate Ways," Columbia
Men At Work, "Overkill," Columbia
Modern English, "I Melt With You," Warner Bros.
Planet P, "Why Me," Geffen Schon/Hammer, "No More Lies," Columbia Triumph, "A World Of Fantasy," RCA J2, "New Years Day," Island

1TV MEDIUM ROTATION (2-3 plays a day): erlin, "The Metro," Geffen Michael Bolton, "Fools Game," Columbia David Bowie, "Let's Dance," EMI America Martin Briley, "Salt In My Tears," Mercury Martin Briley, "Salt In My Tears," Mercury
Jon Butcher Axis, "Life Takes A Life," Mercury
The Call, "When The Wall Came Down," Mercury
Chris DeBurgh, "Don't Pay Ferryman," A&M
Divinyls, "Boys In Town," Chrysalis
Thomas Dolby, "She Blinded Me With Science," Capitol
Duran Duran, "Girls On Film," Capitol
Duran Duran, "Save A Prayer," Capitol
The Flirts, "Jukebox," O
Eddy Grant, "Electric Avenue," Portrait
Billy Idol, "White Wedding," Chrysalis
Madness, "Our House," Geffen
Naked Eyes, "Always Something There To Remind Me," EMI America
Tom Petty, "Change Of Heart," Backstreet
Prince, "Little Red Corvette," Warner Bros.
Saga, "Wind Him Up," Portrait
Scandal, "Love Has Got A Line On You," Columbia
Patrick Simmons, "So Wrong," Elektra Patrick Simmons, "So Wrong," Elektra Stray Cats, "Runaway Boys," EMI America Thompson Twins, "Love On Your Side," Arista Ultravox, "Reap The Wild Wind," Chrysalis

MTV LIGHT ROTATION (1-2 plays a day): ABC, "All Of My Heart," Mercury
A Flock Of Seagulls, "Wishing," Arista
Joan Armatrading, "Drop The Pilot," A&M
Bananarama, "Na Na Hey Hey," PolyGram
Blanket Of Secrecy, "Say You Will," Warne
The B'zz, "Get Up Get Angry," Epic Warner Bros. The B'zz, "Get Up Get Angry," Epic
Culture Club, "Time," Virgin/Epic
Drivers, "Stolen Treasures," No Label
Echo & the Bunnymen, "The Cutter," Sire
English Beat, "I Confess," IRS
Goanna Band, "Solid Ground," Atco
Golden Earring, "The Devil Made Me Do It," 21/PolyGram
Peter Godwin, "Images Of Heaven," PolyGram
Molly Hatchet, "What's It Gonna Take," Epic
Robert Hazard, "Escalator Of Life," RCA
Garland Jeffreys, "El Salvador," Epic
Kajagoogoo, "Too Shy," EMI America
Kinks, "Come Dancin'," Arista
Nick Lowe, "Raging Eyes," Columbia
Gary Moore, "Aways Going To Love You," Atco
Neeva, "Blue Star," MSI Quality
Night Ranger, "Sing Me Away," Boardwalk
Ric Ocasek, "Jimmy Jimmy," Geffen
OMD, "Telegraph," RCA
Robert Palmer, "Pride," Island

(Continue)

(Continued on page 57)

Video

NARM Panel Covers Wide Range

Record/Tape Dealers' Role, Rental Legislation Debated



record and tape retailers in prere-corded video, and of the video rental business in light of pending Congressional action, ignited lively debate during an April 13 NARM ses-

NARM Report

sion here. Wideranging opinions were evident.

On the subject of the fight in Washington over the first sale doctrine, only one of the five manufacturers on the dais voiced an opinion. Keying to an audience that consisted primarily of record/tape retailers rather than prerecorded video dealers, Andre Blay, president of Embassy Home Entertainment, characterized the proposed Mathias amendment as having the "purpose of creating a sales business. We can lower the friggin' prices. We'd move fast but lower prices only as low as to be profitable at all levels."

Moving to the subject of rental, Blay said the legislation on first sale would "see the rental gap narrowed" to enable the consumer to make a rational decision between a \$1-a-day rental and a \$79.95 purchase of a

Both Len White, CBS/Fox sales vice president, and Al Bergamo, representing MCA, suggested it would not be appropriate for them to debate the question while the legislation was still pending in Congress.

The exchange on first sale was brief, with the panel covering a wide range of other topics. Bill Reilly, director of national sales and merchandising at RCA, offered one interesting point when he said RCA's licensing pacts for CED disks are structured so that the issue of rental is not addressed by the studios.

"They are not taking an aggressive stand (in opposition to CED rental), and we feel it is not our responsibility," he said.

Moderator Gene Silverman, head

JVC Inviting **Entries For '83 Tokyo Festival**

TOKYO-JVC here is inviting entries for the Tokyo Video Festival, the international competition it has sponsored annually since 1978 Winners of the main awards, including the Video Grand Prize and the JVC President award, which carry \$2,500 cash prizes plus two-week trips to Japan or Europe, will be announced in November.

Entries may come from amateurs or professionals, individuals or groups. The competition is in two categories, general and video letter exchange, and submissions should be in half-inch or three-quarter-inch formats and not more than 20 minutes long. There are 31 awards in all up for grabs, mostly in the form of cash and video equipment.

Stated aim of the event is to pro-

mote the use of video as a creative medium and build further awareness of its potential. The 1982 festival attracted over 1,000 entries from 22 countries. The Grand Prize and JVC President Award went to two Japanese entrants, Atsushi Yoshimoto and Sakaru Hamada.

of Video Trends, Detroit, confronted Bergamo on the question of whether videodisks inspire home taping. "We're hoping the Betamax case will settle that," Bergamo responded. He added; "I am not hearing that the video customer is duplicating, whether music or 'E.T..' if we ever bring it out."

The panel had its humorous moments. Former Pickwick executive John Farr, now with Target Stores, traded jibes from the audience with panelist Fred Traub, Musicland software division manager. Farr asked about video manufacturers' attitudes toward mass merchandisers. "Stay out," Traub said. Farr responded, "Are you standing up,

Bergamo, who had earlier made a strong plea for record/tape stores to enter video, said to Farr's question, "If video is to ever become a business, the mass merchandiser has to come. But I have no plans for you,

The subject of adult programming, initiated from the floor by past NARM president Harold Okinow of Lieberman Enterprises, provoked lively discussion. Traub and Silver-man said that their stores do not stock it. Tom Keenan of Everybody's Record, Tapes & Video, Portland, Ore., said from the dais that customers for such product will wait for a male sales clerk and noted that they may keep their adult titles separate from the rest of their video col-

Local retailer Larry Schaffer of 8 (Continued on page 28)

Office in London, also using 3M digital equipment. "We're negotiating to do other programs for Sony," lespie. According to John O'Donnell, head of Sony's video Hot Creator Of Promo Clips **DEA DIRECTS**

where the cost is.

A WINNER-Marty Balin has completed a video for "Born To Be A Winner"

from the album "Lucky" on EMI America. Director on the project was David

Digital Jazz Releases Due

From Sony Software Arm

By LAURA FOTI

NEW YORK-The next releases

from Sony's video software division

will be unique for a number of rea-

sons. First, the Beta Hi-Fi titles were

digitally recorded; secondly, they take Sony's "Video 45" concept a

Sony is calling the three 30-min-

ute jazz programs "Video LPs." They feature Lionel Hampton, re-

corded at Jubilation in Las Vegas,

and the Bill Watrous Orchestra and

Rob McConnell, both recorded at

Concerts By The Sea, a club in Re-

dondo Beach, Calif. The programs

will be released in June, through a li-

censing arrangement with producer Ruggles Reber & Associates of Los

Angeles, which recorded them using

3M 32-track digital equipment.
Negotiations are also underway

between Sony and Embassy Home

Entertainment for shortened ver-

sions of Embassy programs from a series called "Jazz In America" fea-

turing, among others, Dizzy Gil-

step further.

NEW YORK-Joe Dea would rather be making movies, but he admits he's having a lot of fun in the meantime. A freelance video director associated with San Francisco's Videowest, Dea handled "Happy Man" and "Jeopardy" for Greg Kihn, "Life Takes A Life" for the Jon Butcher Axis and "Animals Medley" for David Johansen. One of his earliest projects was Commander Cody's "Two Triple Cheese, Side Order Of Fries"; he's currently at work on two clips for the Arista group Krokus.

"I hope to get into doing movies," Dea says. "Soon you'll see a whole school of feature film directors coming out of the rock video field. It will mean fast-paced cutting; the effects of all that condensing you do for promotional clips will be felt. It should be interesting to see what happens-I can't imagine what kind of movies it will lead to."

He notes that some movie directors, such as Francis Ford Coppola, are getting into music video them-selves. "Everyone is trying their hand, including commercial producers. It means a lot of exciting things are happening."

Dea himself hopes to be led into the direction of horror films. After a childhood spent torturing two older sisters by hiding in closets and utilizing fake hands and other props, he hopes to move on to making movies that are even more scary.

software department, once the Em-

bassy programs are acquired, Sony

may come out with a special bro-

chure promoting jazz programming.

The Ruggles & Reber programs were taped at the end of 1981 and beginning of 1982. According to

principal Wesley Ruggles, the digi-

tal recording "was not that expensive. It actually is more economical

than analog techniques because of

its efficiency. Digital recording can

save hours in editing, and that's

"We wanted to do the shows for

the engineering experience," notes Ruggles, who adds that the perform-ances were pre-licensed to PBS, ON-

TV and VHD Programs. There are

one-hour, 90-minute and half-hour

versions, for release on various for-

Ruggles & Reber recently taped a Dolly Parton special for Home Box

Some of that desire comes through in "Jeopardy," which depicts a wedding scene where the bride becomes a skeleton and marriage presented as a fright. "We didn't try to have a message," Dea insists. "We just tried to capture the feeling of the song."

To do that, Dea holds what he

calls a "brainstorming" session with some friends. "Whoever comes up with the best idea for a clip gets \$200 or \$300," he says. "It provides motivation." He adds, "I try to stay away from negative images. I don't think rock'n'roll should be taken too seri-

"Basically I'm doing this in preparation for directing horror films. I want to show Hollywood, or whoever it is out there who has the money, whoever I should impress, that I can do that."

Artist involvement in clip production varies, says Dea. "Generally I find the artists don't have a lot of ideas, or they have a cliched idea and I have to try and talk them out of using it. When I came up with the idea for 'Jeopardy,' they didn't like it, but they trusted me because I'd done 'Happy Man.'

"Some songs I'm not too inspired

by. In that case, if a group has an idea, great. I'm a director, not a writer. If the idea is bad, I'll probably bow out because I don't want to

Wants To Move Into Movies

be associated with it." Is there money to be made in video clip direction? "I'm not getting rich off it," Dea claims, "but I'm not in this to make money. I'm in it to get into feature films. I don't know anyone getting rich doing rock videos, but they're more fun than industrials." He adds, though, "They can be frustrating."



Billboard photo by Louis Block IN JEOPARDY-Video director Joe Dea (right) on location during the taping of Greg Kihn's "Jeopardy."

Four New Titles From OPA

NEW YORK-Optical Programming Associates, a joint venture of MCA Videodisc, Pioneer Video and Magnavox Production, has released four new interactive programs for the laser optical videodisk format, with three more on the way.

The new titles are "The Joy Of Re-laxation," "The History Disquiz," "Maze Mania" and "The World Of Martial Arts." Two are instructional, two entertainment. The next three programs, to be released later this year, are "Time Frame," "Quest," a game with a storyline, and "Wine: An Introduction.

According to Lin Oliver, vice president of MCA Home Entertainment, "We're not an R&D company-there are enough of those around. We're a production com-

pany, dealing with the video systems that are around now. There's a crying need for this kind of program-

Some of the OPA-developed programs are not adaptable for other formats or for sale to television markets due to their interactive capabilities. Others, including "An Evening With Ray Charles," have other ap-plications. Oliver says, "We approach projects from two angles. The first is to create a state-of-the-art optical videodisk; the second is to look at other formats and possi-

She adds that three of the five OPA projects that have been on the market for some time have recouped their investment costs.

IN NEW REFERENCE BOOK

Career Opportunities Outlined

NEW YORK-Facts On File, a publishing company based here, has introduced a reference book called "Career Opportunities In Television And Video" by Robert and Maxine Reed. Robert Reed is executive vice president of the National Video Clearinghouse.

The authors drew on data and employment statistics from more than 100 sources, including professional associations, unions, government agencies, trade publishers, consultants and college faculty. They also had extensive discussions with more than 60 executives in the tele-communications fields.

The resulting book defines in depth 95 jobs in all areas of telecommunications and video, ranging from performer and engineer to marketing and sales titles. Each position is described in terms of entry and advancement opportunities, salary range, required skills and opportunities for minorities and women. A career ladder indicates the jobs to which the position often leads and the jobs or schooling that lead to the

Particularly in demand are engineering and technical personnel in cable television and home video, the authors have found. In general, job opportunities in the non-commercial sector (public television, audio/ visual education and government) are down, while the consumer elec-tronics industry and cable offer strong opportunities for employment and advancement. In particular, engineering technicians, service technicians and cable installers are APRIL 30, 1983, BILLBOARD

Video Shack Chain Presents Awards For '82 Sales

Workout" (Karl Video), "Apo-calypse Now" (Paramount Home Video) and "Star Wars" (CBS/Fox

videodisk, respectively, in 1982 at the 10-store Video Shack chain here. These and other top-sellers are

nual Consumers' Choice Awards presented at ceremonies Tuesday (19) at Sardi's here.

Product associated with RCA Se-

lumbia Pictures Home Video (cassettes) led the total number of awards with 10, followed by CBS/ Fox Video with eight, Paramount Home Video with four and MCA

Videocassette with three.
"Star Trek II: The Wrath Of Khan" was the only title to win awards in all three configurations. In arriving at the awards, each single purchase was considered a vote.

Video Shack owner Arthur Morowitz received an award of his own, the presentation of a Steuben glass from MGM/UA's Bill Gallagher for his efforts on behalf of the home video industry.

Following is a list of award winners in each configuration, ranked according to 1982 sales at Video Shack:

Videocassettes: "Jane Fonda's Workout" (Karl Video); "Star Wars" (CBS/Fox Video); "Star Trek II: The Wrath Of Khan" (Paramount Home Video); "Goldfinger" (CBS/Fox Video); "The Compleat Beatles" (MGM/UA Home Video); "Rocky III" (CBS/Fox Video); "Poltergeist" (MGM/UA Home Video); "The Story Of O" (Independent United Distributors); "Conan The Barbarian" (MCA Videocassette); "Taxi Driver" (RCA/Columbia Pictures Home Video); "Arthur" (Warner Home Video); "Dr. No" (CBS/Fox Video); "On Golden Pond" (CBS/Fox Video); "The Thing" (MCA Videocassette); "Annie" (RCA/Columbia Home Video); "Ragtime" (Paramount Home Video); "Abbott & Costello Meet Frankenstein" (MCA Videocassette); "The Godfather Epic" (Paramount Home Video); "Tron" (Walt Disney Home Video); "March Of The Wooden Soldiers" (Independent United Distributors).
Laser Videodisks: "Apocalypse Now" (Para-

mount Home Video); "The Sound Of Music" (CBS/Fox Home Video); "The Jazz Singer" (Paramount Home Video); "Ragtime" (Paramount Home Video); "MysteryDisc: Murder, Anyone?" (Vidmax); "The Guns Of Navarone" (RCA/Columbia Pictures Home Video); "Star Trek II: The Wrath Of Khan" (Paramount Home Video); "On Golden Pond" (CBS/Fox Video); "The Black Hole" (Walt Disney Home Video); "Pippin" (Pioneer Artists).

CED Videodisks: "Star Wars" (CBS/Fox Video); "Star Trek II: The Wrath Of Khan" (RCA SelectaVision); "Rocky III" (RCA SelectaVision); 'An American Werewolf In London' (RCA SelectaVision); "Superman" (RCA SelectaVision); "Stripes" (RCA SelectaVision); "Goldfinger" (RCA SelectaVision); "Seven Brides For Seven Brothers" (MGM/UA Home Video); "Tarzan The Ape Man" (MGM/UA Home Video); "Dumb (RCA SelectaVision).

Lively Debate At NARM Panel

• Continued from page 27

Vibrations, also a panelist, got a laugh when he said, "We have a senior citizens' club which we offer adult to for half price." He said that adult fare constitutes 35% of his volume.

The underlying question of whether NARM members will move more into video was first addressed when Bergamo identified in the audience Paul David of Camelot Enterprises, Russ Solomon of Tower Records and new NARM president Lou Fogelman of Show Industries as among the few that have embraced video. "The record/tape retailer has not come to the party. As more and more music video comes out, you are very strongly positioned," he said.

However, Traub was cautious. "We question the equation" of rewards and costs, he said. "The number of \$29.95 and \$39.95 movies is not significant. We're concerned about the viability of rental in a mall environment, the spread and the depth of titles given the margins, and we urge suppliers to be aware of our needs.

For The Record

The April 16 issue of Billboard incorrectly quoted the price of "The Secret Of NIMH" at \$29.95. In fact, the MGM/UA videocassette retails for \$79.95, while the videodisk is



Another 'Basement Tapes' Winner

NEW YORK-The second edition of "The MTV Basement Tapes," which aired April 13, resulted in a winning group from Tipton, Ga. and an increase in viewer response of 25% over the first show

"The MTV Basement Tapes" features video clips by six unsigned artists. Viewers are requested to vote on their favorite by calling a 900 phone number. After six monthly shows, the winning acts compete on a final show, and the grand prize winner receives an EMI America recording contract.

The winning band from the second show was Messendger, for the song "Strangers." The group received 30% of the 35,000 votes cast. Messendger joins the Cincinnati-based group Young Invaders in the race for the recording contract.

Messendger consists of guitarist Brad Sayre, bassist Allen Poole and drummer John Buchan. The group has been together for three years, playing clubs in Georgia and Florida, and has released an album on its own independent label

Music Monitor

- American Band: Adem recording artists Americade recently completed a clip for a song called "We're An American Band." Marcus Peterzell of E.J. Stewart Video produced; Tom Montgomery directed both in the studio and at the Spectrum in Philadelphia.
- Hot Spots: E.J. Stewart also taped the Members (Arista) and Paul Barrere (Mirage) for "Hot Spots," a program on the USA Cable Network. Next act to be taped are the Rockats, on RCA.
- Salty: Martin Briley's "Salt In My Tears" video was shot in London and directed by Chris Gabrin of



MEMBERS ONLY-The production crew at E.J. Stewart recently taped the Members for the program "USA Hot Spots."

Limelight Video. The storyline involves Briley's ex-wife cleaning him out of house and home.

• Very Bohemian: Chicagobased act Bohemia is at work on a clip for "Is It Hot Enough?" from an independent label, Discos de Tinga. The clip is being produced and directed by Tom Hilbe of Eye & Ear TeleCorp. Inc. Sequences were lensed at locations around Chicago, including a Russian steambath

No Vinyl Word On This Group's Clip

NEW YORK-Most video clips are produced to promote a record, but the group Wizard is doing things somewhat differently. The video single "The Good You Find In Man" is not available on vinyl, although the group has made an audio cassette of the song for Long Island's WWHB-FM.

The response to the music portion of the video single has caused Steve Smith, administrator for Rainbow Group Video, which produced the song, to make provisions for audio tapes of the next release. "We've also pushed back the release of our second video single to allow the proper development of the simultaneous release of the audio," Smith says, noting that there are no plans to release album or single versions of the

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HEW ENTRY

NEW ENTRY

MEW ENTRY

RCA/Columbia Pictures Home Video 1020

Embassy Home Entertainment 1333

COME BACK TO THE 5 & DIME JIMMY DEAN, JIMMY

New Video Releases

This listing of video releases is designed to enable wholesalers and retailers to be up-todate on available new product. Formats in-cluded are Beta, VHS (Video Home System) CED (Capacitance Electronic Disk), and LV (LaserVision). Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated. All information has been supplied by the manufacturers or distributors of the product.

ARSENIC & OLD LACE Cary Grant, Josephine Hull, Jean Adair, Raymond Massey, Jack Carson, John Ridgely, James Gleason, Peter Lorre Beta & VHS CBS/ Fox Video \$49.98
BAREFOOT CONTESSA CED CBS / Fox Video\$39 98
THE CHINESE WEB Beta & VHS CBS / Fox Video \$49.98
DARK VICTORY CED CBS / Fox Video
FAST TIMES AT RIDGEMONT HIGH Sean Penn, Jennifer Jason Leigh, Judge Reinhold, Phoebe Cates, Ray Walston LV MCA Videodisc \$29.95
GEPPETTO'S MUSIC SHOP Beta & VHS Video Gems. \$59.95
HAWAII CED CBS / Fox Video\$39.98
INCREDIBLE MASTER BEGGARS Beta & VHS Video Gems
INN OF THE SIXTH HAPPINESS Ingrid Bergman Beta & VHS CBS / Fox Video
MARTY CED CBS/Fox Video\$29.98

MEMOIRS OF A FAIRY GODMOTHER

STEVIE NICKS IN CONCERT CED CBS / Fox Video \$29.5	8
ON THE BEACH CED CBS / Fox Video\$39.5	8
PLAYBOY VIDEO, VOL. 2 CED CBS / Fox Video\$29 S	8
THE PRINCE & THE PAUPER CED CBS / Fox Video\$29.5	8
STARDUST MEMORIES Woody Allen CED CBS / Fox Video	8
STILL OF THE NIGHT Roy Scheider, Meryl Streep Beta & VHS CBS/Fox Video	8
THEY DRIVE BY NIGHT CED CBS / Fox Video \$29.5	8
THE THING Kurt Russell, A. Wilford Brimely, T.K. Carter, David Clennon, Keith David, Richard Dysart LV MCA Videodisc \$29.5	95
THUNDERBALL Sean Connery, Adolfo Celi Beta & VHS CBS/Fox Video	98
THE TRAIL OF THE PINK PANTHER CED CBS/Fox Video\$29.5	98
WOODY WOODPECKER & FRIENDS LV MCA Videodisc \$29.9	95

To get your company's new video releases listed, send the following information — Title, Performers, Distributor/ Manufacturer, Format(s), Catalog Number(s) for each format, and the Suggested List Price (If none, Indicate "No List" or "Rental")—to Bob Hudoba, Biliboard, 2160 Patterson St., Cincinnati, Ohio 45214.

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			SALES				RENTAL
This Week	Last Position	Weeks on Chart	These are best selling videocassettes compiled from retail sales, including releases in both Beta and VHS formats. TITLE	This Week	ast Position	Weeks on Chart	These are most popular videocassette rentals, in both Beta and VHS formats, compiled from a survey of retailers and wholesalers. TITLE Converted Company Distributor, Cotalog Number
/	و	-	Copyright Owner, Distributor, Catalog Number	_/_	حدد		Copyright Owner, Distributor, Catalog Number
W	1	10	AN OFFICER AND A GENTLEMAN Paramount Pictures, Paramount Home Video 1467 WEEKS AT # 1 6		1	10	AN OFFICER AND A GENTLEMAN Paramount Pictures, Paramount Home Video 1467 WEEKS AT #1 8
2	3	50	JANE FONDA'S WORKOUT ▲ (ITA) KVC.RCA, Karl Video Corporation 042	2	2	10	ROAD WARRIOR Warner Brothers Pictures, Warner Home Video 11181
3	2	8	BLADE RUNNER ▲ Embassy Home Entertainment 1380	3	3	8	BLADE RUNNER ▲ Embassy Home Entertainment 1380
4	5	5	CREEPSHOW Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306	4	4	5	CREEPSHOW Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306
. 5	6	10	ROAD WARRIOR Warner Brothers Pictures, Warner Home Video 11181	5	6	14	THE BOAT (DAS BOOT) RCA/Columbia Pictures Home Video 10149
6	7	19	ROCKY III ● (ITA) CBS-Fox Video 4708	6	8	3	THE SECRET OF NIMH MGM/UA Home Video 800211
7	4	23	STAR TREK 11-THE WRATH OF KHAN (1TA) Paramount Pictures, Paramount Home Video 1180	7	5	17	POLTERGEIST ▲ MGM/UA Home Video 800165
8	15	2	PLAYBOY VIDEO VOLUME 2 CBS-Fox Video 6202	8	9	14	THE WORLD ACCORDING TO GARP Warner Brothers Pictures, Warner Home Video 11261
9	8	17	POLTERGEIST ▲ (ITA) MGM/UA Home Video 800165	9	7	19	ROCKY III ◆ (ITA) CBS-Fox Video 4708
10	12	11	STRAWBERRY SHORTCAKE IN BIG APPLE CITY Family Home Entertainment. MGM/UA Home Video 338	10	10	23	STAR TREK II—THE WRATH OF KHAN (ITA) Paramount Pictures, Paramount Home Video 1180
11	10	4	THE LAST UNICORN CBS-Fox Video 9054	11	17	17	MISSING Universal City Studios Inc., MCA Distributing Corp. 71009
12	11	3	THE SECRET OF NIMH MGM/UA Home Video 800211	12	20	24	VICTOR/VICTORIA ● MGM/UA Home Video 800151
13	13	22	PLAYBOY ● CBS-Fox Video 6201	13	11	4	HONKY TONK MAN Warner Brothers Pictures, Warner Home Video 11305
14	9	14	THE BOAT (DAS BOOT) RCA/Columbia Pictures Home Video 10149	14	14	7	MONSIGNOR CBS-Fox Video 1108
15	20	20	ANNIE (ITA) RCA/Columbia Pictures Home Video 10008	15	15	4	THE LAST UNICORN CBS-Fox Video 9054
16	14	3	MIDNIGHT COWBOY MGM/UA Home Video 700193	16	13	5	HALLOWEEN III Universal City Studios Inc., MCA Distributing Corp. 71011
17	18	7	MAN WITH THE GOLDEN GUN CBS-Fox Vide: 4606	17	21	9	YOUNG DOCTORS IN LOVE Vestron VA-5012
18	21	6	MONSIGNOR CBS-Fox Video 1108	18	23	19	TRON (ITA) Walt Disney Home Video 122
19	24	5	HALLOWEEN III Universal City Studios Inc., MCA Distributing Corp. 71011	19	mew E		PLAYBOY VIDEO VOLUME 2 CBS-Fox Video 6202
20	new en	111	FUNNY GIRL RCA/Columbia Pictures Home Video 10212	20	12	14	FAST TIMES AT RIDGEMONT HIGH Universa! City Studios Inc., MCA Dist. Corp. 77015

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niversal City Studios Inc., MCA Dist. Corp., 77015 26 26 THE COMPLEAT BEATLES 21 16 13 **NIGHT SHIFT** The Ladd Co., Warner Home Video 20006 31 22 19 19 ANNIE (ITA) Walt Disney Home Video 122 RCA/Columbia Pictures Home Video 10008 FLEETWOOD MAC IN CONCERT-MIRAGE TOUR '82 AMITYVILLE II: THE POSSESSION NEW ENTRY 3 23 18

THE BEST LITTLE WHOREHOUSE IN TEXAS \bullet (ITA) 25 24 EVERYDAY WITH RICHARD SIMMONS/FAMILY FITNESS Universal City Studios Inc., MCA Distributing Corp. 77014 NÉW ENTRY COME BACK TO THE 5 & DIME JIMMY DEAN, JIMMY 26 25 BUGS BUNNY'S 3rd MOVIE: 1001 RABBIT TALES 2 Embassy Home Entertainment 1333 STRAWBERRY SHORTCAKE IN BIG APPLE CITY
Family Home Entertainment, MGM/UA Home Video 338 14 FAST TIMES AT RIDGEMONT HIGH Universal City Studios Inc., MCA Dist. Corp. 77015 27 32 10

24 22 Embassy Home Entertainment 1709

Warner Brothers Pictures, Warner Home Video 11219

14 THE WORLD ACCORDING TO GARP 28 MIDNIGHT COWBOY 31 MGM/UA Home Video 700193 Warner Brothers Pictures, Warner Home Video 11261 23 29 33 23 THE THING Universal City Studios Inc., MCA Distributing Corp. 77009 Universal City Studios Inc., MCA Distributing Corp. 77009 16

MISSING 21 **PLAYBOY** 34 30 Universal City Studios Inc., MCA Distributing Corp. 71009 CBS-Fox Video 6201 YOUNG DOCTORS IN LOVE Vestron VA-5012 22 RICHARD PRYOR LIVE ON THE SUNSET STRIP 31 36

JAZZERCISE MCA Distributing Corporation 55089 32 27 Embassy Home Entertainment 2015 INHERIT THE WIND 33 29 FRIDAY THE 13TH-PART 3 Paramount Pictures, Paramount Home Video 1539 DR. STRANGELOVE 35 11 34 MGM/UA Home Video 800183 RCA/Columbia Pictures. Home Video 10182 WITNESS FOR THE PROSECUTION NEW ENTRY HOMEWORK 35 MCA Distributing Corporation 55111

AMITVUILLE III THE BOSESS THE SOLDIER Embassy Home Entertainment 1709 Embassy Home Entertainment 2001 VICTOR/VICTORIA . 37 30 21 MGM: UA, Home Video 800151 MGM/UA Home Video 800164 FIREFOX 38 38 THE EXTERMINATOR Embassy Home Entertainment 2002 Warner Brothers Pictures, Warner Home Video 11219

Embassy Home Entertainment 1604 Warner Brothers Pictures, Warner Home Video 11305 DUMBO (ITA) 17 27 40 37 REOS (ITA) 35 Walt Disney Home Video 24 Paramount Pictures, Paramount Home Video 1331 • 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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HONKY TONK MAN

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Superstars are awarded to those product demonstrating the greatest sales gains this week (Prime Movers). * Stars are awarded to other products demonstrating significant gains. • Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). • Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

Artist-TITLE-Label	MEEK	WEEK	CHART	Artist-TITLE-Label	THIS	LAST	CHART	Artist-TITLE-Label
MICHAEL JACKSON WEEKS Thriller Epc QE 38112	37	41	14	TRIUMPH Never Surrender RCA AF11-4382 RCA	\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\	- AM	A	RICK SPRINGFIELD Living In Oz RCA AFLI 4660
	< ***X	49	2	JULIO IGLESIAS Julio Columbia FC38640 CBS	73	61	25	PSYCHEDELIC FURS Forever Now Columbia FC 38261 C8S
Columbia QC 38504 STYX Kilroy Was Here A&M SP 3734 RCA	AN AN	46	r.	THE TUBES Outside/Inside Capitol ST-12260	包	66	2	JOAN RIVERS What Becomes A Semi- Legend Most? Ceffer CHS Marries Rices
	包	42 2	20	GEORGE CLINTON Computer Games Capitol ST 12246	75	22	16	
DEF LEPPARD Pyromania Mercury 8103081 (Polygram) Pot	钗	ATTE	A	DAVID BOWIE Let's Dance EMI-America ST 17093 CAP	9/	82	09	Music
DARYL HALL & JOHN OATES H20 RCA AFIJ.4383 RCA	包	44	r.	WHISPERS Love For Love Solar 60216 (Elektra) WEA	77	29	52	AR 101 VI 7501 (Palvaram)
PINK FLOYD The Final Cut Columba QC 38243 CBS	43		01	MELISSA MANCHESTER Greatest Hits Arista AL 96.11	78	29	25	
IND		⊕	7	WILLIE NELSON Tougher Than Leather Columbia QC 38248 Columbia QC 38248	W.	82	9	وَ
Bio Ran Buran Gapitol St. 12211 CAP	45	€	23	PHIL COLLINS Hello, I Must Be Going Atlantic 80035-1	8	69	26	
ALABAMA The Closer You Get RCA AHL1-4663 TOTO	\	28	4	LAURA BRANIGAN Branigan 2 Atlantic 80052 WEA	25	2	47	THE CLASH Combat Rock Fing FF 3789
Toto IV Columbia FC 37728 BOB SEGER AND THE SILVER	47	45	12	DEBARGE All This Love Gardy 6012 GL (Motown) IND TOM PETTY AND THE	82	2	9	JW ng Gets ugh Get
The Distance Capitol ST 12254 CAP				HEARTBREAKERS Long After Dark Backstreet/MCA BSR 5360 MCA	833	98	=	DS eams
War Island 90067 (Atco) WEA DEXPLOSED AV	£ 07	200	51 5	NIGHT KANGER Dawn Patol Boardwak NB 33259-1 THORPSON THIND	\$	89	32	
Mercury SRM1 4069 (Polygram) POL GREG KIHN BAND Kilnspiracy	8 1		12	SIGN KICKS Ansta AL 6607 ANGELA ROFILI	88	2	28	SAGA World Apart Worlds Apart
Besenviey 60224 (Elektra) WEA CULTURE CLUB Kissing To Be Clever	52		1 01	Toward of Tough Ansta AL 9616 OAK RIDGE BOYS	98	95	91	JOURNEY ESCADE Columbia TC 37408 C8S
IRE				American Made MCA 5390	87	93	00	O'BRYAN

Agenda

TUESDAY, MAY 3rd

10:00am- 6:30pm Registration...Foyer of Amphitheatre 7:00pm- 8:30pm Welcoming Reception......Poolside

WEDNESDAY, MAY 4

8:30am- 9:00am	Cont. BreakfastFoyer of Amphitheatre
9:00am- 9:30am	Welcoming Remarks Amphitheatre
9:30am-10:00am	Keynote AddressAmphitheatre
10:00am-11:30am	"THE CHALLENGE OF THE COMPACT DISC" Its Promises & Its ProblemsAmphitheatre
11:30am- 1:00pm	"THE RENTAL DILEMMA" Disc & Videograms Amphitheatre
1:00pm- 2:30pm	LuncheonLibrary
2:00pm- 3:00pm	"ARTIST TALK BACK"Library
ALL DAY	SPOUSE TOUR

THURSDAY, MAY 5

9:00am-10:00am	IFPI PRESENTATIONS "The First 50 Years" & "The Next 50 Years"Library
0:00am-11:30am	ROUNDTABLE DISCUSSIONS PART ILibrary Discussions will include: "HITS BREAKING THE LANGUAGE BARRIER" "MUSIC INDUSTRY EVOLVING INTO MULTI-MEDIA PROGRAMMING FORCE" "HARNESSING TECHNOLOGY TO

BEATTHE PIRATES'

8:30am- 9:00am Cont. BreakfastFoyer of Library

	New Wave) ROLE INTERNATIONALLY''
	"THE MIDLINE CONCEPT OF
	MAXIMIZING POTENTIAL OF
	VIABLE CATALOG''
	"VIDEO AS MUSIC PRODUCT NOT
	PROMOTION''
	"FUTURE OF MUSIC PUBLISHING"
	"HOME TAPING—ARE RIGHTS
	OWNERS LOSING THE BATTLE?"
	"ARTIST TOURS—A GOOD
	INVESTMENT?"
	"MECHANICAL ROYALTY
	CONFLICT"
11:30am-11:45am	Coffee BreakLibrary
11:45am- 1:30pm	ROUNDTABLE DISCUSSIONS
,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	PART IILibrary
1:30pm- 6:00pm	Free Time
6:00pm- 7:30pm	FIRST TIMERS
	RECEPTIONLibrary Terrace
8:00pm-10:00pm	TRENDSETTER AWARDS
0.00pm 10.00pm	BANQUETLibrary
EDIDAY MAY	•
FRIDAY, MAY	0

"NEW MUSIC'S (Punk, Street Music,

8:30am- 9:00am	Foyer of Amphitheatre
9:00am- 9:30am	Keynote Address "IS THIS THE BEST OF YEARS?"Amphitheatre
9:30am-11:00am	"THE IMPACT OF NEW TECHNOLOGY ON RIGHTS"Amphitheatre
11:00am-11:15am	Coffee Break Foyer of Amphitheatre
11:15am-12:30pm	"BLACK AFRICA—THE EMERGING

MARKET AND MORE" Amphitheatre 12:30pm- 1:45pm "TELEVISION—FRIEND OR FOE?" Promoter Or The Unwanted Partner? Role Of TV And Cable-The Music Give-Away?.....Amphitheatre

1:45pm- 2:00pm IMIC '83 Wrap-UpAmphitheatre

expires_

expires

expires_

IMIC PARTICIPANTS INCLUDE:

