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Chains Focusing On Acquisitions Takeovers Dominant As Trend To Diversify Continues

By JOHN SIPPEL

LOS ANGELES—Capital expansion among U.S. record/tape/video retailers this year will see the acquisition of established stores emerging as a primary factor for the first time. New store openings will approximately match the past two years, according to a Billboard survey, as commercial real estate rates continue to balloon.

The 1983 stage for acquisitions was set early, with Richman Brothers adding the six Variety Records stores in Washington, D.C. (Billboard, Jan. 29). Jerry Richman, who operates seven Sound Odysseys in Philadelphia, says he sees no definite openings for '83. John Marmaduke of Western Merchandisers is dickering with Allan Rosen for acquisition of the 16 Flipside stores out of Lubbock, Tex. (Billboard, Feb. 5).

Based upon a record-breaking attendance by industryites at the recent Las Vegas CES show, the retail canvass indicates chain entrepreneurs are either introducing new inventory elements or seriously con-

sidering broadening their record/tape base into alternative merchandise.

A typical proponent of the trends is Jerry Shulman, who last week acquired seven Wall To Wall Sound stores from Kenny Dion. With the addition of the Philadelphia stores, Shulman will be operating 55 stores—48 Listening Booth outlets and the seven new locations. He will continue to operate the Dion stores under their present name, he says. The Pennsauken, N.J. retailer, a front-runner in inventory diversification, says that computer software is next,

and that the time is right to add pre-recorded videocassettes to his sales department. He is already renting videocassettes in some of his stores.

John Conroy of Midland Records, Warwick, R.I., says he's interested only in acquisition. He plans no new Midland mall leases this year. Frank Fischer of National Record Mart/Oasis is also on the acquisition kick. Fischer forecasts eight to 10 more stores this year for the 72-location chain. Jim Grimes of National says he is eyeing videodisks and computer software for his stores.

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NEW VIDEO CLIP CLAUSE

CBS Hits TV Tape Ads

By LAURA FOTI

NEW YORK—Programmers of video clips supplied by CBS Records and its affiliated labels have a new stipulation to heed: a clause in the contract signed by all programmers that forbids the use of clips on broadcasts advertising or otherwise promoting blank tape and recording equipment.

A spot check of other major labels has turned up none with a similar clause, although several executives say they think the clause is a good idea. They point out, though, that monitoring would be difficult.

(Continued on page 58)

Springtime Hope? Bookers High On Concert Prospects

By ROMAN KOZAK

NEW YORK—The concert business is getting back to normal after a slower than usual January, and booking agents are predicting a lively spring and summer ahead.

The emergence of such new acts as Adam Ant, the Stray Cats, Men At Work, Culture Club and others who already have their own defined images and followings is expected to give the concert business a boost in the coming months, as is the return of many veteran names.

Among the acts going out are David Bowie, the Police, Styx, Rush, Neil Young, Eric Clapton, Bob Seger, Hall & Oates, Barry Manilow, Bette Midler, Billy Squier, Rick James, Tom Petty, Journey, Christopher Cross, Jefferson Starship and Rick Springfield.

As for the poor January performance, agents blame the usual post-Christmas business slowdown, the weak economy and a preference of

musicians to spend winter months in a studio rather than on the road. At one point, Billboard's Boxscore chart of concert grosses nationwide was reduced to listing only eight concerts in one week (Billboard, Jan. 22).

Agents point out, however, that

(Continued on page 35)

'Chitlin Circuit' Bites The Dust

By NELSON GEORGE

NEW YORK—The "chitlin circuit," that network of club and concert venues which supported black performers whether or not their music was fashionable, is now history in the South. The spiritual home of black music no longer offers a regu-

(Continued on page 47)



"ABC opened with the smash, 'The Look Of Love,' (76168) but it was the encore, 'Poison Arrow,' that stole the show." "Poison Arrow" (810 340-7) another show stopper from "The Lexicon Of Love," (SRM-1-4059) the debut Mercury album from ABC. Letter perfect new music. Marketed by PolyGram Records.

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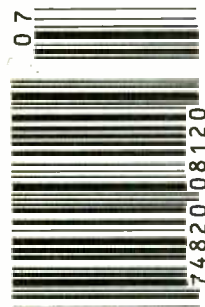
- Inside Billboard -

- **STATION PROMOTIONS** play a greater role than ever in today's ultra-competitive radio marketplace, attendees at Billboard's recent Radio Programming Convention were advised. This important topic and others are covered in concluding reports from the Pasadena event. Radio, pages 18-21.
- **PRODUCT SHIPMENTS** to record/tape distributors and retailers were slightly delayed last week by the independent truckers' strike. Overnight deliveries seemed most impacted. Page 3.
- **COUNTRY RADIO'S** audience is increasingly upscale. New research shows such listeners to be "younger, richer and in better jobs" than they were two years ago. Also documented: growing listening levels for country stations in the Northeast and the Pacific region. Radio, page 12.
- **VENDOR PRICE HIKES** on singles have been forcing retailers to brainstorm new ways of promoting and selling the configuration. Record Bar's three-for-\$5 program is one current example. Retailing, page 24.
- **RECORD BUYING HABITS** among MTV viewers are part of a new Nielsen survey of the video music channel's audience. MTV's strength in breaking new acts is noted. Page 4.
- **VIDEO SOFTWARE** retailing's equivalent of narrowcasting may just be the CED-only videodisk outlet operated by Cliff and Rosie Aaron in Westminster, Calif. Now the pair is planning a second such outlet. Retailing, page 12.



WHERE WERE YOU IN '74? "The Sting" became one of the all-time box office champs. Based on Scott Joplin's music, the soundtrack generated a GOLD SINGLE and a PLATINUM ALBUM. THE CON IS ON... AGAIN! From Universal Pictures, "THE STING II" opens nationwide Friday, February 18. More fun, more twists and turns, more Scott Joplin music—adapted, arranged and conducted by LALO SCHIFRIN. Soundtrack on MCA Records and Cassettes (MCA-6116).

