

Billboard

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YEAR

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SPECIAL OCCASION—President Reagan accepts a leatherbound copy of Billboard's March 19 edition from Sam Marmaduke, chairman of the Country Music Assn. The issue celebrated the CMA's 25th anniversary. The occasion was a White House reception hosted by President and Mrs. Reagan Tuesday (15). Story, page 3.

Promoters Snub Bud Boycott

By NELSON GEORGE

NEW YORK—Despite a recent statement by the National Assn. of Black Promoters (NABP) in support of Rev. Jesse Jackson's national boycott of all Anheuser-Busch products, a number of major black promoters have agreed to co-promote the Budweiser-sponsored SuperFest concerts this summer.

The 14-city, black-oriented tour is being promoted nationally by Michael Rosenberg's Marco Productions in association with black promoters in individual markets. W.G. Garrison and Basil Kimbrew in the South, Al Haymon in New England, Teddy Powell in New York, George Woods in Philadelphia and Tiger Flower Productions in Washington, D.C. are among those participating.

NARM Study Boosts 'Gift' Push Suggests Expanding Campaign Into Major Markets

By IRV LICHMAN

NEW YORK—The National Assn. of Recording Merchandisers (NARM) claims that a tracking study of its "Gift Of Music" campaign, launched last November in four test markets, justifies the industry's support of the program. It also suggests that expansion into major markets would be worthwhile.

The \$250,000 program entailed television and radio advertising in Phoenix, Greensboro/Winston-Salem, Cincinnati and Portland, Ore. Milwaukee and San Antonio were "control" markets. The tracking

study was continued for Valentine's Day.

NARM's Joe Cohen, who has shifted to a marketing and merchandising focus at the trade group, now regards the "Gift Of Music Inc." body as "fully operational" and says its advisory board of participating manufacturers has "basically said to go forward based on the results." Cohen is seeking a higher contribution from manufacturers above the current half-cent per LP on net shipments, to three-fourths of a cent or one cent. An additional "strategic study"—to determine the dynamics of gift-giving and competition faced by recordings with other products—is due this month.

According to the tracking study, NARM and its ad agency, Humphrey Browning MacDougall of Boston, say that during the five-week "flight," advertising awareness increased 200% among adults and 100% among teens in the test market areas. All advertising sported the theme "Give The Gift Of Music. There's No Better Way to Wrap Up Your Feelings."

Among conclusions cited in the

study—which includes 16 bar-graphs—are:

- "It is very clear that people who can 'recall' the Gift Of Music campaign are positively disposed toward records and tapes as gifts vs. those who are not aware of the campaign. Over time, as more and more people become aware of the campaign, very positive results should occur in the sale of records and tapes as gifts."

- "Records and prerecorded tapes behave quite differently, with records showing greater response to advertising than tapes. Tapes may

(Continued on page 68)

CBS Selling Half Of UA Music

NEW YORK—CBS Inc., which completed its \$67,780,000 cash acquisition of the United Artists Music catalog in January, is planning the sale of 50% of this segment of its CBS Songs publishing division under a limited partnership basis. It would leave CBS as a general partner.

(Continued on page 60)



"REMINISCING" by LINDA NAIL on GRAND PRIX RECORDS (GP 12) offers a variety of songs which highlight the vocal range and style of this fine artist. Two duets with label mate Danny White—quarterback of the Dallas Cowboys give Linda's first album an added attraction. The title cut "REMINISCING" will be released as a single March 16—look for it!! National distribution by: FISCHER & LUCUS INC. (615) 329 2228. (Advertisement)

—Inside Billboard—

- **VIACOM'S RADIO DIVISION** has a new president, Norm Feuer, former president and general manager of KBZT San Diego. He takes up the new post April 4. Radio, page 12.

- **HOME COMPUTERS** represent the centerpiece of the new Hastings superstore in Austin. The free-standing, 8,000 square foot unit will devote extensive space and inventory to these products when it opens next month. Retailing, page 25.

- **BROADCASTER DON BURDEN** has quietly re-established himself in the business. The former president of Starr Broadcasting is minority owner of KPEN, an AC outlet in Los Altos, Calif., and he claims some success pursuing listeners and profitability. Radio, page 12.

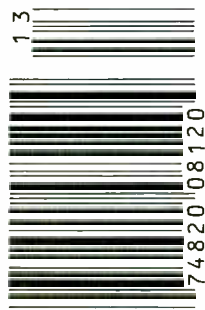
- **JACK CRAIGO** is the new president of Chrysalis Records U.S., and as such, will be renewing an association with CBS, where he worked for 20 years. Specifics of Chrysalis' p&d deal with the major are detailed in depth for the first time. Page 3.

- **PHILADELPHIA RETAILER** Donny Weiss is looking to expand his Music Odyssey chain this year, and will be emphasizing larger units to accommodate what he calls "the growing amount of new merchandise." Retailing, page 25.

- **RECORD RENTAL** has not yet developed into an international problem for the music industry except in Japan, according to a new IFPI report, although the practice continues to require close monitoring. Page 9.



B.J. THOMAS'S credentials of six gold singles and over 40 million album units sold to date have established him as one of the industry's super star attractions. His new single "WHATEVER HAPPENED TO OLD FASHIONED LOVE" (38 03492), now exploding at radio, reflects the kind of sound that has become B.J.'s trademark and key to success. B.J. THOMAS, "NEW LOOKS," FC 38561, produced by Pete Drake, is now available on Columbia/Cleveland International records and cassettes. (Advertisement)



the debut Album features the hit

naked

"Always something there to remind me"



Produced by Tony Mervis



ABSOLUTELY DE VINE!

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DETOUR



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7 SOLD OUT PERFORMANCES
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RADIO CITY  **MUSIC HALL®**
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**RADIO CITY MUSIC HALL WISHES TO EXTEND SPECIAL THANKS TO
BETTE MIDLER AND HER STAFF,
JERRY EDELSTEIN, AND INTERNATIONAL CREATIVE MANAGEMENT**



PORTSMOUTH AIRLIFT—Members of the Boston-based group Berlin Airlift sign copies of their debut *Handshake* album at Sessions Music store in Portsmouth, N.H. The in-store promotion was broadcast live over local Top 40 station WBBX.

Ellis Explains Chrysalis Move

Jack Craigo Is Appointed President Of U.S. Operations

By ROMAN KOZAK

NEW YORK—A growing disenchantment with the nuts and bolts of running an independently distributed label was the motivation behind the year-end decision by Chrysalis to affiliate with CBS, according to the company's co-chairman Terry Ellis.

Ellis, who is based in London, went on the record with specifics of the deal for the first time last week. He was in New York to introduce Jack Craigo, former vice president of RCA Records/U.S. & Canada, as the new president of Chrysalis Records U.S. (Executive Turntable,

page 4). The CBS arrangement is unique in that it basically covers production and distribution, but also allows the label to plug into the CBS core marketing system.

"I am very proud of what we accomplished with indie distribution the last six years," says Ellis. "But after six years I asked myself, 'What is Chrysalis all about?' And what we are about is breaking new acts. We have been in business for nearly 15 years, and we have never signed an established artist. We've always signed new acts, be it Pat Benatar, Spandau Ballet, Blondie or Ultravox.

"At the end of last year, I found

myself being a complete record company. Walking through the offices instead of hearing music being played in every office, you heard murmurs of conversation, and everybody playing with computer terminals. There was no vibe. We are in the music business, or were, and all of the sudden I saw that we were in the computer business. And I couldn't deal with that."

Ellis says he then took his cue from A&M's Jerry Moss, who also went from independent distribution to a deal with a major, RCA. "(Like Moss) I love artists and producers and hanging around the studio. But

(Continued on page 68)

CMA GALA, RIAA DINNER IN D.C.

Music Stars Shine On Capitol Hill

By BILL HOLLAND

WASHINGTON—It was a star-studded week of music in Washington, as the Federal City played host to a pair of major industry functions: the annual Cultural Award Dinner organized Tuesday (16) by the Recording Industry Assn. of America (RIAA), and the gala celebration Wednesday of the 25th anniversary of the Country Music Assn. (separate story, this page).

Jean-Pierre Rampal and Kenny Rogers provided the evening's entertainment at the RIAA dinner, playing to a packed audience of legislators, Capitol Hill staffers, lawyers, recording industry executives—and

just as many girlfriends, wives and children. Nearly 1,300 people attended the annual industry dinner at the Washington Hilton, an all-time high for the event.

This year's cultured award went to Rep. Sidney Yates (D-Ill.), a long-time arts advocate and chairman of the House subcommittee which funds such arts-oriented organizations as the Smithsonian Institution. Lawmakers on the Senate side arrived late at the dinner after an unexpected evening session on the Hill.

The next evening's CMA gala, highlighted by appearances by Pres-

(Continued on page 68)

Europe CD Launch: Demand Exceeding Player, Title Supply

By JIM SAMPSON

MUNICH—Following widespread press coverage and much stronger demand than anticipated, the European launch of the Compact Disc digital audio system is experiencing a shortage of players and repertoire. Japanese manufacturers in particular are holding back.

Only PolyGram has begun marketing CD disks. But all record companies are treating the CD as a new medium, developing new sales conditions and marketing procedures. And PolyGram concedes that a software shortage is possible in the coming months.

Two weeks after the widely heralded CD launch in West Germany, France, Holland and the U.K., hardware scarcity has become the main problem in the eyes of many observers. Virtually all major German department stores and electronics dealers have demonstration units from Philips, Sony or Hitachi (the latter began limited CD player marketing last December). The initial shipment of CD players was smaller than dealers expected, however, and manufacturers have been slow to re-supply.

The flow of Philips players to the U.K., for example, was delayed due to import formalities and the lack of a technical certification. But according to Louis ver Hulst, CD marketing manager at Philips headquarters in Eindhoven, Holland, demand everywhere has "by far exceeded our

greatest expectations."

He adds that the firm's Dutch CD plants have increased player capacity "considerably quicker than initially planned," and that the situation should improve in a few weeks, although short waiting periods will remain.

Of course, Philips never planned to carry the entire CD hardware load alone, but most Japanese suppliers have curtailed or pushed back their CD marketing plans in Europe. Pioneer and Sharp have postponed

(Continued on page 58)

Indigo Music Buys Accord

NEW YORK—Accord/Townhouse Records, formed a little more than two years ago as a budget and midline reissue label, has been sold to Indigo Music Co. of Nashville, a company built along similar lines.

According to Michael Gusick, founder of Accord/Townhouse with real estate tycoon William J. Levitt, he and his executive staffers will remain on as consultants for the next year. Meanwhile, he has set up a new reissue label, Aero Records, and a dance-oriented label, Easy Street, out of the same offices at 141 E. 63rd St. here. Accord, says Gusick, will continue to be distributed by Capitol Records.

'Billie Jean' Gets Her MTV

NEW YORK—There may or may not be more to MTV's decision to air "Billie Jean" than meets the eye—depending on who's talking and whether it's on or off the record. The Warner Amex channel added the Michael Jackson video clip two weeks ago, amid rumors that CBS/Records Group president Walter Yetnikoff had applied pressure to get the black-oriented clip played on the rock music service. Jackson is signed to CBS' Epic label.

(Continued on page 70)

Rental Bills: Both Sides Regroup

VSDA Reaffirms Its Stance On First Sale Doctrine

By EARL PAIGE

WASHINGTON—Proponents of both sides of the audio and video rental legislation issue are regrouping following emotionally charged meetings here last week.

Most vocal are those criticizing a secret vote by the board of the International Tape/Disc Assn. (ITA) during the ITA seminar in Florida March 6-9. ITA board members moved to back repeal of the First Sale Doctrine (Billboard, March 19).

Jack Wayman, senior vice president of the Consumer Electronics Group of the Electronics Industry Assn., says he is angered by the participation of EIA/CEG members at ITA.

Despite lobbying efforts to sepa-

ately address bills involving rental for audio and video recordings, much confusion prevails, particularly among members of Congress. This is pointed up by Frank Barnako, local retailer and head of the Video Software Dealers Assn.'s legislation committee. The video retailer group met here March 14-15 and huddled with senators and representatives.

VSDA's board was addressed by EIA/CEG. It was also addressed by Motown Picture Assn. of America (MPAA) president Jack Valenti and Paramount Home Video chief Mel Harris.

Barnako, head of five-unit The Video Place, who is a vociferous proponent of preserving First Sale, says VSDA was happy to hear the

points made by Valenti and Harris in behalf of MPAA's concerted efforts to get First Sale Doctrine repealed.

VSDA's board reconfirmed its determination to defeat the proposed "fair marketing" amendment measures of MPAA-backed bills S33 and HR 1029.

"Our board got a real earful," says Barnako, now in a second term as VSDA president. "We found out how much Hollywood has spent, how confused Congressional members are, and how we now have to go back to our own districts and meet (during Easter recess) with senators and representatives. We will bring along consumers, too, because it is the consumers who will eventually

(Continued on page 70)

By KIP KIRBY

WASHINGTON—Capitol Hill turned out in full force to help the Country Music Assn. (CMA) celebrate its 25th anniversary here last week. The occasion was a mix of music and politics, as the CMA board took advantage of the opportunity to coordinate a series of visits to Congress to lobby on behalf of the "Save America's Music" coalition campaign.

Approximately 450 of country music's industry leaders and personalities convened at the White House Tuesday afternoon (15) for a two-hour reception hosted by President and Mrs. Reagan. After impromptu welcoming remarks by Reagan, CMA board chairman Sam Marmaduke presented the president and his wife with personally autographed albums from each of the performers appearing the following evening on the CMA's tv gala. He also presented a leatherbound copy of the March 19 issue of Billboard containing a special tribute to the CMA, and navy and silver CMA jackets with the Reagans' names embroidered on them. (About his leatherbound Billboard, President Reagan joked.) "Oh good... I've been having enough trouble with the press recently."

On Wednesday evening, 3,000 people went to Constitution Hall for a two-and-a-half-hour taping of the CMA's CBS television spectacular, due to air April 13. The show featured more than 35 artists, including Willie Nelson, Ray Charles, Ronnie

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FINANCIAL ANALYSTS TOLD

CBS Sees Strong First Quarter

By IRV LICHTMAN

NEW YORK—CBS Records anticipates a "very good first quarter" that should help arrest its profit erosion of the past two years. The company is planning to spin off a 50% portion of United Artists Music, acquired in January (separate story, page one).

These were among music industry-related matters spotlighted during CBS Inc.'s annual financial analysts' meeting here Tuesday (15) at the CBS Broadcast Center. In addition, president Thomas Wyman mentioned the Compact Disc, noting with approval that it's "attracting the kind of publicity it deserves."

Walter Yetnikoff, president of the CBS/Records Group, talked about

his division's current "sense of momentum." First quarter profit optimism was attributable to "a bunch of reasons," he said, including new artist breakthroughs, a record number of Grammy wins (21) and the group's ability to achieve a "bigger bang out of the buck" through "difficult cost reductions." The latter were mainly staff layoffs and the closing of the Terre Haute pressing facility, he said.

In 1982, CBS/Records Group operating profits declined to \$22.2 million from \$58.9 million in 1981. This was on sales of \$1.1 billion (down from \$1.2 billion the year before).

While he said he was "extremely optimistic," Yetnikoff cautiously added that recent reports from the field indicated that "the feel is not

wonderful, but it's been better than in the past."

Yetnikoff's mention of a new group with promise, Culture Club, as representing "transvestite rock" was greeted with laughter from the audience. His response was, "Don't knock it if it sells."

On the CD front, Wyman dropped a hint that the CBS plant in Terre Haute may survive as the proposed CBS/Sony pressing facility, but a spokesman for CBS Inc. later explained that, while Terre Haute was under consideration, no final decision had been made.

Asked why CBS had decided to join Sony in its U.S. launch of CD, now underway with limited CBS/Sony software and Sony players available, Yetnikoff noted that the joint venture in Japan manufactures CD product there at a recently expanded facility. Wyman claimed a "fringe benefit." After a 13-year association, Wyman explained, there are a "large amount of unrepatriated earnings" and, mentioning the Terre Haute facility, added that it "provides the basis of returning funds to this market." The CD plant is expected to open sometime in 1984.

Music receives big play in the an-
(Continued on page 70)



MUSIC TELEVISION™

This 24-hour video music channel's playlist appears weekly in **Billboard**, with details of heavy, medium and light rotations, adds and weekend specials. Page 27.

New York Video Studios Attracting Music Projects

By LAURA FOTI

NEW YORK—Music video production in this city is increasing, but it's not due to the growth of the promotional clip. In fact, very few clips are produced here, even when the production company involved has a New York base. Instead, New York attracts long-form projects: made-for-home-video concerts and cable television specials.

The city has always been a hotbed of commercial production activity, and a number of producers in that area have been investigating the clip. Some have even tried their hand at the five-minute format, and concluded it is too much trouble for the money that's paid.

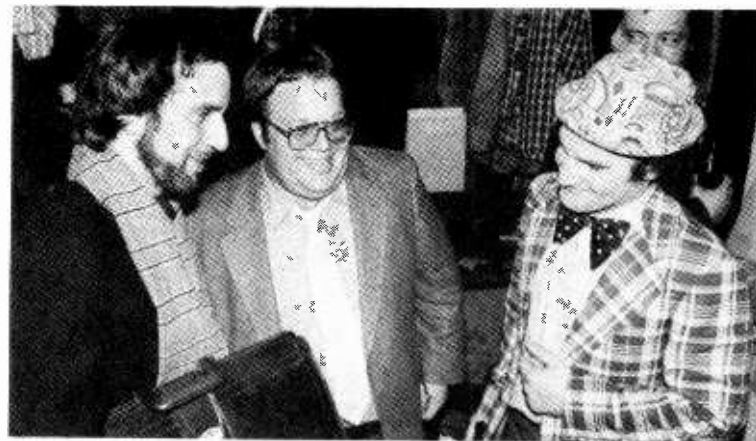
One New York commercial firm, Jenkins, Covington & Newman, recently produced the clip for Randy Newman's "I Love L.A." (taped, of course, in Los Angeles). The company took the assignment in part because Newman's cousin, Tim Newman, is a partner in the firm

and was willing to lose money on the production.

"We're not going to make our living off video clip production," says Gary Buonanno of Jenkins, Covington & Newman. "But we hope we can in the future. Anyone geared toward commercials will find the money involved in clips is not enough. If we'd done 'I Love L.A.' on a tight budget, it wouldn't have looked like it did. We'd like to do more, and have had offers, but the money is terrible."

Other commercial houses have also tried one or two clips and decided not to pursue the business. Gary Prince, owner of Prinzco, says, "The budgets are so low I can't squeeze them in. My editing is too expensive."

While budgets for a typical clip range from \$15,000 to \$40,000, producers of commercials are accustomed to working with amounts
(Continued on page 30)



TOONEY LOONS—PolyGram's rock doctor, Jerry Jaffe, left, carries his medicine bag to the Bottom Line in New York, where the label's irreverent Uncle Floyd, right, speaks about his penchant for checks, stripes and plaids with WLIR air personality Vin Scelsa.

Executive Turntable

Record Companies

Jack Craig is appointed president of Chrysalis Records U.S., based in New York (separate story, page 3). He was vice president of RCA Records/U.S. & Canada, a post from which he departed in mid-February after two years (Billboard, Feb. 26).

PolyGram Records has restructured its promotion, rock and video communications departments. Pop, rock, country and r&b music will be handled by the promotion department, which has appointed Dennis Gordon national 12-inch promotion director, and Linda Walker director of college promotion in New York. Gordon was Southeast promotion rep for A&M Records, and Walker was promotion coordinator for PolyGram's rock department. The rock division has named John Stainze vice president of a&r and Derek Shulman director of a&r. Stainze, formerly head of West Coast a&r, will relocate to New York. Shulman was national AOR promotion manager. In the video sector, France Harper has been named manager of press and video communications in New York. Randy Roberts, national singles sales director, assumes additional duties in this department.



Gordon



Stainze



Cooper



Triplett

Atlantic Records has appointed Perry Cooper vice president of artist relations and media development, a new position, in New York. He joined Atlantic in 1977 as director of artist relations. . . . Norman Stollman has been named senior vice president of CBS Electronics for CBS Records International in New York. He had been vice president of administration for CBS International. . . . WEA International has promoted Craig Cox to vice president and controller, based in Los Angeles. . . . RCA Records Nashville has appointed Joyce Triplett director of Nashville operations. Her last post was manager of contract and financial services. . . . Vito Samela has joined Audiofidelity Enterprises in New York as vice president of sales. . . . Elektra/Asylum Records in Los Angeles has named Tom Zutaut to a post in the company's a&r department. He joined E/A in 1980 as national singles sales director. . . . Arista Records has promoted Linda Ruffo and Jess Auerbach to co-managers of the label's production department in New York. Ruffo was manager of singles production. Auerbach was pre-production coordinator.

Publishing

Judy Harris has been appointed director of Nashville operations for CBS Songs. She joined the company in 1977 and was its creative director. . . . Sal Fernandes has been elected assistant vice president of administration for Broadcast Music Inc. in New York. He joined the organization in 1953 as assistant credit manager. His last post was director of employee relations.

Video/Pro Equipment

CBS/Fox Video International has promoted Nadine Holt to director of production services. She was manager of product services and is based in New York. . . . Pat Weatherford has joined Monarch Entertainment, the concert promotion and management firm based in Montclair, N.J., as director of its video division. She was associated with RKO-Nederlander's sales and marketing activities.

Related Fields

John Lockton has resigned as president of Warner Amex Cable Communications. Drew Lewis, chairman of the board and chief executive officer, assumes his duties. . . . Richard Lee has been appointed general manager of Criteria Recording studios in Miami. . . . Christopher Holman has been named general manager of the Saenger Performing Arts Center in New Orleans. . . . Lois Walker has joined Disc Mastering Inc. in Nashville as mastering engineer. . . . Bonnie Pettengill has joined Starpath Corp., a video game manufacturer, as advertising and creative supervisor in Santa Clara, Calif.

AT CABLE AUDIO SEMINAR

Label Link With Pay Radio Urged

By BILL HOLLAND

WASHINGTON—A "new radio" and cable audio expert says the relationship of the nation's record companies and pay radio is "very similar" to the relationship between pay-tv and movie companies a decade ago—and warns that unless the record industry develops a relationship with cable radio, it could get "blindsided" just like the movie studios did.

This is the general thesis of a talk given by consultant and publisher Dennis P. Waters on cable audio's impact on the music industry, presented to cable audit executives at a "Pay Radio & Cable Audio" seminar at the Mayflower Hotel Monday and Tuesday (14-15).

Waters suggested that cable audio and pay radio stations try "to form a symbiotic relationship with our product and the record industry's product." He added that in his talks with record companies, he has found them "very wary and not capable of plunging into cable audio because of the problem of upsetting their distribution system."

Waters said that record companies must begin to re-think their distribution avenues. He suggested that the traditional "vertical" distri-

bution system—labels taking artists' tapes to be pressed into vinyl disks in large numbers in a few plants, then sent to wholesalers, then to retail record stores—has been rendered restrictive by such new technological developments as MTV and "home taping" pay systems.

Waters said that the impact on the record industry is still "unclear," but that it is apparent that MTV has exposed new artists' product to the point that it had made FM radio open up to new acts, and that alternative methods of distributing the work of artists' music are "substantial."

He referred to alternatives to the traditional studio-tape-to-pressing-plant-to-wholesaler-to-retailer process as "distributed duplication"—duplication of a tape, studio or live, "at

a lot of smaller centers," such as pay-for-play client home tapes.

Waters said he thinks such alternatives will bring the cable audio industry "into focus" with record companies.

As an example, he suggested that if record companies realized that they could "dramatically decrease costs, the cost of vinyl, pressing plant overhead" by adapting to distributed duplication through a cable audio system, both could exploit "a controlled home taping activity." However, he said, "record company executives are troubled; for the first time, if this sort of thing is established, it completely bypasses their entire distribution system."

Record companies, Waters said, see the alternatives as "an end run to the consumer . . . and that's scary." He added that as an act generates more money, "the record companies have less power to prevent end-running," and that "there are lots of legal loopholes (in contracts) as technologies proliferate." Waters suggested the record companies "seize alternatives" rather than try to prevent them from expanding.

More than 20 experts from the broadcasting, cable and satellite industries spoke at the first-time seminar.

Cleveland Int'l In Columbia Pact

NEW YORK—Steve Popovich, president of Epic-distributed Cleveland International Records, has engineered an affiliation with Columbia. Result is the Cleveland International/Columbia imprint, whose first release is B.J. Thomas' "Whatever Happened To Old-Fashioned Love." An album follows.

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MOLLY HATCHET'S "NO GUTS...NO GLORY."

"HOLD THE SYNTHESIZERS AND CRANK UP THE GUITARS... HATCHET IS BACK!"

Thus spake Ron Diaz of WYNF about Molly Hatchet's biggest record ever, "No Guts...No Glory."

It's the #2 most-added album across the board at AOR...with its triple guitar attack plus the gritty vocals of newly-retired original singer, Danny Joe Brown.

*This is the one they're playing.
This is what they're saying:*

"When Dave Hlubek and Danny Joe Brown lean on each other, they complement each other and the result is an excellent album from start to finish."

—Rick Balis, KSHE

"It's nice to see people with long, stringy hair come through on the radio again."

—Brian Christopher, WLRS

"Not only is this an excellent album, but Danny Joe Brown is back and that makes for classic, old-fashioned rock 'n' roll."

—Chip Hobart, WAPP

"This is the Molly Hatchet sound that made me a believer."

—Bob Church, WDIZ

"I listened to the new Molly Hatchet album five times this weekend and I don't hear a weak track on the whole record."

—Mike White, KKCI

"In the midst of all the new music we're playing, Molly Hatchet fits in nicely."

—Bruce Bond, WZZO

"'Peacemakers' is incredible. This is by far their best record."

—Brian Krysz, WWTR

"Brash and gutsy, the Molly Hatchet we hear on 'No Guts...No Glory' is once again a smokin' locomotive of a rock and roll band...a ferocious session that wins our award for the most honestly titled LP in ages. Believe it. If you count this band out, you ain't even close."

—The Album Network

**Molly Hatchet's
"No Guts...No Glory."
You best believe it!
On Epic Records
and Cassettes.**



AUDIO DEALER STAGES EVENT

1,000 Hear CD At Demo In Denver

By IS HOROWITZ

DENVER—More than 1,000 people witnessed a demonstration of digital playback systems at Rainbow Music Hall here Sunday (13) mounted by Listen Up, operators of three high-end sound equipment stores in the Denver area.

While no attempt was made to sell Compact Disc players at the event, which mixed live music with digital playback, promotional feedback and strong media coverage helped underline the retail chain's growing identification with the new technology. Walt Stinson, Listen Up president, says the live concert/demonstration capped recent promotional forays into digital, which have included cooperation with three radio stations here, KBCO, KVOD and KBPI. The latter two are among those chosen to participate in a year-long demonstration program by Sony (Billboard, March 12).

Listen Up is also one of the initial retail entities chosen by Sony to handle its digital playback system and the software package assembled by Sony/CBS, during early marketing campaigns.

The Rainbow Music Hall event was accomplished with the cooperation of Feyline Presents, a major promoter of concerts and owner of the hall, and loudspeaker designer Paul Klipsch, who helped set up the demonstration sound system.

The performing group was Grubstake, a folk act, part of whose set had been prerecorded digitally on a Sony PCM Fl cassette recorder. The live portion segued into the recorded section to illustrate the "live quality" of digital reproduction.

Both analog pressings and CD disks of the same recordings were also played for the audience, which also listened to a detailed description of the system by Stinson and Klipsch.

Fifty persons signed up for purchase of players when available, says Stinson, although no promise for delivery was made and no orders solicited. He says he views his present effort as educational and as setting the stage for later marketing drives. "It looks like it will be one of the easiest sells in my career," says the Listen Up chief.

Stinson traces his involvement with digital to last November, when his commitment to the system became firm. In February, he received six players from Denon; the week before the Rainbow Hall event, he received four from Sony. No software had yet been delivered by Sony as of last week, although Listen Up has been able to accumulate about 50 Compact Discs of varied repertoire from Japan and Europe.

(Continued on page 68)



BIG APPLE—Al Bergamo, president of MCA Distributing Corp., second from right, congratulates key members of the company's New York branch, cited as MCA's branch of the year. From left: Bob Woods, George Collier, Ronald McDonald, Jim Wilson, Robert Aponte and Ron deMarino.

FIRST DOMESTIC DEAL

Windham Hill Pacts For CD Pressing

By SAM SUTHERLAND

LOS ANGELES—The Compact Disc race may be dominated by a field of major conglomerates, but the first domestically pressed digital recording using the Sony/Philips laser-read format will likely be on a small independent label.

Windham Hill Records, the tiny but prosperous Palo Alto, Calif. producer of instrumental recordings, has reached an agreement with Digital Images, the new Virginia-based manufacturing firm headed by president Dave Drake (Billboard, March 12), as the first U.S. licensee to have its CD product pressed here. Drake's blueprint claims a \$10 million investment toward fall startup for his plant, and both Drake and Windham Hill founder Will Ackerman confirm that one of three initial Windham Hill CD titles will be first

off the presses.

That coup comes despite negotiations between Digital Images and at least two interested majors, says Drake, who adds that one of the two giants has already made a deal, to be announced by the firm shortly.

Drake echoes Ackerman's observation of the significance of his first client by noting, "We're happy to be able to deal with the majors, but our initial commitment will be to independents. In fact, in planning the venture, we didn't originally build income from majors into our projections."

Drake admits he's heartened by indications of major corporate interest, but also acknowledges the likelihood that such clients would eventually explore bringing their business back in-house. "Obviously, when the majors begin building their own plants they'll have some very large plant capacities to draw from," he predicts.

Right now, he and Ackerman allow that their deal is only a preliminary one, and verbal at that. But Digital Images isn't seeking any advances from the label, either; the arrangement with Windham Hill will resemble a conventional product manufacturing agreement with payments based on per unit costs estimated at \$3, and a fixed mastering cost, now tentatively pegged at about \$2,500 but, like the disk cost, subject to change once the plant is nearer completion.

As for the progress in Digital Images' startup, Drake reports his financing for the Loudon County plant is now being finalized following a private stock offering to investors. Production equipment has been screened, with sources for presses narrowed to European and North American vendors. Mastering gear would be procured in Europe.

Drake's indie forecast also centers on jazz and classical repertoire as likely to dominate early CD software demand. The probable audiophile slant for initial marketing has led Drake to place special emphasis on designing the "clean room" environment of the highly automated facility, which he claims will be unprecedented in U.S. tape and disk manufacture. Operation of the room will draw its design from similar critical applications in the semiconductor and computer industries, using procedures first developed in biochemistry laboratories.

Legal Action

Richmond/CBS Case To N.Y.

NEW YORK—Richmond Recording Corp.'s long-standing antitrust suit against CBS Inc. has been transferred to U.S. District Court here from U.S. District Court in Indiana. The suit has been in litigation since 1981.

In its action, the parent of PRC, the presser, charges that CBS violated federal antitrust laws by tying manufacturing into deals it makes with outside labels for distribution through its record club.

In agreeing to the transfer on Feb. 22, Judge S. Hugh Dillin of the Indiana court noted that "... New York City is the center of much activity in the recording industry and is the lo-

(Continued on page 68)

Say Total Experience Owes Law Firm \$\$

LOS ANGELES—A local law firm, acting through a solicitor, is suing Total Experience Records, Hollywood, and Lonnie and Melody Simmons for \$17,457.45.

Elaine Schechter represents Silverberg, Rosen, Lion & Behr, in a Superior Court filing that claims fee payments are due from the defendants.

Claim Pickwick Owes 'Chipmunk' Royalties

LOS ANGELES—Ross Jr. and Armen B. Bagdasarian claim in a Superior Court complaint here that Pickwick owes them \$170,000 in royalties from the album "Chipmunk Punk."

The two plaintiffs, acting as trustees of the estate of Ross Bagdasarian Sr., allege they signed a June, 1980 deal with Pickwick for the album. They allege that they have not received a proper accounting and the defendant refused to pay the contested royalties.

Musicians' Union Cites Manchester

LOS ANGELES—American Federation of Musicians Local 47 appears to be seriously stiffening penalties for union violations, as indicated by a Superior Court filing against Melissa Manchester, Michael Lansing, Michael Lippman and his firm of the same name.

In addition to seeking wages over an alleged misrepresentation of employment to its members, the complaint asks for \$100,000 in punitive and exemplary damages.

The filing alleges that the defendants hired two musicians through Jim Henken, leader, pledging five musical tours from March 30 through Nov. 10. The local claims that when the defendants terminated the two musicians in May, 1982, they could not find further employment, as they had figured on five more months' work and had not put out feelers.

The union also asks \$24,399.62 at 10% interest from November, 1982, compensation figured at \$157.14 daily wages and \$25 per diem, agreed upon when they were originally hired.

Caribbean Lures New Music Acts

By ENRIQUE FERNANDEZ

NEW YORK—What's the new market for new music? It's Latin America, according to Ian Copeland and John Huie of the Frontier Booking International agency and Donnie Graves, manager of the Producers, a group FBI has successfully booked in the Dominican Republic and Puerto Rico. "You can go down there and make stars," says Huie, who saw the Producers place six songs in the Dominican Republic's top 10 two weeks after the group de-

(Continued on page 56)

Chartbeat

Hot 100 A United Nations Of Pop

By PAUL GREIN

More than a third of the singles on this week's Hot 100 are by foreign-born acts, reflecting the increasingly international flavor of the American music market. And no fewer than 13 foreign countries are represented, proving that the current influx is more than just an English techno-pop phenomenon.

Holland's Golden Earring jumps to number 10 with "Twilight Zone" (21/PolyGram), becoming the first Dutch act to crack the top 10 since Stars On 45 hit No. 1 two years ago. Countrymen Vandenberg (Atco) dip to 85 after cracking the top 40 with "Burning Heart."

Australia is represented by Men At Work (Epic) at 24 and Inxs (Atco) at 90; Canada by Bryan Adams (A&M) at 56 and Saga (Portrait) at 83. Sweden has Frida climbing to 13 with "I Know There's Something Going On" (Atlantic); Germany can claim Tony Carey (Rocshire) at 89.

The Thompson Twins, comprised of members from the U.K., New Zealand and Nigeria, climb to 30 with "Lies" (Arista); while Oxo, with two members each from Cuba and Puerto Rico, moves to 41 with "Whirly Girl" (Geffen).

The international contingent also includes EMI/Liberty's Sheena Easton, from Scotland; Mercury's Dexy's Midnight Runners, a British group of Irish descent; and MCA's Musical Youth, a British ensemble of Jamaican descent. The latter unit cracked the top 10 last month with "Pass The Dutchie;" Easton is listed there now with "We've Got Tonight," and Dexy's is just one notch away with "Come On Eileen."

In addition, British acts account for three of the week's top five singles, with Culture Club (Virgin/Epic) and Duran Duran (Capitol) climbing to two and three, and the Pretenders (Sire) holding at five. And two British group veterans each have two solo hits on the chart: Genesis' Phil Collins is posted at 39 and 93; former lead Ant Adam Ant stands at 66 and 87.

Other British acts on the current chart include After the Fire (Epic) at 16, Eric Clapton (Warner Bros./Duck) at 18, Joe Jackson (A&M) at 22, ABC (Mercury) at 25, Thomas Dolby (Capitol) at 31, Supertramp (A&M) at 36, the Clash (Epic) at 50, Psychedelic Furs (Columbia) at 53, Def Leppard (Mercury) at 65, Yaz (Sire) at 67, Naked Eyes (EMI America) at 69, Heaven 17 (Arista)

at 74 and Olivia Newton-John (MCA) at 98.

One other British superstar is listed on this week's Hot 100: David Bowie, who has the top new single of the week at number 54 with his EMI debut "Let's Dance." This already tops the number 67 peak of last year's "Cat People" theme on Backstreet, and is likely to top the 29 peak of 1981's "Under Pressure," a collaboration with Queen on Elektra.

Bowie scored five top 50 hits in his 10 years on RCA: "Fame" (#1 in '75), "Golden Years" (#10 in '76), "Space Oddity" (#15 in '73), "Young Americans" (#28 in '75) and "Changes" (#41 in '74).

The fast break of "Let's Dance" is also good news for co-producer Nile Rodgers, whose recent productions for Debbie Harry ("Backfired") and Carly Simon ("Why") fizzled rather than sizzled. This lofty debut is like old times for Rodgers, who, with colleague Bernard Edwards, produced eight top 10 hits between 1978 and '80 for Chic, Diana Ross and Sister Sledge.

★ ★ ★

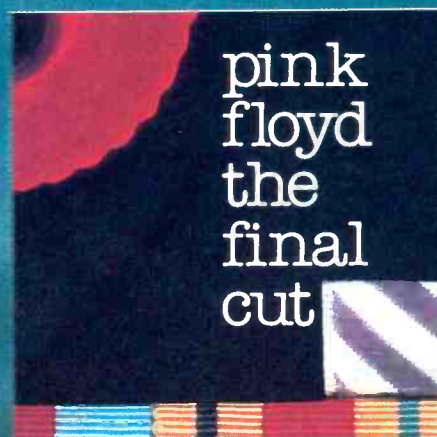
Fan Tribute: The Carpenters' (Continued on page 60)



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Billboard

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AGENDA

TUESDAY, MAY 3

- 10:00am-6:00pm REGISTRATION
- 7:00pm-8:30pm **WELCOMING COCKTAIL RECEPTION**
Portuguese Folk Music & Dancing provided by Algarve Tourist Board

WEDNESDAY, MAY 4

- 8:30am-9:00am Continental Breakfast
- 8:30am-1:00pm REGISTRATION
- 9:00am-9:30am **WELCOMING REMARKS**
Lee Zhito
Publisher, Billboard Magazine
- 9:30am-10:00am **KEYNOTE ADDRESS**

- 10:00am-11:30am **"THE CHALLENGE OF THE COMPACT DISC"**
It's Promises and It's Problems
- 11:30am-1:00pm **"THE RENTAL DILEMMA"**
Disc and Videograms
- 1:00pm-2:30pm **"IFPI, AT 50, VIEWS THE FUTURE"**
Luncheon
- ALL DAY SPOUSE TOUR
sponsored by the Portuguese National Tourist Office

THURSDAY, MAY 5

- 8:30am-9:00am Continental Breakfast
- 8:30am-2:00pm REGISTRATION
- 9:00am-10:00am **PART I ROUNDTABLE DISCUSSIONS**
Discussions will be on the following:
"Hits Breaking The Language Barrier"
"Music Industry Evolving Into Multi-Media Programming Force"
"Harnessing Technology For Protection"
"New Music's (Punk, Street Music, New Wave) Role International"
"The Midline Concept or Maximizing Potential Of Viable Catalog"
"Video As Music Product Not Promotion"
- 10:00am-11:00am **PART II ROUNDTABLE DISCUSSIONS—**
Registrants may now move to another table discussion or continue with original group.
- 11:00am-11:15am COFFEE BREAK

- 11:15am-2:00pm **PART III ROUNDTABLE DISCUSSIONS—**
Roundtable Chairmen report discussions to entire Conference.
- 2:00pm-7:00pm Free Time
- 7:00pm-10:00pm **TRENDSETTER AWARDS BANQUET**

FRIDAY, MAY 6

- 8:30am-9:00am Continental Breakfast
- 8:30am-12:00pm REGISTRATION
- 9:00am-9:30am **KEYNOTE ADDRESS—**
"IS THIS THE BEST OF YEARS?"
Emilio Azcarraga
President, Televisa, S.A., Mexico
- 9:30am-11:00am **"THE IMPACT OF NEW TECHNOLOGY ON RIGHTS"**
Satellite, Video, Common Market Conflict, For And Against The Blanket License
- 11:00am-11:15am COFFEE BREAK
- 11:15am-12:30pm **"BLACK AFRICA—THE EMERGING MARKET AND MORE"**
- 12:30pm-1:45pm **"TELEVISION—FRIEND OR FOE?"**
Promoter Or The Unwanted Partner Role Of TV And Cable—The Music Give-Away?
- 1:45pm-2:00pm **IMIC '83 WRAP-UP**



EMILIO AZCARRAGA
President, Televisa, S.A. Mexico

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- ☐ \$675.00 (£450.) Regular Registration
- ☐ \$300.00 (£200.) Young Executive Registration
- ☐ No Charge . . . Spouse Registration

There will be no refunds on registration cancellations after April 8, 1983, although substitutions may be made. Any cancellation prior to that date will be subject to 10% cancellation fee. Registration will be \$75.00 higher at the door.

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- Diner's Club #: _____ expires _____
- Signature: _____

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Please circle accommodations & rates you would like to reserve.

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£32.	£40.	£99.	£107.	£131.	£147.

		1 Bed. Suite		2 Bed. Suite	
Single	Double	Sgl.	Dbl.	Sgl.	Dbl.
£32.	£40.	£99.	£107.	£131.	£147.
\$48.	\$60.	\$148.	\$160.	\$196.	\$220.

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GOLDEN MUSIC—Gunter Hensler, right, president and chief operating officer of PolyGram Records, delights in presenting Bobby Caldwell with a Japanese gold disk for the singer's recent "Carry On" LP.

REVENUE BELOW EXPECTATIONS Swedish Levy's Slow Start

STOCKHOLM—Smart trading by public and wholesalers here has turned the first six months of Sweden's new blank tape levy into a complete flop as far as revenue is concerned. Income to date is well under 50% of what government experts predicted, and the main reason is the "great tape rush" that took place in the last pre-levy months.

Industry estimates suggest some 800,000 videotapes were sold last August, the month before the levy became effective. Such a number would normally represent six month's volume in this market. Additionally, the levy was placed at wholesale level, and most wholesalers sold the major part of their stock to retailers at a pre-levy price last summer.

Upshoot of the government's underestimation of these effects was an income in the September-December period of a mere \$52,000, against the predicted revenue of \$2 million. In the long run, it's assumed that things will improve, but official forecasts of earnings to this June are now down to \$5 million, less than half what the levy was at first expected to raise.

While the Swedish government is embarrassed, the music industry here is also suffering from the loss of its own small share of the revenue. Legally, one third of the money raised is supposed to go to supporting "local culture." Of this, one quarter or thereabouts is to be returned to rights owners.

JAPANESE MARKET THE EXCEPTION

Study: Little Rental Threat Now

By PETER JONES

LONDON—Record rental cannot yet be considered a serious threat to the music industry in most international markets, according to a senior official of the International Federation of Phonogram & Videogram Producers (IFPI). Ian Thomas, the body's director general, notes that Japan is so far the only nation where the practice has become vigorously established.

A report on record (and video) rental prepared by IFPI for the secretariats of the World Intellectual Property Organization and UNESCO notes that legal proceedings undertaken by manufacturers in certain countries have frightened off a number of renters. It also states, however, that "in many of these cases, producers did not have very strong grounds, and would have been unlikely to win their case if it had been defended."

In addition to Japan, Scandinavia has also seen considerable rental activity, IFPI's Thomas acknowledges. But in the country where the problem was most acute, Sweden, there has apparently been a decline in the number of outlets offering software rental, as the result of legal action brought by manufacturers against the first such outlet to open.

A few rental shops have emerged in Germany, the U.K. and Holland, but many have been closed following the threat or the implementation

of legal action, by either the local record industry or authors' society. Thomas emphasizes the necessity of stopping a rental explosion before it gets started by bringing prompt legal action against renters and by pressing governments to tighten legislation where necessary.

Japan remains the country with the biggest record rental problem, IFPI says. By last August, the number of rental shops had grown to 1,500 (compared with a total of 8,000 record dealers). Rental caused record sales in Japan to drop by 10% in 1981, the federation maintains. Shops in the vicinity of rental operations have suffered sales slumps of up to 60%.

Thomas says that, near many of the rental shops in Japan, recording shops have opened where clients can bring their rented records and record them on blank cassettes. "In Osaka, there is an audio rental shop," Thomas says, "which is next door to a record rental operation. The shop has 20 units, consisting of record player, amplifier and tape deck. Customers pay 250 yen (\$1.05) to record an LP and 200 yen (85 cents) to record a cassette. Since the shop opened four months ago it has registered more than 400 members."

The IFPI report notes that a bill has been drafted to require record renters to obtain permission from the rights owners before they can lend recordings for profit. It adds that similar draft legislation is being

prepared in France, Denmark and the U.S.

Detailing the action it deems essential to safeguard record rights owners against rental, the report concludes: "The distribution right is of paramount importance to the copyright and related rights owner and should be defined so as to take account of current and future marketing techniques. An increasing tendency for works to be rented rather than sold is apparent, particularly in the context of the video industry."

"While record rental is currently not practiced on the wide scale of video rental, it may be expected that the concept will become more attractive as prices inevitably rise."

"Moreover, the durability both of videodisks, in particular the Laser-Vision product, and the audio Compact Discs which are about to be widely available might well suggest suitability for rental. Thus, legislative action is needed as a matter of urgency."

Austrian Trade Cautious On Video Market

By MANFRED SCHREIBER

VIENNA—Despite video's reputation as a boom industry, executives here are finding that the business is no goldmine. The initial mood of euphoria in which some record companies entered the marketplace has given way to a more subdued optimism.

The variety of systems and the high costs involved have given both distributors and retailers food for thought. CBS general manager Jaroslav Sevcik, whose company has refused to get involved in video-cassette distribution, says: "I am sure that this is no lucrative business. You can't sell videotapes here because the prices are too high, and yet the rental charges are low. On top of that there is the problem of illegally duplicated product, which really has to be solved." Instead of software programming, CBS has gone for video games as the best option.

At EMI Columbia, which some time ago set up its own video arm, managing director Kick Klimbie is less than overwhelmed by the way things are going. "Personally, I am not disappointed, but business has

(Continued on page 57)

British Trade Called 'Resilient' By Study

LONDON—According to a new survey of the British music industry, the good news is that it is showing "astounding resilience" in the face of deep economic recession. The bad news is that the market is "entering a period of gradual longterm decline."

The Mintel Market Intelligence Report acknowledges that the arrival of the Compact Disc could well boost sales by renewing interest in prerecorded music. But it also warns that the CD could equally represent "a dangerous irrelevance, increasing the industry's costs without significantly increasing income."

The report adds: "Apart from the use of cassettes for in-car entertainment, we may be seeing the beginning of the end of pure audio as a mass entertainment medium. The videodisk offers the same sound quality with a visual image and

could ultimately succeed the present, now somewhat outmoded, systems."

The Mintel Report finds that nearly half (47%) of the 15-19 age group buy records or prerecorded tapes at least once a month, with 14% buying at least once a week. It sketches changes in record-buying habits, noting that the switch from singles to LPs that occurred in the early 1970s has been reversed, with singles having picked up through the disco boom and with LPs now "hard hit" by cassettes "both bought and home-taped."

Mintel refers to British Phonographic Industry figures in noting that consumer spending on records and tapes has risen steadily at current values, falling back only in 1981. "But in real terms, the price of all

(Continued on page 57)

73rd AES Convention Draws 2,500 To Holland

By JAN DE KRUYFF

EINDHOVEN, Holland—Burgeoning worldwide interest in the accelerating development of audio technology was vividly reflected at the 73rd Audio Engineering Society (AES) Convention here March 15-18, with 2,500 people thronging the Philips Congress Center in Holland's "town of light." The event attracted more than 125 exhibitors, who presented a wide range of mixing panels, companders, cartridges, speakers, tape decks, jingle machines and more.

Most interest was focused on digital audio and on the Compact Disc. Two of the main technical sessions relating to digital audio were "Digital Signal Processing And Interfaces" and "Applications In Digital Audio." In the latter session, chaired by Dr. Martin Jones of Neve Electronics, U.K., a team from Philips Eindhoven spoke on Compact Disc subcode organization and processing and on experiments toward an erasable Compact Disc audio system. Sony staged an A/B test between master tape and Compact Disc, and Studer presented an A/B test with a sampling frequency converter.

Digital audio, in all its diverse

forms, stole the show, but there was also abundant interest in the sessions on psychoacoustics and listening tests, transducers (loudspeakers and microphones), sound reinforcement and room acoustics, and measurement and instrumentation.

The third day of the convention was set aside for a selection of technical tours: to the Hilversum headquarters of NOS, the Dutch state radio and television organization; to PolyGram's Wisseloord recording studio, also in Hilversum; to the Eysbouts bell foundry with electronic chimes at Astén; to the EMI record and cassette manufacturing plant in nearby Uden; to a harpsichord manufacturer; to the PD Magnetics tape manufacturing plant; and, of special interest to digital enthusiasts, to the laboratories of Philips.

New to the convention program was a poster session in which participants had the opportunity to discuss questions with the technical experts presenting the papers. Topics examined included Compact Disc tape mastering, disk-cutting in the 1980s, a new approach to the shape of the record stylus, and a cost-effective alternative to discrete equalization.

(Continued on page 57)

Polydor Japan Now Using Uniform Coding System

TOKYO—Polydor is the first record company in Japan to start using the uniform point-of-sale coding system, similar to the bar-coding practice used in the U.S., which was originally decreed by the Japan Phonograph Record Assn. (JPRA) in August last year. The trade organization ruled that the system would apply to all records sold after April, 1984, but is now calling on record companies to start implementing it as soon as possible.

Takao Sakuma, JPRA executive, says other companies are pondering plans to start using the system. But Polydor has become the first with its 13 Compact Disc titles just released here, and will follow with an as-yet-unspecified number of releases set for April 25.

Under the system, the unified code printed on the software packaging is read by a terminal or optical scanner. This, says JPRA, enables "speedy and accurate grasp of the sales situation regarding each type of record."

At the retail outlet, an optical scanner attached to the cash register records the printed code on the disk or cassette package, passing on the information to a computer which prints out a breakdown of sales by individual title.

Record companies in Japan, which currently release more than 1,500 new titles each month, will now be able to cull fast data on how each is selling, efficiently control stock and also link in sales promotion activities.

(Continued on page 57)

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Vol. 95 No. 13

EDITORIAL

A Well Deserved Tribute

Broadcasters and retailers have known it all along, but last week's glittering festivities in Washington brought it home with stunning impact—country music has come of age.

The occasion was the kickoff of a year-long celebration of the Country Music Association's 25th anniversary (separate story, page 3).

A mere 25 years ago, the image was negative. The nation's advertisers shunned the hillbilly onus. Why risk a product's potential by linking it with the rural unsophisticated? Even country fans hid in the cultural closet, ashamed to admit their love for the music.

A handful of tireless visionaries—led by Connie B. Gay and Wesley Rose—banded together determined to reverse this situation.

This they did. It wasn't easy. It was a tough, relentless, uphill

struggle. The fledgling association harnessed the promotional power of the record manufacturers, brought into its fold music publishers, performing rights organizations, talent managers, artists, broadcasters, record merchandisers and the trade press. Representatives from all facets of the industry joined ranks for a single purpose: to promote country music.

Through the years, CMA corralled some of country's top name performers to stage special shows before the leading advertising agencies. It presented similar shows regularly at NARM conventions. Eventually, CMA succeeded in eliminating Madison Avenue's bias and gave rackjobbers confidence in stocking country product.

Today, thanks to CMA, country music is accepted and enjoyed from the backwoods to black-tie affairs. It is more than an art form. It is big business.

Last week's White House tribute to CMA was well deserved.

Stunting Growth By Doctrine

By JACK VALENTI

Enactment of the Video Sales/Rental Amendment to the Copyright Act would be a boon to consumers and to retailers. Retention of what is known as the "First Sale Doctrine" will continue to act as a drag on the potential growth of the prerecorded videocassette marketplace.

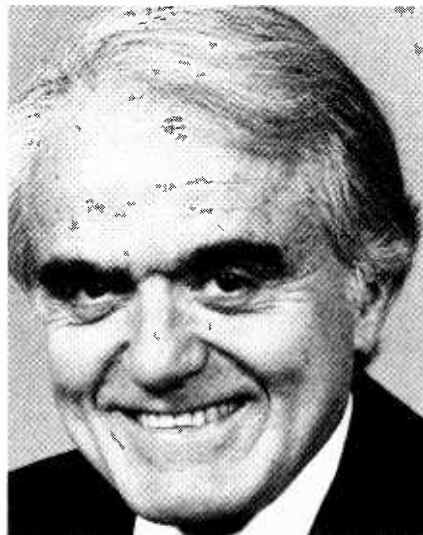
Because this marketplace is new, it may appear healthy. But underlying this outwardly robust new marketplace exist market distortions and inequities which produce artificially high prices that are harmful to consumers, retailers and the creative community as well.

What is missing in this new industry is the opportunity to serve the broadest possible market in the most economical and efficient way.

Why would a small amendment to the Copyright Act result in such a salutary outcome? Because, with the modification to the First Sale Doctrine, the video marketplace will grow, allowing consumers greater ease in finding titles they want to rent or buy, at prices they can afford to pay. Retailers would profit from increased sales volume and lower inventory costs for rentals. And motion picture producers would be able to project a source of income to potential investors to justify the enormous risks involved in financing a major motion picture.

If all of this is so, why have such distinguished and forward-looking retailers as George Atkinson argued on this page (March 5) that the amendment is a threat to thousands of small businesses? Let me suggest some answers to the concerns I have heard expressed by video retailers.

First, let there be no mistake that the studios understand that the retailers made the current market, albeit with products that producers initially took the risk to create. Many entrepreneurs have entered the market, and some have succeeded handsomely. But many have failed, with the most common problem the undercapitalization of their stores.



Valenti: "As realists, we have learned that the rental market is where the mass revenues exist."

is where the mass revenues exist. The question is how to enhance it.

All of the studios have observed the results of attempts to order the marketplace, and no one will underestimate the need for dealer acceptance of any plan. The Warner Home Video experience is a clear message to us all.

The third concern is the effect the amendment would have on current inventory already in retail stores. There is a quick answer to that: none. All the classics that are now in the permanent inventory for current stores are protected. This is a prospective bill only.

But the most important concern for everyone involved in the distribution of prerecorded videocassettes is how this business can be improved.

Without the video sales/rental amendment, there is no incentive for the studios to work to enhance rentals. At the moment, studios have no stake beyond the first sale. Since, under current law, the rental market returns nothing to the studios, there is no incentive to provide further support to the market.

That means little co-op advertising, few point-of-sale materials, and little overall promotion of releases to the retail store. Although that is not good for the industry, we in the creative community see little justification for spending money with no hope of gain.

Studios, particularly Paramount, have lowered the sales price of some of their titles. This has proved that there is a profitable sales market. But remember, to the copyright holder, higher volumes based on price cuts come at the loss of surcharge income, and there is no additional income from the rental market.

The retailer, however, rents the prerecorded cassette at the market price, and captures even more profits because his inventory costs have been cut in half.

'At the moment, studios have no stake beyond first sale . . . no incentive to provide further support to the market'

Simply put, the inventory costs of carrying sufficient titles was higher than the rental income that could be obtained to finance that inventory, pay the overhead and make a profit.

The second concern of most retailers has been the procedures that the various studios adopted to promote their titles. To say there has been confusion in the marketplace probably puts too much of a gloss on the pain that this emerging market has gone through. But let's be fair, lessons have been learned.

The majority of retail transactions in the prerecorded videocassette marketplace have been and will be rental. This is because of the relatively low prices at which cassettes may be offered for rental and because of their ability to sustain multiple uses without major quality deterioration.

There is no question that the studios generally did not anticipate the relative size of the rental market (probably because those of us in the business were overwhelmed by the ability to actually own copies of movies, which we were never able to do before!) But as realists, we have learned that the rental market

In order for the video retailing business to flourish there must be adequate incentives for the studios as well as retailers. The motion picture community's interest in promoting the widest distribution of its product is inextricably linked to the health and prosperity of the video retail industry.

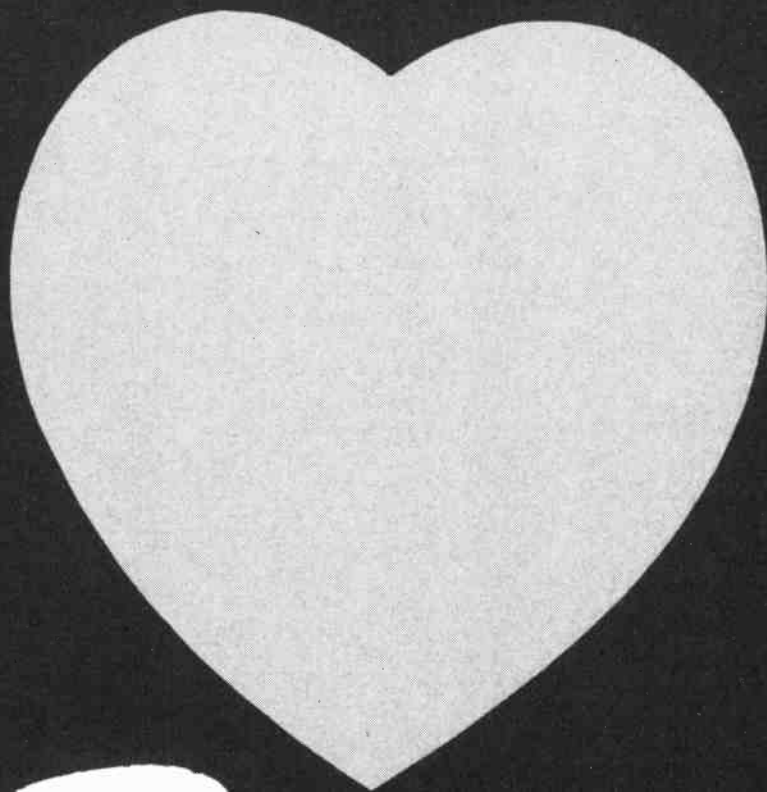
Without a stable and reliable network of retailers to merchandise our products, the creative community would be unable to benefit from this new market. At the same time, without a reliable low-cost supply of products to offer, the video retailer could not endure. This amendment recognizes this relationship and seeks to enhance it.

The International Tape/Disc Assn. has endorsed the amendment, as have the creative guilds and unions. It deserves the support of all those who care about the video marketplace—especially the retailers.

Jack Valenti is president of the Motion Picture Assn. of America.

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

all New York



Barry Mannilow

Thanks for these SOLD OUT Performances!

October 29, 1982
Rochester War Memorial
Rochester, N.Y.

SOLD OUT

Monarch Entertainment Bureau, Inc.
John Scher

October 30, 1982
Buffalo Memorial Auditorium
Buffalo, N.Y.

SOLD OUT

Harvey & Corky Productions
Harvey Weinstein, Corky Burger,
Eddie Tice and Mr. "D"

November 2, 1982
Broome County Arena
Binghamton, N.Y.

**SOLD OUT HOUSE-BREAKING
GROSS RECORD**

Creative Concerts
Chuck Chao

KBZT's Norm Feuer Is Named At Viacom

NEW YORK — Former KBZT San Diego president and general manager Norm Feuer has been appointed president of the Viacom Radio Division, it was announced by Viacom Broadcasting president Paul Hughes. Feuer, who has been taking time off since his sale of KBZT last August, replaces Al Greenfield, who resigned last June.

Viacom International Inc. is a public company with diversified communications holdings including a radio division which currently owns country-formatted KIKK-AM-FM Houston, WKHK New York and WMZQ Washington, as well as Chicago easy listening outlet WLAK, urban stations KDIS San Francisco and WDMA Memphis, and Memphis AC outlet WRVR.

Prior to owning and operating

KBZT, Feuer was general manager of Woody Sudbrink's WLAK in Chicago and WLYF in Miami, entering radio as a CBS spot sales rep after a stint with Life magazine. From CBS he moved on to Katz, later relocating to Miami as sales manager for Katz-repped WVCG/WYOR for a short time before becoming involved with WLYF in 1972.

"I really don't have any immediate plans," says Feuer, "except, obviously to get involved with the things that have to be executed. I'll be in New York as of April 4. I haven't met most of the people yet, although I know some of the players at WLAK because I ran that when it was owned by Sudbrink. But beyond that, it's tough speculating on any changes by long distance."

Sundance Set To Acquire Milwaukee Surrey Outlets

NEW YORK—Milwaukee is becoming the "quick sale" capital of radio. First it was Embrescia selling WFMR to Josephson after only eight months of operation (Billboard, Feb. 26). Now it's Surrey selling WOKY/WML to Sundance Broadcasting, prior to taking over the facilities from Charter.

The Milwaukee "Music Of Your Life" AM and country FM were part of the original deal, amended several times, for Surrey Broadcasting to acquire all of Charter Broadcasting's radio properties. When the deal was finally set, Surrey purchased KYKY St. Louis and WOKY/WML Milwaukee.

"I'm not even sure they've closed," comments Sundance president Mike Jorgenson, "but we're very excited to be going into the market. Milwaukee's a great radio town. It's got some excellent operators: Malrite, Hearst, Josephson,

LIN. We'll be in good company."

Sundance, which also owns "Music Of Your Life" KIDO and AOR KIDQ in Boise, is owned equally by Jorgenson and chairman of the board David Reese. Jorgenson, whose background includes general manager positions of WBNS Columbus and KLAK Denver, also manages the Boise properties. WOKY/WML was purchased by Sundance of Wisconsin, a partnership of several principals including Jorgenson and Reese, for \$4.75 million.

Commenting on the future of WOKY/WML, Jorgenson says, "Like our Boise AM, WOKY is 'Music Of Your Life.' We've been working with it here for over a year and it has proven itself as a results-oriented format. The advertiser response we've been getting is indicative of our commitment to it."

"We made the switch in Boise the day after Christmas, 1981. We'd been country, and we were doing very well, but country on FM is inevitable, and you just can't beat it with an AM. We made the change while we were in a position of strength, and that surprised a lot of people."

"We as a company court change. That's the one thing we guarantee. We will change. Everything is changing around us, and radio cannot afford to remain constant." One thing Jorgenson doesn't want to change is the current management of WOKY/WML. "Jerry McKenna is a very good guy and I'm hoping we can interest him in our company," he says.

By ROLLYE BORNSTEIN

As expected, **Sandy Beach** has been appointed PD of Capital Cities' WKBW in Buffalo, replacing **Neil McGinley** (Billboard, March 19). This marks the third time that Beach, who is currently PD at Cap Cities' WBAP in Dallas, has worked for "KB." He programmed it in the '70s until he left for San Francisco's KYUU, and he worked there as an air personality in the '60s.

At the same time, former WKBW jock **Tom Shannon**, who has been filling in temporarily on the afternoon shift, is appointed to that position permanently. Shannon, a Buffalo native, worked for several years in Detroit, most recently at Golden West's WTRW.

★ ★ ★

Bill Latz, general manager of WOWO Ft. Wayne, has been named executive vice president of Price Communications, which owns the former Westinghouse outlet.

United Broadcasting moves **Gary Mercer** from his post as operations manager at Los Angeles' Spanish outlet, KALI, to AC-formatted WYST Baltimore, where he'll fill the programming vacancy open since **Ralph Rhoades** departed to Charlotte's WEZC earlier this year.

And there's movement at Sandusky, as KWFM Tucson FM VP/GM **Jim Hardy** will relocate to Denver in that position at KBPI/KNUS when Sandusky president **Toney**

Vox Jox

Sandy Beach Coasts To WKBW

Brooks vacates the position in June to move to the company's new corporate headquarters in Los Angeles. For Hardy, the move is somewhat of a homecoming; he had been GSM at KBPI prior to moving to Tucson. In Tucson, no replacement at KWFM yet.

★ ★ ★

Tom Reddell replaces **Ron Beckey** as general manager of Storz' WQAM in Miami. Prior to his most

recent position with Golden West's Dallas pay-tv division, Reddell was GM of Storz' KOMA in Oklahoma City.

WRNZ Columbus makes the switch from easy listening to country, following its AM sister station WMNI, which has been the Columbus country leader since the '60s. Longtime Columbus programmer **Damon Sheridan** will continue as WRNZ PD.

Filling the vacancy created at Boston AOR outlet WCOZ when **Andy Beaubien** left for Houston's KSRR (Billboard, Feb. 12) is **Frank Holler**. Holler, whose career includes WKLS Atlanta and W4 (WWW) Detroit, was most recently at WCMF Rochester. No word on a replacement there.

Bob Ziegler is upped to acting PD at Knoxville's WRJZ, replacing **Jessica James**, who now programs WDAK in Columbus, Ga. WRJZ's new afternoon jock is **Jim Donovan**, who moves across town from WNOX, where he did middays. Donovan, incidentally, was just named one of Tennessee's 150 most eligible bachelors. Only problem is, the publishing company issuing this guide wants \$150 to print his picture.

★ ★ ★

WNFY Daytona Beach PD **Mark Shands** returns to Miami as music director of I-95 (WINZ-FM). ... **Jerry Clifton** adds Riverside's KGGI to his consultancy.

(Continued on page 22)

FORMER STARR PRESIDENT

Burden Back In The Business

By LEO SACKS

NEW YORK—April is the cruelest month, according to T.S. Elliot. For Don Burden, however, it's the sweetest. Quiet as a cat, he is back in the radio business, a feat that many industry observers were convinced they would never see.

The former president of Starr Broadcasting lost his five properties when the FCC, citing hyped ratings, rigged contests and slanted news coverage for a Senatorial candidate, stripped them in 1976. But next month he celebrates his first anniversary as the minority owner of KPEN, an adult contemporary outlet in Los Altos, Calif. where he also serves as executive vice president and general manager.

Burden's partner at KPEN is Frank DeSchmitt, whose company, L.D.S. Enterprises, owns two Straw Hat pizza franchises in the Los Angeles area. The former Starr executive originally approached the FCC with a 100% ownership plan, but the Commission rejected the proposal. Burden, according to Larry Bernstein, an attorney in the FCC's hearing division, wasn't "rehabilitated." However, his request for minority ownership was accepted, and he now owns 49% of KPEN.

"I've been in the business world for the last couple of years," says Burden, who formed Columbia Pen Inc. when he left broadcasting. The pen and pencil manufacturer, based in New York, has 60,000 clients, he asserts.

In Burden's view, KPEN has come "180 degrees" since he assumed ownership and set out to capture the 25-49 demographic. At the time, the station was a jazz outlet that was "financially devastated" by the economy. The adult contempo-

rary format was a viable alternative, he felt, and so he hired Eddie Hudson as program director in an effort to "play the favorites," from Kenny Rogers to Carly Simon to the Beatles.

Assistance in preparing this story provided by Bill Holland in Washington.

"We're not breaking records and we're not playing the charts," he says of the property, which should reach San Francisco by April 1 when its transmitter is moved to the Santa Clara mountain range at a height of 11,020 feet above sea level. "We are, however doing our best to comply with the FCC."

He is reluctant to reflect on his experience with Starr because "it's over with, it's history." Denied an

appeal in the Supreme Court stay of the FCC ruling on the properties, which included WIFE-AM-FM Indianapolis and KOIL Omaha, among owners, Burden suggests that he was the victim of adverse publicity. "That goes without saying." Does he think that he got a bum rap? "I didn't say that," he responds. "I may feel that, but I didn't say it."

The broadcast medium "hasn't changed much" since his departure, he says. "The level of competition is the same, there's just more of it." Down the road, he sees radio getting "even more fragmented than it already is."

On his future, Burden says that he isn't "worried" about it. KPEN "is on the verge" of showing a profit, "and that's all I care about: for it to be financially successful—and totally responsible to the needs of the community, of course."

Pro-Motions

Seattle's KUBE celebrated its second anniversary St. Patrick's Day with PD and morning man **Charlie Brown** telling his listeners a sob story. According to Brown: "When I came here to work for First Media, I took the first dollar I made and put it in my billfold as a lucky memento. On it I wrote 'KUBE, Charlie Brown.' I made a copy of the bill for my scrapbook (that way the station knows the serial number), but about a week and a half ago I 'accidentally' spent that dollar. I left it as a tip at Denny's. Now, this means a lot to me, so I'm offering a bounty of \$93 to any listener who finds that dollar and returns it to me."

For each day the dollar is missing,

the station adds another \$93. Should be interesting to see who turns up with the money. Also on St. Patrick's Day, KUBE held a second anniversary party for the first thousand listeners who showed up at a local eatery. On tap was free entertainment, free green birthday cake (possibly left over from last year) and staffers, including GM **Michael O'Shea**, decked out in green tuxedos.

★ ★ ★

Speaking of dress, big band formatted **WBBG Cleveland** hosted a free all-day St. Patrick's Day party from 11 a.m. to 10 p.m., featuring the **Cliff Murphy Band** at the **Bond**

(Continued on page 16)



M*A*S*H BASH—Almost every market had one and seen here honoring the last chapter of the long-running series is KPPL-FM Denver's **Chuck Ball**, third from left, with the finalists in the 20th Century-Fox Children's Hospital M*A*S*H Bash look-alike competition.

"The complexities of Simple Minds don't make for snap decisions about the music. It's that same complexity that makes their music last and grow on you... It's music that people get excited about, they respect it, want to hear it again and want to own it. This is the stuff that hits are made of."



The Complexities of Simple Minds

The album *New Gold Dream* conjures up a lushness and depth often lacking in today's music. Instead of sparse-techno production there is attention to detail. Simple Minds makes music that's thick, layered, "golden"... dripping with content but at the same time listenable and danceable.