STIG ANDERSON

Polar Music International, Sweden EMILIO AZCARRAGA

CHI COLTRAIN

yGram Artist, West Germany

EDWARD M. CRAMER Broadcast Music Inc., Ur United States

DANIEL M. J. CUXACAfrican Music Industries Association
Disco Stock International, Ivory Coast, Africa

HAL DAVID

GILLIAN DAVIES

DANIELE DOGLIOCGD Messaggerie Musicali SpA, Italy

NESUHI ERTEGUN

WEA International, United States

BENT FABRICAS-BJARRE

ADELFO FORNI

GCD Messaggerie Musicali SpA. Italy

DAG HAEGGQVIST
Sonet Grammofon AB, Sweden

H.R. HAMILTON

African Music Industries Association Pan-African Entertainment Industries Ltd., United States

PATRICK HURLEY

DENIS KNOWLES

ROBERT MONTGOMERY

Mechanical Copyright Protection Soc., United Kingdom

ROBERT OEGES

est Africa) Ltd., Nigeria

H. COLIN OVERBURY

European Economic Communities, Belgium **BERNARD POSNER**European Economic Communities, Belgium

DR. HANS SIKORSKI

ROY TEMPEST

thern Organization, United Kingdom

IANTHOMAS

United Kingdom

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CHRIET TITULAER

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VISA/BankAmericard #:

Mastercard #:

Diner's Club #

Signature:

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Note: Registration does not include hotel or air fare costs

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First Name	
Title:	
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City:	_State:
Country:	_Postal Code:
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Telex:	
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ficant gains. • Recording ted by triangle).	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	COOL PLACES—Sparks and Jane Wiedlin (Ron Mael, Russell Mael), R. Mael, R. Maet; Atlantic 7-89886	EASY FOR YOU TO SAY—Linda Ronstadt (Peter Asher), J.L. Webb; Asylum 7-69838 (Elektra)	WHY ME—Planet P (Peter Hauke), T. Carey; Geffen 7-29705 (Warner Bros.)	TOO SHY—Kajagoogoo (Colin Thurston, Nick Rhodes), Limahl, N. Beggs Kajagoogoo; FM:America 8161	REAP THE WILD WIND—Ultravox (George Martin), C. Cross, W. Cann, W. Currie, M. Ure;	Chrysalis 4-42682 (Epic) ELECTRIC AVENUE—Eddy Grant	(E. Grant), E. Grant; Portrait/Ice 37-03793 (Epic) ALL THIS LOVE—Debarge	(Iris Gordy, Eldra Debarge), E. Debarge; Gordy 1660 (Motown)	FKUNI FAUL SIOKY—Neil Diamond (Burt Bacharach, Carole Bayer Sager, Neil Diamond), N. Diamond, B. Bacharach, C.B. Sager; Columbia 38-03801	POISON ARROW—ABC (Trevor Horn) ABC: Mercury 810340-7 (Polygram)	ALL MY LIFE—Kenny Rogers (David Foster, Kenny Rogers), V. Stephenson, D. Robbins, J.	THAT'S LOVE—Jim Capaldi	ON'T PAY THE FERRYMAN—Chris Deburgh	(Rupert Hine), C. Deburgh; A&M 2511 DO YOU WANNA HOLD ME?—Bow Wow Wow	(Mike Chapman), Ashman, Barbarossa, Gorman, Lwin; RCA 13467	ALL RIGHT—Christopher Cross (Michael Omartian). C. Cross: Warner Bros. 7-29843	THE DEVIL MADE ME IT—Golden Earring (Shell Schellekens), G. Kooymans, B. Hay; 21 Recordr 1-108	(PolyGram) LIES—Thompson Twins	(Alex Sadkin), T. Bailey, A. Currie, J. Leeway; Arista 1024
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 Superstars are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). Stars are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). Stars are awarded to other products demonstrating significant gains. Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). 	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	ALWAYS SOMETHING THERE TO REMIND ME—Naked Eyes	(Tony Mansfield), B. Bacharach, H. David; EMI-America 8155 STRANGER IN MY HOUSE—Ronnie Milsap		(Styx), D. DeYoung; A&M 2543 WHIRLY GIRL—0xo (I. Angel, Ken Mansfield), I. Angel; Geffen 7-29765 (Warner	BACK ON THE CHAIN	Chris Thomas), C. Hynde; Sire 7-29840 (Warner Bros.) I KNOW THERE'S SOMETHING	GOING ON—Frida (Phil Collins, Hugh Padgham), R. Ballard; Atlantic 7-89984	TWILIGHT ZONE—Golden Earring (Shell Schellekens), G. Kooymans, 21 Records 1-103	(Polygram) LIKE IT—Debarge	(1. Solus), E. Bedargel, n. Bedarge, Solus 1043 (motorn) MINIMUM LOVE—Mac McAnally (Terry Woodford Clarton lyey) McAnally Weyler: Geffen 7.	29736 (Warner Bros.) I COULDN'T SAY NO—	Robert Eins Jira With Cartene Carter (Roger Bechirian), R.E. Orrall; RCA 13431 FAMILY MAN—Daryl Hall & John Dates	(Daryl Hall & John Oates), M. Oldfield, T. Cross, R. Fenn, M. Frye, M. Reilly, M. Pert, RCA 13507	I'VE GOT A ROCK 'N' ROLL HEART-Fric Clanton	(Tom Dowd), T. Seals, E. Setser, S. Diamond; Warner Bros./ Duck 7:29780	GIMME ALL YOUR LOVIN'-ZZ Top (Bill Ham), Gibbons, Hill, Beard; Warner Bros. 7-29693	NEVER GIVE UP—Sammy Hagar (Keith Olsen), A. Pasqua, K. Olden; Geffen 7-29718 (Warner	SWINGIN'—John Anderson Frank Jones John Anderson Jones	Delmore; Warner Bros. 7.29788 TDV ACAIN
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्र Superstars are awarded to those products den Industry Assn. of America seal for sales	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	BEAT IT—Michael Jackson (Quincy Jones), M. Jackson; Epic 34-03759 AT #1	COME ON EILEEN—dexy's Midnight Runners	(Clive Langer, Alan Winstanley), K. Rowland, J. Paterson, K. Adams, Mercury 76189 (Polygram)	JEOPARDY—Greg Kihn Band (Matthew King Kaufman), Kihn, Wright; Beserkley 7-69847 (Elektra)	MR. ROBOTO—Styx (Styx), D. DeYoung; A&M 2525	DER KOMMISSAR-Atter The Fire (John Eden), R. Ponger, A. Piercy; Epic 34-03559	LET'S DANCE—David Bowie (David Bowie, Nile Rodgers), D. Bowie; EMI-America 8158	BILLIE JEAN—Michael Jackson (Quincy Jones), M. Jackson; Epic 34-03509	SHE BLINDED ME WITH	Clim Friese-Greene, T. Dolby); T. Dolby, J. Kerr; Capitol 5204	OVERKILL—Men At Work (Peter Mclan), C. Hay; Columbia 38-03795	LITTLE RED CORVETTE—Prince (Prince), Prince; Warner Bros. 7-29746	I WON'T HOLD YOU BACK—Toto (Toto). S. Lukather: Columbia 38-03597	SEPARATE WAYS—Journey	(mike Storie, Reviii cison), S. Peffy, J. Cain; Columbia 58- 03513	EVEN NOW—Bob Seger & the Silver Bullet Band (Jimmy lovine), B. Seger; Capitol 5213	SOLITAIRE—Laura Branigan (Jack White), M. Clemenceau, D. Warren; Atlantic 7.89868	ONE ON ONE—Daryl Hall and John Oates (Daryl Hall, John Oates), D. Hall; RCA 13421	HUNGRY LIKE THE WOLF-Duran Duran
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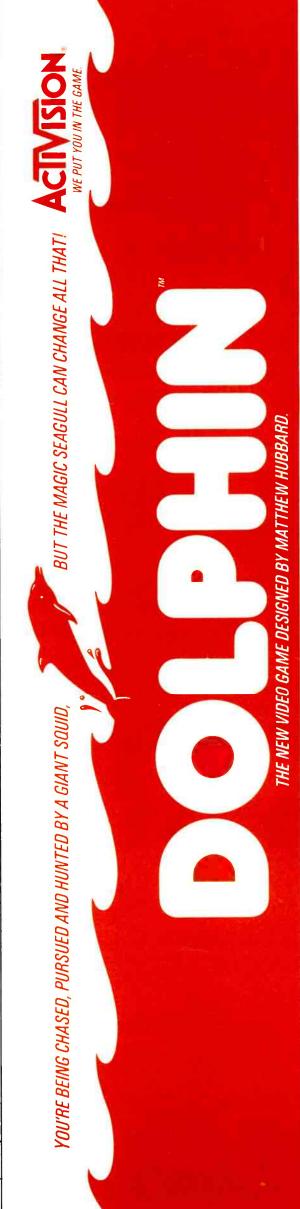
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84 51 15		ALLE CHILD AND ASSESSMENT OF THE PERSON OF T	86 79 6 I WONT BE HOME (Peter Hauke), T. Carey; Ro. T. Maring Strate of the strate of	88 68 19	HERE EVERYBODY KNOWS YOUR NAME—Gary Portnoy (Gary Portnoy, Judy Hart Angelo), G. Portnoy, J.H. Angelo;	190 NEW ENTRY	91 63 16	atton 210 22 32 33 48 48 510 510 510 62 63 64 68 68 68 68 68 68 68 68 68	ardwalk 12-175-7 64 8 OUTSTANDING—The Gap Band (Lonnie Simmons), R. Calhoun, L. Simmons, C. Wilson; Total Experience 8205 (PolyGram)	912 (A&M) 94 66 9 — Pat Benatar	95 91 5	88 3	97 75 12		7 86 7	(abbitt 98 86 7 7 8 99 97 8	(abbitt 98 86 7 61) 100 93 7
SHE'S A BEAULY—The Tubes (David Foster), Lukather, Foster, Waybill; Capitol 5217		CHANGE OF HEART— Tom Petty And The Heartbreakers Clom Petty, Jimmy lovine). T. Petty. Backstreet 52181	(MCA) SHAME ON THE MOON—Bob Seger & The Silver Bullet Band	LOVE MY WAY—Psychedic Furs (Todd Rundgren), J. Ashton, T. Butler, R. Butler, V. Ely;	THE ONE THING—Inxs (Mark Opitz), A. Farriss, M. Hutchence; Atco 7-99905	WAY HOME—Dionne Warwick (Barry Gibb, Karl Richardson, Albhy Galuten), B. Gibb, A. Galuten; Arista 1040	FOOL MOON FIRE—Walter Egan (Duane Scott, Walter Egan), W. Egan; Backstreet 52200 (MCA)	SMILING ISLANDS—Robbie Patton (Peter Coleman, Robbie Patton), R. Patton, D. Adelstein; Atlantic 7-89955	SING ME AWAY—Night Ranger (Pat Glasser), K. Keagy, J. Blades; Boardwalk 12-175-7 MEXICAN RADIO—wall of vendon	(Richard Mazda), Wall Of Voodoo; I.R.S. 9912 (A&M)	(Neil Geraldo, Peter Coleman), F. Golde, P. Mclan; Chrysalis 4-42688 (Epic)	(Sergio Mendes), B. Mann, C. Weil; A&M 2546 MAKE LOVE STAY—Dan Fogelberg	orty Le DAY.	(Steve Lilly White), Bono, Hewson, L. Mullen, A. Clayton, Evans; Island 7-99915 (Atco) VOII CAN'T PIIN FROM I OVE	lov) F Rabbit	abbitt, I A L Smith,	D. Ma LINE K. Gre Saga on, M.
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1	DO YOU REALLY WANT TO	HURT ME—Culture Club (Steve Levis R. Hay, J. Moss, M. Craig, G. O'Dowd;	PHOTOGRAPH—Def Leppard (Robert John, "Mutt" Lange), Clark/Willis, Savage/Elliot, Lange, Mercury 811 215-7 (PolyGram)	YOU ARE—Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie, B. Harvey-Richie; Motown 1657	STRAIGHT FROM THE HEART—Bryan Adams (Bryan Adams, Royan Adams, Bob Clearmountain), Adams, Kagna; A&M 2536	MY LOVE—Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie; Motown 1677	FLASHDANCE WHAT A FEELING—Irene Cara Giorgia Macedae) & Social Cara Cara	(PolyGram) WELCOME TO HEARTLIGHT—Kenny Loggins Rence Bothick Known Loggins	Vertice Bornica, Actual Coggins, A. Luggins, Continuos 30- 03555 WE'VE GOT	TONIGHT—Kenny Rogers and Sheena Easton (D. Foster, K. Rogers), B. Seger, Liberty 1492	SOME KIND OF FRIEND—Barry Manilow (Barry Manilow), B. Manilow, A. Anderson; Arista 1046	IT MIGHT BE YOU—Stephen Bishop (Dave Grusin), D. Grusin, M. Bergman, A. Bergman; Warner Bros. 7-29791	MORNIN'—Jarreau (Jay Graydon), A. Jarreau, J. Graydon, D. Foster; Warner Bros. 7-29720	AFFAIR OF THE HEART—Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield, B. Tosti, D. Tate; RCA 13497		TIME—Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig; Virgin/Epic 34- 03796	TIME—Cutture Club (Steve Levine), R. Hay, J. Moss, M. Craig; Virgin/Epic 34- 03796 FAITHFULLY—Journey
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• Continued from page 26

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WILSON, CARL Youngblood LP Caribou BFZ 37970 CA BZT 37970

WOPAT, TOM Tom Wopat LP Columbia FC 38592 CA FCT 38592

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Surplus Pitches NARM Buyers

MIAMI BEACH Record & Tape Distributors offered buyers at the NARM convention April 10-13 what its catalogs termed the most comprehensive, up-todate catalog of overstocks and cutouts at the lowest prices ever."

The only noticeable exhibitor in this field, the schlock operator offered two catalogs for its F.O.B. shipping facilities in Chicago and Passaic, N.J. With all major labels represented, prices for LPs, cassettes and 8-tracks ranged from 15 cents to \$2.75. Interestingly, the label that gets the award for most product available is defunct Pickwick Records, with nine pages of listings. Among the front-line labels. Elektra product covers three-and-a-half

As far as tapes are concerned, 8tracks proliferated, with 1912 pages of titles, while cassette product covered nine pages.

Affably representing Surplus, copartner Manny Wells quippped at the firm's booth. "I was offered a free expensive cashmere sweater. but wouldn't take it unless the guy put a hole in it or corner- cut one of

Pro Equipment & Services



Billboard photo by Chuck Pulin

TURNING JAPANESE—Artist/producer Rick Derringer squats amid a tangle of wires with "Jick The Glease," lead guitarist and vocalist with the Japanese band Kodomo. Derringer is producing Kodomo at the Right Track studio in New York. The record is slated for release in Japan by Epic/Sonv.

Composer Zaza Opens Toronto Studio

TORONTO-Zaza Sound Productions, a 24-track, 2,000 square foot, state-of-the-art recording facility, has been opened here by Paul Zaza, a veteran of 11 years in the recording business. Zaza, who has written the scores for such movies as "Prom Night," "Murder By Decree," "Porky's" and "My Bloody Valensays he has designed the studio "to accommodate anyone from a rock band to a full string section."
Equipment featured at Zaza

Sound include MCI model JH24 recorder, a MCI JH110 two-track recorder with auto locater, MCI model JH45 Interlock, Scully fourtrack recorder, Scully full track, Ampex two-track recorder, and Nakamichi cassette deck.

The studio's mixing console is an MCI model JH600LM with full automation. Monitor amplifiers are H/H model S500-D and Amicrom model DC300A. The studio's monitor speakers are supplied by Altec Auratone, while its echo/reverb/delay systems are Eventide model DDL and EMT model 240 Gold Foil. Microphones have been supplied by Neumann, Electro-Voice, AKG and Shure.

Two New Speakers From Cerwin Vega

ARLETA, Calif.-Cerwin Vega will introduce a line of digital-ready professional speakers at the upcoming Summer Consumer Electronics Show in Chicago. The speakers, models D1 and D2, will sell for \$400 and \$350 a pair respectively.

The model D2 is a two-way floor/shelf system with a 10-inch woofer. According to Cerwin Vega's engineers, it features improved phase accuracy, reduced distortion, wider frequency response, short time smear, high efficiency and high power handling capacity.

The D2's crossover point is 3000Hz. The overall frequency response is 30Hz to 20kHz, with a 96dB sensitivity and a 116dB sound pressure level. Impedance is eight ohms, and power handling capacity is from five to 125 watts RMS. Also featured in the D2 is a resettable high frequency protection circuit breaker. The Enclosure is a direct radiating, vented design.

The model D1 is also a two-way system with an eight-inch woofer. The system also incorporates many of the features found in the model

Other outboard equipment available for use at Zaza Sound includes Eventide Clockworks Harmonizer, Urei model 964 digital metronome. Auto Design model F760X-R complex limiter compressor and gate, Orban Parasound parametric equalizer, Aphex Aural Exciter and Lexicon model PCM41. The studio is equipped with three-quarter inch video systems, six-foot monitor screens, audio/video lockup facilities with EBU, Drop Frame and SMPTE time coding.

Analyzer From Electro Harmonix

NEW YORK-Electro Harmonix is rereleasing its original Frequency Analyzer. Any note played into this ring modulator produces two new notes, one above and the other below the original. The notes are determined by the frequency tuned into the effect by the musician.

The unit is said to be capable of producing moving harmony lines so that a singer or solo instrumentalist can sound like three musicians. Because it reacts to chords, the Frequency Analyzer can generate unusual polyphonic sounds for guitar and any keyboard.

The Frequency Analyzer is available with coarse and fine shift controls to tune the frequencies generated by the effect. It also features a low-pass filter switch, a blend control to combine processed and dry signals, a bypass switch and AC operation. It sells for \$230.

JBL To Market Urei Products

NORTHRIDGE, Calif. - The Professional Products Division of JBL will begin marketing Urei products in this country July 1, according to Ron Means, vice president, marketing and sales, JBL Professional Products. The move results from the recent acquisition of the URC Corp. by Harman International, parent company of JBL. Urei is a division of URC.

Means says that JBL and Urei will share a combined sales organization, including marketing representatives, regional managers and national sales manager. No major changes are anticipated in the Urei dealer distribution.

Tandberg Bows Integrated Amp

NEW YORK-Tandberg, the Norway-based audio manufacturer, is celebrating its 50th anniversary with the introduction of an integrated amplifier, model TIA-3012, designed to "bridge the gap between professional audio systems and mass market merchandise available to-

According to Tor Sivertsen, president of Tandberg of America, the firm's research and development team "spent considerable time exploring the component design and engineering philosophy that resulted in the development of the TIA-3012." He adds that the unit is designed to be compatible with all present and future industry developments, including the digital disk and other more dynamic source material.

The model TIA-3012 also features an internal grounding system and a lack of electrolytic capacitors in sound influencing stages.

In its 50 years in the business, Tandberg has been credited with developing the first equalized peak reading meter in a tape recorder; the first quarter-track professional tape recorder; the first dual gap erase head for a recorder; the first recorder with a frequency response to 15KHz at 3% ips with cross field biasing; the first three-motor, dual capstan, closed loop solenoid cassette deck; and the first open reel deck to introduce the Actilinear recording system.

Video Editors From Chalange

ST. LOUIS-The Chalange Sales & Manufacturing Co., based here, has begun marketing two new video editors with a built-in color monitor function, according to Ronald Wright, the company's marketing director. The units, models 1000 and 1200, are designed for use by small businesses and consumers, and can offer complete editing functions using a single VCR.
Wright adds that the units' color

monitor function allows the user to "see" what is retained, with the monitor picture going from black & white to color automatically. He explains that the edit information is permanently stored on the master tape (unless changed or removed by the operator), allowing the tape or tapes to be removed and re-inserted without losing any of the edits.

The editors can be used with either monaural or stereophonic units. Chalange recommends that a camera deck be used as the dub deck for cleaner, more exact edits.

Sigma Upgrading Studio 5 In Gotham

PHILADELPHIA-Sigma Sound Studio, based here, is upgrading Studio 5 of its New York facility to accommodate video post-production and music scoring, according to Gerry Block and Mike Hutchinson, the facility's general manager and chief engineer respectively.

Hutchinson states that the facility's studio and control room have both been acoustically redesigned, and that new equipment includes Solid State Logic's model SSL-600E series video console, Studer model A-800MKIII transformerless 24track recorder, and Audio Kinetics Q-Lock tape synchronization sys-

Sharp Electronics Readies CD Player

tronics is expected to begin marketing a Compact Disc player in this country by June of this year, according to sources close to the company. The player, model DX-3, is one of three advanced technology, pulse code modulation (PCM) digital audio products developed by the professional products division of Sharp. Other products in the line include a digital cassette recorder/player, model CX3, and a digital audio adaptor, model RX-3.

According to Sharp's engineers, the system's V-Channeled Substrate Inner Stripe (VSIS) structure provides the player with up to 50,000 hours of stable, trouble-free performance. The DX-3 also features an error correction system, microprocessor-controlled programmable operation, and a "bar graph" music

locator system.

Sharp's new model CX-3 compact digital cassette deck records and plays audio programs digitally, using standard audio cassette tapes. The unit utilizes a special design integrated high-density, fixed record/ playback head, with 18 tracks per

Sharp's model RX-3 PCM digital audio adaptor enables digital audio recordings to be made and played back on any videotape recorder, according to the firm's engineers. The unit features Sharp's single chip, large-scale integrated circuit (LST) design, a signal dropout monitoring system, and an anti-dropout error correction system. It also features an automatic data detector (ADD) circuit which automatically matches the RX-3 to any format video recorder. A built-in microphone mixing circuit is also provided.

The compact digital cassette deck and the PCM digital audio adaptor will be introduced to the U.S. market in about a year. When released, the line will be targeted to recording studios, professional musicians, radio and television stations, and audio/ visual producers, educators and corporate training departments.

Meanwhile, Sharp is also exhib-

iting a prototype of a Music Processor, designed to simplify the teaching of basic music theory, as well as the recording and playback of musical selections. The unit is a compact, keyboard-like device into which the necessary music information is keyed in a simple operation. It offers computer-controlled music recording and playback, and digital recording of processed melody, as well as four types of rhythm, three types of tone, variable tempo and Music Processor and double cassette combination.

With the Music Processor, the selection's musical key is set, and the notes and chords entered in the same format in which they appear on the music sheet. A built-in microcomputer memorizes all the data, and with the press of a button, the song, complete with melody, rhythm and chords, can be played back. The use of the microcomputer also simplifies the making of changes to the music score.

The input melody of the Music Processor system can be recorded onto a cassette as digital or any angle. onto a cassette as digital or analog information. When the selection is recorded in analog form, it can be listened to on any cassette player. When recorded digitally, it can be input back into the Music Processor for "live" playback, or to make changes to the meldoy.

Ampex Digital Optics At Scene Three

NASHVILLE-Scene Three has acquired an Ampex Digital Optics (ADO) system, making it one of the few one-inch post-production facilities in this country to offer its clients, both the ADO and two-channel Squeeze Zoom, according to Kitty Moon, president of Scene Three.

Disk Mix Storage At **Blank Tapes Studios**

NEW YORK-Blank Tapes Studios has acquired a disk mix automation storage system, believed to be the first of its kind in the city. The system was installed by the Martin

Audio Video Corp., with assistance from Sound Workshop.

According to Lou Vetter, president of Blank Tapes Studios, with the disk mix system connected to the studio's automated MCI model JH542 console, Blank Tapes can now offer its clients disk-based automation with its multiple mix storage capacity and off-line editing facil-

Michael Tapes, president of Sound Workshop, was joined by personnel from Martin Audio for delivery of the system to Blank Tapes Studios. They conducted an on-the-spot training seminar for the Blank Tapes engineering staff.

Blank Tapes Studios has been in

business for seven years. The facility started out as a demo studio, and has since been upgraded to a music studio with three 24-track rooms in operation and a fourth on the drawing board.

Moon says Scene Three opened its first one-inch video editing suite in 1981 with the CMX model 340X computerized system and Vital's two-channel SqueezeZoom. The company later added Revision 4 software to the system. This addition features star trail, posturization and mosaic effects.

Moon describes the Ampex system as "the only video special effects device that can spin and turn in perspective, as well as reposition the picture." She says that producers editing at Scene Three will now have the option of using both Squeeze-

Zoom and the Ampex systems.

Moon discloses that, in addition to the digital effects capabilities, Scene Three has also added a Studer 24track audio recorder. This unit will be interfaced with the CMX 340X editing system for multi-track postproduction sweetening.

The addition of the Ampex Digital Optics system allows Scene Three to offer full creative and technical services for film and videotape production, according to Moon. She says that one- and two-camera remote facilities are available for 35mm, 16mm film and one-inch videotape origination, with complete lighting and grip packages, Matthews Tulip crane and Elemack Dolly.

In addition, Scene Three offers a 45-foot multicamera videotape remote production center. The firm's in-house editing facility now in-cludes KEM Universal 8-Plate editing table, CMX 340X computerized editing and Ampex Digital Optics and SqueezeZoom digital effects.

www.amaricanradiohistory.com

Studio Track

By ERIN MORRIS

In Pompano Beach, Fla., the Artisan Recorders Mobile Unit recently went on tour with Pat Benatar to record six shows throughout Florida and Georgia. Neil Geraldo is producing the shows for use in Benatar's upcoming live album on Chrysalis, with Guy Charbonneau and Peter Yianilos behind the board. . . . The mobile unit

was also in Jupiter, Fla. at the Burt Reynolds Dinner Theater to record Tammy Wynette live in concert. Bob Kaminsky produced the project, with Yianilos engineering. Assistant engineers were Kevin Ryan and Rey Monzon.

were Kevin Ryan and Rey Monzon.
In Miami at Criteria Recording Studios, CBS
International artist Basilio laying tracks with
producer D'Aldo Romano. Engineering the album project is Bob Castle, with Wolf Hutson assisting. . . . Producer Peter Solley working with the Lamont Cranston Band for an upcoming album on RCA. Hall Hansford is engineering, with Jim Sessody assisting. . . . Producer Russ Ballard is working with engineers Dennis Hetzendorfer and Patrice Carroll-Levinsohn on the new America album for Capitol. . . . Dave Brubeck Quartet in the studio with producer Bob Schachner and engineer Mack Emerman. . . . Allister Henderson

producing Hi Voltage for HT Records. Castle is behind the board, with Mark Draeb assisting.

... Mariah in with producer Mike Lewis, finishing a new project. Engineering the sessions is Hetzendorfer, with Ben King assisting. ... Criteria's remote truck in Indiana for the recording of a new album by Mitch Ryder. Producing the project is John (Cougar) Mellencamp with coproducer Don Gehman. Gehman and George

Tutko are engineering the project, with Larry Janus assisting. ... Mike Fuller mastering an upcoming Meat Loaf album for Epic/Cleveland International.

D-Day recording their debut album for A&M at Round House Studios in London with producer Bob Sargeant.

Omega Audio's remote unit in Shreveport, La. to record A-Train's newest live album. Producing the project is Bruce Flett, with Paul Christensen, Ken Paul and Marvin Hlavenka engineering.

At Record Plant in Los Angeles, Quarterflash working with producer John Boylan on an up-coming project. Engineering is Paul Grupp.

At Ocean Way Recording, Glen Frey working on album with engineers Al Blazik and Mark Ettel. . . . Island recording artist Joe Cocker in the studio with producer Stewart Levine working on an album project. Engineering is Rik Pekkonen. . . . Richard Thompson laying tracks for Hannibal Records, with Joe Boyd producing and Bill Gill behind the console. . . . Joel Moss producing and engineering Irene Cara's latest project with assistant engineer Ettel.

At Lion Share Recording Studio, Donna Summer is cutting tracks for upcoming PolyGram album with Michael Omartian producing and John Guess engineering. Larry Fergeson is assisting.

Duke working on a new album for A&M. Tommy Vicari is engineering, with Steve Schmitt assisting. . . . David Foster producing Air Supply for new Arista album, with Humberto Gatica at the console and Fergeson assisting.

At Redwing Sound, Jim Ed Norman producing overdubs on Anne Murray, Michael Murphey and the Osmonds, with Eric Prestidge engineering and Ernie Sheesley assisting. Epic recording artist Michael Smotherman laying tracks with producers Frank Rand and Larry Hamby and engineer Terry Becker. Terry Lick and Michael Botts producing Footloose, with Prestidge and Sheesley at the controls. Elliot Scheiner engineering and producing Wendy Waldman's latest effort. Peter Bernstein producing and mixing Jonathan Richman with engineer Larry Hinds.

with engineer Larry Hinds.

At The Automatt in San Francisco, John Hiatt mixing his latest LP for Geffen with Ron Nagle and Scott Matthews producing and Maureen Droney engineering. . . . Stacy Lattisaw working on a new Cotillion album, with Narada Michael Walden producing. Dave Frazer is engineering, with assistance from John Nowland. . . . Paul Kantner is mixing his solo RCA/Grunt album, with Nagle and Matthews producing.

Collage in at Russian Hill Recording, laying tracks for their upcoming release on Solar. Nicholas Caldwell is producing, with Richard Greene engineering. Assisting is Marnie Moore. . . . Producer Steve Fisk working with Paris Working, with Gary Clayton behind the board. . . The Lemmings in the studio with producer Guy Brenner and engineer Jeff Kliment. . . . Kliment also engineering Michael Aclese for producer Harvey Scales.

In Eugene, Ore., at Triad Recording Studio, Don Latarski mixing an upcoming album on Pausa Records. Co-producing with Latarski is engineer Don Ross.

Omega Audio's mobile unit, of Dallas, recently went to Cleburne, Tex. to record comedian Jerry Clower in concert for a new album release. Snuffy Miller produced the tracks, with engineering handled by Paul Christensen, Marvin Hlavenka and Charlie Cisco.

At American Recording Studio in Los Angeles, Three Dog Night in with producer Richard Podolor and engineer Bill Cooper.

Alan Moore producing tracks on the Staircase Band, with Scott Hendricks and Danny Mundhank engineering.

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

New Recorder From MCI/Sony

NEW YORK—Sony/MCI has begun marketing an audio tape recorder for video playback. The unit, model JH-110B-3-LB, is said to eliminate the tying up of expensive one-inch C-format VTRs for audio mixdown

With the JH-110B-3-LB, multitrack mixdown is accomplished directly to one-inch videotape. This, according to MCI engineers, allows the user to record higher quality audio onto a relatively less expensive machine, and reduces the need for one-inch VTR systems for transfers and dubs.



For news of CES in Chi... here's the one essential buy:



Billboard's CES Issue Date June 11, 1983 Advertising closes May 20 Billboard delivers total editorial coverage of the Summer Consumer Electronics Show (Chicago June 5-8) with comprehensive reports on:

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Talent & Venues

Billboard photo by Chuck Pulir

BARRY'S RECORDS—Barry Manilow receives the first "Guiness Broadway Gold Ticket Achievement Award" at Sardi's in New York from Norris McWhirther, editor of the Guiness Book Of World Records. Manilow set records for the fastest sellout (under five hours) and the largest one-day box-office gross (\$782,160) during his recent performances at the Uris Theatre.

Rock'n' Rolling

Getting All Choked Up About The Stranglers

By ROMAN KOZAK

There is something faintly bizarre about going into a hotel lobby and for the Stranglers. But it's part of the job, and anyway the clerk at the Gramercy Park Hotel in New York wasn't surprised. They're used to bands with funny sounding names there.

The Stranglers were in town as part of a tour across the U.S. that will keep them here

until mid May sup-porting "Feline," their eighth album and first for Epic Records.

Bassist Jean Jacques Burnell came down to the

hotel bar, asking this writer to recommend a "typically American drink." With bourbon and Cokes in hand, the interview began, covering the band's new, more "laid back" sound, their label change, and being a Strangler in general.

"Take the analogy of the cat," says Burnell, discussing the band's tamer sound, which now uses acoustic guitars and a harpsichord. "A cat's pretty dinky and sweet and cuddly, so to speak, but it can really do you in. It moves slowly, but it still remains an enigma. It's all muscle, very precise. There's no waste in a

The Stranglers are currently with CBS around the world. Prior to that they were with A&M in the U.S., but that relationship didn't last long, says Burnell, because A&M tried to change their music. In the U.K. they were with United Artists, which was taken over by EMI.

"You know what EMI stands for, don't you?" jokes Burnell. "Every mistake imaginable. So we had a classic artist-record company situation with them: bad. And nobody wanted to release us in America. I think we had three or four albums not released in the U.S.

The Stranglers manage them-selves, in order to "cut out the middle man," says Burnell. "Things seem to get done much better when you do them yourself. We do have a chap that, when we say that something has to be done or a tour has to be set up, he does these things. And

we have a head crew man who makes sure we have a crew. They have been the same people for the last few years, and everything gets done efficiently.

"There's always a great deal of suspicion between a manager and a group, and often it's well founded, I think," he says, adding that the band generally is pretty skeptical about their fellow man. Through the years, the Stranglers have been accused of being somewhat misogynistic, but, says Burnell, "I think that's wrong. I would much rather accept misanthropic, keeping a healthy cynicism about the human race. Certainly not just women.

For a while, specifically on the "Men In Black" album, the Stranglers "attempted to debunk a lot of the Biblical arrogance and things like that," recalls Burnell, "but that caused us a lot of trouble, that in-

(Continued on page 43)

Tour Packages Set For US Festival

LOS ANGELES - The Event Transportation System, exclusive carrier for the US '83 Festival, has designed a tour package aimed at suiting every need and pocketbook.

The most basic is a \$14.98 round-trip bus ride connecting 10 Los An-geles area departure points and the festival site at Glen Helen Regional Park near San Bernardino. The most elaborate is a limo/helicopter/recreational vehicle package listing for \$1,700. (That package is designed, says an ETS brochure, for "discerning individuals with good taste and the resources to appreciate camping the Beverly Hills way.")

ETS hopes to bring in up to 10,000 weekend visitors for the three-day event, May 28-30, plus 20,000 one-day patrons each day, according to Donald McVie, the company's president and chief executive officer. McVie says ETS will have buses coming in from more than 40 cities, planes from 25 major U.S. markets and trains from as far away as Dallas, Denver and Seattle, utilizing four separate Amtrak routes.

ETS' participation this year is seen as part of a greater US Festival effort to reach beyond Southern California in drawing patrons. "There seemed to be a feeling last year that people would just come, that busses would just arrive,"

While the \$14.98 bus ride to and from various points in Los Angeles is exclusive of the \$20-a-day US concert ticket, all other ETS packages include the ticket, along with "official US merchandise" and campsite access. The round-trip package costs \$199 from San Francisco and \$299 from Seattle, both via Amtrak's Coast Starlight train, and \$699 from New York. Tickets are available through Ticket Master, which is also handling concert tickets for the festi-

ETS' primary focus is on delivering people from secondary marto a range of special events, from sports to heavy metal concerts. McVie says the company provided transportation for recent shows by

the Rolling Stones and the Who and will be working upcoming shows by Tom Petty & the Heartbreakers and Bob Seger & the Silver Bullet Band.

"We're a device, more efficient in a way than mail order, to see that secondary markets get access to tickets," says McVie. "Outside of scalpers, we're probably the biggest single ticket buyer in just about every market we're involved in."

The average price of an ETS tour package is \$49, according to McVie, who also claims that the per capita expenditure at shows made by ETS customers is 1.7 times the norm.

"The kids we deliver to shows also tend to be opinion-leaders," McVie says. "If 10 kids come out from a secondary market, they're the 10 kids who are going to go home and talk to



lboard photo by Martha Swope TIGHT HOLD—Deborah Harry gets caught in a bear hug applied by costar Thomas G. Waites during "Teaneck Tanzi: The Venus Flytrap," which opened at Broadway's Nederlander Theatre, Wednesday (20).



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N.Y. Clubs Advertise On MTV's Music Calendar

NEW YORK-Promoters and club owners in the New York area will be able to advertise their shows regularly on MTV in the metropolitan market via Music Calendar, a two-minute "informercial" to be seen 10 times a week on the 11 cable systems that carry MTV in Manhat-tan, New Jersey, Westchester and Long Island.