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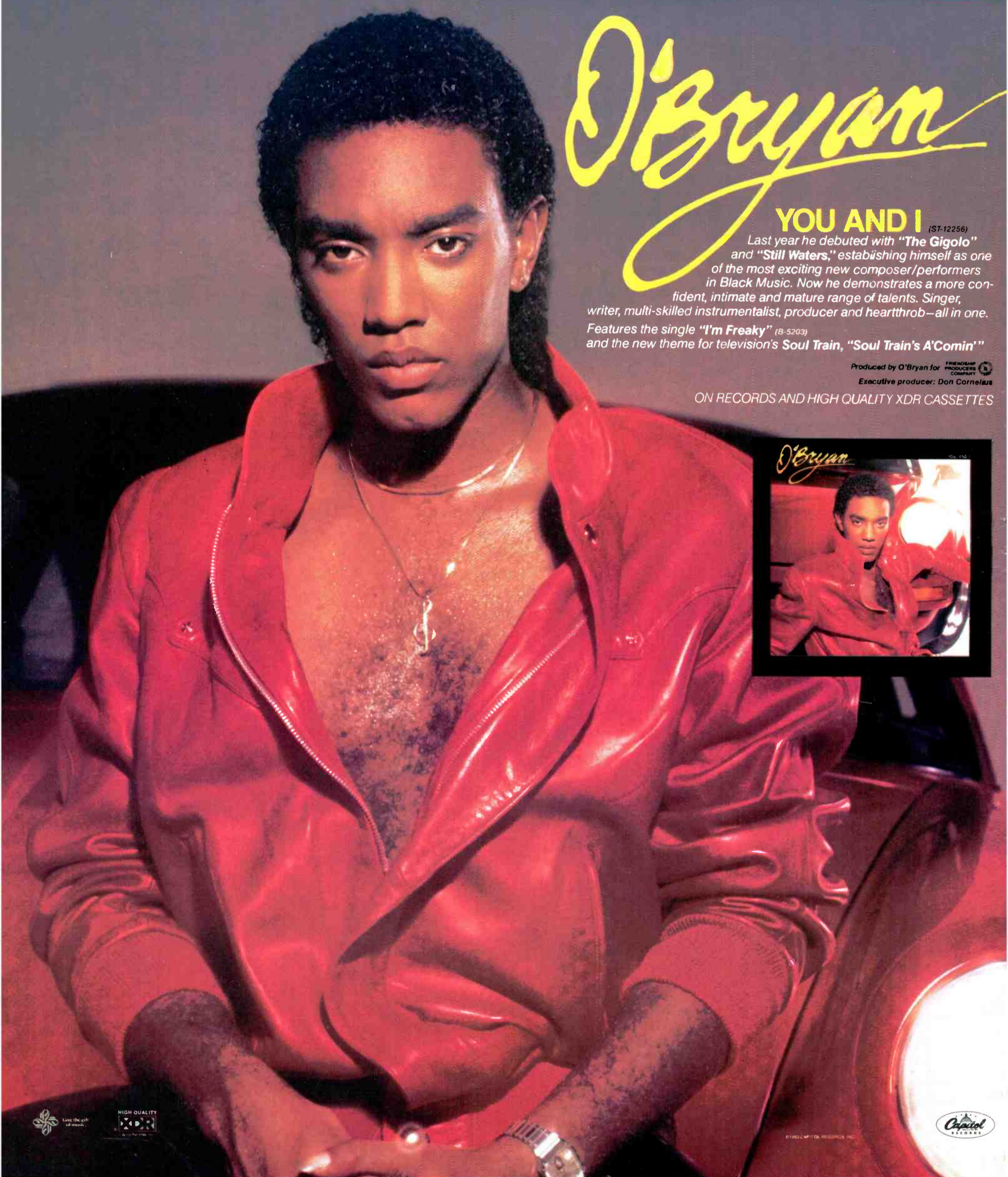


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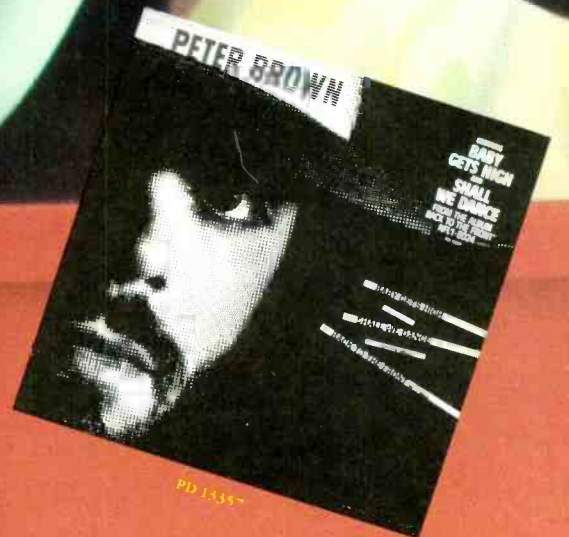
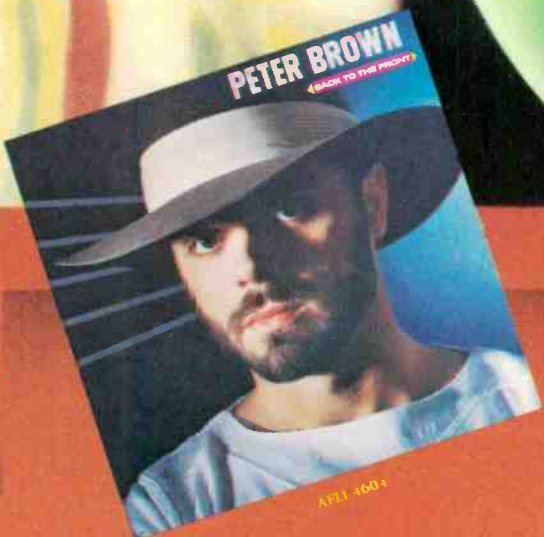
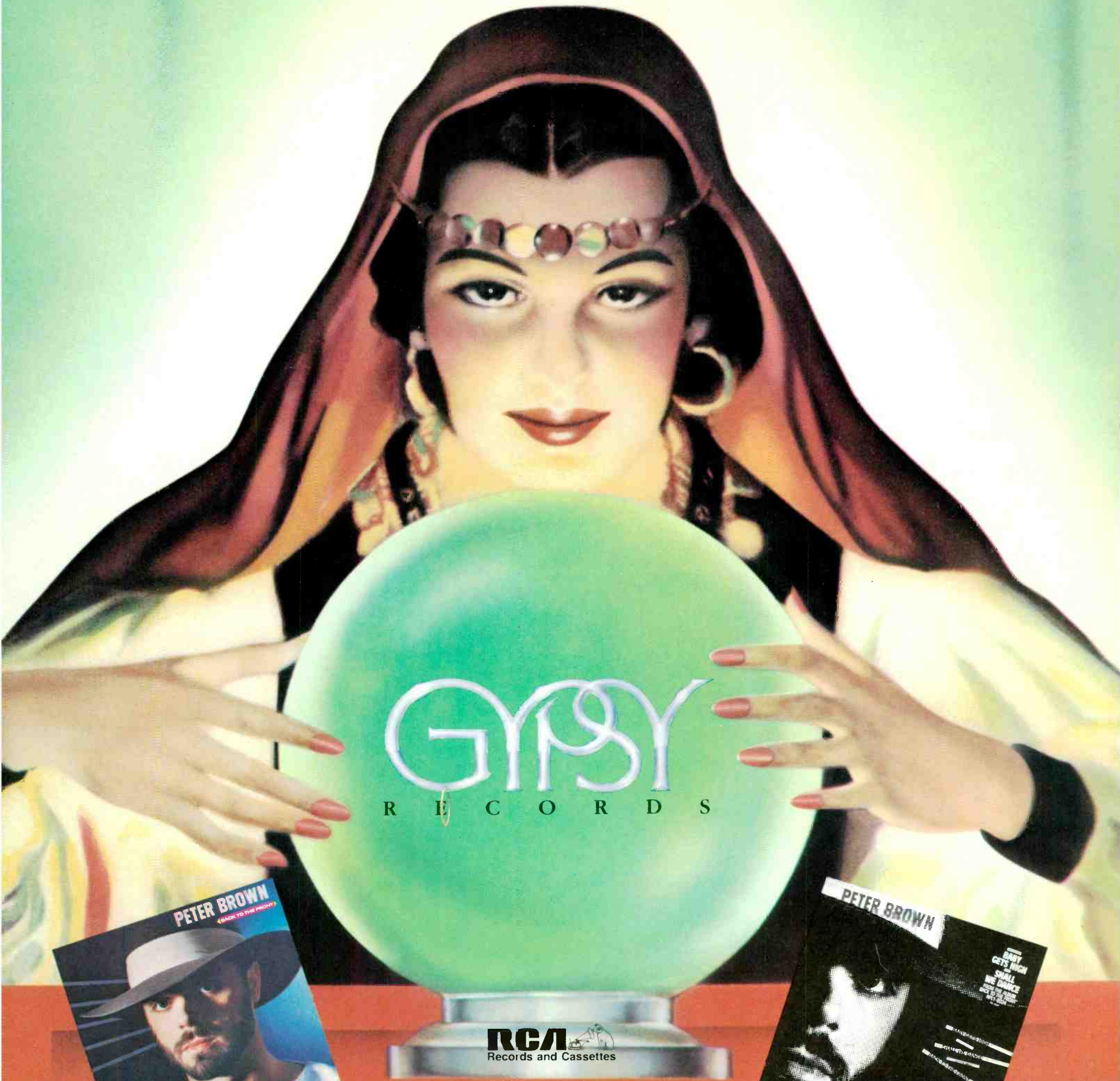
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SACEM Wins Fight Over Discos