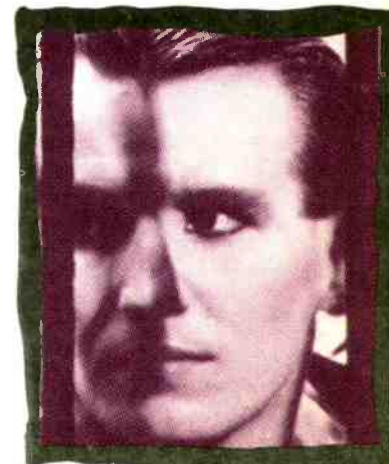
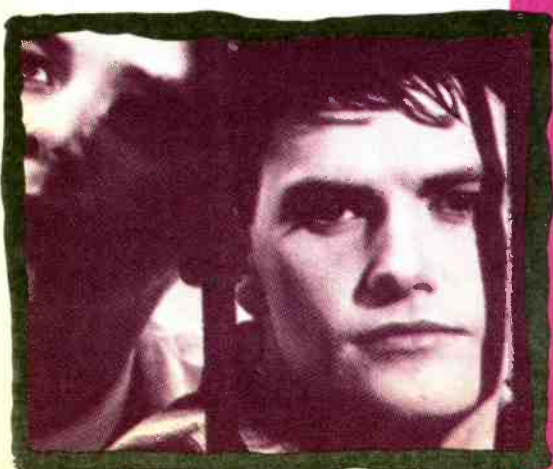
Simple Minds is another of the groups that has had vast success in England and Europe before taking on the U.S. market. *New Gold Dream* topped the charts in England prior to being released here and when you hear the album there is no mistaking the fact that they have been perfecting their music for quite a while. It's evident it's not simple being Simple Minds.

Listen to the hits "Promised You A Miracle" (the first U.S. single), "Glittering Prize" and "Someone Somewhere In Summertime" and you will hear the music that is being added at stations all over the country. The complexities of Simple Minds don't make for one-second snap decisions about this music, but it's that same complexity that makes this music last and grow on you... it's music that people respect, want to hear and want to own. This is the stuff that hits are made of.

The album **NEW GOLD DREAM** SP-6-4928

The 7" single **PROMISED YOU A MIRACLE** AM-2523

The 12" single includes **THE MIRACLE (Dub Version)** SP-12057



Produced by Peter Walsh.



A&M Cassettes and Discs.

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Virgin

Out Of The Box

HOT 100/AC

CARBONDALE, Ill.—Tony Waitekus, who programs WCIL-FM, has a gut feeling: He thinks that **Total Coelo's** new Chrysalis single, "I Eat Cannibals," will hit the top of the pop charts. "If not in the U.S., in Carbondale, for sure," he quips. "In all seriousness, it sounds to me like another 'Mickey'." Waitekus is also partial to "The One Thing" by **Inxs** (Atco) and **Art In America's** new "Undercover Lover" (Pavillion). The former tune is "polished and well-produced, an all-out good song." The latter, he says, is "mellow, harmonic," and caught his ear instantly.

AOR

TAMPA—WQXM-FM music director Richard Bascom has a strong preference for the new single by **the Tubes**, "She's A Beauty" (Capitol). "It's got to be the most commercial record they've ever cut," he states. "We listened to it once and threw it right on the air. The vocals remind me of the way top 40 sounded in the mid-to-late '60s." He also likes the way **ZZ Top** continue to perfect their style of "Southern boogie" on their new Warner Bros. single, "Gimme All Your Lovin'." And he feels that **David Bowie** has once again captured the new music pulse with "Let's Dance" (EMI America). "Now that rock radio has taken a stand on modern music, he fits in perfectly. 'Lodger' and 'Cat People' didn't quite catch on, but 'Let's Dance' has elements of the Beatles and Chic that make it right in step with today." The track was co-produced by Nile Rodgers of Chic.

BLACK/URBAN

BOSTON—"Between The Sheets," the new **Isley Brothers** single on T-Neck, reminds WILD acting music director Charles Clemons of the group's classic ballad sound. "Their creative drought seems to be over," he says of the mid-tempo ballad. "It's a definite return to form." "Space Cowboy," the new 12-inch from the local **Jonzun Crew** (Tommy Boy), is a departure from the group's recent records, he says; the disk incorporates the sound effects from "The Good, The Bad and The Ugly" in "a total about-face" from their "overly-electronic 'Pac-Jam' and 'Space Is The Place'." Clemons adds that he's willing to bet his next paycheck on the singles success of **Earth, Wind & Fire's** "Side By Side" (Columbia) and the **Whispers'** "Keep On Loving Me" (Solar). "Rhythm and groove is what urban contemporary is all about."

COUNTRY

COLORADO SPRINGS, Col.—"Jocks and programmers have an easy time of it with records like the new **Crystal Gayle** single," says KSSS-FM music director Steve Sauder. The tune, "Our Love Is On The Fault Line" (Elektra), is "a natural add," he notes. "This is good, solid country with fantastic vocals. I'll be very surprised if it doesn't top the country charts." "Love Affairs," the fourth single from **Michael Murphey's** self-titled Liberty LP, captures "the indecision of the times," he says, while **Zella Lehr's** "Haven't We Loved Somewhere Before?" (Columbia) is the sort of song that the station's air personalities look forward to tracking. "Music like this makes us sound as good as we can ever hope to get."

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BUT BROADCASTERS WANT MORE

Canadian FM Changes Praised

By KIRK LaPOINTE

OTTAWA—The Canadian Assn. of Broadcasters says it approves of several measures among the sweeping FM radio policy revisions announced March 3 by the Canadian Radio-Television & Telecommunications Commission (CRTC). But it maintains the regulatory structure is still too rigid and detailed.

The association, which represents the majority of the country's private broadcasters, praises the federal broadcast regulator for proposing the creation of a consultative committee of broadcasters and recording industry representatives to help define station formats and recommend further policy changes. It also says it initially supports relaxed music and programming information requirements in promise-of-performance documents, adding that the CRTC move should simplify license renewal procedures.

But Jim Sward, president of Roger's Radio Broadcasting of Toronto, who is the association's vice chairman for radio, says the changes need more longterm study to see how well they actually ease the regulatory burden.

Broadcasters and the commission have been having a tug-of-war during the past few years over how much intervention the federal agency should conduct into the day-to-day affairs of private broadcasters, especially in view of U.S. deregulatory measures which have left cross-border Canadian stations at a competitive disadvantage in many markets. The association insists broadcasters are hindered by federal regulation and has called for such measures as the elimination of music sub-categories from FM regulations as a means to cope with foreign competition.

Although the CRTC reduced the number of music and foreground programming categories, "the crea-

tive element of broadcasting will continue to be encumbered by too many mathematical considerations," Sward says. They still need to mix required levels of Canadian music into their complex formulae of rolling and foreground programming, he adds.

Last year, the CRTC undertook a full-scale radio review to determine its role in the coming decade. An announcement on AM radio policy is expected within weeks. On March 3, the commission said "regulatory intervention is no longer necessary in certain areas" and loosened its grip on about 250 FM stations.

All formats are now permitted to play hits 18 times each week, submit less information at renewal hearing and use "more flexibility" in determining mosaic and foreground levels.

But broadcasters weren't pleased with a CRTC move to allow campus and community stations to mention

(Continued on page 58)

Most Added Records

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

Title, Artist, Label	% of Billboard's radio panel adding record this week	% of Billboard's radio panel now reporting record	Key stations adding title this week include
HOT 100			
1 "Let's Dance," David Bowie, EMI America	39%	39%	KIQQ-FM, KRTH-FM, KFRC-AM, WGCL-FM, WCAU-FM, WZGC-FM
2 "Solitaire," Laura Branigan, Atlantic	33%	47%	WNBC-AM, WLOL-FM, WZGC-FM, KIQQ-FM, WEZB-FM, WBSB-FM
3 "So Wrong," Patrick Simmons, Elektra	26%	44%	KRTH-FM, WXKS-FM, WQXI-FM, KIMN-AM, KBEQ-FM, WBEN-FM
4 "Even Now," Bob Seger & the Silver Bullet Band, Capitol	22%	67%	WBZZ-FM, KUBE-FM, WGCL-FM, WZGC-FM, WBSB-FM, WBCY-FM
5 "Straight From The Heart," Bryan Adams, A&M	22%	50%	WRVQ-FM, KQKQ-FM, KFL-AM, KRSP-AM, WLOL-FM, WQXI-FM
BLACK			
1 "Raid," Lakeside, Solar	33%	34%	KGfJ-AM, WCIN-AM, KMJQ-FM, WZEN-FM, WHUR-FM, WHRK-FM
2 "Bottoms Up," Chi-Lites, LARC	29%	46%	WJMO-AM, WBMX-FM, WPLZ-FM, XHRM-FM, WGPR-FM, WNHC-AM
3 "Love On My Mind Tonight," Temptations, Gordy	23%	56%	WCIN-AM, WJMO-AM, WAOK-AM, XHRM-FM, KDIA-AM, KOKA-AM
4 "Candy Girl," New Edition, Streetwise	23%	27%	WJLB-FM, WHRK-FM, WTLC-FM, WAIL-FM, KPRS-FM, WWIN-AM
5 "She Talks To Me With Her Body," Bar-Kays, Mercury	20%	47%	XHRM-FM, WDAO-FM, WGPR-FM, WAWA-AM, WEAS-AM, WGIV-AM
COUNTRY			
1 "Singing The Blues," Gail Davies, Warner Bros.	42%	43%	KMPS-AM, WPLO-AM, WSOC-FM, KSOP-AM, KRAK-AM, KEBC-FM
2 "Love Affairs," Michael Murphey, Liberty	28%	29%	KIKK-AM, WDGY-AM, WMAQ-AM, KNIX-FM, KEBC-FM, WKSJ-AM
3 "You're Out Doing What I'm Here Doing Without," Gene Watson with the Farewell Party Band, MCA	27%	60%	KVEG-AM, KRAK-AM, KVET-AM, WTSO-AM, WSLC-AM, WHOO-AM
4 "Lucille (You Won't Do Your Daddy's Will)," Waylon Jennings, RCA	26%	83%	KLZ-AM, WONE-AM, KVOO-AM, WMIL-FM, WSLC-AM, WDOD-AM
5 "I'm Movin' On," Emmylou Harris, Warner Bros.	25%	74%	WDGY-AM, WSOC-FM, KVEG-AM, KVOO-AM, WIL-AM, WHOO-AM
ADULT CONTEMPORARY			
1 "I Won't Hold You Back," Toto, Columbia	21%	65%	KFMB-AM, WZZP-FM, WCLR-FM, WGNS-AM, WAFB-FM, WRVA-AM
2 "Wind Beneath My Wings," Lou Rawls, Epic	17%	48%	WTMJ-AM, KFMB-AM, KPLZ-FM, KKUA-AM, WVLC-AM, WTIC-AM
3 "Easy For You To Say," Linda Ronstadt, Asylum	17%	32%	KHOW-AM, KOY-AM, WPLZ-FM, WGY-AM, WGNS-AM, WRVR-FM
4 "You Haven't Heard The Last Of Me," Peter Allen, Arista	15%	15%	KUDO-FM, WLTA-FM, KKUA-AM, WCTC-AM, WSLI-AM, WLVA-AM
5 "You Can't Run From Love," Eddie Rabbitt, Warner Bros.	11%	11%	WTMJ-AM, KNBR-AM, KMBZ-AM, KOY-AM, KEX-AM, WSLI-AM

SUPERGROUPS



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NEW BEAUTIFUL MUSIC LIBRARY

Jim Schulke Revises His Format

NEW YORK—It's no secret that beautiful music in its traditional "Hollyridge Strings" style has been having its share of problems. Even the man most associated with its rapid growth and development on FM in the early '70s, Jim Schulke, concedes that.

"When we first started out," says Schulke, "we'd go into a market, put it on the air, and two months later we'd be No. 1. But as time went on we started getting complaints, mostly from broadcasters themselves saying repetition was a greater problem in beautiful music than on other formats. While we always held a tight list, we, to some extent, responded and added some lesser music."

By whose standards that music was deemed "lesser" was uncertain until last June. "Back then, Cox Communications, the parent company of SRP (Schulke Radio Productions), entered into an agreement with The Research Group to do

what Bill Moyes (president of The Research Group) calls Comprehensive Music Testing," reveals Schulke. "CMT is a system patented by Moyes in use for several years in other formats, but at that point it hadn't been used for beautiful music. So in June we did a test panel to see if the system was applicable to our format, and we concluded it was."

"Last September we signed a four-year agreement to continue to use CMT to research our current library, which we've now done, and we'll continue to test all new material. Last December we started to develop our new library, consisting of only winners according to the test results, and we began to phase it in with our other tapes." By last Monday (14), Schulke had completed that process.

"As of today, all our music tapes reflect the research results," he says. "While we're still mostly instrumental, we did increase our vocal content sharply. Previously we played six to eight vocals a day. Now we're up to

50, and 38 to 40 of those each day are hit singles. We tested groups, too. Their rating overall was much lower, but those that we are playing ranked as high as the vocals." Interestingly, some of the instrumental selections tested out as "super winners." And Schulke adds, "Regardless of category, we're airing 11 cuts an hour that fall into that super winner category."

"There has been a lot of talk about what we're doing. We're really not changing the character of beautiful music. We're just gone back to playing only winners. Removing the lesser material did not result in a drastic cut in the number of selections."

And what about the rumored "Schulke III format?" Says Schulke, "There never was a Schulke III. We had looked at doing another format for a while, but we ultimately decided against it." As for the fate of Schulke II, he adds, "We'll have an announcement on that in the next few weeks."



THE SEARCH IS OVER—A mid-tempo tune called "You're The Best Thing In My Life" by Brown and Diamond copped the top spot in the finals of WZAK-FM Cleveland's "Original Song Search." The winners, Gayle and Kip, center, will record the tune for Mirus Music, whose reps, Gary Doberstyn, left, and Doc Remer, right, are shown presenting a Roland Juno 6 synthesizer to the winners as David Yost of Pi Keyboards and Audio and station p.d. Lynn Tolliver, Jr. look on.

Washington Roundup

By BILL HOLLAND

National Public Radio announced last week that the audience listening to its stations has doubled in the past five years.

The spring 1982 weekly Arbitron cume figures show that 7.8 million people turned into member stations, twice the spring 1977 figure of 3.9 million. NPR president Frank Mankiewicz also pointed out that in the

1980-82 period, the average number of listeners at any given time increased by 82%.

There's some bitter with the sweet at NPR headquarters, however—Mankiewicz also announced last week that NPR will have to cut upwards of 10% of its Washington staff of 400 because of reduced private sector underwriting of its programs. The underwriting campaign, together with a number of innovative co-ventures in communications (Cordart, use of the in-place NPR satellite), brought \$2.9 million in its first year, and \$3.4 million so far this year, but Mankiewicz says it might not be enough. "We're getting a good number of corporations and foundations, but they're not giving as much as we thought they would," he explains.

As a result, NPR management was given orders last week to trim \$2.77 million from the \$13 million remaining in the fiscal '83 budget—"in people and programming," according to a source. For example, NPR will cancel its "Sunday Show" as of May 1.

A reminder to stations concerning auxiliaries such as remote pickups and STLs that have been out of operation for more than a year—the

National Radio Broadcasters Assn. has advised its members who have auxiliary stations no longer in operation that recent FCC amendments in simplified renewal application form "presume that renewal is requested for all currently authorized auxiliary stations unless contrary information is provided by the applicant." In other words, if a station has a discontinued or out-of-operation auxiliary station, the license for that station should be forwarded to the FCC.

Congresswoman Cardiss Collins (D-Ill.), whose minority-ownership and equal employment opportunity program communications bill, introduced last month, would codify FCC minority efforts and distress sale provisions, will sponsor a Minorities In Communications Brain-trust Conference March 24.

The national conference, to be held in Room 2154 of the Rayburn Office Building, will explore ownership in broadcast communications as well as cable and other new technologies industries. Panelists and moderators will be "successful minority entrepreneurs," according to the Congresswoman's office. For more information on the conference, contact Denise Wilson in Rep. Collins' office at (202) 225-5006.

'Rock Tonite' Ready To Roll This Weekend

NEW YORK—"Rock'n'Roll Tonite" will become a reality this week. The weekly 90-minute syndicated television show, originally titled "In The Midnight Hour," will premiere its 26-week run the weekend of March 26-27. It will be simulcast on leading AOR outlets in several major markets, and seen on key network affiliates including NBC o&s in New York, Los Angeles, Chicago and Washington.

Unlike other rock music shows, "Rock'n'Roll Tonite" uses no video clips. All the music will be performed live at each taping, and each show will be hosted by name rock groups with three or four additional acts. Artists on the first two tapings include Billy Squier, Les Paul, Jeff Beck, Todd Rundgren and Culture Club.

Pro-Motions

• Continued from page 12

Court Hotel, there where the staff was attired as green leprechauns. On the FM side, WMJI now presents "the sixties at six" Fridays from 6 to 7 p.m. Their latest promotion centers on the upcoming movie "High Road To China," with listeners invited to enter a Tom Selleck look-alike contest. For those less daring, a postcard entered them in a sweepstakes for a trip to Hollywood on the station. Additionally, their names will be put in the hopper for a national contest sponsored by Warner Communications which will award a trip for two to China.

Across town at WGAR, they hosted the second annual "world's largest St. Patrick's Day Party" at the Statler Hotel. A \$4 admission bought listeners live entertainment starting at 2 p.m. ... Oneonta's WZOZ also hosted a St. Patrick's Day Party, including free admission, cheap drinks and musical entertainment provided by the air staff. ... It's not the usual celebration, but New Haven's WPLR (99 Rock) hosted an afternoon St. Patrick's Day offering at a local mall featuring appropriately attired air people handing out appropriately colored (green) bagels.

Meanwhile WLUP hosted a St. Patty's Day party at Chicago's "Jukebox Saturday Nite" featuring Jonathan Brandmeier and "The Beaver" (Jerry Mathers) from noon to 4. Since Brandmeier is still muzzled (due to his former employer's injunction), Mathers hosted his Thursday morning show and extended the invite to all listeners. ... The latest in Loop "free" rides is this week's drawing sending winners to Bob Seger's concert—in Detroit.

WJDQ-FM Meridian (Q101) took a busload of listeners to see Seger in Biloxi. The three-hour trip included transportation, admission, and food and drinks while en route. ... Q101 also hosted another movie preview last week, with the first 200 listeners who made their own pass by writing "Q101 is my favorite radio station" on any piece of paper admitted free.

Also in the holiday spirit is the WASH-FM/Miller High Life marching band, which made its fourth annual appearance in Washington's St. Patrick's Day parade last Sunday. Riding the WASH float were air personalities John Bodnar, Bob Duckman, Bill Tanner and Marilyn Thompson. Walking behind it were the faithful band of 97 listeners selected from postcard en-

tries dressed in green, all expertly playing their transistors tuned to WASH-FM.

WRQX Washington (Q107) hosted another weekend warmup party last weekend at Roscroft Raceway, where a local band and Q107 air personality Uncle Johnny broadcast live from 6 to 10 p.m. to a crowd of 7,000, each of whom got two beers on the house while watching the Q107 air personalities compete in a celebrity harness race.

MTV has come to Champaign-Urbana, and local AOR outlet WPGU-FM was on hand to welcome it as 107 pairs of listeners won invitations to a private launch party by explaining in 25 words or less "why I want my MTV." The party featured local bands, contests, REO Speedwagon concert tickets (the band hails from Champaign) and MTV souvenirs. Seen on screen was a space shuttle countdown, MTV video jockey J.J. Jackson welcoming the city to the national lineup, and an REO clip. Says WPGU PD Pam Bresnan, "It's a perfect balance. MTV lets our listeners see what we've been playing all along."

Last Saturday, Denver's 56/KLZ hosted its second annual Colorado Country Expo and listener appreciation party, featuring superstars Ronnie Milsap and Michael Murphey in free concert appearances. The Expo also included exhibits, booths, crafts, and local musicians.

Miami recently hosted its annual "Calle Ocho" festival. (That means Eighth Street in Spanish, and S.W. Eighth Street, where the festival is held each year, is in the heart of Miami's Little Havana district.) Among those participating were several local radio stations, including WINZ-FM (I-95FM), which had a "supersite" at the corner of Eighth and S.W. 12th Avenue featuring its entire on-air lineup dressed in the costumes of Latin American countries. The station also presented two free concerts by Cuban recording artist Willie Chirino, co-sponsored by Zayres.

Meanwhile Y-100 Ft. Lauderdale/Miami and McDonald's have started their "license to win contest" this week with over half a million bumper stickers available at McDonald's and a massive tv campaign. Listeners spotted sporting stickers on their cars will have a shot at several prizes, including \$50,000 in cash.

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NUMBER ONE RECORDS (any package listed with the number "1"):

A listing of every record that reached the Number One position on Billboard's charts for the period covered, week-by-week. Lists issue date, title, artist, label — in order of issue date.

TOP TEN RECORDS (any package listed with the number "2"):

A listing of every record that reached any of the Top Ten positions on Billboard's charts for the period covered. Records are listed in alphabetical order by title within each year. Where duplicate versions of the same tune (cover records) occur, they are listed alphabetically by artist's last name. In cases where a record reached Top Ten in one year and was also in the Top Ten the following or a later year, it is listed in both years. Records marked with a "#1" indicate that the record reached the Number One position in the year in which it is so marked. Lists title, artist, label.

TOP RECORDS OF THE YEAR (any package listed with the number "3"):

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POP ALBUMS

B-1	Number One Pop Albums, 1947 to Present	50.00
B-2	Top Ten Pop Albums, August 1948 to Present	50.00
B-3	Top Pop Albums of the Year, 1956 to Present	50.00

COUNTRY SINGLES

C-1	Number One Country Singles, 1948 to Present	50.00
C-2	Top Ten Country Singles, 1948 to Present	50.00
C-3	Top Country Singles of the Year, 1946 to Present	50.00

COUNTRY ALBUMS

D-1	Number One Country Albums, 1964 to Present	25.00
D-2	Top Ten Country Albums, 1964 to Present	25.00
D-3	Top Country Albums of the Year, 1965 to Present	25.00

SOUL (RHYTHM & BLUES) SINGLES

E-1	Number One Soul Singles, 1948 to Present	50.00
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E-3	Top Soul Singles of the Year, 1946 to Present	50.00

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F-1	Number One Soul Albums, 1965 to Present	25.00
F-2	Top Ten Soul Albums, 1965 to Present	25.00
F-3	Top Soul Albums of the Year, 1966 to Present	25.00

ADULT CONTEMPORARY SINGLES

G-1	Number One Adult Contemporary Singles, 1961 to Present	30.00
G-2	Top Ten Adult Contemporary Singles, 1961 to Present	30.00
G-3	Adult Contemporary Singles of the Year, 1966 to Present	30.00

CLASSICAL ALBUMS

H-1	Number One Classical Albums, 1969 to Present	20.00
H-2	Top Ten Classical Albums, 1969 to Present	20.00
H-3	Top Classical Albums of the Year, 1969 to Present	20.00

JAZZ ALBUMS

I-1	Number One Jazz Albums, 1969 to Present	20.00
I-2	Top Ten Jazz Albums, 1969 to Present	20.00
I-3	Top Jazz Albums of the Year, 1969 to Present	20.00

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K-1	Number One Gospel Albums, 1974 to Present	15.00
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K-3	Top Gospel Albums of the Year, 1974 to Present	15.00

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NOTE: Individual years of the Number One, Top Ten, or Top-of-the-Year listings may be purchased separately at \$5.00 each. Photo-copies of individual weekly charts are available as follows: 1 to 4 pages: \$3.50 per page, 5 or more pages: \$3.00 per page.

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Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts™

Based on station playlists through Tuesday (5/24/83)

PRIME MOVERS-NATIONAL

MICHAEL JACKSON—Billie Jean (Epic)
DEXYS MIDNIGHT RUNNERS—Come On Eileen (Mercury)
STYX—Mr. Roboto (A&M)

★ **PRIME MOVERS**—those records registering good upward movement on the station's playlist as determined by station personnel.
 ★ **KEY PRIME MOVERS**—the two records registering the greatest proportionate upward movement on the station's playlist as determined by station personnel.
 ● **ADD-ONS**—All records added at the stations listed as determined by station personnel.

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

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

ENTRY SYMBOLS—

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

Pacific Southwest Region

★ PRIME MOVERS

MICHAEL JACKSON—Billie Jean (Epic)
MICHAEL JACKSON—Beat It (Epic)
THE PRETENDERS—Back On The Chain Gang (Sire)

● TOP ADD ONS

BOB SEGER AND THE SILVER BULLET BAND—Even Now (Capitol)
TOTO—I Won't Hold You Back (Columbia)
PATRICK SIMMONS—So Wrong (Elektra)

BREAKOUTS

DAVID BOWIE—Let's Dance (EMI-America)
BRYAN ADAMS—Straight From The Heart (A&M)
DEF LEPPARD—Photograph (Mercury)

KCPX-FM—Salt Lake City

(Gary Waldron—MD)
 ★ **DARYL HALL AND JOHN OATES**—One On One 7-3
 ★ **DAN FOGELBERG**—Make Love Stay 16-11
 ★ **THE GREG KINN BAND**—Jeopardy 23-16
 ★ **ABC**—Poison Arrow 31-23
 ★ **BARRY MANILOW**—Some Kind Of Friend 30-25
 ★ **KENNY LOGGINS**—Welcome To Heartlight B
 ★ **MICHAEL JACKSON**—Beat It B
 ★ **TOTO**—I Won't Hold You Back B
 ★ **STEPHEN BISHOP**—It Might Be You B
 ★ **Q-FEEL**—Dancing In Heaven B
 ● **BOB SEGER AND THE SILVER BULLET BAND**—Even Now B
 ● **LAURA BRANIGAN**—Solitaire A
 ● **ANGELA BOFILL**—Too Tough A
 ● **ROBERT ELLIS ORRAL WITH CARLENE CARTER**—I Couldn't Say No A
 ● **DAVID BOWIE**—Let's Dance A
 ● **BERTIE HIGGINS**—Tokyo Joe X
 ● **MEN AT WORK**—Be Good Johnny X

KDZA-FM—Pueblo

(Rip Avila—PD)
 ★ **DARYL HALL AND JOHN OATES**—One On One 8-4
 ★ **JOURNEY**—Separate Ways 10-5
 ★ **FRIDA**—I Know There's Something Going On 24-16
 ★ **ABC**—Poison Arrow 35-24
 ★ **MICHAEL JACKSON**—Beat It 40-28
 ● **PATRICK SIMMONS**—So Wrong
 ● **PSYCHEDELIC FURS**—Love My Way
 ● **BOB SEGER AND THE SILVER BULLET BAND**—Even Now B
 ● **PRINCE**—Little Red Corvette B
 ● **KENNY LOGGINS**—Welcome To Heartlight B
 ● **MAC McANALLY**—Minimum Love B
 ● **BRYAN ADAMS**—Straight From The Heart B
 ● **PHIL COLLINS**—I Don't Care Anymore B
 ● **AL JARREAU**—Mornin' A
 ● **ROBERT HAZARD**—Escalator Of Life A
 ● **TOTO**—I Won't Hold You Back X
 ● **BARRY MANILOW**—Some Kind Of Friend X
 ● **BILLY JOEL**—Goodnight Saigon X
 ● **FIREBALL**—Always X
 ● **ROBERT ELLIS ORRAL WITH CARLENE CARTER**—I Couldn't Say No X
 ● **MEN AT WORK**—Be Good Johnny X
 ● **LINDA RONSTADT**—Easy For You To Say X
 ● **NAKED EYES**—Always Something There To Remind Me X
 ● **YAZ**—Only You X
 ● **THE POINTER SISTERS**—If You Wanna Get Back Your Lady X

KFI-AM—Los Angeles

(Steve Labaree—MD)
 ★ **MICHAEL JACKSON**—Billie Jean 1-1
 ★ **JOURNEY**—Separate Ways 10-4
 ★ **DEXYS MIDNIGHT RUNNERS**—Come On Eileen 7-6
 ★ **ERIC CLAPTON**—I've Got A Rock N' Roll Heart 14-8
 ★ **THOMPSON TWINS**—Lies 16-9
 ● **NAKED EYES**—Always Something There To Remind Me
 ● **THE POINTER SISTERS**—If You Wanna Get Back Your Lady
 ● **OXO**—Whirly Girl B
 ● **KENNY LOGGINS**—Welcome To Heartlight B
 ● **THE SYSTEM**—You Are In My System B
 ● **BOB SEGER AND THE SILVER BULLET BAND**—Even Now B
 ● **THE GAP BAND**—Outstanding B
 ● **THOMAS DOLBY**—She Blinded Me With Science B
 ● **LOU RAWLS**—Wind Beneath My Wings A
 ● **BRYAN ADAMS**—Straight From The Heart A
 ● **SAMMY HAGAR**—Never Give Up A
 ● **DEF LEPPARD**—Photograph A
 ● **PATRICK SIMMONS**—So Wrong X
 ● **BILLY JOEL**—Goodnight Saigon X

● **ROBERT ELLIS ORRAL WITH CARLENE CARTER**—I Couldn't Say No X
 ● **ADAM ANT**—Desperate But Not Serious X
 ● **THE OAK RIDGE BOYS**—American Made X
 ● **FIREBALL**—Always X
 ● **PHIL COLLINS**—I Don't Care Anymore X

KFMB-FM (B100)—San Diego

(Glen McCartney—MD)
 ★ **ERIC CLAPTON**—I've Got A Rock N' Roll Heart 10-7
 ★ **SUPERTRAMP**—My Kind Of Lady 14-11
 ★ **STEPHEN BISHOP**—It Might Be You 18-14
 ★ **BARRY MANILOW**—Some Kind Of Friend 23-17
 ★ **DIONNE WARWICK**—Take The Short Way Home 25-19
 ● **TOTO**—I Won't Hold You Back B
 ● **DEBARGE**—I Like It B
 ● **YAZ**—Only You A
 ● **THE ALAN PARSONS PROJECT**—Old And Wise A
 ● **MELISSA MANCHESTER**—Nice Girls X
 ● **LINDA RONSTADT**—Easy For You To Say X

KIMN-AM—Denver

(Gloria Avila-Perez—MD)
 ★ **MICHAEL JACKSON**—Billie Jean 3-1
 ★ **THE PRETENDERS**—Back On The Chain Gang 5-4
 ★ **DURAN DURAN**—Hungry Like The Wolf 7-5
 ★ **JOURNEY**—Separate Ways 9-6
 ★ **DARYL HALL AND JOHN OATES**—One On One 12-7
 ● **BOB SEGER AND THE SILVER BULLET BAND**—Even Now
 ● **LAURA BRANIGAN**—Solitaire
 ● **BARRY MANILOW**—Some Kind Of Friend B
 ● **PRINCE**—Little Red Corvette B
 ● **TOTO**—I Won't Hold You Back B
 ● **PATRICK SIMMONS**—So Wrong A
 ● **FELONY**—The Fanatic A
 ● **JEFFERSON STARSHIP**—Winds Of Change X
 ● **BRYAN ADAMS**—Straight From The Heart X
 ● **MAC McANALLY**—Minimum Love X
 ● **DEF LEPPARD**—Photograph X
 ● **THOMPSON TWINS**—Lies X
 ● **DIANA ROSS**—So Close X

KIQQ-FM—Los Angeles

(Robert Moorhead—MD)
 ● **THOMAS DOLBY**—She Blinded Me With Science B
 ● **TOM PETTY AND THE HEARTBREAKERS**—Change Of Heart B
 ● **DURAN DURAN**—Rio B
 ● **JULIO IGLESIAS**—Amour B
 ● **LAURA BRANIGAN**—Solitaire A
 ● **PATRICK SIMMONS**—So Wrong A
 ● **BILLY JOEL**—Goodnight Saigon A
 ● **LOU RAWLS**—Wind Beneath My Wings A
 ● **THE GAP BAND**—Outstanding A
 ● **DAVID BOWIE**—Let's Dance A
 ● **RONNIE MILSAP**—Stranger In My House A
 ● **STEPHEN BISHOP**—It Might Be You X
 ● **EDDIE MONEY**—Take A Little Bit X
 ● **GARY PORTNEY**—Where Everybody Knows Your Name X
 ● **THE OAK RIDGE BOYS**—American Made X
 ● **JOHN ANDERSON**—Swingin' X
 ● **DIONNE WARWICK**—Take The Short Way Home X
 ● **MAC McANALLY**—Minimum Love X
 ● **TOTO**—I Won't Hold You Back X
 ● **THE TEMPTATIONS**—Love On My Mind Tonight X
 ● **SINGLE BULLET THEORY**—Keep It Tight X
 ● **NAKED EYES**—Always Something There To Remind Me X
 ● **BOB SEGER AND THE SILVER BULLET BAND**—Even Now X
 ● **BRYAN ADAMS**—Straight From The Heart X
 ● **AL JARREAU**—Mornin' X
 ● **LE ROUX**—Carrie's Gone X

KKXX-FM—Bakersfield

(Scott Marcus—MD)
 ★ **STYX**—Mr. Roboto 2-1
 ★ **THE GREG KINN BAND**—Jeopardy 11-3
 ★ **AFTER THE FIRE**—Der Kommissar 16-6
 ★ **DEXYS MIDNIGHT RUNNERS**—Come On Eileen 9-8
 ★ **OXO**—Whirly Girl 19-16
 ● **PATRICK SIMMONS**—So Wrong
 ● **GARY PORTNEY**—Where Everybody Knows Your Name
 ● **DEF LEPPARD**—Photograph B
 ● **PRINCE**—Little Red Corvette B
 ● **BOB SEGER AND THE SILVER BULLET BAND**—Even Now B
 ● **EDDIE MONEY**—Take A Little Bit B
 ● **THE FLIRTS**—Jukebox A
 ● **TOTO**—I Won't Hold You Back A
 ● **MAC McANALLY**—Minimum Love A
 ● **DAN FOGELBERG**—Make Love Stay A
 ● **EDDIE RABBITT**—You Can't Run From Love A
 ● **SCANDAL**—Love's Got A Line On You A
 ● **NIGHT RANGER**—Don't Tell Me You Love Me X
 ● **WALL OF VOO DOO**—Mexican Radio X

KLUC-FM—Las Vegas

(Randy Lundquist—MD)
 ★ **THE PRETENDERS**—Back On The Chain Gang 8-4
 ★ **THE GREG KINN BAND**—Jeopardy 15-10
 ★ **TOM PETTY AND THE HEARTBREAKERS**—Change Of Heart 18-13
 ★ **AFTER THE FIRE**—Der Kommissar 23-18

TOP ADD ONS -NATIONAL

BOB SEGER AND THE SILVER BULLET BAND—Even Now (Capitol)
BRYAN ADAMS—Straight From The Heart (A&M)
DAVID BOWIE—Let's Dance (EMI-America)

● **BOB SEGER AND THE SILVER BULLET BAND**—Even Now
 ● **BRYAN ADAMS**—Straight From The Heart
 ● **KENNY LOGGINS**—Welcome To Heartlight B
 ● **TOTO**—I Won't Hold You Back B
 ● **PATRICK SIMMONS**—So Wrong B
 ● **DEF LEPPARD**—Photograph A
 ● **MICHAEL JACKSON**—Beat It X

KRQQ-FM—Tucson

(Zapollan/Morris—MD)
 ★ **DARYL HALL AND JOHN OATES**—Family Man 5-1
 ★ **LIONEL RICHIE**—You Are 9-3
 ★ **MICHAEL JACKSON**—Beat It 13-7
 ★ **MICHAEL JACKSON**—Billie Jean 24-12
 ★ **ERIC CLAPTON**—I've Got A Rock N' Roll Heart 27-18
 ★ **STEPHEN BISHOP**—It Might Be You
 ● **TOTO**—I Won't Hold You Back B
 ● **KENNY LOGGINS**—Welcome To Heartlight B
 ● **ROXY MUSIC**—Take A Chance With Me X

KRSP-AM—Salt Lake City

(Barry Moll—MD)
 ★ **MICHAEL JACKSON**—Beat It 13-8
 ★ **MEN AT WORK**—Be Good Johnny 12-9
 ★ **DEXYS MIDNIGHT RUNNERS**—Come On Eileen 17-13
 ★ **THOMPSON TWINS**—Lies 19-16
 ★ **STYX**—Mr. Roboto 9-6
 ● **LAURA BRANIGAN**—Solitaire
 ● **BRYAN ADAMS**—Straight From The Heart
 ● **BARRY MANILOW**—Some Kind Of Friend B
 ● **TOTO**—I Won't Hold You Back B
 ● **BOB SEGER AND THE SILVER BULLET BAND**—Even Now B
 ● **PRINCE**—Little Red Corvette A
 ● **DAVID BOWIE**—Let's Dance A
 ● **THE OAK RIDGE BOYS**—American Made X
 ● **GOLDEN EARRING**—Twilight Zone X
 ● **ROBERT HAZARD**—Escalator Of Life X
 ● **DEF LEPPARD**—Photograph X
 ● **THE CLASH**—Should I Stay Or Should I Go X

Pacific Northwest Region

★ PRIME MOVERS

MICHAEL JACKSON—Billie Jean (Epic)
THE GREG KINN BAND—Jeopardy (Beserkley)
THE PRETENDERS—Back On The Chain Gang (Sire)

● TOP ADD ONS

BOB SEGER AND THE SILVER BULLET BAND—Even Now (Capitol)
DAVID BOWIE—Let's Dance (EMI-America)
PATRICK SIMMONS—So Wrong (Elektra)

BREAKOUTS

PRINCE—Little Red Corvette (Warner Bros.)
STYX—Mr. Roboto (A&M)
DIONNE WARWICK—Take The Short Way Home (Arista)

KBBK-FM—Boise, Idaho

(Bob Lee—MD)
 ★ **DEXYS MIDNIGHT RUNNERS**—Come On Eileen 9-2
 ★ **THE PRETENDERS**—Back On The Chain Gang 10-4
 ★ **AFTER THE FIRE**—Der Kommissar 16-8
 ★ **THE GREG KINN BAND**—Jeopardy 22-9
 ★ **PRINCE**—Little Red Corvette
 ● **PATRICK SIMMONS**—So Wrong B
 ● **TOTO**—I Won't Hold You Back B
 ● **NAKED EYES**—Always Something There To Remind Me X
 ● **AL JARREAU**—Mornin' A
 ● **WALL OF VOO DOO**—Mexican Radio A
 ● **NIGHT RANGER**—Sing Me Away A
 ● **DAVID BOWIE**—Let's Dance A
 ● **SINGLE BULLET THEORY**—Keep It Tight X
 ● **THE OAK RIDGE BOYS**—American Made X
 ● **THE FIXX**—Red Skies A
 ● **Q-FEEL**—Dancing In Heaven X
 ● **YAZ**—Only You X
 ● **PSYCHEDELIC FURS**—Love My Way X
 ● **HEAVEN 17**—Let Me Go X
 ● **TRIUMPH**—A World Of Fantasy X
 ● **ROBERT HAZARD**—Escalator Of Life X
 ● **ADAM ANT**—Desperate But Not Serious X

KCBN-AM—Reno

(Jim O'Neil—MD)
 ★ **THE GREG KINN BAND**—Jeopardy 2-1
 ★ **MEN AT WORK**—Be Good Johnny 17-10
 ★ **DEXYS MIDNIGHT RUNNERS**—Come On Eileen 8-4
 ★ **BILLY IDOL**—White Wedding 10-6
 ★ **AFTER THE FIRE**—Der Kommissar 14-8
 ● **MIDDERN ENGLISH**—I Melt With You
 ● **DAVID BOWIE**—Let's Dance
 ● **SAMMY HAGAR**—Never Give Up B
 ● **BOB SEGER AND THE SILVER BULLET BAND**—Even Now B
 ● **PRINCE**—Little Red Corvette B
 ● **LAURA BRANIGAN**—Solitaire B
 ● **BRYAN ADAMS**—Straight From The Heart A
 ● **ULTRAVOX**—Read The Wild Wind A
 ● **THE FIXX**—Red Skies A
 ● **ALEX CALL**—Just Another Saturday Night A

KFRG-AM—San Francisco

(Kate Ingram—MD)
 ★ **DURAN DURAN**—Hungry Like The Wolf 8-1
 ★ **THE GREG KINN BAND**—Jeopardy 5-4
 ★ **THOMPSON TWINS**—Lies 7-6
 ★ **MICHAEL JACKSON**—Beat It 9-7
 ★ **FRIDA**—I Know There's Something Going On 22-10
 ● **STYX**—Mr. Roboto
 ● **DEXYS MIDNIGHT RUNNERS**—Come On Eileen
 ● **THE SYSTEM**—You Are In My System B
 ● **THOMAS DOLBY**—She Blinded Me With Science A
 ● **DAVID BOWIE**—Let's Dance A
 ● **PATRICK SIMMONS**—So Wrong X
 ● **DIONNE WARWICK**—Take The Short Way Home X
 ● **BARRY MANILOW**—Some Kind Of Friend X
 ● **CHAMPAIGN**—Try Again X
 ● **OXO**—Whirly Girl X

● **THE POINTER SISTERS**—If You Wanna Get Back Your Lady X

KIRB-AM—Spokane

(Brian Gregory—MD)
 ★ **THE PRETENDERS**—Back On The Chain Gang 6-3
 ★ **DEXYS MIDNIGHT RUNNERS**—Come On Eileen 7-4
 ★ **ERIC CLAPTON**—I've Got A Rock N' Roll Heart 11-7
 ★ **BARRY MANILOW**—Some Kind Of Friend 24-19
 ★ **JOHN ANDERSON**—Swingin' 25-30
 ● **KENNY LOGGINS**—Welcome To Heartlight B
 ● **BRYAN ADAMS**—Straight From The Heart B
 ● **DEBARGE**—I Like It B
 ● **MAC McANALLY**—Minimum Love B
 ● **PATRICK SIMMONS**—So Wrong A
 ● **STYX**—Mr. Roboto A
 ● **BOB SEGER AND THE SILVER BULLET BAND**—Even Now A
 ● **THE TEMPTATIONS**—Love On My Mind Tonight X
 ● **DURAN DURAN**—Hungry Like The Wolf D
 ● **MICHAEL JACKSON**—Beat It D
 ● **MEN AT WORK**—Be Good Johnny D

KNBQ-FM—Tacoma

(Boaz Roberts—MD)
 ● **AFTER THE FIRE**—Der Kommissar B
 ● **DEF LEPPARD**—Photograph B
 ● **BRYAN ADAMS**—Straight From The Heart B
 ● **ROBBIE PATTON**—Smiling Island B
 ● **BOB SEGER AND THE SILVER BULLET BAND**—Even Now B
 ● **BARRY MANILOW**—Some Kind Of Friend B
 ● **TOTO**—I Won't Hold You Back A
 ● **PATRICK SIMMONS**—So Wrong A
 ● **SCANDAL**—Love's Got A Line On You A
 ● **STEPHEN BISHOP**—It Might Be You A
 ● **THE J. GEILS BAND**—Land Of A Thousand Chances X
 ● **DEBARGE**—I Like It X
 ● **THOMAS DOLBY**—She Blinded Me With Science X
 ● **FELONY**—The Fanatic X
 ● **BILLY JOEL**—Goodnight Saigon X
 ● **TONY CAREY**—I Won't Be Home Tonight X
 ● **LE ROUX**—Carrie's Gone X
 ● **GARY PORTNEY**—Where Everybody Knows Your Name X
 ● **YAZ**—Only You X
 ● **DAVID BOWIE**—Let's Dance A

KRLC-AM—Lewiston

(Jack Armstrong—MD)
 ★ **DAN FOGELBERG**—Make Love Stay 11-9
 ★ **DIANA ROSS**—So Close 16-13
 ★ **DIONNE WARWICK**—Take The Short Way Home 21-16
 ★ **BARRY MANILOW**—Some Kind Of Friend 22-18
 ★ **THE OAK RIDGE BOYS**—American Made 30-25
 ● **EDDIE RABBITT**—You Can't Run From Love
 ● **FLEETWOOD MAC**—Oh Diane
 ● **AL JARREAU**—Mornin' B
 ● **DONALD FAGER**—New Frontier B
 ● **THE ALAN PARSONS PROJECT**—Old And Wise X
 ● **PHIL EVERLY**—Who's Gonna Keep Me Warm X
 ● **GARY PORTNEY**—Where Everybody Knows Your Name X
 ● **B.J. THOMAS**—What Ever Happened To Old Fashioned Love X
 ● **LINDA RONSTADT**—Easy For You To Say X
 ● **YAZ**—Only You X
 ● **MAC McANALLY**—Minimum Love X
 ● **CARLAND JEFFREYS**—What Does It Take To Win Your Love X
 ● **JOHN ANDERSON**—Swingin' X

KUBE-FM—Seattle

(Tom Hutyler—MD)
 ★ **MICHAEL JACKSON**—Billie Jean 1-1
 ★ **LIONEL RICHIE**—You Are 2-2
 ★ **STRAY CATS**—Stray Cat Strut 3-3
 ★ **DARYL HALL AND JOHN OATES**—One On One 4-4
 ★ **THE PRETENDERS**—Back On The Chain Gang 5-5
 ● **BOB SEGER AND THE SILVER BULLET BAND**—Even Now
 ● **PRINCE**—Little Red Corvette
 ● **STEPHEN BISHOP**—It Might Be You B
 ● **TOM PETTY AND THE HEARTBREAKERS**—Change Of Heart B
 ● **PHIL COLLINS**—I Don't Care Anymore B
 ● **DIONNE WARWICK**—Take The Short Way Home B

North Central Region

★ PRIME MOVERS

AFTER THE FIRE—Der Kommissar (Epic)
JOURNEY—Separate Ways (Columbia)
DEXYS MIDNIGHT RUNNERS—Come On Eileen (Mercury)

● TOP ADD ONS

BOB SEGER AND THE SILVER BULLET BAND—Even Now (Capitol)
DURAN DURAN—Rio (Capitol)
OXO—Whirly Girl (Warner Bros.)

BREAKOUTS

DEF LEPPARD—Photograph (Mercury)
DAN FOGELBERG—Make Love Stay (Full Moon/Epic)
TOTO—I Won't Hold You Back (Columbia)

WCIL-FM—Carbondale, Ill.

(Tony Waitkus—MD)
 ★ **JOHN ANDERSON**—Swingin' 6-1
 ★ **THE PRETENDERS**—Back On The Chain Gang 14-6
 ★ **CHRISTOPHER CROSS**—All Right 20-7
 ★ **DEXYS MIDNIGHT RUNNERS**—Come On Eileen 13-11
 ● **THOMPSON TWINS**—Lies
 ● **KENNY LOGGINS**—Welcome To Heartlight
 ● **AFTER THE FIRE**—Der Kommissar B
 ● **TOTO**—I Won't Hold You Back B
 ● **HERBIE MANN**—Theme From Foolsie B
 ● **JACK MACK AND THE HEART ATTACK**—True Lovin' Woman B
 ● **TOT COLEO**—I Eat Cannibals A
 ● **SINGLE BULLET THEORY**—Keep It Tight A
 ● **DEF LEPPARD**—Photograph X

BREAKOUTS-NATIONAL

LAURA BRANIGAN—Solitaire (Atlantic)
TOTO—I Won't Hold You Back (Columbia)
DEF LEPPARD—Photograph (Mercury)

KAFM-FM—Dallas

(Pete Thompson—MD)
 ★ **MICHAEL JACKSON**—Billie Jean 2-1
 ★ **MEN AT WORK**—Be Good Johnny 4-33-2
 ★ **THE GREG KINN BAND**—Jeopardy 10-4
 ★ **DEXYS MIDNIGHT RUNNERS**—Come On Eileen 16-5
 ★ **AFTER THE FIRE**—Der Kommissar 23-11
 ● **DAVID BOWIE**—Let's Dance
 ● **BARRY MANILOW**—Some Kind Of Friend
 ● **BOB SEGER AND THE SILVER BULLET BAND**—Even Now B
 ● **GOLDEN EARRING**—Twilight Zone B
 ● **THE WEATHER GIRLS**—It's Raining Men B
 ● **DEF LEPPARD**—Photograph A
 ● **BRYAN ADAMS**—Straight From The Heart A
 ● **MAC McANALLY**—Minimum Love A
 ● **OXO**—Whirly Girl X
 ● **VANDENBERG**—Burning Heart X
 ● **STEEL BREEZE**—Dreamin' Is Easy X
 ● **STEPHEN BISHOP**—It Might Be You X

KBFM-FM—McAllen-Brownsville

(Bob Mitchell—MD)
 ★ **DARYL HALL AND JOHN OATES**—One On One 4-1
 ★ **MICHAEL JACKSON**—Billie Jean 5-2
 ★ **THE PRETENDERS**—Back On The Chain Gang 10-8
 ★ **THE GREG KINN BAND**—Jeopardy 20-15
 ★ **DEXYS MIDNIGHT RUNNERS**—Come On Eileen 22-16
 ● **PAT BENATAR**—Little Too Late
 ● **DAN FOGELBERG**—Make Love Stay
 ● **MICHAEL JACKSON**—Beat It B
 ● **THE SYSTEM**—You Are In My System B
 ● **RIC OCASEK**—Something To Grab For B
 ● **KASHIF**—I Just Gotta Have You B
 ● **TOM PETTY AND THE HEARTBREAKERS**—Change Of Heart B
 ● **BARRY MANILOW**—Some Kind Of Friend A
 ● **LAURA BRANIGAN**—Solitaire A
 ● **AL JARREAU**—Mornin' A
 ● **THE GAP BAND**—Outstanding A
 ● **ANGELA BOFILL**—Too Tough A
 ● **GEORGE CLINTON**—Atomic Dog X
 ● **GOLDEN EARRING**—Twilight Zone X
 ● **DAZZ BAND**—On The One For Fun X
 ● **CON FUNK SHUN**—Ms. Got The Body X
 ● **THE WHISPERS**—Tonight X
 ● **JANET JACKSON**—Come Give Your Love To Me X
 ● **TAVARES**—Got To Find My Way Back To You X
 ● **PHIL COLLINS**—I Don't Care Anymore X

KHFI-FM—Austin

(Ed Vahlman—MD)
 ★ **THE GREG KINN BAND**—Jeopardy 11-5
 ★ **FRIDA**—I Know There's Something Going On 18-12
 ★ **AFTER THE FIRE**—Der Kommissar 21-16
 ★ **ABC**—Poison Arrow 23-19
 ★ **MEN AT WORK**—Be Good Johnny 29-23

Carrying The Tradition Forward.



Watermark
ABC RADIO ENTERPRISES

10700 VENTURA BLVD.
NORTH HOLLYWOOD, CA 91604
(213) 980-9490

Hank Williams Jr.,
photographed for
American Country Countdown
by Les Leverett.

Billboard Singles Radio Action

Based on station playlists through Tuesday (5/24/83)

Playlist Prime Movers ★
Playlist Top Add Ons ●

Continued from page 18

- MODERN ENGLISH—I Melt With You A
- PHIL COLLINS—I Don't Care Anymore X
- THOMPSON TWINS—Lies X

KOFM-FM—Oklahoma City

- (Dave Duquesne—MD)
- CHRISTOPHER CROSS—All Right 4-3
 - DAN FOGELBERG—Make Love Stay 10-7
 - MICHAEL JACKSON—Billie Jean 17-11
 - STEPHEN BISHOP—It Might Be You 12-9
 - BARRY MANILOW—Some Kind Of Friend 27-21
 - DIONNE WARWICK—Take The Short Way Home
 - JEFFREY OSBORNE—Eenie Meenie
 - MAC McANALLY—Minimum Love A

KORK-FM—Shreveport

- (Gary Bennett—MD)
- THE PRETENDERS—Back On The Chain Gang 23-9
 - THOMPSON TWINS—Lies 18-10
 - JOURNEY—Separate Ways 17-14
 - ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 10-7
 - DAN FOGELBERG—Make Love Stay 11-8
 - BOB SEGER AND THE SILVER BULLET BAND—Even Now

- LAURA BRANIGAN—Solitaire
- PHIL COLLINS—I Don't Care Anymore B
- JEFFREY OSBORNE—Eenie Meenie B
- MAC McANALLY—Minimum Love B
- EDDIE MONEY—Take A Little Bit A
- THE ALAN PARSONS PROJECT—Old And Wise A
- AL JARREAU—Mornin' A
- PATTI AUSTIN—Every Home Should Have One A
- TOM PETTY AND THE HEARTBREAKERS—Change Of Heart A
- BILLY JOEL—Goodnight Saigon A
- DAVID BOWIE—Let's Dance A
- PSYCHEDELIC FURS—Love My Way X
- AFTER THE FIRE—Der Kommissar X
- FRIDA—I Know There's Something Going On X
- LE ROUX—Carrie's Gone X
- THE POINTER SISTERS—If You Wanna Get Back Your Lady X

- BRYAN ADAMS—Straight From The Heart X
- KENNY LOGGINS—Welcome To Heartlight X
- THE J. GEILS BAND—Land Of A Thousand Dances X
- TOTO—I Won't Hold You Back X
- LOU RAWLS—Wind Beneath My Wings X
- NAKED EYES—Always Something There To Remind Me X
- YAZ—Only You X

KVOL-AM—Lafayette

- (Phil Rankin—MD)
- MICHAEL JACKSON—Billie Jean 1-1
 - DARYL HALL AND JOHN OATES—One On One 3-2
 - JOURNEY—Separate Ways 4-3
 - TOTO—I Won't Hold You Back 29-19
 - MICHAEL JACKSON—Beat It 30-20
 - Z.Z. TOP—Give Me All Your Loving
 - YAZ—Only You
 - KENNY LOGGINS—Welcome To Heartlight B
 - BOB SEGER AND THE SILVER BULLET BAND—Even Now B
 - PATRICK SIMMONS—So Wrong B
 - ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No A
 - NAKED EYES—Always Something There To Remind Me A
 - GERARD McMAHON—Count On Me A
 - FELONY—The Fanatic A
 - LAURA BRANIGAN—Solitaire A
 - THE POINTER SISTERS—If You Wanna Get Back Your Lady X
 - BERTIE HIGGINS—Tokyo Joe X
 - BILLY JOEL—Goodnight Saigon X
 - PETER GODWIN—Images Of Heaven X
 - ROBERT HAZARD—Escalator Of Life X
 - GENTLE PERSUASION—Please Mr. Postman X
 - STEPHANIE WINSLOW—Showdown X
 - THE SYSTEM—You Are In My System X
 - TRIUMPH—World Of Fantasy X
 - LE ROUX—Carrie's Gone X
 - MISSING PERSONS—Walking In L.A. X
 - BERLIN—Sex X
 - WALL OF VOODOO—Mexican Radio X
 - PSYCHEDELIC FURS—Love My Way X
 - RONNIE MILSAP—Stranger In My House A
 - DAVID BOWIE—Let's Dance A

Midwest Region

★ PRIME MOVERS

- MICHAEL JACKSON—Billie Jean (Epic)
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart (Warner Brothers/Duck)
- STYX—Mr. Roboto (A&M)

● TOP ADD ONS

- KENNY LOGGINS—Welcome To Heartlight (Columbia)
- DEF LEPPARD—Photograph (Mercury)
- BRYAN ADAMS—Straight From The Heart (A&M)

BREAKOUTS

- TOTO—I Won't Hold You Back (Columbia)
- BOB SEGER AND THE SILVER BULLET BAND—Even Now (Capitol)
- PATRICK SIMMONS—Solitaire (Atlantic)

KBEQ-FM—Kansas City

- (Todd Chase—MD)
- STYX—Mr. Roboto 13-6
 - MEN AT WORK—Be Good Johnny 31-31
 - DARYL HALL AND JOHN OATES—One On One 5-3-1
 - THOMAS DOLBY—She Blinded Me With Science 32-28
 - KENNY LOGGINS—Welcome To Heartlight 34-29
 - OXO—Whirly Girl
 - NAKED EYES—Always Something There To Remind Me
 - BARRY MANILOW—Some Kind Of Friend A
 - PATRICK SIMMONS—So Wrong A
 - MICHAEL JACKSON—Beat It X
 - DIANA ROSS—So Close X
 - FELONY—The Fanatic X

KDYY-FM—Topeka

- (Tony Stewart—MD)
- JOHN ANDERSON—Swingin' 20-16
 - AFTER THE FIRE—Der Kommissar 25-17
 - ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 10-7
 - KENNY LOGGINS—Welcome To Heartlight 27-20
 - WALL OF VOODOO—Mexican Radio
 - STEPHEN BISHOP—It Might Be You
 - TOTO—I Won't Hold You Back B
 - MAC McANALLY—Minimum Love B

- Z.Z. TOP—Gimme All Your Lovin' A
- BRYAN ADAMS—Straight From The Heart A
- BOB SEGER AND THE SILVER BULLET BAND—Even Now A
- DEF LEPPARD—Photograph X
- PSYCHEDELIC FURS—Love My Way X

KDWB-AM—Minneapolis

- (Lorin Palagi—MD)
- DEXYS MIDNIGHT RUNNERS—Come On Eileen 10-7
 - JOURNEY—Separate Ways 16-10
 - THE GREG KINN BAND—Jeopardy 17-13
 - FRIDA—I Know There's Something Going On 18-15
 - DIONNE WARWICK—Take The Short Way Home 19-16
 - THE ALAN PARSONS PROJECT—Old And Wise
 - MAC McANALLY—Minimum Love
 - JEFFERSON STARSHIP—Winds Of Change A
 - THOMAS DOLBY—She Blinded Me With Science X
 - OXO—Whirl Girl X
 - TOTO—I Won't Hold You Back X
 - MELISSA MANCHESTER—Nice Girls X
 - BOB SEGER AND THE SILVER BULLET BAND—Even Now X
 - KENNY LOGGINS—Welcome To Heartlight X
 - AFTER THE FIRE—Der Kommissar X

KEYN-FM—Wichita

- (Don Pearman—MD)
- THE PRETENDERS—Back On The Chain Gang 8-4
 - JOURNEY—Separate Ways 10-6
 - DEXYS MIDNIGHT RUNNERS—Come On Eileen 18-8
 - THE GREG KINN BAND—Jeopardy 16-9
 - STYX—Mr. Roboto 13-10
 - BRYAN ADAMS—Straight From The Heart
 - KENNY LOGGINS—Welcome To Heartlight
 - DIONNE WARWICK—Take The Short Way Home B
 - BARRY MANILOW—Some Kind Of Friend B
 - DEF LEPPARD—Photograph A
 - DAVID BOWIE—Let's Dance A
 - RONNIE MILSAP—Stranger In The House A
 - MAC McANALLY—Minimum Love X
 - DIANA ROSS—So Close X
 - PAT BENATAR—Little Too Late X

KFYR-AM—Bismarck

- (Dan Brannan—MD)
- DARYL HALL AND JOHN OATES—One On One 4-2
 - STYX—Mr. Roboto 5-3
 - DURAN DURAN—Hungry Like The Wolf 12-10
 - DEXYS MIDNIGHT RUNNERS—Come On Eileen 13-11
 - MICHAEL JACKSON—Billie Jean 20-13
 - JOHN ANDERSON—Swingin' B
 - ABBA—One Of Us B
 - FLEETWOOD MAC—On Diane A
 - LAURA BRANIGAN—Solitaire A
 - DIONNE WARWICK—Take The Short Way Home A
 - AFTER THE FIRE—Der Kommissar A
 - BOB SEGER AND THE SILVER BULLET BAND—Even Now A
 - EDDIE RABBITT—You Can't Run From Love A
 - OLIVIA NEWTON-JOHN—Tied Up X
 - JOE JACKSON—Breaking Us In Two X
 - GERARD McMAHON—Count On Me X
 - STEPHEN BISHOP—It Might Be You X
 - BARRY MANILOW—Some Kind Of Friend X
 - TOMMY JAMES—Say Please X
 - OXO—Whirly Girl X
 - KENNY LOGGINS—Welcome To Heartlight X
 - TOTO—I Won't Hold You Back X
 - THE GREG KINN BAND—Jeopardy X

KHTR-FM—St. Louis

- (Ed Scarborough—PD)
- THE CLASH—Should I Stay Or Should I Go 13-8
 - MICHAEL JACKSON—Beat It 19-9
 - THE PRETENDERS—Back On The Chain Gang 15-10
 - PAT BENATAR—Little Too Late 20-14
 - THE GREG KINN BAND—Jeopardy 25-18
 - DEF LEPPARD—Photograph
 - Thomas Dolby—She Blinded Me With Science
 - OXO—Whirly Girl B
 - BARRY MANILOW—Some Kind Of Friend B
 - BOB SEGER AND THE SILVER BULLET BAND—Even Now B
 - LAURA BRANIGAN—Solitaire B
 - PRINCE—Little Red Corvette A
 - INXS—The One Thing A
 - BRYAN ADAMS—Straight From The Heart A
 - FELONY—The Fanatic A
 - ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No A
 - KENNY LOGGINS—Welcome To Heartlight X
 - TOTO COELO—I Eat Cannibals A

KIOA-AM—Des Moines

- (Mike Judge—MD)
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 9-7
 - DARYL HALL AND JOHN OATES—One On One 5-3
 - DAN FOGELBERG—Make Love Stay 7-6
 - BARRY MANILOW—Some Kind Of Friend 13-15
 - AL JARREAU—Mornin' 25-19
 - LINDA RONSTADT—Easy For You To Say B
 - THE ALAN PARSONS PROJECT—Old And Wise B
 - K.C. AND THE SUNSHINE BAND—Don't Run (Come Back To Me) B
 - GARY PORTNEY—Where Everybody Knows Your Name B
 - LOU RAWLS—Winds Beneath My Wings A
 - KENNY LOGGINS—Welcome To Heartlight A
 - B.J. THOMAS—What Ever Happened To Old Fashioned Love A
 - FLEETWOOD MAC—Oh Diane A
 - MICHEL BERGER—Innocent Eyes X
 - BRYAN ADAMS—Straight From The Heart X
 - LAURA BRANIGAN—Solitaire X
 - THE BROTHERS JOHNSON—I'm Giving You All My Love X
 - TOTO—I Won't Hold You Back X

KKLS-AM—Rapid City

- (Randy Sherwyn—PD)
- LIONEL RICHIE—You Are 2-1
 - DARYL HALL AND JOHN OATES—One On One 4-2
 - ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 6-3
 - STYX—Mr. Roboto 9-7
 - THE GREG KINN BAND—Jeopardy 19-15
 - DIONNE WARWICK—Take The Short Way Home B
 - TOM PETTY AND THE HEARTBREAKERS—Change Of Heart B
 - JEFFERSON STARSHIP—Winds Of Change B
 - LAURA BRANIGAN—Solitaire A
 - MAC McANALLY—Minimum Love A
 - RONNIE MILSAP—Stranger In My House A
 - PHIL COLLINS—I Don't Care Anymore X
 - BARRY MANILOW—Some Kind Of Friend X
 - DIRE STRAITS—Twisting By The Pool X

KMGK-FM—Des Moines

- (Michael Snone—MD)
- STYX—Mr. Roboto 5-1
 - DARYL HALL AND JOHN OATES—One On One 12-2
 - LIONEL RICHIE—You Are 13-3
 - MEN AT WORK—Be Good Johnny 16-14
 - OXO—Whirly Girl 20-18
 - DAN FOGELBERG—Make Love Stay B
 - AFTER THE FIRE—Der Kommissar B
 - PRINCE—Little Red Corvette B
 - ADAM ANT—Desperate But Not Serious B
 - KENNY LOGGINS—Welcome To Heartlight B
 - TOTO—I Won't Hold You Back B
 - BARRY MANILOW—Some Kind Of Friend B
 - MAC McANALLY—Minimum Love B

- NAKED EYES—Always Something There To Remind Me B
- DIONNE WARWICK—Take The Short Way Home B
- SHERIFF—When I'm With You A
- LAURA BRANIGAN—Solitaire A
- PSYCHEDELIC FURS—Love My Way A
- DEBARGE—I Like It A
- JOHN ANDERSON—Swingin' A
- BRYAN ADAMS—Straight From The Heart A
- BOB SEGER AND THE SILVER BULLET BAND—Even Now A
- PATRICK SIMMONS—So Wrong A
- DEF LEPPARD—Photograph A
- TOMMY JAMES—Say Please X
- THE ENGLISH BEAT—I Confess X
- MODERN ENGLISH—I Melt With You X
- DIANA ROSS—So Close X
- STEPHEN BISHOP—It Might Be You X

KQKQ-FM—Omaha

- (Mark Evans—MD)
- MICHAEL JACKSON—Billie Jean 1-1
 - STYX—Mr. Roboto 6-2
 - JOURNEY—Separate Ways 4-4
 - MICHAEL JACKSON—Beat It 18-9
 - PRINCE—Little Red Corvette 19-10
 - TOTO—I Won't Hold You Back
 - BOB SEGER AND THE SILVER BULLET BAND—Even Now
 - BRYAN ADAMS—Straight From The Heart A
 - DEBARGE—I Like It A
 - MAC McANALLY—Minimum Love X

KRNA-FM—Iowa City

- (Bart Goynsbor—PD)
- MICHAEL JACKSON—Billie Jean 1-1
 - JOURNEY—Separate Ways 3-2
 - STYX—Mr. Roboto 10-3
 - THE GREG KINN BAND—Jeopardy 11-7
 - MICHAEL JACKSON—Beat It 20-11
 - BOB SEGER AND THE SILVER BULLET BAND—Even Now B
 - KENNY LOGGINS—Welcome To Heartlight B
 - JEFFERSON STARSHIP—Winds Of Change B
 - ROBBIE PATTON—Smiling Island X
 - TOTO—I Won't Hold You Back X
 - THOMPSON TWINS—Lies X
 - PATRICK SIMMONS—So Wrong X
 - MEN AT WORK—Be Good Johnny X
 - PSYCHEDELIC FURS—Love My Way X
 - DURAN DURAN—Rio X
 - DEF LEPPARD—Photograph X
 - ROBERT HAZARD—Escalator Of Life X
 - WALL OF VOODOO—Mexican Radio X
 - TRIUMPH—World Of Fantasy X
 - THE ENGLISH BEAT—I Confess X
 - THOMAS DOLBY—She Blinded Me With Science X
 - PHIL COLLINS—I Don't Care Anymore X
 - RIC OCASEK—Something To Grab For X
 - DAVID BOWIE—Let's Dance A

KSTP-FM (KS-95)—St. Paul

- (Chuck Napp—MD)
- MICHAEL JACKSON—Billie Jean 6-4
 - DAN FOGELBERG—Make Love Stay 17-10
 - ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 7-6
 - DIONNE WARWICK—Take The Short Way Home 19-14
 - BARRY MANILOW—Some Kind Of Friend A

WCCO-FM—Minneapolis

- (Curt Lundgren—MD)
- MICHAEL JACKSON—Billie Jean 2-1
 - KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 7-3
 - DARYL HALL AND JOHN OATES—One On One 8-5
 - ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 14-12
 - DAN FOGELBERG—Make Love Stay 17-14
 - JEFFREY OSBORNE—Eenie Meenie
 - EDDIE RABBITT—You Can't Run From Love
 - ROBBIE PATTON—Smiling Island B
 - MAC McANALLY—Minimum Love A
 - DIONNE WARWICK—Take The Short Way Home X
 - DONNA SUMMER—The Woman In Me X
 - MELISSA MANCHESTER—Nice Girls X
 - TOTO—I Won't Hold You Back X
 - BARRY MANILOW—Some Kind Of Friend X
 - AL JARREAU—Mornin' X
 - KENNY LOGGINS—Welcome To Heartlight X

WKAU-FM—Appleton

- (Ron Rose—MD)
- STYX—Mr. Roboto 7-2
 - MICHAEL JACKSON—Billie Jean 9-4
 - DEXYS MIDNIGHT RUNNERS—Come On Eileen 11-7
 - AFTER THE FIRE—Der Kommissar 9-12
 - OXO—Whirly Girl 30-23
 - MICHAEL JACKSON—Beat It
 - BRYAN ADAMS—Straight From The Heart
 - KENNY LOGGINS—Welcome To Heartlight B
 - MELISSA MANCHESTER—Nice Girls B
 - PHIL COLLINS—I Don't Care Anymore B
 - PATRICK SIMMONS—So Wrong A
 - LAURA BRANIGAN—Solitaire A
 - DIANA ROSS—So Close X
 - BOB SEGER AND THE SILVER BULLET BAND—Even Now X
 - DEF LEPPARD—Photograph X
 - PAT BENATAR—Little Late X
 - THE CLASH—Should I Stay Or Should I Go X
 - GOLDEN EARRING—Twilight Zone X
 - THE J. GEILS BAND—Land Of A Thousand Dances X

WKTI-FM—Milwaukee

- (Danny Clayton—MD)
- MICHAEL JACKSON—Billie Jean 4-1
 - DURAN DURAN—Hungry Like The Wolf 2-2
 - THE PRETENDERS—Back On The Chain Gang 3-3
 - THE GREG KINN BAND—Jeopardy 8-6
 - DEXYS MIDNIGHT RUNNERS—Come On Eileen 15-11
 - KENNY LOGGINS—Welcome To Heartlight B
 - PRINCE—Little Red Corvette B
 - OXO—Whirly Girl B

Northeast Region

★ PRIME MOVERS

- MICHAEL JACKSON—Billie Jean (Epic)
- STYX—Mr. Roboto (A&M)
- CULTURE CLUB—Do You Really Want To Hurt Me (Virgin/Epic)

● TOP ADD ONS

- PATRICK SIMMONS—So Wrong (Elektra)
- BOB SEGER AND THE SILVER BULLET BAND—Even Now (Capitol)
- BRYAN ADAMS—Straight From The Heart (A&M)

BREAKOUTS

- PATRICK SIMMONS—So Wrong (Elektra)
- DAVID BOWIE—Let's Dance (EMI-America)
- AL JARREAU—Mornin' (Warner Bros.)