Music Calendar has bought the time at 7:20 p.m. and 10:20 p.m. Tuesdays through Fridays and 4:20 p.m. and 7:20 p.m. on the cable systems as part of the local advertising time MTV allots to its "local avails Music Calendar, in turn, can sell that time to promoters, clubs, or whoever in blocks of 10, 20 or 30 sec-

According to Pat Kellert, one of the principals of MG Media, an advertising agency that puts together Music Calendar, the advantage in buying time on the two-minute "informercial" is that there are no production costs. Music Calendar is hosted by Jim Miller, another principal of MG, who reads the announcements.

Also, says Kellert, since the spots are on at the same time every day, fans will learn to look for them in order to get concert or other informa-

Music Calendar went on the air Tuesday (19). The first advertisers were such Manhattan venues as the Ritz, Radio City Music Hall, Trax/ JP's and Magique, as well as such suburban clubs as Harper's, Wally's, Zounds, Final Exam, Butterfields, Mingles, Cheer's, February's and Network. Kellert says that local promoters Ron Delsener and John Scher are also committed to putting their announcements on Music Calendar.

She further notes that Music Calendar is not limited to venues and promoters. Good Times magazine is an early advertiser, and retailers and record companies have expressed interest in using it to advertise sales, special events or promotions, she says.

RESTAURANTS.

Survey For Week Ending 4/30/83 Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promotor, facility, city, number of shows, number of sellouts and dates(s).

- GRATEFUL DEAD-\$522,060, 41,159, \$13.50 & \$1.50, Monarch Entertainment Bureau, Brendan Bryne Meadowlands Arena, E. Rutherford, N.J., two sellouts April 16-17
- JOURNEY, BRYAN ADAMS—\$318,611, 23,602, \$15 & \$12.50, Cumberland Concerts/inhouse promotion, Murphy Center, Middle Tenn. State Univ., Murfreesboro, two sellouts, house attendance record, house gross record, house fastest sellouts, April 14-15

- house fastest sellouts, April 14-15.

 KENNY ROGERS, CRYSTAL GAYLE, LONNIE SHORR—\$246,355, 17,020, \$15 & \$12.50, C.K. Spurlock, Met Center, Minneapolis, sellout, April 13.

 BILLY SQUIER, DEF LEPPARD—\$213,100, 17,893, \$11.50, \$10.50 & \$9.50, Feyline Presents, McNichols Arena, Denver, sellout, April 12.

 BILLY SQUIER, DEF LEPPARD—\$198,828, 16,941, \$12.50 & \$10.50, Tony Ruffino—Larry Vaughn Prods./Ron Delsener Prods./Freefall Presentations, Nassau Coliseum, Uniondale, N.Y., sellout, March 25.
- BILLY SQUIER, DEF LEPPARD—\$176,400, 16,800, \$12 & \$10.50, Evening Star Prods., the Coliseum, Phoenix, sellout, April 15.
 DAN FOGELBERG—\$173,986, 13,860, \$12.75, in-house promotion, Pittsburgh Civic Arena, sellout, April 18.
 BOB SEGER & THE SILVER BULLET BAND, JOHN HALL BAND—\$165,138, 10.00 \$13.00 \$10.00
- 12,296, \$13.50 & \$12, Bill Graham Presents, Oakland (Calif.) Coliseum sellout, April 14.
- RUSH, JON BUTCHER AXIS—\$153,988, 12,319 (14,000), \$12.50, Beaver Prods., Omni, Atlanta, March 28.
 BOB SEGER & THE SILVER BULLET BAND, JOHN HALL BAND—\$152,604,
- 11,391, \$13.50 & \$12, Bill Graham Presents, Cow Palace, San Francisco sellout, April 16.
- GRATEFUL DEAD—\$131,100, 13,800, \$9.50, Monarch Entertainment Bureau/Cellar Door Prods., Hampton (Va.) Coliseum, sellout, April 9.
 KENNY ROGERS, CRYSTAL GAYLE, LONNIE SHORR—\$130,707, 9,054, \$15 & \$12.50, C.K. Spurlock, New Fieldhouse, N.D. State Univ., Fargo, sell-
- DARYL HALL & JOHN OATES, OXO—\$129,178, 12,368, \$11 & \$9, in house promotion/produced by Pace Concerts, Univ. of Texas Frank Erwin Center, . Austin, sellout, April 8
- BOB SEGER & THE SILVER BULLET BAND, JOHN HALL BAND-\$127,442, 9,462 (10,951), \$14, Double Tee Promotions, the Coliseum, Portland, Ore.,
- TOM PETTY & THE HEARTBREAKERS, NICK LOWE & PAUL CARRACK—\$121,084, 10,597, \$11.50 & \$10.50, Bill Graham Presents, Cow Palace, San Francisco, sellout, April 13.
- San Francisco, sellout, April 13.
 KENNY ROGERS, CRYSTAL GAYLE, LONNIE SHORR—\$113,235, 7,549, \$15, C.K. Spurlock, Duluth (Minn.) Arena, sellout, April 12.
 BILLY SQUIER, DEF LEPPARD—\$110,754, 10,548, \$10.50, Feyline Presents, Tingley Coliseum, Albuquerque, sellout, April 13.
 GRATEFUL DEAD—\$106,911, 10,182, \$10.50, Monarch Entertainment Bureau, Rochester (N.Y.) War Memorial, sellout, April 15.
 DARYL HALL & JOHN OATES, OXO—\$102,408, 9,650 (10,000), \$11 & \$10, Contemporary Brade (Nov. Most. Presentations Musicipal Anditorium)

- Contemporary Prods./New West Presentations, Municipal Auditorium, Kansas City, April 15.
- KINKS, THE ROCKETS—\$101,843, 8,825 (12,731), \$11.75 & \$10.75, Jam Prods., Met Center, Minneapolis, April 16.
 KINKS, JON BUTCHER AXIS—\$96,198, 7,736 (12,191), \$12.50 & \$10.50,
- Brass Ring Prods., Cobo Arena, Detroit, April 14.

 KINKS, THE ROCKETS—\$78,000, 7,691, \$11 & \$10, Contemporary Presen-

- KINKS, THE ROCKETS—\$78,000, 7,691, \$11 & \$10, Contemporary Presentations, Persing Auditorium, Lincoln, Neb., sellout, April 17.
 GRATEFUL DEAD—\$75,285, 7,170, \$10.50, Monarch Entertainment Bureau, Broome County Arena, Binghamton, N.Y., sellout, April 12.
 DARYL HALL & JOHN OATES, OXO—\$74,844, 7,354 (8,000), \$10.50, Contemporary Presentations, Wichita (Kan.) Coliseum, April 16.
 HANK WILLIAMS JR., LEON EVERETTE—\$55,664, 5,000, \$12.50 & \$11.50, Classic Country Promotions, Greenwood (S.C.) Civic Center, house attendance record. April 16. ance record. April 16
- KINKS, THE ROCKETS-\$50,692, 4,730 (6,000), \$11.50 & \$10.50. Star
- date Prods., Dane County Coliseum, Madison, Wis., April 12.

 B.B. KING, BOBBY (BLUE) BLAND, FAT CHANCE BLUES BAND, CROSS-CUT SAW—\$42,341, 5,169 (10,035), \$8.75, Matthew Siegal & Frank Katz Prods., Tallahassee (Fla.) Leon County Civic Center, April 16.

- Prods., Tallahassee (Fla.) Leon County Civic Center, April 16.
 JOE JACKSON—\$40,228, 3,783 (6,000), \$11.50 & \$10.50, Pro Motion Concerts, Reynolds Coliseum, Raleigh, N.C., March 27.
 CHARLES AZNAVOUR—\$37,743, 2,278 (4,550), \$17.50, \$15 & \$12.50, Bill Graham Presents, Warfield Theatre, Los Angeles, two shows, April 15-16.
 RICKY SKAGGS, THE WHITES—\$35,662, 3,950 (4,200), \$9.25 & \$8.25, inhouse promotion, Greenville (S.C.) Auditorium, April 15.
 ADAM ANT, INXS—\$35,006, 3,599 (3,689), \$10 & \$9, Brass Ring Prods., Mich. State Univ. Auditorium, April 18.
- Mich. State Univ. Auditorium, Lansing, April 18.

 RETURN TO FOREVER—\$32,132, 2,073, \$15.50, Pro Motion Concerts, Me orial Auditorium, Raleigh, N.C., sellout, April 6
- ENGLISH BEAT, REM-\$27,460, 2,746, \$10, Prism Prods., Grand Circus
- Theatre, Detroit, sellout, April 10.
- B.B. KING, BOBBY (BLUE) BLAND—\$26,362, 2,316 (2,700), \$12.75 & \$10.
 Pace Concerts James L. Knight Center, Miami, April 15.
- EARL KLUGH—\$24,339, 2,334 (2,900), \$11 & \$10, Feyline Presents, Rainbow Music Hall, Denver, two shows, one sellout, April 15.
 WEATHER REPORT—\$21,520, 1,880 (2,279), \$11.50 & \$10.50, Bill Graham Presents, Warfield Theatre, San Francisco, April 14.
 GREGG ALLMAN, ROSS SOUTHERN BAND—\$16,676, 1,516 (1,701), \$11,

- Brass Ring Prods., Royal Oak (Mich.) Music Theatre, April 15

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Talent & Venues

Talent In Action

RANDY NEWMAN

Avery Fisher Hall. New York Tickets: \$15, \$10, \$8

On record, the sly, often bitter wit of Randy Newman's lyrics doesn't always jump out at the listener—especially when his songs receive the kind of slick, clever production they get on his current Warner Bros. album, "Trouble In Paradise." But it's hard to miss that wit when New man performs in person; he has as sure-fire a sense of timing as the best stand-up comic

This is not to say that pop music's reigning smartass hits his listeners over the head with his twisted jokes. Making his first New York con cert appearance in several years April 3 in front of a rapturously enthusiastic audience that filled all the seats in Avery Fisher Hall and 100 or so additional seats on the stage, Newman was understated in demeanor and delivery. His stage presence was virtually nonexistent, his mum bled asides sometimes inaudible. But in his un derstated way, with only his own piano playing for accompaniment, he never failed to get the messages of his songs across.

Sometimes, the humor of Newman's songs was punctuated and embellished by the humor of his spoken commentary, which tended to be gently self-mocking. After opening the concert with the rollickingly cynical "It's Money That I Love," he told the audience, "I always like to start with something spiritual." He introduced 'Sigmund Freud's Impersonation Of Albert Einstein In America" as "probably the best song ever written on this subject." And after giving a devastating reading of "God's Song," which suggests in bluesy cadences that the Almighty doesn't really care about the human race, Newman noted that, it being Easter Sunday, "If nothing happened to me after doing that song today, I guess it never will.

As funny as he can be, Newman is more than just a humorist who puts his jokes to music. He is a gifted composer who knows how to con struct a song and whose distinctly American style contains echoes of Gershwin, Stephen Foster, Scott Joplin and Fats Domino. His piano playing is solid and fluent, and his singing voice, a bizarre mixture of dialects and timbres, is well suited to the songs he writes-although it's not likely to win him any awards.

And although most of his songs are either darkly satirical diatribes or goofily affectionate portraits of American losers, Newman has also written songs of almost painful sadness, such as "In Germany Before The War" and the classic "I Think It's Gonna Rain Today," and even the occasional succinctly tender love song, like "Marie." Those songs were included in the two 45-minute sets and 15 minutes of encores he offered at Avery Fisher, as were such other unsettling changes of pace as "Same Girl," "Real Emotional Girl" and the anti-war "Song For The Dead" from his current album. The audience listened in rapt attention and responded with boisterous applause

Stripped of their hard-rocking accompaniment and glossy production, the uptempo selections from the new LP didn't come across all that well; "I Love L.A.," in particular, sounded strangely flaccid. But "The Blues," although it is not one of the stronger tunes on the hearsed guest appearance by Paul Simon, re-

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and Simon offered a sloppy but spirited duet, after which the song's composer deadpanned to the audience: "When show folk get together great things happen." PETER KEEPNEWS

MODERN ENGLISH **SWINGING MADISONS**

Perkins Palace, Pasadena, Calif. Tickets: \$10.75

Since the first thing gangly lead singer Rob bie Grey did was to invite the crowd to abandon their seats, he had no one to blame but himself when random female fans accosted him onstage throughout Modern English's performance, and the first eight rows danced amongst the band

during its hit song, "I Melt With You." Audience reaction was surprisingly enthusi astic, considering the 1,700 seat hall was only half sold. Modern English—from Colchester England-has enticed listeners with its upbeat, Merseysound single. The bulk of the group's Sire "After The Snow," however, is more moody and resonant. This one-hour show reenacted most of the album and debuted four new tunes from an upcoming LP.

Vocalist Grey, loose-limbed as a marionette, has a charismatic presence. But all eyes could not help but be drawn to guitarist Gary McDowell, with his white bird-in-flight hair, black pencil moustache, pink suit and tattooed knuckles. Playing through a Roland GR 300 polyphonic guitar synthesizer, McDowell showed al most enough guitar proficiency to overcome an appearance that would forbid his walking safely down the street of any city in America.

"Someone's Calling," the new single and video, came across well, as did "Blue Waves" and a song released in England called "Gather ing Dust." But it was when the hand mentioned mesh and lace" that the crowd went bonkers. Most of the other tunes relied too much on Star Wars aural effects and offered too little catchy

Modern English has been together four years, and the record now taking off was released more than a year ago. The band doesn't lack in professionalism, but does need a little more width.

The opening act, was the Swinging Madisons from New York, a four-man glitter-tuxed outfit with an EP out on Select. Looking behind the Eraserhead hairstyles, they offer a lead singer and drummer who work unusually well together and a nice sense of humor. But then, the audience had a sense of humor, too. When singer Paul Rutner began stripping during an interesting interpretation of the gospel standard "All My Trials," a voice was heard yelling "Keep it on! Keep it on!" ETHLIE ANN VARE

MODERN JAZZ QUARTET

Blue Note, New York Admission: \$10

Since disbanding in 1974, the Modern Jazz Quartet has periodically gotten back together for "reunion" concerts that were, inevitably, both exhilarating and frustrating. They were exhilarating because they gave audiences a chance to hear one of the most distinctive and tightly-knit small groups in jazz history in action; they were frustrating because the quartet, not being a permanent entity, had little or no new material to present at these recitals, which tended to be greatest-hits programs more than

Now, however, the MJQ has decided to re unite, at least for several months a year. That in itself is good news to anyone who loves intelligent, well-executed jazz. The even betters news about the group's first set March 11, the opening night of a nine-day engagement at the Blue Note, was that most of the material they played was new.

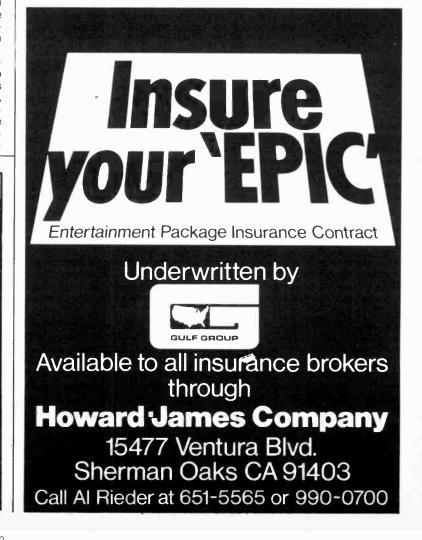
Anyone who came to the Blue Note hoping to hear the old favorites like "Bags' Groove" and "Django" was out of luck. There were some old ies, to be sure-in fact, one of the high points of the hour set was "D&E," a lively blues that ac tually predates the birth of the MJO in 1952 But the emphasis was on the new compo which were solidly in the tradition of delicate group interplay that, merged with quietly aggressive improvisation, has always been this unique quartet's hallmark.

Some of the ensemble playing on the new material sounded just a little stiff and unsure The quartet sounded somewhat uncomfortable for example, navigating its way through pianist/ musical director John Lewis' "Hornpipe," although the solos by Lewis, vibraphonist Milt Jackson and the rock-solid bassist Percy Heath were excellent. But Lewis, Jackson, Heath and Connie Kay-one of the most dependable drummers in jazz, if not one of the most exciting-will undoubtedly respond to the challenge of tackling a lot of new music with their customary aplomb and elan in the months ahead.

One of the criticisms that used to be leveled at the MJQ in its heyday was that Lewis' disciplined, refined sensibility tended to keep the more extroverted side of Jackson's musical per sonality in check.

Lewis didn't exactly acknowledge the validity of that criticism, but it is significant that Jackson was extensively featured early in the set on a completely unaccompanied version of "Nature Boy." It was a magnificent performan-

PETER KEEPNEWS



Dance/DiscoTop80.

This Wee!	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
	7 5	5	LET'S DANCE-David Bowie-EMI/	办	44	6	ATOMIC DOG-George Clinton-Capitol
	-17	nie.	America (12 inch) 7805		59	2	(12 inch) WHEN BOYS TALK—Indeep—Sound Of New York (12
W	2	6	YOU CAN'T HIDE—David Joseph—Mango (12 inch) MLPS 7804		55	4	Inch) UNDERLOVE—Melba Moore—Capitol
欽	1	8	ANGEL MAN—Rhetta Hughes—Aria (12 inch) AR 1208	金	60	2	(12 inch) 8547 HEAT YOU UP (MELT YOU DOWN)—Shirley Lites—
4	3	11	JEOPARDY—Greg Kihn Band—Beserkley (12 Inch) 0-	1	61	2	West End (12 Inch) WES 22155 SHY BOY/NA NA HEY HEY (KISS AND GOODBYE)—
5	4	19	6732 THRILLER—Michael Jackson—Epic (LP-all cuts)	46	31	15	Bananarama—London (LP Cuts) LET ME GO—Heaven 17—(LP cut)
6	6	12	QE38112 LOVE ON OUR SIDE—Thompson Twins—Arista (LP	台	54	4	Arista AL-6606 IN THE BOTTLE—C.D.D.—Emergency (12 inch)
公	9	9	Cut) AL6607 ELECTRIC AVENUE—Eddy Grant—Portrait (12 inch)	48			EMDS 6535
1	8	9	4R9-03574 SEX-Berlin-Geffen (LP Cut) GHS-2036 (12 inch*)		29	10	THE HARDER THEY COME—Rocker's Revenge— Streetwise (12 inch) SWRL2207
1	18	4	82004 PHYSICAL ATTRACTION/BURNING UP—Madonna—	49	27	8	I EAT CANNIBALS—Total Coello—Radial Choose/ Chrysalis (12 inch) 4V903545
	10	8	Sire/Warner Bros. (12 inch) SRO-29715 THE MUSICS GOT ME—Visual—Prelude (12 inch)	50	50	6	who's GETTING IT NOW-Chocolate Milk-RCA (12 inch) PD13448
公			PRLD 650	51	39	6	THIS IS YOUR TIME—Change—RFC/Atlantic (LP cut) 80053 (*12 inch)
金	14	6	(12 inch) FACTUS 10	邀	NEW ES	1181	SAVE THE OVERTIME FOR ME—Gladys Knight And The Pips—Columbia (7 inch) 38-3761 (12
	15	5	BABY DOLL—Girls Can't Help It—Sire/Warner Bros. (12 inch) 29773.0A	53	32	14	inch*) TOO TOUGH —Angela Bofill—Arista (LP Cut) AL 9616
	13	7	KISS ME—Tin Tin—Sire/Warner Bros. (12 inch) SRO- 2975	54	34	7	(12 Inch*) I CONFESS—The English Beat—I.R.S. (12 inch) SP
1	20	4	SO WRONG—Patrick Simmons—Elektra (12 inch) 67929	55	53	6	70408 YOU ARE A DANGER—Gary Low—Quality (12 inch)
1	19	6	LUCKY—Ellie Hope—Quality (12 inch) QUS 031		66	2	QDC38 AGAIN AND AGAIN—Niki Lauran—Wave (12 Inch) BL
16	7	15	SHE BLINDED ME WITH SCIENCE—Thomas Dolby— Capitol (12 inch)	拉拉	69	2	1218 COOL PLACES—Sparks—Atlantic
17	17	6	CANDY GIRL-New Edition-Streetwise (12 inch)	☆	nta ((12 lnch) 0-89863
18	12	10	SWRL 2208 WEEKEND—Class Action—Sleeping Bag Records (12				BOTTOMS UP—The Chi-Lites—Larc (12 inch) LP 81502
19	11	15	inch) SLX001 THAT'S GOOD/SPEED RACER—Devo—Warner Bros.	\$ 1	HEW 6	\Box'	GET THE BALANCE RIGHT—Depche Mode—Sire (12 inch) SRD-29704
2007	38	4	(LP cuts) WB 1-23741 REACH OUT—Narada Michael Walden—Atlantic (12	60	28	9	I JUST GOTTA HAVE YOU — Kashif—Arista (12 inch) CP728
山	21	7	inch) 0-89857 YOUNG GUNS (GO FOR IT)—Wham—Columbia (12	61	41	13	DER KOMMISSAR—After The Fire—Epic (12 Inch) 49-03490
会	35	3	inch) 44-3501 PARTY-Julius Brown-West End	面	65	4	LITTLE RED CORVETTE—Prince—Warner Bros. (7 Inch) WB 7-29746 (12 Inch*)
金		4	(12 inch) 22153	血	68	2	GAMES PEOPLE PLAY—Sweet G—Fever (12 Inch) TFR 001
1	33		CANDY MAN—Mary Jane Girls—Gordy (7 Inch) (12 inch*)	64	64	14	LET'S GO TO BED—The Cure—Fiction Important (12 Inch) FICSX17
	24	6	TELEPHONE OPERATOR—Pete Shelly—Arista (12 inch) CP730	65	HEW E	arrey .	SHE TALKS TO ME WITH HER BODY—Bar Kays— Mercury (12 inch) 811165
1	26	7	KEEP IT CONFIDENTIAL—Nona Hendryx—RCA (12 inch) PD 13438	1	NEW E	TITTE T	TAKE ME TO THE TOP—Advance—Polydor (12 inch) 81115391
26	22	17	DER KOMMISSAR (THE COMMISSIONER) FALCO— A&M (12 inch)	67	67	2	DO YOUR BEST—Carol Hahn—Nickel (12 Inch) CH 9637
沙	40	4	TEARIN' IT UP—Chaka Khan—Warner Bros. (12 inch) WBO-29721	1	new e	1777	WALKIN' THE LINE —Brass Construction—Capitol (12
120	36	7	WORKING GIRL-Cheri-21 records (12 inch) T1D 302	69	70	3	inch) CHANGES—Imagination—MCA
20	30	8	TONIGHT/CAN WE TRY AGAIN—Technique—Arial (12 inch) ARD 1200	血	NEW E	I VIIII	(12 inch) YOU'VE REACHED THE BOTTOM LINE—Carol
30	16	11	GOTCHA WHERE I WANT YA-Stereo Fun IncMoby	71	49	15	Williams—Vanguard (12 inch) SPV 64 ONE MORE SHOT—C-Bank—Next Plateau
1	51	3	Dick (12 Inch) BTG 1532 SAFETY DANCE—Men Without Hats—Backstreet (12	72	37	11	NP 50011 WE GOT THE JUICE—Attitudes—RFC/Atlantic (12
金	48	3	SHOT IN THE NIGHT—Paul Parker—Megatone (12	73	73	7	inch) 0-89884 TONIGHT—Whispers—Solar
愈	52	2	inch) MUSIC—D Train—Prelude	74	47	5	(12 inch) 67930 UNDER MY THUMB—Fast Radio—Radar (12 inch)
	45	3	(12 Inch) PRLD 654 LIGHT YEARS AWAY—Warp 9—Prism (12 inch) PDS	75	58	9	RDR 12002 THE GIRL IS FINE—Fatback Band—Spring (12 inch)
35	25	8	460 HE'S A PRETENDER—High Inergy—Gordy (12 inch)	76	63	13	SPD409 LOOKING FOR THE PERFECT BEAT—Africa Bambaata
365	46	3	MDT4506 HERE COMES MY LOVE—Rocket—Quality (12 inch)				And The Soul Sonic Force—Tommy Boy (12 Inch) TB 831
37	23	9	QUS 033 NOBODY CAN BE YOU—Steve Arrington's Hall Of	77	56	20	ALL I NEED—Sylvester—Megatone (LP—all cuts) M1005
1	42	5	Fame—Atlantic (LP Cut) 80049 NEW YEAR'S DAY—U2—Island	78	72	7	RED LIGHT LOVER-Gwen Jonae-Arial (12 inch) ARD 1240
\	1	4	(12 inch) DMD 604 CONNECT UP TO ME/PROVE IT/JIMMY JIMMY—Ric	79	71	9	BABY'S GOT ANOTHER—Richard Jon Smith—Jive/ Arista (12 inch) BJ 12012
\$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$	1	3	Dcasek—Giffen (LP Cuts) GHS 2022 (12 inch) SOLITAIRE—Laura Branigan—Atlantic (LP Cut)	80	62	11	WORK FOR LOVE—Ministry—Arista (12 Inch) CP 726
	1		80052 (12 inch)				(12 mon) or 720

*non-commercial 12-inch Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. ☆ Superstars are awarded to those products demonstrating the greatest gains in audience response this week

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Talent & Venues

Dance Trax

Those of us who witnessed the death of disco in 1979 must admit some amazement at the signs of its 1983 resurrection: the very notion that anyone should put out a single titled "Let's Dance" and expect it to be a big crossover hit was more than many of us (deep down inside) thought was likely or possible. So was the outlandish idea that the rockers who established their own allbut-totally-segregated clubs to escape the black music of the time would wind up rapping, breaking and scratching-and even providing the primary push behind the sort of disco record that the most reactionary, ingrown mid-30s white gay crowd could mistake for its own: New Order's fabulous "Blue Mon-

Then there was the product shortage of early 1981 which, we recall, once reduced this writer to assembling a weekly column out of four records. Luckily, two of them were "Heartbeat" and "Body Music," breakthrough independent 'street" records that presaged a beat-crazy summer, which, in turn, forced major labels into re-examining the 12-inch format and being much more careful about allowing their options on foreign dance/black productions to lapse.

The business upshot: RIAA's industry-wide sales figures for 1982 show only two recorded music formats in an upswing: 12-inch single and cassette. Specifically, despite an overall 7% drop in unit shipments of seven- and 12-inch singles, the increased presence of 12-inch accounted for retail and wholesale dollar volume increases of 15% in the singles category. Obviously, the underground market doesn't generally create the volume that a 12-inch of a pop radio hit such as "Don't You Want Me," "The Look of Love," "Der Kommissar," "Mickey"—or "Let's Dance"—does almost automatically by its penetration of mainstream record accounts. It's merely responsible for the idea, that's all.

Briefly: the Jonzun Crew's "Space Cowboy" (Tommy Boy 12-inch) and Warp 9's "Light Years Away" (Prism 12-inch) are both surprising examples of what is turning out to be a very strong trend of listenability in beat-box records; both are high-style works of rhythm and unexpected wit. . . Steve Thompson's remix of Simple Minds' "Promised You A Miracle," which has been released commercially by A&M in a special sleeve, is outstanding work, with entirely reconstructed breaks, intros and outros in vocal and dub versions.

The album named after David Bowie's "Let's Dance" (EMI America) is somewhat better than sex, according to a friend of ours who can't stop listening to the first side long enough to get to the second. Three, possibly four cuts here would make fine followup club cuts: the uptempo rocker "Modern Love," which recalls, as much of the album does, the dense r&b vocal backups of "Young Americans"; "China Girl," which starts as a croon and gets tougher as it goes; and "Shake It," the only faintly Chic-sounding cut on this co-production by Bowie and Nile Rodgers. Also: "Richochet," which has a hard, unusual thythm "Let's Dance" is infued with the healthiest kind of a paging and "Sound and Nile Rodgers and "Shake It," the only faintly Chic-sounding cut on this co-production by Bowie and Nile Rodgers. Also: "Richochet," which has a hard, unusual thythm "Let's Dance" is infued with the healthiest kind of a paging and the control of t rhythm. "Let's Dance" is infused with the healthiest kind of experimentalism as well as matchless groove quotient.





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Watcha Gonna Do—Stephanie Weils
I'm Free—Cell Bee
Adios, Me Amor—Damian
ILove Everything You Do—Susan
Stevens
Cavern/Optimo—Liquid Liquid
The Best of You—Sweet Heat
Jump the Funk—Arrogance
ILove You So—Manny
It's Ail Over—Chopper

European 12"

European 12"

I Can's Stand it No More—Hot Shot Heaven Sent—Paul Haig Get On Up (remix)—Suzi Q You Keep Me Hangling On—Zina O You've Got it All—Tom Powell Singing in The Rain—Taco Love Is To Love —Hot Shot Hey Everybody—Cinamon Flash *83—Duke of Burlington Dupont de la Lune—Mino Honey Puppy is My Name—Dance Reaction

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Talent & Venues

Peppermint Lounge Rocks Again New York Club Quickly Abandons Gay Disco Format

By ROMAN KOZAK

NEW YORK-Just before New Year's, the Peppermint Lounge, which until then was one of the top rock and new music clubs in the city, changed formats and became a gay disco. The experiment failed, and now the 1,500 capacity venue has been reorganized, and is looking to regain its place in the pantheon of Gotham's rock venues.

"What has happened here is that there have been two separate management agreements, one with Herb Taylor, which didn't work out, and then a subsequent management agreement with myself, excluding Mr. Taylor, which has so far worked out," says Frank Roccio, current manager of the Peppermint Lounge. Roccio promoted the shows there last year when it was operated by Taylor.

Roccio says the facility is owned by the Electric Circus Disco Corp., which had operated the club as the Electric Circus before the Peppermint Lounge moved into the Fifth Ave. location from the Times Square area. Roccio says that his company, Roccio Entertainment, currently has the rights to the Peppermint Lounge name.

Roccio acknowledges that the club was dealt a "devastating blow" when it briefly closed and then changed format, and that it's difficult to bring a club back from a previous peak. But he says progress is slowly being made.

"I think that at one time we were giving any club in New York a run for its money, but it's been difficult to re-establish ourselves as a force," he says. "Certain agents have been reluctant to come back and deal with us. Agents as a rule are interested in longevity of the promoters, and that suffered somewhat when the club closed. But we have been able to re-establish ourselves thanks to people like FBI and Bob Singerman's agency who have stuck in our corner.

"In the beginning, we had to come back on a week-to-week basis. I was booking four or five days ahead for the following weekend, so it was important that these agencies could give me acts like the Bongos, the Raybeats or the Fleshtones, that could carry some weight. It was not the Billy Idols, Squeeze, or Gang Of Four and things that we had here before, but they were at least things that got us back into the ballpark and let us start again," he continues.

More recent bookings in the club have included such acts as Grandmaster Flash, Joe "King" Carrasco and Richard Hell, and Roccio says he hopes to be able to build up his bookings in the spring. But he notes that with the increased popularity of the kind of acts that have grown out of the dance club circuit, it is harder and harder for even a large club like

the Peppermint Lounge to be able to afford them

"It is very difficult for a promoter to face the reality of opening his club and knowing that the first 1,000 or so people belong to the band in paying them that kind of money. That is a very bitter pill to swallow. Money is tight, and kids don't spend that much money at the bar, no matter what people may think. After you pay staff and rent and advertising and you still put \$10,000 to \$15,000 on top of that for the band, it's a tough nut to crack," he says.

"So a lot of our music, or what we like to think of as our music, is moving on to the concert halls. It's growing up. Such bands as Culture Club, Duran Duran, Stray Cats are moving up, let alone Men At Work, who I had here when they first played New York with a beautiful guarantee and record company support. But these kinds of dates are harder and harder to come by" says Roccio.

The Peppermint Lounge is currently open Wednesday through Saturday nights, with only one level of the three-level club open on Wednesdays and Thursdays for dancing with no live acts. On those nights, admission is free before 11 p.m. and \$1 after. On Friday and Saturday nights there are two acts, live with admission \$5 before 11 p.m. and \$10 after.

This is a return to the policy of the club when it opened near Times Square about two years ago, when fans were lured in early with a cheap ticket price. Roccio notes that the club can sometimes do better with local acts at a cheaper price than with premium national acts.

Rockers Turning Jocks For Race, Concert

By ETHLIE ANN VARE

LOS ANGELES — Dennis Dunstan is tired of seeing rock musicians characterized as pasty-faced night owls with no muscle tone to their name. The artists and their fans alike, he maintains, are as interested in running as the 35 millon other amateur athletes who can be seen regularly in their underwear, being chased by dogs.

"I get sick of these sports 'battle of the stars' shows on tv where there are no rock'n'rollers," he says. "There's no need for this negative attitude toward rock'n'roll."

So Dunstan, with the support of KangaRoos athletic shoes and the cooperation of the UCLA Center for the Performing Arts, has created Rock-N-Run, a 10-kilometer open race scheduled for May 8, to be followed by a three-kilometer rock celebrity race and a concert.

The concert is set to feature Mick Fleetwood's Cholos, whose RCA debut will be released in June. Jack Mack & the Heart Attack and special guests Christine McVie, Bonnie Raitt and former Eagle Timothy B. Schmit. Lazy persons may attend the concert without running for the same \$10 gate charge.

The former Australasian professional karate chamption got the idea for Rock-N-Run when he handled security for the last Fleetwood Mac national tour. He entered footraces around the U.S., and was generally disappointed with their operation. "These 10K races for charity or private enterprise usually cost \$10-\$15, and you're lucky if you get a T-shirt and a glass of water at the end," he says.

At the "first annual" Rock-N-Run, the \$10 admission buys a chance to compete (including a shot at \$20,000 in prize money), the traditional T-shirt, refreshments and a full outdoor rock concert.

"The run starts at 8 a.m., and the first show starts at 11 a.m. Then, at 12:30, Stevie Nicks will be the official starter for the 'celebrity invitational' run," says Dunstan

The invitational race is Dunstan's answer to the "battle of the network stars." The 3K race—including a relay grudge match between members of Cholos and the Heart Attack—will pit stars in jazz, heavy metal and new wave against one another. A \$5,000 prize for first place male and female runners will be donated to the charity of their choice. All purses are being provided by KangaRoos.

The 10K run (a little over six miles) winds its way around the Westwood campus, and 11,000 reserved seats have been set up in UCLA's Drake Stadium for the 1 p.m. main show. One dollar of each ticket price is being given to the UCLA Royce Hall Restoration Fund, according to Dunstan.

REDEVELOPMENT FOR BOARDWALK

Van Halen Joins Asbury Park Plan

ASBURY PARK, N.J.—Eddie Van Halen has become the second musical celebrity to associate himself with a plan to redevelop the Boardwalk in this Central New Jersey seashore resort. The lead guitarist of the group that bears his name says his special interest is in the 3,500-seat Casino Arena on the Boardwalk. He says he would like to see the venue converted into a major concert hall, adding that he and his band will play the opening show there.

Johnny Cash is already one of the four principal investors in A.P.

Boardwalk Associates Inc., the company headed by developer Henry V. Vaccaro which placed a bid on the city-owned Boardwalk property including the Convention Hall and its Paramount Theatre, the Casino Arena, and a long-closed large beachfront hotel.

Although the city has favored the \$2,650,000 bid by the Vaccaro group for the properties along a mile-long strip on the Boardwalk, it has been held up by a court action challenging the legality of the sale. Van Halen says he would be a limited partner in A.P. Boardwalk Associates

rather than a principal investor. He does not indicate the extent of his investment as a limited partner.

No newcomer to Asbury Park, Van Halen appeared in concert in the Convention Hall in August, 1979. Vaccaro unveiled plans last month to develop the resort's Boardwalk area as a self-contained, year-round complex designed to host conventions, trade shows, sporting events, theatre, concerts and other cultural events and entertainments, in addition to providing recreational facilities.





Talent & Venues

Act-ivities

Atlantis, Artist, Sussman & Lawrence, Killer Whales and John Bongiovi are the finalists of the second annual Miller High Life "Rock To Riches" band contest, to be held Saturday (30) at the Beacon Theatre in New York. The contest, sponsored by Starstream Communications, had 70 AOR stations picking local winners to compete for a chance at \$25,000 in Ramsa sound equipment and a record release on Atlantic. The judges at the finals will be four Atlantic Records executives and Bill-board contributor Lou O'Neill Jr.