French Court Upholds Copyright Society On Tariffs

By MICHAEL WAY

PARIS—French copyright society SACEM has won a legal battle over tariffs against a group of discotheques which challenged its payment rates and its right to represent foreign repertoire in France.

In a far-reaching judgment, the Paris High Court has ruled that SACEM did not abuse its dominant market situation in imposing a rate of 8.25% on all receipts on discos using SACEM-registered domestic and foreign repertoire. A group of some 50 disco owners (there are nearly 5,000 in France) had challenged SACEM in 1978 by refusing to sign an overall agreement on tariffs which the society had drawn up with the majority of disco operators. Some 6% of all SACEM income is derived from disco operations.

Acting under an association called SYNDIS (Chambre Syndicale Nationale de la Discotheque), the dissident discos, including the chic Paris Left Bank club Chez Castel, were

obliged to pay the top rate of 8.25% because of their refusal of the protocol which accorded other disco owners considerable SACEM tariff reductions.

It was this contract which the operators challenged through the lengthy court hearings. A written summation of the court's deliberations has now been made available.

The disco operators characterized the rate as "leonine" and questioned SACEM's "monopolistic" position in the French marketplace and what they described as "illicit" deals SACEM reached with foreign copyright societies to handle their repertoire in France. They argued that SACEM was abusing its out-front position by charging such a high rate.

The court agreed that it was one of the highest SACEM charges for users of its repertoire. At the same time, the court noted that foreign societies charged discos much lower tariffs than the French society.

Lawyers for SYNDIS, according to the court documents, pleaded that SACEM should apply the same rates for foreign repertoire, obviously the most-played music in French nightclubs, as that charged by foreign societies. They also accused SACEM of being "discriminatory" in drawing up a contract at 8.25% when the majority of French discos which had signed the protocol deal with SACEM were paying at a level of between 6% and 7%, in ex-

change for supplying the society with tax returns and other company documents for control purposes.

Jean Castel, owner of Chez Castel, says he now intends to appeal the court decision. He describes the ruling as "a disaster," maintaining that foreign copyright societies charge discos much less.

But answering the charges, SACEM maintained it had imposed the

(Continued on page 53)

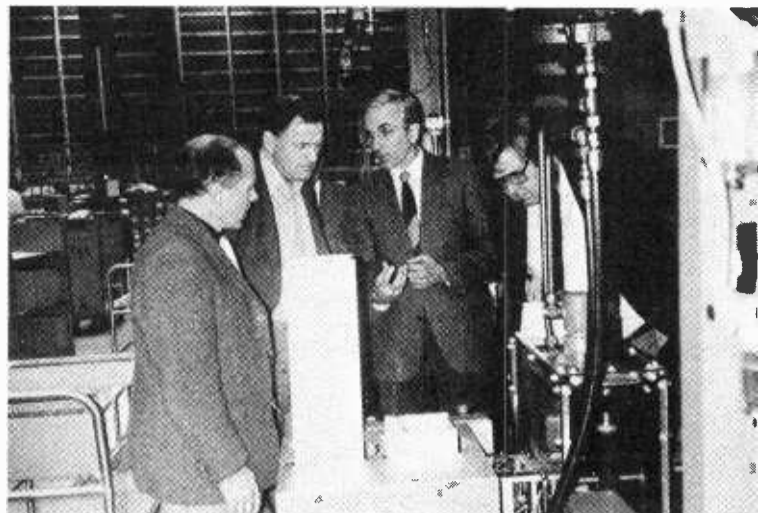
Finland Ratifies Rome Convention

By KARI HELOPALTIO

HELSINKI—Finland has finally ratified the Rome Convention of 1961, after some 22 years of debate, contemplation and going through every last detail involved. The full consequences of this development will become apparent later this year, when the agreements previously negotiated will be officially prepared and formally signed.

Yleisradio Ab will start paying compensatory fees on foreign records played on Finnish radio and television. Total take is estimated to be around \$1 million annually. Until now, the networks have not paid anything.

(Continued on page 53)



Billboard photo by Wolfgang Spahr

CD VISIT—On a visit to West Germany, Billboard's director of marketing and sales, Miles Killoch, and international editorial director, Mike Hennessey, were guests of the PolyGram Record Service operation in Hannover, where they were shown the new Compact Disc production facility. Examining part of the quality control equipment are, from left, Wolfgang Immelman, manager, group development; Hennessey; Dieter Soine, manager, PolyGram Record Service; and Killoch.

Plans Unveiled For New Worldwide Country Assn.

By TONY BYWORTH

CANNES—After four years in development, the plans of the International Country and Western Music Assn. (ICWMA) were revealed at MIDEM, where the idea of the organization was first conceived.

Primary aim of the non-profit group "is to develop the art form of country music worldwide," says president Sam Atchley. "This will be done by international awards, polled by fans in various countries, and the winning acts appearing at a gala festival, to be taped for television networking around the world."

At a well-attended press conference at MIDEM, Atchley said that the association was the brainchild, in 1979, of Nashville executives Peter Sullivan, Ralph Murphy and Mick Lloyd, who believed that, although American country music and its artists were well received outside

the U.S., there was no effective method of developing widespread international exposure.

Initial stages of planning came with the assurances that a number of European country music publications would support the awards by printing ballots and several television companies assured a financial return on such a gala event should it come to fruition. The basic format was eventually presented to foreign television executives at the 21st annual International Television Festival in Monte Carlo in February, 1981.