WACZ-AM—Bangor

- (Michael O'Hara—MD)
- STYX—Mr. Roboto 9-6
 - KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 12-8
 - DEXYS MIDNIGHT RUNNERS—Come On Eileen 17-12
 - MEN AT WORK—Be Good Johnny 16-13
 - AFTER THE FIRE—Der Kommissar 23-16
 - BOB SEGER AND THE SILVER BULLET BAND—Even Now B
 - ABC—Poison Arrow B
 - KENNY LOGGINS—Welcome To Heartlight B
 - YAZ—Only You B
 - LAURA BRANIGAN—Solitaire A
 - MAC McANALLY—Minimum Love A
 - WALL OF VOODOO—Mexican Radio A
 - BRYAN ADAMS—Straight From The Heart A
 - TOTO COELO—I Eat Cannibals A
 - ULTRAVOX—Reap The Wild Wind A
 - PLANET P—Why Me A

WBEN-FM—Buffalo

- (Roger Christian—MD)
- LIONEL RICHIE—You Are 4-2
 - DARYL HALL AND JOHN OATES—One On One 8-4
 - DEXYS MIDNIGHT RUNNERS—Come On Eileen 11-5
 - THE GREG KINN BAND—Jeopardy 9-8
 - MICHAEL JACKSON—Beat It 35-11
 - AL JARREAU—Mornin'
 - BRYAN ADAMS—Straight From The Heart B
 - LAURA BRANIGAN—Solitaire B
 - BILLY JOEL—Goodnight Saigon B
 - REX SMITH—In The Heat Of The Night B
 - MEN AT WORK—Be Good Johnny A
 - PATRICK SIMMONS—So Wrong A

WBLI-FM—Long Island

- (Bill Terry—MD)
- MICHAEL JACKSON—Billie Jean 1-1
 - CULTURE CLUB—Do You Really Want To Hurt Me 3-2
 - DURAN DURAN—Hungry Like The Wolf 4-3
 - THE PRETENDERS—Back On The Chain Gang 10-5
 - KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 11-8
 - THE GREG KINN BAND—Jeopardy
 - MICHAEL JACKSON—Beat It
 - ABC—Poison Arrow B
 - DAN FOGELBERG—Make Love Stay B
 - DIONNE WARWICK—Take The Short Way Home A
 - NEIL DIAMOND—I'm Alive X
 - STRAY CATS—Stray Cat Strut X
 - SUPERTRAMP—My Kind Of Lady X

WCAU-FM—Philadelphia

- (Glen Kalina—MD)
- AFTER THE FIRE—Der Kommissar 29-19
 - STEPHEN BISHOP—It Might Be You 31-20
 - PAT BENATAR—Little Too Late 28-21
 - DAN FOGELBERG—Make Love Stay 35-28
 - FELONY—The Fanatic 36-29
 - NAKED EYES—Always Something There To Remind Me
 - SAMMY HAGAR—Never Give Up
 - ADAM ANT—Desperate But Not Serious B
 - PSYCHEDELIC FURS—Love My Way B
 - KENNY LOGGINS—Welcome To Heartlight B
 - MISSING PERSONS—Walking In L.A. B
 - THE SYSTEM—You Are In My System B
 - THE OAK RIDGE BOYS—American Made B
 - PATTI AUSTIN—Every Home Should Have One B
 - DAVID BOWIE—Let's Dance A
 - SAGA—Wind Him Up A
 - BILLY JOEL—Goodnight Saigon A
 - LOU RAWLS—Wind Beneath My Wings A
 - SCANDAL—Love's Got A Line On You A
 - THE POINTER SISTERS—If You Wanna Get Back Your Lady A
 - MAC McANALLY—Minimum Love X
 - TOTO—I Won't Hold You Back X
 - DEF LEPPARD—Photograph X
 - PHIL COLLINS—I Don't Care Anymore X
 - INDEEP—Last Night A.D.J. Saved My Life X
 - PATRICK SIMMONS—So Wrong X
 - THE GAP BAND—Outstanding X
 - BOB SEGER AND THE SILVER BULLET BAND—Even Now X
 - BRYAN ADAMS—Strait From The Heart X
 - TRIUMPH—A World Of Fantasy X
 - AL JARREAU—Mornin' X
 - ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No X

WIGY-FM—Bath

- (Scott Robbins—MD)
- MICHAEL JACKSON—Billie Jean 1-1
 - GOLDEN EARRING—Twilight Zone 7-4
 - JOURNEY—Separate Ways 10-6
 - THE GREG KINN BAND—Jeopardy 15-12
 - MICHAEL JACKSON—Beat It 22-14
 - LAURA BRANIGAN—Solitaire
 - PATRICK SIMMONS—So Wrong
 - PHIL COLLINS—I Don't Care Anymore B
 - PRINCE—Little Red Corvette B
 - NAKED EYES—Always Something There To Remind Me
 - SCANDAL—Love's Got A Line On You A
 - Z.Z. TOP—Gimme All Of Your Loving A
 - BILLY JOEL—Goodnight Saigon X
 - GERARD McMAHON—Count On Me X
 - DEF LEPPARD—Photograph X
 - PETER GODWIN—Images Of Heaven X
 - YAZAWA—Rock In My Heart X
 - MAC McANALLY—Minimum Love X
 - HEAVEN 17—Let Me Go X
 - THE J. GEILS BAND—Land Of A Thousand Dances X
 - THOMAS DOLBY—She Blinded Me With Science X
 - DIANA ROSS—So Close X
 - THOMPSON TWINS—Lies X

WFLY-FM—Albany

- (Jack Lawrence—MD)
- MICHAEL JACKSON—Billie Jean 1-1
 - CULTURE CLUB—Do You Really Want To Hurt Me 2-2
 - THE PRETENDERS—Back On The Chain Gang 3-3
 - THE WEATHER GIRLS—It's Raining Men 14-10
 - DEXYS MIDNIGHT RUNNERS—Come On Eileen 23-17
 - LAURA BRANIGAN—Solitaire
 - DAVID BOWIE—Let's Dance
 - DIONNE WARWICK—Take The Short Way Home B
 - TOM PETTY AND THE HEARTBREAKERS—Change Of Heart B
 - MICHAEL JACKSON—Beat It B
 - STYX—Mr. Roboto B
 - KENNY LOGGINS—Welcome To Heartlight A
 - ROBERT ELLIS ORRAL WITH CARLENE CARTER—I Couldn't Say No A
 - DARYL HALL AND JOHN OATES—Family Man X
 - ADAM ANT—Desperate But Not Serious X
 - RIC OCASEK—Something To Grab For X
 - MELISSA MANCHESTER—Nice Girls X
 - BARRY MANILOW—Some Kind Of Friend X
 - STEPHEN BISHOP—It Might Be You X
 - THOMAS DOLBY—She Blinded Me With Science X
 - DEBARGE—I Like It X
 - BOB SEGER AND THE SILVER BULLET BAND—Even Now X
 - BRYAN ADAMS—Straight From The Heart X
 - TOTO—I Won't Hold You Back X
 - THE CLASH—Should I Stay Or Should I Go X

WGUY-AM—Bangor

- (Bill Pasha—MD)
- THE GREG KINN BAND—Jeopardy 5-3

- MICHAEL JACKSON—Beat It 21-11
- DARYL HALL AND JOHN OATES—One On One 11-4
- STYX—Mr. Roboto 18-9
- THOMAS DOLBY—She Blinded Me With Science 28-18
- PATRICK SIMMONS—So Wrong
- ANGELA BOFFILL—Too Tough
- LAURA BRANIGAN—Solitaire B
- THE POINTER SISTERS—If You Wanna Get Back Your Lady B
- THE J. GEILS BAND—Land Of A Thousand Dances B
- JEFFERSON STARSHIP—Winds Of Change B
- OXO—Whirly Girl A
- INXS—The One Thing A
- PHIL COLLINS—I Don't Care Anymore A
- MISSING PERSONS—Walking In L.A. A
- NAKED EYES—Always Something There To Remind Me X
- PETER GODWIN—Images Of Heaven X
- THE FIXX—Red Skies X
- FELONY—The Fanatic X
- AL JARREAU—Mornin' X
- PAT BENATAR—Little Too Late X

WHEB-FM—Portsmouth

- (Rick Dean—MD)
- MICHAEL JACKSON—Billie Jean 1-1
 - ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 6-3
 - DEXYS MIDNIGHT RUNNERS—Come On Eileen 8-4
 - THE GREG KINN BAND—Jeopardy 15-10
 - STEPHEN BISHOP—It Might Be You 21-13
 - LAURA BRANIGAN—Solitaire
 - TOTO—I Won't Hold You Back
 - MICHAEL JACKSON—Beat It B
 - AFTER THE FIRE—Der Kommissar B
 - TOM PETTY AND THE HEARTBREAKERS—Change Of Heart B
 - THE PRETENDERS—Back On The Chain Gang X
 - DURAN DURAN—Hungry Like The Wolf X
 - BARRY MANILOW—Some Kind Of Friend X
 - STEEL BREEZE—Dreamin' Is Easy X

WHFM-FM—Rochester

- (Marc Cronin—MD)
- DEXYS MIDNIGHT RUNNERS—Come On Eileen 14-6
 - OXO—Whirly Girl 26-17
 - THE GREG KINN BAND—Jeopardy 31-20
 - KENNY LOGGINS—Welcome To Heartlight 33-24
 - MICHAEL JACKSON—Beat It 40-34
 - PHIL COLLINS—I Don't Care Anymore
 - DAVID BOWIE—Let

Billboard Singles Radio Action

Based on station playlists through Tuesday (5/24/83)

Playlist Prime Movers ★
Playlist Top Add Ons ●

- BOB SEGER AND THE SILVER BULLET BAND—Even Now A
- PHIL COLLINS—I Don't Care Anymore A
- DAVID BOWIE—Let's Dance A

WCCK-FM—Erie

- (J.J. Sanford—MD)
- ★ STYX—Mr. Roboto 2-1
 - ★ ★ JOURNEY—Separate Ways 3-2
 - ★ PAT BENATAR—Little Too Late 5-3
 - ★ SAGA—On The Loose 17-9
 - ★ FIREFALL—Always 21-11
 - GARY PORTNEY—Where Everybody Knows Your Name
 - ROBERT ELLIS ORRALL WITH CARLENE CARTER—I Couldn't Say No
 - TOTO—I Won't Hold You Back B
 - DEF LEPPARD—Photograph B
 - NAKED EYES—Always Something There To Remind You B
 - K.C. AND THE SUNSHINE BAND—Don't Run (Come Back To Me) B
 - DARYL HALL AND JOHN OATES—Family Man B
 - SAMMY HAGAR—Never Give Up B
 - LAURA BRANIGAN—Solitaire B
 - U2—New Year's Day A
 - DURAN DURAN—Rio A
 - TONY CAREY—I Won't Be Home Tonight A
 - BRYAN ADAMS—Straight From The Heart X
 - PATRICK SIMMONS—So Wrong X
 - GARLAND JEFFREYS—What Does It Take To Win Your Love X
 - INXS—The One Thing X
 - KELLY GROCUTT—Am I A Dreamer A
 - DAVID BOWIE—Let's Dance A
 - RONNIE MILSAP—Stranger In My House A

WCIR-FM—Beckley

- (Jim Martin—MD)
- ★ ★ MICHAEL JACKSON—Billie Jean 1-1
 - ★ ★ MICHAEL JACKSON—Beat It 3-2
 - ★ STYX—Mr. Roboto 5-3
 - ★ THE GREG KINN BAND—Jeopardy 4-4
 - ★ JOHN ANDERSON—Swingin' 21-9
 - BOB SEGER AND THE SILVER BULLET BAND—Even Now
 - DAVID BOWIE—Let's Dance
 - ROBBIE PATTON—Smiling Island B
 - LAURA BRANIGAN—Solitaire A
 - PHIL COLLINS—I Don't Care Anymore A
 - THOMAS DOLBY—She Blinded Me With Science A
 - PSYCHEDELIC FURS—Love My Way A
 - THOMPSON TWINS—Lies X
 - OXO—Whirly Girl X
 - PRINCE—Little Red Corvette X
 - BARRY MANILOW—Some Kind Of Friend X
 - MAC McANALLY—Minimum Love X
 - NAKED EYES—Always Something There To Remind Me X
 - PLANET P—Why Me X
 - BRYAN ADAMS—Straight From The Heart X
 - BILLY JOEL—Goodnight Saigon X
 - KENNY LOGGINS—Welcome To Heartlight X
 - DIONNE WARWICK—Take The Short Way Home X
 - RONNIE MILSAP—Stranger In My House A

WFBG-AM—Altoona

- (Tony Booth—MD)
- ★ ★ MICHAEL JACKSON—Beat It 27-15
 - ★ ★ TOM PETTY AND THE HEARTBREAKERS—Change Of Heart 24-16
 - ★ AFTER THE FIRE—Der Kommissar 28-17
 - ★ KENNY LOGGINS—Welcome To Heartlight 33-26
 - ★ TOTO—I Won't Hold You Back 40-29
 - RONNIE MILSAP—Stranger In My House
 - WALL OF VOODOO—Mexican Radio B
 - MAC McANALLY—Minimum Love B
 - BOB SEGER AND THE SILVER BULLET BAND—Even Now B
 - THOMAS DOLBY—She Blinded Me With Science B
 - LAURA BRANIGAN—Solitaire A
 - DEBARGE—I Like It A
 - AL JARREAU—Mornin' A
 - NIGHT RANGER—Sing Me Always A
 - Z.Z. TOP—Give Me All Your Loving A
 - DAVID BOWIE—Let's Dance A
 - PATRICK SIMMONS—So Wrong X
 - Q-HEEL—Dancing In Heaven X
 - BILLY JOEL—Goodnight Saigon X
 - LOU RAWLS—Winds Beneath My Wings X
 - MISSING PERSONS—Walking In L.A. X
 - DEF LEPPARD—Photograph X
 - ROBERT HAZARD—Escalator Of Life X
 - PSYCHEDELIC FURS—Love My Way X
 - PRINCE—Little Red Corvette X
 - THE ENGLISH BEAT—I Confess X
 - THE GAP BAND—Outstanding X
 - YAZ—Only You X
 - THE SYSTEM—You Are In My System X
 - TRIUMPH—A World Of Fantasy X
 - KISS—I Love It Loud X

WHYY-FM—Pittsburgh

- (Jay Cresswell—MD)
- ★ ★ ERIC CLAPTON—I've Got A Rock N' Roll Heart 10-7
 - ★ ★ STEPHEN BISHOP—It Might Be You 15-11
 - ★ JOE JACKSON—Breaking Us In Two 19-16
 - ★ BARRY MANILOW—Some Kind Of Friend 21-17
 - ★ DIONNE WARWICK—Take The Short Way Home 25-18
 - KENNY LOGGINS—Welcome To Heartlight
 - THE GREG KINN BAND—Jeopardy
 - PATTI AUSTIN—Every Home Should Have One B
 - LINDA RONSTADT—Easy For You To Say B
 - SUPERTRAMP—My Kind Of Lady X

WKZR-FM—Wilkes-Barre

- (Jim Rising—PD)
- ★ ★ DEF LEPPARD—Photograph 33-13
 - ★ ★ PRINCE—Little Red Corvette 42-17
 - ★ THE GREG KINN BAND—Jeopardy 14-7
 - ★ AFTER THE FIRE—Der Kommissar 15-9
 - ROBERT ELLIS ORRALL WITH CARLENE CARTER—I Couldn't Say No B
 - BOB SEGER AND THE SILVER BULLET BAND—Even Now B
 - TOTO—I Won't Hold You Back B
 - PETER GODWIN—Images Of Heaven B
 - ULTRAVOX—Read The Wild Wind A
 - BILLY JOEL—Goodnight Saigon A
 - LAURA BRANIGAN—Solitaire A
 - TOTO COELO—I Eat Cannibals A
 - MODERN ENGLISH—I Melt With You A
 - DAVID BOWIE—Let's Dance A

WNVZ-FM—Norfolk

- (Steve Kelly—MD)
- ★ ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 11-4
 - ★ ★ EARTH, WIND & FIRE—Fall In Love With Me 14-8
 - ★ MICHAEL JACKSON—Beat It 16-10
 - ★ JOURNEY—Separate Ways 21-11
 - ★ ABC—Poison Arrow 24-14
 - GOLDEN EARRING—Twilight Zone
 - JOHN ANDERSON—Swingin' B
 - DARYL HALL AND JOHN OATES—Family Man B

- PRINCE—Little Red Corvette B
- MISSING PERSONS—Walking In L.A. B
- LAURA BRANIGAN—Solitaire B
- TOTO—I Won't Hold You Back B
- KENNY LOGGINS—Welcome To Heartlight B
- THE POINTER SISTERS—If You Wanna Get Back Your Lady B
- PAT BENATAR—Shadows Of The Night A
- DEF LEPPARD—Photograph A
- PATRICK SIMMONS—So Wrong A
- DAVID BOWIE—Let's Dance A
- MAC McANALLY—Minimum Love X
- BARRY MANILOW—Some Kind Of Friend X

WQXA-FM—York

- (Dan Steele—MD)
- ★ ★ FRIDA—I Know There's Something Going On 17-14
 - ★ ★ OXO—Whirly Girl 30-24
 - ★ ★ DAN FOGELBERG—Make Love Stay 16-13
 - ★ STYX—Mr. Roboto 20-15
 - ★ MICHAEL JACKSON—Beat It 22-17
 - BOB SEGER AND THE SILVER BULLET BAND—Even Now
 - BRYAN ADAMS—Straight From The Heart
 - THE GREG KINN BAND—Jeopardy B
 - KENNY LOGGINS—Welcome To Heartlight B
 - TOTO—I Won't Hold You Back B
 - MAC McANALLY—Minimum Love B
 - PATRICK SIMMONS—So Wrong A
 - AL JARREAU—Mornin' A
 - LAURA BRANIGAN—Solitaire A
 - DAVID BOWIE—Let's Dance A
 - RIC OCASEK—Something To Grab For X
 - GENTLE PERSUASION—Please Mr. Postman X
 - THOMAS DOLBY—She Blinded Me With Science X
 - DEBARGE—I Like It X
 - BILLY JOEL—Goodnight Saigon X

WRQX-FM—Washington, D.C.

- (Mary Tatem—MD)
- ★ ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 12-10
 - ★ ★ EVELYN KING—Betcha She Don't Love You 15-11
 - ★ AFTER THE FIRE—Der Kommissar 18-17
 - ★ ★ DEBARGE—I Like It 21-19
 - ★ MICHAEL JACKSON—Beat It 22-21
 - ★ SCANDAL—Goodbye To You A

WRVQ-FM—Richmond

- (Jim Payne—MD)
- ★ ★ MICHAEL JACKSON—Beat It 2-1
 - ★ ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 24-15
 - ★ THE GREG KINN BAND—Jeopardy 25-16
 - ★ TOM PETTY AND THE HEARTBREAKERS—Change Of Heart 27-23
 - ★ KENNY LOGGINS—Welcome To Heartlight 36-27
 - BOB SEGER AND THE SILVER BULLET BAND—Even Now
 - BRYAN ADAMS—Straight From The Heart
 - TOTO—I Won't Hold You Back B
 - PHIL COLLINS—I Don't Care Anymore B
 - KENNY ROGERS AND SHEENA EASTON—We've Got Tonight B
 - MAC McANALLY—Minimum Love B
 - NAKED EYES—Always Something There To Remind Me A
 - BILLY JOEL—Goodnight Saigon A
 - DEF LEPPARD—Photograph A
 - WALL OF VOODOO—Mexican Radio X
 - FELONY—The Fanatic X
 - THOMAS DOLBY—She Blinded Me With Science X
 - PATRICK SIMMONS—So Wrong X
 - LAURA BRANIGAN—Solitaire X
 - TONY CAREY—I Won't Be Home Tonight X

WXIL-FM—Parkersburg

- (Jerry Lee Collins—MD)
- ★ ★ DARYL HALL AND JOHN OATES—One On One 1-1
 - ★ ★ JOURNEY—Separate Ways 2-2
 - ★ STYX—Mr. Roboto 3-3
 - ★ ★ MEN AT WORK—Be Good Johnny 5-4
 - ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 21-9
 - ROBERT ELLIS ORRALL WITH CARLENE CARTER—I Couldn't Say No
 - GARY PORTNEY—Sing Me Always A
 - FRIDA—I Know There's Something Going On B
 - ROBBIE PATTON—Smiling B
 - KENNY LOGGINS—Welcome To Heartlight B
 - K.C. AND THE SUNSHINE BAND—Don't Run (Come Back To Me) B
 - FLEETWOOD MAC—Oh Diane A
 - DAVID BOWIE—Let's Dance A
 - RONNIE MILSAP—Stranger In My House A
 - CHRIS DE BURGH—Don't Pay The Ferryman A
 - THE AUTOMATICS—When The Feeling's Gone A
 - DARYL HALL AND JOHN OATES—Family Man A
 - INXS—The One Thing A
 - DEBARGE—I Like It A
 - U2—New Year's Day A
 - TONY CAREY—I Won't Be Home Tonight A
 - SHAKIN' STEVEN—I'll Be Satisfied X
 - KELLY GROCUTT—Am I A Dreamer X
 - GARLAND JEFFREY—What Does It Take To Win Your Love X
 - ROBERT HAZARD—Escalator Of Life X
 - TRIUMPH—A World Of Fantasy X
 - LINDA RONSTADT—Easy For You To Say X
 - NAKED EYES—Always Something There To Remind Me X
 - DEF LEPPARD—Photograph X
 - THE GREG KINN BAND—Straight From The Heart X
 - SAMMY HAGAR—Never Give Up X
 - LAURA BRANIGAN—Solitaire X
 - PATRICK SIMMONS—So Wrong X

WXKX-FM—Pittsburgh

- (Craig Jackson—MD)
- ★ ★ MICHAEL JACKSON—Beat It 2-1
 - ★ ★ DARYL HALL AND JOHN OATES—One On One 7-3
 - ★ ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 13-8
 - ★ ★ FRIDA—I Know There's Something Going On 24-15
 - ROBERT ELLIS ORRALL WITH CARLENE CARTER—I Couldn't Say No B
 - BOB SEGER AND THE SILVER BULLET BAND—Even Now B
 - DEF LEPPARD—Photograph X
 - THE GREG KINN BAND—Jeopardy
 - PATTI AUSTIN—Every Home Should Have One B
 - LINDA RONSTADT—Easy For You To Say B
 - SUPERTRAMP—My Kind Of Lady X

WXLK-FM—Roanoke

- (David Lee Michaels—MD)
- ★ ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 5-1
 - ★ ★ DARYL HALL AND JOHN OATES—Family Man 18-10
 - ★ ALABAMA—Dixieland Delight 17-11
 - ★ JOHN ANDERSON—Swingin' 23-15
 - ★ PRINCE—Little Red Corvette 29-21
 - PATRICK SIMMONS—So Wrong
 - RONNIE MILSAP—Stranger In My House
 - GOLDEN EARRING—Twilight Zone B
 - BOB SEGER AND THE SILVER BULLET BAND—Even Now B
 - BARRY MANILOW—Some Kind Of Friend B
 - FLEETWOOD MAC—Oh Diane A
 - KENNY LOGGINS—Welcome To Heartlight A
 - TOTO—I Won't Hold You Back A
 - MAC McANALLY—Minimum Love A
 - THE JOHN HALL BAND—Love Me Again X
 - THE CLASH—Should I Stay Or Should I Go X

- AFTER THE FIRE—Der Kommissar X
- SINGLE BULLET THEORY—Keep It Tight X
- ABC—Poison Arrow X
- TOM PETTY AND THE HEARTBREAKERS—Change Of Heart X
- NAKED EYES—Always Something There To Remind Me X
- THE GREG KINN BAND—Jeopardy X
- FIREFALL—Always X
- STEPHEN BISHOP—It Might Be You X
- SAM NEELY—The Party's Over X
- BERTIE HIGGINS—Tokyo Joe X
- LAURA BRANIGAN—Solitaire X
- THE BROTHERS JOHNSON—I'm Giving You All My Love X

Southeast Region

★ PRIME MOVERS

- MICHAEL JACKSON—Billie Jean (Epic)
- DEXYS MIDNIGHT RUNNERS—Come On Eileen (Mercury)
- STYX—Mr. Roboto (A&M)

● TOP ADD ONS

- LAURA BRANIGAN—Solitaire (Atlantic)
- DAVID BOWIE—Let's Dance (EMI/America)
- BOB SEGER AND THE SILVER BULLET BAND—Even Now (Capitol)

BREAKOUTS

- TOTO—I Won't Hold You Back (Columbia)
- BRYAN ADAMS—Straight From The Heart (A&M)
- KENNY LOGGINS—Welcome To Heartlight (Columbia)

WAEV-FM—Savannah

- (J.D. North—MD)
- ★ ★ LIONEL RICHIE—You Are 1-1
 - ★ ★ JOHN ANDERSON—Swingin' 10-3
 - ★ ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 13-10
 - ★ ★ DIONNE WARWICK—Take The Short Way Home 13-14
 - ★ MELISSA MANCHESTER—Nice Girls 20-17
 - LAURA BRANIGAN—Solitaire
 - RONNIE MILSAP—Stranger In My House
 - TOTO—I Won't Hold You Back B
 - YAZ—Only You B
 - K.C. AND THE SUNSHINE BAND—Don't Run (Come Back To Me) B
 - AL JARREAU—Mornin' B
 - LINDA RONSTADT—Easy For You To Say A
 - KENNY LOGGINS—Welcome To Heartlight X
 - BRYAN ADAMS—Straight From The Heart
 - JEFFREY OSBORNE—Enie Meenie X

WANS-FM—Anderson/Greenville

- (Rod Metts—MD)
- ★ ★ LIONEL RICHIE—You Are 1-1
 - ★ ★ DARYL HALL AND JOHN OATES—One On One 3-2
 - ★ ★ MICHAEL JACKSON—Billie Jean 4-3
 - ★ JOURNEY—Separate Ways 8-4
 - ★ STYX—Mr. Roboto 12-7
 - TOTO—I Won't Hold You Back
 - KENNY LOGGINS—Welcome To Heartlight
 - FIREFALL—Always B
 - STEPHEN BISHOP—It Might Be You B
 - PHIL COLLINS—I Don't Care Anymore B
 - LAURA BRANIGAN—Solitaire A
 - PATRICK SIMMONS—So Wrong A

WAXY-FM—Ft. Lauderdale

- (Rick Shaw—MD)
- ★ ★ DARYL HALL AND JOHN OATES—One On One 5-3
 - ★ ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 10-7
 - ★ FRIDA—I Know There's Something Going On 11-8
 - ★ JOE JACKSON—Breaking Us In Two 13-10
 - ★ THE PRETENDERS—Back On The Chain Gang 14-12
 - ★ MICHAEL JACKSON—Beat It B
 - TOTO—I Won't Hold You Back B
 - AL JARREAU—Mornin' A
 - BARRY MANILOW—Some Kind Of Friend X

WBBQ-FM—Augusta

- (Bruce Stevens—MD)
- ★ ★ JOHN ANDERSON—Swingin' 21-5
 - ★ ★ FRIDA—I Know There's Something Going On 16-8
 - ★ ★ AFTER THE FIRE—Der Kommissar 19-11
 - ★ ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 23-18
 - THE GREG KINN BAND—Jeopardy 28-22
 - TOTO—I Won't Hold You Back
 - LAURA BRANIGAN—Solitaire
 - THOMAS DOLBY—She Blinded Me With Science B
 - BARRY MANILOW—Some Kind Of Friend B
 - GERARD MCMAHON—Count On Me A
 - DAVID BOWIE—Let's Dance A
 - RONNIE MILSAP—Stranger In My House A
 - PAT BENATAR—Little Too Late X
 - DAN FOGELBERG—Make Love Stay X
 - WALL OF VOODOO—Mexican Radio X
 - KENNY LOGGINS—Welcome To Heartlight X
 - BRYAN ADAMS—Straight From The Heart X
 - DIONNE WARWICK—Take The Short Way Home X
 - MAC McANALLY—Minimum Love X
 - OXO—Whirly Girl X
 - AL JARREAU—Mornin' X
 - PATRICK SIMMONS—So Wrong X
 - THE WEATHER GIRLS—It's Raining Men X

WBCY-FM—Charlotte

- (Bob Kagan—MD)
- ★ ★ JOHN ANDERSON—Swingin' 25-5
 - ★ ★ STYX—Mr. Roboto 15-9
 - ★ THE GREG KINN BAND—Jeopardy 20-13
 - ★ ★ FRIDA—I Know There's Something Going On 23-14
 - ★ ★ STEPHEN BISHOP—It Might Be You 28-19
 - BOB SEGER AND THE SILVER BULLET BAND—Even Now
 - DIONNE WARWICK—Take The Short Way Home
 - MICHAEL JACKSON—Beat It B
 - ABC—Poison Arrow B
 - TOTO—I Won't Hold You Back B
 - KENNY LOGGINS—Welcome To Heartlight A
 - PRINCE—Little Red Corvette A
 - BRYAN ADAMS—Straight From The Heart A
 - BARRY MANILOW—Some Kind Of Friend A
 - PHIL COLLINS—I Don't Care Anymore X
 - MELISSA MANCHESTER—Nice Girls X
 - TOM PETTY AND THE HEARTBREAKERS—Change Of Heart X
 - MAC McANALLY—Minimum Love X

WKXX-FM—Birmingham

- (Steve Davis—MD)
- ★ ★ JOHN ANDERSON—Swingin' 10-5
 - ★ ★ DAN FOGELBERG—Make Love Stay 18-14
 - ★ ALABAMA—Dixieland Delight 8-6
 - ★ FIREFALL—Always 20-15
 - ★ JOURNEY—Separate Ways 19-17
 - BARRY MANILOW—Some Kind Of Friend

- KENNY LOGGINS—Welcome To Heartlight
- MAC McANALLY—Minimum Love B
- THE GREG KINN BAND—Jeopardy B
- RONNIE MILSAP—Stranger In My House A

WCGQ-FM—Columbus

- (Bob Raleigh—MD)
- ★ ★ AFTER THE FIRE—Der Kommissar 15-10
 - ★ ★ THE GREG KINN BAND—Jeopardy 20-12
 - ★ ★ THE PRETENDERS—Back On The Chain Gang 17-14
 - ★ ★ MICHAEL JACKSON—Beat It 27-20
 - ★ OXO—Whirly Girl 28-24
 - DEF LEPPARD—Photograph B
 - MELISSA MANCHESTER—Nice Girls B
 - PRINCE—Little Red Corvette B
 - PETER GODWIN—Images Of Heaven B
 - BOB SEGER AND THE SILVER BULLET BAND—Even Now A
 - LAURA BRANIGAN—Solitaire A
 - PATRICK SIMMONS—So Wrong A
 - AL JARREAU—Mornin' A
 - THOMPSON TWINS—Lies A
 - KENNY LOGGINS—Welcome To Heartlight X
 - MAC McANALLY—Minimum Love X
 - TOTO—I Won't Hold You Back X
 - BRYAN ADAMS—Straight From The Heart X
 - BARRY MANILOW—Some Kind Of Friend X

WCSC-AM—Charleston

- (Chris Bailey—MD)
- ★ ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 9-5
 - ★ ★ THE GREG KINN BAND—Jeopardy 11-9
 - ★ ★ AFTER THE FIRE—Der Kommissar 17-14
 - ★ ★ MICHAEL JACKSON—Beat It 20-15
 - ★ ★ JOHN ANDERSON—Swingin' 23-18
 - DAVID BOWIE—Let's Dance
 - EDDIE RABBITT—You Can't Run From Love
 - BOB SEGER AND THE SILVER BULLET BAND—Even Now B
 - PATRICK SIMMONS—So Wrong B
 - PHYCHEDELIC FURS—Love My Way B
 - FLEETWOOD MAC—Oh Diane A
 - ROBERT ELLIS ORRALL WITH CARLENE CARTER—I Couldn't Say No A
 - DEF LEPPARD—Photograph A
 - K.C. AND THE SUNSHINE BAND—Don't Run (Come Back To Me) A
 - DIRE STRAITS—Twisting By The Pool X
 - MAUREEN McDONALD—Twice Upon A Time X
 - PATTI AUSTIN—Every Home Should Have One X
 - TONY CAREY—I Won't Be Home Tonight X
 - LAURA BRANIGAN—Solitaire X
 - BERTIE HIGGINS—Tokyo Joe X
 - MODERN ENGLISH—I Melt with You X
 - THOMAS DOLBY—She Blinded Me With Science X
 - YAZ—Only You X

WDCG-FM—Durham

- (Randy Kabrich—MD)
- ★ ★ MICHAEL JACKSON—Billie Jean 1-1
 - ★ ★ LIONEL RICHIE—You Are 2-2
 - ★ CHRISTOPHER CROSS—All Right 8-5
 - ★ JOURNEY—Separate Ways 10-7
 - ★ THE WEATHER GIRLS—It's Raining Men 16-10
 - MICHAEL JACKSON—Beat It
 - ABC—Poison Arrow B
 - TOTO—I Won't Hold You Back B
 - BARRY MANILOW—Some Kind Of Friend B
 - BOB SEGER AND THE SILVER BULLET BAND—Even Now B
 - BOB PETTY AND THE HEARTBREAKERS—Change Of Heart B
 - TOTO—I Won't Hold You Back A
 - DEF LEPPARD—Photograph A
 - NAKED EYES—Always Something There To Remind You A
 - BRYAN ADAMS—Straight From The Heart A
 - FELONY—The Fanatic X

WEZB-FM—New Orleans

- (Jerry Lousteau—MD)
- ★ ★ STYX—Mr. Roboto 6-1
 - ★ ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 9-4
 - ★ ★ THE PRETENDERS—Back On The Chain Gang 13-10
 - ★ ★ MEN AT WORK—Be Good Johnny 17-11
 - ★ THE GREG KINN BAND—Jeopardy 23-13
 - LAURA BRANIGAN—Solitaire
 - DAVID BOWIE—Let's Dance
 - LE ROUX—Carrie's Gone B
 - TOTO—I Won't Hold You Back B
 - Prince—Little Red Corvette B
 - BOB SEGER AND THE SILVER BULLET BAND—Even Now A
 - DAN FOGELBERG—Make Love Stay A
 - DIONNE WARWICK—Take The Short Way Home X

WFLB-AM—Fayetteville

- (Larry Cannon—MD)
- ★ ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 13-4
 - ★ ★ STEPHEN BISHOP—It Might Be You 15-6
 - ★ ★ JOHN ANDERSON—Swingin' 17-8
 - ★ ★ DAN FOGELBERG—Make Love Stay 22-12
 - ★ ★ MICHAEL JACKSON—Beat It 36-31
 - RONNIE MILSAP—Stranger In My House
 - David Bowie—Let's Dance
 - BOB SEGER AND THE SILVER BULLET BAND—Even Now B
 - TOTO—I Won't Hold You Back B
 - TOM PETTY AND THE HEART BREAKERS—Change Of Heart B
 - NAKED EYES—Always Something There To Remind Me A
 - THE POINTER SISTERS—If You Wanna Get Back Your Lady A
 - CHAMPAIGN—Try Again A
 - PATTI AUSTIN—Every Home Should Have One A
 - EALL OF VOODOO—Mexican Radio X
 - LEF LEPPARD—Photography D
 - PETER GODWIN—Images Of Heaven X
 - PSYCHEDELIC FURS—Love My Way X
 - THE SYSTEM—You Are In My System X
 - MAC McANALLY—Minimum Love X
 - LE ROUX—Carrie's Gone X
 - ROBERT HAZARD—Escalator Of Life X
 - PATRICK SIMMONS—So Wrong X
 - BILLY JOEL—Goodnight Saigon X
 - AL JARREAU—Mornin' X
 - BRYAN ADAMS—Straight From The Heart X
 - MISSING PERSONS—Walking In L.A. X
 - BERT ELLIS ORRALL WITH CARLENE CARTER—I Couldn't Say No X
 - LOU RAWLS—Wind Beneath My Wings X

WFME-FM—Baton Rouge

- (Wayne Watkins—MD)
- ★ ★ LE ROUX—Carrie's Gone 20-16
 - ★ ★ JOHN ANDERSON—Swingin' 25-21
 - ★ ★ MICHAEL JACKSON—Beat It 9-4
 - ★ ★ FRIDA—I Know There's Something Going On 17-13
 - ★ ★ AFTER THE FIRE—Der Kommissar 30-25
 - BOB SEGER AND THE SILVER BULLET BAND—Even Now
 - MEN AT WORK—Be Good Johnny
 - TOTO—I Won't Hold You Back B
 - STEPHEN BISHOP—It Might Be You B
 - BARRY MANILOW—Some Kind Of Friend A
 - EDDIE RABBITT—You Can't Run From Love A
 - DEBARGE—I Like It X

WHHY-FM—Montgomery

- (Mark St. John—MD)
- ★ ★ MICHAEL JACKSON—Billie Jean 1-1
 - ★ ★ STYX—Mr. Roboto 7-3
 - ★ ★ DEXYS MIDNIGHT RUNNERS—Come One Eileen 13-7

- ★ MICHAEL JACKSON—Beat It 16-11
- ★ ★ PRINCE—Little Red Corvette 23-15
- LAURA BRANIGAN—Solitaire
- DAVID BOWIE—Let's Dance
- DEBARGE—I Like It B
- MELISSA MANCHESTER—Nice Girls B
- PATRICK SIMMONS—So Wrong B
- AL JARREAU—Mornin' B
- JEFFERSON STARSHIP—Winds Of Change X
- KENNY LOGGINS—Welcome To Heartlight X
- NAKED EYES—Always Something There To Remind Me X
- BOB SEGER AND THE SILVER BULLET BAND—Even Now X
- BRYAN ADAMS—Straight From The Heart X
- RONNIE MILSAP—Stranger In My House A

WHYI-FM—Miami

- (Robert W. Walker/Frank Amadeo—MD)
- ★ ★ MICHAEL JACKSON—Beat It 15-9
 - ★ ★ STYX—Mr. Roboto 17-13
 - ★ ★ MEN AT WORK—Be Good Johnny 10-8
 - ★ THE GREG KINN BAND—Jeopardy 18-15
 - ★ LIONEL RICHIE—You Are 12-10
 - DEXYS MIDNIGHT RUNNERS—Come On Eileen
 - THE POINTER SISTERS—If You Wanna Get Back Your Lady
 - LAURA BRANIGAN—Solitaire B
 - TOTO—I Won't Hold You Back B
 - DIONNE WARWICK—Take The Short Way Home B
 - K.C. AND THE SUNSHINE BAND—Don't Run (Come Back To Me) A
 - JOJO GIESLAS—Amore A
 - DIANA ROSS—So Close X
 - THE GAP BAND—Outstanding X
 - PRINCE—Little Red Corvette X
 - SMOKEY ROBINSON—I've Made Love To You A Thousand Times X
 - BERLIN—Sex X
 - THE J. GEILS BAND—Land Of A Thousand Dances X
 - KENNY LOGGINS—Welcome To Heartlight X
 - LOU RAWLS—Wind Beneath My Wings X

WBGW-FM—Tallahassee

- (Al Brock/Jack Morris—MD)
- ★ ★ MICHAEL JACKSON—Billie Jean 3-1
 - ★ ★ DARYL HALL AND JOHN OATES—One On One 4-2
 - ★ ★ THE PRETENDERS—Back On The Chain Gang 7-3
 - ★ JOURNEY—Separate Ways 9-4
 - ★ ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 11-8
 - AL JARREAU—Mornin'
 - DAVID BOWIE—Let's Dance
 - BARRY MANILOW—Some Kind Of Friend B
 - BOB SEGER AND THE SILVER BULLET BAND—Even Now B
 - DEF LEPPARD—Photograph B
 - MAC McANALLY—Minimum Love B
 - NAKED EYES—Always Something There To Remind Me A
 - LAURA BRANIGAN—Solitaire A
 - PATRICK SIMMONS—So Wrong A
 - BRYAN ADAMS—Straight From The Heart A
 - BERLIN—Sex X
 - MISSING PERSONS

Singles Radio Action

Continued from page 21

- ★ **JOURNEY**—Separate Ways 9-5
- ★ **THE GREG KINN BAND**—Jeopardy 13-9
- ★ **DAN FOGELBERG**—Make Love Stay 20-13
- ★ **JOHN ANDERSON**—Swingin' 25-22
- **DIONNE WARWICK**—Take The Short Way Home
- **DAVID BOWIE**—Let's Dance
- **BRYAN ADAMS**—Straight From The Heart B
- **BILLY JOEL**—Goodnight Saigon B
- **PATRICK SIMMONS**—So Wrong A
- **THE SYSTEM**—You Are In My System A
- **AL JARREAU**—Mornin' A
- **JEFFREY OSBORNE**—Eenie Meenie A
- **RONNIE MILSAP**—Stranger In My House A
- **ROBERT HAZARD**—Escalator Of Life X
- **THE OAK RIDGE BOYS**—American Made X
- **PSYCHEDELIC FURS**—Love My Way X
- **DEF LEPPARD**—Photograph X
- **K. C. AND THE SUNSHINE BAND**—Don't Run (Come Back To Me) X

WSGF-FM—Savannah

- (J.P. Hunter—MD)
- ★ **THE GREG KINN BAND**—Jeopardy 18-14
- ★ **JOHN ANDERSON**—Swingin' 27-17
- ★ **MICHAEL JACKSON**—Beat It 24-18
- ★ **KASHIF**—I Just Gotta Have You 34-26
- ★ **STEPHEN BISHOP**—It Might Be You 37-27
- **THE SYSTEM**—You Are In My System
- **DAVID BOWIE**—Let's Dance
- **TOTO**—I Won't Hold You Back B
- **CON FUNK SHUN**—Ms. Got The Body B
- **PHIL COLLINS**—I Don't Care Anymore B
- **YAZ**—Only You B
- **BOB SEGER AND THE SILVER BULLET BAND**—Even Now B
- **THOMAS DOLBY**—She Blinded Me With Science B
- **RONNIE MILSAP**—Stranger In My House A
- **KENNY LOGGINS**—Welcome To Heartlight A
- **LAURA BRANIGAN**—Solitaire A
- **THE POINTER SISTERS**—If You Wanna Get Back Your Lady A
- **THE TEMPTATIONS**—Love On My Mind Tonight A
- **PSYCHEDELIC FURS**—Love My Way X
- **BRYAN ADAMS**—Straight From The Heart X
- **PATRICK SIMMONS**—So Wrong X
- **TAVARES**—Got To Find My Way Back To You X
- **BETTY WRIGHT**—She's Older Now X

WSKZ-FM—Chattanooga

- (David Carroll—MD)
- ★ **STYX**—Mr. Roboto 9-5
- ★ **DEXYS MIDNIGHT RUNNERS**—Come On Eileen 14-9
- ★ **THE GREG KINN BAND**—Jeopardy 15-12
- ★ **MICHAEL JACKSON**—Beat It 24-16
- ★ **BOB SEGER AND THE SILVER BULLET BAND**—Even Now 25-19
- **TOTO**—I Won't Hold You Back
- **Z.Z. TOP**—Give Me Your Love
- **BRYAN ADAMS**—Straight From The Heart X
- **MEN AT WORK**—Be Good Johnny X
- **DEF LEPPARD**—Photograph X
- **PHIL COLLINS**—I Don't Care Anymore X
- **NAKED EYES**—Always Something There To Remind Me X

WTIX-AM—New Orleans

- (Gary Franklin—MD)
- ★ **MICHAEL JACKSON**—Billie Jean 1-1
- ★ **DEXYS MIDNIGHT RUNNERS**—Come On Eileen 7-3
- ★ **THE PRETENDERS**—Back On The Chain Gang 9-7
- ★ **ERIC CLAPTON**—I've Got A Rock N' Roll Heart 17-11
- ★ **THE GREG KINN BAND**—Jeopardy 18-13
- **MICHAEL JACKSON**—Beat It
- **LAURA BRANIGAN**—Solitaire
- **AFTER THE FIRE**—Der Kommissar B
- **MAC MCANALLY**—Minimum Love B
- **LE ROUX**—Carrie's Gone B
- **THE SYSTEM**—You Are In My System B
- **PATRICK SIMMONS**—So Wrong A
- **AL JARREAU**—Mornin' A
- **ROBERT ELLIS ORRAL WITH CARLENE CARTER**—I Couldn't Say No A
- **DAVID BOWIE**—Let's Dance A
- **JEFFREY OSBORNE**—Eenie Meenie X
- **BRYAN ADAMS**—Straight From The Heart X
- **ROBBIE PATTON**—Smiling Island X

WWKX-FM—Nashville

- (John Anthony—MD)
- ★ **JOHN ANDERSON**—Swingin' 12-1
- ★ **DEXYS MIDNIGHT RUNNERS**—Come On Eileen 14-11
- ★ **THE GREG KINN BAND**—Jeopardy 18-12
- ★ **MEN AT WORK**—Be Good Johnny 20-14
- ★ **MICHAEL JACKSON**—Beat It 26-17
- **BOB SEGER AND THE SILVER BULLET BAND**—Even Now
- **DAVID BOWIE**—Let's Dance
- **TOM PETTY AND THE HEARTBREAKERS**—Change Of Heart B
- **MAC MCANALLY**—Minimum Love B
- **BRYAN ADAMS**—Straight From The Heart B
- **TOTO**—I Won't Hold You Back A
- **DIONNE WARWICK**—Take The Short Way Home A
- **ROBBIE PATTON**—Smiling Island A
- **DEF LEPPARD**—Photograph A
- **THOMPSON TWINS**—Lies X
- **NAKED EYES**—Always Something There To Remind Me X
- **FIREBALL**—Always X

WYKS-FM—Gainesville

- (Lou Rodriguez—MD)
- ★ **JOURNEY**—Separate Ways 1-1
- ★ **DEXYS MIDNIGHT RUNNERS**—Come On Eileen 11-7
- ★ **TOM PETTY AND THE HEARTBREAKERS**—Change Of Heart 17-13
- ★ **MICHAEL JACKSON**—Beat It 23-14
- ★ **THOMAS DOLBY**—She Blinded Me With Science 24-15
- **BILLY JOEL**—Goodnight Saigon
- **LAURA BRANIGAN**—Solitaire
- **ROBERT HAZARD**—Escalator Of Life A
- **ULTRAVOX**—Reap The Wild Wind A
- **DAVID BOWIE**—Let's Dance A
- **TRIUMPH**—A World Of Fantasy X
- **TONY CAREY**—I Won't Be Home Tonight X
- **FELONY**—The Fanatic X
- **THOMPSON TWINS**—Lies X
- **DEF LEPPARD**—Photograph X
- **PSYCHEDELIC FURS**—Love My Way X

WZGC-FM—Atlanta

- (John Young—MD)
- ★ **STYX**—Mr. Roboto 12-9
- ★ **DEXYS MIDNIGHT RUNNERS**—Come On Eileen 16-10
- ★ **JOHN ANDERSON**—Swingin' 1-1
- ★ **MICHAEL JACKSON**—Billie Jean 3-3
- ★ **DEBARGE**—I Like It 19-12
- ★ **THE GREG KINN BAND**—Jeopardy
- **BOB SEGER AND THE SILVER BULLET BAND**—Even Now
- **BARRY MANILOW**—Some Kind Of Friend B
- **TOTO**—I Won't Hold You Back B
- **MAC MCANALLY**—Minimum Love B

Continued from page 12

Former WHDH Boston PD **Bob Adams** is now in Orlando as operations manager of Katz's WDBO-AM, replacing **Tom Kennington**. Also at 'DBO, **Andy Hangartner**, who had been with **Jack McCoy's** Unidyne Technology in San Diego, is now an account executive.

Jay Stevens leaves Indy's Apple (WZPL, which was WIKS, in case you don't have a scorecard), where he'd been music director and evening personality, for the PD post and afternoon drive shift at Lansing's WVIC. He replaces **Mike Hayes**.

Some changes at the Zoo, as WZUU Milwaukee evening personality **Kelly McCoy** vacates her 7 to midnight shift in favor of a daytime position as copy director for ZUU and the AM side, WLZZ. Also at WLZZ, afternoon jock **Tom Carr** is now PD, replacing **Bill Shannon**, who's crosstown at WMGF. Part-timer **Steve Hogan** moves into the midday shift, replacing **Skip Taylor**, who's now with WRIG in Wausau. And assistant promotion director **Tom Mertes**, who moved on to the same position at WBIZ/WJJK Eau Claire, is replaced by staff assistant **Jay Mitchell**.

Dale Turner has landed. The former WSAI Cincinnati PD is now doing the afternoon drive shift in Memphis at WMC. ... WTIC-FM Hartford's **Rick Donahue** is the new midday personality at Louisville's WRKA. He replaces **Randy Davidson**, who left for a production gig at Allen & Martin Video Productions there.

Syracuse's WSYR (Y-94) has finally filled that PD opening with **Bob Neil**, who had been PD at Tampa's WFLA. Neil will also pull the afternoon drive shift. ... The new station manager at Boston's WBOS is **Barry Skidelsky**, who in addition to having sold at several Philly, New York and Boston radio stations is also a member of the New York Bar.

Winning the Super Bowl has sure kept the Washington Redskins off the streets. The latest jock turned disk jockey is placekicker **Mark Moseley**, the NFL's MVP who has joined the WRC Washington air staff as a "boardcast associate." He'll be part of the morning team.

It's live. WRAL Raleigh, that is. The full-time lineup on this Capitol Broadcasting station, which has consistently been pulling top numbers with Drake-Chenault's Contempo 300, is **Bob Inskeep**, who returns to the station where he once worked from WPTF there, 6 to 10 a.m. PD "Tack" handles 10 to noon. Production director **Rowell Gorman** does noon to 3. Afternoons are handled by **Mike Urban**. Seven to midnight is done by **Bob Barnes Watts**, who had been at KBEQ Kansas City. And **Bill Campbell** does overnights. The station will continue to be consulted by Drake-Chenault as well as **Andy Bickel**. And, being live, they sure could use some record service.

WCXI-AM-FM Detroit weekender **Ed Brown** (who was simultaneously assistant PD and MD at Flint's WTAC) resigns from TAC to join CXI full-time as assistant PD and MD. He replaces **Mark Thomas**,

For The Record

The phone number for **Chuck Blore** & **Don Richman** was listed incorrectly in the March 12 issue. The correct number is (213) 462-0944.

Radio

Vox Jox

who is now in Flint, at WKMF, where he's program manager.

★ ★ ★

If you're in Seattle dialing by 1510, you'll notice KKNW is back. The daytimer licensed to Mountlake Terrace, which had been dark since last September, came back on the air Feb. 5 with a new urban contemporary format. ... And if you're in Port Lavaca, Tex. looking for 96 FM, it's moved—literally. WGUL, a class A FM at 95.9, is now 93 KAOC, a class C facility at 93.3. One-time KAUM Houston midday personality **John Thomas** is GM and morning drive host, while PD **Steve Houston** handles afternoons.

Cleveland's "Jodi" moves from metro traffic to the WGAR air staff, handling traffic (as in cars) duties. ... The new PD at KIRX Kirksville, Mo. is **Tom Pollard**, who held the same post at KKOY/KQSM in Chanute. That's in Kansas you know. ... Looking for work? Try WZWZ in Kokomo, Ind. They're looking for an air staffer.

From the "Gee, all I wanted was a few minutes" department: Los Angeles Mayor **Tom Bradley** and the L.A. City Council proclaimed Feb. 27 "Mike Harrison Day" in Los Angeles. The proclamation was presented during the live "Harrison's Mike" talk show on L.A.'s KMET.

★ ★ ★

The Rev. **Alvin Curtis Dixon** (Dizzy Dixon, Diggy Doo, and Ugly Al to his r&b fans throughout Alabama) turned 55 this month and was the subject of a testimonial banquet and roast in Montgomery. Proceeds went to the Helen Dixon Memorial Building Fund, which will construct a church complex named in Dixon's late wife's memory.

Awards? We got 'em. WSIX-AM-FM Nashville received an American Legion Certificate of Appreciation for its 21 years co-sponsoring the legion's "Parade of Pennies" and "Penny Pitches". ... Detroit's WJR received two first-place awards for broadcasting excellence in Michigan from UPI. ... The Abe Lincoln Award given to broadcasters by the

Southern Baptist Radio & Television Commission went this year to **David Berry** VP/GM of WQDR Raleigh, for his sensitivity to Vietnam Vets. ... And then there's WZUU/WLZZ production director **Steve Palec**, who won first place in the best radio commercial category from the Milwaukee Ad Club. Interestingly enough, the PD pulled the winning spot because he felt it was in bad taste. The product? "Liftits." Not made by Playtex, a Liftit is a device that let's you lift a toilet seat without touching it.

★ ★ ★

If you're wondering what **Miles Sexton**, local sales manager for KNX-FM Los Angeles, does nights, you can find him teaching a course in advanced radio time sales through the UCLA extension program. If you're interested in enrolling in this or some of the other radio broadcast management courses at UCLA, give the school a call at (213) 823-7031.

Ron Paradis, sports director of Topeka's WIBW-AM-FM-TV, has been named Kansas sportscaster of the year for the second time by his fellow broadcasters.

The board of directors of MABA (the Memphis Area Broadcasters Assn.) has selected **Terry Wood**, VP/GM of Viacom's Memphis outlet WRVR, as its 1983 president. ... Joining the deregulation committee of the NAB is **Martin G. Greenberg**, vice president of radio for Belo Broadcasting, who was also recently elected to Belo's board of directors. The committee, headed by **Ted Snider**, president of KARN/KKYK Little Rock will meet with FCC representatives to discuss deregulation.

If you've got nothing better to do some evening after 5:30 p.m. EST, give the WBCN Boston switchboard a call at (617) 266-1111. The recorded message is worth hearing—at least it was on the Ides of March. That date, the 15th, marked the 15th anniversary of the AOR leader. A little trivia for you: the first song they played was Cream's "I Feel Free."

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YesterHits

HITS FROM BILLBOARD 10 AND
20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

1. Love Train, O'Jays, Philadelphia International
2. Killing Me Softly With His Song, Roberta Flack, Atlantic
3. Also Sprach Zarathustra (2001), Deodato, CTI
4. Neither One Of Us, Gladys Knight & the Pips, Soul
5. Last Song, Edward Bear, Capitol
6. The Cover Of Rolling Stone, Dr. Hook & the Medicine Show, Columbia
7. Dueling Banjos, Deliverance, Warner Bros.
8. Danny's Song, Anne Murray, Capitol
9. Break Up To Make Up, The Stylistics, Avco
10. Ain't No Woman, Four Tops, Dunhill

POP SINGLES—20 Years Ago

1. He's So Fine, Chiffons, Laurie
2. Our Day Will Come, Ruby & the Romantics, Kapp
3. The End Of The World, Skeeter Davis, RCA
4. South Street, Orlons, Cameo
5. You're The Reason I'm Living, Bobby Darin, Capitol
6. Rhythm Of The Rain, Cascades, Valiant
7. In Dreams, Roy Orbison, Monument
8. Baby Workout, Jackie Wilson, Brunswick
9. Our Winter Love, Bill Pursell, Columbia
10. Blame It On The Bossa Nova, Eydie Gorme, Columbia

TOP LPs—10 Years Ago

1. Deliverance, Soundtrack, Warner Bros.
2. Don't Shoot Me I'm Only The Piano Player, Elton John, MCA
3. Lady Sings The Blues, Diana Ross/Soundtrack, Motown
4. Rocky Mountain High, John Denver, RCA
5. Prelude/Deodato, Eumir Deodato, CTI
6. No Secrets, Carly Simon, Elektra
7. Shoot Out At The Fantasy Factory, Traffic, Island
8. The World Is A Ghetto, War, United Artists
9. The Divine Miss M, Bette Midler, Atlantic
10. Talking Book, Stevie Wonder, Tamla

TOP LPs—20 Years Ago

1. Songs I Sing On The Jackie Gleason Show, Frank Fontaine, ABC-Paramount
2. West Side Story, Soundtrack, Columbia
3. Moving, Peter, Paul & Mary, Warner Bros.
4. My Son, The Celebrity, Allan Sherman, Warner Bros.
5. The First Family, Vaughn Meader, Cadence
6. Richard Chamberlain Sings, MCA
7. Peter, Paul & Mary, Warner Bros.
8. Jazz Samba, Stan Getz, & Charlie Byrd, Verve
9. My Son, The Folk Singer, Allan Sherman, Warner Bros.
10. Fly Me To The Moon & The Bossa Nova Pops, Joe Harnell & Ork., Kapp

COUNTRY SINGLES—10 Years Ago

1. Teddy Bear Song, Barbara Fairchild, Columbia
2. Good Things, David Houston, Epic
3. Keep Me In Mind, Lynn Anderson, Columbia
4. Super Kind Of Woman, Freddy Hart, Capitol
5. You Lay So Easy On My Mind, Bobby G. Rice, Metromedia Country
6. A Shoulder To Cry On, Charley Pride, RCA
7. 'Til I Get It Right, Tammy Wynette, Epic
8. Neither One Of Us, Bob Luman, Epic
9. I Love You More And More Everyday, Sonny James, Columbia
10. Danny's Song, Anne Murray, Capitol

SOUL SINGLES—10 Years Ago

1. Neither One Of Us, Gladys Knight & the Pips, Soul
2. Killing Me Softly With His Song, Roberta Flack, Atlantic
3. A Letter To Myself, Chi-Lites, Brunswick
4. Love Train, O'Jays, Philadelphia International
5. Ain't No Woman, Four Tops, Dunhill
6. Call Me, Al Green, Hi
7. Masterpiece, Temptations, Gordy
8. Break Up To Make Up, Stylistics, Avco
9. Master Of Eyes, Aretha Franklin, Atlantic
10. Could It Be I'm Falling In Love, Spinners, Atlantic

Rock Albums & Top Tracks™

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Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	7	JOURNEY—Frontiers, Columbia WEEKS AT #1 5	1	1	7	DEF LEPPARD—Photograph, Mercury WEEKS AT #1 6
2	2	9	DEF LEPPARD—Pyromania, Mercury	2	18	3	U2—New Year's Day, Island
3	4	8	BRYAN ADAMS—Cuts Like A Knife, A&M (45)	3	2	8	JOURNEY—Separate Ways, Columbia
4	3	6	THE GREG KIHN BAND—Kihnspracy, Beserkley	4	7	4	AFTER THE FIRE—Der Kommissar, Epic
5	5	11	TRIUMPH—Never Surrender, RCA	5	3	9	TRIUMPH—A World Of Fantasy, RCA
6	6	4	STYX—Kilroy Was Here, A&M	6	9	15	DEXY'S MIDNIGHT RUNNERS—Come On Eileen, Mercury
7	12	3	U2—War, Island	7	8	4	THOMAS DOLBY—She Blinded Me With Science, Capitol
8	7	10	RED RIDER—Neruda, Capitol	8	4	11	BOB SEGER AND THE SILVER BULLET BAND—Even Now, Capitol
9	13	20	TOM PETTY AND THE HEARTBREAKERS—Long After Dark, Backstreet	9	6	7	STYX—Mr. Roboto, A&M
10	8	9	TONY CAREY—I Won't Be Home Tonight, Rocshire (12 inch)	10	14	3	BERLIN—Sex, Geffen
11	11	14	BOB SEGER—The Distance, Capitol	11	5	8	THE GREG KIHN BAND—Jeopardy, Beserkley
12	17	27	THE FIXX—Shattered Room, MCA	12	11	7	RED RIDER—Human Race, Capitol
13	10	17	SCANDAL—Scandal, Columbia	13	21	7	BRYAN ADAMS—Cuts Like A Knife, A&M
14	9	16	DURAN DURAN—Rio, Capitol	14	13	6	TONY CAREY—I Won't Be Home Tonight, Rocshire
15	30	3	PLANET P—Planet P, Geffen	15	10	5	TOM PETTY AND THE HEARTBREAKERS—Change Of Heart, Backstreet
16	14	11	RIC OCASEK—Beatitude, Geffen	16	12	7	DIRE STRAITS—Twisting By The Pool, Warner Bros.
17	21	4	INXS—Shabooh, Shoobah, Atco	17	35	2	INXS—The One Thing, Atco
18	22	8	THOMAS DOLBY—She Blinded Me With Science, Capitol (12 inch)	18	30	15	DURAN DURAN—Hungry Like The Wolf, Capitol
19	NEW ENTRY		MODERN ENGLISH—After The Snow, Shrd	19	20	15	SCANDAL—Goodbye To You, Columbia
20	33	3	MICHAEL BOLTON—Michael Bolton, Columbia	20	15	9	RIC OCASEK—Something To Grab For, Geffen
21	18	9	DEXY'S MIDNIGHT RUNNERS—Too Rye-Ay, Mercury	21	28	6	BRYAN ADAMS—Take Me Back, A&M
22	20	7	ERIC CLAPTON—Money And Cigarettes, Warner Bros./Duck	22	22	6	THE FIXX—Red Skies, MCA
23	16	39	MEN AT WORK—Business As Usual, Columbia	23	NEW ENTRY		ART IN AMERICA—Art In America, Pavillion
24	27	17	SAMMY HAGAR—3 Lock Box, Geffen	24	NEW ENTRY		BOB SEGER AND THE SILVER BULLET BAND—Boomtown Blues, Capitol
25	15	2	PETE TOWNSHEND—Scoop, Atco	25	NEW ENTRY		MODERN ENGLISH—I Melt With You, Sire/Warner Bros.
26	19	18	GOLDEN EARRING—Cut, 21 Records	26	19	19	GOLDEN EARRING—Twilight Zone, 21 Records
27	28	19	PHIL COLLINS—Hello, I Must Be Going!, Atlantic	27	17	8	FRIDA—I Know There's Something Going On, Atlantic
28	23	5	AFTER THE FIRE—Der Kommissar, Epic (12 inch)	28	25	7	DURAN DURAN—Rio, Capitol
29	39	18	NIGHT RANGER—Dawn Patrol, Boardwalk	29	23	5	THE PRETENDERS—My City Was Gone, Sire
30	31	4	ULTRAVOX—Quartet, Chrysalis	30	26	3	BRYAN ADAMS—I'm Ready, A&M
31	26	18	THE PRETENDERS—Back On The Chain Gang, Sire (45)	31	NEW ENTRY		DAVID BOWIE—Let's Dance, EMI/America
32	34	7	BERLIN—Pleasure Victim, Geffen	32	NEW ENTRY		ORCHESTRAL MANOEUVRES IN THE DARK—Telegraph, Polydor
33	25	21	FRIDA—Something's Going On, Atlantic	33	34	2	FALCO—Der Kommissar (The Commissioner), A&M
34	37	3	THE JOHN BUTCHER AXIS—The John Butcher Axis, Polydor	34	40	2	PHIL COLLINS—Through These Walls, Atlantic
35	40	3	THE CALL—The Walls Came Down, Mercury (45)	35	NEW ENTRY		ULTRAVOX—Reap The Wild Wind, Chrysalis
36	35	20	PAT BENATAR—Get Nervous, Atco	36	36	24	THE PRETENDERS—Back On The Chain Gang, Sire
37	NEW ENTRY		DAVID BOWIE—Let's Dance, EMI/America	37	29	20	MISSING PERSONS—Walking In L.A., Capitol
38	45	3	MOLLY HATCHET—No Guts, No Glory, Epic	38	57	18	THE FIXX—Stand Or Fall, MCA
39	44	3	CHRIS DE BURGH—The Getaway, A&M	39	43	15	FRANK MARINO—Strange Dreams, Columbia
40	32	16	VANDENBERG—Vandenberg, Atco	40	44	14	SAGA—Wind Him Up, Portrait
41	29	6	ART IN AMERICA—Art In America, Pavillion	41	27	11	VANDENBERG—Burning Heart, Atco
42	42	7	ROBERT HAZARD—Escalator Of Life, RCA	42	60	10	NEIL YOUNG—Little Thing Called Love, Geffen
43	41	4	THOMPSON TWINS—Side Kick, Arista	43	16	8	NEIL YOUNG—Mr. Soul, Geffen
44	NEW ENTRY		THE TUBES—Outside/Inside, Capitol	44	46	8	TRIUMPH—Never Surrender, RCA
45	NEW ENTRY		Z.Z. TOP—That's Lovin', Warner Bros. (12 inch)	45	47	6	THOMAS DOLBY—One Of Our Submarines Is Missing, Capitol
46	38	26	SAGA—Worlds Apart, Portrait	46	53	5	CULTURE CLUB—Do You Really Want To Hurt Me, Virgin/Epic
47	46	8	THE B'ZZ—The B'zz, Epic	47	31	4	MEN AT WORK—Underground, Columbia
48	43	11	NEAL SCHON AND JAN HAMMER—Here To Stay, Columbia	48	24	8	ERIC CLAPTON—I've Got A Rock N' Roll Heart, Warner Brothers/Duck
49	49	16	PSYCHEDELIC FURS—Forever Now, Columbia	49	NEW ENTRY		CHRIS DEBURGH—Don't Pay The Ferry Man, A&M
50			GARY MOORE—Corridors Of Power, Mirage	50	51	16	NIGHT RANGER—Don't Tell Me You Love Me, Boardwalk
Top Adds				51	37	11	BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away, Capitol
1	THE TUBES—Outside/Inside, Capitol			52	49	4	SAMMY HAGAR—I Don't Need Love, Geffen
2	Z.Z. TOP—That's Lovin', Warner Bros. (12 inch)			53	38	4	PAT BENATAR—Little Too Late, Chrysalis
3	DAVID BOWIE—Let's Dance, EMI/America			54	39	2	NIGHT RANGER—Sing Me Away, Boardwalk
4	GARY MOORE—Corridors Of Power, Mirage			55	41	35	JUDAS PRIEST—You've Got Another Thing Coming, Columbia
5	MARTIN BRILEY—One Night With A Stranger, Mercury			56	56	27	RUSH—Subdivisions, Mercury
6	U2—War, Island			57	50	25	SAGA—On The Loose, Portrait
7	ROXY MUSIC—Avalon, Warner/EG			58	58	16	PAT BENATAR—Looking For A Stranger, Chrysalis
8	PATRICK SIMMONS—So Wrong, Elektra (12 inch)			59	42	15	SAMMY HAGAR—Your Love Is Driving Me Crazy, Geffen
9	BILLY IDOL—Billy Idol, Chrysalis			60	59	15	BILLY JOEL—Allentown, Columbia
10	NICK LOWE—The Abominable Showman, Columbia						

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

Radio

New On The Charts

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

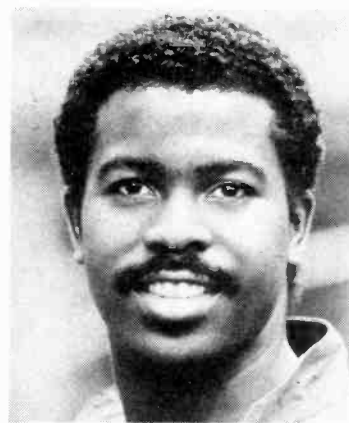


SINGLE BULLET THEORY

Drummer Dennis Madigan of the Nemperor group Single Bullet Theory, whose debut single, "Keep It Tight," stands at 94 on the Hot 100 this week, knows the power of "great radio music." "As kids," he recalls during the commercials while watching "The Love Boat," "we used to drive around listening to the Searchers, the Zombies and the Dave Clark Five. There was a wealth of creative energy on the dial, and now we're drawing on that period to make great music of our own."

"Keep It Tight" certainly fulfills that promise. The track, taken from the group's self-titled LP produced by Rob Freeman, was originally featured on the "Sharp Cuts" anthology of new music bands released on the Planet label in 1980. The updated arrangement features keyboardist Barry Fitzgerald on the Vox organ and a sweet saxophone solo by lead singer Michael Garrett.

The group, whose members also include guitarist Gary Alan Holmes and bassist Mick Muller, is based in Norfolk, Va., and subscribes to the theory that "the sum of the individual talents is what makes the music click," according to Madigan. "Keith Moon once said that you have to reach beyond your abilities, and he's right. We're not kidding ourselves, we're not the world's greatest musicians. But the record is true to our philosophy—good pop, with an edge."



KASHIF

Kashif has made his mark on the urban contemporary format in a remarkably short time. His creative partnership with Mighty M writer/producers Morrie Brown and Paul Lawrence Jones 3d has spawned hits for Howard Johnson ("So Fine"), Melba Moore ("Take My Love"), and Evelyn King ("Love Come Down" and "Back To Love"). Now the native New Yorker has emerged with a self-titled debut album for Arista whose first 45, "I Just Gotta Have You (Lover Turn Me On)," moves to a superstarred 14 on the black singles chart.

"Yes, we can be chameleon-like," Kashif, who is 25, says of the Mighty M sound. "But our rhythmic root is very warm. Our synthesizers don't have the mechanical feel of technopop or Euro-disco records." He says that he has studied and drawn inspiration from Motown and Solar recordings over the years.

Kashif, who wrote and co-produced a track with Arif Mardin for George Benson's forthcoming LP, plans a U.S. tour at the end of the summer. "My goals are pretty straightforward," he says. "One is to finance a school for underprivileged children. The second is to stay as close to the cutting edge of new talent as possible."



BOBBY SPRINGFIELD

Bobby Springfield debuts this week at starred 89 with "A New Woman Every Night" on Kat Family Records. When not performing, Springfield writes for Chappell Music. Previously, as senior staff writer for House Of Gold, he penned such hits as "Some Memories Just Won't Die" by Marty Robbins, "Heaven-bound" by the Oak Ridge Boys, "If I Had To Do It All Over Again" by Roy Clark, and "Let's Get It While The Gettin's Good" by Eddy Arnold. He has also written songs recorded by Hank Williams Jr., Marie Osmond, Barbara Fairchild, Sonny James, Dave and Sugar, Susie Allanson and Johnny Duncan.

Raised in Georgia, Springfield was an active performer on the stage and television by the age of seven. He moved to Nashville in his mid-teens, and at 16 became the youngest staff writer for House Of Gold.

Skilled not only as a singer but as an actor as well, Springfield has toured throughout the United States with a series of one-man Broadway-styled shows. He is now readying his first album, "Young And Hungry," in Nashville, produced by Randy Scruggs and John Thompson.