For those who can't wait: Mick Jagger's appearance as the Emperor in Shelley Duvall's "Faerie Tale Theatre" production of "The Nightingale" will first be seen on Showtime on May 10... X has done the soundtrack for the remake of "Breathless," starring Richard Gere... Island Records is rereleasing the Buggles' "Video Killed the Radio Star" single.

The late Harry Chapin will be the subject of "Chapin: Words & Music," a live threatrical production being mounted in Chicago for the fall, produced by Ken Kragen, Chapin's manager... As he did last summer Al Hirt will briefly close his New Orleans club and go out on tour, playing mostly festivals... One of the joys of having a song called "I Wanna Be A Lifeguard" is that you get invited to judge beach party beauty contests—which is what Blotto did in Florida recently during the spring college vacations. However, laments Broadway Blotto, the group's guitarist, the winners would invariably pick the \$50 first prize instead of a date with the members of the group.

EMI-Liberty artists Powder Blueshad equipment valued at over \$40,000 stolen in Berkeley, Calif. on Easter Sunday. . . . Ian Gillan, ex of Deep Purple, has joined Black Sabbath as the lead singer. . . . Filly's Sa-

loon & Dance Hall in Philadelphia celebrated its second anniversary Wednesday (13) with sets by Kate Toomey, the Jitterbops and Western Electric. . . . Bruce Springsteen, Sting and Ray Manzarek have been among those spotted at recent Bangles shows in Los Angeles.

Ireland's Chieftains are on a tour of China, where they will headline six concerts and play in ensemble with a Chinese folk orchestra. In May, the group will go on to Hong Kong, Australia, Tasmania and New Zealand. A film will be made of the Chinese dates. . . . Seminal new music artist Klaus Nomi has been ill recently, and to pay hospital costs, a benefit was held for him at Danceteria in New York. Among the 15 acts performing were Brenda Bergman, the Screaming Violets, John Sex, Marilyn & the Moviestars, the Swinging Madisons and David McDermott.

An original score by Jorge Socarras was performed by Indoor Life during a fashion and video performance at the Puck Building in New York, Tuesday (18). Titled "Street Couture," the WilliWear Fall Fashion Event featured clothes by designer Willie Smith. The accompanying video was by Juan Downey.

Signings: Belle Stars to Warner Bros. The all-female band is on Stiff Records in the U.K.... Shriekback to Warner Bros. via a licensing deal with Y Records, the band's label in the U.K. The band is also signed to Sire Records for France and Germany.... Welsh group The Alarm to IRS.... Also to IRS, comedian Barry Diamond.... The dBs to Bearsville Records.

Southside Johnny to Mirage Records, distributed by Atlantic. Label debut will be produced by Nile Rodgers.... Also to Mirage: Charlie, formerly on RCA Records. Terry Slesser, ex-lead singer of Backstreet Crawler, has joined the group.... Rochester, N.Y. rock band Backseat Sally to Atlantic Records... Beckie Foster, of RCA's Tennessee Express, to Screen Gems/EMI Music, which has also signed Quentin Powers.

Ray Stevens, Tari Hensley and Steve Clark to Mercury. . . . Ray Price to Viva. . . . The Cure to Sire; first release is a 12-inch maxi single featuring "Let's Go To Bed" back-to-back with "Just One Kiss." . . . The Toons to Megatone Records, which is seeking to broaden its base from disco and r&b to encompass dance/rock. First release is "Video Games."

Invasion to Ready to Rock for management; Danniebelle Hall to Praise Artist Management for management and booking. . . . And Blotto to ATI for booking. The group is on the Blotto label, distributed nationally by Peter Pan Records. In Canada, Blotto has just signed to Attic Records.

Triumph has left Attic Records in Canada, and has reached an agreement whereby their albums will be reissued by Polydor there. In the U.S., the power trio is on RCA.

Airwave Records in L.A. adds three acts to its roster: O'Malley Jones and his group, Mastercraft; Kilowatt, a four-piece pop funk band; and Hawley Stephens, a Jamaican singer whose first release is the single "Rockin Reggae Groove."... Tony Drake has signed with Rissa-Chrissa Records, a New York-based indie label. Drake wrote the Chi-Lites' "Living In The Footsteps Of Another Man"; his first single, "Human," was a hit for Tommy Hunt in the early '60s.

Rock'n' Rolling

• Continued from page 39

volvement in things maybe one shouldn't do. That whole sphere is littered with corpses. . . . You get involved in the occult. It's not a very pleasant situation to get in. It's very negative. You can create your own negativity."

negativity."

So the Stranglers are a bit more positive now. But how can you be a positive Strangler?

"It's very easy, we've always been," replies Burnell. "Do you think it's not positive aiming at a target? As for is it really the way for grown men to behave, calling themselves the Stranglers, I don't know. I've never asked myself that question. I suppose the concept is pretty weird, making a living calling oneself a Strangler."

"The only story is that Zack (Smith) and I met each other through mutual friends and he had some 24-track demo tapes he needed vocals on. So we put a band together and did a videotape the first week we knew each other. Then we started writing songs, started playing live and we got a record deal. We got the record deal very fast, and I think the videotape was responsible."

That, in a nutshell, is the story of the beginning of Scandal, according to singer Patty Smyth, who says it's been only 18 months since it began.

It didn't hurt the band, either, that their manager Donald Zuckerman is an attorney also representing the Ritz in New York, who was able to get his band playing in the city's top club "once or twice a month."

Things moved quickly once Columbia became interested, and the band's debut EP was released late last year. It is now in the 50s on the LP chart, spurred by another video, this one picked up by MTV. The demo video has never been shown commercially, says Smyth.

commercially, says Smyth.
"MTV helped so much," she says.
"Most people come over to us and say, 'We've seen you on MTV.' Radio stations picked up on it afterwards."

Since the beginning of the year, Scandal has been on tour, first supporting Adam Ant, then doing some headline dates, and then coming back with Golden Earring. After that it's more headline dates and then support dates for Greg Kihn. Booking agency is the International Talent Group.

"Everybody's been asking us

"Everybody's been asking us about new music and what does it mean, and are we part of it, and all I can say is that we are a song band," says Smyth. "Our orientation is songs, probably in a more traditional way. We don't have any special ideas about how the synthesizers should be in the mix, or something like that."



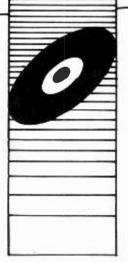
 ${
m To}\colon$ Record Promotion Executives

From: Billboard

Re: Radio Action Decision Ads

Quick—look at this impact advertising space! It's the perfect place to increase that radio action on your priority singles!

Monday....
Tuesday....
Those critical days
when radio stations
make their
decisions on what
new singles they'll
add for the
remainder of the
week—



how they'll play them ... what's going up...down...dropped...increasing in rotation! These are the decisions that will certainly affect you... Now you've got the flexible advertising vehicle designed to influence those decisions! If you run with a Billboard RADIO ACTION DECISION AD, you'll be running with the most up-to-date information anyone can offer on that big Monday and Tuesday! Information that will reach 5,500 radio stations—a reach that is bigger than any other industry publication! This could be the beginning of something really big* for your singles—and for radio! Right now is the time to back your promotion team with direct ad support...in the right place!

More than 33,000† radio professionals read Billboard each week

Billboard ads <u>move</u> records—and now we're making space for even better moves!

recording.

ist of the year.

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Country

Amusement Park Bookings Up

Artists' Prices Not Much Higher Than Last Year

By EDWARD MORRIS

NASHVILLE-Entertainment directors for several major amusement parks report that country music is continuing its appeal as a crowd builder and crowd pleaser. And pleasing to the talent buyers is the fact that the prices for country acts have not gone up appreciably over those of last year.

Parks vary widely in the amount and kind of country talent they book. Some incline toward using current superstars. A few of those surveyed make do with a permanent cast of on-site performers recruited for the run of the season. Virtually all parks that have stage shows offer country music at some level.

After reducing its country budget last year to one act, the Oak Ridge Boys, Kings Island, near Cincinnati, now expects to present several country crossover types this season. Production coordinator Paul Haught says his contracts haven't been completely nailed down yet but that he intends to book acts "like Eddie

NASHVILLE - For Janie

Fricke, the days of being billed as

"Nashville's reluctant star" have

been erased. They've been re-

placed by an exhausting sched-

ule of concerts, television and

Fricke is now opening Ala-

bama's concerts for the second

straight year. Fricke says she's

had no difficulty performing for Alabama's sellout country/rock

audiences. In fact, she admits she

modified her own stage show for

more energy after studying Ala-

bama's pacing; and she credits

her mass-market exposure with

the group in 1982 as a major con-

tributing factor in her win last

October as CMA's female vocal-

Fricke has guested twice on the "Tonight Show," made her debut on "Solid Gold" singing "You

Don't Know Love," sung on the star-studded CMA 25th anniver-

sary tv special last month in

Washington, and risen to co-

headlining status on this season's

Since nailing down the award,

Rabbitt, Dolly Parton, the Gatlins

and Ronnie Milsap."
Haught adds that he is targeting big country concerts for Fridays and Sundays, rather than on Saturdays when crowds are routinely substantial. Shows will be staged at Timber Wolf, the park's new outdoor ampitheatre that seats 10,000.

"It's difficult to say if prices have gone up," says Haught. "From what I've seen, they seem to be a little higher. But they're maintaining themselves at a reasonable level, and I don't think they're up nearly as much as rock."

J. Glasnapp, general manager of Adventureland Park, Des Moines, jokes that it was "greed" that drove him to use country music for the first time this season. Acts so far booked for week-long appearances are Leroy Van Dyke, Jeannie C. Riley, Blake Enimons & Phoenix and Sunshine Express.

The aims of this addition, Glasnapp explains, are to build the night crowds and to extend the length of time customers stay in the park. The

"When Alabama invited me to

tour with them," she recalls, "the

guys told me, 'Don't consider

yourself an opening act-you're a part of our show.'" Randy

Jackson, Fricke's manager/hus-

band, estimates that, since the

first of the year, the acts have played to nearly half a million

In the fall, Fricke signed with the William Morris Agency to in-

crease her television exposure.

She is a guest on Louise Man-

drell's first syndicated special,

which she completed taping in

Nashville; and in June, she will

take on her first co-hosting assignment when she and the Stat-

ler Brothers MC the annual Mu-

sic City News Country Awards

during Fan Fair.

CAREER TAKING OFF

Fricke 'Reluctant' No More

country shows are scheduled for 7 p.m. and 9 p.m. daily in the 2,500-seat outdoor ampitheater.

"For a long time, we didn't even consider using country music," re-ports Ken Peiffer, facilities coordinator for Hersheypark, Hershey, Pa. Last year, though, the park showcased Charlie McCoy and Slim Whitman, and this year it's using Jim Stafford, Stella Parton and Reba McEntire for its Fourth of July weekend.

Peiffer points out that country music is still a relatively small part of its overall talent roster. "Prices don't seem to have gone up that much," he continues. "Country acts seem to be reasonable about it."

As might be expected, country is a staple of Opryland in Nashville. The Whites and Brenda Lee were featured at the park's opening this spring. During the summer, when the park is open daily, the "Opry Star Showcase" presents one or two Grand Ole Opry stars in concert at the Opry House each day.

Opryland's "Spring Shower Of Stars," in cooperation this year with the Arthritis Foundation Telethon, spotlighted appearances by Mickey Gilley, Lee Greenwood, Ray Stevens, Tanya Tucker and Gene Watson. In late May, the park will offer a three-day festival made up primarily of country-flavored southern gospel groups, including the Masters V, the Kingsmen, the Cathedrals, the Hinsons and the Rex Nelon Singers.

"Of our special bookings, more than half are country," says Opry-land publicist Tom Adkinson. "Generally we'll do our special ac-tivities in the spring and fall seasons to build and maintain recognition

Publishing Seminar

At Belmont College

NASHVILLE-Belmont College

is hosting an industry seminar Fri-

day (29) entitled "New Perspectives In Music Publishing." Panelists will be Merlin Littlefield of ASCAP, Del

Bryant of BMI, Michael Heeney of

Cedarwood Publishing, Dan Wilson of Tree International, Ralph Mur-

phy of Picalic, Richard Perna of

Music Publishing Consultants and moderator Dr. Jay Collins, director

of Belmont College's music business

program. The seminar will be held from 2-5 p.m.

. (Continued on page 47)

spent almost two weeks in Italy where, in addition to learning to say "buon giorno" with conviction, he also previewed his latest RCA mini-LP on a series of tv appearances. The tour began March 30 in Rome, and shifted gears to Milan On Easter Sunday, Everette did a live perform ance on a four-hour ty broadcast called "Dome nica Inn," where he sang three numbers from the mini-album

They Called Him Leonardo: Leon Everette

Charley Pride, whose greatest ambition was once to be a professional baseball player, played in an exhibition game between the Texas Rangers and the New York Yan-

ter watching Pride at bat practicing his switch hitting technique: "Charley showed he could hit three ways-left, right and seldom.

Some people think that life for Alabama is just an endless string of awards. To debunk that myth, we bring you the latest personal accomplishments of three Alabama members. Jeff Cook has opened Cook Sound in the Fort Payne area, sparing no expense on the equipment (for starters, his console is a Neve). Although Alabama itself will continue recording at Music owned by Nashville producer Harold Shedd. Cook hopes to take other acts in the studio when he's off the road. . . . Drummer Mark Herndon is working toward his own airplane to go with his personal pilot's license. Mark hasn't released details on the kind of plane he's considering, but at least we understand it won't be any larger than a Boeing 727. . . . And **Teddy** Gentry has opened a dog kennel which he describes as more like a hotel for canines. Teddy's kennel promises all the "creature comforts of home" for the boarded pets, including special meals if necessary.

Willie Nelson, among others, on the 18th annual Academy of Country Music Awards, airing live on NBC-TV May 9. . . . The Oak Ridge Boys earned excellent reviews during their first headline concert at the MGM Grand in Vegas; next on the agenda will be two nights at Los Angeles' prestigious Greek Theatre May 20-21. The vibrant quartet continues to rack up gold and platinum awards for its recording, and the band will be the subject of an upcoming "20/20" segment slated to air in July on ABC. Speaking of "20/ 20," didn't the show do a fine, sensitive profile a week or so ago on Ronnie Milsap?

Nashville has moved a step closer to Los Angeles with the advent of the Eyeliners, a two-girl act with enough moxie, flash and glamour to turn heads in and out of record company offices. The Eveliners are Autumn Schmidt and Leslie Potter. What they do is visual music, a mixture of '50s rock and '70s new wave. They flirt, they flaunt, they entertain. They change costumes to fit the mood of every number. They dance, but most of all, they create an aura that by set's end had a packed house (mostly industry staffers) rocking and cheering in the Cannery Upstairs.
Without a doubt, the Eyeliners are a video

act. However, with the help of an excellent five-piece group of musicians—"the Aftershave Band," no less-the Eyeliners had no trouble romping through numbers like "Fujiyama Mama," "Ballin' The Jack," and their own "A Good Memory Is Hard To Find." Although the Eyeliners are campy vamps, they hold up their end of the musicianship with style and verve: it's not difficult to imagine the Eyeliners on plat-

Their debut showcase April 6 was well received; the turnout was impressive and indicated an advance buzz had preceded the girls' first time together on stage. From that show-case, let's hope the Eyeliners keep fanning the flame. They're onto something, and from where we sit, that "something" looks very promising.

* * * Tammy Wynette has joined the Scotti Brothers organization for management, while retain ing her longtime alliance with the Jim Halsey Co. booking agency in Tulsa. The move is seen as a push toward more television work. In June, Wy-

(Continued on page 46)



EPIC ACCOMPLISHMENT—Tammy Wynette and husband/producer George Richey begin work on her new album which is due for release in late June. - The Epic album project is being cut at Nashville's Woodland Sound Studios.

Nashville Scene



kees not long ago. Com-

mented Rangers' general manager Joe Klein af

Alabama will be joined by Merle Haggard and



COUNTRY CLASSICS-Emmylou Harris, center, rehearses with Cheryl Warren, left, and Sharon White Skaggs of the Whites, prior to a recent Canadian television taping called "Country Classic." The show was done at the new Roy Thomson Half and will air on Canada's cable C-Channel.

Talent Assn. Names Conway

NASHVILLE-Tony Conway of Buddy Lee Attractions has been named president of the Nashville Assn. of Talent Directors for the coming year. During the recent elections, Sonny Simmons of Century II Promotions was named first vice president, with Reggie Mac of United Talent second vice president. Jack Brumley of Jackson Brumley Management will serve as secretary, Billy Deaton of Billy Deaton Talent as treasurer, and Molly Thomas of Farris International Talent as ser-

rectors meets monthly to discuss current trends in the industry relating to talent. Among the speakers who have addressed the group in recent months are Jimmy Bowen of Warner Bros. Records, Rick Blackburn of CBS, and Jim Fogelsong of MCA.



NOT LEAVING-Reba McEntire chats with air personality Benny Ray, host of Music Country Network, in the show's studios. McEntire talked about her first No. 1 record, "You're The First Time I've Thought About Leaving," and her upcoming tour dates with B.J. Thomas, Conway Twitty and the Statler

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oir	by any	mean	s, electronic, mechanical, photocopying, recording, or othérwise, v	vithout	the pr	ior writ	ten permission of the publisher.			1	
THIS	LAST	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS	LAST	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS	LAST	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
	7 2	13	YOU'RE THE FIRST TIME I'VE THOUGHT WEEKS	35	35	9	THIS COWBOY'S HAT—Porter Wagoner (S. Garrett) J. Brooks; Elektra/Asylum/Brooks Bros., BMI; Warner/Viva-7-29772	血	79	2	I JUST HEARD A HEART BREAK (AND I'M SO AFRAID IT'S MINE)—Tammy Wynette (G. Richey)
			ABOUT LEAVING—Reba McIntire (J. Kennedy) D. Lee, K. Chater; Maple Hill/Hail-Clement/Vogue (Welk), BMI; Mercury 3387 (Polygram)	36	24	14	WE'VE GOT TONIGHT—				T. Wynette, J. Taylor, G. Richey; ATV/First Lady/Sylvia's Mother, BMI; Epic 34- 03811
4	3	12	JOSE CUERVO—Shelly West (S. Garrett, S. Dorff) C. Jordan; Easy Listening/Galleon. ASCAP; Warner/Viva 7-29778	4			Kenny Rogers and Sheena Easton (D. Foster, K. Rogers) B. Seger; Gear, ASCAP; Liberty 1492	69	85	2	CHANGES—Tanya Tucker (D. Malloy) T. Tucker, F. Meyers, E. Raven; Tanya Tucker/Milene, ASCAP; Arista 1053
3	1	10	AMERICAN MADE—Oak Ridge Rove (R. Chancey)	回	43	4	WITHOUT YOU—T.G. Sheppard (B. Killen) P. Ham, T. Evans; Apple, ASCAP; Warner/Curb 7-29695	70	51	14	DOWN ON THE CORNER—Jerry Reed (R. Hall) J. C. Fogerty; Jondora, BMI; RCA 13422
4	5	12	B. Dipiero, P. McManus; Music City/Combine, ASCAP/BMI; MCA-52179 AMARILLO BY MORNING—George Strait (B. Mevis) T. Stafford, P. Fraser; Cotillion/Terry Stafford, BMI; MCA 52162	38	20	16	I HAVE LOVED YOU GIRL (But Not Like This Before)—Earl Thomas Conley (N. Larkin) E. T. Conley; Blue Moon, ASCAP; RCA 13414	71	75	3	SMOKIN' IN THE ROCKIES—Gary Stewart & Dean Dillon (B. Meois) D. Dillon, F. Dycus, G. Stewart, B. Cannon; Tree/Forrest, BMI/Sabal, ASCAP/ Golden Dpportunity, SESAC; RCR 13472
☆	7	12	WHATEVER HAPPENED TO OLD FASHIONED LOVE—B.J. Thomas (P. Drake) L. Anderson; Did Friends, BMI; Cleveland International 38-03492 (CBS)	30	45	4	I.O.U.—Lee Greenwood (J. Crutchfield) K. Chater, A. Roberts; Vogue (Welk Music Group)/Chriswald/Hopi Sound/MCA/BMI/ASCAP; MCA 52199	愈	nEW E	1777	EVERYBODY'S DREAM GIRL—Dan Seals (K. Lehning) D. Robbins, V. Stephenson, D. Seals; Warner House of Music/WB Gold/Pink Pig, ASCAP/BMI; Liberty 1496
於	8	9	L. Anderson; Did Friends, BMI; Cleveland International 38-03492 (CBS) COMMON MAN—John Conlee (B. Logan) S. Johns; Lowery/Legibus/Captain, BMI; MCA-52178	40	46	3	LOVE IS ON A ROLL—Don Williams (D. Williams, G. Fundis) R. Cook, J. Prine; Roger Cook, BMI/Big Ears/Bruised Dranges, ASCAP; MCA 52205	愈	HEW	51791	I WONDER WHO'S HOLDING MY BABY TONIGHT—The Whites (R. Skaggs) D. Clark, V. Clark, J. Halterman; Laurel Mountain, BMI; Warner/Curb 7-29659
女	11	12	IF YOU'RE GONNA DO ME WRONG (DO IT RIGHT)—Vern Gosdin (B. Mevis)	41	32	10	UNFINISHED BUSINESS—Lloyd David Foster (B. Montgomery) W. Newton, D. Morrison; House of Gold, BMI; MCA-52173	74	74	3	D. Clark, V. Clark, J. Halterman; Laurel Mountain, BMI; Warner/Curb 7-29659 THE STATE OF OUR
4	12	10	V. Gosdin, M. Barnes; Hookit/Blue Lake, BMI; Compleat 102 (Polygram) SAVE ME—Louise Mandrell (E. Kilroy)	12	49	5	YOU GOT ME RUNNIN'—Jim Glaser (D. Tolle) P. McGee: Dawnbreaker, BMI; Noble Vision 102				UNION—Charlie McCoy & Laney Hicks (C. McCoy) C. Hardy, J. Rushing; Cross Keys/Blue Lake, ASCAP/BMI; Monument 4-03518
9	4	12	R.C. Bannon, D. Flett, G. Fletcher; Rare Blue, ASCAP; RCA-13450	43	31	11	FINDING YOU — Joe Stampley (R. Baker) 1. Dickens, A. Fleetwood; Baray/Brandwood, BMI; Epic 34-03558	1	NEW	SITET	AFTER THE GREAT
10	13	10	DIXIELAND DELIGHT—Alabama (H. Shedd, Alabama) R. Rogers; Sister John, BMI; RCA 13446ei35 TOUCH ME (I'LL BE YOUR FOOL	44	47	5	WE HAD IT ALL—Conway Twitty (R. Chancey, C. Twitty), T. Seals, D. Fritts, Danor/Irving, BMI; MCA 52154				DEPRESSION—Razzy Bailey (R. Bailey) R. Bailey, H. Cochran, R. Porter; Sandy-Port, ASCAP/Tree, BMI; RCA 13512
		.	ONCE MORE)—Tom Jones (G. Mills, S. Popovich) A. Downing; ATV, BMI; Mercury 810-445-7 (Polygram)	45	30	16	1. Seals, D. Fritts; Danor/Irving, BMI; MCA 52154 YOU DON'T KNOW LOVE—Janie Fricke (B. Montgomery) B. Foster, D. King, Jr.; House of Gold/Don King, BMI/King's X, ASCAP;	74	83	2	I KNOW MY WAY TO YOU BY HEART—Marlow Tackett (H. Shedd) T. Laiolo; Blue Lake, BMI; RCA 13471
(A)	14	8	YOU TAKE ME FOR	_			Columbia 38-03#98	77	56	13	IF THAT'S WHAT YOU'RE THINKING—Karen Brooks (B. Ahern)
血	16	9	GRANTED—Merle Haggard (M. Haggard, R. Baker) L. Williams; Shade Tree, BMI; Epic 34-03723 MORE & MORE—Charley Pride (N. Wilson)	拉	55	3	OH BABY MINE (I GET SO LONELY)—Statler Brothers (J. Kennedy) P. Ballard; Edwin H. Morris, ASCAP; Mercury 811-488-7 (PolyGram)	78	62	19	R. Sharp; Gee Sharp, BMI; Warner Bros. 7-29789 I WOULDN'T CHANGE YOU IF I COULD—Ricky Skaggs (R. Skaggs)
由	15	11	W. Pierce, M. Kilgore; Cedarwood, BMI; RCA-13451 AFTER THE LAST GOODBYE—Gus Hardin (R. Hall)	政	53	4	FLY INTO LOVE—Charly McClain (Chucko Productions) M. Wright, L. Anderson; Unart/Land of Music/Old Friends, BMI; Epic 34-03808	79	66	11	A.Q. Smith, P.H. Jones; Peer International, BMI; Epic 34-03482 WHO'S GONNA KEEP ME
			B. McGuire, B. Henderson, E. Moore, G. Pearce; Fame, BMI/Rick Hall, ASCAP; RCA 13445	48	42	9	TENDERNESS PLACE—Karen Taylor-Good (T. Sparks) L. Henley, M. Mathis; Acuff-Rose, BMI; MESA-1114 (NSD)				WARM—Phil Everly (K. Lehning) K. McKnelly, D. Stirling; Money Honey/April Morning/Glen Rock, BMI; Capitol 5197
金	17	10	FOOLIN'—Johnny Rodriguez (R. Albright) R. Mooney; Ace in the Hole, BMI; Epic 34-03598	顶	58	2	IN TIMES LINE THESE—Barbara Mandrell (T. Collins) R. Fleming, O. Morgan; T. Collins, BMI; MCA 52206	80	NEW E	1777	TWO HEARTS—Texas Vocal Company (B. Mevis) B. Shore, D. Wills, B. Mevis; Royalhaven, BMI/G.I.D., ASCAP; RCA 13504
15	6	13	SOUNDS LIKE LOVE—Johnny Lee (J.E. Norman) C. Black, T. Rocco; Chappell/Bibo (Welk), ASCAP; Full Moon/Asylum 7-69848	50	57	3	THE LOVE SHE FOUND IN ME—Ga-y Morris (B. Montgomery, M. Morgan, P. Worley) D. Linde, B. Morrison; Southern Nights, ASCAP; Warner Bros. 7-29683	血	89	2	I BOUGHT THE SHOES (THAT JUST WALKED
216	19	7	LUCILLE (YOU WON'T DO YOUR DADDY'S WILL)—Waylon Jennings (W. Jennings) R. Penniman, A. Collins; Venice, BMI; RCA 13465	51	41	16		П			OUT ON ME)—Super Grit Cowboy Band (C. Mattocks) S. Stone, R. Simpson; Central Songs, BMI; Hoodswamp 8006
金	21	8	LITTLE OLD FASHIONED	122	59	4	SWINGIN'—John Anderson (F. Jones) L Delmore; Music./Hall Element Publ. (Welk Group); Warner Bros. 7-29788 OLD MAN RIVER	107	AEW E	HTRY	ONCE YOU GET THE FEEL OF IT—Con Hunley (S. Doriff) D. Dillon, L. Butler; Tree/Larry Butler (Tree Group), BMI; MCA 52208
	.		KARMA—Willie Nelson (W. Nelson, B. Spears) W. Nelson; Willie Nelson, BMI; Columbia 38-03674				(I'VE COME TO TALK AGAIN)—Mel McDaniel (L. Rogers) R. Scaife, O. Hogan; Vogue/Partner/Julep (Welk Music Group), BMI; Capitol	由	90	2	HOLD ME TILL THE LAST WALTZ
I	23	8	IT HASN'T HAPPENED YET—Rosanne Cash (R. Crowell)	53	44	16	5218 WHEN I'M AWAY FROM				IS OVER—Kathy Bauer (D. Burgess) B. Mash; Tata Grande, BMI; NSD 164
血	22	9	J. Hiatt; Bug Music/Bilt, BMI; Columbia 38-03705 I STILL LOVE YOU				YOU—The Bellamy Brothers (J. Bowen, D. Bellamy, H. Bellamy) F. Miller; Rare Blue, ASCAP; Elektra/Curb 7-69850	W	HEW	ENTRY	IT'S YOU — Kieran Kane (J. Bowen, J. Stroud) B. Channel, K. Kane, R. Kane; Old Friends/Lillom, BMI/Kieran Kane, ASCAP; Warner Bros. 7-29711
20		,,]	IN THE SAME OL' WAY—Moe Bandy (R. Baker) V. Warner; Baray, BMI; Columbia-38-03625	1	NEW	LITEY .	HIGHWAY 40 BLUES—Ricky Skaggs (R. Skaggs) L. Cordie; Amanda-Lin, ASCAP; Epic 34-03812	曲	NEW	MITRY	LOVERS AGAIN—Brice Henderson (S. Tutt) D.C. Gillon; Royal Haven, BMI; Union Station 1001-12
20	10 25	7	PERSONALLY—Ronnie McDowell (B. Killen) P. Kelly; Tree/Five Of A Kind (Tree Group), BMI; Epic 34-03526	55	48	6	CHANGE OF HEART—Marty Robbins (B. Montgomery) R. Sharp; Warner-Tamerlane/Rumble Seat, BMI; Columbia 38-03789	86	88	2	BE HAPPY FOR ME—Gene Kennedy & Karen Jegium (G. Kennedy) D. Barnes; Chip 'N' Dale, ASCAP; Door Knob 83-192
21	26	7	I'M MOVIN' ON—Emmylou Harris (B. Ahern) H. Snow; Rightsong, BMI; Warner Bros. 7-29729 YOU'RE OUT DOING WHAT I'M HERE DOING WITHOUT—	56	60	4	YOU'RE GONNA LOVE YOURSELF (IN THE MORNING)—Willie Nelson and Brenda Lee (F. Foster)	87	87	2	WHEN THE MUSIC STOPS—Jerry Max Lane (R. Scott, J.M. Lane) J.M. Lane; Stockyard, BMI; Stockyard 1000
22	20	'	Gene Watson With The Farewell Party Band (R. Reeder, G. Watson) B. Roberts, A. Frizzell, Desert Rose/Ski Slope, BMI; MCA 52191	57	50	16	D. Fritz; Combine, BMI; Monument 4-03784 (CBS) REASONS TO	88	64	14	ALMOST CALLED HER BABY— Larry Gattin and The Gattin Brothers Band (J. Crutchfield, L. Gattin)
23	27	5	OUR LOVE IS ON THE FAULTLINE—Crystal Gayle (A. Reynolds) R. Kirk; Rondor PTY LTD/Irving, BMI; Warner Bros. 7-29719		33		QUIT—Merle Haggard and Willie Nelson (C. Moman, W. Nelson, M. Haggard) M. Haggard; Shade Tree, BMI; Epic 34-03494		REW (L. Gattini, Larry Gattin, BMI; Columbia 38-03517 POTENTIAL NEW BOYFRIEND—Dolly Parton (G. Perry)
20	29	7	THE RIDE—David Allan Coe (B. Sherrill) J.B. Detterline, Jr., G. Gentry; Algee/Newwriters, BMI; Columbia 38-037789	愈	63	5	CRY BABY—Narvel Felts (J. Morris) J. Foster, J. Morris, R. Lovoie; Jerry Foster, ASCAP; Compleat 104 (PolyGram)	90	NEW E		S. Kipner, J.L. Parker; April/Stephen A. Kipner, ASCAP/ATV, BMI; RCA 13514 I'LL BE SEEING YOU—Leon Raines (M.L. Brown)
25	28	8	IN THE MIDDLE OF THE NIGHT—Mel Tillis (H. Shedd)	100	67	4	YOU CAN'T LOSE WHAT YOU NEVER HAD—Lynn Anderson (M. Clark)	91	70	19	I. Kahal, S. Fain; Williamson, ASCAP; American Spottite 103 THE ROSE—Conway Twitty (C. Twitty, J. Bowen)
26	9	14	B. Corbin; Sabal, ASCAP; MCA 52182 GONNA GO HUNTIN' TONIGHT—				N. Garvin, C. Waters, T. Shapiro; Tree (Tree Group)/O'Lyric, BMI; Permian 82000 (MCA)	92	84	4	A. McGroom; Warner-Tamerlane, BMI; Elektra 69854 ALL-AMERICAN REDNECK—Randy Howard (P. Hornsby)
حِیہا			Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr.; Bocephus, BMI; Elektra/Curb 7-69846	60	52	6	CAJUN INVITATION—David Frizzell & Shelley West (S. Garrett, S. Dorff) M. Brown, S. Dorff, S. Garrett; Peso/Wallet, BMI; Warner/Viva 7-29756	93	78	3	R. Howard; Senor/Cibie/Randy Howard, ASCAP; Warner/Viva 7-29781 WHERE'D YA STAY LAST
政	34	5	YOU CAN'T RUN FROM LOVE—Eddie Rabbitt (D. Malloy), E. Rabbitt, D. Malloy, E. Stevens; Deb Dave/Briarpatch, BMI; Warner Bros. 7- 29712	61	65	5	ONE YEAR, TWO MONTHS, & ELEVEN DAYS—Wayne Carson (C.O. Productions)	"	, 0	,	MIGHT - Tommy St. John (N. Wilson) J. Hodgins; Tree, BMI; RCA 13475
28	38	5	STRANGER IN MY HOUSE—Ronnie Milsap (R. Milsap), T. Collins) M. Reid; Lodge Hall, ASCAP; RCA 13470	62	54	16	W. Carson, R. Reno; Shady Dell, BMI; EMH 0017 SHINE ON (Shine All Your	94	76	23	FEEL RIGHT—Tanya Tucker (D. Malloy) L Byrom; Deb Dave, Briarpatch, BMI; Arista 0677
29	36	5	FOOL FOR YOUR LOVE—Mickey Gilley (J.E. Norman) D. Singleton; Jensing / Black Sheep, BMJ; Epic 34-03783	02	J-4	10	Sweet Love On Me)—George Jones (B. Sherrill) J. MacRae, B. Morrison; Southern Nights, ASCAP; Epic 34-03489	95	91	11	THE WAYWARD
30	33	8	IT'S A DIRTY JOB—Bobby Bare & Lacy J. Dalton (B. Sherrill) D. Cook, R. Van Hoy; Cross Keys/Tree, ASCAP/Unichappell/Van Hoy, BMI;	∑63	ata t	1777	PONCHO & LEFTY — Willie Nelson & Merle Haggard (C. Moman, W. Nelson, M. Haggard) T. Van Zandt; United Artist/Columbine, ASCAP; Epic 34-03842	96	80	19	WIND—James Galway with Special Guest Sylvia (T. Collins) H. Newman, S. Lebowsky; Bibo, ASCAP (Welk Music Group) RCA 13441 HANGIN' ARQUIND—The Whites (R. Skaposs)
歃	37	7	Columbia 38-03628 MY LADY LOVES ME	曲	77	2	T. Van Zandt; United Artist/Columbine, ASCAP; Epic 34-03842 3/4 TIME—Ray Charles (R. Charles) T.J. White: Tennessee Swamp Fox, ASCAP; Columbia 38-03810				HANGIN' AROUND—The Whites (R. Skaggs) C. Hardy, R. Carnes, J. Carnes; Elektra/Asylum, Refuge, BMI, ASCAP; Elektra/Curb 69855
	20		(JUST AS I AM)—Leon Everette (K. Dean, L. Everette) K. Stegall, C. Waters; Blackwood, BMI; RCA 13466	1	72	3	TRAIN MEDLEY—Boxcar Willie (J. Martin)	97	92	21	AIN'T NO TRICK (It Takes Magic)—Lee Greenwood (J. Crutchfield) S. Pippin, J. Hurt; House of Gold, BMI; MCA 52150
32	39	6	LOVE AFFAIRS—Michael Murphey (J.E. Norman) M. Murphey, M. d'Abo, Timberwoll/d'Abo, BMI; Liberty 1494	66	61	16	Various; Various; Main Street 954 (Capitol) I LOVE HOW YOU	98	71	6	DOING IT RIGHT—McGuffey Lane (M. Morgan, P. Worley) W. Newton, D. Tyler; House of Gold, BMI; Atco 7-99908
33	18	15	MY FIRST TASTE OF TEXAS—Ed Bruce (T. West) E. Bruce, R. Rogers; Tree/Newkeys/Sugarplum, BMI; MCA 52156				LOVE ME—Glen Campbell (1. Fuller) B. Mann, L. Kolber; Screen Gems-EMI, BMI; Atlantic/America 799930	99	69	5	LOVE LETTERS—Hazard (R. Galbraith) E. Heyman, V. Young; Famous, ASCAP; Warner/Viva 7-29765
E	40	6	SINGING THE BLUES—Gail Davies (G. Davies) M. Endsley; Acuff-Rose, BMI; Warner Bros. 7-29726	67	73	3	LOVE ME—Jeanne Pruett & Marty Robbins (W. Haynes) J. Pruett, Johnny Beinstock, BMI; Audiograph 45-454	100	68	6	WHO SAID LOVE WAS FAIR—Billy Parker & Friends (J. Gibson) R. Gibson; All-American B Flat Music, BMI; Soundwaves 4699 (NSD)
		-					size this week (Prime Mouses) A Start are awarded to other products demonstrate			- 4	

Superstars are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

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Country

Fricke Is 'Reluctant' No More

Show & Rodeo, for instance, was on the phone with us the day after the CMA telecast to book Janie," he says. "And she's moved into coheadlning status in a number of fairs and dates where she was an opening act last year."