Location for the awards was finalized when Murphy met with Atchley and Robert Gallagher of the Music Exchange, a firm based in Fort Worth, Tex., and they agreed the city's Stockyards area was an ideal

(Continued on page 52)

CBS Enters Indian Market

NEW YORK—CBS Records International has extended its operations into India. The company is now operating there via a joint venture with Tata Industries, said to be India's largest industrial conglomerate.

CBS Gramophone Records & Tapes (India) is headed by Suresh Damley, managing director. Headquarters are in Bombay. Pressing and duplicating facilities are located in Aurangabad.

CBS has been seeking a "significant" presence in the Indian market for some time; the complexity of establishing a joint venture operation had hindered progress prior to this point.

African Trade Group Launched

Goal Is Greater Acceptance For Continent's Music

By PETER JONES

CANNES—The African Music Industry Assn. (AMIA), said to be the first "collective trade society in the continent," was launched at MIDEM this year. It's been set up to promote the appeal and acceptance of African music internationally.

Heading the group initially is Daniel Cuxac, president of Disco Stock International, based in Abidjan, Ivory Coast. He said here: "Despite the relatively few production facilities, Africa is one of the fastest growing record industry territories in the world. What we're seeking to do, through banding together, country by country, is work towards fully operational pressing plants, recording studios and video facilities—all in a matter of months, not years."

"Additionally, we have to work towards building links with the music industry worldwide. We've got to get away from the fragmented, disjointed industry that stretches across Africa right now."

One step, he said, is to organize an annual awards ceremony to "recognize outstanding achievements within the African music industry." He said AMIA would also sponsor galas for international diffusion "to

demonstrate the unique talent that is inherent in African music." The association has appointed Bel-Michele DeMille Associates in New York to handle public relations on its behalf.

Cuxac said that one basic problem

is the varied lifestyles and "mentalities" existing within Africa. Linguistic difficulties between the African and the European worlds are also a problem, he added. "In Ivory Coast, we have around 100 different styles of living, but the music is the same. Interpretation, say, in Senegal and elsewhere may be different, but that basic African music is the same."

"Traditionally, we'd beat on tomtoms and it was all a matter of rhythmic feelings. African music wasn't built on the do-re-mi formal style. Just on feelings. But now we have the technical musical knowledge to go with that, and that is why now is the time to seek international acceptance."

"Folklore music is very much linked to the ethnic society from which it comes. Now we have the mix of the old music with contemporary sounds from the U.S. and U.K. What we now export is a mixture of the two."

He continued: "We had to let our best players work initially on instinct, just to get things going. But remember that years ago nobody believed reggae music could be widely popular in the world marketplace. Now it is our firm belief that African

(Continued on page 52)

Cannes Clippings

Final Count:
Attendance Up
44% On '82

CANNES—Final attendance tally at the 17th MIDEM, according to commissaire general Bernard Chevry, was 7,238, up 44% on 1982, mainly through the revival of the classical section, which attracted 1,308. There was a total of 1,308 companies (110 classical), an increase of 20%, from 55 countries.

While the new Palais des Festivals has its admirers, there was wide criti-

(Continued on page 54)

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Vol. 95 No. 6

Commentary

Touring On Corporate Dollars

By DAVID SIEGEL

Given the sharply reduced budgets for promotion, publicity and touring, some artists, many record companies and most managers are failing to take advantage of outside money available to supplement currently available funds.

There are major corporations and companies actively trying to reach the same audience targeted by the record industry. Most of these corporations have limited means of reaching this audience. One of the easiest and most fruitful alternatives is a tie-in with the entertainment industry.

This may involve the complete underwriting of a project. Kool Cigarettes' involvement with jazz concerts across the country is one such project. The summer Dr Pepper festival in New York is another. In the classical field, the Bell System's "Orchestras On Tour," bringing live performances by great orchestras to the hinterlands, is a wonderful example of corporate use of the entertainment medium to reach a specific audience.

Most relationships, however, are not this extensive. More often the sponsoring company is willing to put up promotional dollars to reach a particular marketplace that is usually inaccessible to it through normal channels of advertising. They are not

'The need for exposure is greater than ever'

looking for a full endorsement of a project, but can provide the money that makes it possible for an artist to go on tour without the burden of having to do capacity business at each stop.

The Howard Johnson tour is a perfect example of this kind of arrangement. Olde English 800 Malt Liquor, a division of Pabst Brewing, was looking to break into the college market. Johnson was also looking to reach this market, but a full-blown tour was financially impractical. The arrangement between Olde English, A&M Records, the artist's management and the artist enabled Johnson to appear as a headliner at 12 colleges in the South.

Unfortunately, this kind of cooperation is rare. One of the major complaints corporations voice is that they are often asked for astronomical fees from artists' agents and managers for acts of less than superstar status.

Major corporations have many budget areas with discretionary dollars to spend to reach a particular marketplace. By taking a positive approach so that everyone gets something from a promotion, the entertainment industry can work productively with companies willing to pay for a participating interest.

The key is mutual benefit. Record companies are often so concerned with promoting a particular record that they overlook the opportunity to make a natural tie-in with a particular

product in a specific marketplace. If labels become more involved in this area of exploitation, they could put more of their acts on the road without bearing the full financial burden.

The record industry has the opportunity to be the marketing tool for other industries to the benefit of both.

Advertising budgets offer another way of tapping into the outside corporate market. All major companies have dollars committed to radio, tv and print advertising. It doesn't cost them anything to add an artist to a spot, either to support an event or as a featured performer.

Kentucky Fried Chicken recently won the CEBA Award for radio campaign of the year and product message for its campaign featuring Peabo Bryson, Gladys Knight and B.B. King. Smart labels will explore this area of exposure for their artists.

While I've been talking in terms of national companies and national promotion tie-ins, the fact is that similar outside opportunities are also available on a local level. Miller High Life's "Rags To Riches" campaign is a case of a national product working on a local level to gain access to the 18-34 demographic market.

In the days of good and plenty when sales kept rising, most record companies were able to underwrite expensive and even impractical tours without outside help. Artists and managers were sure that tour profits would keep on growing.

Then came the lean years. Acts that once filled major venues had trouble drawing in much smaller ones. Yet the need for exposure remained greater than ever.

There are many outside companies who are anxious to help in order to achieve their own sales objectives. All it takes is a determination to meet them halfway.

David Siegel is president of National Entertainment Group Inc., a New York multi-media entertainment/marketing organization.



Siegel: "Major companies are trying to reach the same audience targeted by the record industry."

Letters To The Editor

A One-Sided Argument

Recently I've read little of CBS' one-sided single and its impact on the marketplace for 45s. In my college-oriented store, these one-sided singles outsell conventional 45s by two to one.

I find that my retail price of 69 cents enables the 45 customer to buy additional titles, and at higher prices. Other labels should seriously consider adopting this bold pricing move. The one-sided single is one idea that makes sense for both the retailer and the consumer.

**Mark Cerny, President
Record Revolution
DeKalb, Ill.**

Radio: Better Than Ever

I disagree with everything Robert Morgan-Geweniger says in his Goodphone Commentary about the current state of American radio (Jan. 15). He claims that the industry, hoist by its own petard, is dying fast. He claims that radio has failed to evolve, to respond, to entertain. This, of course, is utter bilge.