Retailing

Hastings Keys On Computers Centerpiece Of New 8,000 Square Foot Austin Store

By EARL PAIGE

LOS ANGELES—Most record/tape retailers may be tentative about moving into home computer software, but nonetheless there is an emerging trend of spectacular store entries. The latest example is the 103-unit Hastings chain's new 8,000 square foot superstore, in which \$200,000 in renovation and \$500,000 in inventory has been invested.

Set for an April 8 grand opening, it differs from the Western Merchandisers retail wing's seven other "super" units principally because of its extensive home computer section. Occupying 1,200 square feet on a raised platform, the section represents the centerpiece of the store.

"It's actually our fifth store in Austin, representing a kind of hub for us," says president John Marmaduke of the unit, which is located in a former sporting goods store directly across the street from the Univ. of Texas' main entrance, surrounded by various retail stores. "Considering how mall-oriented we are, it's also a lot of fun for us to go into this kind of elaborate free standing unit."

Superstores opposite large campuses are kind of a trend for Hastings. The College Station, San Angelo and Lubbock units are all located opposite campuses. Two other super units are in Amarillo, where the chain is based, and there is one each in Killeen and Abilene.

While home computer goods are emphasized, Marmaduke also notes the importance of the record department. The largest area of the store at 4,000 square feet, it will concentrate on music aimed at the college demographic, everything from imports and new wave to reggae and blues. "We kind of went through the manufacturer listings and just crossed out the titles we thought wouldn't sell," Marmaduke says. "We're so near our warehouse that we have just a week sell-off situation. Replenishment is fast."

The store's unusual V-shaped entrance identifies its main product offerings, notes retail vice president Bruce Shorts. Four 19-inch monitors, two on each side, display MTV, computer graphics, CED video programs and video games. These are

picked up internally by a customer-operated switcher near the computer section, where they can be projected onto a back wall. The computer section (which also features an array of high-tech personal stereo goods and CED video) is further highlighted by a store-length two-way mirror from three feet above the floor to the ceiling.

Neon lighting in Hastings' typeface, described by Shorts as "geometrically and aesthetically simple and pleasing," identifies all departments. There is a 3,000 square foot area for discount books, a glassed-in 800 square foot classical section, a 600 square foot boutique room, and a video games department.

The Guadalupe Street unit, staffed by 25 people, will feature the state of the art in anti-shoplifting devices. A key component is Sensormatic's new under-carpet exit detection devices, eliminating what many retailers decry as unsightly de-

tection pillars. (Hastings recently acquired 15 Flipside stores already using Sensormatic, but has used Check Point systems in other stores.) In addition to tagging high-end goods for Sensormatic, the store also uses a television monitor/surveillance camera combination, located at the main counter. Other cameras, both real and fake, undulate in back of ceiling-mounted plexi-smoke bubbles randomly situated around the store. Additionally, the store supervisor's office is in direct view via the two-way mirror adjacent to the computer section.

Despite the lavishness of the computer department, Marmaduke admits, "We just feel we are not expert enough to go much beyond Timex at this point." But in terms of Timex, Shorts indicates a full-blown entry: "We'll be emphasizing the message that the consumer can 'be in home computers tonight for \$55.' This is

(Continued on page 27)

MUSIC ODYSSEY'S WEISS Philly Dealer Thinks Big

LOS ANGELES—Philadelphia's Donny Weiss is bucking the trend toward smaller retail locations. "I hope to open two or three 10,000 square footers before the end of 1983," Weiss states, in contrast to the move nationally to stores of around 2,500 and 3,000 square feet.

"I need that extra space for the growing amount of new merchandise that presents itself. For jeans and active sportswear, Music Odyssey needs 4,000 square feet," says the man who pioneered ready-to-wear in a record/tape/accessories store. "Then records, tapes and accessories take up 3,000 square feet. From 1,500 to 2,000 square feet is occupied by video. That's sale and rental of videocassettes. No videodisks; I tried them earlier and they flopped. Hardware and software for home video games is there. And we'll have software and hardware for home computers."

"I have the Atari 400 and 800 and the Commodore VIC-20 in four stores right now, along with the complementary software. They'll be present in the new larger stores. Right now, that market is sluggish. Manufacturers are making the customers apprehensive with the price reductions and innovations every other month. That blue collar buyer who is so essential to total success is still on the fence," Weiss opines.

Weiss operates seven Music Odyssey stores, three of which are 10,000 square feet.

Sound Video Plays Host To Home Computer Show

By MOIRA McCORMICK

CHICAGO—The move by record/tape/video retailers into home computer software is pointed up by the first exhibit for such merchandise held by locally-based Sound Video Unlimited. The March 7-9 event attracted 350 people from a five-state region, with exhibits by 21 manufacturers, and Sound Video executives say they are so enthusiastic about the show that they now plan to hold one in the Los Angeles branch which will then circulate to all branches.

Among manufacturers at the giant distributor's event were Commodore, Texas Instruments, Mattel, Spectravideo, Atari, Colecovision, Activision, Parker Bros., Imagic, U.S. Games, Data Age, Starpath and Prentice Hall. Sound Video has held three other similar exhibition events since 1981, including one on video games.

The tone of the gathering was set opening day by Texas Instruments home computer division president Bill Turner, in a speech seeking to allay dealers' complaints that they were forced to give away hardware in order to generate sales for software. Turner indicated that hardware price footballing by discounters and department stores need not totally discourage independent retailers. He said mass merchandisers' software lines are limited.


The dilemma for record/tape/video retailers entering home computer merchandising as mass merchandisers promote it heavily is acute, notes Stan Myers, Sound Video vice president. Consumers tend to purchase software where they have bought the machines. Myers says, which will send them back to the larger stores and discounters where software lines are comparatively limited. "But the day of carrying everything is no longer—retailers will be carrying breadth rather than depth," Myers says.

A dominant theme of the show was the coming merger between home computers and video games. As Mike Heiges, rep with Spectravideo, noted, the Spectravideo SV-318 coming in April at under \$300 is equipped for home and business operations "as well as great games with great graphics."

The \$595-list Commodore 64 will be capable of handling CP/M software by this summer, promised reps Dick Schultz and Gary Vetter. "It's geared more for business than entertainment, but it sits well in the home with its color, sound and computing ease," one said. The VIC-20 is intended for both business and entertainment, it was pointed out.

However, some models are being marketed with less emphasis on the

(Continued on page 55)



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CBS Sale Of Pacific Stereo Is Completed

NEW YORK—CBS Inc. said last week it had completed the sale of its 83 Pacific Stereo outlets to Burke Mathes. Under the acquisition, the purchase price of which was not disclosed, Mathes is chairman and chief executive officer of the chain dealing in electronic entertainment products, while Rick Sabbag remains as president and chief operating officer.

Seven Pacific Stereo outlets are among a nationwide web of retailers chosen by Sony Corp. to handle its initial flow of Compact Disc players and disks starting this month.

Last year, Mathes resigned as president of Curtis Mathes, a franchiser of 450 retailers operating 700 outlets which offer a full line of audio and video products under the Curtis Mathes brand name. He joined the privately-held company in 1963 and was named president in 1976.

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Cahoots Chain Stays Small And Survives In Texas

LOS ANGELES—Small, independent chains often feel almost completely cut off from the mainstream of the record/tape business as they once knew it. So say Charles "Chuck" May, owner of three-unit, 10-year-old Cahoots Records & Tapes in Killeen, Tex. Product diversification and experience, May says, are keys to his survival.

"We would like to concentrate on the main record/tape product," May says, "but today we have to get into everything in order to make a living—cutouts, blank tape, 12-inch singles, accessories, video games and so on."

May, who began in 1973 in a tiny 900 square foot store in Cleburne, Tex. (population 20,000), directly

south of Fort Worth, has been able to recruit and train capable managers. Jack Crouch at the chain's Temple unit has been with May 10 years and Michael Hasty at Longview has six years with Cahoots.

Cahoots' growth was steady until two years ago. May opened his 1,200 square foot second store, now the flagship, in Killeen in 1976. A unit of the same size was opened two years later in nearby Temple (population 45,000). Both cities are approximately midway between Waco and Austin in central Texas.

May also opened a fourth store in 1978, in downtown Killeen. At 2,400 square feet, it was twice as large as his second and third units, but it was destroyed in a fire last June. The following year, learning of an existing 1,200 square foot store in Longview, east of Dallas, May was able to move on the opportunity because store manager Hasty was willing to relocate.

In 1980, stock was removed from the original store and a unit was opened in Tyler, near Longview. But, May says, he was not able to establish good enough management, and he sold the store the following year, although it still goes under the name Cahoots (a name, by the way, that May says he chose "because it is meaningless and yet well remembered").

The Killeen and Temple units differ in a number of ways from the Longview store, May notes. For one

thing, the Longview unit is nearly 100% black music, while the others are basically full-line. Additionally, cassettes (which are displayed behind counters at all his units) do much better at Longview, where they are running about even in volume with LPs, than they do at Killeen and Temple.

May is phasing out 8-tracks. Video games are not stocked at Longview, but they make up about 5% of the other stores' volume.

May, who writes his own radio spots, advertises extensively on radio but uses newspapers to promote video games. Shelf \$7.98 LPs are generally sold at \$6.89. "We have to run specials constantly," says May, noting that his Killeen and Temple stores are surrounded by large chains, and the Killeen store must compete with military exchange prices at the nearby 40,000 population Fort Hood base. "No way could we beat their prices," he ac-

knowledges of the military base. "But they don't have product when it's breaking."

Speaking of the small chain in today's business, May says, "We have had to learn how to just make a living. I don't intend to open 168 stores or to look big in someone else's eyes. We used to be able to sell the regular record/tape product, but now we have to be a lot more versatile and resourceful."

EARL PAIGE

Games Software At Record Factory Units

SAN FRANCISCO—The Record Factory chain is for the first time offering a broad line of computer games software, putting 30 Apple titles into the top 12 test stores of its 30 units. The locally-based chain will stock "twos and threes mainly, but five to 10s" on advertised items, says Dan Toussaint, vice president of marketing.

One of the first record/tape chains to move aggressively into home computer software (Billboard, Dec. 18), Record Factory markets the necessary hardware for all its software offerings.

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THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track	THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track								
1	1	30	THE WHO Who Are You MCA MCA 37003	1978	WEEKS AT #1 3	MCA	5.98	26	26	3	BOZ SCAGGS Hits Columbia PC 36841	1980	COL						
2	4	38	CAROLE KING Tapestry Epic PE 34946	1971		CBS		27	27	3	TOTO Hydra Columbia PC 36229	1979	COL						
3	5	38	BILLY JOEL Piano Man Columbia PE 32544	1974		CBS		28	37	7	THE MOODY BLUES On The Threshold Of A Dream Deram DER-18025	1969	POL	5.98					
4	7	28	THE WHO Meaty, Beaty, Big And Bouncy MCA 37001	1971		MCA	5.98	29	21	7	JIMMY BUFFETT Changes In Latitudes, Changes In Attitudes MCA 37150	1977	MCA	5.98					
5	6	28	THE WHO Live At Leeds MCA 37000	1970		MCA	5.98	30	23	30	STEELY DAN Can't Buy A Thrill MCA 37040	1972	MCA	5.98					
6	11	20	THE PRETENDERS Extended Play Sire SIR 3563	1981		WEA	5.98	31	33	24	RUSH Fly By Night Mercury SRM1-1023	1975	POL	5.98					
7	2	34	DAVID BOWIE The Rise And Fall Of Ziggy Stardust RCA AYL1-3842	1972		RCA	5.98	32	29	18	STEELY DAN Countdown To Ecstasy MCA 37041	1973	MCA	5.98					
8	3	22	JOE JACKSON Look Sharp! A&M 3187	1979		RCA	5.98	33	30	7	STEPPENWOLF 16 Greatest Hits MCA 37049	1973	MCA	5.98					
9	9	34	DAN FOGELBERG Souvenirs Epic PE 33132	1974		CBS		34	32	7	DAVID BOWIE Diamond Dogs RCA AYL1-3889	1974	RCA	5.98					
10	8	34	DAN FOGELBERG Nether Lands Epic PE 34185	1977		CBS		35	45	3	PSYCHEDELIC FURS Talk Talk Talk Columbia PC 37339	1981	COL						
11	17	32	THE MONKEES The Monkees' Greatest Hits Arista ABM 4089	1976		IND	5.98	36	36	20	STEELY DAN Pretzel Logic MCA 37042	1974	MCA	5.98					
12	15	24	RUSH Rush Mercury SRM1-1011	1975		POL	5.98	37	38	5	LOGGINS AND MESSINA "Best Of Friends" Columbia PC 34338	1976	COL						
13	12	30	TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers MCA 37143	1977		MCA	5.98	38	39	22	THE BEATLES Rock 'N' Roll Music Vol. II Capitol SN 16021	1976	CAP	5.98					
14	16	26	ALAN PARSONS PROJECT Eve Arista 9504	1979		IND	5.98	39	46	3	KENNY LOGGINS Celebrate Me Home Columbia PC 34655	1977	COL						
15	25	36	DAN FOGELBERG Captured Angel Epic PE 33499	1975		CBS		40	41	5	AL GREEN Greatest Hits Vol. I Motown 5283	1975	IND	5.98					
16	10	28	JANIS JOPLIN Greatest Hits Columbia PC 32168	1973		CBS		41	35	20	STEELY DAN The Royal Scam MCA 37044	1976	MCA	5.98					
17	20	11	THE WHO Odds and Sods MCA 37169	1974		MCA	5.98	42	47	7	MOODY BLUES In Search Of The Lost Chord Deram DER 18017	1968	POL	5.98					
18	19	18	RUSH Caress of Steel Mercury SRM1-1048	1975		POL	5.98	43	48	7	BILLY JOEL Turnstiles Columbia PC 33848	1976	COL						
19	18	20	JOHN LENNON Mind Games Capitol SN 16068	1973		CAP	5.98	44	34	7	THE GUESS WHO The Best Of The Guess Who RCA AYL-3662	1971	RCA	5.98					
20	13	7	TOTO Toto Columbia PC 35317	1978		COL		45	43	7	JANIS JOPLIN Pearl Columbia PC 32168	1971	COL						
21	28	20	DON MCLEAN American Pie United Artists LN 10037	1971		CAP	5.98	46	40	14	BEATLES Rock 'N' Roll Music Vol. I Capitol, SN16020	1976	CAP	5.98					
22	24	36	DAN FOGELBERG Home Free Epic Stock PC 31751	1972		CBS		47	NEW ENTRY		BETTE MIDLER The Rose Soundtrack Atlantic 16010	1979	WEA	5.98					
23	22	7	SPYRO GYRA Morning Dance Infinity 37148	1979		MCA	5.98	48	44	9	JOHN LENNON Rock N Roll Capitol SN 16069	1975	CAP	5.98					
24	14	16	TOM PETTY & THE HEARTBREAKERS You're Gonna Get It! MCA 37116	1978		MCA	5.98	49	NEW ENTRY		THIS YEAR'S MODEL Elvis Costello Columbia PC 35331	1978	COL						
25	31	24	STEELY DAN Katy Lied MCA 37043	1975		MCA	5.98	50	49	7	EDDIE MONEY Eddie Money Columbia PC 34909	1978	COL						

Game Monitor

Computer Software Firms Gear For Big Ad Blitz

By TIM BASKERVILLE

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

With shelf space already at a premium because of the hundreds of competing companies already in the field, the arrival of special marketing materials should make computer store counters even more crowded with dumps, racks and point-of-purchase merchandising aids.

Epyx and Roklan are offering racks for their software; Roklan's is a free-standing unit for the shop floor. Micro D., a major distributor with branches in California, Texas and Maryland, is making available a "Hot Rack," a counter-top unit supplied with software pre-selected by the distributor according to the ordering level requested by the dealer.

In-store demonstrations are being encouraged by Broderbund's "Sneak Preview" program, in which qualified dealers are sent a special advance copy of new programs for

store use, thereby allowing the owner to order according to customer interest. In addition, many of the programs are opened with a self-playing passage which gives an overview of game action, followed by an invitation to the viewer to try out the game.

The idea, Broderbund president Doug Carlston says, came from the fact that the company's best seller so far, "Choplifter," has gained much of its continuing momentum from its self-playing feature, which has allowed store owners to put the game up as a convenient computer demonstration aid. Broderbund's games in development, says vice president Gary Carlston, are being designed to have the attention-drawing graphic details that will make store owners and individual computer owners quick to show their line as examples of computer capabilities.

★ ★ ★

Also discussed at Broderbund's

(Continued on page 55)

Retailing

Computers At Hastings Unit

• Continued from page 25

possible with the Timex rebate at \$69.95 list. As for software, we'll have a depth of 120 inventory items from \$69.96 to \$139 executive kits that in cases comprise 17 pieces. Timex, Orbyte, Mindware and Timeworks are our initial lines."

The new unit, called Hastings Books, Records & Video, brings Western Merchandising to a total of 103 units, stretching eastward from New Mexico to Florida and northward into Indiana, Illinois and Ohio. There are 41 Hastings stores (22 of which sell books), 38 Record Towns (including the Flipside units) and 24 Disc Records stores. "That," Shorts says, "is this week's total."

New Products



Swire Magnetics is now marketing a VHS T-120 and Beta L-500. The Gardena, Calif. firm now joins TDK, Maxell, 3M and Memorex as companies licensed to produce under JVC's VHS license.



Coleco is offering the "Super Action Controller" for its ColecoVision allowing players to "feel" the action along with controlling it more precisely.



Twentieth Century-Fox is releasing "Flash Gordon" for Atari VSC 2600, 400/800 and VIC 20 formats with a package that contains a full-color poster from the film.

www.americanradiohistory.com

Video Music Programming

As of 3/9/83

MTV Adds & Rotation

This report does not include those videos in recurrent or oldie rotations. For further information, contact Buzz Brindle, director of music/programming, MTV (212) 944-5399.

MTV NEW VIDEOS ADDED:

A Flock Of Seagulls, "Wishing," Arista
Bananarama, "Shy Boy," PolyGram
Berlin, "The Metro," Geffen
Golden Earring, "The Devil Made Me Do It," 21/PolyGram
Eddy Grant, "Electric Avenue," Portrait
Billy Joel, "Goodnight Saigon," Columbia
Kajagoogoo, "Too Shy," EMI America
Little Steven, "Under The Gun," EMI America
Psychedelic Furs, "Run And Run," Columbia
Patrick Simmons, "So Wrong," Elektra

★ ★ ★

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

Bryan Adams, "Cuts Like A Knife," A&M
After The Fire, "Der Kommissar," Epic
Pat Benatar, "Anxiety," Chrysalis
Pat Benatar, "A Little Too Late," Chrysalis
Def Leppard, "Photograph," Mercury
Dexy's Midnight Runners, "Come On Eileen," Mercury
Duran Duran, "Rio," Capitol
Falco, "Der Kommissar," A&M
Golden Earring, "Twilight Zone," 21/PolyGram
Journey, "Separate Ways," Columbia
Greg Kihn Band, "Jeopardy," Beserkley
Men At Work, "Be Good Johnny," Columbia
Pretenders, "Back On The Chain Gang," Sire
Triumph, "A World Of Fantasy," RCA

★ ★ ★

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

ABC, "Poison Arrow," PolyGram
The Call, "When The Wall Came Down," PolyGram
Culture Club, "Do You Really Want To Hurt Me," Virgin/Epic
Chris De Burgh, "Don't Pay Ferryman," A&M
Thomas Dolby, "She Blinded Me With Silence," Capitol
English Beat, "Save It For Later," IRS
Fixx, "Red Skies," A&M
The Flirts, "Jukebox," O
J. Geils Band, "Land Of A Thousand Dances," EMI America
Heaven 17, "Let Me Go," Arista
Inxs, "The One Thing," Atco
Joe Jackson, "Breaking Us In Two," A&M
Michael Jackson, "Billie Jean," Epic
Jefferson Starship, "Winds Of Change," MCA
Members, "Working Girl," Arista
Modern English, "I Melt With You," Warner Bros.
Naked Eyes, "Always Something There To Remind Me," EMI America
Prince, "Little Red Corvette," Warner Bros.
Red Rider, "Light/Human Race," Capitol
Schon/Hammer, "No More Lies," Columbia
Billy Squier, "She's A Runner," Capitol
Styx, "Heavy Metal Poisoning," A&M
Styx, "Mr. Roboto," A&M
Ultravox, "Reap The Wild Wind," Chrysalis
U2, "New Years Day," Island

★ ★ ★

MTV LIGHT ROTATION (1-2 plays a day):

Devo, "That's Good," Warner Bros.
Dire Straits, "Twisting By The Pool," Warner Bros.
Divinyls, "Boys In Town," Chrysalis
Felony, "The Fanatic," Scotti Bros./CBS
Chuck Francour, "Under The Boulevard Lights," EMI America
John Hall Band, "Love Me Again," EMI America
George Hatcher Band, "Movin' On Down The Road," No Label
Molly Hatchet, "What's It Gonna Take," Epic
Le Roux, "Carrie's Gone," RCA
Kenny Loggins, "Heart Light," Columbia
Malcolm McLaren, "Buffalo Gals," Island
Gary Moore, "Always Going To Love You," Atco
Loz Netto, "Fade Away," PolyGram
Randy Newman, "I Love L.A.," Warner Bros.
Rodway, "I Am Electric," RCA
Todd Rundgren, "Hideaway," Bearsville
Scandal, "Love Has Got A Line On You," Columbia
Simple Minds, "Promised You A Miracle," A&M
Single Bullet Theory, "Keep It Tight," Nemperor
Strange Advance, "She Controls Me," Capitol
Supertramp, "My Kind Of Lady," A&M
Thompson Twins, "Lies," Arista
Toons, "Video Games," No Label
Trio, "Anna," Mercury
Vandenberg, "Love In Vain," Atco
Neil Young, "Sample And Hold," Geffen

★ ★ ★

MTV WEEKEND EVENTS:

Saturday Concerts: Adam & the Ants, March 26
Sunday Specials: Liner Notes: Styx, Boy George, Bob Seger, March 27

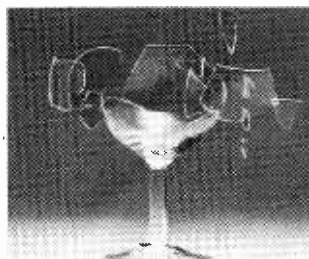
★ ★ ★

Consideration is being given to other music programming information for future inclusion in this feature. Send details to: Video Music Programming, Billboard, 1515 Broadway, New York, N.Y. 10036.

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28 **New LP/Tape Releases**

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the minute on available new product. The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; 8T—8-track cartridge. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POPULAR ARTISTS

- BARONE, RICHARD, & JAMES MASTRO**
Nuts & Bolts
LP Passport PB 6021
- BLUE MAGIC**
Magic #
LP Mirage 90074-1\$8.98
CA 90074-4\$8.98
- BRANIGAN, LAURA**
Branigan 2
LP Atlantic 80052-1\$8.98
CA 80052-4\$8.98
- BUFFETT, JIMMY**
Living & Dying In ¾ Time/White Sport
Coat & Pink Crustacean
CA MCA MCAC2-6927\$9.98
- CAPALDI, JIM**
Fierce Heart
LP Atlantic 80059-1\$8.98
CA 80059-4\$8.98
- CASUALS featuring JOHNNY SPORTCOAT**
Walk Faster
LP Casualrama CR101
- CHANGE**
This Is Your Time
LP Atlantic/RFC 80053-1\$8.98
CA 80053-4\$8.98
- COOL IT REBA**
Money Fall Out The Sky
EP Hannibal HNEP 3302
- CRUSADERS**
Free As The Wind/Rhapsody & Blues
CA MCA MCAC2-6928\$9.98
- DIAMOND, NEIL**
Moods/Stones
CA MCA MCAC2-6934\$9.98
- FAITHFULL, MARIANNE**
A Child's Adventure
LP Island 90066-1\$8.98
CA 90066-4\$8.98
- HAGGARD, MERLE**
Serving 190 Proof/I'm Always On A
Mountain When I Fall
CA MCA MCAC2-6930\$9.98
The Way I Am/Ramblin' Fever
LP MCA MCAC2-6931\$9.98
- HOUSE, JAMES**
The Edge
LP Atlantic 80051-1\$8.98
CA 80051-4\$8.98
- INGRAM**
Would You Like To Fly
LP Mirage 90075-1\$8.98
CA 90075-4\$8.98
- INTERNATIONAL Q**
Curtains
EP Doderipe D010
- JOHN, ELTON**
Tumbleweed Connection/Madman
Across The Water
CA MCA MCAC2-6935\$9.98
- KIX**
Cool Kids
LP Atlantic 80056-1\$8.98
CA 80056-4\$8.98
- KOSMIN, LEE**
Stop The Clock
LP Duke 90071-1\$8.98
CA 90071-4\$8.98
- LYNN, LORETTA**
I Remember Patsy/Loretta
CA MCA MCAC2-6929\$9.98
- MASS PRODUCTION**
83
LP Cotillion 90079-1\$8.98
CA 90079-4\$8.98
- MASTRO, JAMES, see Richard Barone**
- MINUTEMEN**
What Makes A Man Start Fires
LP SST014
- MODERN ENGLISH**
After The Snow
LP Sire 23821
- MOORE, GARY**
Corridors Of Power
LP Mirage 90077-1\$8.98
CA 90077-4\$8.98
- MORGAN, GEOFF**
Finally Letting It Go
LP Flying Fish 277
- MOON PIE DAINCE BAND**
Flower In The Sand
LP Folklore 101\$7.98
CA 101\$7.98
- OZONE**
Glasses
LP Motown 6037ML\$8.98
CA 6037MC\$8.98

EP Releases

Billboard has added EPs to the configurations included in its New LP/Tape Releases section. Companies desiring listings should send information for each EP (artist, title, catalog number, suggested list price) to Billboard, Directory Central, 2160 Patterson St., Cincinnati, Ohio 45214.

- RAMONES**
Subterranean Jungle
LP Sire 23800
- RODGERS, NILE**
Adventures In The Land Of The Good
Groove
LP Mirage 90073-1\$8.98
CA 90073-4\$8.98
- SPARKS**
Sparks In Outer Space
LP Atlantic 80055-1\$8.98
CA 80055-4\$8.98
- SPONGESTONES**
Best Music
LP Ripete 392152
- STEPPENWOLF**
Steppenwolf/Steppenwolf The Second
CA MCA MCAC2-6933\$9.98
- TOWNSHEND, PETE**
Scoop
LP Atco 90063-1 (2)
CA 90063-4
- TUCKER, TANYA**
TNT/Dreamlovers
CA MCA MCAC2-6936\$9.98
- U2**
War
LP Island 90067-1\$8.98
CA 90067-4\$8.98
- WALKER, JERRY JEFF**
Viva Terlingua/Ridin' High
CA MCA MCAC2-6932\$9.98
- WILDLIFE**
Wildlife
LP Swan Song 90078-1\$8.98
CA 90078-4\$8.98
- WILLS, NICOLE**
Tell Me
LP Bearsville 23656
- ZEBRA**
Zebra
LP Atlantic 80054-1\$8.98
CA 80054-4\$8.98

JAZZ

- BERGER, EDDIE, & THE JAZZ ALL-STAR**
Be Bop & Soda
LP Uptown URT 004
- KIRCHNER, BILL, NONET**
What It Is To Be Frank
LP Sea Breeze SB 2010
- KLEMMER, JOHN**
Barefoot Ballet/Touch
CA MCA MCAC2-6926\$9.98
- PAGE, NATHAN**
Page-ing Nathen
LP Hugo's Music HMS 109
- UPCHURCH, PHIL**
Revelation
LP JAM 011
- WIDESPREAD JAZZ ORCH.**
Swing Is The Thing
LP Adelphi AD 5015
- WRIGHT, STEVE, BIG BAND**
Take Two
LP Steve Wright Music Endeavors ME 82481

GOSPEL

- BARNES, REV. F.C., & SISTER JANICE BROWN**
Rough Side Of The Mountain
LP Atlanta Int'l AIR 10059\$7.98
CA AIR 10059\$7.98
8T AIR 10059\$7.98
- BUDD, RED, CHOIR**
When We All Get To Heaven
LP Atlanta Int'l AIR 10058\$7.98
CA AIR 10058\$7.98
8T AIR 10058\$7.98
- GERVAT, TOM**
Look Away To Jesus
LP Resilient RR1001No List
- HARRIS, ARNOLD, & THE GOSPEL CRUSADERS**
It's Only A Matter Of Time
LP Atlanta Int'l AIR 10056\$7.98
CA AIR 10056\$7.98
8T AIR 10056\$7.98
- LOGAN, CLINTON, SINGERS**
Couldn't Have Made This Journey
Without You
LP Atlanta Int'l AIR 10057\$7.98
CA AIR 10057\$7.98
8T AIR 10057\$7.98
- SMITH, MICHAEL W.**
Michael W. Smith Project
LP Reunion RRA0002
- TALBOT, JOHN MICHAEL**
Songs For Worship
LP Birdwing BWR 2044
- WALKER, REV. T.L.**
Needed But Not Wanted
LP Atlanta Int'l AIR 10055\$7.98
CA AIR 10055\$7.98
8T AIR 10055\$7.98
- WHITE, REV. R.L., & THE MOUNT EPHRAIM CHOIR**
We Come To Praise The Lord
LP Atlanta Int'l AIR 10060\$7.98
CA AIR 10060\$7.98
8T AIR 10060\$7.98

CLASSICAL COLLECTIONS

- MUSIC FROM DARTMOUTH**
Ursula Oppens Performs Solo Piano
Music By Wolff & Dembski; Electronic
Music Created On The Synclavier By
Appleton & Weltner
LP Philo D 200\$8.95

(Continued on page 55)

Pro Equipment & Services

\$4 Million Expansion Program Is Launched By Unitel Video

NEW YORK—Unitel Video will spend in excess of \$4 million this year as part of an expansion plan which underscores what Herb Bass, the firm's president, describes as Unitel's positioning to meet the growing demand for videotape facilities and services.

More than \$1.6 million is being

spent on the acquisition of two multi-storied Manhattan properties which are being renovated to include a 5,000 square foot programming studio, additional post-production facilities, equipment, administrative and executive offices, and future expansion space. Money for the project is coming from an Ur-

ban Development Action Grant loan, a New York State Job Development Authority loan, and private financing from the Chemical Bank at a floating interest of 70% of the prime rate.

The new buildings will give Unitel 55,000 square feet of additional work space, and will ease what Bass describes as congestion in existing facilities. The money earmarked for expansion at Unitel this year is in addition to significant expenditures made during 1982 for the development of Odyssey I, the firm's largest mobile unit, and the acquisition of the StarShows mobile operation from TPC Communications.

According to Bass, Odyssey I was built "from the ground up" at a cost of \$2.5 million. He states, "It was designed to create a studio on wheels that combines the ultimate in technology with the versatility to tackle any assignment at any location."

The acquisition of StarShows includes two mobile units. StarShows will be run under the direction of Unitel Mobile Video Inc., a wholly-owned subsidiary of Unitel Video. Unitel Mobile Video also operates Odyssey I and other mobile units in the Unitel operation.

Under the terms of the acquisition agreement, 12 executives and operating personnel of StarShows have joined Unitel. They and the mobile units will continue to be located in Pittsburgh, where TPC is based.

Bass admits that startup costs of the mobile units and the expansion of the New York offices have combined with a down economy to impact on the firm's profits. "Commercial production business remains soft, as advertisers and independent producers continue to experience cutbacks in their budgets for new commercial production," he says. During that period the firm's net earnings rose 34% to a record \$878,000.

Underlining the firm's growth picture is the fact that Unitel was able to offer a 10% stock dividend to its shareholders during fiscal 1982.

Unitel Video was started in Philadelphia in 1969 by Bass and Alex Geisler. The firm moved its headquarters in 1971. It provides videotape services to advertising agencies, cable tv companies, and independent producers in three principal areas:

- Videotape recording of television programs, commercials, corporate and industrial communications, in studios and on location.

- Post-production services consisting of editing, special effects, titling and duplication of videotape materials recorded by Unitel and others.

- The transfer of film to tape.

NARAS Nashville Holds Jingle Meet

NASHVILLE—The local chapter of NARAS recently sponsored a jingle production seminar which was attended by 50 music industry professionals and area college students majoring in recording industry programs.

The day-long seminar was presented by Hummingbird Productions at Bullet Recording. It covered such topics as SYMPTE time codes, producing storyboards to the rough video of a jingle, post-scoring of a jingle and cutting tracks.



CHAN TEACHES—Curtis Chan, national engineering manager, Sony Professional Audio Products, conducts training seminars in the use of digital audio equipment, for recording engineers and producers.

Sony Holding Series Of Digital Seminars

By RADCLIFFE JOE

NEW YORK—The Professional Audio Products Division of Sony is offering a series of technical training seminars to users of its digital audio equipment products. The seminars, conducted by Curtis Chan, the division's national engineering manager, are aimed at providing recording engineers and producers with "hands-on" experience in adjustments and troubleshooting.

The first two seminars were held last month at Sony's facilities in Compton, Calif., and Park Ridge N.J. The demonstration unit for these two seminars was Sony's model PCM-1610 two-channel digital audio processor, which was unveiled at the 69th AES convention. It is a 16-bit system which, according to Chan, provides better than 90dB dynamic range, distortion of less than 0.05% over the entire spectrum, and unmeasurable wow and flutter.

The PCM-1610 also incorporates such new features as an SMPTE time code generator, a switchable transformer/transformerless function on inputs and outputs, and a variable mute time selector for protection against bit errors.

Chan, who has designed the semi-

nars, and wrote the technical manuals and other training materials, says there are a number of reasons why his company has decided to sponsor the workshops. Among them are:

- A solidifying of interest in digital audio mastering around the Compact Disc introduction.

- Mixdown to digital, both for new releases and for archival preservation, is becoming standard practice at many major labels.

- Approximately 50 Sony models PCM-1600 and PCM-1610 are already in use in the U.S.

- There is growing interest in digital audio and video.

About 30 engineers and producers attended the first two seminars. They represented such companies as Allied Record Co., Audio Realty, Digital Magnetics, Digital Services Recording, Miller & Kreisel Sound Corp., Mobile Fidelity Sound Labs, Motown/Hitsville U.S.A., Capitol Records, Pioneer Video, Inc., Warner Bros. Records, Fosgate Research/Sound Field Video Systems, Walt Disney Productions, Atlantic Records, Wonderland Studios, CBS Records, New York Digital Recording, Specialty Records Corp., ICA, and Sony/MCI.

Meanwhile, Sony/MCI is offering special discounts and other incentives to purchasers of its digital recording systems as part of a special promotion to celebrate the firm's first anniversary as a joint venture company. As part of the promotion, purchasers of the Sony/MCI model JH-500D console, or the larger JH-600 console, will be offered a 15% reduction on the price of the Sony model DRE-2000 digital reverberation unit. Buyers of the MCI model JH-24-24 multitrack system will qualify for a free Sony PCM F-1 Digital Audio Processor. Also being offered free to purchasers of MCI's model JH-110B high performance recorders is a Sony model C-35P condenser microphone.

Battery Sound Upgrading Facilities

NEW YORK—Gearing for what he sees as a coming upturn in the nation's economy, Mark Friedman, owner of Battery Sound studios based here, is upgrading the facilities with the installation of a Harrison model MR-4 system, an Otari model MIR-90 24-track console, a model MIR-10 two-track console, and a Lexicon model 224X machine.

Expansion of the facility will also include what Friedman describes as "an intimate single room studio for independent production." Equipment for the expansion was supplied to Battery Sound by Martin Audio Video Corp., New York.

Pro Equipment & Services



SCREAMING SKULL—Lesley Gore, center, sits in with Ritchie Cordell, left, and Glen Kolotkin, right, of Screaming Skull Productions, during the recording of her tune, "One, Two, Three, Four," which she wrote especially for the Ramones. The tune will be featured on the Ramones' forthcoming Sire album. Also pictured are Johnny Ramone, second from left, and Joey Ramone.

Fast Forward

By MARTIN POLON

A fascinating syndrome is currently occurring in many professional recording studios around the country and around the world. "Do we really need digital?" is the question of the hour.

There are several factors that prompt this question. First and foremost on most audio professionals' agenda is the prospect, no matter how small, that the digital disk might fail, through an inability to establish a hold on the marketplace.

Everybody, from consumers and dealers to manufacturers, remembers Quad, the audio industry's answer to the ghost of Christmas past. There are those who say, "Better not to have digital than to have and lose another marketing exposure." These "no news is good news" skeptics point to the high retail price of the digital Compact Disc players on introduction, and to the relative shortage of digital software due from the American record companies.

Another group of digital doubters is disturbed by the cost of upgrading studio facilities to full digital. Although many studios are equipped with first-generation digital recorders from such companies as 3M and Sony, the advent of a total digital recording environment promises to be a very expensive proposition for most.

Even for a large studio complex, the \$200,000 price tag for multitrack and mixdown to digital release format can be a formidable stumbling block. The addition of digital mixing facilities, of which the Neve is but the first generation, and the cost of a digital studio revamp could approach half a million dollars.

The last question that is being asked about the digital disk is, "Does it really sound better?" There are some well-respected audio engineers and mixers who expect theoretical perfection and consider the Compact Disc to be less than that.

All of these questions are perfectly valid, but so are the answers. There are some issues that cannot be settled. The controversy over digital sampling rates rages, with the nagging and bickering about the 44.1 KHz rate's adequacy continuing unabated. The Compact Disc is a "now" product rather than a "tomorrow" product, and a measurable improvement over the conventional analog disk. CD will create a new marketplace for amplifier electronics and loudspeakers that will match the 90 dB-plus dynamic range of the

Compact Disc. It will revolutionize car stereos and Walkman-type products.

The possibility of the digital disk's failure is real, but only in the most remote sense. The record industry no longer has the luxury of living without digital disks. The public has been told, by media and manufacturers alike, that conventional records are old-fashioned. The record buying public has similarly noted that conventional record quality is often less than spectacular.

If the record industry in the U.S. had an environmentally safe source of PVC plastic as a raw material; if stampers were replaced every few thousand impressions; if platters were allowed adequate cooling time before ejection, and if manufacturers would use a looser shrink wrapping—then the conventional record could at least achieve its potential for fidelity and a dynamic range approaching 60 dB. But none of these conditions can be achieved in a way that would still allow profitable manufacturing (or so the record companies tell us). The digital disk is virtually immune to the vagaries of manufacturing and regularly achieves 90 dB-plus of dynamic range.

The demographics of America have changed. Median age is moving above 30, and the emergence of an affluent, older audience with large numbers is impacting musical preferences. Classical music is the obvious recipient of interest by this group, and the expenditures for playback equipment are above average in every category. The digital disk and its associated player appeal to this group, which had in the past not been part of the mainstream record business.

Yes, digital will require large expenditures at the recording studio. But the choice may well be between more business and no business. The quality of reproduction offered by digital disk may not be quite up to the level that some people would like. But the prospect of improvements in the recording and reproduction of sound are exciting to most listeners, and as the prices for both players and disks drop, the market will expand and grow. Digital, in the form of the Compact Disc, may not be the most perfect system achievable, but it is a standard, and it may well be perfect enough to revolutionize sales into the next century.

Improvements At Gnome Studios

DETROIT—Gnome Sound Studios is upgrading its facility from eight- to 24-track, using Soundcraft equipment throughout. Bruce Nazarian, owner of Gnome Sound, says he believes that this is the first time a Midwestern studio has used Soundcraft systems exclusively.

The new equipment includes the Soundcraft model 1600 producer series console with a 24 by 8 by 24 configuration which provides it with 48 input capability in the remix mode. Also used are a Soundcraft model SCM 762-24XV two-inch 24-track machine, and JBL model 4411 monitors.

On completion of the upgrading process, Gnome Sound, until now an in-house recording studio for Gnome Productions, will open its doors to a limited number of outside clients. Nazarian explains that Gnome Sound will offer the public package deals that include producers, arrangers, studio musicians, engineers and recording facilities.

Other equipment at the facility includes microphones by AKG, Shure, Neumann, Sennheiser, Beyer and AudioTechnica; rack gear by Deltalab and Lexicon; noise reducers by dbx; and musical equipment by Fender, Rhodes, Yamaha, Gibson, Martin, Guild, Ibanez and Alembic. Synthesizers include products from ARP, Moog, Korg, Roland and Linn, and Oberheim's DSX digital sequencer.

For video capability, Gnome is installing SMPTE interlock between its three-quarter-inch video machines and its 24-track console. Digital mixdown will be made possible through a dbx digital processor.

Telex Adds New Transport Option

MINNEAPOLIS — Telex Communications has added a new 10½-inch reel master transport option for use with its existing 300 series of duplicating systems. According to Peter Schwarz of Telex, the option allows model 300 system owners to increase the speed of their unit, and gain the convenience of 10½-inch reels without modifying the rest of their systems.

In the past only seven-inch reel transports were available, and these required the user to rethread tape onto a smaller reel if the original was available only on 10½-inch reel. The firm's new model 6300 master transport uses either standard seven-inch or 10½-inch NAB reels, and the proper reel tension and torque for each size is selected through a switch.

Schwarz says the system runs at a speed ratio which doubles the reel-to-cassette production available when duplicating from seven-and-a-half ips masters. A tape speed switch is used to select either 30 or 60 ips running speeds with equalization set automatically.

Heads in the system are pre-aligned and mounted on a heavy gauge plug-in headblock assembly, which also contains the tape guides and an optical infra-red sensor that allows for the transport's end-of-tape stop or stop-rewind-rescue operation.

Prices on the model 6300 begin at \$2,300. The unit is available with quarter-track/four channel and half-track two channel head configurations. Each configuration is available in both 100- and 220-volt versions.

www.americanradiohistory.com

Studio Track

By ERIN MORRIS

In Nashville at Creative Workshop, Word recording artist Steve Camp working on self-produced album project with Hank Newberger engineering and Brent Maher and Richard Carpenter assisting. ... Lari Goss producing gospel artist Ronn Jones, with Lee Peterzell behind the board. ... Danny Gaitner laying tracks with producer Joe Huffman. Peterzell engineered the tracks.

At Soundshop, Razy Bailey laying RCA tracks with Ernie Winfrey engineering. ... Eddie Kilroy producing Ron Reely, with Tom Pick at the controls. ... Kippi Brannon laying tracks for MCA with Buddy Killen producing and Mike Bradley engineering. ... O.B. McClinton with the production team of Timmy Tappan and Travis Turk. Danny Hilley engineered the sessions. ... Killen producing tracks for T.G. Sheppard, with Winfrey behind the board. ... Gospel group the Williams Brothers were in the studio with Andy Tolbird producing. Engineers for the sessions were Turk and Winfrey. ... Producer Dave Burgess in the studio with Sabrina, with Tom Pick engineering.

Mastering at Criteria Recording Studio in Miami includes Dionne Warwick on Arista. Mastering duties were handled by Mike Fuller. ... Fuller also mastering Eddie Money's upcoming release. ... Placido Domingo in the studio laying tracks for CBS Masterworks with Milton Okun producing and Bob Castle engineering. ... Harumi Ohzora cutting London Records tracks with producer Kazuhiko Katoh. Fuller engineered the sessions with assistance from Mark Dreab.

At Eddy Offord Studios in Atlanta, Lucky Pierre completing their first project, with Chuck Allen producing and engineering the tracks.

In Los Angeles at Russian Hill Recording, Glenn Walters mixing Hoodoo Rhythm Devils, with Jack Leahy engineering and Gary Clayton

assisting. ... Voices Of Joy mixing with producer Levi Seacer and engineer Jeff Kliment. ... John Coon producing Mr. Potatohead, with Karl Derfler behind the board. ... Niles Anders producing Galleon. Kliment is engineering the project.

At Magnolia Sound, Chrysalis artist Leo Kottke cutting LP tracks, with T-Bone Burnett producing. ... Emmylou Harris producing Warner Bros. artist Delia Bell's upcoming LP. ... The Enactron Truck recording Chilliwack in Vancouver with Rocket Norton producing.

George Duke producing Deniece Williams at The Complex Studios. Engineering is Tom Vicari, with Barbara Rooney assisting. ... Duke is also producing Philip Bailey's first solo effort, to be released on Columbia. Engineers are Vicari and Rooney. ... Jennifer Holliday tracking her first solo album for Geffen, with Maurice White producing and Mick Guzauski engineering. Rooney is assisting. ... George Massenburg mixing the Tubes' upcoming Capitol album. David Foster is producing the project. ... Linda Ronstadt in with producer Peter Asher to finish album of '30s and '40s torch songs. Ronstadt is recording the songs live on The Complex soundstage in front of Nelson Riddle's 50-piece orchestra. Massenburg is engineering.

At Sound City Studios in Van Nuys, Calif. Ronnie Dio, formerly of Black Sabbath, is producing his first solo LP for Warner Bros. with Angelo Arcuri engineering and Ray Leonard assisting. ... Rick Springfield producing his latest RCA release with co-producer and engineer Bill Drescher. Rick Polakow is assisting. ... Quarterflash tracking with producer John Boylan and engineer Paul Grupp.

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

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MPAA OFFICIAL

Bouras Gives Update On Antipiracy Battle

HOLLYWOOD, Fla.—Video piracy and counterfeiting remain serious problems around the world, although efforts to solve them are being stepped up in many countries. Speaking before the ITA seminar here March 7, James Bouras, head of all antipiracy activity for the MPAA, updated attendees on the world situation.

Bouras explained that countries can be divided into three categories: those with effective laws on the books that still suffer from serious problems, those that are effectively policed and those with very serious problems.

Within that framework, he gave some examples: 50% of the West German market, he said, is pirated. Sweden and Denmark are "not bad." South Africa is "most improved," with 700 raids having been staged against retailers and duplicators. In the Arab countries, no copyright protection exists, so there is no government interest. Hong Kong is the most effectively policed country in the world.

The United Kingdom, Bouras said, still stands out as one of the most serious problem areas in the world. Although copyright protection exists, there is only an \$80 fine for piracy. "Scotland Yard an-

nounced in the London Times they wouldn't get involved in antipiracy efforts," Bouras said, adding that about 40% of all U.K. video stores contain pirated goods. "Considering that laws do exist, that's shocking."

Bouras continued, "The most obvious conclusion is that laws must be updated. The new U.S. laws have proved a deterrent, and much of Europe is considering increases in the maximum criminal penalties. Without effective police cooperation, though, you don't stand a chance. Since the Scotland Yard announcement, piracy has skyrocketed in the U.K. Pirated tapes from that country have turned up in Australia, Singapore and Malaysia.

"Singapore's censor board now administers a licensing program for all retailers, distributors and duplicators of video product, and there have already been a number of prosecutions. This move was motivated by censorship, but the same thing can be done for copyright," Bouras said.

Counterfeiting is a less serious problem than piracy, Bouras said, although it is growing as manufacturers attempt to cut their costs to achieve a higher per-title volume. Bouras urged manufacturers not to lower their packaging standards.

Music Can Sell Hardware, Sony Exec Tells Seminar

HOLLYWOOD, Fla. — John O'Donnell, national manager of Sony's video software operations, spoke at the ITA seminar here March 8 on the topic "Will Video Music Attract Younger Buyers For Tape And Disk Players?" And the answer to that question, he said, is most likely "yes," as long as the price and length are right.

Based on a survey of 185 customers at Sam Goody in New York, O'Donnell said, Sony had developed several hypotheses for later study, the first of them being that there is a large awareness of the existence of video music, partly because of MTV. A total of 66% of those questioned expressed interest in owning some video music they'd seen, but price points were important: most expected the cost to be about the same as that of a record album.

"We believe short tapes at reasonable prices will be popular," O'Donnell said, "and that having more of this product available will

increase hardware sales. Large numbers in our target group were aged 20-29; they're old enough to have the money for video and young enough to be interested in the music."

When asked whether they thought record stores should stock video music product, 91% of those surveyed responded that they did.

O'Donnell called music video "Stage Three Software." The first-stage home video market, he said, was for pornography; the second and current stage is movie-oriented.

Sony began running 30-second spots on MTV March 5, with an 800 number to find out which stores stock the new "video singles." "We plan to run a lot of advertising with MTV," O'Donnell said.

Sony is also making Beta Hi-Fi duplication equipment available to the industry through a special program prior to the introduction of Beta Hi-Fi consumer hardware this spring. The program features a trade-in allowance for existing Beta duplication equipment.



WISH YOU WERE HERE—Ray Charles has completed two conceptual video clips to promote "Wish You Were Here Tonight," on Columbia. Charles is shown here with director Marc Ball, of Scene Three.

Video

ITA Plans New Programs

NEW YORK—The International Tape/Disc Assn. has widened the scope of its activities to include personal computers, computer software and video games, and is instituting a number of new programs in these and other areas.

Among the new activities is a statistical program on the U.S. sales of floppy disks, the collection of statistics on Canadian sales of blank audio and video tapes and a Golden Videocassette certification program in Canada. These three programs, to be launched immediately, will be followed by a statistical service on blank computer tape sales in the U.S. Work is also progressing on the collection of statistics on U.S. sales of base film and on measuring the volume of videocassette duplication.

The ITA's involvement in new areas is based on the convergence of these areas with home video, according to ITA executive vice president Henry Brief. When the new programs are running smoothly they will be extended to Europe and other parts of the world, Brief adds.

The ITA has also entered into a liaison agreement with the Japan Video Assn. Information will be exchanged to keep industries in the U.S. and Japan up to date on market conditions and new developments in both countries.

Music Monitor

By LAURA FOTI

- All you ever wanted in a clip: **Bob Giraldi**, best known, as director of such commercials as Lite Beer from Miller, McDonald's and Dr Pepper, recently wrote, produced and directed his first video clip: "Beat It," the second clip from **Michael Jackson's** "Thriller." Eddie Van Halen puts in an appearance. Filming took place in East Los Angeles. Choreographer was Michael Peters, of "Dreamgirls" fame; Anthony Payne served as executive producer.

- Country's Music: **Philip Davey** recently shot a clip for a new British group, **Big Country**, on PolyGram. The song, "Fields Of Fire," was produced by **John Weaver** for KEEFCO.

- Working On My Video: Soft Focus Productions in New York recently completed a promo clip for **Polyrock**, on PVC Records. "Working On My Love" is taken from the LP "Above The Fruited Plain." Director on the project was **Ed Steinberg**. Other Soft Focus projects include a clip for the band **Konk** entitled "Konk Party," shot in lower Manhattan, and "Everybody" for the group **Madonna**.

- Cutting Edge: IRS Records has

completed shooting the debut episode of a new monthly series to be aired on MTV beginning April 17. "The Cutting Edge" combines taped performances by artists, profiles of band members, instructional pieces on different facets of the recording industry and a look at the "new music" audience and culture. On the first show, Sparks and Jane Wiedlin of the Go-Go's premiered their new single, and Bangles, D.O.A. and Three O'Clock performed at Chaplin Soundstage in Hollywood.

The domestic footage will be combined with British pieces on **Blancmange** and **Animal Nightlife**. An interview with the English Beat and the American television premiere of the **Hunters And Collectors** video "Talking To A Stranger" from Australia round out the musical portion of the debut show. IRS plans retail tie-ins and radio simulcasts in key markets for the show; after its initial airing on MTV, "The Cutting Edge" will be offered to pay-tv, cable and syndication services. Producers are **Jay Boberg** and **Carl Grasso** of I.R.S.; directors are **Jonathon Dayton** and **Valerie Faris** of Dayton/Faris Productions. Inquiries about ideas and materials for submission should be directed to I.R.S. in writing.

PUT STUDIOS PRODUCING FEW CLIPS

Gotham Attracts Music Projects

• Continued from page 4

many times that for 30-second spots.

According to Joe DiBuono, vice president marketing for Reeves Teletape, "New York does get its share of the music video work because it's a big town for artists. A lot of the work we've seen in the last three years came from London and Los Angeles. I just hope music videos become a staple of our industry."

Adds Arnold Levine, head of his own production company and previously head of creative services for CBS Records, "The majority of

record companies realize they can't support a band on the road. It's cheaper to make a video. So that's a healthy business, and New York will play more of a part in it. There is room for all the big studios," Levine himself works out of VCA/Teletronics.

But, Levine adds, "Record companies have to start thinking about a longer format. Clips are expensive, so why not go to the next level and do a half-hour show? It has to get to that point, so that it's a saleable item, usable on a number of different levels."

Quite a bit of long-form production is going on in New York, most of it concert tapings. Rosenberg/Fraker Productions is editing a 90-minute show by **Angela Bofill** taped at the Savoy. **Boggs/Baker** Productions recently taped **Lou Reed** at the Bottom Line for RCA VideoDiscs. **Unitel Video** has handled mobile shoots at various indoor and outdoor venues in the New York area.

"Most of the work is not in-studio," says **Richard Kearny** of **Unitel**. "Music production is on the increase in New York because of the number

Closed Captions From RCA/Col

LOS ANGELES—RCA/Columbia Home Video has become the first supplier to make closed-captioned videocassettes available, according to the National Captioning Institute. Twelve titles have been closed-captioned by NCI for RCA/Columbia, which has scheduled them for immediate distribution.

Thomas Watchorn, NCI executive director for marketing, claims, "We have thousands of inquiries from the deaf community for closed-captioned movies on videocassettes they could buy or rent."

The same cassette can be sold or rented to hearing and hearing-impaired viewers, since the captions, or subtitles, can only be seen through the use of a Tele-Caption decoder. Nearly 300,000 viewers currently watch closed-captioned programs on network television.

The new RCA/Columbia titles are "Brian's Song," "Chapter Two," "The China Syndrome," "Close Encounters," "A Man For All Seasons," "Mysterious Island," "Stripes," "The Three Stooges," "The Eyes Of Laura Mars," "Fail Safe," "The Golden Voyage Of Sinbad" and "Hanky Panky." RCA VideoDiscs is also experimenting with closed-captioning titles.

McDonald's, RCA In Promo

NEW YORK—As part of the RCA/McDonald's "Get It Together Sweepstakes," McDonald's customers in Michigan and Southern California will have an opportunity to win cash, food, RCA stereo video-disk players and packages, and videodisks.

Customers who see a demonstration of the RCA system at a participating dealer receive a buy-one-get-one-free coupon for a Big Mac. In addition, booklets will be distributed in Michigan and California for McDonald's "Million \$ Taste Game," telling customers about the promotion.

Beginning March 14, the promotion runs for 12 weeks in Southern California and nine weeks in Michigan.

of venues available and the variety. It's a very attractive area for producers to work. Good audio houses also help—there are all the support people you could need right in the area."

Producer **Bill Boggs** of **Boggs/Baker** says, "There's more interest than ever in New York. We went through a period of quiescence, but now there's renewed interest, especially for long-form projects."

Adds **John Fraker** of **Rosenberg/Fraker**, "New York is holding its own, if not increasing the amount of business. Ad agencies are tempted because it relieves them of the routine of following storyboards and gives them more creative freedom, even though the budgets only cover the bare bones of production."

National Video, a large studio, offers simultaneous 24-track recording with video, for artists who do not want to do lip-synched clips. "We're also starting to offer a service whereby bands can come in, look at a sample reel and choose a producer and a format," says **Roy Yokelson** of **National**. "This will be a healthy business."

BILLBOARD ANNOUNCES

in association with Video Marketing Game Letter

THE FIRST VIDEO GAMES CONFERENCE

VIDEO GAMES CONFERENCE AGENDA

MONDAY APRIL 18th

- 11:00am-7:00pm Registration
- 7:00pm-8:30pm Welcoming Cocktail Reception

TUESDAY APRIL 19th

- 8:00am-9:00am Continental Breakfast
- 8:30am-4:30pm Registration
- 9:00am-9:45am Welcoming Remarks & Key-note Address
- 9:45am-11:00am "The Designers: A License To ..." takes an inside look at both the creative and business aspects of the high-pressure world of the game creator. This part of the program reveals a rare glimpse at the highly-paid "stars" of this form of entertainment.
- 11:00am-11:15am Coffee Break
- 11:15am-12:45pm "The Wall Street Game: Rebuilding Confidence" is a frank look at a touchy topic: How does Wall Street today view the business it waxed so enthusiastically about early last year, only to become disenchanted when quarterly earnings became only "good"—rather than "spectacular."
- 12:45pm-2:30pm Lunch Break
- 2:30pm-4:00pm "Target Earth: Update on Key Foreign Markets" explores the expansion of the business in key markets outside North America. Among the specific issues: Will U.S. companies control important territories in Europe and elsewhere.

- 4:00pm-5:30pm "Whose Game Is It Anyway? Mass Merchandisers vs. Specialty Retailers" examines the battle over the distribution of software and hardware. Particular emphasis includes the role of record retailers, video specialists, and distributors.
- 5:30pm-8:00pm Free Time
- 8:00pm-11:00pm Video Games Awards Banquet

WEDNESDAY APRIL 20th

- 8:00am-9:00am Continental Breakfast
- 8:30am-4:30pm Registration
- 9:00am-10:30am "The Next Generation: New Game Hardware" looks at technological advances in game consoles and accessories, the latter an increasingly important part of the game product mix.
- 10:30am-12:00pm "Teledelivery: Threat or Savior" offers new insights into alternate ways of providing consumers with entertaining games. Through such methods

as "downloading" games via cable TV or telephone lines, millions of gamers may be able to have their fun without ever buying a cartridge or a computer game disk. How will this revolutionary change in the form of delivery impact the business?

- 12:00pm-2:00pm Luncheon
- 2:00pm-3:30pm

"Clash of the 80's: Personal Computers vs. Consoles" sketches the role of personal computers in the coming sales season and the coming years. Today the home computer shows strong signs of stealing the thunder of the dedicated game console. Industry analysts and participants will compare the strategies of the game—and computer-based companies fighting it out in the marketplace.

- 3:30pm-5:00pm "The Cartridge Kings" serves as a forum for the financial royalty of the game industry—the major game cartridge manufacturers. Software executives look at a variety of issues: product development, distribution, packaging, promotion and advertising, and managing high-growth businesses.

Registration Coupon - Fill Out And Mail Today!

Video Games Conference April 18-20, 1983
Westin Miyako Hotel, San Francisco, CA

REGISTRATION FEES:
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Registration does not include hotel accommodations or airfare.
Registration substitutions may be made. Registrations at the door will be an additional \$50. Absolutely no refunds after March 25, 1983.
Cancellations before March 25, 1983 must be in writing and will be subject to a 10% cancellation fee. Information on hotel accommodations will be mailed to you upon receipt of your completed registration form.

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9107 Wilshire Boulevard, Suite 700
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LAST NAME _____ FIRST NAME _____ INITIAL _____
TITLE _____ FIRST NAME OR NICKNAME FOR BADGE _____
COMPANY _____
ADDRESS _____ PHONE _____
CITY _____ STATE _____ ZIP _____

★ The Westin Miyako Hotel, 1625 Post Street, San Francisco will be offering special Conference rates for all attendees (\$73 single, \$83 double) plus discounts in Bamboo Grove Restaurant and Garden Bar. All rooms include the authentic Japanese bathtub. Executive suites include private sauna. Traditional Japanese rooms or standard accommodations available. The Miyako Hotel is located in Japan Center and is within walking distance of Union Square and the downtown airport limo terminal.

Billboard
VGC4 182083

Videocassette Top 40

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SALES

RENTAL

These are best selling videocassettes compiled from retail sales, including releases in both Beta and VHS formats.			These are most popular videocassette rentals, in both Beta and VHS formats, compiled from a survey of retailers and wholesalers.		
Week	Last	Weeks	Week	Last	Weeks
1	2	3	1	2	3
1	2	5	1	1	5
2	1	45	2	2	3
3	3	3	3	3	5
4	4	18	4	4	12
5	5	5	5	5	9
6	6	14	6	7	9
7	7	12	7	6	14
8	9	9	8	10	9
9	8	17	9	8	8
10	10	6	10	9	18
11	13	15	11	14	14
12	15	9	12	12	12
13	16	18	13	16	14
14	12	21	14	13	19
15	11	6	15	21	18
16	14	11	16	11	14
17	18	18	17	17	18
18	19	17	18	18	16
19	17	14	19	19	4
20	NEW ENTRY		20	27	2
21	27	2	21	25	6
22	21	9	22	15	6
23	22	19	23	20	16
24	20	14	24	23	12
25	23	3	25	30	6
26	25	14	26	NEW ENTRY	
27	30	22	27	22	5
28	29	6	28	26	40
29	26	4	29	24	7
30	32	30	30	NEW ENTRY	
31	31	2	31	31	4
32	24	28	32	35	6
33	28	3	33	28	17
34	33	9	34	29	7
35	37	11	35	37	10
36	36	4	36	38	47
37	39	12	37	33	7
38	34	43	38	36	29
39	35	9	39	32	3
40	40	5	40	34	10

Sony Launches Lightweight VCR

TOKYO—Sony here has launched what it claims is the world's smallest and lightest video recorder, the Betamax SL-B5. Also launched March 1 was the HVC-10 color video camera. Both products retail at \$854.

The Time magazine-sized SL-B5 weighs under 6 lbs. without batteries and can record for five hours, while the HVC-10 weighs in at 4.1 lbs. complete with electronic viewfinder. Sony's Yasuhiko Kuroda says both products will be sold only in Japan; there are at the moment no plans for overseas marketing.

Other Sony products in the shops from March 1 are the Betamax SL-F3 video recorder at \$622.30, the TT-B5 tuner-timer unit (\$296.15), the CAT-120 action bag (\$169.50).

Beta format portable VCRs have been jointly developed here by a group of seven manufacturers led by Sony. Sanyo Electric launched its own portable March 10, and four other Beta group members—Toshiba, New Nippon Electric, General Corp. and Aiwa—are expected to follow suit in the near future, though Pioneer, which also participated in the development project, has no immediate plans to market such a machine.

ELECTRONIC 'WATERMARK'

New Antipiracy Ploy Unveiled

LONDON—Fraser Peacock Video, part of the giant Granada group, has come up with an electronic "watermark" which it hopes will enable copyright holders to instantly identify a pirated cassette.

Known as AVA or PLUS (Proof Of Legal User Security), the system was developed at Fraser Peacock's South London duplication plant and will be used on all Granada video product. It involves encoding the "watermark" on the tape itself during the production process. Each mark is exclusive to the copyright holder, making it possible to trace duplicating source, date and even batch number.

An electronic reader has been devised which can be operated by unskilled staff to check suspicious software. A green light indicates a correct mark, and a red light shows that the tape is pirated. The decoder will be given only to "suitable investigative authorities."

Says managing director David Tuckman: "So far, copyright holders have been trying to combat video

forgery by special labels or by marking the cassette cases in some secret way. But these systems leave the tape untouched, and of course the tape itself is the important thing. Labels and markings will be ultimately copied by the bigger and more sophisticated forgers. We are confident our system will be the only watertight method to produce conclusive evidence of piracy, and we believe its development is a major step forward in protecting the property of our clients."

CBS/Fox Sets Display Contest For 'M*A*S*H'

NEW YORK—In conjunction with the home video release of the final episode of "M*A*S*H," entitled "Goodbye, Farewell And Amen," CBS/Fox Video is sponsoring a display contest open to video software dealers. First prize is a 1942 Army jeep; other prizes include plasma bottles, beach towel sets, golf umbrellas, commemorative books, hats and dog tags.

To enter, retailers must obtain point-of-purchase materials from their distributor or CBS/Fox. Store displays must be photographed and the photos submitted to CBS/Fox Video M*A*S*H Display Headquarters, P.O. Box 1052, Euless, Tex. 76039. Deadline for entries is July 27, the 30th anniversary of the ending of the Korean War.

Displays may use other materials in addition to those provided by CBS/Fox.

Z-TV, Churchill In Joint Venture

NEW YORK—Z-TV Productions and Churchill Films here have formed a joint venture under the Z-TV banner to produce music promotional clips.

Z-TV has produced clips for independent labels, as well as an interview program called "Backstage." Churchill Films, has tv commercial productions facilities in New York and Miami.

New On The Charts

"MONSIGNOR" CBS/Fox Video—20

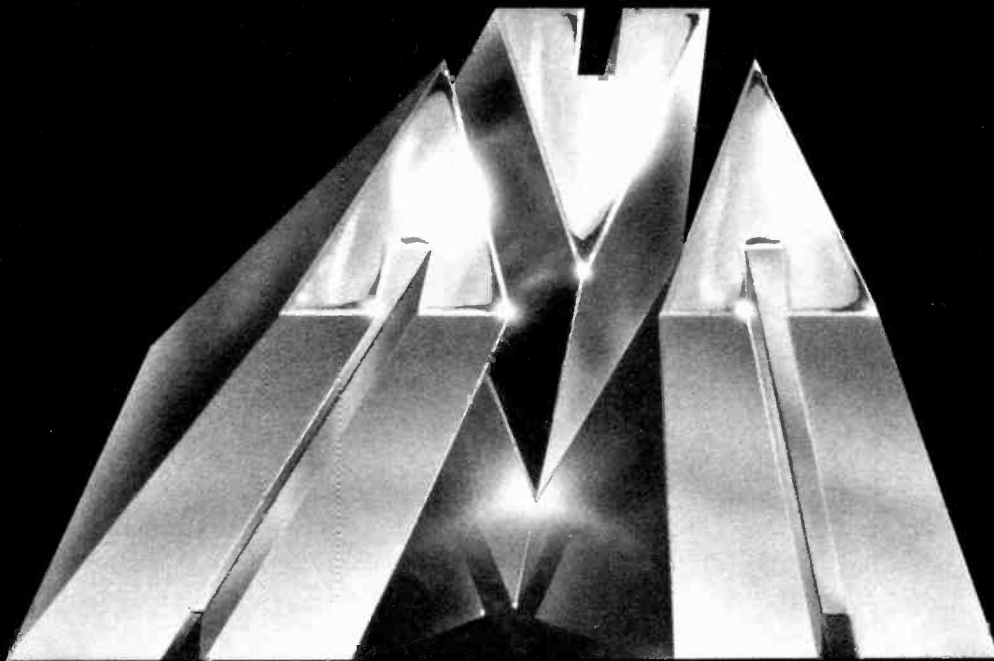
"Monsignor" is a controversial drama about an ambitious American priest at war with his principles while embroiled in the high-stakes game of Vatican politics. Father John Flaherty (Christopher Reeve) is summoned to the Vatican from the battlefields of Europe during World War II and becomes a key figure in lifting the church out of monetary difficulty caused by the war. He offers a bold plan to Cardinal Santoni (Fernando Rey) that involves the selling of Vatican commissary supplies on the Italian black market.

The priest's clerical vows are further tested as he finds himself emotionally drawn to a young postulant nun, Clara (Genevieve Bujold).



This feature is designed to spotlight titles making their debut on Billboard's Videocassette Top 40.

● Recording Industry Of America seal for sales of 25,000 units plus (\$1,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape/Disc Assn. seal for net sales and/or rentals of at least \$1,000,000 at wholesale. (Seal indicated by ITA seal).



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to that visually creative and innovative
new artform...Music Video...which is
revolutionizing the music industry.**

**Scotti Brothers/Syd Vinnedge Television in association with Casey Kasem Productions
congratulate the nominees.**

Best Director

Paul Justman—Centerfold
Russell Mulcahy—Young Turks
Peter Conn—Abracadabra
Brian Grant—Physical
Russell Mulcahy—Only the Lonely

Best Performance

Peter Wolf—Centerfold
Men at Work—Who Can It Be Now?
Martha Davis—Only the Lonely
Joan Jett—I Love Rock 'N Roll
Olivia Newton-John—Physical

Best Video of the Year

Centerfold
Only the Lonely
Young Turks
Rosanna
Who Can It Be Now?

