

Photo News



MAYOR MAKES GOOD—RIAA executive director Steve Traiman, left, presents New York Mayor Ed Koch with a plaque recognizing the city's promotion of the music industry.



HAIR-RAISING EXPERIENCE—RCA acts face the press at a reception held in conjunction with the New Music Seminar in New York. Practicing their lines are, from left, Dave Stewart of the Eurythmics; RCA Records division vice president Don Eills; Jefferson Starship's Paul Kantner; and the Eurythmics' Annie Lennox.



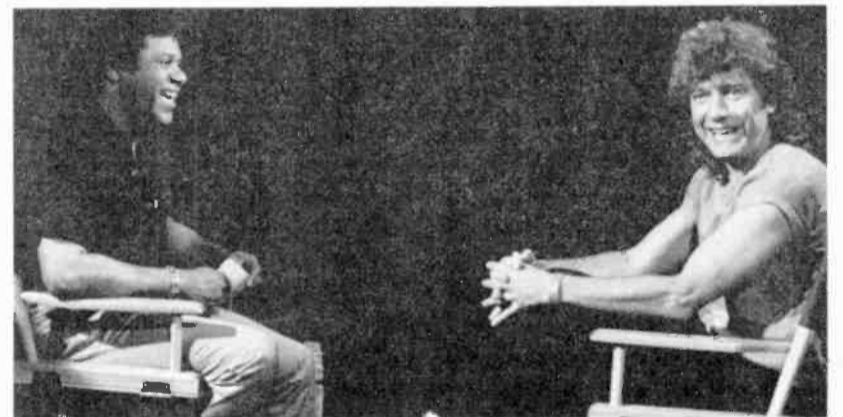
WHISPERS IN GREEK—The Whispers speak the international language as they kick off the Greek Theatre's new season in Los Angeles. Pictured from left are the Whispers' Marcus Huston and Leaveil Degree; ASCAP's Todd Brabec; the group's Wallace Scott; Solar Records president Dick Griffey; and the Whispers' Walter Scott.



TRASHING IT UP ON THE PIER—Jerry Greenberg, president of Mirage Records, sits in on drums during a Southside Johnny & the Asbury Jukes show at The Pier in New York. "Trash It Up," the group's Mirage debut, produced by Nile Rodgers and featuring 14 Karat Soul, ships next month.



COCONUTS GO HOLLYWOOD—EMI America executives and friends gather on the set of the film "Against All Odds," in which the girls appear with cohort Kid Creole. Pictured from left are the group's manager, Tommy Mottola; Gary Gersh, vice president of a&r for EMI America/Liberty; August Darnell, a/k/a Kid Creole; Coconut Cheryl Poirier; director Taylor Hackford; Coconuts Taryn Hagey and Adriana Kaegi; Champion Entertainment's Kathy Donovan; EMI America president Rupert Perry; Champion's Jeb Brien; the label's a&r manager, Mavis Brodey; and Dick Williams, EMI/Liberty's vice president of promotion.



PLANT PLUGS HIS PRINCIPLE—Atlantic artist Robert Plant chats with MTV VJ J.J. Jackson about his upcoming tour in support of his new LP "The Principle of Moments," from which the video of "Burning Side One Down" is taken.



THE GOLDEN TOUCH—Brock Walsh, left, gets a helping hand from Andrew Gold, who is producing his debut LP, "Dateline Tokyo," for Warner/Pioneer Records in Japan. The LP is set for August release.



HIT SOAP, HIT SINGLE—James Ingram, Patti Austin's partner on the Qwest single "Baby Come To Me," presents a gold record to "General Hospital" producer Gloria Monty for using the tune on the show. Also shown are, from left, Emma Samms and Tony Geary of "General Hospital."

Studio Comeback Seen In Miami Rise In New Facilities Seen As Sign Of Turnaround

By SARA LANE

MIAMI—Recording studios in this sunbelt city are finally experiencing a turnaround in the economic slump that has threatened the underpinnings of the business over the past two years. A reliable indicator that there is light at the end of the economic tunnel is the upswing in new studio construction, which began last January and shows no sign of letting up.

In the past seven months, South Florida has seen the establishment of two 48-track facilities, New River Recording and db Studios, as well as the reopening of Studio Center, a 24-track facility, which had been shuttered for the past three years. Additionally, Henry Stone, whose well-known TK Recording Studio had also been shuttered, is working with Steve Alaimo to create a new studio complex.

Shirley Faye, owner of Coconuts Recording Studio, suggests that the industry should spend less time on trying to build newer and better facilities, and more time on self-analysis that could provide answers to some of the problems still confronting the studio business. But she acknowledged that things are looking up.

Faye says that a sign of the turnaround lies in the fact that Miami studios are attracting more local business. "There was a time when we depended heavily on out-of-state business to keep things moving, but this pattern seems to be changing," she notes. She adds that Coconuts has recorded four albums in the past four months, including a jazz LP by Ira Sullivan and "Poetica Erotica," an album of erotic verse.

Like other Miami studios, Coconuts was forced to lower rates during the economic slump. "It was a drastic measure, but it did help to boost business," Faye says.

Climax is one of the few studios in this area that claims not to have reduced rates. The 24-track facility caters primarily to Miami's Hispanic clientele, as well as to artists and producers from Central and South America.

At Criteria Sound, manager Rich Lee admits that his facility "has had to significantly adjust rates to reflect what people can pay these days." According to Lee, officials at the huge North Miami recording complex have re-thought pricing and other policies in a move to become more competitive with other studios around the country.

"One of the problems we've been up against, particularly from Los

Angeles studios, is the fact that they supply just basic equipment with their hourly rate, which has always been much lower than ours. On the other hand, use of all our equipment is included in the rates we offer," Lee says. To combat this problem, Criteria will begin renting studio space at a much lower hourly rate, and with a much smaller complement of equipment. The new policy goes into effect on Aug. 15.

Criteria has also formed Criteria Film & Video, a company which produces and edits video clips. Additionally, the firm has added a three-quarter-inch video editing suite, along with a videotape duplication facility.

"We actually shoot the video clip on our sound stage, edit it in-house and then release it to the client," says Lee. "We're also doing audio sweetening for video and film, and have added a Q-Lock system that enables us to do both film and video mixing, as well as sound effects, dialog replacement and so forth."

Criteria has also opened a disk-cutting facility, which Lee says has attracted a number of new clients. But in spite of all the signs of a turnaround, Lee says that Criteria's business overall is still soft, due in part to the fact that fewer new records are being released.

The key to Criteria's future expansion seems to lie in the area of film and video, as opposed to gearing the facility for more music productions. Neither Lee nor Mack Emerman, president of Criteria, feel that there will be enough demand for record production in the future to sustain a facility the size of Criteria. Lee adds that Miami's location is a disadvantage, especially in the face of stiff competition coming from New York and Los Angeles.

Bob Ingria, owner of Quadradiad, contends that the record industry's turnaround is definitely taking place. "We've been going strong since December, and I've been getting a lot of work from New York," he says. Ingria has produced a group called Hugger for CBS and Kevun & the Bust Outs, not yet signed. He has also put the finishing touches on a new audio studio.

If Kaye and Ingria seem more hopeful about the future than Lee, it's easy to see why. Each has a single studio, low overhead and a small staff. Mack Emerman's Criteria features five studios and a large staff, and diversification is a means of survival for him.

Studio-owners here are very interested in digital but say it is too costly, too "iffy," and doesn't seem to be feasible, without standardization at least not at present. "I have mixed emotions," says Kaye. "Until the equipment becomes compatible, no

one knows which way to go. In the near future, I may get into some digital mixing, but I want to hold digital in abeyance. Anyway, most people won't even hear the difference, and recording costs are prohibitive.

John Denver spent all of March and April doing a full digital project at Criteria. It was recorded on 32 tracks and mixed down to two.

"We have a digital multitrack available," says Lee. "We also have a digital two-track in-house. I think the Compact Disc will be a major factor in the future. I think people will go to digital as an alternative, but they won't be doing any more projects per year."

New Headphone Keys On Mixing Capabilities

NEW YORK—A California club DJ turned businessman has developed a professional headphone which he claims enhances the mixing and hearing capabilities of the user. Ben Plumly, head of Stacson Research Labs, says the system, designated the Mixerphone model MPI-2, utilizes a shoulder-mount design, and is being geared to the dance club market.

The Mixerphone incorporates a specially designed headphone driver. Its speaker is mounted on a high-impact, heavy-duty, adjustable plexiglas bracket. The bracket is attached to a foam-filled, fabric-lined shoulder pad. Also featured are "suspender-type" clips for easy attachment.

The Mixerphone frees the hand of the DJ for mixing and other duties at the console. When in place it sits between an inch or two away from the user's ear. According to Plumly, a slight tilt of the head enables the user to have the Mixerphone cover his ear, thereby allowing him to hear all of his cues. Another tilt of the head in the opposite direction allows the user to hear the sound of his mix on his monitor speakers.

The unit, with a price tag of \$139.95, comes with a 24-foot heavy-duty retractable cord and steel stereo jack plug that combines both left and right channels.

CCR Video Expanding Via Prime Time Deal

NEW YORK—CCR Video Corp. has entered an agreement in principle with Prime Time Post to acquire certain assets and leaseholds of that company. Prime Time Post is a major video post-production facility based in Los Angeles.

According to A. Martin McAndrew, senior vice president of CCR Video, the addition of post-production capability in Los Angeles will establish CCR as "the only national facilities company with major mobile units and post-production operations on both coasts." CCR Video currently maintains a fleet of mobile television units on the West Coast.

McAndrew states that his company will continue to serve Prime Time Post's existing clients, as well as new customers who could utilize the firm's West Coast post-production facilities and mobile television units. The CCR executive says that the resolution of the agreement is contingent on CCR's obtaining bank financing, and the execution of a definitive contract.



BRIEFING ASIA—Members of Asia pause for a briefing session during the recording of the group's second album for Geffen Records at Le Studio, Quebec. Pictured from left are Brian Lane, manager of the group, with group members John Wetton, Steve Howe and Carl Palmer, along with Julian Shapiro of CBS International. The record is being mixed digitally, and will be released on Compact Disc.

INSTRUMENT RENTAL FIRM

Expansion At Magic Music

NEW YORK—Magic Music, based here, is expanding its instrumental rental services into the recording business, according to Peter Shendell, the firm's director. Magic Music originally concentrated its services exclusively on the theatre industry.

The expansion will allow Magic Music to rent its equipment to all segments of the recording industry, including commercial production houses, management companies, record labels and talent showcases.

As part of the expansion program, Magic Music has joined forces with Keynote Music and its principal, John Borland. Keynote specializes in the rental and service of high-tech keyboard equipment. Borland will assume the responsibilities of managing director of Magic Music, according to Shendell.

Magic Music has also entered into an agreement with Rainbow Sound. Under the terms of that agreement, Rainbow will be available for con-

sultations and rentals of equipment when needed. Shendell states that Rainbow Sound has a 24-hour percussion specialist available for almost any type of call or repair. He adds, "We have three top-flight technicians on standby, and they are ready for almost any type of call."

Shendell says he believes that with the resurgence of live music, there will be an increase in demand for the rental and installation of both sound reinforcement systems and instruments for use in clubs. He says that Magic Music will also provide clients with storage facilities and on-premises work space for repairs.

In its incarnation as a supplier of sound systems to the theatre, Magic Music provided sound reinforcement systems for such shows as "Joseph & The Amazing Technicolor Dreamcoat" and the touring production of "The Pirates Of Penzance." Other clients have included Carnegie Hall, Westbury Music Fair, and Belmont Park raceway.

Studio Track

By ERIN MORRIS

In Los Angeles at Sound Castle Studios, Dennis Lambert producing the Temptations' lead singer Dennis Edwards for his debut solo LP on Motown.

Producer Dana Meyers recording Tavares at Mars Studios, with Scot Skidmore at the board.

At Gold Star Recorders, the Mugs are producing their next album, with Stan Ross engineering.

Rych McCain producing Rockne at Platinum Studios, with Adrienne Tilston at the controls. The group is working on its next single.

The Brothers Johnson are cutting A&M album tracks with producer Leon F. Sylvers III at Larabee Sound. Steve Hodge is engineering, with Judy Clapp assisting. . . . Aaron Ballesteros mixing El Chicano of Columbia, with Michael Totten engineering and Toni Greene assisting. . . . Columbia artist Rodney Franklin cutting album tracks with producer Stanley Clarke. Erik Zobler is behind the board, with Greene seconding.

At Sound Image Studio, Bill Traut producing Windfall, with Patrick von Weigandt engineering. . . . The Brat in the wig working on upcoming EP with producer Ian Ainsadt and engineer Bobby Macias. . . . Producer/engineer George Raymond cutting tracks with reggae act Unity for their next EP on Sound Image. . . . Jeff Topper producing his own tracks, with von Weigandt at the board.

At Russian Hill Recording in San Francisco, Pilar has been working on an upcoming LP with producer/engineer Fred Catero. Gary Clayton and Marnie Moore are assisting. . . . The Bobs are laying LP tracks for Kaleidoscope with producer Richard Greene and engineers Clayton and Sam Lehmer. . . . Flying Tigers mixing single

tracks, with Nigel Paul producing and Jeff Kliment engineering. . . . Bernie Krause producing Carol Eliot, with Kliment behind the board.

At Excalibur Studios, Mark Petach producing Midnight Fiction's debut EP, with Heyward Collins engineering.

In Sun Valley at Perspective Sound, Little Triggers cutting an EP with engineer Greg Heap. . . . The Babylon Warriors cutting for the American Music label with producer/engineer Carl Peterson.

At The Chicago Recording Company, CBS/Scotti Bros. recording act Survivor finishing their second album with producer Frank Sullivan and engineers Phil Bonanno and Mike Clink. . . . Robin Zander, lead vocalist for Cheap Trick, producing tracks for Shadow. Tom Hanson and Paul Klingberg are engineering the project.

At Garret Sound in Chicago, Spyyce putting finishing touches on debut EP for Moby Dick, with Ralph Martinelli producing and Stu Walder at the console. . . . Leon Bryant completing an album for De-Lite with Leo Graham producing and Walder engineering.

In New York City at 39th Street Music, Valerie Oliver recording her debut single for Cyclubs with producer Raul A. Rodriguez and engineer Terry Rosiello.

Singer/songwriter Lamar Thomas is completing work on his new solo EP at Underground Sound in Farmingdale, N.Y., produced by Thomas, Sammy Lowe and Judy Taylor, with Bob Lessick engineering.

Editor's note: All material for the Studio Track column should be directed to Erin Morris in Billboard's Nashville office.

DEVONSHIRE SOUND STUDIOS FOR SALE

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MTI Focusing On Tape, Floppy Disks

GARDENA, Calif. — Magnetic Tape International is discontinuing its video game product line to concentrate on the production of audio and videotapes, cassettes and floppy disks, according to Stephen Milam, president of MTI.

Milam says that the decision to focus on magnetic media and floppy disk products "is in keeping with the fundamental strength of the company in manufacturing and marketing products developed by the Inter-Magnetics America group of companies."

Billboard® Black Singles

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Main chart table with columns: This Week, Last Week, Weeks on Chart, Title-Artist (Producer), and a secondary set of columns for another chart. Includes entries like 'SHE WORKS HARD FOR THE MONEY', 'FREAK-A-ZOID', 'ON THE LINE', 'YOU'RE NUMBER ONE', etc.

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

The Rhythm & The Blues

Continued from opposite page Time have jumped ship and left Morris Day rowing by himself. In light of the fact that Time keyboardist Jimmy Jam and bassist Terry Lewis produced the S.O.S. Band's "Just Be Good To Me," that wouldn't be a shock. The vibrant synthesizer arrangement and chord changes suggest that the suspicion that Prince completely master-minded the Time may have been ill-founded. More of the musical ideas behind that band may have come from the members than was originally thought. In any event, Jam and

Lewis are already fielding a basketful of production offers.

Two of the most intriguing new names on the black singles chart, Bill Laswell and Michael Beinhorn, go under the banner Material. Once an avant-garde fusion duo associated with New York's underground punk-jazz scene, bassist Laswell and keyboardist Beinhorn produced Nona Hendryx's "Transformation" and Herbie Hancock's single "Rockit," both provocative attempts at mixing their feel for "new music" with fatback funk grooves.

★ ★ ★

Michael Jackson's video work has made quite an impression on film writers. The Village Voice recently devoted an entire page to the imagery in "Billie Jean" and "Beat It." The new glossy movie magazine, The Movies, is planning a piece titled "Michael Jackson As Movie Star." The August issue of the respected cinema journal Film Comment has a special section on MTV that opens with a full-page picture of Jackson, director Bob Giraldi and choreographer Tony Peters on the "Beat It" set. Inside are several references to both Jackson videos and an-

other picture of Jackson rehearsing with dancers on "Beat It." And in the August Esquire, "Beat It" is again mentioned in a story on commercial directors.

★ ★ ★

Short Stuff: Saxophonist Kenny G's second Arista album is being produced by Wayne Braithwaite and executive produced by Kashif. ... Sarah Dash is in the midst of a national club tour in support of her current Megatone single, "Gonna Get Lucky Tonight." Since July, Dash has played discos in Houston, Atlanta, Chicago and New York. On

Aug. 13 she plays San Francisco's Galleria. ... Lonnie Liston Smith, not Lonnie Smith as Billboard previously reported, plays Philadelphia's Robin Hood Dell on Aug. 15. ... The spring issue of Dance Research Journal focuses on "Popular Dance In Black America." Though academically inclined, the articles titled "Swinging At the Savoy" and "Disco: Afro-America Vernacular Performance" are of general interest. ... "Dead Giveaway," the Shalamar single, is in regular rotation at one of New York's leading rock stations, WNEW-FM.

Billboard Black Singles

Survey For Week Ending 2/26/83

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FEBRUARY 26, 1983, BILLBOARD

Table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE-Artist (Producer), WRITER, PUBLISHER, LICENSEE, LABEL & NUMBER (Dist. Label). The table is divided into three sections corresponding to the three columns of data.

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).

The Rhythm & The Blues

Continued from page 41 voices, each with its own particular style, which gives us an opportunity to use a lot of different vocal colorings and combinations...

left Motown in the late 1960s in a flurry of lawsuits and acrimony. Today Eddie says, "That was so long ago we can't even remember what started it..."

make more money from it today than we did 10 or 15 years ago. Jobete worked with us to do a co-publishing project with our Gold Forever Music on our old music as well as songs we've written more recently...

and only needed a chance to grow. Others were just marginal talents that he stuck with." According to legend, Motown's music was ground out with the machine-like regularity of an assembly line...

town's '60s recordings was, according to Brian, more a matter of equipment than taste. "We'd listen to all those Stax records and other records of that the period and try to get that same fat drum and bass sound..."

Billboard Black Singles

Survey For Week Ending 10 1/83

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Main Billboard Black Singles chart table with columns for Rank, Title, Artist, Weeks on Chart, and Weeks at #1. Includes entries like 'COLD BLOODED' and 'UNCONDITIONAL LOVE'.

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

The Rhythm & The Blues

Continued from page 52

"We started playing at migrant labor camps and private parties, because it was illegal for an integrated group to perform in public," says Clegg. "But we learned how to bend the rules. We'd find out when police were on patrol or which one had a taste for whiskey in order for us to play."

Following the Soweto riots in 1976, "there was incredible tension within the country, and even the most conservative governments around the world were protesting."

As a result, the South African government established international zones, mostly hotels, "where whites and blacks can mix to save face with the international community. So it would not be difficult for us to play there, but instead we continue to play in segregated areas, in the black townships for example, while inviting all peoples to come see and hear us."

Juluka, composed of three blacks and three whites, has taken flack from all sides. "Black consciousness groups there say we are confusing the people with our presence and our mix of black and white," says Clegg.

"White racists don't like the fact we represent a unified non-racial Africa. Our position is that Africa's future lies in not fragmenting along color and tribal lines—a tactic used to divide the people—but by embracing and unifying the people, by offering a vision of the future."

Clegg and Mchunu support the international cultural boycott of South Africa. "If the performer is coming over just to make money, don't come," says Clegg. However, he adds, if "they want to help, they should talk with one of the civil rights groups, such as the United

Democratic Front, demand to play before multi-racial audiences and donate part of the proceeds to help political detainees. We live in South Africa and do these things. For acts coming from outside, it wouldn't be difficult to do."

Those that come over just to make money Clegg finds "politically reprehensible." On this point the usually taciturn Mchunu adds, "We'd never play Sun City."

"The battle is not a monolithic struggle," says Clegg. "Every little bit can help. For two hours on stage we enact a non-racial society. We

can't build a future on guns and fear. Fear is the lubricant for government control. What we want to do is present a model for what the future could be like. We are creating symbols inside our culture. That's what culture is; the symbolic life of a country."

"Look at the cultural boycott. What it does is isolate South Africa and set it up as a symbol of repression. But it won't topple the South African government. The only way to truly change South African society is an international economic boycott, supported by the United States."

OCTOBER 1, 1983, BILLBOARD

PROMOTER PROFILE

Ritz Renovating, Adding Outside Productions

By ROMAN KOZAK

NEW YORK—The 1,500-capacity Ritz, the top showcase club here, is going to renovate its facility, will begin to do outside shows, and will get involved in tv, theatre and record production, says Jerry Brandt, promoter and one of the owners of the club.

Brandt says the Ritz will also get more into cabaret with "Mischief Monday" nights. He says that he's found a "Hispanic 'Cage Aux Folles'" that he wants to put into the Ritz in the spring on Monday nights. But before then, in January and February, he expects the club to be open only during the weekends.

"The reason is that in January and February in this industry, as in any industry, things are very slow, and I would like to use that time to overhaul the entire place and bring in a whole new set of technology. Sony and I are in heavy negotiations right now to turn this place into the next state-of-the-art. Since we opened and introduced video on this level, every bar on every street corner in the world has video," he says.

Brandt is understandably reluctant to discuss specifics as to how the new Ritz will look, "since we are on the fast lane here." But he says that both he and Sony are working to make it the next step in audio/visual entertainment within a club.

"Beyond that you can only do so much within four walls," he continues. "Then you have to look outside the four walls. One of the things we are doing now is shooting a pilot, tentatively titled 'Puttin' On The Ritz.'

"There is nothing more boring on tv than straight concert footage. It just doesn't project. It has nothing to do with the artists. So we have put together our own concept, which will be a combination of 'E.T.,' the Ritz and 'Mondo Video.' We have the commitments to being syndicated, so now the Ritz will be taken around the world through tv. We should be on the air about February or March and are now negotiating with Lorne Michaels of 'Saturday Night Live' as one of the producers," says Brandt.

Brandt says that since the Ritz opened about four years ago it has produced some 1,200 shows, probably giving more exposure to new music acts than any venue in the world.

"As a result of that situation we have formed Ritz Concerts Inc.," he says. "And that means we are going beyond just the Ritz to do concerts. It's insane to be breaking all these new music acts for somebody else."

What prompted this, says Brandt, was that working with the band's agent in London, the Ritz advanced money to Big Country, just as its first album was released, allowing the band to make an auspicious New York debut. "It was an enormously successful engagement for them. It got the vibes going and the record rolling with radio stations, and everybody was impressed.

"But to make a long story short, they then signed with ATI. A young lady at ATI decided that I wasn't a New York promoter, and then proceeded to give the attraction to another New York promoter to play Roseland. I therefore decided that at this time I have no desire to do business with such insensitive political people, who maybe represent promoters rather than the acts. But that will kick back at them and I can just sit back and wait," he says.

"The situation irked me so much that it prompted me to say that it was about time to move out," continues Brandt, who says that he offered to play Big Country at a venue outside the Ritz, but was turned down. "But now Ritz Concerts is formed, and we can go to any venue anywhere, anytime. We are planning some shows for the spring. We are negotiating for our own theatre, because I think it's time we came back to a 2,000-seat theatre. I think it's ridiculous to go from ballroom to a ballroom. What does it give you to go from the Ritz to Roseland?"

Brandt says that Ritz Productions has also been formed and financed to produce records. "I do not want my own label, but I do want my own production company, where we can make our own masters, and them sell

them. There will be a maximum of three or four attractions, with whom we are currently negotiating.

"We are also involved with doing an Off-Broadway musical called 'Brooklyn 1956' and a few other projects I cannot now discuss," he says. One thing that Brandt is doing within the Ritz is a national break dance concert.

"We did a five-borough inner-city contest with first prize of \$1,000," he says. "Now we are instituting the first U.S. Breaker Open, where the

first prize will be \$20,000. We have collaborated with 20 other nightclubs in 20 cities, each one putting up \$1,000. Then they will all come to New York to perform here, which could be a very good half-hour special for syndication as well.

"We will film the whole thing. We are working to set up sponsors, and I also want to work it out so that three-quarters of the prize is a scholarship, and the rest is cash, so that the winners are assured some kind of education."



Photo by Chuck Pulin

Jerry Brandt

Rock'n'Rolling

AC/DC Still Doing What They Do Best

By ROMAN KOZAK

AC/DC was the first of a new generation of both Australian and heavy metal bands who are now tearing up the charts. But guitarist Angus Young says he doesn't feel like a pioneer.

"We don't think of ourselves as pioneers, though I have seen Pete Townshend and Mick Jagger with shorts on," he jokes. "A lot of people change in their careers. A lot of the bigger bands changed styles to suit the public tastes. If that's the music that's happening, they'll play it. But with us, we've just done what we do best, which is rock'n'roll.



"When we first came here the big music was disco, and when we were playing these crowds were turning up, wanting to hear rock'n'roll, and then calling up their radio stations.

"As a rock'n'roll band, we've always been in a different vein than other bands. We've never been a top 40 type of band. And we've never put ourselves in a competitive way, being popular for a year and then it's sort of gone. We've been more in the long run," he says.

Interviewed on the phone from Philadelphia, where the band was playing the Spectrum as part of a two-month U.S. tour in support of their self-produced LP on Atlantic, Young said that though the band has somebody "who looks after our affairs," AC/DC has always been an independent self-running organization. And he added that though their latest LP went up and down the charts fairly fast, they're not worried about sales.

"All over the world we've done very well," he says. "There have been countries that have gone off us for a while, but as soon as this one came out, they came right back in. And I think it's doing well here, in actual sales. Our best selling album, 'Back In Black,' was at 30 at one point, and it was pretty much down there, and people said it would never get any higher, but it kept selling and selling.

"All our other albums have also had big sales, and they have been over a long period. It avoids a lot of hype, and you know people are buying it because they like the record, and not because it's another one of their albums," he says, adding that the same attitude of no hype but hard work carries over to the live shows.

"We always go on with the attitude that people don't have to applaud just because we're standing

here. We get out there and work. We don't go on with the attitude like Bob Hope: Laugh at the jokes even if they're not funny. We also don't like to go on with too much slickness. It's still raw, like a band of kids," he says.

Unlike most other bands, AC/DC does not do videos, adds Young. "There are always people coming along and filming things, and there is always stuff being organized. It's just whether we'll release it or not, and how we feel at the time. We make records, we tour and we play. But we're not so pretty these days, and if you see us on the tv, it might turn many people off," he says.

★ ★ ★

Was (Not Was), who started out on Ze Records, then went to Antilles and Island, are now on a more "hardball" record company, Geffen Rec-

ords, though still keeping their affiliation with Ze, says David Was, who with Don Was forms the Detroit-based group.

"We sent them a tape that nobody listened to, and then my partner called them and couldn't get through. But as I was writing then as the jazz critic of the Herald Examiner in Los Angeles, I got into my journalist's octave and called them very authoritatively," says David, relating how the group first got hooked up with Ze. "I made them listen to me, and I made them listen to the tape."

David says he recently resigned from the Herald Examiner, where he wrote under his real name of David Weiss, to concentrate on performing music full-time. "It served me well, since I met all those journalists and

(Continued on page 48)

Pax Productions President Vows Return To San Diego

By THOMAS K. ARNOLD

SAN DIEGO—What happened to Pax Productions? That's what a lot of people in the local music industry here are wondering.

After losing more than \$100,000 on an Oct. 8 Linda Ronstadt concert here, Pax president Fred Moore suffered a heart attack and went into seclusion. Calls to his company's Kearny Mesa offices since that time have been answered by an answering service.

Seven concert/ball game combos with the National Basketball Association, scheduled throughout November, December, January, and February in cities like Philadelphia, Cleveland, and Indianapolis, have been canceled. And plenty of speculation exists about the demise of what has basically been a one-man operation.

But Moore, recuperating in his Escondido home, vows to go on. Checks to sound, light, and stage personnel who hadn't been paid were sent out during the last few weeks, and after a winter hiatus, Pax will be back in the spring, he says.

"I am not in Brazil, selling drugs," Moore says. "I am not night-riding out of here. It's just that the president of the company had a heart attack, and everything's being placed on hold awhile."

Since staging its first rock concert at the Del Mar Racetrack in north San Diego County three years ago, Moore's Pax Productions has been one of San Diego's three largest promoting firms and the only one to do most of its work out of town, chiefly

with major league sports teams.

Pax has produced more than 50 concert/ball game combinations in major cities all over the country. Locally, past productions included two Beach Boys shows following San Diego Padres baseball games—each selling all 50,000 available tickets—and Jefferson Starship, America and Ambrosia concerts after San Diego Sockers soccer matches.

And in virtually every instance, Moore didn't invest, or risk, any of his own money. Instead, he was paid a flat fee—generally around \$125,000—to cover all expenses and his profit, which once all costs were covered rarely exceeded a couple of thousand dollars, one company source reports.

But on Oct. 8, Moore returned to San Diego to produce a benefit fundraiser for the San Diego State Univ. Aztecs football team, and this time he veered from his policies and agreed to give the school the first \$125,000 generated at the door; he would keep for himself any additional profits up to a maximum of \$125,000.

The event, however, was a bomb, drawing fewer than 20,000 people to see Linda Ronstadt and the football game (just a shade more than normal Aztec attendance), and with a ticket price set at only \$3 for State students and \$6 to \$8 for the public, Moore didn't fare too well.

During the final ticket count the night of the show he suffered a heart attack, and that's when his firm's problems began.

Peter Allen's Two Faces Maintaining High Visibility

By ETHLIE ANN VARE

LOS ANGELES—Peter Allen's popularity takes a two-pronged attack. On the one hand, he is known as the songwriter of such sensitive classics as "I Honestly Love You," "Don't Cry Out Loud" and "Arthur's Theme." On the other hand, he is the extravagant, campy entertainer whose spectacular Radio City Music Hall show included the entire cast of the Rockettes, a working three-story elevator and a camel.

In Los Angeles to tape "Solid Gold," "Salute" and "Hour Magazine," Allen took a breather from his sold-out recent tour to say that neither of these personas was what he had in mind. "I set out to be a nice singer/songwriter," says Allen in a still-obvious Australian accent.

His tour emphasized that side of Allen more so than his previous outings. "It's only me onstage, with two backup singers and the band," says Allen. "It was nice to get away from spectacle for a minute and do some songs. It's hard to introduce new material with 50 girls kicking around the stage."

Allen says he fell into his stage

overkill by accident, in an attempt to find something new to show an audience so loyal that most viewers were repeat attendants. "So instead of being a nice, sensible singer/songwriter, here I was shaking maracas and ripping off my shirt and lying on top of the piano. And it got to be a bit of a problem. I mean, once you've ridden in on a camel and danced with the Rockettes, there's very little place to go. It's like painting yourself into a corner."

So Allen recorded "Not The Boy Next Door," a collection of well-crafted pop tunes which is reportedly his strongest seller to date. He is working with Bob Fosse on a Broadway musical based on the Italian film "Big Deal On Madonna Street." His three-month Australian tour included a command performance for the Prince and Princess of Wales. If there is one more thing he would wish for, it is that his own rendering of one of his tunes could become a monster hit.

"It could always happen," he says. "But as long as someone's having hits with them, my ego as a songwriter is satisfied. It's only if no one ever heard them that I'd be upset."

Black

Arbitron Executive Fields Queries At YBPC Conference

NEW YORK—"Arbitron and black radio haven't always understood each other. But I think a dialog has been started that will help both in the future," says Young Black Programmers Coalition president Randy Sterling about the fruits of an Arbitron presentation made at the YBPC's recent conference in Houston.

Aside from answering questions about Arbitron's methodology, Rip Ridgeway, vice president for radio sales development, made available to Sterling a sheet of questions used by the firm in its survey of black listeners. At the YBPC's next regional meeting, scheduled for mid-January in Jackson, Miss., copies of the questions will be distributed to YBPC members. Ridgeway also made available copies of an Arbitron publication called "The Black Listener, Arbitron, & the Measurement of the Black Radio Audience."

Sterling claims that while Arbitron representatives have spoken before the National Assn. of Black Owned Broadcasters and the National Black Caucus, "this may have been the first time Arbitron spoke to a gathering of black programmers."

"I must emphasize the fact that many of our programmers and air personalities aren't really sure how Arbitron gets its ratings," says Sterling, referring to the suspicion black radio personnel have traditionally felt toward the ratings service.

"It is important now that we understand Arbitron," says the program director/personality at Galveston's KGBC. "When, after years of complaining, black radio was able to get Arbitron to use the 'expanded sample frame' ratings technique, giv-

ing diaries to black families with 18- to 35-year-old males, you saw an upturn in black radio ratings nationally.

"Now there is a backlash from white radio, particularly AOR and

top 40 stations, trying to alter the methodology. You can only fight for something if you understand it."

Sterling hopes that distributing the Arbitron questions to members of the

YBPC's 250 members, most of them in Louisiana, Texas and Mississippi, will allow them to understand "how Arbitron works and how we can use it to help ourselves." The YBPC is

encouraging its members to study their markets as Arbitron would and then use the YBPC as a forum for recommendations on improving Arbitron's techniques.

TWO FROM TOMMY BOY

PLANET PATROL

"I DIDN'T KNOW I LOVED YOU (TILL I SAW YOU ROCK & ROLL)"

TB837



VIDEO NOW AVAILABLE
From their debut LP

PLANET PATROL

TB1002



INCLUDES THE HITS:

- "Play At Your Own Risk" (remix)
- "I Didn't Know I Loved You (Till I Saw You Rock & Roll)"
- "It Wouldn't Have Made Any Difference"
- "Cheap Thrills"
- "Danger Zone"

Produced by Arthur Baker and John Robie

JONZUN CREW'S "ELECTRO BOOGIE ENCOUNTER"

TB 838



The fifth hit from their debut LP

LOST IN SPACE

TB1001



INCLUDES THE HITS:

- "Pack Jam"
- "Space Cowboy"
- "Space Is The Place"
- "Electro-Boogie Encounter"
- "We Are The Jonzun Crew"

Produced by Michael "Spaceman" Jonzun



Have a Hip-Hop Holiday with Tommy Boy!

The Rhythm & The Blues

• Continued from opposite page

1984... A 45 r.p.m. 12-incher featuring two Prince tracks, "Let's Pretend We're Married" from "1999" and a new song titled "Irresistible Bitch," is now available. In an uncharacteristic move, Prince acknowledges that two background singers contributed to the latter, Wendy and Lisa (Prince is not big on last names.)

Monalisa Young's "Knife" album on Motown is an intriguing experiment in revisionist music making for producer Hal Davis. Stevie Wonder's "Superstition," the Marvelettes' "Don't Mess With Bill," and three Jackson Five hits—"Dancing Machine," "I'll Be There," and "Never Can Say Goodbye"—are all reworked on the album... Elbow Bones & the Racketeers on EMI-America, another branch of August "Kid Creole" Darnell's growing empire (Kid Creole's background singers, the Coconuts, are also on EMI), has made the most commercial Darnell single since the days of the Dr. Buzzard's Original Savannah Band in "A Night In New York," from the album "New York At Dawn." Making the Savannah Band connection even stronger is the fact that the B side, "Happy Times," is produced by Stony Browder Jr. Darnell and Browder founded the Savannah Band together and collaborated on the music that made the group's first album on RCA an instant classic.

Billboard[®] TOP LPs & TAPE[®]

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Superstars are awarded to those product demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

Artist-TITLE-Label		Artist-TITLE-Label		Artist-TITLE-Label		Artist-TITLE-Label	
THIS WEEK	LAST WEEK	WKS ON CHART	THIS WEEK	LAST WEEK	WKS ON CHART	THIS WEEK	LAST WEEK
1	1	34	★	43	3	★	37
MEN AT WORK Business As Usual Columbia ARC 37978		▲	BLACK SABBATH Live Evil Warner Bros. 1-23742		WEA	★	
2	2	34	★	41	32	★	38
STRAY CATS Built For Speed EMI America ST 17070		▲	JOE JACKSON Night And Day A&M SP 4906		RCA	●	
3	3	17	★	39	32	▲	39
DARYL HALL & JOHN OATES H2O RCA AFL 4383		▲	CROSBY, STILLS AND NASH Daylight Again Atlantic SD 19360		WEA	▲	
5	5	9	★	40	20	▲	40
MICHAEL JACKSON Thriller Epic QE 38112		●	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347		MCA	▲	
6	6	6	★	56	11	★	41
BOB SEGER AND THE SILVER BULLET BAND The Distance Capitol ST 12254		●	GOLDEN EARRING Cut 21 Records T 119004 (Polygram)		POL	●	
6	4	14	★	42	14	★	42
PAT BENATAR Get Nervous Chrysalis FV 41396		●	PRINCE 1999 Warner Bros. 1-23790		WEA	●	
7	7	37	★	43	14	★	43
THE CLASH Combat Rock Epic FE 37689		▲	MARVIN GAYE Midnight Love Columbia FC 38197		CBS	▲	
8	8	13	★	44	14	★	44
PHIL COLLINS Hello, I Must Be Going Atlantic 80035-1		●	CHRISTOPHER CROSS Another Page Warner Bros. 1-23757		WEA	●	
9	9	44	★	45	14	★	45
TOTO Toto IV Columbia FC 37728		▲	KISS Creatures Of The Night Casablanca NBLP 7270 (Polygram)		POL	●	
10	10	9	★	46	15	★	46
FOREIGNER Records Atlantic 80999		●	DAN FOGELBERG Greatest Hits Full Moon/Epic FE 38308		CBS	●	
11	11	18	★	47	15	★	47
LIONEL RICHIE Lionel Richie Motown 6007 ML		▲	NIGHT RANGER Dawn Patrol Boardwalk NB 33259-1		IND	▲	
15	15	38	★	48	18	★	48
DURAN DURAN Rio Capitol ST 12211		●	TONI BASIL Word Of Mouth Radichoice/Virgin/Chrysalis FV 41410		CBS	●	
13	13	29	★	49	40	★	49
BILLY SQUIER Emotions In Motion Capitol ST 12217		▲	A FLOCK OF SEAGULLS A Flock Of Seagulls Live/Arista VA 66000		IND	●	
14	14	14	★	54	7	★	50
TOM PETTY AND THE HEARTBREAKERS Long After Dark Backstreet/MCA BSR 5360		●	SQUEEZE Singles 45's and Under A&M SP 4922		RCA	●	
15	15	19	★	51	10	★	51
BILLY JOEL The Nylon Curtain Columbia TC 38200		▲	BARRY MANILOW Here Comes The Night Arista AL 9610		IND	●	
16	16	19	★	52	10	★	52
NEIL DIAMOND Heartlight Columbia TC 38359		▲	LED ZEPPELIN Coda Swan Song 90051 (Atlantic)		WEA	●	
17	17	42	★	53	22	★	53
JOHN COUGAR American Fool		▲	KENNY LOGGINS High Adventure		WEA	●	
93	93	2	★	79	20	★	79
DEXYS MIDNIGHT RUNNER Too Rye-Ay Mercury SRM 1-4069 (Polygram)		POL	KOOL AND THE GANG As One De-Lite DSR 8505 (Polygram)		POL	●	
63	63	17	★	78	10	★	78
DIONNE WARWICK Heartbreaker Arista AL 9609		IND	BILL COSBY Bill Cosby Himself Motown 6026 ML		IND	●	
74	74	32	★	77	15	★	77
FLEETWOOD MAC Mirage Warner Bros. 1-23607		WEA	FRIDA Something's Going On Atlantic 80018-1		WEA	●	
81	81	15	★	90	3	★	90
PSYCHEDELIC FURS Forever Now Columbia FC 38261		CBS	RED RIDER Neruda Capitol ST 12226		CAP	●	
95	95	15	★	95	15	★	95
ANGELA BOFILL Too Tough Arista AL 9616		IND	PEABO BRYSON Don't Play With Fire Capitol ST 12241		CAP	▲	
106	106	2	★	82	21	★	82
DEBARGE All This Love Gordy 6012 GL (Motown)		IND	RUSH Signals Mercury SRM 1-4063 (Polygram)		POL	●	
81	81	12	★	83	12	★	83
JOHN LENNON The John Lennon Collection Geffen GHSP 2023 (Warner Bros.)		WEA	JOURNEY Escape Columbia TC 37408		CBS	●	
82	82	21	★	84	81	★	84
JUDAS PRIEST Screaming For Vengeance Columbia FC 38160		CBS	ANGELA BOFILL Too Tough Arista AL 9616		IND	●	
85	85	31	★	85	31	★	85
VANDENBERG Vandenber Alco Atlantic 90005		WEA	KISS Creatures Of The Night Casablanca NBLP 7270 (Polygram)		POL	●	

Billboard® Black Singles

Survey For Week Ending 2/19/83

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Main table with columns for 'THIS WEEK', 'LAST WEEK', 'WKS ON CHART', 'TITLE-Artist (Producer)', 'WEEKS AT #1', 'LAST WEEK', 'WKS ON CHART', 'TITLE-Artist (Producer)', 'THIS WEEK', 'LAST WEEK', 'WKS ON CHART', 'TITLE-Artist (Producer)'. Includes entries like 'BILLIE JEAN' by Michael Jackson, 'BETCHA SHE DON'T LOVE YOU' by Evelyn King, 'COME GIVE YOUR LOVE TO ME' by Janet Jackson, etc.

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New Companies

Al Gurewitz Entertainment, a promotion, marketing, sales, management, artists development and consulting firm, formed by Al Gurewitz. 79 Beechwood Lane, Fairfield, Conn. 06430; (203) 374-9401.

dio International Productions, formed by Martin Hecht. First signing is singer-songwriter Michael Cody. 845 Springfield Highway, Goodlettsville, Tenn. 37152; (615) 859-2316.

Dreams Music, formed by Michael Osborne. First release is "I'm Tex, He's Strange" LP by Tex Strange & the One Night Stand Band. 610 S. Venice Blvd., Suite 4276, Marina Del Rey, Calif. 90291.

Creative Lighting & Sound, a division of Jimmy Maples Entertainment, formed by Jimmy and Susan Maples and David Smith. 645 Pleasant Home Rd., Suite 86, Augusta, Ga. 30907; (404) 863-3361.

ment, a production, management and consulting firm, formed by Michael Caplin and Richard Wilson. 62 West 45 St., 9th Floor, New York, N.Y. 10036; (212) 382-2710.

A.S.K. Records, formed by Edwin Starr and Lillian Kyle. First release is a single by Starr "You Hit The Nail On The Head." 8911 Cynthia Street, Hollywood, Calif. 90069; (213) 652-9921.

Auravox Communications, an audio, video, recording, graphics and publishing firm, formed by Sherwin Wittek. 146 Sullivan St., New York, N.Y. 10012; (212) 260-2534.

BWI Communications Corp. and BWI Records, formed by Laurence Singer, Nick Koumoutseas and Lynn Andel. First release is self-titled EP by Keith Killgo. 1737 DeSales St., N.W., Suites 300-400, Washington, D.C. 20036; (202) 783-3336.

Dallas Sound Lab, a video, recording and film production facility, formed by Russell Whitaker. 4 Dallas Communications Complex, Irving, Tex. 75039; (214) 471-1622.

New England Talent Consultants and Poptown Promotions, formed by Bill Bunker. The label's signings include Joel Moulton and Points North, Precious Metal and the Stacey Dexter Band. P.O.B. 2171, West Peabody, Mass. 01960; (617) 532-0970.

Audio Records, a division of Au-

Black Sheep Records and Two

Daniel Caplin Artists Manage-

CARAS BOARD MULLS MORE CHANGES

Juno Show Moved To December

By KIRK LaPOINTE

TORONTO—The board of directors of the Canadian Academy of Recording Arts & Sciences has agreed to move the annual Juno music awards from the spring to December beginning next year and is considering several proposals to bolster the academy's fortunes.

Academy secretary Peter Steinmetz says a tentative date of Dec. 3 has been set for the next Juno awards at the newly built Roy Thomson Hall in Toronto. Meanwhile, the CARAS board met Friday (21) to consider academy committee recommendations that would, among other things, strengthen CARAS organization and control over the Juno program production.

Steinmetz, MCA vice president and general manager Ross Reynolds, Canadian Independent Record Production Assn. president Vic Wilson, Rogers Radio Broadcasting chief Jim Sward, MacMillan Publishing Co. of Canada president Arnold Gosewich and entertainment consultant Les Weinstein recommended to the CARAS board as members of the ways and means committee that an independent producer be hired to package the live Juno telecast. That would sever the co-production arrangement with the CBC, so CARAS either could sell the show to the high-

est bidder or buy airtime and control most of the advertising.

The move to December, rumored for several months, is aimed at bringing more attention to Canadian music during the critical Christmas sales period. The 1984 event will likely be the first attended by the general public. The annual dinner preceding the awards has been separated (and will be presented later the same night at a different location), and the 2,800-seat venue will mean tickets will be available to non-industry members.

But the academy has balked at the long-suggested and once-trying sharing of the award ceremony site with a center other than Toronto. Last year, the academy aborted an attempt to share the awards presentation in a simulcast with Vancouver when it was decided that West Coast organization was not up to scratch.

The committee report also urges the academy to establish full-time offices, ending a piggyback relationship with the Canadian Recording Industry Assn. offices in Toronto. Steinmetz and the committee representatives say they believe the nearly 1,000 CARAS members need full-time attention and that there should be someone overseeing Juno organization all year.

Steinmetz says the movement to independent production of the Juno show will allow CARAS to qualify

for federal assistance through the Canadian Program Production Fund, created in July to spur independent film and television production. It is expected that both the CBC and CTV networks will bid for the Juno show, which last spring drew an accumulated audience of 4.4 million viewers for the two-hour telecast, up sharply from the 3.2 million who watched in 1982 and representing a respectable 30% audience share.

Essentially, the former deal with the CBC saw the network assume control of virtually all aspects of technical production for the program. CARAS was in charge of lining up talent and selling tickets.

The committee sees the Junos as a potential bonanza for the academy, but also sees other ways to raise funds to increase its activities in Canada. It would like to encourage record companies to participate in a discount record club that would be run by CARAS for its members.

The 14 board members are elected for two-year terms, with seven elected in each year. A committee recommendation would limit board membership to three of the two-year terms.

In addition, the committee urges the creation of other "working committees" for such areas as financing, the Juno show, membership services and nominating to the board.

More AM Stations Going Stereo**Sony Receiver Seen Spurring Widespread Conversion**

OTTAWA—AM stereo stations are springing up in Canada in the wake of recent consumer software improvements and despite cautious federal direction on its introduction by the Communications Department and the Canadian Radio-Television & Telecommunications Commission.

The introduction of the Sony of Canada tabletop receiver, priced at about \$150 and equipped with headphones and a micro-chip that can pick up all four transmission standards, is seen in the industry as overcoming the last obstacle for widespread conversion to stereo.

CKLW Windsor, its signal beaming into the U.S. from across the river from Detroit, has been on the air in stereo since 1979. Last November, CHED Edmonton moved to stereo.

But several stations have added stereo transmission only this year, including CJVB Vancouver, CRFW Winnipeg, CKOC Hamilton, and CFRB and CHUM Toronto. Others, including CFTR Toronto (CHUM's main hit radio competitor), CJSB Ottawa and the entire Moffat Communications chain, are now reportedly ready to do so.

The initial conflict involving different transmission standards prompted a tentative endorsement of AM stereo by the Federal Communications Department, which manages technical standards in the industry. The department last year called for field trials of the standards with a view to developing one standard sometime next year.

Similarly, the CRTC approved the field trials, but told AM stations they must warn listeners not to buy receiving equipment during the trials because it may soon be rendered obsolete.

"The radios are cutting through that," says Pat Bohn, program director of CHED Edmonton, which has been working closely with Sony in promoting the station's move. The first 5,000 units of the Sony radio were moved through the Edmonton market.

The Winnipeg market was also subjected to a massive giveaway campaign a few months ago, when CFRW went stereo. Station manager Bob Laine calls stereo AM's "panacea" as a way to compete with FM.

Eroding AM ratings in the '70s

may be reversed as more stations move to stereo, Laine says. "I only wish we had competitors here," he says, noting that one station per market may not be enough to prompt consumers to buy the receiving software.

Sansui Corp. will introduce its receiver within weeks into Canada. And there are optimistic signs auto and home equipment will be available soon.

Among the most interesting markets worth observing will be Toronto, where CHUM went stereo Sept. 15 and CFTR is ready to make the switch. CKOC is also available to the market, and the three contemporary stations should provide enough incentive for retailers to front-store the receiving units during the Christmas season.

"I think stereo is going to be a great help," says Bohn. "Our listeners love it." His station has set up listening booths around the city to promote its stereo status.

But questions remain about how the federal organizations will react. The department has not yet retracted its call for field trials, and the commission has not yet issued a public notice rescinding the consumer warnings. **KIRK LaPOINTE**

Virgin Bolsters Marketing Effort

TORONTO—Virgin Records has re-signed its distribution agreement with PolyGram Canada, but the label will bolster its Canadian presence with the creation of a head office for national marketing and promotion in Toronto.

Virgin Records Canada has lured away CBS executive Bob Muir to take the newly created post of president. Offices were being established last week following a surprise announcement from PolyGram in Montreal.

German Video Distrib Eyes Shift To Sales

MUNICH—Spearheading the move towards straight sale of video software in the West German market is distribution company Videobox, whose managing director Thomas Haffa has made his name with aggressive publicity slogans like "The moment we unpack our product, the others can pack their bags."

Haffa, the former sales chief of CIC Taurus in Munich, is determined to shift the industry emphasis away from videocassette rental, a market he claims is breaking down. Pricing is the key to his strategy. At the moment some 4,000 video specialist and other stores offer tapes, mainly movies, for rental. Retailers typically pay \$80 for a feature film cassette, and feature a choice of perhaps 200 for a total outlay of \$16,000.

To the distributor this means a potential market of only 4,000 copies per title, multiplied by the three for-

mats—12,000 copies in all. "The alternatives are a market of 4,000 retailers, or a market of four million consumers," Haffa concludes.

To reach those consumers, Videobox's films are priced between \$12 and \$28, the very low levels being made possible by a combination of tight budgeting and tough negotiations with licensees, tape manufacturers and duplication plants. Current catalog runs to 32 movies, augmented by sports, children's and other specialist programming.

Haffa hopes to sell 800,000 videocassettes within the next 12 months. "We have a national sales force of 10 people, including two handling telephone sales, and we are also developing a special revolving shelf racking system for use in supermarkets, filling stations and warehouses," he says. "Distribution is organized by the association of program companies (VPA) in Gutersloh."

Greek Trade Enters Stadium Concert Age

By JOHN CARR

ATHENS—The Greek music business has entered the era of stadium-packing concerts, conferring superstar status on at least two domestic vocalists and firing the hopes of the national record labels.

The new fashionable venue here is the Olympic Sports Stadium, which recently hosted local singer George Dalaras for two nights. On both occasions the 70,000-seat stadium was packed, an attendance peak previously considered unattainable in Greece.

The result is that private promoters are now weighing chances of how many such superstar events can be held, and what concert attendance level will offset the enormous costs of staging such events.

The two Dalaras shows were preceded by an appearance at the same stadium by singer Dionysis Savvopoulos. That concert also drew a capacity audience.

Minos Records, Dalaras' label and the biggest domestic repertoire producer here, reports a consequent sharp rise in sales of Dalaras product. The singer's latest album, "O Tragoudistis" ("The Singer"), has become a top seller in Athens and provincial retail outlets, propelled by extensive television and press cover-

age given to his double stadium blitz.

Says a Minos executive: "We can be sure now that whatever Dalaras puts out will reach or surpass sales of 100,000." That figure represents platinum status in Greece.

Though Minos claims it has no hand in its artists' public appearances, its other big names apparently are being groomed for stadium stardom. They include Yannis Parios, generally considered Greece's top singer.

Record executives believe next spring should see Parios and other artists packing the Olympic Stadium, to introduce a likely string of similar extravaganzas over next summer, as the clearly profitable idea catches record company imaginations.

Athens' Olympic Stadium is run by the Greek government's secretariat for athletics, which screens applications by promoters for artist appearances. In return for its approval, the secretariat takes 15% of ticket proceeds as state revenue.

However, a secretariat spokesman says he doubts approval will be given to foreign rock acts to play the stadium on the grounds that overly enthusiastic audiences could damage the expensive installations.

U.K. Performers Warned On Portuguese Contracts

LONDON—A warning to pop performer/composers who play concerts in Portugal has been handed out here by the Performing Right Society (PRS).

It centers on the fact that an increasing number of Portuguese promoters insist on the inclusion of a provision in concert contracts for non-Portuguese artists specifically exempting the promoter from payment of performing right royalties to PRS' Portuguese affiliate, Sociedade Portuguesa de Autores (SPA).

PRS says: "Normally, SPA would license the promoter on the basis of boxoffice receipts, failing which the composer/performer can expect to receive nothing more than the engagement fee. We know that in some cases these contracts are presented to the performer only on arrival in Portugal. They're drawn up in Portu-

guese and can easily be signed without the performer being aware of the contents or implications.

"And when performers have understood the implications, and shown reluctance to sign, there have been reports of pressure being brought to bear to make them do so."

PRS says it entrusts administration of members' rights to SPA, so members aren't legally in a position to exempt a promoter from payment of performing rights. If contracts are signed which contain exemption clauses, SPA has "immense practical difficulty" in collecting royalties which should be paid.

"We urge performers not to take on Portuguese concerts without having signed contracts in the U.K., having satisfied themselves there aren't clauses depriving them of entitled royalties," the organization concludes.

Probe of Pornography Is Planned

OTTAWA—A House of Commons committee is preparing to launch a comprehensive study of pornography and "abusive" programming on radio and television.

All three political parties have agreed to study the matter through the communications and culture committee, and the terms of reference for the study are expected to be announced soon. The committee is expected to decide whether changes are needed in the Broadcasting Act.

Lynn McDonald, the New Democratic Party's justice critic, spurred the review by introducing a private member's bill into the Commons last March. When the bill came up for second reading Oct. 5, it was sched-

uled either to be referred to committee for study or to die on the order paper.

But because it had a specific amendment to the act, which would have extended protection from abusive programming based on gender, the Liberals instead offered to study the broad issues of pornography and abusive programming in committee. McDonald agreed and withdrew her bill from the Commons.

Liberals and Conservatives agreed it would be embarrassing politically to simply allow the bill to die through exhausting the time allotted to it for debate, a common measure used to extinguish bills which run against government policy.

Black

Stax Veteran Don Davis Returns To The Label Wars

By ROSE CLAYTON

DETROIT—Producer Don Davis, owner of the United Sound Systems recording studio here, has launched an independent record label, Reliant Entertainment Group, which will be distributed by his company.

Earlier this month, Reliant released its first record, "I'm Here Again," a 12-inch dance single by the Four Tops. The veteran group's album on the new label should be released by the holiday season. (The Four Tops were between labels when they recorded for Reliant and have since returned to Motown.)

Reliant does have an exclusive on singer/songwriter Mark Scott and on Slang, a self-contained three-man new wave band from Saginaw, Mich. (once the home of Al Green and Stevie Wonder). Slang writes its own material and is currently in production. Also signed to Reliant is Otis Clay, a soul singer and songwriter who worked with Davis in Memphis when Davis was vice president of Stax Records.

The r&b music of Stax sessionmen, like Steve Cropper, Duck Dunn and Booker T. is Davis' "forte," mainly because "it was the first music that was a complement to what was inside of me" he says. The Reliant Entertainment Group, however, will be "geared for a newer, younger sound in the spectrum."

A guitarist who played with John Lee Hooker before adding his licks to many of Stax's hits, Davis went on to achieve recognition as the producer of the platinum single "Disco Lady" by Johnnie Taylor. Davis is also well known as producer of the Marilyn McCoo/Billy Davis Jr. smash "You Don't Have To Be A Star."

Shortly thereafter, Davis retired as a producer in order to reorganize his career in a direction more in line with his personal goals. The formation of Reliant Entertainment Group is an intricate part of Davis' plan.

"I think on the mental side, I had outgrown the position of a producer giving records to record companies," Davis explains. "I felt my chances were better if I could control my own destiny as much as possible."

When Davis stopped producing in 1978, business was booming at his United Sound Systems. "We had three studios going all the time," Davis recalls. "I built a new room and spent close to \$500,000 on a new computer system. Then the bottom fell out and I still had bills to pay."

That's when Davis decided to branch out into a new career and bought controlling interest in Detroit's First Independent Bank. This move was significant in the founding of Reliant Records in two ways: on the practical side it exposed Davis to business disciplines that he would later use in the formation of his label; and on the creative side it allowed him to bring in younger talent.

During his five-year hiatus as a producer, Davis says he witnessed some positive changes in the recording industry that have induced him to accelerate his involvement. The industry is "thinking like good business entrepreneurs," he says. "On one lay-

er are good-thinking men who got scars the hard way, and on another are the new people entering the industry with a different approach to cost.

"What's happening in this town is that the pendulum has swung back and people are thinking about independent labels again, because they feel that if they go with the majors

they have to do the independent promotion and pay for the pressing and distribution anyway," Davis comments.

USS' personnel includes: Davis,

owner and president; Willie Davis, vice president; Pam Riley, secretary; Mike Iocopelli, chief engineer; and Greg Ward and Jim Vitti, staff engineers.

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Friday, November 4th

- 12:00 pm Registration
- 1:00 pm Opening Session
- 3:30 pm Special Interests Workshops
- 7:30 pm The Board of Directors Reception
- 9:00 pm Special Entertainment: "Dancin' In The Streets—83"

Saturday, November 5th

- 10:00 am General Session: "Black Music Summit"
- Perspectives on the state of Black music will be presented



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1:00 pm Luncheon Session: The International Black Music Market

3:30 pm Special Interests Workshops

Sunday, November 6th

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1:30 pm General Session: Reports From Special Interests Workshops

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Griffey: BMA Stronger Than Ever

Continued from page 50

definitely buy it from the man on the corner who does have copies. Instead of complaining we have to go in and deal with it. By opening up black Africa in that way, we'll have opened up a market for black music that will rival the U.S." Griffey sees this as the type of economic advocacy that the BMA can successfully pursue.

Unfortunately, according to Griffey, budgetary constraints kept much of this information from the general membership and made the BMA curtail some of its better known activities (such as the "Black Music Is Green" presentations about how to effectively merchandise black music).

The BMA president acknowledges that "for a long time I was one of

those who stood outside the BMA and criticized it. I went to the first conference in Philadelphia and never came back. But I saw that the basic concept of the BMA, to preserve and perpetuate black music, was sound, and that there was a lot that was right with the BMA. I saw I should have been inside making it better."

Griffey, in fact, says that the artist

community has now begun to get more involved, financially and other ways, in supporting the BMA's efforts. "Everything we do to increase the visibility and sales potential of black music helps them directly," he says. "But these activities cost money. A presentation at NARM with audio/visual materials, an act's transportation, etc., runs about \$20,000. So we look to the companies to fund it, yet in the long term it is the producers, singers, writers who benefit."

Griffey promises that the rest of 1983 and 1984 will see the BMA more visible. He is particularly interested in increasing the number of BMA chapters. Currently, there are active chapters in New York, Philadelphia and Washington. "We're going to draw upon the experiences of the chapters in those three cities to develop a model that can be transferred around the country," Griffey says.

Billboard Black Singles

Survey For Week Ending 11/5/83

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NOVEMBER 5, 1983, BILLBOARD

Table with 4 columns: This Week, Last Week, Weeks On Chart, Title-Artist (Producer). It lists 100 Black Singles chart entries, including 'ALL NIGHT LONG (ALL NIGHT)', 'STOP DOGGIN' ME AROUND', and 'I AM LOVE'. Each entry includes the chart position, title, artist, producer, and publisher information.

● Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). ● 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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HIT PARADE



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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	8	EVERY BREATH YOU TAKE —The Police. (Hugh Paugham, The Police), Sting; A&M 2542	★33	42	5	PUTTIN' ON THE RITZ —Taco (David Parker), Berlin; RCA 13574
2	2	15	ELECTRIC AVENUE —Eddy Grant (E. Grant), E. Grant; Portrait/Ice 37-03793 (Epic)	★34	40	3	LAWYERS IN LOVE —Jackson Browne (Jackson Browne, Greg Ladanyi), J. Browne; Asylum 7-69826
3	3	17	FLASHDANCE . . . WHAT A FEELING —Irene Cara ● (Giorgio Moroder), K. Forsey, I. Cara, G. Moroder; Casablanca 811440-7 (PolyGram)	★35	43	5	PIECES OF ICE —Diana Ross (Gary Katz), M. Jordan, J. Capek, RCA 13549
4	4	15	NEVER GONNA LET YOU GO —Sergio Mendes (Sergio Mendes), B. Mann, C. Weil; A&M 2540	★36	38	6	THE BORDER —America (Russ Ballard), R. Ballard, D. Bunnell; Capitol 5236
5	5	9	WANNA BE STARTIN' (Quincy Jones), M. Jackson; Epic 34-03914	★37	39	10	THE SALT IN MY TEARS —Martin Briley (Peter Coleman), M. Briley; Mercury 812165-7 (PolyGram)
6	6	12	COME DANCING —The Kinks (Ray Davies), R. Davies; Arista 1054	★38	23	16	SHE'S A BEAUTY —The Tubes (David Foster), Lukather, Foster, Waybill; Capitol 5217
7	7	12	OUR HOUSE —Madness (Clive Langer, Alan Winstanley), C. Smyth, C. Foreman; Geffen 7-29568 (Warner Bros.)	★39	46	3	AFTER THE FALL —Journey (Mike Stone, Kevin Elson), S. Perry, J. Cain; Columbia 38-04004
8	8	8	IS THERE SOMETHING I SHOULD KNOW —Duran Duran (Ian Little, Duran Duran), Duran Duran; Capitol 5233	★40	55	3	HUMAN TOUCH —Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield; RCA 13576
9	9	8	STAND BACK —Stevie Nicks (Jimmy Iovine), S. Nicks; Modern 7-99863 (Atco)	★41	44	11	SLIPPING AWAY —Dave Edmunds (Jeff Lynne), J. Lynne; Columbia 38-03877
10	10	9	SHE WORKS HARD FOR THE MONEY —Donna Summer (Michael Omartian), D. Summer, M. Omartian; Mercury 812370-7 (PolyGram)	★42	62	5	THE SAFETY DANCE —Men Without Hats (Marc Durand), Ivan; Backstreet 52232 (MCA)
11	11	8	SWEET DREAMS —Eurythmics (David A. Stewart), Lennox, Stewart; RCA 13533	★43	57	3	FAKE FRIENDS —Joan Jett and the Blackhearts (J. Jett, R. Cordell, K. Laguna), J. Jett, K. Laguna; Blackheart/MCA 52240
12	13	8	1999 —Prince (Prince) Prince; Warner Bros. 7-29896	★44	60	5	DEAD GIVEAWAY —Shalamar (L.F. Sylvers, III), J. Gallo, M. Dare, L.F. Sylvers, III; Solar 7-69819 (Elektra)
13	7	14	TOO SHY —Kajagoogoo (Colin Thurston, Nick Rhodes), Limahl, N. Beggs; Kajagoogoo; EMI-America 8161	★45	56	4	ALL TIME HIGH —Rita Coolidge (John Barry), J. Barry, T. Rice; A&M 2551
14	19	8	MANIAC —Michael Sembello (Phil Ramone, Michael Sembello), M. Sembello, D. Matkosky; Casablanca 812516-7 (PolyGram)	★46	48	5	WAR GAMES —Crosby, Stills & Nash (Stephen Stills, Graham Nash, Stanley Johnston), S. Stills; Atlantic 7-89812
15	16	9	BABY JANF —Rod Stewart	★47	50	5	IT'S INEVITABLE —Charlie (Kevin Beamish, Terry Thomas), T. Thomas; Mirage 7-99862 (Atco)
16	13	14	LEGAL TENDER —The B-52's	★48	NEW ENTRY	NEW ENTRY	HUMAN NATURE —Michael Jackson (Quincy Jones), S. Porcaro, J. Bettis; Epic 34-04026
				★49	51	6	MIDNIGHT BLUE —Louise Tucker (Tim Smit, Charlie Skarbek), Beethoven, Smit, Skarbek; Arista 1-9022
				★50	63	4	HOW AM I SUPPOSED TO LIVE WITHOUT YOU —Laura Branigan
				★51	87	2	TIL YOU AND YOUR LOVER ARE LOVERS AGAIN —Engelbert Humperdinck (Even Stevens), J. Buckingham, H. Gray; Epic 34-03817
				★52	88	2	YOU'RE DRIVING ME OUT OF MY MIND —Little River Band (Little River Band, Ernie Rose), B. Birtles, G. Goble; Capitol 5256
				★53	89	2	DON'T YOU GET SO MAD —Jeffrey Osborne (George Duke), J. Osborne, M. Sembello, D. Freeman; A&M 2561
				★54	80	3	TONIGHT I CELEBRATE MY LOVE —Peabo Bryson/Roberta Flack (M. Masser), M. Masser, G. Goffin; Capitol 5242
				★55	58	9	THE METRO —Berlin (Daniel R. Van Patten), J. Crawford; Geffen 7-29638 (Warner Bros.)
				★56	NEW ENTRY	NEW ENTRY	TIP OF MY TONGUE —The Tubes (David Foster), Tubes, Snyder, White; Capitol 5258
				★57	59	15	FAITHFULLY —Journey (Mike Stone, Kevin Elson), J. Cain; Columbia 38-03840
				★58	78	4	WEST COAST SUMMER NIGHTS —Tony Carey (Peter Hauke), T. Carey; Rocshire 95037
				★59	82	4	WAITING FOR YOUR LOVE —Toto (Toto), B. Kimball, D. Patch; Columbia 38-03981
				★60	81	3	WHO'S BEHIND THE DOOR? —Zebra (Jack Douglas), R. Jackson; Atlantic 7-89821
				★61	67	13	DON'T PAY THE FERRYMAN —Chris Deburgh (Rupert Hine), C. Deburgh; A&M 2511
				★62	64	10	THE WOMAN IN YOU —The Bee Gees (Barry Gibb, Robin Gibb, Maurice Gibb, Karl Richardson, Albhy Galuten), B. Gibb, R. Gibb, M. Gibb; RSO 813173-7 (PolyGram)
				★63	76	9	I.O.U. —Lee Greenwood (J. Crutchfield), K. Chater, A. Roberts; MCA 51299
				★64	NEW ENTRY	NEW ENTRY	SHARP DRESSED MAN —ZZ Top (Bill Ham), Gibbons, Hill, Beard; Warner Bros. 7-29576
				★65	NEW ENTRY	NEW ENTRY	YOU'RE DRIVING ME OUT OF MY MIND —Little River Band (Little River Band, Ernie Rose), B. Birtles, G. Goble; Capitol 5256
				★66	87	2	TIL YOU AND YOUR LOVER ARE LOVERS AGAIN —Engelbert Humperdinck (Even Stevens), J. Buckingham, H. Gray; Epic 34-03817
				★67	88	2	LEGAL TENDER —The B-52's



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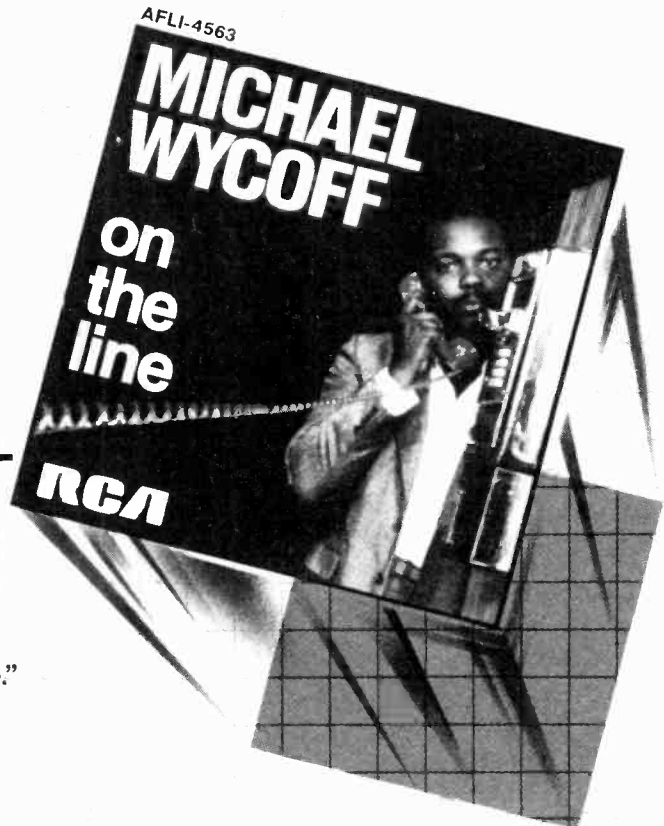
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Records and Cassettes

Black Homegrown Funk Scene Growing Rapidly In U.K.

By CHRIS GILL

In no more than five years, a vital, influential funk and soul scene has developed in Britain. Strangely, even in a country as small as Britain, the key movers and shakers are located in just one area: the Southeast, particularly in London, and—at least so far—in the city's northeastern section.

Over the years, both white and black working-class youths throughout Britain have enjoyed imported black music. But it is London that has led the way during the recent explosion of funk—an explosion that, not coincidentally, has coincided with the coming of age of a second generation of West Indians whose British upbringing has rendered them as impressionable to the influence of imported American music (which working-class white kids have been dancing to for years) as to imported Jamaican music.



Beggar & Co. is one of the leading funk bands in Britain.

It's a fact that in such a small market there are a handful of key figures—four or five disk jockeys, three or four specialist record shop owners, one or two record company a&r men and some four music journalists—whose word is crucial to the fate of black product here. Chief funk guru is Chris Hill, a club DJ whose fame even outstrips that of the few radio jocks with specialist black programs. He was with Phonogram as an a&r man when it had 14 consecutive hits in Britain with the Stylistics. He was involved with the early career push of the first British international act of the current movement, Light Of The World, later to split into three separate units (Light Of The World, Incognito and Beggar & Co.).

Hill took the group to the Ensign label, where he then worked as an a&r man, recording two of their albums. The second, "Round Trip," was the most lavish production to date of any British black act. His current project is Galaxy, which hit number two on the pop chart with "Dance All Night."

Among Hill's views on the state of British black music: in the absence of any extensive specialist radio coverage, clubs and import stores are by far the most important breaking grounds for black music in Britain; even at its best, the weakest aspect of British soul and funk has been the quality of the songs; the right image, so crucially important to consistent commercial success, has not yet been developed by any British black act;

and, with a self-sacrificial integrity which may yet be a key to their success, British black acts have written their material for the home market, and not for the infinitely more lucrative American market.

Says Hill: "Black music has always been the prime mover in this country. All the major international British pop groups, the Beatles, Stones, Rod Stewart, came out of a basically black music background. Their music started off, as did American pop music, as watered-down black music. And that carried on through the 1960s and 1970s, when there was no British black music scene as such."

He adds: "The network of clubs



Phil Fearon is the leader of Galaxy, one of the hottest of the new funk bands in the U.K.

works more tightly here, because it is a smaller country. A record can be big in the clubs overnight and, inside three weeks, you've got a pop hit. In the States, you can be No. 1 on the club charts and never cross over to pop. That can't happen in Britain."

The route to the top for a black record is traced by Streetwave label chief Morgan Khan. When he was with PRT Records, Khan helped build the company into the foremost disco label; among other things, he signed a licensing pact with the Sugar Hill label at the time of the Sugar Hill Gang's "Rapper's Delight."

Later he went to Red Bus, taking control of the newly-launched Excalibur and R&B labels, scoring success with the soul trio Imagination. Now Streetwave has a rapacious appetite for hot U.S. disco tracks.

So it is with authority that Khan says: "It all emanates from the club floor or from the import specialist shops. Clubs are full on weekends only. So the stores program the jocks, including those on specialist radio shows. Then it is to the specialist buyer, and they put it in the top 100. The pop jocks take over, and it goes all the way or not. A lot of records die, but they die on the shelf in the store."

Khan has given the compilation album play a new twist. He's about to release the fourth in a regular series of LPs under the title "Street Sounds," out roughly every other month. Each has an hour's worth of full-length versions of current dance tracks, including sizeable hits. He says the first sold 19,000, the second topped 24,000, and sales on the third are at 45,000 and still rising.

The U.K. club/import store/specialist radio network is so well-gearred that it is frequently possible to steal the march on the U.S. scene. But the temptation to do so is nearly impossible for Chris Hill.

He says: "I have more trouble picking up a new release when I'm in New York than I do over here. That's mainly because it comes straight from the distributor in the U.K. In the U.S., all the black labels go through central distribution and wander all around the country, so that if you're in New York it's difficult to get a record that's big in California or Florida. Here, the major importers bring in from New York, Philadelphia, all over."

"Once it is in the hands of two or three influential people, the record's fate is decided. But it has to be good. One thing you can't do in Britain is hype a bad black record. We don't need it, because there's such a choice."

"And fads don't mean a thing in Britain. That's why rapping, after a couple of novelty hits, faded away. Nobody could relate. And the electronic thing has met massive opposition in some influential sectors. They are examples of failures with American street music but, similarly, if Capitol Records decided to put \$10 million into promoting one of its black acts, it would have no effect in Britain. For instance, Maze have been picked up by the kids here, because the product is right. But the group is almost an embarrassment to the label, because it can't do anything with the act."

It was inevitable, says Hill, that homegrown talent would want to get involved. "Kids, coming to the clubs, hearing the records, were going to make them. Up to then, the British black scene had been represented by a mish-mash of token black acts, cabaret turns, or pop groups like Hot Chocolate which

just happened to have a black singer."

The first significant act, says Hill, was Hi-Tension, followed by Light Of The World. "These just happened to be black London kids who didn't want to play reggae, but wanted to perform what they were dancing to in the clubs."

"It was raw. A lot of the kids didn't know whether they wanted to be in punk bands or black bands. It all showed through in the music. And in some hip black clubs, some punk product came through, via acts like the Stranglers and the Sex Pistols."

Hill massed his resources behind Light Of The World as the flagship act, spending some \$60,000 on the group's second album. At the time Ensign records was a tight-knit "family scene," says Hill. Then the floodgates opened up. "Every black kid in London wanted to make records, just like the early days of rock'n'roll or pop for white kids. They saw how easy it was. They learned marketing ploys, like pressing up a couple of hundred white labels, then pushing them around the special shops as imports."

The market opened widely when Linx arrived, signed through Chrysalis. Now, Hill notes, "most majors have at least one black British act on which to work," and Chrysalis has the muscle to carry through an image-building process for Linx.

Realization that black acts could also have an image was a key development. But Hill agrees that if parallel developments of new wave and so-called Brit funk in the U.K. were confusing, it was much worse in the States.

He says: "The majority of kids who bought these Brit funk records in the States were white, not black. It's a white country. So it was to that larger market that the records sold. What happened was almost a repeat of the 1960s, with white kids making dance records again. So you had Yazoo, Heaven 17, Culture Club, ABC, Spandau Ballet, all making what were arguably black dance records."

"I still don't see it myself, but it is what black Americans took to. See the New York kids with their ghetto-blasters and what they're blasting out is what the black music fraternity in Britain would call shit."

"To qualify that, in the broadest sense I think the stuff is quite good. But as a black music disk jockey, I'm horrified that what is seen as black British music in black America is a bunch of white English kids playing synthesizers."

Whether Britain can produce a major international black act remains to be seen. But Hill is excited about the success of Phil Fearon & Galaxy. "After all these years you've got a black British act that's got a great pop song and a fabulous pro-

(Continued on page 43)



Club DJ Chris Hill is a pioneer in the British black music scene.



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RELEASED THROUGHOUT EUROPE

Reissues From CBS International

By MIKE HENNESSEY

PARIS—CBS International is mounting a major European campaign to promote a new series of midprice jazz reissues under the title "I Love Jazz," using the familiar heart symbol to represent the "love" in the title. The series of 14 albums is getting simultaneous release in Scandinavia, West Germany, Holland, Belgium, France, Italy, Spain, Austria, Switzerland and the U.K., and may later be issued in Israel and Greece.

The albums, featuring Louis Armstrong, Dave Brubeck, Andre Previn, Art Blakey, Miles Davis, Thelonious Monk, Duke Ellington, Count Basie, Benny Goodman, Aretha Franklin, Charles Mingus, Erroll Garner and Kid Ory, have been selected under the supervision of CBS France's Henri Renaud, a former jazz pianist and the architect of the highly successful "Aimez-Vous Le Jazz?" reissue series.

Handling marketing and promotion of the new series is John Corba, director of marketing services and special projects for CBS International in Paris. The albums are being pressed at the CBS plant in Haarlem, Holland, and initial order is for between 120,000-150,000 units.

Says Corba: "The series is aimed mainly at the record buyer who is at the point of moving away from rock and into jazz. It provides a good range of major jazz talents, and Henri Renaud has selected the material with great care. None of the albums are currently available on current catalog in the U.S."

Corba, an amateur jazz pianist himself, says the series will be marketed through such non-traditional channels as supermarkets and other heavy traffic locations. The campaign will include posters, streamers, stickers and badges using the "I Love Jazz" theme.

"We came to the conclusion," Corba says, "that whereas WEA and

RCA are much engaged in exploiting their jazz catalogs, CBS has not been so active in this area. We made a diagnosis of the jazz market in Europe, the U.S.A. and Japan, and we decided that there was a case for re-packaging some jazz product every two or three years and exploiting it under a different umbrella, so to speak. After all, we have some of the biggest names in jazz. The series can also serve as a replacement service for the more established jazz enthusiasts."

Corea Featured At Screening Of New Monk Film

LOS ANGELES—Two shows had been advertised, but they were reduced to one. Pianist Chick Corea's live performance was scheduled to follow the showing of "Music In Monk Time," a filmed tribute to the late composer/pianist Thelonious Monk (Billboard, April 30), but Corea actually played before and after the screening. And enjoyment of the film itself was seriously hampered by a persistent and disconcerting hum.

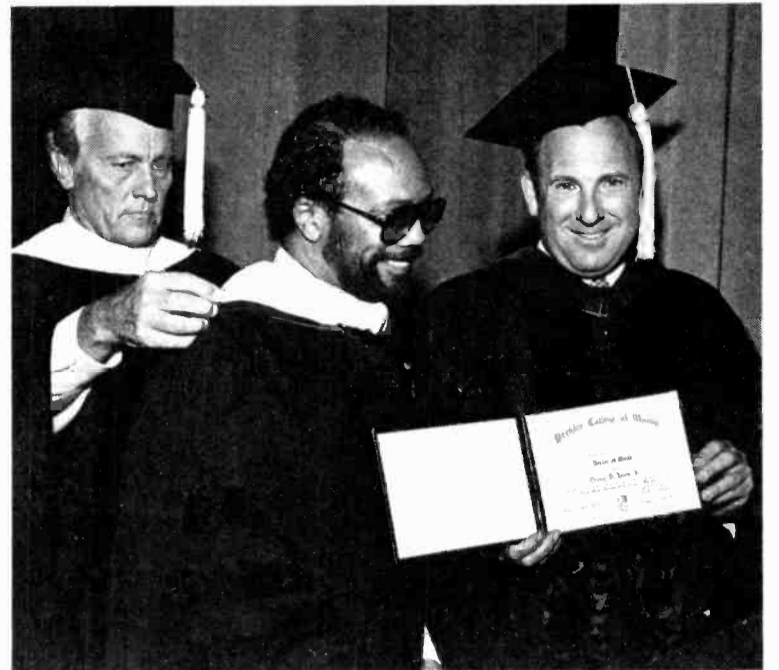
All in all, this unusual pairing of concert and film, held May 13 at the Country Club in suburban Reseda, could have proceeded more smoothly. But if the show was less than totally successful, it was still an impressive memorial to one of jazz's most original and important figures.

Corea, backed by drummer John Dentz and bassist Andy Simpkins, kicked off the evening with a bouncy rendition of Monk's "Well You Needn't." Corea, of course, is an exceptionally accomplished player, and his versions of this and other Monk classics were essentially flawless. Whether they really evoked Monk, however, is another matter. For a genuine evocation of Monk, one had to wait for the film, which contains performance footage that was itself worth the \$8.50 admission price (\$10 at the door).

"Music In Monk Time," produced by Stephen Rice and Paul Matthews and directed by John Goodhue, is by most standards a fine piece of work. It features interviews with musicians who knew and played with Monk, as well as performances of Monk's music by Dizzy Gillespie, Charlie Rouse and others.

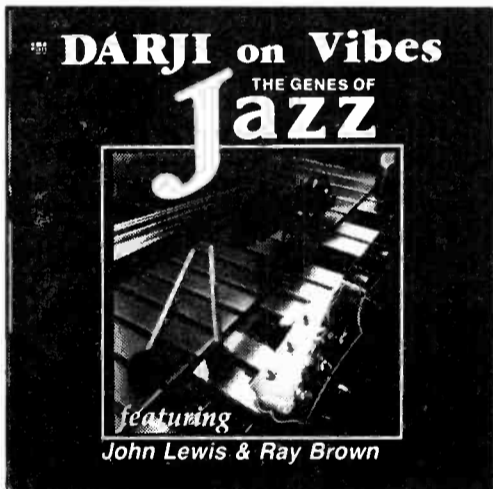
The Monk footage, seen here for the first time since its original airing abroad, comes from Aulus, Norway (1964) and Paris (1970). The Parisian segment, shot in a television studio, contains riveting solo renditions of "Coming On The Hudson" and "Crepuscule With Nellie." Seeing Monk laboring over his keyboard, grunting and groaning, with the sweat pouring off his face as he executes his inimitable blend of rolling arpeggios, intense chording and quirky, angular filigree, is an experience no jazz fan should miss (it helps that these older, black and white sections have excellent sound and sharp, clear visuals).

The serious Monk scholar might complain that interviews with Orrin Keepnews and Teo Macero, who produced so many great Monk recordings, would have made for a more serious and thorough portrait of this enigmatic genius. But "Music In Monk Time" is nevertheless a well-made and valuable look at a musician whose likes we will never see again. **SAMUEL GRAHAM**



QUINCY HONORED—Quincy Jones receives an Honorary Degree of Doctor of Music from Berklee College of Music president Lee Eliot Berk, right, as Dean Richard Bobbitt adjusts his academic hood. Jones is a 1951 graduate of Berklee.

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Darji on Vibes The Genes of Jazz

"Darji takes the lead, holds the fort, and lets all the cats join in. John Lewis hasn't projected this sort of fun in years. Ray Brown is equally brilliant. The inclusion of Rodney Jones' superb guitar sounds in these grooves and Mickey Roker's delightful swing make this a remarkable recording that includes some of pianist John Lewis' very best work, bassist Brown at his most inventive (and gorgeously recorded). It is a display of mutual respect and a perfect recorded example of what truly beautiful improvised music can be."

Philip Elwood, Music Critic
San Francisco Examiner

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Survey For Week Ending 6/11/83							
Billboard® Best Selling Jazz LPs™							
This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	7	JARREAU • Jarreau, Warner Bros. 1-23801	26	14	53	PAT METHENY GROUP Offramp, ECM ECM-1-1216 (Warner Bros.)
2	2	5	EARL KLUGH Low Ride, Capitol ST-12253	27	27	5	STEPS AHEAD Steps Ahead, Musician 60168-1 (Elektra)
3	4	7	JOE SAMPLE The Hunter, MCA 5397	28	10	15	JOHN KLEMMER Finesse, Musician 60197-1 (Elektra)
4	3	13	WEATHER REPORT Procession, Columbia FC 38427	29	29	26	LEE RITENOUR Rit/2, Elektra 60186
5	NEW ENTRY		MILES DAVIS Star People, Columbia FC 38657	30	33	3	CHICO FREEMAN The Search, India Navigation IN 1059
6	7	30	EARL KLUGH/BOB JAMES Two Of A Kind, Capitol ST-12247	31	24	49	GEORGE WINSTON Winter Into Spring, Windham Hill C-1019
7	6	26	GROVER WASHINGTON JR. The Best Is Yet To Come, Elektra 60215	32	35	3	RARE SILK New Weave, Polydor S10028-1Y1 (Polygram)
8	8	7	WILTON FELDER Gentle Fire, MCA 5406	33	NEW ENTRY		THE YELLOWJACKETS Mirage A Trois, Warner Bros. 23813-1
9	9	9	GEORGE WINSTON Autumn, Windham Hill C-1012	34	34	80	GEORGE BENSON • The George Benson Collection, Warner Bros. 2HW 3577
10	11	48	DAVID SANBORN As We Speak, Warner Bros. 1-23650	35	NEW ENTRY		JAY HOGGARD Love Survives, Gramavision GR 8204
11	13	15	DAVE GRUSIN AND THE NEW YORK/L.A. DREAM BAND Dave Grusin and the New York/L.A. Dream Band, GRP A 1001	36	16	40	JIMMY SMITH Off The Top, Musician 6016-1 (Elektra)
12	12	34	SPYRO GYRA Incognito, MCA MCA-5368	37	38	77	GROVER WASHINGTON JR. Come Morning, Elektra 5E-562
13	NEW ENTRY		BOB JAMES The Genie, Columbia FC 38678	38	NEW ENTRY		RALPH TOWNER Blue Sun, ECM 23788-1E (Warner Bros.)
14	17	93	AL JARREAU ▲ Breakin' Away, Warner Bros. BSK 3576	39	32	31	VARIOUS ARTISTS Casino Lights, Warner Bros. 23718-1
15	15	19	HERBIE HANCOCK Quartet, Columbia C2-38725	40	39	103	PAT METHENY & LYLE MAYS As Falls Wichita So Falls Wichita Falls, ECM-1-1190 (Warner Bros.)
16	23	7	LONNIE LISTON SMITH Dreams Of Tomorrow, Doctor Jazz FW 38447 (CBS)	41	43	3	BILLY COBHAM'S GLASS MENAGERIE Smokin', Musician 60233-1 (Elektra)
17	5	26	GEORGE WINSTON December, Windham Hill C-1025	42	48	133	GROVER WASHINGTON JR. ▲ Wineflight, Elektra 6E-305
18	18	7	DAVID GRISMAN Dawg Grass/Dawg Jazz, Warner Bros. 1-23804	43	44	38	CHICK COREA Touchstone, Warner Bros. 23699-1
19	19	17	SHADOWFAX Shadowfax, Windham Hill C-1022	44	46	26	SARAH VAUGHN Crazy And Mixed Up, Pablo 2312-137 (RCA)
20	20	7	HANK CRAWFORD Midnight Ramble, Milestone M-9112 (Fantasy)	45	25	13	CHICK COREA Again and Again, Musician 60167-1 (Elektra)
21	21	7	LIZ STORY Solid Colors, Windham Hill C-1023	46	40	11	WORLD SAXOPHONE QUARTET Revue, Black Saint BSR 0056 (Polygram)
22	22	48	BOB JAMES Hands Down, Columbia/Tappan Zee FC 38067	47	47	46	DAVE GRUSIN Out Of The Shadows, Arista/ GRP 5510
23	26	3	CARLOS SANTANA Havana Moon, Columbia FC 38642	48	31	26	MILES DAVIS Live At The Plugged Nickel, Columbia C2-38266
24	28	3	GEORGE DUKE Guardian Of The Light, Epic FE 38513	49	49	11	VARIOUS ARTISTS Sampler '82, Windham Hill C-1024
25	37	5	GEORGE HOWARD Asphalt Garden, Palo Alto PA 8035	50	50	83	EARL KLUGH Crazy For You, Liberty LT 51113

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Billboard Black Singles

Survey For Week Ending 6/11/83

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer)		LAST WEEK	WKS ON CHART	TITLE—Artist (Producer)		THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer)	
			Writer: Publisher: Licensee: Label & Number (Dist. Label)	Writer: Publisher: Licensee: Label & Number (Dist. Label)			Writer: Publisher: Licensee: Label & Number (Dist. Label)						
1		10	45	3	68	36	13	2	2	10			13
	2		34	34	80	4	4						4
	3	10	39	6	78	4	4						4
10	6		41	8	79	2	2						2
5	5	11	37	15	76	3	3						3
6	4	11	38	33	73	3	3						3
8	8		44	5	77	3	3						3
9	7		40	21	74	2	2						2
13	4		41	74	76	NEW ENTRY	NEW ENTRY						2
11	8		42	59	75	NEW ENTRY	NEW ENTRY						2
11	6	9	43	50	78	85	3						3
12	12	11	44	47	79	84	2						2
20	5		45	7	80	68	6						6
16	9		46	49	81	43	10						10
17	9		47	7	82	46	18						18
16	14	7	48	53	83	42	13						13
17	7	13	49	56	84	48	10						10
23	5		50	54	85	71	14						14
24	6		51	58	86	72	26						26
22	8		52	52	87	82	21						21
26	5		53	57	88	NEW ENTRY	NEW ENTRY						NEW ENTRY
30	5		54	65	89	NEW ENTRY	NEW ENTRY						NEW ENTRY
29	5		55	55	90	93	3						3
27	6		56	60	91	81	8						8
25	25	10	57	63	92	86	13						13
26	18	18	58	61	93	90	15						15
27	19	20	59	66	94	92	17						17
28	28	8	60	64	95	94	11						11
38	5		61	67	96	88	3						3
35	13		62	69	97	89	4						4
31	31	7	63	70	98	83	4						4
32	32	8	64	70	99	75	5						5
			65	37	100	91	4						4
			66	40									

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JUNE 11, 1983, BILLBOARD

The Rhythm & The Blues

Continued from page 76

retailers remain competitive. While the fact that it is BMA-sponsored indicates that it has the backing of the BMA's board of directors and executive council, a more aggressive stance by the organization's big names would encourage more confidence in it.

The BMA could have an even more direct effect if its heavyweights would issue a statement calling on the major labels, the people that employ them and help them distribute their product, to take a more liberal

attitude toward credit and co-op ad dollars toward black retail. The whole reason for the existence of a BMA is that it can collectively speak as a powerful advocacy voice for blacks on the gut issues that affect its future. For all the publicity a celebrity tribute generates, it doesn't have the same long-term benefits as action on the survival of black mom and pop record stores.

This kind of grass roots connection is much needed, as the recent seminars held by the BMA's New York chapter illustrated. The desire

for information and direct contact with industry insiders has made every one of the group's activities successful in attracting people and re-creating interest in the BMA. Workshops and seminars held by the local chapters in Washington and Philadelphia have had similar impact.

The BMA's future appears to lie in this direction. By stimulating membership among those who are interested in the BMA for the sake of music, and not just because their record company paid for it a more

committed membership is guaranteed. June is Black Music Month, and it is time to take stock of what is actually being done to spread its growth and what is lip service.

★ ★ ★

Short Stuff: The Young Black Programmers Coalition, an active organization of Southern radio programmers and air personalities, has released an interesting little survey about the availability of airtime for black music. According to the survey, of America's 9,160 radio sta-

tions, only 359 (or 4%) play more than 50% black music on a daily basis. Of that number, 121 (1%) are black-owned, while 238 (3%) are controlled by white companies. In contrast, 33% of the nation's stations—a total of 3,055—play country music, according to the Country Music Assn.

From these figures, the YBPC observes that "a new black product has only four possible chances as compared to the 33 possible chances for country product."

Billboard® TOP LPs & TAPE®

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THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label		Artist-TITLE-Label		THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label					
1	1	1	1	10	10	10	THE POLICE Synchronicity A&M SP3735	RCA	8.98	37	39	13	THE KINKS State Of Confusion Arista AI 8 8018	RCA	8.98	72	54	13	KAJAGOOGOO White Feathers EMI-America ST 17094	CAP	8.98
2	2	3	3	37	42	5	MICHAEL JACKSON Thriller Epic QE 38112	CBS	BLP 1	38	41	7	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA	8.98	73	74	78	DEF LEPPARD High & Dry Mercury SRM 1.4021 (Polygram)	POL	8.98
3	3	4	4	31	41	7	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	POL	9.98	40	40	17	STEVIE RAY VAUGHN Texas Flood Epic BFE 38734	CBS	8.98	74	68	21	KROKUS Head Hunter Arista AL 8005	RCA	8.98
4	4	5	5	10	40	17	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	8.98	41	41	9	ZEBRA Zebra Atlantic 80054	WEA	8.98	75	78	48	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA	8.98
5	5	6	6	8	41	9	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA	8.98	42	47	5	QUARTERFLASH Take Another Picture Geffen GHS 4011 (Warner Bros.)	WEA	8.98	77	79	4	TOM TOM CLUB Close To The Bone Sire 1.23916 (Warner Bros.)	WEA	8.98
6	6	7	7	8	42	5	SOUNDTRACK Staying Alive RSO 813269-1 (PolyGram)	POL	9.98	43	44	5	BONNIE TYLER Faster Than The Speed Of Night Columbia BFC 38710	CBS	8.98	79	99	2	SPYRO GYRA City Kids MCA 5431	MCA	8.98
7	7	8	8	3	43	5	BILLY JOEL An Innocent Man Columbia QC 38837	CBS	8.98	44	44	62	SHALAMAR The Look Solar 60239 (Elektra)	WEA	8.98	80	80	95	THE S.O.S. BAND On The Rise Tabu FZ 38697 (Epic)	CBS	8.98
8	8	9	9	2	44	46	ASIA Alpha Geffen GHS 4008 (Warner Bros.)	WEA	8.98	45	45	4	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	8.98	81	81	67	JANE FONDA Jane Fonda's Workout Record Columbia CX2 38054	CBS	8.98
9	9	10	10	3	45	4	JACKSON BROWNE Lawyers In Love Asylum 60268 (Elektra)	WEA	8.98	46	47	6	PEABO BRYSON/ROBERTA FLACK Born To Love Capitol ST 12284	CAP	8.98	82	82	10	LOVERBOY Get Lucky Columbia FC 37638	CBS	8.98
10	10	11	11	15	47	6	THE FIXX Reach The Beach MCA 5419	MCA	6.98	47	48	8	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	8.98	83	83	19	AMERICA Your Move Capitol ST-12277	CAP	8.98
11	11	12	12	8	47	20	LOVERBOY Keep It Up Columbia QC38703	CBS	8.98	48	48	8	EDDY GRANT Killer On The Rampage Portrait/ice B6R 38554 (Epic)	CBS	8.98	86	86	23	THE TUBES Outside/Inside Capitol ST-12260	CAP	8.98
12	12	13	13	7	48	40	DAVID BOWIE Let's Dance EMI-America ST 17093	CAP	8.98	49	49	30	DIANA ROSS Rossa RCA AFL1-4677	RCA	8.98	87	87	15	MADNESS Madness Geffen GHS 4003 (Warner Bros.)	WEA	8.98
13	13	14	14	6	49	45	ROBERT PLANT The Principle Of Moments Swan Song 90101 (Atco)	WEA	8.98	50	50	8	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic EE 37958	CBS	8.98	88	88	18	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	6.98
14	14	15	15	8	50	43	DONNA SUMMER She Works Hard For The Money Mercury 812265-1 (PolyGram)	POL	8.98	51	51	16	ELO Secret Messages Jet QZ 38490 (Epic)	CBS	8.98	89	89	15	MAZE We Are One Capitol ST12262	CAP	8.98
15	15	16	16	15	51	53	EURHYTHMICS Sweet Dreams Are Made Of This RCA AFL1-4681	RCA	8.98	52	52	11	GLADYS KNIGHT AND THE PIPS VISIONS Columbia FC 38205	CBS	8.98	90	90	3	TEARS FOR FEARS The Hurting Mercury 811039-1 (PolyGram)	POL	8.98
16	16	17	17	12	52	44	JOURNEY Frontiers Columbia QC 38504	CBS	8.98	53	53	49	ROD STEWART Body Wishes Warner Bros. 1.23877	WEA	8.98	91	91	4	BETTE MIDLER No Frills Arista/A&M SP3735	WEA	8.98
17	17	18	18	18	53	49	MEN AT WORK Blaze Of Glory MCA 5419	MCA	8.98	54	54	25	U2 Rattle and Hum Island 81706	WEA	8.98	92	92	2	BEATLES Let It Be...Naked Capitol ST-12260	CAP	8.98

Billboard Black Singles

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Main Billboard chart table with columns for 'THIS WEEK', 'LAST WEEK', 'WKS ON CHART', 'TITLE-Artist (Producer)', 'WEEKS AT #1', 'THIS WEEK', 'LAST WEEK', 'WKS ON CHART', 'TITLE-Artist (Producer)', 'THIS WEEK', 'LAST WEEK', 'WKS ON CHART', 'TITLE-Artist (Producer)'.

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JULY 9, 1983, BILLBOARD

The Rhythm & The Blues

Continued from page 55

ington, said, 'You're doing a good job, so keep on doing it. That was four years ago.' In that time, Freeman-Starks has built a strong reputation as an efficient and strong-willed professional in a field "where you have to deal with a lot of egos, keep an eye on the money, and be ready to deal with problems 24 hours a day. "It was a little hard for a lot of men to take orders from a woman at first," she says. "A lot of them—stagehands, roadies and musicians—

would try and bully you and give you flack whenever possible." One night a well-known funk band came in late to a gig in the deep South "and walked in the door with a chip on their shoulder. The first thing out of the manager's mouth was, "Where's the broad who runs this stuff?" Before the night was over, a fight broke out between our security people and theirs because the manager's people, not the group members, didn't want to abide by our rules." On many other occasions Free-

man-Starks has had to tell groups extremely late for their soundcheck that they'd have to perform without it. Acts have then tried to blackmail her into pushing other groups off the stage during their soundcheck by threatening not to perform. Promoter Washington has always backed her up in such situations. And some of these same groups have ended up coming to Freeman-Starks, asking her to join their organization as road manager. But she says she is happy at Dimensions Unlimited, enjoying the stability of

working for one company, especially one based in her home town. Of all the people she has to deal with, Freeman-Starks says, she feels the most compassion for roadies. "They have a very rough life," she says. "They're on trucks all day. They start working the moment they arrive and really don't stop all day. Whatever I feed them during the day is often all they get a chance to eat." The hardest part of her job, she says, is getting the acts to cooperate

with each other. "In the old days one stage setup was used for as many as six or seven acts, but today a group carries all its own equipment and often doesn't want to give other groups consideration in terms of space on stage, lighting or sound. People like Gladys Knight and Smokey Robinson are so professional and so willing to work to make sure everybody is treated fairly. But many young groups don't feel that same kinship with the other performers."

HOUR-LONG SPECIAL ON CHICAGO SOUND

Disney Channel Gets The Blues

By MOIRA McCORMICK

CHICAGO—Black music in this city is the subject of an in-depth hour-long special to be broadcast on the Disney channel Nov. 12. "Chicago On The Good Foot," the first music-oriented program in the "Disney Studio Showcase" series, is also the first commercial cable program to be simulcast on National Public Radio, according to the film's producer/director, Terrence Stegner.

"Chicago On The Good Foot" traces the development of black music indigenous to the Windy City from its gospel roots to current manifestations of blues and jazz. Chicago artists Koko Taylor, James Cotton, the Legendary Blues Band, Junior Wells, Sammy Longhorn, Phil Guy, the Art Ensemble of Chicago and Big Twist & the Mellow Fellows are among those featured in the Disney special.

Stegner, 36, is an award-winning producer/director of documentaries and proprietor of Main Frame Productions. A lifetime Chicago native, Stegner is a self-proclaimed jazz and blues enthusiast whose appreciation of Chicago's black music led to this project.

Stegner and his wife Joan became acquainted with Willard Carroll, story editor for the feature film division of Walt Disney Productions, at the 1981 Chicago Film Festival. After he pitched Carroll on the idea of a Chicago blues feature, a few visits to South Side blues clubs were enough to convince him of the feasibility of such a program, Stegner says.

Disney's feature film division is in charge of producing the monthly

"Disney Studio Showcase," which Carroll describes as "more family-oriented than kiddie-oriented" and "anthological" in nature, focusing on a different subject in each segment.

Stegner describes "Chicago On The Good Foot" as a chronological look at the music's development, starting with vaudeville in the 1920s and continuing through gospel. Gospel patriarchs Thomas Dorsey and Robert Harris are interviewed in this segment, which also includes a look at present-day Baptist services on Chicago's South Side.

The importance of the church's role in black music is stressed throughout, according to Stegner,

leading into the blues section. Concert footage and interviews with local blues figures, shot at North Side showcase venue Park West and at tiny South Side blues haven Teresa's, will probably be interspersed with narration by Willie Dixon. "Chicago On The Good Foot" concludes with a jazz segment featuring the Art Ensemble of Chicago.

Gayle Matsunaga, spokesperson for the Disney Channel, says the idea of a Disney production about the blues is not as incongruous as it might seem. "Walt Disney was always dedicated to American music," she says. "This show provides another angle of approaching that music."

DOZIER RERECORDS HITS

Motown Sound Revisted

NEW YORK—Thirteen of Motown's hit songs from the '60s have been newly recorded by one of the men responsible for the original versions, Lamont Dozier. His latest single, available in 12-inch and as a 45, is "The Motor City Scene" on newly formed Megaphone Records of Beverly Hills, Calif. (not to be confused with San Francisco's Megatone label).

Dozier's medley, self-produced, includes "Heat Wave," "Where Did Our Love Go," "How Sweet It Is," "Reach Out I'll Be There" and "You Can't Hurry Love." With Eddie and Brian Holland, he wrote and produced the original hit recordings for Motown.

Dozier is also responsible for songs on the Ocean Front Records debut of Garland Green, previously known for his 1969 r&b hit, "Jealous Kind Of Fella." "Don't Tell Me, Let Me Guess" and "Tryin' To Hold On," both authored by Dozier, appear on a new 12-inch from the recently formed indie; producer was Arleen Schesel. An album by Green is imminent.

Ocean Front is the latest venture by Mark Kreiner (Billboard, Aug. 27). It operates from 5205 Ocean Front Walk, Marina del Rey, Calif. 90292. Megaphone Records, also independently distributed, headquarters at 9903 Santa Monica Blvd., Suite 121, Beverly Hills, Calif. 90212.

The Rhythm & The Blues

Manhattans Changing With The Times

By NELSON GEORGE

Last month the Manhattans entered their 20th year as a professional performing unit. For group members Kenny Kelly, Sonny Bivens, Gerald Alston and Winfred "Blue" Lovett, it wasn't simply a time to look back, but also a moment to consider some significant changes in direction.

The most obvious change is the mating of the Manhattans' trademark ballad style with a bubbling, driving '80s dance groove on the single "Crazy." Some longtime Manhattans fans have "mistaken the track for George Benson," says Lovett, smiling.

That change in musical direction, Lovett says, is related to a change in management. Not long ago, the Manhattans parted company with their manager of many years, Hermi Hamlin. It was not an amicable parting; a dispute over some of the terms of their management contract led the group to take Hamlin to court. They won their lawsuit, and they are now being handled by TWM Management. According to Lovett, the Manhattans had been eager to update their sound for some time, but Hamlin "was against it."

Lovett acknowledges that the Manhattans achieved considerable success under Hamlin's guidance. They moved from small Carnival

Records in New Jersey to King Records and finally to Columbia, where they have been recording for a decade. In that time the Manhattans enjoyed such huge hits as "There's No Me Without You," "Kiss And Say Goodbye" and "Shining Star."

But, Lovett says, "I never felt that after 'Kiss' in 1976 we progressed and went up to the next level. For example, we were approached by bigger booking agencies like William Morris and Regency, but we stayed with Universal Attractions because our manager had a relationship with them." He also notes that the Manhattans never had a publi-

cist of their own because they were always told "CBS will take care of it. But to take care of your career to the limit, you have to have people of your own who make you their priority."

In addition to his activities with the Manhattans, Lovett has also started two record labels, Blue and Lola, along with a friend from New Jersey, Alto Lee. The first release on Blue was by Desi, Lovett's 15-year-old daughter.

"After 19 years, running my own label has shown me things about retail and promotion I have never

(Continued on page 50)



Photo by Chuck Pulin

GANGSTER ROCK—The rap team RUN-DMC, who record for Profile Records, complain about "sucker MCs" while performing at New York's Bottom Line. Run is on the left and DMC is on the right.

Billboard®

Survey For Week Ending 9/24/83

Black LPs

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	4	RICK JAMES Cold Blooded, Gordy AT #1 6043GL (Motown) WEEKS AT #1 2 MCA	38	37	6	KURTIS BLOW Party Time, Mercury 82175-1 (PolyGram) POL
2	2	40	MICHAEL JACKSON ▲ Thriller, Epic QE 38112 CBS	39	26	9	DIANA ROSS Ross, RCA AFL1-4577 RCA
3	3	19	GLADYS KNIGHT & THE PIPS ● Visions, Columbia FC 38205 CBS	40	39	50	DE BARGE ● All This Love, Gordy 6012GL (Motown) MCA
★	5	7	JEFFREY OSBORNE Stay With Me Tonight, A&M SP-4940 RCA	41	41	13	THE O'JAYS When Will I See You Again, P.I.R. FZ 38518 (Epic) CBS
5	4	17	THE ISLEY BROTHERS ● Between The Sheets, T- Neck FZ 38674 (Epic) CBS	42	42	15	DAVID BOWIE ▲ Let's Dance, EMI-America SQ 17093 CAP
★	6	20	MARY JANE GIRLS Mary Jane Girls, Gordy 6040GL (Motown) MCA	43	43	7	RENE & ANGELA Rise, Capitol ST-12267 CAP
★	7	12	MIDNIGHT STAR No Parking On The Dance Floor, Solar 60241-1 (Elektra) WEA	44	44	24	EDDY GRANT Killer On The Rampage, Portrait/Ice B6R 38554 (Epic) CBS
★	8	6	PEABO BRYSON/ROBERTA FLACK Born To Love, Capitol ST- 1184 CAP	45	40	29	CULTURE CLUB ● Kissing To Be Clever, Virgin/Epic ARE 38398 CBS
★	9	8	THE S.O.S. BAND On The Rise, Tabu FZ 38627 (Epic) CBS	46	45	34	ANGELA BOFILL Too Tough, Arista AL 9616 RCA
★	12	8	ARETHA FRANKLIN Get It Right, Arista AL8- 8019 RCA	47	46	25	NONA HENDRYX Nona, RCA AFL1-4565 RCA
★	11	11	DONNA SUMMER ● She Works Hard For The Money, Mercury 812265-1 (PolyGram) POL	★	57	2	LILLO Let Me Be Yours, Capitol ST-12280 CAP
★	15	4	ZAPP Zapp III, Warner Bros. 27875-1 WEA	49	51	29	O'BRYAN You And I, Capitol ST- 12256 CAP
★	20	2	RUFUS AND CHAKA KHAN Live Stoppin' At The Savoy, Warner Bros. 23679-1 WEA	50	50	48	LIONEL RICHIE ▲ Lionel Richie, Motown 6007ML MCA
★	14	7	NEW EDITION Candy Girl, Streetwise SWRL 3301 IND	51	54	22	DENISE LASALLE A Lady In The Street, Malaco 7412 IND
★	29	2	GAP BAND Gap Band V-Jammin', Total Experience TE-1-3004 (PolyGram) POL	52	53	3	HIROSHIMA Third Generation, Epic FE 38708 CBS
★	19	3	HERBIE HANCOCK Future Shock, Columbia FC 38814 CBS	53	48	41	Z.Z. HILL The Rhythm & The Blues, Malaco 7411 IND
★	17	10	MAZE We Are One, Capitol ST- 12262 CAP	★	59	2	NATALIE COLE I'm Ready, Epic FE 38280 CBS
★	24	3	STEPHANIE MILLS Merciless, Casablanca 811364-1M1 (PolyGram) POL	55	55	3	THE TALKING HEADS Speaking In Tongues, Sire 1-23883 (Warner Bros.) WEA
★	19	17	GEORGE BENSON ● In Your Eyes, Warner Bros. 1-23744 WEA	56	56	85	Z.Z. HILL Down Home, Malaco MAL 7406 IND
★	20	16	SOUNDTRACK ▲ Flashdance, Casablanca 811492-1 M-1 (Polygram) POL	57	58	19	SERGIO MENDES Sergio Mendes, A&M SP- 4937 RCA
★	21	21	PRINCE ▲ 1999, Warner Bros. 23720 1 WEA	58	47	20	JONZUN CREW Lost In Space, Tommy Boy TBLP 1001 IND
★	22	13	SHALAMAR The Look, Solar 60239 (Elektra) WEA	★	NEW ENTRY	13	HERB ALPERT Blow Your Own Horn, A&M SP-4949 RCA
★	23	25	KASHIF Kashif, Arista AL 9620 RCA	60	60	13	B.B. KING Blues 'N' Jazz, MCA 5413 MCA
★	35	3	PHILIP BAILEY Continuation, Columbia FC 38725 CBS	61	61	14	PHYLLIS HYMAN Goddess Of Love, Arista AL8-8021 RCA
★	28	12	ANITA BAKER The Songstress, Beverly Glen BG 10002 IND	62	62	45	CON FUNK SHUN To The Max, Mercury SRM- 1-4067 (Polygram) POL
★	26	27	STACY LATTISAW Sixteen, Cottillion 90106 (Atco) WEA	63	65	10	BOBBY BLAND Telf Mr. Bland, MCA 5425 MCA
★	27	22	JARREAU ● Jarreau, Warner Bros. 23801-1 WEA	64	49	5	TOM TOM CLUB Close To The Bone, Sire 23916-1 (Warner Bros.) WEA
★	31	8	THE MANHATTANS Forever By Your Side, Columbia FC 38600 CBS	65	68	5	THE REDDINGS Back To Basics, Believe In A Dream FZ 38690 (Epic) CBS
★	29	30	MTUME Juicy Fruit, Epic FE 38588 CBS	66	67	30	STEVE ARRINGTON'S HALL OF FAME Steve Arrington's Hall Of Fame: I, Atlantic 80049 WEA
★	52	2	ASHFORD & SIMPSON High Rise, Capitol ST- 12282 CAP	67	63	15	BOB MARLEY & THE WAILERS Confrontation, Island 90085-1 (Atco) WEA
★	31	18	WHISPERS Love For Love, Solar 60216 (Elektra) WEA	68	75	5	STONE CITY BAND Out From The Shadow, Gordy 6042GL (Motown) MCA
★	32	25	DENIECE WILLIAMS I'm So Proud, Columbia FC 38622 CBS	69	66	20	EARL KLUGH Low Ride, Capitol ST-12253 CAP
★	38	4	SMOKEY ROBINSON Blame It On Love And All The Great Hits, Tama 6064TL (Motown) MCA	70	64	12	FINIS HENDERSON Finis, Motown 6036ML MCA
★	34	34	LAKESIDE Untouchables, Solar 60204 1 (Elektra) WEA	71	70	21	CAMEO Style, Atlanta Artists 811072-1 M-1 (Polygram) POL
★	35	32	RONNIE LAWS Mr. Nice Guy, Capitol ST- 12261 CAP	72	69	26	CHAMPAIGN Modern Heart, Columbia FC 38284 CBS
★	36	36	EURYTHMICS Sweet Dreams Are Made Of This, RCA AFL1-4681 RCA	73	73	8	SKYY Skyylight, Salsoul SA 8562 (RCA) RCA
★	37	33	ONE WAY Shine On, MCA 5428 MCA	74	74	10	WAR Life Is So Strange, RCA AFL1-4598 RCA
				75	72	41	GEORGE CLINTON Computer Games, Capitol ST-12241 CAP

Billboard® Black Singles

Survey For Week Ending 9/24/83

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SEPTEMBER 24, 1983, BILLBOARD

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	10	10	COLD BLOODED —Rick James (R. James) R. James; Stone City, ASCAP; Gordy 1687 (Motown)	34	38	5	THIS TIME —Whispers (Whispers) G. Wilkins, P. Scott; Yours Mine & Ours/Spectrum VII, ASCAP; Solar 7-69809 (Elektra)	67	42	12	BLAME IT ON LOVE —Smokey Robinson with Barbara Mitchell (G. Tobin) D. Deluca, T. Munda; Chardax, BMI; Tamia 1684 (Motown)
2	14	14	JUST BE GOOD TO ME —The S.O.S. Band (J. Jam, T. Lewis) T. Lewis, J. Harris III; Flyte Tyme Tunes/Avant Garde/Almo, ASCAP; Tabu 4-03955 (Epic)	35	39	5	NIGHTLINE —Randy Crawford (T. Lupa) G. Ballard, O. Faragher, B. Howard; MCA, ASCAP/Music Corporation Of America, BMI; Warner Bros. 7-29530	68	73	2	YEAR 2001 BOOGIE —Rich Cason And The Galactic Orchestra (R. Cason) R. Cason; Larry-Lou/Child Care, BMI; Larc 81029 (MCA)
3	11	11	DON'T YOU GET SO MAD —Jeffrey Osborne (G. Duke) J. Osborne, M. Sembello, D. Freeman; Almo/March 9/Gravity Raincoat/WB, ASCAP/Haymaker/Warner-Tamerlane, BMI; A&M 2561	36	43	6	ANGEL —Anita Baker (P. Moten, D. Smith) P. Moten, S. Sully; Beverly Glen/Spaced Hands, BMI; Beverly Glen 2010	69	NEW ENTRY	NEW ENTRY	DELIRIOUS —Prince (Prince) Prince; Controversy, ASCAP; Warner Bros. 7-29503
4	9	9	I CAN MAKE YOU DANCE —Zapp (R. Troutman, Z. Troutman, B. Beck) L. Troutman, R. Troutman; Troutman's, BMI; Warner Bros. 7-29553	37	40	6	TALK TO ME —Low Kirtan (L. Kirtan, R. Timmons) L. Kirtan, O. Canterbury, D. McHenry; Low Kirtan/Heaven's Gate, ASCAP; Believe In A Dream 4-04058 (Epic)	70	86	2	GOTTA GET BACK TO LOVE —Sister Sledge (G. Duke) T. Kelly, K. Hatch; Rare Blue/Denise Barry, ASCAP; Cotillion 7-99834 (Atco)
5	9	9	AIN'T NOBODY —Rufus With Chaka Khan (R. Titelman) H. Wolinski; Overdue, ASCAP; Warner Bros. 7-29555	38	41	5	PUT OUR HEADS TOGETHER —The O'Jays (K. Burke) K. Gamble, K. Burke; Mighty Three/Jobur, BMI; P.R. 4-04069 (Epic)	71	NEW ENTRY	NEW ENTRY	EVERY GIRL WANTS MY GUY —Aretha Franklin (L. Vandross) L. Vandross, M. Miller; Uncle Ronnie's/April/Thriller Miller, ASCAP; Arista 1-9095
6	9	9	YOU'RE NUMBER ONE —Gladys Knight & The Pips (W. Raglin, W. Zimmerman) W. Raglin, W. Zimmerman, D. Meyers, L. Sylvers III; Richer/Chappell, ASCAP/Mr. Dapper/Umchappell, BMI; Columbia 38-04033	39	23	17	SHE WORKS HARD FOR THE MONEY —Donna Summer (M. Omartian) D. Summer, M. Omartian; Sweet Summer, ASCAP; Mercury 812370-7 (PolyGram)	72	NEW ENTRY	NEW ENTRY	TROUBLE IN PARADISE —Jarreau (J. Graydon) G. Mathieson, J. Graydon, T. Veitch; Mighty Mathieson/Garden Rake/Slap Shot, BMI; Warner Bros. 7-29501
7	11	11	ROCKIT —Herbie Hancock (Material, H. Hancock) H. Hancock, B. Laswell, M. Beinhorn; Hancock/OAO, BMI; Columbia 44-03978	40	NEW ENTRY	NEW ENTRY	ALL NIGHT LONG (ALL NIGHT) —Lionel Richie (L. Richie, J.A. Carmichael) L. Richie; Brockman, ASCAP; Motown 1698 (MCA)	73	81	2	FUNKY BEAT —Bernard Wright (L. White, B. Wright) K. Osborne, B. Wright, L. White; Ola's Kid/McHoma, BMI; Arista 1-9070
8	10	7	PARTY TRAIN —The Gap Band (L. Simmons, R. Wilson) L. Simmons, R. Wilson, C. Wilson, R. Taylor; Total Experience, BMI; Total Experience 8209 (PolyGram)	41	46	4	SHAKE IT UP —Slave (J. Douglass) M. Adams, F. Miller, D. Webster, E. Jackson, J. Douglass; Slave Songs/Cotillion/Major Toms, BMI; Cotillion 7-99838 (Atco)	74	75	4	BOMB BODY —General Caine (R. Andrews, L.N. Chancler) M. McDowell, R. Andrews, L.N. Chancler; Interior/Irving/Hey Skimo, BMI/I. Regg, ASCAP; Tabu 4-04062 (Epic)
9	5	12	TONIGHT I CELEBRATE MY LOVE —Peabo Bryson/Roberta Flack (M. Masser) M. Masser, B. Goffin; Almo/Prince Street/Screen Gems-EMI, ASCAP/BMI; Capitol 5242	42	50	3	WOULD YOU LIKE TO (FOOL AROUND) —Mtume (L. Arnold) J. Mtume, R. Lucas; Frozen Butterfly, BMI; Epic 34-04087	75	76	5	TRY YOUR LOVIN' —Cashmere (N. Martinelli, B. Weeden) M. Horton, D. Burgee, D. Dukes; Philly World/Jaasu/St. Duke/You Got Me/BMI; Philly World 204
10	8	11	IS THIS THE END —New Edition (M. Starr, A. Baker, M. Jonzun) M. Starr, M. Jonzun; Boston International/Street Sounds, ASCAP; Streetwise 1111	43	62	2	UNCONDITIONAL LOVE —Donna Summer (M. Omartian) D. Summer, M. Omartian; Sweet Summer Night/See This House, ASCAP; Mercury 814088-7 (PolyGram)	76	82	2	LADIES CHOICE —Stone City Band (R. James) R. James; Stone City, ASCAP; Gordy 1693 (Motown)
11	11	10	ALL NIGHT LONG —Mary Jane Girls (R. James) R. James; Stone City, ASCAP; Gordy 1690 (Motown)	44	34	10	DO IT AGAIN BILLIE JEAN MEDLEY —Slingshot (D. Van De Pille, J. Lewis, Jr., J. Tann, G. Sawton) W. Becker, D. Fagen, M. Jackson; MCA/Red Giant, ASCAP/Mijac/Warner-Tamerlane, BMI; Quality 7044	77	77	5	NO WORK NO PAY —Mel Stewart (M. Stewart) M. Stewart; Money, BMI; Mercury 812 901-1 (PolyGram)
12	15	7	STOP DOGGIN' ME AROUND —Klique (T. McClary) L. Agree; Lena, SESAC; MCA 52250	45	27	8	NEVER LET YOU DOWN —Maze Featuring Frankie Beverly (F. Beverly) F. Beverly; Amazement, BMI; Capitol 5255	78	79	3	WHAT I GOT IS WHAT YOU NEED —Unique (B.J. Smith) B.J. Smith, D. Henry, M. Norris; Trumar/Unique, BMI; Prelude 8077
13	14	10	I.O.U. —Freeze (A. Baker) A. Baker, J. Robie; Shakin' Baker, BMI; Streetwise 2210	46	36	19	IT'S LIKE THAT —Run—D.M.C. (R. Simmons, L. Smith) L. Smith, J. Simmons, D. McDaniels; Protoons/Rush-Groove, ASCAP; Profile 7019	79	80	5	SUNDAY AFTERNOON —Invisible Man's Band (C. Burke) C. Burke; Invisible Man; Unforseen/All In All, BMI; Move'n N Groove 004
14	12	13	GET IT RIGHT —Aretha Franklin (L. Vandross) L. Vandross, M. Miller; Uncle Ronnie's/April Blackwood/Thriller Miller, ASCAP; Arista 1-9034	47	48	6	SLOW MOVIN' —Cameo (L. Blackmon) L. Blackmon, C. Singleton, N. Lettenant, T. Jenkins; All Seeing Eye/Cameo Five, ASCAP/BMI; Atlanta Artists 814077-7 (PolyGram)	80	NEW ENTRY	NEW ENTRY	WHY DID YOU TURN ME ON —Phyllis Hyman (N.M. Walden) N.M. Walden, C. Rustici, A. Willis; Gratitude Sky/Walden, ASCAP/Light on the Way/Irving, BMI; Arista 1-9071
15	18	8	I KNOW —Phillip Bailey (G. Duke) G. McMahon; Back Mac/Ruzam, BMI; Columbia 38-03968	48	59	3	TELL ME LOVE —Michael Wycoff (W. Lewis) W. Lewis, R. Wright; Wabo/Eiseman, BMI/Almo/IPM, ASCAP; RCA 13585	81	83	5	TRUE —Spandau Ballet (T. Swain, S. Jolley, Spandau Ballet) G. Kemp; Reformation, ASCAP; Chrysalis 4-42720
16	16	9	YOU BROUGHT THE SUNSHINE —The Clark Sisters (E.C. Clark, J. Hunt, B. Mendelson, A. Boladian, H. Torrales) E.C. Clark; Bridgeport, BMI; Elektra/Westbound 7-69810	49	51	6	SAY IT AGAIN —Shawn Christopher (T. Woodford, A. Bayyan) B. Sigler, C. Davis; Blackwood/Henry Suemay, BMI; Larc 81022 (MCA)	82	NEW ENTRY	NEW ENTRY	BABY I WANT YOU BACK —Junior (Bob Carter) J. Giscombe, B. Carter; Junior/Sa Music/Colems-EMI/PRS/ASCAP; Mercury 814226-7 (PolyGram)
17	17	10	HIGHRISE —Ashford & Simpson (M. Ashford, V. Simpson) M. Ashford, V. Simpson; Wick-O-Val, ASCAP; Capitol 5250	50	53	5	KICK IT LIVE FROM 9 TO 5 —Sugar Hill Gang (Sylvia, Inc. J. Robinson Jr.) M. Hepburn, Pleasure; Funky P.O./At Home, ASCAP; Sugar Hill 459	83	88	2	ADDICTED TO THE NIGHT —Lipps, Inc. (S. Greenberg) S. Greenberg, S. Atlas; Red Sea/Rick's/Rightsongs, BMI; Casablanca 812900-7 (PolyGram)
18	20	6	PILOT ERROR —Stephanie Mills (G. Klein, D. Wolfert) P. Kingsbury; Edwin Ellis/Koppelman-Bandier/Mark Twins, BMI; Casablanca 814-142-7 (PolyGram)	51	49	20	HOW DO YOU FEEL THE MUSIC PLAYING —James Ingram with Patto Austin (Q. Jones, J. Mandel) M. Legrand, A&M, Bergman; WB, ASCAP; Quest 7-29618 (Warner Bros.)	84	NEW ENTRY	NEW ENTRY	ON TARGET —The Jones Girls (R. Wright, F. Thornton) A. Thornton, R. Wright; IPM/Almo/Fonzworth, ASCAP; RCA 13619
19	13	12	CHOOSY LOVERS —The Isley Brothers (Isley Brothers) E. Isley, C. Jasper, M. Isley, R. Isley, O. Isley; Bovina, ASCAP; T-Neck 4-03994 (Epic)	52	55	5	WHAT SHE'S GOT —Liquid Gold (R. Davis, T. Taverner) R. Davis, S. Alexander; Solid Smash, BMI; Critique 701 (Quality)	85	45	21	FLASHDANCE... WHAT A FEELING —Irene Cara (G. Moroder) K. Forsey, I. Cara, G. Moroder; Chappell/Famous/GMPC/Ncor, ASCAP; Casablanca 811440-7 (Polygram)
20	19	16	FREAK-A-ZOID —Midnight Star (R. Calloway) V. Calloway, R. Calloway, B. Simmons; Hip-Trip/Midstar, BMI; Solar 7-69828 (Elektra)	53	47	11	TRANSFORMATION —Nona Hendryx (Material, N. Hendryx) K. Staples, N. Hendryx, C. Pope; Eat Your Heart Out, BMI/Joan Tone, CAPAC; RCA 13559	86	NEW ENTRY	NEW ENTRY	DESPERATE —Michael Sterling (M. Sterling) M. Sterling; Mickey/New Songs, BMI; Success 1102686
21	21	13	MIRACLES —Stacy Lattisaw (N.M. Walden) G. Benson, F. Wadhorn; Rare Blue, ASCAP; Cotillion 7-99855 (Atco)	54	54	6	YOU KNOW IT'S NATURAL —J.W. Wade (B. Osborne) B. Osborne, H. Elston, J.W. Wade; Larry-Lou/Jamin, BMI/Lindee/Billy Osborne, ASCAP; Larc 81026 (MCA)	87	NEW ENTRY	NEW ENTRY	GIRL'S NIGHT OUT —Ladies' Choice (R. Scher, L. Golden) L. Golden, R. Scher, RC, ASCAP/Sonic Rock, BMI; Streetwise 2212
22	9	9	BET'CHA GONNA NEED MY LOVIN' —LaToya Jackson (A. Bayyan) A. Bayyan, K. Barretto, C. Huggins; Amifful/Lindee, ASCAP; Larc 81025 (MCA)	55	69	2	REAL LOVE —Lakeside (Lakeside) D. Stokes; Circle L, ASCAP; Quest 7-69796 (Elektra)	88	58	15	SHINE ON —One Way (I. Perkins, ADK) A. Hudson, D. Roberson, K. McCord; Perk's/Duchess/MCA, BMI; MCA 52228
23	25	9	LADY LOVE ME —George Benson (A. Mardin) D. Paich; Hudmar, ASCAP/Newton House/Careers, BMI; Warner Bros. 7-29563	56	44	15	CRAZY —Manhattans (J. Anderson, S. Williams) J.V. Anderson, S. Williams, S. Horton; Mighty M/Anderson/Williams, ASCAP; Columbia 38-03939	89	63	12	PARTY TIME —Kurtis Blow (J.B. Moore, R. Ford, Jr.) K. Blow, J. Moore, J. Bralower, R. Ford; Neutral Gray/Original JB/Fancy Footworks, ASCAP; Mercury 812687-7 (PolyGram)
24	26	10	(YOU'RE A) GOOD GIRL —Lillo (P.L. Jones, III) P.L. Jones, III; Bush Burnin', ASCAP; Capitol 8554	57	61	5	WHEN SOMETHING IS WRONG WITH MY BABY —Johnny Gill (F. Perren) D. Porter, I. Hayes; Irving/Fronto, BMI; Cotillion 7-99840 (Atco)	90	NEW ENTRY	NEW ENTRY	RAY-GUN-OMICS —Project Future (R.P. Harris Jr., D. Spadley) Spadley, Harris Jr., Sandridge, Sandridge, Currier; EMI/Lito, ASCAP/BMI; Capitol 8555
25	31	4	I AM LOVE —Jennifer Holliday (M. White) M. White, D. Foster, A. Willis; SaggiFire, ASCAP/CBS/Foster Frees/Streamline/Moderne/Off Backstreet, BMI; Geffen 7-29525 (Warner Bros.)	58	60	7	OUT IN THE NIGHT —Serge Ponsar (Thirteen Stars) F. Mandin, Serge Ponsar, F. Rousseau; Not listed; Warner Bros. 7-29580	91	57	25	JUICY FRUIT —Mtume (J. Mtume) J. Mtume; Mtume, BMI; Epic 34-03578
26	28	8	JAM ON REVENGE —Newcleus (J. Webb) M.B. Cenak; Wicked Stepmother/Wee Dot, ASCAP; Sunnyview 408 (Becket)	59	56	13	PIECES OF ICE —Diana Ross (G. Katz) M. Jordan, J. Capek; WB/Jamm/Bibo, Welk, ASCAP; RCA 13549	92	NEW ENTRY	NEW ENTRY	BUTTER UP —Elektrik Dred (S. Sargeant, D. Malone, D. Daily) Scipio, Sargeant; Desio/Buddy Roc, ASCAP; Sounds of Florida 1001
27	7	7	ALL OVER YOUR FACE —Ronnie Dyson (B. Ingram) N. Ingram; Family/Sloopus, BMI; Cotillion 7-99841 (Atco)	60	66	5	CLEAR —Cybotron (3070, Juan) 3070, J. Atkins; Deep Space, BMI; Fantasy 216	93	NEW ENTRY	NEW ENTRY	WAKE UP —Bohannon (H. Bohannon) H. Bohannon, M. Ragin; April Bohannon, ASCAP; Compleat/Phase II 114 (PolyGram)
28	30	7	I'M SO PROUD —Deniece Williams (D. Williams, B. Neale) C. Mayfield; Warner-Tamerlane, BMI; Columbia 38-04037	61	72	2	ONLY YOU —Commodores (M. Williams) M. Williams; Old Fashion, ASCAP; Motown 1694	94	65	14	IN THE GROOVE —Ronnie Laws (G. Mathieson) T. Veitch, G. Mathieson; Slap Shot/Mighty Mathieson, BMI; Capitol 5241
29	4	4	DEEPER IN LOVE —Tavares (D. Meyers, W. Potts Jr.) D. Meyers, W. Potts Jr., D. Leslie; Richer, Chappell (ASCAP)/Richer Music; RCA 13611	62	70	2	SPICE OF LIFE —Manhattan Transfer (R. Rudolph) R. Temperton, D. Bramble; Rodsongs/DJA/Samusic/Almo, ASCAP; Atlantic 7-89786	95	64	8	DO IT AGAIN BILLIE JEAN MEDLEY —Club House (S. Scaleria, M. Interlandi, C. La Bionda) W. Becker, D. Fagen, M. Jackson; MCA/Red Giant, ASCAP/Mijac, BMI; Atlantic 7-89795
30	33	8	HELP YOURSELF TO MY LOVE —Kashif (Kashif, M. Brown) P.L. Jones, III; Burnin' Bush, ASCAP; Arista 1-9063	63	74	3	BREAK DANCIN'—ELECTRIC BOOGIE —West Street Mob (J. Robinson, Jr., L. Robinson) J. Robinson, Jr., L. Robinson; Sugar Hill, BMI; Sugar Hill 460	96	78	17	WANNA BE STARTIN' SOMETHIN' —Michael Jackson (Quincy Jones) M. Jackson; Mijac/Warner-Tamerlane, BMI; Epic 34-03914
31	24	13	DEAD GIVEAWAY —Shalamar (L.F. Sylvers, III) J. Gallo, M. Dare, L.F. Sylvers, III; Spectrum VII/L.F.S., III, ASCAP; Solar 7-69819 (Elektra)	64	68	4	ONLY YOU —Marilyn Scott (M. Sembello) D. Sembello, M. Sembello, M. Scott; No Pain No Gain/Gravity Raincoat/WB/Poke Fun, On Backstreet, ASCAP; Mercury 812962-7 (PolyGram)	97	67	9	TOO MUCH MISTER —Natalie Cole (C. Jackson, M. Yancy) M. Yancy, C. Jackson; Yancietones/Baby Love, ASCAP; Epic 34-04000
32	35	5	CHEAP THRILLS —Planet Patrol (A. Baker, J. Robie) A. Baker, J. Robie; Shakin' Baker/T-Boy/Indulgent, BMI; Tommy Boy 835	65	52	12	CRAZY DAZE —Motivation (E. Toon, Jr., J. Bonnefond) M. Shaw, J. Bonnefond, E. Toon, Jr.; Delightful, BMI; De-Lite 827 (PolyGram)	98	84	11	FOR YOU —LTD (Not Listed) J. Russo; Council Rock/Blue America, BMI; Montage 908
33	32	9	HUMAN NATURE —Michael Jackson (Quincy Jones) S. Porcaro, J. Bettis; Porcara/John Bettis/WB, ASCAP; Epic 34-04026	66	71	2	MAKE ME WANNA DANCE —Andre Cymone (A. Cymone) A. Cymone; Ultrawave, BMI; Columbia 38-04066	99	85	25	SAVE THE OVERTIME FOR ME —Gladys Knight & The Pips (L. Sylvers, III, E. Sylvers) R. Smith, J. Gallo, B. Knight, G. Knight, S.L. Dees; Richer/Chappell/Bub's/ASCAP/Jim Ken/Irving/Liesrika, BMI, Columbia 38-03761

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

The Rhythm & The Blues

Continued from page 49 known before," says Lovett. "It's rough out there with your own label. You have to learn in a hurry, but it also feels good to do your own thing."