How does Mr. Morgan-Geweniger respond to growth projections of 12% for 1983, to consistently expanding cumes during the last decade, to the rapid appreciation of radio properties which now sell for sums exponentially higher than those of 10 years ago? I submit the figures speak for themselves.

Mr. Morgan-Geweniger harkens back to the late '30s, '50s, and '60s when radio was really "good." I assure him that it's better than ever now, more streamlined, more exact, more vital, and that its talent is more diversified and intelligent than ever before.

Sitting in his snug little professor's chair in Wisconsin, he has obviously lost touch with the real world of radio. There is an old saying, "Those who can't do, teach," I, for one, resent gratuitous affronts to my

business by disgruntled "former DJs" who haven't bothered to do their homework.

**Jed Jackson
Transtar Network
Colorado Springs, Colo.**

Quelling A Fresh Voice

The irony in your Jan. 15 issue is too striking to let pass. Five pages before Robert Morgan-Geweniger urges radio stations to regain "the fresh exciting sound of a living, growing medium," "widen the playlist," and "get out into the streets," you report the demise of one of the few commercial stations that does all these things—WHFS in Bethesda, Md.

I do not know why it is being sold, but I do know that the change in format to all-news will make the Washington, D.C. radio scene, already one of the stalest, most reactionary in the country, even more so. WHFS has been just about the only place on the dial where you could still inhale some of pop music's mystery, power, history and, last but not least, fun.

**Scott Lambdin
Thurmont, Md.**

One Road To Classics

Radio overkill is a major contributing factor in killing off the record industry. When stations reduce their playlists, two things happen. They stifle creative growth and they kill sales.

A good example of overkill is the Hall & Oates song "Maneater." It's one of the best songs I've ever heard, but after three weeks of hearing it played to death on every station in the market I never want to hear it again—ever. I didn't even get a chance to buy it and I'm already tired of it.

Radio has become so repetitious and boring that I've even tuned in to our local classical station, and

enjoy hearing and exploring what to me is new and unexplored music.

Let's open radio up and capture the interest of the listener. Give new talent a chance, and "tease" the audience just enough with a song to get them to buy the album. Everyone in the music industry will be much happier then.

**Dick Whiteford
Vice president, entertainment
Aitemose Companies
King of Prussia, Pa.**

Public Service Abused

Again, as the New Year approached, a number of well-meaning radio announcers ran so-called public service promotions highlighting a staff member who "gets drunk" on the air to demonstrate the ease of becoming inebriated. This adventure is supposed to dissuade the listener from having one too many and then taking his life in his hands behind the wheel.

Isn't there a better way than getting a hopefully respected station staff member slurred and sloshed in front of the audience? More often than not the mood becomes more burlesque than informative.

All this in the spirit of public awareness? It stinks. The Institute on Alcohol Abuse, other national agencies, and countless local treatment centers do an excellent job of providing speakers to stations who request them.

No program director of substance would tolerate an announcer drunk on the air. What benefits can the listening audience possibly derive from such a charade? It may have been useful when first implemented, but too many have used and abused the practice, turning it into more of a circus sideshow than a public service.

**Bill O'Brian
Operations Manager, KRRT
Albany, Ore.**

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

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Action Near On RKO Stations FCC Prepares To Accept Applications For Licenses

By BILL HOLLAND

WASHINGTON—The FCC is expected shortly to issue an order opening the remaining 13 RKO General Inc. broadcast licenses to competing applicants. The commission had earlier held up challenges for the licenses while it considered RKO's qualification. The order is circulating inside the FCC, according to sources at the Commission, but has not yet been signed.

The action follows an August Court of Appeals ruling which ordered the FCC to accept competing applications for the stations. It found that the FCC had not "adequately accounted for an action destined to prolong by months and in some cases even years... RKO's immunity from competitive chal-

lenge."

At stake are the licenses for six AM stations, six FM stations and one tv station. The stations are WOR/WRKS New York; WRKO/WROR Boston; WGMS-AM-FM Washington, D.C.; WAXY Fort Lauderdale; WHBQ-AM-TV Memphis; WFYR Chicago; KRFC San Francisco, and KHJ/KRTH Los Angeles.

The new ruling is the outgrowth of a unanimous Commission ruling in January, 1980 refusing RKO a renewal of its Boston tv station's license because it found its parent company, General Tire & Rubber Co., guilty of improper behavior in its overseas dealings. The FCC also found that RKO had shown "an egregious lack of candor" throughout the hearings.

The licenses of several of the RKO stations involved expired more than a year ago, although the Commission has not yet put out a public notice for competing applicants. "We won't be accepting any applicants until the public order goes out," says Maureen Peritano of the FCC office of public affairs.

However, three of the companies that filed suit against the Commission will surely be among those who apply: New South Media Corp., Future Broadcasting and Gold Coast Broadcasting.

Estimates from the financial community put the value of the 13 stations near \$250 million. The most valuable properties are the Memphis tv station, WHBQ-TV, at nearly \$50 million; WOR New York, \$30 million; KHJ/KRTH Los Angeles, \$25 million; and WGMS-AM-FM Washington, D.C., at nearly \$20 million.

Study: Country Audience Moving Further Upscale

By DOUGLAS E. HALL

NEW YORK—"The stereotype of the country music fan—southern/western, older, blue-collar male—is dead. Country listeners are younger,

richer and living in 'non-country' regions of the U.S."

These are conclusions of a study conducted by Torbet Radio, a radio rep firm, which compares current statistics and listening habits to those in 1980. The study reveals that 15.2% of all adults listen to country music, second only to adult contemporary, and that these listeners are "not only younger and richer than they were two years ago, but they also have better jobs."

That country listeners are younger is demonstrated by the following demographic figures: 18- to 24-year-olds increased to 14.4% from 12.7%, 35-44 increased to 20.5% from 19.9%, while all demographics over 44 decreased in number. The study also finds that country income has increased, up 2% in the \$30,000 or more category and 2.9% in the \$20,000 to \$29,999 salary range. In addition, the number of managerial/professional positions that

(Continued on page 56)

Listeners Take Format Vote In Syracuse

They're taking requests in Syracuse. Not for songs, rather for formats, and the results are in, with WEZG-FM switching from beautiful music to AOR after conducting a poll of listener preferences.

It all started when WSYR Syracuse dropped the Burkhart/Abrams "SuperStars" format in favor of AC. WEZG management was considering picking it up, but wanted listener input. Rather than hire a research company, they opened the phone lines, did some outside advertising (including printing coupons in the local newspaper), and took votes.

The results were quite close, so WEZG-AM retains its Shulke format and WEZG-FM adopts "SuperStars," with former WSYR p.d. Bernie Kimball programming it.



MAGICAL SHOWCASE—Members of the group Magic celebrate after winning the finals of the WLBS-FM/Budweiser Showdown at the Roostertail in Detroit. Their winning song, "Theme For Paris," will be released as a single shortly. Shown above, from left, are Pervis Jackson of the Spinners; Magic members Yon Max-Aaron, Tim Harris, Kevin Johnson, Lenny Lucas, and Elreta Dodds; Frances Tinsley of WLBS-FM; and Ronald Nash of Anheuser-Busch Inc.