Best Soul Video

You Dropped a Bomb On Me
Ebony and Ivory
A Night To Remember
Let's Groove
Genius of Love

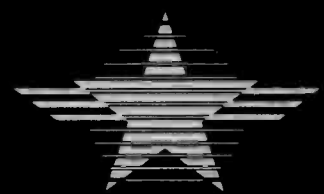
Best Country Video

I Wonder
Love's Been a Little Bit Hard On Me
Finally
Are the Good Times Really Over?
Whatever

Special Merit Award

Shock the Monkey
Pressure
Gypsy
Goody Two Shoes
Allentown

**Winners will be announced on
The First Annual American Video Awards
Television Special.**



**ALL AMERICAN
TELEVISION**

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

Artist-TITLE-Label				Artist-TITLE-Label				Artist-TITLE-Label			
THIS WEEK	LAST WEEK	WKS ON CHART		THIS WEEK	LAST WEEK	WKS ON CHART		THIS WEEK	LAST WEEK	WKS ON CHART	
1	1	14	MICHAEL JACKSON Thriller Epic QE 38112	38	55	5	THOMPSON TWINS Side Kicks Arista AL 6607	72	42	10	NEIL YOUNG Trans Geffen GHS 2018 (Warner Bros.) WEA
2	6		JOURNEY Frontiers Columbia QC 38504	39	29	23	SAGA Worlds Apart Portrait ARR 38246 (Epic)	73	73	20	DAN FOGELBERG Greatest Hits Full Moon/Epic FE 38308 CBS
3	22		DARYL HALL & JOHN OATES H2O RCA AFL 1-4383	40	33	17	LITTLE RIVER BAND Greatest Hits Capitol ST 12247	74	74	7	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958 CBS
4	39		MEN AT WORK Business As Usual Columbia ARC 37978	41	40	14	NIGHT RANGER Dawn Patrol Boardwalk NB 33259-1	75	76	24	LUTHER VANDROSS Forever, For Always, For Love Epic FE 38235 CBS
5	11		BOB SEGER AND THE SILVER BULLET BAND The Distance Capitol ST 12254	42	43	14	FOREIGNER Records Atlantic 80999	76	80	27	DEF LEPPARD High & Dry Mercury SRM 1-4021 (Polygram)
6	43		DURAN DURAN Rio Capitol ST 12211	43	46	7	ANGELA BOFILL Too Tough Arista AL 9616	77	82	54	WILLIE NELSON Always On My Mind Columbia FC 37951 CBS
7	23		LIONEL RICHIE Lionel Richie Motown 6007 ML	44	47	20	FRIDA Something's Going On Atlantic 80018-1	78	78	12	SQUEEZE Singles 45's and Under A&M SP 4922 RCA
8	49		TOTO Toto IV Columbia FC 37728	45	48	6	BRYAN ADAMS Cuts Like A Knife A&M SP 6-4919	79	92	6	SIMPLE MINDS New Gold Dreams A&M SP 6-4928 RCA
9	8		DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	46	49	20	THE ENGLISH BEAT Special Beat Service I.R.S. SP 70032 (A&M)	80	86	15	GEORGE CLINTON Computer Games Capitol ST 12246 CAP
10	2		STYX Kilroy Was Here A&M SP 3734	47	50	11	WALL OF VOODOO Call Of The West IRS SP 70026	81	44	20	SUPERTRAMP Famous Last Words A&M SP 3732 RCA
11	6		CHRISTOPHER CROSS Another Page Warner Bros. 1-23757	48	34	24	BILLY JOEL The Nylon Curtain Columbia TC 38200	82	45	34	BILLY SQUIER Emotions In Motion Capitol ST 12217 CAP
12	39		STRAY CATS Built For Speed EMI America ST 17070	49	54	7	DEBARGE All This Love Gordy 6012 GL (Motown)	83	58	8	BLACK SABBATH Live Evil Warner Bros. 1-23742 WEA
13	3		EARTH, WIND & FIRE Powerlight Columbia TC 38367	50	53	19	MARVIN GAYE Midnight Love Columbia FC 38197	84	84	5	SOFT CELL The Art Of Falling Apart Sire 1-23769 (Warner Bros.) WEA
14	12		CULTURE CLUB Kissing To Be Clever Virgin/Epic ARC 38398	51	52	27	KENNY LOGGINS High Adventure Columbia TC 38127	85	61	16	GROVER WASHINGTON JR. The Best Is Yet To Come Elektra 60215 WEA
20	44		JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	52	51	22	JEFFERSON STARSHIP Winds Of Change Grunst BXL 1-4372 (RCA)	86	64	7	RANDY NEWMAN Trouble In Paradise Warner Bros. 1-23755 WEA
19	6		ERIC CLAPTON Money And Cigarettes Warner Bros./Duck 1-23773	53	38	42	THE CLASH Combat Rock Epic FE 37689	87	75	9	SMOKEY ROBINSON Touch The Sky Tania 60301L (Motown)
17	22		MISSING PERSONS Spring Session M Capitol ST 12228	54	NEW ENTRY		PETE TOWNSHEND Scoop Arista 90063	88	88	55	ALABAMA Mountain Music RCA AFL 4229 RCA

15	24	5	BEAT IT—Michael Jackson (Quincy Jones), M. Jackson; Epic 34-03759	50	52	6	SHOULD I STAY OR SHOULD I GO—The Clash (Clash); Epic 34-03547	83	35	17	ON THE LOOSE—Saga (Rupert Hine), M. Sadler, J. Crichton, I. Crichton, J. Gilmour, S. Negus; Portrait 37-03359 (Epic)
16	20	7	DER KOMMISSAR—After The Fire (John Eden), R. Ponger, A. Piercy; Epic 34-03559	51	33	16	PASS THE DUTCHIE—Musical Youth (Peter Collins), J. Mitton; MCA 52149	84	90	2	MEXICAN RADIO—Wall Of Voodoo (Richard Mazda), Wall Of Voodoo; I.R.S. 9912 (A&M)
17	17	10	FALL IN LOVE WITH ME—Earth, Wind and Fire (Maurice White), M. White, D. Vaughn, W. Vaughn; Columbia 38-03375	52	56	4	MINIMUM LOVE—Mac McAnally (Terry Woodford, Clayton Ivey), McAnally, Wexler; Geffen 7-29736 (Warner Bros.)	85	39	12	BURNING HEART—Vandenberg (Vandenberg and Stuart Epps), A. Vandenberg; Atco, (Atlantic) 7-99947
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	53	57	4	LOVE MY WAY—Psychodelic Furs (Todd Rundgren), J. Ashton, T. Butler, R. Butler, V. Ely; Columbia 38-03340	86	46	10	IT'S RAINING MEN—Weather Girls (P. Jabara, B. Esty), P. Jabara, P. Shaffer; Columbia 38-03354
19	12	10	ALL RIGHT—Christopher Cross (Michael Omartian), C. Cross; Warner Bros. 7-29843	54	NEW ENTRY	NEW ENTRY	LET'S DANCE—David Bowie (David Bowie, Nile Rodgers), D. Bowie; EMI-America 8158	87	55	20	GOODY TWO SHOES—Adam Ant (Adam Ant, Marco Pirroni), A. Ant, M. Pirroni; Epic 34-03367
20	25	8	LITTLE TOO LATE—Pat Benatar (Neil Gerald, Peter Coleman), A. Call; Chrysalis 4-03536	55	70	3	OUTSTANDING—The Gap Band (Lonnie Simmons), R. Calhoun; Total Experience 8205 (PolyGram)	88	58	8	COME GIVE YOUR LOVE TO ME—Janet Jackson (F. Sylvers, J. Weaver), G. Barbee, C. Sylvers; A&M 2522
21	11	14	STRAY CAT STRUT—Stray Cats (Dave Edmunds), B. Setzer; EMI-America 8122	56	69	3	STRAIGHT FROM THE HEART—Bryan Adams (Bryan Adams, Bob Clearmountain), Adams, Kagna; A&M 2536	89	NEW ENTRY	NEW ENTRY	I WON'T BE HOME TONIGHT—Tony Carey (Peter Hauke), T. Carey; Rochsire 001
22	18	11	BREAKING US IN TWO—Joe Jackson (David Kerstenbaum, Joe Jackson), J. Jackson; A&M 2510	57	61	4	SWINGIN'—John Anderson (Frank Jones, John Anderson), J.D. Anderson, L.A. Delmore; Warner Bros. 7-29788	90	62	15	THE ONE THING—Inxs (Mark Opitz), A. Farriss, M. Hutchence; Atco 7-99905
23	21	28	BABY, COME TO ME—Patti Austin (A Duet With James Ingram) (Quincy Jones), R. Temperton; Qwest 50036 (Warner Bros.)	58	34	16	YOUR LOVE IS DRIVING ME CRAZY—Sammy Hagar (Keith Olsen), S. Hagar; Geffen 7-29816 (Warner Bros.)	91	63	11	THE WOMAN IN ME—Donna Summer (Quincy Jones), M. Clark, J. Bettis; Geffen 7-29805 (Warner Bros.)
24	22	21	DOWN UNDER—Men At Work (Peter McLean), C. Hay, R. Stryker; Columbia 38-03303	59	59	11	ALWAYS—Firefall (Howard Albert, Ron Albert), J. Sambataro, P. Crosta; Atlantic 7-89916	92	64	21	I'M ALIVE—Neil Diamond (Burt Bacharach, Carole Bayer Sager, Neil Diamond), N. Diamond, D. Foster; Columbia 38-03503
25	27	9	POISON ARROW—ABC (Trevor Horn) ABC; Mercury 810340-7 (Polygram)	60	60	5	LAND OF A THOUSAND DANCES—J. Geils Band (Seth Justman), C. Kenner, A. Domino; EMI-America 8156	93	78	4	YOU CAN'T HURRY LOVE—Phil Collins (Phil Collins, Hugh Padgham), Holland, Dozier, Holland; Atlantic 7-89933
26	23	18	ALLENTOWN—Billy Joel (Phil Ramone), B. Joel; Columbia 38-03413	61	71	2	GOODNIGHT SAIGON—Billy Joel (Phil Ramone), B. Joel; Columbia 38-03780	94	86	11	KEEP IT TIGHT—Single Bullet Theory (Rob Freeman), M. Garrett, L. Huckstep; Nemperor 4-03300 (Epic)
27	37	5	LITTLE RED CORVETTE—Prince (Prince), Prince; Warner Bros. 7-29746	62	66	4	SEX (I'M A)—Berlin (Daniel R. Van Patten), J. Crawford, D. Diamond, T. Nunn; Geffen 7-29747 (Warner Bros.)	95	87	11	DON'T TELL ME YOU LOVE ME—Night Ranger (Pat Glasser), J. Blades; Boardwalk 11-171-7
28	28	5	CHANGE OF HEART—Tom Petty And The Heartbreakers (Tom Petty, Jimmy Iovine), T. Petty; Backstreet 52181 (MCA)	63	72	2	SO WRONG—Patrick Simmons (John Ryan), P. Simmons, C. Thompson; Elektra 7-69839	96	88	11	BETCHA SHE DON'T LOVE YOU—Evelyn King (M. Brown), Kashif; RCA 13380
29	29	8	MAKE LOVE STAY—Dan Fogelberg (Dan Fogelberg, Marty Lewis), D. Fogelberg; Full Moon/Epic 34-03525	64	68	4	ESCALATOR OF LIFE—Robert Hazard (Robert Hazard), R. Hazard; RCA 13449	97	89	11	I CAN'T STAND STILL—Don Henley (Don Henley, Danny Kortchmar, Greg Ladanyi), D. Henley, D. Kortchmar; Asylum 7-69931 (Elektra)
30	32	10	LIES—Thompson Twins (Alex Sadkin), T. Bailey, A. Currie, J. Leeway; Arista 1024	65	77	3	PHOTOGRAPH—Def Leppard (Robert John, "Mutt" Lange), Clark/Willis, Savage/Elliott, Lange; Mercury 811 215-7 (PolyGram)	98	91	6	TIED UP—Olivia Newton-John (John Farrar), J. Farrar, L. Ritenour; MCA 52155
31	36	6	SHE BLINDED ME WITH SCIENCE—Thomas Dolby (Tim Friese-Greene, T. Dolby); T. Dolby, J. Kerr; Capitol 5204	66	75	3	DESPERATE BUT NOT SERIOUS—Adam Ant (Adam Ant, Marco Pirroni), A. Ant, M. Pirroni; Epic 34-03688	99	97	10	WHAT LOVE IS—Marty Balin (Val Garay), G. Prestopino, B. Walsh; EMI-America 8153
32	26	25	YOU AND I—Eddie Rabbitt/Crystal Gayle (David Malloy), F. Myers; Elektra 7-69936	67				100			LOVE ME AGAIN—John Hall Band (John Hall), J. Hall; EMI-America 8151

MUSIC

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New Video Releases

This listing of video releases is designed to enable wholesalers and retailers to be up-to-date on available new product. Formats included are Beta, VHS (Video Home System), CED (Capacitance Electronic Disk), and LV (LaserVision). Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated. All information has been supplied by the manufacturers or distributors of the product.

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Bob Steele
Beta & VHS Nostalgia Merchant 0319...\$29.95
- ARIZONA STAGECOACH**
The Range Busters
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Robert Ryan, Merle Oberon
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Robert Mitchum, William Bendix
Beta & VHS Nostalgia Merchant 8069...\$34.95
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Don "Red" Barry
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- THE BOLD CABALLERO**
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Victor Mature, Alan Ladd
Beta & VHS Nostalgia Merchant 4096...\$34.95
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Roy Rogers
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Victor Jory, Sonny Tufts, Marie Windsor
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Fred Astaire, George Burns, Gracie Allen
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Beta & VHS Nostalgia Merchant 0058...\$29.95
- THE DENVER KID**
Allan "Rocky" Lane
Beta & VHS Nostalgia Merchant 0324...\$29.95
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John Wayne
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Morgan Conway, Anne Jeffreys
Beta & VHS Nostalgia Merchant 6019...\$34.95
- DICK TRACY MEETS GRUESOME**
Boris Karloff, Ralph Byrd
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(Continued on opposite page)



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Robert Mitchum, Jane Russell
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John Mills
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Beta & VHS CBS / Fox Video... \$39.98

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Dick Foran, Harry Woods
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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	1	10	BILLIE JEAN —Michael Jackson (Quincy Jones), M. Jackson; Epic 34-03509	33	30	11	DREAMIN' IS EASY —Steel Breeze (Kim Fowley), K. Goorabian; 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 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 (Lionel Richie, James Anthony Carmichael), L. Richie, B. Harvey-Richie; Motown 1657	37	41	8	I LIKE IT—Debarge (L. 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	NEW ENTRY	NEW ENTRY	IF YOU WANNA GET BACK (Richard Perry), J.L. Parker, B. Potter; Planet 13430 (RCA)
7	10	7	MR. ROBOT —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	80	2	MORNIN' —Jareau (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. Way, 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	44	6	WHIRLY GIRL —Oxo (L. Angel, Ken Mansfield), L. Angel; Geffen 7-29765 (Warner Bros.)	75	NEW ENTRY	NEW ENTRY	I COULDN'T SAY NO —Robert Ellis Orrall with Carlene Carter (Roger Bechirian), R.E. Orrall; RCA 13431
10	13	18	TWILIGHT ZONE —Golden Earring (Shell Schellekens), G. Nooymans; 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. Chancey), 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	84	3	SMILING ISLANDS —Robbie Patton (Peter Coleman, Robbie Patton), R. Patton, D. Adelstein; Atlantic 7-89955
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	NEW ENTRY	NEW ENTRY	NEVER GIVE UP —Sammy Hagar (Keith Olsen), A. Pasqua; Geffen 7-29718 (Warner Bros.)
14	16	9	JEOPARDY —Greg Kinn Band (Matthew King Kaufman), Kinn, Wright; Beserkley 7-69847	46	47	7	SOMETHING TO GRAB FOR —Ric Ocasek (Ric Ocasek), Ric Ocasek; Geffen 7-29784 (Warner Bros.)	80	85	2	EVERY HOME SHOULD HAVE ONE —Patti Austin (Quincy Jones), D. Bugatti, F. Musker; Q West 7-29727 (Warner Bros.)
				47	65	2	SOLITAIRE —Laura Branigan (Jack White), M. Clemenceau, D. Warren; Atlantic 7-89868	81	81	2	CARRIE'S GONE —Le Roux (Leon Medica), F. Frederiksen, J. Odom, R. Roddy; RCA 13456
				48	54	5	COME KIND OF EBIEN	82	NEW ENTRY	NEW ENTRY	WIND BENEATH MY WINGS —Lou Rawls

[illegible]

Bob Seger

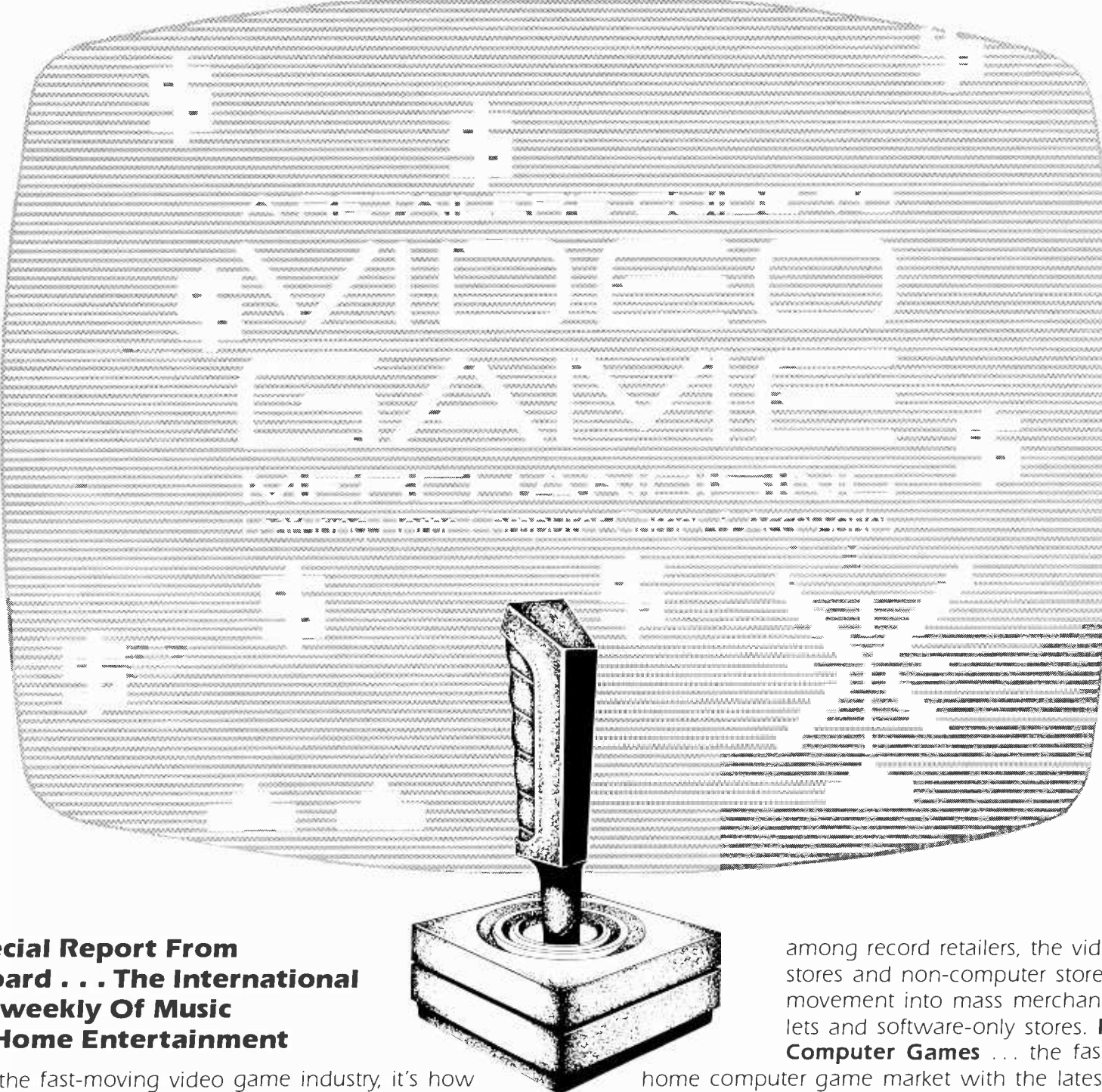
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Key Editorial Topics Include:

Overview . . . how the video game industry evaluates its successes, failures, and lessons learned last year and the outlook for the year ahead. **Top Execs** . . . Who's who in videogames today with leading execs revealing their points of view and insights. **Software surge** . . . Survey of new, available, and classic game software from the top producers/manufacturers and others with new developments in design, voice synthesis, memory, and other technological advances. **The Retailing Game** . . . Expansion of outlets—the growth

among record retailers, the video specialty stores and non-computer stores, retail movement into mass merchandising outlets and software-only stores. **Personal Computer Games** . . . the fast-emerging home computer game market with the latest products, systems, suppliers, trends . . . and relationship to existing videogame business. Other top areas of coverage . . . Accessories . . . Cross Licensing . . . and Listings of top videogame hardware and software manufacturers.

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Billboard photo by Chuck Pulin
TWINS TIME—Arista's Thompson Twins play at the Ritz in New York.

Rock'n'Rolling

They're Still Ramones After All These Years

Punk begat new wave, which begat the new romantics, which begat the techno-pop we have now. And through it all there have been the Ramones, their graceless but endearing guitar rock not changing all that much.

There has been a personnel change: Richie Beau has replaced drummer Markie Ramone. And there is a new album on Sire, the group's seventh album in the U.S.

"If you count the double live album which didn't appear in American and the soundtrack LP, then it's our 10th," says singer Joey Ramone. It's taken a long time for what may be the most famous unknown band in the world.

The Ramones have just finished a "black humor" video for their song "Psychotherapy," and are embarking on a tour, mostly college dates, booked by Premier.

On the latest album, as on most Ramones albums, the original songs are mixed with covers of '60s numbers done in the unique Ramones style. This time, they do the Chamber Brothers' "Time" and "A Little Bit Of Soul."



"In most of the albums, except the last one, we always included old songs," says Joey. "These are songs that we thought were great, and we could improve upon. We love all that stuff, the early '60s or the late '50s. Through the years we've done 'Let's Dance,' 'Do You Wanna Dance,' and 'California Sun,' and when we did the album with Phil Spector, we did 'Baby I Love You.' We've tried a lot of things."

He says that Richie Beau has already played a few dates with the Ramones, but he's not getting the Ramone name. "We thought that the joke was over," says Joey, who with Tommy Ramone and Dee Dee Ramone originally formed the group. "Everybody was a Ramone, and it was amusing for a while, but it's the three of us now, and he's on salary."

We asked Joey Ramone why he thought that after all these years the Ramones still haven't really broken through commercially. "Well, it's happened to a certain respect," he says. "We were one of the originals, who put the excitement back into rock'n'roll. Rock music in the '60s was exciting and made you think and made you a better person. It was a whole cultural thing. But since

(Continued on page 44)

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MANAGER PROFILE

Newman/Fields Firm's Star On The Rise

By ROMAN KOZAK

NEW YORK—Personal management, comedy, video and film production are the areas of activity for Rising Star Enterprises, a company that started as the Catch A Rising Star comedy showcase club in Manhattan, grew with the management of Pat Benatar, and now also represents comedian Richard Belzer and singer/songwriter Steve Forbert.

In its present form, Rising Star Enterprises was born when Catch A Rising Star owner Rick Newman teamed up with show producer and investor Richard Fields about two and a half years ago. "Neither of us was looking for a partner, but we have a mutual attorney friend, who kept badgering us for years, telling us we should meet each other," remembers Newman.

"Newman didn't want to do it. And I didn't want to do it," continues Fields. "I mean, who wanted to know about some guy who was managing a nightclub and had a singer that nobody every heard of?"

"We finally met for drinks in the afternoon. Then we went to dinner, and after dinner we went to Catch A Rising Star, drank there and continued to talk, and then went down to my office at 12 o'clock at night. This is two guys



Billboard photo by Chuck Pulin
RICK & RICHARD—Richard Fields, left, and Rick Newman, the two principals of Rising Star Enterprises, share a light moment at their office in New York.

who didn't even want to meet each other," says Newman.

"It was a magical thing," adds Fields. "If it was a male and female thing we would have slept together. It was meeting somebody who had the same goals that you wanted. I felt that we had grown up together. We knew instantly that we were compatible."

"We spent several months talking about what we wanted this business to be, and that was a personal management and production business. And by production I mean motion picture, television

and video production," continues Fields. "We have a business that is basically built in three areas: comedy and the club, music business management, and the production work we are now doing for television through Rising Star Video Pictures, our subsidiary."

Rising Star Video Pictures has been in business for only a year and has already done three projects for HBO. "The Catch A Rising Star 10th Anniversary Show" has already been seen, a Pat Benatar Special will be aired in November.

(Continued on page 42)

Robbie Robertson Active Again Pursues Songwriting, Recording, Film, Cable Projects

By SAM SUTHERLAND

LOS ANGELES—Few musicians better recognize the potential fruits of marrying musical and visual techniques than Robbie Robertson. Following an extended hiatus after his dramatic screen debut in "Carny," the former Band leader is again active and his current work finds him juggling new songwriting and recording projects with a variety of movie prospects and an ambitious cable music venture with director Martin Scorsese.

Already available for public review is Robertson's contribution to Scorsese's latest theatrical feature, "The King Of Comedy." As documented by the Warner Bros. soundtrack album, Robertson has taken screen source music to a classy high by securing fresh performances from a diverse group of stylists spanning rock, pop, new wave, fusion and classic rhythm & blues.

Even as he wound up the final post-production work on that project, the veteran Canadian musician was already sifting through new scripts for future properties as actor and producer, while midway through one of several screenwriting projects he has planned.

Little wonder, then, that he has again confirmed his days with the Band have ended, at least with respect to the concert trail. A planned reunion tour for the seminal quintet conspicuously promises a "mystery guitarist" in lieu of Robertson, whose sinewy guitar work and evocative songs were integral to the group's evolution from its origins as the Hawks, backing ensemble for Ronnie Hawkins and later Bob Dylan, into the Band.

Robertson is thus continuing on a separate path that began when he undertook his first film production

project, Scorsese's lavish documentary of the final Band concert, "The Last Waltz." Under that director's accomplished eye, Robertson's own screen presence invited dramatic offers, with "Carny" the result. An offbeat drama teaming him

with Jodie Foster and Gary Busey, the feature drew a mixed boxoffice reaction but insured continued demand for Robertson's non-musical skills.

Instead of a quick return to the

(Continued on page 44)

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Survey For Week Ending 7/10/82

Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

- **RUSH, GOLDEN EARRING**—\$332,355, 28,591, \$12 & \$10, Stone City Attractions, Summit, Houston, two sellouts, March 6-7.
- **ALABAMA, JANIE FRICKE**—\$288,000, 23,040, \$12.50, Keith Fowler Promotions, Roundhouse, Univ. of Tenn. at Chattanooga, two sellouts, house gross and house attendance records, March 12.
- **BOB SEGER & THE SILVER BULLET BAND, JOHN HALL BAND**—\$246,648, 21,352, \$12 & \$10, Mid-South Concerts, Mid-South Coliseum, Memphis, two sellouts, March 8-9.
- **WILLIE NELSON & FAMILY**—\$228,942, 16,732, \$5, \$13.50 & \$12.50, Tony Ruffino-Larry Vaughn Prods./Ron Delsener Prods., Nassau Coliseum, Uniondale, NY, sellout, March 6.
- **WILLIE NELSON & FAMILY**—\$213,937, 16,340, \$15, \$12.50 & \$8.50, Electric Factory Concerts, Spectrum, Philadelphia, sellout, March 12.
- **SAMMY HAGAR, NIGHT RANGER**—\$184,587, 17,452, \$11 & \$10, Contemporary Prods., CheckerDome, St. Louis, sellout, March 13.
- **BOB SEGER & THE SILVER BULLET BAND, JOHN HALL BAND**—\$150,036, 12,718, \$12 & \$10, Beach Club Concerts, Greensboro (N.C.) Coliseum, sellout, March 11.
- **TRIUMPH, GOLDEN EARRING**—\$145,352, 15,959, \$10 & \$9, Sunshine Promotions, Market Square Arena, Indianapolis, sellout, March 12.
- **DIANA ROSS**—\$131,251, 8,191 (10,100), \$16.50, \$15 & \$12.50, Jam Prods., Dane County Coliseum, Madison, Wis., March 9.
- **PAT BENATAR, RED RIDER**—\$122,016, 11,946, \$11 & \$10, Contemporary Presentations, Kansas Coliseum, Wichita, sellout, March 12.
- **RUSH, GOLDEN EARRING**—\$121,770, 10,744, \$12-\$10, Stone City Attractions, Pan Am Center, Las Cruces, N.M., sellout, Feb. 26.
- **ALABAMA, JANIE FRICKE**—\$116,875, 9,350, \$12.50, Keith Fowler Promotions, Hooper Eblen Center, Tenn. Tech Univ., Cookeville, sellout, March 13.
- **OAK RIDGE BOYS, BELLAMY BROTHERS**—\$102,116, 8,508 (10,500), \$12.25, Innervisions, Lloyd Noble Center, Univ. of Okla., Norman, March 4.
- **ALABAMA, JANIE FRICKE**—\$101,587, 8,127, \$12.50, Keith Fowler Promotions, Freedom Hall, Johnson City, Tenn., sellout, March 11.
- **BARBARA MANDRELL, STEVE WARINER**—\$100,000, 10,200, \$10 & \$9, in-house promotion, Orange County Civic Center, Orlando, Fla., sellout, March 13.
- **PAT BENATAR, RED RIDER**—\$97,571, 9,796, \$11 & \$10, Contemporary Presentations, Omaha Civic Auditorium, sellout, March 11.
- **NEIL YOUNG**—\$97,569, 8,133 (8,400), \$12.50 & \$10.50, Sunshine Promotions, Commonwealth Convention Center, Louisville, March 4.
- **PAT BENATAR, RED RIDER**—\$94,714, 8,397 (8,500), \$11.50, Contemporary Presentations, New West Presentations, Municipal Auditorium, Kansas City, Mo., March 8.
- **BOB SEGER & THE SILVER BULLET BAND, JOHN HALL BAND**—\$90,780, 7,565, \$12 & \$10, Beach Club Concerts, Augusta (Ga.) Richmond County Civic Center, sellout, March 12.
- **PAT BENATAR, RED RIDER**—\$83,676, 8,236 (8,500), \$10.50 & \$9.50, Contemporary Prods., CheckerDome, St. Louis, March 9.
- **CONWAY TWITTY, RONNIE McDOWELL**—\$81,190, 8,119 (9,626), \$10, United Prods., Omni, Atlanta, March 5.
- **STRAY CATS, BUS BOYS**—\$79,077, 7,775 (10,000), \$10.50 & \$9.50, Feyline Presents/in-house promotion, Colo. Univ. Events Center, Boulder, March 11.
- **BARBARA MANDRELL, STEVE WARINER**—\$75,100, 7,700, \$10 & \$9, in-house promotion, Augusta (Ga.) Richmond County Civic Center, sellout, March 11.
- **SAMMY HAGAR, NIGHT RANGER**—\$69,070, 7,617, \$9.50 & \$8.50, Contemporary Presentations, Prairie Capitol Convention Center, Springfield, Ill., sellout, March 7.
- **SAMMY HAGAR, NIGHT RANGER**—\$65,301, 7,363 (10,000), \$9.50 & \$8.50, Feyline Presents, Tinsley Coliseum, Albuquerque, N.M., March 4.
- **BARBARA MANDRELL, STEVE WARINER**—\$61,000, 6,200, \$10 & \$9, in-house promotion, Greenville (S.C.) Memorial Auditorium, sellout, March 12.
- **LARRY GATLIN & THE GATLIN BROTHERS BAND, RAZZY BAILEY, DOTTIE WEST**—\$59,180, 6,297 (12,117), \$10-\$8, in-house promotion/produced by K.S. Prods., Univ. of Texas Frank Erwin Center, Austin, Feb. 25.
- **ALVIN LEE, ARTISTS**—\$53,812, 4,892, \$11, Brass Ring Prods., Royal Oak (Mich.) Music Theatre, three sellouts, March 11, 14.
- **TRIUMPH, GOLDEN EARRING**—\$52,975, 5,798 (9,000), \$10 & \$9, Sunshine Promotions, Roberts Stadium, Evansville, Ind., March 13.
- **TRIUMPH, GOLDEN EARRING**—\$44,195, 4,990 (9,672), \$10 & \$9, Sunshine Promotions, Ft. Wayne (Ind.) Coliseum, March 11.
- **SAMMY HAGAR, NIGHT RANGER**—\$41,725, 4,424, \$10 & \$9.50, Contemporary Presentations, Five Flag Center, Dubuque, Iowa, sellout, March 11.
- **MICKEY GILLEY, T.G. SHEPPARD, LEE GREENWOOD**—\$40,921, 4,209 (8,658), \$9.75, K.S. Prods., Dane County Coliseum, Madison, Wis., March 13.
- **TOM PETTY & THE HEARTBREAKERS, NICK LOWE**—\$38,010, 3,620 (4,200), \$14.50, Stardate Prods., Dane County Coliseum, Madison, Wis., March 10.
- **FERRANTE & TEICHER**—\$37,564, 5,645 (6,600), \$9.50, \$8.50 & \$7.50, Celebrity Attractions, Paramount Theatre, Portland, Ore., two shows, March 10, 11.
- **STRAY CATS, BUS BOYS**—\$37,202, 3,309, \$11.50, Contemporary Presentations/New West Presentations, Memorial Hall, Kansas City, Kan., sellout, March 13.
- **ENGLISH BEAT, LUNCH**—\$36,975, 4,350, \$8.50, Feyline Presents, Rainbow Music Hall, Denver, three sellouts, March 10-12.
- **STRAY CATS, BUS BOYS**—\$36,960, 3,843, \$10, Contemporary Prods., Kiel Opera House, St. Louis, sellout, March 14.
- **STRAY CATS, BUS BOYS**—\$32,016, 2,779, \$12, Contemporary Presentations, Old Lady of Brady, Tulsa, sellout, March 8.
- **WALTER HAWKINS & THE HAWKINS FAMILY**—\$28,000, 3,200, \$8.75, in-house promotion, Front Row Theatre, Cleveland, March 10.
- **MARSHALL TUCKER BAND, HIGHWAY GHOST**—\$27,753, 2,652 (3,617), \$10.75, Di Cesare Engler Prods., Stanley Theatre, Pittsburgh, March 7.

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Talent & Venues

Talent In Action

CULTURE CLUB SPOONS

Hollywood Palladium, Los Angeles
Admission: \$9.75

Of all the new British bands, Culture Club is certainly one of the most interesting. Leader Boy George, nee George O'Dowd, possesses a headline-making androgyny and one of the most supple, alluring voices in modern pop. Still, their performance here before a sellout audience March 11 was a rather listless, by-the-numbers affair that didn't showcase George's outrageous personality or his vocal technique.

"Do You Really Want To Hurt Me?" and "Time (Clock of the Heart)," Culture Club's two singles, are two of the best mergings of pop and r&b in recent years but the remainder of the group's material is drab, salsa-edged disco funk. When combined with their competent but unexciting performances, the hour set seemed to underscore the power of the British press to hype young bands to stardom before they are ready.

Watch out for any rock group that calls their album "Arias And Symphonies." Opening act Spoons, from Canada, have done just that, and their live show proved to be just as pretentious as their LP's name. Guitarist/vocalist Gordon Deppe struck aloof poses, while bassist Sandy Horne, drummer Derrick Ross and keyboardist Rog Preuss backed him with silky but derivative synthpop. Still, "Nova Heart," the single, is quite striking and may go down as the best song Ultravox never recorded. **CARY DARLING**

THE BRAINS

Roxy, Los Angeles
Admission: \$5

Georgia has produced some of the best "neurotic" pop around. The B-52s, R.E.M., Pylon, and the Method Actors have all been celebrated for their twisted sense of pop. Perhaps the least acclaimed, but one of the best, is the Brains from Atlanta. The group's 70-minute performance before a half-full house here March 9 was a stiletto-edged pop adventure.

Led by keyboardist/vocalist Tom Gray, who comes from behind his equipment only to glare gleefully at the audience, the Brains mix a 1980s existentialism with a no-nonsense hard rock and pop base which is winning. The group performed songs from its two PolyGram albums and one Landside EP, including such gems as "Asphalt Wonderland," an ode to urban living, "Raelene," and a stunning version of "Dream Life," featuring the complex interplay of drummer Moro Magellan and bassist Keith Christopher. Throughout the entire show, guitarist Rick Price kept the rock'n'roll base upfront with his strong guitar work.

It is indeed unfortunate that the Brains, who have a cult following on the East Coast and scattered fans elsewhere, have not gotten the attention which has been bestowed on their British counterparts. As the enthusiastic response from this audience showed, the Brains could find an audience if given the exposure. **CARY DARLING**

PAUL BARRERE OUT A HAND BAND

Moonshadow Saloon, Atlanta
Tickets: \$7.50

The Paul Barrere Atlanta connection goes back over a decade, to memorable Little Feat concerts at Richard's, a landmark, long-closed local rock club. Since those times, anything connected with that funk-imbued, now-disbanded group has had respected cult status in this market.

Barrere's March 9 performance brought out all the old rockers who are simply not seen on a regular basis at shows any longer. Maybe for that reason, some of the "intelligentsia" seemed somewhat oblivious to the fact that this wasn't only a Barrere show, but a showcase for three members of a much newer vintage Atlanta group, the Dregs, whose own performing status is in limbo. Their musical versatility is not, however; drummer Rod Morgenstien, keyboardist T Lavitz and bassist Andy West were given an opportunity to shed fusion shackles and work with arrangements that could best be described as gritty, loping, tightly-played boogie. The playing of the Dregs reflected an exuberance that comes with new musical opportunities.

With the rhythm guitar contributions of Michael Wheeler completing the five-man unit, the 13-song set went smoothly. Most of the material was from Barrere's solo album, "On My Own Two Feet," yet was readily accepted by a virtual sell-

(Continued on page 43)

Newman/Fields Star On Rise

• Continued from page 41

and Rising Star has just sold a "Comedy On Campus" special to HBO, which may grow into a regular four-times-a-year feature.

Benatar's special has already been taped but it is being held back until the end of the year, because, says Newman, she plans to have a baby and take some time off from the business. The special is timed so as to maintain her visibility. There will also be a live album about that same time. In the meantime, Rising Star Enterprises manages Neil Geraldo, Benatar's husband and guitarist, who will be doing his own solo project.

Fields says that Rising Star likes to build from a base of what it does best, citing the "Comedy On Campus" project for HBO, which grew out of the company's involvement in comedy. A few years ago Catch A Rising Star went out on the road, playing many campuses, and also allowing local college comedians a chance to show their stuff. The HBO show will be doing just that, but to a nationwide audience.

Another example is comedian Richard Belzer, whom Rising Star has been managing since the beginning of the year, and who has recently opened some shows for Kenny Loggins. "We just got Belzer a radio show, syndicated by DIR, which will be live from New York, weekly, probably on Wednesday nights, with maybe six shows from from the West Coast," says Newman. "There will be one guest with Belzer, and most of the time it will be a rock'n'roll star, though it could be somebody like Robin Williams or Chevy Chase, or a sports personality."

"Belzer will interview them, and they could play some cuts off their record, if they want. And then there will be a segment in the show where they will take live phone calls from all over the country and Canada. We are starting in May with between 175 and 200 markets. There will also be another segment where three new songs will be played and the audience can call immediately and vote on them." Newman and Fields say that the next step for the Belzer

show will be an effort to take it to tv.

"We have a philosophy here," says Fields. "Rick and I are not kids, and we happen to be well off financially. So we're not desperate. We don't want any factory deals. We want to take on only a few projects, but every project we take on we want to spend a lot of time, creating the best thing we can do, and enjoy it. And it has to be that we're compatible. Forget about just doing a great job. It's like a 24-hour commitment to somebody, like living together."

A prime example of this, says Fields, is the management of Steve Forbert, which Rising Star recently took over. "Forbert is somebody that a lot of people in the industry feel good about and have wondered why he hasn't made it," says Fields. "Rick and I were approached by his attorney about a year ago."


"We are involved with his new album from the beginning," continues Newman. "We are not passive managers. When we get involved in a project, we really get involved in a project. We are not in the stage of our lives where we would be involved only financially. We have ideas and input. We get involved with the songs. We have been working tediously at getting him off Nemperor Records and onto Columbia, and that has just happened."



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Billboard Dance/Disco Top 80™

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	1	14	THRILLER—Michael Jackson—Epic (LP-all cuts) QE38112	42	42	6	YOU CAN'T HIDE—David Joseph—Mango (12 inch) MLPS 7804
2	9		TOO TOUGH—Angela Bofill—Arista (LP Cut) AL 9616 (12 Inch*)	48	48	4	HOW HIGH—Spencer Jones—Next Plateau (12 Inch) 50012
3	8	6	JEOPARDY—Greg Kihn Band—Beserkley (12 Inch) 0-6732	64	64	2	I AM SOMEBODY—Glenn Jones—RCA (12 inch) PD 13438
4	10		LET ME GO—Heaven 17—(LP cut) Arista AL-6606	45	45	6	KEEP IT CONFIDENTIAL—Nona Hendryx—RCA (12 inch) PD 13438
5	10		ONE MORE SHOT—C-Bank—Next Plateau NP 50011	61	61	2	SATURDAY AT MIDNIGHT—Cheap Trick—Epic (12 inch) 4903402
6	10		SHE BLINDED ME WITH SCIENCE—Thomas Dolby—Capitol (12 inch)	50	50	4	YOUNG GUNS (GO FOR IT)—Wham—Columbia (12 inch) 44-3501
7	10		THAT'S GOOD/SPEED RACER—Devo—Warner Bros. (LP cuts) WB 1-23741	59	59	3	THE GIRL IS FINE—Fatback Band—Spring (12 inch) SPD409
10	7		LOVE ON OUR SIDE—Thompson Twins—Arista (LP Cut) AL6607	57	57	3	TONIGHT/CAN WE TRY AGAIN—Technique—Arista (12 inch) ARD 1200
9	9	9	ROCK THE BOAT—Forrest—Profile (12 inch) 7017	59	59	3	IF YOU WANT TO GET BACK YOUR LADY—The Pointer Sisters—Planet (12 inch) JD 13429
10	33	3	ANGEL MAN—Rhetta Hughes—Aria (12 inch) AR 1208	57	57	3	LUCKY—Elle Hope—Quality (12 inch) QUS 031
11	13	12	DER KOMMISSAR (THE COMMISSIONER) FALCO—A&M (12 inch)	58	58	4	CANDY GIRL—New Edition—Streetwise (12 inch) SWRL 2208
12	21	4	SEX—Berlin—Geffen (LP Cut) GHS-2036 (12 inch*) 82004	66	66	2	ON THE ONE FOR FUN—Dazz Band—Motown (12 inch*) (LP Cut) 6031
13	3	15	ALL I NEED—Sylvester—Megatone (LP—all cuts) M1005	66	66	2	I CONFESS—The English Beat—I.R.S. (12 inch) SP 70408
14	14	5	WEEKEND—Class Action—Sleeping Bag Records (12 inch) SLX001	68	68	2	KISS ME—Tin Tin—Sire/Warner Bros. (12 inch) SRO-2975
15	15	8	YOU CAN'T RUN FROM MY LOVE—Stephanie Mills—Casablanca (12 Inch) 810-337-1	67	67	2	RED LIGHT LOVER—Gwen Jonae—Arista (12 inch) ARD 1240
16	16	7	THAT'S WHEN WE'LL BE FREE—State Of Grace—Profile (12 inch) 7018	65	65	2	TONIGHT—Whispers—Solar (12 inch) 67930
17	17	8	DER KOMMISSAR—After The Fire—Epic (12 Inch) 49-03490	60	60	2	WORKING GIRL—Cheri—21 records (12 inch) T1D 302
18	18	8	LOOKING FOR THE PERFECT BEAT—Africa Bambaata And The Soul Sonic Force—Tommy Boy (12 Inch) TB 831	58	58	14	BACK IN MY ARMS AGAIN—Cynthia Manley—Atlantic (12 inch) 0-89913
19	19	7	OOH I LOVE IT—The Salsoul Orchestra—Salsoul (12 inch) SG391	59	59	8	OUTSTANDING—The Gap Band—Total Experience (12 Inch) TED 704
20	20	6	WORK FOR LOVE—Ministry—Arista (12 Inch) CP 726	60	60	12	BUFFALO GAL'S—Malcolm McLaren And The World's Famous Supreme Team—Island (12 inch) 0-99950
22	22	5	THE HARDER THEY COME—Rocker's Revenge—Streetwise (12 inch) SWRL2207	61	61	12	THE RIGHT MAN/THE RIGHT MIX—The Units—Uproar (12 inch) UP101
23	23	6	GOTCHA WHERE I WANT YA—Stereos Fun Inc.—Moby Dick (12 Inch) BTG 1532	62	62	5	I MELT WITH YOU/LIFE IN THE GLAD HOUSE—Modern English—Sire/Warner Bros. (12 inch) 29836
25	25	4	ELECTRIC AVENUE—Eddie Grant—Portrait (12 inch) 4R9-03574	63	63	10	WONDERFUL—Klien and MBO—Atlantic (12 inch) 0-89896
24	11	14	LAST NIGHT A D.J. SAVED MY LIFE—Indeep—Sound Of New York Records (12 inch) SYN5102	64	64	16	SHE HAS A WAY—Bobby O—(O Records) (12 Inch) OR721
25	12	16	HIP HOP, BE-BOP (DON'T STOP)—Man Parrish—Importe/12 (LP—all cuts) MP-320	65	65	6	UNCERTAIN SMILE—The The—Sire/Warner Bros. (12 inch) 29878-0A
26	26	6	WE GOT THE JUICE—Attitudes—RFC/Atlantic (12 inch) 0-89884	66	66	17	KEEP THE FIRE BURNING—Gwen McCrae—Atlantic (LP Cut) 80019 (12 inch*) DMD 387
28	28	4	NOBODY CAN BE YOU—Steve Arrington's Hall Of Fame—Atlantic (LP Cut) 80049	67	67	7	FEEL ME/LIVING ON THE CEILING—Blancmange—Island (12 inch) 0-99933
34	34	3	THE MUSICS GOT ME—Visual—Prelude (12 inch) PRLD 650	68	68		ATOMIC DOG—George Clinton—Capitol (12 inch)
35	35	4	I JUST GOTTA HAVE YOU—Kashif—Arista (12 inch) CP728	69	69		THIS IS YOUR TIME—Change—RFC/Atlantic (LP cut) 80053 ("12 inch)
30	30	5	COME GIVE YOUR LOVE TO ME—Janet Jackson—A&M (LP cut) SP6407	70	70		TELEPHONE OPERATOR—Pete Shelly—Arista (12 inch) CP730
31	31	8	FALL IN LOVE WITH ME—Earth, Wind & Fire—Columbia (12 Inch*) AS 1570	71	71		BLUE MONDAY/THE BEACH—New Order—Rough Trade
32	32	9	LET'S GO TO BED—The Cure—Fiction Important (12 Inch) FICSX17	72	72		YOU ARE A DANGER—Gary Low—Quality (12 inch) QDC38
33	27	11	YOU ARE IN MY SYSTEM—The System—Mirage (12 inch) WTT-0-99938	73	73		DON'T GIVE YOUR LOVE AWAY—Steve Shelto—Sam (12 inch) S12356
36	36	4	CRY NOW LAUGH LATER—Grace Jones—Island (12 inch) 0-99916	74	74		WHO'S GETTING IT NOW—Chocolate Milk—RCA (12 inch) PD13448
38	38	4	BABY'S GOT ANOTHER—Richard Jon Smith—Jive/Arista (12 inch) BJ 12012	75	75	10	BODY MECHANIC—Quadrant Six—RFC/Atlantic (12 inch) 0-89902
47	47	3	HE'S A PRETENDER—High Inergy—Gordy (12 inch) MOT4506	76	76	6	WE CAN GO TO YOUR HOUSE/FIFTY FIFTY LOVE—Maurice Massiah—RFC/Quality (LP Cut) ORFC1004
49	49	3	I EAT CANNIBALS—Toto Coello—Chrysalis (12 inch) 4V903545	77	77	11	RIDE ON THE RHYTHM—Mahogany—West End (12 Inch) WES 22150
38	29	12	LIFE IS SOMETHING SPECIAL—New York City Peech Boys—Island (12 inch) 0-99928	78	78	15	BABY GETS HIGH—Peter Brown—RCA (12 inch) PD13357
39	39	8	POISON ARROW—ABC—Mercury (12 Inch*) MK 230	79	79	15	FUNKY SOUL MAKOSSA—Nairobi And The Awesome Foursome—Streetwise (12 inch) SWRL2205
40	40	5	I LIKE IT LIKE THAT—Inner Life—Salsoul (12 inch) SG392	80	80	8	GROOVIN'—The S.O.S. Band—Tabu (12 inch) 429-03528

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. *non-commercial 12-inch
 ☆ Superstars are awarded to those products demonstrating the greatest gains in audience response this week.
 ★ Stars are awarded to other products demonstrating significant gains for the week.

Talent & Venues Dance Trax

By BRIAN CHIN

There are nothing but hits in the column this week. All are breaking singles, followups by artists coming off top five club hits, and notable remixes.

David Joseph's "You Can't Hide (Your Love From Me)" gets marvelous remix help from Larry Levan in its U.S. Mango release: all the formulaic details are gone, and it's now far weightier, pushing harder and harder, right up to the last percussion break.

Two rock crossovers are also going into high-rotation phase: New Order's "Blue Monday" (Factory, through Rough Trade, 326 Sixth St., San Francisco, Calif. 94103) is a dumbfoundingly successful takeoff of the Patrick Cowley cosmic-disco sound—it vamps like any of the Italian Euro-throwbacks on the scene right now. "The Beach" is a good dub treatment; the 12-inch jacket is absolutely the best ever. The Cure's long-term dance rock hit, "Let's Go To Bed," has been picked up for U.S. release by Warner Bros.; it's best described as funky rock—not rock-funk—to those who haven't yet heard it. It's too purposeful, especially with its high lyric content, to be dismissed as simply offbeat.

★ ★ ★

A string of followups: Madonna's new Sire single packs a terrific one-two punch in "Burning Up," fast, self-written electro-rock, and "Physical Attraction," a great midtempo r&b song written by producer Reggie Lucas. John Benitez mixed the latter track. ABC's "Poison Arrow" (Mercury), set for commercial release, dispenses with the scratch-edit tricks of their last remix; instead, the pop-MOR aspects are played up in cool flute and string breaks.

Pete Shelley's "Telephone Operator" and "Many A Time" make up a great 12-inch on Arista: "Operator" has powerful drive and sonic impact—it pumps like "Abracadabra," too—while "Many A Time" provides another rock reference point to the techno-pop explosion. The instrumental B-side will certainly please fans of "Witness The Change"; note that it includes two new passages, linked by scratch-effect segues. Approaching fusion from the other end: Vanity 6's "Drive Me Wild," a commercial Warner Bros. 12-inch, is lengthened with a long instrumental up front.

★ ★ ★

Although Patrick Cowley's "Mind Warp" album has already been in the top three, the remixed "Goin' Home," busier and livelier than on the album, is an altogether worthwhile release by Megatone; on the flip side is a verse-less instrumental of "Tech-No-Logical World." Also for the pop-disco crowd: Laura Branigan's followup to the triumphant "Gloria," "Solitaire," is out on an Atlantic promo 12-inch. Like the former, it's rock with a big, big beat and a big, big voice, although it has perhaps more ups and downs than a dance crowd is used to.

Roni Griffith's "Breakin' My Heart" (Vanguard) is just as charming an adaptation of the girl group sound as "Breakin' Up" was last year; it sounds eminently crossable. Raul Rodriguez mixed, with Mark Berry. Gary Low's catchy "You Are A Danger" (Quality), available on import this summer, is sustaining its popularity as a domestic release—we heard it on a Latin radio station on a recent trip to Florida.

Talent In Action

• Continued from page 42

may have kept to themselves in other incarnations.

out crowd of some 700 who would not have objected to hearing a Little Feat resurrection. On the mystical, oddly-timed "She Lays Down The Beat," the philosophical "Who Knows For Sure?" and the rocked-out "High Roller," the crowd cheered wildly—not only for the tight, thick harmonies, but for several masterful solos executed by Barrere and the Dregs contingent.

Barrere did manage to include three Little Feat numbers, including the musical highlight of the night, "A Day At The Dog Races." Much to the chagrin of the enthusiastic audience, the quintet took only one encore, yet it was a standard, the highly familiar "All That You Dream." This was another opportunity for various members of the group to strut musical abilities they

The bill was enhanced by the wise inclusion of the Out A Hand Band, including three former members of the Atlanta band Mose Jones. In terms of musical grit, the four-piece Out A Hand proved to a Feat-cult crowd that this group is worthy of recognition in their own right. Two numbers especially shone: "Alien," written by Out A Hand keyboardist Steve McRay and recorded by the Atlanta Rhythm Section, and "Ain't That Peculiar," the Marvin Gaye standard from the '60s. These, teamed with stunning execution of an accessible catalog of originals, put the Out A Hand Band over exceedingly well in circumstances that could have easily backfired on a less professional ensemble.

RUSSELL SHAW

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Talent & Venues

Rock'n'Rolling

• Continued from page 41

then it hasn't existed any more. You won't find it listening to Duran Duran or Styx.

"Everything is big business now, but there's no charm. The greatness of rock music has been lost," he continues. "I guess it's better to have Boy George than REO Speedwagon, but maybe it's the lesser of two evils. The majority of bands are just pre-fabrication. There's no guts, no soul, no heart, no human quality. There is a lack of that human quality that made rock'n' roll great."

After nine years together, the Ramones haven't gotten rich, but Joey says that they can make a living. He says it's also gratifying for him to be considered one of the pioneers of new music.

No, the Hell's Angels are not out to kill Mick Jagger and the Rolling Stones. At least they say they're not.

Following allegations by an unidentified government witness who testified recently before a Senate subcommittee that the Hell's Angels have for the last 14 years wanted to kill the Stones, the top Hell's Angels called a press conference Wednesday (16) to give their side of the story.

Sonny Barger, president of the Oakland chapter of the Hell's Angels, Sandy Alexander, president of the New York chapter, and Chuck Zito, a member of the New York

chapter faced the cameras and microphones at a posh Upper East Side restaurant. If anybody expected them to spell out in detail whatever relationships may or may not have existed between the Stones and the Angels through the years, he was bound to be disappointed. They didn't say much.

Barger read a prepared statement in which he identified the government witness as one Clarence Addie Crouch, who, said Barger, has been a discredited witness in two trials against the Hell's Angels. "The reason he may choose to say the Hell's Angels have a 14-year-old contract against Mick Jagger is anybody's guess," said Barger, "but with the government propaganda experts working, I am sure they thought they would get extra mileage out of a top British rock star's death being plotted while the Queen of England was visiting America."

"At any rate, I can only say that Clarence Addie Crouch's testimony before the Senate subcommittee is completely false and fabricated, with no truth whatsoever."

The alleged feud between the Angels and the Stones is said to have stemmed from the ill-fated Altamont concert in 1969, where the Angels were hired to provide the security. After a man was killed at the event, the Angels allegedly turned against the Stones, because they felt the Stones did not stand by and support them.

Robbie Robertson Active Again Pursues Songwriting, Recording, Film, Cable Projects

• Continued from page 41

cameras, however, Robertson decided to take a breather. Having juggled both the gargantuan "Waltz" project, including the film itself and a three-disk soundtrack for Warner Bros., and the group's final Capitol album, "Islands," then moved right into "Carny," he was exhausted.

"I had this feeling that, 'Gee, I don't really want to jump into anything else right away,'" he recalls. "I learned about this disease called overextending one's self, which I'm trying to be a little more conscious about now."

That might suggest the new soundtrack album was intended as an easy re-entry, yet Robertson himself admits assembling such a project using various established artists was far more demanding than the incidental source music he wrote

and recorded for "Carny" to complement its Alex North score.

The music itself typifies Robertson's longstanding fascination with root styles, always apparent in the Band's music, with its openly telescopic sense of musical traditions from bluegrass and blues to vintage rock'n'roll. "It wasn't a K-tel idea, to try and get the 'best of everybody' on one record," he says of the new album.

"I feel that good music is just good music, whether it's old wave, new wave, classic rock'n'roll, blues—if it's good, it works together, and this is a good example of that. You can hear the Pretenders, then B. B. King, and it doesn't sound like 'Omigod, isn't that strange?'"

As used in the movie, however, this labor of love may strike viewers as nearly self-effacing. Robertson himself approves of Scorsese's use of the music—"what's on record players, what's in restaurants, the way Scorsese used music in 'Raging Bull'—insisting that the recent hunger for commercial movie/music pairings can backfire when musical cues are overemphasized."

Despite a low-keyed presentation onscreen, Robertson still succeeded in enlisting not only those artists mentioned above, but Bob James, Rickie Lee Jones, B. B. King, Van Morrison, Ric Ocasek and David Sanborn, who worked with Donald Fagen and Gary Katz to provide a sleek Fagen-composed instrumental. Adds Joel Fein, the engineer who oversaw the soundtrack project for Robertson at the Village Recorder here, "For every major artist you have on the album, there could have been two more there. There were some great songs that just didn't work."

Where Robertson does envision a more equal union between the two art forms is in the burgeoning cable and pay-tv field, in which the mushrooming use of music inspires both enthusiasm and sharp criticism. Hence, he and Scorsese, whom Robertson confirms has long been an avid music lover, are planning a series of artist specials that the pair hope can "set a new standard" for presenting music on the small screen.

"He's going to direct and I'm going to produce," says Robertson, who notes proudly that critical consensus held "The Last Waltz" to be the best rock documentary ever

filmed. "We're going to try and help out this new area."

Robertson sees deficiencies in the majority of song performance clips now being produced for the video field, but he sees music as presenting an increasingly important commodity already validated by public interest. As for his own project with Scorsese, he's quick to differentiate both format and approach.

"MTV isn't what I'm talking about," he reports. "They can't afford it, but the HBOs, Showtimes and those services can." The two plan to develop three or more single-artist specials devoted to "artists that are just devastating to look at, and really classy." Robertson pointedly adds that the conceptual video approach as it now appears in most pop video clips will be avoided, as will simple concert footage.

"This is strictly a soundstage thing, totally controlled, with no audience," he explains. "I don't want to hear clapping. Sets, stage, lighting, mood, theater—the drama of the music is what we want. And I don't want to see someone walking a mile away on a beach, singing a song. I want to see them singing a song."

In the process, he and Scorsese aim to "set a foundation for all these kids who look like they got a camera for Christmas and ran out into the street saying, 'Pretend you're singing and jump on that car! Maybe we'll make something out of this to promote your record.'"

Given that thumbnail sketch of the typical video clip, it's hardly surprising that Robertson deems most music films and videotapes "embarrassing," but he adds that he has seen some promise. Moreover, the Scorsese collaboration will also look to new directors.

"What we're talking about is doing three or four ourselves," says Robertson. "Then Marty wants to get three or four other directors that are very good with music. I mean, there are a lot of them that think they're good with music, but then there are a few who really do have the knack."

He's also confident that record labels and managers will be quick to see the potential, both musical and commercial, for such packages, especially since the projected length—45 to 50 minutes—is aimed at both cable special time slots and album production.

New Music Is The Focus Of Florida Festival

NEW YORK—Free concerts by A Flock Of Seagulls, Bow Wow Wow, Lene Lovich, the English Beat, Berlin and others will highlight a two-week-long "New Music Showcase," scheduled to begin in Daytona Beach, Fla. on Monday (21). The concerts, presented by Marketing Through Music Inc. (MTM) and sponsored by R. J. Reynolds Tobacco Co., are timed to coincide with the annual spring vacations, when Daytona Beach becomes a gathering place for college students from around the country.

The acts will be playing on the pool deck of the Plaza Hotel, which is owned by Alan Cohen, one of the principals in MTM. The bands will be playing to the open beach, allowing for 30,000 to 40,000 spectators.

Cohen also owns the Plantation Club and 600 North, two Daytona Beach venues that have been popularizing new music in the area in recent years. His partner in the venture is Steve Berkowitz, founder of Metacorp, a promotion and marketing company that organizes College Expo in Daytona Beach every year. Consultant on the project is Ed Steinberg, president of Rock-America, which will videotape the concerts.

The New Music Showcase will begin March 21 with A Flock Of Seagulls and Polyrock. March 26, Bow Wow Wow and the Members will perform. The English Beat and REM are set for March 30. Modern English plays March 31, followed by Lene Lovich on April 1. Berlin closes the showcase April 3.

Summerfest Sets Headliners

MILWAUKEE — Milwaukee's Summerfest will headline the Beach Boys, Melissa Manchester and Donna Summer. The Beach Boys will perform Saturday, July 2, Manchester, Monday, July 4; and Summer, Tuesday, July 5. Acts previously announced for the Summerfest main stage include Kool & the Gang, Friday, July 1, and Engelbert Humperdinck, Saturday, July 9.

Summerfest '83 will run June 30 through July 10.

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Publishing

CRT Cites Cable Music's Value Report On 1980 Royalty Rate Notes Creators' Role

By IRV LICHMAN

NEW YORK—Although ASCAP, BMI and SESAC's share of the 1980 cable royalty fund remains at 1979's 4¼%, the Copyright Royalty Tribunal's formal decision accepts the qualitative value of music as a basis of future rate negotiations.

After hearing (and viewing) testimony from ASCAP president Hal David and film scorers Earle Hagen and Frank Lewin, the Tribunal recently issued a report, which states, "The 1980 presentation strategy of the music claimants endeavored to illuminate the value of the music component of programming from a new, previously unrevealed perspective: that of the composers and lyricists who are called upon by producers of films, sports, series and locally produced programming to enhance the value of the product through their creativity."

If the rate remains the same as 1979, observers indicate ready acceptance, fearful that a lower rate may have been decided upon based on pressures from other royalty

sources. Music had asked for a 6% share of the total 1980 pie of \$25.9 million. In 1978, ASCAP, BMI and SESAC—in that monetary order—shared 4½% of a total \$22.4 million, while the performing rights groups received a 4½% share of a total of \$17.6 million.

Hal David, the report notes, addressed the value of feature songs in films, seeking to establish that feature songs are "frequently a critical component of the artistic and commercial success of films, translating directly into marketplace value, quality and benefit to cable systems carrying such films." His testimony was accompanied by two showings of the sequence from the film "Butch Cassidy & The Sundance Kid," for which David wrote the lyrics (and Burt Bacharach the music) for "Raindrops Keep Fallin' On My Head." The Tribunal's report notes

that music claimants case was further enhanced by showings of BMI's documentary, "The Score," and the old tv show, "The Defenders."

Hagen and Lewin, the report says, gave testimony on what they believe to be the significant, but often overlooked value of background music in films and programs of all types, characterizing background music in a film as an "indivisible component of an integrated product, the combination of which creates a 'third entity.'" Testimony further indicated that in "serving subliminal function, background music is often intentionally unobtrusive."

The report notes that music claimants have "abandoned their sole reliance on the mechanistic application of a single formula. The Tribunal in various proceedings has expressed its major reservations about the use of formulas."



VERVE FOR MERV—ASCAP recently saluted talk show host Merv Griffin for his support of American music with a luncheon at Le Bistro in Beverly Hills. Hal David, right, president of ASCAP, presented Griffin with a special AM/PM Award—"ASCAP Music Presented By Merv"—in the form of a gold pocket watch. Griffin's tv show has been on the air for 20 consecutive years.

Film Looks At Britain's Performing Right Society

LONDON—As part of a major campaign to achieve greater public and media awareness of the importance of intellectual property protection, Britain's Performing Right Society previewed a specially-commissioned film at the Mayfair Theatre here March 14. The 23-minute film, "What Price Music?," was described by new PRS chairman Roger Greenaway as one element in a campaign to overcome public ignorance of and government indifference to the plight of songwriters, whose livelihoods are increasingly threatened by advancing technology.

The film, which features songwriter Lynsey de Paul and composer Carl Davis, shows how the society looks after the interests of its 15,000 members and of nearly half a million members of affiliated societies around the world. It also explains how the PRS distributes an annual

income of \$75 million, collected from more than 100,000 licensed users of music in the U.K. and Ireland.

British jazz and film music composer John Dankworth, explaining the importance of PRS, says in the film: "I'm sure that composers, who are not good businessmen, are relieved to know that someone responsible and businesslike is collecting their just rewards from all over the world." Dankworth also applauds the society for its work in encouraging young composers and music organizations with financial support.

The PRS used the preview of the film to introduce its newly-appointed parliamentary spokesman, Michael Mates, Conservative Member of Parliament, who said it was vital for the future of Britain's musical heritage to see adequate protection given to the creators of music.

NMPA Meeting Set For June 21 In N.Y.

NEW YORK—The National Music Publishers' Assn. will host its annual meeting this year on Tuesday, June 21 at the Plaza Hotel here. The meeting, to start at 3 p.m., will hear reports from association president Leonard Feist and Harry Fox Agency president Al Berman.

In addition, elections will be held for directors to serve two-year terms. NMPA's nominating committee will announce a slate of candidates by mid-April. The committee consists of Ralph Peer II, chairman, Burt Litwin, Irwin Robinson and Wesley Rose.

MEMBERSHIP NOTIFIED

BMI Outlines Buffalo Ruling

NEW YORK—BMI has formally made its membership aware of a federal court's ruling holding BMI and ASCAP in violation of antitrust and copyright laws in dealing with local tv stations on a blanket licensing basis.

Although U.S. District Court Judge Lee Gagliardi ruled against the performance rights groups last August, the judgment was not entered until last January. Both licensing organizations were required by the judgment to send their membership copies of the judgment and a court-approved notice. The provisions take effect only if the appeals by BMI and ASCAP are unsuccessful.

"While we were disappointed that

the lower court ruled against us," says BMI president Ed Cramer of the so-called Buffalo decision, "We see no reason for any great degree of immediate concern. Now that the judgment has been entered, we have begun the appeals process, and, though no one can predict the outcome with absolute certainty, we are optimistic about the possibility of obtaining a reversal of the lower court's decision."

Cramer also notes that if the provisions do become effective, they do not directly concern any music used by tv networks or by local television stations for non-syndicated (locally-produced) shows, and they have no effect on radio or non-broadcast use.

OSCAR-NOMINATED LYRICISTS

Bergmans: The Singer Is Key

By PAUL GREIN

LOS ANGELES—Alan and Marilyn Bergman, the first songwriters in 39 years to be nominated for three best song Oscars in one year, believe it's more important than ever to have a major viable record act perform a song in a movie. More to the point, the lyricists note that film studios view it as more important, in the wake of such smash film hits as "Eye Of The Tiger" and "Up Where We Belong," both of which reached No. 1 and won Grammys this year.

"There was a time when a studio singer would be enough," Alan says, "but I don't think that's true anymore." Adds Marilyn: "The voice has to be right for the character and the mood, but it should also be an act with a valid record identity."

It was not ever thus. Marilyn says she and Alan declined Barbra Streisand's offer to sing "What Are You Doing The Rest Of Your Life" in the 1969 film "The Happy Ending." "The song had to come from a man and from an anonymous man," Marilyn explains, adding: "That was a time when you could have the luxury of being absolutely true to the picture. Today, the consideration of having a viable record artist would dictate finding a way around the situation so we could take advantage of Barbra's offer."

But Marilyn will go only so far to get a radio hit. "Even though the record as an ancillary product to help sell the picture is terribly important, always to be avoided is the song that sounds like a record stuck into a movie. Sometimes you'll see a movie where the score is of one texture and color, and the song is of another. I find that intrusive and crass. There's a way of making it more graceful."

Alan says there are certain restrictions in writing for film, such as conforming to the style of the movie and of the score. "We're writing to serve the movie," he says. "You try to make the writing universal so it can apply out of context, but our primary function is to serve the drama that's going on."

But Marilyn adds that those "restrictions" can also help focus the songs. "The picture is always setting up a new situation, a new character, a new dilemma." As a result she finds writing for film more involving than writing free-standing songs. "That combination of film, music, pictures and sound is what really kicks us off," she says.

The husband-and-wife team's most recent project was writing the lyrics to Barbra Streisand's directorial debut, "Yentl," due this Christmas. The music was composed by Michel Legrand, with whom the

Bergmans teamed to write their first three best song Oscar nominees: "Windmills Of Your Mind," "What Are You Doing The Rest Of Your Life" and "Pieces Of Dreams," since retitled "Little Boy Lost."

Marilyn says the "Yentl" score consists of nine songs, of which three or four could be lifted as singles. "The picture is not like any other," she says. "I can't put it in a slot. I hope the score is the same. I feel everybody's best work is in there. We all stretched a lot here. It is uncompromised."

The Bergmans are now working on songs for a forthcoming Frank Sinatra-Lena Horne album, to be produced by Quincy Jones on his Qwest label. Jones also produced Patti Austin & James Ingram's version of "How Do You Keep The Music Playing," the Bergmans' Oscar-nominated song from "Best Friends" (music by Michel Legrand).

The pair's other best song candidates this year are "It Might Be You" from "Tootsie" (music by Dave Grusin) and "If We Were In Love" from "Yes, Giorgio" (music by John Williams).

The Bergmans have won two best song Oscars, for 1968's "Windmills Of Your Mind" (music by Michel Legrand) and 1973's "The Way We Were" (music by Marvin Hamlisch).

Chrysalis Arm Gotham-Bound

NEW YORK—The U.S. arm of Chrysalis Music Group, the music publishing wing of Chrysalis Records, shifts its home base from Los Angeles to New York within the next month. The move results from the label's shift to the city and from the publishing arm's decision to be closer to the European market.

This is the word from Ann Monday, vice president and general manager, who is making the move after five years on the West Coast. Remaining on the West Coast is Rochelle Fields in the professional department. In New York, other staffers will include Tom Bolan, copyright manager; Cherie Fonow, professional manager; and a publishing assistant, not yet named.

According to Monday, who joined Chrysalis in the U.K. seven-and-a-half years ago, the publishing unit will occupy offices at the Galleria, a short distance from Chrysalis Records' offices on Madison Ave.

Formed when the label was established in the late '60s, the publishing unit here consists of an ASCAP firm, Rare Blue, and a BMI affiliate, Red Admiral (both are names of butterflies, the company's symbol). In addition to such label artist/writers as Pat Benatar, the division publishes material by Rosanne Cash, Martin Briley, Nick Gilder and a number of others. Print is handled by Cherry Lane Music, which recently published a matching folio of Benatar's "Get Nervous" album.

Print On Print

Columbia Pictures Publications has several new discount programs. One of them can be found in the firm's new 1983 "Catalog Update II," which has all of Columbia's releases since March, 1982. Update II product plus the complete catalog is offered on a "Stock Order Rates" basis: 200 or more units at a 50% discount with 60-day dating on Columbia, Studio P/R and Volkwein goods; 100 or more units at a 50% discount with 60-day dating from such other catalogs as Bradley, Carousel, Centerstream, Gentry, J.R. Publications, Logical, Peer-

Southern, Ralph C. Pace, REH, Saw Mill Music and Sunrise Books. Finally, the account receives an extra 9% above daily rates for any quantity on orders for Aebersold, Alfred, Jim Chapin, Sight & Sound, Earl Scruggs, Ted Reed and Willis. Columbia also introduces "The Power Print Pac," a monthly discounting service, the first of which runs until April 15. Columbia will feature a selection of books available to "prime dealers" at 50 plus 10% discount. The first deal involves top books from Columbia's "Plus 24" series.