★ ★ ★

Rodney Dangerfield is flying high. In addition to his now classic Lite Beer commercials and sold-out club engagements, Dangerfield's starring role in "Easy Money" has made it one of the summer's most successful films. Next month, Dangerfield, emboldened by his hot streak,

challenges the Sugar Hill Gang and Kurtis Blow with a rap record called—no, not "I Don't Get No Respect," but "Rappin' Rodney."

It is an idea that, according to Kurtis Blow producer Robert Ford, has been floating around for two years. "At the time Kurtis' biggest record, 'The Breaks,' was happening, two ushers at the Festival Theatre in Manhattan, Doug Hoyt and Scott Henry, made a demo tape of Rodney jokes over the rhythm track. They got it to Rodney, he liked it, and they took it over to Chip Taylor, then a&r head at PolyGram. At

the time Rodney was signed to Casablanca."

PolyGram, whose Mercury label distributed Blow, liked the idea and paid Ford and his partner J.B. Moore to cut an eight-track demo. With Dangerfield's protegee Dennis Blair (a co-writer of "Easy Money") doing the rapping, the demo was made in August, 1981. To this day, Ford isn't clear what happened next. "For a long time, we heard nothing. Then Rodney left Casablanca and we assumed the project was dead. The two ushers are the ones who kept the project alive by constantly

calling Rodney and us about it," he says.

When Dangerfield signed with RCA, Estelle Ender, his manager, suggested the project to the label. And last month Ford, Moore and Dangerfield cut "Rappin' Rodney" at New York's Power Station. With its danceable groove and female background vocalists, the record is musically reminiscent of Mel Brooks' "It's Good To Be The King." However, the rap is pure Dangerfield, full of mean mother-in-laws and witty one-liners.



DEWING IT—Commercials producer Debbie McDuffie runs through the phrasing of a radio ad for Mountain Dew with El DeBarge of the Motown vocal group DeBarge.

Black

Walden Outlines Production Philosophy

NEW YORK—"I like to experiment with my albums, but with the ladies I know I need a hit and I go for it," says producer/composer/artist Narada Michael Walden of his production philosophy. "When I produce Stacy Lattisaw or Angela Bofill I try to be as commercial as possible, while on my Atlantic albums I tend to do things a little different, though with a commercial anchor."

Walden's recently released "Looking At You" is an eclectic collection of songs that range across a wide spectrum of pop styles. His production of all four Lattisaw albums on Cotillion and half of Bofill's "Too Tough" on Arista have been "more straightforward. For example, with Stacy I can give her a supersweet song like 'Let Me Be Your Angel' because she's so innocent and pure, and everyone can identify with a little girl singing this very idealized kind of song about love."

Following his success with Lattisaw and Bofill, Walden is getting a reputation as a woman's producer, just as the late film director George Cukor was known as a woman's director during Hollywood's golden era. Walden is now producing half of Phyllis Hyman's next Arista album and is scheduled to cut some tracks on Patti Austin's next Qwest LP.

Walden feels one of the best things on his own new album is his vocals. "I feel a lot better now sing-

ing than anytime in my career," he says. "I've been working with a vocal coach, Judy Davis, who has really helped my articulation, making me emphasize every syllable so I can be

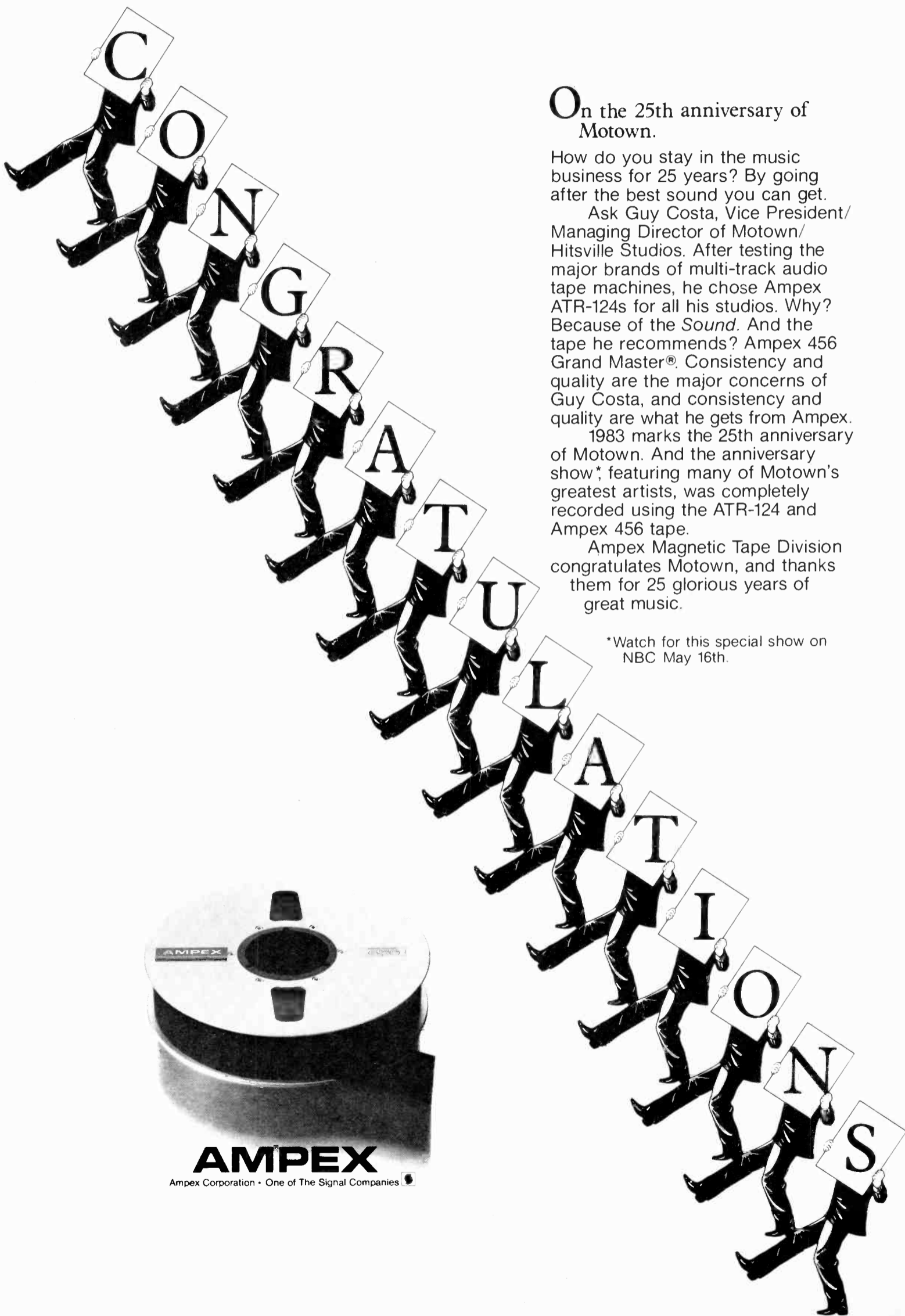
clearly understood."

As for his music's stylistic variety, Walden says, "My taste doesn't fit into any particular genre. Due to my work in the past in jazz and rock, I

enjoy moving all over the musical spectrum. I also haven't really cultivated a sex image or let my hair grow long, so buyers have a hard time getting a handle on me."

With Lattisaw's upcoming album "16," Walden sees a couple of important changes in the singer's ap-

proach. "Her voice has changed, as you can hear on this album," he says. "She's singing in a lower range now, but it is not the kind of radical change you have with a boy. Earlier she was just a powerhouse, strong-voice singer. Now you hear more sensitivity." **NELSON GEORGE**



On the 25th anniversary of Motown.

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Ampex Magnetic Tape Division congratulates Motown, and thanks them for 25 glorious years of great music.

*Watch for this special show on NBC May 16th.

The Rhythm & The Blues

• Continued from opposite page

working closely with them as an advisor.

Delet is also managing the Manhattans, now that they have won freedom from their contract with former manager Hermine Hanlin. The Manhattans' next Columbia album is due in June, with a single to be released this month. Associated Booking is lining up dates for the group.

★ ★ ★

Short Stuff: **June Pointer's** debut solo album, "Baby Sister," will be interesting not only because this is June's first effort without her sister's backing, but also because of **Norman Whitfield's** participation. He co-produced the album with Planet Records president **Richard Perry** and wrote much of it. The single, "Ready For Some Action," was written by the ex-Motown staff producer and clearly bears his imprint. . . . Former Cameo members **Aaron Mills** and **Jeryl Bright**, under the banner MCB, make their debut on Epic with an album of the same name. Another ex-Cameo member, **Thomas Campbell**, appears as well. **Belita Woods**, formerly of Brainstorm, sings on the album. . . . **Obba Babatundé**, a key player in the Broadway production of "Dreamgirls," has been making a reputation for himself as a producer/choreographer of cabaret acts around New York. Now he's moving into the record industry and has been designing a stage show for singer/songwriter **Kashif**.

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Billboard® Black Singles

Survey For Week Ending 5/14/83

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	LAST WEEK	WKS. ON CHART	TITLE-Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)				
★	5	7	CANDY GIRL —New Edition (M. Starr, M. Jonzun) M. Starr, M. Jonzun; Boston International, ASCAP/ Streetsounds, BMI; Streetwise 2208	★	42	MUSIC —D Train (H. Eaves, III) H. Eaves, III, J. Williams; Trumai/Huemar/Diesel, BMI; Prelude 579	★	NEW ENTRY	67	SAY YOU DO —Janet Jackson (B. Watson, R. Moore, A. Winbush) R. Moore, A. Winbush; A la Mode/Arista, ASCAP; A&M 2545				
★	3	7	BEAT IT —Michael Jackson (Q. Jones) M. Jackson; Mijac, BMI; Epic 34-03759	★	45	LET'S DANCE —David Bowie (D. Bowie, M. Rodgers) D. Bowie; Jones, ASCAP; EMI-America 8158	★	NEW ENTRY	68	DON'T BE SO SERIOUS —Starpoint (L. Job) E. Phillips; Harrindur/Licyndiana/Ensign, BMI; Boardwalk 12-178-7				
★	7	6	BETWEEN THE SHEETS —The Isley Brothers (Isley Brothers) C. Jasper, E. Isley, M. Isley, R. Isley, D. Isley; April/Bovina, ASCAP; T Neck 4-03797	★	36	34	12	TRY MY LOVING —Kiddo (R. Andrews, L.N. Chanler) D. Sterling, R. Andrews; Kiddo/J. Regg/Almo/Southern, ASCAP/Hey Skimo, BMI; A&M 2529	★	NEW ENTRY	69	HOW DO YOU KEEP THE MUSIC PLAYING —James Ingram with Patti Austin (Q. Jones, J. Mandel) M. Legrand, A&M, Bergman; WB, ASCAP; Quest 7-29618 (Warner Bros.)		
★	4	16	ATOMIC DOG —George Clinton (G. Clinton, T. Currier) Clinton, Shider, Spradley, Malbiz, BMI; Capitol 5201	★	47	4	4	FICKLE —Michael Henderson (P.L. Jones, III) M. Henderson, P.L. Jones, III, N. Robinson; Electrocord/Robinson/Burnin/ Mighty M, ASCAP; Buddah 800 (Arista)	★	70	36	10	UNDERLOVE —Melba Moore (Kashif) Kashif; Music Corporation of America/Kashif, BMI; Capitol 5208	
★	9	6	SAVE THE OVERTIME FOR ME —Gladys Knight & The Pips (L. Sylvers, III, E. Sylvers) R. Smith, J. Gallo, B. Knight, G. Knight, S.L. Dees; Richer/Chappell/Bub's/ ASCAP/Jim Ken/Irving/Ljesrika, BMI, Columbia 38-03761	★	38	33	15	I'M FREAKY —O'Bryan (O'Bryan) O. Burnett II, D. Cornelius; Big Train, ASCAP; Capitol 5203	★	71	75	3	LIGHT YEARS AWAY —Warp 9 (J.J. Benitez, R. Scher, L. Golden) R. Scher, L. Golden; Flake/RCS, ASCAP/Prismatic/Sonic Rock, BMI; Prism 360	
★	6	10	MORNIN' —Jarreau (J. Graydon) A. Jarreau, J. Graydon, D. Foster; Aljarreau/Garden Rake/Foster Frees, BMI; Warner Bros. 7-29720	★	39	32	16	TOO TOUGH —Angela Bofill (N.M. Walden) N.M. Walden, J. Cohen; Gratitude Sky/Pologrounds, BMI; Arista 1031	★	NEW ENTRY	72	73	5	PROMISE ME —Luther Vandross (L. Arnold) L. Vandross; April/Uncle Ronnie's, ASCAP; Epic 34-03804
★	7	2	TRY AGAIN —Champaign (G. Massenbourg) D. Walden, R. Maffit, M. Day; Walkin, BMI; Columbia 38-03563	★	40	7	7	REACH OUT —Narada Michael Walden (N.M. Walden) Holland, Dozer, Holland; Jobete, ASCAP; Atlantic 7-89858	★	NEW ENTRY	73	NEW ENTRY	74	YOU AND I —O'Bryan (O'Bryan) S. Wonder; Jobete/Black Bull, ASCAP; Capitol 5224
★	12	9	BOTTOMS UP —The Chi-Lites (E. Record) L. Simon, Jr., M. Sanders, K. Carney; Larry-Lou/Ronald Perry, BMI; Larc 81502 (MCA)	★	51	4	4	WALKIN' THE LINE —Brass Construction (R. Muller) R. Muller; One To One, ASCAP; Capitol 5219	★	NEW ENTRY	75	NEW ENTRY	76	I'M OUT TO CATCH —Leon Haywood (L. Haywood) R. Cason; Jim Edd/Child Care, BMI; Casablanca 812164-7 (PolyGram)
★	11	7	RAID —Lakeside (Lakeside) F. Alexander Jr., N. Beavers, M. Craig, F. Lewis, T. McCain, S. Shockley, T. Shelby, D. Stokes, M. Wood, Jr.; Circle L, ASCAP; Solar 7-69836	★	50	6	6	CANDY MAN —Mary Jane Girls (R. James) R. James; Stone City, ASCAP; Gordy 1670 (Motown)	★	NEW ENTRY	76	76	3	STAY —Art Wilson (D.N. Crawford, A. Wilson) A. Wilson, D. Durham; Artwil/Zaponki/Avant Garde/Almo, ASCAP; Tabu 4-03850 (Epic)
★	10	4	TONIGHT —Whispers (L.F. Sylvers, III) J. Knight; Almo/Crimso, ASCAP; Solar 7-69842 (Elektra)	★	53	3	3	DIDN'T KNOW ABOUT LOVE —Lenny White (L. White) M. Palmer; Capriturus/Spazmo, ASCAP; Elektra 7-69832	★	77	81	3	CHEEK TO CHEEK —Dazz Band (R. Andrews) B. Harris, E. Fearman, S. Cox, S. Martin, K. Pettus, K. Harrison, Heshimu; Jobete/Ujima/Three Go, ASCAP; Motown 1676	
★	11	8	BILLIE JEAN —Michael Jackson (Q. Jones) M. Jackson; Mijac/Warner-Tamerlane, BMI; Epic 34-03509	★	44	11	11	LISTEN TO YOUR HEART —Diane Richards (B. Barbella, N. Monroe) B. Livsey, F. Musker; Chappell/Pendulum, ASCAP; Zoq York 4-03535 (CBS)	★	78	79	3	YOU CAN'T HIDE —David Joseph (G. Logie) D. Joseph; Colgems-EMI, ASCAP; Mango 7804 (Island)	
★	18	5	MY LOVE —Lionel Richie (L. Richie) L. Richie; Brockman, ASCAP; Motown 1677	★	57	2	2	B.Y.O.B. —Sister Sledge (G. Duke) T. Shapiro, M. Garvin; O'Lyric/Tree, BMI; Cotillion 7-99885 (Atlantic)	★	NEW ENTRY	79	NEW ENTRY	80	BABY LOVE —Aurra (S. Washington) S. Washington, C. Jones, J. Ivory; Red Aurra, BMI; Salsoul 7-7049 (RCA)
★	13	9	SHE TALKS TO ME WITH HER BODY —Bar-Kays (A.A. Jones) Bar-Kays, A. Jones, M. Toles; Warner-Tamerlane/Bar-Kays, BMI; Mercury 810435-7 (PolyGram)	★	46	7	7	WORKING GIRL —Thelma Houston (J. Arrias, J. Winding) B. Esty, M. Aller; Aller & Esty, BMI; MCA 52196	★	81	85	2	NOT A DAY TOO SOON —Thunderflash (Thunderflash) R. Vann; Father Thunder, BMI; Jampower 12-005	
★	24	6	JUICY FRUIT —Mtume (J. Mtume) J. Mtume; Mtume, BMI; Epic 34-03578	★	52	9	9	ELECTRIC AVENUE —Eddy Grant (E. Grant) E. Grant; Greenheart, ASCAP; Portrait/Ice 37-03793 (Epic)	★	82	86	3	TOUCH THE SKY —Smokey Robinson (W.S. Robinson, Jr., R.S. Burke) W.S. Robinson, Jr.; Bertam, ASCAP; Tamia 1678 (Motown)	
★	15	10	LITTLE RED CORVETTE —Prince (Prince) Prince; Controversy, ASCAP; Warner Bros. 7-29746	★	48	6	6	TEARIN' IT UP —Chaka Khan (A. Mardin) B. Sigler, J. Lumbao; Blackwood/Mured, BMI; Warner Bros. 7-29745	★	83	82	4	WAITIN' ON YOUR LOVE/NITE LIFE —Shock (M. McClain, R. Sause) R. Sause; MacMan, ASCAP; Fantasy 936	
★	21	5	SIDE BY SIDE —Earth, Wind & Fire (M. White) M. White, W. Vaughn, W. Vaughn; Sagittaire/Yougoulei/Wenkewa, ASCAP; Columbia 38-03814	★	49	6	6	BEVERLY —Fonzi Thornton (R. Wright, F. Thornton) A. Thornton, R. Wright; Fonzy/IMP/Almo, ASCAP; RCA 13454	★	84	90	2	LOOK BEFORE YOU LEAP —Mikki (N. Harris) N. Harris, J.W. McCarty, E. Curry; Ensign/Timberlake/Sixstrings/Ebony-Dawn/ Steals, BMI; Emerald International 71003	
★	17	10	LOVE ON MY MIND TONIGHT —The Temptations (D. Lambert, S. Barri) D. Lambert, P. Beckett; Tuneworks/Big Stick/Careers, BMI; Gordy 1666 (Motown)	★	51	37	15	WHEN BOYS TALK —Indee (M. Cleveland, R. Thompson) M. Cleveland; Fool's Prayer/Cal-Gen/Young Lions, BMI; S.O.N.Y. 5104 (Becket)	★	85	83	13	WE GOT THE JUICE —Attitude (M. Murphy, D. Frank) M. Murphy, D. Frank; Science Lab/ASCAP; RFC/Atlantic 7-89879	
★	22	3	STYLE —Cameo (L. Blackmon) L. Blackmon, C. Singleton, N. Leftenant, T. Jenkins; All Seeing Eye/Cameo Five, ASCAP/BMI; Atlanta Artists 812054-7 (PolyGram)	★	55	5	5	NO STOPPIN' THAT ROCKIN' —Instant Funk (B. Sigler) D. Richardson; Lucky Three, BMI; Salsoul 7-7041 (RCA)	★	86	85	8	HERE COMES MY LOVE —Rocket (R. Rock) Golden, Scher; S.T.M., BMI/Plateau, ASCAP; Quality 033	
★	23	3	LOVE IS THE KEY —Maze Featuring Frankie Beverly (F. Beverly) F. Beverly; Amazement, BMI; Capitol 5221	★	53	43	11	HUG ME, SQUEEZE ME —Debra Hurd (W. Henderson) B. Barnes, C. Frost; Creative Source, BMI; Geffen 7-29710 (Warner Bros.)	★	87	82	13	JEOPARDY —Greg Kihn Band (M.K. Kaufman) Kihn, Wright; Rye Boy/Well Received, ASCAP; Berserkley 7-69847 (Elektra)	
★	20	6	FEELS SO GOOD —Yarbrough & Peoples (L. Simmons) A. Peoples, C. Yarbrough, V. Hill, L. Simmons; Total Experience, BMI; Total Experience 8208 (PolyGram)	★	54	84	2	WORKING GIRL —Cheri (G. Hunt, P. Dowse) G. Hunt, P. Dowse; Hygroton/Lo Pessor/Gerapete, PRO; 21 Records 1-107 (Polygram)	★	88	87	41	NEW YORK, NEW YORK —Grand Master Flash & The Furious Five (Sylvia Inc.) M. Glover, S. Robinson, E. Fletcher, R. Griffin; Sugar Hill, BMI; Sugar Hill 457	
★	27	4	DO WHAT YOU FEEL —Deniece Williams (G. Duke) D. Williams, G. Duke; Black Eye/Mycenae, ASCAP; Columbia 38-03807	★	72	2	2	FLASHDANCE . . . WHAT A FEELING —Irene Cara (G. Moroder) K. Forsey, I. Cara, G. Moroder; Chappell/Famous/GMPC/Alcor, ASCAP; Casablanca 811440-7 (Polygram)	★	89	88	54	MS. GOT THE BODY —Con Funk Shun (Con Funk Shun) M. Cooper; Val-je-Joe/Bee Germaine/Felstar, BMI; Mercury 76198 (Polygram)	
★	22	10	I JUST GOTTA HAVE YOU —Kashif (Kashif, M. Brown) Kashif Music Corporation of America/Kashif, BMI; Arista 1042	★	56	61	4	TIME —Culture Club (S. Levine) R. Hay, J. Moss, M. Craig; Virgin/Chappel, ASCAP; Virgin/Epic 34-03796	★	90	89	69	REMEMBER WHEN —Peabo Bryson (P. Bryson) P. Bryson; WB/Peabo, ASCAP; Capitol 5210	
★	23	13	NEVER SAY I DO —Cliff Dawson & Renee Diggs (L. Job) M. Ennis; Harrindur/Ensign, BMI; Boardwalk 12-173-7	★	57	66	2	A LITTLE BIT OF LOVING —Tyronne Davis (L. Graham) R. Van Hoy, D. Allen; Unichappell/Vanhoy/Duchess/Posey, BMI; Highrise 2009	★	91	90	7	IF YOU'RE LOOKING FOR FUN —Weeks & Co. (R. Weeks) R. Weeks; Salsoul, ASCAP; Salsoul 7-7053 (RCA)	
★	35	4	ALL THIS LOVE —Debarge (I. Gordy, E. Debarge) E. Debarge; Jobete, ASCAP; Gordy 1660 (Motown)	★	58	58	7	BANGING THE BOOGIE —Rene & Angela (B. Watson, Rene & Angela) R. Moore, A. Winbush; A la Mode/Arista, ASCAP; Capitol 5220	★	92	91	77	MAGIC # —Blue Magic (B. Ingram) T. W. Mills, D. Jordan; April/BG/Darnell Jordan/Green Mirage, BMI; Mirage 7- 99914 (Atco)	
★	29	9	KEEP IT CONFIDENTIAL —Nona Hendryx (Material, N. Hendryx) E. Greenwich, J. Kent, E. Foley; My Own/Jent, BMI/Urban Noise, ASCAP; RCA 13437	★	59	59	7	MAKIN' LOVE IN THE FAST LANE —Mellaa (S.S. Traugbber) A. Williams; Lindee/Bay Breeze/Mellaa, ASCAP; Larc 81014 (MCA)	★	93	92	78	OUTSTANDING —The Gap Band (L. Simmons) R. Calhoun, L. Simmons, C. Wilson; Total Experience, BMI; Total Experience 8205 (Polygram)	
★	26	14	ONE ON ONE —Daryl Hall & John Oates (D. Hall, & J. Oates) D. Hall; Hot-Cha/Unichappell, BMI; RCA 13421	★	60	67	3	REACH OUT (PART I) —George Duke (G. Duke) G. Duke; Mycenae, ASCAP; Epic 34-03760	★	94	93	63	GET LOOSE —Evelyn King (M. Brown) P. L. Jones III; Mighty M, ASCAP; RCA 13461	
★	27	14	I LIKE IT —Debarge (I. Gordy, E. Debarge) R. Debarge, E. Debarge; Jobete, ASCAP; Gordy 1645 (Motown)	★	61	71	4	LOVE TOWN —Booker Newberry III (Eli Park Place Productions) B. Eli, L. Barry; On the Boardwalk/Ocean to Ocean/Friday's Child, BMI; Boardwalk 99905-9	★	95	94	64	THIS IS YOUR TIME —Change (J.F. Petrus, M. Malavasi) L. Boone, L. LaFace; Little Macho/Rock Your Socks, ASCAP; RFC/Atlantic 7- 89883	
★	28	9	THE GIRL IS FINE —Falback (B. Curtis, G. Thomas) B. Curtis, G. Thomas; Clita/Sign Of The Twins, BMI/ASCAP; Spring 3030 (Polygram)	★	62	68	3	NEVER GONNA LET YOU GO —Sergio Mendes (S. Mendes) B. Mann, C. Weil; ATV/Mann And Weil, BMI; A&M 2540	★	96	95	65	I AM SOMEBODY —Glenn Jones (R. Wright) K. Gardner; Spectrum VII/Hindu, ASCAP; RCA 13435	
★	38	5	SPACE COWBOY —Jonzun Crew (M. Jonzun, T. Silverman) M. Jonzun, M. Starr; T. Boy/Boston Int'l, ASCAP; Tommy Boy 833	★	63	74	2	MOVIN' ON UP —R.J.'s Latest Arrival (R.J. Rice) R.J. Rice; Larry-Lou/Arrival, BMI; Larc 81020 (MCA)	★	97	96	80	FALL IN LOVE WITH ME —Earth, Wind & Fire (M. White) M. White, D. Vaughn, W. Vaughn; Sagittaire/Yougoulei/Wenkewa, ASCAP; Columbia 38-03375	
★	30	16	YOU ARE —Lionel Richie (L. Richie, J.A. Carmichael) L. Richie; B. Harvey-Richie; Brockman, ASCAP; Motown 1657	★	64	NEW ENTRY	2	TONIGHT I GIVE IN —Angela Bofill (N.M. Walden) L. Bogan, D. Shelton; Blue Harbor/Christel Gen/Koppelman-Bandier/Nurk Twins, BMI; Arista 1060	★	98	97	88	WIND BENEATH MY WINGS —Lou Rawls (R. Haffkine) L. Henley, J. Silbar; Warner-Tamerlane, BMI/WB, ASCAP; Epic 34-03758	
★	31	13	NOBODY CAN BE YOU —Steve Arrington's Hall of Fame (S. Arrington, J. Douglas) S. Arrington, C. Carter; Konglather, BMI; Atlantic 7-89876	★	65	70	5	KEEP ON LOVIN' ME —Whispers (L.F. Sylvers, III, R. Sylvers) W. Potts, Jr., W. Zimmerman, K. Spencer; L.F.S. III/Spectrum VII, ASCAP; Solar 7-69827 (Elektra)	★	99	98	83	WHO'S GETTING IT NOW —Chocolate Milk (A.A. Jones) A. Jones, M. Toles, Chocolate; Cessess/Million Dollar/Chocolate Milk, BMI; RCA 13447	
★	32	11	STICKY SITUATION —Tyronne (Tystick) Brunson (Redlock Prod.) T. Brunson; Band Of Angels, BMI; Believe In A Dream 4-03511 (Epic)	★	66	39	14	SHE'S OLDER NOW —Betty Wright (M. Jackson) B. Wright, W. Mendes; Danbel, ASCAP/Native Songs, BMI; Epic 34-03523	★	100	99	89	PEANUT BUTTER —Gwen Guthrie (S. Dunbar, R. Shakespeare) S. Dunbar; Island, BMI; Island 7-99903 (Atco)	
★	33	16	YOU ARE IN MY SYSTEM —The System (M. Murphy, D. Frank) M. Murphy, D. Frank; Science Lab/Green Star, ASCAP; Mirage 7-99937 (Atco)	★	66	39	14	STRUTT MY THANG —Ozone (M. Stokes) Ozone; Old Brompton, Road, ASCAP; Motown 1668	★	NEW ENTRY	100	96	14	ALL NIGHT LONG —Felix & Jarvis (D. Was, J. Lewis, Jr., J. Tann) Felix & Jarvis; Great Joy, BMI; Quality 7035

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Survey For Week Ending 1/8/83

Billboard Black LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	8	MIDNIGHT LOVE Marvin Gaye, Columbia FC 38197	38	38	14	SECOND TO NUNN Bobby Nunn, Motown 6022MI
2	3	11	LIONEL RICHIE Lionel Richie, Motown 6007ML	39	36	9	THE NIGHTFLY Donald Fagen, Warner Bros. 23730-1
3	2	13	FOREVER, FOR ALWAYS, FOR LOVE Luther Vandross, Epic FE 38235	40	35	22	TANTALIZINGLY HOT Stephanie Mills, Casablanca NBLP 7265 (Polygram)
4	4	8	1999 Prince, Warner Bros. 23720-1	55	4	4	HIMSELF Bill Cosby, Motown 6026MI
5	14	3	THRILLER Michael Jackson, Epic QE 38112	42	29	8	HARO TIMES Millie Jackson, Spring SP-1-6737 (Polygram)
6	7	10	JANET JACKSON Janet Jackson, A&M SP-4907	43	39	10	CASINO LIGHTS Various Artists, Warner Bros. 23718-1
7	8	18	GET LOOSE Evelyn King, RCA AF1-4337	44	40	19	IF THAT'S WHAT IT TAKES Michael McDonald, Warner Bros. 23703-1
8	8	15	VANITY 6 Vanity 6, Warner Bros. 1-23716	46	48	13	ALL THIS LOVE DeBarge, Gordy 6012GI (Motown)
9	9	8	PROPOSITIONS The Bar-Kays, Mercury SRM-1-4065 (Polygram)	47	47	6	TONGUE IN CHIC Chic, Atlantic 80031
10	15	5	DON'T PLAY WITH FIRE Peabo Bryson, Capitol ST-12241	52	5	5	LEARNING TO LOVE Rodney Franklin, Columbia FC 38198
11	10	17	WHAT TIME IS IT? The Time, Warner Bros. 23701-1	54	3	3	VISIONS OF THE LITE Slave, Cotillion 90024 (Atlantic)
12	21	3	CHAKA KHAN Chaka Khan, Warner Bros. 23729	50	50	5	FRICTION Chocolate Milk, RCA AF1-4412
13	13	11	HEARTBREAKER Dionne Warwick, Arista AL 9609	60	3	3	IT'S A BEAUTIFUL THING Maxine Nightingale, Highrise HR 103
14	18	6	ALL THE GREATEST HITS Commodores, Motown 6028MI	52	53	27	HERE WE GO AGAIN Bobby Bland, MCA MCA 5297
15	20	4	THE BEST IS YET TO COME Grover Washington, Jr., Elektra 60215	57	3	3	RIT/2 Lee Ritenour, Elektra 60186
16	16	11	WIL0 NIGHT One Way, MCA MCA 5369	58	3	3	RIGHT BACK AT CHA Dynasty, Solar 60176 (Elektra)
17	17	8	TO THE MAX Con Funk Shun, Mercury SRM-1-4067 (Polygram)	56	41	26	THE YOUTH OF TOOAY Musical Youth, MCA 5389
18	23	4	COMPUTER GAMES George Clinton, Capitol ST-12241	57	44	17	INSTANT LOVE Cheryl Lynn, Columbia FC 38057
19	5	12	SILK ELECTRIC Diana Ross, RCA AF1-4384	58	49	15	NEW DIRECTIONS Tavares, RCA AF1-4357
20	31	4	GREATEST HITS Ray Parker, Jr., Arista AL 9612	59	56	20	I FOOLED YOU THIS TIME Alicia Meyers, MCA MCA 5361
21	24	5	LIVING MY LIFE Grace Jones, Island 90018 (Atco)	61	61	32	SNEAKIN' OUT Stacy Lattisaw, Cotillion 90002-1 (Atlantic)
22	22	7	SKYYJAMMER Skyy, Salsoul SA 8555 (RCA)	66	6	6	GIVE EVERYBODY SOME Richard "Dimples" Fields, Boardwalk NB 33258-1
23	25	12	EVERY HOME SHOULD HAVE ONE Patti Austin, Qwest QWS 3691 (Warner Bros.)	61	61	32	THROWIN' OWN Rick James, Gordy 6005GL (Motown)
24	11	12	THE MESSAGE Grand Master Flash And The Furious Five, Sugar HillSH 268	62	45	9	IN THE HEAT OF THE NIGHT Imagination, MCA MCA 5373
25	12	14	AS ONE Kool & The Gang, De-Lite DSR 8505 (Polygram)	63	51	6	LIVIN' IN THE NEW WAVE Andre Cymone, Columbia FC 38123
26	28	8	TWO OF A KIND Earl Klugh/Bob James, Capitol ST-12244	64	62	22	DONNA SUMMER Donna Summer, Geffen GHS 2005 (Warner Bros.)
27	46	3	TYRONE OAVIS Tyrone Davis, Highrise HR 101	65	64	21	THIS ONE'S FOR YOU Teddy Pendergrass, P.I.R. FZ 38118 (Epic)
28	32	10	DISTANT LOVER Alphonse Mouzon, High Rise HR 100AE	66	59	69	NEVER TOO MUCH Luther Vandross, Epic FE 37451
29	19	11	JUST AIN'T GOOD ENOUGH Johnnie Taylor, Beverly Glen BG 10001	67	68	26	WE ARE ONE Pieces Of A Dream, Elektra 60142-1
30	30	22	JUMP TO IT Aretha Franklin, Arista AL 9602	68	70	48	DOWN HOME Z.Z. Hill, Malaco MAL 7406
31	27	6	S.O.S. III The S.O.S. Band, Tabu FZ 38352 (Epic)	69	63	10	INCOGNITO Spyro Gyra, MCA MCA 5368
32	42	4	THE RHYTHM & THE BLUES Z.Z. Hill, Malaco 7411	70	65	22	LET ME TICKLE YOUR FANCY Jermaine Jackson, Motown 6017MI
33	30	30	JEFFREY OSBORNE Jeffrey Osborne, A&M SP-4896	71	71	33	STEVIE WONDER'S ORIGINAL MUSIQUARIUM I Stevie Wonder, Tama 60021L2 (Motown)
34	43	6	THE SUN STILL SHINES Sonny Charles, Highrise HR 102	72	72	30	I'M THE ONE Roberta Flack, Atlantic SD 19354
35	37	10	THE OTHER SIDE OF THE RAINBOW Melba Moore, EMI-America ST-12243	73	73	73	BREAKIN' AWAY Al Jarreau, Warner Bros. BSK 3576
36	33	30	GAP BAND IV The Gap Band, Total Experience TE-1-3001 (Polygram)	74	74	7	USEO TO BE Charlene, Motown 6027MI
37	34	23	ZAPP II Zapp, Warner Bros. 23583-1	75	67	9	SEVENTEEN Bill Summers & Summers Heat, MCA MCA 5367

☆ 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 to 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

Black Smiley's Commodores Strategy

Group's New Manager Planning Multimedia Thrust

NEW YORK—The Commodores' new manager, Chuck Smiley, until recently a vice president at ABC-TV, plans "to use pay television, network television, video, cable and other non-music media where there are so many new opportunities" as the cornerstone of his strategy for the Motown recording act.

Smiley appears well-credentialed to achieve his goal. To become the Commodores' manager, he resigned as vice president and assistant to the senior vice president at ABC's theatrical motion pictures and tv affairs division, and he's worked in network tv in a variety of functions since 1970. He was made a vice president in 1976 at age 33, making him both the first black and the youngest to reach that level within ABC.

Smiley is well aware that he joins the Commodores as manager and president of Commodores Entertainment Corp. of Tuskegee, Ala. at a crucial time in their history. Lead singer and chief lyricist Lionel Richie currently has a top three solo

album, and his personal management is handled by Ken Kragen. About Richie's status, Smiley only says, "There are no details I can provide at this time about Lionel's role with the Commodores." But with a group album due by June and a national tour scheduled for the fall, he acknowledges that some decision has to be made soon.

Still, the successor to the Commodores' longtime manager-mentor, the late Benjamin Ashburn, is optimistic about the future. "The Commodores have never been just one man, one writer, one voice. From the beginning, it has been a group effort. It was really only with his participation on 'Endless Love' that Lionel became known to the general public as a personality. Walter Orange, Milan Williams, Ronald LaPreard, William King, and Thomas McClary have been just as vital to the Commodores' rise." Smiley has, in fact, signed the group up with the Rogers & Cowan p.r. firm to increase the group's overall visibility.

Some of Smiley's efforts to spread the group's talents into media have already borne fruit. "Reach High," one of two new songs on the Commodores' current greatest hits collection, is the theme song for "Teachers Only," an half-hour NBC sitcom from Johnny Carson Productions, debuting this month. In addition, the song will be released as a followup to the band's current single, "Painted Picture."

Gateway Productions is also shooting a documentary about the Commodores, inspired by their appearance last year on PBS's "Wall Street Report." It will focus on both the artistic and financial evolution of the group. A special concert was held, without Richie, in Dallas last fall for Gateway.

Smiley plans to use part of the footage as a promotional tool for the

(Continued on page 66)

Holliday To Cut First Solo LP

LOS ANGELES—Jennifer Holliday, star of the Broadway hit "Dreamgirls," will record her first solo LP this month for Geffen Records with Maurice White of Earth, Wind & Fire producing.

Label chief David Geffen, producer of both the show and the cast album—now reportedly over 200,000 units sold—says he was going to make a record with Holliday "before there was such a thing as 'Dreamgirls.' I don't know that we would have had the same success that we're going to have with her first record had she not been in that show."

Holliday, a 21-year-old Houstonian, will play in the Los Angeles presentation of "Dreamgirls" for a year. The show opens at the Shubert in March. Maurice White, Geffen and Holliday are currently screening songs for the new album. ED OCHS

JANUARY 8, 1983, BILLBOARD



BIN BIZ—Capitol's William Reid, left, chats with Chuck Rush of Zoo York Recordz during a champagne party sponsored by the Billboard Information Network recently. BIN's on-line music data system was demonstrated to more than 65 members of the local black music community.

The Rhythm & The Blues Griffey Seeks Promoter-Talent Ties

By NELSON GEORGE

Dick Griffey, Solar chief and president of the Black Music Assn., recently wrote to Billboard about the black promoters' situation. He confirmed speculation that he plans to involve the BMA (heretofore neutral) with the battle of black promoters for a larger market share. He was critical of a suggestion in this column that such promoters "pool their resources . . . so they can compete on an equal footing with their better-financed white competition."

Griffey asserts, "There are several black promoters in general who are more financially stable than many of their white counterparts. . . . I am quite sure that my company would be able to finance any tour given to us."

The main thrust of Griffey's comments, however, was not on financial matters but "an age-old problem that all black businessmen . . . have faced.

the confidence in each other as professionals, and when the black acts are convinced that black promoters can promote a black tour at least as well as, or better than Dick Klotzman; when the black disk jockeys, black store owners, the black community, and black people in general begin to withdraw their enthusiasm by refusing to support those black artists that do not support the black promoters, which subsequently hurts the black community, only then will this problem be solved."

Griffey's moral argument, specifically the comments on the role of black performers in selecting promoters, is worth thinking about. In the coming months, the industry can expect to see much more pressure on individual acts themselves to take a stand on this issue.



MTV is a villain in certain quarters these days. As Billboard's video editor Laura Foti so forcefully stated in a commentary (Billboard, Dec. 11), racism and sexism have unfortunately both found a happy home on music television.

However, those concerned with

Short Stuff: Norby Walters has (Continued on page 66)

Billboard[®] Black Singles

Survey For Week Ending 1/8/83

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	1	13	SEXUAL HEALING —Marvin Gaye (M. Gaye) M. Gaye; April, ASCAP; Columbia 38-03202	39	8	KNOCKOUT —Margie Joseph (T. Jones, III, D. Weatherspoon, Jr.) T. Jones, III, D. Weatherspoon, Jr.; Mannish Kid/Funtown, BMI; HC 731200	67	71	7	ITCHING FOR LOVE —Mikki (N. Harris, M. Farrow) M. Farrow, N. Harris, E.L. Curry; Ensign/Eboni Dawn/Six Strings, BMI; Emerald International 101
2	2	13	TRULY —Lionel Richie (L. Richie, J.A. Carmichael) L. Richie; Brockman, ASCAP; Motown 1644	36	27	BAD BOY/HAVING A PARTY —Luther Vandross (L. Vandross) L. Vandross, M. Miller, S. Cooke; Legs, ASCAP/ABKCO, BMI; Epic 14-03205	68	78	3	ALL IN MY LOVER'S EYES —The Isley Brothers (The Isley Brothers) E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, April/Bovina, ASCAP; T Neck 4-03420 (Epic)
3	3	9	THE GIRL IS MINE —Michael Jackson & Paul McCartney (Q. Jones) M. Jackson; Mijac/Warner-Tamerlane, BMI; Epic 34-03288	37	37	SWEET BABY —Harry Ray (Sylvia Inc., T. Keith, J. Robinson Jr.) H. Ray, T. Keith; Sugar Hill, BMI; Sugar Hill 789	69	68	8	ENUFF IS ENUFF —Rodney Franklin (S. Clarke) R. Franklin, S. Clarke, H. Smith, J. Gilstrap, D. Phinnesse; Maicaboom/Clarkee, BMI; Columbia 38-03273
4	4	13	1999 —Prince (Prince) Prince; Controversy, ASCAP; Warner Bros. 7-29896	38	25	NASTY GIRL —Vanity 6 (Starr Company, Vanity 6) Vanity; Girl's Song, ASCAP; Warner Bros. 7-29908	70	77	3	ARE YOU GETTING ENOUGH HAPPINESS —Hot Chocolate (M. Most) E. Brown; Finchley, ASCAP; EMI-America 8143
5	5	15	PUT IT IN A MAGAZINE —Sonny Charles (B. Paris) S. Charles, B. Paris; Highrise 2001	39	41	TAKE IT OFF —Chocolate Milk (A.A. Jones) A. Jones, M. Toles; Cessess/Million Dollar, BMI; RCA 13364	71	83	3	THE WOMAN IN ME —Donna Summer (Q. Jones) M. Clark, J. Bettis; Warner-Tamerlane/Rashida/Flying Dutchman, BMI/Sweet Harmony, ASCAP Geffen 7-29805 (Warner Bros.)
6	6	14	YOUNG LOVE —Janet Jackson (B. Watson, R. Moore, A. Winbush) R. Moore, A. Winbush; A La Mode/Arista, ASCAP; A&M 2440	40	26	MOVIN' VIOLATION —Skiy (R. Muller, S. Roberts Jr.) S. Roberts Jr.; Alligator, ASCAP; Salsoul 7-7038 (RCA)	72	79	4	I OWE IT TO ME —Ounn and Bruce Street (D. Pearson Jr., B. Gray) D. Pearson Jr., B. Gray; Muriros/Davahkee, ASCAP; Devaki 1014 (Mirus)
7	7	10	LET'S GO DANCIN' —Kool And The Gang (E. Deodato, Kool And The Gang) A. Bayyan, J. Taylor, Kool And The Gang; Delightful, BMI/Double F ASCAP; De-Lite 824 (Polygram)	41	42	DO IT ANYWAY YOU WANT —Robert Winters & Fall (J. Bee) A. Toussaint; Warner-Tamerlane/Marsaint, BMI; Casablanca 2361 (Polygram)	73	85	3	PAPA WAS A ROLLING STONE —Wolf (B. Woller) M. Whitfield, B. Strong; Stone Diamond, BMI; Constellation 7-69849 (Solar)
8	8	10	GOT TO BE THERE —Chaka Khan (A. Mardin) E. Willensky; Jobete/Glenwood, ASCAP; Warner Bros. 7-29881	42	43	LET ME BE CLOSE TO YOU —The Valentine Bros. (The Valentine Bros., S. Bethel, B. Lyle) J & W Valentine; Stan Flo, BMI; Bridge 1984	74	86	3	SPACE IS THE PLACE —Jonzun Crew (M. Johnson, T. Silverman) M. Johnson, T. Boy/Boston International, ASCAP; Tommy 828
9	9	12	DO IT —Bar-Kays (A. Jones) Bar-Kays, A.A. Jones, M. Toles; Warner-Tamerlane/Bar-Kays, BMI; Mercury 76187 (Polygram)	43	43	GET TO GET UP ON IT —Bobby Nunn (W. Monesque, B. Nunn) B. Nunn, K. Stover; Stone Diamond, BMI/Chaguas, ASCAP; Motown 1653	75	NEW ENTRY	NEW ENTRY	SWING THAT SEXY THING —Carl Carlton (N.M. Walden) P. Glass, N.M. Walden, R. Jackson; Bell Boy, BMI/Gratitude Sky, ASCAP; RCA 13406
10	8	8	ARE YOU SERIOUS —Tyrone Davis (Leo Graham) L.V. Johnson, R. Miner; Content/Tiara Aniki, BMI; Highrise 2005	44	53	THE BEAT GOES ON —Orbit (D. Was, J. Lewis, J. Tann) Bono; Chris Marc-Cotillon, BMI; Quality/RFC 7025	76	NEW ENTRY	NEW ENTRY	BABY GETS HIGH —Peter Brown (P. Brown) P. Brown; Mimong, BMI; RCA 13413
11	9	9	BETCHA SHE DON'T LOVE YOU —Evelyn King (M. Brown) Kashif; Music Corporation Of America/Kashif, BMI; RCA 13380	45	50	I LIKE IT —Debarge (I. Gordy, E. Debarge) R. Debarge, E. Debarge; Jobete, ASCAP; Gordy 1645 (Motown)	77	NEW ENTRY	NEW ENTRY	HEY THERE LONELY BOY —Stacy Lattisaw (N.M. Walden) E. Shuman, L. Carr; Famous, ASCAP; Cotillion 7-99943 (Atlantic)
12	15	11	BABY COME TO ME —Patti Austin (Q. Jones) R. Temperton; Rodsongs, ASCAP; Qwest 50036 (Warner Bros.)	46	51	PEOPLE TREAT YOU FUNKY —Richard "Oimplis" Fields (Richard "Dimples" Fields) R. D. Fields, B. Wilson; On The Boardwalk/Dat Richfield Kat/Songs Can Sing, ASCAP; Boardwalk 11-164-7	78	NEW ENTRY	NEW ENTRY	LOU'S BLUES —Patrick Williams (P. Williams) P. Williams, H. Cicale; Mimsey, BMI; PCM 201
13	7	7	WELCOME TO THE CLUB —The Brothers Johnson (G. Johnson, L. Johnson) L. Johnson, V. Johnson, State Of The Arts/Keiko, ASCAP; A&M 2506	47	32	WILD NIGHT —One Way (I. Perkins) A. Hudson, W. Hall, J. Hall, L. White; Perk's/Duchess/MCA, BMI; MCA 52133	79	NEW ENTRY	NEW ENTRY	(I Am Ready) SEXUAL HEALING —Eleanor Grant (G. Kerr, R. Griffin) M. Gaye; April, ASCAP; Catawba 8000
14	20	6	BAD BOY —Ray Parker Jr. (R. Parker Jr.) R. Parker Jr.; Raydiola, ASCAP; Arista 1030	48	36	YOU AND I —Goodie (L. Simmons, J. Ellis) J. Ellis; Total Experience, BMI; Total Experience 8206 (Polygram)	80	90	3	FUNKY SOUL MAKOSSA —Nairobi (A. Baker, J. Robie) M. Dibango; Rightsong/Cooper, BMI; Streetwise 2205
15	16	9	THE SMURF —Tyrone Brunson (R. Timmons) O. Redding III; Desotis/Band Of Angels, BMI; Believe In A Dream 4-03163 (Epic)	49	59	FUNNY HOW TIME SLIPS AWAY —Spinners (F. Perren) W. Nelson; Tree, BMI; Atlantic 7-89922	81	49	14	HIGH HOPES —The S.O.S. Band (R. Sylvers, G. Dozier) T.J. Lewis, Harris, III; Interior/Irving/Mr. Dapper, BMI/Richer, ASCAP; Tabu 4-03248 (Epic)
16	18	6	OUTSTANDING —The Gap Band (L. Simmons) R. Cathound; Total Experience, BMI; Total Experience 8205 (Polygram)	50	57	MAGIC'S WAND —Whodini (T. Dolby) T. Dolby, J. Hutchins, J. Rivas; Zomba, BMI/Participation, ASCAP; Live/Arista 2004	82	88	3	MIRDA ROCK —Reggie Griffin & Technofunk (Mr. Lucky, R. Griffin) R. Griffin; Sugar Hill, BMI; Sweet Mountain 2001 (Sugar Hill)
17	17	10	NIPPLE TO THE BOTTLE —Grace Jones (G. Blackwell, A. Sadkin) G. Jones, S. Dunbar; Acker/Grace Jones, ASCAP/IXAP/Island, BMI; Island 7-99963 (Atlantic)	51	56	MUSIC AND LIGHTS —Imagination (T. Swain, S. Jolley) S. Jolley, T. Swain, L. John, A. Ingram; MCA, ASCAP; MCA 52129	83	NEW ENTRY	NEW ENTRY	LAST NIGHT A D.J. SAVED MY LIFE —Indeep (M. Cleveland, R. Thompson) M. Cleveland; Fools Prayer/Young Lions, BMI; S.O.N.Y. 5102 (Becket)
18	19	15	THE LADY IN RED —Alphonse Mouzon (A. Mouzon) A. Mouzon; Mouzon, ASCAP; Highrise 2000	52	55	SINCE I LOST MY BABY —Luther Vandross (L. Vandross) W. Robinson Jr., W. Moore; Jobete, ASCAP; Epic 34-03487	84	87	5	SHE SAID SHE LOVES ME —Kleer (Kleer) W. Cunningham; Stonee, ASCAP; Atlantic 7-89924
19	23	9	TURN TO ME —Maxine Nightingale (S. Brown III) L. Lieberman, G. Scott; Peer International/Jet D'eau/Cinescore, BMI; Highrise 2004	53	NEW ENTRY	IGY. (WHAT A BEAUTIFUL WORLD) —Donald Fagen (G. Katz) D. Fagen; Freejunket, ASCAP; Warner Bros. 7-29900	85	NEW ENTRY	NEW ENTRY	I'M SO PROUD —Johnnie Taylor (P. Moten, D. Smith) C. Womack; Mighty Three, BMI; Beverly Glen 2004
20	12	14	MUSCLES —Diana Ross (M. Jackson) M. Jackson; Mijac/Warner-Tamerlane, BMI; RCA 13348	54	54	MY LOVE GROWS STRONGER —Boodstone (Isley Brothers, M. Jackson) M. Jackson, S. Jones, V. Jones; Triple Three, BMI; T-Neck 4-03394 (Epic)	86	NEW ENTRY	NEW ENTRY	LET'S STAY TOGETHER —Bobby Militello Featuring Jean Carn (L. White, B. Militello) W. Mitchell, A. Green, A. Jackson; Irving, BMI; Gordy 1652 (Motown)
21	28	5	THE BEST IS YET TO COME —Grover Washington Jr. With Patti Labelle (G. Washington Jr., D. Wanzel) D. Wanzel, C. Biggs; Assorted, BMI; Elektra 7-69887	55	64	1990 —Dr. America (M. Ragin) N. Whitfield; Stone Diamond, BMI; Elektra 7-69896	87	47	12	DOO WA DITTY —Zapp (R. Troutman, Z. Troutman) R. Troutman, L. Troutman, Troutman's, BMI; Warner Bros. 7-29891
22	7	7	LOVE ME RIGHT —Aretha Franklin (L. Vandross) L. Vandross, April/Uncle Ronnie's, ASCAP; Arista 1023	56	61	IT'S RAINING MEN —Weather Girls (P. Jabara, B. Esty) P. Jabara, P. Shaffer; Song Of Manhattan Island/Oiga, BMI/Postvalda, ASCAP; Columbia 38-03354	88	NEW ENTRY	NEW ENTRY	KEEP THE FIRE BURNING —Gwen McRae (W. Lewis) W. Hutch; Warner-Tamerlane/IT's The Song, BMI; Atlantic 7-89910
23	35	4	HEARTBEATS —Yarbrough & Peoples (L. Simmons) L. Simmons; Total Experience, BMI; Total Experience 8204 (Polygram)	57	62	ONE MORE TIME —McFadden & Whitehead (G. McFadden, J. Whitehead) McFadden, Whitehead, Eastmond; McFadden & Whitehead/Barry Eastmond, BMI/ASCAP; Capitol 5176	89	48	10	HANGIN' —Chic (N. Rodgers, B. Edwards) B. Edwards, N. Rodgers; Chic/Warner-Tamerlane, BMI; Atlantic 7-89954
24	24	8	THE WALK —The Time; (Morris Day, Starr Company) The Time; Tionna, ASCAP; Warner Bros. 7-29856	58	58	YOU CAN DO IT —Vaughn Mason Featuring Butch Dayo (V. Mason, B. Dayo) R. Dayo, J. Bell, E. Dial; Silver Flute, BMI; Salsoul 7-7042 (RCA)	90	NEW ENTRY	NEW ENTRY	IF I HAD A CHANCE —Walter Jackson (C. Davis) T. Agee; Frozen Butterfly, BMI; Kelli-Arts 1006
25	29	7	PAINTED PICTURES —Commodores (J.A. Carmichael, Commodores) W. Orange, H. Hudson; Walter Orange/Snousie, ASCAP; Motown 1651	59	63	NUNK —Warp 9 (J. Benitez, R. Scher, L. Golden) R. Scher, L. Golden; Snowflake/RCA Songs, ASCAP/Prismatic/Sonic Rock, BMI; Prism 450	91	60	9	MS. FINE BROWN FRAME —Syl Johnson (Johnson, Crook) G. Crook, S. Johnson; On The Boardwalk/Syl-Zel, BMI; Boardwalk 99904-9
26	14	13	HEARTBREAKER —Dionne Warwick (B. Gibb, K. Richardson, A. Galuten) B. Gibb, R. Gibb, M. Gibb; Gibb Brothers/Umichappell, BMI; Arista 1015	60	67	I BELIEVE IN YOU AND ME —The Four Tops (D. Wolfert) Songs of Manhattan Island/Sandy Linzer, BMI; Casablanca 2353 (Polygram)	92	52	9	STROKIN' —Dynasty (L.F. Sylvers III) R. Randolph, R. Smith, G. Barbee, V. Brantley; L.F.S. III/Spectrum VII, ASCAP; Solar 7-69927 (Elektra)
27	21	11	PLAY AT YOUR OWN RISK —Planet Patrol (A. Baker) A. Baker, J. Robie; Shakin' Baker, BMI; Tommy Boy 825	61	66	PASS THE DUTCHIE —Musical Youth (P. Collins) J. Mittoo, L. Ferguson, F. Simpson; Strictly Rogers/G. Minor/Hal Shaper, ASCAP	93	69	12	SCORPIO —Grand Master Flash & The Furious Five (Sylvia, Inc.) Furious Five, Sugar Hill, BMI; Sugar Hill 790
28	30	9	AFTER I CRY TONIGHT —Lanier and Company (G. Bow-Legs Miller) P. Mitchell; Song Tailors/Hot Stuff, BMI; Larc 81010 (MCA)	62	66	BOY SLAM —William "Bootsy" Collins (W.B. Collins) W. B. Collins; Mash-A-Mug, BMI; Warner Bros. 0-29919	94	70	12	LOOPZILLA —George Clinton (George Clinton) G. Clinton, Malbiz/Jobete, BMI/ASCAP; Capitol 5160
29	40	6	YA MAMA —Wuf Ticket (J. Malken, J. Mason) M. Ahmed, J. Mason, E. McField, K. Wolf; Mason/Malcom/Trumar, BMI; Prelude 644	63	73	THE MESSAGE II (Survival) —Melle Mel And Duke Bootie (S. Robinson) M. Mel, S. Robinson; Sugar Hill, BMI; Sugar Hill 594	95	75	16	KEEP AWAY GIRLS —Stephanie Mills (N. Ashford, V. Simpson) N. Ashford, V. Simpson; Nick-O-Val, ASCAP; Casablanca 2354 (Polygram)
30	33	8	THERE I GO —Allie Silas (J.L. Parker, B. Potter) J.L. Parker, B. Potter; ATV, BMI; RCA 13387	64	84	YOUR PRECIOUS LOVE —Al Jarreau and Randy Crawford (T. Li Puma) N. Ashford, V. Simpson; Jobete, ASCAP; Warner Bros. 7-29893	96	74	9	USEO TO BE —Charlene and Stevie Wonder (R. Miller) R. Miller, K. Hirsch; Stone Diamond, BMI; Motown 1650
31	31	9	AIN'T NOBODY, BABY —Con Funk Shun (Con Funk Shun) M. Coope, G.L. Cathoun; Val-je Joe/Bee Germaine, BMI; Mercury 7613 (Polygram)	65	65	VERY SPECIAL PART —Jermaine Jackson (C. Jackson, H. Davis, K. Ashby, B. Medina) B. Medina, K. Ashby, C. Liles, W. E. Bickelhaupt; Jobete, ASCAP; Motown 1649	97	76	11	KEEPIN' LOVE NEW —Howard Johnson (Kashif, P.L. Jones, M. Brown) Kashif/Music Corporation Of America, BMI; A&M 2448
32	38	7	MIND UP TONIGHT —Melba Moore (P.L. Jones, III) L. Thomas; Mighty M, ASCAP; Capitol 5180	66	65		98	92	11	
33	44	5	WE DON'T HAVE TO TALK —Peabo Bryson (P. Bryson) P. Bryson; WB/Peabo, ASCAP; Capitol 5188	67	72		99	91	14	
34	34	8	CHANGE THE WORLD —Alfonzo (C. McMurray) A. Jones; Claka/Fonz Songs/Lindee, ASCAP; Larc 81011 (MCA)	68	72		100	89	10	

Superstars are awarded to those products demonstrating the greatest airplay and sales gain 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).