Jackson credits producer Bob Montgomery with exerting a measurable impact on Fricke's studio recording. "Bob is the first producer Janie's had who recognized the full potential of her voice," he says. "He's the first one who's taken her

couraged her to do more than sing pretty notes.

Fricke discounts the "elucrant star" tag that she was sadcled with several years ago by her record company. She thinks it came from an interview she gave People magazine, in which she expressed her hesitation about relinquishing a successful career as a Nashville background singer for the unknown risks of life as a solo artist.

"Inever agreed with that 'reluctant' label, even though I saw it turn

up in my press releases," she con-"To me, being reluctant means being sorry or not wanting to do something. I was shy then, doing very well as a studio singer, and I was afraid underneath of compromising my privacy."

As her own records continued to hit the top portion of the country charts, Fricke's confidence evolved. She lost weight, changed her appearance, revamped her perform-

"She used to be inhibited by what she thought people expected her to look like and sound like," says Jack-"Now she's showing a soul that's new in her recording.

Fricke currently carries a six-piece band on the road, plus a soundman. Jackson says he intends to build her momentum carefully, insuring that for this season, at least, his artist remains in "protected situations" such as free grandstands and co-billings. Although she sells limited merchandise at her concerts, Fricke is preparing to launch her own design label of women's clothing, for sale in a handful of exclusive fashion boutiques. And in her rare off-the-road moments, Fricke is renovating a 150year-old farmhouse she and Jackson bought when they were married last September.



Continued from page 44

nette will release her 47th album for Epic, and she kicks off a 10-city southern concert tour May 11 with Kenny Rogers.

David Allan Coe returned from his first Euro pean tour exhausted but continued the pace as he visited 41 radio stations in 16 different mar kets of the U.S. He visited with accounts and did a concentrated number of press and radio inter views as well, promoting his single, "The Ride, an eerie account of a ghostly encounter with the late Hank Williams.

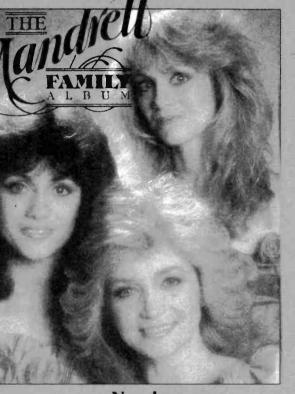
Speaking of Hank, the 10th annual Hank Williams Memorial Celebration will be held this year on Sunday, June 5 in the Mount Olive West community (his birthplace) in Butler County Ala. For details and information, call (205) 527 3119 or 469,5075

George Jones has been ordered to stand trial May 17 on cocaine possession charges in Jack son. Miss. The judge there rescinded a plea bar gaining agreement after both Jones and his at torney failed to file a required 60-day status report as ordered in a Feb. 10 court date. The May 17 trial date is tentative; Jones can either face jury trial or enter a plea. Judge L. Breland Hilburn claims that Jones, known for his "no shows," had not complied with the rule or spirit of the original agreement. Said the judge: "I'm not going to let him undermine the authority of this court. He thinks he can show up when he wants and do what he wants. I'm not going to put up with it.'

Hobos Have A Hero: he's Boxcar Willie. Boxcar Willie has a hero, too: trains. Now the Main Street recording artist realizes a longtime dream when he unveils his latest project, a traveling railroad museum. Housed in a 35-foot trailer the memorabilia collection contains railroad ar tifacts, paintings, posters, instruments and souvenirs. Boxcar plans to have the traveling railroad display appear at various fairs and shopping centers this year. Boxcar chose Music Row in Nashville for the grand opening of the "rolling museum": it will be unveiled April 27 next to the Country Music Stars Museum.

On the same day, Boxcar will film "That Good Old Nashville Music" at Opryland and appear on "Nashville Now" live via the Nashville Network that evening. What will the Opry Hall of Famer sing? What else-"The Train Medley.

And though we confess to ignorance on the subject of hoboes, Boxcar is the "world ambassador" for the Hobo Foundation. He will be doing benefits to help raise money to build a permanent home for "Boxcar Willie's Hobo Jungle," slated for Brett, Iowa.



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Billboard® Hot Country LPs... Chart 5 Week T Si Title, Label & Number (Dist. Label) Title, Label & Number (Dist. Label) ast Last LEON EVERETTE 38 40 BOXCAR WILLIE 39 41 THE OAK RIDGE BOYS 2 28 Best Of Boxcar Volume Main Street ST 73002 ALABAMA A Mountain Music, RCA AHE1 CAP 3 3 59 10 45 13 KAREN BROOKS WEA 4 5 27 JOHN ANDERSON 48 hers 23721 1-4662 RCA 4 MERLE HAGGARD AND WILLIE NELSON Poncho And Lefty; Epic FE 13 MERLE HAGGARD 42 31 77 43 46 22 CBS CONWAY TWITTY KENNY ROGERS We've Got Tonight, Liberty 7 8 LO 51143 WAYLON JENNINGS & WILLIE NELSON WWW II, RCA AHL-1-4455 CAP 44 32 28 WILLIE NELSON 8 42 RICKY SKAGGS 45 6 58 WILLIE NELSON A Waitin' For The Sun To Shine, Epic FE 37193 CBS 46 35 27 T.G. SHEPPARD 9 9 WEA 金 GENE WATSON & THE FAREWELL PARTY BAND Sometimes I Get Lucky, MCA-5384 65 10 10 30 RICKY SKAGGS Highways And Foic FE 37996 CBS 12 ALABAMA A 血 55 PORTER WAGONER r Wagonei ⊭a 23783 WFA 11 12 28 HANK WILLIAMS JR. 49 50 26 ROY CLARK Hits, Elektra/Curb WEA 50 51 26 13 13 THE BELLAMY BROTHERS RODNEY LAY Heartbreak, Churchill CR 仚 19 LEE GREENWOOD 51 52 VERN GOSDIN NSD 仚 20 5 SHELLY WEST 52 37 34 GEORGE JONES Hits, Epic KE 38323 west by WEA CBS 16 16 53 47 21 CRISTY LANE Here's To Us, Liberty LT 23 MERLE HAGGARD Soing Where The Li So. Epic FE 38092 nere's 51137 Go, Epic FE ALABAMA Ame's In Alabama, CBS CAP 21 151 44 20 EMMYLOU HARRIS My Home's In A RCA AHL1-3644 RCA 15 32 MERLE HAGGARD/ 49 55 17 MARTY ROBBINS GEORGE JONES 56 57 29 DOLLY PARTON 19 17 19 THE BELLAMY BROTHERS 61 130 57 THE OAK RIDGE BOYS 20 14 21 KRIS KRISTOFFERSON WILLIE NELSON, DOLLY PARTON, BRENDA LEE 58 58 MARTY ROBBINS CBS 59 39 10 ROY ORBISON CBS 21 22 27 EDDIE RABBITT CBS WEA 53 60 52 LEE GREENWOOD 22 24 41 REBA MCENTIRE MCA 63 61 3 RANDY HOWARD WILLIE NELSON A 23 18 84 WEA 62 62 135 ANNE MURRAY CBS 24 27 30 TOM JONES 12110 CAP 63 56 ROY CLARK FY SRM-1-4062 POL Roy Clark—Live Fr Austin City Limits, Churchill CR-9421 JANIE FRICKE It Ain't Easy, Colu 25 23 28 CBS 64 66 48 ILLICE NEWTON 26 25 14 DAVID FRIZZELL AND SHELLY WEST Frizzell West—Our Best To You, Warner/Visa 1-23754 67 65 22 JANIE FRICKE WEA 26 31 CONWAY TWITTY 27 70 MERLE HAGGARD 12 66 WEA 28 36 RONNIE McDOWELL 67 60 44 ROSANNE CASH RAY CHARLES 29 30 9 Tonight, Columbia FC 38293 68 68 260 WILLIE NELSON A CRS 33 30 10 LOUISE MANDRELL CBS 54 69 11 GLEN CAMPBELL CRYSTAL GAYLE 31 29 22 WEA WEA WAYLON JENNINGS 70 59 食 17 BIG AL DOWNING MEM EMTRY RCA IND 由 71 69 41 DAVID FRIZZELL 43 **B.J. THOMAS** Family's Fine But This One's Mine, Warner/Viva 23688 RONNIE MILSAP CBS 金 NEW ENTRY 72 71 87 HANK WILLIAMS JR. . RCA KENNY ROGERS A 35 38 132 Curb 5E 535 JERRY REED REA AHL 1-4529 64 73 23 RCA 36 34 32 EARL THOMAS CONLEY 74 73 45 Somewhere Between Rig And Wrong, RCA AHL-1-4348 RONNIE MILSAP Inside, RCA AHL1-4311 RCA RCA 75 72 28 LARRY GATLIN & THE 28 37 46 SYLVIA GATLIN BROTHERS BAND Just Sylvia, RCA AHL-1-4263 Columbia FC-38135

Survey For Week Ending 4/30/83

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Country



NASHVILLE VARIETY—Sharing a lighter moment on The Nashville Network's variety program, "Nashville Now," are the show's host Ralph Emery, left, singer Sue Powell and MCA artist John Conlee.

Bookings On The Rise At Major Amusement Parks

• Continued from page 44

Because Silver Dollar City, in Marvel Cave Park, Mo., is an 1880s-style theme park, it is restricted in the type of musical entertainment it can present. Electrified and amplified instruments are prohibited, according to Judy Carley, assistant to the director of entertainment. The prohibition rules out most country bands, she explains, but does admit some bluegrass and gospel.

some bluegrass and gospel.

The park's "Mountain Folks Music Festival," June 11-19, will feature 32 bands. The Dillards, a major bluegrass group, will be featured throughout the summer, Carley says.

Casting Firm Eyes Musicians

NASHVILLE—Artists and musicians interested in movies, television commercials and industrial film work will have casting opportunities available through a new consulting firm which is locating its headquarters here.

Principal partners in the corporation are Jo Doster, Elizabeth Keigley and Shari Rhodes, whose combined credits include casting for such films as "Coal Miner's Daughter," all three "Jaws" movies, "Nashville," "Urban Cowboy," "Tender Mercies," "Raggedy Man" and "Barbarosa," as well as tv's "The Dukes of Hazzard." Doster, Keigley & Rhodes is now working on nine major film projects, among which are an NBC series pilot, "Boone," and Paramount's "Terms Of Endearment."

Patsy Bruce has been named business manager to handle daily operations for the firm, which is located at 1022 16th Ave. So., Nashville, Tenn. 37212.

Larry Gatlin & the Gatlin Brothers Band, the Charlie Daniels Band and Frizzell & West are among the country performers slated for weekend appearances at Six Flags Over Texas, Arlington. Show manager Jack Demott says he is not increasing his country bookings but is upping his rock ones. "The appeal is more toward rock than country and western," he asserts. Country prices, he adds, are staying "about the same"

Disneyland, in Anaheim, Calif., has not confirmed its country roster for this season, a representative reports, but the park will use mostly name acts and mostly on weekends.

name acts and mostly on weekends.
In Huntington, W. Va., Camden Park will feature country music exclusively—as it has always done, according to spokesman Beverly Roberts. Memorial Day weekend will feature George Strait, John Anderson and Ronnie McDowell; July 4, Bill Monroe, Johnny Paycheck and Bobby Bare; and Labor Day, the Osborne Brothers, Tom T. Hall and the Seldom Scene.

Epic Campaign Keys On Three New LPs

NASHVILLE—Epic is tying three new LP releases—Mickey Gilley's "Fool For Your Love," Charly Mc-Clain's "Paradise" and George Jones' "Shine-On"—into a multiproduct advertising campaign. All three albums will be featured

All three albums will be featured in two-page consumer press spreads tied in with K-mart. They will also be combined at the radio level through syndicated weekly programs. Point-of-purchase materials highlighting the triple concurrent releases include posters, flats and logos.

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Gospel

Amy Grant On The Road Again Grammy, Dove Awards Add To Singer's Momentum

By EDWARD MORRIS

NASHVILLE—After detouring to accept Dove awards April 13 for gospel artist of the year and contemporary album of the year, Amy Grant is back on the road for an extended concert tour that will end May 7.

Early into the tour, soon after Grant had won a Grammy for her "Age To Age" album, her management agency estimated that 85% to 90% of her concerts had been sellouts. She usually plays halls that seat 3,000 to 6,000. Following her Dove honors, Grant reportedly drew crowds of 10,000 and 5,000 for two shows at Houston's Astroworld and another of 15,000 at Six Flags Over Georgia.

Dan Harrell of Blanton-Harrell, Grant's management agency, describes Grant's shows as "very much youth-oriented." He guesses that 60% to 70% of any given audience will be people of high school and college age. Except for a five-minute period during each show, when Grant "sits on a stool and tells what she's all about," Harrell says her concerts resemble secular ones. Reunion Records artist Michael W. Smith opens for Grant and plays in her band, and Gary Chapman, an award-winning songwriter and Grant's husband, does a four-song set in the middle of the concert during Grant's costume change.

Grant's troupe consists of 10 band members and a 10-person support crew. "We've added about \$20,000 worth of equipment for this tour," says Harrell. Sound and lighting are being handled by Clair Brothers and Bandit Lights. Harrell admits that the tour will probably not make

Benson Pacts With Lifeline

NASHVILLE—A new southern and traditional gospel record label, Lifeline/Benson, will be marketed and distributed by the Benson Co. here under a longterm agreement with Granite City Studios, Mt. Airy, N.C. Russell Easter Jr., who is vice president of Granite City Studios, where the records are produced, will serve as president of the label.

Artists signed to Lifeline/Benson are the Easter Brothers, the Hoppers and the Dixie Melody Boys. First albums to be distributed under the new agreement are "Come To The Wedding" by the Hoppers and the Dixie Melody Boys' "Antioch Church Choir" (formerly "Oh What A Feeling").

A Feeling").
Wayne Hilton, general manager of HeartWarming Records, also handled by the Benson Co., will assist Benson president Bob McKenzie in working with the new label.

Lorenz, Monk Sign Agreement

NASHVILLE—Lorenz Creative Services and Charlie Monk Music have joined forces in an agreement to coordinate publishing and production ventures. Under the new agreement, Monk will work with Lorenz writers Raymond Brown, Bob Bailey, Cynthia Clawson, Ragan Courtney, George Gagliardi and Tini English, and will coordinate activity for the Lorenz Music catalogs. Monk will also continue managing artist Keith Stegall.

money-indeed, it may lose money. But he is pleased with the exposure, reception and experience it is providing.

While the Doves and the Grammy may add momentum and credibility to Grant's career, she is already on a roll from the success of her "Age To Age" LP on Word Records' Myrrh label. It was released last May and, according to Harrell, had sold more than 300,000 copies by the time Grant started the current tour. He says that it is the "fastest selling record in the history of the label" and was still selling recently at a rate of 5,000 to 6,000 a week.

Harrell will not disclose what Grant's artist royalties are on record sales but says, "For gospel, she's high; for secular, she's respectable." She owes Word two more albums under the present agreement. A Christmas album of traditional and new music is set for this fall. Her "Age To Age" followup, however, will probably not be released until

early next year, Harrell speculates. "We're pretty far along on the selection of material," he adds. Brown Bannister is continuing as Grant's producer.

In spite of her fame and appeal, Grant has not been approached to record for secular labels, Harrell says. "We're very satisfied with our relationship—Word continues to grow with us," he adds. "The thing that would disturb me with a pop label is that they might not understand her base audience."

At concerts, the \$4.95 matching folio for "Age To Age" sells as well as the record itself. Harrell reports. From 100 to 500 books and T-shirts are sold at each show.

Harrell says he wants to keep Grant's concerts down to 80 or 85 this year. "We don't tour as much as a lot of people do. Eventually, it will take away from an artist's creativity." He says he uses "four or five promoters across the country" to set up the concerts.



TV DEAL SOUGHT FOR TRIBUTE

Monk Film Sets L.A. Premiere

By SAM SUTHERLAND

LOS ANGELES-An ambitious film tribute to Thelonious Monk is being unveiled here May 13 in a major concert booking aimed at attracting possible cable and broadcast tv exposure.

After a year of research, production and promotional planning, producers Steve Ross and Paul Matthews, who independently financed the program through their Songfilms combine, are hoping the ploy of combining filmed tribute with live music can attract attention to both the film and its influential but often underexposed subject.

Thus, the upcoming area premiere for "Music In Monk Time," now set for the Country Club in suburban Reseda, will see Chick Corea opening the program with his own live readings of the late pianist's compositions. Corea himself devoted half of his recent two-disk set for ECM to Monk's works, and is reportedly eager to help the film's backers.

"We can't just take the show in to tv people cold," explains Rice. "Monk was obviously well known by players, and by those who really know the music. But he truthfully wasn't that recognized by the general public." He also allows that major cable systems have been gravitating toward more mainstream

The show itself, now in final editing but expected to run about 58 minutes, was produced with the cooperation of the late pianist's widow, Nellie Monk, and his family. Recalls Rice, who admits he had only a slight familiarity with Monk's work while the pianist/composer was still alive, "The whole time that Monk was in a coma, Tom Schnabel was playing tons of his music on his morning show in Los Angeles.'

From those broadcasts over KCRW-FM, Rice was inspired to contact Dizzy Gillespie, who put him in touch with Nellie Monk. 'She was interested in the kind of program we wanted to do, but she was still too close to the whole situation at that point," he notes.

But Monk's widow and children did agree to grant Songfilms syn-chronization rights to the artist's compositions, with an eventual agreement awarding those rights to the producers for three years. Meanwhile, Rice says he found "the more I learned, the more I realized we couldn't create such a program from Los Angeles-his work, and all the people he'd worked with, were really in New York,"

(Continued on page 54)

A New Musical Direction For Journey Management

By JACK McDONOUGH

SAN FRANCISCO-Nightmare Productions, best known for its management of rock superstar act Journey, has created a jazz artists services department under director Sharlene Hirsch.

The impetus for the creation of the new division is the forthcoming album by Journey drummer Steve Smith and his new four-piece group Vital Information. The LP, also titled "Vital Information" and produced by Smith, is set for Columbia release in late June.

"Nightmare's policy is to support the individual projects of each band member," explains Hirsch, "and with Steve's album we can handle all of the promotion in-house and also use the opportunity to try to develop

a profit center for jazz within Nightmare, where we certainly have the strength to support a good jazz ef-

Hirsch, who moved to the new desk after serving a long stint as secretary to Nightmare chief Herbie Herbert, remarks jokingly, "I've been a jazz nut for 20 years. I'd never heard of Journey when I came to work for Herbie.

She says the object on the Smith project "is to establish a parallel career for Steve as a serious jazz artist. He has the jazz roots. He went to the Berklee School of Music, and he worked with Jean-Luc Ponty. He's played on both Tom Coster albums. we can make him much more

(Continued on page 54)

Billboard ® Best Selling on Chart Chart Week Weeks on ARTIST Title, Label & Number (Dist. Label) ARTIST Title, Label & Number (Dist. Label) Last

34

9

TOM SCOTT

WILTON FELDER

AZYMUTH

LIZ STORY Solid Colors Windham Hill C-1023

HANK CRAWFORD Midnight Ramble, Milestone M 9112 (Fantasy)

Cascades, Milestone M-9109 (Fantasy)

KEVIN EUBANKS Guitarist Musician 602131-1

The George Benson Collection, Warner Bros. 2HW 3577

PAT METHENY & LYLE MAYS As Falls Wichita So Falls Wichita Falls, ECM-1-1190 (Warner Bros.)

sician 60162-1 (Elektra) PETER ERSKINE
Peter Frskine, Contemporary 14010

26 26 27 27 GROVER WASHINGTON JR.
The Best is Yet To Come Elektra
60215 2 2 ace temp 20 3 WEATHER REPORT Procession, Columbia FC 38427 4 DAVE GRUSIN AND THE NEW YORK/LA. DREAM BAND Dave Grusin and the New York/L.A Dream Band GRP A 1001 仚 公 GEORGE WINSTON December, Windham Hill C-1025 8 20

APRIL 30, 1983, BILLBOARD

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A CELEBRA 34 13 PAT METHENY GROUP Offramp, ECM ECM-1-1216 (Warner Bros.) 32 32 6 47 GEORGE WINSTON Winter Into Spring, Windham Hill C-1019 33 33 7 43 36 A JOE SAMPLE The Hunter, MCA 5397 5 13

(Elektra) 5 VARIOUS ARTISTS Sampler '82, Windham Hill C-1024 WORLD SAXOPHONE QUARTET HERBIE HANCOCK Quartet, Columbia C2-38725 LONNIE LISTON SMITH MEN ENTEY Dreams Of Tomorrow, Doctor Jazz FW 38447 (CBS JOHN KLEMMER Finesse, Musician 60197-1 (Elektra) 9 36 18 20 LEE RITENOUR Rit/2_Elektra 60186 SPYRO GYRA Incognito, MCA MCA-5368 28 DAVE GRUSIN
Out Of The Shadows Arista/GRP
5510 37 37 40 42 VARIOUS ARTISTS
Casino Lights, Warner Bros. 23718 RODNEY FRANKLIN Learning To Love, Columbia FC 38198 38 19 25 17 GEORGE BENSON 22 74

AL JARREAU A
Breakin' Away, Warner Bros. BSK
3576 39 CHICK COREA Again and Again, Musician 60167-1 (Elektra) 40 JIMMY SMITH
Off The Top, Musician 6016-1
(Elektra) 41 . Columbia/Tappan Zee

17 42 BOB JAMES JARREAU Jarreau Warner Bros. 1-23801 43 5 I 100 000 21 BILL EVANS he Paris Concert Edition One Ausscian 601640-1 (Elektra) GEORGE WINSTON
Autumn Windham Hill C-1012 38 12 15 BILL EVANS BILL EVANS
California Here I Come Verve VE2
2545 (Polygram)
MILES DAVIS
Live At The Plugged Nickel,
Columbia C2-38266 16 25

JOHN SCOFIELD TRIO Dut Like A Light, Enja 4038 (Polygram) RON CARTER Etudes, Musician 6021401 (Elektra) 42 43 3 Grover Washington Jr. Come Morning, Elektra 5E-562 41 71 44 44 77 EARL KLUGH Crazy For You, Liberty LT 51113 GROVER WASHINGTON JR. ▲ Winelight, Elektra 6E-305 45 30 127 ELLA FITZGERALD, DUKE ELLINGTON Songbook, Volume Two, Verve VE2 2540 (Polygram) 46 46 11 PIECES OF A DREAM We Are One, Elektra 60142-1 47 47 SHADOWFAX
Shadowday. Windham Hill C-1022 32 48 28 CHICK COREA Touchstone Warner Bros 23699-1 29 13

35 97

42 3

DAVID MURRAY OCTET Home Black Saint BSR 0055 (Polygram) JOHN McLAUGHLIN Music Spoken HEre, Warner Bros SARAH VAUGHN Crazy And Mixed Up, Pablo 2312 137 (RCA) DAVID GRISMAN 50 23 20 Oawg Grass/Dawg Jazz, Warner Bros. 1-23804

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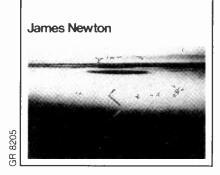
☆ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of American seal for sales of 1,000,000 units (seal indicated by triangle).

GRAMAVISION RECORI



Jay Hoggard Love Survives GR 8204

Love Survives catapults Hoggard right in to the R&B market! Following his previous crossover successes, Hoggard moves even further toward mass appeal with exciting music that R&B, Adult Contemporary and Jazz radio will all embrace. (Watch for Jay's 7" Don't Quit)



James Newton James Newton GR 8205

Displaying musicianship that won him top honors in the Downbeat critics & readers poll, James Newton's technique, drive and sensitivity make his first Gramavision release a special event. "The most accomplished & original flutist now playing jazz" – The New York Times.

Featuring: Anthony Davis, Slide Hampton, Billy Hart, Jay Hoggard.



Bob Moses When Elephants Dream of Music **GR 8203**

With 25 all star musicians, W.E.D. of M. features the composerdrummer-percussionist in an unique series of his own compositions! Produced by Pat Metheny & Bob Moses.

Featuring: Lyle Mays, Sheila Jordan, David Friedman, Steve Swallow, Jim Pepper.

Gramavision Records' Best Sellers...

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- Oliver Lake & Jump Up: Jump Up! GR 8106
- Anthony Davis, James Newton, Abdul Wadud: I've Known Rivers GR 8201



Polygram Classics welcomes Gramavision to its roster of great jazz labels: Verve – Emarcy – Black Saint – Soul Note – Ēnja Limeliaht – Mercury

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News/International_____

MAY 2 RELEASE FOR 150 TITLES

PolyGram Italy Readies CD Bow

MILAN-PolyGram here will launch the Compact Disc system on the Italian market May 2, with a catalog of 150 titles equally divided between pop and classical repertoire. Marketing of the Philips CD player begins the same dav.

There will initially be 80-120 CD outlets nationwide, with software selling for \$14.60 (pop) or \$17.35 (classical) and hardware at somewhere in excess of \$1,000. Massive promotion is planned covering all media. A joint catalog issued by PolyGram, RCA (with 20 titles) and Decca Italia (with 30), first companies to release CD software, is expected to stimulate sales further. Forecasts suggest disk sales by year's end should total around 150,000

Speaking on the eve of the launch, PolyGram managing director Marco Bignotti reports a mood of "great expectancy" in the industry, but cautions that the eagerness of dealers may be a little "neurotic." While there is no doubt that CD will be an outstanding success with the Italian public, he says, it will be at least seven to 10 years before it replaces conventional pressings.

The CD launch comes at a particularly happy time for PolyGram, according to Bignotti. "We achieved a 16% rise in sales last year," he says.

"That may look like a humble figure compared with the 60% rise the previous year, but the fact is that Poly-Gram's earnings against sales have reached their best ratio in the company's recent history, let's say the last five years.

"This was made possible mostly through our current cost control policy. Unfortunately, the beginning of this year was marred by the iniquity of the 16% consumer tax. It's true that it was subsequently withdrawn, but it has still left some psychological after-effects."

Bignotti sees the development of local talent as essential to protecting current sales levels. "We don't want to be internationally dependent," he says. He adds that, if 1982 was the year of Teresa De Sio's launch, then 1983 will see the emergence of such other new artists as Fabio Concato, Delia Gualtiero and Jo Squillo. Artist acquisition will remain highly selective, and the whole policy of promoting new domestic talent will be seen in the context of a continuing full recognition of PolyGram's exceptional resources of classical rep-

The PolyGram chief has mixed feelings about the growing influence of television here as a promotional medium for prerecorded music. "Now that the private television scene has settled down, after the rather chaotic growth of the first years, into four major networks, it has become one of the most important publicity media at our disposal, there is no question of that.

"But there are some adverse effects too, notably the success of tv-advertised records, which has induced a kind of conservatism. The end result is a degeneration in terms of quality."

BPI Warning Consumers About Pirated Cassettes

tapes, the sound is badly muffled, distorted and recorded in mono. On some, complete tracks are missing. On others, the stereo channels are reversed.

But BPI stresses in its campaign: "Because of the type of outlets used to sell these pirate tapes, notably street pitches and marketplace stalls, consumers find it virtually impossible to get their money back. People are complaining to BPI member companies about the appalling quality of the tapes. Record companies are sympathetic, but there's really nothing they can do."

The five-point BPI warning, set for use in national and music press, television and radio, emphasizes:

- Buy albums and cassettes only from bona fide and established High Street outlets:
- Examine the cassette inlay card carefully, for pirated inlays are usually photographic reproductions

with no copyright or trademark de-

- Don't be tempted by "bargain" prices, for a current chart cassette offered for sale at around half the normal retail price is almost certainly il-
- Check the adhesive side label on the actual cassette where on pirate tapes there is little information, unlike the side of the legal tape which has track listings and other
- Beware unfamiliar trademarks, because they're almost certainly false, the latest phony marks being Athens and Pyramid.

This range of cassettes first surfaced in London last summer. The BPI antipiracy squad moved in, and some 20 alleged offenders appeared in the High Court later last year. Legal proceedings are continuing, but BPI is concerned by the large number of similar cassettes now being sold across the country.

Canada___

Big Jump Posted In February Production

By KIRK LaPOINTE

OTTAWA-Statistics Canada says production of disks and prerecorded tapes increased significantly during the month of February compared to the same time last year. But the Candian recording industry says it needs better information than that and plans to launch its own data collection service by the fall to accurately reflect sales figures.

The federal information agency reports that production of disks increased nearly 50%, to 8,452,476 units in 1983 from 5,752,567 in February, 1982. Prerecorded tape shipments nearly doubled to 2,941,661 from 1,584,033 the previous Febru-

Meanwhile, Brian Robertson, president of the Canadian Recording Industry Assn., says the ground-work now is being laid for an internally-produced sales survey to give the recording business more accurate figures. "Production is essentially meaningless for us," he says. "We need sales figures.

Plans are being made to have association companies forward the information confidentially. Although the figures will likely be broken down according to provinces, they will not be divulged according to each company, Robertson says.

An auditor will be brought in to

compile and verify the information. So far, companies are eager for the new system, saying the Statistics Canada service does not entirely fulfill their needs. Apart from trade magazines, the figures are not cited outside the industry itself.

A tracking and sales service also will be provided this fall by the Ca-nadian Independent Record Production Assn. (Billboard, April 23).

A&M Releases Details Of **Record Consumer Survey**

Continued from page 3

tailed questionnaire, the figures aren't entirely reflective of the Canadian mass market.

The survey found that record retail visits were age dependent, meaning that younger consumers visit more often. It discounted the theory that visits are determined by regions in Canada, saying age and a wish to own records played a much more important role in determining the number of visits.

Although recent surveys by the National Retail Merchandising Assn. have identified up to 40% of all purchases as impulse buying, the Joint survey said 25% of people visit to browse or find new record releases. That may mean the Canadian figure would be lower.

For example, it found that on average about 74% made up their minds about buying a particular record before entering a store. Heavy record buyers seem to be more flexible, with ony 69% saying they had made up their minds. The figure does not preclude additional,

impulse purchases.

B.C. and Ontario record buyers were also more inclined to browse than Quebec and Maritime buyers, the study found.

The study says the "pre-determined purchase decision is more complicated than most people think. It involves sampling the product be-fore the consumer buys." It pointed to the large number of people who bought on the basis of radio play or hearing a record elsewhere. off-the-wall purchases are, in all likelihood, a second choice," it

Surprisingly, the survey about 16% of purchasers will order recordings not in stock. "If they could have a more instantaneous method of receiving an ordered product, undoubtedly a higher percentage would place an order instead of going to another store," it concludes.

About 10% said they would buy another album if their particular choice were not in stock. But Joint notes those respondents "are not as committed" to their selection, are younger and buy fewer records than the average respondent.

In what was likely one of the trade secrets A&M wanted kept quiet for

several months, consumers answering the survey indicated they would buy more albums in the coming year despite tough economic times. A total of 57% say they will buy more, not less.

The survey says consumers are distrustful of television direct sales campaigns, saying there are too many delays or defective product sales and no place to return records. But 7% say they'd buy from a tv ad, compared to just 4% who actually did. "If some of the stigma is removed from this distribution system," perhaps more would buy from tv, the study adds.

Publishing Executive Throws Hat Into Ring

OTTAWA-Ralph Cruikshank, president of Berandol Music Ltd. of Toronto, has thrown his hat into the leadership race for the country's Progressive Conservative party. Cruikshank becomes the 13th

candidate in the field to elect a new leader in June at its convention. The publishing company president is not considered to be a strong entry and is not expected to garner much delegate support from the five leading candidates. He told a news conference he hadn't been an active party worker for about 15 years.



Mike Reno, left, and Paul Dean are busy at work on the group's third album, set for May release. As yet untitled, the LP is being recorded at Vancouver's Mushroom Studios.

Aussie Radio Quota Debated

• Continued from page 9

to make a profit, not to support a local music industry.

However, over the past 10 years,

the quality of Australian recorded music has conformed with every international standard. What role the quota has played in this development is open to debate, but the ARIA submission is in no doubt.

"Since the quota was established, we have seen two things," it says. "More Australian artists are making more recordings of a higher artistic and technical standard and as a result are achieving greater local and overseas success. Also, ARIA members confirm that a major reason for allocating funds to Australian

Australian Assn. Names Turner

• Continued from page 9

The workload of the WEA leader will be considerable. He has also been elected chairman of the Phonographic Performance Company of Australia (PPCA), the organization which licenses the public broadcast and performance of sound recordings on behalf of record companies.

The most immediate ARIA innovation instituted at Turner's hands will be the start of an awards system based on America's Grammy Awards. Also in the pipeline is a long-overdue statistics body representing the Australian industry.

recording is that with the quota system they can be sure their recordings will get significant exposure on the

There's little doubt that the radio lobby has been taken aback by the strength of feeling on the issue. Given the fairly uniform abovequota performance of its members, the Federation of Australian Radio Broadcasters might well have expected a swift and easy victory.

Such will obviously not be the case, and indeed not all the radio industry is committed to FARB's cause. The Public Broadcasting Assn. of Australia recently reversed its stand on the matter and came out publicly in favor of retaining the stipulation, though it did stress the need for "some form of waiver for

If the quota is abolished, the result would certainly not be so dire as in the mid 1970s. Radio stations would hardly back away from playing the likes of Men At Work, Split Enz, the Divinyls, InXs, Icehouse, Cold Chisel and more, though they might be somewhat more reserved about emerging acts. The record companies are therefore looking for a little insurance, a virtual guarantee that their local product will continue to be played in sufficient quantity in years to come.

The radio point of view is explained by Ray Bean, program director of high-rated Sydney AM station 2WS. "The quality of Australian music is so high now that we don't need any content quotas,

not that we ever really needed them anyway," he says.
"Certainly 2WS exceeds 20% of

local recordings played; we couldn't afford not to play Australian records. I can't see that the quota has had any positive effects.

"As it stands, the quota is a great hindrance and sometimes a hardship to stations, particularly those not operating on a pop/rock format. Anybody considering a format change has to take the quota into account first.'

U.K. Vid Distrib Reports Loss

• Continued from page 9

continued activities as the firm's big screen operation, and lack of software releases to cover excessive overheads is blamed.

During the prolonged negotia-tions last year for a merger with fellow independent Intervision-which ultimately fell through-product flow practically dried up, and dealing in HVH shares, then worth around 90 cents, was suspended. When trading is resumed, they are likely to be worth a fraction of this

Despite a major reorganization at the beginning of this year, Gill says a substantial cash injection is still needed to ensure a continuing supply of new releases and bring the company around to profitability by the June, 1984 target date.