Nashville Net Faces Questions Deals Not Set With Performers' Union, ASCAP, BMI

By EDWARD MORRIS

NASHVILLE—In addition to exposing country music to a large cable television audience, the Nashville Network, which made its debut March 7, also promises to be a significant and long-running source of revenue to writers, independent production houses, musicians and other performers. Clouding the horizon, though, is the fact that not all its jobs are union or being paid at union scale, owing to Tennessee's "right to work" status.

The Network has an agreement with Local #257 of the American Federation of Musicians here, but is not yet negotiating with the local chapter of the American Federation of Television & Radio Artists. Even so, AFTRA members continue to work for the Network without impairing their union standing. Similarly, writers for the various shows

are almost all freelancers who deal with the Network individually.

The Network, a joint project of WSM Inc. and Group W Satellite Broadcasting, airs 18 hours of programming seven days a week to between 650 and 700 separate cable systems. All states are reached by the setup except Hawaii. The programs are also beamed into Puerto Rico.

Johnny DeGeorge, president of AFM's Nashville local, says he can already see the results of Network expenditures for musicians. In 1981, he reports, income derived from television for members was \$415,000. During the next year, when the Network was producing and stockpiling programs in anticipation of the launch, tv income rose to \$1,240,000. Not all the rise came from the Network, according to DeGeorge, but a substantial amount did.

BMI and ASCAP are both negotiating with Nashville Network for performance fees, representatives of the societies confirmed. But neither has yet reached an agreement. A legal counsel for SESAC says his organization is "studying the matter" and will soon be in contact with the Network. Donna Sparks, a public relations representative for the Network, says it is paying into a performance rights fund in preparation for a paying out later. Sparks explains that there is no negotiation going on with AFTRA because the Network is a "basic cable service and not a pay cable service." An AFTRA spokesman says, however, that his organization has cemented at least one basic cable service agreement, and that doing the same with the Network would not set a precedent.

David Maddox, AFTRA's Nashville representative, says, "We have

had some brief discussions with Nashville Network, but so far they have proved fruitless." Among performers who handle hosting duties for various Network shows are Jacky Ward, Bobby Bare, Ed Bruce, Wayne Massey, Riders In The Sky, Lisa Foster, Bill Anderson, Archie Campbell and R.C. Bannon.

The Network employs two staff writers/researchers and uses material from 23 freelancers. Not all of the 21 shows, however, are produced by the Network. "Bobby Bare & Friends," "Tumbleweed Theater," "I-40 Paradise," "Gospel Country," "Fire On The Mountain," "The Tommy Hunter Show" and "That's Country" are all independently produced. The last two are done in Canada and New Zealand, respectively. "Fire On The Mountain" has its own producer but uses the Network's crew and equipment. All the shows, except for "Tommy Hunter," "That's Country" and "I-40 Paradise," are edited on the Network's production facilities.

The Network has already signed about 20 national advertisers—its sole source of income, according to Group W spokesman Dan Ruth. They are Levi Strauss, Eastman Kodak, Sears, Kraft, R. J. Reynolds, Ford, Chevrolet, Dodge, Time-Life, Playboy, International Broadcast Industries, Strohs, Neva Products, National Life & Accident Insurance Co. (original owner of WSM and the Grand Ole Opry), Martha White Foods, Eicoff & Co., U.S. General Supply Corp., Vitamix, Bradford Exchange and Autoweek Magazine.

Each hour of broadcasting allots 10 minutes for national ads and two for local. Ruth says the average cost per 30-second spot is \$400. "Virtually" all advertisers have signed on for at least a year, according to Ruth, and many are, for from three to five years. Ads are sold thorough Group

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MILSAP APPRECIATED—Ronnie Millsap receives a Certificate of Appreciation from the Nashville Music Association, for providing entertainment for the Nashville Area Chamber of Commerce Annual Dinner held at Opryland Hotel last week. Representing the NMA are, from left, Jimmy Bowen, chairman of the NMA board; Roger Sovine, president of the NMA; Millsap; and Connie Bradley, chairman of the Nashville area Chamber of Commerce music industry relations committee.

Nashville Scene

By KIP KIRBY

It's not easy to wow a crowd of programmers. It's even harder to wow them when they're partying at Gilley's, and you're onstage by yourself with an acoustic guitar.

But Thom Bresh met the challenge last week-end in Houston; and when he finished his short introductory set, he had brought the house down. The occasion was a radio and press junket hosted by Twentieth Century-Fox Pictures and Hinton-Svendsen Promotions to showcase a new movie called "Tough Enough." A trip to Gilley's was part of the three-day event for invited programmers in markets where the film is slated for opening this month. Bresh, who has a song in the picture, was on hand to perform, along with actor Dennis Quaid, who stars in it.

Bresh is an inventive and amusing performer, a humorist in the style of Jim Stafford, though friendlier in his approach. When he launches into his version of "Dueling Guitars," you'd swear there was a banjo up on stage. When he does his impressions, not laughing becomes impossible. His Ernest Tubb is impeccable ("I Love Ernest Tubb," Bresh told the Gilley's audience with a sly grin. "I've been listening to Ernest since he was only a bucket"). He then imitated Jim Nabors' thick, syrupy Southern accent: "Ever wonder how a guy can talk like that, and then sing like THIS?" as he spun out a few lines of convincing Nabors opera.

And though it's hard to describe properly in print, Bresh also has a three-way rendition of "The Gambler," in which he alternates lines in side-splitting duplication of Jimmy Carter, Rich-

ard Nixon and Teddy Kennedy. It's no easy trick getting 200 radio and movie people howling with laughter in a place the size of Gilley's at an acoustic act—but when Thom Bresh stood up to leave the stage, his standing ovation was as genuine as any the nightclub has seen. The prediction is big things for this artist: he's original and talented.

Quaid didn't fare as well: nerves and pressure may have been exerting themselves on him. He only sang three songs, including a soundtrack selection, "Rainbows Never Touch The Ground," written by Ed and Patsy Bruce and Ronnie Rogers. Since Quaid's from Houston, his parents were in the audience as well. (It's not his first singing country part: he was featured in "The Night The Lights Went Out In Georgia.")

Question of the night was posted by Mark Austin, a programmer who obviously was also at this year's New Faces Show during the Country Radio Seminar: "How can you tell you're in Texas? Answer: No spandex!"

★ ★ ★

The major headliner at Gilley's for the night happened to be John Conlee, so Scene stayed around to catch his show. Some have gently criticized Conlee's stage performances for their lack of visuals. But with a voice like his, criticism of that nature really doesn't hold up. Conlee is one of those rare singers with a natural phrasing and style that's solely his own. John Conlee doesn't sound remotely like any other singers and that uniqueness is special these days.

Conlee must have known, being a former DJ himself, just how tough an audience other radio people can be, but he was relaxed and good-humored onstage. And the hits, as they say, just

(Continued on page 48)



Second Alabama June Jam Set

FORT PAYNE, Ala.—Alabama's second annual June Jam will be held Saturday, June 11, on the grounds of this town's local high school. Last year's debut Jam drew more than 27,000 fans for the all-day concert.

This year's concert will feature Alabama, Janie Fricke and Lee Greenwood. All net proceeds will be given to charities. June Jam I raised more than \$200,000, which was distributed to a total of 80 different non-profit organizations.

Tickets may be ordered for \$15 apiece by sending a check to June Jam Tickets, c/o Alabama Fan Club, Box 529, Fort Payne, Ala. 35967.

Chart Fax Anderson Scores With A 'Swingin' Single

John Anderson goes "Swingin'" into No. 1 this week with the infectious little ditty of that name that beams in on young love and old impulses. To everyone's equal surprise and delight, the song is also skipping up the Hot 100 chart. Anderson has been charting faithfully for Warner Bros. since 1977, when he bowed with "I've Got A Feelin' (Somebody's Stealin')." But he didn't go No. 1 until late last year when he scored with "Wild And Blue."

Co-writer with Anderson on "Swingin'" is Lionel Delmore, whose father, Alton, was half of the famed Delmore Brothers act. The Delmores were, themselves, pioneers in turning out country/pop hybrids in the late 1940s, among them "Barnyard Boogie" and "Boogie Woogie Baby."

The Hot Country Singles list reveals several hot producers this week: Snuff Garrett, Jim Ed Norman, Blake Mevis, Jimmy Bowen and Ron Chancey each have four credits, while Bob Montgomery, Billy Sherrill, Harold Shedd and Norro Wilson rack up three apiece.

High single debut—at superstarred 64—is Gail Davies' cover of the 1956 Marty Robbins hit, "Singing The Blues." On the LP side, Alabama comes in at superstarred 25

with "The Closer You Get." Worth noting—with Roman candles and at least one round of drinks—is the fact that Willie Nelson's "Stardust" album has been on the country charts now for 255 weeks, just about a month shy of five years. Alabama's "Feels So Right" can't quite match that tenure, but it does merit a roar from the crowd for being at number 11 after 106 weeks on the LP chart. And it's been on the pop LP list for 105 weeks, longer than any other country album. (Thanks to Billboard's ace fan-in-residence Tom Noonan for these album eye-openers.)

If you have that nagging feeling that you've heard "Jose Cuervo" before Shelly West unleashed her current ecstasy to excess, you're right. Cindy Jordan had a go at "Jose" on Warner Bros. several months back.

Not all Chart Fax mail is in-house, as is the Noonan contribution noted above. The most viciously corrective kind comes from faithful readers who have long since been maddened on vinyl and for whom even a minuscule oversight festers into blasphemy. Happy we are, then, to thank Harry Young of Chicago for gently noting that Karen Taylor-Good's "Tenderness Place" (now at starred 59) can be traced back to a

(Continued on page 48)

Mack Marketing Bows In Georgia

NASHVILLE — Dave Mack, former Southeast regional director of country promotion/sales for Warner Bros. Records, is launching a marketing firm for singles and albums. Services provided will include coordination of in-store promotions, crossover merchandising and computerized research.

Mack Marketing is located at 3195 Creek Dr., Marietta, Ga. 30062. Phone: (404) 973-4560.

VISIONARIES Atlanta's Noble Vision Label Scores A Hit First Time Out

NASHVILLE—Few independent record companies hit the top 20 with their first release. But Atlanta-based Noble Vision Records did just that when it launched Jim Glaser's solo career last fall with "When You're Not A Lady." The single reached number 16 on the Hot Country Singles chart; it's still on the chart after 19 weeks of activity.

The men behind Noble Vision are president Don Tolle and partner Hal Oven. Glaser is the label's sole artist, and Tolle intends to keep it this way initially. "I think it's easy for a small label to spread itself too thin," he cautions.

Tolle isn't fazed by the current climate of the record industry and the fact that a number of small indie labels have folded in the past three years. "There aren't as many inde-

pendents and it's easier to attract notice with a good record. The key is your distributor," he says.

Noble Vision is handled by a national network of independent distributors, including Pickwick, Schwartz Bros., Mobile and MS, among others. "I believe the fate of indie distributors lies in helping new indie labels," says Tolle. "As more indies have turned to majors for their distribution, it's creating a vacuum."

To call attention to Glaser's debut single last fall, Noble Vision sent him on a 21-city tour covering the Southeast and Southwest, during which he visited 60 radio stations. "We took two test pressings in the car with us," laughs Tolle. "We'd pull up into a station's parking lot, go in and have coffee, play the test

copy, and let the music director see our commitment to the project. Then we'd leave and drive a few hundred miles to the next town and do it again."

The result was almost immediate airplay for "When You're Not A Lady." Noble Vision's three-person staff followed up with promotion calls, assisted by indie promotion men.

Glaser's first solo album for Noble Vision is due in June. The label has just released his second single, a country cover of a former Gene Cotton pop mid-chart hit entitled "You've Got Me Runnin'." Tolle says the artist has no plans to leave Tompall & the Glasers, who currently record for Warner Bros. His solo recording career is being handled separately.

Billboard® Hot Country Singles™

Survey For Week Ending 3/26/83

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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	2	11	SWINGIN'—John Anderson (F. Jones) L. Delmore, J. Anderson; BMI; Warner Bros. 7-29788	35	27	16	IF HOLLYWOOD DON'T NEED YOU—Don Williams (D. Williams, G. Fundis) B. McDill; Hall-Clement (Weik Music Group); BMI; MCA 52152	68	67	6	HOLD ME—David Rogers (GoldShield Productions) H.L. Shields, V. Rundus; Chip 'N' Dale, ASCAP; Music Masters Limited 1004-52
2	4	11	WHEN I'M AWAY FROM YOU—The Bellamy Brothers (J. Bowen, D. Bellamy, H. Bellamy) F. Miller, Rare Blue, ASCAP; Elektra/Curb 7-69850	36	44	4	I STILL LOVE YOU IN THE SAME OL' WAY—Moe Bandy (R. Baker) V. Warner; Baray, BMI; Columbia-38-03625	69	85	2	THE NIGHT DOLLY PARTON WAS ALMOST MINE—Pump Boys & Dinettes (B. Sherrill) J. Wann; Friendly Guy/Shapiro, Bernstein, ASCAP; CBS 38-03549
3	3	11	SHINE ON (Shine All Your Sweet Love On Me)—George Jones (B. Sherrill) J. MacRae, B. Morrison; Southern Nights, ASCAP; Epic 34-03489	37	46	3	YOU TAKE ME FOR GRANTED—Merle Haggard (M. Haggard, R. Baker) L. Williams; Shade Tree, BMI; Epic 34-03723	70	86	2	COME AS YOU WERE—Jerry Lee Lewis (R. Chancey) P. Craft; Dropkick, BMI; MCA 52188
4	5	9	WE'VE GOT TONIGHT—Kenny Rogers and Sheena Easton (D. Foster, K. Rogers) B. Seger; Gear, ASCAP; Liberty 1492	38	42	7	IT TAKES LOVE—Big Al Downing (T. Bongiovanni, L. Quinn) A. Downing, L. Quinn; Metaphor/Simile, BMI/ASCAP; Team 1004	71	48	9	RAINBOWS AND BUTTERFLIES—Billy Swan (L. Rogers) J. Flynn III; Music City, ASCAP; Epic 34-03505
5	6	11	I HAVE LOVED YOU GIRL (But Not Like This Before)—Earl Thomas Conley (M. Larkin) E. T. Conley; Blue Moon, ASCAP; RCA 13414	39	45	6	WHO'S GONNA KEEP ME WARM—Phil Everly (K. Lehning) K. McNeely, D. Stirling; Money Honey/April Morning/Glen Rock, BMI; Capitol 5197	72	53	19	FAKING LOVE—T.G. Sheppard & Karen Brooks (B. Killen) B. Braddock, M. Berg; Tree, BMI; Warner/Curb 29854
6	1	14	I WOULDN'T CHANGE YOU IF I COULD—Ricky Skaggs (R. Skaggs) A.Q. Smith, P.H. Jones; Peer International, BMI; Epic 34-03482	40	25	16	AIN'T NO TRICK (It Takes Magic)—Lee Greenwood (J. Crutchfield) S. Pippin, J. Hurt; House of Gold, BMI; MCA 52150	73	47	10	BREAKIN' IT/THERE'S ALL KINDS OF SMOKE (In The Barroom)—Loretta Lynn (O. Bradley) M. Germino/D. Wayne; Music City/Country Bumpkin, BMI; MCA 52158
7	8	11	REASONS TO QUIT—Merle Haggard and Willie Nelson (C. Moman, W. Nelson, M. Haggard) M. Haggard; Shade Tree, BMI; Epic 34-03494	41	32	17	LAST THING I NEEDED FIRST THING THIS MORNING—Willie Nelson (C. Moman) G.P. Nunn, D. Ciscle, Nunn, BMI; Columbia-38-03385	74	78	3	THANK YOU DARLING—Bill Anderson (B. Anderson, M. Johnson) T. Lazaros; Free Breez/Stallion/Lowery, BMI; Southern Tracks 1014
8	10	7	DIXIELAND DELIGHT—Alabama (H. Shedd, Alabama) R. Rogers; Sister John, BMI; RCA 13446	42	51	3	LITTLE OLD FASHIONED KARMA—Willie Nelson (W. Nelson, B. Spears) W. Nelson; Willie Nelson, BMI; Columbia 38-03674	75	NEW ENTRY	NEW ENTRY	LOVE AFFAIRS—Michael Murphey (J.E. Norman) M. Murphey, M. d'Abo; Timberwolf/d'Abo, BMI; Liberty 1494
9	11	11	YOU DON'T KNOW LOVE—Janie Fricke (B. Montgomery) B. Foster, D. King, Jr.; House of Gold/Don King, BMI/King's X, ASCAP; Columbia 38-03498	43	50	3	IT HASN'T HAPPENED YET—Rosanne Cash (R. Crowell) J. Hiatt; Bug/Bill, BMI; Columbia 38-03705	76	64	17	C.C. WATERBACK—George Jones/Merle Haggard (B. Sherrill) M. Haggard; Shade Tree, BMI; Epic-03405
10	12	9	GONNA GO HUNTIN' TONIGHT—Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr.; Bocephus, BMI; Elektra/Curb 7-69846	44	49	5	UNFINISHED BUSINESS—Lloyd David Foster (B. Montgomery) W. Newton, D. Morrison; House of Gold, BMI; MCA 52173	77	81	3	SHE'S GONE TO L.A. AGAIN—Mickey Clark (T. Richards) M. Clark; Combine, BMI; Monument 4-03519 (CBS)
11	13	10	MY FIRST TASTE OF TEXAS—Ed Bruce (T. West) E. Bruce, R. Rogers; Tree/Newkeys/Sugarplum, BMI; MCA 52156	45	56	2	LUCILLE (YOU WON'T DO YOUR DADDY'S WILL)—Waylon Jennings (W. Jennings) R. Penniman, A. Collins; Venice, BMI; RCA 13465	78	79	3	THE PARTY'S OVER (EVERYBODY'S GONE)—Sam Neely (R. Chancey) Lobo, J. Raymond; Famous/Boo/Ensign/Guyasuta, ASCAP/BMI; MCA 52194
12	14	8	SOUNDS LIKE LOVE—Johnny Lee (J.E. Norman) C. Black, T. Rocco; Chappell/Bibo (Weik), ASCAP; Full Moon/Asylum 7-69848	46	30	16	EVERYTHING'S BEAUTIFUL (In It's Own Way)—Dolly Parton & Willie Nelson (F. Foster) D. Parton; Combine, BMI; Monument 4-03408 (CBS)	79	83	3	I'M ON THE OUTSIDE LOOKING IN—Darlene Austin (H. Shields) T. Randazzo, B. Weinstein; Vogue/Weik, BMI; Myrtle 1004
13	17	5	AMERICAN MADE—Oak Ridge Boys (R. Chancey) B. Dipiero, P. McManus; Music City/Combine, ASCAP/BMI; MCA-52179	47	28	15	BORN TO LOVE ME—Ray Charles (R. Charles) B. Morrison; Music City, ASCAP; Columbia 38-03429	80	NEW ENTRY	NEW ENTRY	CHANGE OF HEART—Marty Robbins (B. Montgomery) R. Sharp; Warner-Tamerlane/Rumble Seat, BMI; Columbia 38-03789
14	18	8	YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING—Reba McEntire (J. Kennedy) D. Lee, K. Chater; Maple Hill/Hall-Clement/Vogue (Weik), BMI; Mercury 3387 (Polygram)	48	55	3	IN THE MIDDLE OF THE NIGHT—Mel Tillis (H. Shedd) B. Corbin; Sabal, ASCAP; MCA 52182	81	73	7	STORM OF LOVE—Chantilly (L. Morton, S. Bledsoe) B. Cason, T. Cerney; Buzz Cason/Let There Be Music, ASCAP; F&L 523
15	16	9	DOWN ON THE CORNER—Jerry Reed (R. Hall) J. C. Fogerty; Jondora, BMI; RCA 13422	49	59	4	THIS COWBOY'S HAT—Porter Wagoner (S. Garrett) J. Brooks; Elektra/Asylum/Brooks Bros., BMI; Warner/Viva-7-29772	82	72	18	VELVET CHAINS—Gary Morris (M. Morgan, P. Worley) K. Welch, R. Hellard; Cross Keys, ASCAP/Tree, BMI; Warner Bros. 7-29853
16	22	7	AMARILLO BY MORNING—George Strait (B. Mevis) T. Stafford, P. Fraser; Cotillion/Terry Stafford, BMI; MCA 52162	50	63	2	I'M MOVIN' ON—Emmylou Harris (B. Ahern) H. Snow; Rightsong, BMI; Warner Bros. 7-29729	83	90	2	THE BLUES DON'T CARE WHO'S GOT 'EM—Eddy Arnold (M. Wilson) D. Lee, W. Holyfield; Hall-Clement/Bibi, BMI/ASCAP; RCA 13452
17	19	11	I LOVE HOW YOU LOVE ME—Glen Campbell (J. Fuller) B. Mann, L. Kolber; Screen Gems-EMI, BMI; Atlantic/America 799930	51	68	3	IT'S A DIRTY JOB—Bobby Bare & Lacy J. Dalton (B. Sherrill) D. Cook, R. Van Hoy; Cross Keys/Tree, ASCAP/Unichappell/Van Hoy, BMI; Columbia 38-03628	84	57	19	SOMEBODY'S ALWAYS SAYING GOODBYE—Anne Murray (J.E. Norman) B. McDill; Hall-Clement (Weik Music Group); BMI; Capitol 5183
18	23	7	JOSE CUERVO—Shelly West (S. Garrett, S. Dorff) C. Jordan; Easy Listening/Galeon, ASCAP; Warner/Viva 7-29778	52	74	2	YOU'RE OUT DOING WHAT I'M HERE DOING WITHOUT—Gene Watson With The Farewell Party Band (R. Reeder, G. Watson) B. Roberts, A. Frizzell; Desert Rose/Ski Slope, BMI; MCA 52191	85	NEW ENTRY	NEW ENTRY	CAJON INVITATION—David Frizzell & Shelley West (S. Garrett, S. Dorff) M. Brown, S. Dorff, S. Garrett; Peso/Wallet, BMI; Warner/Viva 7-29756
19	24	9	PERSONALLY—Ronnie McDowell (B. Killen) P. Kelly; Tree/Five Of A Kind (Tree Group), BMI; Epic 34-03526	53	36	14	HONKYTONK MAN—Marty Robbins (S. Garrett) D. Blackwell; Peso/Wallet, BMI; Warner/Viva 29847	86	88	2	HAVEN'T WE LOVED SOMEWHERE BEFORE—Zella Lehr (M. Sherrill) B. Hobbs, C. Parton; Irving, BMI; Columbia 38-03593
20	21	9	ALMOST CALLED HER BABY—Larry Gatlin and The Gatlin Brothers Band (J. Crutchfield, L. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 38-03517	54	40	9	TAKE IT ALL—Rich Landers (B. Fisher) R. Landers; Escrow/Plum Creek, BMI; AMI 1311 (NSD)	87	NEW ENTRY	NEW ENTRY	DOING IT RIGHT—McGuffey Lane (M. Morgan, P. Worley) W. Newton, D. Tyler; House of Gold, BMI; Alco 7-99908
21	9	14	HANGIN' AROUND—The Whites (R. Skaggs) C. Hardy, R. Carnes, J. Carnes; Elektra/Asylum, Refuge, BMI, ASCAP; Elektra/Curb 69855	55	43	17	WHY BABY WHY—Charley Pride (N. Wilson) G. Jones, D. Edwards, F.L. Knox, BMI; RCA-13397	88	89	2	REASON TO BELIEVE—The Wray Brothers Band (Not Listed) T. Hardin, Hudson Bay (Not Listed); CIS 3011
22	26	7	WHATEVER HAPPENED TO OLD FASHIONED LOVE—B.J. Thomas (P. Drake) L. Anderson; Old Friends, BMI; Cleveland International 38-03492 (CBS)	56	71	3	THOSE NIGHTS, THESE DAYS—David Willis (B. Mevis) R. Rogers; Sister John, BMI; RCA 13460	89	NEW ENTRY	NEW ENTRY	A DIFFERENT WOMAN EVERY NIGHT—Bobby Springfield (J. Thompson, R. Scruggs) B. Springfield; Unichappell, BMI; Kat Family 4-03562 (CBS)
23	7	14	THE ROSE—Conway Twitty (C. Twitty, J. Bowen) A. McBrook; Warner-Tamerlane, BMI; Elektra 69854	57	61	6	ANGELS GET LONELY TOO—Ralph May (R. Ruff) J. Tweel, R. Leigh; Unart/United Artist, ASCAP; Primero 1021	90	NEW ENTRY	NEW ENTRY	WHO SAID LOVE WAS FAIR—Billy Parker & Friends (J. Gibson) R. Gibson; All-American B Flat Music, BMI; Soundwaves 4699 (NSD)
24	31	7	IF YOU'RE GONNA DO ME WRONG (DO IT RIGHT)—Vern Gosdin (B. Mevis) V. Gosdin, M. Barnes; Hookit/Blue Lake, BMI; Compleat 102 (Polygram)	58	66	4	SOMEWHERE DOWN THE LINE—James and Michael Younger (R. Chancey) L. Anderson, C. Kelly; Old Friends/Golden Bridge, BMI/ASCAP; MCA-52183	91	76	20	STILL TAKING CHANCES—Michael Murphey (J.E. Norman) M. Murphey; Timberwolf, BMI; Liberty 1486
25	29	8	IF THAT'S WHAT YOU'RE THINKING—Karen Brooks (B. Ahern) R. Sharp; Gee Sharp, BMI; Warner Bros. 7-29789	59	65	4	TENDERNESS PLACE—Karen Taylor-Good (T. Sparks) L. Henley, M. Mathis; Acuff-Rose, BMI; MESA-1114 (NSD)	92	60	7	FRIDAY NIGHT FEELIN'—Vern Gosdin (B. Fisher, M. Radford) R. Landers; Nub-Pub, ASCAP; AMI 1312 (NSD)
26	15	10	SHAME ON THE MOON—Bob Seger and The Silver Bullet Band (J. Iovine) R. Crowell; Coolwell/Granite, ASCAP; Capitol 5187	60	75	2	MY LADY LOVES ME (JUST AS I AM)—Leon Everette (K. Dean, L. Everette) K. Stegall, C. Waters; Blackwood, BMI; RCA 13466	93	82	18	SHADOWS OF MY MIND—Leon Everette (R. Dean, L. Everette) E.E. Collins; Hermitage, BMI; RCA-13391
27	33	5	SAVE ME—Louise Mandrell (E. Kilroy) R.C. Bannan, D. Flett, G. Fletcher; Rare Blue, ASCAP; RCA-13450	61	58	6	THE WAYWARD WIND—James Galway with Special Guest Sylvia (T. Collins) H. Newman, S. Lebowsky; Biba, ASCAP (Weik Music Group) RCA 13441	94	84	3	THERE'S STILL A FEW GOOD LOVE SONGS LEFT IN ME—Connie Francis (H. Shedd) Greenfield, Leigh; United Artists/Lionhearted, ASCAP/Big Parade, BMI; Polydor 810-087-7
28	37	4	COMMON MAN—John Conlee (B. Logan) S. Johns; Lowery/Legibus/Captain, BMI; MCA-52178	62	80	2	THE RIDE—David Allan Coe (B. Sherrill) J.B. Dettlerline, Jr., G. Gentry; Algee/Newwriters, BMI; Columbia 38-03778	95	77	12	THOSE WERE THE DAYS—Gary Stewart & Dean Dillon (B. Mevis) D. Dillon, G. Stewart, R. Huston; Tree/Forrest Hill, BMI; RCA 13401
29	35	6	AFTER THE LAST GOODBYE—Gus Hardin (R. Hall) B. McGuire, B. Henderson, E. Moore, G. Pearce; Fame, BMI/Rick Hall, ASCAP; RCA 13445	63	69	4	IT'S WRITTEN ALL OVER YOUR FACE—Ronnie Dunn (J. Sandlin) R. Byrne, T. Brasfield; I've Got the Music, ASCAP; Churchill-94018 (MCA)	96	70	5	CAROLINE'S STILL IN GEORGIA—The Coulters (Not Listed) W. Holyfield; Biba, ASCAP (Weik Music Group) Dolphin 45003
30	38	5	TOUCH ME (I'LL BE YOUR FOOL ONCE MORE)—Tom Jones (G. Mills, S. Popovich) A. Downing; ATV, BMI; Mercury 810-445-7 (Polygram)	64	NEW ENTRY	NEW ENTRY	SINGING THE BLUES—Gail Davies (G. Davies) M. Endsley; Acuff-Rose, BMI; Warner Bros. 7-29726	97	NEW ENTRY	NEW ENTRY	YOU ARE THE MUSIC IN TIME WITH MY HEART—Joy Ford (E. Owens) R. Reno, W. Carson; Shady Dell, BMI; Country International 190
31	34	6	FINDING YOU—Joe Stampley (R. Baker) J. Dickens, A. Fleetwood; Baray/Brandwood, BMI; Epic 34-03558	65	52	19	'TIL I GAIN CONTROL AGAIN—Crystal Gayle (J. Bowen) R. Crowell; Jolly Cheeks, BMI; Elektra 7-69893	98	93	19	INSIDE/CAROLINA DREAMS—Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA 13362
32	20	18	FEEL RIGHT—Tanya Tucker (O. Malloy) L. Byrom; Deb Dave, Briarpatch, BMI; Arista 0677	66	62	6	LIVIN' ON MEMORIES—Gary Wolf (J. Chambers) J. Chambers, C. Jenkins; Galeon, ASCAP; Columbia 38-03493	99	92	21	WHAT SHE DON'T KNOW WON'T HURT HER—Gene Watson (R. Reeder, G. Watson) D. Lindsey, E. Rowell; Boot & Watson/Crosstimbres/Blue Creek, BMI; MCA 52131
33	41	4	MORE & MORE—Charley Pride (N. Wilson) W. Pierce, M. Kilgore; Cedarwood, BMI; RCA-13451	67	54	19	WHEN YOU'RE NOT A LADY—Jim Gieser (D. Tolle) P. McManus, L. Pedroski; Colgems-EMI/Tiny Tiger, ASCAP; Noble Vision 101	100	87	8	KEEP ON PLAYING THAT COUNTRY MUSIC—Sierra (P. Baugh) K. Stegall; Blackwood, BMI; Musicom 52701
34	39	5	FOOLIN'—Johnny Rodriguez (R. Albright) R. Mooney; Ace in the Hole, BMI; Epic 34-03598								

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SPECIAL SIBLINGS—Irlene, Louise and Barbara Mandrell share a laugh during taping of the Louise Mandrell special, scheduled to air this spring.

Chart Fax

Continued from page 46

cut on Larry Henley's "Pie in the Sky" album for Capricorn in 1975. And a much-obliged also to Jeffrey S. Levin, Chapel Hill, N.C., for observing that "Always On My Mind" is the first Billboard year-end No. 1 single to win both a CMA single of the year award and a Grammy (actually two of them). Mr. Levin treats us to a series of other chart arcaea—all of it too Byzantine to show to anyone but a graduate student. There being none at hand, we'll sign off. **EDWARD MORRIS**

Nashville Scene

Continued from page 46

kept on a comin': "Lady Lay Down," "Backside Of Thirty," "Rose Colored Glasses," "Busted," "I Don't Remember Loving You," "Friday Night Blues," "She Can't Say That Anymore."

Mid-set, he turned the microphone over to

Multimedia TV Plans 'Billy Bob's' Special

NASHVILLE—"Blow Out At Billy Bob's," a two-hour country music tv special, will headline Alabama, Merle Haggard, Frizzell & West, Lacy J. Dalton, George Strait and Donna Fargo. The show airs in April as part of Multimedia Program Productions' "Country Comes Alive" series.

Also lined up in Multimedia's country schedule of tv offerings are "Louise Mandrell: Diamonds, Gold And Platinum," set for syndication in May; and the 17th annual "Music City News Country Awards," slated for telecast June 6 from Nashville.

Miners Jamboree Sets Talent Lineup

NASHVILLE—The first annual Greene County Coal Miners Jamboree is set for June 26 in Jefferson, Pa. Margo Smith, Jerry Reed, the Blue Ridge, Ronnie McDowell, Earl Thomas Conley, the Corbin-Hanner Band, the Osborne Brothers, Billy "Crash" Craddock, David Frizzell & Shelly West and Charly McClain will perform. Jefferson is 50 miles south of Pittsburgh.

Information about and tickets for the event (\$13 in advance; \$15 at the gate; children under 12 free with adult) are available from the Greene County Coal Miners Jamboree, P. O. Box 38, Mather, Pa. 15346.

Nashville Net Faces Questions

Continued from page 46

W offices in Stamford, Conn., Chicago, New York and Los Angeles.

Tom Adkinson, publicist for the Network, says that WSM Inc. has earmarked approximately \$50 million for its share of the cost during the first two years and that Group W has allocated \$20 to \$25 million for the same period.

A new Nashville production facility for the Network is expected to be ready by December at a cost of \$5.8 million. It will include offices, another soundstage and space for equipment.

singer **Judy Taylor** (who's on Warner Bros.) for two or three songs, graciously allowing her to add a few more fans to her following. When he returned, he sang "Common Man" to continue his blue-collar identity.

Whether you hear Conlee's voice coming at you from the radio, from a diner jukebox, or from a stage, it's instantly recognizable. And you can't buy that kind of recognition. In an age of video orientation, an artist like Conlee might conceivably get overlooked, but it would be a mistake: John Conlee is what country music is really all about.

The annual **Bob Wills Day** celebration, for those who have been holding their breaths, is scheduled for April 29-30 in Turkey, Tex. OK, we know you don't know where Turkey, Tex. is: we're going to tell you. It's near Amarillo. Over

25 former members of the Texas Playboys will be on hand for the two-day event. There'll be all kinds of activities, and Delta Records (the Texas Playboys' label) plans on doing a live album there. If you want to book your flight reservations early for this, you can contact Delta Records at (806) 455-1374 for more information.

Barbara Mandrell is asking her booking agency to schedule her spring tour through Florida so she can attend training camp with the Dodgers. The Dodgers? Well, Barbara apparently believes that a few sessions batting with the Dodgers will teach her how to beat **Conway Twitty's** softball team this season. We aren't sure ourselves exactly what a few sessions batting with Barbara Mandrell is likely to teach the Dodgers—but it ought to be interesting if it all comes about!

Philip Morris Holding Contest

NASHVILLE—Philip Morris has announced that it will sponsor a "Reach For The Stars" talent contest for country music acts in Kentucky and Indiana. Winners will be showcased as openers for the company's "Festival Of Stars" concert May 5, during Kentucky Derby week events in Louisville.

Acts—which may be singles, duos or groups—can audition by submitting an audio tape, photo and entry blank to Star Drive Promotions, 7111 Kings Court, Louisville, Ky. 40207. Ten finalists will be chosen from the auditions and will compete in the finals at the Village Pub in Jef-

ersonville, Ind., May 2. Entry blanks are available at participating radio stations, music stores and record shops in the Kentucky/Indiana area and from Star Drive Promotions. Competitors must be based in the contest area, not be signed to a major recording contract and not have had a single in Billboard's country top 50 in the past 12 months.

In addition to the showcase appearance, the three top acts will receive cash and equipment awards worth \$1,000, \$400 and \$200. The audition entry must be postmarked no later than March 25.



STEVENS SIGNS—Recently signed Mercury/PolyGram recording artist Ray Stevens, seated, goes over material with PolyGram's vice president of a&r, Nashville, Jerry Kennedy, in Stevens' studio.

Billboard®			Survey For Week Ending 3/26/83				
Hot Country 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	54	MOUNTAIN MUSIC ▲ Alabama, RCA AHL 4229	38	33	73	WAITIN' FOR THE SUN TO SHINE Ricky Skaggs, Epic FE 37193 CBS
★	3	8	PONCHO AND LEFTY Merle Haggard and Willie Nelson, Epic FE 37958 (CBS)	39	41	5	CLOSE-UP Louise Mandrell, RCA-MHL 1-8601 RCA
3	4	22	WILD AND BLUE John Anderson, Warner Brothers 23721 WEA	40	40	14	BEST OF BOXCAR VOLUME I Boxcar Willie, Main Street ST 73002 (Capitol) CAP
4	2	53	ALWAYS ON MY MIND ▲ Willie Nelson, Columbia FC 37951 CBS	★	45	4	WISH YOU WERE HERE TONIGHT Ray Charles, Columbia-FC 38293 (CBS)
5	5	18	GOING WHERE THE LONELY GO Merle Haggard, Epic FE 38092 CBS	42	29	29	COME BACK TO ME Marty Robbins, Columbia FC 37995 CBS
6	7	25	HIGHWAYS AND HEARTACHES Ricky Skaggs, Epic FE 37996 CBS	43	38	127	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072 CAP
★	8	4	AMERICAN MADE The Oak Ridge Boys, MCA-5390 (MCA)	★	51	6	OLD HOME TOWN Glen Campbell, Atlantic/America 90016 WEA
8	6	16	KRIS, WILLIE, DOLLY & BRENDA ... THE WINNING HAND Kris Kristofferson, Willie Nelson, Dolly Parton, Brenda Lee, Monument JWG 38389 CBS	45	47	21	TURNED LOOSE Roy Clark, Churchill CR 9425 MCA
9	10	23	HANK WILLIAMS JR'S GREATEST HITS Hank Williams Jr., Elektra/Curb, 60193 WEA	46	48	17	CONWAY'S #1 CLASSICS—VOL. II Conway Twitty, Elektra 60209 WEA
10	9	27	A TASTE OF YESTERDAY'S WINE Merle Haggard/George Jones, Epic FE 38203 CBS	47	42	43	QUIET LIES ● Juice Newton, Capitol ST-12210 CAP
11	11	106	FEELS SO RIGHT ▲ Alabama, RCA AHL 3930 RCA	48	43	47	INSIDE OUT Lee Greenwood, MCA 5305 MCA
★	14	4	STRONG STUFF Hank Williams, Jr., Elektra/Curb 60223 (WEA)	49	44	7	MERLE HAGGARD'S GREATEST HITS Merle Haggard, MCA 5386 MCA
13	12	30	GREATEST HITS The Bellamy Brothers, Warner/Curb 26397-1 WEA	50	52	16	HERE'S TO US Cristy Lane, Liberty LT 51137 CAP
14	13	22	RADIO ROMANCE Eddie Rabbitt, Elektra 60160 WEA	51	50	8	WALK ON Karen Brooks, Warner Bros 23676 (WEA)
15	16	79	GREATEST HITS ▲ Willie Nelson, Columbia KC2 37542 CBS	★	NEW ENTRY	40	INSIDE Ronnie Milsap, RCA AHL-4311 RCA
★	39	3	WE'VE GOT TONIGHT Kenny Rogers, Liberty LD 51143 CAP	54	49	21	TOUGHER THAN LEATHER Willie Nelson, Columbia QC-38248 (CBS)
17	15	41	JUST SYLVIA Sylvia, RCA AHL 1-4263 RCA	55	55	130	HEARTBREAK Rodney Lay, Churchill CR 9423 MCA
18	19	146	MY HOME'S IN ALABAMA ▲ Alabama, RCA AHL-1-3644 RCA	★	61	3	THOSE WERE THE DAYS Gary Stewart & Dean Dillon, RCA-MHL-1-8602 RCA
★	22	17	TRUE LOVE Crystal Gayle, Elektra 60200 WEA	57	53	9	GREATEST HITS ▲ Anne Murray, Capitol S00 12110 CAP
20	21	14	STRONG WEAKNESS The Bellamy Brothers, Elektra/Curb 60210 WEA	★	63	39	CHANGES Tanya Tucker, Arista AL 9695 IND
21	17	12	BIGGEST HITS Marty Robbins, Columbia FC 38309 CBS	59	58	125	SOMEWHERE IN THE STARS Rosanne Cash, Columbia FC-37570 CBS
★	25	12	BIG AL DOWNING Big Al Downing, Team TRA 2001 IND	60	60	26	GREATEST HITS ▲ The Oak Ridge Boys, MCA 5150 MCA
23	18	23	W W II Waylon Jennings & Willie Nelson, RCA AHL 1-4455 RCA	61	57	72	PUT YOUR DREAMS AWAY Mickey Gilley, Epic FE 38083 CBS
★	37	5	THE ALL-TIME GREATEST HITS OF ROY ORBISON Roy Orbison, Monument-KWG-2784-38384-1 CBS	62	54	23	BIG CITY Merle Haggard, Epic FE 37593 CBS
★	NEW ENTRY	22	THE CLOSER YOU GET Alabama, RCA AHL-1-4663 (RCA)	63	62	17	SURE FEELS LIKE LOVE Larry Gatlin & the Gatlin Brothers Band, Columbia FC-38135 CBS
26	27	22	PERFECT STRANGER T.G. Sheppard, Warner/Curb 23726 WEA	★	NEW ENTRY	17	GREATEST HITS Janie Fricke, Columbia FC 38310 CBS
27	20	18	ANNIVERSARY, TEN YEARS OF HITS George Jones, Epic KE 38323 CBS	65	65	2	TODAY MY WORLD SLIPPED AWAY Vern Gosdin, AML-1502 (NSD)
28	28	26	DREAM MAKER Conway Twitty, Elektra 60182 WEA	66	68	82	THE JIM REEVES MEDLEY Jim Reeves, RCA AHL-1-4531 RCA
29	24	18	THE BIRD Jerry Reed, RCA AHL 1-4529 RCA	67	64	128	THE PRESSURE IS ON ● Hank Williams Jr., Elektra/Curb SE 535 WEA
30	30	9	FRIZZELL WEST—OUR BEST TO YOU David Frizzell and Shelly West, Warner/Viva 1-23754 WEA	68	71	36	GREATEST HITS ▲ Ronnie Milsap, RCA AAL1 3772 RCA
★	34	36	UNLIMITED Reba McEntire, Mercury SRM-1-4047 POL	69	69	31	LOVE WILL TURN YOU AROUND ● Kenny Rogers, Liberty LD-51124 CAP
32	32	23	IT AIN'T EASY Janie Fricke, Columbia FC 38214 CBS	70	59	36	MICHAEL MARTIN MURPHEY Michael Martin Murphey, Liberty 51120 CAP
33	31	27	SOMEWHERE BETWEEN RIGHT AND WRONG Earl Thomas Conley, RCA AHL-1-4348 RCA	71	72	28	FAMILY'S FINE BUT THIS ONE'S MINE David Frizzell, Warner/Viva 23688 WEA
34	23	24	GREATEST HITS Dolly Parton, RCA AHL 1-4422 RCA	72	70	255	CONWAY'S #1 CLASSICS, VOL. I Conway Twitty, Elektra E1-60115 WEA
35	35	25	TOM JONES COUNTRY Tom Jones, Mercury SRM 1-4062 POL	73	56	17	STARDUST ▲ Willie Nelson, Columbia JC 35305 CBS
36	36	5	LEON EVERETTE Leon Everette, RCA-MHL 1-8600 RCA	74	73	47	HONKYTONK MAN Soundtrack, Warner/Viva 23739 WEA
37	26	15	LAST DATE Emmylou Harris, Warner Bros. 1-23740 WEA	75	66	22	BUSTED John Conlee, MCA 5310 MCA
							GET CLOSER ● Linda Ronstadt, Asylum 60185 WEA

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SACRED SERVICE—Baritone Sherrill Milnes, left, finds inspiration in "The Joy Of Prayer," a Jewish service he reviews here with its composer, Martin Kalmanoff. The work was recorded by Moss Music with Milnes and the American Symphony Orchestra conducted by Richard Westenburg.

Tioch-Arista Link To End This Month

By IS HOROWITZ

NEW YORK—Tioch Productions ends its relationship with Arista Records as a distributed label March 31, but will continue to be handled by most independent distributors which service Arista product.

Both the Tioch label, an all-digital line of familiar classics, and the firm's midprice Stolat series, consisting mostly of recordings licensed from European sources, will now be marketed without intermediary under the sole direction of the company's founders, Jim Frey and Scott Mampe.

The future of the Eurodisc line here, however, remains in doubt at this time. The approximately 150 titles which have been released in the two years since Tioch entered into its relationship with Arista will continue to be serviced, but no plans have yet been fixed for any new releases, says Aaron Levy, Arista senior vice president.

As an affiliate of Ariola, Eurodisc

is a sister label to Arista, and the extent of the latter's involvement in U.S. marketing of classics is still to be determined. That decision will come from Ariola, it is understood. Any continued effort in classics will draw on the expertise of Frey and Mampe as consultants, says Levy.

The hiatus in new release activity interrupts, at least for the time being, further domestic marketing of the digital "Ring" cycle produced by Eurodisc in Dresden under the direction of Marek Janowski. The third in the series of Wagner operas, "Siegfried," had been promised for spring release.

There are now nine items in the Tioch line, at \$8.98 list one of the most economical digital product series on the market. They are also available at the same price on chromium dioxide cassettes. Three more titles will be released in April, says Mampe. The Stolat catalog currently holds 24 titles.

STATE LABEL IS ACTIVE

Digital Pushed By Czechs

By LUBOMIR DORUZKA

PRAGUE—At a time when Western record companies are putting their efforts into the launch of Compact Disc software, Czech state-owned company Supraphon must content itself with an expansion of its digital recording program.

Short of a joint effort by Socialist countries to supply the whole Eastern European market, the chances of local CD production in Czechoslovakia in the near future are slender. But in the meantime, Supraphon is likely to make digital masters available for custom pressing overseas, in West Germany or Japan, thereby putting them at the disposal of its foreign partners for CD release.

Concentration on extending the percentage of digital recordings in its overall recording program is Supraphon's main priority at the moment. Even in a time of recession, the company has kept its classical recording schedule intact.

"There are many companies interested in classical recordings from Prague," says Dr. Pavel Smola, director of international relations, "and we intend to continue co-productions with our partners in Europe, the U.S. and Japan.

"With Nippon Columbia, for instance, we will be co-producing a program of chamber works with the Smetana Quartet and the Kocian Quartet, while CBS/Sony in Japan has ordered another custom recording to follow up Dvorak's Cello Concerto by Tsuyoshi Tsutsumi.

"EMI in Britain, which already has 10 Supraphon co-productions in its catalog featuring international

(Continued on page 58)

Composers Recordings Sets Cassette Series

NEW YORK—A belated entry into the cassette market is being planned by Composers Recordings Inc., funded largely by a \$90,000 grant from the Martha Baird Rockefeller Fund For Music, made at the time of the agency's liquidation.

The cassettes will not be duplicates of the label's disk catalog, but will comprise new assemblies of CRI items which have generated the most public interest, says Carter Harman, executive director.

List price of the audiophile series will be \$8.95, the same as CRI records, but many will exceed the average playing time of CRI albums, says Harman. Ten or 12 cassettes are planned for the initial release, scheduled for next January.

The CRI catalog now numbers some 375 titles, with new product issued at the rate of 25 albums a year. Harman says the line is handled by about 200 retailers. Dealer sales are supplemented by standing orders from libraries and by mail order. The latter medium is now said to account for 30% of total sales.

In addition to its own recordings, CRI now distributes about 12 other labels devoted to contemporary music. Most recent addition to the line of distributed labels are the Plymouth Music Series, Philo and Centennial Recordings.

In a break with tradition, the not-for-profit company has named a non-composer as chairman of its board of trustees. A composer has held that post since CRI was established as a cooperative in 1954. The new chairman, Stefan Bauer-Mengelberg, is an attorney who was formerly active as a performing musician.

French Award To London CD

NEW YORK — The first Grand Prix du Disque to be awarded for a Compact Disc has gone to the London recording of Stravinsky's "Rite of Spring," performed by Antal Dorati and the Detroit Symphony Orchestra.

The prestigious French award, given by the Academie Charles Cros, established a category for the new digital configuration this year. The presentation comes only weeks after the Compact Disc system was introduced in Europe.

The winning recording was taped in May, 1981, and has been available in an analog pressing since last April. In its CD format it is among the initial batch of recordings to be marketed along with the Magnavox digital player, beginning this month.

Classical Notes

London Records will make the chrome tape cassette version of the Luciano Pavarotti Gala Concert, recorded live (and digitally, of course) at Royal Albert Hall in London, with free spaghetti boxes, if desired. Most requests for this added packaging are expected to come from racks who find the spaghetti box effective in limiting pilferage.

In New York, WNCN was the audio simulcast medium for the windup fundraiser for public tv station WNET, "Gala Of Stars 1983," a three-hour spectacular including Beverly Sills and Placido Domingo among the more than two dozen participating artists. . . . And also in New York, Natural Sound Center and Inside/Out Produc-

tions premiered Kirk Nurock's Sonata For Piano And Dog at Carnegie Recital Hall. At one point, the audience was asked to bark along.

Whittemore & Lowe, the once ubiquitous two-piano recording team, are still playing together. They're currently the featured artists on a Holland-American Lines world cruise, performing during a leg of the journey from Bombay to the Suez Canal. . . . The American Express Foundation has donated \$150,000 to the Washington Opera to help back its joint production of Mozart's "Così fan tutte" with L'Orchestre de Paris, which will open the company's season in November. The performance will mark Daniel Barenboim's U.S. pit debut.

Best Selling Classical LPs™

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	21	BACH: Goldberg Variations Glenn Gould, CBS IM 37779
2	3	17	VIVALDI: The Four Seasons (Pinnock), DG 2534 003
3	7	171	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468
4	5	57	PACHELBEL: Canon Academy Of Ancient Music (Hogwood), L'Oiseau Lyre DSL0 594
5	6	13	AISLE SEAT The Boston Pops (Williams), Philips 6514 328
6	2	41	THE TANGO PROJECT Schimmel, Sahl, Kurtis, Nonesuch Digital D-79030
7	15	371	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano CBS Masterworks M 33233
8	NEW ENTRY		BEETHOVEN: Symphonies #5 & 6 Philharmonia Orch. (Ashkenazy) London LDR 72015
9	28	5	REICH, GLASS & BECKER Wilson—Angel DS 37340
10	NEW ENTRY		IN CONCERT AT THE MET Price, Horne (Levine)—RCA CRC 2-4069
11	10	13	GLASSWORKS The Philip Glass Ensemble, CBS FM 37265
12	4	8	PERHAPS LOVE Placido Domingo, CBS FM 37243
13	NEW ENTRY		HOROWITZ IN LONDON Horowitz—RCA ARC 1-4572
14	9	13	AFTER HOURS Elly Ameling, Philips 6514 284
15	18	5	BEETHOVEN: "Archduke" Trio Ashkenazy, Perlman, Harrell—Angel DS 37818
16	8	8	STRAUSS: Four Last Songs Popp (Tennstedt), Angel DS 37887
17	NEW ENTRY		VIVALDI: The Four Seasons I Musici—Philips 6514 372
18	22	5	SHOSTAKOVICH: Symphony #5 Concertgebouw Orch. (Haitink)—London LDR 71051
19	NEW ENTRY		BRAHMS: Hungarian Dances Vienna Philh. (Abbado)—DG 2560 100
20	NEW ENTRY		SOAP OPERA The Cambridge Buskers—DG 2532 072
21	13	8	SACRED MUSIC FOR THE GUITAR Parkening, Angel DS 37335
22	29	13	VERDI: Aida Domingo, Ricciarelli (Abbado), DG 2471 014
23	12	5	MOZART: Symphonies, Vol. #7 Academy of Ancient Music (Hogwood)—L'Oiseau Lyre D 173 D (3)
24	11	5	BEETHOVEN: Piano Concerto #5 Michelangeli (Giulini)—DG 2531 385
25	26	25	SOLITUDE Zamfir, Philips 6312238
26	NEW ENTRY		BOLLING: Suite for Chamber Orchestra and Jazz Piano Trio English Chamber Orch., Bolling (Rampal)—CBS FM 37798
27	14	13	CLASSICAL CATS Various Artists, London PS 922
28	31	5	JANACEK: Cunning Little Vixen Popp, Vienna Philharmonic Orch.—London LDR 72010
29	17	8	MOZART: The Marriage of Figaro (Solti), London LDR 74001
30	NEW ENTRY		BRAHMS: Symphony #1 (Giulini)—DG 2532 056
31	19	5	BACH: Organ Works, Vol. #8 Hurford—Argo D 228D4
32	16	8	HANDEL: The Messiah Academy of Ancient Music (Hogwood), L'Oiseau Lyre D 189 D3
33	NEW ENTRY		DEL TREDICI: In Memory of a Summer Day St. Louis Symphony Orch. (Slatkin)—Nonesuch 79043
34	21	5	REICH: Tehillim Reich—ECM 1-1215
35	23	5	MOZART: Piano Concerti #5 & 21 Brendel—Philips 6514148
36	32	13	TCHAIKOVSKY: 1812 Overture Cincinnati Symphony Orch. (Kunzel), Telarc 10041
37	20	21	"YES, GIORGIO" (Soundtrack) Luciano Pavarotti, London PDV 9001
38	24	17	CELEBRATION OF BRASS Philip Jones Brass Ensemble, London LDR 71100
39	25	5	BRAHMS: Hungarian Dances Katia and Marielle LeBeque—Philips 6514107
40	34	25	PUCCINI: Turandot Ricciarelli, Hendricks, Domingo (Karajan), DG 2241.013 (3)

Black

AMAZING GRACE

Singer/Model Jones Aims To Alter Her Exotic Image

By LEO SACKS

NEW YORK—Grace Jones, the Jamaican-born fashion model, has fashioned a career as a chic dominatrix who happens to sing. Now that persona may be changing.

Jones, who has emerged as an impressive songwriter on her three albums for Island Records, will be the subject of a forthcoming cover story in Jet magazine. The move, notes Herb Corsack, vice president of Island, is significant in that it steers her from the realm of an East Coast cult and into the black mainstream.

"The whole country now plays her records," says Corsack, who claims that sales of Jones's newest album, "Living My Life," have surpassed

the 400,000 mark. The record, like her previous two efforts, "Warm Leatherette" and "Nightclubbing," was produced by Chris Blackwell and Alex Sadin. It features the single "Cry Now, Laugh Later."

The track, a slice of juicy funk seasoned with a reggae backbeat, employs the Jamaican rhythm section of Sly Dunbar and Robbie Shakespeare, who anchor the aggregation known as the Compass Point All-Stars. "They're an incredible team, extremely enthusiastic," says Jones, who has written with each member of the sextet. "Warm Leatherette" was an experiment, and people have been borrowing that sound ever since."

Jones, whose blend of reggae and

synthesized European dance music is dramatized on her recently-released "One Man Show" video for Vestron, likens the All-Stars to a musical United Nations because of its members' varied nationalities. "The rhythm tracks are Jamaican, but the music has an international flavor. I see myself as an interpreter, whether I'm singing or talking. I like my songs to have elements of each, as long as I'm understood."

She says that economic considerations make it more attractive for her to perform with tracks instead of a band, although she says she "wouldn't mind" being accompanied by an orchestra. On occasion she'll employ a keyboardist, a per-

(Continued on page 52)

The Rhythm & The Blues

Watch These Springtime Matchups

By NELSON GEORGE

The record business equivalent of trading baseball players is matching performers with producers. Would Richard Perry be perfect for Diana Ross? Motown thought so, but it didn't really work. Yet when Perry teamed with the Pointer Sisters, they had several hits. The Chic team of Nile Rodgers and Bernard Edwards seemed an unlikely duo to handle Ross. Yet she had her most successful Motown solo album with them, although she and her young producers didn't always get along. Quincy Jones plus Michael Jackson equals magic. But Quincy



Philly City Council Votes To Help Uptown Theatre

PHILADELPHIA—Prospects of reopening the New Uptown Theatre and Entertainment Center here and completing ambitious development plans to make it a national showcase for rhythm & blues have brightened. John A. Bowser, owner and developer of the Uptown Theatre building complex, was voted a city-guaranteed bank loan of \$1.3 million by the City Council.

The loan's supporters call it an important investment to help revitalize a blighted neighborhood in North Philadelphia. The loan bill now depends on the approval of Mayor Bill Green, who has asked the accounting firm of Laventhal & Horwath to review Bowser's financial data because of questions raised about the project's chances of success. Since the project has a lavish private club in four floors of the building, the accounting firm has suggested that the city examine the project.

Questions raised include whether the Uptown can expect the number of dues-paying members projected (membership will be \$50 a year with pre-opening membership of \$35); whether the minimums for the various lounges, bars and restaurants is feasible; and whether the black community will provide enough couples willing to spend the money it will take for a full evening at the theatre and the after-show club venues.

The 53-year-old Uptown Theatre, which seats some 2,000 and in its declining years was used for black pro-

Jones and Donna Summer hardly created the anticipated sparks.

This spring, just as baseball season begins, there are several producer-performer matchups that'll have a lot of prestige, time and, of course, money riding on them. Luther Vandross has already had a hit with Aretha Franklin, but can he do it again? Can the ultra-slick sounds of Maurice White complement Jennifer Holiday's gutsy vocal style? Can Arif Mardin push Kool & the Gang back on the pop charts as he replaces Deodato as their producer? What about Stephanie Mills and Phil Ramone? Sure, she wants to be a pop star, but will Ramone, known for his work with Billy Joel and Paul Simon, give her new material the r&b feel that ex-producers Mtume & Lucas did—and maintain her r&b sales base?

Then there is the much heralded David Bowie-Nile Rodgers "Let's Dance" album. Its makers have called it "progressive" and "rockabilly" and "avant-garde." However, the first single, "Let's Dance," sounds like Chic with a little weirdness added, which is what one might have expected from Bowie and Rodgers. Still, it's early in the season for that record, and it still may turn out to be as successful as the 1982 St. Louis Cardinals. The real question is: Which of these producer-performer teams will equal the 1982 Yankees? ★ ★ ★

Short Stuff: Russell Simmons' Rush Productions, a management-production company specializing in rap, is having an active spring. Simmons has just signed Jimmy Spicer, known in rap circles for "Super Rhymes" and "The Bubble Bunch," to Spring Records. His new 12-inch, "Money," was produced by Larry Smith and Simmons. Another Rush signee, Run-DMC, recently joined Profile records. His debut single is a new wave rap tune called "It's Like That." Whodini, who recently charted with "Magic's Wand," is in England cutting a follow-up single. Finally, the star of Simmons' rap stable, Kurtis Blow, is at the Power Station with producers Robert Ford and J.B. Moore cutting his next Mercury release. Like Blow's last effort, "Tough," this will be a five-cut EP. Considering the heavy East Coast airplay on Blow's ballad "Daydreamin'," it'll be inter-

(Continued on page 52)

(Continued on page 52)



CUBIE-DOOBIE FOR RISSA-CHRISSA—Cubie Burke, right, waits for the ink to dry on his new contract with Al Harrison, president of Rissa-Chrisa Records, which has issued his first single, "Down For Double." Burke, who has performed with the Dance Theatre of Harlem and is a former member of the Five Stairsteps, is joined by producer Billy Dietrich.

Billboard® Black LPs										Survey For Week Ending 3/26/83									
This Week										Last Week									
★										★									
1										1									
TITLE										TITLE									
Artist, Label & Number										Artist, Label & Number									
(Dist. Label)										(Dist. Label)									
WEEKS										WEEKS									
AT #1										AT #1									
9										9									
1	1	14	THRILLER ▲	Michael Jackson, Epic/GE	38112	CBS	38	38	22	JUST AIN'T GOOD ENOUGH	Johnnie Taylor, Beverly Glen BG 10001	IND							
2	2	22	LIONEL RICHIE ▲	Lionel Richie, Motown	6007ML	IND	39	39	16	LIVING MY LIFE	Grace Jones, Island 90018	WEA							
3	3	24	ALL THIS LOVE	DeBarge, Gordy 6012GL	(Motown)	IND	40	41	9	ALL I NEED	Sylvester, Megatone M-1005	IND							
4	4	15	COMPUTER GAMES	George Clinton, Capitol ST-12241	CAP		48	48	3	KNOCKOUT	Margie Joseph, HCRC HLP-20009	IND							
5	5	3	POWERLIGHT	Earth, Wind & Fire, Columbia TC 38367	CBS		43	40	59	SURFACE THRILLS	The Temptations, Gordy 6032GL (Motown)	IND							
6	6	8	TOO TOUGH	Angela Bofill, Arista AL 9616	IND		43	40	59	DOWN HOME	Z.Z. Hill, Malaco MAL 7406	IND							
7	7	24	FOREVER, FOR ALWAYS, FOR LOVE ●	Luther Vandross, Epic FE 38235	CBS		45	42	23	MAN PARRISH	Man Parrish, Importe/12 MP-320	IND							
8	8	8	TOUCH THE SKY	Smokey Robinson, Tamla 6030TL (Motown)	IND		46	46	6	SILK ELECTRIC ●	Diana Ross, RCA AFL1-4384	RCA							
9	9	19	1999 ●	Prince, Warner Bros. 23720-1	WEA		47	45	25	INSTANT FUNK V	Instant Funk, Salsoul SA 8558 (RCA)	RCA							
10	10	19	MIDNIGHT LOVE ▲	Marvin Gaye, Columbia FC 38197	CBS		48	45	25	AS ONE ●	Kool & The Gang, De-Lite DSR 8505 (Polygram)	POL							
11	11	41	GAP BAND IV ▲	The Gap Band, Total Experience TE-1-3001 (Polygram)	POL		48	36	5	LIVE AND LET LIVE	Aurra, Salsoul SA 8558 (RCA)	RCA							
12	12	7	ON THE ONE	Dazz Band, Motown 6031ML	IND		50	50	6	SEAL IN RED	Rufus, Warner Bros. 23753-1	WEA							
13	13	5	H2O ▲	Daryl Hall & John Oates, RCA AFL1-4412	RCA		51	51	4	ALFONZO	Alfonzo, Larc LR 8101 (MCA)	MCA							
14	14	19	TO THE MAX	Con Funk Shun, Mercury SRM-1-4067 (Polygram)	POL		52	52	22	LANIER & CO.	Lanier & Co., Larc LRC 8012 (MCA)	MCA							
15	15	19	PROPOSITIONS	The Bar-Kays, Mercury SRM-1-4065 (Polygram)	POL		53	44	18	HEARTBREAKER	Dionne Warwick, Arista AL 9609	IND							
16	16	15	THE BEST IS YET TO COME	Grover Washington, Jr., Elektra 60215	WEA		54	59	2	SKYYJAMMER	Sky, Salsoul SA 8555 (RCA)	RCA							
17	17	16	DON'T PLAY WITH FIRE	Peabo Bryson, Capitol ST-12241	CAP		55	55	2	TOO HOT	Ebonie Webb, Capitol ST-12250	CAP							
18	18	15	THE RHYTHM & THE BLUES	Z.Z. Hill, Malaco 7411	IND		56	57	19	STICKY SITUATION	Tyrone (Tystick) Brunson, Believe In A Dream FZ 38140 (Epic)	CBS							
19	19	14	CHAKA KHAN	Chaka Khan, Warner Bros. 23729	WEA		57	60	22	TWO OF A KIND	Earl Klugh/Bob James, Capitol ST-12244	CAP							
20	20	12	THE YOUTH OF TODAY	Musical Youth, MCA 5389	MCA		58	53	17	WILD NIGHT	One Way, MCA MCA 5369	MCA							
21	21	21	JANET JACKSON	Janet Jackson, A&M SP-4907	RCA		59	61	33	S.O.S. III	The S.O.S. Band, Tabu FZ 38352 (Epic)	CBS							
22	22	15	GREATEST HITS	Ray Parker, Jr., Arista AL 9612	IND		60	62	21	JUMP TO IT ●	Aretha Franklin, Arista AL 9602	IND							
23	23	29	GET LOOSE ●	Evelyn King, RCA AFL1-4337	RCA		61	65	80	CASINO LIGHTS	Various Artists, Warner Bros. 23718-1	WEA							
24	24	5	SWEAT	The System, Mirage 90062-1 (Atlantic)	WEA		61	65	80	NEVER TOO MUCH ●	Luther Vandross, Epic FE 37451	CBS							
25	25	23	EVERY HOME SHOULD HAVE ONE	Patti Austin, Qwest QWS 3691 (Warner Bros.)	WEA		62	64	34	ZAPP II ●	Zapp, Warner Bros. 23583-1	WEA							
26	26	21	THE OTHER SIDE OF THE RAINBOW	Melba Moore, EMI-America ST-12243	CAP		63	58	15	HIMSELF	Bill Cosby, Motown 6026ML	IND							
27	27	4	STEVE ARRINGTON'S HALL OF FAME: 1	Steve Arrington's Hall Of Fame, Atlantic 80049	WEA		64	56	33	DONNA SUMMER ●	Donna Summer, Geffen GHS 2005 (Warner Bros.)	WEA							
28	28	3	YOU AND I	O'Bryan, Capitol ST-12256	CAP		65	55	12	BLAST	The Brothers Johnson, A&M SP-4927	RCA							
29	29	9	BUSINESS AS USUAL ▲	Men At Work, Columbia FC 37978	CBS		66	49	17	LIVIN' IN THE NEW WAVE	Andre Cymone, Columbia FC 38123	CBS							
30	30	3	HEARTBEATS	Yarborough & Peoples, Total Experience TE-1-3003 (Polygram)	POL		67	68	25	SECOND TO NUNN	Bobby Nunn, Motown 6022ML	IND							
31	31	17	ALL THE GREATEST HITS	Commodores, Motown 6028ML	IND		68	70	28	NEW DIRECTIONS	Tavares, RCA AFL1-4357	RCA							
32	32	28	WHAT TIME IS IT? ●	The Time, Warner Bros. 23701-1	WEA		69	66	5	ANOTHER PAGE	Christopher Cross, Warner Bros. 1-23757	WEA							
33	33	3	KISSING TO BE CLEVER	Culture Club, Virgin/Epic ARE 38398	CBS		70	71	16	LEARNING TO LOVE	Rodney Franklin, Columbia FC 38198	CBS							
34	34	14	TYRONE DAVIS	Tyrone Davis, Highrise HR 103	IND		71	67	11	WOLF	Bill Weller, Constellation 60187 (Elektra)	WEA							
35	35	26	VANITY 6	Vanity 6, Warner Bros. 1-23716	WEA		72	69	17	GIVE EVERYBODY SOME	Richard "Dimples" Fields, Boardwalk NB 33258-1	IND							
36	36	23	THE MESSAGE	Grand Master Flash And The Furious Five, Sugar Hill SH 268	IND		73	63	33	TANTALIZINGLY HOT	Stephanie Mills, Casablanca NBLP 7265 (Polygram)	POL							
37	37	41	JEFFREY OSBORNE	Jeffrey Osborne, A&M SP-4896	RCA		74	74	16	FRITION	Chocolate Milk, RCA AFL1-4412	RCA							
							75	73	37	INSTANT LOVE	Cheryl Lynn, Columbia FC 38057	CBS							

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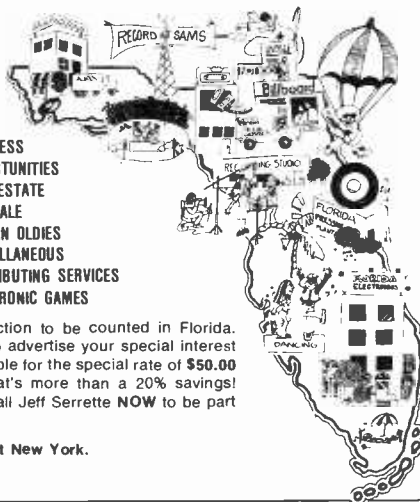
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News

Heartland Beat Lawyer: Chicago Scene Popping

By MOIRA McCORMICK

"The record industry in this town is really picking up," says Chicago entertainment lawyer Linda Mensch, and she should know. Mensch is, she says, in the midst of negotiating record deals for various Midwest-based acts, including the Champaign, Ill.-based Elvis Brothers and Combo Audio.

Mensch previously placed r&b singers Shawn Christopher with MCA-distributed LARC Records (Billboard, Jan. 15) and Shara Joy with San Francisco's Moby Dick Records. She also notes major label interest in clients John Hunter (formerly of Epic group the Hounds), the Dells, Greg Brucker and 8½, whose demo was produced by Al Jourgensen of Arista's Ministry.

As to the reasons behind this sudden flurry of activity, Mensch opines that the Chicago area's obscurity in the record industry in recent years made it easier "for things to start popping at once."

Bill Craig, vice president of LARC (which stands for Los Angeles Record Company), agrees. Citing LARC's recent signings of locals the Chi-lites and Shawn Christopher, as well as contract offers to Chicago r&b veterans the Dells, Craig says Chicago is home for "a

whole new breed of acts. There's a great deal of professional talent in that city, as well as in the nearby Detroit and St. Louis areas, that didn't migrate to the coasts."

"There's definitely a scene here," agrees Mensch, adding, "Musicians that live in the area can make a living here, and they're not spoiled. They're used to having to work hard to keep going."

In addition to her legal activities, Mensch also serves as vice president of Chicago's NARAS chapter, which she says this year is making a concerted effort to take "an active role in the city's music scene." One way in which local music could benefit from NARAS' aid, Mensch suggests, would be to receive more exposure in Chicago's plethora of music festivals and city events, something the chapter is attempting to arrange.

★ ★ ★

Chicago blues was the subject of an affectionate tv tribute entitled "Sweet Home Chicago," which was scheduled to air last Thursday (17) at 7 p.m. on the local ABC affiliate, WLS-TV, with WXRT-FM simulcasting in stereo. The hour-long spe-

cial, narrated by Dan Aykroyd, depicts present-day Chicago blues along with historical tidbits, featuring interviews and performances by Willie Dixon, James Cotton, Koko Taylor, Buddy Guy, Blind John Davis, Big Twist & the Mellow Fellows, and Billy Branch's Sons Of Blues.

"Sweet Home Chicago" was the pet project of WLS-TV specials producer Larry Pont, a transplanted Southerner who knew nothing of Chicago's contribution to the blues until he moved to the Windy City in the mid '60s. Attending his first blues concert in 1967, a benefit for the late Otis Spann featuring Muddy Waters, Pont says he was profoundly moved by the cultural and emotional impact of the event.