Vox Jox

Hallam Jumps To WKHK

By ROLLYE BORNSTEIN

After three weeks of deliberation, Dene Hallam has left the p.d. post at Mutual's WHN New York to program the competition, Viacom's WKHK. "It was a tough decision to make," notes Hallam. "WHN is probably the most respected country station in the nation, and I'm looking forward to making WKHK as respected or more. They've given me a very lucrative package including a contract and have promised me incredible support." It's interesting to note that WKHK is 106.7, the same frequency as W4 (WWW-FM) Detroit, which Hallam successfully programmed before joining WHN. "I believe in those things," Hallam says.

Word is that the consulting team of Sherwood-Hennes, who were brought in last December to evaluate the station, will no longer be associated with WHN, although station g.m. Brian Moors has no comment. As to a replacement for Hallam, Moors says, "Music director Pam Green is acting p.d., and it's

business as usual. I'll be evaluating all interested candidates that might have the qualifications." ... Meanwhile, back at WKHK, Mercedes Sandoval moves up from assistant promotion director to promotion and advertising director.

(Continued on page 17)



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.

WSM-FM Goes Country

NASHVILLE — WSM-FM here has switched its format from AC to country music, a step taken some years earlier by sister station WSM-AM, the Grand Ole Opry's home base. The change occurred Monday (31) and was the result, says general manager Tom Cassetty, of a "thorough review of external research, including the Arbitrons."

Now tagged "Nashville 95-FM" (in place of the former "SM95"), the station will do all its own music programming. Cassetty says the format shift will not result in any personnel changes.

Agenda Is Unveiled For Annual Country Seminar

• Continued from page 3

collections, women in radio and setting ad rates.

Primarily, though, the lectures and panel discussions will center on how-to rather than or what-should-be. Conference-goers are also expected to find themselves dealing with the findings of the recently released Torbet Radio report that country music listeners are younger, richer and more urban than thought formerly (story, this page).

Friday sessions and the speakers involved in them include:

"Agribusiness—Harvesting More Dollars And More Listeners"—Ed Shane, KTRH Houston; Ralph Seeley, Livestock And Business Advisory Service, Kansas City; Darrell Wells, KSO Des Moines; Russell Lamb, WOOD Oxford, Miss. (7:45-8:45 a.m.)

Welcoming remarks by Bob Kingsley, "American Country Countdown"; keynote address by Bob "Emperor" Hudson, air personality. (9-9:30 a.m.)

"Brainstorming—New Techniques Guaranteed To Produce Ideas"—Robert Schwarz, professor of general studies, Purdue University. (9:30-10:30 a.m.)

"Capitalizing On Major Events In Your Market"—Paul O'Brien, WUBE Cincinnati, and Jerry Schafer, KKBC Carson City, Nev., moderators; Cheryl Ballard, WSUN St. Petersburg, Fla.; Dave

Baldrige, Professional Rodeo Cowboys Assn.; Bob Tallman, host of "The Great American Cowboy Show" and rodeo announcer. (10:45-11:45 a.m.)

"The Court Room versus The Radio Room—How To Avoid Legal Hassles"—Bob McDonald, KOKE Austin; Larry Perry, publisher of "Perry's Broadcasting And The Law"; J. Tullios Wells, former FCC attorney and member of the San Antonio law firm of Manitzas, Harris & Padgett. (10:45-11:45 a.m.)

"Research—For Music, Marketing And Making Money"—Lon Helton, KHJ Los Angeles, moderator; Rob Balon, Rob Balon Associates; Carl Cramer, Cramer Communications; Jim Tice, WCOS Columbia, S.C. (11:45 a.m.-12:45 p.m.)

"AM Country Radio—It's Alive And Kickin'"—Mike Carta, WIL St. Louis, and Joel Raab, WHK Cleveland, moderators; Jack Armstrong, WCII Louisville; Rob Baxter, WMAV Springfield, Ill.; Gerry Cagle, KRFC San Francisco; Gary Havens, WIRE Indianapolis. (2-3 p.m.)

"FM Country—Is There Life After Three-In-A-Row?"—Beverlee Bleisch, KJYJ Des Moines, and Paul O'Brien, WUBE Cincinnati, moderators; Jon Coleman, president of Audience Analyst; Mike John, KCCY Pueblo, Colo.; Pat Martin, WBCS Milwaukee; Barry Mardit, WWWW Detroit. (3-4 p.m.)

"Small Markets Billing Big Bucks"—Lee Masters, WAVG Louisville, moderator; Jack Bell, KDET/KLCR Center, Tex.; Dave Shepherd, KRES Moberly, Mo.; Larry Steckline, KWLS Pratt, Kan. (3-4 p.m.)

"Marketizing—The Key To Increased Sales

Revenues"—Jerdan Bullard, WZZK Birmingham, Ala., moderator; Gary Drenik, Radio Advertising Bureau; Susan Smith, The Sealy Co. (4-5 p.m.)

"Advertising And The Syndicated Music Services"—Cat Sloan, KFMR Stockton, Calif., moderator; Don Bell, WSOC Charlotte, N.C.; Susan Carson, KFMR Stockton, Calif.; Mark Ediger, KJCK Junction City, Kan.; Jeff Frank, WXXW Allentown, Pa.; Jeff Harvey, KHWK Kennewick, Wash. (4-5 p.m.)

"Rep Rap—A Discussion With Several Leading National Rep Firms"—Jerdan Bullard, WZZK Birmingham, Ala., and Bob McDonald, KOKE Austin, moderators; John Boden, Blair Radio; Bill Burton, Eastman Radio; George Pine, McGavren Guild, Lou Faust, Selcom; Peter Moore, Torbet Radio; Ken Swetz, Katz Radio. (5-6 p.m.)

"Making Your Own Music—The Hot Country Hits"—Joel Raab, WHK Cleveland, moderator; Jimmy Bowen, Warner Bros. Records; Tom Collins, Tom Collins Music; Jim Ed Norman, Hin-Jen Productions. (5-6 p.m.)

"The Radio Programming Doctors—Diagnosing And Treating Your Station's Ills"—Ron Norwood, KMPS Seattle, moderator; Craig Applequist, CBS Records; Bill Bradley, KLZ Denver; Mike Carta, WIL St. Louis; Bob Cole, WPKX Washington, D.C.; Betty Gibson, Nationwide Sound; John Lund, Lund Consultants; Joel Raab, WHK Cleveland; Rip Ridgeway, Arbitron. (Sub-topics: "How Records Are Added," 8 p.m.; "How Many Records Should Be Played," 8:30; "How To Really Read Rating Books," 9; "How To Design An Effective Contest," 9:30; "How To Pro-

duce Great Spots," 10; "How To Develop Your Broadcast Career," 10:30; "How Programmers Can Pay For Themselves," 11; general questions and answers, 11:30.)