The Rhythm & The Blues

Continued from page 65

signer Tyrone Davis and Sonny Charles of Highrise Records, and RCA's Tavares for agency representation. Ray Charles is making news, not on the black chart, but in country. His self-penned debut single on Columbia, "Born To Love Me," is in its third week there. One hopes that Charles' move into country full-time (the entire upcoming album was cut in Nashville) isn't permanent, since with the right musical accompaniment he could still

be a factor in the black and pop markets.

Arkansas' 50,000-watt KAAY has just begun to broadcast "Blues Alley," a three-hour blues show hosted by Buddy King, six nights a week at midnight. The program mixes interviews with historic recordings as well as new blues releases. Considering the decline in blues radio, this show's appearance on KAAY, which reaches 22 states outside Arkansas, must be considered a real boon to America's roots music.

Smiley Sets Commodores Strategy

Continued from page 65

band, making it available overseas "in versions tailored for each country." He also feels it can be shown domestically in markets around the country (as a 24-minute package) just prior to the band's fall tour.

"This kind of cross-pollination, utilizing the Commodores' talents in a multiplicity of media is the future of Commodores Entertainment Corporation," says Smiley. "The tour, record, tour, record formula for success in music is breaking out of that traditional pattern."

Smiley feels well prepared to deal

with the complexity of licensing and legal tangles which multi-media ventures entail. For six years, he was director of business and legal affairs at ABC Sports under Roone Arledge, negotiating with the NCAA, the NFL, the Olympic Committees for the games in Montreal and Los Angeles, and Don King. Of the latter, he notes "there are few things

more fascinating than negotiating a boxing deal with Don."

A graduate of the Univ. of Michigan with a B.S. in biochemistry, Smiley was planning a career in medicine when a friend suggested he try law school. He graduated from Brooklyn College law school in 1968 and then worked for Procter & Gamble as a senior attorney before moving to CBS' entertainment section in 1970. There, as a senior attorney, he handled business affairs for Columbia Records, and network and local television. He was recruited by ABC two years later.

NELSON GEORGE

New LP & Tape Releases, page 23

Black

Philadelphia Music Complex Closes

By MAURIE ORODENKER

PHILADELPHIA—The New Uptown Theater and Entertainment Centre (NU-TEC) has temporarily closed after six weeks of operation. The 2,000-seat venue in predominantly black North Philadelphia needs an infusion of \$1.1 million to reopen, according to ex-Urban League executive director John Bowser, who runs the operation.

Once a leading black music showcase, the Uptown had been closed for five years before \$1.3 million in state and federal monies were pumped into a restoration program at the instigation of local politicians. NU-TEC opened on Nov. 11, before all construction was completed. Subsequent construction costs and sluggish ticket sales have put the facility in the red.

City council member Joan Specator says NU-TEC is nearly \$1 million in the hole with construction costs \$600,000 over projections. Ticket sales for shows headlining Peabo Bryson and Lou Rawls, as well as the house production, a musical called "That Uptown Feelin'," have been disappointing. According to some in the music industry, inexperience in concert promotion among NU-TEC employees has been part of the problem.

In addition, a plan to sell 13,000 annual memberships for \$35 has

fallen 8,000 short of expectations. The memberships provide admission to private lounges, bars, and clubrooms on NU-TEC's upper floors.

On Dec. 16, the Philadelphia City Council unanimously passed a resolution in favor of giving NU-TEC a loan guarantee for the additional \$1.1 million. Before the deal is final-

ized, it must be approved by Mayor William Green and the Philadelphia Authority for Industrial Development. Over the next four weeks city officials will review the loan proposal with two local banks. In the past the city has guaranteed large commercial construction projects.

but this would be the first time a specialized project with one developer would receive a city guarantee.

If the loan comes through, Bowser, who claims he invested \$9,000 of his own money in NU-TEC, says the facility could be completed in eight weeks.

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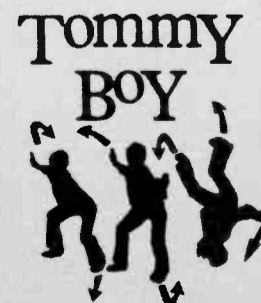
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We're taking music in a new direction.

Members Of War File Suit Vs. Management

NEW YORK—Leroy Lonnie Jordan, Sylvester Allen, Harold Brown and Howard Scott, the members of War, are suing Far Out Music, Far Out Productions, Far Out Management, and its principals, Steven Gold and Jerry Goldstein, in the 11th Judicial Circuit Court in Dade County, Fla.

In their suit, the four musicians say they have signed recording, publishing, songwriting, and management contracts with the Far Out companies. But they claim that they have not been paid monies due them; that they have not been given an accounting; and that they have lost reputation, good will and earning capacity.

"In truth and fact, defendants (Far Out) never intended to account or pay to the plaintiffs what they were rightfully due. Rather, defendants intended, by using false records, misinformation and/or lack of information, to deprive the plaintiffs of the fruits of their labors," reads the complaint. "Defendants through the use of minimal payments to plaintiffs timed so as to appear that the defendants were 'saviors' as opposed to 'slavers,' created a mentality of defeatism and subjugation on the part of the plaintiffs, all of which was part of the defendants' plan to deprive plaintiffs of monies rightfully due them."

The musicians ask punitive and compensatory judgment and demand a jury trial.

Alvin Hartley

• Continued from page 22

part of artist development."

Hartley's relationship with Provision began last August after he submitted a tape of a Coast Guard training film on sexual harassment, "I'm A Person, Not A Toy."

Billboard® Black Singles

Survey For Week Ending 1/15/83

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
★	3	10	THE GIRL IS MINE —Michael Jackson & Paul McCartney (Q. Jones) M. Jackson; Mijac/Warner-Tamerlane; BMI; Epic 34-03288	35	27	PLAY AT YOUR OWN RISK —Planet Patrol (A. Baker) A. Baker, J. Robie, Shakin' Baker, BMI; Tommy Boy 825	67	67	8	ITCHING FOR LOVE —Mikki (N. Harris, M. Farrow) M. Farrow, N. Harris, E.L. Curry; Ensign/Eboni Dawn/Six Strings, BMI; Emerald International 101
★	5	16	PUT IT IN A MAGAZINE —Sonny Charles (B. Paris) S. Charles, B. Paris; Highrise 2001	36	36	BAD BOY/HAVING A PARTY —Luther Vandross (L. Vandross) L. Vandross, M. Miller, S. Cooke; Legs, ASCAP/ABKCO, BMI; Epic 14-03205	68	68	4	ALL IN MY LOVER'S EYES —The Isley Brothers (The Isley Brothers) E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, April/Bovina, ASCAP; T Neck 4-03420 (Epic)
★	3	14	SEXUAL HEALING —Marvin Gaye (M. Gaye) ● M. Gaye; April, ASCAP; Columbia 38-03302	45	7	THE BEAT GOES ON —Orbit (O. Was, J. Lewis, J. Tann) Bono; Chris Marc-Cotillon, BMI; Quality/RFC 7025	72	72	5	I OWE IT TO ME —Dunn and Bruce Street (D. Pearson Jr., B. Gray) D. Pearson Jr., B. Gray; Muriel/Davahkee, ASCAP; Devaki 1014 (Mirus)
★	4	14	TRULY —Lionel Richie (L. Richie, J.A. Carmichael) ● L. Richie; Brockman, ASCAP; Motown 1644	41	7	TOO LATE —Shawn Christopher (F. Rodrigo) P. Balsano; Lindee/Man Of Song, ASCAP; Larc 81012 (MCA)	76	76	2	BABY GETS HIGH —Peter Brown (P. Brown) P. Brown; Minong, RCA 13413
★	10	9	ARE YOU SERIOUS —Tyrone Davis (Leo Graham) L.V. Johnson, R. Miner; Content/Tiara Aniki, BMI; Highrise 2005	39	10	TAKE IT OFF —Chocolate Milk (A.A. Jones) A. Jones, M. Toles; Cessess/Million Dollar, BMI; RCA 13364	71	43	11	LET ME BE CLOSE TO YOU —The Valentine Bros. (The Valentine Bros., S. Bethel, B. Lyle) J & W Valentine; Stan Flo, BMI; Bridge 1984
★	6	15	YOUNG LOVE —Janet Jackson (B. Watson, R. Moore, A. Winbush) R. Moore, A. Winbush; A La Mode/Arista, ASCAP; A&M 2440	42	9	DO IT ANYWAY YOU WANT —Robert Winters & Fall (J. Bee) A. Toussaint; Warner-Tamerlane/Marsaint, BMI; Casablanca 2361 (Polygram)	78	78	2	LOU'S BLUES —Patrick Williams (P. Williams) P. Williams, H. Cicalo; Mimsey, BMI; PCM 201
★	7	11	LET'S GO DANCIN' —Kool And The Gang (E. Deodato, Kool And The Gang) A. Bayyan, J. Taylor, Kool And The Gang; Delightful, BMI/Double F. ASCAP; De-Lite 824 (Polygram)	41	17	NASTY GIRL —Vanity 6 (Starr Company, Vanity 6) Vanity; Girl's Song, ASCAP; Warner Bros. 7-29908	79	79	2	(I Am Ready) SEXUAL HEALING —Eleanor Grant (G. Kerr, R. Griffin) M. Gaye; April, ASCAP; Catawba 8000
★	8	11	GOT TO BE THERE —Chaka Khan (A. Mardin) E. Willensky; Jobete/Glenwood, ASCAP; Warner Bros. 7-29881	44	4	GOT TO GET UP ON IT —Bobby Nunn (W. Moneque, B. Nunn) B. Nunn, K. Stover; Stone Diamond, BMI/Chaguas, ASCAP; Motown 1653	83	83	2	LAST NIGHT A D.J. SAVED MY LIFE —Indeep (M. Cleveland, R. Thompson) M. Cleveland; Fools Prayer/Young Lions, BMI; S.D.N.Y. 5102 (Becket)
★	9	13	DO IT —Bar-Kays (A. Jones) Bar-Kays, A.A. Jones, M. Toles; Warner-Tamerlane/Bar-Kays, BMI; Mercury 76187 (Polygram)	53	2	SINCE I LOST MY BABY —Luther Vandross (L. Vandross) W. Robinson Jr., W. Moore; Jobete, ASCAP; Epic 34-03487	80	80	4	FUNKY SOUL MAKOSSA —Nairobi (A. Baker, J. Robie) M. Dibango; Rightsong/Cooper, BMI; Streetwise 2205
★	11	10	BETCHA SHE DON'T LOVE YOU —Evelyn King (M. Brown) Kashif; Music Corporation Of America/Kashif, BMI; RCA 13380	44	10	AIN'T NOBODY, BABY —Con Funk Shun (Con Funk Shun) M. Coope, G.L. Calhoun; Val-IE Joe/Bee Germaine, BMI; Mercury 7613 (Polygram)	88	88	2	KEEP THE FIRE BURNING —Gwen McRae (W. Lewis) W. Hutch; Warner-Tamerlane/It's The Song, BMI; Atlantic 7-89910
★	14	7	BAD BOY —Ray Parker Jr. (R. Parker Jr.) R. Parker Jr.; Raydiola, ASCAP; Arista 1030	49	4	YOU AND I —Goodie (L. Simmons, J. Ellis) J. Ellis; Total Experience, BMI; Total Experience 8206 (Polygram)	77	77	5	HEY THERE LONELY BOY —Stacy Lattisaw (M. M. Walden) E. Shuman, L. Carr; Famous, ASCAP; Cotillion 7-99943 (Atlantic)
★	12	12	BABY COME TO ME —Patti Austin (Q. Jones) R. Temperton; Rodsong, ASCAP; Qwest 50036 (Warner Bros.)	50	7	FUNNY HOW TIME SLIPS AWAY —Spinners (F. Perren) W. Nelson; Tree, BMI; Atlantic 7-89922	82	82	4	MIRDA ROCK —Reggie Griffin & Technofunk (Mr. Lucky, R. Griffin) R. Griffin; Sugar Hill, BMI; Sweet Mountain 2001 (Sugar Hill)
★	13	8	WELCOME TO THE CLUB —The Brothers Johnson (G. Johnson, L. Johnson) L. Johnson, V. Johnson; State Of The Arts/Keiko, ASCAP; A&M 2506	47	12	MOVIN' VIOLATION —Skiyy (R. Muller, S. Roberts Jr.) S. Roberts Jr.; Alligator, ASCAP; Salsoul 7-7038 (RCA)	85	85	2	I'M SO PROUD —Johnnie Taylor (P. Moten, D. Smith) C. Womack; Mighty Three, BMI; Beverly Glen 2004
★	15	10	THE SMURF —Tyrone Brunson (R. Timmons) O. Redding III; Dezotis/Band Of Angels, BMI; Believe In A Dream 4-03163 (Epic)	51	7	MAGIC'S WAND —Whodini (T. Dolby) T. Dolby, J. Hutchins, J. Rivas; Zomba, BMI/Participation, ASCAP; Jive/Arista 2004	80	NEW ENTRY		DO IT ANY WAY YOU WANNA —Cashmere (N. Martinelli, B. Weeden) N. Martinelli, B.L. Hudson, D. Burgee; Philly World/On The Move/SUJAA/WizKid, BMI; Philly World 2009
★	16	7	OUTSTANDING —The Gap Band (L. Simmons) R. Cathound; Total Experience, BMI; Total Experience 8205 (Polygram)	62	5	PASS THE DUTCHIE —Musical Youth (P. Collins) J. Mittoo, L. Ferguson, F. Simpson; Strictly Rogers/G. Minor/Hal Shaper, ASCAP	81	86	2	LET'S STAY TOGETHER —Bobby Militello Featuring Jean Carn (L. White, B. Militello) W. Mitchell, A. Green, A. Jackson; Irving, BMI; Gordy 1652 (Motown)
★	16	4	1999 —Prince (Prince) Prince; Controversy, ASCAP; Warner Bros. 7-29896	55	5	MY LOVE GROWS STRONGER —Bloodstone (Isley Brothers, M. Jackson) M. Jackson, S. Jones, V. Jones; Triple Three, BMI; T-Neck 4-03394 (Epic)	82	NEW ENTRY		HEART TO HEART —Kenny Loggins (B. Botnick, K. Loggins) K. Loggins, M. McDonald, D. Foster; Milk Money/Genevieve, ASCAP/Foster Frees, BMI; Columbia 38-03377
★	17	11	NIPPLE TO THE BOTTLE —Grace Jones (C. Blackwell, A. Sadkin) G. Jones, S. Dunbar; Ackee/Grace Jones, ASCAP/IXAP/Island, BMI; Island 7-99963 (Atlantic)	56	6	1990 —Dr. America (M. Ragin) N. Whitfield; Stone Diamond, BMI; Elektra 7-69896	83	NEW ENTRY		PUMP YOUR RUMP —Klique (D. Crawford, I. Suthers) I. Suthers; For George/Red Bank, BMI; MCA 52132
★	18	16	THE LADY IN RED —Alphonse Mouzon (A. Mouzon) A. Mouzon; Mouzon, ASCAP; Highrise 2000	52	8	MUSIC AND LIGHTS —Imagination (T. Swain, S. Jolley) S. Jolley, T. Swain, L. John, A. Ingram; MCA, ASCAP; MCA 52129	84	NEW ENTRY		CHANCE TO DANCE —Wrecking Crew (The Crew, J. Porter) M. Avery, W. Crosby; Jima-Jo/Crew, BMI; Erect 114
★	19	10	TURN TO ME —Maxine Nightingale (S. Brown III) L. Lieberman, G. Scott; Peer International/Je't D'eau/Cinescore, BMI; Highrise 2004	57	7	IT'S RAINING MEN —Weather Girls (P. Jabara, B. Esty) P. Jabara, P. Shaffer; Songs Of Manhattan Island/Oiga, BMI/Postvalda, ASCAP; Columbia 38-03354	85	90	2	IF I HAD A CHANCE —Walter Jackson (C. Davis) T. Agee; Frozen Butterfly, BMI; Kelli-Arts 1006
★	21	6	THE BEST IS YET TO COME —Grover Washington Jr. With Patti Labelle (G. Washington Jr., D. Wanzel) D. Wanzel, C. Biggs; Assorted, BMI, Elektra 7-69887	59	5	YOU CAN DO IT —Vaughn Mason Featuring Butch Dayo (V. Mason, B. Dayo) R. Dayo, J. Bell, E. Dial; Silver Flute, BMI; Salsoul 7-7042 (RCA)	86	81	15	HIGH HOPES —The S.O.S. Band (R. Sylvers, G. Dozier) T.J. Lewis, Harris, III; Interior/Irving/Mr. Dapper, BMI/Richer, ASCAP; Tabu 4-03248 (Epic)
★	23	5	HEARTBEATS —Yarbrough & Peoples (L. Simmons) L. Simmons; Total Experience, BMI; Total Experience 8204 (Polygram)	64	4	THE MESSAGE II (Survival) —Melle Mel And Duke Bootie (S. Robinson) M. Mel, S. Robinson; Sugar Hill, BMI; Sugar Hill 594	87	NEW ENTRY		HIP HOP BE BOP (Don't Stop) —Man Parrish (R.A. Rodriguez, Man Parrish) M. Parrish, J. Robie, R.A. Rodriguez; Sugarscoop, ASCAP/Sugarbee, BMI; Importe/12 321
★	22	8	LOVE ME RIGHT —Aretha Franklin (L. Vandross) L. Vandross, April/Uncle Ronnie's, ASCAP; Arista 1023	60	6	NUNK —Warp 9 (J. Benitez, R. Scher, L. Golden) R. Scher, L. Golden; Snowflake/RC Songs, ASCAP/Prismatic/Sonic Rock, BMI; Prism 450	88	87	13	DOO WA DITTY —Zapp (R. Troutman, Z. Troutman) R. Troutman, L. Troutman, Troutman's, BMI; Warner Bros. 7-29891
★	25	8	PAINTED PICTURES —Commodores (J.A. Carmichael, Commodores) W. Orange, H. Hudson; Walter Orange/Snouse, ASCAP; Motown 1651	66	5	SUCH A FEELING —Aurra (S. Washington) S. Washington, C. Jones, J. Ivory; Red Aurra, BMI; Salsoul 7-7043 (RCA)	89	NEW ENTRY		LOOK BEFORE YOU LEAP —Cheryl Lynn (L. Vandross) M. Sembello, D. Batteau; WB/Gravity/Raincoat/Foghorn/David Batteau, ASCAP; Columbia 38-03475
★	24	9	THE WALK —The Time; (Morris Day, Starr Company) The Time; Tionna, ASCAP; Warner Bros. 7-29856	66	5	PEOPLE TREAT YOU FUNKY —Richard "Dimples" Fields (Richard "Dimples" Fields) R. D. Fields, B. Wilson; On The Boardwalk/Dat Richtfield Kat/Songs Can Sing, ASCAP; Boardwalk 11-164-7	90	37	11	SWEET BABY —Harry Ray (Sylvia Inc., T. Keith, J. Robinson Jr.) H. Ray, T. Keith; Sugar Hill, BMI; Sugar Hill 789
★	25	15	MUSCLES —Diana Ross (M. Jackson) M. Jackson; Mijac/Warner-Tamerlane, BMI; RCA 13348	58	11	WILD NIGHT —One Way (I. Perkins) A. Hudson, W. Hall, J. Hall, L. White; Perk's/Duchess/MCA, BMI; MCA 52133	91	69	9	ENUFF IS ENUFF —Rodney Franklin (S. Clarke) R. Franklin, S. Clarke, H. Smith, J. Gilstrap, D. Pinnesse; Maicaboom/Clarkee, BMI; Columbia 38-03273
★	28	10	AFTER I CRY TONIGHT —Lanier and Company (G. Bow-Legs Miller) P. Mitchell; Song Tailors/Hot Stuff, BMI; Larc 81010 (MCA)	48	11	SPACE IS THE PLACE —Jonzun Crew (M. Johnson, T. Silverman) M. Johnson, T. Boy/Boston International, ASCAP; Tommy 828	92	58	9	ONE MORE TIME —McFadden & Whitehead (G. McFadden, J. Whitehead) McFadden, Whitehead, Eastmond; McFadden & Whitehead/Barry Eastmond, BMI/ASCAP; Capitol 5176
★	29	7	YA MAMA —Wuf Ticket (J. Walken, J. Mason) M. Ahmed, J. Mason, E. McField, K. Wolf; Mason/Maicom/Trumar, BMI; Prelude 644	74	4	I BELIEVE IN YOU AND ME —The Four Tops (D. Wolfert) Songs of Manhattan Island/Sandy Linzer, BMI; Casablanca 2353 (Polygram)	93	63	15	BODY SLAM —William "Bootsy" Collins (W.B. Collins) W. B. Collins; Mash-A-Mug, BMI; Warner Bros. 0-29919
★	33	6	WE DON'T HAVE TO TALK —Peabo Bryson (P. Bryson) P. Bryson; WB/Peabo, ASCAP; Capitol 5188	61	6	I.G.Y. (WHAT A BEAUTIFUL WORLD) —Donald Fagen (G. Katz) D. Fagen; Freejunkt, ASCAP; Warner Bros. 7-29900	94	65	7	PASSION —Barry White (B. White) C. Taylor, B. White, J. Lopez; Ba-Duke/Seven Songs, BMI; Unlimited Gold 4-03379 (Epic)
★	32	8	MIND UP TONIGHT —Melba Moore (P.L. Jones, III) L. Thomas; Mighty M, ASCAP; Capitol 5180	62	7	PAPA WAS A ROLLING STONE —Wolf (B. Wolfert) N. Whitfield, B. Strong; Stone Diamond, BMI; Constellation 7-69849 (Solar)	95	89	11	HANGIN' —Chic (N. Rodgers, B. Edwards) B. Edwards, N. Rodgers; Chic/Warner-Tamerlane, BMI; Atlantic 7-89954
★	30	9	THERE I GO —Alfie Silas (J.L. Parker, B. Potter) J.L. Parker, B. Potter; ATV, BMI; RCA 13387	73	4	ARE YOU GETTING ENOUGH HAPPINESS —Hot Chocolate (M. Most) E. Brown; Finchley, ASCAP; EMI-America 8143	96	93	13	SCORPIO —Grand Master Flash & The Furious Five (Sylvia, Inc.) Furious Five, Sugar Hill, BMI; Sugar Hill 790
★	35	9	KNOCKOUT —Margie Joseph (T. Jones, III, D. Weatherspoon, Jr.) T. Jones, III, D. Weatherspoon, Jr.; Mannish Kid/Funtown, BMI; HC 731200	70	4	THE WOMAN IN ME —Donna Summer (Q. Jones) M. Clark, J. Bellis; Warner-Tamerlane/Rashida/Flying Dutchman, BMI/Sweet Harmony, ASCAP/Geffen 7-29805 (Warner Bros.)	97	95	17	KEEP AWAY GIRLS —Stephanie Mills (N. Ashford, V. Simpson) N. Ashford, V. Simpson; Nick-O-Vol, ASCAP; Casablanca 2354 (Polygram)
★	32	14	HEARTBREAKER —Dionne Warwick (B. Gibb, K. Richardson, A. Galuten) B. Gibb, R. Gibb, M. Gibb; Gibb Brothers/Unichappell, BMI; Arista 1015	71	4	SWING THAT SEXY THING —Carl Carlton (N.M. Walden) P. Glass, N.M. Walden, R. Jackson; Bell Boy, BMI/Gratitude Sky, ASCAP; RCA 13406	98	94	13	LOOPZILLA —George Clinton (George Clinton) G. Clinton, Malibu/Jobete, BMI/ASCAP; Capitol 5160
★	46	5	I LIKE IT —Debarge (I. Gordy, E. Debarge) R. Debarge, E. Debarge; Jobete, ASCAP; Gordy 1645 (Motown)	75	2		99	96	10	USED TO BE —Charlene and Stevie Wonder (R. Miller) R. Miller, K. Hirsch; Stone Diamond, BMI; Motown 1650
★	34	9	CHANGE THE WORLD —Alfonzo (C. McMurray) A. Jones; Claka/Fonz Songs/Lindee, ASCAP; Larc 81011 (MCA)	75	2		100	99	15	YOUR PRECIOUS LOVE —Al Jarreau and Randy Crawford (T. Li Puma) M. Ashford, V. Simpson; Jobete, ASCAP; Warner Bros. 7-29855

★ 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).

The Rhythm & The Blues

Continued from page 40
his own Streetwise Records, is also creating a street buzz with his production of Nairobi's "Funky Soul Makossa," a remake of Manu Dibango's dance classic "Soul Makossa." Baker was responsible for the popular remake of Eddy Grant's "Walking On Sunshine." ... Phax Records of Long Beach, Calif. has released its second single, Lamar Thomas' "I Don't Wanna Go Through Love Again." The young indie label has added Alecia Johnson, ex-Motown sales department

staffer, to coordinate sales and distribution.
Over the holidays, the movie "48 Hrs.," powered by the presence of Eddie Murphy, was attracting large crowds of black teens, and battled for the top spot in Variety's list of top-grossing films during that period. The Bus Boys are prominently featured, and considering the lack of enthusiasm shown by black radio towards the Arista group, "48 Hrs." is undoubtedly this L.A. band's first major exposure to a black audience of potential disk buyers. It'll be in-

teresting to see if the Boys' current album, "American Worker," appears on Billboard's black chart. One song from the movie, "The Boys Are Back In Town," is being used as the tag line in the print ads; the group's performance of that song is also receiving some airplay on MTV.
Frankie "Double Dutch Bus" Smith has started his own label, Frillie Records, based out of (where else?) Philadelphia. ... Some are claiming that the airplay Musical Youth's "Pass The Dutchie" is garnering on black radio will make a

dent for reggae music among black record buyers, but this writer disagrees. Reggae has in recent times made more of a sales impact among black Americans, but the success of "Dutchie" is based on its novelty appeal. It is viewed more as a cute record with children's voices than a reggae record. ... Despite some protest that its rap lyrics are demeaning to blacks, Wuf Ticket's "Ya Mama" on Prelude is picking up considerable national airplay. ... New York International Records, based out of the Bronx, has "You're The One" by

veteran Gene Chandler and Jaime Lynn available in seven- and 12-inch formats. This is New York International's first release.
The word is strong that Bill Staton, who has just left his position as head of Elektra's black promotion department, is heading back to RCA and his favorite city, New York. His position at Elektra is being filled by Keith Jackson, vice president of marketing special markets, late of RCA. Aren't musical chairs wonderful?

Black

Two Pittsburgh Retailers Hang In Owners Of Small Stores Fighting Financial Crunch

NEW YORK—The owners of two black-oriented retail shops in Pittsburgh consider themselves down but not out in dealing with the recession and its heavy toll of unemployment in the steel industry.

Arlene Dawkins of Belmar Records and B.B. Hill of Music Man Records & Tapes, based in different parts of this industrial Pennsylvania city, both agree "things are slow"—with the exception of albums by certain major acts and several dance 12-inches. The two differ, however, on how they're combatting sagging sales.

Dawkins' eight-year-old establishment is located in the Homewood section, one of Pittsburgh's largest black neighborhoods. "The street we're on, North Homewood, was once a lively place with lots of stores and traffic, but today we're

one of the few storefronts still open here," says Dawkins.

Because of the store's longevity, it has developed a clientele of regular customers who are its financial backbone. "Even if they don't have a record in mind, they come in just to see what's new and good," says Dawkins. "A great percentage of our sales come because of our speakers on the sidewalk. People walking by hear something they like and will come in and buy it." The opening of Allegheny Community College across the street has sparked some additional sales.

For Dawkins, the sales crunch hit when President Reagan began cutting social programs in 1981: "This is a poor community, and poor people find music a cheap form of entertainment, but since the cuts came down, people who once bought two or three albums, buy maybe a single or 12-inch. They love music, but they are really being squeezed."

At her store, Dawkins finds ballad singers like Peabo Bryson and Lionel Richie and pop-jazz artists like Grover Washington Jr., Rodney Franklin and Spyro Gyra do well.

Belmar records, open six days a week from 11 a.m. to 7:30 p.m., is a one-woman operation. Dawkins, like many small mom & pop retailers, has laid off other employees to cut overhead. Working the long hours by herself is "tiring," Dawkins says, but she feels it's necessary for Belmar to stay. "As it is," she says, "I'm hanging on a limb right now."

A few miles away, in the East Liberty Mall in Pittsburgh's East Liberty section, an integrated community next to Homewood, Music Man Record & Tapes isn't "getting me rich overnight, but it has been an exciting experience," says owner B.B. Hill.

Hill, a former club DJ, opened his store two and a half years ago. "I felt after spinning music for so long it was time to get a piece of the rock,"

he says. Unfortunately, about that time the steel industry slumped, resulting in massive unemployment.

"I'm holding my own, though," says Hill. "This mall is located in the middle of 25,000 black and white families, which guarantees traffic. I also promote the store whenever possible."

Hill advertises on local radio, donates records and turntables to local charitable activities, and is now promoting concerts. Last month he brought a Melba Moore and Harry Ray show into a local arena.

The 35 foot by 33 foot store is open 10 a.m. to 7 p.m. Monday to Thursday and 10 a.m. to 10 p.m. Friday and Saturday. It's currently advertising certain \$8.98 albums at \$7.49 each and three for \$19.98.

The hottest albums at Music Man are by Lionel Richie, Luther Vandross and Michael Jackson.

NELSON GEORGE



WONDER IN WASHINGTON—Stevie Wonder announces a Congressional strategy meeting to make the birthday of Dr. Martin Luther King, Jr. a national holiday (Billboard, Jan. 15). At the podium with Wonder, from left, are Congressman Walter Fauntroy of Washington, D.C., Congressman John Conyers of Michigan, and deaf signer Michael Hartman.

'WHEELS OF STEEL' IN NEW YORK

Rappers Rejuvenate Roxy Rink

NEW YORK—Friday nights, the Roxy Roller Rink on Manhattan's West Side attracts black and Hispanic youths in sneakers, young adult whites in Capezios and preppie glasses, and musicians of all types.

The attraction is "Wheels Of Steel" night. Instead of roller skates, the rink's 15,000 square feet are packed with customers "break" dancing to the latest rap hits.

"Wheels Of Steel" is the idea of an Englishwoman named Blue who was excited by "the magical street music of New York" two years ago. "I saw kids breaking in the street, asked them what they were doing and got turned on to the rap scene in the Bronx and Harlem," she recalls.

Blue, who had performed with bands in London before emigrating here two-and-a-half years ago, decided to use the rap scene to "create a cross-cultural experience. I hate going to all-black, all-gay or all-straight clubs." Since inaugurating the "Wheels Of Steel" concept in 1981 through her KLB Fun Productions, Blue has been remarkably successful.

In fact, the concept's success actually forced it from its original

home. "We started at a downtown bar called Negril and almost immediately got a regular crowd of 400 people," Blue says. Soon crowds from Negril were spilling out onto the sidewalk, something the New York City Fire Department frowned upon.

As a result, "Wheels Of Steel" had to find new accommodations. Blue tried the popular rock disco Danceteria for a time. "But it just didn't have the right feeling. By sheer luck, I ran across the rink one night. I met with its owner, Steven Hanale, who was at first a bit skeptical. I took him up to the Bronx and he too, was fascinated by the music, the dancing, the atmosphere. We started at the Roxy last July."

Almost immediately, the Roxy became one of New York's most popular hangouts. Crowds average about 1,000 each Friday. Its \$5 entry fee, nominal by New York standards, makes the club affordable to a cross-section of New Yorkers. Blue estimates that she grants as many as 400 people a night complimentary admission, including such musicians as the Clash, Chic, Kid Creole, Public Image Ltd., Kid Creole, Kurtis Blow, Grandmaster Flash and others.

The DJs vary, with Afrika Bam-

baataa of "Planet Rock" fame the best known semi-regular spinner. Originally only hardcore rap music was played. Now Blue has jocks mixing in dance-oriented new wave cuts. Her feeling is "Rap music, as it is done today, won't survive. Elements of the scene around it will." To Blue, the real innovators are not the rappers, but the spinners who "cut" records "creating new sounds and using the turntable as a new instrument," she says.

Among those to perform at the Roxy on "Wheels Of Steel" night have been rappers Soul Sonic Force, the Treacherous Three, and the Fearless Four, as well as African dance groups. One local break dancing team that appears at the Roxy, the Rock Steady Crew, is managed by Blue and just returned from a tour of England and France. In addition, the BBC is shooting a documentary on the dancers, and they are scheduled to appear in the Paramount film "Flash Dance."

Blue is hoping to open a "Wheels Of Steel" club in London or the European continent. She believes that New York street culture "presented in a way that people can enjoy it comfortably and safely" has great appeal.

The Rhythm & The Blues

Brunswick's Glory Days Revisited

By NELSON GEORGE

Brunswick Records was once one of the strongest and most consistent black independent labels. Jackie Wilson was the label's major star into the mid-1960's. Later, Tyrone Davis and the Chi-Lites featuring Eugene Record had a string of black and pop successes. But today, the label is a shadow of its former self. Its last national hit was Vaughn Mason's "Bounce, Rock, Roll, Skate" a couple of years back.

However, the best recordings of Brunswick's three biggest artists are about to be reissued—on another label. In March, Epic Records is shipping a double album on Jackie Wilson and single



albums on Davis and the Chi-Lites. Epic a&r vice president Gregg Geller wouldn't provide details on the arrangement other than to say, "We had some discussions with Nat Tarnapol, Brunswick's president, and came to an agreement."

Whatever the business arrangement, this is a worthy and, in the case of Wilson, historic reissue. Little Wilson material has been on the market (excluding collectors' copies) for eight years. This 24-song collection will contain all his greatest hits (including "Higher And Higher" and "Lonely Teardrops") as well as "more obscure songs that weren't hits," says Geller. The singer, felled by a stroke while performing on stage in Cherry Hill, N.J. on Sept. 29, 1975, will have his royalties forward to the trust that provides for his expenses.

Epic and Geller are to be ap-

plauded for their commitment to documenting the history of black pop music. In recent years, the label has started a "Lost Soul" series; there was a tasty repackaging of Sly Stone's classic music; and the Okeh series had excellent blues, R&B, and soul compilations.

★ ★ ★

Gladys Sturgis, a Mississippi-based researcher, is selling a Black Music Calendar that notes a black music-related event for every day of the year. The former director of Indiana University's black music center has only 5,000 copies available. They are \$10 each, and can be ordered through The Sturgis Checklist, 208 Parkside Drive, Hattiesburg, Miss. 39401.

★ ★ ★

Short Stuff: Mainline Records, (Continued on page 53)

Ask Billboard

Q. As a new recording studio, we're having problems trying to locate publishers of certain songs we wish to record. Where can we purchase a Phonolog reference book?

A. Write Phonolog, P.O. Box 85007, San Diego, Calif. 92138. Also, consider contacting the performance rights organizations which maintain up-to-date addresses on their publishers: ASCAP, 1 Lincoln Plaza, New York, N.Y. 10023; BMI, 320 W. 57th St., New York, N.Y. 10019; and SESAC, 10 Columbus Circle, New York, N.Y. 10019.

Readers are invited to send written questions to: Ask Billboard, Billboard Magazine, 1515 Broadway, New York, N.Y. 10036.

Questions will be answered only in this column.

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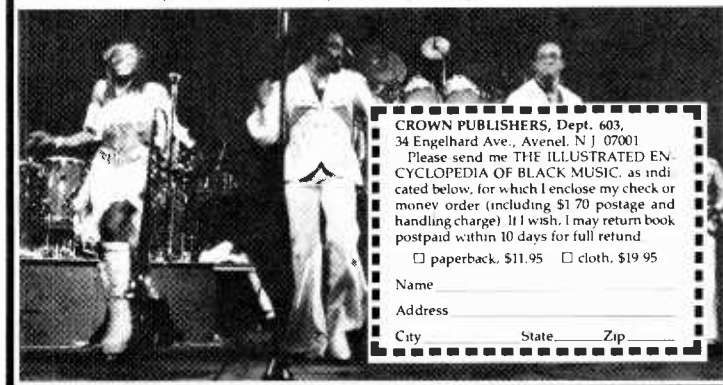


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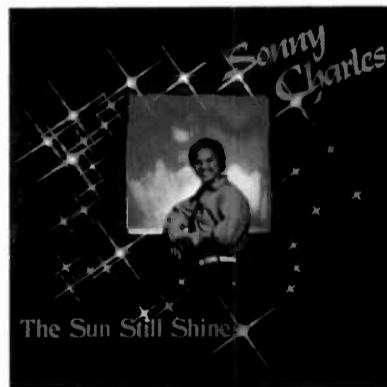


TYRONE DAVIS

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Produced by Leo Graham for Leo Graham Enterprises.



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Album: "The Sun Still Shines" HR102AE
Single: "Put It In A Magazine" SHR2001
New Single: "Always On My Mind" SHR2006

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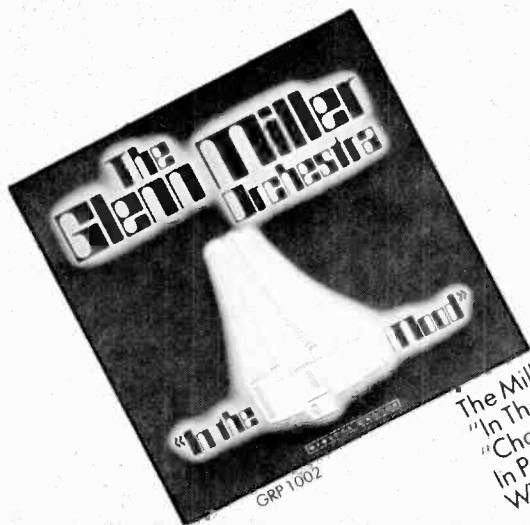
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Black

PolyGram Hopes To See Junior's Career Grow Up

By LEO SACKS

NEW YORK—Junior Giscombe established himself as a promising new singer/songwriter last year with the crossover hit "Mama Used To Say." But he recognizes that in this business of music, he is a man without an image. That lack of image, however, is exactly what PolyGram hopes to capitalize on when the label releases his new album, tentatively titled "Communication Breakdown," in May.

To American audiences, Junior is "a little black English guy who talks funny," according to Bill Haywood, vice president of black music product for PolyGram. "His background and upbringing may be foreign to the black American experience," he adds, "but that's still a strong enough hook for us to take advantage of. In our view, his personality is so refreshing that it speaks for itself."

Haywood says he hopes that some of the "open, honest, and innocent" qualities of the unprepossessing singer will come across in a new 45-minute video that he is now shooting in London to coincide with the release of the new record. The label plans to promote the video to black cable outlets in Atlanta, Chicago and Washington because Haywood sees the primary thrust of the company's marketing efforts directed toward the black consumer. Ultimately, he is hoping for "broad popular exposure" and expects MTV play, since "Mama" was a Top 40 hit.

Junior was originally signed to Phonogram in England, and PolyGram passed on the option to his first U.K. single, "Fame," which dealt with the assassination of an elected official, because it was too soon after the attempt on the life of President Reagan, according to Haywood. But then the domestic company heard "Mama," and, he says, "We thought it had a lot of magic." The label released the tune as a 12-inch single with three different mixes, a first for the company, at a \$5.98 list, and it sold over 400,000 copies. The album, "Ji," sold half as many units, Haywood says.

The new disk was produced by Bob Carter, with whom Junior co-wrote "Mama" and "Too Late," which dealt with the domestic problems of an alcoholic father. "A lot of kids in England are being brought up today in this environment," says

the soft-spoken singer.

While his first record addressed "adolescent feelings," Junior says his new disk treats his "transition" to

manhood, he adds, "There is no fiction on the new album. The situations are very real, and the music is very different. Bob Carter's song

structures are very European; mine are very r&b-oriented. He's white and I'm black, so there's an ethnic thing. Plus, my parents are West In-

dian, although I grew up listening to the Beatles and Stones on the radio. So I have a very different way of looking at black music."

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LIGHT YEARS AHEAD
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Tommy
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It's Working

Sylvester Video Airs On MTV

• Continued from opposite page

'disco is dead' stage, when American record companies dropped their dance departments, you saw a flood of European imports. Patrick's 'Megatron Man' was one of the few dance records released in this country, because the record companies had decreed that there could be no more dance music. But it was very successful."

While still on Fantasy, Sylvester was asked to do a demo. "Fantasy said I was over the hill and couldn't do another album without a demo—and that I would have to do only r&b or jazz, or I would be suspended. So I did 'Do You Want To Funk' with Patrick, and it ended up that Fantasy wanted to distribute the 12-inch. They wanted to know why I hadn't done the song for them."

Sylvester claims the "Hard Up" video has attracted favorable reaction when it's played in clubs; it is also being aired on Home Box Office, Showtime and the Video Music Channel.

IMPRESSIONS SET FOR PHILLY VENUE

Uptown Theatre Set To Reopen

PHILADELPHIA—It will be the second grand opening for the Nu-Tec Uptown Theatre (New Uptown Theatre & Entertainment Center) this Saturday and Sunday (23-24) when the Impressions, featuring Jerry Butler and Curtis Mayfield, stop in for two nights of concerts on their 25th anniversary tour. The Uptown, Philadelphia's entry in the black music "chitlin' circuit" of the 1950s and 1960s, has been revived by black businessman John A. Bowser as a 2,000-seat venue with a separate private club upstairs including restaurants, lounges, bars and jazz rooms.

loans and grants, as well as a substantial sum of Bowser's own money, have been pumped into the renovation project. Construction cost overruns have eaten up much of this money. Bowser is currently awaiting a new city-guaranteed construction loan of \$1.3 million from the Philadelphia Authority for Industrial Development.

The Philadelphia City Council passed a resolution guaranteeing the loan, and Mayor Bill Green let the measure become law without his signature. Final approval, however, remains with the quasi-official industrial development authority.

The second opening will mark the first time the private club that occupies four stories of the building will be open. Membership is estimated by Nu-Tec officials to have

reached 6,000. The membership fee is \$35, and aside from entry to the club facilities it entitles members to one free ticket to a concert.

After the opening Impressions concert, the next show booked into Nu-Tec is a Stanley Turrentine-Jean Carn-Slappy White concert June 16-19. Bowser's son Kyle, who serves as Nu-Tec's associate executive producer, is booking talent in conjunction with business consultant Glenda Gracia, who was formerly executive director of the Black Music Assn.

The private club is composed of four separate "environments": a restaurant, a jazz club, and two cocktail lounges. Even when there are no concerts downstairs the private club will be open Tuesday through Sunday.

The Rhythm & The Blues

Down To Basics With Two Bassists

By NELSON GEORGE

Two of the best bassists around are Verdine White and Marcus Miller. But though both share the same instrument, their viewpoints and experiences are quite different and make for an interesting contrast. White, the limber veteran of many successful years with Earth, Wind & Fire, has his sights on creating a world music for now and the future. Miller, the young session ace just starting a solo career, is enjoying learning from some of the greatest talents of this generation.

"Bass in the traditional sense is obsolete," says Verdine White. "That electric bass sound from 'That's The Way Of The World' in 1975 has been replaced by the synthesizer bass and the grooves that can produce. But with the advances in technology today, that too may be old-fashioned very shortly. Remember the syndrum? After Anita Ward's

'Ring My Bell' everyone said it would be the next thing, but now you don't hear that particular sound anymore.

"Everybody is trying to adjust to the new technology, something that is in a constant state of flux. As a result, the music now is changing and also, I think, coming closer together. There is Earth, Wind & Fire's music, and now there is Culture Club's music. They are not far removed from each other." Verdine's interest in what he calls "global music" is apparent in his decision to produce Level 42, a white British pop-funk band, with the aid of Earth, Wind & Fire keyboardist Larry Dunn and group founder Maurice White.

"Everybody is catching hell these days, and I think that has played a part in bringing all music together," he says. "It is not just about Los Angeles, New York and Pittsburgh, but music has to have a world vibe that can reach people in Australia as well. Just look at what Men At Work have done here as an example of that world vibe at work. Earth, Wind & Fire has been working toward this for many years, which is why we're as popular outside the United States as we are in it. The industry has to broaden its understanding and musical base if it wishes to keep growing."

growing." * * *

"For me, playing on sessions has been the greatest education a player could have," says Marcus Miller. "Listening to people like Eric Gale, Richard Tee and Dave Grusin in the studio teaches you so much both technically and emotionally about their instruments." Miller, at 23, has been playing on jingles and records in New York since he was in college. The lessons Miller learned have been apparent in the last 12 months as he has written hits with Luther Vandross, played with Miles Davis, co-produced Lonnie Liston Smith's "Dreams Of Tomorrow" album and released a solo album, "Suddenly," on Warner Bros.

Despite his extensive recording and touring experience, Miller is still young enough to be impressed by his co-workers. "After listening to Aretha Franklin on the radio and records for so many years, to hear that same voice coming out of a real person standing a few feet away was really something. The same thing with Miles. To hear that trumpet sound right up close is a special sensation."

Miller has, in fact, recently fin-

(Continued on page 36)

12 Promoters Affirm Support Of Bud Boycott

NEW YORK—At a meeting of the National Assn. of Black Promoters (NABP) in Chicago April 5, 12 members of the organization affirmed their commitment to Operation PUSH's boycott of Budweiser products, including its SuperFest Concert series, according to NABP spokesman David Lombard.

Lombard, a partner in Dick Griffey Productions, says that among those black promoters present at the meeting were Jim Welcome of Cleveland, Jerry Dickerson of Dayton, Matt Levy of Chicago, Al Hayman of Boston and Walter Carter and Bill Franklin of Dallas. "The meeting was to poll members about their feelings on the boycott and discuss what actions should be taken against the SuperFest concerts," says Lombard. He adds that there are plans for the NABP to take ads out in the trade and consumer press to present their position. The specifics will be worked out at a May 3 NABP meeting, Lombard says.



RESCUE TIME—Members of the Time are co-producing two tracks on the SOS Band's upcoming Tabu Records album. Pictured standing from left are SOS producer Gene Dozier, SOS bassist John Simpson, SOS lead vocalist Mary Davis and Time bassist Terry Lewis. Seated from left are engineer Ron Christopher, Time keyboardist Jimmy Harris and SOS drummer Jerome Thomas.

Billboard Black LPs chart listing artists, album titles, labels, and chart positions for the week ending 4/23/83.

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 to 500,000 units (seal indicated by dot). Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

Black

KWAB Brings 'Radiovision' To Tulsa

NEW YORK—Tulsa's KWAB is celebrating its first year of operation this week. In that year, the station has brought several new elements into Tulsa radio. Known locally as "Radiovision," KWAB is the first cable radio station in the area. It broadcasts on cable channel 31 and cable FM channel 102 24 hours a day, while it's a daytimer on 1550 AM.

Just as significant is that KWAB is the first black radio outlet in country-loving Tulsa in ten years. "The only programming serving Tulsa's 50,000 blacks until we started here was broadcast by small stations outside of town that barely reached the city," says station manager Ron Alexander. "The only other black station in the entire state is in Oklahoma City."

The station is owned by Will-Can Communications, a predominantly black company that also markets black cosmetics under the American Beauty Products banner.

Churchill Label Expands With James Brown

NEW YORK—Country-oriented Churchill Records is starting a new non-country label, Churchill/Augusta. First signing is James Brown. Brown will record for the label, and, according to Churchill vice president David Webb, he'll "help select the acts to be on the label in combination with executives at Churchill."

Brown's hometown is Augusta, Ga.; hence the name of the MCA-distributed label. His first single for Churchill/Augusta is "Bring It On, Bring It On," which ships this week. Brown's self-titled album is due at the end of the month to coincide with the release of the Universal film "Dr. Detroit," in which Brown has a supporting role. In addition, Brown has two songs on the MCA soundtrack album.

Webb says there is a possibility of Brown recording an album with Churchill artist Roy Clark in the style of Clark's 1979 Grammy-winning LP "Makin' Music," which featured Clarence "Gatemouth" Brown. "They've already talked about it on the phone and have become instant buddies," he says.

Churchill/Augusta also plans to cut a video of Brown's first single and, says Webb, "hopefully do a longer conceptual video of the entire album."

The KWAB has been downplaying its call letters and emphasizing the tag "Radiovision" in its local promotions. The station's management feels that the cable connection will yield longterm dividends.

North Tulsa, an area with a large black population, has half of the 100,000 cable television receivers in the city.

The air staff is led by program director Brother Coffey, who worked on KKUL, Tulsa's last black station, 10 years ago, as did station manager Alexander. The programming leans heavily on a mix of current black pop hits and such pop-jazz stars as Grover Washington Jr. On Sunday,

there is a eight-hour gospel music block in the morning and a four-hour evening jazz show.

"We feel that this cable radio concept is going to grow as the cable industry does," says Alexander. "As more houses are linked in, you'll see more 'Radiovision' type stations."

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HELPING YOUTH—Rev. Al Sharpton, chairman of the National Youth Movement, presents the Abraham Lincoln Memorial Humanitarian award to RCA Records division vice president of industrial relations Daniel Sassi at a luncheon at New York's Grand Hyatt Hotel March 4. Also among the honorees were concert promoter Ron Delsener and ex-basketball star Earl "the Pearl" Monroe.

Billboard® TOP LPs & TAPE®

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THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label		Artist-TITLE-Label		WKS ON CHART		LAST WEEK		THIS WEEK		Artist-TITLE-Label	
1	1	11	★	37	5	▲	MICHAEL JACKSON Thriller Epic QE 38112	2	37	★	5	▲	BLACK SABBATH Live Evil Warner Bros. 1-23742	79	3	▲	BRYAN ADAMS Cuts Like A Knife A&M SP 6 4919
2	2	36	▲	41	16	▲	STRAY CATS Built For Speed EMI-America ST 17070	3	39	▲	22	▲	PRINCE 1999 Warner Bros. 1-23790	73	19	▲	DIONNE WARWICK Heartbreaker Arista AL 9609
3	3	19	▲	40	22	▲	DARYL HALL & JOHN OATES H2O RCA AFL1 4383	40	40	▲	11	▲	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	74	34	▲	CROSBY, STILLS AND NASH Daylight Again Atlantic SD 19360
4	4	3	▲	42	11	▲	JOURNEY Frontiers Columbia QC 38504	41	41	▲	44	▲	NIGHT RANGER Dawn Patrol Boardwalk NB 33259-1	82	4	▲	BARBRA STREISAND Memories Columbia TC 37678
5	5	8	▲	41	44	▲	BOB SEGER AND THE SILVER BULLET BAND The Distance Capitol ST 12254	42	42	▲	5	▲	JOHN COUGAR American Fool Riva/Mercury RVL 7501 (Polygram)	76	27	●	DON HENLEY I Can't Stand Still Elektra E1-60048
6	6	4	▲	49	5	▲	MEN AT WORK Business As Usual Columbia ARC 37978	43	43	▲	16	▲	THOMAS DOLBY Blinded By Science Capitol MLP 15007	83	4	▲	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958
7	7	40	▲	43	16	▲	DURAN DURAN Rio Capitol ST 12211	44	44	▲	4	▲	MARVIN GAYE Midnight Love Columbia FC 38197	87	2	▲	THOMPSON TWINS Side Kicks Arista AL 6607
8	8	15	●	48	4	●	PHIL COLLINS Hello, I Must Be Going Atlantic 80095-1	45	45	▲	16	▲	DEXYS MIDNIGHT RUNNER Too-Rye-Av Mercury SRM 1-4069 (Polygram)	88	6	▲	SCANDAL Scandal Columbia FC 38194
9	9	46	▲	45	16	▲	TOTO Toto IV Columbia FC 37728	46	46	▲	17	▲	KISS Creatures Of The Night Casablanca NBLP 7270 (Polygram)	80	14	●	THE J. GEILS BAND Showtime EMI-America SD 17087
10	10	11	●	46	17	●	FOREIGNER Records Atlantic 80999	47	47	▲	9	▲	DAN FOGELBERG Greatest Hits Full Moon/Epic FE 38308	81	13	●	OZZY OSBOURNE Speak Of The Devil Jet ZKZ 38350 (Epic)
11	11	20	▲	47	9	▲	LIONEL RICHIE Lionel Richie Motown 6007 ML	48	48	▲	21	▲	SQUEEZE Singles 45's and Under A&M SP 4922	82	83	▲	JOURNEY Escape Columbia TC 37408
12	12	16	▲	48	34	▲	PAT BENATAR Get Nervous Chrysalis FY-41396	49	49	▲	3	▲	NEIL DIAMOND Heartlight Columbia TC 38359	83	56	▲	COMMODORES All The Great Hits Motown 6028 ML
13	13	3	▲	90	3	▲	CHRISTOPHER CROSS Another Page Warner Bros. 1-23757	50	50	▲	6	▲	BERLIN Pleasure Victim Geffen GHSP 2036	96	2	▲	SOFT CELL The Art Of Falling Apart Sire 1-23769 (Warner Bros.)
14	14	16	●	51	12	●	TOM PETTY AND THE HEARTBREAKERS Long After Dark Backstreet/MCA BSR 5360	51	51	▲	12	▲	SMOKEY ROBINSON Touch The Sky Tamilia 6030TL (Motown)	85	33	●	JUDAS PRIEST Screaming For Vengeance Columbia FC 38160
15	15	5	▲	51	12	▲	DEF LEPPARD Pyromania Mercury 6103081 (Polygram)	52	52	▲	24	▲	BARRY MANILOW Here Comes The Night Arista AL 9610	91	4	▲	HEAVEN 17 Heaven 17 Arista AL 6606
16	16	18	▲	52	24	▲	ADAM ANT Friend Or Foe Epic ARE 38370	53	53	▲	19	▲	KENNY LOGGINS High Adventure Columbia TC 38127	97	24	●	DEF LEPPARD High & Dry Mercury SRM 1-4021 (Polygram)
17	17	19	▲	53	19	▲	MISSING PERSONS Spring Session M Capitol ST 12728	53	53	▲	19	▲	JEFFERSON STARSHIP Winds Of Change Grunt BKL 1-4372 (RCA)	101	2	▲	OAK RIDGE BOYS

Billboard Black Singles

Survey For Week Ending 2/5/83

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Main chart table with columns for 'THIS WEEK', 'LAST WEEK', 'WKS. ON CHART', 'TITLE-Artist (Producer)', 'WEEKS AT #1', 'LAST WEEK', 'WKS. ON CHART', 'TITLE-Artist (Producer)', 'WEEKS AT #1', 'LAST WEEK', 'WKS. ON CHART', 'TITLE-Artist (Producer)'. Includes entries like 'OUTSTANDING-The Gap Band', 'BETCHA SHE DON'T LOVE YOU-Evelyn King', 'ARE YOU SERIOUS-Tyrone Davis', etc.

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).

FEBRUARY 5, 1983, BILLBOARD

The Rhythm & The Blues

Continued from page 53 son (from whom he seems to have copied some steps) and James Brown. While all three videos photograph the moves of Wilson and the rest of the Gap Band, camera placement more sensitive to their choreography would have improved them.

Another Total Experience act, Yarbrough & Peoples, have a video that is really an in joke. During "Heartbeats," members of the Gap Band, Switch, solo artist Goodie, and numerous staffers of Lonnie Simmons' label cavort on screen. Among the videos that really cap-

ture the spirit of the music they illustrate are: Kool & the Gang's "Let's Go Dancin'," with the band parading down a Brooklyn street as if it were carnival time in the Caribbean; "Give Me The Night," with George Benson displaying his versatility singing, guitar picking, and roller skating through the streets of Venice, Calif.; and "Standing On The Top," featuring seven tuxedo-clad Temptations shaking, shimmying, and skipping through a sea of microphones with military precision.

Short Stuff: According to sources

close to Philadelphia International, the last five albums due to CBS under the label's current contract have been delivered, thus ending their 12-year relationship. Kenny Gamble and Leon Huff's future plans are uncertain. Quincy Jones is producing a double album with Lena Horne and Frank Sinatra. One side will feature Sinatra singing songs associated with Horne, and one side will have Horne singing Sinatra. Side three will have them dueting on jazz standards; the last—and potentially most interesting—side will have these show biz vets singing contemporary material. Michael

Jackson is on the cover of the current issue of Rolling Stone. . . . Kurtis Blow makes his debut as a producer with Sweet Gee's "Games People Play" on Fever/West End Records.

Curtis Anderson, program director of Baltimore's WWIN, has a single due on Philadelphia's Temple Records called "Running Away From Love." It's being distributed by Coombs Distribution Systems, owned by ex-Philadelphia International president Harry Coombs. . . . Terri Rossi, who as an

a&r staffer at Venture Records signed "Murphy's Law," has started Arc & Be Records in New York. Her first release, "The Kidd" by So Be It, was produced by Leslie Ming and Phil Valentine. . . . At shows in Detroit and Philadelphia next month, Philippe Wynne, former lead singer of the Spinners, will open for the Spinners. . . . Cotillion president Henry Allen has signed Johnny Gill, a 15-year-old singer-guitarist, on the recommendation of Stacy Lattisaw's parents, hoping history will repeat itself with another teenage performer. Freddie Perren is producing.

Billboard HOT 100

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Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, PRODUCER WRITER, LABEL & NUMBER (DISTRIBUTING LABEL), and various performance metrics.

JULY 16, 1983, BILLBOARD

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HOT 100 A-Z--(Publisher-Licensor) index table listing artists and song titles with their corresponding chart positions.

Billboard HOT 100

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Main Billboard Hot 100 chart table with columns for week, title, artist, and chart position. Includes tracks like 'Tell Her About It', 'Total Eclipse of the Heart', and 'Don't Forget to Dance'.

SEPTEMBER 24, 1983, BILLBOARD

★ Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot).

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HOT 100 A-Z-(Publisher-Licensor)

Index table listing songs and artists from the Hot 100 chart, such as 'After The Fall (Twist and Shout)', 'Baby, What About You', and 'Bad Boys'.

Billboard HOT 100

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Main chart table with columns for 'THIS WEEK', 'LAST WEEK', 'WKS ON CHART', 'TITLE-Artist', and 'WKS ON CHART', 'LAST WEEK', 'WKS ON CHART'.

MAY 14, 1983, BILLBOARD

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.

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HOT 100 A-Z--(Publisher-Licensee)

A-Z index table listing song titles and publisher/licensee information.

Billboard HOT 100

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Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), and corresponding chart positions for weeks 33-100.

AUGUST 6, 1983, BILLBOARD

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HOT 100 A-Z-(Publisher-Licensee)

Alphabetical index of songs and artists from the chart, listing song titles, artists, and their corresponding chart positions.

Billboard HOT 100

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Main chart table with columns for rank, title, artist, and weeks on chart. Includes songs like 'Every Breath You Take' and '(SHE'S) SEXY + 17'.

Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers)... Recording Industry Assn. of America seal for sales of 1,000,000 units...

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub., ALM = Almo Publications...

HOT 100 A-Z--(Publisher-Licensor)

A-Z index of songs and publishers. Columns include song title, publisher/licensor, and page number.

Billboard HOT 100

Main chart table with columns for Rank, Title, Artist, Weeks on Chart, and other details for 100 songs.

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HOT 100 A-Z-(Publisher-Licensee)

Index table listing song titles and their corresponding publisher/licensee information.

Billboard HOT 100

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Main Billboard Hot 100 chart table with columns for rank, title, artist, and chart history. Includes entries like 'TOTAL ECLIPSE OF THE HEART' and 'LOVE IS A BATTLEFIELD'.

OCTOBER 15, 1983, BILLBOARD

Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). 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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HOT 100 A-Z-(Publisher-Licensee)

Alphabetical index of songs and artists from the chart, including 'SHE'S SEXY + 17', 'A LITTLE GOOD NEWS', 'CUM ON FEEL THE NOIZE', etc.

Compiled by the Music Popularity Chart Dept. of Billboard from national retail store and one-stop sales reports, and radio airplay reports.

Billboard HOT 100

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Main chart table with columns for Rank, Title, Artist, and Weeks on Chart. Includes entries like 'ALL NIGHT LONG (ALL NIGHT)' by Lionel Richie and 'THE SMILE HAS LEFT YOUR EYES' by Asia.

• Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). • 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).