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Billboard® HitsOfThe World®

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BRITAIN

	(Cour	tesy of Music & Video Week)
		As of 4/23/83
		SINGLES
This	Last	
We		
1	1	LET'S DANCE, David Bowle, EMI
	'	America
2	2	CHURCH OF THE POISON MIND,
		Culture Club, Virgin
3	5	BEAT IT, Michael Jackson, Epic
4	8	WORDS, F.R. David, Carrere
5	4	BREAKAWAY, Tracey Ullman,
		Sum
6	23	LOVE IS A STRANGER.
-		Eurythmics, RCA
7	6	BOXERBEAT, JoBoxers, RCA
8	7	OOH TO BE AH, Kajagoogoo,
0	,	
_		EMI
9	12	THE HOUSE THAT JACK BUILT,
		Tracie, Respond
10	NEW	TRUE, Spandau Bailet,
		Reformation
11	3	IS THERE SOMETHING I
		SHOULD KNOW, Duran Duran,
		EMI
12	14	BLUE MONDAY, New Order,
	14	Factory
13	9	
	-	SNOT RAP, Kenny Everett, RCA
14	37	TRUE LOVE WAYS, Cliff Richard,
		EMI
15	10	FIELDS OF FIRE, Big Country,
		Mercury
16	NEW	(KEEP FEELING) FASCINATION,
		Human League, Virgin
17	13	WHISTLE DOWN THE WIND, NICK
• •		Heyward, Arista
18	19	I AM ME, Twisted Sister, Atlantic
19	36	ROSANNA, Toto, CBS
20	28	
20	20	YOUNG, FREE AND SINGLE,
		Sunfire, Warner Bros.
21	40	WE ARE DETECTIVE, Thompson
		Twins, Arista
22	20	THE CELTIC SOUL BROTHERS,
		Kevin Rowland & Dexy's
		Midnight Runners, Mercury
23	11	SPEAK LIKE A CHILD, Style
	• •	Council, Polydor
24	38	FRIDAY NIGHT (Live Version),
	30	Kids From Fame, RCA
25	4.5	
25	15	SWEET DREAMS, Eurythmics,
26	26	RCA

Beggars Banquet
TOTAL ECLIPSE OF THE HEART,
Bonnie Tyler, CBS
FLIGHT OF ICARUS, Iron Maiden, 丽 28 NEW LAST FILM, Kissing The Pink, 29 Magnet
OVERKILL, Men At Work, Epic
TEMPTATION, Heaven 17, B.E.F.
RIP IT UP, Orange Juice, Polydor
DON'T TALK TO ME ABOUT
LOVE, Altered Images, Epic
I'M NEVER GIVING UP, Sweet
Dreams, Ariola 30 31 32 33 30, 34 NEW Dreams, Ariola
ORCHARD ROAD, Leo Sayer,
Chrysalia

RCA SHE'S IN PARTIES, Bauhaus,

Chrysalis BILLIE JEAN, Michael Jackson, 36 25 39 TWIST, Chil Fac-Torr, Philly 37 World CRY ME A RIVER, Mari Wilson, Compact
DANCING TIGHT, Galaxy
leaturing Phil Fearon, Ensign
NA NA HEY HEY KISS HIM
GOODBYE, Bananarama,

ALBUMS LET'S DANCE, David Bowle, EMI LET'S DANCE, David Bowle, EMI America THRILLER, Michael Jackson, Epic FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS THE FINAL CUT, Pink Floyd, Harvest SWEET DREAMS, Eurythmics, RCA TRUE, Spandau Ballet, Mercury WAR, U2, Island CHART RUNNERS, Various,

Reformation
THE HURTING, Tears For Fears, Ronco THE KIDS FROM FAME LIVE!, BBC
TOTO IV, CBS
RIO, Duran Duran, EMI
QUICK STEP & SIDE KICK,
Thompson Twins, Arista
MUSIC FROM 'LOCAL HERO',
Mark Knopfler, Verligo
DEEP SEA SKIVING,
Bananarama, London 21 Bananarama, London BUSINESS AS USUAL, Men At Work, Epic HELLO, I MUST BE GOING!, Phil 17 HELLO, I MUST BE GOING!, Phil Collins, Virgin THE KEY, Joan Armatrading, A&M JOURNEY THROUGH THE CLASSICS, Louis Clark/Royal Philharmonic Orchestra, K-tel SCRIPT FOR A JESTER'S TEAR, Marillion, EMI HAND CUT, Bucks Fizz, RCA KISSING TO BE CLEVER, Culture Club, Virgin RICHARD CLAYDERMAN, Delphine

LIONEL RICHIE, Motown
DAZZLE SHIPS, Orchestrai
Manoeuvres in The Dark,

Manoeuvres in The Dark, Telegraph STREET SOUNDS EDITION 3, Various, Street Sounds POWER & THE GLORY, Saxon,

Carrere HIGH LAND HARD RAIN, Aztec

Camera, Rough Trade VISIONS, Various, K-tei

23 27

18

28 NEW

Electrola
BRUTTOSOZIALPRODUKT,
Gelersturzflug, Arlola
BILLIE JEAN, Michael Jackson, Epic/CBS LET'S DANCE, David Bowie, EMI HEY LITTLE GIRL, Icehouse, Chrysalis/Ariola 99 LUFTBALLONS, Nena, CBS SONDERZUG NACH PANKOW, Udo Lindenberg, Polydor/DGG MR. ROBOTO, Styx, A&M/CBS MR. ROBOTO, Styx, A&M/CBS
UP WHERE WE BELONG, Joe
Cocker & Jennifer Warnes,
Island/Ariola
LAST NIGHT A D.J. SAYED MY
LIFE, Indeep, Metronome
RUECKSICHT, Hoffmann &
Hoffmann, Global/Ariola
LOVE IS A STRANGER,
Eurythmics, RCA
PASSION, Fiirts, Rams Horn/
Ariola 13 13 Ariola WENN ES DICH NOCH GIBT, 14 18 Intercord
ELECTRIC AVENUE, Eddy Grant, OUR HOUSE, Madness, Stiff/ Teldec 15 DER KNUTSCHFLECK, IXXI, 17 NEW Metronome SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA
YOU CAN'T HURRY LOVE, Phil
Collins, WEA
MAJOR TOM, Peter Schilling, 19 12 20 10 WEA GENETIC ENGINEERING, 21 Orchestral Manoeuvres in The Dark, Virgin/Ariola EINMAL NUR MIT ERIKA, Hubert Kah Mit Kapelle, Polydor/DGG WAT, Willem, CBS 22 23 23 WAT, Willem, CBS
MAMMA MARIA, Ricchi E Poveri,
Baby/EMI Electrola
HYMN, Ultravox, Chrysalis/Ariola
BUFFALO GALS, Malcolm
McLaren & World's Famous
Supreme Team, Charisma/
Phonogram 25 17 26 30 Supreme Team, Charisma/
Phonogram
MAD WORLD, Tears For Fears,
Mercury/Phonogram
DIE FISCHER VON SAN JUAN,
Tommy Steiner, Polydor/DGG
HALLO KLAUS, Nickerbocker &
Blene, Telefunken/Teidec
ICH STERBE NICHT NOCH MAL,
Nino De Angelo, Polydor/DGG 27 28 28 NEW ALBUMS THE FINAL CUT, Pink Floyd, Harvest/EMI NENA, CBS NENA, CBS
CHE ANGELO SEI, AI Bano &
Romina Power, Baby/EMI
THRILLER, Michael Jackson,
Epic/CBS
THE GETAWAY, Chris De Burgh,
A&M/CBS
ODYSSEY, Udo Lindenberg,
Polydor/DGG 5 Polydor/DGG AEROBIC, Sydne Rome, Hoerzu-Hansa/Ariola KILROY WAS HERE, Siyx, A&M/ CBS CBS
ANOTHER PAGE, Christopher
Cross, Warner Bros./WEA
GOLD AND DYNAMITE, Bee 10 10 Gees, Polystar
MUSIK AUS ZEIT UND RAUM,
Jean-Michel Jarre, Polystar
PRIMITIVE MAN, Icehouse,
Chrysalls / Ariola
QUARTET, Ultravox, Chrysalis/ 12 NEW 17 13 Ariola HELLO, I MUST BE GOING, Phil HELLO, I MUST BE GOING, Phil Collins, WEA
KILLER ON THE RAMPAGE, Eddy
Grant, Ice/Intercord
FEHLER IM SYSTEM, Peter
Schilling, Wea
DAZZLE SHIPS, Orchestral
Manoeures in The Dark,
Virgin/Ariola
GNADENLOS, Hans Hartz,
Mercury/Phonogram
BUSINESS AS USUAL, Men At
Work CRS 15 16 12 17 19 NEW BUSINESS CAVERNA MAGICA, Andreas
Vollenweider, CBS 19 NEW

24 HOTLINE, Various, K-tel

NIGHT AND DAY, Joe Jackson.

Warwick, Arista
TOO-RYE-AY, Kevin Rowland &
Dexy's Midnight Runners,
Mercury
MAGICAL RING, Clannad, RCA

WORKOUT, Jane Fonda, CBS

Vertigo PRIDE, Robert Palmer, Island

SHAPE UP AND DANCE WITH FELICITY KENDAL, Lifestyle SURPRISE SURPRISE,

Mezzoforte, Steinar UPSTAIRS AT ERIC'S, Yazoo,

WEST GERMANY

tesy Der Musikn As of 4/25/83

. TOO SHY, Kajagoogoo, EMI

LOVE OVER GOLD, Dire Stralts,

A&M HEARTBREAKER, Dionne

31 22

32

33 33

36 32

39 30

40

37 NEW

JAPAN urtesy Music Labo) As of 4/25/83 SINGLES This Last Week Week YAGIRINO WATASHI, Takashi Hosokawa, Nippon Columbia/ Columbia-Burning IBUNNOICHINO SHINWA, Akina Nakamori, Warner-Ploneer/ NTV-Nichion HISAME, Aklo Kayama, Nippon Columbia/Victor Music MEDAKANO KYOUDAI, Warabe, For Life/TV-Asahi Music KIMINI MUNEKYUN, YMO, Alfa/ 1980 Music-Yano Music SAZANKANO YADO, Elsaku JCM U.FU.FU, EPO, RVC/PMP SING A SONG, Chiharu Matsuyama, News/Thunder CHOTTONARA BIYAKU, Yoshle Kasniwabara, Nippon
Phonogram/Dream Music
NATSUIRONO NANCY, You
Hayami, Taurus/Sun-JCM
HISAME, Mika Hino, Telchiku/
Victor Music
HEY MR. POLICEMAN, Hidemi 11 12 Ishikawa, RVC/GeleI/TV Asahi BODY SPECIAL 2, Southern All 13 BODY SPECIAL 2, Southern All Stars, Victor/Amuse
HIKARINO TENSHI, Rosemary
Butler & Keith Emerson,
Canyon/Talyo Music
MEGUMINO HITO, Rats & Star,
Epic-Sony/PMP/Uncle F
KOISURU HITOMI, Cook Da
Books, Toshiba-EMI/ToshibaEMI Music-Fuji Elga
PIERROT, Toshihiko Tahara,
Canyon/Johnny's
ICHIGONO KATAOMOI, Sayuri
Iwai, King/Crazy Rider-Burnin 17 18 **NEW** Iwai, King/Crazy Rider-Burning
JUUKUJINO, MACHI, Goro
Noguchi, Polydor/Nichlon-JCM
DO YOU REALLY WANT TO
HURT ME, Culture Club,
Victor/Mods Company 16 ALBUMS FANTASY, Akina Nakamori, Warner-Pioneer VITAMIN, Epo, RVC YOKAN, Miyuki Nakajima, YOKAN, Miyuki Nakajima, Canyon RISING, Masahiko Kondo, RVC REINCARNATION, Yumi Matsutoya, Toshiba-EMI HIROMIKYOUNO HANZAI, Hiromi Go, CBS/Sony Go, CBS/Sony
KISSING TO BE CLEVER, Culture Club, Victor 1982 PM 9 LIVE, Eikichi Yazawa, Warner-Ploneer
BUSINESS AS USUAL, Men At
Work, Epic-Sony
LIONEL RICHIE, Victor
FRONTIERS, Journey, CBS-Sony
MOMENTOS, Julio Iglesias, Epic-Sony
ANOTHER PAGE, Christopher
Cross, Warner-Ploneer
KILROY WAS HERE, Styx, Alfa
FINAL CUT, Plnk Floyd, CBS
SHYLIGHTS, Jun-Ichl Inagaki,
Toshiba-EMI
LIVE, Kumiko Yamashita, Nippon
Columbia 13 Columbia BORN NEW, Masatoshi Nakamura, Nippon Columbia KOKORONO TOBIRA, Chiemi 18 20 19 12 Hori, Canyon
THRILLER, Michael Jackson,
Epic-Sony AUSTRALIA ourlesy Kent Music Report) As of 4/25/83 SINGLES BILLIE JEAN, Michael Jackson, Epic LET'S DANCE, David Bowle, EMI 2 2 Liberation
DON'T PAY THE FERRYMAN,
Chris De Burgh, A&M
TOO SHY, Kajagoogoo, EMI
OVERKILL, Men At Work, CBS
POWER AND THE PASSION,
Midnight Oil, CBS
WHITE WEDDING, Billy Idol,
Cherally Chrysalis
TWISTING BY THE POOL, Dire 10

Straits, Vertigo
SAVE YOUR LOVE, Renee &
Renato, RCA
BABY I NEED YOUR LOVIN', Carl 12 16 GLORIA, Laura Branigan, Atlantic MAD WORLD, Tears For Fears, Mercury
SHOOP SHOOP DIDDY WOP
CUMMA CUMMA WANG DANG,
Monte Video & cassettes, White Monte Video & cassettes, White Label I WAS ONLY 19, Redgum, Epic WE'VE GOT TONIGHT, Kenny Rogers & Sheena Easton, Liberty TIME, Culture Club, Virgin SEXUAL HEALING, Marvin Gaye,

ALBUMS

1 NEW LET'S DANCE, David Bowie, EMI America
2 1 GO FOR IT, Various, CBS
1 THE FINAL CUT, Pink Floyd, CBS
1 THRILLER, Michael Jackson, Epic THE KEY, Joan Armatrading, Aam
2 IV, Toto, CBS
3 10,98,7,6,5,4,3,2,1, Midnight Oil, CBS CBS LOVE OVER GOLD, Dire Straits, Vertigo
CREATURES OF LEISURE,
Mental As Anything, Regular
SPIRIT OF PLACE, Goanna, WEA 10 11 WAR, U2, Island
PIANO HITS, Eric Robertson, J&B
GREATEST HITS VOL. 2, Little River Band, Capitol
BUSINESS AS USUAL, Men At
Work, CBS
THE HIGH ROAD, Roxy Music, 15 15 EG
DESPERATE, Divinyis, Chrysalis
MILLION SELLERS OF THE 60S,
Various, J+B
GREATEST HITS VOL.3, Olivia
Newton-John, Interfusion Newton-John, Interfusion LIVE AT SEVERAL 2IST'S, Party 19 20 Boys, Oz ANOTHER PAGE, Christopher 20

> **ITALY** (Courtesy Germano Ruscitto)
> As of 4/19/83
> ALBUMS

THE FINAL CUT, Pink Floyd, EMI TUTTO SAN REMO, Various, Ricordi THE JOHN LENNON COLLECTION, EMI 2 ARCA DI NOE, Franco Battiato, EMI ACQUARELLO, Toquinho, CGD-MM
ONE PLUS ONE, Various, K-tel
ALE'-00', Claudio Baglioni, CBS
ANOTHER PAGE, Christopher
Cross, WEA
STUDIO 54 Vol. 5, Various, CGD-

PETER GABRIEL, PolyGram BUSINESS AS USUAL, Men At BUSINESS AS USUAL, Men At Work, CBS
MAMMA MARIA, Ricchi E. Poveri, Baby/CGD-MM
16 FIOCCHI DI NEVE, Various, CGD/MM
SAPORE DI MARE, Various, COM/CGD-MM
IS IT SAFE? PhD, WEA
FLY MIX NO.11, Nick Baxter, Zanza
POWERLIGHT, Earth, Wind and Fire, CBS 16 NEW

Fire, CBS THRILLER, Michael Jackson, CBS

This Week

SPAIN (Courtesy El Gran Musical) As of 4/16/83 SINGLES

EMBRUJADA, Casal, EMI YOU ARE A DANGER, Gary Low, Hispavox I DON'T WANNA DANCE, Eddy Grant, Epic ALL RIGHT, Christopher Cross, ALL RIGHT, Christopher Cross,
Warner Bors.
MANEATER, Daryl Hall & John
Oates, RCA
GENETIC ENGINEERING,
Orchestral Manoeuvres in The
Dark, Ariola
EL BARON DE BIDE, La Trinca,
Ariola Ariola
NO CONTROLS, Ole Ole, CBS
LIES, Thompson Twins, Ariola
DISCO PROJECT, Pink Project,
CBS

ALBUMS
QUESQUESE SE MERDE?, La
Trinca, Ariola
ANOTHER PAGE, Christopher
Cross, Warner Bros.
DAZZLE SHIPS, Orchestral
Manoeuvrees in The Dark,
Ariola 2 2 Ariola
THRILLER, Michael Jackson, Epic
KILLER IN THE RAMPAGE, Eddy
Grant, Epic
ESCENAS DE AMOR, Jose

Feliciano, RCA AMOR DE HOMBRE, Mocedades, CBS
HELLO I MUST BE GOING, Phil
Collins, Atlantic DOMINO, Pink Project, CBS THE DISTANCE, Bob Seger,

NETHERLANDS

chting Nederland As of 4/23/83 SINGLES

This Week LET'S DANCE, David Bowie, EMi MAJOR TOM, Peter Schilling, WFA WEA 99 LUFTBALLONS, Nena, CBS LADY, Wayne Wade, Dance

Duffy, Ariola DO YOU WANNA HOLD ME, Bow Wow Wow, RCA
LISTEN TO THE MAN, Time
Bandits, CBS
NESCIO, Nits, CBS
I WILL ALWAYS LOVE YOU, Dolly
Parton, RCA
SWEET DREAMS, Eurythmics,
RCA ALBUMS 4 US (VIERUS), Doe Maar, Sky NENA, CBS THE FINAL CUT, Pink Floyd, Harvest
THRILLER, Michael Jackson, Epic
THE KIDS FROM FAME,
Soundtrack, RCA
AEROBIC DANSEN, Ron Brandsteder, High Fashion THE KIDS FROM FAME AGAIN, Soundtrack, RCA
OMSK, Nits, CBS
THE HIGH ROAD, Roxy Music, GREATEST HITS, Dolly Parton,

TOGETHER WE'RE STRONG, Mirellie Mathieu & Patrick

Finnish Debut Near For CD

HELSINKI-Marketing of Compact Disc hardware and software in Finland will start in May, with major companies like Philips and Hitachi spearheading the attack at the retail level.

According to trade estimates, around 2,000-3,000 digital CD players will be sold this year in Finland at an average price of \$1,000 a unit. It's accepted that there will be a shortage of hardware in the marketplace during the first few months.

Finnscandia, local representative of PolyGram, is set to market the first 60 CD recordings within two months. The debut batch will include 40 classical titles, with the rest mainly rock and pop. Titles will retail here at roughly \$20.

Fans Rush For Polish Rock LP

WARSAW-Polish rock fans stormed the doors of a central Warsaw store in the rush to acquire albums by domestic heavy metal band TSA. Nationally, all 150,000 copies of the release were sold within two

The stampede testifies not only to this act's following, but also to the effect on retail trade here of a recent influx of privately-owned record companies. Previously, disks pressed and released by state-owned Polskie Nagrania were not necessarily likely to provoke great consumer enthusiasm. Now however, small private firms backed by foreign capital have appeared in Poland, and they are releasing disks that are being eagerly snapped up by the country's music

Rock Information For Sale In Poland

WARSAW-Poland's first enterprise devoted to selling information about rock artists, including biographies, detailed discographies and Polish translations of foreign lyrics, has been set up in Krakow.

The business is run by Piotr Ko-

sinski, a university graduate, who has been collecting the material for the past 10 years. He's looking for brisk turnover, since there are no books or encylopedias devoted to rock music officially available in the Polish marketplace, even though there clearly is substantial demand.

YOU CAN'T HURRY LOVE, Phil

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BLASTERS-Non Fiction, Slash/Warner Bros. 23818-1. **Produced by the Blasters.** The group's second album features more of the spare and spirited rockabilly that made its debut one of last year's most widely-admired releases. That album fell short of commercial expectations, though the big break-through at year's end of the Stray Cats proved there is a ready audience for the sound and sensibility of late '50s rock'n'roll.

And that's what the Blasters provide, with a seamless party sound that cuts across most musical boundaries. The group even offers a pretty ballad in "Leaving."

UFO—Making Contact, Chrysalis FV41402. Produced by Mick Glossop. The group's first album since Chrysalis shifted to CBS distribution features more of its familiar piledriver rock'n'roll. And the chart success of such acts as Def Leppard and Z.Z. Top shows that there is always a market for this music. Cuts like "Blinded By A Lie" and "Diesel In The Dust" show the group's thrashing energy, while the power ballad "You And Me" shows its softer side. The album was cut last year in London shortly after the departure of bassist Pete Way. The group is carrying on as a four piece.

RITA COOLIDGE-Never Let You Go, A&M SP-4914. Produced by David Anderle, Bernie Worrell. Coolidge latest album is her most completely contemporary to date with tunes by Squeeze, Joe Jackson, Culture Club and Jan Dury & Chas Jankel. Coolidge's silky version of "Do You Really Want To Hurt Me" was cut before Culture Club's began its U.S. chart ascent, in the same way that a duet reading of "We've Got Tonite" (with Jermaine Jackson!) was recorded before the Kenny Roger/Sheena Easton record took off. But while Coolidge missed out on those two top 10 hits, she may have one of her own with the exhilarating rock-inflected "I'll Never Let You Go," which was co-written by Wendy Waldman and James



WILLIE NELSON WITH WAYLON JENNINGS-Take It To the Limit, Columbia FC38562. Produced by Chips Moman. The platinum pair are downright mellow on this collection of pop and country covers—significantly more so, at least, than on the recent RCA duet outing, "WWII." While there are no vocal surprises, there are many vocal delights, chief among which are the manfully mournful "We Had It All," the road weary "Homeward Bound" and the grim chain gang saga "Blackjack County Chain," which Nelson had a minor hit with in 1967.

RAZZY BAILEY-Greatest Hits, RCA AHL 14679. Produced by Bob Montgomery. This isn't by far a complete "greatest hits" package (two of the numbers are new productions by Bailey himself rather than former chart-toppers), but there are certainly enough familiar titles to satisfy Bailey fans. These include "Loving Up A Storm," "I Keep Coming Back," "If Love Had A Face," and "9,999,999 Tears."

VERN GOSDIN—If You're Gonna Do Me Wrong (Do It Right), Compleat 1004. Produced by Blake Mevis. Gosdin's career has done a total turnaround of late: he's being touted (and deservingly so) as one of the country's finest stylists. On this first LP for Compleat, Gosdin shows he's not only a master interpreter of emotions and moods, but also capable of writing solid country songs himself. Gosdin gets strong assistance here from Max D. Barnes; writing, brother Rex's har-monies, and Mevis' well-focused production. Highlight in-clude "Way Down Deep," "Favorite Fool Of All," and "My Heart Is In Good Hands."

GUS HARDIN-Gus Hardin, RCA MHL 18603, Produced by Rick Hall. Her name may be male, but there the comparison ends, as one listen to this six-cut mini-LP proves. Hardin has an earthy, bluesy, sensuous voice that belts, scorches, whis-pers and wails with apparently effortless ease. It's a voice that wears well; so will this artist, judging from her performance on songs like "Loving You Hurts," "I've Been Loving You Too Long" and "If I Didn't Love You."



CYNTHIA CLAWSON—Forever, Priority BJU38633. Produced by John Rosasco. Clawson has one of the most sensi tive and dramatic voices in contemporary gospel music, a fact more resoundingly demonstrated here than on her last two albums from her former label, Triangle Records. Gone (for better or worse) are those country music elements she seemed to have been drifting toward. This effort is flawlessly pop, but even the slickest production gives way to her remarkable vocal stylings. "Get Happy" and "Ruby" are partic ularly memorable.

THE RAMBOS—Memories Made New, HeartWarming R3814. Produced by Dony McGuire. The Rambos are perennial favorites. They have been around a long time—having re-corded more than 50 albums—and their audience continues to grow. Musically, they have become more contemporary. They've still got their patented trio sound (Reba is on this album with parents Buck and Dottie), but the production is a _Spetlight_



MEN AT WORK-Cargo, Columbia Records QC 38660. Produced by Peter Mclan. Every act, after a hugely successful record, has the problem of coming up with a fol lowup. But this Australian group has avoided that, as "Cargo" was recorded before "Business As Usual" began its 15 week stay atop the album chart. Consequently there is no self-consciousness or nervousness about this LP. Instead, Men At Work go about doing what they do best: they write and perform intelligent pop songs with humor and perception. If anything, the songs here are clearer and more accessible than on the last album, with out losing any of the band's unique sweet-and-sour sen

little less country and a little more uptown. Side one has five songs, while side two has a medley of 20 of Dottie's songs, including "He Looked Beyond My Faults" and "Holy Spirit Thou Art Welcome." It's a new twist to an ageless act.

First Time Around

TEARS FOR FEARS-The Hurting, Mercury 811 039. Produced by Chris Hughes & Ross Cullum. U.K. dance/rock group brings its top five "Change" hit to the U.S., taking much the same route as Soft Cell, Culture Club and Yazoo, as they bid for similar chart success. Led by singer/songwriter Roland Orzabal and co-lead singer Curt Smith, Tears defi-nitely has that clicking new-music accent catching the public ear. "Change," "Mad World" and "Pale Shelter" pack drama and excitement.

MARY JANE GIRLS-Mary Jane Girls, Gordy 6040GL. Produced by Rick James. Prince has his Vanity and now Rick James his Mary Jane Girls. If these hand-picked fillies sound like the flip side of the merry punkster, it's because James wrote, arranged and produced. Assuming the "Super Freak" mantle of their mentor, the Girls should impact on urban/dance formats with "Candy Man," "Boys" and "Prove It." The role reversal by James played out by his hand-picked girls mixes the novel, the beat and the bizarre to tickle the charts

FINIS HENDERSON-Finis, Motown 6036ML. Produced by Al McKay. From the opening strains of "Skip To My Lou," it's evident that a bright new song stylist has found the light of day, and thanks to McKay's stellar production and song selec-tion, Henderson should be a star in the time it takes radio to put "Making Love," "You Owe It All To Love" and Stevie Won-der's "Crush On You" on the turntable. Henderson's vocal treatments abound with split-second mood changes that separate the cream from the coffee. Finis for Henderson means "The Beginning."

JONZUN CREW-Lost In Space, Tommy Boy Records TBLP1001. Produced by Michael Jonzun and Thomas Silverman. Tommy Boy Records has always specialized in disco and dance records and its first LP release is no exception. The Jonzun Crew is a four person band led by Michael "Space-man" Jonzun whose credits on this LP includes: lead vocal, computer programming, electro drums, space bass, space vo-cals, sound effects, synthesized keyboards, background vocals, string and bass synthesizers." And, yes, you can dance

VIOLENT FEMMES, Slash Records 23845-1 (WB). Produced by Mark Van Hecke. No, there are no females in the Violent Femmes. Instead this is a young three-man band from Milwaukee, that, led by singer/songwriter Gordon Gano, plays effective and immediately accessible pop rock songs. The arrangements are minimal here, but the deliberately artless lyr ics make the songs instantly memorable. It's as though Lou Reed went to high school today.

MARC BLACK BAND-Suma Records 3522. Produced by Warren Bernhardt and Marc Black. This LP, the debut by singer/songwriter Mark Black, has a warm and friendly quality to it. It could be the songs themselves, which deal with the follies of human emotions. It could be Black's own warm and pleasing vocals. And it could be the six-person band behind Black who can always be counted on to come up with some interesting licks. Address: 642 Amsterdam Ave., 5A, N.Y.C.

THE ZOW—The Brink Of Exposures, Zow Records LP1001. Produced by Howard Leinoff & Robin Arrow. Formerly the Interlux Band, Zow is led by Howie Zowie (Leinoff) and Robin Aro, who sings lead vocals. The duo (with some backing help) plays elemental New York new wave art rock, making strong use of synthesized guitar. The music is born out of basic rock'n'roll but one wonders if the band's artistic aspirations don't get in the way sometimes. Contact: A.I.R. Music, c/o David Leinoff, 330 Seventh Ave., New York City 10001.

ATILA-International Sandwich, Fish Ranch Records FR1000/1001. Produced by Marten Ingle. Atila was born in Yugoslavia of Austrian and Hungarian parents. He travelled in Spain, France, Italy, Sweden, England and Africa, before moving to New York and then L.A. The reason all this is significant is that on this LP he does new wave versions of songs from all these places. It's like a punk's tour of the world. Address: P.O. Box 973, Santa Monica, Calif. 90401.



SISTER SLEDGE-Bet Cha Say That To All The Girls, Cotillion 90069-1 (Atlantic). Produced by George Duke. Kathy, Debbie, Kim and Joni return with another collection of rhythm-edged tracks targeted at black and urban radio for-mats. The first single, "B.Y.O.B. (Bring Your Own Baby)," sets the tone for the album, with its sassy, sexy lyric approach. "Let Him Go," written by producer Duke, has an uptempo pop bounce; the title track, written by David "Hawk" Wolinski, conveys more of a fiery r&b sensibility. It's been four years since the quartet hit its peak with "We Are Family" and "He's The Greatest Dancer," but it remains a fixture on the black charts.



STORM, Capitol, ST-12259. Produced by Michael Verdick. This Los Angeles-based band is in the tradition of such rockers as Queen, ELO and Led Zeppelin with some Abba vocal arrangements built around the vocals of lead singer Jeanette Chalese, who also plays piano. Originally recording for ABC Records, this band debuts on Capitol with a high powered but

FABULOUS ROCKABILLY'S-We Don't Play No A.O.R. Rooby Records 315 EPS. Produced by Ed Buchanon & the Fabulous Rockabilly's. This three man band comes from the Ann Arbor area and on its second EP it goes beyond its rockabilly roots into pop with "Too Bad—Too Sad" and a reworking of "Maybe Baby." The other two songs here are a bit more energetic, including a knee-slapper titled "I'm A Rockabilly

ONE PLUS ONE, AArson Records 0001. Produced by One Plus One. It isn't just the Ramones who have recently redis-covered the Chamber Brothers' psychedelic classic "Time Has Come Today." One Plus One, a duo from New Jersey, covers the tune as well, but using electronics. The three other songs are also garage band psychedelia, only using a whole new generation of instruments. And they sound very good too. Contact: Entertainment Management Enterprises, 454 Alpa Road, Wayne, N.J. 07470.

WHAT IF THINKING, Dauncey Records 71349. Produced by Howard Glazer and Gail Baker. What If Thinking is a five person techno-pop band from the Detroit area that on this seven-inch EP comes up with four solid and danceable songs. All the synthesized sounds on the record come from the guitars and guitar synthesizers, while Gail Baker does the admirable vocals. Address: ShureShot Productions, P.O. Box 1663, Warren, MI.

MARC Z-SZ00-6 Parallel Line Records 223/1000. Produced by Marc Z. Mark Z also composed and arranged the seven songs on this EP, and played guitar and piano, and did the lead vocals. Drawing on influences ranging from Latin America to Japan, Mark Z has fashioned an international pop showcase for humanistic singing/songwriting. Address: Parallel Line, 457 W. 47th St., N.Y.C. 10036.

BUNNYDRUMS-Feathers Web, Funk Dungeon Records. No number. Produced by Bunnydrums. New York does not have a monopoly on no-wave funk; they can play that music in Philly, too, and Bunnydrums does it as well as anybody. On this four song EP, with such song titles as "Shiver" and "Crawl," they know it is not enough just to make artsy dissonant sounds. You also have to be musical as well. And they are. Address: Funk Dungeon Music, 1704 N. 5th St., Phila.

HOBIN-Keepin' The Dream Alive, Aries Records 9160. Produced by Mark Doyle. The Tod Hobin Band is now called Hobin on this, the band's third LP. Hobin plays basic AOR mainstream rock. The band gets into a little rock'n'roll with

"Let It Roll," but most of the album is not so energetic, but rather keeps to the midtempo conventions of its genre. There is nothing particularly exciting here.

Billboard's Recommended LPs

NIELSEN-PEARSON-Blind Luck, EMI ST-12176. Produced by Bill Schnee. The duo's latest album is squarely in the hit groove of such West Coast pop masters as Toto and Michael McDonald. "Hasty Heart" captures much of McDonald's blue-eyed soul style; "Got Me Where You Want Me" has the pretty ballad appeal of Quincy Jones' work with Patti Austin and James Ingram. This just needs a hit single.

LEON HAYWOOD-It's Me Again, Casablanca 810 304. Produced by Leon Haywood. Singer/songwriter/producer Haywood, long-established record-maker wth flare and polish, takes another shot at chart recognition with an array of classy pop/funk tunes with dance emphasis. "I'm Out To Catch," 'Secret Rendezvous" and "T.V. Mama" are strong enough to attract more than a spin

BAD BOYS-Music From The Motion Picture, Capitol ST-12272. Various producers. Soundtrack from the current movie may seem like a label sampler, but Ashford & Simpson's "Street Corner," Peabo Bryson's "Give Me Your Love" and T-Connection's "Superstar" are joined by prime cuts from Ebonee Webb, Melba Moore, McFadden & Whitehead. Little River Band and Billy Squier to bring this package to the charts with impact. Cult status of movie and its tough subject matter could make this dance/funk/rock track a winning musical reminder of the visual experience

gospel

DAVID EDWARDS—Get the Picture, Myrrh MSB-6718. Produced by Barry M. Kaye. The new wave sound has landed on the shores of gospel music and is now providing some of the most exciting sounds in Christian music. This is a Christian album but not totally gospel, that is, there are songs which don't fit the format of a "gospel" song but which don't contradict the gospel message. Best cuts include "Anything But Love," "Watch Over Your Heart a lot of energy on this album. " "Watch Over Your Heart" and "Put Me Down." There's

RODENA PRESTON & THE VOICES OF DELIVERANCE—Revive Us Again, Birthright BRS-4022. Produced by Rodena Preston & Leroy Lovett. Preston and her group have an exciting sound. From the standard "Revive Us Again" through such up tempo numbers as "No Reason to Cry" and ballads like "Eternal Life" and "I'm Determined," the album packs a lot of punch, musically and spiritually. Preston shares lead vocal chores with some male counterparts to give the album a nice overall balance.

SHEILA WALSH-War Of Love, Sparrow SPR 1067. Produced by Cliff Richard & Craig Pruess. It's hard to believe that such a straight ahead new wave rock'n'roll album is actually a gos-pel album. But it is, and Walsh packs plenty of punch in her vocals, including a remake of the old Byrds' hit, "Turn, Turn, Turn "This album should turn a lot of eyes and ears.

JOZZ

ROSEMARY CLOONEY-Sings The Music Of Harold Arlen, Concord Jazz CJ210. Produced by Carl E. Jefferson. She won't go down in the books as one of the most memorable jazz singers of all time, but Clooney impresses as a songstress who is backed by first rate jazzmen. The band includes Scott Hamilton, Warren Vache, Ed Bickert, Jake Hanna, Steve Wallace and Dave McKenna, backing her on nine standards.

AHMAD JAMAL-Live Cannes Concert, Chiaroscuro CR2036. Produced by Jean Clud ast, John Whited, Gary Burton, Payton Crossley and Sabu Adeyola provide expert backing for Jamal's inventive, impressive pianologics. The six titles include "My Funny Valentine" and "African Flower" with Burton's vibes contributing markedly to the album's appeal.

DON BURROWS & GEORGE GOLLA-Duo, Music 1s Medicine, MIM 9049. Produced by Graeme Ruie. A joyful, melodic col laboration, with Burrows playing flute, clarinet and bamboo flute against Golla's seven-string guitar pluckings. Chamber jazz can't be any more intimate than this. Burrows and Golla, moreover, offer excellent repertoire including "The Song Is You" and "Have You Met Miss Jones." Recorded in Australia. it's this week's pleasant surprise.

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 Ir., Laura Foti, Paul Grein, Is Horowitz, Kip Kirby, Roman Kozak, Irv Lichtman, Edward Morris, Ed Ochs, Leo Sacks, Sam Sutherland, Robyn Wells, Adam White.