"The Radio Sales Doctors—Prescriptions For Increased Revenues"—Bob Backman, KWEN Tulsa, Jerdan Bullard, WZZK Birmingham, Ala., and Bob McDonald, KOKE Austin, moderators; Susan Dingethal, Arbitron; Ken Swetz, Katz Radio; Ed O'Conner, WZZK Birmingham, Ala.; Skip Stow, KEBC Oklahoma City; Steve Hicks, KIXX Dallas; Erica Farber, McGavren Guild; Bill Paddock and Jim Ross, KWEN Tulsa; Ken Feranow, KYNN Omaha; J. Tullios Wells, attorney. (Sub-topics: "Selling Country Radio With And Without Ratings," 8 p.m.; "Finding, Training And Paying Salespeople," 8:30; "Setting And Achieving Sales Goals," 9; "How To Develop A Sales Campaign For A Client," 9:30; "Credit And Collections," 10; general questions and answers, 10:30.)

Saturday sessions and participants are: "So You Want To Own A Radio Station"—Jim Ray, KOKE Austin, moderator; John Barger, WOAI/KAJA San Antonio; Steve Hicks, KIXX Dallas; Rusty Reynolds, KYKX Longview, Tex.; Jay Bowles, Blackburn & Co. (8-9 a.m.)

Keynote address—Chuck Blore, Chuck Blore & Don Richman Inc. (9-10 a.m.)

"The Winning Management Team"—Jim Ray, KOKE Austin, moderator; Dick Ferguson, president of Katz Broadcasting, and Yvonne M. Grewe, TEAM Associates. (10-11 a.m.)

"Ratings—The Good, The Bad And The Reality Of Dealing With Both"—Charlie Cook, KLAC Los

Angeles, moderator; Jhan Hiber, Hiber & Hart, and another speaker to be announced. (11:15-12:15 p.m.)

"Women In Radio—A New Image For The '80s"—Janet Fort, WSM Nashville, moderator; Beverlee Bleisch, KJYJ Des Moines; Joyce Campbell, WXBW Milton, Fla.; Bob Meyers, WSM. (1:30-2:30 p.m.)

"Engineering (In English) For Programmers—Technical Tips To Make Your Station Better"—Lon Helton, KHJ Los Angeles, moderator; Watt Hairston, WSIX Nashville; Eric Small, Modulation Sciences. (1:30-2:30 p.m.)

"Rates Today For A Better Tomorrow—Structuring Your Rate Card To Maximize Sales"—Bob Backman, KWEN Tulsa, moderator; Charles Colombo, Christal Co.; George C. Joachim, WMNR Marion, Ohio. (2:30-3:30 p.m.)

"The Great Debate—Tight versus Loose Playlists"—Charlie Cook, KLAC Los Angeles, moderator; Dene Hallam, WKHK New York; Lon Helton, KHJ Los Angeles; Mike Oatman, KFDI Wichita, Kan.; Dan O'Toole, Capital Broadcasting Corp. (2:30-3:30 p.m.)

"Strategic Image Marketing For Your Station—What To Do When Great Programming Is Not Enough"—Lee Masters, WAVG Louisville, moderator; John Lund, Lund Consultants; Dale Pon, Dale Pon & Partners. (3:30-4:30 p.m.)

The event will get underway officially with a cocktail party for artists and attendees Thursday at 7:30 p.m., and will conclude Saturday with the New Faces Show and banquet at 8 p.m. Exhibitor suites will be open periodically throughout the meeting.

New On The Charts

THE WEATHER GIRLS

"It's Raining Men"—★

Martha Wash and Izora Armstead cemented their reputation as "singer's singers" long before they recorded "It's Raining Men" for the "Paul Jabara And Friends" LP on Columbia. As the Two Tons, they were recognized for their work with Sylvester in the late 1970s, and as a vocal duo with two albums to their credit, including a self-titled album that featured the dance classics "Just Us" and "I Got The Feeling."

Jabara contracted the duo to sing "It's Raining Men" last year, and Wash, whose earliest musical influences were Clara Ward and Mahalia Jackson, says the duo nailed



the vocal track down in a matter of hours.

"Yes, we've survived the disco era, but it was always dance music, anyway," she notes. "The beat has changed some, as have the tempo of the bass and drums, but the clubs are still rocking away." Still, she admits that "it's nice to make new fans."

For more information, contact Frank Armstead or Douglas Kibble, P.O. Box 11524, San Francisco, Calif. 94104; (415) 469-0467.

Balon Adds Clients

AUSTIN—Research consultants Robert E. Balon & Associates have signed KTSA/KTFM San Antonio, WMC Memphis and WHAS/WAMZ Louisville as clients.

CARROLL TO CONSULT XTRA-FM

KROQ Format Hitting Tijuana

By THOMAS K. ARNOLD

SAN DIEGO—If Rick Carroll's adventurous rock format could succeed at KROQ Pasadena with a lot of things going against it—poor signal, no promotion budget, trouble with the FCC—how will it do in this market with a strong signal from nearby Tijuana and a major promotional effort?

That's a question consultant Carroll is posing these days. "I'm really excited about working with 91-X (XTRA-FM), because all of the other stations (which have been consulted with Carroll's format) have been in trouble either financially or in the ratings. That's not the case here. This station will be a model to see how the KROQ format can succeed with big promotion dollars, a fantastic signal and a great promotion department."

Carroll, in his consulting role, has

been overseeing the shift of the station from a traditional AOR format to the new music orientation. General manager John Lynch called Carroll in after XTRA finished third in a local AOR field of three. "We did extensive focus panel research late this summer all around the country, and it really told us one thing: people had gotten tired of the sameness of AOR radio," Lynch says. "Over the years, KGB-FM, KPRI-FM (the other two local AORs) and our station had begun sounding an awful lot alike."

"There was a period for AOR when everyone wanted to play safe music, and that was it. But this has prohibited new music from coming on the scene—and people have finally gotten tired of that safe sound and the overall sameness of radio. What we picked up in our research was that they wanted something new, and that it's time for some creativity again."

Lynch's sentiments come as somewhat of a surprise to local radio observers, since 91X has traditionally maintained the tightest playlist of all the local rockers—even going so far as to dub its format "AOH," for album-oriented hits. But the g.m. says research in past months indicated a sudden about-face on the part of the public—so abrupt that the change was instituted right away "because if we would have procrastinated, another station undoubtedly would have jumped on it, and I didn't want that to happen."

Rick Carroll says he is confident the new format will succeed in San Diego because of KROQ's strong showing in Orange County, which is within the broadcasting range of virtually all Los Angeles radio stations. "According to the latest Arbitron, KROQ came in with a 5.8 in Orange County, beating out both KLOS and KMET, just like it did in Los Angeles," Carroll says.