HOT 100 A-Z--(Publisher-Licensee)

A-Z index of songs and artists from the chart, including 'YOU CAN STILL ROCK 'N' ROLL IN AMERICA' and 'A LITTLE GOOD NEWS'.

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Main chart table with columns for Rank, Title, Artist, and chart history. Includes entries like 'SAY SAY SAY' by Paul McCartney and Michael Jackson, 'ALL NIGHT LONG (ALL NIGHT)' by Lionel Richie, and 'THAT'S ALL' by Genesis.

Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). 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). Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution.

DECEMBER 10, 1983, BILLBOARD

HOT 100 A-Z

Alphabetical index of the chart entries, listing song titles and artists for easy reference.

Billboard HOT 100

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Main chart table with columns for 'THIS WEEK', 'LAST WEEK', 'WKS ON CHART', 'TITLE—Artist', and 'PRODUCER'.

DECEMBER 17, 1983, BILLBOARD

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

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HOT 100 A-Z

Alphabetical list of songs and artists from the chart, including titles like 'Blue World', 'Break My Stride', and 'Carmeleon'.

• Continued from page 66

recommended

DAVE VALENTIN featuring **BRUNI PAGÁN**—Loquita (Crazy Lady) (7:07); producer: Dennis Bell; writers: Dennis Bell, Claudette Washington, Bruni Pagan; publishers: Mark of Aries/Roaring Fork, BMI; GRP GRP-T-4003 (12-inch single).

JIMMY CLIFF—Reggae Night (5:38); producer: Amir Bayyan, Jim Bonnefond, Ronald Bell; writers: A. Bayyan, L. Jackson; publisher: not listed; Columbia 44-04126 (12-inch version of previously released 7-inch).

TRAMMPS—What Happened To The Music (5:15); producer: Vincent Montana Jr.; writers: V. Montana Jr., J. Lattanzi; publisher: Vincent Montana, Jr., ASCAP; Philly Sound Works PSW 778 (12-inch single).

MIAMIS—Vamos A La Playa (5:31); producer: BMR; writers: S. Righi, C. Labionda, S. Righi; publisher: not listed; Baja (no number) (Los Angeles, Calif.) (12-inch single).

EXTRA T'S—Flash Boogie (5:59); producer: F.H.L. Productions; writers: H. Stone, F. Stonewall, L. Dermer; publisher: Happy Stepchild, BMI; Sunnyview SUN 410 (New York, N.Y.) (12-inch single).

ELVIS COSTELLO & THE ATTRACTIONS—Everyday I Write The Book (5:04); producers: Clive Langer, Alan Winstanley; writer: E. Costello; publisher: not listed; Columbia 44-04115 (12-inch version of previously released 7-inch).

BLACK JACK—Step Out—Get Out (5:25); producers: Todd Canedy, Michael Winter; writers: Liszt, Wildermuth, Besser, Fuszal, Canedy; publisher: Arabella; BMO 4W9 04196 (c/o CBS) (12-inch single).

CRAIG BEVAN—One Better (3:25); producer: Craig Bevan; writer: Craig Bevan; publisher: Big Generic, BMI; Black Suit BS 002 (New York, N.Y.) (212) 397-8316 (12-inch single).

KATHY WILSON & KWILS—After The Fall (7:11); producers: Rick Witkowski, Carl Maduri; writer: Bobby Arvon; publishers: Majo/Barton/Adlaw, ASCAP; BMO 4W9 04195 (c/o CBS) (12-inch single).

BLUEPRINT—Ritespot (3:56); producer: Barry Beam; writer: Barry Beam; publisher: Beam Machine, BMI; Fantasy 941.

CEE FARROW—Should I Love You (7:20); producer: Andy Lunn; writer: not listed; publisher: not listed; Rocshire XR 95508 (12-inch version of previously released 7-inch).

RUE CALDWELL—The Party Starts When I'm With You (6:10); producer: Bill Pfordresher; writers: R. Caldwell, B. Pfordresher; publishers: Solid Smash/SPN; Critique CRI 1203 (New York, N.Y.) (12-inch single; 7-inch version also available, Critique CRI 703).

AFRICALI—Ayiko Bia (5:30); producer: Richie Vetter; writers: R. Kabaka, T. Osei; publisher: Yellow Dog, ASCAP; Easy Street DEZS-7504 (c/o Aero Records, New York, N.Y.) (12-inch single).

C.B.'S BANDSTAND featuring **D.J. HOLLYWOOD**—I Feel Great (Part 2) (7:57); producers: Carsten Bohn, Dennis Franklin; writers: C. Bohn, A. Holloway; publisher: Lingo, ASCAP; Mercury 814 289-1 (12-inch single).



First Time Around

STYLE COUNCIL—Long Hot Summer (Don't Matter What I Do) (3:49); producers: Peter Wilson, Paul Weller; writer: P. Weller; publisher: Colgems-EMI, ASCAP; Polydor 815 276-7. A rather luscious recreation of early Miracles/Impressions ballad style comes courtesy of an English duo consisting of keyboard player Mick Talbot and ex-Jam leader Paul Weller, who's a lot calmer these days. There's none of the Jam's commanding moral authority here; just sweet soul music.

MAURICE STARR—Spacey Lady (3:56); producer: Maurice Starr; writer: Maurice Starr; publisher: Boston International, ASCAP; Arista AS 1-9106. The beat box/hip hop crowd should welcome the solo debut of the man who helped invent the genre along with production partner Michael Jonzun. This energetic, humorous number is packed with Starr's characteristic studio tricks.

TONGUE TWISTIN' TEN (TTT)—Life Is A Rock (But The Radio Rolled Me) (4:20); producer: Adam Ippolito; writers: Norman Dolph, Paul di Franco; publishers: Crazy Chords/Crushing, BMI; Earthtone ET-7001-7 (12-inch version also available, Earthtone ET 1201-1) (New York, N.Y. (212) 595-0811). In 1974 a group called Reunion strung together a high-speed rhyming patter song from names of pop artists, labels and songs, and had a top 10 hit with the ultimate record-biz in-joke. Now a troupe of funk-inclined teenagers has reworked the concept; the enunciation could be better, but the idea is still a hoot.

SHERRY KEAN—Mixed Emotions (2:45); producer: Mike Thorne; writers: S. Kean, D. Baxter; publishers: Colgems-EMI/Derry, ASCAP/CAPAC; Capitol B-5302. The elements here are simple: a lean, disciplined track featuring reggae-style bass; a tough pop voice carefully underplayed; brief, repetitive lyrics. The fact that they add up to a disturbing excitement points to this Canadian singer-writer as a new name to watch closely.

SOUVENIR—Framed (2:59); producer: Michael Lloyd; writers: Quinn Coleman, Cody Hale, Pat Smith, Cal Call, Brett Raymond; publishers: Michael/Caseyem, BMI; Curb MCA52286. This record does have a melody and a dance beat, but it's essentially a capsule radio drama, and a pretty hilarious bit of silliness at that, taking rock's more melodramatic excesses to their illogical extreme. A forthcoming video could be the key to turning this Provo, Utah outfit into the novelty group of the moment.

NICK HEYWARD—Whistle Down The Wind (3:29); producers: Geoff Emerick, Nick Heyward; writer: Nick Heyward; publisher: Bryan Morrison, ASCAP; Arista AS 1-9072. Heyward's solo debut aims more for an AC audience than for the pop fans he won with his old group, Haircut 100. A former top 20 hit in the U.K., this lushly-produced, string-laden ballad introduces his new LP, "North Of A Miracle."

NOVEMBER 12, 1983, BILLBOARD

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Screen Gems-EMI Keys On Developing New Talent

NEW YORK—Screen Gems-EMI, in tandem with its parent EMI international publishing entity, is accelerating its new writer/artist development program, in which signees are nurtured to the point of showcasing to labels.

According to Paul Tanen, Screen Gems-EMI creative vice president based here, the need for such a from-the-ground-up approach is record company reluctance "to deal with a new act unless it's completely developed." Although Tannen won't cite specific dollars allocated to this broader view of music publishing activities, he suggests that among the developmental costs are the creation of demo recordings that go far beyond simple piano/rhythm tracks to convince labels of an act's viability.

To this end, Screen Gems-EMI offices in New York, Nashville and Los Angeles have brought in a number of newer attractions, some of whom are under recently negotiated label deals. These include Wendy Waldman (Epic), out of Los Angeles, Jay Gruska (Warner Bros.), and Jesse

Boyce, who debuts on the Nashville-based Compleat label in January. Latter two were developed out of Nashville.

Recent signings of talent without label deals include Craig Bickhard and Jesse Boyce out of Nashville, Paul Delph out of Los Angeles, and via New York, Criminal Justice and Bob Halligan.

New writers and/or performers are not likely to obtain co-publishing deals at the start of their Screen Gems-EMI careers, notes Tannen. "We're taking all the risks," explains Tannen, adding that most deals of this sort usually involve one-year contracts with four one-year options.

Tannen is currently in Europe for a bi-annual creative meeting with EMI counterparts in London and to visit EMI affiliates in Germany (Frances, Day & Hunter) and Paris (Pathe Marconi). Also on the road is company president Lester Sill, who is visiting Japan with Jack Rosner, Screen Gems-EMI's legal affairs chief.

IRV LICHTMAN

Billboard HOT 100

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NOVEMBER 12, 1983, BILLBOARD

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HOT 100 A-Z-(Publisher-Licensee)

A-Z index table listing song titles and artists, such as 'ALL NIGHT LONG (ALL NIGHT)', 'ISLANDS IN THE STREAM', 'UPTOWN GIRL', etc., with corresponding chart numbers.

Compiled by the Music Popularity Chart Dept. of Billboard from national retail store and one-stop sales reports, and radio airplay reports.

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Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), and WEEKS AT #1.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), and WEEKS AT #1.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), and WEEKS AT #1.

NOVEMBER 19, 1983, BILLBOARD

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Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution.

HOT 100 A-Z--(Publisher-Licensee)

Alphabetical index of songs and artists from the Hot 100 chart, including titles like 'All Night Long', 'Saying Say Say', 'Uptown Girl', etc.

Compiled by the Music Popularity Chart Dept. of Billboard from national retail store and one-stop sales reports, and radio airplay reports.

Billboard HOT 100

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Main chart table with columns for Week, Title, Artist, and chart position. Includes entries like 'ALL NIGHT LONG (ALL NIGHT)' by Lionel Richie and 'THE SMILE HAS LEFT YOUR EYES' by Asia.

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

HOT 100 A-Z (Publisher-Licensee)

Alphabetical index of songs and artists, such as 'AIN'T NOBODY' by Rufus Wainwright and 'ALL NIGHT LONG (ALL NIGHT)' by Lionel Richie.

Billboard HOT 100

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SEPTEMBER 17, 1983, BILLBOARD

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label).

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HOT 100 A-Z-(Publisher-Licensee) table listing song titles, artists, and publishers/licenses.

Billboard HOT 100

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Main Billboard Hot 100 chart table with columns for Week, Last Week, Title-Artist, and chart positions. Includes tracks like 'LET'S DANCE', 'BEAT IT', 'FLASHDANCE... WHAT A FEELING', etc.

May 21, 1983 BILLBOARD

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... Recording Industry Assn. of America seal for sales of 2,000,000 units...

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HOT 100 A-Z - (Publisher-Licensor)

A-Z index table of the Billboard Hot 100 chart, listing song titles and chart positions across the alphabet.

Billboard HOT 100

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Main Billboard Hot 100 chart table with columns for 'THIS WEEK', 'LAST WEEK', 'WKS ON CHART', 'TITLE-Artist', and 'PRODUCER, WRITER, LABEL & NUMBER (DISTRIBUTING LABEL)'. Includes entries like 'FLASHDANCE... WHAT A FEELING', 'LET'S DANCE', 'BEAT IT', 'OVERKILL', 'SHE BLINDED ME WITH SCIENCE', etc.

MAY 28, 1983, BILLBOARD

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HOT 100 A-Z-(Publisher-Licensee)

A-Z index table listing song titles and their corresponding chart positions. Includes entries like 'Affair Of The Heart', 'All My Life', 'Always This Love', 'Baby Jane', 'Beat It', 'Billie Jean', 'Candy Girl', 'Come On Eileen', 'Cool Places', 'Dancing In The Shadows', etc.

NUMBER

29

AND THE MOVIE HASN'T EVEN OPENED YET!

BEE GEES

THE WOMAN IN YOU

The Bee Gees' smash single, "The Woman In You," from the original soundtrack of Paramount Pictures' "Staying Alive," sequel to "Saturday Night Fever." The fever is rising again.

Produced by Barry Gibb, Robin Gibb, Maurice Gibb,
Albhy Galuten and Karl Richardson.

Manufactured and Marketed by
PolyGram Records
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813 173-7

Billboard HOT 100

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Main chart table with columns for Rank, Title-Artist, Weeks on Chart, Last Week, and this Week. Includes entries like 'Flashdance... What a Feeling', 'Our House', 'Saved by Zero', etc.

JUNE 4, 1983, BILLBOARD

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.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution.

HOT 100 A-Z-(Publisher-Licensee)

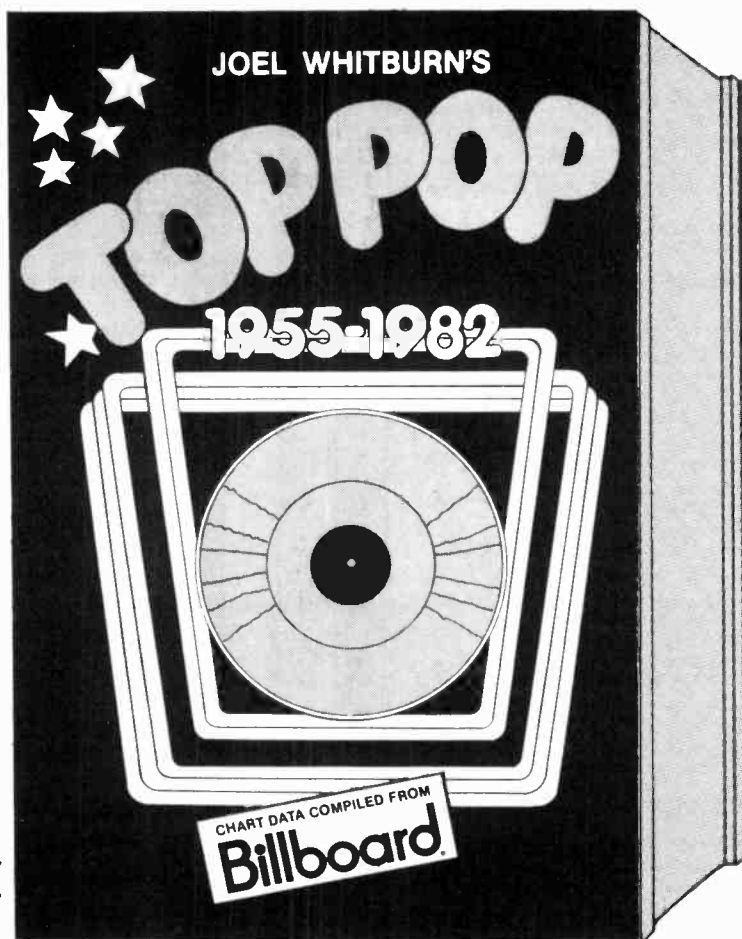
A-Z index table listing song titles and their corresponding chart positions.

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Complete chart data for every record to ever hit the "Hot 100", arranged by Artist. COMPLETE ARTIST SECTION: Lists in chronological order each artist's charted records, and shows for each record: Date record first charted; Highest position reached on Billboard's "Hot 100" chart; Total weeks charted; Total weeks record held the #1 and #2 position; Record label and number.

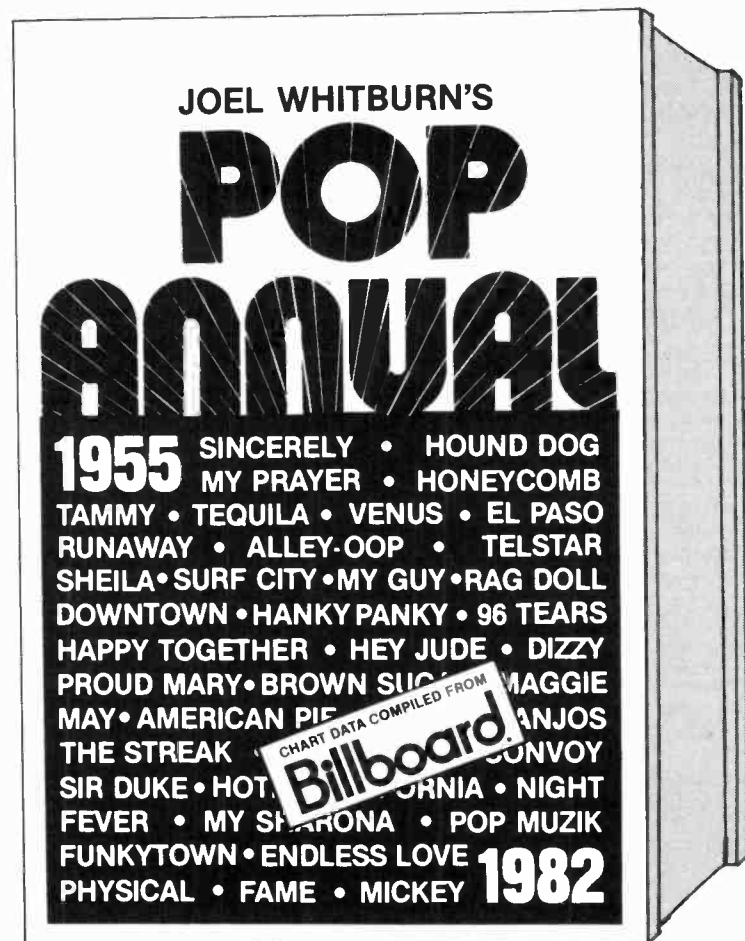
Also indicated are all RIAA-certified Million & Platinum sellers; all Top 10 titles in bold type; and all Christmas, Instrumental, Novelty, Comedy, Spoken, and Foreign Language records — and more.

NEW FEATURES!

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- New!** Artist trivia appears directly below artist's name
- New!** Title trivia appears directly below title
- New!** Broadway show and movie soundtrack titles are indicated
- New!** Numerical listing of each artist's hits

PLUS:

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A wealth of information on every "Hot 100" hit of 27 years, arranged by Year. COMPLETE YEAR BY YEAR SECTION: Lists all charted records in rank order (Pos. #1-#100) for each year, and shows for each record: Date attained peak popularity; Total weeks Charted; Final ranking for entire year; Highest position reached on Billboard's "Hot 100" chart; and Artist's name.

Also indicated are all RIAA-certified Million & Platinum sellers; and all Christmas, Instrumental, Novelty, Comedy, Spoken, and Foreign Language records — and more.

NEW FEATURES!

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- New!** Total weeks record held peak position (for all positions)
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SEPTEMBER 3, 1983, BILLBOARD

Main chart table with columns for 'THIS WEEK', 'LAST WEEK', 'WKS ON CHART', 'TITLE-Artist', and 'PROVIDER'. It lists 100 songs and their chart positions.

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot).

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HOT 100 A-Z-(Publisher-Licensee)

Index table listing song titles and their corresponding chart positions, organized alphabetically by title.

Billboard HOT 100

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Main Billboard Hot 100 chart table with columns for Week, Title-Artist, and chart position.

SEPTEMBER 10, 1983, BILLBOARD

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HOT 100 A-Z-(Publisher-Licensee)

Alphabetical index of songs and artists from the chart, including titles like 'After The Fall', 'Baby, What About You', and 'Burn Down The House'.

Billboard HOT 100

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Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), WKS AT #1, and a second set of columns for the right side of the chart.

Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot).

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HOT 100 A-Z-(Publisher-Licensee)

A-Z index table listing song titles, artists, and their corresponding chart positions.

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Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label).

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HOT 100 A-Z-(Publisher-Licensee)

Index table listing song titles and their corresponding chart positions, organized alphabetically by publisher/licensee.

Billboard HOT 100 *Chart Bound

Main Billboard Hot 100 chart table with columns for This Week, Last Week, Weeks on Chart, Title-Artist, and chart positions.

FEBRUARY 5, 1983, BILLBOARD

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Hot 100 A-Z - (Publisher-Licensee) listing song titles, artists, and publishers/licenses.

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Main Billboard Hot 100 chart table with columns for rank, title, artist, label, and previous week's rank. Includes entries like 'Down Under' by Men At Work, 'Baby, Come To Me' by Patti Austin, and 'Breaking Up in Two' by Joe Jackson.

FEBRUARY 12, 1983, BILLBOARD

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HOT 100 A-Z-(Publisher-Licensee)

A-Z index of the Hot 100 chart listing song titles and their corresponding publisher or licensee.

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Main Billboard Hot 100 chart table with columns for Week, Title-Artist, and chart position.

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HOT 100 A-Z-(Publisher-Licensee)

Alphabetical index of songs and artists from the Hot 100 chart.

Billboard HOT 100

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Main chart table with columns for 'THIS WEEK', 'LAST WEEK', 'WKS ON CHART', 'TITLE—Artist', and 'WEEKS AT #1'. It lists 100 songs and their chart performance.

Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). 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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HOT 100 A-Z—(Publisher-Licensee)

Alphabetical index of songs from the chart, listing the song title, artist, and publisher/licensee.

Compiled by the Music Popularity Chart Dept. of Billboard from national retail store and one-stop sales reports, and radio airplay reports.

Billboard HOT 100

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Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label). Includes entries like 'TOTAL ECLIPSE OF THE HEART—Bonnie Tyler' and 'PUTTIN' ON THE RITZ—Taco'.

Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). 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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HOT 100 A-Z—(Publisher-Licensee)

Index table listing song titles and artists in alphabetical order, such as '(SHE'S) SEXY + 17—Stray Cats' and 'A LITTLE GOOD NEWS—Chappell Bibo'.

Billboard HOT 100

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Main chart table with columns for THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, and chart positions for weeks 1 through 100.

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HOT 100 A-Z—(Publisher-Licensee)

Index table listing song titles and artists in alphabetical order with their corresponding chart positions.

NOVEMBER 5, 1983, BILLBOARD

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JANUARY 8, 1983, BILLBOARD

Main Billboard Hot 100 chart table with columns for week, title, artist, and chart position.

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HOT 100 A-Z--(Publisher-Licensee)

A-Z index of songs and artists from the chart, including titles like 'Africa', 'A Penny For Your Thoughts', and 'American Heartbeat'.

Billboard

HOT 100

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JANUARY 15, 1983, BILLBOARD

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, PRODUCER, WRITER, LABEL & NUMBER, DISTRIBUTING LABEL, and corresponding chart data for two columns of songs.

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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HOT 100 A-Z-(Publisher-Licensee) list containing song titles, artists, and publisher/licensee information for the top 100 songs.

Billboard's®

Survey For Week Ending 1/22/83

Top Single Picks

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MICHAEL JACKSON—*Billie Jean* (4:50); producer: Quincy Jones; writer: M. Jackson; publisher: Mijac, BMI; Epic 34-03509. With the light and sweet "The Girl Is Mine" still near the top of pop, black and AC charts, Jackson turns serious in this brilliant piece of writing from "Thriller." The doggone girl has really stirred up trouble this time, and Jackson's intense, half-choked vocal is one of his finest performances.

SUPERTRAMP—*My Kind Of Lady* (4:12); producers: Supertramp, Peter Henderson; writers: Rick Davies, Roger Hodgson; publisher: Delicate, ASCAP; A&M 2517. To follow the top 20 "It's Raining Again," Supertramp goes 1956, to the Platters/Presley/Satins era of chunky piano, bleating sax and rhymes you can quote before you've heard them. The group's sense of fun wins out as usual in this second release from "Famous Last Words."

CROSBY, STILLS & NASH—*Too Much Love To Hide* (3:56); producers: Crosby, Stills & Nash; writers: Steven Stills, Gerry Tolman; publishers: Gold Hill, ASCAP/Tele-comm, BMI; Atlantic 7-89888. The trio follows a pair of soft mid-tempo singles with a harder rocker from their reunion LP "Daylight Again." Stills carries the lead vocals, and the unmistakable harmonies are still intact.

recommended

JEFFERSON STARSHIP—*Winds Of Change* (3:08); producer: Kevin Bearnish; writers: P. Sears, J. Sears; publisher: Allen, BMI; Grunt FB13439.

MISSING PERSONS—*Windows* (3:46); producer: Ken Scott; writers: Bozzio, Bozzio; publishers: Private Life, ASCAP/Life After, BMI; Capitol 5200.

GREG KIHN BAND—*Jeopardy* (3:46); producer: Matthew King Kaufman; writers: Kihn, Wright; publishers: Rye Boy/Well Received, ASCAP; Beserkley 7-69847.

FELONY—*The Fanatic* (3:35); producers: Don Rubin, Felony; writers: J. Spry, C.J. Spry, A. Blea, D. Sands, L. Ruiz; publishers: Roaring 80's/Felony, ASCAP; Rock 'N' Roll ZS4-03497 (Scotti Bros.)

SHERIFF—*When I'm With You* (3:55); producer: Stacy Heydon; writer: Arnold David Lanni; publisher: Rock Hard, ASCAP; Capitol 5199.

BLANCMANGE—*Living On The Ceiling* (4:00); producer: Mike Howlett; writers: Arthur, Luscombe; publishers: Cherry Red, ASCAP; Island 7-99929.

CHRIS DE BURGH—*Don't Pay The Ferryman* (3:22); producer: Rupert Hine; writer: Chris De Burgh; publisher: Rondor, BMI; A&M 2511.

TAVARES—*Got To Find My Way Back To You* (3:57); producer: Ric Wyatt, Jr.; writers: R. Wyatt, Jr., K. Young; publisher: Perren-Vibes, ASCAP; RCA PB-13433. "New Directions" was the right title for Tavares' first album for RCA; it provided "A Penny For Your Thoughts," the group's biggest crossover hit in years, and now offers a strong dance-oriented track that should get an immediate response from black radio.

DAZZ BAND—*On The One For Fun* (3:50); producer: Reggie Andrews; writers: R. Andrews, N. Chanler; publishers: J. Regg, ASCAP/Hey Skimo, BMI; Motown 1659. Snappy rhythms and smooth harmonies, both Dazz Band trademarks, highlight this first single from the "On The One" LP. With a stronger melody and lighter touch than their last release, "Keep It Live," this one could repeat the pop/black chart success of "Let It Whip."

JANET JACKSON—*Come Give Your Love To Me* (3:57); producer: Foster Sylvers; writers: Glen Barbee, Charmaine Sylvers; publishers: Satellite III/Richer, ASCAP; A&M 2522. Jackson's second single is quite a departure from the light disco-funk of her debut, "Young Love." It's a lean rock number in the electronic new-music style, sparsely arranged, and as likely to attract pop airplay as black.

NEW YORK CITI PEECH BOYS—*Life Is Something Special* (3:50); producers: Larry Levan, deBenedictis; writers: L. Levan, deBenedictis, R. Bernard Fowler; publisher: Citi Peech/Dez Bee, BMI; Island 7-99926. In its 12-inch version, this record caused something of a stir when it was previewed on New York radio, and it's been rising on the Dance/Disco chart ever since. The seven-inch edit compresses the excitement into a length suitable for wider radio play.

recommended

QUADRANT SIX—*Body Mechanic* (4:42); producer: John Robie; writers: E. Innocenti, J. Robie; publishers: Kathy's/Indulgent, BMI; Atlantic 7-89892 (seven-inch version of previously released 12-inch).

INSTANT FUNK—*No Stoppin' That Rockin'* (4:02); producer: Bunny Sigler; writer: Dennis Richardson; publisher: Lucky Three, BMI; Salsoul S7-7041.

WAR—*Baby It's Cold Outside* (4:08); producers: Jerry Goldstein, Lonnie Jordan; writers: S. Allen, H. Brown, R. Hammon, L. Jordan, L. Oskar, L. Rabb, P. Rizzo, H. Scott, J. Goldstein; publishers: Far Out, ASCAP/Milwaukee, BMI; RCA PB13426.

WILLIAM BELL—*Bad Time To Break Up* (3:37); producers: William Bell, Michael Allen Stewart; writers: W. Bell, M.A. Stewart, N. George; publishers: Bell-Kat/Unichappell, BMI; Kat Family ZS4-03502.

FUNKACISE GANG—*Funkacise* (6:30); producers: Dave Grusin, Larry Rosen; writers: Dennis Bell, Claudette Washington,

Alvin "Wink" Flythe; publishers: Roaring Fork/Mark of Aries, BMI; GRP GRP-T-4001.

PRINCE CHARLES AND THE CITY BEAT BAND—*Fool For Love* (6:30); producers: C. Alexander, T. Rose; writers: Charles Alexander, Tony Rose; publisher: City Castle, ASCAP; MJS MJS104 (Miami, Fla.)

GLENN JONES—*I Am Somebody* (3:49); producer: Robert Wright; writer: K. Gardner; publishers: Spectrum VII/Hindu, ASCAP; RCA PB13435.

CRASH CREW—*Breaking Bells (Take Me To The Mardi Gras)* (7:10); producer: Sylvia Inc.; writer: Paul Simon; publisher: Paul Simon, BMI; Sugarhill SH595.



JOHN ANDERSON—*Swingin'* (3:01); producers: Frank Jones, John Anderson; writers: John David Anderson, Lionel A. Delmore; publishers: John Anderson, Lionel Delmore, BMI; Warner Bros. 7-29788. With country radio stations already bulleting this tune to number 49 on Billboard's country singles chart, Anderson seems destined for another huge hit on the heels of "Wild And Blue." He co-wrote this one, and the playful music is matched by down-home imagery.

JOHNNY LEE—*Sounds Like Love* (2:51); producer: Jim Ed Norman; writers: Charlie Black, Tommy Rocco; publishers: Chappell/Bibo (Welk), ASCAP. Full Moon/Asylum 7-69848. Definitely one of Lee's strongest singles yet, this is a bright, punchy production which has all the earmarks of commercial success.

JUDY BAILEY—*Tender Lovin' Lies* (2:48); producer: Ray Baker; writers: Billy Lindsey, Dennis Adkins; publishers: Music Corp. of America, MCA, BMI/ASCAP; Warner Bros. 7-29799. Bailey delivers a modern sound that unmistakably derives something from Loretta Lynn's classic pieces. It's an ironic hurt song with tasteful singing and a quiet, piano/string arrangement.

recommended

CHANTILLY—*Storm Of Love* (2:40); producers: Larry Morton, Steve Bledsoe; writers: Buzz Cason, Todd Cerney; publisher: Buzz Cason/Let There Be Music, ASCAP; F & L 523.

TERRY DALE—*I Think You Were Cheating Tonight* (2:35); producer: Ray Ruff; writers: B. Mevis, D. Wills; publishers: Jack & Bill/Welk Music Group, ASCAP; Primero 1014.



recommended

ROGER WHITTAKER—*Together* (3:35); producers: Eric Robertson, John Mackswith; writer: Bob Quinn; publishers: Tembo, CAPAC/Quincept, BMI; RCA PB13379.

JOHN STEWART—*The Queen Of Hollywood High* (3:45); producer: John Stewart; writer: John Stewart; publisher: Bugle, BMI; Allegiance 3900 (Hollywood, Calif.)

GARY PORTNOY—*Where Everybody Knows Your Name (Theme From "Cheers")* (2:36); producers: Gary Portnoy, Judy Hart Angelo; writers: Gary Portnoy, Judy Hart Angelo; publisher: Addax, ASCAP; Applause AS106.



FORREST—*Rock the Boat* (8:42); producers: John Tilly, Ben Liebrand; writer: W. Holmes; publishers: Warner-Tamerlane/Jimmy Lane, BMI; Profile PRO-7017. This 12-inch single is a remake of the Hues Corporation hit, one of the biggest crossover records of 1974. Except for the extended bridge and some obligatory electronics in the instrumentation, it's pretty faithful to the original.

CARRIE LAPORTE—*Keep On Talking* (8:23); producer: David Perry; writers: David Perry, Jack Robinson; publisher: Robin Song; First American FA-1026. From the manic rhythm guitar to the syncopated piano, this eight-minute production has an arrangement frantic enough to get even lazy feet twitching. Momentum builds and dips nicely Laport's capable singing.

PATTIE BROOKS—*Dr. Ruth* (5:45); producer: Sandy Linzer; writers: Sandy Linzer, David Wolfert, Gayle Linzer; publishers: Linzer/Songs of Manhattan Island, BMI; Mirage DMD 390. The good doctor's expert advice makes perfect disco sense when set to a high-pressure beat and sung earnestly by this accomplished vocalist.

recommended

FUTURA—*Feelin' Hot* (4:58); producer: Ed Pavia; writer: Kamal Saleem; publisher: Now Music, BMI; Reelin and Rockin R&R1049 (Brooklyn, N.Y.)

GLORIA GAYNOR—*Stop In The Name Of Love* (4:49); producer: Amir Bayyan; writers: Holland, Dozier, Holland; publisher: Stone Agate, BMI; Atlantic DMD600.

CURE—*Let's Go To Bed* (7:24); producer: Chris Parry; writer: not listed; publisher: not listed; Fiction FICSX 17 (Important, New York, NY (212) 995-9200).

RAYMOND HARRIS—*You're The One For Me* (3:48); producer: Amir Bayyan; writers: Amir Bayyan, Vilya Bayyan, Raymond Harris, Royal Bayyan; publishers: Amirful/Ray-Har/Joe Ali, ASCAP; Atlantic DMD372.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100.

TO ALL COUNTERFEITERS AND PIRATES!

NOTICE: On May 24, 1982, President Reagan signed into law the Piracy and Counterfeiting Amendment Act of 1982. This new law is designed TO PUT YOU OUT OF BUSINESS AND INTO JAIL. Your illegal activities are now felonies under Federal Law and for your first offense YOU CAN BE PENALIZED UP TO 5 YEARS IN FEDERAL PRISON OR UP TO \$250,000 IN FINES OR BOTH. We heartily applaud this decisive action by Congress and the President and look forward to seeing you—first in court and then in jail.



A Public Service Announcement sponsored jointly by the Recording Industry Association of America, Inc. and Billboard.

Billboard®

Billboard HOT 100 Chart Bound

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Main Billboard Hot 100 chart table with columns for week, title, artist, producer, label, and chart position. Includes entries like 'Down Under', 'The Girl Is Mine', 'Space Age Love Song', etc.

JANUARY 22, 1983, BILLBOARD

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).

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub., ALM = Almo Publications, B-M = Belwin Miss, B-3 = Big Three Pub., BP = Bradley Pub., CHA = Chappell Music, CLM = Cherry Lane Music Co., CPM = Cimino Pub., CPP = Columbia Pictures Pub., HAN = Hansen Pub., HL = Hal Leonard, IMM = Ivan Mogull Music, MCA = MCA Music, PSP = Peer Southern Pub., PLY = Plymouth Music, WBM = Warner Bros. Music.

HOT 100 A-Z-(Publisher-Licensee)

Index table listing song titles and artists in alphabetical order, such as 'Africa', 'All Those Lies', 'Always', etc.

Billboard's

Survey For Week Ending 1/29/83

Top Single Picks

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CHRISTOPHER CROSS—All Right (4:00); producer: Michael Omartian; writer: Christopher Cross; publisher: Another Page, ASCAP; Warner Bros. 7-29843. Cross previews his "Another Page" LP with a bouncy midtempo tune along the lines of "Say You'll Be Mine" from his debut LP. Already streaking up the Hot 100, this is certain to become Cross' fifth consecutive top 20 hit.

KENNY ROGERS & SHEENA EASTON—We've Got Tonight (3:49); producers: David Foster, Kenny Rogers; writer: Bob Seger; publisher: Gear, ASCAP; Liberty 1492. This unexpected pairing caused such a flurry of radio activity that the record makes spectacular debuts on Billboard's pop, country and AC charts this week. The tender Bob Seger ballad gets a full production treatment, building on the contrast between two such distinctive and familiar voices.

DARYL HALL & JOHN OATES—One On One (3:45); producers: Daryl Hall, John Oates; writer: Daryl Hall; publishers: Hot-Cha/Unichappell, BMI; RCA PB-13421. The duo's mastery of the mid-tempo r&b ballad is evident again on this second release for "H2O," following the No. 1 "Maneater." Hall's convincing solo vocal should ensure another black chart crossover, as well as the usual pop and AC action.

JOURNEY—Separate Ways (Worlds Apart) (4:21); producer: Mike Stone; writers: S. Perry, J. Cain; publisher: Weed High Nightmare, BMI; Columbia 38-03513. Among the most consistent hitmakers of power pop, Journey is back with a new album, "Frontiers," from which this single is drawn. As always, strong melody is the foundation for the group's high-intensity instrumental work and earnest vocals.

PAT BENATAR—Little Too Late (3:22); producers: Neil Gerardo, Peter Coleman; writer: A. Call; publishers: Unichappell/Roseynotes, BMI; Chrysalis VS4-03636. Bashing percussion and hard rock guitar may make this a tough number, but underneath it's just a neat little pop tune with a hook. Benatar's second release from "Get Nervous" is lighter in approach than her past hits, but it's still likely to follow "Shadows Of The Night" to the top 20.

ERIC CLAPTON—I've Got A Rock'n'Roll Heart (3:13); producer: Tom Dowd; writers: Troy Seals, Eddie Setser, Steve Diamond; publisher: WB/Warner-Tamela/Diamond Mine/Face The Music, BMI/ASCAP; Warner Bros. 7-29780. Clapton's first single from "Money And Cigarettes" is a smoky honky-tonk number which is closer to the midtempo pop-rock appeal of the Eagles' "Heartache Tonight" than to the washed-out blues of Clapton's late '70s hits.

recommended

BILLY SQUIER—She's A Runner (3:59); producers: Mack & Billy; writer: Billy Squier; publisher: Songs of the Knight, BMI; Capitol 5202.

SEA LEVEL—Make You Feel Love Again (3:06); producer: Pete Solley; writers: Thomas Jones, George Jackson; publisher: Muscle Shoals Sound, BMI; Arista AS 1008.

BOOMTOWN RATS—Never In A Million Years (3:50); produc-

ers: Tony Visconti, Boomtown Rats; writer: Geldof; publisher: Hot Rats, BMI; Columbia 38-03386.



recommended

DYNASTY—Check It Out (3:25); producers: Leon F. Sylvers, III, William Shelby, Kevin Spencer; writers: William Shelby, Kevin Spencer, Glen Barbee; publishers: L.F.S. III/Spectrum VII, ASCAP; Solar 7-69843.

RODNEY FRANKLIN—That's The Way I Feel About Your Love (3:52); producer: Stanley Clarke; writer: R. Franklin; publisher: Maicaboom, BMI; Columbia 38-03551.

JOE CAIN & THE RED PARROT ORCHESTRA—Perez Prado—Tito Puente Latin Medley (3:47); producer: Joe Cain; writers: not listed; publishers: not listed; Zoo York WS4-03504 (CBS).

PATTIE BROOKS—Dr. Ruth (2:55); producer: Sandy Linzer; writers: Sandy Linzer, David Wolfert, Gayle Linzer; publishers: Linzer/Songs of Manhattan Island, BMI; Mirage 7-99931 (7-inch version of previously released 12-inch).

OMNI—All For The One (3:57); producers: R. G. Massey, Lawrence Hanks, Larry Williams; writers: R. G. Massey, L. Hanks, L. Williams, T. Carpenter, T. Williams, W. Phillips; publisher: Jahmilla, ASCAP; Fountain FRD-82-2 (Chicago, Ill.) (12-inch single).

FREEDOM EXPRESS—Stolen Pleasures (6:29); producers: Otho Sawyer, Freedom Express; writers: C. Brown, Freedom Express; publishers: Elsav/Edujon/Frashon/Davearny, BMI; Frills FR-1000-0 (Philadelphia, Pa.) (12-inch single).

RICKY CLARK—Flam (8:34); producer: Rick Clark; writers: R. Griffin, B. Carhee, L. Paul; publisher: Clark, BMI; Circle City CC092882 (Indianapolis, Ind.) (12-inch single).



REBA McENTIRE—You're The First Time I've Thought About Leaving (2:51); producer: Jerry Kennedy; writers: Dickey Lee, Kerry Chater; publishers: Maplehill/Hall-Clement/Vogue (Welk), BMI; Mercury 810338-7. Monogamy walks a thin line when temptation sits on the doorstep and McEntire gives this song an edge that makes it all the more convincing. It's one of her best, from content to production.

LARRY GATLIN & THE GATLIN BROTHERS BAND—Almost Called Her Baby By Mistake (2:53); producers: Jerry Crutchfield, Larry Gatlin; writer: Larry Gatlin; publisher: Larry Gatlin, BMI; Columbia 38-03517. With this effort Gatlin brings back to life the intensity of former hits such as "Statues Without Hearts" and "Broken Lady." Brothers Rudy and Steve keep the harmonies at arm's length with attention centering around Gatlin's melodic vocal.

ard Neer (WNEW-FM New York). Recording interests were mirrored by Jack Forsythe, Chrysalis promotion vice president, Geffen label president Ed Rosenblatt and Stan Cornyn, senior vice president, Warner Communications Record Group.

Harrison launched the seminar by noting how technological and economic considerations had transformed attitudes regarding album tracking. "It was unthinkable in 1975 or 1976 that a record company would ask a station not to play one of their albums," he summarized.

Prompting label opposition has been research on the scope of home taping, which Cornyn recapped using WCI's consumer research project and its findings. Cornyn, who would later raise the "spectre" of cable audio as a common threat to both radio and recordings, suggested that rapid technological change increasingly threatens full protection of artist, writer and label rights.

"I do believe that the next 10 years

will be looked back on as the 'Great Copyright Wars,'" he warned. As for album tracking, he noted, "I'm not here to question the right of radio to do this. Radio has a clear right to do this. I'm questioning the wisdom of it. It's my right to go into a crowded theatre and yell 'Fire.' But is it wise?"

Radio commentary from the dais and the floor proved critical only of the intensity of label complaints, not their intent. Moderator Harrison noted that radio's prevailing sympathy on the issue was reflected by his own experience in marshalling the panel: "I was unable to convince anyone who's a real antagonist of the record business (on this) to appear here."

In fact, the lone admission of album tracking from radio attendees was that of KSHE-FM St. Louis music director Jack Silver, who noted that the station's twice weekly "Side-show" features album sides aired in late afternoon/early evening drive time. Silver theorized that the bulk of listeners were probably driving home when hearing the album, and

VERN GOSDIN—If You're Gonna Do Me Wrong (Do It Right) (3:19); producer: Blake Mevis; writers: Vern Gosdin, Max D. Barnes; publishers: Hookit/Blue Lake, BMI; Compleat 102 (Nashville, Tenn.). Gosdin's debut for Compleat is the kind of ballad he excels in: tender, and textured with heart-break. Powerful harmonies by Rex Gosdin and Kathy Burdick coupled with Mevis' simple production could give this artist another top 10 hit.

VERN GOSDIN—Friday Night Feelin' (3:05); producers: Brien Fisher, Michael Radford; writer: Rich Landers; publisher: Nub-Pub, ASCAP; AML 1312. Following his most recent top 10 single on this label, Gosdin switches the pace on a song that was taken midway on the chart in 1981 by its author, AML artist Rich Landers. It's upbeat with a modern guitar rhythm edge.

BILLY SWAN—Rainbows And Butterflies (3:21); producer: Larry Rogers; writer: J. Flynn III; publisher: Music City, ASCAP; Epic 34-03505. With lyrical love imagery and a ballad voice to match the ranks of Bobby Goldsboro or Don Williams, Swann may carve himself a niche among the greats of soft country. A simple arrangement here properly showcases his voice and refrains from sentimentality.

recommended

B. J. THOMAS—Whatever Happened To Old Fashioned Love (3:44); producer: Pete Drake; writer: L. Anderson; publisher: Old Friends, BMI; Cleveland International 38-03492.

GARY WOLF—Livin' On Memories (2:51); producer: Joe Chambers; writers: J. Chambers, L. Jenkins; publisher: Galleon, ASCAP; Columbia 38-03493.

FREDDY FENDER—Chokin' Kind (2:25); producer: Huey P. Meaux; writer: Harlan Howard; publisher: Tree, BMI; Warner Bros. 7-29794.

BIG AL DOWNING—It Takes Love (2:58); producers: Tony Bongiovi, Lance Quinn; writers: Big Al Downing, Lance Quinn; publishers: Metaphor/Simile, BMI/ASCAP; Team Entertainment 1004 (Philadelphia, Pa.).

COULTERS—Caroline's Still In Georgia (3:36); producer: not listed; writer: W. Holyfield; publisher: Bibo, ASCAP; Dolphin 45003 (Durham, N.C. (919) 493-1436).

JACK GREENE—The Jukebox Never Plays Home Sweet Home (3:03); producer: Earl E. Owens; writer: Dan Mitchell; publishers: Baray/Mullet, BMI; EMH 0016 (Nashville, Tenn. (615) 255-7366).



MELISSA MANCHESTER—Nice Girls (3:32); producer: Arif Mardin; writers: Jan Buckingham, Steve Buckingham, Mark Gray; publishers: House of Gold/Pullman/Daticabo/Warner-Tamela, BMI; Arista AS 1045. A Grammy nomination for Best Female Pop Vocalist will focus some extra attention on Manchester as this sly, sexy single hits the airwaves. Expert Arif Mardin production complements the singer's own quietly insinuating vocals.

ERIC MERCURY & ROBERTA FLACK—Our Love Will Stop

The World (3:58); producers: Eric Mercury, Roberta Flack; writers: Eric Mercury, Dick Wagner; publishers: Teacense/CBS Songs/Mystery Man/Right Song, BMI; Atlantic 7-89931. Singer-songwriter Mercury, who has co-written and co-produced Flack's records in the past, here steps forward to share vocals and billing. He's gruff, she's smooth, and the quiet interplay of voices works nicely in this gentle love ballad.

recommended

GEORGE FISCHOFF—Carnival Island (1:56); producer: George Fischoff; writer: George Fischoff; publishers: George Fischoff/White Forest; MMG S-MMG-6.



WHAM!—Young Guns (Go For It) (6:53); producers: Steve Brown, George Michael; writer: G. Michael; publisher: Chappell, ASCAP; Columbia 44-03501. The London-based duo went to the top five of the British chart with their version of tightly-produced disco-funk. Even the rap sections on this 12-inch single are as American urban contemporary as you please, though the electronically-precise arrangement does hint at current European chic.

recommended

VALERY ALLINGTON—Stop (4:30); producer: Sangy; writer: Sangy; publisher: Emergency, ASCAP; Emergency EMDS 6534 (New York, N.Y. (212) 947-2791) (12-inch single).

JONESES—Sugar Pie Guy (8:24); producer: Glenn Dorsey; writer: Glenn Dorsey; publisher: Landy/Unichappell, BMI; Mercury 422-810 309-1 (12-inch version of previously released 7-inch).

WICKETT—Only With You (4:30); producers: Bob Allecca, Julian Hernandez; writers: B. Allecca, J. Hernandez; publisher: Jubo, ASCAP; MR-T MR-T-1001 (New York, N.Y.) (12-inch single).

GARY SHANE & THE DETOUR—Johnny's Coaltrain (3:45); producers: Gary Shane, Ed Buckingham; writer: G. Shane; publisher: Two Rivers, ASCAP; Pure and Easy PE-013 (Chelmsford, Mass.).



KASHIF—Just Gotta Have You (Lover Turn Me On) (3:46); producers: Kashif, Morrie Brown; writer: Kashif; publishers: Music Corp. of America/Kashif, BMI; Arista AS 1042. Kashif is a young New Yorker with a wealth of professional experience, from performing in the BT Express and Stephanie Mills' band to writing and co-producing recent hit singles for Evelyn King. His first release as a solo singer is a cleverly-arranged medium-tempo rhythm number which plays off the strong tenor vocal against a prominent bass guitar.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100.

Conference Panel Sees Album Tracking Reconciliation

Continued from page 1

signal an underlying transition from the album orientation of the '70s to a renewed song orientation on the part of the public.

• A majority of radio professionals, while critical of the furor as "overblown" during the height of the confrontation between Chrysalis Records and Washington, D.C. station DC-101, say they're sensitive to labels' alarm over home taping, perceived by some as a rival for radio listenership as well.

• Radio listeners tape single selections as well as complete albums, again underscoring the swing back toward song orientation.

• The recording industry and music radio may have a common enemy in future, as cable audio services eat into revenues for both.

Despite the late evening time slot for the session, attendance reached overflow as convention director Mike Harrison moderated the discussion. Representing radio's views were program directors Chris Miller (KLOL-FM Houston), Beau Phillips (KTSW-FM Seattle) and Rich-

hence unable to tape.

Otherwise, programmers dismissed regular album tracking as "lazy programming," a view first advanced by KLOL-FM's Miller. Miller also summed up a common view in his assertion that home taping clubs, not radio, posed the most significant threat in terms of illicit taping.

Geffen's Rosenblatt said he agreed both with Cornyn's assessment of the home taping threat, and with Miller's projection of the relative gravity of taping from radio as compared to direct taping from records or prerecorded tapes. "We're just asking radio to be sensitive to the problems the record industry is facing," he said.

Alluding to the host of challenges faced by the recording trade, including competition from other, newer entertainment media and a generally soft economy, Rosenblatt said, "We're searching for every port here. And radio is one port (for home taping)."

Phillips summarized the growing

conviction that home taping is also a signal for a larger, perhaps more crucial problem, a swing away from album orientation on the part of consumers. "We're looking at an incredible focus on songs today. More than ever, it's a question of songs, rather than artists, in what the public wants."

Near contended that album tracking is "harmful programming. If someone tapes an entire album from the radio, then they won't listen to radio to hear those same cuts exposed later on."

Those notes of qualified support for label concern over taping were confirmed by Forsythe, who recalled the dispute with DC-101 over Chrysalis' legal warnings against full airing of Pat Benatar's "Get Nervous" album. Invocation of compilation copyright stemmed from the label's initial intent "just to ask for a level of cooperation from radio."

"Quite honestly, with the exception of that one station, we found radio very cooperative."

Billboard HOT 100 Chart Bound

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Main chart table with columns for 'THIS WEEK', 'LAST WEEK', 'WKS ON CHART', 'TITLE-Artist', and 'PRODUCER, WRITER, LABEL & NUMBER (DISTRIBUTING LABEL)'. Includes entries like 'DOWN UNDER', 'AFRICA', 'SEXUAL HEALING', etc.

JANUARY 29, 1983, BILLBOARD

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HOT 100 A-Z-(Publisher-Licensor)

A-Z index table listing song titles and their corresponding chart positions, such as 'Down Under', 'Africa', 'Sexual Healing', etc.



Pop

MEN AT WORK—Overkill (3:44); producer: Peter McLan; writer: C. Hay; publisher: April, ASCAP; Columbia 38-03795. In a preview of the soon-to-be-released "Cargo" LP, the Men return to the "Who Can It Be Now" introspection that struck such a responsive chord in listeners a year ago. But there's a new subtlety and strength here as well, which adds to the group's magnetism without diminishing its style.

FLEETWOOD MAC—Oh Diane (2:33); producers: Lindsey Buckingham, Richard Dashut, Ken Caillat, Fleetwood Mac; writers: Lindsey Buckingham, Richard Dashut; publishers: Fleetwood Mac/Now Sounds/Putz Tunes, BMI; Warner Bros. 7-29698. It's Lindsey Buckingham's turn for the spotlight in this third single from "Mirage." This one is a breezy, mostly-acoustic number that updates '50s-style innocence with a touch of reggae syncopation.

STEVE MILLER BAND—Living In The U.S.A. (3:00); producer: Steve Miller; writer: Steve Miller; publisher: Sailor, ASCAP; Capitol B-5223. The first single from the forthcoming "Steve Miller Live" reworks a tune that charted for him in 1968 and again in 1974 in its studio version. The live sound adds even more impact, particularly in some searing harmonica solos.

IRENE CARA—Flashdance . . . What A Feeling (3:55); producer: Giorgio Moroder; writers: Giorgio Moroder, Keith Forsey, Irene Cara; publishers: Chappell/Famous/GMPC/Carub/Alcor, ASCAP; Casablanca 811 440-7. The theme from the forthcoming film "Flashdance" is the best showcase for Cara's vocal talents since she first came to "Fame" three years ago. The spirited Giorgio Moroder tune has the same kind of yearning optimism as that initial hit, and it makes a strong debut on the Hot 100 this week.

recommended

INXS—The One Thing (3:23); producer: Mark Opitz; writers: A. Farriss, M. Hutchence; publisher: Browning, BMI; Atco 7-99905.

ZZ TOP—Gimme All Your Lovin' (3:24); producer: Bill Ham; writers: Gibbons, Hill, Beard; publisher: Hamstein, BMI; Warner Bros. 7-29693.

WALTER EGAN—Fool Moon Fire (3:07); producers: Duane Scott, Walter Egan; writer: Walter Egan; publishers: April/Seldak/Swell Sounds/Melody Deluxe, ASCAP; Backstreet BSR-52200.

JIM CAPALDI—That's Love (3:36); producers: Steve Winwood, Jim Capaldi; writer: Jim Capaldi; publisher: Warner Bros., ASCAP; Atlantic 7-89849.

MICHAEL BOLTON—Fools Game (3:50); producers: Gerry Block, Michael Bolton; writers: M. Mangold, M. Bolton, C. Brooks; publishers: Thames Talent/Emboe, ASCAP; Columbia 38-03800.

PLANET P—Why Me? (4:06); producer: Peter Hauke; writer: Tony Carey; publisher: Rockoko, GmbH, GEMA; Geffen 7-29705.

NANTUCKET—Hiding From Love (3:25); producer: Mike Flicker; writers: B. Adams, J. Vallance, E. Kagna; publishers: Irving/Adams Communications/Calypto Toonz, BMI; RCA PB-13495.

SPOONS—Smiling In Winter (3:30); producer: John Punter; writer: Sandy Horne; publisher: Neutron Songs, CAPAC; A&M AM-2535.

PAUL BARRERE—Fool For You (3:17); producers: Paul Barrere, Jeff Glixman; writer: Craig Fuller; publisher: Cuchulainn, BMI; Mirage 7-99897.

HEAD EAST—I'm Coming Home (2:58); producer: Larry Cox; writers: C. Williams, D. Chauncey, D. Brown; publisher: Mistress, BMI; Allegiance 3901.



Black

LUTHER VANDROSS—Promise Me (4:40); producer: Luther Vandross; writer: L. Vandross; publishers: April/Uncle Ronnie's, ASCAP; Epic 34-03804. The second single from "Forever, For Always, For Love" is a slow love song that provides a change of pace for Vandross after the high-spirited "Bad Boy/Having A Party." The vocal is sugar-sweet, and the smooth production should appeal equally to AC, pop and black programmers.

GLADYS KNIGHT & THE PIPS—Save The Overtime (For Me) (3:50); producers: Leon Sylvers III, Edmund Sylvers; writers: R. Smith, J. Gallo, B. Knight, G. Knight, S.L. Dees; publishers: Richer/Bub's, ASCAP/Jim-Ken/Irving/Lijesrika, BMI; Columbia 38-03761. For all their years of experience, Knight and the Pips can come out sounding as fresh and contemporary as any group on the charts. This sleek production has all the rhythmic elements of the current crop of dance-funk hits, with the added benefit of Knight's formidable force of personality.

recommended

GROVER WASHINGTON JR.—Brazilian Memories (3:45); producers: Grover Washington Jr., Ralph MacDonald; writer: William Eaton; publisher: Antisia, ASCAP; Elektra 7-69834.

8TH DAY—Call Me Up (3:37); producer: Brian Holland; writers: B. Holland, H. Beatty, E. Holland; publishers: Good Life, BMI/J.P. Everett, ASCAP; A&M AM-2539.

DEBRA HURD—Hug Me, Squeeze Me (4:07); producer: Wayne Henderson; writers: Brandon Barnes, Calvin Frost; publisher: Creative Source, BMI; Geffen 7-29710.

SHOCK—Waitin' On Your Love (3:55); producers: Marlon McClain, Roger Sause; writer: Roger Sause; publisher: Mac Man, ASCAP; Fantasy 936.

ROCKET—Here Comes My Love (7:03); producer: Ray Rock; writers: Golden, Scher; publishers: S.T.M., BMI/Plateau, ASCAP; Quality QUS 033 (12-inch single).

OLIVER CHEATHAM—Get Down Saturday Night (3:58); producer: A.D.K.; writers: O. Cheatham, K. McCord; publishers: Perk's/Duchess, BMI; MCA 52198.

FELIX & JARVIS—All Night Long (3:44); producers: Don Was, John Lewis Jr., Jack Tann; writers: Felix & Jarvis; publisher: Gret Joy, BMI; Quality QUS 7035.

CUBIE BURKE—Down For Double (6:30); producer: Billy Dietrich; writer: Billy Dietrich; publishers: Smiletone, BMI/Daily Bread, ASCAP; Rissa Chrissa RCS-6004 (12-inch single).

ENCORE—Stay (3:39); producers: Gerald Sims, Encore; writers: Walter Brooks, Kenneth Givens; publisher: Kager, BMI; Gerim GR 2126 (Chicago, Ill.).

SYLVIA STRIPLIN—Keep Pushing (6:05); producer: Sylvia Striplin; writer: Sylvia Striplin; publisher: Smiletone, BMI; Rissa Chrissa RCS 6001 (12-inch single).

RUN-D.M.C.—It's Like That (7:25); producers: Russell Simmons, Larry Smith; writers: L. Smith, J. Simmons, D. McDaniels; publishers: Protoons/Rush-Groove, ASCAP; Profile PRO-7019 (12-inch single).



Country

GARY MORRIS—The Love She Found In Me (3:30); producers: Bob Montgomery/Marshall Morgan, Paul Worley; writers: D. Linde/B. Morrison; publishers: Southern Nights, ASCAP/Ombine, BMI; Warner Bros. 7-29683. In a departure from his successful uptempo hits, Morris reaches a new level of vocal maturity on an exceptionally strong ballad. Polished instrumentation and production provide a smooth backdrop that allows dramatic focus on the lyrics.

CHARLY McCLAIN—Fly Into Love (3:13); producer: Chucko; writers: M. Wright/L. Anderson; publishers: Unart/Land of Music/Old Friends, BMI; Epic 34-03808. Another fluffy uptempo tune for a vocalist who can handle better. There's the now-requisite sax line, female backgrounds and a cotton-candy lyric with a hook rooted in commerciality.

MEL McDANIEL—Old Man River (I've Come To Talk Again) (3:30); producer: Larry Rogers; writers: R. Scaife/D. Hogan; publishers: Vogue/Partner/Julep/Welk, BMI; Capitol B-5218. Although this Shylo cover lacks the soft harmonies that gave the original its unique, misty quality, its impeccable production and vivid lyrics should allow McDaniel to add another charter to his steady list.

recommended

LINDA NAIL—Reminiscing (3:28); producers: Knox Phillips, Stan Kesler; writer: Travis Wammack; publishers: Snakeman/Blue Moon/Moe's Music, ASCAP; Grand Prix 3 (Memphis, Tenn.).

OWEN BROTHERS—Hearts On The Line (timing not listed); producers: Mike Daniels, Jim Dowell; writers: J. Dowell, K. Blasy; publishers: New Albany, BMI/Hoosier, ASCAP; Audio-graph 456.

SIERRA—I'll Do It In A Heart Beat (2:45); producer: Phil Baugh; writers: Bob Ham, Jerry Duncan; publisher: North Creek, BMI; Musicom 52702 (Nashville, Tenn.).

BRICE HENDERSON—Lovers Again (3:20); producer: Scott Tutt; writer: David C. Gillon; publisher: Royal Haven, BMI; Union Station 1001-12.

THRASHER BROTHERS—I Wanna Be With You Tonight (3:21); producer: Jim Foglesong; writers: Teddy Gentry, Randy Owen, J.A. Cook, Rick Scott; publishers: Buzzherb/Good Token, BMI; MCA 52192.

SANDRA POPE—Such A Good Friend (2:50); producers: Jim Williamson, Tony Migliore; writer: Don Roth; publisher: Ronzo Matic, BMI; Cardinal 8301 (Nashville, Tenn.).

MARY LOU TURNER—You Can't Fall In Love When You're Cryin' (3:40); producer: David Byrd; writer: Lee Greenwood; publishers: Sycamore Valley/Music Corporation of America, BMI; RCI 2372 (Elmsford, N.Y.).

DONNIE SAX SANDERS—Pickin' Dixie Blues (2:58); producer: Eddy Fox; writer: D. Sanders; publisher: Loud Cry, BMI; Delivery Ltd. 1492 (Antioch, Tenn.).



Adult Contemporary

POCO—Break Of Hearts (3:59); producers: POCO, John Mills; writer: Paul Cotton; publisher: Tarantula, ASCAP; Atlantic 7-89851. To follow the lyrical delicacy of the top 10 AC hit "Shoot For The Moon," POCO turns to the more solemn side of romance, and mourns lost loves in a fully-orchestrated brooding ballad.

SERGIO MENDES—Never Gonna Let You Go (3:55); producer: Sergio Mendes; writers: Barry Mann, Cynthia Weil; publishers: ATV/Mann and Weil, BMI; A&M AM-2540. Vocalists Joe Pizzulo and Leza Miller lend Mendes a hand in a soft rock ballad that has the same warm appeal (and chord structure) as Barry Manilow's "Could It Be Magic." Deja vu familiarity could bring Mendes back to the charts.

HENRY MANCINI & HIS ORCHESTRA—The Thorn Birds Theme (2:33); producer: Joe Reisman; writer: Henry Mancini; publisher: WB, ASCAP; Warner Bros. 7-29697. The popular novel becomes a TV miniseries and occasions another memorable instrumental theme by Mancini. Here the composer makes references to traditional music, with a mandolin in waltz time playing against an orchestra that hints at a Celtic drone.

recommended

JULIO IGLESIAS—Amor (3:20); producer: Ramon Arcusa; writers: G. Ruiz, R. Lopez Mendez, S. Skylar; publisher: Peer International; Columbia 38-03805.

J.D. CASH—My Dancin' Shoes (2:34); producer: Alan Moore; writer: Alan Moore; publisher: Lux Aeterna, ASCAP; South Star SSR-831 (Nashville, Tenn. (615) 373-2800).



Disco/Dance

ELLIE HOPE—Lucky (6:02); producers: Rob Davis, Tony Taverner; writers: R. Davis, S. Alexander; publishers: Unique/Copyright Control; Quality QUS 031. Hope has one of the fastest rising dance hits on the chart, as this 12-inch single soars to number 38 this week. It's a straightforward r&b track that shies away from trendy electronic effects in favor of Hope's firm, gutsy vocals.