Market Quotations

		•	Aso	of closing	, Apr. 19	, 1983				
Annı High	Low	SEC	URITY		P-E	(Sales 100s)	High	Low	Close	Change
1%	3/4	Altec Corporat	ion		_	92	11/4	11/8	11/8	Unch.
66%	48%	ABC			11	2308	64%	64	641/2	Unch.
37.%	30%	American Can			_	2471	38	371/4	37%	Unch.
74	81/2	Automatic Rad	io		10	116	12%	121/2	123/4	-1/4
70%	55	CBS			17	232	69%	691/2	693/4	-1/4
28%	16%	Coleco			13	6031	27%	26%	27	+ 1/2
91/4	6¾	Craig Corporat	ion		18	129	9	8%	9	1/a
843/4	601/4	Disney, Walt			27	1164	841/4	82%	82 3/4	— 1¾
5%	3¾	Electrosound (Group		_	13	5	5	5	— ½
27	161/4	Gulf + Wester	n		11	1115	25	241/2	24%	- 1/4
291/4	18	Handleman			13	92	27%	27%	27%	+ 1/8
5%	31/4	Integrity Enterl	ainment		16	60	5%	5	51/8	Unch.
91/4	6	K-Tel			33	114	81/8	7%	8	Unch.
621/2	471/4	Matsushita Ele	ctronics		14	140	57%	571/4	57%	— 1¾
16%	10%	Mattel			6	2877	12%	121/4	121/2	+ 1/8
421/2	161/2	MCA			10	2654	391/2	371/2	37¾	- 1%
821/2	72%	3M			15	2474	82%	81 3/4	82 1/2	+ %
116%	82	Motorola			23	1727	112	1091/4	109%	- 21/2
63%	47	No. American I	Phillips		11	78	64	631/2	63%	+ 1/2
151/4	5%	Orrox Corpora	tion		_	149	61/4	53/4	5%	- 1/4
211/2	18	Pioneer Electro	onics		_	_	_	_	211/4	Unch.
26%	131/4	RCA			11	7834	233/4	231/8	231/4	− ¾
15%	12%	Sony			11	3400	151/8	143/4	14%	— ⅓
311/4	25%	Storer Broadca	asting		50	2203	28%	271/4	28%	+ 1%
47/8	25%	Superscope			_	30	31/2	3 %	31/2	+ 1/8
531/2	38	Taft Broadcast	ing		14	205	521/2	52	52	— ½
351/4	25	Warner Comm	unication	s	7	4553	29¾	281/4	28¾	- 1/2
OVERTI		Sales	Bid	Ask		R THE INTER		Sale	es Bi	d Ask
ABKCO		_		11/4	Koss	Corp.		17,10	00 47	s 51/s
Certron	Corp.	34,600	3-3/16	3%	Jose	phon Int'l		17,70	00 83	181/2
Data	•				Rec				- 89	2 10
Packa	ging	1800	9	9¾	Sch	wartz Bros	S.	70	00 21	4 3

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange. Inc.

Heartland Beat

• Continued from page 6

recently returned from a handful of Midwest road dates supporting the English Beat, and drummer Shel Lustig called the venture a success. The self-described "ska, reggae, rock'n'roll" band opened for the Beat March 14-16 at colleges in Lincoln, Neb., St. Louis and Madison,

"We got a very warm reception from every audience," reports Lus-tig, "and we plan to go back to those schools on our own and headline in the fall."

Lustig says Heavy Manners and the Beat "got on extremely well. They were amazed that a Yank band was playing music like theirs—they told us we were one of the best opening acts that they'd ever traveled with, and that we saved them a half hour's work every night: they didn't have to warm the audience up!"

High point of the mini-support tour came in Madison, when the English Beat invited Heavy Manners onstage to jam with them on "Jackpot." "There were the six of us and the seven of them all jamming away," Lustig recalls. "It was won-derful."

Kool Festival

• Continued from page 6

toga Performing Arts Center, and the Staten Island Ferry. For the first time, a series of Festival shows featuring contemporary artists will be staged at Soundscape, a midtown Manhattan performance space. Verna Gillis will co-produce those shows with Wein.

In addition to a typically star-studded roster of venerable jazz names, the Kool Festival will also feature a handful of more experimental acts, among them Charlie Haden's Liberation Music Orchestra and the Carla Bley Band, and such pop-oriented acts as Chuck Mangione, the Manhattan Transfer, Spyro Gyra, Ray Charles and B.B. King. Latter two will share the bill at an Avery Fisher Hall concert.

Other news from Chicagoland's popular club band is that the first pressing (5,000 copies) of their first Disturbing Records LP "Politics And Pleasure" has sold out. "We'll be pressing 1,000 at a time now," notes Lustig, paying obeisance to these cost-conscious times.

In addition, Heavy Manners' video "Flamin' First" was recently accepted by Rockamerica. * * *

Heartland Beat welcomes news releases, announcements and suggestions. Send details to this colum c/o Billboard, 150 N. Wacker Drive, Chicago, Ill. 60606.

Relocating to New York, the

production gathered momentum

through the enlistment of Monk's

longest continuous band ally, saxo-

phonist Charlie Rouse, as musical

director. Jon Hendricks was tapped

to provide narration, taking Rice's script and then "translating" it into

Hendricks' own streetwise style.

Bubbling Under The

HOT 100

201-B.J. THOMAS, New Looks, Columbia FC

202-LOU RAWLS, When The Night Comes, Epic

203-LE ROUX, So Fired Up, RCA AFL1-4510

204-MICHAEL BOLTON-Michael Bolton, Co-lumbia BFM 38587

205-THE MEMBERS, Uprhythm Downbeat,

206-DIVINYLS, Desperate, Epic BFV 41404

207-RANK AND FILE, Sundown, Warner Bros

208-THE DREAM SYNDICATE, The Dream

210-Jim CAPALDI, Fierce Heart, Atlantic 80059

209-FALCO, Einzelhaft, A&M SP-64952

Syndicate, Ruby 4-23844 (Warner Bros.)

38561

FF 38533

Arista AL 6605

• Continued from page 48

TV DEAL SOUGHT FOR TRIBUTE

Monk Film Sets L.A.

Firm Brings Investment \$\$ **Into The Music Industry**

By ROMAN KOZAK

NEW YORK-Bringing "investment incentive tax dollars" into the music business is the specialty of Audio International Productions Ltd., a three-year-old company that chairman Martin Hecht says has channeled about \$18 million into the music business.

Audio International was instrumental in establishing Townhouse Records (since sold) for builder/ realtor William Levitt, says Hecht, and some of the other projects for which it has found investment dollars include Accord Records, NEO Records, Grenadilla Records and Ace Of Hearts Records. The company has also licensed its name for Audio Records. It has entered into joint ventures with the Smiley Wilson Talent Agency and the CSI Music Group. And it has provided financing to launch the careers of artists Ian North, Michael Cody and Sara "Honeybear" Hickey.

Hecht sees the music business as one in which five major companies have the "brute marketing force" but beneath them there are-or should be-a "farm system" of entrepreneurs who are the first to develop the artists and the trends. It is they who take the risks, and who ultimately can reap the huge rewards, Hecht says, and it is to them that he wants to direct the investment funds.

As to how to find such people, Hecht notes that there are and will be many executives with the major labels who go out on their own, and who have the knowledge and talent to be able to put the investment dollars to best use and develop the artists and projects that the majors

could then pick up.

Hecht says that his "marketplace of investors" are people who make between \$50,000 and \$80,000 a year. Among richer investors, says Hecht, the music business does not have that good a reputation.

Hecht does not call such invest-ments tax shelters. Rather, he says they are "investments with tax in-centives," and he compares the situation in the music business today with the early days of the film indus-

"The record industry stands at a very interesting point. It can substantially access investment dollars and give tax benefits to the investors. If you are dealing with a carefully selected product base to start with, and you establish catalog and begin a marketing function, and then you have new artist development, you should achieve a 70%-75% success

Hecht indicates that investments can work as tax incentives because by investing in new artists, for instance, value can be created beyond the price of the original investment. If \$300,000 is spent launching the career of a new artist, after five years and six albums it is not unreasonable to value the artist's product at \$6 million, catalog masters also have their values.

"They have a substantial value," says Hecht. "Record companies spent millions establishing the validty of those artists and their names. We don't have to spend all that money upfront in hard dollars to achieve that. So it comes down to a question of marketing."

Jazz Division At Nightmare

• Continued from page 48

widely known than as just the drummer for Journey.

Last summer, Hirsch produced the first three days of the local Kool Jazz Festival under the heading "The Kool Salute To Bay Area Jazz Musicians." She is a member of the board of directors of the Bay Area Jazz Society as well as that group's program director, and she will be producing a July 30 performance and dinner show by singer Mark Murphy for the Souverain Winery in Geyserville.

Premiere

ing Walter Davis on piano.

tugal. May 4-6, Frost & Sullivan's annual computer graphics conference, Del Coronado Hotel, San Diego. May 4-7, American Women In Ra-

dio & Television conference, Royal York Hotel, Toronto.

Industry _Events_

and other notable events.

April 27, Songwriters Guild AG-

GIE Awards, Directors Guild, Los

May 3-6, Billboard's International

Music Industry Conference (IMIC),

Alvor Praia Hotel, The Algarve, Por-

Angeles.

May 7. Boston Rock Music Seminar, Spit/Metro Complex, Boston.

May 8-11, International Television Assn. 15th annual conference, Royal Oak Hotel, Toronto.

May 9, Academy Of Country Music awards show, Knotts Berry Farm, Buena Park, Calif.

May 10-12, International Satellite & Cable TV conference & exhibition, Wembley Conference Centre, London. May 11-13, 6th annual Muscle

Shoals Music Assn. Records and Producers Seminar, Joe Wheeler State Resort, Rogersville, Ala. May 13-14, Broadcast Communi-

cations conference, Sheraton Airport Hotel, Kansas City.

May 20, International Radio Festival of New York, 2nd annual awards ceremony, Sheraton Centre Hotel, New York.
May 21, T. J. Martell Foundation

for Leukemia and Cancer Research annual Humanitarian award dinner, New York Hilton.

May 22-25, International Program Marketplace, New York Hilton.

* * * June 5-8, Consumer Electronics Show, McCormick Place, Chicago.

June 6-12, International Country Music Fan Fair, Tennessee State Fair Grounds, Nashville.

June 7-9, 6th Visual Communications Congress East, Hilton Hotel,

New York City.
June 12-15, National Cable Television Assn, convention, Astroworld Complex, Houston.

June 18-21, National Assn. of Music Merchants Expo, McCormick Place, Chicago.

June 21, National Music Publishers Assn. annual meeting, Plaza Hotel, New York City.

Bubbling Under The

Hendricks is also represented in the film by lyrics to Monk's "'Round

Midnight" and "In Walked Bud."

For new recordings of certain pieces,

Rouse brought aboard two other key

Monk alumni, Ben Riley and Larry

Top LPs

102-CANDY GIRL, New Edition, Streetwise

103-1 JUST GOTTA HAVE YOU, Kashif, Arista

105-1 CONFESS, The English Beat, I.R.S.

106-TWISTING BY THE POOL, Dire Straits, Warner Bros. 7-29706

109-SIGN OF THE TIMES, The Belle Stars,

110-BANG THE DRUM ALL DAY, Todd

101-ATOMIC DOG, George Clinton, Capitol

104-OUR HOUSE, Madness, Geffen 7-29668

107-AMOR, Julio Iglesias, Columbia

108-THE WALLS CAME DOWN, The Call, Mercury 811487-7 (Polygram)

Warner Bros. 7-29672

Rundgren, Bearsville 7-29686 (Warner

And, in addition to new musical

tributes and reminiscences directed by Jon Goodhue, the producers located two rare European performance clips through jazz film historian David Chertok. One was a quartet date from 1964 in Aula, Norway, filmed by NRK, the Norwegian broadcasting firm, while the second was a videotape of a solo Monk appearance on French tv in

Gales, to reconstitute the quartet us-

Other players tapped for the project included Carmen McRae, Monk alumnus and sax player Paul Jeffrey, bassist/alumnus John Ore, Gillespie, Milt Jackson and members of the Art Blakey and Lionel Hampton bands, assembled for a big band reading of "Little Rootie Tootie" with Monk's son T.S. Monk on drums.

With the Los Angeles tribute now set, Rice says he and Matthews are hoping to set up a New York concert tribute, possibly during the summer. Earlier plans for a multi-market tour have thus far been suspended, however, since Corea's own touring allows few stretches of uninterrupted time in which to book dates.

DB Records

• Continued from page 6

eight singles, two EPs and five LPs. All of the acts have been based in the Southeast and, according to Beard, had found it "difficult to get exposure to the public through the usual channels." channels.'

The B-52s had already appeared at several prominent New York venues when Beard released "Rock Lobster," which he says went on to sell 15,000 copies before the group was signed by Warner Bros. Another successful DB act is Pylon, based in Athens, which has benefited from considerable exposure in Britain.

Beard says that he and business partner Peter Dyer (whose Compendium Inc. record company works in conjunction with DB on several projects) are not actively seeking a buyout or a distribution arrangement with a major. Beard still directs DB from offices in the rear of the record store whose profits capitalized his first venture with the B-52s.

www.americanradiohistory.com

News

Importer/Distributor Shakeout Leaving Small Labels In Lurch

Continued from page

bels. "At this point there is no indie distribution on the West Coast, except for the new Motown branch. We had everything going through Pickwick and PRT, but now we are selling records direct.

"The reason the small indie distributors have been having problems is that it's been a continuation of the fact that records are not selling that fast and payments have been slow. Also, they may have overpaid some of the one-off bands. You have to make sure that your sales are cash register sales, before you can pay anybody. Otherwise, pretty soon you're out of business.

"And there were just too many out there. You had JEM, Systematic, Faulty, Important and a few others selling the same records to the same accounts. And pretty soon the accounts stop buying from everybody. They will just deal with one or two distributors. What we now try to do is get exclusives on the bands, and we can do all their pressing and distribution.

"But the thing that recently struck me, when I was at NARM, was that there seemed to be no urgency there. There seemed to be an almost total lack of awareness among the oldtime regional distributors as to the types of product available to them. There may be awareness of a Tommy Boy Records, but there is a total lack of awareness of Rank & File and the Bangles, who can sell 50,000 or 60,000 copies. One exception may be M.S. I know that I can sell the hell out of Black Flag, but here you have distributors who have just lost 70% of their business, and they are not even looking at that. A lot of people are out of touch in this industry," says Cope.

The fact that the old-time regional indies do not appear that interested in new music product may turn out to be the salvation of the national indies, especially those who can expand their penetration into the mass market outlets. "I feel there is a real opportunity now for the indies as the mainline distributors drop out," says Jim Enright, president of Disk Trading, who admits that these days "things are tough."

"We are doing some reorganization here, trimming back and reevaluating the product lines we are carrying," he says. "But we hope to reemerge stronger than ever," he adds, indicating the company is looking to distribute more domestic releases and fewer imports. He notes that CBS Records' recent move to control imports and the recent exclusivity deal between WEA and JEM have put a crimp on the import market. The way out, says Enright, is to have one's own product line.

have one's own product line.
"A lot of things are now catching

LPs Down, Cassettes Up

Continued from page 3

from 975 reissues in 1981. Cassette midlines rose 14%, to 990 from 870 in 1981. The release of midline 8-tracks dropped 65% to 140.

Another reissue configuration, the twin-album cassette, produced more than 100 titles last year, at suggested list prices ranging from \$6.98 to \$10.98.

The total number of new LP and singles releases amounted to 5,375 in 1982, a dip of 1.5% from the 5,460 reported in 1981.

up with each other," says John Cornahan, head of Twin City Imports in St. Paul. "The people were competitive, so jealous of each other's business that the economics caught up with them.

"And things are pretty tough. Everybody is flying the records in, and then selling them as fast as they can, so as not to get stuck with them. But the economics are not there. Meanwhile, the majors are much faster in getting new product out. And now with CBS and WEA limiting things, it directly impacts on import sales."

it directly impacts on import sales."
According to Bleecker Bob, whose
Bleecker Bob's store in New York
specializes in imports, and esoteric
product, the major record companies are now reaping the rewards

Mike Harrison

• Continued from page 15

bit to a lot, and the future narrowcasting consciousness, which dictates that the station be a lot to a little.

Quite simply, there is far too much diverse competition on the dial to allow for the former, and there are too few advertising dollars available to adequately support the latter. As a result, radio tries to find the *most popular* narrowcast genre, not to carve out a respectable niche with it, but rather, to be No. I.

It's called narrowcasting to the masses, or trying to have your cake and eat it too. It doesn't work easily. Alvin Toffler obviously never worked in radio. We're caught between rock and a hard place.

(Mike Harrison, broadcaster. producer, consultant, journalist, is president of Goodphone Communications in Woodland Hills, Calif.)

of importers' efforts in first introducing many new acts into the U.S. But the new limits and restrictions, he suggests, may ultimately hurt the majors, too.

"EMI is refusing to allow anyone to bring the new Duran Duran single into the U.S., because they are putting out 'Rio' here, which is on MTV," he says. "They are telling all the importers that if they bring it in, they will not sell any more product to them. What you are going to get is a black market. If you can buy a gun or heroin in New York, then you can sure get the new Duran Duran single."

"What has happened is that the new music has been taken over by the majors," says Neil Cooper, founder of Reach Out International Records, which specializes in putting out cassette-only releases of early masters and live performances by new music acts. "There is little reason now for the indie companies. Their only function is to introduce new acts to the public and hope that the majors will pick them up."

Citing the recent demise here of Stiff Records, Y Records, Fetish Records and now Bonaparte, Cooper also notes that English new music labels and distributors who came to the U.S. expecting to make a big splash have generally come to nothing. Part of Bonaparte's problem, say insiders, stemmed from the fact that the English parent company went bankrupt, presenting credit problems on the U.S. side. But Cooper also notes that some of the English companies were not managed as well as they could have been.

"They did not spend enough time here," says Cooper. "I know for my little company, I have to be here every day. But some of these guys would spend three days in the office, and then fly off for three weeks in London. And you can't run a business that way."

REGIONAL MEETINGS HELD

Video Retailers Get Organized

• Continued from page 3

wholesale firm Video Marketing. He also invited San Ana, Calif. dealer John Pough, a VSDA board member who heads what had been the only active regional VSDA chapter. Pough has invited movie studio reps to recent chapter meetings as a way of broadening their scope.

The mood at the Minneapolis

The mood at the Minneapolis gathering was somewhat less strident, as many attendees seemed vague about the Washington legislative struggle, Bigelow says.

Nevertheless, he says, "We (VSDA board members) can't just sit back and let the studios put five bullets in the chamber and let it go." Even more direct is Larry Bigelow,

one of three Bigelow brothers who spent 25 years in theatrical movie distribution. Describing his intent in addressing the Minneapolis gathering and his warning on first sale, he says, "We would be at their mercy and they don't take prisoners."

As for future meetings and formal organization of the Minnesota dealers, Bob Bigelow says "there is definite interest." Skidmore similarly feels a VSDA chapter will evolve in Florida.

However, both Skidmore and Bob Bigelow comment on the time and effort VSDA board members must put in. "Very few of us can handle the burden of finance and time," Bigelow says.

Video _Music Programming_

Continued from page 26

Red Rockers, "China," 415/Columbia
Pete Shelley, "Telephone Operator," Arista
Simple Minds, "Someone, Somewhere In Summertime," A&M
Rick Springfield, "Affair Of The Heart," RCA
The Stranglers, "European Female," Epic
Sylvester, "Hard Up," Megatone
Takanaka, "Thunderstorm," Amherst
Toyah, "Thunder In The Mountain," Safari

MTV WEEKEND EVENTS: Saturday Concerts: Phil Collins, April 30 Sunday Specials: Joe Cocker, May 1

Laury's Chain Jumps On Compact Disc Bandwagon

• Continued from page 3

has obviated the need for paid advertising thus far. Among his early orders was one from KUSC-FM, the NPR classical station here, for 22 different titles. He says customers have come in with about a dozen

special orders for CBs ranging from twos and threes to several of six and seven each.

Laury's is stocking the CD in old 8-track plastic enclosed cases, with some facing and some spine out. Shulman says the antiquated cases work well with the new smaller disks.

Laury's is making customized four- by three-foot signs for their own stores and will place some of these signs in such audio chains as Musicraft, Audio Consultants, United Audio Center and even Mills Recording Studios, which have CD hardware.

JOHN SIPPEL

Meet Scrutinizes Vidgame Shift

• Continued from page 55

subsequently mushrooming growth—of home computers, and cited analogies between video games' hit business dynamics and those of the recording industry.

Yet those hoping for close parallels between games and recordings were frustrated between Tuesday's (19) opening morning session and the final afternoon panel the next day, as other executives likened games business to book publishing and other media. If such comparisons served more to illustrate Levy's depiction of a "highly competitive, increasingly fragmented business" than a close resemblance to the disk and tape trade, he struck a responsive chord when eyeing the two fields' pitfalls.

Levy identified four key problems crucial to the music industry's late '70s and early '80s slump: a reduction in commitment to new product development; "crazy" distribution and marketing practices without sufficient controls to prevent perilous overstocking and bad sales terms; inadequate marketing, due in large part to years of free product exposure via radio play; and poor management, exacerbated during the market crunch as major companies concentrated their cutbacks in middle management, driving

younger, capable managers into other industries including games.

With elements of some of these hurdles already visible in the games field, Levy warned that successful video game marketers and manufacturers would need to address those areas.

Also exemplifying the turmoil of the business were the divergent forecasts offered later that morning during a panel on Wall Street's view of the field. Moderated by Video Marketing Game Letter managing editor Ira Mayer, the session saw analysts Lee Isgur of Paine Webber and Michele Preston of L. F. Rothschild Unterberg Towbin splitting their tickets with respect to those companies likely to dominate in the next few years.

Preston was particularly vocal in her criticism of various firms, as well as in perceiving a major problem in one trend frequently applauded by the sector's boosters, the rapid descent of prices for home computers and peripherals. Preston, vice president and a specialist in games and computers at her brokerage, singled out Commodore and Texas Instruments for bringing prices down too sharply, a move which she said will force firms to match such cuts for followup sales of peripherals.

Preston was bullish, however, in

Preston was bullish, however, in singling out Coleco for its fast rise to

prominence, commending the firm for building market share through hardware compatibility exemplified by its Atari-compatible expansion modules. She also tipped delegates that Coleco's forthcoming home computer keyboard will mark its most aggressive launch yet. Atari, added Preston, is already

Atari, added Preston, is already showing signs of recovering from its recent problems. But she warned that improvements in its product line and some resolution to its incompatibility problems with other systems will be required.

systems will be required.

Isgur gave Atari even higher points, ascribing the WCI division's problems to a market scenario reminiscent of RCA's early near-monopoly in hardware/software sales for phonographs and records.

A subsequent floor question to Preston on who would be 1983's Coleco—a query that she answered by predicting that an unknown home computer firm could leap to prominence after the June CES—prompted Isgur to argue that Atari could in fact again lead the market in performance if it can sustain or increase its still dominant share of market.

Full coverage of individual panels at the Video Game Conference continues in next week's issue. Winners of the first Billboard Video Game Awards appear on page 55.

Sam Goody Sets Entry Into CD

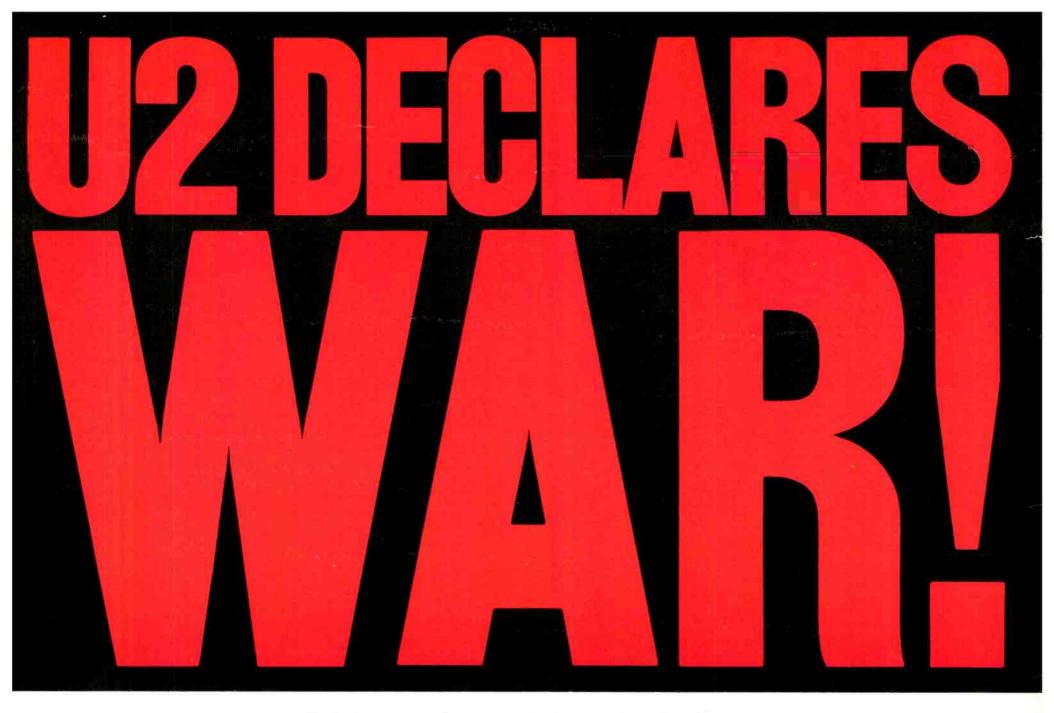
Continued from page 3

but also for affectionate reminiscing about the operation's founder, Sam Goody, now in retirement. One honoree told of the time Goody rushed to the loudspeaker system and announced to all store staffers, "Cheezit, it's the boss!"

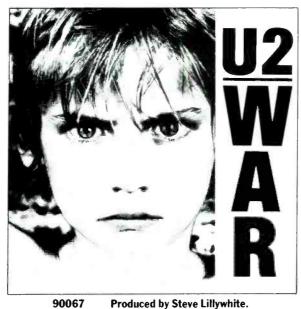
Another, citing Goody's generosity at unlikely times, recalled meeting Goody while both were stopped at a red light. "Where are you going?" Goody asked. "To buy some shoes for the kids," the woman replied. Goody then tossed a \$50 bill into her car.

The honorees, offered a choice of gifts, were Jerry DeGeorge, Leo Feinstein, Anna Keena, Mary Kerrigan, Jeanette LaMontanaro, Alfonso Novoa, Santos Rodriguez, Robert Rower, Lenny Teitler, Josephine Torrente-Konecky, Gladys Villao, Joseph Wescott, Michael Wheeler and Victor Tremmel.

IRV LICHTMAN



Enlist now to join the fight against boring music with "WAR," the new album from U2. Featuring the single, "NEW YEAR'S DAY."7-99915



90067

- **U2 ON TOUR:**

- 4/23 Chapel Hill, NC—University of North Carolina
 4/24 Norfolk, VA—Chrysler Hall
 4/25 College Park, MD—Ritchie Coliseum
 4/27 Auburn, NY—Cayhuga County Community College
- 4/28 Rochester, NY—Rochester Institute of Technology
- Delhi, NY-SUNY
- 5/1 Stony Brook, NY
 5/3 Pittsburgh, PA—Fulton Theater
 5/5-6 Boston, MA—Orpheum Theater
 5/7 Albany, NY—SUNY Providence, RI-Brown University

- Hartford, CT—Trinity College (closed to public)

- 5/10 New Haven, CT—Yale University
- 5/11
- New York City, NY—Palladium Passaic, NJ—Capitol Theater 5/12
- 5/13-14 Philadelphia, PA—Tower Theater
 - 5/16 Buffalo, NY—Shea's

 - 5/17 Toronto, Canada—Massey Hall 5/19 Cleveland, OH—Music Hall 5/20 Detroit, MI—Grand Circus
 - 5/21 Chicago, IL—Aragon Ballroom Minneapolis, MN—Northrup Auditorium 5/22
 - Vancouver, Canada
 - 5/26 Seattle, WA
 - 5/27 Portland, OR

- 5/30 San Bernardino, CA-US Festival
- San Francisco, CA-Civic Center
- Redrocks, CO-Redrocks
- Wichita, Kansas
- 6/8 Kansas City, MO
- 6/9 Tulsa, OK
- 6/10 Oklahoma City, OK Austin, TX 6/11
- Dallas, TX 6/13
- Houston, TX
- 6/17Los Angeles, CA—Sports Arena
- 6/25 Atlanta, GA—Civic Center
- 6/29 New York City, NY—The Pier

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			Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Bill-																			
		Chart	board.		Suggested List			l.,	Chart				Suggested List			J	Chart				Suggested List	
WEEK	WEEK	6	ARTIST		Prices LP,	Black LP/	WEEK	WEEK	5	ARTIST	,		Prices LP.	Black LP/	WEEK	WEEK	8	ARTIST			Prices LP.	Black LP/
THIS	LAST	Weeks	Title Label, No. (Dist. Label) Dist. Co.	RIAA Symbols	Cassettes,	Country LP	E SE	LAST	Weeks	Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Cassettes, 8-Track	Country LP Chart	THIS	LAST	Weeks	Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Cassettes, 8-Track	Country LP Chart
	-1	19	MICHAEL JACKSON Thriller Epic QE 38112 WEEKS AT #1 10		MA		37	41	-	TRIUMPH Never Surrender					金	HEW S	BTRY	RICK SPRINGFIELD Living In Oz				
			Epic QE 38112 CBS			BLP 1	_	49	5	RCA AFL 1 4382	RCA		8.98		73	61	25	PSYCHEDELIC FURS	RCA	-	8.98	
众	2	11	JOURNEY Frontiers	•			*	1"	,	Julio Columbia FC38640	CBS				′°	"	23	Forever Now Columbia FC 38261	CBS			
☆	5	7	Columbia QC 38504 CBS					46	5	THE TUBES Outside/Inside					74	99	2	JOAN RIVERS What Becomes A Semi-				
4	4	44	Kilroy Was Here A&M SP 3734 RCA		8.98	_		42	20	Capitol ST-12260 GEORGE CLINTON	CAP		8.98					Legend Most? Geffen GHS 4007 (Warner Bros.)	WEA		8.98	
4	•	44	MEN AT WORK Business As Usual Columbia ARC 37978 CBS	•		BLP 37	血	1"	20	Computer Games Capilor ST 12246	CAP		8.98	BLP 3	75	59	16	WALL OF VOODOO Call Of The West				
53	8	13	DEF LEPPARD Pyromania	A			☆	new f	111	DAVID BOWIE Let's Dance					76	82	60	IRS SP-70026 ALABAMA	RCA	A	8.98	
6	3	27	Mercury 8103081 (Polygram) POL DARYL HALL & JOHN OATES	A	8.98		A	44	5	EMI-America ST 17093 WHISPERS	CAP		8.98			L		Mountain Music RCA AFL1-4229	RCA		8.98	CLP 3
			H2O RCA AFL1-4383 RCA		8.98	BLP 8	127			Love For Love Solar 60216 (Elektra)	WEA		8.98	BLP 5	77	67	52	JOHN COUGAR American Fool		A	9.00	
公	9	4	PINK FLOYD The Final Cut				43	43	10	MELISSA MANCHESTER Greatest Hits					78	56	25	Riva/Mercury RVL-7501 (Polygran	m) POL		8.98	
8	7	28	Columbia QC 38243 CBS LIONEL RICHIE	A		-		48	7	Arista AL 9611 WILLIE NELSON	IND		8.98					Something's Going On Atlantic 80018-1	WEA		8.98	
			Lionel Richie Motown 6007 ML IND		8.98	BLP 2	W			Tougher Than Leather Columbia QC 38248	CBS			CLP 7	愈	85	6	PLANET P Planet P			C 00	
9	6	48	DURAN DURAN Río Capitol ST-12211 CAP	•	8.98		45	40	23	PHIL COLLINS Hello, I Must Be Going		•			80	69	26	Geffen GHS 4000 (Warner Bros.) ADAM ANT	WEA	•	6.98	
验	11	6	ALABAMA		6.30			58	4	Atlantic 80035-1	WEA		8.98					Friend Or Foe Epic ARE 38370	CBS			
11	10	E4	The Closer You Get RCA AHL1-4663 RCA TOTO	A	8.98	CLP 1	767			Branigan 2 Atlantic 80052	WEA		8.98		81	64	47	THE CLASH Combat Rock	000	A		
11	10	54	Toto IV Columbia FC 37728 CBS				47	45	12	DEBARGE All This Love				D. 5. 5	82	84	6	Epic FE 37689 BOW WOW WOW	CBS			
12	12	16	BOB SEGER AND THE SILVER BULLET BAND	A			48	36	24	Gordy 6012 GL (Motown) TOM PETTY AND THE	IND		8.98	BLP 6				When The Going Gets Tough, The Tough Get				
			The Distance Capitol ST 12254 CAP		8.98					HEARTBREAKERS Long After Dark		•	9.00		L.			Going RCA AFL1-4570	RCA	-	8.98	
金	15	7	U2 War				49	38	19	Backstreet/MCA BSR 5360 NIGHT RANGER	MCA		8.98		83	86	11	SIMPLE MINDS New Gold Dreams A&M SP-6-4928	RCA		8.98	
	16	12	DEXYS MIDNIGHT RUNNERS	-	8.98					Dawn Patrol Boardwalk NB 33259-1	IND		8.98		84	89	32	DEF LEPPARD	NON	•		
愈			Too-Rye-Ay Mercury SRM-1-4069 (Polygram) POL		8.98		50	47	10	THOMPSON TWINS Side Kicks			C 00		-			High & Dry Mercury SRM-1-4021 (Polygram)	POŁ		8.98	
愈	18	8	GREG KIHN BAND Kihnspiracy Beserkley 60224 (Elektra) WEA		8.98		51	54	12	Arista AL 6607 ANGELA BOFILL	IND		6.98		85	70	28	SAGA Worlds Apart Portrait ARR 38246 (Epic)	CBS			
16	14	17	CULTURE CLUB		0.70					Too Tough Arista AL 9616	IND		8.98	BLP 11	86	95	91	JOURNEY	CDS	A		
17	12		Kissing To Be Clever Virgin/Epic ARE 38398 CBS			BLP 28	52	51	10	OAK RIDGE BOYS American Made		•	9.00	0.03	l		<u> </u>	Escape Columbia TC 37408	CBS	-		
17	13	8	EARTH, WIND & FIRE Powerlight Columbia IC 38367 CBS	•		BLP 4	53	55	8	MCA 5390 DIRE STRAITS	MCA		8.98	CLP 2	87	93	8	O'BRYAN You And I Capitol ST-12256	CAP		8.98	BLP 15
☆	21	8	KENNY ROGERS We've Got Tonight			-				Twisting By The Pool Warner Bros. 0-29800	WEA		4.98		88	90	20	BARRY MANILOW	ONI	•	0.00_	
	23	24	Liberty LO-51143 CAP		8.98	CLP 6	54	52	24	MARVIN GAYE Midnight Love		A		DI D 20			ļ.,	Here Comes The Night	IND	-	8.98	
儉			1999 Warner Bros. 1-23790 WEA		10.98	BLP 9	55	39	25	Columbia FC 38197 THE ENGLISH BEAT	CBS			BLP 20		106	4	ROXY MUSIC The High Road Warner Bros. 1-23808	WEA		8.98	
	24	11	BRYAN ADAMS Cuts Like A Knife							Special Beat Service I.R.S. SP 70032 (A&M)	RCA		8.98		☆	HE III	31111	RONNIE MILSAP	1101		0.00	
21	17	49	A&M SP-6-4919 RCA JANE FONDA	A	8.98		验	98	2	CARLOS SANTANA Havana Moon							ļ <u>.</u>	Keyed Up RCA AHLI-4670	RCA	-	8.98	CLP 34
			Jane Fonda's Workout Record Columbia CX2-38054 CBS				57	53	14	Columbia FC 38642 SCANDAL	CBS				91	91	8	GEORGE WINSTON December Windham Hill C-1025	IND		8.98	
22	20	13	THOMAS DOLBY							Scandal Columbia FC 38194	CBS				92	65	11	DURAN DURAN Duran Duran				
	30	3	Blinded By Science Capitol MLP 15007 CAP JARREAU		5.98		58	50	32	KENNY LOGGINS High Adventure Columbia TC 38127	CBS	•			02	07	22	Capitol ST-12158	CAP	-	8.98	
 	30	3	Jarreau Warner Bros. 1-23801 WEA		8.98	BLP 7	599	66	6	MOLLY HATCHET	CBS				93	87	22	Greatest Hits Capitol ST 12247	CAP		8.98	1
益	32	2	Z.Z. TOP Eliminator					60		No Guts No Glory Epic FE 38429	CBS					113	3	BANANARAMA				
	29	8	Warner Bros. 1-23774 WEA AFTER THE FIRE		8.98		60	60	32	ABC The Lexicon Of Love Mercury SRM-1 4059 (Polygram)	POL		8.98		95	0.4	39	Deep Sea Skiving London 422810102-1R-1 (PolyGr	am) POL		8.98	
☆			ATF Epic FE 38282 CBS				61	62	8	ULTRAVOX Ouartet					33	34	35	BILLY SQUIER Emotions In Motion Capitol ST 12217	CAP		8.98	
À	33	7	THOMAS DOLBY The Golden Age Of Wireless		9.00		62	69	59	Chrysalis B6v 41394 WILLIE NELSON	CBS				26	109	8	THE SYSTEM Sweat				
27	19	19	SAMMY HAGAR		8.98		02	00	13	Always On My Mind Columbia FC 37951	CBS			CLP 8		129	5	Mirage 90062 (Atco)	WEA		8.98	BLP 14
-	00		Three Lock Box Geffen GHS 2021 (Warner Bros.) WEA		8.98		☆	79	4	JOHN ANDERSON Wild & Blue					P	129]	Modern Heart Columbia FC28384	CBS			BLP 18
28	22	44	STRAY CATS Built For Speed EMI-America ST-17070 CAP		8.98			78	7	Warner Bros. 1-23721 INXS	WEA		8.98		98	100	6	THE KIDS FROM FAME Fame—Live				
29	26	11	ERIC CLAPTON Money And Cigarettes		0.00					Shabooh Shoobah Atco 90072	WEA		8.98		99	97	77	RCA AFL1-4674	RCA		8.98	
30	27	11	Warner Bros. / Duck 1-23773 WEA		8.98		65	57	19	FOREIGNER Records		•	9.00			"		Get Lucky Columbia FC 37638	CBS			
3,7		*	Another Page Warner Bros. 1-23757 WEA		8.98	BLP 75	*	75	30	Allantic 80999 OLIVIA NEWTON-JOHN	WEA	A	8.98		100	88	17	MUSICAL YOUTH The Youth Of Today				
31	31	11	BERLIN Pleasure Victim				66			Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA		8.98		101	74	47	MCA 5389 GAP BAND	MCA	A	8.98	BLP 45
32	28	42	Geffen GHSP 2036 WEA JOE JACKSON	•	6.98		67	71	25	DAN FOGELBERG	MUM	•	0.30				"	Gap Band IV Total Experience TE-1-3001	001		8.98	BLP 22
25			Night And Day A&M SP-4906 RCA	36	8.98		4	72	10	Greatest Hits Full Moon/Epic FE 38308	CBS				102	108	6	(Polygram) RDBERT HAZARD	POL		0.30	חרו גג
33	34	24	PAT BENATAR Get Nervous Chrysalis FV-41396 CBS		8,98		68	/3	12	MERLE HAGGARD/WILLI Poncho & Lefty Epic FE 37958	E NELSON CBS			CLP 5				ROBERT Hazard	RCA		5.98	
34	37	27	MISSING PERSONS Spring Session M	•	0.30		69	63	29	BILLY JOEL The Nylon Curtain	503	A			103	80	12	BARBRA STREISAND Memories Columbia TC 37678	CBS	A		
35	35	6	Capitol ST 12228 CAP PETE TOWNSHEND		8.98		70	72	7	Columbia TC 38200 MODERN ENGLISH	CBS				104	125	3	NAKED EYES	UBS			
33	33		SCOOP Atco 90063 WEA		8.98		/"	12	'	After The Snow Sire 1-23821 (Warner Bros.)	WEA		8.98			70	21	Naked Eyes EMI-America ST 17089	CAP	-	8.98	
36	25	21	GOLDEN EARRING Cut				金	81	2	HANK WILLIAMS, JR. Strong Stuff					105	/6	21	PATTI AUSTIN Every Home Should Have One				
			21 Records T 119004 (Polygram) POL		8.98	.,				Elektra/Curb 1-60223	WEA		8.98					Qwest QWS 3591 (Warner Bros.)	WEA		8.98	BLP 23

News



GUITAR MAVENS—Producer Jeff Baxter, right, oversees a chart with Bob Welch in Los Angeles, where the singer-songwriter is recording a new album for RCA.