A dedicated blues fan thereafter, Pont notes with frustration that "over and over and over again, blues musicians remain unrecognized." Enter "Sweet Home Chicago," which Pont hopes will at least serve to enlighten local viewers as to their city's ongoing role in "America's only original contribution to world music."

Game Monitor

• Continued from page 27

recent presentation: price stability, which, along with product life, is an aspect of game marketing in which computer software houses do not want to repeat the experiences of the VCS market. Most, in fact, have postponed or abandoned plans to program and market software independently for the VCS or Atari 5200

systems because, with severe price erosion and burgeoning marketing costs, "there is no sign that anyone's making money there," as one software publisher put it.

CBS Software has already announced a price reduction across its line; independents such as Penguin, of Geneva, Ill., and Cosmi, of Rolling Hills Estates, Calif., have set prices at \$14.95 and \$19.95, all in anticipation of the coming market boom. Datamost's Patrick Ketchum estimates that software prices will slide down, "slowly," to \$24.95 to \$19.95, but not as a general trend at least until the end of this year.

Broderbund's response, according to advertising director Cathy Carlston: "Price cuts lower the validity (of product) in consumers' eyes. We won't sacrifice anything." At consumer level, she stresses, it is the functionality of the software, rather than the price, which will make for furthest penetration, and actual use, of computer software. "We want to preserve the industry," she says.

★ ★ ★

To differentiate Children's Computer Workshop's Atari VCS and computer software lines from the other pre-teen-oriented software to be marketed by Atari (including "Peanuts" and Walt Disney-character games), marketing has been split into Atari Kids' Library titles, for all CCW product, and Atari Fun Club, for the rest. This was done, according to CCW's Judy Marlow, to make sure the image and approach of the Children's Television Workshop—the parent company which created "Sesame Street" and licensed several characters for Atari, Apple and Radio Shack computer games—would be preserved. CCW will have substantial input into the marketing of Kids' Library games, as VCS software independents begin to market games with little educational intention to the pre-teen demographic with heavy afternoon and Saturday morning tv advertising.

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

Sound Video Computer Show

• Continued from page 25

games aspect. Mattel's Aquarius, due next month at \$279, "is a home computer in the best sense of the word. Games are not its major intent," noted Irv Brusso, rep for William Linz, which represents Mattel.

Texas Instruments' TI-99/4A was described by rep Mary Ryan as primarily an "educational computer." It lists for \$350, including speech synthesizer.

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New LP/Tape Releases

• Continued from page 28

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Cut Prices, Suggests Amigo Records Chief

By EUNICE VALLE

LOS ANGELES — The Latin record industry urgently needs new ideas to combat the flow of Mexican imports, says Ricardo Jurado of Amigo Records, and reduced prices might be a key. "If the price of records over here was comparable with the Mexican price, which has a difference of 50 percent, the situation might take a radical turn for the better," Jurado says.

"Customers are not coming into the stores to buy records," he laments, "so we have to do something to attract them." In addition, Jurado points to the loss of the 8-track market, noting that record companies are suffering increasing returns of this configuration.

According to Jurado, Amigo Records has suffered a 20 percent loss in

sales, compared to this time last year. Nonetheless, the executive is optimistic about his company's ability to survive this slump, which he attributes to unemployment, government raids against the illegal aliens that make up a large part of the Latin record market, and the devaluation of the Mexican peso, which has made importing records extremely profitable.

Jurado points out that, unlike his competition, Amigo Records has not based the volume of its sales on racks, which he says have registered a great drop and may even disappear. He notes that a certain recovery in the Latin market may be observed, but that it's difficult to predict just how substantial the recovery might be.

New Music Acts Finding Support In The Carribean

• Continued from page 6

buted at the Altos de Chavon Amphitheatre.

For FBI, the Latin connection began last year when they booked the Producers at the Altos de Chavon venue, a large amphitheatre in the Gulf and Western complex, which had been booking such big-name rock acts as Santana. The relatively unknown Producers had no trouble stimulating interest, due to the fact

that few American rock groups visit this Caribbean country. Their songs started enjoying airplay as soon as it was known they were visiting the country, and once there they played four times on Dominican tv's "Carousel," a program with an "American Bandstand" format.

The Producers played a sold-out concert in Santo Domingo's 10,000-capacity Sports Palace this January, and in February they headlined a new wave rock festival booked by FBI in San Juan Puerto Rico. The event, which included performances by Wall Of Voodoo, Rockettes, and Bangles, filled 55,000 of the 65,000 seats. Impressed by Latin enthusiasm for the music they book, FBI's Copeland remembers, "The last rows were going as crazy as the front; I'd never seen that before."

FBI plans to bring the Producers and other new music acts to other Latin countries. Next year's plans include Venezuela, Brazil, Argentina and Chile's famous Viña del Mar festival. Since most of the new bands record for small, independent labels in the U.S., record distribution in Latin countries can be a problem, which FBI plans to solve by going directly to youth-oriented labels in each country, according to Huie.



GRAMMY GRINS—1982 Latin Grammy winner Machito (right) and Maurice Hines, who emceed the ceremony at New York's Les Mouches where the bandleader's award was announced, share the joy over the prize to the 74-year-old musician. The winning LP is "Machito And His Salsa Big Band 1982" (Timeless), released in the U.S. by TTH.

Latin

Notas These Two Are Real Winners

By ENRIQUE FERNANDEZ

Doing it right may not be the only key to success, but it helps. It's certainly what two current winners in the Latin scene have in common: **Machito**, this year's Latin Grammy winner, and **Julio Iglesias**, the Spanish singer who has taken the world by storm and is currently waging a campaign to capture the U.S. mainstream market, are both flawless in their work.

The 74-year-old Frank Grillo, known to the world as Machito, won the Grammy for his "Machito And His Salsa Big Band 1982," recorded in Holland for the Timeless label, and currently being distributed in the U.S. by TTH. Studio hours for Machito's big band? Three. Pre-production time? A lifetime. Machito has been playing a disciplined yet funky dance music for half a century, and today he plays the Latin dance groove better than anyone alive.

At the other end of the esthetic spectrum from Machito, Julio Iglesias' international pop requires a workaholic's devotion to studio time. Though in the world's tabloid press the Spaniard may play the role of the last Latin lover, his life, when not touring, consists of hours of re-mixing and rerecording until that hand-rubbed, glossy Julio Iglesias sound is achieved.

Both artists emphasize organization and discipline. Machito can make a big band spin on a dime and burn with greater intensity than any badass street *rumberos*. Though his band includes musicians of different ages and nationalities, many of whom never knew the Latin big band sound directly, by demanding the very best Machito can produce the miracle of leading a band that sounds as fresh as anything did in the big band era. Only **Mercer Ellington & the Duke Ellington Band** and **Count Basie** can make that claim today.

For Iglesias, discipline is jet-set high-tech. Working with a multinational team cutting tracks on both sides of the Atlantic, Julio conducts the well-oiled machinery of his productions with the greatest finesse. No wonder, then, that record buyers all over the world are seduced by his elegance.

The end result of these artists' professionalism is a consistently satisfying musical experience. For boogieing down or falling in love, Machito and Julio Iglesias can be counted on to deliver a groove that's been set down *por el libro*—by the book.

★ ★ ★

A letter from **Burl Hetchman Management**, Jose Feliciano's manager, to the National Academy of Recording Arts & Sciences deserves special attention. We reproduce its central paragraphs:

"First of all, Jose (Feliciano) was thrilled to be one of last year's nominees for best Latin recording. Jose

Orfeon Records Sued By Printer

LOS ANGELES—Orfeon Records here is being sued by Joanne Burns, representing the interests of the Teller Group, doing business as Melcast Litho in Superior Court.

The Latin label is accused of owing the printer \$31,817 on open-book account at 8%.

felt quite honored to be nominated for his first Latin recording in 12 years.

"The point we want to make is that with the strong growth of Latin music around the world, in addition to its strong growth in the United States, we feel quite frankly there should be more 'Latin' categories, as you do with 'Jazz,' 'Country,' 'Gospel,' in addition to other categories. For example, we feel it would be fair to divide the 'Latin' category into

'Salsa' and 'Traditional' or 'Popular Spanish.' Also, it would be a good idea to consider including the following 'Latin' categories—best composition, best vocal performance (male/female) and best producer.

"Latin music sells many millions of dollars of records in the United States and the market is growing quickly. It would be great if NARAS could see it fit to expand the Latin category starting with next year's awards."

Amen.

Survey For Week Ending 3/26/83

Billboard® Hot Latin LPs™

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NEW YORK				CALIFORNIA			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	
1	1	MENUDO , Una aventura llamada Menudo, Profono 9094		1	3	JULIO IGLESIAS Momentos, CBS 50329	
2	2	JULIO IGLESIAS , Momentos, CBS 50329		2	11	MENUDO Una aventura llamada Menudo, Raff 9094	
3	4	EL GRAN COMBO Nuestro aniversario Combo 2026		3	1	ROCIO DURCAL Canta lo Romantico de Juan Gabriel, Pronto 0703	
4	9	JOSE JOSE Mi vida, Pronto 0705		4	4	LOS BUKIS Yo te necesito, Profono 3090	
5	12	SONORA PONCENA Determination, Inca 1080		5	6	LOS POTROS Dejame decirte, Profono 3091	
6	—	JULIO IGLESIAS Julio, CBS 50333		6	5	LOS CAMINANTES AZTECAS Supe perder, Luna 1088	
7	5	MENUDO Por amor, Raff 9089		7	—	JOSE LUIS PERALES Entre el agua y el fuego, CBS 80357	
8	8	JOSE LUIS RODRIGUEZ Dueno de nada, CBS 30301		8	—	LUPITA D'ALESSIO De parte de quien, Orfeon 005	
9	3	JOSE FELICIANO Escenas de amor, Motown Latino 6018		9	—	AMANDA MIGUEL El sonido vol. 2, Profono 3093	
10	—	WILLIE ROSARIO The Salsa Machine, TH 2223		10	—	LOS HUMILDES Con mariachi, Profono 3096	
11	11	CELIA CRUZ Y LA SONORA MATANCERA Feliz encuentro, Barbaro 212		11	10	RAMON AYALA Una carta, Freddie 1250	
12	6	WILFRIDO VARGAS Y SANDY REYES Karen 71		12	—	VARIOS ARTISTAS Las mejores baladas del 82, Telediscos 2001	
13	—	CAMILO SESTO Con ganas, Pronto 0704		13	9	JOSE LUIS RODRIGUEZ La historia del idolo, CBS 30302	
14	—	COSTA BRAVA Costa a costa, Brava 1001		14	—	VICENTE FERNANDEZ La diferencia, CBS 20628	
15	—	MACHITO Salsa 1982, Timeless 161		15	—	CAMILO SESTO Con ganas, Pronto 0704	

FLORIDA				TEXAS			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	
1	7	TOMMY OLIVENCIA TH 2222		1	4	JULIO IGLESIAS Momentos, CBS 50329	
2	3	LUPITA D'ALESSIO De parte de quien, Orfeon 005		2	7	RAMON AYALA Mi golondrina, Freddie 1240	
3	4	JOSE LUIS PERALES Entre el agua y el fuego, CBS 80357		3	2	LOS BUKIS Yo te necesito, Profono 3090	
4	—	WILLIE ROSARIO The Salsa Machine, TH 2223		4	14	JOSE LUIS RODRIGUEZ Historia del idolo, CBS 30302	
5	2	CRYSTAL Suavemente, Musart 1837		5	6	ROCIO DURCAL Canta lo romantico de Juan Gabriel, Pronto 0703	
6	—	EL GRAN COMBO 20 anos, Combo 2029/30		6	8	RAMON AYALA Una carta, Freddie 1250	
7	—	LISSETTE CBS 10333		7	5	LOS CADETES DE LINARES Me voy amor, Ramex 1074	
8	—	BONY CEPEDA Arrasando con todo, Algar 33		8	1	GRUPO MAZZ Pesado, Cara 045	
9	—	ROBERTO TORRES Caballo viejo, Guajiro 4013		9	—	JUAN GABRIEL Cosas de enamorado, Pronto 0702	
10	1	JULIO IGLESIAS Momentos, CBS 50329		10	3	LA MAFIA Carino, Cara 043	
11	11	ANDY MONTANEZ Hoy, LAD 374		11	9	JUAN GABRIEL Sus 15 exitos, Caytronics 2000	
12	10	MIGUEL RIOS Santa Lucia, Musart 14529		12	11	JUAN VALENTIN Voy a morder esta copa, Musart 10904	
13	—	HANSEL Y RAUL Te voy a dar la felicidad, TH 2211		13	—	EMMANUEL Intimamente, Arcano 3535	
14	14	SUSY LEMAN Esperandote, TH 2220		14	13	CRYSTAL Suavemente, Musart 1837	
15	—	BACCHELLI Culpable, Belter 330123		15	—	LA MAFIA Ella, Diana 1011	

News/International

German Trade Looks To Kohl Chancellor's Victory Seen As Boon To Broadcasters

By JIM SAMPSON

HAMBURG — Chancellor Helmut Kohl's victory in the recent West German national elections could have important repercussions for the music business here, not least by providing the right climate for increased private industrial investment to get a still-sluggish German economy moving again. The change of government could signal the start of a new era in the development of German broadcasting.

The political action here has, however, delayed progress on a blank tape levy, though the record business still expects passage of a copyright law revision this year.

The most significant impact of the Kohl victory will be in the broadcasting and cable fields. The Social Democrats and the new alternative party, the Greens, who both opposed private broadcasting and the immediate laying of copper cable in West Germany, will remain the opposition for the next few years, unable to stop Conservative plans for a multi-billion-dollar nationwide cable-laying project and for allowing private commercial access to

both cable and broadcast channels.

Though responsibility for actual cable-laying rests in Bonn with the Federal Post Office, German law gives control of both cable and broadcast programming to state and local authorities. However, the Conservatives now control a majority of state governments.

So the green light has been given for private broadcasting, though it should be 1985 or even later before the first commercial licensees are on the air here. And legislation making such broadcasting legal still has not been formally passed.

It's clear that most record companies in Germany react favorably to the prospect of more broadcast outlets. Thorn EMI's Wilfried Jung in Cologne, however, sees a negative side to media expansion.

"As program producers, more stations would be good for us. But if there is too much music programming offered to consumers by

broadcasters, it could well discourage people from buying records," says Jung.

German copyright law revision—which in its present form would introduce a blank tape levy, though at a rate the music business considers too low—had reached the upper house of parliament, the Bunderstat, last October. But the effects of the election mean an inevitable delay of some three or four months in the legislative process.

Election of a new government shouldn't affect the contents of the revision, according to a spokesman at the German IFPI headquarters in Hamburg. However, it has been noted here that the chemical giant BASF, with its great blank tape interests, carries substantial political weight. While the copyright specialists in the justice ministry seem to support the blank tape levy, the possibility of further change in the revision proposals remains.



PLATINUM ROCK—Peter Hofmann was recently awarded a platinum record in Austria for his CBS recording, "Rock Classics." Pictured at the presentation are, from left: Fritz Hofmann, the artist's brother and manager; Peter Hofmann; Jerry Sevcik, managing director, CBS/Austria; and Willi Schlager, press manager, CBS/Austria.

Sonet, Polygram Link In New Norwegian Company

OSLO—After more than two decades of business association, Sonet Sweden is parting company with Arne Bendiksen A/S and setting up its own Norwegian company, Sonet Norsk Grammofon A/S, with offices in the PolyGram building in Oslo. PolyGram, Norway's leading record company in terms of market share, will handle distribution of Sonet product and of its third party repertoire on the Chrysalis, Island, Virgin and Bronze labels.

Appointed managing director of the new company is Terje Engen, who has been handling Sonet product in Norway for the Bendiksen organization. He will take his staff of three with him to run the new Sonet company.

The move represents a blow to the Bendiksen company, leaving a repertoire gap which observers believe will be extremely hard to fill.

Says Bendiksen: "This is a shattering decision, because this company has been my life's work. I have run Sonet A/S as my own company

for all these years.

"The problems I am facing date from October, 1981, when I acquired the Disco and Talent companies from Electro Union, the oil and transformer group. These were bigger deficit companies than I'd imagined, and, though Electro Union advanced me money to help reduce the debts, they are still running at between \$2.1 million and \$2.8 million." Last September, Electro Union made it a condition of its continued financial support that control of the Talent and Disco labels be transferred to Jan Michlet.

Bendiksen has formed a new company, AB Records, in partnership with Ole Vidar Lien, who has worked with him for the last 18 months and was formerly with EMI for seven years. Bendiksen says that all the artists who were originally with him in the Sonet A/S company have joined the new label. He is now looking to secure new Norwegian masters for international exploitation.

Study Says British Trade Shows Great 'Resilience'

• Continued from page 9

forms of recorded music has been falling since 1978, with only singles keeping pace with inflation," the report says.

The report says a main feature of the market has been the spread of records and tapes into many different outlets. But on consumer buying habits, it confirms the widely held belief that "the atmosphere and attitudes of assistants in specialist record shops can alienate the older consumer." It shows the majority of

35-45 year-olds buying from multiples like Boots or Woolworth, while the specialist record stores have a much younger customer profile.

Taking an overall view of the music industry, Mintel projects a gloomy picture: "Even if the economic situation improves, the outlook for the record industry isn't encouraging." The major problems are pinpointed in all their familiar menace. Piracy, the report contends, is "containable" in Britain, while parallel imports have become less attractive since the fall in exchange value of the pound sterling.

But home taping gets special attention in a survey which includes detailed opinions culled from a representative sample of 1,000 adults nationwide: "Whether the true annual figure for sales of blank cassettes is 74 million as stated by the British Phonographic Industry, or 54 million as claimed by other sources, the fact remains that a large amount of revenue is lost to the record industry due to home taping.

"Without government support for a levy on blank tapes, this loss will inevitably continue and probably increase as even more consumers acquire the basic equipment necessary to copy at home."

Austrian Trade Cautious On Video Market

• Continued from page 9

certainly been less than we bargained for because the record retailers are refusing to stock and sell videocassettes. Most of the software currently available is marketed through videotheques and electrical stores instead," Klimbie notes.

Another executive unhappy with turnover is Franz Wallner, general manager of record company Musica, which set up a video distribution operation over a year ago and now handles product from RCA Columbia Pictures, Walt Disney, Euro-Video and Arcade Video. Wallner's complaint is against the restrictions on Japanese hardware imports laid down by the Austrian government to protect local production of Philips V2000 machines. Those restrictions specify that only one third of VCR sales may stem from Japan.

PolyGram is to begin video distribution here in the coming months, with company president Wolfgang Arming taking the line that any company that wants to stay in business cannot afford to stay out of video. PolyGram will make videocassettes in all formats available for sale or rent and also plans to be involved from the outset with the soon-to-be-launched LaserVision videodisk system. "I'm not expecting very big sales in the short term, however," Arming says.

WEA, by contrast, has no plans to sell videodisks. Managing director Gunther Zitha says he does not believe demand will be strong enough to generate a substantial market in the foreseeable future. On videocassettes, though, he is bullish, predicting a market boom this year.

AES Convention

• Continued from page 9

There is no doubt that the demonstrations of the Compact Disc, the subject of a special educational program during the course of the convention, made a formidable impression on participants, particularly those from the Eastern Europe.

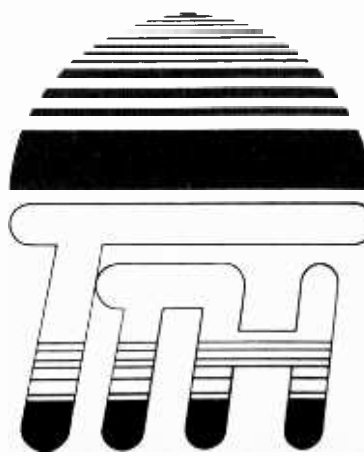
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Debate Rages Over Cable FM Policy

By KIRK LaPOINTE

OTTAWA—Private broadcasters are urging the Canadian Radio-Television & Telecommunication Commission to allow commercial AM signals on cable FM services across the country. But the trade association representing cable television companies says that would be a "misuse" of the medium.

In separate briefs to the federal broadcast regulator this month, the Canadian Assn. of Broadcasters and the Canadian Cable Television Assn. largely disagree over how the CRTC should allocate cable FM services. The difference of opinion has prompted commission officials to privately concede that reaching a solution on the matter may be difficult, noting the groups are far apart but must both cooperate if cable FM revision is to be a worthwhile exercise for the CRTC.

Broadcasters want the commission to establish a priority system for the service, which is now offered by almost all cable companies but has been put into limbo with last year's CRTC ban on adding U.S. signals to existing systems. They say local radio and television signals, closed circuit cable services and such specialty audio services as weather forecasting and stock market information should be given first priority on a revamped FM cable service.

Distant Canadian radio and television signals would fill the majority of the rest of FM bandwidth, but there would be some room for new audio services and stereo pay-tv.

The commission has so far refused to allow cable companies to offer pay-tv in stereo on the FM service except in extraordinary circumstances when musical programming needs to be augmented.

But the broadcasters say foreign radio and television signals should be given the lowest priority on a revised service. "These stations are not obliged to meet any of the licensing conditions put on Canadian broadcasters by the CRTC," the broadcasters' brief says.

"They are virtually regulation-free, and can adapt their programming much more easily than can Canadian stations as audience tastes change."

Allowing AM on FM cable would permit stations to experiment with stereo transmission, a concept the CRTC last month sanctioned in experimental form until March, 1984.

DJ&B Sales Launches Label

TORONTO — DJ&B Record Sales, a one-stop for imports and dance records, has branched out to establish its own record company division, Summersault Records. First release is a 12-inch single, "Pull Our Love Together," by Sweet Ecstasy, distributed in Canada by Quality Records and in America by Quality U.S.

According to the firm's co-owner, Bruce Bradley, the development of the label is a result of a burgeoning market for home-grown, dance-oriented records.

The Summersault label will selectively release a number of dance-oriented tracks in Canada through Quality, with an eye to breaking the acts internationally. Discussions are underway with Teldec in Germany and Red Bus Records in the U.K. for Sweet Ecstasy.

with a set of conditions. The broadcasters note that putting television signals on FM "would also serve as a means for Canada to take the lead in North America in the development of certain new services, such as stereo tv sound."

But the cable association, facing dwindling sales of its members' existing FM services and a setback with the CRTC ruling on pay-tv signals when that service was introduced in Canada Feb. 1, wants much more flexibility. The cable companies want an immediate authorization to distribute the pay signals on FM, saying they oppose "more stringent regulations and policies which would further inhibit... licensees in serving the Canadian public."

It says allowing AM on cable "would be a misuse of the superior sound transmitting capability inherent to the FM band." Stereo AM, it says, "is still very much in the preliminary stages." When it is available on-air, the cable companies say, they would not oppose its introduction on FM cable.

But because cable FM services are discretionary, "any signals added to the current lineup should be in stereo and/or of a distinctive nature increasing the diversity available to Canadian consumers and therefore capable of attracting paying subscribers." Rather than impose a priority system, "the CRTC should instead adopt a liberal policy fostering innovation and the development of the full potential of all technologies within our broadcasting system," the cable brief says.

Hearings are expected later this spring to discuss cable FM policy.

Assn. Praises FM Changes

• Continued from page 14

brand names and prices in commercial messages, a measure which may allow high-profile stations to compete with their commercial counterparts in many Canadian markets. The private radio community has long opposed giving campus and community stations, still an underdeveloped commodity in Canada, a chance to compete.

The major policy revisions were designed to recognize some of the problems facing broadcasters today, while maintaining the distinction in Canada between AM and FM radio, according to the commission.

Brian Robertson, president of the Canadian Recording Industry Assn., says his group has not yet been approached about the still-undefined consultative committee.

Big Jan. Rise In Production

OTTAWA—Record and tape production increased significantly during January over 1982 levels for the same month. Statistics Canada says.

Advanced information indicates Canadian manufacturers produced 3,570,854 records in January, about 9% more than the 3,259,927 they made in the same month last year. Prerecorded tape production increased sharply to 1,151,312, up more than 25% over the 882,183 produced in January, 1982.

BY BRITISH COPYRIGHT CHIEF

World Action On Piracy Urged

By NICK ROBERTSHAW

LONDON—A call for urgent governmental action to restore and safeguard the effectiveness of the world's copyright systems in the face of a grave piracy threat has been issued by British Copyright Council chairman Denis De Freitas. In a paper prepared for last month's meeting of Commonwealth law ministers in Colombo, Sri Lanka, De Freitas spells out the scale of present-day audio and video piracy, details the inadequacies of the existing international legislation, and lists the measures needed to turn the situation around—measures in which, he says, the governments of developing countries have a specially important part to play.

First, De Freitas states, all governments must make a public commitment to the task of eradicating piracy, and condemn it clearly as a form of theft. Copyright laws may be national, but the problem is international, he stresses, and so must the

response be. Commonwealth countries that are not yet members of the Berne Convention or UCC should give "urgent consideration" to joining, he says, or else their national copyright laws limited to national works will simply make it harder for those works to compete in the local market against foreign, and unprotected, works.

At the moment, De Freitas claims, all copyright laws within the Commonwealth are "to some extent inadequate for dealing with the impact of various new forms of technology." Considerable changes both in statutory provisions and practical methods of administration may be needed, he continues, and it is up to governments to take the lead in making the necessary amendments. Chief among these is an increase in criminal penalties sufficient to make them a real deterrent. In some countries, such as Nigeria, copyright law contains no penal provisions whatever, De Freitas points out, and even where they do exist they are rarely

invoked, enforcement tending to rely on civil remedies instead. Nowadays, though, piracy is so widespread and such a serious threat to the rule of law that civil redress alone is neither "practical nor appropriate," in De Freitas' words.

De Freitas notes with approval the recent amendment to the U.S. Copyright Act of 1976 increasing penalties for unauthorized copying to five years' imprisonment and a possible \$250,000 fine, and recommends for general adoption last year's British amendment, aimed at those involved in distribution of pirated material, which makes it an offense to be knowingly in possession of infringing copies. Nor, he suggests, is there any reason why the onus to prove he was not in knowing possession should not lie with the defendant, as in the Hong Kong Copyright Ordinance 1973.

Additional measures would include new rules of evidence to make copyright litigation less accident-prone, the granting of injunctions to freeze defendants' assets, speedier trials of all copyright actions, the acceptance of affidavit evidence, and the exercise of powers of search and seizure as conferred by the British High Court in the form of so-called Anton Piller orders.

Legislation must be backed by effective cooperation between copyright organizations and law enforcement agencies, De Freitas asserts, taking Hong Kong as a model for other countries. "In 1973 Hong Kong was one of the major centers of record piracy in the world," he says. "By 1979-80, piracy had been virtually eliminated. This was achieved by the establishment of a Copyright Investigation Unit which subsequently became the Copyright Division within the Customs & Excise Service. It worked in close collaboration with IFPI, and with the powers of entry and seizure and facilities for proof by affidavit contained in the 1973 Ordinance mounted a determined campaign against the pirates, with virtually complete success."

Czech Label Expands Digital Recording Activity

• Continued from page 49

soloists with the Prague Chamber Orchestra, has now reopened negotiations on further projects, and of course there is constant interest from European, American and other firms in the standard works of Czech concert repertoire."

Supraphon's activity as a supplier of film and ballet music continues to grow. Italian company CAM, which recorded Nino Rota's oratorio "Vita Di Maria" in Prague, is now talking to the Czech operation about a recording for a new film to be made this year.

Talks have also taken place on further background music recordings for clients in the U.S. Smola adds: "We can also announce that the world-famous Janacek String Quartet is coming back to the studios

after a change in personnel, and a deal with a major company involving this ensemble was one of the main agreements we brought back from MIDEM this year. Further fruit of our trip to Cannes was the renewal of our license deal with Arabella in France, and a definitive resolution of our representation in the U.S., where both imports and licensed releases will go through Intersound of Minneapolis."

This year, Supraphon was also able to negotiate for the first time exports of Czech vinyl, a trade that now falls under the company's jurisdiction. Czech vinyl production already supplies a large proportion of manufacturing requirements in East Germany, and is also a source of exports to Hungary, Bulgaria and Yugoslavia, as well as to markets in the Western world.

European CD Launch Is Slowed

• Continued from page 3

their planned European CD entry from this month until next. National Panasonic, originally set for June, is now waiting until August.

Toshiba started deliveries to German dealers last week, although the firm's Karl Guenter Kirchner concedes the number of players available is less than expected due to "much greater demand in Japan." Sanyo has shipped a few units, but is still waiting for the bulk of its order from Japan.

At Sony in Cologne, Gusti Arendt is "very satisfied" with the CD launch so far and says she now expects as many as 150,000 players to be sold throughout Europe this year. But she agrees that demand "is about 10 times greater than we can handle," though dealers earlier thought consumers would be put off by the high retail price of the Sony unit, which is approximately \$930 retail, \$680 wholesale, and by the expected lack of software. Arendt says she does not believe the current shortage of hardware will hurt the Compact Disc's longterm chances in the market. "When you order a Mercedes, you have to wait, too," she says.

A check with local dealers and distributors indicates the wait could be a long one. Sony's regional sales office in Munich reports that the firm has allotted 80 players this month for all of Bavaria, with its population of 10 million, and expects 150 in April. Says one salesman: "To get a player, you have to make a down payment and wait four to eight weeks."

While all dealers confirm they have CD disks on hand for sale, one store is advising customers to "buy the disks now because there will be shortages later."

This is not just a sales pitch. Explains PolyGram's Wolfgang Munczinski: "If the current level of software demand remains much higher than anticipated, we could have a shortage in May and early June before the expanded capacity at our Hanover plant becomes available in June. There could be an image problem because of this, with some people getting the idea it is a flop. But this will be offset by a massive campaign by hardware and software firms in the fall, resulting in a second explosion over CD."

The construction in Hanover is itself turning into a problem. Dust

and dirt is contaminating the "clean room" environment necessary for CD production, resulting in a rejection rate of over 50%. Despite this, Hanover produced 150,000 disks last month.

PolyGram has been shipping CD packages to dealers containing 125, 90 or 60 disks. The firm's wholesale net of \$9, with \$10.50 for classical, will be raised on April 1 by almost 45 cents each. There is little discounting of CDs in Germany. Most dealers sell for \$15, \$17 for classical lines.

Unlike traditional sound carriers, CDs are exempted from bonus or discount reductions at PolyGram. No returns will be accepted, except defectives. Other labels say they will probably follow this policy. Some dealers, however, are openly skeptical about how long PolyGram can continue to give huge department store chains the same terms as smaller "mom and pop" stores.

Meanwhile, plans continue for the next stage of the European CD launch next month in Sweden, Switzerland and Belgium, followed by the rest of Europe in May. Neither Philips, Sony nor PolyGram indicate any change in their CD timetable, despite the lack of hardware.

Billboard® Hits Of The World™

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BRITAIN

(Courtesy of Music & Video Week)
As of 3/19/83
SINGLES

This Week	Last Week	
1	1	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS
2	3	SWEET DREAMS, Eurythmics, RCA
3	2	BILLIE JEAN, Michael Jackson, Epic
4	4	ROCK THE BOAT, Forrest, CBS
5	7	NA NA HEY HEY KISS HIM GOODBYE, Bananarama, London
6 NEW		SPEAK LIKE A CHILD, Style Council, Polydor
7	5	AFRICA, Toto, CBS
8	18	HIGH LIFE, Modern Romance, WEA
9	14	SHE MEANS NOTHING TO ME, Phil Everly & Cliff Richard, Capitol
10	22	RIP IT UP, Orange Juice, Polydor
11	11	BABY, COME TO ME, Patti Austin & James Ingram, Qwest
12	9	LOVE ON YOUR SIDE, Thompson Twins, Arista
13	12	COMMUNICATION, Spandau Ballet, Reformation
14	6	TOO SHY, Kajagoogoo, EMI
15	8	MADNESS/TOMORROW'S, Madness, Stiff
16	24	YOU CAN'T HIDE, David Joseph, Island
17	10	NEVER GONNA GIVE YOU UP, Musical Youth, MCA
18	13	THE TUNNEL OF LOVE, Fun Boy Three, Chrysalis
19	21	WAVES, Blancmange, London
20	17	HEY LITTLE GIRL, Icehouse, Chrysalis
21	31	RUN FOR YOUR LIFE, Bucks Fizz, RCA
22	20	GENETIC ENGINEERING, Orchestral Manoeuvres In The Dark, Virgin
23	19	UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes, Island
24	38	JOY, Band AKA, Epic
25	16	CHANGE, Tears For Fears, Mercury
26	15	GET THE BALANCE RIGHT!, Depeche Mode, Mute
27	39	MAGGIE, Foster & Allen, Ritz
28	29	DROP THE PILOT, Joan Armatrading, A&M
29	40	GARDEN PARTY, Mezzoforte, Steinar
30 NEW		VISIONS IN BLUE, Ultravox, Chrysalis
31	25	NUMBERS/BARRIERS, Soft Cell, Some Bizzare
32 NEW		BOXERBEAT, JoBoxers, RCA
33	28	WE'VE GOT TONIGHT, Kenny Rogers & Sheena Easton, Liberty
34	37	FIELDS OF FIRE, Big Country, Mercury
35 NEW		ORCHARD ROAD, Leo Sayer, Chrysalis
36 NEW		DON'T TALK TO ME ABOUT LOVE, Altered Images, Epic
37 NEW		BLUE MONDAY, New Order, Factory
38 NEW		ALL TOMORROWS PARTIES, Japan, Hansa
39	23	WHAM RAPI, Wham, Innervision
40	33	SOWETO, Malcolm McLaren & McLarenettes, Charisma

ALBUMS

1	2	THRILLER, Michael Jackson, Epic
2 NEW		THE HURTING, Tears For Fears, Mercury
3	3	HOTLINE, Various, K-tel
4	1	WAR, U2, Island
5	6	SWEET DREAMS, Eurythmics, RCA
6	5	DAZZLE SHIPS, Orchestral Manoeuvres In The Dark, Telegraph
7	9	TRUE, Spandau Ballet, Reformation
8	4	THUNDER AND LIGHTNING, Thin Lizzy, Vertigo
9	11	WORKOUT, Jane Fonda, CBS
10	7	TOTO IV, CBS
11	17	RICHARD CLAYDERMAN, Delphine
12	8	QUICK STEP & SIDE KICK, Thompson Twins, Arista
13 NEW		DEEP SEA SKIVING, Bananarama, London
14	10	VISIONS, Various, K-tel
15	13	THE KEY, Joan Armatrading, A&M
16	15	LIONEL RICHIE, Motown
17	20	HEARTBREAKER, Dionne Warwick, Arista
18	12	BUSINESS AS USUAL, Men At Work, Epic
19	16	THE JOHN LENNON COLLECTION, Parlophone
20	19	NIGHT AND DAY, Joe Jackson, A&M
21	14	ANOTHER PAGE, Christopher Cross, Warner Bros.
22	26	HELLO, I MUST BE GOING!, Phil Collins, Virgin
23	21	RIO, Duran Duran, EMI
24 NEW		CHART RUNNERS, Various, Ronco
25 NEW		HAND CUT, Bucks Fizz, RCA
26	29	THE VERY BEST OF CILLA BLACK, Parlophone
27	23	WAITING, Fun Boy Three, Chrysalis
28	24	CACHARPAYA, Incantation, Beggars Banquet
29	30	SHAPE UP AND DANCE WITH FELICITY KENDAL (Vol.1), Lifestyle

30	22	COMPLETE MADNESS, Madness, Stiff
31	18	PYROMANIA, Def Leppard, Vertigo
32 NEW		REFLECTIONS, Various, CBS
33 NEW		LOVE SONGS, Barbra Streisand, CBS
34	34	PEARLS II, Elkie Brooks, A&M
35	27	SHOW PEOPLE, Mari Wilson & Wilsons, Compact
36	33	MONEY AND CIGARETTES, Eric Clapton, Duck
37	25	THE BELLE STARS, Stiff
38	32	KILLER ON THE RAMPAGE, Eddy Grant, Ice
39	31	GREATEST HITS, Olivia Newton-John, EMI
40 NEW		20 GREATEST LOVE SONGS, Nat King Cole, Capitol

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 3/19/83
SINGLES

This Week	Last Week	
1	1	DO YOU REALLY WANT TO HURT ME, Culture Club, Epic/Virgin
2	2	BILLIE JEAN, Michael Jackson, Epic
3	7	WE'VE GOT TONIGHT, Kenny Rogers & Sheena Easton, Capitol
4	4	HUNGRY LIKE THE WOLF, Duran Duran, Capitol
5	2	STRAY CAT STRUT, Stray Cats, A&M
6	8	YOU ARE, Lionel Richie, Motown
7	9	BACK ON THE CHAIN GANG, Pretenders, Sire
8	20	MR. ROBOTO, Styx, A&M
9	15	CUTS LIKE A KNIFE, Bryan Adams, A&M
10	13	ALL RIGHT, Christopher Cross, Warner Bros.
11	5	SEXUAL HEALING, Marvin Gaye, CBS
12	10	SHAME ON THE MOON, Bob Seger, Capitol
13	19	ONE ON ONE, Daryl Hall & John Oates, RCA
14	11	WHEN I'M WITH YOU, Sheriff, Capitol
15 NEW		SEPARATE WAYS, Journey, CBS
16	14	BABY COME TO ME, Patti Austin & James Ingram, Qwest
17 NEW		SHY BOY, Bananarama, PolyGram
18	6	PASS THE DUTCHIE, Musical Youth, MCA
19	12	MIRROR MAN, Human League, A&M
20	17	AFRICA, Toto, CBS

ALBUMS

1	4	BUILT FOR SPEED, Stray Cats, A&M
2	1	TOTO IV, CBS
3	5	THRILLER, Michael Jackson, Epic
4	3	H2O, Daryl Hall & John Oates, RCA
5 NEW		'O, Duran Duran, Capitol
6 NEW		KILROY WAS HERE, Styx, A&M
7	6	MIDNIGHT LOVE, Marvin Gaye, CBS
8	2	HELLO, I MUST BE GOING, Phil Collins, Atlantic
9	10	KISSING TO BE CLEVER, Culture Club, Epic/Virgin
10	9	THE DISTANCE, Bob Seger, Capitol

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 3/21/83
SINGLES

This Week	Last Week	
1	1	MAJOR TOM, Peter Schilling, WEA
2	2	99 LUFTBALLONS, Nena, CBS
3	3	YOU CAN'T HURRY LOVE, Phil Collins, WEA
4	5	DIE SENNERIN VOM KOENIG SEE, KIZ, CBS
5	6	SONDERZUG NACH PANKOW, Udo Lindenberg & Das Panikorchester, Polydor/DGG
6	7	HALLO KLAUS, Nickerbocker und Biene, Telefunken/Teldec
7	4	WOT, Captain Sensible, A&M/CBS
8	9	PASSION, Flirts, Rams Horn/Ariola
9	15	HYMN, Ultravox, Chrysalis/Ariola
10	10	ELECTRIC AVENUE, Eddy Grant, Ice/Intercord
11	20	MAMMA MARIA, Ricchi E Poveri, Baby/EMI Electrola
12	14	OUR HOUSE, Madness, Stiff/Teldec
13	22	BILLIE JEAN, Michael Jackson, Epic/CBS
14	19	LAST NIGHT A D.J. SAVED MY LIFE, Indeep, Metronome
15	11	ICH HAB DICH DOCH LIEB, Nicole, Jupiter/Teldec
16	8	I DON'T WANNA DANCE, Eddy Grant, Ice/Intercord
17	18	DREAM ON, Nazareth, Vertigo/Phonogram
18	12	SAVE YOUR LOVE, Renee & Renato, Ultraphone/Teldec
19	13	DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin/Ariola
20	21	SHOOT YOUR SHOT, Devine, Vanguard/Metronome

21 NEW		MR. ROBOTO, Styx, A&M/CBS
22	16	TIME, Culture Club, Virgin/Ariola
23	25	WENN ES DICH NOCH GIBT, Roger Whittaker, Aves/Intercord
24	23	SHINY SHINY, Haysi Fantayzee, Regard/RCA
25	17	DOWN UNDER, Men At Work, CBS
26	26	YOUNG GUNS, Wham, Epic/CBS
27 NEW		TOO SHY, Kajagoogoo, EMI
28	27	DER SPIELER, Achim Reichel, Ahorn/Metronome
29 NEW		MANEATER, Daryl Hall & John Oates, RCA
30 NEW		PICK UP THE PHONE, F.R. David, Carrere/DGG

ALBUMS

1	2	AEROBIC, Sydne Rome, Horzu-Hansa/Ariola
2	1	NENA, CBS
3	3	MUSIK AUS ZEIT UND RAUM, Jean-Michel Jarre, Polystar
4	4	ODYSSEY, Udo Lindenberg, Polydor/DGG
5	5	FEHLER IM SYSTEM, Peter Schilling, WEA
6	6	THE GETAWAY, Chris De Burgh, A&M/CBS
7	7	ANOTHER PAGE, Christopher Cross, WEA
8	8	THE FEELING OF CHICAGO, K-tel
9	10	HELLO, I MUST BE GOING ON, Phil Collins, WEA
10 NEW		GOLD AND DYNAMITE, Bee Gees, Polystar
11	18	KILLER ON THE RAMPAGE, Eddy Grant, Ice/Intercord
12	11	VUN DRINNE NOH DRUSSE, Bap, Musikant/EMI Electrola
13	15	KISSING TO BE CLEVER, Culture Club, Virgin/Ariola
14	12	ROCK CLASSICS, Peter Hoffmann, CBS
15	9	FAMOUS LAST WORDS, Supertramp, A&M/CBS
16	16	THRILLER, Michael Jackson, Epic/CBS
17 NEW		ADIOS AMOR, Andy Borg, Papagayo, EMI Electrola
18	13	CAVERNA MAGICA, Andreas Vollenweider, CBS
19	14	POWERLIGHT, Earth, Wind & Fire, Epic/CBS
20 NEW		QUARTETT, Ultravox, Chrysalis/Ariola

JAPAN

(Courtesy Music Labo)
As of 3/21/83
SINGLES

This Week	Last Week	
1	1	NIBUNNOICHINO SHINWA, Akina Nakamori, Warner-Pioneer/NTV-Nichion
2	2	HISAME, Akio Kayama, Nippon Columbia/Victor Music
3	6	HISAME, Mika Hino, Telchiku/Victor Music
4	4	MEDAKANO KYOUDAI, Warabe, For Life/TV-Asahi Music
5	7	SAZANKANO YADO, Eisaku Ohkawa, Nippon Columbia/JCM
6	3	PIERROT, Toshihiko Tahara, Canyon/Johnny's
7	11	YAGIRINO WATASHI, Takashi Hosokawa, Nippon Columbia/Columbia-Burning
8	8	VIRGIN SHOCK, Shibugakital, CBS-Sony/Johnny's
9	9	STRAW TOUCH NO KOI, Naoko Kawai, Nippon Columbia/Geiel-TV Asahi-Kitty
10	5	HIMITSUNO HANAZONO, Seiko Matsuda, CBS-Sony/Sun
11	10	HARUNANONI, Yoshie Kashiwabara, Nippon Phonogram/Yamaha
12	15	U.F.U.F.U., EPO, RVC/PMP
13	18	CHINESE KISS, Iyo Matsumoto, Victor/Nichion-Fuji
14	14	JUUKUJINO, MACHI, Goro Noguchi, Polydor/Nichion-JCM
15	20	HIKARINO TENSHI, Rosemary Butler with Keith Emerson, Canyon/Talyo Music
16	16	YUME KOI BITO, Miki Fujimura, Tokuma-JCM
17	13	GALUNDO, Hideki Saijo, RVC/Geiel
18	12	MIDNIGHT STATION, Masahiko Kondo, RVC/Johnny's
19 NEW		BODY SPECIAL 2, Southern All Stars, Victor/Amuse
20 NEW		BIBOUNO MIYAKO, Hiromi Go, CBS-Sony/Burning

ALBUMS

1	5	YOKAN, Miyuki Nakajima, Canyon
2	1	REINCARNATION, Yumi Matsutoya, Toshiba-EMI
3	2	ANOTHER PAGE, Christopher Cross, Warner-Pioneer
4	3	FRONTIERS, Journey, CBS-Sony
5	6	BUSINESS AS USUAL, Men At Work, Epic-Sony
6	4	SHYLIGHTS, Jun-ichi Inagaki, Toshiba-EMI
7	11	MACROSS VOL.2, Soundtrack, Victor
8	7	POWERLIGHT, Earth, Wind & Fire, CBS-Sony
9	12	URUSEI YATSURA ONLY YOU, Soundtrack, Canyon
10	10	MOMENTS, Julio Iglesias, Epic-Sony
11	8	LONELY GIRL, Junko Yagami, Discomate

12	14	BEST, SHAKATAK, Polydor
13	9	HARUNANONI, Yoshie Kashiwabara, Nippon Phonogram
14 NEW		SYMPHONIC SUITE CRUSHER JOE, Tokyo Symphony Orchestra, Victor
15 NEW		FROM ME TO YOU, Off Course, Toshiba-EMI
16 NEW		KILROY WAS HERE, Styx, Alfa
17	13	MUSIC FROM GENMATAISEN, Soundtrack, Canyon
18	20	SAYONARA CONCERT COMPLETE LIVE, Mako Ishino, Victor
19	17	VARIATION, Akina Nakamori, Warner-Pioneer
20 NEW		TOTO IV, CBS-Sony

AUSTRALIA

(Courtesy Kent Music Report)
As of 3/21/83
SINGLES

This Week	Last Week	
1	1	GLORIA, Laura Branigan, Atlantic
2	3	UP WHERE WE BELONG, Joe Cocker/Jennifer Warnes, Liberation
3	2	TWISTING BY THE POOL, Dire Straits, Vertigo
4	4	YOU CAN'T HURRY LOVE, Phil Collins, Atlantic
5	8	LIVING ON THE CEILING, Blancmange, London
6	5	SEXUAL HEALING, Marvin Gaye, CBS
7	6	YOUNG GUNS, Wham, Epic
8	7	AFRICA, Toto, CBS
9	10	I COULD BE SO GOOD FOR YOU, Dennis Waterman, EMI
10	11	ZOOM, Fat Larry's Band, Virgin
11	12	AIN'T NO PLEASING YOU, Chas & Dave, Liberation
12	15	WE'VE GOT TONIGHT, Kenny Rogers & Sheena Easton, Liberty
13	9	TRULY, Lionel Richie, Motown
14	14	I EAT CANNIBALS, Toto Coelo, Radialchoice
15	17	TIME, Culture Club, Virgin
16	13	HEARTBREAKER, Dionne Warwick, Arista
17	18	OUR HOUSE, Madness, Stiff
18 NEW		DON'T PAY THE FERRYMAN, Chris De Burgh, A&M
19	19	THE OTHER GUY, Little River Band, Capitol
20	16	THE CLAPPING SONG, Belle Stars, Stiff

ALBUMS

1	1	25 YEARS OF GOLD, Cliff Richard, EMI
2	3	LOVE OVER GOLD, Dire Straits, Vertigo
3	5	IV, Toto, CBS
4	2	GREATEST HITS VOL.3, Olivia Newton-John, Interfusion
5	4	10,9,8,7,6,5,4,3,2,1, Midnight Oil, CBS
6	14	PIANO HITS, Eric Robertson, J&B
7	8	SPIRIT OF PLACE, Goanna, WEA
8	7	DESPERATE, Divinyls, Chrysalis
9	6	ANOTHER PAGE, Christopher Cross, Warner Bros.
10	9	STEVIE WONDER'S ORIGINAL MUSIQUARIUM, Motown
11 NEW		GO FOR IT, Various, CBS
12	13	REACH, Richard Simmons, Liberation
13	10	VERY BEST OF THE CARPENTERS, A&M
14 NEW		LIVE AT SEVERAL 21ST'S, Party Boys, Oz
15	17	ENZ OF AN ERA, Split Enz, Mushroom
16	16	BUSINESS AS USUAL, Men At Work, CBS
17	12	CONCERT IN CENTRAL PARK, Simon & Garfunkel, Geffen
18	11	THE JOHN LENNON COLLECTION, Parlophone
19	15	HELLO I MUST BE GOING, Phil Collins, WEA
20	18	THE DISTANCE, Bob Seger, Capitol

ITALY

(Courtesy Germano Rusclitto)
As of 3/16/83
SINGLES

This Week	Last Week	
1	1	VACANZE ROMANE, Matia Bazaar, Ariston/Ricordi
2	2	L'ITALIANO, Toto Cutugno, Carosello/Ricordi
3	7	CHI CHI CHI, COCO COCO COCO, Pippo Franco, Lupus/Ricordi
4	12	SARA QUEL CHE SARA, Tiziana Rivale, WEA
5	8	SHOCK THE MONKEY, Peter Gabriel, PolyGram
6	3	YOUR EYES, Cook Da Books, Delta/WEA
7	4	CARLETO E. CORRADO, Durlum
8 NEW		VOLVEVO DIRTI, Donatella Milani, Ricordi
9	20	MARGERITA NON LO SA, Dori Ghezzi, Fado/CGD-MM
10	15	VITA SPERICOLATA, Vasco Rossi, Carosello/Ricordi
11	5	WORDS, F.R. David, Carrere/CBS
12	11	I KNOW THERE'S SOMETHING GOING ON, Frida, CBS
13	19	AMICO E', Dario Baldan Bembo & Caterina Caselli, CGD-MM
14	6	WOT, Captain Sensible, A&M/CBS
15 NEW		COMPLIMENTI, Stefano Sani, Fonit Cetra

16 NEW		I DIDN'T KNOW, PhD, WEA
17 NEW		ETERNA MALATTIA, Berlin Osborne, Ariston/Ricordi
18	13	FACE TO FACE, Twins, Fonit Cetra
19 NEW		CANZONE PULITA, Nino Manfredi, Fonit Cetra
20 NEW		ABBRACCIAMI AMORE MIO, Cristian, PolyGram

DENMARK

(Courtesy BT/IFPI)
As of 3/15/83
SINGLES

This Week	Last Week	
1	1	DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin
2	5	HIGH SOCIETY GIRL, Laid Back, Medley
3 NEW		I DON'T WANNA DANCE, Eddy Grant, CBS
4	3	PUTTIN' ON THE RITZ, Taco, RCA
5	6	I EAT CANNIBALS, Toto Coelo, Tuba
6 NEW		YOU CAN'T HURRY LOVE, Phil Collins, WEA
7 NEW		JUKEBOX, Flirts, Royton
8 NEW		OUR HOUSE, Madness, Stiff
9 NEW		DO YOU WANNA FUNK, Sylvester, SOS
10	2	TWISTING BY THE POOL, Dire Straits, Vertigo

ALBUMS

1 NEW		FOR FULD MUSIK VOL. 11, Various, EMI
2 NEW		POWER POP 1983/1, Various, Philips
3 NEW		LEDIGGANG A GO GO, C.B. Joergensen, Medley
4	2	LABAN, EMI
5	3	KISSING TO BE CLEVER, Culture Club, Virgin
6 NEW		KEEP SMILING, Laid Back, Medley
7	4	ROU'LET, Sneakers, Mercury
8 NEW		PUTTIN' ON THE RITZ, Taco, RCA
9 NEW		MONEY AND CIGARETTES, Eric Clapton, Duck
10	6	FAMOUS LAST WORDS, Supertramp, A&M

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 3/19/83
SINGLES

This Week	Last Week	
1	1	PA, Doe Maar, Sky

CBS Inc. Planning Sale Of 50% Of UA Music

• Continued from page 1

Although this possibility is raised in the corporation's just-released 1982 annual report, Thomas Wyman, president of CBS Inc., amplified the company's reasoning at its yearly financial analysts meeting here Tuesday (15) (separate story, page 4). "We decided from the very beginning to lay off a piece of the action without sacrificing the leverage" of CBS Songs' major stake in music publishing, Wyman stated.

According to Walter Yetnikoff, president of the CBS/Records Group, of which the publishing division is a unit, a deal may be finalized within a month. He added that "two or three" institutional investors are interested.

Yetnikoff, who also confirmed that CBS had completed the sale of UA Music's print division, Big 3 Music, to Columbia Pictures Publications Tuesday (15) for an undisclosed sum (Billboard, Feb. 12), said following the formal portion of the analysts' meeting that CBS Songs would receive an administration fee in handling the UA catalog for the limited partnership.

According to the annual report, the partnership acquisition would be funded by the sale to institutional investors of \$28,200,000 of notes and \$14,300,000 of equity interests, and by the CBS Inc.'s sale of an equal equity interest.

In January, 1982, CBS Records reorganized its music publishing division—formerly called April-Blackwood Music—into a separate division, CBS Songs, headed by veteran music man Mike Stewart. Stewart was praised by Wyman as a "very skillful" executive during his comments on the music publishing division.

Under terms of its buyout of UA Music from MGM/UA Entertainment Corp., CBS obtained a standard-rich catalog of some 50,000 copyrights. The transaction also involved a co-publishing arrangement with MGM/UA for music associated with the company's film and audio/visual productions over the next five years, and a first negotiation right to distribute audio recordings of future MGM/UA movie soundtracks over a similar period.

IRV LICHTMAN

Market Quotations

As of closing, Mar. 16, 1983

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	3/4	Altec Corporation	—	40	1	1	1	— 1/4
61 1/2	48 1/2	ABC	10	247	59	58 1/2	58 1/2	Unch.
35 1/2	30 1/2	American Can	—	221	34 1/2	34 1/2	34 1/2	+ 1/4
11 1/2	8 1/2	Automatic Radio	8	16	10 1/2	10	10	— 1/4
66	55	CBS	14	1309	61 1/2	59 1/2	60 1/2	— 1/4
28 1/2	16 1/2	Coleco	13	713	26 1/2	25 1/2	25 1/2	— 1/4
9 1/2	6 1/2	Craig Corporation	16	12	8 1/2	8 1/2	8 1/2	— 1/4
78 1/2	60 1/2	Disney, Walt	25	533	76 1/2	76	76 1/2	— 1/4
5 1/2	3 1/2	Electrosound Group	—	138	4 1/2	3 1/2	4 1/2	Unch.
27	16 1/2	Gulf + Western	10	2923	24 1/2	24	24 1/2	— 1/4
26 1/2	18	Handleman	12	147	24 1/2	24 1/2	24 1/2	+ 1/4
5	3	Integrity Entertainment	15	304	5 1/2	4 1/2	5 1/2	+ 1/4
9 1/2	6	K-Tel	33	563	9 1/2	8 1/2	8 1/2	+ 1/4
62 1/2	47 1/2	Matsushita Electronics	13	159	52 1/2	52 1/2	52 1/2	+ 1/2
16 1/2	7 1/2	Mattel	3	878	13 1/2	13 1/2	13 1/2	— 1/4
42 1/2	16 1/2	MCA	10	589	37 1/2	37 1/2	37 1/2	+ 1/4
82 1/2	72 1/2	3M	14	1643	78 1/2	77 1/2	78	+ 3/4
116 1/2	82	Motorola	22	2027	105 1/2	104 1/2	105 1/2	+ 2 1/2
58 1/2	47	No. American Phillips	10	247	55 1/2	54 1/2	54 1/2	— 1
15 1/2	6 1/2	Orrox Corporation	—	61	6 1/2	6 1/2	6 1/2	— 1/4
20	18	Pioneer Electronics	—	55	20 1/2	20	20 1/2	+ 1 1/2
25 1/2	13 1/2	RCA	11	1876	23 1/2	22 1/2	23 1/2	— 1/4
15 1/2	12 1/2	Sony	11	3945	14 1/2	14	14	+ 1/4
31 1/2	25 1/2	Storer Broadcasting	19	377	26 1/2	25 1/2	26 1/2	Unch.
4 1/2	2 1/2	Superscope	—	72	4 1/2	4 1/2	4 1/2	— 1/4
45 1/2	38	Taft Broadcasting	11	226	43	42 1/2	43	— 1/2
35 1/2	27 1/2	Warner Communications	7	1818	29 1/2	29	29 1/2	+ 1/4

OVER THE COUNTER

	Sales	Bid	Ask
ABKCO	—	1/2	1 1/4
Certron Corp.	30400	2 7/16	2 9/16
Data Packaging	100	11 1/4	12
Integrity Ent.	30400	5 1/4	5 1/2

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

OVER THE COUNTER

	Sales	Bid	Ask
Koss Corp.	7300	4 1/2	4 3/4
Josephson Int'l	9800	16 1/2	16 1/2
Recoton	800	9	11
Schwartz Brothers	—	2 1/2	3

Chartbeat

• Continued from page 6

"The Singles: 1969-'73" (A&M) returns to Billboard's pop album chart this week at number 134, six weeks after the tragic death of singer Karen Carpenter. The hits collection, which reached No. 1 in January, 1974, was the Carpenters' fifth album in a row to top the million sales mark and to crack the top five on the Billboard chart.

"The Singles" also stands as perhaps the most hit-studded compilation in modern pop history. Eleven of the album's 12 tracks reached the top 12 on Billboard's Hot 100; of these, nine sailed into the top three and were certified gold.

Besides monitoring the renewed chart activity on "The Singles," Carpenters fans will want to keep an eye on the YesterHits feature in the Radio section over the course of the next 10 months. The Carpenters were listed in the top 10 with a single, an album or both for 28 of the 46 weeks from March 31, 1973 to Feb. 9, 1974.

In fact, '73 was Karen and Richard's hottest year. Between May and December, they collected five gold records: three gold singles ("Top Of The World," "Yesterday Once More" and "Sing") and two gold albums ("The Singles" and "Now And

Then"). Those singles peaked, respectively, at one, two and three on Billboard's pop chart; the albums at one and two.

★ ★ ★

Glad Tidings: Two labels, at least, have cause for celebration this week. Epic has both of the nation's top two singles for the first time in eight years, and IRS has two albums inside the top 50 for the first time in its history.

Epic's one-two punch is the result of Michael Jackson holding down the top spot for the fourth straight week with "Billie Jean" while Culture Club (on Virgin/Epic) climbs to two with "Do You Really Want To Hurt Me." Both songs also hit No. 1 in Britain: "Hurt Me" last October and "Billie Jean" just two weeks ago.

This marks the first time that Epic has had both of the top two singles in the U.S. since this week in 1975, when LaBelle was on top with "Lady Marmalade" and Minnie Riperton was two (headed for one) with "Lovin' You."

IRS' breakthrough is in simultaneously having two albums in the top 50. The English Beat's "Special Beat Service" jumps to number 45 in its 20th chart week; Wall Of Voodoo's "Call Of The West" is right behind at 46 in its 11th week.

Also, Wall of Voodoo's single, "Mexican Radio," jumps to number 84 this week. That makes Voodoo only the second IRS act to crack the Hot 100, following the Go-Go's, who did it four times last year with "Our Lips Are Sealed," "We Got The Beat," "Vacation" and "Get Up And Go."

★ ★ ★

U.K. Watch: Bonnie Tyler is No. 1 on the British chart for the second straight week with "Total Eclipse Of The Heart" (CBS). It's Tyler's first U.K. top: "It's A Heartache" on RCA reached number four there in 1978 (and hit three in the States).

And jumping into the British top 10 this week is a duet by a pair of pop legends who have each been collecting top 10 hits for a quarter of a century: Phil Everly and Cliff Richard. Their hit, "She Means Nothing To Me" (Capitol) is up to number nine. The Everly Brothers first reached the U.K. top 10 with "Bye Bye Love" in the summer of '57; Richard first scored with "Move It" in the fall of '58.

"Bye Bye Love" was also the Everlys' first top 10 hit Stateside, though Richard didn't break into the top 10

here until 1976 (with "Devil Woman").

★ ★ ★

We Get Letters: Reggie Bryant of Statesboro, Ga. suggests that Patti Austin is the first artist to have two successive singles re-appear on the Hot 100 after falling short the first time around.

Austin accomplishes this feat with the title song from her album "Every Home Should Have One." That single first cracked the Hot 100 in December, 1981 (peaking at 62) and now is back on the chart and up to number 80 in the wake of the resurrection of "Baby, Come To Me." "Baby" first charted last April (peaking at 73), returned to the Hot 100 in October and hit No. 1 in February.

Both singles and the "Every Home" album (which holds at number 36 this week) were produced by Quincy Jones, who has had more hits than he or we can keep track of. Our recent list of Q's top 20 singles over the past 20 years (which he was kind enough to review for us) omitted Aretha Franklin's "Angel," a hit from 1973. It peaked at 20. No "Billie Jean," maybe, but a hit's a hit.

Bubbling Under The HOT 100

- 101—LAST NIGHT A D.J. SAVED MY LIFE, In-deep, S.O.N.Y. 5102 (Becket)
- 102—I MELT WITH YOU, Modern English, Sire 7-29836 (Warner Bros.)
- 103—TRY AGAIN, Champaign, Columbia 38-03563
- 104—LOVE'S GOT A LINE ON YOU, Scandal, Columbia 38-03615
- 105—RED SKIES, The Fixx, MCA 52167
- 106—I'VE MADE LOVE TO YOU A THOUSAND TIMES, Smokey Robinson, Tamla 1655 (Motown)
- 107—ATOMIC DOG, George Clinton, Capitol 5201
- 108—I JUST GOTTA HAVE YOU, Kashif, Arista AS1042
- 109—NEW YEAR'S DAY, U2, Island 7-99915 (Atco)
- 110—DANCING IN HEAVEN, Q-Feel, Jive/Arista VS2001

Bubbling Under The Top LPs

- 201—SOUNDTRACK, Gandhi, RCA ABL 1-4557
- 202—CHANGE, This Is Your Time, RFC/Atlantic 80053
- 203—RICHARD AND LINDA THOMPSON, Shoot Out The Lights, Hannibal HBL 1303
- 204—THE MARSHALL TUCKER BAND, Just Us, Warner Bros. 1-23803
- 205—SOUNDTRACK, The King Of Comedy, Warner Bros. 1-23765
- 206—BLANC MANGE, Happy Families, Island IL 90053 (Atco)
- 207—TONY CAREY, Tony Carey, Rocshire RSR 0001
- 208—AURRA, Live And Let Live, Salsoul SA 8559 (RCA)
- 209—PAUL BERRERE, On My Own Two Feet, Mirage M190070 (Atlantic)
- 210—JACKIE SORESENSEN, Jackie Sorensen's Aerobic Dancing, Lakeside LS 130005 (Mirus)

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Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

March 22-24, Electronic Imaging Systems conference, Andover Inn, Andover, Mass.

March 24-25, Georgia Cable Television Assn. annual convention, Atlanta Marriott.

★ ★ ★

April 5, 9th Annual Juno Awards telecast, Toronto Hilton Harbour Castle Convention Centre.

April 5, American Marketing Assn. conference, Chicago Downtown Marriott.

April 7, The Economics of Cable TV seminar, Park Lane Hotel, New York.

April 10-13, National Assn. of Broadcasters convention, Las Vegas Convention Center.

April 10-13, Gospel Music Week, Opryland Hotel, Nashville.

April 10-13, Gospel Music Assn. board meeting, Opryland Hotel, Nashville.

April 11, Women in Communications 13th annual Matrix Awards, Waldorf-Astoria, New York.

April 13, Gospel Music Assn. Dove awards show, Opryland Hotel, Nashville.

April 10-14, National Assn. of Record Merchandisers, Fontainebleau Hilton, Miami Beach.

April 16-17, American Public Radio Network first national conference, Radisson Plaza Hotel, St. Paul, Minn.

April 17-21, National Public Radio convention, Hyatt Regency, Minneapolis.

April 18-20, Billboard's Video Games conference, Westin Miyako Hotel, San Francisco.

April 18-20, Circuit Technology '83, Kensington Exhibition Centre, London.

April 19, 18th annual National Magazine Awards presentation, Waldorf-Astoria, New York.

April 19-21, Electronics/ECIP Show, Barbican Centre, London

April 19-21, Fibre Optics Exhibition and Conference, Barbican Centre, London.

April 23-24, National Kidney Foundation Country Music Festival, Nashville.

April 27, Songwriters Guild AG-GIE Awards, Directors Guild, Los Angeles.

★ ★ ★

May 2-5, Billboard's International Music Industry Conference (IMIC), Alvor Praia Hotel, Portimao, Algarve, Portugal.

May 3-6, Billboard's International Music Industry Conference (IMIC), Alvor Praia Hotel, The Algarve, Portugal.

May 4-6, Frost & Sullivan's annual computer graphics conference, Del Coronado Hotel, San Diego.

May 4-7, American Women In Radio & Television conference, Royal York Hotel, Toronto.

May 7, Boston Rock Music Seminar, Spit/Metro Complex, Boston.

May 8-11, International Television Assn. annual conference, Royal York Hotel, Toronto.

May 8-11, International Television Assn. 15th annual conference, Royal Oak Hotel, Toronto.

May 11-13, 6th annual Muscle Shoals Music Assn. Records and Producers Seminar, Joe Wheeler State Resort, Rogersville, Ala.

May 13-14, Broadcast Communications conference, Sheraton Airport Hotel, Kansas City.

Billboard's
Survey For Week Ending 3/26/83

Top Album Picks

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LAURA BRANIGAN—*Branigan 2*, Atlantic 7 80052-1. Produced by Jack White. Branigan follows the top 40 album "Branigan" with this set of riveting, pulsating rhythm ballads in the vein of her smash hit "Gloria." The most intriguing cut on the album is a remake of, of all things, the Who's 1975 hit "Squeeze Box." Branigan shows her vocal power on the new hit "Solitaire," and on two other songs that were first hits in Europe and later translated into English: "Deep In The Dark" (where Branigan mixes talking and singing) and "Mama." The album's title may be disingenuous, but the music reflects continued growth by a promising new star.

NILE RODGERS—*Adventures In The Land Of The Good Groove*, Mirage 90073. Produced by Nile Rodgers. Rodgers has been a major contributor to the development of the urban contemporary sound through his work with Chic, and on his first solo effort he finds a groove and digs in with more fresh variations on familiar riffs. "Land Of The Good Groove" and "It's All In Your Hands" are perfect urban-formatted tracks, and "My Love Song For You," a duet with Sarah Dash, is recommended for AC play. His co-production on David Bowie's LP should give him newfound clout on AOR, and "Beet" and "Rock Bottom" are strong vehicles for his rock-guitar playing.



B. J. THOMAS—*New Looks*, Columbia-Cleveland International FC38561. Produced by Peter Drake. There is a smoothness that lulls and a smoothness that quickens the heart. Thomas is electric in the powerful ease with which he delivers his vocals. He is aided in his impact here by artful material and Drake's meticulous production. While "What Ever Happened To Old Fashioned Love" is something of a topical throwaway, Thomas is unforgettable on "Wind Beneath My Wings" and "I'm Saving All The Good Times For You."



DAVID GRISMAN—*Dawg Jazz/Dawg Grass*, Warner Bros. 23804. Produced by David Grisman. Grisman retraces the sources for his breezy string band style in an impressive package that could conceivably span both jazz and country playlists. His piquant mandolin and limber quartet remain the focal points, but the jazz side adds a stylish big band outing ("Dawg Jazz") and Grisman's latest rendezvous with Stephanie Grappelli on violin, while the bluegrass half includes several bracing alliances with master 5-string banjo innovator Earl Scruggs. A charmer.



RICK CHRISTIAN—*Sweet Young Thing*, Columbia FC 38520. Produced by Robert Nix. This Memphis native's debut album also marks the return of Capricorn Records via a production agreement with Columbia. The result is energetic rock'n'roll featuring Christian's intense vocals and such stellar musicians as keyboardist Chuck Leavell. Christian, who penned Kenny Rogers' 1981 No. 1 hit, "I Don't Need You," wrote or cowrote all the songs.

PLANET P, Geffen GHS 4000 (Warner Bros.). Produced by Peter Hauke. Built around vocalist Tony Carey, who has a separate solo set with Rocshire, this German studio production initially aligns itself with au courant dance rock via the electronic snap of its percussion and glacial synthesizer textures. Closer listens prove there are topics and arrangements suited for conventional AOR and soft rock formats, however, with ample airplay already breaking.



ROXY MUSIC—*The High Road*, Warner Bros./E. G. 23808. Produced by Rhett Davies & Roxy Music. A four-song companion to the concert videotape of the same title, already available overseas, this live sampler will capture keen interest for its strong covers of Neil Young's "Like A Hurricane" and John Lennon's "Jealous Guy," the latter a perfect choice for Bryan Ferry's elegantly sad vocal style.

THE FIBONACCIS, *Enigma 5*. Produced by Craig Leon. This three-song, 12-inch outing adds fuel to the argument that the L.A. quartet may be one of the most promising extant. Spare but sophisticated arrangements and a sly sense of humor are among the Fibonacci's charms, as demonstrated by the satire

of "Slow Beautiful Sex" and the atmosphere menace of their instrumental cover of the score from "Psycho."

FARMERS—*Packed In An Urban Area*, BFM Medai Group BFM Media Group BFM 1001. Produced by Farmers. Don't let the name fool you, there is nothing rural at all about the Farmers. They are six musicians in the Bay Area, who play new wave jazz. It is deliberately unattractive and distasteful music, even when it's effective, as the cover art testifies.

THE VENTURES—*Stars On Guitars*, Tridex Records TDX1245. Produced by Don Wilson & Bob Spaulding. It was obvious that sooner or later someone would do a clap-track "Stars On" version of some of the great Ventures hits. So why not the Ventures themselves, who have packaged such hits as "Walk Don't Run," "Wipe Out," "Pipeline" and a few others in a medley perfect for the dance floor.