MADONNA—Burning Up (5:56); producer: Reggie Lucas; writer: Madonna; publishers: WB/Bleu Disque/Madonna, ASCAP; Sire 0-29715. Madonna follows her dance smash "Everybody" with a rock-oriented number that shows just how powerful her voice can be. Strong performances and well-crafted writing on both sides of this 12-inch single point to a solid talent at the start of a promising career.

CHAKA KHAN—Tearin' It Up (7:21); producer: Arif Mardin; writers: Bunny Sigler, Jane Lumibao; publishers: Blackwood/Mured, BMI; Warner Bros. 0-29721. 12-inch version of previously-reviewed 7-inch (Billboard, March 19, 1983).

SIMPLE MINDS—Promised You A Miracle (5:56); producer: Peter Walsh; writer: James Kerr; publisher: Colgems EMI, ASCAP; A&M SP-12057. This dance remix by Steve Thompson has brightened up the tune considerably by beefing up the percussion on the bottom and highlighting interesting synthesizer lines over the top. The result is a 12-inch single that's well-suited for rock club action.

DEPECHE MODE—Get The Balance Right! (7:56); producers: Daniel Miller, Depeche Mode; writer: Martin L. Gore; publisher: Emile, ASCAP; Sire 0-29704. English synthesizer music has become a mainstay of club and progressive music play lists, and Depeche Mode could easily follow such acts as Yaz and Tin Tin up the American dance chart with this 12-inch single. Eerie vocals and a spare arrangement add up to an alluring song about maintaining one's identity.

recommended

KLEIN & MBO—The MBO Theme (3:39); producers: Marion Boncaldo, Tony Carrasco; writers: Mario Boncaldo, Tony Carrasco; publishers: Northcott/Cotillion, BMI; Atlantic 7-89861.

JULIUS BROWN—Party (6:16); producer: Jacques Morali; writers: J. Morali, F. Zarr, H. Belolo, P. Hurtt; publisher: Can't Stop, BMI; West End WES 22153 (12-inch single).

VANITY 6—Drive Me Wild (7:08); producers: Starr Company, Vanity 6; writer: Susan; publisher: Girl's Song, ASCAP; Warner Bros. 0-29748 (12-inch single).

SWEET ECSTASY—Pull Our Love Together (4:46); producers: C. Otway, C. Harvey; writers: C. Otway, A. Petraglia, C. Harvey; publisher: not listed; Quality QUS 030 (12-inch single).

MC2—Blow Me Away (6:43); producers: Gerald Sims, Jamil Williams; writer: Jamil Williams; publisher: Kager, BMI; Gerim GR 2128AV (Chicago, Ill.) (12-inch single).

MASS PRODUCTION—Time Bomb (3:59); producers: Williams, Bryant, Williams; writers: S. Williams, R. Williams, T. Kelly, L. Marshall; publisher: Two Pepper, ASCAP; Cotillion DMD 618 (12-inch single).

B BEAT GIRLS—For The Same Man (5:04); producer: Matt Noble; writers: Noble, McLaren, Rifkin; publisher: Northcott, BMI; 25 West TFW 1004 (12-inch single).

GAZEBO—Masterpiece (9:30); producers: Paul Peter Micioni, Roberto Fusar Poli; writers: P. Giombini, P. Micioni, P. Mazzolini; publisher: not listed; Quality QDC 38 (12-inch version of previously released 7-inch).

KEY OF DREAMS—Africa (6:07); producer: not listed; writers: D. Paich, J. Porcaro; publishers: Hudmar/Cowbells, ASCAP; Baby BR 0113 (Quality) (12-inch single).

KILOWATT—Kil-O-Watt (7:30); producers: Kilowatt, Michael Lee, Michael Boshears; writers: Gary Bell, Rommel Sinclair; publishers: Clear Blue/Bell-Sinc, BMI; Airwave AW12-94990 (Hollywood, Calif.) (12-inch single).

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100.

Cable Watch

Continued from page 6

keep a close eye on what acts HBO and the networks have programmed, since "there's no reason for us to do what they're doing. We want to keep the channel special. Exclusivity is vital."

Following specials featuring Cher, the Doobie Brothers (their final concert), the Grateful Dead, Frank Sinatra, Lola Falana, Barry Manilow and others, Showtime will feature "Crosby, Stills & Nash In Concert" in June. Chernin says the possibility of simulcasting is being examined: last November Showtime simulcast a Rick Springfield special.

★ ★ ★

Country music is a part of virtually every aspect of the programming in the Nashville Network, which began telecasting March 7 to seven million subscribers. Apparently, the country music listener/viewer is attractive to advertisers, because the service managed to sign on 20 advertisers even before its launch, and the ranks have been swelling since then.

Marketing a new cable service—or

even an old one—to advertisers is no easy task, but according to Peter Weisbard, vice president of advertising sales for the Group W/Opryland-owned channel. "The advertisers recognized the value of this audience. We've proven cable can be successful attracting ads; we sold out all the time on our launch night and could even have sold eight more minutes.

"A big problem facing cable channels that are in fewer than 12.5 million households is a lack of Nielsen ratings," Weisbard says. But he estimates that the Nashville Network will have 11 million subscribers by the end of the year, and will be eligible for Nielsen study in early 1984.

Not that a lack of research poses a problem for Weisbard. He is full of such facts as "About one in four homes in the U.S. has someone who listens to country radio every week" and "Last year the Country Hall of Fame drew more visitors than the Baseball, Basketball and Football Hall Of Fame combined." He also points out that network television shows featuring country artists have done quite well in the ratings.

Billboard **HOT 100**

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist (Producer) Writer, Label & Number (Distributing Label)	
★	1	11	BILLIE JEAN -Michael Jackson (Quincy Jones, M. Jackson, Epic 34-03509)	★	48	3	SOLITAIRE -Laura Branigan (Jack White), M. Clemenceau, D. Warren; Atlantic 7-89868	★	67	6	ONLY YOU -Yaz (E.C. Radcliffe, Yaz), Clarke; Sire 7-29844 (Warner Bros.)	
★	2	18	DO YOU REALLY WANT TO HURT ME -Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig, G. O'Dowd; Virgin/Epic 34-03368	★	37	9	I LIKE IT -Debarge (I. Gordy, E. Debarge), R. Debarge; Gordy 1645 (Motown)	★	72	2	IF YOU WANNA GET BACK -Pointer Sisters (Richard Perry), J.L. Parker, B. Potter; Planet 13430 (RCA)	
★	3	15	HUNGRY LIKE THE WOLF -Ouran Duran (Colin Thurston), Duran Duran; Capitol 5195	★	35	26	ALLENTOWN -Billy Joel (Phil Ramone), B. Joel; Columbia 38-03413	★	75	2	I COULDN'T SAY NO- Robert Ellis Orrall with Carlene Carter (Roger Béchirian), R.E. Orrall; RCA 13431	
★	4	4	YOU ARE -Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie, B. Harvey-Richie; Motown 1657	★	41	7	WHIRLY GIRL -Oxo (I. Angel, Ken Mansfield), I. Angel; Geffen 7-29765 (Warner Bros.)	★	70	4	WALKING IN L.A. -Missing Persons (Ken Scott), T. Bozzio; Capitol 5212	
★	5	5	BACK ON THE CHAIN GANG -The Pretenders (Chris Thomas), C. Hynde; Sire 7-29840 (Warner Bros.)	★	37	32	YOU AND I -Eddie Rabbitt/Crystal Gayle (David Malloy), F. Myers; Elektra 7-69936	★	84	3	MEXICAN RADIO -Wall Of Voodoo (Richard Mazda), Wall Of Voodoo; I.R.S. 9912 (A&M)	
★	6	10	WE'VE GOT TONIGHT -Kenny Rogers and Sheena Easton (D. Foster, K. Rogers), B. Seger; Liberty 1492	★	43	10	IT MIGHT BE YOU -Stephen Bishop (Dave Grusin), D. Grusin, M. Bergman, A. Bergman; Warner Bros. 7-29791	★	76	3	AMERICAN MADE -Oak Ridge Boys (R. Chancey), B. DiPiero, P. McManus; MCA 52179	
★	7	8	MR. ROBOT -Styx (Styx), D. DeYoung; A&M 2525	★	39	8	I DON'T CARE ANYMORE -Phil Collins (Phil Collins, Hugh Padgham), Phil Collins; Atlantic 7-89877	★	78	4	SMILING ISLANDS -Robbie Patton (Peter Coleman, Robbie Patton), R. Patton, D. Adelstein; Atlantic 7-89955	
★	8	9	SEPARATE WAYS -Journey (Mike Stone, Kevin Elson), S. Perry, J. Cain; Columbia 38-03513	★	46	4	WELCOME TO HEARTLIGHT -Kenny Loggins (Bruce Botnick, Kenny Loggins), K. Loggins; Columbia 38-03555	★	80	3	EVERY HOME SHOULD HAVE ONE -Patti Austin (Quincy Jones), D. Bugatti, F. Musker; Q West 7-29727 (Warner Bros.)	
★	9	10	ONE ON ONE -Daryl Hall and John Oates (Daryl Hall, John Oates), D. Hall; RCA 13421	★	44	6	TAKE THE SHORT WAY HOME -Dionne Warwick (Barry Gibb, Karl Richardson, Albhy Galuten), B. Gibb, A. Galuten; Arista 1040	★	82	2	WIND BENEATH MY WINGS -Lou Rawls (R. Haffkine), L. Henley, J. Silbar; Epic 34-03758	
★	10	19	TWILIGHT ZONE -Golden Earring (Shell Schellekens), G. Kooymans; 21 Records 1-103 (Polygram)	★	45	8	THE FANATIC -Felixy (Don Rubin, Artie Kornfeld), J. Spry, C.J. Spry, A. Blea, D. Sands, L. Ruiz; Rock 'N' Roll 4-03497 (Scotti Bros./Epic)	★	76	3	EENIE MEENIE -Jeffrey Osborne (George Duke), M. Sembello, R. Pounds; A&M 2530	
★	11	11	COME ON EILEEN -Deoxy's Midnight Runners (Clive Langer, Alan Winstanley), K. Rowland, J. Paterson, K. Adams; Mercury 76189 (Polygram)	★	54	2	LET'S DANCE -David Bowie (David Bowie, Mike Rodgers), D. Bowie; EMI-America 8158	★	NEW ENTRY	90	2	FLASHDANCE . . . WHAT A FEELING -Irene Cara (Giorgio Moroder), K. Forsey, I. Cara; Casablanca 811440-7 (Polygram)
★	12	14	JEOPARDY -Greg Kihn Band (Matthew King Kaufman), Kihn, Wright; Beserkley 7-69847 (Elektra)	★	49	6	SOME KIND OF FRIEND -Barry Manilow (Barry Manilow), B. Manilow, A. Anderson; Arista 1046	★	NEW ENTRY	89	2	THE ONE THING -Inez (Mark Opitz), A. Farris, M. Hulthence; Atco 7-99905
★	13	22	I KNOW THERE'S SOMETHING GOING ON -Frida (Phil Collins, Hugh Padgham), R. Ballard; Atlantic 7-89984	★	33	12	DREAMIN' IS EASY -Steel Breeze (Kim Fowley), K. Goorabian; RCA 13427	★	NEW ENTRY	88	2	GIMME ALL YOUR LOVIN' -ZZ Top (Bill Ham), Gibbons, Hill, Beard; Warner Bros. 7-29693
★	14	6	BEAT IT -Michael Jackson (Quincy Jones), M. Jackson; Epic 34-03759	★	46	10	MY KIND OF LADY -Supertramp (Supertramp, Peter Henderson), R. Davies, R. Hodgson; A&M 2517	★	81	17	I WON'T BE HOME TONIGHT -Tony Carey (Peter Hauke), T. Carey; Rochsire 001	
★	15	8	DER KOMMISSAR -After The Fire (John Eden), R. Ponger, A. Piercy; Epic 34-03559	★	52	5	MINIMUM LOVE -Mac McAnally (Terry Woodford, Clayton Ivey), McAnally, Wexler; Geffen 7-29736 (Warner Bros.)	★	82	12	YOUR LOVE IS DRIVING ME CRAZY -Sammy Hagar (Keith Olsen), S. Hagar; Geffen 7-29816 (Warner Bros.)	
★	16	12	SHAME ON THE MOON -Bob Seger & The Silver Bullet Band (Jimmy Iovine), R. Crowell; Capitol 5187	★	56	4	STRAIGHT FROM THE HEART -Bryan Adams (Bryan Adams, Bob Clearmountain), Adams, Kagna; A&M 2536	★	82	59	ALWAYS -Firefall (Howard Albert, Ron Albert), J. Sambataro, P. Crosta; Atlantic 7-89916	
★	17	11	FALL IN LOVE WITH ME -Earth, Wind and Fire (Maurice White), M. White, D. Vaughn, W. Vaughn; Columbia 38-03375	★	53	5	LOVE MY WAY -Psychedelic Furs (Todd Rundgren), J. Ashton, T. Butler, R. Butler, V. Ely; Columbia 38-03340	★	NEW ENTRY	81	17	TRY AGAIN -Champaign (G. Massenburg), D. Walden, R. Maffit, M. Day; Columbia 38-03563
★	18	10	I'VE GOT A ROCK 'N' ROLL HEART -Eric Clapton (Tom Dowd), T. Seals, E. Setser, S. Diamond; Warner Bros./Duck 7-29780	★	50	7	SHOULD I STAY OR SHOULD I GO -The Clash (Clash), Clash; Epic 34-03547	★	NEW ENTRY	84	38	WINDS OF CHANGE -Jefferson Starship (Kevin Beamish), P. Sears, J. Sears; Grunt 13439 (RCA)
★	19	11	ALL RIGHT -Christopher Cross (Michael Omartian), C. Cross; Warner Bros. 7-29843	★	55	4	OUTSTANDING -The Gap Band (Lonnnie Simmons), R. Calhoun, L. Simmons, C. Wilson; Total Experience 8205 (Polygram)	★	NEW ENTRY	86	47	I MELT WITH YOU -Modern English (Hugh Jones), Modern English; Sire 7-29775 (Warner Bros.)
★	20	9	LITTLE TOO LATE -Pat Benatar (Neil Gerardo, Peter Coleman), A. Cali; Chrysalis 4-03536	★	57	5	SWINGIN' -John Anderson (Frank Jones, John Anderson), J.D. Anderson, L.A. Delmore; Warner Bros. 7-29788	★	NEW ENTRY	87	8	SOMETHING TO GRAB FOR -Ric Ocasek (Ric Ocasek), Ric Ocasek; Geffen 7-29784 (Warner Bros.)
★	21	28	CHANGE OF HEART -Tom Petty and The Heartbreakers (Tom Petty, Jimmy Iovine), T. Petty; Backstreet 52181 (MCA)	★	63	3	SO WRONG -Patrick Simmons (John Ryan), P. Simmons, C. Thompson; Elektra 7-69839	★	NEW ENTRY	88	74	LOVE'S GOT A LINE ON YOU -Scandal (Vini Poncia), Z. Smith, K. Green; Columbia 38-03615
★	22	15	STRAY CAT STRUT -Stray Cats (Dave Edmunds), B. Setzer; EMI-America 8122	★	65	4	PHOTOGRAPH -Def Leppard (Robert John, "Mutl" Lange), Clark/Willis, Savage/Elriot, Lange; Mercury 811 215-7 (PolyGram)	★	NEW ENTRY	89	4	LET ME GO -Heaven 17 (British Electric Foundation and Greg Walsh), Ware, Gregory, Marsh; Arista 1050
★	23	12	BREAKING US IN TWO -Joe Jackson (David Kershenbaum, Joe Jackson), J. Jackson; A&M 2510	★	73	3	MORNIN' -Jarreau (Jay Graydon), A. Jarreau, J. Graydon, D. Foster; Warner Bros. 7-29720	★	NEW ENTRY	90	10	WIND HIM UP -Saga (Rupert Hine), J. Crichton, M. Sadler, I. Crichton, J. Gilmour, S. Negus; Portrait 37-03791 (Epic)
★	24	6	LITTLE RED CORVETTE -Prince (Prince), Prince; Warner Bros. 7-29746	★	61	3	GOODNIGHT SAIGON -Billy Joel (Phil Ramone), B. Joel; Columbia 38-03780	★	NEW ENTRY	91	81	NEW YEARS DAY -U2 (Steve Lilly White), Bono, Hewson, L. Mullen, A. Clayton, E. Evans; Island 7-99915 (Atco)
★	25	10	POISON ARROW -ABC (Trevor Horn) ABC; Mercury 810340-7 (Polygram)	★	63	3	SO CLOSE -Diana Ross (Diana Ross), D. Ross, B. Wray, R. Mounsey; RCA 13424	★	NEW ENTRY	92	51	CARRIE'S GONE -Le Roux (Leon Medica), F. Frederiksen, J. Odum, R. Roddy; RCA 13456
★	26	7	SHE BLINDED ME WITH SCIENCE -Thomas Dolby (Tim Friese-Greene, T. Dolby); T. Dolby, J. Kerr; Capitol 5204	★	65	4	RIO -Duran Duran (Colin Thurston), Duran Duran; Capitol 5215	★	NEW ENTRY	93	85	PASS THE OUTCHIE -Musical Youth (Peter Collins), J. Mitton; MCA 52149
★	27	6	EVEN NOW -Bob Seger & The Silver Bullet Band (Jimmy Iovine), B. Seger; Capitol 5213	★	71	2	STRANGER IN MY HOUSE -Ronnie Milsap (Ronnie Milsap, Tom Collins), M. Reid; RCA 13470	★	NEW ENTRY	94	86	BURNING HEART -Vandenberg (Vandenberg and Stuart Epps), A. Vandenberg; Atco, (Atlantic) 7-99947
★	28	4	I WON'T HOLD YOU BACK -Toto (Toto), S. Lukather; Columbia 38-03597	★	42	9	NICE GIRLS -Melissa Manchester (Ariq Marjan), J. Buckingham, S. Buckingham, M. Gray; Arista 1045	★	NEW ENTRY	95	87	IT'S RAINING MEN -Weather Girls (P. Jabara, B. Esty), P. Jabara, P. Shaffer; Columbia 38-03354
★	29	9	MAKE LOVE STAY -Dan Fogelberg (Dan Fogelberg, Marty Lewis), D. Fogelberg; Full Moon/Epic 34-03525	★	64	5	ESCALATOR OF LIFE -Robert Hazard (Robert Hazard), R. Hazard; RCA 13449	★	NEW ENTRY	96	21	GOODY TWO SHOES -Adam Ant (Adam Ant, Marco Pirroni), A. Ant, M. Pirroni; Epic 34-03367
★	30	11	LIES -Thompson Twins (Alex Sadkin), T. Bailey, A. Currie, J. Leeway; Arista 1024	★	62	5	SEX (I'M A) -Berlin (Daniel R. Van Patten), J. Crawford, D. Diamond, T. Nunn; Geffen 7-29747 (Warner Bros.)	★	NEW ENTRY	97	9	COME GIVE YOUR LOVE TO ME -Janet Jackson (F. Sylvers, J. Weaver), G. Barbee, C. Sylvers; A&M 2522
★	31	23	BABY, COME TO ME -Patti Austin (A Duet With James Ingram) (Quincy Jones), R. Temperton; Qwest 50036 (Warner Bros.)	★	69	4	ALWAYS SOMETHING THERE TO REMIND ME -Naked Eyes (Tony Mansfield), B. Bacharach, H. David; EMI-America 8155	★	NEW ENTRY	98	16	THE WOMAN IN ME -Donna Summer (Quincy Jones), M. Clark, J. Bettis; Geffen 7-29805 (Warner Bros.)
★	32	24	DOWN UNDER -Men At Work (Peter McIan), C. Hay, R. Strykert; Columbia 38-03303	★	68	5	YOU ARE IN MY SYSTEM -The System (M. Murphy, D. Frank), M. Murphy, D. Frank; Mirage 7-99937 (Atco)	★	NEW ENTRY	99	12	I'M ALIVE -Neil Diamond (Burt Bacharach, Carole Bayer Sager, Neil Diamond), N. Diamond, D. Foster; Columbia 38-03503

★ 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).

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub. ALM = Almo Publications; B-M = Belwin Miss; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; CRT/JG = Criterion/Joel Goldfeder; HAN = Hansen Pub.; HL = Hal Leonard; IMM = Ivan Mogul Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; WBM = Warner Bros. Music.

HOT 100 A-Z-(Publisher-Licensee)

Allentown (Joel Songs/BMI).....	35	Change Of Heart (Gone Gator/ASCAP).....	21	I Like It (Jobete, ASCAP).....	34	Let's Dance (Jones, ASCAP).....	43	Nice Girls (House of Gold/Pullman/Daticabo/Warner-Tamerlane, BMI).....	60	She Blinded Me With Science (Participation, ASCAP).....	26	Take The Short Way Home (Gibb Bros./Unichappell, BMI).....	81
All Right (Another Page, ASCAP).....	19	Come Give Your Love To Me, (Richer/Chappell/Satellite III, ASCAP).....	96	Flashdance - What A Feeling (Chappell/Famous/GMPC/Carrub/Alcor, ASCAP).....	42	Little Red Corvette (Controversy, ASCAP).....	85	Only You (Stainless, BMI).....	67	Smiling Islands (Red Snapper/Adel, ASCAP).....	50	Twilight Zone (Fever, ASCAP).....	10
Always (Fumunda/Big Fat, BMI).....	82	Come On Eileen (Colgems-EMI, ASCAP).....	11	Goodnight Saigon (Joel Songs, BMI).....	79	Love My Way (Blackwood, BMI).....	49	One On One (Hot Cha/Unichappell, BMI).....	9	So Close (Rossville, BMI/Mel-Day, ASCAP).....	57	Welcome To Heartlight (Milk Money, ASCAP).....	40
American Made (Music City/Combine, ASCAP/BMI).....	72	Der Kommissar (Chappell, ASCAP).....	15	I've Got A Rock 'N' Roll Heart (WB/Warner-Tamerlane/Diamond Mine/Face The Music, ASCAP/BMI).....	95	Love's Got A Line On You (Just Friends, BMI/KJG, ASCAP).....	87	Poison Arrow (Virgin/Chappell, BMI).....	63	Some Kind Of Friend (Townsway/Angela, BMI).....	33	We've Got Tonight (Gear, ASCAP).....	46
Baby, Come To Me (Rodsongs, PRS/Almo, ASCAP).....	31	Down Under (Blackwood, BMI).....	32	Hungry Like The Wolf (Tritac, ASCAP).....	3	Make Love Stay (Hickory Grove/April, ASCAP).....	29	Pass The Dutchie (Strictly Rockers/G Minor/Hal Shaper, ASCAP).....	92	Something To Grab For (Ric Ocasek, BMI).....	44	Whirly Girl (Toy Band, BMI).....	36
Back On The Chain Gang (Al Gallico, BMI).....	5	Dreamin' Is Easy (Toneman/Wood Street/Al Gallico, BMI).....	45	I Don't Care Anymore (Pun, ASCAP).....	69	Mexican Radio (Big Talk, BMI).....	71	Photograph (Zomba Enterprises, BMI).....	54	So Wrong (Socquet/C.T./I. ang, BMI).....	25	Wind Beneath My Wings (Warner-Tamerlane, BMI/WB, ASCAP).....	79
Beat It (Miac, BMI).....	14	Enie Meenie (WB/Gravity Raincoat/Crystal, ASCAP).....	76	If You Wanna Get Back Your Lady (ATV, BMI).....	39	Minimium Love (I've Got The Music/Sing Tailors/ASCAP/BMI).....	47	Rio (Aricap, ASCAP).....	58	Straight From The Heart (Irving/Adams Communications, BMI).....	48	Wind Him Up (Pocket, ASCAP).....	85
Billie Jean (Miac/Warner-Tamerlane, BMI).....	1	Escalator Of Life (Hercio, ASCAP).....	61	I Know There's Something Going On (April Music Inc. & Russell Ballard Ltd.).....	68	Mornin' (Ajarreau/Garden Rake/Foster Frees, BMI).....	55	Separate Ways (Weed High Nightmare, BMI).....	8	Stranger In My House (Lodge Hall, ASCAP).....	59	Winds Of Change (Alien, BMI).....	84
Breaking Us In Two (Albion/Almo, ASCAP).....	23	Even Now (Gear, ASCAP).....	27	Let Me Go (Virgin Music/Chappell Music Admin./ASCAP/Sound Diagrams).....	13	Mr. Robot (Stygian Songs/Almo, ASCAP).....	28	Shame On The Moon (Coolwell/Granite, ASCAP).....	16	Stray Cat Strut (Zomba, BMI).....	22	Your Love Is Driving Me Crazy (Warner Bros./Benine, ASCAP).....	81
Burning Heart (Warner Bros., ASCAP).....	93	Every Home Should Have One (Blackwood, BMI).....	74			My Kind Of Lady (Delicate/Almo, ASCAP).....	46			Swingin' (John Anderson/Lionel Delmore, BMI).....	52		
Carrie's Gone (Lemed, BMI).....	91					Never Give Up (Itsal, BMI).....	65			Swingin' (John Anderson/Lionel Delmore, BMI).....	52		

Top Single Picks

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LIONEL RICHIE—My Love (4:05); producers: Lionel Richie, James Anthony Carmichael; writer: Richie; publisher: Brookman, ASCAP; Motown 1677. The third single from the "Lionel Richie" LP shows the master of the love ballad in his usual fine form both as writer and performer. This tune is a bit less elaborately produced than "Truly" or "You Are," so even more emphasis falls on the singer and his highly emotional delivery.

MUSICAL YOUTH—Never Gonna Give You Up (3:12); producer: Peter Collins; writers: Musical Youth, Frederick Waite Sr.; publisher: Virgin, ASCAP; MCA 52203. The followup to the top 10 "Pass The Dutchie" is a more teen-oriented song that shows off the youthful sweetness of these remarkably accomplished kids. Young Kelvin's extrovert charm makes the Jamaican art of toasting fit right into the pop mainstream.

recommended

DON HENLEY—Nobody's Business (3:43); producers: Don Henley, Danny Kortchmar, Greg Ladanyi; writers: Don Henley, Bob Seger, J.D. Souther; publishers: Cass Country/Gear/Ice Age, ASCAP; Asylum 7-69831.

TUBES—She's A Beauty (3:25); producer: David Foster; writers: Lukather, Foster, Waybill; publishers: Foster Frees/Rehtakul Veets/Decomposition/Boone's, BMI/ASCAP; Capitol B-5217.

BOW WOW WOW—Do You Wanna Hold Me? (3:14); producer: Mike Chapman; writers: Ashman, Barbarossa, Gorman, Lwin; publisher: Blackwood, BMI; RCA PB-13467.

RED ROCKERS—China (3:57); producer: David Kahne; writers: D. Hill, J. Griffith, J. Singletary, D. Kahne; publishers: Very Safe/Dead Heroes, BMI; Columbia 38-03786.

TODD RUNDGREN—Bang The Drum All Day (3:32); producer: Todd Rundgren; writer: Todd Rundgren; publishers: Humanoir/Fiction, BMI; Bearsville 7-29686.

CARL WILSON—What You Do To Me (3:54); producer: Jeff Baxter; writers: J. Hall, J. Hall; publisher: Siren, BMI; Caribou ZS4-03590.

MAGGIE BELL AND BOBBY WHITLOCK—Put Angels Around You (2:59); producer: B.A. Robertson; writers: Bobby Wood, Pat Bunch; publisher: Chriswood, BMI; Swan Song 7-99907.

NEIL YOUNG—Mr. Soul (Part 1) (3:38); producer: Neil Young, David Briggs, Tim Mulligan; writer: Neil Young; publishers: Cotillion/Ten East/Springalo Toones, BMI; Geffen 7-29707.

UTOPIA—Hammer In My Heart (4:10); producers: Todd Rundgren, Utopia; writers: Utopia; publishers: Uneathly/Fiction, BMI/Terrestrial/Fourth Floor, ASCAP; Network 7-69830.

LEGACY—Make It So Hard (3:16); producer: Kurt Kinzel; writers: C. Teuma, J. Konen, J. Wesley, P. Ruggero; publisher: Tricky Day, ASCAP; BY-R Records BYR-001 (Anchorville, Mich.).

DIAMOND HEAD—Call Me (3:29); producers: Mike Hedges, Diamond Head; writers: Sean Lindon Harris, Brian Tattler; publisher: Zomba, BMI; MCA 52161.

BUDDY TRAINA BAND—Girl Don't Tell Me (4:00); producer: Buddy Traina; writer: B. Traina; publisher: Traina, BMI; Bone BR-1001 (New York, N.Y.).



EARTH, WIND & FIRE—Side By Side (4:09); producer: Maurice White; writers: M. White, W. Vaughn, W. Vaughn; publishers: Saggfire/Yougoulei/Wenkewa, ASCAP; Columbia 38-03814. To follow the pop and black hit "Fall In Love With Me," EWF takes a more adventurous course, blending jazz vocals and chords into the funk of a rhythm ballad. This second single from "Powerlight" packs some creative surprises that merit repeated listening.

JONZUN CREW—Space Cowboy (3:43); producers: Michael Jonzun, T. Silverman; writers: M. Jonzun, M. Starr; publishers: T-Boy/Boston Int'l., ASCAP; Tommy Boy TB-833. The rappers who were last seen on black and dance charts with "Space Is The Place" are back with some inspired silliness on a new 12-inch single. Mugging and yodeling aside, this novelty number has an engaging melody and some wonderful sound effects, mixed with razor-sharp precision.

recommended

LENNY WHITE—Didn't Know About Love (Till I Found You) (4:08); producer: Lenny White; writer: Melvin Palmer; publishers: Capritarus/Spazmo, ASCAP; Elektra 7-69832.

DOBBIE GRAY—One Can Fake It (3:44); producer: Mike Post; writers: Tom Snow, Dean Pitchford; publishers: Snow/Warner-Tamerlane/Body Electric, BMI; Arista AS 1047.

EARL KLUGH—Back In Central Park (3:42); producer: Earl Klugh; writer: Earl Klugh; publishers: Colgems-EMI/Earl Klugh, ASCAP; Capitol B-5216.

DeVILLE—(I'd Like To) Squeeze You Hold You (6:54); producer: Jamaaladeen Tacuma; writers: Jamaaladeen Tacuma, Greg Coleman; publishers: Persebre/Jamaaladeen, ASCAP; Philly World PWR-2011 (12-inch single).

MARLENA SHAW—Never Give Up On You (5:39); producers: Johnny Bristol, James Gadson; writer: J. Milligan; publisher: not listed; South Bay SB 22004 (Los Angeles, Calif.) (12-inch single).

LITTLE ANTHONY—This Time We're Winning (3:50); producer: Tim O'Brien; writer: Charles Stephen Elkins; publisher: Intersong, ASCAP; PCM PCM-202 (Los Angeles, Calif.).

MICHAEL HENDERSON—Fickle (3:57); producers: Paul Lawrence Jones III, Michael Henderson; writers: Michael Henderson, Paul Lawrence Jones III, Nate Robinson; publishers: Electrocord/Robinson/Burnin Bush/Mighty M, ASCAP; Bud-dah BDA 800.



DON WILLIAMS—Love Is On A Roll (3:40); producers: Don Williams, Garth Fundis; writers: Roger Cook, John Prine; publishers: Roger Cook/Big Ears/Bruised Oranges, BMI/ASCAP; MCA 52205. Here is another low-key demonstration by the laid-back Williams that reflections on passion need not sound impassioned themselves. Williams' richly resonant voice brings sincerity to a song whose entire message is delivered in its title.

THE STATLER BROTHERS—Oh Baby Mine (I Get So Lonely) (2:25); producer: Jerry Kennedy; writer: Pat Ballard; publisher: Edwin H. Morris, ASCAP; Mercury 811 488-7. The Statlers return to the archives to dust off this early-50s tribute to the traumas of love. It's all done to a peppy but spare arrangement that lets the quartet's distinctive harmonies shine through.

recommended

KIPPI BRANNON—In My Dreams (3:26); producer: Buddy Killen; writers: Don Cook, Rafe VanHoy; publishers: Cross Keys/Tree/Unichappell/VanHoy, ASCAP/BMI; MCA 52202.

TAMMI CHAPARRO—Stay With Me (2:11); producer: Chuck Deal; writers: Chuck Deal, Donny Cummings; publishers: ATV/Play, BMI; Compass C60 (Hendersonville, Tenn.).

LEE DRESSER—The Hero (3:15); producer: Mark Sherrill; writer: Dresser; publisher: Easy Listening; Air International ARG 10021. (Studio City, Calif.)



recommended

YELLOWJACKETS—Claire's Song (3:35); producer: Tommy Li-Puma; writer: Russell Ferrante; publishers: Teeth/Barracuda, BMI; Warner Bros. 7-29685.

PATRICK WILLIAMS—Theme From M.A.S.H. (3:52); producer: Patrick Williams, Hank Cicalo; writers: Mike Altman, Johnny Mandel; publisher: Twentieth Century, ASCAP; PCM PCM-204 (Los Angeles, Calif.).

JOE CAIN & THE RED PARROT ORCHESTRA—Stan Kenton Medley (3:36); producer: Joe Cain; writer: not listed; publisher: not listed; Zoo York WSA-03821.



WARP 9—Light Years Away (7:45); producers: John "Jellybean" Benitez, Richard Scher, Lotti Golden; writers: Richard Scher, Lotti Golden; publishers: Flake/RCSongs, ASCAP/Prismatic/Sonic Rock, BMI; Prism PDS 460. The trio returns with a bit of rap-funk that is considerably less new-wavish than their last dance hit, "Nunk." This time the highlight is straightforward r&b harmonies, though the 12-inch single is also spiced with sci-fi synthesizer effects.

UPTOWN—(I Know) I'm Losing You (6:35); producers: Scott Yahney, Jack Malken; writers: Grant, Holland, Whitfield; publisher: Stone Agate, BMI; Silver Screen SSR111 (New York, N.Y.). This classic tune has already been a hit for the Temptations, Rare Earth and Rod Stewart, but Uptown's update pumps a new electronic power into it. Strong female vocals, creative synthesizer work and an unusual rhythm break make this 12-inch single one of the more interesting and original Motown covers.

recommended

SEAN TAYLOR—Come Back To Me (6:50); producer: Jacques Morali; writers: J. Morali, H. Belolo, P. Hurtt; publisher: Can't Stop, BMI; West End WES 22154.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100.

Pro-Motions

Continued from page 10

truck to Bradford Beach, where listeners gathered to watch the duo take a leisurely dip in the below-freezing waters.

STATION: KSRR Houston
CONCEPT: Dealing with a star staffer's absence

EXECUTION: Prolonged absences by morning men are often covered by in-home or even in-hospital broadcasting by the star, but rarely are such elaborate measures taken for a three-day illness. If nothing else, there's precious little time to promote it. That's why KSRR, which was to lose the services of morning man "Moby" for three days in March (seems he hurt himself exercising at home), quickly invited listeners to join Moby for breakfast in bed. That Friday morning an immobilized Moby was transported by Cadillac ambulance to a local nightclub where he was placed onstage on a waterbed sponsor's product. He did his four-hour show in front of 1,800 listeners, who gained admittance and a free continental breakfast by presenting a get-well card for Moby at the door.

STATION: WRTL Rantoul, Ill.
CONCEPT: National Disk Jockey Day
EXECUTION: WRTL PD'Dan

Jones wanted a day. (Why not? Mike Harrison got one in Los Angeles last month.) Actually, what he wanted was "National Disk Jockey Day," and believe it or not, he's managed to get it listed on Chase's Calendar Of Events. It falls on the last Friday of April.

STATION: KFXM San Bernardino
CONCEPT: The KFXM Call Girl
EXECUTION: Once again the KFXM Call Girl is walking the streets of San Bernardino. Listeners walking up to her asking if she is in fact the KFXM Call Girl will win between \$50 and \$500. (Of course, listeners asking ladies not familiar with the contest about that matter are likely to be shelling out equal amounts.)

STATION: WLUP Chicago
CONCEPT: A nice touch to tired concert promotions
EXECUTION: While stations have sent listeners around the world to see and meet their favorite stars, WLUP stayed home for the recent Tom Petty concert and invited its listeners to show up with a banner mentioning Petty and "The Loop." Loop personalities judged the artwork during the intermission, with the first prize winner receiving a videocassette recorder, a color video camera and a subject for his first tape. After the show, the listener was escorted backstage, where he was able

to personally tape Petty and the band. ★ ★ ★

STATION: WIND Chicago
CONCEPT: Tax tips

EXECUTION: As tax time is just around the corner, several stations are devoting airtime to the painful topic. In keeping with their informative all-news approach, WIND recently hosted two "Ask The CPA" days, with "call for action" telephone lines manned by tax accountants offering free advice.

ALSO THIS WEEK: WLS Chicago's Brant Miller is visiting area high schools hosting multimedia assemblies entitled "Computers: Expressway To Tomorrow," co-sponsored by Atari. . . Great sales piece from William O'Shaughnessey's WVOX/WRTN Westchester, N.Y. says to call the station and "ask for sales. Lots of them."

Tax Issue Perplexing Calif. Video Dealers

Continued from page 3

answer retailers' concern over the California tax being essentially a "double tax." The memorandum states: "The more reasonable treatment would be to break the original values of the cassettes into two separate components: one component would be based on the rental value. Logically, the rental value would be computed by subtracting the resale value from the original sales price. Use tax would be paid on the rental value when the cassette is first placed in service for such purpose, and tax on the residual value would be paid at the time of resale."

"I was probably the first video retailer in California to get hit only because I have a very aggressive accountant," says Joan Weisenberger

of In Home Video, Riverside, Calif. "I tried to warn all the other retailers in the organization." She refers to an earlier dealer group, now a VSDA chapter.

Adding to the complexities for video retailers are the steadily increasing incidences of movies being lowered in price while in inventory in libraries. "This clouds the picture somewhat," says Jim Lahm, head of Video Cross Roads International, Orange, Calif., who says he understood he was "a test case" in Equalization Board action going back as far as 1981.

B'nai B'rith Officers Named

NEW YORK—The music and performing arts lodge of B'nai B'rith has elected a new slate of officers, including BMI's Al Feilich as president and NARM's Joe Cohen as executive vice president. Vice presidents are Peter Hyman of Surplus Records & Tapes; Roy Imber of Elroy Enterprises; Ellis Kern of Ivy Hill; Larry Kramer, attorney; Bob Miller of Lee-Myles Associates; Norby Walters of Norby Walters Associates; and Beverly Weinstein of Boardwalk Records.

Print On Print

Continued from page 54

"Little Shop Of Horrors" (\$9.95), "The Best Of Fleetwood Mac" (\$5.95) and "Super Classics For Piano—59 Of The World's Most Famous Solos" (\$7.95).

Columbia Pictures Publications' new personality folio is Journey's

"Frontiers" (\$9.95). Other folios just marketed are "Anne Murray Made Easy For Piano" (\$5.95), "Columbia's Piano Solo Library, Vol. 2/ Movie Classics" (\$5.95) for intermediate piano, and, in its Plus 24 Series, "Dan Coates Originals Plus 24 Solid Gold Songs" for easy piano and Big Note piano (both \$6.95).

Billboard HOT 100

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Main Billboard Hot 100 chart table with columns for This Week, Last Week, Weeks on Chart, Title-Artist, and chart positions.

APRIL 9, 1983, BILLBOARD

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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HOT 100 A-Z-(Publisher-Licensee)

Alphabetical list of songs and artists from the Hot 100 chart, including titles like 'Allentown', 'Baby, Come To Me', 'Billie Jean', etc.



RICK SPRINGFIELD—Affair Of The Heart (3:34); producer: Rick Springfield, Bill Drescher; writers: Rick Springfield, Blaise Tosti, Danny Tate; publishers: Vogue, BMI/Bibo, ASCAP; RCA PB-13497. The Australian singer continues his evolution from a teen idol image toward a more adult stance. This first release from his new "Living In Oz" LP is a hard rocker in the AOR power-pop vein, all aggressive lead guitar and sledgehammer percussion.

JOURNEY—Faithfully (4:24); producer: Mike Stone; writer: J. Cain; publisher: Twist and Shout, ASCAP; Columbia 38-03840. The second single from "Frontiers" is a bit of a departure for a group better known for crashing guitar chords than quiet introspection. Though this followup to "Separate Ways" does build to a rousing finish, the focus is on Steve Perry's thoughtful vocals as he examines the strains of life on the road.

CULTURE CLUB—Time (Clock Of The Heart) (3:41); producer: Steve Levine; writers: R. Hay, J. Moss, M. Craig, G. O'Dowd; publisher: Virgin, ASCAP; Virgin/Epic 34-03796. However eccentric their image, Boy George and crew can craft a tune to tug at just about everybody's heartstrings, as the crossover success of "Do You Really Want To Hurt Me" proved eloquently. This second single again offers a graceful melody and a genuinely touching performance from a band that's less trendy than it looks.

recommended

MARTY BALIN—Do It For Love (3:10); producer: Val Garay; writer: Jesse Barish; publishers: Great Pyramid/Mercury Shoes, BMI; EMI America B-8160.

NIELSEN/PEARSON—Hasty Heart (3:52); producer: Bill Schnee; writers: M. Pearson, R. Nielsen; publishers: Third Story/Poorhouse, BMI; Capitol B-5225.

MADNESS—Our House (3:20); producers: Clive Langer, Alan Winstanley; writers: Carl Smyth, Christopher Foreman; publishers: Nutty/WB, ASCAP; Geffen 7-29668 (12-inch version also available, Geffen 0-29667).

BLASTERS—Barefoot Rock (2:29); producer: Blasters; writers: La Charles Harper, Joseph Scott; publisher: Duchess, BMI; Slash/Warner Bros. 7-29678.

BILL WRAY—(You're A) Heartbreaker (3:21); producer: Joe Ryan; writer: Russ Ballard; publishers: April/Russell Ballard, ASCAP; Liberty B-1491.

ECHO & THE BUNNYMEN—The Cutter (3:50); producer: Kingbird; writers: Sergeant, McCulloch, Pattinson, de Freitas; publishers: Zoo/Warner Bros., ASCAP; Sire 7-29664.

B'ZZ—Too Much To Ask For (3:15); producer: Tom Werman; writers: D. Angel, M. Tafoya, T. Holland; publishers: April/B'ZZ, ASCAP; Epic 34-03819.

SHARI ULRICH—Mad Money (3:31); producer: Claire Lawrence; writers: Shari Ulrich, Jean Roussell; publishers: Sloth, PRO/Ed. Notre Dame et Logan, BMI/CAPAC/ASCAP; MCA 52130.

Ph.D.—Fifth Of May (4:35); producer: Ph.D.; writers: Hymas, Diamond; publishers: Tone Poems/Almo, ASCAP; Atlantic 7-89842.



YARBROUGH & PEOPLES—Feels So Good (3:59); producer: Lonnie Simmons; writers: A. Peoples, C. Yarbrough, V. Hill, L. Simmons; publisher: Total Experience, BMI; Total Experience TE 8208. This is one of the hottest singles on the current black chart, zooming up to number 36 in its second week. Muscular rhythms and forceful delivery make a smash followup to the top 10 "Heartbeats."

DEBARGE—All This Love (4:06); producers: Iris Gordy, El-dra Debarge; writer: E. Debarge; publisher: Jobete, ASCAP; Gordy 1660. "I Like It" brought the Debarge family its big breakthrough on pop and black charts, and introduced audiences to the sleek, smooth sound of the Midwest quintet. This new one continues the mellow mood with a dreamy bossa nova spiced with some neat solo Spanish guitar.

SMOKEY ROBINSON—Touch The Sky (3:56); producers: William "Smookey" Robinson, Jr., Reginald "Sonny" Burke; writer: Wm. "Smookey" Robinson, Jr.; publisher: Bertam, ASCAP; Tamlia 1678. Pulsing bass and Robinson's sweet tenor play off each other delicately in this midtempo title track from his latest LP. It follows the top 10 ballad "I've Made Love To You A Thousand Times."

DAZZ BAND—Cheek To Cheek (3:35); producer: Reggie Andrews; writers: B. Harris, E. Fearman, S. Cox, S. Martin, K. Pettus, K. Harrison, Heshimu; publishers: Jobete/Ujima, Three Go, ASCAP; Motown 1676. Continuing the spirit of their last top 10 hit "On The One For Fun," the Dazz Band cooks up another danceable track, wrapped in slyly offbeat sound

effects from a slippery synthesizer. High-energy good humor should win the band its usual chart success.

DENIECE WILLIAMS—Do What You Feel (3:52); producer: George Duke; writers: D. Williams, G. Duke; publishers: Black-Eye/Mycnae, ASCAP; Columbia 38-03807. It's great to hear Williams singing an uptempo number, and she tackles this breezy piece from her new "I'm So Proud" album with style. Producer George Duke lends a jazz texture to the sound to complement Williams' light pop vocal.

INDEEP—When Boys Talk (3:57); producers: Mike Cleveland, Reggie Thompson; writer: Mike Cleveland; publishers: Fools Prayer/Young Lions/Cal-Gene, BMI; Sound of New York S.N.Y. 5104. The followup to the black/dance hit "Last Night A DJ Saved My Life" is a rap item that has the girls wondering about what the boys are saying. Instrumentation is minimal, but the 12-inch version offers a variety of musical and spoken tracks to keep resourceful programmers busy mixing.

recommended

RUFUS—Blinded By The Boogie (3:27); producer: George Duke; writers: David "Hawk" Wolinski, Peter Rafelson; publishers: Overdue/Peter Rafelson, ASCAP; Warner Bros. 7-29675.

LONNIE LISTON SMITH—Never Too Late (4:00); producers: Marcus Miller, Lonnie Liston Smith, Bob Thiele; writer: M. Miller; publisher: Thriller Miller, ASCAP; Doctor Jazz WS4-03836.

SYREETA—Forever Is Not Enough (4:02); producer: Jermaine Jackson; writer: S. Wright; publisher: Jobete, ASCAP; Motown 1675.

BRENDA RUSSELL—I Want Love To Find Me (3:04); producer: Tommy LiPuma; writers: Brenda Russell, Bill LaBounty; publishers: WB/Rutland Road, ASCAP/Captain Crystal, BMI; Warner Bros. 7-29690.

PATTIE BROOKS—Everytime I Turn Around (3:35); producer: Sandy Linzer; writers: Sandy Linzer, David Wolfert, Stefanie Linzer; publishers: Linzer/Songs of Manhattan Island, BMI; Mirage 7-99890.

VANITY 6—Drive Me Wild (2:20); producers: Starr Company, Vanity 6; writer: Susan; publisher: Girl's Song, ASCAP; Warner Bros. 7-29696 (7-inch version of previously released 12-inch).

MAGIC TOUCH—Get On Down (3:21); producers: Culbreath, Bush; writers: E. Bush, K.C. Culbreath; publisher: Ship to Shore, ASCAP; Galleon GGS-2104 (Riverside, Calif. (714) 684-2671).

J. BLACKFOOT—I Don't Remember Loving You (3:38); producers: H. Banks, C. Brooks; writers: Harlan Howard, Bobby Braddock; publisher: Tree, BMI; Prime Cut PC-10001 (Memphis, Tenn. (901) 345-8622).



BARBARA MANDRELL—In Times Like These (2:54); producer: Tom Collins; writers: Rhonda J. Fleming, Dennis W. Morgan; publisher: Tom Collins, BMI; MCA 52206. Mandrell rocks and rolls in her huskiest voice here to declaim the anchoring quality of love in adverse times. Urging her on is a pile-driving rockabilly arrangement.

TAMMY WYNETTE—I Just Heard A Heart Break (And I'm So Afraid It's Mine) (3:03); producer: George Richey; writers: T. Wynette, J. Taylor, G. Richey; publishers: ATV/First Lady/Sylvia's Mother, BMI; Epic 34-03811. This is vintage, voice-cracking Wynette, narrating in her best dramatic fashion the saga of a woman being wronged. The song has a nice change of pace midpoint, during which Wynette laments to a hymn-like choral backing.

WHITES—I Wonder Who's Holding My Baby Tonight (2:40); producer: Ricky Skaggs; writers: Donnie Clark, Vickie Clark, Joe Halterman; publisher: Laurel Mountain, BMI; Warner Bros. 7-29659. There's more solo and less harmony work here than on recent offerings, but the change works well in this lament. The dobro intro is both effective and arresting—as is its use throughout.

TANYA TUCKER—Changes (3:58); producer: David Malloy; writers: Tanya Tucker, Frank Meyers, Eddie Raven; publishers: Tanya Tucker/Milene, ASCAP; Arista AS1053. Tucker forsakes the sassy for the contemplative on this one and in so doing recalls some of her earliest and most convincing vocal stylings. The essentially mournful nature of the tune is enhanced by solid piano backing.

KIERAN KANE—It's You (2:43); producers: Jimmy Bowen, James Stroud; writers: Bruce Channel, Kieran Kane, Richard Kane; publishers: Old Friends/Litom, BMI/Kieran Kane, ASCAP; Warner Bros. 7-29711. Kane's firm, pleasant voice is tailor-made for this salvation-through-love devotional. The slightly dreamy quality of the vocals is balanced by deft touches of steel guitar.

RAY CHARLES—¾ Time (4:20); producer: Ray Charles; writer: T. J. White; publisher: Tennessee Swamp Fox, ASCAP; Columbia 38-03810. His bluesy voice is still distinct, but the instrumental backing and theme are pure country as Charles

croons out these barroom aspirations. The fiddle, banjo and mandolin give the whole production an old-time sound.

recommended

ELVIS PRESLEY—I Was The One/Wear My Ring Around Your Neck (2:29)/(2:13); producers: Tony Brown, David Briggs; writers: Aaron Schroeder, Claude DeMetruis, Hal Blair, Bill Peppers/Bert Carroll, Russell Moody; publishers: Intersong, ASCAP/Elvis Presley/Pinelawn/Tideland, BMI; RCA PB-13500.

BOBBY G. RICE—Last Train To Clarksville (2:37); producer: Charlie Fields; writers: T. Boyce, B. Hart; publishers: Indigo, Southampton; Audiograph 458.

RODNEY LAY & THE WILD WEST—Marylee (3:17); producers: Nereco Productions, Joe Bob Barnhill; writers: Keith Stegall, Stewart Harris; publisher: Blackwood, BMI; Churchill 94020.

MARLOW TACKETT—I Know My Way To You By Heart (3:22); producer: Harold Shedd; writer: Tony Laioli; publisher: Blue Lake, BMI; RCA PB-13471.

TEXAS VOCAL COMPANY—Two Hearts (2:28); producer: Blake Mevis; writers: Bill Shore, David Wills, Blake Mevis; publishers: Royalhaven, BMI/G.I.D., ASCAP; RCA PB-13504.

DAVID CLAYTON THOMAS—Some Hearts Get All The Breaks (2:56); producer: Joe Chambers; writers: J. Chambers, L. Jenkins; publisher: Galleon, ASCAP; Epic 34-03792.

LINDSEY EDWARDS—I Used To Be Her (2:27); producers: Don Perry, Morris I. Diamond; writer: Lindsey Edwards; publishers: Jo-AI/Flying Lady, ASCAP. Monument WS4 03839.

RAY PRICE—Willie, Write Me A Song (2:54); producer: Snuff Garrett; writer: C. Crofford; publisher: Peso, BMI; Warner/Viva 7-29691.

LEON RAINES—I'll Be Seeing You (2:56); producer: Milton L. Brown; writers: Irving Kahal, Sammy Fain; publisher: Williams, ASCAP; American Spotlite 103. (205) 343-3124.



NEIL DIAMOND—Front Page Story (3:36); producers: Burt Bacharach, Carole Bayer Sager, Neil Diamond; writers: N. Diamond, B. Bacharach, C.B. Sager; publishers: Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI; Columbia 38-03801. Diamond has been leaning toward high drama with the big production numbers "Heartlight" and "I'm Alive," but here he takes a more intimate turn. His husky vocal style adds poignancy to a sensitive tale of ordinary people's broken hearts.

DAN SEALS—Everybody's Dream Girl (3:02); producer: Kyle Lehning; writers: D. Robbins, V. Stephenson, D. Seals; publishers: Warner House Of Music/WB Gold/Pink Pig, ASCAP/BMI; Liberty B-1496. The California-country sound popularized by the Eagles returns in Seals' latest solo venture, an easygoing tune with soft harmonies and pedal steel guitar. Radio response is likely on both AC and country stations.

recommended

JOSE FELICIANO—Lonely Teardrops (3:49); producers: Rick Jarrard, Jose Feliciano; writers: B. Gordy, T. Carlo, G. Gordy; publishers: Regent/Lena, BMI; Motown 1679.

FRANK SINATRA—Here's To The Band (4:10); producer:

Billboard's Recommended LPs

Continued from page 94

art Levine. The playful, innovative rocker puts more creative distance between his '60s legacy by slipping in, however well-intentioned a move, into mellow, perfunctory funk. Sparks fly on "Who In The Funk Do You Think You Are" and "High, Y'All," a quasi "Want To Take Higher" encore, but Sly still sounds like he's searching for the door to the '80s.

JACKIE WILSON—The Jackie Wilson Story, Epic EG 38623. Compiled by Gregg Geller, Joe McEwen. This is the long-overdue, definitive package of Wilson's work: 24 tracks from 1957 to 1972. In addition to the obvious hits ("Lonely Teardrops," "To Be Loved," "Reet Petite," "Baby Workout," "Higher And Higher"), there are lesser-known classics like "No Pity (In The Naked City)," "Whispers" and "I'm Comin' On Back To You." McEwen's sleeve note is an added bonus to set the artist in his historical perspective.

THELMA HOUSTON, MCA 5395. Produced by Jai Winding, John Arrias. The singer's MCA debut includes her current single, "Working Girl," but generally lacks that production's spares, urban rock excellence. Instead, all but a couple of songs are the mix of pop-oriented upbeat items and ballads which characterized Houston's many Motown albums. "Working Girl" aside, the highlights are "Just Like All The Rest" and "Running In Circles."

Frank Sinatra; writers: Artie Schroeck, Alfred Nitoli, Sharman Howe; publishers: Al Gallico/Algee/Saloon, BMI; Reprise 7-29677.

KRISTEN LEE—How Do I Break The News (3:17); producer: Peter Dergee; writers: M. Wakeley, P. Dergee; publisher: O'Connor, ASCAP; 21 T1-106.



MICHAEL HENDERSON—Fickle (6:52); producer: Paul Lawrence Jones III; writers: Michael Henderson, Paul Lawrence Jones III, Nate Robinson; publishers: Burnin Bush/Mighty M, ASCAP; Buddah DSC 146 (12-inch version of previously released 7-inch).

AMY BOLTON—Get Up & Get It (5:06); producers: Jimmy Bralower, George Wallace; writers: A. Bolton, G. Wallace; publishers: Cyclops/Cogems-EMI, ASCAP; Cyclops CY-904 (12-inch single).

KAREN DIGGS—Congratulations (7:40); producers: Richard Sorce, Winston Negron; writers: R. Sorce, B. Norris; publishers: Moon June Spoon/Green Thumb/Slim Jim, ASCAP; Silver Cloud SC 12 (12-inch single).

BOBBY STEWART—Copyright On Love (6:40); producer: Joe Ferry; writers: B. Stewart, T. Powell; publisher: Plan B, ASCAP; Warner Bros. 0-29692 (12-inch single).

VENNA—Watching You (6:30); producer: Michael Henderson; writer: V. Keith; publishers: Amber Pass/Robertson, ASCAP; Sutra SUD 012 (12-inch single).

MELODY BEECHER—One Kiss (7:00); producer: Paul "Melotone" Beecher; writers: Carnes, Hardy; publisher: Tree; Paul-Mel LH-22222 (12-inch single) (Brooklyn, N.Y. (212) 778-9470).

DOLL CONGRESS—Concrete & Clay (4:17); producers: Craig Leon, Michael Penn, Cassell Webb; writers: Parker, Moeller; Publisher: Saturday, BMI; Enigma 4 (P.O. Box 2896, Torrance, Calif. 90509) (12-inch single).



KAGNY & THE DIRTY RATS—At 15 (3:55); producers: Kerry Ashby, Benny Medina; writers: K. Ashby, B. Medina, H. Rice; publisher: Jobete, ASCAP; Motown 1672. This new rock-funk quartet puts a dance beat and a mean fuzz bass behind lyrics that read like a survey course in adolescence. '80s teens should respond to both the arrogance and the angst.

DENNIS QUAID—Rainbows Never Touch The Ground (2:59); producer: Michael Lloyd; writers: E. Bruce, Patsy Bruce, R. Rogers; publishers: Sugarplum/Tree/Hawkeye, BMI; Liberty B-1497. Actor Quaid does a very credible job on this well-produced first single from the movie, "Tough Enough," written by a team that's had plenty of success on the country charts.

CANNONS—Watch My Lips (Read My Eyes) (3:03); producer: Eddie Kilroy; writers: Harlan Howard, Kevin Welch; publishers: Tree, BMI/Cross Keys, ASCAP; Compleat 105. The Cannons are a new brother/sisters act on Nashville-based Compleat; their debut is a mellow midtempo song that shows tight harmonies in a traditionally-flavored arrangement.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100.

jazz

WILTON FELDER—Gentle Fire, MCA MCA-5406. Produced by Wilton Felder & Joe Sample. The second Crusaders solo spin-off since that band condensed to a duo places bassist and reed player Felder in the spotlight. It's lissome, melodic pop/jazz marred only by an unconvincing foray into rock-powered funk featuring guest vocals from A Taste Of Honey.

GREAT GUITARS—At Charlie's Georgetown, Concord Jazz CJ209. Produced by Carl E. Jefferson. It's a powerful threesome, comprising Herb Ellis, Barney Kessel and Charlie Byrd, each a guitar virtuoso and here backed by Joe Byrd's bass and Chuck Redd, drums. Eight titles are offered, and all are agreeable evergreens, "Where Or When," "Change Partners" and "Opus One" among them. It's a happily compatible trio, with delicate interplay and tasty solos. Album was recorded live last August in Washington, D.C.

DAN SIEGEL—Reflections, Pausa PR7142. Produced by Dan Siegel. Taped last December in Oregon, Siegel's LP displays his talents on keyboards via eight tunes, all his own compositions. He is competently accompanied by small groups of varying instrumentation. "Memories Of The West" and "Joy Ride" emerge as particularly attractive tracks.

Billboard HOT 100

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Main Billboard Hot 100 chart table with columns for This Week, Last Week, Weeks on Chart, Title-Artist, and chart positions for weeks 1 through 100.

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

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub. ALM = Almo Publications; B-M = Belwin Miss; B-3 = Big Three Pub. BP = Bradley Pub. CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; CRIT/JG = Criterion/Joel Goldfinger; HAN = Hansen Pub. HL = Hal Leonard; IMM = Ivan Mogull Music; MCA = MCA Music; PSL = Peer Southern Pub.; PLY = Plymouth Music; WBM = Warner Bros. Music.

HOT 100 A-Z-(Publisher-Licensee)

Index table listing songs and artists alphabetically by publisher/licensee, with corresponding chart positions.

Pop

KENNY RDGERS—All My Life (3:49); producers: David Foster & Kenny Rogers; writers: V. Stephenson/D. Robbins/J. Silbar; publisher: Warner House of Music/BMI/WB Gold, ASCAP; Liberty B-1495. Rogers further solidifies his pop/AC base with this Nashville-penned ballad that benefits from beautiful dynamics and sensitive production.

PAT BENATAR—Looking For A Stranger (3:24); producers: Neil Giraldo, Peter Coleman; writers: Franca Golde, Peter Mclan; publishers: Franca Golde/RightSong, BMI/Mac's Million, ASCAP; Chrysalis VS4 42688. Benatar's supply of restless energy is unleashed again for this third single from "Get Nervous," a hot-blooded rocker with a jittery tempo. She puts over a fretful lyric with her usual impassioned style.

FRIDA—Here We'll Stay (4:05); producer: Phil Collins; writers: Tony Colton, Jean Rousset; publisher: ATV, BMI; Atlantic 7-89834. It took Frida nearly six months to crack the top 20 without the rest of Abba, but this second single from her solo album should take off a bit faster. With familiar harmonies and interesting string arrangements, it's lighter in tone than the rockish "I Know There's Something Going On," and should appeal to both pop and AC programmers.

THOMPSON TWINS—Love On Your Side (3:26); producer: Alex Sadkin; writers: Bailey, Currie, Leeway; publisher: not listed; Artista AS 1056. The English trio has been a hit on the Dance/Disco chart for a year, and "Lies" recently broke the act into the top 30 of the pop chart as well. This second single from the "Side Kicks" album is similarly bouncy, though bitter lyrics give it a dark, brooding quality.

DOLLY PARTON—Potential New Boyfriend (3:15); producer: Gregg Perry; writers: Steve Kipner, John Lewis Parker; publishers: April/Stephen A. Kipner, ASCAP/ATV, BMI; RCA PB-13514. A scorcher with heavy dance-club potential finds Parton drawing definite boundaries around her latest squeeze. This record is definitely geared toward pop and disco, and may not carry its punch to country radio.

JDAN ARMATRADING—Drop The Pilot (3:44); producer: Val Garay; writer: Joan Armatrading; publisher: Rondor, BMI; A&M AM-2538. If pop programmers have shied away from Armatrading in the past because of her odd, rambling melodies, they needn't worry this time. Her most accessible single yet is an instant singalong, fiercely rhythmic, and makes a terrific setting for one of the most powerful female voices on record.

recommended

SPANDAU BALLET—Lifeline (3:33); producers: Tony Swain, Steve Jolley, Spandau Ballet; writer: Gary Kemp; publisher: Reformation, ASCAP; Chrysalis VS4-42686.

BOLLAND—Heaven Can Wait (2:52); producers: Rob Bolland, Ferdi Bolland; writers: Rob Bolland, Ferdi Bolland; publishers: Nada/Irving, BMI; A&M AM-2544.

MDLLY HATCHET—Kinda Like Love (3:56); producer: Tom Werman; writers: B. Allison, M. Elsensohn; publishers: Palmer-Watts/Red Rose, ASCAP; Epic 34-03852.

DDUG & THE SLUGS—Making It Work (3:27); producers: Ritchie Cordell, Glen Kolotkin; writer: Doug Bennett; publisher: House of Slug, CAPAC; RCA PB-13513.

SHARON O'NEILL—Maxine (4:35); producer: John Boylan; writer: S. O'Neill; publisher: April, ASCAP; Epic 34-03853.

LIVERPOOL—No Regrets (3:31); producer: Liverpool; writer: Drew Hill; publisher: not listed; Caromar CM 4001 (Westwood, N.J.) (201) 666-5450.

"WEIRD AL" YANKOVIC—Ricky (2:35); producer: Rick Deringer; writers: N. Chinn, M. Chapman, A. Yankovic/H. Adamson, E. Daniel; publishers: Chinnichap/Holy Moley/Ear Booker, BMI/Desilu, ASCAP; Rock 'n' Roll ZS4-03849.