Lifelines

Births

Boy, Kory Brian, to Sharon and Michael Lefkowits, April 2 in New York. He is the electronics buyer for the Sam Goody chain.

* * *

Boy, John Lloyd, to Margie and Lloyd Graham, April 11 in Greensburg, Pa. He is manager of the Camelot Music store there.

Girl, Sarah Felice, to Annie and Del Bryant, April 9 in Nashville. He is director of performing rights for BMI there.

* * *

Boy, Adam Taylor, to Stephanie and Ronnie Brooks, April 11 in Nashville. He is a member of the Nashville group Piggys.

* * * Girl, Justen Nastasha, to Connie and Eric Brors, April 11 in West Phoenix, Ariz. He is assistant manager of Ellis Records there.

* * *

Boy, Jonathan Steven, to Kay and Bill Doughty, April 6 in Yokosuka, Japan. They are owners of the Sound Spectrum Dance Machine company in Tokyo.

Girl, Hayley Blair, to Lisa and Stu Cantor, April 4 in New York. He is vice president of the publishing company Buttermilk Sky Associates there.



<u>Marriages</u>

Dave McKinney to Sandy Frazee, April 17 in Los Angeles. She is an administrative assistant for Elektra/ Asylum Records there.

* * *

Doug Hauseman to Autumn Schmidt, April 23 in Nashville. He is music director for T.G. Sheppard. She is a member of the Nashville group Eyeliners.

Marty Stuart to Cindy Cash, March 31 in Smyrna, Tenn. He records for Sugar Hill Records and performs with Johnny Cash. She is Cash's daughter.

Deaths

Felix Pappalardi, 41, of gunshot wounds suffered at his home April 17 in New York. His wife, Cindy, was charged with second degree murder in the slaving. After working as a folk artist in Greenwich Village in the 1960s with Joan Baez, the Lovin' Spoonful and others, he gained fame as producer of the Youngbloods and Cream. He also co-founded Mountain, for whom he played bass and produced. At the time of his death he was working on a new album by the French singer Enrico Macias for Trema Records.

William Horne, 69, a tenor who sang with the New York City Opera, April 19 in New York. He is survived by his two brothers, Louis and Ber-

* *

Charles Coker, 55, of cancer April 13 in Los Angeles. A pianist and saxophonist who made more than 100 records, he led his own trio at the Club Casbah and other venues in southern California.

* * *

Peter Potter, 78, of a heart attack April 17 at Rancho Mirage, Calif. A prominent jock in the Los Angeles area for 25 years, Potter, whose real name was William Moore, was affiliated with stations KMPC. KFWR and KLAC. he was also a two-time Emmy winner. He is survived by a son and two daughters.

For The Record

Julio Iglesias' Columbia album "Julio" was inadvertently omitted from last week's Top LPs & Tape survey. The album should have occupied position number 49. This week, in its fifth week on the top 200, Iglesias' album jumps to number 38.

MISLEADING COMPARISONS CITED

Statistics Snafu: RIAA Scored

• Continued from page 1

not the issue, say disaffected committee members. They support the updated method, but are concerned that the flawed comparisons cast doubt on their professional com-

"We advised the RIAA to make clear that comparisons between the figures for 1981 and 1982 were somewhat of an 'apples and pears' issue," says Jerry Shulman, CBS Records' director of market development and chairman of the association's market research committee. Another key member of the committee reported some of his colleagues "up in arms" over the faulty comparisons. Still another tagged the action "irrespon-

Out of the controversy, however, comes the conclusion that the RIAA has, in fact, understated shipment figures for a number of years due to inadequate raw data. Committee members peg the probable differential at about 10%. For the last year, at least, the improved statistics demonstrate a far sharper decline in shipment volume than was thought the case.

In the past, the committee's best estimate was that record companies reporting product shipments accounted for about 90% of total industry volume. Using the best available additional data, the committee would then extrapolate the industry reports to include an estimate for non-reporting labels.

However, study of data emanating from NPD, a consumer panel of some 13,000 families keeping diaries on product purchases, forced an upward revision of the share of smaller, non-reporting labels to about 15% of the total.

Although NPD has been conducting this research for four years, access by the RIAA was acquired only recently, after it took over joint sponsorship of the research with the National Assn. of Recording Merchandisers (NARM) from Pickwick, which originally commissioned the surveys.

Some committee members, it was learned, thought it advisable to recast shipment figures back to 1979, in light of the NPD input, but they were overruled. All did urge, however, that percentage comparisons with prior years be made only if the proper caveats were observed.

So what would the 1981 shipment figures have been if the new guidelines had been applied? If the amended 9% drop to 1982 totals of 575.6 million units worth \$3.592 billion at suggested list price is taken at face value, a back calculation would fix the 1981 totals at 632.5 million units worth \$3.947 billion at list. In the breakdown supplied by the RIAA, the 1981 figures (using the old methodology) give figures of 575.6 million units and \$3.592 billion.

The 8% factor for wholesale shipments would bring the tally for 1981 to \$2.14 billion instead of the cited \$1.988 billion.

Internal comparisons of product breakdowns by configuration, both units and value, remain inaccurate as given in the recent RIAA shipments release. It is not known if the 9% factor can be properly applied in all

In a statement issued last week, the RIAA states: "In its presentation of 1982 industry shipment figures, RIAA was fortunate in having the first-time benefit of new method-

ology. This new basis expands the ability for identifying all-industry determinations beyond the shipment figures available from submitting companies.

'At the time of releasing 1982 figures with simplistic comparisons RIAA erred in not adequately clarifying the trend changes occasioned by conversion to the improved tech-

nology.

"Many industries, like ours, have altered methodologies from time to time when better approaches came along. Our industry is fortunate that the new availability fo NPD data makes available the most valid statistical base it has ever had."

Chartbeat

• Continued from page 6

achieve that kind of rock radio acceptance, and doubly so when two top black stars break through at the same time. Prince's "Little Red Corvette" bows on the Top Tracks survey this week at number 32.

It's an important week for Prince for other reasons too: "Corvette" becomes his first top 10 pop single, and "1999' becomes his first top 20 pop album. Prince's previous highest-charting single, "I Wanna Be Your Lover," peaked at number 11; his peaked at number 11; his previous top-charting album, "Controversy," hit 21. "1999" has taken nearly six months to crack the top 20: it peaked at 23 last December before the "Corvette" single gave it its second wind.

'Bama Jamas: Alabama also has reason to celebrate this week. The group's "The Closer You Get" album becomes its first release to crack the top 10 on the pop chart.

* *

Through the years, only the biggest country stars have been able to notch top 10 pop albums. A handful have managed to hit No. 1 on the album chart: Glen Campbell ("Wichita Lineman"), Johnny Cash ("At San Quentin"), Kenny Rogers ("Greatest Hits") and sometime country stars John Denver ("Greatest Hits," "Back Home Again," "Windsong") and Olivia Newton-John ("If You Love Me, Let Me Know" and "Have You Never Been

Eddy Arnold's "To Mother" (1949) and Willie Nelson's "Always On My Mind" (1982) each climbed to number two on the pop album chart, while the Charlie Daniels Band's "Million Mile Reflections" peaked at five, "Chet Atkins' Workshop" reached seven and Charlie Rich's "Behind Closed Doors" hit eight. "Wanted," a Nelson collaboration with Waylon Jennings, Jessi Colter and Tompall Glaser, peaked

Among the many country super-stars who are still waiting for their

Solar's Future

• Continued from page 6

choose, to do Dynasty if I choose, and three sides on the Whispers as well as other projects as they arise. That means maybe 24 tracks all year for him at Solar, which is really not enough for a young man as creative

as he is," says Griffey.
"So I encourage him to capitalize
on it, because everybody else out here is doing it. There are so many records out now that use his sound as the basis for their music, Leon should enjoy the fruits of his labor,' he adds.

Lundvall notes that while Solar is "the centerpiece of our black music involvement, we are making a major effort to move Elektra into the black and dance markets in every way possible." The company is currently seeking its first black a&r head to coordinate its efforts in that area.

first top 10 pop albums: Dolly Parton, Ronnie Milsap, Crystal Gayle, Anne Murray, Emmylou Harris, Eddie Rabbitt, the Oak Ridge Boys and Don Williams. But then, if it were easy to do, it wouldn't mean as

Double Trouble: Earl Klugh & Bob James' "Two Of A Kind" (Capitol) is Billboard's No. 1 jazz album for the 17th straight week, tying Al Jarreau's "Breakin' Away" for the longest run at No. 1 since Grover Washington Jr.'s "Winelight" had 31 weeks on top in '80 and '81.

Only two other albums so far in the '80s have had more than 10 weeks at No. 1 on the jazz survey. George Benson's crossover smash 'Give Me The Night" had 17 weeks on top in 1980; the Pat Metheny Group's "Offramp" had 16 weeks in

the lead last year.

James and Klugh's previous collaboration, "One On One" (Tappan Zee/Columbia), logged 11 weeks at No. 1 in late '79 and early '80 and finally went gold in May of '82. "Two Of A Kind" may well follow suit: it's reportedly up to 300,000 in sales.

* * *

Lucy Beat: Those of us who love "I Love Lucy" can cheer the arrival this week of "Ricky," a send-up of Toni Basil's "Mickey" performed by "Weird Al" Yankovic. The single, produced by Rick Derringer Scotti Brothers' Rock'n'Roll label, hits the Hot 100 at 90.

It's not the first Lucy-related single to crack the pop chart. The Wilton Place Street Band's "Disco a disco version of the "I Love Lucy," a disco version of the "I Love Lucy" theme, peaked at 24 in 1977. (But it's our sad duty to report that Desi Arnaz's immortal "There's A Brand New Baby At Our House," released when "Little Ricky" was born in 1953, failed to chart.)

"Weird Al" has been at this sort of thing for a long time. His send-up of Queen's "Another One Bites The Dust" (titled "Another One Rides The Bus") bubbled under the Hot 100 in 1981.

Another tv station is also represented on this week's pop chart: Gary Portnoy's "Where Everybody Knows Your Name," the theme from NBC-TV's "Cheers," bows at 89. It's the first chart single for Artie Mogull's Applause label.

* * *

Nipper Gets Frisky: Besides Alabama's current top 10 breakthrough, RCA can take credit for three of this week's four highest new entries on the pop album chart. Rick Springfield's "Living In Oz" pops on at 72, followed by Ronnie Milsap's "Keyed Up" at 90 and Waylon Jennings' "It's Only Rock And Roll" at 120

The kicker: RCA might have had a clean sweep of the top four new entries had David Bowie not labelhopped to EMI. Bowie's "Let's Dance" is the week's top new listing

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ns. e	lect	TODI	c, mechanical, photocopying, record permission of the publisher.	ing, or oth	herwise, with	hout	WEEK	LAST WEEK	5	ARTIST		Prices LP.	Black LP/	WEEK	WEEK	5	ARTIST		Prices LP,	Black
		Chart			Suggested List		₽	LAST	Weeks	Title Label, No. (Dist. Label) Dist. Co.	RIAA Symbols	Cassettes, 8-Track	Country LP Chart	₹	LAST	Weeks	Title Label, No. (Dist. Label) Dist. Co.	RIAA Symbols	Cassettes, 8-Track	Count
WEEK		5	ARTIST		Prices LP.	Black LP/	_	141	-	ECHO AND THE BUNNYMEN				虚	183	2	QUIET RIOT			
IAST V		Weeks	Title Label, No. (Dist. Label) Dist. Co.	RIAA Symbols	Cassettes, 8-Track	Country LP Chart				Porcupine Sire 1-23770 (Warner Bros.) WEA		8.98					Metal Health Pasha BFZ 38443 (Epic) CBS			_
117	-+-	6	THE CALL	- Symbolic	- Huda		138	118	10	MICHAEL JACKSON Off The Wall Epic FE 35745 CBS	•			血	181	3	SOUNDTRACK The King of Comedy Warner Bros. 1-23765 WEA		8.98	
			Modern Romans Mercury 4228103071-M-1		6.00		139	153	3	JOE SAMPLE				1	ni w I	117	SOUNDTRACK		0.30	
83	3	6	(PolyGram) POL THE RAMONES	-	6.98		124			The Hunter MCA 5397 MCA		8.98	BLP 44				Gandhi RCA ABL1-4557 RCA		8.98	-
L	1		Subterranean Jungle Sire 1-23800 (Warner Bros.) WEA	ļ.,	8.98		140	136	29	PINK FLOYD The Wall	A			172	175	5	TONY CAREY I Won't Be Home Tonight		8.98	
104	•	40	KENNY ROGERS Greatest Hits	^	0.00	CL D 25		144	24	Columbia PC2 36183 CBS	ļ			173	143	5	Rocshire XR 22000 IND NICK LOWE		0.30	
94	6 2	25	Liberty LOO 1072 CAP SUPERTRAMP	•	8.98	CLP 35	1111	144	 	THE BAR-KAYS Proposition Mercury SRM-1-4065 (Polygram) POL		8.98	BLP 17				The Abominable Showman Columbia FC38589 CBS	ļ		_
92			Famous Last Words A&M SP 3732 RCA		8.98		142	111	15	NEIL YOUNG				曲	185	2	ORCHESTRAL MANOEUVRES IN THE DARK			
9	2 3	29	LUTHER VANDROSS Forever, For Always, For	A					_	Trans Geffen GHS 2018 (Warner Bros.) WEA		8.98					Dazzle Ships Virgin/Epic BFE 38543 CBS			
ļ.,	\perp	_	Love Epic FE 38235 CBS			BLP 21	血	154	22	To The Max		0.00	DI D 10	175	145	90	STEVIE NICKS Bella Donna		C 00	
124	1	4	KASHIF Kashif		8,98	BLP 13	144	128	41	Mercury SRM 1-4067 (Polygram) POL JUDAS PRIEST	•	8.98	BLP 10	176	158	43	Modern Records MR 38139 (Atco) WEA EDDIE MONEY	•	6.98	-
114	4	14	SMOKEY ROBINSON		6.30	BLF 13				Screaming For Vengeance Columbia FC 38160 CBS							No Control Columbia FC 37960 CBS			
_			Touch The Sky Tamia 6030TL (Motown) IND		8.98	BLP 27	145	133	5	PHIL COLLINS Face Value	•			177	159	7	THE TEMPTATIONS Surface Thrills			
7	7	12	HEAVEN 17 Heaven 17		6.98		145	134	42	Atlantic 16029 WEA		8.98		178	146	6	Gordy 6032 GL (Motown) IND MARIANNE FAITHFULL	-	8.98	BLP
110	0 3	21	GROVER WASHINGTON JR.		0.30		140	134	1 **	FLEETWOOD MAC Mirage Warner Bros. 1-23607 WEA		8.98					A Child's Adventure Island 90066 (Atco) WEA		8.98	
			The Best Is Yet To Come Elektra 60215 WEA		8.98	BLP 24	1	etu.	CHIEV	OXO	İ	0.30		179	188	89	AL JARREAU Breakin' Away	A		
123	2 3	20	RAY PARKER, JR. Greatest Hits		8.98	BLP 41			L	Oxo Geffen GHS 4001 (Warner Bros.) WEA		8.98		180	131	17	Warner Bros. BSK 3576 WEA VANDENBERG		8.98	-
120	0	4	VAN MORRISON		0.30	DLF 41	廊	HEE	ENTRY 1	ROBERT PALMER Pride		0.00					Vandenberg Atco 90005 WEA		8.98	
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		-1	Steve Arrington's Hall Of Fame: 1				152	156	4	KING SUNNY ADE	1			184	187	3	DAVE GRUSIN AND THE NEW		0.00	
	1	_	Atlantic 80049 WEA WAYLON JENNINGS	-	8.98	BLP 12				Ju Ju Music Mango MLPS 9712 (Island) WEA		8.98					YORK/L.A. DREAM BAND Dave Grusin and the New York/L.A. Dream Band			
HER	I COLC	7	It's Only Rock And Roll RCA AHL1-4673 RCA		8.98	CLP 32	153	116	27	Winds Of Change				195	161	29	GRP A 1001 IND		8.98	BLP
10	7	25	THE FIXX Shuttered Room				虚	166	4	Grunt BXL1-4372 (RČA) RCA MICHAEL SCHENKER	-	8.98		103	101	20	Word Of Mouth Radialchoice/Virgin/Epic			
103	3	7	MCA MCA 5345 MCA WEATHER REPORT		8.98) E			Assault Attack Chrysalis 41393 (Epic) CBS				4			FV 41410 CBS STEVE MILLER BAND	-	8.98	-
			Procession Columbia FC 38427 CBS			BLP 50	155	139	110	ALABAMA Feels So Right	A			186	ntw t		Steve Miller Band Live Capitol ST 12263 CAP		8.98	
113	2 41	65	PINK FLOYD Dark Side Of The Moon	•				160	2	RCA AHL1-3930 RCA		8.98	CLP 11	187	165	32	THE TIME What Time Is It?	•		Ì
135	5	5	Harvest SMAS 11163 (Capitol) CAP ROBIN WILLIAMS		8.98		血	169	3	FRANK ZAPPA The Man From Utopia Barking Pumpkin FW 38403 (CBS) CBS					_		Warner Bros. 1-23701 WEA GEORGE DUKE	-	8.98	BLF
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	1	7	The Key A&M SP 4912 RCA		8.98		158	142	22	All The Great Hits		0.00	DI D 50		-		Warner Bros. 1-23781 WEA		8.98	-
15	1	4	CHRIS DEBURGH The Getaway A&M SP 4929 RCA		8.98		159	162	4	Motown 6028 ML IND		8.98	BLP 58	190	HEW E	***	SPARKS In Outer Space Atlantic 80055 WEA		8.98	
105	5 :	12	DAZZ BAND		0.38					Legendary Hearts RCA AFL1-4568 RCA		8.98		191	168	31	PETER GABRIEL		0.30	
10'	2 .	12	On The One Motown 6031 ML IND RED RIDER		8.98	BLP 23	160	173	2	NONA HENDRYX Nona				100	147	25	Security Geffen GHS 2011 (Warner Bros.) WEA		8.98	
104	2 1	.3	Neruda Capitol ST 12226 CAP		8.98		161	167	5	RCA AFLI 4565 RCA		8.98	BLP 36	192	147	35	DON HENLEY I Can't Stand Still Elektra E1-60048 WEA		8.98	
15	1	2	ROYAL PHILHARMONIC ORCHESTRA		0.50		101	10/	3	This Is Your Time		8.98	BLP 35	193	176	50	A FLOCK OF SEAGULLS	•	0.30	
			Hooked On Classics III		8.98		102	174	3	ROBERT ELLIS ORRALL		5.55			170		A Flock Of Seagulls Jive/Arista VA 66000 IND		6.98	
10	1	14	RIC OCASEK Beatitude							Special Pain RCA MFL1-8502 RCA		5.98		194	170	21	DONALD FAGEN The Nightfly Warner Bros 1,23696		8,98	
121	1 8	85	Geffen GHS 2022 (Warner Bros.) WEA WILLIE NELSON	A	8.98		163	115	27	Heartbreaker		9.09	Bib to	195	171	4	Warner Bros. 1-23696 WEA		0.30	
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News



"PIRATES" BOOTY—Rickie Lee Jones shows off her new Scotty Award from 3M, conferred for her Warner Bros. "Pirates" album and accompanied by donations to the Muscular Dystrophy Assn. Seen standing behind the song stress are 3M's Don Linehan; Warner Bros. artist relations chief Carl Scott; label president Lenny Waronker; Bob Merlis, publicity vice president; Howard Rosen, promotion chief; artist development vice president Bob Regehr and 3M's Martin Dombey. Seated is MD poster child Geoffrey McWilliams.

VIA ELEKTRA/MUSICIAN

Jazz Artists Asking End To Home Taping

NEW YORK - An anti-home taping plea to jazz fans endorsed by 28 performers appearing on the Elektra/Musician label has begun to produce positive results, according to Bruce Lundvall, president of Elektra/Asylum and founder of

The plea is in the form of an insert in six albums marketed this month which declares, in part, that "home taping is now so commonplace, so unrestrained, it has put a dent in our incomes, is jeopardizing our recording out of the control of the cont ing and 'live-appearance' careers and is already causing record companies to limit the number of new artists and new albums they invest in and promote."

In a specific reference to the buyer of the album, the statement says, "Jazz is not a mass-market phenomenon. We wish it were. Our art form is not for everyone. Its appeal is to a select, sophisticated audience—a one-on-one kind of music." It concludes, "We need your support. It's not charity we're asking for-just your helping hand. We can only suggest that this album be limited to one to a customer.'

Lundvall says he's felt for some

time the need for greater artist participation in the anti-home taping battle, claiming that "people would do less of it if they heard about it from the artist."

Lundall says he's already received 20 highly supportive letters from radio stations and consumers since the release of the albums. Radio stations have written to say that they would not program jazz albums "all the way through" and that they would air spots by artists making personal anti-home taping pleas (which Lundvall says he will produce). Consumers have written that they would greatly limit their home tap-

ing activities.
"We can't wait for technological innovation or legislation to fight home taping," declares Lundvall. "We have to be responsible and not

The "open letter" was written by jazz/pop writer Mort Goode. All 28 artists read it and signed it, Lundvall notes. Among the signatures appearing beneath the statement are those of Chick Corea, John Klemmer, Mose Allison, Woody Shaw, Ron Carter, Dexter Gordon and Jimmy

SUMMER OPENING SET

sit back in silent resignation.

InsideTrack

Prerecorded video marketers are capitalizing on the recent successful regional dealer huddles staged to combat Congressional bills set for May 5 Washington hearings. A mid-Florida meeting, which drew 30 video dealers, precipitated an April 26 St. Petersburg Holiday Inn dual screening of MCA's "Timerider," listing for \$59.95, to which 150 retailers have been invited according to St. Pete's Wholesaler Bob Skidmore. Coattailing a Minneapolis meet (story, page 3), Warner Home Video is set for a May 3 dealer confab, informs Twin City retailer Bob Bigelow, who has conferred with Warner's Bob Shaw. Mark Saltierman and Richie Simons of the new Minneapolis marketing firm, Video Marketing, assisted in the first Minnesota bash April 20.

If you see somebody who looks like the Osmond Brothers or Donny Osmond regularly soon in L.A., be not surprised. They've found their Orem, Utah, base is great for relaxing and production, but they want back into the biz's mainstream... Look-Alikes: Ed Berson of the Record Bar and Ray Kives of K-tel. Speaking of Kives, he and frau Barbara bas mitzvah their oldest, Sari Leanne, June 10 in Winnipeg. Ray has set Les Elgart's band to perform. And just before that, on May 28th, Skid (director of WEA communications) and Lee Weiss bar mitzvah their youngest, **David**, in Northridge, Calif.
With the demise of **Pickwick's** indie distribution seg-

ment (Billboard, April 23), expect Dallas manager Don Gillespie to hang out his own shingle there within a month or two. At presstime, Johnny Salstone and Tony Dalesandro of MS were shipping Atlanta and Miami accounts from Chicago on orders solicited by new salespersons they have in those areas. They expect to lock up an Atlanta suburban lease by next issue. With Motown still seeking a site for its L.A. branch, Dick Sherman was doubling national and local sales. Harvey Korman and Ron Schafer of PIKS, Cleveland, were telling all at NARM's confab they were full steam ahead even if they dropped their last big line when Arista departed. Korman expects to show at the NAIRD convention May 26-29 in Chicago, as do lots of other indie distributors.

Radio Buys: Martin and Dorothy Spector and their daughters, Roslyn Spooner and Ann Lief, who divide a share equally, along with Gary Hess and Sylvan Taplinger, outside our industry, have purchased two Florida stations. The group shelled out \$800,000 for WHBS-FM Holiday, Fla. and \$475,000 for WWQT-AM Dunedin, Fla. The Spectors are a pioneer family in record retailing, operating the Spec's chain in Florida. Charley Pride is one of a group which recently laid out \$1,760,000 for KAYC/AM-FM Beaumont, Tex.

NARM's schlock sector was overflowing with European cutouts. For example, a purportedly Italian-manufacturered jazz series of 100 different titles with all-English lettering on cover and backliner was going for about 85 cents in quantity. Omnipresent were LPs and tapes from a Dutch maker, all in English, on a variety of material at around 80 cents in box lots.

Several L.A. retailers advertising CBS chart-toppers at

\$5.29 last week. ... If you were confused by the paragraph about the acquisition of the Mr. Music stores in Track (Billboard, April 16), somehow "the" was dropped from the original copy and it appeared that Russ Solomon's Tower picked up the 13 Texas-area stores. It was Capitol Records, which now operates 23 stores in the U.S. The label previously had 10 Music

National affiliate chain Video Station dissolved its board April 13 in order to oust two members president/ founder George Atkinson termed "dissidents." Ousted board members Daniel C. Montano and Michael Tuz, both of First Wilshire Securities, original underwriter for Video Station, issued a news release charging that an overstatement of the firm's net worth could be nearer \$2.4 million than \$1 million, as itemed here April 9. Board shakeup followed recent reorganization of the video specialty chain home base in Santa Monica, where banking ace Gilbert Padilla has been added.

Edited by JOHN SIPPEL

Back Track

30 years ago this week: BMI mounting a campaign to enlist movie producers for licensing of sound-Geraldine Page closed in "Mid Summer" tracks.... Geraldine Page closed in "Mid Summer" after 109 Broadway performances in a role that brought stardom.... Red Foley quit as featured star of the Prince Albert segments of the "Grand Ole Opry."... Songwriter Peter Rose died at 53.... EMI bowed the Angel label, through which it would re-lease its classical material in the U.S., with Dario Soria at the reins. ... J.J. Robbins & Sons filed for bankruptcy, listing liabilities of \$345,893 and assets of \$47,082.... Cleveland DJ Alan Freed hospitalized by serious injuries in an auto accident.... The mothers of 20-year-olds Mike Stoller and Jerry Leiber were named guardians to the two songwriters by an L.A.

20 years ago this week: Dot Records tried to sell its schlock direct to consumers via mail. . . . Korvettes shook up Chicago, opening two outlets with more than \$200,000 inventories in each. . . . Monte Kay, Pete Kamerson and Alan Douglas formed FM Records, distributed by VeeJay. ... John Hammond

named talent acquirer at Columbia Records.

10 years ago this week: Marty Kasen changed Ambassador Records to Peter Pan Industries.... Si Mael named vice president/general manager of Musical Isle, the racker. . . . Tom Beckwith named general manager of Mike Thevis' GRC Distributing. . . . Ken Rietz joined Mike Curb at MGM Records in charge of business affairs. . . . Arnold Levine shot a 90-minute film for tv, featuring CBS talent, for \$110,000.

Record Bar Execs Praise Switch Managers Are High On Exchange With Licorice Pizza

• Continued from page 3

Both Bar managers find their chain much more systems-oriented than the Pizza stores. "We don't have to depend on physical inventorying our stock the way the Pizza people must, because they are on hand tabulation. The printouts we get regularly from Durham do a much better job in keeping us on our toes on unit movement in the store. There's less emphasis on individual store buying at the Bar. That frees us to concentrate more on selling and merchandising," Jones points out. Hasenstab likes the way Pizza

stores show the same album face in each of six step-ups in a peak vantage position at the front of a store. She's urging Bar to follow suit. She also favors the specially designated wall areas, where a V-shaped section is devoted to merchandising displays.

Both managers are daunted by the dominance of the Pizza home base. in contrast to the more autonomous policy of Barrie Bergman's Bar stores. "When displays are put up, they are put there by order of the home office," Hasenstab explains of her association with Jim Greenwood's chain. She says she feels this could sometimes throttle personal

initiative. She prefers the individuality allowed in her Bar store.

Jones feels some of the greater control manifest here is due to the much smaller geographical perimeter of the 30-plus Licorice Pizzas. "Each supervisor has the same number of stores as the Bar, 12. In three hours or less the Pizza supervisor can drive to his stores, where it can take up to a week for us. Pizza has chain meetings each quarter. We can barely afford to have regionals quarterly," Jones states.

Do the two managers feel that their experience in videocassette rental with Pizza warrants recommending the addition of videocassettes to Record Bar's inventory? Both point out that video rentals are not for mall outlets, arguing that rental customers want in and out quickly, a concept which is impossible in malls.

"I've seen more Porsches and Cadillacs in two weeks here than in a year in Myrtle Beach," Jones notes. 'The per capita income on the beach, for example, is much under certain areas out here. Our South Carolina regular clientele does not have the \$700 to \$1,000 to invest in a VCR. As a result, video rental is tough there. I saw two video specialty stores in a block in Los Angeles. We have only two in Myrtle Beach." If he were running a Pizza store,

Jones says, he would try to feature more tape on open display and would put LPs and tapes of the same album together in a store display. He says that he prefers the more expensive and open display that Bar provides for accessories, finding the Pizza accessories dumps less conducive to impulse buying.

Hasenstab says he thinks Pizza

could sell more classical album product if the divider cards in that area were broken down more categorically. She would like to see albums broken down by conductors, composers and the varied types of music in that repertoire instead of just alphabetically by artist.

"We need more personal label support. I saw three different persons from labels in a week. We don't see one in three months," Jones

Though Jones feels Southern California is much more high-pressure than the South and notes that the cost of living is higher, he says he considers Licorice Pizza "like an extension of the Record Bar. Their managers could be our managers and vice versa.'

'Three Environments' At Tower Gotham Store

NEW YORK-"Three environments of music" will be a feature of Russ Solomon's Tower Records operation in New York. The 25,000 square foot location is now set to open early this summer after construction delays shelved plans for a March debut.

Housed in a 12-story edifice at 692 Broadway once known as the Silk Building (named after the many firms located there from the silk industry), the store will cater to specific music tastes on three levels, while the basement will offer only audio tapes and prerecorded videotapes and

The first floor, about 5,000 square feet, will be devoted to rock'n'roll LPs and 45s, with plans to install at least 20 monitors set to MTV programming.

The mezzanine, about 1,500 square feet, will feature 12-inch dance singles, r&b LPs and rock imports.

The second floor will spotlight classical music (including tapes) over 5,000 square feet, and jazz, covering about 2,500 square feet. Also planned for this level is a book area of mostly classical music tomes.

Total audio record and tape stock is expected to total some 1.5 million

The store will be staffed by approximately 60 people, including Mat-

thew Koenig, already overseeing the final phase of construction. Koenig was formerly regional manager for Tower for San Francisco, the Bay Area, Fresno and Honolulu.





83. These men are

(A) working

(B) playing

(C) smiling

(D) all of the above.

Smash hit, "OVERKILL" On Columbia Records and Cassettes.

Produced and Engineered by Peter Melan, Management: Russell Deppeler. Cover Artwork & 1982 Men At Work.

"Columbial" are trademarks of CBS Inc. 1983 CBS Inc.

delivering "CARGO" to the world.

The correct album is "CARGO" New from Men At Work. Featuring the

Answer: D) ALL OF THE ABOVE. These men are MEN AT WORK, the group that made quadruple platinum look like child's PLAY. Their debut album, "Business As Usual," became the first album in 15 years to spend 15 weeks at the top of the U.S. album charts...as it produced two singles, "Who Can It Be Now?" and "Down Under." They are seen here SMILING, shortly after winning a Grammy for Best New Artist, and delivering "GAPGO" to the winning a Grammy for Best New Artist, and



HARLEW BIRFIRM



LEGAL TENDER • WHAMMY KISS • SONG FOR A FUTURE GENERATION • BUTTERBEAN TRISM • QUEEN OF LAS VEGAS • DON'T WORRY • BIG BIRD • WORK THAT SKIRT

THE PARTY B-GINS MAY 2!! DON'T B-LATE!!

WHAMMY! 1/4-23819 The New Album From The B-52's.

Produced by Steven Stanley • Photography © 1983, William Wegman • On Warner Bros. Records and Cassettes