SHIRLEY CAESAR—*Jesus, I Love Calling Your Name*, Myrrh MSB-6721. Produced by Tony Brown. Caesar presents some tracks here that are smooth and contemporary enough to fit perfectly on soul radio or in dance clubs. But her voice keeps it all gospel. Unmistakable is the power and emotion that comes from years of singing on the caravans and in black churches. That Caesar is one of the best female gospel singers around is evidenced in "I'll Keep My Light In The Window," "He's Only A Prayer Away," "No Charge" and "Jesus."

VARIOUS ARTISTS—*Classical Praise I*, Priority RU38426. Edited by John Rosasco. This is a "greatest hits" package of classical religious music. Heavy on Bach and Handel, the servings are small—mostly three to four minutes long—and feature such artists as Glenn Gould, Leonard Bernstein and the New York Philharmonic and Eugene Ormandy. Among the songs are "The Hallelujah Chorus," "A Mighty Fortress Is Our God," "Jesu, Joy Of Man's Desiring" and "Ode To Joy." The classical connoisseur will find this album frustrating because the works are chopped to radio size; but for the culturally inquisitive, it is a fine hors d'oeuvre.



pop

VAN MORRISON—*Inarticulate Speech Of The Heart*, Warner Bros. 23802. Produced by Van Morrison. The Belfast Cowboy's transition toward a more explicitly jazz-inflected style extends his new interest in instrumental works here, as well as some of his most mysterious lyric exercises yet. Those trends prove a mixed blessing despite a typically strong band, with Morrison's strong sense of atmosphere sometimes lapsing into dreamy vamps.

SHAKIN' STEVENS—*Give Me Your Heart Tonight*, Epic BFK38449. No producer listed. Now that the Stray Cats have made it, can the more cleaned up rockabilly of Shakin' Stevens be far behind. Actually Stevens has been very popular in Europe for a few years now, and this LP is his third attempt at the U.S. market. The songs here are catchy, and there is certainly heart-throb appeal.

MARSHALL TUCKER BAND—*Just Us*, Warner Bros. 23803. Produced by the Marshall Tucker Band. Marshall Tucker has long attracted a loyal following which should be well-pleased with their latest offering. The Southern rockers serve up a good blend of upbeat tunes and slower paced number, always focusing on strong instrumental work. Standouts include "Long Island Lady" and "Wait For You."

EDDY GRANT—*Killer On The Rampage*, Portrait B6R 38554 (CBS). Produced by Eddy Grant. A sizable hit in the U.K., the reggae-inspired "Electric Avenue" has launched Grant into a hitmaker with international potential. What keeps Grant from falling into a non-commercial reggae bag, while adding something fresh to reggae-rock blends, is his highly electric approach, stinging guitars and ringing vocals.

LOUDON WAINWRIGHT III—*Fame And Wealth*, Rounder 3076. Produced by Loudon Wainwright III. Wainwright's second set since joining Rounder is a studio project closer to the terse, sparsely produced Atlantic sides that launched his career than the more lavish, less distinguished pop/rock forays tried with Columbia and Arista. Constant, however, is the singer/songwriter's biting delivery and black comedic thrust, which ranges from chilling ("Reader And Advisor") to hilarious ("The Grammy Song").

MARTHA AND THE MUFFINS—*Danseparc*, RCA AFL1-4664. Produced by Daniel Lanois. Since recording their earlier works for Virgin, this Toronto-based quartet has sharpened its writing and playing to achieve a crisp if derivative dance rock style reminiscent of Talking Heads, replete with simmering r&b syncopations and taut electronics.

EARDANCE—*Seek Opposites*, Touch Records T-1000. Produced by Jim Jacobsen. Production, pressing and packaging on this self-produced, self-released album easily match the big leagues, while the music offers a challenging hybrid equidistant from jazz loft, dance club and conservatory and thus a

tough sell to radio. Available through Eardance, Ltd., 1515 N. North Park Ave., Chicago, Ill. 60610.

STEVE GOODMAN—*Artistic Hair*, Red Pajamas Records RLP 001. Produced by Steve Goodman & Dan Einstein. After a string of underappreciated albums with Asylum, Goodman launches his own privately distributed label with a long overdue live sampler powered by his infectious spirits, skillful writing and solid musicianship. Radio may not respond to such life-sized virtues, but his faithful following will. Red Pajamas Records can be reached at P.O. Box 233, Seal Beach, Calif. 90740.

PERRY COMO—*So It Goes*, RCA ALF14272. Produced by Mike Berniker. The most consistently dependable baritone over the last 40-plus years offers 10 classy titles, mainly ballads, including "You Are So Beautiful," "Goodbye For Now" and the title song, all impeccably sung by the one-time Ted Weems crooner. Como hasn't been on the charts lately, but artistically he's in a class by himself. An album for the older buyer.

ALBERT COLLINS—*Don't Lose Your Cool*, Alligator AL 4730. Produced by Albert Collins, Bruce Iglauer, Dick Shurman. Since resurfacing on this Chicago-based blues label, the Texas guitar titan has won deserved praise and new fans. This latest nods more toward a brass-edged ensemble style than in the past, but there's still ample fire and winning humor, including an appropriate remake of Oscar Brown, Jr.'s "... But I Was Cool!"

LAWRENCE WELK—*22 All-Time Big Band Favorites*, Ranwood R7023. Producer unlisted. The days when musicians belittled Welk's orchestra are long gone. With excellent charts and the singers and sidemen to perform them well, the North Dakota television personality presents almost two dozen "tributes" to the big bands of the 1940s. The arrangements are not note-for-note emulations, but all reflect each band's style. One of Welk's finest LPs of the last decade.

black

MARCUS MILLER—*Suddenly*, Warner Bros. 23806. Produced by Marcus Miller, Ray Bardani, Michael Colina. Omnipresent Luther Vandross chips in background vocals on "Lovin' You" and "Just For You," and co-wrote "Be My Love," as the production team of Bardani & Colina, who boosted David Sanborn, bring out the best in singer/songwriter/multi-instrumentalist Miller. Polished production smooths a raw vocal style that hints at the highly customized talents that bring Miller to the fore on "Much Too Much" and "Suddenly."

country

EDDY ARNOLD—*Close Enough To Love*, RCA AHL1-4661. Produced by Norro Wilson. The most-enduring and the classiest of country crooners, Arnold turns in some predictably good performances here, notably "The Blues Don't Care Who's Got 'Em" and "Hold Me (Till The Last Waltz Is Over)." "Wooden Heart" is a mistake in both choice and execution.

EARL SCRUGGS—*Top Of The World*, Columbia FC38295. Produced by Randy Scruggs & John Thompson. Drawing on the talents of Ricky Skaggs, Rodney Dillard, Tracy Nelson, Lacy J. Dalton and the Burrito Brothers, Scruggs comes up with a vital and listenable country/bluegrass package. There is also some excellent acoustic guitar work by Randy Scruggs. The elder Scruggs shows he's still a world-class banjo picker via a couple of dazzling instrumental numbers.

RANDY HOWARD—*All-American Redneck*, Warner Bros./Viva 23820. Produced by Paul Hornsby. Howard has too much talent and sensitivity to yoke himself to such rampant redneckery as the title and contents suggest. He has a slightly

raspy vocal delivery that is charming. And it's believable, particularly in "God Don't Live In Nashville, Tennessee" and "I Been To Georgia On A Fast Train."

jazz

GIL EVANS—*Priestess*, Antilles AN 1010 (Island). Produced by John Simon. Leading a 14-piece ensemble of top East Coast studio and stage players, the pioneering arranger, leader and pianist brings his customary balance of big band discipline and stylistic breadth to the program. Dominating is the side-long title piece, founded on a spicy synthesizer figure and propelled by crack solos from David Sanborn and Arthur Blythe on alto saxophones.

KENNY BURRELL—*Listen To The Dawn*, Muse MR5264. Produced by Helen Keane. Burrell's trademark is easy, effortless solo guitar. He's in top form performing eight tunes here, backed capably by Ben Riley, drums, and the bass of Rufus Reid. A lovely six-minute version of "You're My Everything" is only one of several musically delightful cuts. Literate annotation is by Peter Keepnews.

BIRELI LAGRENE—*15*, Antilles AN 1009 (Island). Produced by John Simon. The second U.S. release for the teenage gypsy guitarist frames Lagrene in a larger ensemble including vibes and tenor sax as coloring for the three guitar front line. As with his debut, this live set (from a German club date) documents its leader's reverent reincarnation of Django Reinhardt's style while showing signs of new growth.

WIDESPREAD JAZZ ORCHESTRA—*Swing Is The Thing*, Adelphi 5015. Produced by Michael Caplin. This polished nine-piece ensemble, formerly known as the Widespread Depression Orchestra, manages to evoke the sound and spirit of the swing era while for the most part steering clear of slavish imitation. Standout tracks include "King Porter Stomp," "Swinging The Blues" and "Flyin' Home"; the standout soloist is alto saxophonist Michael Hashim.

LONNIE LISTON SMITH—*Dreams Of Tomorrow*, Doctor Jazz FW 38447. Produced by Marcus Miller & Lonnie Liston Smith. Co-producer Miller adds an element of contemporary funkiness, but keyboardist Smith's first album in a while doesn't sound essentially different from his other work of the past decade. Admirers of Smith's laid-back, hypnotic sound paintings won't be disappointed; listeners who were unmoved by Smith's music in the past are likely to remain unmoved. **JIMMY WITHERSPOON**—*Sings The Blues*, Muse MR5288. Produced by Disques Black & Blue. For almost 40 years now, big-shouldered "Spoons" has ranked among the top five male blues purveyors. Here he belts nine titles with sterling backup from Panama Francis and the re-born Savoy Sultans with pianist Red Richards and the trumpet of Francis Williams. Taped three years ago in Paris, it's an immensely satisfying LP for all blues/jazz aficionados.

DEE BELL—*Let There Be Love*, Concord Jazz CJ206. Produced by Eddie Duran. Guitarist Duran, Stan Getz' tenor and Al Plank's piano are among the luminaries accompanying this young lady's nine songs. It's a compatible combination with Bell impressing on the title song, "Reminiscing In Tempo" and "There's A Lull In My Life." Duran sketched the charts.

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Is Horowitz, Peter Keepnews, Kip Kirby, Roman Kozak, Irv Lichtman, Edward Morris, Ed Ochs, Leo Sacks, Sam Sutherland, Robyn Wells, Adam White.



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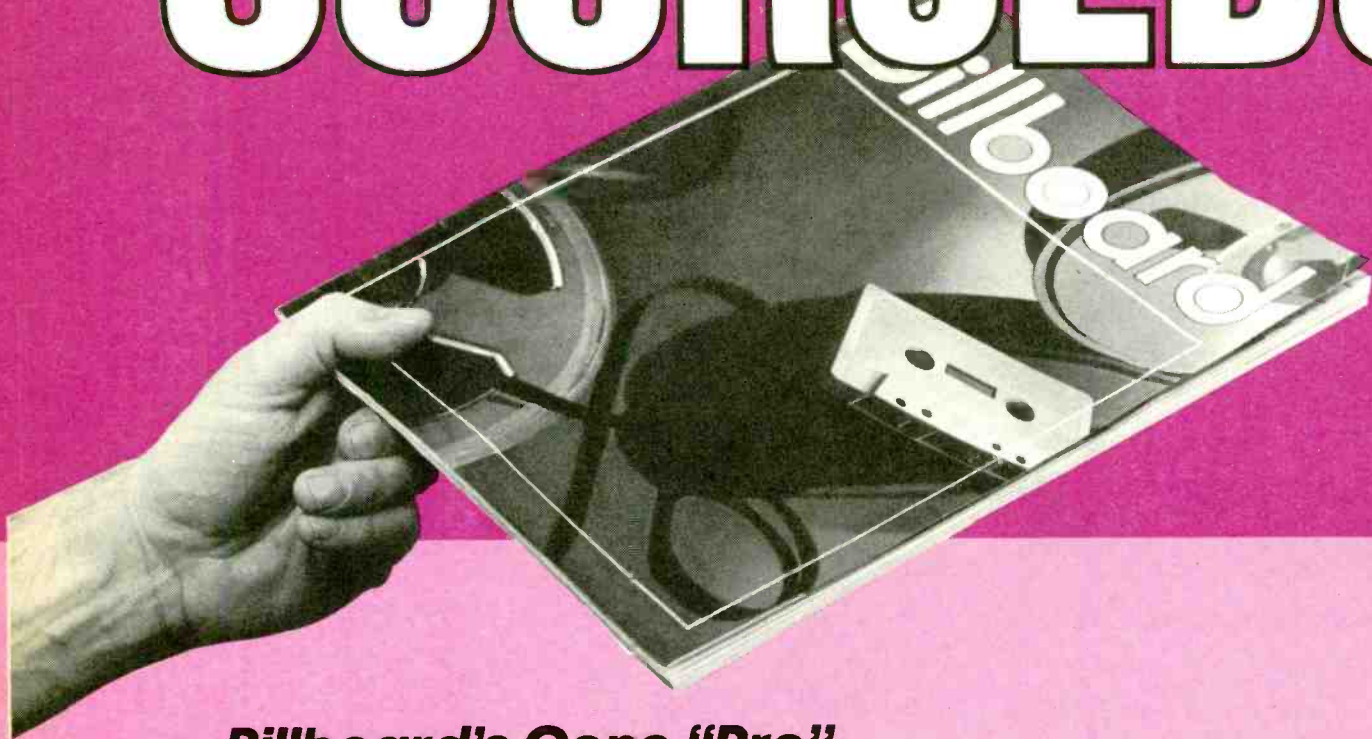
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NARAS HONORS ITS OWN—Bill Ivey, right, president of the National Academy of Recording Arts and Sciences, forks over big checks worth big money to NARAS consultant George Simon and executive director Christine Farnor. The "Special Travel Award" presentations recognized their 25 years of service to the organization.



MEETING OF THE MICHAELS—Mr. Jackson, left, meets Mr. Grant of Musical Youth in London, where the former collected an award on Barbra Streisand's behalf at the recent British Record Industry Awards ceremonies.



EARLY RETURNS—Robert Hazard, right, wanted a C-note but got half instead from Joe Mansfield of RCA Records at a showcase in New York to promote his self-titled mini-LP.



"WHERE DO I SIGN?"—O'Bryan practices his penmanship at the Hollywood headquarters of Capitol Records, where he signed copies of his current LP, "You And I." Validating his signature are, from left, Varnell Johnson, vice president of black music a&r; Ronnie Jones, manager of national r&b promotion; and Rusty Moody, director of national r&b promotion.



FOLK HEROES—Moses Asch, center, president of Folkways Records, chats with labelmates Mike Seeger and Elizabeth Cotten, who performed together at Folk City in New York on the occasion of Cotten's 90th birthday.

SMURFING THE WORLD OVER—Marc de Raaf, center, international a&r manager for Dureco in Holland, displays gold LPs for "Smurfing Sing Song" and "The Smurfs All-Star Show" from Carl Fink, left, president of Starland Music, and David Ball of PolyGram Canada. Dureco holds the international licensing rights to Smurf recordings.



AFTER THE FACT—Music fans have their choice of two versions of the single "Der Kommissar," but Canadian listeners have made their preference known: Falco displays a gold record in Toronto with, from left, James Monaco, publicity manager for A&M; J.P. Guilbert, the label's promotion manager; and A&M vice president Doug Chappell.

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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	
1	14	1	MICHAEL JACKSON Thriller Epic QE 38112	CBS	▲		BLP 1	55	5	5	THOMPSON TWINS Side Kicks Arista AL 6607	IND		6.98		72	42	10	NEIL YOUNG Trans Geffen GHS 2018 (Warner Bros.)	WEA		8.98		
2	6	1	JOURNEY Frontiers Columbia QC 38504	CBS				38	29	23	SAGA Worlds Apart Portrait ARR 38246 (Epic)	CBS				73	20	20	DAN FOGELBERG Greatest Hits Full Moon/Epic FE 38308	CBS	●			
3	22	1	DARYL HALL & JOHN OATES H2O RCA AFL1-4383	RCA	▲	8.98	BLP 12	39	33	17	LITTLE RIVER BAND Greatest Hits Capitol ST 12247	CAP		8.98		74	74	7	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	CBS			CLP 2	
4	39	1	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	▲		BLP 29	40	14	14	NIGHT RANGER Dawn Patrol Boardwalk NB 33259-1	IND		8.98		75	76	24	LUTHER VANDROSS Forever, For Always, For Love Epic FE 38235	CBS	▲		BLP 7	
5	5	11	BOB SEGER AND THE SILVER BULLET BAND The Distance Capitol ST 12254	CAP	▲	8.98		43	14	14	FOREIGNER Records Atlantic 80999	WEA	●	8.98		80	27	27	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL	●	8.98		
6	43	1	DURAN DURAN Rio Capitol ST-12211	CAP	●	8.98		46	7	7	ANGELA BOFILL Too Tough Arista AL 9616	IND		8.98	BLP 6	82	54	54	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS	▲		CLP 4	
7	23	1	LIONEL RICHIE Lionel Richie Motown 6007 ML	IND	▲	8.98	BLP 2	47	20	20	FRIDA Something's Going On Atlantic 80018-1	WEA		8.98		78	78	12	SQUEEZE Singles 45's and Under A&M SP 4922	RCA		8.98		
8	49	1	TOTO Toto IV Columbia FC 37728	CBS	▲			48	6	6	BRYAN ADAMS Cuts Like A Knife A&M SP-6-4919	RCA		6.98		92	6	6	SIMPLE MINDS New Gold Dreams A&M SP-6-4928	RCA		8.98		
9	8	1	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL		8.98		49	20	20	THE ENGLISH BEAT Special Beat Service I.R.S. SP 70032 (A&M)	RCA		8.98		86	15	15	GEORGE CLINTON Computer Games Capitol ST 12246	CAP		8.98	BLP 4	
10	2	1	STYX Kilroy Was Here A&M SP 3734	RCA		8.98		50	11	11	WALL OF VOOODOO Call Of The West IRS SP 70026	A&M		8.98		81	44	20	SUPERTRAMP Famous Last Words A&M SP 3732	RCA	●	8.98		
11	6	1	CHRISTOPHER CROSS Another Page Warner Bros. 1-23757	WEA		8.98	BLP 69	47	34	24	BILLY JOEL The Nylon Curtain Columbia TC 38200	CBS	▲			82	45	34	BILLY SQUIER Emotions In Motion Capitol ST 12217	CAP	▲	8.98		
13	3	1	EARTH, WIND & FIRE Powerlight Columbia TC 38367	CBS			BLP 5	54	7	7	DEBARGE All This Love Gordy 6012 GL (Motown)	IND		8.98	BLP 4	83	58	8	BLACK SABBATH Live Evil Warner Bros. 1-23742	WEA		11.98		
13	12	39	STRAY CATS Built For Speed EMI-America ST-17070	CAP	▲	8.98		53	19	19	MARVIN GAYE Midnight Love Columbia FC 38197	CBS	▲		BLP 17	84	84	5	SOFT CELL The Art Of Falling Apart Sire 1-23769 (Warner Bros.)	WEA		8.98		
14	12	1	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS			BLP 33	52	27	27	KENNY LOGGINS High Adventure Columbia TC 38127	CBS	●			85	61	16	GROVER WASHINGTON JR. The Best Is Yet To Come Elektra 60215	WEA		8.98	BLP 16	
20	44	1	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲			51	51	22	JEFFERSON STARSHIP Winds Of Change Grunst BXL1-4372 (RCA)	RCA		8.98		86	64	7	RANDY NEWMAN Trouble In Paradise Warner Bros. 1-23755	WEA		8.98		
19	6	1	ERIC CLAPTON Money And Cigarettes Warner Bros./Duck 1-23773	WEA		8.98		52	38	42	THE CLASH Combat Rock Epic FE 37689	CBS	▲			87	75	9	SMOKEY ROBINSON Touch The Sky Tamla 60301L (Motown)	IND		8.98	BLP 8	
17	22	1	MISSING PERSONS Spring Session M Capitol ST 12228	CAP	●	8.98		53	NEW ENTRY	NEW ENTRY	PETE TOWNSHEND Scoop Alco 90063	WEA		8.98		88	88	55	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 1	
18	18	14	SAMMY HAGAR Three Lock Box Geffen GHS 2021 (Warner Bros.)	WEA		8.98		91	2	2	U2 War Island 90067 (Alco)	WEA		8.98		99	3	3	ULTRAVOX Quartet Chrysalis BGV 41394	CBS				
21	18	1	PHIL COLLINS Hello, I Must Be Going Atlantic 80035-1	WEA	●	8.98		60	5	5	MELISSA MANCHESTER Greatest Hits Arista AL 9611	IND		8.98		90	77	30	DON HENLEY I Can't Stand Still Elektra E1-60048	WEA	●	8.98		
20	15	19	PAT BENATAR Get Nervous Chrysalis FY-41396	CBS	▲	8.98		56	56	25	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA	▲	8.98		91	79	15	ABBA The Singles Atlantic 80036	WEA		11.98		
32	8	1	THOMAS DOLBY Blinded By Science Capitol MLP 15007	CAP		5.98		57	42	42	GAP BAND Gap Band IV Total Experience TE-1-3001 (Polygram)	POL	▲	8.98	BLP 11	98	3	3	GEORGE WINSTON December Windham Hill C-1025	IND		8.98		
25	7	1	DEXYS MIDNIGHT RUNNERS Too-Rye-Ay Mercury SRM-1-4069 (Polygram)	POL		8.98		62	5	5	OAK RIDGE BOYS American Made MCA 5390	MCA		8.98	CLP 7	184	2	2	MODERN ENGLISH After The Snow Sire 1-23821 (Warner Bros.)	WEA		8.98		
26	37	1	JOE JACKSON Night And Day A&M SP-4906	RCA	●	8.98		58	62	62	5	OAK RIDGE BOYS American Made MCA 5390	MCA		8.98	CLP 7	94	94	86	JOURNEY Escape Columbia TC 37408	CBS	▲		
24	27	1	ABC The Lexicon Of Love Mercury SRM-1-4059 (Polygram)	POL		8.98		59	7	7	DAZZ BAND On The One Motown 6031 ML	IND		8.98	BLP 12	141	2	2	THOMAS DOLBY The Golden Age Of Wireless Capitol ST 12271	CAP		8.98		
30	16	1	GOLDEN EARRING Cut 21 Records T 119004 (Polygram)	POL		8.98		63	7	7	BARBRA STREISAND Memories Columbia TC 37678	CBS	▲			96	96	16	GRACE JONES Living My Life Island 90018 (Atco)	WEA		8.98	BLP 39	
31	3	1	KENNY ROGERS We've Got Tonight Liberty LO-51143	CAP		8.98	CLP 16	81	3	3	AFTER THE FIRE ATF Epic FE 38282	CBS				97	97	72	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲			
27	9	1	TRIUMPH Never Surrender RCA AFL1-4382	RCA		8.98		67	9	9	SCANDAL Scandal Columbia FC 38194	CBS				NEW ENTRY	NEW ENTRY	NEW ENTRY	MOLLY HATCHET No Guts No Glory Epic BFE 38230	CBS				
28	9	1	RIC OCASEK Beatitude Geffen GHS 2022 (Warner Bros.)	WEA		8.98		68	20	20	PSYCHEDELIC FURS Forever Now Columbia FC 38261	CBS				NEW ENTRY	NEW ENTRY	NEW ENTRY	THE RAMONES Subterranean Jungle Sire 1-23800 (Warner Bros.)	WEA		8.98		
NEW ENTRY	NEW ENTRY	NEW ENTRY	ALABAMA The Closer You Get RCA AHL1-4663	RCA		8.98	CLP 25	70	3	3	DIRE STRAITS Twisting By The Pool Warner Bros. 0-29800	WEA		4.98		100	83	17	COMMODORES All The Great Hits Motown 6028 ML	IND		8.98	BLP 31	
30	16	21	ADAM ANT Friend Or Foe Epic ARE 38370	CBS	●			65	65	12	VANDENBERG Vandenberg Atco 90005	WEA		8.98		NEW ENTRY	NEW ENTRY	NEW ENTRY	BOW WOW WOW When The Going Gets Tough, The Tough Get Going RCA AFL1-4570			8.98		
35	19	1	PRINCE 1999 Warner Bros. 1-23790	WEA		10.98	BLP 9	66	8	8	RED RIDER Neruda Capitol ST 12226	CAP		8.98		102	103	37	FLEETWOOD MAC Mirage Warner Bros. 1-23607	WEA	▲	8.98		
37	3	1	GREG KINN BAND Kihnspracy Beserkley 60224 (Elektra)	WEA		8.98		69	6	6	DURAN DURAN Duran Duran Capitol ST-12158	CAP		8.98		103	87	10	TODD RUNDGREN The Ever Popular Tortured Artist Effect Bearsville 1-23732 (Warner Bros.)	WEA		8.98		
33	22	19	TOM PETTY AND THE HEARTBREAKERS Long After Dark Backstreet/MCA BSR 5360	MCA	●	8.98		72	7	7	HEAVEN 17 Heaven 17 Arista AL 6606	IND		6.98		104	104	10	CAROL HENSEL Carol Hensel's Exercise And Dance Program, Volume 3 Vintage VNI 30004 (Mirus)	IND		8.98		
39	6	1	BERLIN Pleasure Victim Geffen GHSP 2036	WEA		6.98		85	2	2	WILLIE NELSON Tougher Than Leather Columbia QC 38248	CBS			CLP 53	105	89	7	LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA Hooked On Swing 2 RCA AFL1-4589	RCA		8.98		
35	23	12	MUSICAL YOUTH The Youth Of Today MCA 5389	MCA		8.98	BLP 20	70	41	47	JOHN COUGAR American Fool Riva/Mercury RVL-7501 (Polygram)	POL	▲	8.98										
36	16	1	PATTI AUSTIN Every Home Should Have One Qwest QWS 3591 (Warner Bros.)	WEA		8.98	BLP 25	71	71	22	DIONNE WARWICK Heartbreaker Arista AL 9609	IND		8.98	BLP 32									

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

News

NARM Study Boosts 'Gift' Push Suggests Expanding Campaign Into Major Markets

• Continued from page 1

be viewed as more problematic as a gift than records. More insight into this area will be uncovered from the strategy study now being analyzed." (Cohen, however, notes that "Gift" advertising showed only one instance of tape usage, that in a Walkman situation.)

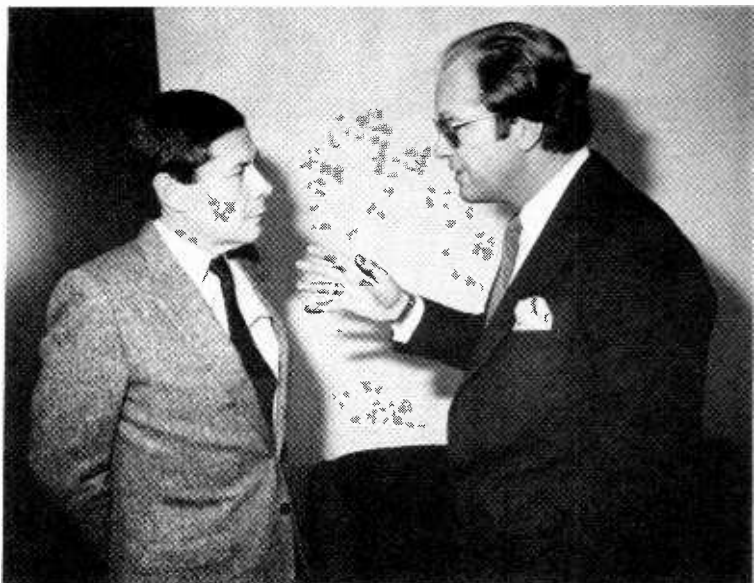
• "The results of the tracking do not definitely indicate that the extra teen advertising effort was successful in differently affecting teens in those markets vs. the adult markets. It would be incorrect to conclude, however, that an additional teen effort would not have pronounced effects. Five weeks of advertising is probably too short a period of time to definitively establish the value of a separate teen effort."

• "Since records/tapes as a gift is a relatively new idea in terms of their being sold in competition with other possible gift items, a longer period of time must be allowed the Gift Of Music message to have its maximum impact."

Mike Reingold of the ad agency says that "nothing bothers me" about the study, although he expresses a desire that in-store merchandising, relying mostly on existing "Gift Of Music" aids, would have been tied in more directly with the tv-radio messages.

"Gift Of Music" monies were sent to NARM's accounting firm, Touche Ross, starting last February and totalled \$1.2 million, says Cohen. This income represented contributions by CBS, RCA, WEA, Capitol, PolyGram, MCA, Arista, Boardwalk and Chrysalis. The lone major label holdout continues to be Motown Records.

The tracking study and results of the "strategy" analysis will be made available to attendees of next month's 25th anniversary NARM convention in Florida.



Billboard photo by Chuck Pulin
JACK & TERRY—Jack Craig, left, newly appointed president of Chrysalis Records in the U.S., chats with Terry Ellis, co-chairman of the Chrysalis Group, at Chrysalis' new offices in New York.

Ellis Explains Chrysalis Move Jack Craig Is Appointed President Of U.S. Operations

• Continued from page 3

if an album is not in a store in Des Moines because the wife of the guy who was supposed to sell it there had a baby, then I don't give a shit about it. Let CBS worry about that."

Ellis says he talked to all the major record companies, and CBS offered the best terms. He admits there has been a period of "some instability" since the move at the beginning of the year in terms of getting the Chrysalis organization meshed with the CBS organization, but he says that did not affect the chart performance of Chrysalis' artists.

Part of the problem may also have been that since the departure of Sal Licata shortly after the CBS deal was announced, there had been no head of the U.S. company; Ellis ran it from London. "Until Jack came along, I didn't want to get somebody just for the sake of getting somebody," he says.

"To me, the deal is not complicated at all," says Ellis. "Stage one, it's a p&d deal. Actually, it's not even a 'p,' because though we will be manufactured by Columbia Record Pressing, in our contract we are not even committed to be manufactured

by them. But it would be stupid not to be.

"CBS will distribute our records. They will pay us the dealer price for the record, and they will literally hand the money to us. The expenses of running a record company are our expenses. So they become, in a sense, exactly the same as our (former) independent distributors. They order records, we ship them records, and they pay us for it. Out of that we have to pay our staff, and the other expenses involved in promoting a record," says Ellis.

"The complicating issue," he continues, "is that I made a deal with Dick (Asher) where I said that I will pay so much a year and you will guarantee for me that the services of Epic, Portrait and the Associated Labels and core marketing are available. Completely available."

Ellis says there have been fears expressed by the managers of some Chrysalis acts that the label has been completely absorbed by CBS, but he says that he tries to explain to them that the utilization of the "CBS machine" is Chrysalis' job. For instance, he says, if a manager wants to discuss a press campaign for his artist, he should discuss it with the head

of publicity at Chrysalis who, in turn, can plug into the resources of the E/P/A publicity department.

"Chrysalis has its own promotion staff, and at the same time it will blend with Epic's national promotion force," further explains Craig. "It's a two-level endeavor. National promotion here, and regional and local promotion functioning with E/P/A personnel."

"I think that the artist roster composition for the future in specific labels is going to be considerably different from what it was in the '70s. There is a much narrower focus on music and on consumer acceptance in the marketplace. Labels that specialize in specified areas of artist talent will become highly productive. And those labels that use an efficient distribution organization can then keep the main priority of artist career development and focus."

Ellis, who reserves the ultimate decision on signings for himself, says that Chrysalis expects to sign no more than one new act per year. He adds that there are no restrictions under the deal as to what kind of product or how much Chrysalis wishes to release through CBS.

Promoters Snubbing Budweiser Boycott

• Continued from page 1

board, Feb. 19), last year's 60-40 split was called a "sharecropping arrangement" by the NABP. Small local black promoters are also expected to be utilized in working many of the dates.

Jesse Jackson, who was approached by the NABP to involve himself in its battle for equal participation in SuperFest, terms the deal "immoral and unpolitical." He urges "these black promoters attempting to undercut the boycott and sell out the black community for their own narrow personal gains" to reconsider.

He adds that "about a month ago, the NABP endorsed the Operation PUSH-initiated national boycott of Anheuser-Busch products. They agreed to distribute boycott literature at concerts they promoted and at SuperFest concerts, and to contact black artists and urge them not to perform. PUSH supports that position. Until a trade agreement is reached with Anheuser-Busch on the larger national issues, the boycott of these concerts will continue regardless of who the promoters are, black or white."

The concert series will begin June 4 at St. Louis' Busch Stadium and continue through September at major venues in Houston, Dallas, Atlanta, New York, Philadelphia, Washington, Detroit, Cleveland, Los Angeles, New Orleans, and, for the first time, in Hartford, Conn., Oakland and Birmingham. Eleven of the deals for concert facilities in

these markets are already set. Some locations are still subject to change.

A concert promoter, who preferred not to be identified, says about the deal, "The only reason we have gotten involved with Rosenberg this year is that we came in on an equal footing. Black companies will be involved in every aspect of SuperFest from catering to limos to concessions."

"W.G. Garrison will be present at every meeting about SuperFest representing the black promoters. From June to September this will create many, many jobs in the black community that wouldn't have existed otherwise. With unemployment as bad as it is today, we think this can't but help." He acknowledges that the promoters are in a "Catch 22" situation "where if they go along with the boycott, some other promoter will work with Budweiser, and if they take the gig, some will think we betrayed Rev. Jackson."

In a related event, Budweiser announced Wednesday (16) its sponsorship of a 25th anniversary Impressions tour featuring original members Curtis Mayfield and Jerry Butler. According to Charles McMillian, the tour's executive producer, black promoters had first option on the tour's 30 dates, many of which are still to be booked. According to McMillian, black promoters George Woods in Philadelphia and Pervis Spann in Chicago already have dates.

McMillian, whose Chicago-based Entertainment Consultants, Inc. has long been associated with Butler's career, says this was one of the "pre-conditions" of the group's agreement to work with Budweiser. "Where a deal couldn't be made with a black promoter, a white one was contracted," McMillian says. ICM is doing the booking and Rockbill is preparing a special commemorative booklet of the tour.

Denver CD Demonstration

• Continued from page 6

These disks are not only being used by the retailer for his own demonstrations, but have also been loaned to the area radio stations for play fodder.

Stinson says he will begin limited sales activity with the next shipment of digital hardware from Sony, expected within a month. He says he feels that CD can be a significant force in bolstering "dwindling" sales of hi fi equipment, as purchasers seek to upgrade speakers and amplifiers to match the quality requirements of digital playback.

CMA GALA, RIAA DINNER IN D.C.

Music Stars Shine On Capitol Hill

• Continued from page 3

ident Ronald Reagan and the First Lady, as well as by Vice President George Bush and his wife, Barbara, included performances by a virtual Who's Who of country music, as well as one by a West Virginia fiddler by the name of Robert C. Byrd, the Democratic Senate minority leader.

If the evenings gave the politicians a chance to see the stars, the days—put to good use by the entertainment community—gave the stars a chance to talk to the politicians. Executives and performers from the recording industry and the CMA took limos and taxis all through the early part of last week to Capitol Hill to lobby on behalf of audio rental and home taping royalty legislation.

Stars such as Brenda Lee (a member of the CMA board of directors) and Larry Gatlin exchanged their stage finery for day duds to spend some time on the Hill, in order to bring their views on the issues of home taping and record rental to the attention of members of Congress.

Yet another government industry dinner took place here last week—the annual awards dinner of the Electronics Industries Assn. (EIA), a group that includes in its membership the Consumer Electronics Group (CEG), the trade group for the makers of VCRs, audio tape recorders and blank recording tape. The dinner was held the same Tuesday evening as the RIAA event—and at the same time, 8 p.m. Officials from both the EIA/CEG and the RIAA said that the overlap was not planned, and that it was only in the last few weeks that the scheduling conflict was discovered, by which time it was too late to change either date.

The subjects of home taping and audio/video rental First Sale revision legislation were not mentioned at the EIA/CEG dinner at the Shoreham. The guest speaker was Vice President Bush, who praised the electronics industry for its growth and vision.

• Continued from page 3

Milsap, the Oak Ridge Boys, Barbara Mandrell, Mickey Gilley and Charlie Daniels. Many of Washington's leading political figures were in the audience. In addition to president and Mrs. Reagan and Vice President and Mrs. George Bush, who enjoyed the show from special boxes, also present were Senate majority leader Howard Baker (R-Tenn.), Senate minority leader Robert Byrd (D-W. Va.), Sen. Ted Kennedy (D-Mass.) and his sister Jean Kennedy Smith, and members of the Senate Judiciary Committee, which will decide the fate of proposed legislation on home taping and record rental.

Following the taping, there was a reception for invited dignitaries, guests and performers. Several hundred people attended this reception, although house members expected to attend the event had to cancel when a special vote was called on the nuclear freeze issue.

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Richmond/CBS

• Continued from page 6

cation of the parties' executive offices. Venue in the Southern District of New York would be more convenient for both parties and most potential witnesses, and trial in New York would very likely be more practicable and less expensive."

In an affidavit filed last January, Walter Dean, executive vice president of CBS Records, noted the closing down of the firm's Terre Haute, Ind. facility last year because of a "prolonged downturn in record industry sales." He stated that 8-track tape manufacturing would terminate that month and, in February, returns processing would cease. He noted that the only CBS operations in Terre Haute would be order fulfillment for the club and a small vinyl compound plant.

CBS initially moved that the case be transferred to New York in September, 1981. The Indiana court, however, denied the motion on Nov. 5, 1981. CBS filed its motion to reconsider later that month.

TOP LPs & TAPE

 POSITION
106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
106	106	24	NEIL DIAMOND Heartlight Columbia TC 38359	CBS	▲		
107	107	36	JUDAS PRIEST Screaming For Vengeance Columbia FC 38160	CBS	●		
108	111	52	ASIA Asia Geffen GHR 2008 (Warner Bros.)	WEA	▲	8.98	
109	90	21	EDDIE RABBITT Radio Romance Elektra E1-60160	WEA	▲	8.98	CLP 14
★	140	35	KENNY ROGERS Greatest Hits Liberty LDD 1072	CAP	▲	8.98	CLP 43
111	115	20	THE FIXX Shattered Room MCA MCA 5345	MCA	●	8.98	
112	93	15	BARRY MANILOW Here Comes The Night Arista AL 9610	IND	●	8.98	
113	95	45	A FLOCK OF SEAGULLS A Flock Of Seagulls Jive/Arista VA 66000	IND	●	6.98	
114	100	19	JANET JACKSON Janet Jackson A&M SP 4907	RCA	●	6.98	BLP 21
115	101	24	DIRE STRAITS Love Over Gold Warner Bros. 1-23728	WEA	●	8.98	
116	116	85	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	6.98	
117	117	21	EARL KLUGH/BOB JAMES Two Of A Kind Capitol ST 12244	CAP	●	8.98	BLP 56
118	102	15	RAY PARKER, JR. Greatest Hits Arista AL 9612	IND	●	8.98	BLP 22
★	NEW ENTRY		MARIANNE FAITHFULL A Child's Adventure Island 90066 (Atco)	WEA	▲	8.98	
120	120	80	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS	▲		CLP 15
★	162	2	WEATHER REPORT Procession Columbia FC 38427	CBS	●		
★	122	8	SCHON/HAMMER Here To Stay Columbia FC 38428	CBS	●		
★	142	5	COMPLETE ORIGINAL BROADWAY CAST Cats Geffen 2GHS2031 (Warner Bros.)	WEA	●	16.98	
124	124	22	DONALD FAGEN The Nightfly Warner Bros. 1-23696	WEA	●	8.98	
125	125	29	EVELYN KING Get Loose RCA AFL1 4337	RCA	●	8.98	BLP 23
126	128	38	EDDIE MONEY No Control Columbia FC 37960	CBS	●		
127	127	460	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP	●	8.98	
128	129	105	ALABAMA Feels So Right RCA AHL1 3930	RCA	▲	8.98	CLP 11
★	NEW ENTRY		ROBERT HAZARD Robert Hazard RCA MXL1-8500	RCA	●	6.98	
★	130	24	LINDA RONSTADT Get Closer Asylum 60185 (Elektra)	WEA	●	8.98	
131	105	16	OZZY OSBOURNE Speak Of The Devil J&R 2X2 38350 (Epic)	CBS	●		
132	108	27	THE WHO It's Hard Warner Bros. 1-23731	WEA	●	8.98	
133	109	11	KRIS, WILLIE, DOLLY AND BRENDA The Winning Hand Monument JWG 38389	CBS	●	11.98	CLP 6
★	NEW ENTRY		THE CARPENTERS The Singles 1969-1973 A&M SP 3601	RCA	●	8.98	
135	135	26	RUSH Signals Mercury SRM-1 4063 (Polygram)	POL	▲	8.98	
136	113	37	CROSBY, STILLS AND NASH Daylight Again Atlantic SD 19360	WEA	▲	8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
137	110	19	THE BAR-KAYS Proposition Mercury SRM-1 4065 (Polygram)	POL	●	8.98	BLP 15
★	190	2	INXS Shaboo Shaboo Atco 90072	WEA	●	8.98	
★	167	3	O'BRYAN You And I Capitol ST 12256	CAP	●	8.98	BLP 28
★	149	20	HANK WILLIAMS JR. Greatest Hits Elektra/Curb 1-60193	WEA	●	8.98	CLP 9
★	152	5	SELECTIONS FROM THE ORIGINAL BROADWAY CAST Cats Geffen GHS 2026 (Warner Bros.)	WEA	●	8.98	
★	148	3	THE SYSTEM Sweat Mirage 90062 (Atco)	WEA	●	8.98	BLP 24
143	114	23	TONI BASIL Word Of Mouth Radialchoice/Virgin/Chrysalis FV 41410	CBS	●	8.98	
★	150	5	SOUNDTRACK Tootsie Warner Bros. 1-23781	WEA	●	8.98	
145	145	100	BILLY SQUIER Don't Say No Capitol ST 12146	CAP	▲	8.98	
★	164	3	STEVE ARRINGTON'S HALL OF FAME Steve Arrington's Hall Of Fame: 1 Atlantic 80049	WEA	●	8.98	BLP 27
147	118	19	JONI MITCHELL Wild Things Run Fast Geffen GHS 2019 (Warner Bros.)	WEA	●	8.98	
★	158	5	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS	●		
★	NEW ENTRY		PLANET P Planet P Geffen GHS 4000 (Warner Bros.)	WEA	●	6.98	
150	119	17	THE J. GEILS BAND Showtime EMI America SD 17087	CAP	●	8.98	
151	151	24	PINK FLOYD The Wall Columbia PC2 36183	CBS	▲		
152	121	27	LAURA BRANIGAN Brannigan Atlantic SD 19289	WEA	●	8.98	
153	153	31	ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK Hooked On Classics II RCA AFL1-4373	RCA	●	8.98	
154	123	17	CON FUNK SHUN To The Max Mercury SRM 1-4067 (Polygram)	POL	●	8.98	BLP 14
★	161	26	YAZ Upstairs At Eric's Sire 1-23737 (Warner Bros.)	WEA	●	8.98	
★	165	3	MARTY BALIN Lucky EMI America ST-17088	CAP	●	8.98	
157	126	23	DIANA ROSS Silk Electric RCA AFL1 4384	RCA	●	8.98	BLP 45
158	160	41	JEFFREY OSBORNE Jeffrey Osborne A&M SP 4896	RCA	●	8.98	BLP 37
159	159	33	DONNA SUMMER Donna Summer Geffen GHS 2005 (Warner Bros.)	WEA	●	8.98	BLP 64
★	NEW ENTRY		ECHO AND THE BUNNYMEN Porcupine Sire 1-23770 (Warner Bros.)	WEA	●	8.98	
161	131	15	CHAKA KHAN Chaka Khan Warner Bros. 1-23729	WEA	●	8.98	BLP 19
162	132	26	PETER GABRIEL Security Geffen GHS 2011 (Warner Bros.)	WEA	●	8.98	
163	133	17	PEABO BRYSON Don't Play With Fire Capitol ST 12241	CAP	●	8.98	BLP 17
164	134	15	LED ZEPPELIN Coda Swan Song 90051 (Atco)	WEA	●	8.98	
165	136	27	THE TIME What Time Is It? Warner Bros. 1-23701	WEA	●	8.98	BLP 32
★	NEW ENTRY		JON BUTCHER AXIS Jon Butcher Axis Polydor 81006910 (PolyGram)	POL	●	8.98	
167	137	21	ORIGINAL CAST Cats Geffen 2GHS 2017 (Warner Bros.)	WEA	●	16.98	
168	168	102	OZZY OSBOURNE Blizzard Of Ozz J&R 2Z 36812 (Epic)	CBS	▲		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
169	172	9	BOB SEGER AND THE SILVER BULLET BAND Nine Tonight Capitol STBK-12182	CAP	▲	8.98	
170	170	44	JUICE NEWTON Quiet Lies Capitol ST 12210	CAP	●	8.98	CLP 47
★	180	2	THE TEMPTATIONS Surface Thrills Gordy 6032 GL (Motown)	IND	●	8.98	BLP 42
★	NEW ENTRY		THE KIDS FROM FAME Fame—Live RCA AFL1-4674	RCA	●	8.98	
173	173	31	MICHAEL McDONALD If That's What It Takes Warner Bros. 23703	WEA	●	8.98	BLP 72
174	138	17	LITTLE STEVEN AND THE DISCIPLES OF SOUL Men Without Women EMI America ST 17086	CAP	●	8.98	
★	185	2	SYLVESTER All I Need Megatone M 1005	IND	●	8.98	BLP 40
176	181	22	SOUNDTRACK An Officer And A Gentleman Island 90017-1 (Atco)	WEA	●	8.98	
177	177	46	MISSING PERSONS Missing Persons Capitol DLP 15001	CAP	●	4.98	
178	178	9	BOB SEGER AND THE SILVER BULLET BAND Against The Wind Capitol S00-12041	CAP	▲	8.98	
179	179	69	LOVERBOY Loverboy Columbia JC 36762	CBS	▲		
180	139	28	STEEL BREEZE Steel Breeze RCA AFL1-4424	RCA	●	8.98	
181	112	19	KISS Creatures Of The Night Casablanca NBLP 7270 (Polygram)	POL	●	8.98	
★	182	3	PETER ALLEN Not The Boy Next Door Arista AL 9613	IND	●	8.98	
183	144	26	VANITY 6 Vanity 6 Warner Bros. 1-23716	WEA	●	8.98	BLP 35
184	146	23	SPYRO GYRA Incognito MCA MCA 5368	MCA	●	8.98	BLP 75
185	147	4	JOHN HALL BAND Search Party EMI America ST17082	CAP	●	8.98	
186	154	24	GRAND MASTER FLASH & THE FURIOUS FIVE The Message Sugar Hill 268	IND	●	8.98	BLP 36
187	155	47	VAN HALEN Diver Down Warner Bros. BSK 3677	WEA	▲	8.98	
★	NEW ENTRY		ART IN AMERICA Art In America Pavilion BFZ 38517 (Epic)	CBS	●		
189	169	40	SURVIVOR Eye Of The Tiger Scotti Bros. FZ 38062 (Epic)	CBS	▲		
★	NEW ENTRY		THE CALL Modern Romans Mercury 4228103071 M-1 (PolyGram)	POL	●	8.98	
191	156	7	ADAM AND THE ANTS Prince Charming Epic ARE 37615	CBS	●		
192	192	84	AL JARREAU Breakin' Away Warner Bros. BSK 3576	WEA	▲	8.98	
193	193	20	NEIL DIAMOND The Jazz Singer Capitol SW 12120	CAP	▲	8.98	
194	157	71	OZZY OSBOURNE Diary Of A Madman J&R FZ 37492 (Epic)	CBS	▲		
195	175	41	THE ALAN PARSONS PROJECT Eye In The Sky Arista AL 9599	IND	●	8.98	
196	166	19	DEVO Oh No! It's Devo Warner Bros. 1-23741	WEA	●	8.98	
197	198	41	LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA Hooked On Swing RCA AFL1-4343	RCA	●	8.98	
198	NEW ENTRY		FELONY The Fanatic Rock 'N' Roll BFZ 38453 (Scotti Bros./Epic)	CBS	●		
199	200	3	FIREFALL Break Of Dawn Atlantic 80017	WEA	●	8.98	
200	143	22	WAYLON AND WILLIE WW II RCA AHL1-4455	RCA	●	8.98	CLP 23

MARCH 26, 1983, BILLBOARD

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

ABBA	91
ABC	24
Bryan Adams	44
After The Fire	61
Alabama	29, 88, 128
Peter Allen	182
Adam Ant	30, 191
Steve Arrington's Hall Of Fame	146
Art In America	188
Asla	108
Patli Austin	36
Marty Balin	156
Bar-Kays	137
Toni Basil	143
Pat Benatar	20
Berlin	34
Black Sabbath	43
Angela Bofill	82
Bow Wow Wow	101
Laura Branigan	152
Peabo Bryson	163
John Butcher Axis	116
Call	190
Carpenter	134
Eric Clapton	16
Cash	52

George Clinton	80
Phil Collins	19
Commodores	100
Con Funk Shun	154
John Cougar	70
Crosby, Stills, & Nash	136
Christopher Cross	11
Culture Club	14
Sammy Hagar	59
Debarge	48
Def Leppard	9, 76
Devo	196
Dexy's Midnight Runners	22
Nell Diamond	106, 193
Dire Straits	156
Thomas Dolby	21, 95
Duran Duran	6, 17
Echo And The Bunnymen	160
Jon Elgart	105, 197
English Beat	45
Donald Fagen	124
Marianne Faithfull	119
Felony	198
Firefall	199
Fixx	111
Fleetwood Mac	102
Flock Of Seagulls	113
Dan Fogelberg	73
Jane Fonda	15

Foreigner	41
Frida	43
Peter Gabriel	162
Gap Band	57
Marvin Gaye	49
J. Geils Band	150
Golden Earring	25
Grand Master Flash	186
Sammy Hagar	18
Merle Haggard/Willie Nelson	74
Daryl Hall & John Oates	185
Robert Hazard	129
Heaven 17	68
Don Henley	90
Carol Hensel	104
Inxs	138
Janet Jackson	114
Joe Jackson	23
Michael Jackson	1, 148
Jefferson Starship	51
Billy Joel	47
Grace Jones	96
Journey	2, 94
Judas Priest	107
Chaka Khan	161
Kids From Fame	172
Greg Kihn Band	32

Evelyn King	125
Kiss	181
Earl Klugh & Bob James	117
Kris, Willie, Dolly, And Brenda	133
Led Zepellin	164
Little River Band	39
Little Steven And The Disciples Of Soul	174
Kenny Loggins	50
Loverboy	97, 179
Melissa Manchester	55
Barry Manilow	112
Michael McDonald	173
Men At Work	4
Missing Persons	17, 177
Joni Mitchell	147
Modern English	93
Eddie Money	126
Molly Hatchet	98
Musical Youth	35
Willie Nelson	77, 69, 120
Randy Newman	86
Juice Newton	170
Olivia Newton-John	56
Stevie Nicks	116
Night Ranger	40
Oak Ridge Boys	139
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EXTENSIVE CROSS-PROMOTION

Soap Opera Role For Stephanie Mills

NEW YORK—An in-depth cross-promotion between songwriters, a performer, a record company and a soap opera has Stephanie Mills appearing on NBC-TV's "Search For Tomorrow" this week and next to perform a song associated with two of the series' stars. The song, "Do You Love Him," will be on Mills' new Phil Ramone-produced album, "Merciless," on Casablanca.

The song has been played as background music on the program for about six months, but apparently a number of interested parties thought it would be a good idea to have a well-known singer perform it, especially in the wake of the success of "Baby, Come To Me" from the soap opera "General Hospital." That song, performed by Patti Austin and James Ingram, reached No. 1 on Billboard's Hot 100.

Neither of the singers of "Baby, Come To Me" actually appeared on "General Hospital," but Mills, hoping to further an acting career begun in Broadway's "The Wiz," has been written into "Search For Tomorrow" for two weeks as a local girl returning home.

According to Betsy Durkin Matthes, who wrote the lyrics for "Do You Love Him," mention of Mills' new album will be made on the program. "All the various publicity departments are in sync," she says.

Michael Jackson Gets His MTV

• Continued from page 3

"The only pressure they've ever given us is Billy Joel's," says Sue Binford, director of program publicity for Warner Amex, referring to the Joel song of that name. Binford adds that because some time elapsed between when the tape was submitted and when it was aired, some observers assumed that negotiating was going on.

MTV's airing of the clip has generated much discussion, because "Billie Jean" is seen as a breakthrough for black artists. MTV has consistently said it is its policy to play only rock, to the consternation of black artists and others in the industry. Binford claims the song has a "cutting edge" appropriate for the MTV audience.

According to a CBS Records executive close to the situation, the record company did make a special effort to get "Billie Jean" on MTV. "There were definitely threats made," says this source, including one to pull all clips supplied by CBS labels. "The person who made the threats said he was speaking on behalf of Yetnikoff. But why would we want to pull our clips off the air? That could only hurt us."

David Benjamin, business affairs vice president for CBS, claims the rumor of "threats" is inaccurate. "Walter Yetnikoff has never spoken to anyone at MTV about this issue," he says, adding, "As far as I'm aware, no one from CBS has spoken to them."

In an interesting footnote, a producer at Bob Giraldi Productions, which is completing work on Michael Jackson's "Beat It" clip, asserts, "We've been guaranteed that 'Beat It' will be shown on MTV."

LAURA FOTI

Her co-writer, Barbara Morr, adds, "This is a chance for us to get more exposure for the song. Patti Austin's record was virtually revived from the dead due to exposure on 'General Hospital.'" That song came on the Hot 100 in April, 1982, peaked at number 73 and disappeared, only to return last October—and ultimately to reach No. 1 last month. According to Mills, no decision has yet been made as to whether "Do You Love Him" will be a single.

Mills explains that she was sent a tape of the song and asked to appear on the show. She agreed "because being associated with a soap opera can help sell more records, but more importantly I want to expose my acting abilities. People still consider me a little girl from 'The Wiz' days."

Regrouping On Rental Legislation

• Continued from page 3

be penalized." Barnako characterizes the MPAA/VSDA dialog as resembling "labor and management" confrontations.

VSDA members claim the survival of the 8,000 video specialty retailers, "people who have put their homes in jeopardy to start a new business," according to Barnako, is threatened. Barnako also says thousands of jobs are affected. Another issue is the rise of thousands of "community video libraries."

MPAA's argument as reaffirmed at the ITA seminar is that the "fair marketing" amendment will make for a more orderly approach to sale and rental. "Once the sale customer stops subsidizing the rental customer, there will be no need for surcharges (for rental) and prices will come down to stay," Jim Jimirro, president of Walt Disney Telecommunications, said at the gathering.

However, the MPAA's stance confuses members of Congress, according to Barnako and others in VSDA, because the prices of movie recordings are coming down already.

Educators Set Meeting In N.Y.

NEW YORK—The annual meeting of the Music Industry Educators Assn. will be held here April 7-9, hosted by New York Univ. and its music, business and technology program, directed by Prof. Dick Broderick.

In addition to business sessions, a seminar on the current and future state of the art of recording will be mounted by SPARS, the professional studio organization. Inquiries may be directed to Broderick at (212) 598-3491.

CBS Meeting

• Continued from page 4

nual report, including a two-page description—under the heading "Home Video Hears The Sound Of Music"—of CBS' role in providing video clips to programmers and as "take-home" product. CBS has making clips for a decade.

Rumor Mill: Grapevine has Atari home video debating distribution. Alternatives include dropping WEA as a distributor, which Track knows Henry Droz is opposing. Atari reportedly is studying one exclusive distributor for each area. That distributor would drop all other lines. Most explosive element would be a security-guarded area in the exclusive distrib's warehouse, where all Atari goods would be on consignment. Track called Mike Moon's office daily, stating the rumor and asking for comment. As of deadline time, no one from Moon's office called back. We also wonder what happens to the house accounts like K-Mart, WalMart and the other mass merchandisers who have been buying direct, under the rumored distribution change.

Record Industry Record: H.W. Daily Co., Houston, is celebrating its 50th anniversary. Founded by Harold W. "Pappy" Daily as Southcoast Amusement, a jukebox operation, Daily soon expanded into record one-stopping. Prior to World War II, the firm was buying r&b singles direct from all over the country for area juke ops. In 1947, Daily did his first production with acts like Hank Locklin, Webb Pierce and James O'Gwynn for Bill McCall's 4-Star label. In 1950, Daily and the late Lefty Frizzell's mentor, Jack Starnes, started Starday Records. Arlie Duff's "Y'All Come," their first release, was a smash. During these years, Daily discovered George Jones, whom he produced for many years.

Daily is probably the oldest indie label distributor, with that function now moved completely to Big State, Dallas, managed by Billy Emerson Jr., son of the former general manager who retired in 1979. Both Houston and Dallas are into one-stopping, another Daily industry first, and Daily operates five Cactus Record stores in Houston. Daily's sons, Bud and Don, are carrying on the tradition, with several grandsons also now working in Houston.

Word is that Musicland is testing computer software penetration in its prototype store in an Eden Prairie, Minn., shopping mall. ... While we are in the Twin Cities area, look for advertising nabob Steve Salsburg to move from his longtime post at Lieberman Enterprises to Handleman's home base in Clawson, Mich. ... And in Minnesota, it will be M.S. Distributing, Chicago, representing Motown there now that Pickwick has shuttered its warehousing in Minneapolis and is shifting most of the inventory to its Dallas warehouse. Jack Bernstein confirmed the closure while holding a managers' meeting in San Francisco last week. All other labels stayed with Pickwick.

Look for Chess Records to release another seven \$5.98 vintage albums soon, with the first reissues in black gospel due in late May. Track just learned that Norman Rubin is no longer with the Joe Robinson/Marshall Chess wing. ... Old Times: Mrs. Lee Steen, Cecil's widow, is reportedly selling the North Meadow, Mass. tennis club near Boston for more than \$3 million. ... Longtime movie music creator Jerry Goldsmith batons the U.S. Air Force Band at Constitution Hall, Washington, D.C. Sunday (27). ... Regency Artists is now booking Berlin. ... Record Bar moves its convention from its longtime stand on Hilton Head Island, S.C., to Durham, its home base. Jackie Brown has slated the confab at the Sheraton there Sept. 11-14.

Chicagoans and all his friends nationally should circle Friday (29) on their calendars for the retirement roast for Phil Holdman, who financed his last 38 years as the world's most out-of-meter drummer by working days in the industry as a record salesman. Holdman, who started on the street for Jimmy Martin in the Windy Burg in 1945, is retiring from the staff of Sound Video Unlimited, Niles, Ill. Stipend is \$25 for the dinner party to be held at DiLeo's, Chicago. Call Barbara at (312) 647-0811 for res-

Inside Track

ervations. Holdman's son, Ronnie, is percussionist with the Utah State Symphony.

Paul David has changed the name of Stark Record & Tape Service to Camelot Enterprises. The firm's retail store growth to 137 Camelot/Grapevine outlets in 27 states outdated the monicker, which fit when David was racking records out of the back of his car more than two decades ago. The North Canton, Ohio-based operation has 13 more stores coming before year's end. Camelot executive vice president Jim Bonk also emphasizes the company's continuing diversification into new inventory. The David firm also has racked departments in 80 Fisher Big Wheel and Conley's department stores in the Midwest.

Jack Jones, Herschel Bernardi, Doc Severinson, Gary Owens, Jerry Vale, Lohman & Barkley and Neal Hefti will be among those entertaining at AGAC's tribute to Henry Mancini April 27 at the Hollywood Directors Guild, which will be produced by Bernie Wayne. ... California Copyright Conference goes technological Tuesday (22) at its monthly Sportsmen's Lodge, Studio City, dinner meet. Dr. Michael Bell demonstrates a reading program for moppets that incorporates contemporary music, color and language. Concept is part of his Color Sounds, Austin, Tex. Doug Foxworthy of Video Music International demonstrates his Startime Video Jukebox. ... Is Don Ellis, RCA's managing director in the U.K., coming back to the states?

With the support of RIAA and NARM, PolyGram and Sony are exploring the formation of a Compact Disc Group among software and hardware manufacturers. The concept, relayed in a letter from the two companies, will be tested at meetings soon at Sony offices in Parkridge, N.J. and at Warner Bros. Records' home office in Burbank, Calif.

Late flash: As of Monday (14) eve, the bid by MCA Records to take over Arista distribution fell through, 'tis reported. Now gossip hath the Arista folk sequestered with RCA, and so goeth the merry-go-round with the brass ring untouched. Edited by JOHN SIPPEL

Back Track

30 years ago this week: Capitol Records welcomed Frank Sinatra, who ankleed Columbia after a decade. ... Martin Block, reputedly radio's best paid at New York's WNEW at \$250,000 annually, to move to WABC at a reported higher figure. ... A Billboard study disclosed that Capitol, Mercury, MGM, Decca, Columbia and RCA slashed pop releases 37% in first quarter 1953, but upped r&b and c&w output. ... Decca acquired its Gloversville, N.Y. plant. ... Hal Cook named to head Capitol sales.

20 years ago this week: Al Gallico departed Shapiro-Bernstein, feeling he should have been rewarded with a piece of Painted Desert, the lucrative year-old BMI affiliate he helped set up in Nashville. ... CBS prexy Frank Stanton predicted the firm would equal domestic volume in the overseas record mart within five years. ... Len Levy upped to Epic general manager. ... George Wein inked as exclusive producer for United Artists Records jazz. ... Jim Reeves got his pilot's license.

10 years ago this week: Jim Yates left A&I, Cincinnati, to head RCA's branch in that city. ... Billboard found that Jim Morgan's Bandstand Records store, Maple Heights, Ohio, and Sanford's, Cedar Rapids, were still charging full list price for records. ... Jay Lowy moved from Jobete Music to Capitol's Beechwood Music as president.

Lifelines

Births

Girl, Wendy Nicole, to Nanci and Lee Malcolm, Feb. 16 in Detroit. He is program director of WHYT-FM there.

★ ★ ★

Girl, Bryn Victoria, to Carol Strauss and Michael Klenfner, Feb. 15 in New York. He is president of Brighton Records. She is vice president of public relations and advertising for DIR Broadcasting.

★ ★ ★

Girl, Heather Marie, to Lynn and Bradley Hartman, Feb. 24 in Burbank. He is an independent recording engineer. She is a singer-songwriter.

Marriages

Lee Callister to Agnes Bitter, Feb. 5 in Mill Valley, Calif. He is vice president of production for Videowest Productions. She is a principal of Bittersweet Productions in San Francisco.

★ ★ ★

Gregory Bagarozzy to Fae Horowitz, Feb. 19 in New York. He is president of 2TV Video Productions there. She is managing director of Mike's Artist Management there.

★ ★ ★

Jonathan Edwards to Deborah Lacey, Feb. 26 in Washington. He is a singer-songwriter.

Deaths

Arthur Godfrey, 79, of emphysema and pneumonia March 16 in New York. Godfrey's folksy manner won him millions of admirers in the 1940s and '50s as a ukelele-playing radio and television announcer. The "ole redhead" was the star of such shows as "Arthur Godfrey's Talent Scouts" and "Arthur Godfrey And His Friends," whose "family" of entertainers included Julius La Rosa, Rosemary Clooney and Carmel Quinn.

★ ★ ★

B. Mitchell Reed, 56, of a heart attack March 16 in Los Angeles. The legendary Top 40 air personality is best remembered as a WMCA "Good Guy" (separate story, page 12).

25th Annual Convention

April 10-14, 1983

Fontainebleau Hilton Hotel
Miami Beach, Florida

NARM Markets Music

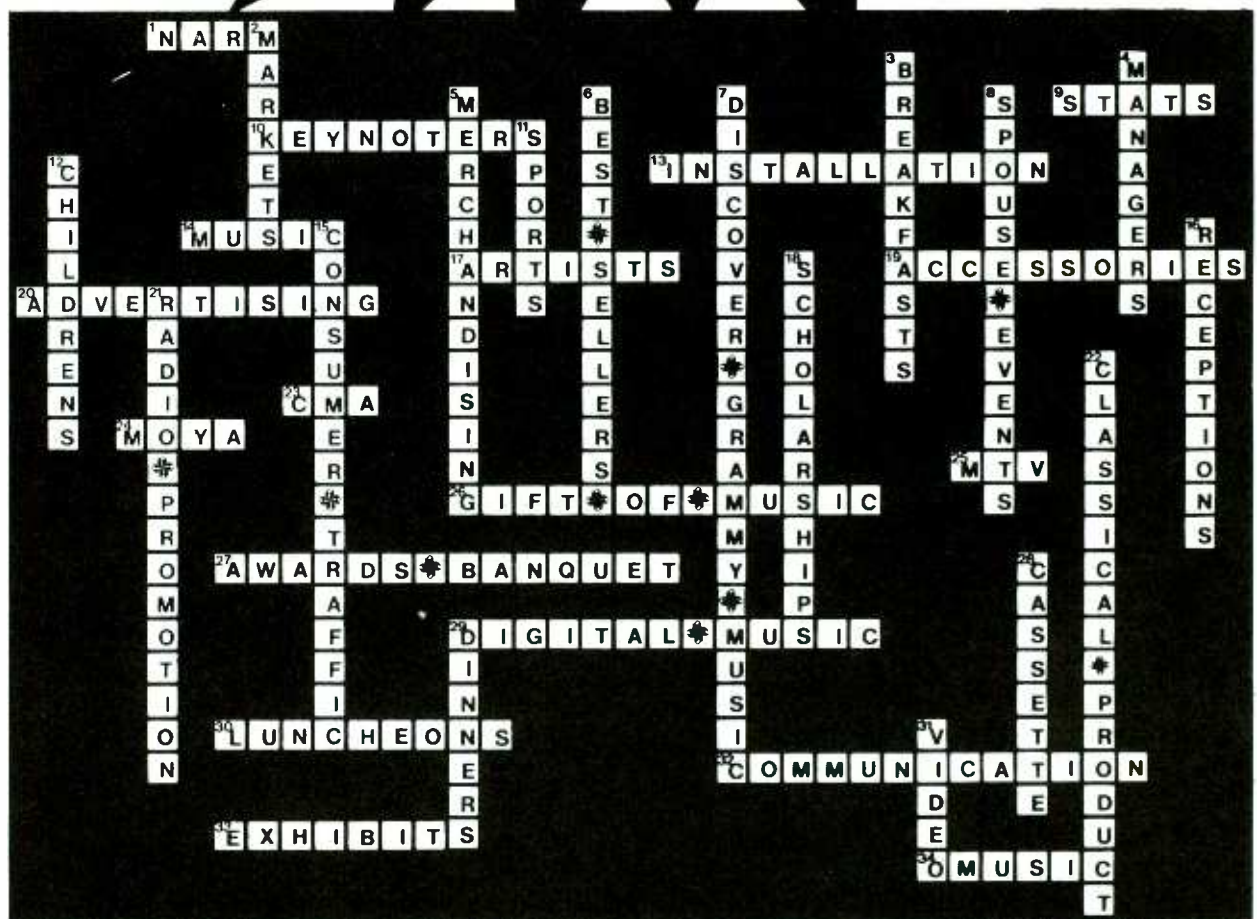
THE CONVENTION CROSSWORD PUZZLE

ACROSS

1. The trade association for marketing music
9. Industry _____ unveiled at NARM
10. Geffen & Solomon
13. Luncheon honoring NARM officers
14. NARM Markets _____
17. Performers at luncheons and dinners
19. Exhibit area highlights
20. Inform via broadcast and print media
23. Host of spectacular luncheon show
24. Merchandiser of the Year Award
25. More about this promotion alternative
26. Super industry marketing campaign
27. Joan Rivers stars at _____
29. Outstanding new opportunity
30. Mid-day Convention showtime
32. What happens at NARM
33. Convention meeting place
34. In Ireland, "Gift _____"

DOWN

2. NARM _____ Music
3. Convention eye-openers
4. D. Lieberman hosts panel with _____
5. What NARM members do best
6. Honored at NARM Awards Banquet
7. NARM's newest market expansion program
8. Special interest Convention schedule
11. Tennis, golf and running on Miami Beach
12. Product line getting first-time Convention program
15. Key to retailer's success
16. Relax here after Convention business day
18. Awarded at Foundation Dinner
21. Hot topic of Convention program
22. "Class" topic for a Convention program
28. Profound packaging opportunity
31. Software and games



"NARM MARKETS MUSIC" CONVENTION THEME

"NARM Markets Music" encompasses in a short but very meaningful phrase, the focus of the program for the 1983 NARM Convention.

The Convention gets off to its traditional start with a Welcoming Reception on Sunday evening, April 10. The "Gift of Music" Best Seller Awards Banquet closes the program on Wednesday evening, April 13. In between will be days packed full of programming featuring such "NARM Markets Music" expansion opportunities as "Gift of Music"; "Discover Grammy Music"; promotion alternatives such as MTV; the compact disc; new product lines to increase store traffic (video, video games, home computer software); and the merchan-

dising of specialty product (children's and classical). An exciting new dimension is added to the Convention programming, as artists' managers will be involved in a panel session on their role in increasing pre-recorded music sales.

Afternoons will be reserved for the meetings between customers and suppliers, which will take place outdoors in the Fontainebleau's pool and beach area, where a cabana/exhibit booth set-up will provide the unique environment for inter-company communication.

Luncheon shows will feature outstanding recording artists, as will the Scholarship Foundation Dinner and the Awards Banquet.

You should be there! Register today!

Call or write: NARM, 1008-F Astoria Blvd., P.O. Box 1970, Cherry Hill, N.J., 08034 (609) 424-7404

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- Liner notes and a complete lyric booklet are supplied in the 6x12 at no additional cost

JARREAU

- Jay Graydon, producer; Tom Canning, associate producer.
- The album, the cassette, the 6x12 (1/4/9-28801)
- On Warner Bros. Records and Cassettes
- Direction: Patrick Rains & Associates

STREET DATE: MARCH 28



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