Black

SISTER SLEDGE—B.Y.D.B. (Bring Your Own Baby) (3:48); producer: George Duke; writers: Tom Shapiro, Michael Garvin; publishers: O'Lyric/Tree, BMI; Cotillion 7-99885. Masterful production by George Duke and smooth vocals by the ladies combine to work magic on this witty song from the forthcoming LP "Bet Cha Say That To All The Girls." It's been some time since the group's last release, so this one should generate at least as much interest as last year's top 20 "My Guy."

recommended

JAMES BROWN—Bring It On... Bring It On (4:04); producer: James Brown; writers: James Brown, Joe Brown; publisher: Third World, BMI; Churchill/Augusta CAS94023.

JAIME LYNN AND GENE CHANDLER—You're The One (4:24); producers: Gene Chandler, Dan Lewittes; writers: S. Miller, L. & D. Lewittes, R. Limas; publisher: Phantom of New York, BMI; Salsoul S7 7051.

VAUGHAN MASON & BUTCH DAYD—Party On The Corner

(3:39); producers: Vaughan Mason, Butch Dayo; writer: Ben Epps; publishers: Lucky Three/Funky Feet, BMI; Salsoul S7 7052 (12-inch version also available, Salsoul SG 396).

WEEKS & CO.—If You're Looking For Fun (3:43); producer: Richie Weeks; writer: Richie Weeks; publisher: Salsoul, ASCAP; Salsoul S7 7053 (12-inch version also available, Salsoul SG 395).

I LEVEL—Minfield (3:21); producers: Joe Dworniak, Duncan Bridgeman; writers: S. Jones, I Level; publishers: April/Blackwood, BMI; Virgin/Epic 34-03855.

ART WILSDON—Stay (3:55); producers: David N. Crawford, Art Wilson; writers: A. Wilson, D. Durham; publishers: Artwil/Zaponki/Avant Garde, ASCAP; Tabu ZS4-03850.

VENUS—Don't Leave Home Without It (3:53); producers: Eli & Park Place Productions; writers: Eli, J. Prusan; publishers: Friday's Child/Uprising/Ocean to Ocean, BMI; Columbia 38-03858.

HURT 'EM BAD AND THE S.C. BAND—The Boxing Game (5:45); producers: Soul Connection, Hurt 'Em Bad; writers: Hurt 'Em Bad, Soul Connection; publisher: not listed; Profile PRO-7020 (12-inch single).

DICK SMITH—Tobacco Road (3:59); producer: Roger Troutman; writer: John Loudermilk; publisher: Cedarwood, BMI; Warner Bros. 7-29708.

Country

WILLIE NELSON AND MERLE HAGGARD—Pancho And Lefty (4:45); producers: Chips Moman, Willie Nelson, Merle Haggard; writer: T. Van Zandt; publisher: United Artists/Columbine, ASCAP; Epic 34-03842. Nelson is masterful in his calm and understated telling of this surrealistic saga about two-bit tragedies. (Haggard makes only a token appearance.) The Mexican-flavored instrumentation heightens the images without competing with them for attention.

RICKY SKAGGS—Highway 40 Blues (3:08); producer: Ricky Skaggs; writer: L. Cordle; publisher: Amanda-Lin, ASCAP; Epic 34-03812. Skaggs gives a spirited (if regret-tinged) reading of this drifter's lament. The song is characterized by a racing tempo, some fine steel and electric guitar touches and a dazzling mandolin break.

RAZZY BAILEY—After The Great Depression (3:17); producer: Razy Bailey; writers: Razy Bailey, Hank Cochran, Royce Porter; publishers: Sandy-Port, ASCAP/Tree Publishing/Tree Group, BMI; RCA PB-13512. Surviving emotional depression is Bailey's theme on this outing, and he handles it with his most intimate, cry-in-the-voice style. The forlorn-sounding banjo and fiddle licks are chillingly effective.

CON HUNLEY—Once You Get The Feel Of It (3:11); producer: Steve Dorff; writers: D. Dillon, L. Butler; publishers: Tree Publishing/Larry Butler (Tree Group), BMI; MCA 52208. Noticeably less bluesy here than he was during his Warner Bros. days, Hunley achieves a pleasant MOR sound. Even so, his delivery of this amorous promissory note breathes with conviction.

DELIA BELL—Flame In My Heart (2:51); producer: Emmylou Harris; writers: Bernard Spurrlock, George Jones; publisher: Glad, BMI; Warner Bros. 7-29653. Although he isn't listed on the label copy John Anderson shares the leads on this duet that marks both Bell's debut as a singer and Emmylou Harris' as a producer. Chet Atkins plays guitar, and Bell nails down an immediate niche in traditional country.

recommended

MIKE CAMPBELL—Don't Say You Love Me (Just Love Me Again) (2:44); producer: Jerry Crutchfield; writers: C. Cloninger, J. Crutchfield; publishers: MCA, ASCAP/Music Corp. of America, BMI; Columbia 38-03838.

JACK GREENE—From Cotton To Satin (3:43); producer: Earl E. Owens; writers: Jim Vest, Dave Chamberlain; publisher: Jim Martin, ASCAP; EMH 0019 (Nashville, Tenn.).

JOE SUN—Hittin' That Ol' Highway (3:11); producers: Joe Sun, Jimmy Darrell, Buddy Cannon; writers: Joe Sun, Kyle Frederick; publisher: Fruit Jar, BMI; Drum 55.

REX GODDIN—That Old Time Feelin' (2:42); producer: not listed; writers: Rex Goddin, Carole Halupke; publishers: Shelby Singleton/Bethel/Key Ring, BMI; Sun 1178.

JESSIE BURNS—One Less Lonely Night (3:08); producers: Jim Williamson, Tony Migliore; writers: P. Breedlove, B. Morrison, J. MacRae; publisher: Southern Nights, ASCAP; Churchill 94022.

Adult Contemporary

MELISSA MANCHESTER—My Boyfriend's Back (3:25); producer: Arif Mardin; writers: Bob Feldman, Gerald Goldstein, Richard Gottehrer; publisher: Blackwood, BMI; Arista AS 1057. For her followup to "Nice Girls," Manchester gives a "Mickey"-style reworking to the 1963 Angels classic that's

now a quaint relic of simpler times. She approaches the lyric with just the right amount of sassy humor.

RITA COOLIDGE—I'll Never Let You Go (3:56); producer: David Anderle; writers: James House, Wendy Waldman; publishers: Casa Flambe/Barracuda/Moon and Stars/Cotillon/Stalker, BMI; A&M AM-2541. It's been several years since Coolidge's last hit, but she could make a welcome comeback with this mid-tempo number from her "Never Let You Go" LP. There's a sharp edge to the rhythm and the guitar work here, but Coolidge's calm vocal presence makes the tune a good bet for AC as well as pop radio.

recommended

ENGELBERT HUMPERDINCK—Til You And Your Lover Are Lovers Again (3:42); producer: Even Stevens; writers: J. Buckingham, M. Gray; publishers: Warner House/Pullman/Warner-Tamerlane/Daticabo, BMI; Epic 34-03817.

TERESA BREWER—Jimmy Dorsey Medley (5:20); producer: Bob Thiele; writers: not listed; publishers: not listed; Doctor Jazz WS4-03835.

Disco Dance

CDRI JDSIAS—Takin' It Straight (6:15); producers: Steve Barnacle, Colin Green; writers: Cori Josias, Steve Barnacle; publisher: Metropolis, ASCAP; Sire 0-29665. New wave electronics and heavy funk rhythms play off each other in this imaginative, disorienting 12-inch single. The rhythm track fast-cuts to alarming contrasts, but the beat doesn't let up, and Josias' powerhouse vocals tie the production together.

recommended

SYSTEM—Tu Estas En Mi Systema (6:03); producers: David Frank, Mic Murphy; writers: David Frank, Mic Murphy; publishers: Green Star/Science Lab, ASCAP; Mirage DMD 623 (12-inch single).

IGNATIUS JONES—Like A Ghost (6:38); producer: Chris Gilbey; writer: S. Kilbey; publisher: ATV, BMI; Warner Bros. 0-29703 (12-inch single).

DNE X ONE—Pickering U-13 (2:40); producer: Boris Midney; writer: Ralph Tower; publisher: Eugenia, BMI; Mi Sound KMPE-1-3892 (12-inch single).

X-VISITORS—The Planet Doesn't Mind (3:59); producer: Diane Dragon; writer: T. Mansfield; publisher: April; Dancing Bear DB 0001 (12-inch single) (San Jose, Calif.) (408) 926-5227).

NAB Management Sessions

Continued from page 12

longer, and something that makes them listen again. You might call your station the music FM, but if you hear a newscast and 15 commercials during your listen, you're not reaching your goal. You might follow it with 30 minutes of music, but that's not part of the 20 minutes—and 20 minutes is more than the average listener will give you.

"You should also mention your call letters at least six times in those 20 minutes. Ninety-seventy percent of Arbitron entries are call letters, and you have to make sure your listeners know the proper name of your station."

Next comes a careful study of the competition, Martin advised. Know the owner, know the format, know the staff, know the signal, know the syndicated programs, and know the promotions, he stressed.

"If you hear the station across the street is going with a syndicated service, check with the supplier and then call current and former users. Find out everything about that service," Martin said. "Find out about their promotions, and then use the best of their stuff before they do. Pre-empt those people who are visitors in your home."

Lastly, Martin said, structure your game plan carefully, from programming structure to commercial inventory, management and marketing. "I believe in running commercials on radio, but you have to establish guidelines," he stated. "Control the

WENDY LAMBERT—Never Without You (Just Holding You) (5:17); producer: R.E. Blackman; writer: Regi Blackman; publisher: Eastern Keyboard, BMI; Precellent DS 13701 (Brooklyn, N.Y.) (212) 498-7087) (12-inch single).

CRAIG PEYTON—Be Thankful For What You Got (7:05); producer: Craig Peyton; writer: W. DeVaughn; publishers: Downtown/American Dream/Melomega, ASCAP; Profile PRO-7021 (12-inch single).

First Time Around

KAJAGOOGOO—Too Shy (3:32); producers: Colin Thurston, Nick Rhodes; writers: Limah, N. Beggs, Kajagoogoo; publisher: Tritac; EMI America B-8161. The British quintet recently took this song to the top of that country's chart and this week bows on the Hot 100 at number 81. Even with the surplus of dance-oriented synthesizer groups around, this band's approach is fresh and original, and the song itself is a winner that could make "Kajagoogoo" a household word.

BELLE STARS—Sign Of The Times (5:38); producer: Pete Collins; writers: Barker, Hirst, Joyce, Matthias, Owen, Parsons, Shone; publisher: Rare Blue, ASCAP; Stiff/Warner Bros. 0-29657 (7-inch single also available, Stiff/Warner Bros. 7-29672). The Shirelles meet the computer age as this seven-woman British group leaps across the Atlantic with a 12-inch single that's certain to heat up dance floors. Heavy echo turns unison singing into something cool and mysterious, while an irresistible hook and inventive arrangements add up to a perfectly joyful production.

ED HUNNICUTT—Fade To Blue (2:59); producer: Dave Burgess; writers: Ed Hunnicutt, Dennis Knutson, Dave Burgess; publisher: Young Beau/Tapadero, BMI; MCA 52207. Burgess gives this songwriter/artist a good shot at country airplay with a beautifully-produced number. The hook is hard to resist, and the arrangement reinforces it.

ANTHONY FRANKLIN—Hot Number (3:52); producers: Jolyn Skinner, Keith Diamond; writers: J. Skinner, K. Diamond; publishers: Keith Diamond/Green Mirage, BMI; Mirage 7-99904 (12-inch single also available, Mirage DMD 611). This easygoing r&b dance tune features a singer who's known to New York audiences as a cast member in the hit show "Dreamgirls." Broadway-slick vocals add a bit of extra polish here to the eternal story of pursuit and conquest.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100.

Talent Set For Philip Morris Louisville Show

LOUISVILLE—This year's annual Philip Morris Festival Of Stars, to be held May 5 at Freedom Hall, will feature Mickey Gilley, Louise Mandrell, Frizzell & West and Cullowhee. The event, now in its 28th year, is held in conjunction with the week-long Kentucky Derby festivities.

As part of the show, Philip Morris will use two 10 by 10-foot video screens suspended in the concert hall with four-camera shots of the stage. WAMZ-FM will give away Philip Morris jerseys, albums and concert packages tied in with the Festival Of Stars.

Festival Of Stars is the largest free-to-the-public annual concert under corporate sponsorship. It has been enlarged this year to include three winners from Philip Morris' first Reach For The Stars Country Music Competition, which takes place May 2.

Billboard HOT 100

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Main chart table with columns for 'THIS WEEK', 'LAST WEEK', 'WKS ON CHART', 'TITLE-Artist', and 'DISTRIBUTING LABEL'. It lists 100 songs and their chart performance.

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HOT 100 A-Z-(Publisher-Licensee)

Index table listing song titles and their corresponding chart positions, organized alphabetically by publisher/licensee.

Billboard's Top Single Picks

Survey For Week Ending 3/12/83

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Pop

Laura Branigan—Solitaire (4:00); producer: Jack White; writers: Martine Clemencau, Diane Warren; publisher: Youngster Musikverlag GmbH (GEMA); Atlantic 7-89868. European-style sophistication and repertoire earned Branigan a Grammy nomination and an international hit with "Gloria." The same qualities are repeated in this preview of her forthcoming "Branigan 2" LP, including vocal dynamics that build from a whisper to a wail.

Duran Duran—Rio (4:34); producer: Colin Thurston; writers: Duran Duran; publisher: Triton; Harvest 5175. After some years of enormous popularity in England, Duran Duran is finally beginning to take off in the U.S. thanks to much video exposure and the top five hit "Hungry Like The Wolf." This title track from the group's nearly year-old LP is already widely familiar to new rock and AOR audiences.

Golden Earring—The Devil Made Me Do It (3:20); producer: Shell Schellekens; writers: G. Kooymans, B. Hay; publisher: Fever, ASCAP; 21 Records T1-108. To follow the top 20 "Twilight Zone," the veteran Dutch rockers cut loose with high energy vocals superimposed on a ferocious dance beat. A familiar eight-letter word in the lyrics may require editing on some stations.

recommended

MISSING PERSONS—Walking In L.A. (3:30); producer: Ken Scott; writer: T. Bozzio; publisher: Private Life, ASCAP; Capitol 5212.

Squeeze—Another Nail In My Heart (2:55); producers: Squeeze, John Wood; writers: Glenn Tilbrook, Chris Difford; publisher: Deptford, ASCAP; A&M 2534.

Cheap Trick—Spring Break (3:02); producers: Cheap Trick, Ian Taylor; writer: Rick Nielsen; publishers: Gold Horizon/Adult, BMI; Warner Bros. 7-29723.

Robert Ellis Orrall With Carlene Carter—I Couldn't Say No (3:53); producer: Roger Bechirian; writer: Robert Ellis Orrall; publishers: Twin Compulsions/M-Ocean/Warner Bros., ASCAP; RCA PB-13431.

Simple Minds—Promised You A Miracle (3:58); producer: Peter Walsh; writer: James Kerr; publisher: Colgems EMI, ASCAP; A&M 2523.

Red Rider—Human Race (3:26); producer: David Tickle; writer: T. Cochrane; publisher: Rumphyboobah, CAPAC; Capitol 5211.

Kids From FAME—We Got The Power (3:26); producer: Barry Fasman; writers: Barry Fasman, Steve Sperry; publishers: Songs of Bandier-Koppelman/Foz, ASCAP/Koppelman-Bandier/Foz, BMI; RCA PB-13464.

Neal Schon & Jan Hammer—No More Lies (3:29); producers: Jan Hammer, Neal Schon; writers: N. Schon, G. Burtnick, J. Hammer; publishers: Rock Dog, BMI/Country & Eastern, ASCAP; Columbia 38-03785.

Cheap Trick—Saturday At Midnight (2:58); producer: Roy Thomas Baker; writers: R. Nielsen, R. Zander; publishers:

Adult/Screen Gems-EMI, BMI; Epic 34-03741 (7-inch version of previously released 12-inch).

Front—Aluminum Room (4:10); producers: Front, Mike "Mad Dog" Fuller; writer: not listed; publisher: not listed; Foam Records (no number listed) (25 SW 18th Terrace, Miami, Fla. 33129 (305) 854-7055).

Jon Stevens—Lover My Love (3:18); producer: Trevor Lawrence; writers: J. Stevens, T. Lawrence, J. Barry; publishers: Reynolds Bestall/Blackwood/Til Dawn/Broadside, BMI; MCA 52073.

Country

Frizzell & West—Cajun Invitation (2:44); producers: Snuff Garrett, Steve Dorff; writers: M. Brown, S. Dorff, S. Garrett; publishers: Peso/Wallet BMI; Warner/Viva 7-29756. The darlings of duet chronicle another merger of ethnic affections in this minor key narrative. Actually, the two do relatively little harmonizing—mostly they exchange lyrics, set to the dark moaning of a Cajun fiddle.

Gene Watson—You're Out Doing What I'm Here Doing Without (2:30); producers: Russ Reeder, Gene Watson; writers: Bo Roberts, Allen Frizzell; publishers: Desert Rose/Slope, BMI; MCA 52191. Though not as racy as the title might suggest, this song is still somewhat of a departure for Watson, whose forte is ballads. It's high energy, and uses Watson's own band for instrumentation.

Michael Murphey—Love Affairs (3:30); producer: Jim Ed Norman; writers: Michael Murphey, M. d'Abo; publishers: Timberwolf/d'Abo, BMI; Liberty 1494. Murphey slows down a bit from "Still Taking Chances" for some de ja vu reflections on the persistence of love. The chorus offers a pretty vocal blend and an image-laden hook.

Gail Davies—Singing The Blues (2:04); producer: Gail Davies; writer: Melvin Endsley; publisher: Acuff-Rose, BMI; Warner Bros. 7-29726. This is a rather sassy cover of Marty Robbins' 1956 hit. Where Robbins sounded forlorn, Davis manages to sound only annoyed. But she does rock it.

Marty Robbins—Change Of Heart (3:07); producer: Bob Montgomery; writer: R. Sharp; publisher: Warner-Tamerlane/Rumble Seat, BMI; Columbia 38-03789. There is little of Robbins' characteristic sparkle and radiance in this moody, deliberate appraisal of love gone stale. Still, the wistfulness of the production is arresting.

Jim Glaser—You Got Me Running (2:40); producer: Don Tolle; writer: Parker McGee; publisher: Dawnbreaker, BMI; Noble Vision 102. Having launched Glaser into the top 20 with its debut release, this new label now tries its hand with a remake of the former Gene Cotton hit. Nuances in the arrangement stay close to the original for an effective country/pop production that ought to do well.

Rob Parsons—The Wheel Of Life (2:53); producer: Ed Penney; writers: Rob Parsons, Ed Penney, Jerry McBee; publisher: Chiplin, ASCAP; MCA 52185. Nutshell philosophy capsulizes neatly in this melodic, nicely-produced number. It's reminiscent of early Don Williams and Parsons shows an appealing vocal style.

recommended

Narvel Felts—Cry Baby (3:14); producer: Johnny Morris; writers: Jerry Foster, Johnny Morris, Roger Lavoie; publisher: Jerry Foster, ASCAP, Johnny Morris, BMI; Compleat 104.

J.D. Crowe and the New South—I Would Have Loved You All Night Long (3:28); producer: not listed; writer: Glenn Martin; publisher: Tree, BMI; Rounder 4554.

Billy Parker and Friends—Who Said Love Was Fair (3:21); producer: Joe Gibson Harmony, Jimmy Payne; writer: Rick Gibson; publisher: All American B-Flat, BMI; Sound Waves 4699.

Cole Young—I'd Keep My Heart In Line (3:15); producers: Johnny Morris, Frank Green; writers: Johnny Morris, Jerry Foster, Roger Lavoie; publishers: Jerry Foster, ASCAP/Johnny Morris, BMI; Evergreen 1005 (Nashville, Tenn.).

Supergrit Cowboy Band—I Bought The Shoes (That Just Walked Out On Me) (2:38); producer: Clyde Mattocks; writers: S. Stone, R. Simpson; publisher: Central Songs, BMI; Hoodswamp 8006 (P.O. Box 7083, Greenville, N.C.).

Black

recommended

Bobby Nunn—Sexy Sassy (3:47); producers: Winston Monseque, Bobby Nunn; writers: K. Stover, B. Thomas; publishers: Chaguana & Kenrou, ASCAP; Motown 1671.

George Duke—Reach Out (Part 1) (3:35); producer: George Duke; writer: George Duke; publisher: Mycenae, ASCAP; Epic 34-03760.

Class Action—Weekend (3:45); producers: Bob & Lola Blank; writers: Burgess, Calloway; publisher: MCA, ASCAP; Sleeping Bag LX-1 (New York, N.Y.) (12-inch version also available, Sleeping Bag SLX-001).

Slave—Be My Babe (3:43); producers: M.L. Adams, F. Miller, D. Webster; writers: M.L. Adams, D. Webster, D. Taylor, F. Miller, R. Cochran; publishers: Slave Song/Cotillion, BMI; Cotillion 7-99906 (12-inch version also available, Cotillion DMD 610).

Blue Magic—Magic # (3:33); producer: Butch Ingram; writers: Ted "Wizard" Mills, Darnell Jordan; publishers: April, BG/Darnell Jordan/Green Mirage, BMI; Mirage 7-99914 (12-inch version also available, Mirage DMD 398).

ADC Band—You Can Run (You Can Hide) (4:29); producers: Johnnie Mae Matthews, ADC Band; writers: J.M. Matthews, K. Matthews, A. Matthews; publisher: Bus, BMI; Uhuru International UH 7-8301 (Atlanta, Ga. (404) 971-6730).

Karavan—The Funk Is Gonna Get You Yet (3:55); producers: Bert DeCoteaux, Trevor Gale, Earl Toon; writers: A. Brown, T. Gale, M. Morgan; publishers: Bop Brown/Gale Warnings/Traders of the New Light, ASCAP; Columbia 38-03779.

MCB—Can't Fight The Feelin' (3:59); producers: Tom Tom 84, MCB; writer: T.C. Campbell; publisher: Window Pane, ASCAP; Epic 34-03784.

C.O.D.—In The Bottle (5:59); producer: Raul A. Rodriguez; writer: Gil Scott-Heron; publisher: Brouhaha, ASCAP; Emergency EMDS 6535 (12-inch single).

James Family—We've Got It Made (4:13); producer: Howard Neal; writers: H. Neal, A. Grover; publisher: Nikeda, BMI; String ERK 0605-03 (Alton, Ill.).

Adult Contemporary

Linda Ronstadt—Easy For You To Say (4:00); producer: Peter Asher; writer: Jimmy L. Webb; publisher: White Oak, ASCAP; Asylum 7-69838. The third single from the "Get Closer" album is a slow, steamy Jimmy Webb tune. Reminiscent of "Hurt By Love," it allows Ronstadt to show off her considerable vocal power and stylish phrasing.

recommended

Bertie Higgins—Tokyo Joe (3:50); producers: Sonny Limbo, Scott Maclellan; writers: B. Higgins, S. Limbo; publishers: JEN-LEE/Chappell/Brother Bills/Rose Key, ASCAP/Lowery, BMI; Kat Family ZS4-03782.

Taffy McElroy With Robert Byrne—So Much Love (3:47); producer: Rob Galbraith; writers: Brian Keith Thomas, Mary Beth Anderson; publisher: Ron Joy, ASCAP; MCA 52166.

Placido Domingo—Remembering (2:55); producer: Milton Okun; writers: P. Morelli, J. Napoli, D. Frank; publisher: Famous, ASCAP; CBS AE7 1622.

Dan Hill—It's A Long Road (3:19); producers: David Paich, Marty Paich, Bruce Botnick; writers: Jerry Goldsmith, Hal Shaper; publisher: Stereo Anabasis, BMI; Regency R-1200 (Allegiance).

Donnie Weaver—I've Just Gotta Talk To You (3:30); producers: Jimmy Nails, Donnie Weaver; writers: D. Weaver, L. Weaver, P. Weaver; publisher: Minds Eye, BMI; 14 Karat 14K01 (P.O. Box 33536, Raleigh, N.C.).

First Time Around

Patrick Simmons—So Wrong (3:23); producer: John Ryan; writers: Patrick Simmons, Chris Thompson; publishers: Soquel/No Sheet/April, ASCAP; Elektra 7-69839. With this release from his debut LP "Arcade," Simmons becomes the second ex-Doobie Brother to set out on his own. While he and colleague Michael McDonald have both retained a familiar Doobie vocal sound in their solo work, Simmons puts it into a novel context here, with a hot tempo and funk-influenced bass and rhythm tracks.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100.

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Main chart table with columns for 'THIS WEEK', 'LAST WEEK', 'WKS ON CHART', 'TITLE-Artist', 'PROducer', 'Writer', 'Label & Number', and 'Distributing Label'. Includes chart movements and labels like WBM, CLM/APB, etc.

MARCH 12, 1983 BILLBOARD

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HOT 100 A-Z—(Publisher-Licensee)

A-Z index table listing song titles and artist names for quick reference.

Compiled by the Music Popularity Chart Dept. of Billboard from national retail store and one-stop sales reports, and radio airplay reports.

Billboard's
Survey For Week Ending 4/30/83

Pop

STYX—Don't Let It End (4:55); producer: Styx; writer: Dennis DeYoung; publisher: Stygian Songs, ASCAP; A&M AM-2543. Now that "Mr. Roboto" has made his way to the top three of the Hot 100, Dennis DeYoung and cohorts turn their attention from technological despair to more human concerns. Their second release from "Kilroy Was Here" is one of the strongly melodic ballads that have been the hallmark of the group's style from "Lady" through "The Best Of Times."

DARYL HALL & JOHN OATES—Family Man (3:28); producers: Daryl Hall, John Oates; writers: M. Oldfield, T. Cross, R. Fenn, M. Frye, M. Reilly, M. Pert; publishers: Virgin/TBP, ASCAP/Josef Weinberger, PRS; RCA PB-13507. With its quirky guitars and keyboards, this track probably veers as close to new wave as the duo is ever likely to go, though Hall's trademark vocals don't let it stray too far from the expected. "One On One" just brought them to the top 10 in three different formats, and this third single from "H2O" should mark another triumph.

PHIL COLLINS—I Cannot Believe It's True (4:10); producer: Phil Collins; writer: Phil Collins; publisher: Pun, ASCAP; Atlantic 7-89864. Snappy horns and jumpy tempo a la late Genesis ("I Don't Care Anymore") and early solo Collins ("I Missed Again") are reprised once more in his latest single. It makes for a bright, staccato change of mood from the somber "I Don't Care Anymore."

recommended

FIREFALL—Falling In Love (3:28); producers: Howard Albert, Ron Albert; writers: John Sambataro, Paul Crosta; publishers: Fumunda/Big Fat, BMI; Atlantic 7-89833.

KINKS—Come Dancing (3:44); producer: Ray Davies; writer: Ray Davies; publisher: Davray, P.R.S.; Arista AS 1054.

JOHN HALL BAND—Ipsos Facto (3:48); producer: John Hall; writer: Bob Leinbach; publisher: Clean Cut, ASCAP; EMI America B-8162.

DAVE EDMUNDS—Slipping Away (4:21); producer: Jeff Lynne; writer: J. Lynne; publisher: April, ASCAP; Columbia 38-03877.

DEVO—Theme From Doctor Detroit (2:58); producer: Devo; writers: M. Mothersbaugh, G.V. Casale; publishers: Nymph/Devo, BMI; Backstreet BSR-52215.

BANANARAMA—Na Na Hey Hey Kiss Him Goodbye (3:22);

producers: Tony Swain, Steve Jolley; writers: G. De Carlo, D. Frasher, P. Leka; publisher: Unichappell, BMI; London 810 115-7.

CHRIS MANCINI—City Girl (3:34); producer: Roy Bittan; writer: Chris Mancini; publisher: Rockabu, ASCAP; Atlantic 7-89832.

DUKE JUPITER—You Make It Look Easy (3:29); producer: Ashley Howe; writer: M.J. Styler; publisher: Frankly, BMI; Coast to Coast ZS4 03862.

GARY MOORE—Always Gonna' Love You (3:40); producer: Jeff Glixman; writer: Gary Moore; publisher: Virgin, ASCAP; Mirage 7-99896.

LOZ NETTO—Fade Away (3:30); producer: Colin Thurston; writer: Loz Netto; publisher: ATV, BMI; 21 Records T1 104.

SUS RUSO—Switch It To Rock & Roll (3:25); producers: Sus Ruso, Terry Christian, Neal Morse; writer: Neal Morse; publishers: Big Hatter/Tick-et, ASCAP; Atlantic 7-89843 (12-inch version also available, Atlantic DMD 621).

CALL—The Walls Came Down (3:37); producers: Michael Been, Call; writer: Michael Been; publishers: Neeb/Tarka, ASCAP; Mercury 811 487-7.

Black

CAMEO—Style (4:14); producer: Larry Blackmon; writers: L. Blackmon, C. Singleton, N. Leffenant, T. Jenkins; publishers: All Seeing Eye/Cameo Five, ASCAP/BMI; Atlanta Artists 812 054-7. The veteran group returns in style, all right: their first release for the label debuts on the black chart at number 32 this week. What makes the song so special is the way funk rhythms and sassy humor alternate with passages of unexpectedly luscious vocal harmonies.

ANGELA BOFILL—Tonight I Give In (3:21); producer: Narada Michael Walden; writers: Lana Bogan, Donnie Shelton; publishers: Blue Harbor/Christel Gen/Koppelman-Bandier/Nurk Twins, BMI; Arista AS 1060. Bofill's sensitive phrasing and impressive vocal range are spotlighted in her followup to the flashier "Too Tough." That last release was her biggest black chart hit to date, and this stylish production by Narada Michael Walden could easily expand her audience to include pop and AC listeners as well.

recommended

INSTANT FUNK—Who Took Away The Funk (4:00); producer:

Bunny Sigler; writers: R. Carter, J. James; publishers: April/Karta/Motcha, ASCAP; Salsoul S7 7046.

RAYMOND HARRIS—Under Your Spell (3:49); producers: Amir Bayyan, Huey Harris; writers: Huey Harris, Suzanne Valentine, Mikail Mohammed; publishers: Huey's/Amirful/Joe Ali, ASCAP; Atlantic 7-89840 (12-inch version also available, Atlantic DMD 620).

MATT COVINGTON—We Gotta Live Together (3:23); producer: Steve Green; writer: Steve Green; publisher: Pearl; April 3883 (Philadelphia, Pa.).

Country

GEORGE JONES—I Always Get Lucky With You (3:18); producer: Billy Sherrill; writers: T. Whitson, F. Powers, G. Church, M. Haggard; publisher: Shade Tree, BMI; Epic 34-03883. This is probably as close to crooning as the usually intense Jones will ever get. The melody is pleasant, the tempo slow and easygoing and the piano and strings suitably dreamy.

SYLVIA—Snapshot (3:29); producer: Tom Collins; writers: Rhonda Fleming, Dennis Morgan; publisher: Tom Collins, BMI, RCA PB-13501. Continuing in the pop vein of "Nobody," Sylvia's latest finds her once again betrayed by a lover's infidelities. This one should be a multi-format hit for pop, AC and country radio.

STEVE WARINER—Don't Your Memory Ever Sleep At Night (3:07); producer: Tom Collins; writers: Steve Dean, Randy Hatch; publisher: Tom Collins, BMI; RCA PB-13515. A stylized pop arrangement on a very commercial song gives Wariner a shot at more than country radio. His crossover potential is obvious.

recommended

CINDY HURT—I'm In Love All Over Again (2:22); producer: Joe Bob Barnhill; writer: Layng Martine Jr.; publisher: Ray Stevens Music, BMI; Churchill 94013.

STEPHANIE WINSLOW—Nobody Else For Me (3:00); producer: Ray Ruff; writer: Stephanie Winslow; publisher: Checkmate, BMI; Oak 1056.

TOM WOPAT—(Til) I Kissed You (3:44); producer: Mike Post; writer: D. Everly; publisher: Acuff-Rose, BMI; Columbia 38-03884.

BAMA BAND—Tijuana Sunrise (3:48); producer: Lamar Mor-

ris; writer: Dixie Hatfield; publisher: Surf and Sand, BMI; Soundwaves 4707.

RAYBURN ANTHONY—Dance Floor Crystal Ball (2:40); producers: Rayburn Anthony, Stan Plumlee; writers: Rayburn Anthony, Stan Plumlee; publisher: Sunbright, ASCAP; Audio-graph 459.

DAVID ROGERS—You've Still Got Me (3:24); producer: not listed; writer: H.L. Shields; publisher: Chip 'N' Dale, ASCAP; Mr. Music 016 (Goodlettsville, Tenn.)

CARLTON MOODY—It's Not The Same Old Story (2:44); producers: Carlton Moody, David Moody; writer: Bobby Bush; publisher: Laymond, BMI; Lamon 10069 (Charlotte, N.C.)

Disco/Dance

SHIRLEY LITES—Heat You Up (Melt You Down) (6:57); producers: L. Parente, F. Fioravente, J. Parente; publishers: Melomega, ASCAP/Melo-Man, BMI; West End WES 22155. Already at number 44 on the Dance/Disco chart, this sizzler features a singer of incredible power and range. While a busy electronic rhythm track provides the beat, Lites' vocal moves from a low, sexy growl to dazzling swoops into the stratosphere.

recommended

LENE LOVICH—Blue Hotel (3:18); producers: Lene Lovich, Les Chappell; writers: M. Goldsand, L. Lovich, L. Chappell; publisher: Participation, ASCAP; Stiff/Epic 34-03863.

LEISURE PROCESS—Cashflow (7:04); producer: Martin Rushent; writers: Barnacle, Middleton; publisher: not listed; Columbia 44-03806 (12-inch single).

OPAL—Nice And Slow (4:56); producers: Elliot Rosoff, John Gomez; writer: Ken Gibson; publisher: Red Bus, BMI; Silver Cloud SC 14 (New York, N.Y.) (12-inch single).

SPLASHBAND—Last Chance (4:35); producers: I. Cossin, I Hampden; writers: Ivan Hampden, Jr., Milton Green; publishers: Bria/Cousin Ice Productions; Urban Rock UR22222 (New York, N.Y.) (12-inch single).

OSE—Computer Funk (6:33); producer: P.B. Floyd; writers: Floyd, McCauley; publishers: Jamar/Alisha, BMI; Bound Sound 1003 (Tampa, Fla. (813) 887-7271) (12-inch single).

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100.

Billboard Conference Scrutinizes Video Game Shifts

• Continued from page 1

chines and home computers will sustain explosive market growth, estimated by Activision president and conference keynoter Jim Levy at 300% in the U.S. over the next few years. Overseas growth could hit more than 1,000.

• More than ever, video games represent a "hits" business. As potential sales ceilings continue to rise, however, the active life cycle is shortening, with a previous market expectancy of as much as two years shrinking to an average of six months, or as little as six weeks, according to Imagic chief William F. X. Grubb.

• Turnover is as apparent in companies as in titles, with a shakeout already under way. Early casualties such as U.S. Games, Data Age and Apollo, and abrupt market share reversals such as Atari's well-publicized slump during fourth quarter, last year, are likely to be repeated. Keynoter Levy predicted that perhaps 100 new companies will launch product lines in the near term.

• From the field's beginnings as a largely self-contained, "razor/blades" product area selling both hardware and software, video game giants in the main are positioning themselves for multi-format sales. Third party software firms continue to underscore this trend as hit games spread through competing systems via licensing.

• Home and personal computers, often deemed imminent competitors and eventual successors to the video

game pioneers, will in fact represent a major boon to games. Both top game firms and computer software interests say games will provide an initial wedge into U.S. households. And, in contrast to educational and business programs that may represent one-time purchases, consumer "burnout" on a given game title insures a steady turnover that will make games an enduring market segment.

• Retail fortunes for game sales

will divide with price and consumer service needs, suggesting modestly priced computer games and hit cartridges for dedicated players will translate well to mass merchandised locations. Costlier hardware and software in the home computer field, however, will likely sell most effectively through specialty dealers.

• Title licensing, especially for arcade hits, will continue as a market force, but involving game play remains the first priority for successful

sell-through—a factor dramatized by disappointing sales for some games derived from hit tv and movie licenses.

• Action games continue to dominate the field, but improved hardware technology and expanded memory are opening market share to more complex adventure, fantasy and educational game concepts. Educationally slanted games will be a major lure in overcoming the misgivings of some potential consumers

now balking at game players or computer game programs.

• The outlook for small independent firms is diverging between the game and home computer fields, with the high marketing and manufacturing outlay needed for hit game cartridges combining with the glut of existing titles and the crowded field of existing firms to offer stiff competition to newcomers. Firms programming for home computer media, however, face a more open marketplace: computer game sales of 75,000 units can represent a run-away hit that would need five million cartridge sales for comparable success in the dedicated machine sector.

These were merely the leading issues in a long, often conflicting menu of observations made by panel speakers and floor delegates that pointed up the game trade's own maze of prizes and pitfalls. Keynoter Levy acknowledged those variances at the outset, recapping the explosive growth of the field to its current sales base of more than \$1.5 billion during 1982, representing sales of 65 million software units and 15 million players.

The former GRT Tape executive traced the ongoing "enormous state of transition that seems to have been the case from the beginning" to the market's current "destabilization" due to format incompatibility, title proliferation, undercapitalization and other problems. In the process, he sketched the eventual rise—and

(Continued on page 57)

Video Game Awards Presented

Atari Named Company Of The Year At Billboard Meet

SAN FRANCISCO—Top video games, game designers and manufacturers captured their first major industry awards here Tuesday (19) when Billboard conferred its first annual Video Game Awards.

Named video game of the year was Coleco's "Donkey Kong." Accepting for Coleco was Al Kahn, senior vice president of marketing.

"Choplifter" emerged as computer game of the year, with the award for the Broderbund Software title accepted by designer Dan Golin and Doug Carlston, co-founder and president of Broderbund.

Winning as video game company of the year was industry pioneer Atari, which still dominated chart activity overall despite its much-publicized problems. Darby Williams, assistant to the president of Warner Communications Inc.'s con-

sumer electronics division, accepted.

Video game designer of the year was Rob Fulop, who won for his Imagic hit, "Demon Attack." Fulop and Imagic president William F. X. Grubb picked up the plaque.

The video game marketing award went to Activision's "Pitfall," with Activision marketing vice president Frank Mainero and Mary Van Huevel, management supervisor for agency J. Walter Thompson, accepting.

Named video game superstar of the Year was Coleco president Arnold C. Greenberg. Coleco's Kahn accepted the award on Greenberg's behalf.

Awards were made during an evening banquet at the Westin Miyako Hotel, site for the first Video Game Conference co-sponsored by Bill-

board and Video Marketing Game Letter April 18-20 (story, page one).

Selection of winners for the video game and video game company of the year categories was derived from Billboard's Top 15 Video Games chart tabulations, based on retail research. In the remaining categories, winners were picked by an awards selection committee.

Committee members included conference chairman and VMGL publisher Tim Baskerville; Brian Chin, VMGL associate editor; Celeste Dolan, editor of Video Game Update; Martin R. Feely, Billboard's director of research/associate publisher; Mike Harrison, president of Goodphone Communications; Computer Gaming World editor Russell Sipe, and Margot Comstock Tommervik, editor-in-chief of Softalk.

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HOT 100

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label).

APRIL 30, 1983, BILLBOARD

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Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALM = Almo Publications; B-M = Belwin Miss; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; CRIT/JG = Criterion/Joel Goldfeder; HAN = Hansen Pub.; HL = Hal Leonard; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; WBM = Warner Bros. Music.

HOT 100 A-Z-(Publisher-Licensee)

Alphabetical list of songs and artists from the chart, including titles like 'Affair Of The Heart', 'Cool Places', 'I Eat Cannibals', etc.

Billboard's Top Single Picks

Survey For Week Ending 5/7/83

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LITTLE RIVER BAND—We Two (3:58); producers: Little River Band, Ernie Rose; writer: Graham Goble; publisher: Screen Gems-EMI, BMI; Capitol B-5231. To preview their forthcoming LP "The Net," the versatile Australian hitmakers turn away from the wistful mood of their last top 20 single "The Other Guy." This one is a melodic power pop ballad which pits John Farnham's strong lead vocals against a series of tough, percussive guitar lines.

ELTON JOHN—I'm Still Standing (3:00); producer: Chris Thomas; writers: Elton John, Bernie Taupin; publishers: Intersong, ASCAP; Geffen 7-29639. John hasn't rocked out this hard in many a single, so it's a treat to hear him pound a piano and let loose on the vocals. The John-Taupin writing team returns in fine form on this preview of the forthcoming LP "Too Low For Zero."

CHRISTOPHER CROSS—No Time For Talk (4:22); producer: Michael Omartian; writer: Christopher Cross; publisher: Pop 'N' Roll, ASCAP; Warner Bros. 7-29662. Cross' long-awaited second album has already produced one top 20 hit, "All Right," and this more energetic followup promises another. Michael Omartian's production provides a lush setting for Cross' delicate vocal style, and complex, Latin-edged rhythms add to the appeal.

ALABAMA—The Closer You Get (3:35); producers: Harold Shedd, Alabama; writers: James P. Pennington, Mark Gray; publishers: Irving/Down 'N' Dixie/Chinnichap, BMI; RCA PB-13524. With its current album riding high on the Top LPs chart, the group is poised for another crossover hit like last year's "Take Me Down." This smooth blend of light rock instrumentation and graceful country harmonies should be equally pleasing to pop, AC and country audiences.

A FLOCK OF SEAGULLS—Wishing (If I Had A Photograph Of You) (3:58); producer: Mike Howlett; writers: M. Score, A. Score, F. Maudsley, P. Reynolds; publisher: Zomba, BMI; Jive/Arista VS-2006. The group that helped usher in the age of the English synthesizer band with "I Ran" and "Space Age Love Song" now introduces an upcoming second album with an even more adventurous sound. The song structure is simple enough, but the multi-layered textures and discordant melody lines are fairly daring and may sound odd on first hearing.

BERLIN—The Metro (4:07); producer: Daniel R. Van Patten; writer: John Crawford; publisher: Berlin Era, BMI; Geffen 7-29638. Terri Nunn's singing in this attractive tune is tamer than her performance on "Sex (I'm A...)," which is still high on the Dance/Disco chart but didn't fare so well on the Hot 100. This second single from the "Pleasure Victim" album fits into the Blondie style of accessible new-wave pop and could help the L.A. trio crack the top 30.

recommended

JEFFERSON STARSHIP—Can't Find Love (3:48); producer: Kevin Beamish; writers: C. Chaquico, G. Slick, M. Clemans, M. Thomas; publishers: Lunatunes/Ronin, BMI; Grunt FB-13531.

LEE KOSMIN—Stop The Clock (3:15); producers: Sandy Robertson, Phil Thornalley; writers: Smith, Kosmin; publisher: Pun, ASCAP; Duke 7-99881.

AMY HOLLAND—Anytime You Want Me (3:21); producer: Michael McDonald; writer: Paul Bliss; publisher: April, ASCAP; Capitol B-5228.

KROKUS—Screaming In The Night (4:12); producer: Tom Alom; writers: Von Arb, Von Rohr, Storace, Stone, Kohler; publishers: Geffen/Warner-Tamerlane/Krokus, BMI; Arista AS1 9017.

BIG RIC—Diana (2:26); producers: John D'Andrea, Carmine Rubino; writer: P. Anka; publishers: Management Agency & Music Publishing, BMI; Rock 'N' Roll ZS4 03879.

FARQUAR—The Sun Doesn't Shine In The Bronx (4:35); producer: Farquar; writer: Farquar; publisher: not listed; Wizard WS 70003 (P.O. Box 404, Throgs Neck Station, Bronx, N.Y.).



WHISPERS—Keep On Lovin' Me (4:00); producers: Leon F. Sylvers, III, Ricky Silvers; writers: Wardell Potts, Jr., William Zimmerman, Kevin Spencer; publishers: L.F.S. III/Spectrum VII, ASCAP; Solar 7-69827. With "Tonight" still in the top five of the black chart, the group offers another glowing production from its LP "Love For Love." There's less emphasis on the ensemble singing this time, and more on the dance beat and hard-driving bass line.

SYSTEM—Sweet (3:40); producers: David Frank, Mic Murphy; writers: David Frank, Mic Murphy; publishers: Green Star/Science Lab, ASCAP; Mirage 7-99891. This title track from the duo's debut LP leans away from the broad chord changes of "You Are In My System" toward a spare, pulsing

arrangement spiced with electronic effects. Taut vocals and persistent beat should signal another black/dance chart entry.

recommended

MARCUS MILLER—Suddenly (4:25); producers: Marcus Miller, Ray Bardani, Michael Colina; writers: Marcus Miller, Mainor Ramsey; publishers: Thriller Miller/Rams, ASCAP; Warner Bros. 7-29634.

PEACHES & HERB—Remember (4:27); producer: David Wolfert; writers: D. Wolfert, S. Linzer; publishers: Songs of Manhattan Island/Sandy Linzer, BMI; Columbia 38-03872.

CARGO—Holding On For Love (5:58); producers: Carr, Cansfield; writers: Carr, Cansfield, Collins; publishers: Amber/EMI; Relativity EMC-1202 (12-inch single).

BOBBY GILLIOM—Gimme-A-Break (6:01); producer: Bobby Gilliom; writer: Bobby Gilliom; publisher: MX, BMI; Clappers CL-12-0006 (New York, N.Y.) (12-inch single).

BOHANNON—Don't Leave Me (4:05); producer: Hamilton Bohannon; writers: Leroy Emmanuel, Hamilton Bohannon; publishers: April Bohannon/Intersong, ASCAP; Compleat CP-106 (12-inch single also available, Compleat CPD-203).

COLLAGE—Get In Touch With Me (3:55); producer: Nicholas Caldwell; writers: Lee Peters, Larry White; publishers: Spectrum VII/Yours, Mine & Ours, ASCAP; Solar 7-69829 (12-inch single also available, Solar ED-4904).

VOYAGE—Let's Get Started (3:30); producers: Marc Chantreau, Pierre-Alain Dahan, Slim Pezin, Roger Tokarz; writers: Marc Chantreau, Pierre-Alain Dahan, Slim Pezin, John Reed; publisher: No Hassle, ASCAP; Atlantic 7-89923.

FEARLESS FOUR—Just Rock (6:52); producers: Fearless Four, W.K. Pearson; writers: Gary Numan, D.L. Barksdale; publisher: Weldon, BMI; Elektra ED 4900 (12-inch single).

NEW HORIZONS—Your Thing Is Your Thing (4:10); producer: Roger Troutman; writers: R. Troutman, L. Troutman; publisher: Troutman's, BMI; Columbia 38-03887.

WISH—Mr. D.J. (4:00); producers: W. Lovett, A. Lee; writer: W. Lovett; publisher: Love It, BMI; Blue 1008 (East Orange, N.J.) (12-inch single also available, Blue 10013).

YVETTE CASON—Cash Play (3:58); producer: Erik Nuri; writer: Erik Nuri; publisher: My People, ASCAP; Beantown BM7-03N-RE2 (Boston, Mass.) (12-inch single also available, Beantown BM-03N-RE2).

CARL BEAN—Hard Thing (In Life) (3:20); producer: Carl Bean; writer: Carl Bean; publishers: Clear Blue/Hemp, BMI; Airwave AW7-94973 (Hollywood, Calif.).

HAWLEY STEPHENS—Rockin' Reggae Groove (2:59); producer: Hawley Stephens; writer: Hawley Stephens; publisher: Clear Blue, BMI; Airwave AW7-94996 (Hollywood, Calif.).

ROYAL T—You Oughta Be A Beauty Queen (4:21); producer: Royal T.; writers: Royal T., P. Williams; publisher: B.E.C., ASCAP; Birdie BF-7003 (Detroit, Mich. (313) 923-7888).

O'MALLEY JONES—Layin' For You Girl (3:19); producer: Ceasar Valentino; writers: Ceasar Valentino, O'Malley Jones; publisher: Clear Blue, BMI; Airwave AW7-94980 (Hollywood, Calif.).

MONK HIGGINS—Who Dun It (3:45); producer: Vee-Pea; writer: Monk Higgins; publisher: Special Agent, BMI; Phono 102 S.



BELLAMY BROTHERS—I Love Her Mind (3:05); producers: David & Howard Bellamy; writer: David Bellamy; publishers: Bellamy Brothers/Famous, ASCAP; Warner Bros. 7-29645. The tongue-in-cheek title makes a nice twist for lyrics that focus more specifically on visual attributes. The Bellamys combine their soft harmonies with the refreshing reggae flavor that splashes through many of their newer arrangements.

EARL THOMAS CONLEY—Your Love's On The Line (3:25); producers: Nelson Larkin, Earl Thomas Conley; writers: Earl Thomas Conley, Randy Scruggs; publishers: Blue Moon/April, ASCAP/Full Armor, BMI; RCA PB-13525. This single is off Conley's upcoming new album and has a slightly different feel: a little saucier, a little brighter. But the distinctive vocals and guitar still punctuate the arrangement.

ED BRUCE—You're Not Leavin' Here Tonight (3:29); producer: Tommy West; writers: Kerry Chater, Tommy Rocco, Charlie Black; publishers: Chappell/Bibo/Vogue, ASCAP/BMI; MCA 52210. A warm, sensual ballad shifts Bruce into a contemporary lane—and his paramour into a shift of plans as love overtakes leaving.

JERRY REED—Good Ole Boys (2:39); producer: Rick Hall; writers: J.L. Wallace, Terry Skinner, Ken Bell; publisher: Hall-Clement, BMI; RCA PB-13527. Rednecks have their own credo, and it doesn't extend into flirtatious freedom for their good ole girls. Reed romps through this toe-tapper which clearly tells why his neck is red and his ire up.

LARRY GATLIN AND THE GATLIN BROTHERS BAND—Easy On The Eye (3:20); producers: Jerry Crutchfield, L. Gatlin; writer: L. Gatlin; publisher: Larry Gatlin, BMI; Columbia 38-

03885. In what appears to be an ongoing quest for crossover action, Gatlin's latest flows toward pop perimeters with a love ballad about a relationship which weathers any storm.

LANE BRODY—Over You (3:01); producers: Thom Bresh, Lane Brody; writers: Austin Roberts, Bobby Hart; publishers: Colgems-EMI/Father, ASCAP/BMI; Liberty B-1498. Brody does an outstanding job on this song from the soundtrack of the "Tender Mercies" movie. The production and performance could make this a double contender for country and pop play.

recommended

CONNIE SMITH—Don't Make Me Dream (3:10); producer: Fred Foster; writers: Wanda Mallette, Bob Morrison; publisher: Southern Nights, ASCAP; Monument WS4 03857.

SARA "HONEYBEAR" HICKEY—This Ain't Tennessee and He Ain't You (4:01); producer: Tim O'Brien; writers: Larry Bastian, Jim Shaw; publishers: ATV/Blue Book, BMI; PCM 203 (Los Angeles, Calif.).

WAYNE MASSEY—Lover In Disguise (2:35); producers: Jim Dowell, Mike Daniel; writers: Jim Dowell, Blake Mevis; publishers: Hoosier/Jack and Bill, ASCAP; MCA 52211.

DICK FELLER—Instant Glue (timing not listed); producers: Ron Demmans, Don Kinselman; writer: Dick Feller; publisher: Tree, BMI; Audiograph 45-461.

PATTI PAGE—Barbara's Daughter (3:54); producer: Shelby S. Singleton; writers: M. Shepstone, P. Dibbens; publisher: September, ASCAP; Plantation PL212.

DEBI BASS—I Need A Hero (2:20); producers: Joe Nelson, Steve Clark; writer: Joe Nelson; publisher: Low-Ja, BMI; Southern Tracks 1020.

CIMMARON—It Doesn't Matter Anymore (3:26); producer: A. Hylton; writer: Paul Anka; publisher: Spanka, BMI; Bent Tree 323 (Roanoke, VA.).



JAMES INGRAM AND PATTI AUSTIN—How Do You Keep The Music Playing (4:07); producer: Quinty Jones; writers: Michel Legrand, Alan & Marilyn Bergman; publisher: WB, ASCAP; Qwest 7-29618. The romantic theme from the movie "Best Friends" is given a tender reading by the pair whose last duet "Baby Come To Me," topped both the Hot 100 and AC charts.

recommended

MICHAEL CODY—Fiesta (4:44); producer: Earl Richards; writer: Michael Cody; publisher: Cody, ASCAP; Zoo York WS4-03638.



MENAGE—Memory (7:10); producer: Warren Schatz; writers: A.L. Webber, T.S. Eliot, T. Nunn; publisher: Koppelman-Bandier, BMI; Profile PRO-7022. The much-recorded "Cats" theme is back again, this time in an upbeat dance version that's refreshingly direct in its approach. Andrew Lloyd Webber's near-operatic melody soars over the requisite number of beats per minute in a 12-inch single that could bring the Broadway showstopper to a whole new audience.

JOHNNY DYNELL AND NEW YORK 88—Jam Hot (Rhumba Rock) (7:23); producer: Kenton Nix; writer: J. Dynell; publishers: West 10/Three F, ASCAP; Acme AMC8301 (New York, N.Y.). Dynell leads his group of rappers and chanters through an exercise in techno-minimalism, though the energy builds throughout as horns and other sounds are added. Expert mixing and the catchy one-finger synthesizer melody line make this 12-inch a natural for club play.

recommended

RODWAY—Don't Knock It 'Til You Try It (5:03); producers: Mark Liggett, Steve Rodway; writer: S. Rodway; publisher: Carbert, BMI; Millennium YD-13119 (12-inch single).

PRIVATE SECTOR—Like A Ton Of Bricks (It's Hit Me) (4:58); producer: Private Sector; writer: T. Cohen; publisher: T. Cohen, ASCAP; Relativity EMC-1203 (12-inch single).

WICKETT—Can't Get Enough Of You (8:00); producers: Hernandez, Allecca; writers: J. Hernandez, B. Allecca; publisher: Jubo, ASCAP; Mr. T. 1002 (12-inch single).

STATUS IV—You Ain't Really Down (6:10); producer: Eric Matthew; writer: not listed; publisher: not listed; Radar 12003 (Richmond Hill, N.Y.) (212) 738-8900 (12-inch single).

PAMELA NIVENS—It's You I Love (So In Love) (7:22); producer: Chaz Simmons; writers: Chaz Simmons, Steve God-

frey; publisher: Simmons Family, ASCAP; Sun Valley SV-88001 (National Distribution Network, New York, N.Y.) (212) 977-4166 (12-inch single).

ARMBAND—I Need (3:27); producers: Armband, Paul Wickliffe, Lloyd Donnelly; writer: Oleg; publisher: not listed; I.P.S. (no number) (New York, N.Y.) (212) 947-2400 (12-inch single).



EURYTHMICS—Sweet Dreams (Are Made Of This) (3:36); producer: David A. Stewart; writers: Lennox, Stewart; publisher: Sunbury; RCA PB-13533. The burst of creativity coming out of the English synthpop scene hasn't let up; witness yet another outstanding electronic duo, whose haunting sound brought this single to number two on the British chart last month. Annie Lennox's singing is coolly arresting and David Stewart's lean keyboard lines simmer provocatively.

FINIS HENDERSON—Skip To My Lou (4:07); producer: Al McKay; writer: F. Hamilton; publishers: Rustomatic/Steel-Chest, ASCAP; Motown 1669. Henderson has attracted notice recently as one of the writers and vocalists on the "Wolf" album, and now debuts under his own name. This isn't the old square dance tune; it's a sweet, Kashif-style production featuring a smooth falsetto and dreamy, romantic lyrics.

MARK GRAY—If Ain't Real (If It Ain't You) (3:18); producers: Bob Montgomery, Steve Buckingham; writers: M. Fray, F. Setser; publisher: Irving/Down 'N' Dixie/Face The Music/Warner-Tamerlane, BMI; Columbia 38-03893. Gray, formerly with rock group Exile, is now a singer/songwriter based in Nashville. His solo debut is a smoky country/r&b ballad which he tears up in style.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100.

Sedaka Focus Of Move To Dismiss Promoter's Suit

LOS ANGELES—Federal District Judge Ed Rafeedie will hear next Monday (9) a petition from defendant William Morris Agency, Neil Sedaka and Daramarc International, New York, to dismiss a suit brought by a Phillipine concert promoter.

The Morris office contends the agent is not liable for contractual obligations of a disclosed principal.

The plaintiff claims that in November, 1981, a verbal deal to book Sedaka was finalized, with the promoter sending the defendant agency a down payment check for \$25,000, reproduced in the court file. Sedaka was to work two November, 1982 gigs in the Phillipines for \$100,000, the suit claims.

In addition, Overseas Contracts Inc. of Manila contends it spent \$1,105 as down payment for hotel space and an undetermined amount for promotion and advertising, only to find that Sedaka failed to make the gig.

Leonard Named MIEA President

NEW YORK—Dave Leonard of the Trebas Institute in Montreal was elected president of the Music Industry Educators Assn. at a meeting held here last month. Other officers named were Dick Broderick of New York Univ., vice president; Paul Kelley of Elmhurst College, secretary; and Mike Fink, treasurer.

Educators attending the meet participated in seminars on prospects for the music industry during the '80s and developing recording technology.

MAY 7, 1983, BILLBOARD

Billboard HOT 100

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MAY 7, 1983, BILLBOARD

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, PRODUCER, WRITER, LABEL & NUMBER, DISTRIBUTING LABEL, and corresponding data for 100 songs.

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HOT 100 A-Z-(Publisher-Licensor)

A-Z index table listing song titles and their corresponding chart positions for all 100 songs.

Pop

BOB SEGER AND THE SILVER BULLET BAND—Even Now (4:04); producer: Jimmy Iovine; writer: Bob Seger; publisher: Gear, ASCAP; Capitol B-5213. Already halfway up the Hot 100, the follow-up to "Shame On The Moon" showcases the other side of Seger: the all-stops-out high-energy rock 'n' roller. Melody and sentiment still surface, though, even when surrounded by frantic piano and drums.

SAMMY HAGAR—Never Give Up (3:10); producer: Keith Olsen; writer: A. Pasqua; publisher: Itsall, BMI; Geffen 7-29718. Hagar's second release from "Three Lock Box" is another powerful rocker with a simple melody set over sledgehammer guitar chords. It follows the similar-sounding "Your Love Is Driving Me Crazy," which got as high as 13 on the Hot 100.

DAVID BOWIE—Let's Dance (4:08); producers: David Bowie, Nile Rodgers; writer: David Bowie; publisher: Jones, ASCAP; EMI America B-8158. In his much-anticipated debut for the label, rock's most influential iconoclast teams with co-producer Nile Rodgers to challenge the assumptions of the dance-funk genre. Rodgers' predictable arrangement sets up the rules, while Bowie's melodic structure and delivery methodically break them. Expect quick rock club response, with black and pop radio to follow.

BILLY JOEL—Goodnight Saigon (5:48); producer: Phil Ramone; writer: B. Joel; publisher: Joel Songs, BMI; Columbia 38-03780. Only an artist of Joel's stature and popularity could hope to have a hit with a song as uncompromisingly bleak as this chilling war reminiscence. The style is subdued and intense, with a strong influence of Kurt Weill.

SAGA—Wind Him Up (3:35); producer: Rupert Hine; writers: J. Crichton, M. Sadler, I. Crichton, J. Gilmour, S. Negus; publisher: Pocket, ASCAP; Portrait 37-03791. The follow-up to Saga's top 30 debut "On The Loose" is an even stronger record than the first, with a vocal that's toned down a bit and a more prominent hook. Otherwise, they repeat their successful blend of insistent rhythm and weighty power-pop chords.

RONNIE MILSAP—Stranger In My House (3:42); producer: Ronnie Milsap/Tom Collins; writer: Mike Reid; publisher: Lodge Hall, ASCAP; RCA JH13470. Milsap continues his assault on the pop/rock charts with a sizzling groove record full of unexpected touches. It's a powerful shot for this artist but it's straying far from country.

recommended

ULTRAVOX—Reap The Wild Wind (3:26); producer: George Martin; writers: C. Cross, W. Cann, W. Currie, M. Ure; publishers: Mood/Hot Food/Jump Jet, Sing Sing; Chrysalis VS4-42682.

DIRE STRAITS—Twisting By The Pool (3:30); producer: Mark Knopfler; writer: Mark Knopfler; publisher: Chariscourt, ASCAP; Warner Bros. 7-29706.

SCANDAL—Love's Got A Line On You (3:24); producer: Vini Poncia; writers: Z. Smith, K. Green; publishers: Just Friends, BMI/KJG, ASCAP; Columbia 38-03615.

RANDY BISHOP & THE UNDERDOGS—Two Hearts On The Loose (3:45); producer: Spencer Proffer; writer: R. Bishop; publishers: Grand Pasha/Havemore Wantmore, BMI; Pasha ZS4-03790.

MICHAEL FOSTER—There She Goes (3:50); producer: Ron Chaney; writer: Michael Foster; publisher: Silverline, BMI; MCA 52195.

GERARD McMAHON—Count On Me (3:46); producers: Gerard McMahon, Michael Ostin; writer: Gerard McMahon; publishers: Backmac/Ruzam, BMI; Full Moon 7-29699.

Black

CHAKA KHAN—Tearin' It Up (4:09); producer: Arif Mardin; writers: Bunny Sigler, Jane Lumibao; publishers: Blackwood/Mured, BMI; Warner Bros. 7-29745. Khan tears into this dense funk number with even more power than she pumped into the black top five "Got To Be There." Hot tempo and searing high energy should make this a dance floor favorite as well as a radio hit.

PEABO BRYSON—Remember When (So Much In Love) (4:59); producer: Peabo Bryson; writer: Peabo Bryson; publishers: WB/Peabo, ASCAP; Capitol B-5210. For the third release from his "Don't Play With Fire" LP, Bryson continues the super-smooth ballad style that brought him back to the top 20 of the black chart with "We Don't Have To Talk." Surprising jazz harmonies toward the end add an interesting twist to the arrangement.

LAKESIDE—Raid (4:07); producer: Lakeside; writers: F. Alexander, Jr., N. Beavers, M. Craig, F. Lewis, T. McCain, S. Shockey, T. Shelby, O. Stokes, M. Wood, Jr.; publisher: Circle L, ASCAP; Solar 7-69836. Lakeside previews its "Untouchables" album with a solid dose of funk and humor. Lots

of whistles and crowd noises fill out this story of the party almost out of bounds.

NARADA MICHAEL WALDEN—Reach Out (3:34); producer: Narada Michael Walden; writers: Holland, Dozier, Holland; publisher: Jobete, ASCAP; Atlantic 7-89858 (12-inch version also available, Atlantic DMD 616. Walden has remade the Four Tops classic with such respect and originality that he's added new meaning to the song. The production is razor-sharp, the instrumentation startlingly inventive.

GWEN GUTHRIE—Peanut Butter (3:53); producers: Sly Dunbar, Robbie Shakespeare; writer: Sly Dunbar; publisher: Island, BMI; Island 7-99903 (12-inch version also available, Island DMD 614). The same team behind Grace Jones' sophisticated rhythms has produced Guthrie's latest, and the result is a dazzling dance-oriented track. Seductive vocals shape what could have been too cute a lyric into a sizzling invitation.

SPINNERS—City Full Of Memories (3:40); producer: Freddie Perren; writers: Keni St. Lewis, Freddie Perren; publishers: Bull Pen, BMI/Perren-Vibes, ASCAP; Atlantic 7-89862. The Spinners' follow-up to "Funny How Time Slips Away" recalls any number of '60s Motown hits, with the easygoing but insistent dance rhythm and actively chatty bass line. As always, the singing is handled with effortless grace.

EDDY GRANT—Electric Avenue (3:47); producer: Eddy Grant; writer: E. Grant; publisher: Greenheart, ASCAP; Portrait 37-03793. This powerful track, currently zooming up the Dance/Disco chart, sets ominous lyrics to a lean electronic reggae beat. Grant has won much respect in England as both a hitmaker and an astute commentator; similar U.S. success could follow.

recommended

MCFADDEN & WHITEHEAD—Are You Lonely (3:45); producers: Gene McFadden, John Whitehead; writers: McFadden, Whitehead, Carstarphen; publishers: McFadden & Whitehead, BMI/Ahamay, ASCAP; Capitol 5206.

OZONE—Strutt My Thang (3:37); producer: Michael Stokes; writer: Ozone; publisher: Old Brompton Road, ASCAP; Motown 1668.

KID CREOLE & THE COCONUTS—Annie, I'm Not Your Daddy (3:50); producer: August Darnell; writer: August Darnell; publishers: Perennial August/Cri Cri, BMI; Sire 7-29738.

KLYMAXX—Convince Me (4:09); producer: Stephen Shockley; writers: Lynn Malsby, Lorena Porter Hardiman, Stephen Shockley; publisher: Spectrum VII, ASCAP; Solar 7-69837.

BOONE BROS.—(Party People) Throwdown (3:59); producers: Eric Morgenson, Curtiss Boone; writers: Curtiss Boone, Hershel Boone, Everette Boone, Verdell Strong; publishers: Walden/Stud Rico/McGuys, ASCAP; Atlantic 7-89874 (12-inch single also available, Atlantic DMD 607).

RITA MARLEY—The Beauty Of God's Plan (3:45); producers: Ricky Walters, Grub Cooper, Steve Golding; writers: D.L. McNeil, C. Samarel; publisher: Rita Marley, ASCAP; Shanachie SH 705.

THUNDERFLASH—Not A Day Too Soon (6:00); producer: not listed; writer: R. Vann; publisher: R. Vann, BMI; Jam Power JP-12-005 (12-inch single) (Northridge, Calif., (213) 701-0375).

GENE SCOTT—Leave Your Love (4:09); producer: not listed; writer: G. Scott; publisher: King Productions, ASCAP; King KP-1008. (Wintersville, Oh. (614) 266-6974).

Country

CRYSTAL GAYLE—Our Love Is On The Faultline (3:54); producer: Allen Reynolds; writer: Reece Kirk; publisher: Rondor, Pty Ltd/Irving, BMI; Warner Bros. 729719. An energetic tempo and natural groove give this plenty of fire. Gayle's delivery is impeccable.

CONWAY TWITTY—We Had It All (2:59); producer: Ron Chaney & Conway Twitty; writers: Troy Seals/Donnie Fritts; publishers: Danor/Irving, BMI; MCA 52154. A beautiful ballad from two of Nashville's strongest writers makes a perfect vehicle for an artist who knows how to make a lyric ring true.

SHYLO—I Don't Think Much Of Her Anymore (3:20); producer: Larry Rogers; writers: R. Scaife/D. Scaife/P. Thomas; publishers: Vorgue & Partner (Welk), BMI; Mercury 811097-7. Shylo's best effort yet gets honest country treatment that sounds reminiscent at times of groups like the Byrds and the New Riders.

LYNN ANDERSON—You Can't Lose What You Never Had (2:10); producer: Michael Clark; writers: M. Garvin-C. Waters T. Shapiro; publisher: Tree Publishing/Tree Group/O'Lyric, BMI. Permian 82000. Clark has done a fine job of creating a comeback record for Anderson. The snappy production and song choice are perfect.

recommended

TOMMY ST. JOHN—Where'd Ya Stay Last Night (2:18); producer: Norro Wilson; writer: Joe Hudgins; publisher: Tree, BMI; RCA 13475.

CLIFFORD RUSSELL—I Almost Believed You (3:42); producer:

Chuck Sagle; writers: M. Bolotin, P. Henderson; publishers: April, Monisteri, Emboe, ASCAP; Sugartree 0510. P.O. Box 120955, Nashville, TN 37212 (615) 269-5296.

MICHAEL JOHN AND KIMBERLY—After What You Did (2:46); producer: L.C. Parsons; writer: Michael John; publisher: Chigger Hill, SESAC. Artists Revue 8328. P.O. Box 24646, Nashville, TN 37202.

PETE RICHMOND—Outside Your Love (3:35); producer: Benny Kennerson; writers: Pete Richmond, John D. Mercer; publisher: World Label, BMI, World Label. Commerce City, CO 80022 (303) 287-1575.

Adult Contemporary

BILL MEDLEY—For You (3:34); producer: Richard Perry; writer: Joe Russo; publisher: Council Rock, BMI; Planet YB-13474. The second single from "Right Here And Now" is a full-blown production number, with masses of strings and heavily-echoed drums surrounding Medley's emotional baritone. The climactic finish features Medley soaring over the orchestra in a nifty falsetto.

recommended

PETER ALLEN—You Haven't Heard The Last Of Me (3:46); producer: Richard Landis; writers: Tom Snow, Eric Kaz; publishers: Snow, BMI/Kaz/April, ASCAP; Arista 1052.

SOUNDTRACK: "THE STING II"—The Entertainer—Heliotrope Bouquet (2:55); producer: Lalo Schifrin; writer: Scott Joplin; publisher: Mary L. Wormley, BMI; MCA 52175.

RON EVANS—I Want You Back Again (3:48); producer: Brad Baker; writer: R. Evans; publisher: J.D. Music, ASCAP; Coast to Coast ZS4-03788.

MARK KNOPLER—Going Home (Theme Of "The Local Hero") (3:57); producer: Mark Knopfler; writer: Mark Knopfler; publisher: Chariscourt, ASCAP; Warner Bros. 7-29725.

PERRY COMO—So It Goes (4:11); producer: Mike Berniker; writers: Mason, Johnson, Gould; publisher: Warner Bros., ASCAP; RCA PB-13453.

TOM LAZAROS—I Get The Feeling From You (3:00); producers: Tom Lazaros, Bud Reneau; writer: Tom Lazaros; publishers: Free Breez, Schleco, BMI; Stature JS3800 (Troy, Mich.).

Disco/Dance

RHETTA HUGHES—Angel Man (G.A.) (6:58); producer: Kenny Lehman; writers: Peter Tufel, Kenny Lehman; publisher: Darian, BMI; Aria AR 1208. Hughes is currently racing up the Dance/Disco chart with this 12-inch single, a tribute to New York's Guardian Angels. "Downtown," "Uptown," "Midtown" and acapella versions all highlight her exciting delivery set to different textures of electronics and strings.

PATRICK SIMMONS—So Wrong (Dance Mix) (5:22); producer: John Ryan; writers: Patrick Simmons, Chris Thompson; publishers: Soquel/No Sheet/April, ASCAP; Elektra 0-67929. 12-inch version of previously-reviewed 7-inch (Billboard, March 12, 1983).

recommended

RONI GRIFFITH—Breaking My Heart (3:58); producer: Bobby

Orlando; writers: Bobby Orlando, Roni Griffith; publishers: Jackaroo/Bobby "O", ASCAP; Vanguard VSD 35236.

WHAM—Enjoy What You Do (Wham Rap) (6:58); producer: Bob Carter; writers: G. Michael, A. Ridgeley; publisher: not listed; Columbia 44-03177 (12-inch single).

B-MOVIE—Nowhere Girl (6:32); producer: Steve Brown; writers: Steve Hovington, Rick Holliday; publisher: Terrace, ASCAP; Sire 0-29733 (12-inch single).

FAST RADIO—Under My Thumb (3:42); producer: Guy Ruvolo; writers: M. Jagger, K. Richards; publisher: ABKCO, BMI; Radar RDR-7002 (12-inch version also available, Radar RDR-12002).

DAVID JOSEPH—You Can't Hide (Your Love From Me) (6:41); producer: Godwin Logie; writer: D. Joseph; publisher: not listed; Mango PRO-7804 (12-inch single).

MID AIR—Ease Out (7:20); producers: Leroy & Robert Martin; writers: J. Schisholm, B. Allis, M. Schisholm; publishers: Dance & Shout/Original Sounds of Chicago, BMI; Full Scope FSD-8203 (12-inch single) (Chicago, Ill.).

SPECIAL REQUEST—Salsa Smurf (5:15); producer: Jose "Animal" Diaz; writer: C. DeJesus; publisher: Tee Girl, BMI; Tommy Boy TB-832 (12-inch single).

JESSE RAE—Rusha (5:56); producer: Jesse Rae; writers: J. Rae, B. Worrell; publisher: not listed; Columbia 44-03374 (12-inch single).

First Time Around

STRANGE ADVANCE—She Controls Me (3:56); producer: Bruce Fairbairn; writers: D. Arnett, D. Kromm; publishers: Squamish/Slansongs/Man Of Mars, PROCAN; Capitol B-5214. Loverboy mentor Bruce Fairbairn produced this Canadian trio's debut, which features electronic drums behind a rock guitar. By combining a new-wave vocal approach with power-pop potency, the group comes up with a highly commercial sound that's already won them considerable AOR play.

MAUREEN McDONALD—Twice Upon A Time (3:08); producers: Ken Melville, Dawn Atkinson; writers: Maureen McDonald, Tom Ferguson, Michael McDonald; publisher: Genevieve, ASCAP; Full Moon 7-29709. After many album credits as a session singer, McDonald gets top billing in this movie theme, co-written by her bother Michael. She offers attractively bold vocals; he provides the tried-and-true syncopated piano style.

ONE LIFE—Watershine (2:57); producer: Bob Fuhr; writer: W.C. Hodgson; publisher: Hungdung, PROCAN; Shady Egyptian 5-2-12 (Spirit Productions, New York, N.Y. (212) 673-2420). This five-man Canadian band serves up a tasty blend of Beatlesque harmonies, reggae bass and AOR-rock guitar riffs. The sober B-side "Going Crazy" might be more acceptable for airplay than "Watershine," which is lively, joyful, infectious, and explicitly pro-marijuana.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100.

U.S. Acts Urged To Tour Germany

COLOGNE—If big-name U.S. artists took more time and trouble to tour continental European territories, then American MOR product would fast regain greater levels of acceptance and influence, according to Jochen Kraus, EMI-Electrola's international repertoire director here.

He adds: "More showcase concerts would give this sector of pop music the kind of push to bring back German record buyers. But the big problem for us, as record companies, is to motivate artists to spend much more time in a country like Germany. The economic fact of life is that they can make more money in the U.S., so they tend to forget the spinoff benefits of increased record sales that European concert and television exposure can bring."

He cites Barry Manilow, when he was with EMI-Electrola here, as a key example of how concerts can break an artist. "And both Olivia Newton-John and Diana Ross broke

the ice, in a record-selling sense, in Germany by tours which included appearances on the top-rated 'Musikladen' television pop showcase."

Kraus also notes similar disk sales success in Germany for Kim Carnes, Cliff Richard and Kate Bush following personal appearances. Hot Chocolate also cooperated on tour promotion, with a quick sales return of two singles and one album in the national charts.

Trojan Records Broadening Catalog

LONDON—Trojan Records, a successful U.K. independent which has been predominantly a reggae operation, is expanding its catalog to include jazz-funk, soul and disco releases.

A new Trojan logo has been designed and will be incorporated into special disco-product bags for both seven- and 12-inch releases. Distribution is through PRT Records.

Billboard HOT 100

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MARCH 19, 1983, BILLBOARD

Main chart table with columns for Week, Title-Artist, and chart position. Includes entries like 'BILLIE JEAN' by Michael Jackson and 'PASS THE DUTCHIE' by Musical Youth.

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).

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub., ALM = Almo Publications, B-M = Belwin Miss., B-3 = Big Three Pub., BP = Bradley Pub., CHA = Chappell Music, CLM = Cherry Lane Music Co., CPI = Cimino Pub., CPP = Columbia Pictures Pub., CRIT/JG = Criterion/Joel Goldfeder, HAN = Hansen Pub., HL = Hal Leonard, IMM = Ivan Mogull Music, MCA = MCA Music, PSP = Peer Southern Pub., PLY = Plymouth Music, WBM = Warner Bros. Music.

HOT 100 A-Z-(Publisher-Licensee)

A-Z index table listing song titles and their corresponding chart positions, such as 'African (Hudmar/Cowbellia, ASCAP)' at position 93.

Billboard's® Top Single Picks™

Survey For Week Ending 3/26/83

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Black

BAR-KAYS—She Talks To Me With Her Body (4:29); producer: Allen A. Jones; writers: Bar-Kays, A. Jones, M. Toles; publishers: Warner/Tamerlane/Bar-Kays, BMI; Mercury 810 435-7. The Bar-Kays continue the sound and tempo of their top 10 "Do It" with another tight, punchy production from their "Propositions" album. Instant radio reaction brings this one to number 54 on the black chart this week.

WOLF—Why Do You Do Me (3:42); producer: Bill Woffer; writers: Bill Woffer, Brenda Mekeel, Finis Henderson; publishers: Wolftoons/Spectrum VII, ASCAP; Constellation 7-69835. Guest vocalist Jon Gibson gives a fine, funky performance on this followup to "Papa Was A Rolling Stone." No electronics this time; just straightforward black pop, heavy on Latin rhythms and punctuated with jazz horns.

recommended

ROBERT WINTERS & FALL—Do That To Me One More Time (4:12); producer: Jimmy Bee; writer: T. Tennille; publisher: Moonlight and Magnolias, BMI; Casablanca 810 491-7.

ISLEY BROTHERS—Between The Sheets (4:54); producer: Isley Brothers; writers: C. Jasper, E. Isley, M. Isley, R. Isley, R. Isley, O. Isley; publishers: April/Bovina, ASCAP; T-Neck ZS4 03797.

MASS PRODUCTION—Time Bomb (3:59); producers: Williams, Bryant, Williams; writers: S. Williams, R. Williams, T. Kelly, L. Marshall; publisher: Two Pepper, ASCAP; Cotillion 7-99899.

INGRAM—D.J.'s Delight (3:53); producer: Ingram; writer: James M. Ingram; publishers: BG/Family/Green Mirage, BMI; Mirage 7-99919.

TREACHEROUS THREE—Action (5:37); producer: Sylvia, Inc.; writers: Lamar A. Hill, Kevin Keaton, Moe Dewese; publisher: Sugar Hill, BMI; Sugarhill SH-599 (12-inch single).

RAGS & RICHES—Medley: El Watusi/La Bamba (3:21); producers: Bobby Ragona, Vinny DePaola, Rick Bleweiss; writers: R. Barretto, R. Valens; publishers: Little Dipper/Kemo, BMI; Casablanca 811 247-7.

Pop

recommended

DEF LEPPARD—Photograph (3:35); producer: Robert John "Mutt" Lange; writers: Clark, Willis, Savage, Elliott, Lange; publisher: Zomba, BMI; Mercury 811 215-7.

RANDY NEWMAN—I Love L.A. (3:29); producers: Russ Titelman, Lenny Waronker; writer: Randy Newman; publisher: Six Pictures, BMI; Warner Bros. 7-29687.

TOTAL COELO—I Eat Cannibals (3:28); producer: Barry Blue; writers: B. Blue, R. Nicolson, P. Greedus; publisher: Virgin, ASCAP/Geoff & Eddie, BMI; Chrysalis VS4 42669.

SPARKS AND JANE WIEDLIN—Cool Places (3:23); producers: Ron Mael, Russell Mael; writers: Ron Mael, Russell Mael; publishers: Ron Mael and Russell Mael, ASCAP/Hansa France, SACEM; Atlantic 7-89866 (12-inch single also available, Atlantic 0-89863).

PETER GODWIN—Images Of Heaven (3:26); producer: Georg Kajanus; writer: Peter Godwin; publishers: Chappell/Original, ASCAP; Polydor 810 065-7.

REVILLOS—Tell Him (3:23); producer: Eugene Reynolds; writer: B. Russell; publisher: Screen Gems-EMI; Pasha ZS4 03553.

TENANTS—Sheriff (3:54); producer: Paul Gross; writers: Brown, McLean; publisher: not listed; Epic 34-03798.

Country

T. G. SHEPPARD—Without You (3:36); producer: Buddy Killen; writers: Pete Ham, Tom Evans; publisher: Apple, ASCAP; Warner Bros. 7-29695. Sheppard contributes a most effective cover of the Nilsson standard. The slow, stately arrangement and subdued background help show his strong voice to its best advantage.

MICKEY GILLEY—Fool For Your Love (3:10); producer: Jim Ed Norman; writer: D. Singleton; publishers: Jensen/Black Sheep, BMI; Epic 34-03783. To a pronounced, deliberate beat, Gilley carols about one of life's nicer addictions. The sax touches add a lot to the stamina of the arrangement.

EDDIE RABBITT—You Can't Run From Love (3:37); producer: David Malloy; writers: Eddie Rabbitt, David Malloy, Even Stevens; publishers: Deb-dave/Briarpatch, BMI, Warner Bros. 7-29712. Rabbitt's easy-listening voice, a pleasant melody and a good hook all combine to give this number power. The production is crisp and—as befits the song's message—dramatic.

WILLIE NELSON & BRENDA LEE—You're Gonna Love Yourself (In The Morning) (2:54); producer: Fred Foster; writer: Donnie Frit; publisher: Combine, BMI; Monument WS4-03784. Willie's calm certainty here blends effectively with Brenda Lee's impassioned promising. Foster's restrained production enables the vocals and the lyrics to get the attention they merit.

recommended

GARY STEWART & DEAN DILLON—Smokin' In The Rockies (2:47); producer: Blake Mevis; writers: Dean Dillon, Frank Dycus, Gary Stewart, Buddy Cannon; publishers: Tree/Forest, BMI/Sabal, ASCAP/Golden Opportunity, SESAC; RCA PB13472.

BOXCAR WILLIE—Train Medley (3:22); producer: Jim Martin; writers: various; publishers: various; Main Street 954.

EARL SCRUGGS (vocals by BURRITO BROTHERS)—Could You Love Me One More Time (2:32); producers: Randy Scruggs, John Thompson; writer: C. Stanley; publisher: Fort Knox, BMI; Columbia 38-03777.

KATHY BAUER—Hold Me Till The Last Waltz Is Over (2:59); producer: Dave Burgess; writer: Bill Nash; publisher: Tata Grande, BMI; NSD 164.

RANGERS—Roll With The Tide (2:35); producer: Brian Fisher; writers: Taylor, Moore, Keel; publishers: First Lady/Maypop, BMI; CBO 134. (Central City, Ky.)

RAY PENNINGTON—While I Was Slippin' In (She Was Steppin' Out) (2:39); producer: Ray Pennington; writers: Ray Pennington, Jesse Shofner; publisher: Almarie, BMI; Dimension 1043.

RONNIE RENO—I Need That Shoulder After All (2:55); producer: Wayne Carson; writers: Wayne Carson, Ronnie Reno; publisher: Shady Dell, BMI; EMH 0018 (Nashville, Tenn.)

DON TeBEAUX—A Part Of Me (3:28); producer: Patty Parker; writers: Eric Bach, Andrew Wolf; publisher: White Cat, ASCAP; Comstock 1701 (Shawnee, Kan. (913) 631-6060).

SANDRA POPE—What's Wrong With Fairy Tales (2:48); producers: Jim Williamson Tony Migliore; writer: Sandra Pope; publisher: MCW, ASCAP; Cardinal 125 (Nashville, Tenn.)

WAYCROSS EXPRESS—You're The One (3:05); producer: not listed; writer: Michael Walker; publisher: not listed; Wayco 30103.

First Time Around

ALEX CALL—Just Another Saturday Night (3:44); producer: Ron Nevison; writer: Alex Call; publishers: Unichappell/New Daddy, BMI; Arista AS 1049. This snappy, uptempo track has the same kind of instant pop appeal as John Cougar's happier hit songs—but watch out for the lyrics. Call's storyline is one of murder and mayhem, and it turns good-time rock'n'roll into heavy irony.

ART IN AMERICA—Undercover Lover (3:27); producer: Eddy Offord; writer: C. Flynn; publisher: Moonwalk, ASCAP; Pavillion ZS4 03548. In its debut single, this Detroit band combines a sweet America-style vocal with dramatic guitar riffs in a pleasing pop-rock ballad. Producer Eddy Offord (of Yes fame) provides an elegantly precise mix.

Adult Contemporary

recommended

SHELTER—The Way I Feel (3:55); producer: Edward Germano; writers: C. Bova, W. Messinetti; publishers: Dantroff/Anjuli, BMI; Polydor 810 791-7.

Disco | Dance

BORIS MIDNEY—D-D-D-Dance (5:55); producer: Boris Midney; writer: B. Midney; publisher: Eugenia, BMI; MI KM 3891 (Embassy Records, New York, N.Y.). Dance-music veteran Midney has returned to the scene with a number that pits jazzy vocals against both electronic and traditional percussion for a surprising and fresh sound. The 12-inch single contains a vocal track as well as three other mixes for DJs to play with.

recommended

KIX—Body Talk (3:39); producer: Pete Solley; writers: Gilder, Herndon; publishers: Red Admiral, BMI/Precision, ASCAP; Atlantic 7-89852.

NEW ORDER—Blue Monday (7:26); producer: not listed; writer: New Order; publisher: not listed; Factus 10 (12-inch single).

FLIRTS—We Just Want To Dance (2:41); producer: Bobby Orlando; writer: Bobby Orlando; publishers: Jackaroo/Bobby "O," ASCAP; O ORS 1003.

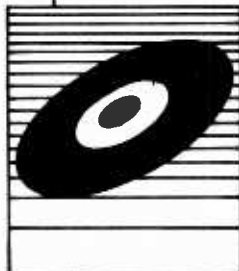
STARGAZE—You Can't Have It (5:50); producer: Keith Sanders; writers: C. Joseph, C. Riley; publisher: Val Trena, BMI; Brooktown TNT-3001 (New York, N.Y. (212) 410-4441).

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100.

MARCH 26, 1983, BILLBOARD

memo

To: **Record Promotion Executives**
From: **Billboard**
Re: **Radio Action Decision Ads**



Radio's final playlist decision is the bottom line!

Run with a Billboard RADIO ACTION DECISION AD on your single (or singles!) and you'll be running in the right place at the right time! You'll hit Monday and Tuesday—those final playlist decision days for radio! It's the time to effectively present your up-to-the-minute play action facts to the 5500 radio stations that get Billboard—a reach that is greater than any other industry publication. Recent AdSell Studies clearly indicate that Billboard's reach is a real reach with radio readership. For example, the Billboard ads reported on, received an 83% "preferential treatment" rating ("convinced radio that manufacturers were promotionally supporting the product advertised").

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Billboard

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HOT 100

HOT 100

MARCH 26, 1983, BILLBOARD

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	10	10	BILLIE JEAN —Michael Jackson (Quincy Jones, M. Jackson; Epic 34-03509)	33	30	11	DREAMIN' IS EASY —Steel Breeze (Kim Fowley), K. Gooberian; RCA 13427	67	67	5	ONLY YOU —Yaz (E.C. Radcliffe, Yaz, Clarke; Sire 7-29844 (Warner Bros.))
2	3	17	DO YOU REALLY WANT TO HURT ME —Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig, G. O'Dowd; Virgin/Epic 34-03368	34	50	3	EVEN NOW —Bob Seger & The Silver Bullet Band (Jimmy Iovine), B. Seger; Capitol 5213	68	73	4	YOU ARE IN MY SYSTEM —The System (M. Murphy, D. Frank), M. Murphy, D. Frank; Mirage 7-99937 (Atco)
3	4	14	HUNGRY LIKE THE WOLF —Duran Duran (Colin Thurston), Duran Duran; Capitol 5195	35	51	3	I WON'T HOLD YOU BACK —Toto (Toto), S. Lukather; Columbia 38-03597	69	79	3	ALWAYS SOMETHING THERE TO REMIND ME —Naked Eyes (Tony Mansfield), B. Bacharach, H. David; EMI-America 8155
4	6	11	YOU ARE —Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie, B. Harvey-Richie; Motown 1657	36	31	9	MY KIND OF LADY —Supertramp (Supertramp, Peter Henderson), R. Davies, R. Hodgson; A&M 2517	70	76	3	WALKING IN L.A. —Missing Persons (Ken Scott), T. Bozzio; Capitol 5212
5	5	16	BACK ON THE CHAIN GANG —The Pretenders (Chris Thomas), C. Hynde; Sire 7-29840 (Warner Bros.)	37	41	8	I LIKE IT —Debarge (I. Gordy, E. Debarge), R. Debarge; Gordy 1645 (Motown)	71	NEW ENTRY	NEW ENTRY	STRANGER IN MY HOUSE —Ronnie Milsap (Ronnie Milsap, Tom Collins), M. Reid; RCA 13470
6	7	9	WE'VE GOT TONIGHT —Kenny Rogers and Sheena Easton (D. Foster, K. Rogers), B. Seger; Liberty 1492	38	38	9	WINDS OF CHANGE —Jefferson Starship (Kevin Beamish), P. Sears, J. Sears; Grunt 13439 (RCA)	72	80	2	IF YOU WANNA GET BACK YOUR LADY —Pointer Sisters (Richard Perry), J.L. Parker, B. Potter; Planet 13430 (RCA)
7	10	7	MR. ROBOTO —Styx (Styx), D. DeYoung; A&M 2525	39	43	7	I DON'T CARE ANYMORE —Phil Collins (Phil Collins, Hugh Padgham), Phil Collins; Atlantic 7-89877	73	84	2	MORNIN' —Jarreau (Jay Graydon), A. Jarreau, J. Graydon, D. Foster; Warner Bros. 7-29720
8	8	8	SEPARATE WAYS —Journey (Mike Stone, Kevin Elson), S. Perry, J. Cain; Columbia 38-03513	40	40	8	SO CLOSE —Diana Ross (Diana Ross), D. Ross, B. Wray, R. Mounsey; RCA 13424	74	74	3	LET ME GO —Heaven 17 (British Electric Foundation and Greg Walsh), Ware, Gregory, Marsh; Arista 1050
9	9	9	ONE ON ONE —Daryl Hall and John Oates (Daryl Hall, John Oates), D. Hall; RCA 13421	41	42	8	NICE GIRLS —Melissa Manchester (Arif Mardin), J. Buckingham, S. Buckingham, M. Gray; Arista 1045	75	NEW ENTRY	NEW ENTRY	I COULDN'T SAY NO —Robert Ellis Orrall with Carlene Carter (Roger Behrman), R.E. Orrall; RCA 13431
10	13	18	TWILIGHT ZONE —Golden Earring (Shell Schellekens), G. Kooymans; 21 Records 1-103 (Polygram)	42	45	9	IT MIGHT BE YOU —Stephen Bishop (Dave Grusin), D. Grusin, M. Bergman, A. Bergman; Warner Bros. 7-29791	76	82	2	AMERICAN MADE —Oak Ridge Boys (R. Chancy), B. DiPiero, P. McManus; MCA 52179
11	14	10	COME ON EILEEN —Dexy's Midnight Runners (Clive Langer, Alan Winstanley), K. Rowland, J. Paterson, K. Adams; Mercury 76189 (Polygram)	43	48	5	TAKE THE SHORT WAY HOME —Dionne Warwick (Barry Gibb, Karl Richardson, Albhy Galuten), B. Gibb, A. Galuten; Arista 1040	77	83	2	EENIE MEENIE —Jeffrey Osborne (George Duke), M. Sembello, R. Pounds; A&M 2530
12	2	15	SHAME ON THE MOON —Bob Seger & The Silver Bullet Band (Jimmy Iovine), R. Crowell; Capitol 5187	44	49	7	THE FANATIC —Felony (Don Rubin, Artie Kornfeld), J. Spry, C.J. Spry, A. Blea, D. Sands, L. Ruiz; Rock 'N' Roll 4-03497 (Scotti Bros./Epic)	78	NEW ENTRY	NEW ENTRY	NEVER GIVE UP —Sammy Hagar (Keith Olsen), A. Pasqua; Geffen 7-29718 (Warner Bros.)
13	15	21	I KNOW THERE'S SOMETHING GOING ON —Frida (Phil Collins, Hugh Padgham), R. Ballard; Atlantic 7-89984	45	53	3	WELCOME TO HEARTLIGHT —Kenny Loggins (Bruce Botnick, Kenny Loggins), K. Loggins; Columbia 38-03555	79	85	2	EVERY HOME SHOULD HAVE ONE —Patti Austin (Quincy Jones), D. Bugatti, F. Musker; Q West 7-29727 (Warner Bros.)
14	16	9	JEOPARDY —Greg Kihn Band (Matthew King Kaufman), Kihn, Wright; Besskeley 7-69847 (Elektra)	46	47	7	SOMETHING TO GRAB FOR —Ric Ocasek (Ric Ocasek), Ric Ocasek; Geffen 7-29784 (Warner Bros.)	80	81	2	CARRIE'S GONE —Le Roux (Leon Medical), F. Frederiksen, J. Odom, R. Roddy; RCA 13456
15	24	5	BEAT IT —Michael Jackson (Quincy Jones), M. Jackson; Epic 34-03759	47	65	2	SOLITAIRE —Laura Branigan (Jack White), M. Clémenceau, D. Warren; Atlantic 7-89868	81	NEW ENTRY	NEW ENTRY	WIND BENEATH MY WINGS —Lou Rawls (R. Hafkine), L. Henley, J. Silbar; Epic 34-03758
16	20	7	DER KOMMISSAR —Alter The Fire (John Eden), R. Ponger, A. Piercy; Epic 34-03559	48	54	5	SOME KIND OF FRIEND —Barry Manilow (Barry Manilow), B. Manilow, A. Anderson; Arista 1046	82	83	35	ON THE LOOSE —Saga (Rupert Hine), M. Sydler, J. Crichton, I. Crichton, J. Gilmour, S. Negus; Portrait 37-03359 (Epic)
17	17	10	FALL IN LOVE WITH ME —Earth, Wind and Fire (Maurice White), M. White, D. Vaughn, W. Vaughn; Columbia 38-03375	49	52	6	SHOULD I STAY OR SHOULD I GO —The Clash (Clash), Clash; Epic 34-03547	83	84	90	MEXICAN RADIO —Wall of Voodoo (Richard Madda), Wall Of Voodoo; I.R.S. 9912 (A&M)
18	19	9	I'VE GOT A ROCK 'N' ROLL HEART —Eric Clapton (Tom Dowd), T. Seals, E. Setser, S. Diamond; Warner Bros./Duck 7-29780	50	56	4	MINIMUM LOVE —Mac McAnally (Terry Woodford, Clayton Ivey), McAnally, Wexler; Geffen 7-29736 (Warner Bros.)	84	85	39	BURNING HEART —Vandenberg (Vandenberg and Stuart Epps), A. Vandenberg; Atco, (Atlantic) 7-99947
19	12	10	ALL RIGHT —Christopher Cross (Michael Omatian), C. Cross; Warner Bros. 7-29843	51	57	4	LOVE MY WAY —Psychedelic Furs (Todd Rundgren), J. Ashton, T. Butler, R. Butler, V. Ely; Columbia 38-03340	85	86	46	IT'S RAINING MEN —Weather Girls (P. Jabara, B. Estry), P. Jabara, P. Shaffer; Columbia 38-03354
20	25	8	LITTLE TOO LATE —Pat Benatar (Neil Gerrald, Peter Coleman), A. Call; Chrysalis 4-03536	52	NEW ENTRY	NEW ENTRY	LET'S DANCE —David Bowie (David Bowie, Nile Rodgers), D. Bowie; EMI-America 8158	86	87	55	GOODY TWO SHOES —Adam Ant (Adam Ant, Marco Pirroni), A. Ant, M. Pirroni; Epic 34-03367
21	11	14	STRAY CAT STRUT —Stray Cats (Dave Edmunds), B. Setzer; EMI-America 8122	53	70	3	OUTSTANDING —The Gap Band (Lonnice Simmons), R. Calhoun, L. Simmons, C. Wilson; Total Experience 8205 (PolyGram)	87	88	58	COME GIVE YOUR LOVE TO ME —Janet Jackson (F. Sylvers, J. Weaver), G. Barbee, C. Sylvers; A&M 2522
22	18	11	BREAKING US IN TWO —Joe Jackson (David Kershenbaum, Joe Jackson), J. Jackson; A&M 2510	54	69	3	STRAIGHT FROM THE HEART —Bryan Adams (Bryan Adams, Bob Clearmountain), Adams, Kagna; A&M 2536	88	NEW ENTRY	NEW ENTRY	I WON'T BE HOME TONIGHT —Tony Carey (Peter Hauke), T. Carey; Rochisire 001
23	21	28	BABY, COME TO ME —Patti Austin (A. Duet With James Ingram), Patti Austin; Warner Bros. 7-29788	55	61	4	SWINGIN' —John Anderson (Frank Jones, John Anderson), J.D. Anderson, L.A. Delmore; Warner Bros. 7-29788	89	90	NEW ENTRY	THE ONE THING —Inxs (Mark Opitz), A. Farris, M. Hutchen; Atco 7-99905
24	22	21	DOWN UNDER —Men At Work (Peter McLean), C. Hay, R. Strykert; Columbia 38-03303	56	61	4	ME CRAZY —Sammy Hagar (Keith Olsen), S. Hagar; Geffen 7-29816 (Warner Bros.)	90	91	62	THE WOMAN IN ME —Donna Summer (Quincy Jones), M. Clark, J. Bettis; Geffen 7-29805 (Warner Bros.)
25	27	9	POISON ARROW —ABC (Trevor Horn) ABC; Mercury 810340-7 (Polygram)	57	58	16	YOUR LOVE IS DRIVING ME CRAZY —Sammy Hagar (Keith Olsen), S. Hagar; Geffen 7-29816 (Warner Bros.)	91	92	63	I'M ALIVE —Neil Diamond (Burt Bacharach, Carole Bayer Sager, Neil Diamond), N. Diamond, D. Foster; Columbia 38-03503
26	23	18	ALLENTOWN —Billy Joel (Phil Ramone), B. Joel; Columbia 38-03413	58	59	11	ALWAYS —Firefall (Howard Albert, Ron Albert), J. Sambataro, P. Crosta; Atlantic 7-89916	92	93	64	YOU CAN'T HURRY LOVE —Phil Collins (Phil Collins, Hugh Padgham), Holland, Dozier, Holland; Atlantic 7-89933
27	37	5	LITTLE RED CORVETTE —Prince (Prince), Prince; Warner Bros. 7-29746	59	60	5	LAND OF A THOUSAND DANCES —J. Geils Band (Seth Justman), C. Kenner, A. Domino; EMI-America 8156	93	94	78	KEEP IT TIGHT —Single Bullet Theory (Rob Freeman), M. Garrett, L. Huckstep; Nemperor 4-03300 (Epic)
28	28	5	CHANGE OF HEART —Tom Petty and The Heartbreakers (Tom Petty, Jimmy Iovine), T. Petty; Backstreet 52181 (MCA)	60	60	5	GOODNIGHT SAIGON —Billy Joel (Phil Ramone), B. Joel; Columbia 38-03780	94	95	86	DON'T TELL ME YOU LOVE ME —Night Ranger (Pat Glasser), J. Blades; Boardwalk 11-171-7
29	29	8	MAKE LOVE STAY —Dan Fogelberg (Dan Fogelberg, Marty Lewis), D. Fogelberg; Full Moon/Epic 34-03525	61	66	4	SEX (I'M A) —Berlin (Daniel R. Van Patten), J. Crawford, D. Diamond, T. Nunn; Geffen 7-29747 (Warner Bros.)	95	96	87	BETCHA SHE DON'T LOVE YOU —Evelyn King (M. Brown), Kashif; RCA 13380
30	32	10	LIES —Thompson Twins (Alex Sadkin), T. Bailey, A. Currie, J. Leeway; Arista 1024	62	68	4	ESCALATOR OF LIFE —Robert Hazard (Robert Hazard), R. Hazard; RCA 13449	96	97	88	I CAN'T STAND STILL —Don Henley (Don Henley, Danny Kortchmar, Greg Ladanyi), D. Henley, D. Kortchmar; Asylum 7-69931 (Elektra)
31	36	6	SHE BLINDED ME WITH SCIENCE —Thomas Dolby (Tim Friese-Greene, T. Dolby); T. Dolby, J. Kerr; Capitol 5204	63	77	3	PHOTOGRAPH —Def Leppard (Robert John, "Mutt" Lange), Clark/Willis, Savage/Elliott, Lange; Mercury 811 215-7 (PolyGram)	97	98	89	TIED UP —Olivia Newton-John (John Farrar), J. Farrar, L. Ritenour; MCA 52155
32	26	25	YOU AND I —Eddie Rabbitt/Crystal Gayle (David Malloy), F. Myers; Elektra 7-69936	64	75	3	DESPERATE BUT NOT SERIOUS —Adam Ant (Adam Ant, Marco Pirroni), A. Ant, M. Pirroni; Epic 34-03688	98	99	91	WHAT LOVE IS —Marty Baiin (Val Garay), G. Prestopino, B. Walsh; EMI-America 8153
33	32	10	EVERY HOME SHOULD HAVE ONE —Patti Austin (Quincy Jones), D. Bugatti, F. Musker; Q West 7-29727 (Warner Bros.)	65	NEW ENTRY	NEW ENTRY	LET'S DANCE —David Bowie (David Bowie, Nile Rodgers), D. Bowie; EMI-America 8158	99	100	97	LOVE ME AGAIN —John Hall Band (John Hall), J. Hall; EMI-America 8151

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).

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub. ALM = Almo Publications; B-M = Belwin Miss; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; CRIT/JG = Criteron/John Goldfeder; HAN = Hansen Pub.; HL = Hal Leonard; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; WBM = Warner Bros. Music.

HOT 100 A-Z—(Publisher-Licensor)

Allentown (Joel Songs, BMI), 26	Burning Heart (Warner Bros. ASCAP), 85	Carrie's Gone (Lemed, BMI), 81	Change Of Heart (Gone Gator, ASCAP), 28	Come Give Your Love To Me (Satellite III/Richer, ASCAP), 88	Come On Eileen (Colgems-EMI, ASCAP), 11	Der Kommissar (Chappell, ASCAP), 16	Desperate But Not Serious (EMI/Colgems-EMI, ASCAP), 66	Do You Really Want To Hurt Me (Virgin/Chappell, ASCAP), 2	Dreamin' Is Easy (Toneman/Wood Street/Al Gallico, BMI), 33	Eenie Meenie (WB/Gravety Raincoat/Crystal, ASCAP), 77	Escalator Of Life (Heroic, ASCAP), 64	Even Now (Gear, ASCAP), 34	Every Home Should Have One (Blackwood, BMI), 80	Fall In Love With Me (Sagittaire/Yougoutis/Wenkewa, ASCAP), 17	Fanatic (The Roaring 80s/Felony, ASCAP), 45	Goodnight Saigon (Joel Songs, BMI), 61	Goody Two Shoes (EMI/Colgems-EMI, ASCAP), 87	Hungry Like The Wolf (Tntec), 3	I Can't Stand Still (Cass County/Korchmar, ASCAP), 97	I Don't Hold You Back (Rehtakul Veels, ASCAP), 35	I Don't Care Anymore (Pun, ASCAP), 39	I Know There's Something Going On (Russ Ballard/Island), 13	I Like It (Jobete, ASCAP), 37	I'm Alive (Stonebridge, ASCAP/Foster Frees, BMI), 92	It Might Be You (Gold Horizon, BMI/Golden Torch, ASCAP), 43	It's Raining Men (Songs of Manhattan Island/Olga, BMI/Postvalda, ASCAP), 86	Ive Got A Rock 'N' Roll Heart (WB/Warner Tamerlane/Diamond Mine/Face the Music, ASCAP/BMI), 18	Jeopardy (Rye Boy/Well Received, ASCAP), 14	Keep It Tight (Two Fifty Nine, BMI), 94	Land Of A Thousand Dances (Thursday/Anatold, BMI), 72	Le Me Go (Virgin/Chappell/Sound Diagrams, ASCAP), 74	Let's Dance (Jones, ASCAP), 54	Lies (Zomba, BMI), 30	Little Red Corvette (Controversy, BMI), 27	Little To Late (Unichappell/Roseynotes, BMI), 100	Love Me Again (Siren Songs, BMI), 53	Love My Way (Blackwood, BMI), 29	Make Love Stay (Hickory Grove/April, ASCAP), 84	Mexican Radio (Big Talk, BMI), 18	Me Crazy (Sammy Hagar), 93	Minimium Love (I've Got The Music/Song Tailors/ASCAP/BMI), 89	Mornin' (Aljareau/Garden Rake/Foster Frees, BMI), 73	Mr. Roboto (Stylian Songs/Almo, ASCAP), 7	My Kind Of Lady (Delicate/Almo, ASCAP), 36	Never Give Up (Itsal, BMI), 79	Nice Girls (House of Gold/Pulman/Daticabo/Warner-Tamerlane, BMI), 42	Only You (Stainless, BMI), 67	On The Loose (Pocket, ASCAP), 83	One On One (Hot Cha/Unichappell, BMI), 9	The One Thing (Browning, BMI), 90	Outstanding (Total Experience, BMI), 55	Pass The Dutchie (Strictly Rockers/G Minor/Hal Shaper, ASCAP), 84	Photograph (Zomba Enterprises, ASCAP), 52	Poison Arrow (Virgin/Chappell, ASCAP), 25	Separate Ways (Weed High Nightmare, BMI), 8	Sex (I'm A) (Berlin Era/Xytravan/Rex/Malidin, BMI), 82	Shame On The Moon (Coolwell/Granite, ASCAP), 12	She Blinded Me With Science (Participation, ASCAP), 31	Should I Stay Or Should I Go (WB, ASCAP), 50	Smiling Islands (Red Snapper/Adel, ASCAP), 78	So Close (Rossville, BMI/Mel Day, ASCAP), 40	Solitaire (Youngster Musikverlag GmbH/c/o Arista Music, Inc., BMI), 48	Something To Grab For (Ric Ocasek, BMI), 49	So Wrong (Soquel/No Sheet/April, ASCAP), 65	Straight From The Heart (Irving-Adams Communications, BMI), 56	Stranger In My House (Lodge Hall, ASCAP), 21	Stray Cat Strut (Zomba, BMI), 71	Swingin' (John Anderson/Lionel Deimore, BMI), 57	Take The Short Way Home (Gibb Brothers, BMI), 44	Tied Up (John Farrar/Rit of Habees, BMI/ASCAP), 98	Twilight Zone (Fever, ASCAP), 10	Walking In L.A. (Private Life, ASCAP), 70	Welcome To Heartlight (Milk Money, ASCAP), 46	We've Got Tonight (Gear, ASCAP), 6	What Love Is (No Ears/MCA, ASCAP), 99	Whirly Girl (Toy Band, BMI), 91	Wind Beneath My Wings (Warner Tamerlane, BMI/WB, ASCAP), 82	Winds Of Change (Alien, BMI), 38	Woman In Me (The Warner-Tamerlane/Rashda/Flying Dutchman, BMI/Sweet Harmony/WB, ASCAP), 91	You And I (Four Way, ASCAP), 32	You Are In My System (Science Lab/Green Star, ASCAP), 6	You Can't Hurry Love (Stone Agate, BMI), 93	Your Love Is Driving Me Crazy (Warner Bros./Benne, ASCAP), 58
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recommended

U2—Two Hearts Beat As One (3:52); producer: Steve Lillywhite; writer: U2; publisher: Island, BMI; Island 7-99861.

HEAVEN 17—We Live So Fast (3:41); producers: BEF, Greg Walsh; writers: Gregory Marsh, Ware; publishers: Virgin/Sound Diagrams, ASCAP; Arista AS1-9027.

BONNIE TYLER—Total Eclipse Of The Heart (4:29); producer: Jim Steinman; writer: J. Steinman; publisher: Lost Boys, BMI; Columbia 38-03906.

SINGLE BULLET THEORY—Hang On To Your Heart (3:15); producer: Rob Freeman; writers: C. Kelley, C. Didier Daily; publishers: Golden Bridge, ASCAP/Old Friends, BMI; Nempor 754-03890.

SIMPLE MINDS—Someone Somewhere In Summertime (3:56); producer: Peter Walsh; writer: James Kerr; publisher: Colgems EMI, ASCAP; A&M AM-2556.

ZEBRA—Who's Behind The Door? (3:25); producer: Jack Douglas; writer: Randy Jackson; publisher: Riddy-Diddy, ASCAP; Atlantic 7-89821.

SHOR PATROL—Loveboy (3:46); producer: Bob Ezrin; writer: John Loren Dotson; publishers: Patrol/Undercut, BMI; Arista AS1-9024.

GERARD McMAHON—Nickel Charm Jack (3:22); producers: Gerard McMahon, Michael Ostin; writer: Gerard McMahon; publishers: Backmac/Ruzam, BMI; Full Moon/Warner Bros. 7-29589.

SCOTT BAIO—Some Girls (3:20); producer: Michael Lloyd; writers: Mike Chapman, Nicky Chin; publisher: Chinnichap, BMI; RCA PB-13553.

ANY TROUBLE—Touch And Go (3:56); producer: David Kershbaum; writer: Clive Gregson; publisher: Trencher; EMI America B-8166.

PETE SHELLEY—Telephone Operator (3:15); producers: Martin Rushent, Pete Shelley; writer: Pete Shelley; publisher: Nymph, BMI; Arista AS1-9035.

NRBQ—Rain At The Drive-In (3:07); producers: Terry Adams, Joey Spampinato; writer: T. Adams; publisher: Hi Varieties, ASCAP; Bearsville 7-29588.



SKYY—Bad Boy (3:55); producers: Randy Muller, Solomon Roberts, Jr.; writer: Solomon Roberts, Jr.; publisher: Alligator, ASCAP; Salsoul S7 7057 (12-inch version also available, Salsoul SG 402). The interplay of tense bass, hot lead vocals and smooth background chorus makes this track from the "Sky-light" LP a standout. The extended 12-inch version keeps the backbeat cooking even more powerfully; both dance and black chart action should follow.

SMOKEY ROBINSON WITH HIGH INERGY—Blame It On Love (3:36); producer: George Tobin; writers: D. Deluca, T. Munda; publisher: Chardax, BMI; Tamla 1684TF. The title track of Robinson's new album teams the master balladeer with the silken supporting vocals of labelmates High Inergy. This sleek love song could show AC as well as black chart action.

S.O.S. BAND—Just Be Good To Me (5:37); producers: Jimmy Jam, Terry Lewis; writers: T. Lewis, J. Harris III; publishers: Flyte Tyme/Avant Garde, ASCAP; Tabu ZS4 03955. A steady electro-funk groove is tempered by the sweet singing of the ladies of the group in this preview of the forthcoming LP "On the Rise." There's a special sizzle to this band that seems to lend itself to summertime hits, so watch for another major black chart entry.

recommended

DAZZ BAND—Party Right Here (3:53); producer: Reggie Andrews; writers: B. Harris, E. Fearman, Heshimu; publishers: Jobete/Ujima/Three Go, ASCAP; Motown 1680MF.

BARRY WHITE—America (3:39); producer: Barry White; writer: B. White; publisher: Seven Songs, BMI; Unlimited Gold ZS4 03957.

SHOCK—San Juan (5:06); producers: Marion McClain, Roger Sause; writers: Plass, S. Sause, R. Sause; publisher: Mac Man, ASCAP; Fantasy D-215 (12-inch single).

SURFACE—Falling In Love (3:20); producers: David (Pic) Conley, Toni Byrd; writers: D. Conley, T. Byrd; publisher: Salsoul, ASCAP; Salsoul S7-7056 (12-inch version also available, Salsoul SG 401).

HUDSONS—Don't Try To Fight It (4:20); producer: Richie Weeks; writers: V. Hudson, J. Hudson, R. Weeks; publishers: Pisces/EMI; Columbia 38-03976.

JIMMY CASTOR—It's Just Begun (5:51); producers: Jimmy Castor, Gerry Thomas; writers: J. Castor, J. Pruitt, G. Thomas; publisher: not listed; Salsoul SG 403 (12-inch single).

BOHANNON—Let's Start The Dance III (4:09); producer: Hamilton Bohannon; writer: Hamilton Bohannon; publisher: April Bohannon, ASCAP; Compleat/Phase II CPD-204 (12-inch single).

GEORGE HOWARD—Rocket Love (4:25); producers: George Howard, Kae Williams, Jr.; writer: S. Wonder; publisher: Jobete, ASCAP; Palo Alto PA 7035.

TONI SMITH—(Oo) I Like The Way It Feels (5:40); producers: Alan Schivek, Toni Smith; writers: Toni Smith, Terry Burrus; publishers: Cazo/Tuff-Stuff, BMI; Embassy EMD-2281 (New York, N.Y.) (12-inch single).

HALF TYME—Slam Dunk (7:05); producer: Kenny Williams; writers: K. Williams, W. Moore; publishers: A-Dish-A-Tunes/Janion, BMI; Trona TR-100 (New York, N.Y. (212) 265-8049) (12-inch single).

PLANE—Super Hero (5:53); producers: Boogie Towers, Sly Tone; writers: Christopher Bruce, Patrick Drummond; publisher: KaGer, BMI; Gerim GR-122130 (Chicago, Ill. (312) 326-5450) (12-inch single).



EMMYLOU HARRIS—So Sad (To Watch Good Love Go Bad) (3:17); producer: Brian Ahern; writer: Don Everly; publisher: Acuff-Rose, BMI; Warner Bros. 7-29583. This was possibly the most poignant hit the Everly Brothers had; the song gets covered here in similarly moving style by a vocalist who puts more emotion into the shading of one lyric than some singers do in a whole album.

CHARLEY PRIDE—Night Games (2:42); producer: Norro Wilson; writers: Norro Wilson, Blake Mevis; publishers: Royalhaven, BMI/G.I.D., ASCAP; RCA PB-13542. Pride seems to have gone from down-home to disco with this entry. The insistent beat, female chorus and strings conspire for a pop sound.

SHELLY WEST—Flight 309 To Tennessee (3:24); producers: Snuff Garrett, Steve Dorff; writer: R. Scott; publishers: Peso/Mighty, BMI; Viva 7-29597. This is a spirited, if mournful, narrative about retreating from a love gone bad. West's treatment catches both the ache and the outrage of it all.

JOHN CONLEE—I'm Only In It For The Love (3:15); producer: Bud Logan; writers: Deborah Allen, Kix Brooks, Rafe VanHoy; publishers: Posey/Golden Bridge/Unichappell/VanHoy, BMI/ASCAP; MCA 52231. Conlee is uncharacteristically upbeat in this bright arrangement which focuses on the positive side of love. A liberal sprinkling of horns gives the number some sass.

JERRY LEE LEWIS—Why You Been Gone So Long (2:50); producer: Ron Chaney; writer: Mickey Newbury; publisher: Acuff-Rose BMI; MCA 52233. Lewis rips this one up in fine style, alternately scolding and importuning, and pounding the piano into confetti. There's a lot of his old verve and vigor here.

MOE BANDY—Let's Get Over Them Together (2:43); producer: Ray Baker; writers: C. Craig, K. Stegall; publishers: Screen Gems-EMI/Blackwood, BMI; Columbia 38-03970. If the title sounds like a duet, it is—and a highly effective one, featuring husky-voiced Becky Hobbs. There's an appealing countryness to this rendition, which comes from the blending of their vocals and Baker's clean production.

recommended

COLE YOUNG—Just Give Me One More Night (3:18); producers: Johnny Morris, Frank Green; writers: Don Goodman, Cole Young, Frank Green; publishers: Johnny Morris/Guyasuta-Ensign, BMI/Tinker-Toil, ASCAP; Evergreen EV 1008 (Nashville, Tenn. (615) 327-3213).

KINKY FRIEDMAN—People Who Read People Magazine (3:17); producer: not listed; writer: Kinky Friedman; publishers: Peg/Kinky, BMI; Sunrise 41509 (Austin, Tex.).

CARTER FAMILY—Yankee Don't Go Home (timing not listed); producers: Mike Daniels, Bobby Bradley; writers: Billy Stone, Bobby Keel; publishers: Indigo/Southampton; Audiograph AG 45-462.

DEALER'S CHOICE—Take My Love And Run (2:22); producer: Gene Kennedy; writer: Johnette Burton; publisher: Chip 'N' Dale, ASCAP; Door Knob DK 830197.

GALLATIN—Huggin' My Lady (3:11); producers: Vernis Pratt, Gallatin; writers: V. Pratt, W. Davis, B. Faulkner; publishers: Fancy Pants, BMI/Lee-Meador, ASCAP; Monument WS4 03876.

CHARLIE BANDY—I Better Go Home (While I Still Got A Home) (2:20); producer: Jack Logan; writers: Frank Dycus, Al Gore; publisher: Pannin Gold, BMI; RCI R 2379-1 (Elmsford, N.Y.).

JOHNNY HARDY—Legend Of Marty Robbins (2:57); producer: Joe Bob Barnhill; writers: John M. Hardy, Donald E. Cox; publisher: Nashcal, BMI; F & L FL 524 (Nashville, Tenn. (615) 329-2278).

BILL ANDERSON—20th Century Fox (3:01); producers: Bill Anderson, Mike Johnson; writers: Bill Anderson, Jane Abbott; publishers: Stallion/Lowery, BMI; Southern Tracks ST 1021.



RITA COOLIDGE—All Time High (3:00); producer: John Barry; writers: John Barry, Tim Rice; publisher: Blackwood, BMI; A&M AM-2551. James Bond movie themes have a tradition of doing as well on the charts as the films do in the theaters, and this classy ballad from "Octopussy" should be no exception. Coolidge's velvety delivery and the graceful lyrics by Tim Rice make a cool, sophisticated blend appropriate for international intrigue and national airplay.

recommended

JOE CAIN & THE RED PARROT ORCHESTRA—Palladium Days (3:25); producers: Joe Cain, Lou Toby; writers: not listed; publishers: not listed; Zoo York WS4-03948.



TONY LEE—Love So Deep (6:58); producer: Eric Matthew; writers: N. Dolph, A. Roman; publisher: Four Moons, ASCAP; Radar RDR-12004 (7-inch version also available, Radar RDR-7004). Lee is a powerful vocalist able to cut through even the densest mix. His last effort, "Reach Up," was a top 10 dance hit, and this more complex electronic 12-inch has the energy to carry it as high.

recommended

RIC OCASEK—Jimmy Jimmy (5:07); producer: Ric Ocasek; writer: Ric Ocasek; publisher: Ric Ocasek, BMI; Geffen 0-20114 (12-inch single).

Billboard's Recommended LPs

• Continued from page 62

VARIOUS ARTISTS—Posh Hits Vol. 1, Posh Boy Records PBS8138. (JEM). Produced by Robbie Fields. What do the Circle Jerks, Agent Orange, Social Distortion, Crowd, U.X.A., Red Cross, Bubby Buddha, F-Word, Los Microwaves, Channel 3, Black Flag, Simpletones, Shattered Faith, T.S.O.L., the Step-mothers, and the Nuns have in common? They have all recorded on the Posh Boy label, and this compilation includes the best and worst of these L.A. bands. In a few years a couple of them may even become household names.

black

PHYLIS HYMAN—Goddess Of Love, Arista AL8-8021. Produced by Narada Michael Walden, Thom Bell. A couple of the cuts here (including Hyman's current 45, "Riding The Tiger") are high-energy, percussive entries with producer Walden's distinctive touch. The balance mostly comprises the lushly orchestrated, black AC repertoire for which producer Bell is known. Radio's response to this mixed menu will dictate sales.

BOBBY BLAND—Tell Mr. Bland, MCA-5425. Produced by Monk Higgins & Al Bell. Bland still sings the blues so effortlessly, he seems to be not singing at all, just exhaling communication. Producers Higgins & Bell update Bland's seamless soul ballads and blues cookers with clean arrangements and precision horns that elevate "Tell Mr. Bland," "I'll Be Good To You" and "Ain't It A Good Thing" among his best work. Smooth big band singer at the top of his game.

IMAGINATION—Night Dubbing, MCA-36002. Produced by Tony Swain & Steve Jolly. MCA packages special remixed versions of previously released tracks at a special price to bring this group closer to the dance-rock audience their sinuous, sensuous Eurofunk is geared to appeal. "Flashback," "Just An Illusion," "Music And Lights" and five others fit in new music and dance/disco formats while the group lacks the strong identity that makes this recap seem necessary.

WILLIAM BELL—Survivor, Kat Family FZ38643 (CBS). Produced by William Bell, Michael Allen Stewart. Bell is a two-decade veteran of rhythm & blues, and his voice remains in good shape. The material here could be better (the rock-tinged, two-part title track is too ambitious), but some gems are apparent: the sensitive, soulful "Bad Time To Break Up" and "Playing Hard To Get," plus "I Might As Well Be In Love," which recalls Bell's '60s Stax sides.



MEN WITHOUT HATS—The Safety Dance (4:32); producer: Marc Durand; writer: Ivan; publishers: Off Backstreet/Les Editions Chapeau, BMI; Backstreet BSR-52232. At last, the song that's been a huge dance hit for weeks as a 12-inch British import is released in America, and a bona fide treat it is. There hasn't been a group whose loopy theatricality comes over so well on record since the glam-rock days, and any band that can make a killer hook out of octave-interval beeps deserves to be taken precisely as seriously as it intends.

MICHAEL LOVESMITH—Baby I Will (3:45); producers: Steve Barri, Michael Lovesmith; writer: M. Lovesmith; publisher: Jobete, ASCAP; Motown 1685MF. It sounds like the grand old days of Motown on the first solo outing of this respected writer-producer. His sweet voice calls to mind early Smokey Robinson with a touch of Marvin Gaye, and the old chugging beat that's so reminiscent of the '60s hasn't lost a bit of its magic.

TACO—Puttin' On The Ritz (3:25); producer: David Parker; writer: Berlin; publisher: UFA; RCA PB-50727. The artist is a Dutch-Indonesian singer; the record comes out of Germany; the song is the Irving Berlin classic; and the production is a smugly clever electronic mock-up of big-band-cum-tap-dance plus waffling excerpts of '30s standards. The era of futuristic nostalgia has arrived.

JULUKA—Scatterlings Of Africa (3:50); producer: Hilton Rosenthal; writer: J. Clegg; publisher: Juluka; Warner Bros. 7-29599. The group name is a Zulu word signifying "the sweat generated by struggle"; an apt choice for this six-man integrated band from South Africa, who have already earned two gold albums in their home country. This single is a fascinating fusion of Zulu rhythms and instrumentation with a Western pop idiom; it's both accessible and unique, and should command much attention.

ESPIONAGE—The Sound Of Breaking Hearts (3:02); producer: Roy Thomas Baker; writer: C. Coghlan; publisher: Rondor, BMI; A&M AM-2555. This Liverpool quintet's debut single combines the fashionable British synth sound with American-style heavy-metal aggressiveness. With pop radio becoming ever more receptive to AOR-style hard rockers, the group could land on the Hot 100 its first time out.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100.

country

DOTIE WEST—New Horizons, Liberty 51145. Produced by Snuff Garrett & Steve Dorff. Though the title promises changes, they never quite materialize here. Perhaps it's the basic similarity of the song choices, or the ultra-slick arrangements. In places, West's vocals sound forced as well; could it be she's actually yearning for a return to the kind of country that used to be her forte before crossover beckoned?

RAY PRICE—Master Of The Art, Viva 23782-1. Produced by Snuff Garrett. The album title is right on target. No one else in country music applies the velvet with as much finesse and consistent good taste as Price. (The sole exception here is the piggyback pacaan, "Willie, Write Me A Song.") While most of the material is unseasoned stuff from Garrett's writing stable, it is still well-suited to Price's sherry-warm vocals. A highlight is the old Kingston Trio standard "Scotch And Soda."

jazz

RAMSEY LEWIS—Les Fleurs, Columbia FC38787. Produced by Tom Tom 84, Ramsey Lewis. Lewis' latest is a collection of mostly well-known cover tunes, including "Physical" (of all things!), "A House Is Not A Home," "Reasons" and "Super Woman." The familiarity of the material makes this immediately accessible, but also makes it somewhat less challenging than it might have been.

BUNNY BERIGAN—The Decca/Champion Series, MCA Jazz Heritage 1362. Reissue produced by Steve Hoffman. Long before he formed his big RCA-Victor band in 1937, the Wisconsin trumpeter made many disks as a leader of small jazz combos. On this LP Bunny offers 10 long forgotten but musically fascinating titles, "The Music Goes 'Round," "I Can't Get Started," "I Hope Gabriel Likes My Music" and "Rhythm In My Nursery Rhymes" among them. On all, the daring Berigan solo pyrotechnics are audible.

JIMMY WITHERSPOON—Jimmy's Blues, MCA Jazz Heritage 1367. Reissue produced by Steve Hoffman. One of the better shouters, Spoon serves up only seven titles here but the LP is valuable, nonetheless, because his virile vocals are truly outstanding. An earthy sextet accompanies Jimmy's singing with Charles Brown at the piano. Big-shouldered, big-voiced Spoon has advanced a long way from his humble beginning in Arkansas.

Billboard HOT 100

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Main table containing Hot 100 chart data with columns for week, title, artist, producer, label, and distribution. Includes a 'WEEKS ON CHART' column and a 'NEW ENTRY' indicator.

JUNE 18, 1983, BILLBOARD

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).

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALM = Almo Publications; B-M = Belwin Miss; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; CRIT/IG = Criterion/Joel Goldfader; HAN = Hansen Pub.; HL = Hal Leonard; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; WBM = Warner Bros. Music.

HOT 100 A-Z (Publisher-Licensor)

Index table listing Hot 100 songs and their publisher/licensor information. Columns include song title, publisher, and licensor.