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 "Mr. Roboto," Styx, A&M	39%	40%	KUBE-FM, WGCL-FM, WCAU-FM, WZGC-FM, KMGK-FM, WBEN-FM
2 "Separate Ways," Journey, Columbia	16%	56%	WCAU-FM, WIFI-FM, WGH-AM, WHYI-FM, WDCG-FM, WSKZ-FM
3 "One On One," Daryl Hall & John Oates, RCA	16%	80%	KFI-AM, KIMN-AM, WXKX-FM, WKBW-AM, WRQX-FM, WCAU-FM
4 "I've Got A Rock'n'Roll Heart," Eric Clapton, Warner Bros./Duck	15%	64%	WZGC-FM, WCAU-FM, KFI-AM, KIQQ-FM, KDWB-AM, WHYW-FM
5 "So Close," Diana Ross, RCA	15%	25%	WKBW-AM, KRTH-FM, KIQQ-FM, WBZZ-FM, KFMB-FM, KCNR-FM
BLACK			
1 "She's Older Now," Betty Waite, Epic	31%	35%	KGFJ-AM, WCIN-AM, WLOK-AM, KOKA-AM, WTLC-FM, WNHC-AM
2 "Got To Find My Way Back To You," Tavares, RCA	27%	41%	WCIN-AM, KOKA-AM, WTLC-FM, WNJR-AM, WDIA-AM, WEAS-AM
3 "I Just Gotta Have You," Kashif, Arista	24%	28%	KGFJ-AM, XHRM-FM, KAPE-AM, WGCI-FM, WNHC-AM, WVEE-FM
4 "Try Again," Champagne, Columbia	24%	24%	WWIN-AM, WNHC-AM, KOKA-AM, WCIN-AM, WRKS-FM, WVEE-FM
5 "Come Give Your Love To Me," Janet Jackson, A&M	23%	49%	WJMO-AM, WVKO-AM, WNJR-AM, WRKS-FM, WHRK-FM, WJAX-FM
COUNTRY			
1 "Dixieland Delight," Alabama, RCA	86%	86%	KLAC-AM, KMPS-AM, WHK-AM, KIKK-AM, WMAQ-AM, WPLO-AM
2 "Amarillo By Morning," George Strait, MCA	50%	52%	KMPS-AM, KKYX-AM, WMC-AM, KVEG-AM, WXCL-AM, WSLC-AM
3 "Sounds Like Love," Johnny Lee, Warner Bros. Nashville	31%	77%	KYGO-FM, WDGY-AM, WSOC-FM, KCBQ-AM, KYNN-AM, WWVA-AM
4 "Whatever Happened To Old Fashioned Love," B.J. Thomas, Cleveland International	27%	30%	KMPS-AM, KGA-AM, WMAQ-AM, WXCL-AM, WPLO-AM, WSLC-AM
5 "Almost Called Her Baby By Mistake," Larry Gatlin & the Gatlin Brothers Band, Columbia	22%	71%	KKKK-AM, WDGY-AM, KSOP-AM, WAMZ-FM, KVOO-AM, WHOO-AM
ADULT CONTEMPORARY			
1 "I've Got A Rock'n'Roll Heart," Eric Clapton, Warner Bros./Duck	26%	26%	KEX-AM, WTMJ-AM, WYEN-FM, KNBR-AM, KRNT-AM, WAIA-AM
2 "One On One," Daryl Hall & John Oates, RCA	23%	53%	KPPL-FM, WFYR-FM, KHTR-AM, KMBZ-AM, WROR-FM, WSB-AM
3 "Make Love Stay," Dan Fogelberg, Epic	19%	53%	KPPL-FM, WFYR-FM, WASH-FM, KNBR-AM, KOMO-AM, KRNT-AM
4 "We've Got Tonight," Kenny Rogers & Sheena Easton, Liberty	16%	86%	KHOW-AM, KPPL-FM, WOMC-FM, KLTE-FM, KHTR-AM, WBAL-AM
5 "Allentown," Billy Joel, Columbia	14%	53%	WROR-FM, KMBZ-AM, WMAZ-AM, WRVR-FM, WASH-FM, WATR-FM

COCAINE

What is the real cost?

If you use Cocaine, ask yourself these questions:

1. Are you using more now than you were 6 months ago?
2. Have you ever tried to quit, only to begin using again?
3. Do you think you use too much?
4. Has anyone ever told you that they are concerned about your use?
5. Do you prefer to use alone?
6. Have you gotten into financial or legal difficulties because of your use?
7. Do you limit your use to prove to yourself and others you don't have a problem?
8. Has Cocaine become your best "friend"?

If you have answered yes to any of these questions, Cocaine may be costing you more than you can afford.

Cocaine abuse can cost the loss of family, friends, career, financial security, reputation, health, even life.

HELP IS AVAILABLE.

At Beverly Glen Hospital we understand your problem and have a specialized program for people who are experiencing difficulties with Cocaine.

If you or someone you care about needs help, call and talk it over with one of our counselors.

YOU DON'T HAVE TO PAY THE HIGH COST OF COCAINE

...CALL US TODAY (213) 277-5111

BGH Beverly Glen Hospital

10360 West Pico Boulevard • Los Angeles, CA 90064

Billboard

Playlist Prime Movers

Singles Radio Action

Playlist Top Add Ons

Breakouts

Based on station playlists through Tuesday (2/1/83)

PRIME MOVERS-NATIONAL

- BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon (Capitol)
- STRAY CATS—Stray Cat Strut (EMI-America)
- CULTURE CLUB—Do You Really Want To Hurt Me (Virgin/Epic)

★ **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.

TOP ADD ONS -NATIONAL

- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart (Warner Brothers/Duck)
- JOURNEY—Separate Ways (Columbia)
- DARYL HALL AND JOHN OATES—One On One (RCA)

BREAKOUTS-NATIONAL

- STYX—Mr. Roboto (A&M)
- DAN FOGELBERG—Make Love Stay (Full Moon/Epic)
- STEPHEN BISHOP—It Might Be You (Warner Bros.)

Pacific Southwest Region

★ PRIME MOVERS

- CULTURE CLUB—Do You Really Want To Hurt Me (Virgin/Epic)
- MUSICAL YOUTH—Pass The Dutchie (MCA)
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I (Elektra)

● TOP ADD ONS

- DARYL HALL AND JOHN OATES—One On One (RCA)
- JOURNEY—Separate Ways (Columbia)
- DIANA ROSS—So Close (RCA)

●● BREAKOUTS

- STYX—Mr. Roboto (A&M)
- DAN FOGELBERG—Make Love Stay (Full Moon/Epic)

KKXX-FM—Bakersfield

- ★ KISS—I Love It Loud 10-5
- ★ MEN AT WORK—Be Good Johnny 11-8
- ★ THE PRETENDERS—Back On The Chain Gang 14-10
- ★ JOE JACKSON—Billie Jean 15-12
- ★ LIONEL RICHIE—You Are 17-14
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me
- MICHAEL JACKSON—Billie Jean B
- JOURNEY—Separate Ways A
- PRINCE—1999 A
- STYX—Mr. Roboto A
- JUICE NEWTON—Heart Of The Night X
- SUPERTRAMP—My Kind Of Lady X
- DARYL HALL AND JOHN OATES—One On One X
- MICHAEL JACKSON—Beat It X
- THE GREG KINN BAND—Jeopardy
- JOE JACKSON—Billie Jean
- JEFFERSON STARSHIP—Winds Of Change A
- DON HENLEY—I Can't Stand Still X
- SUPERTRAMP—My Kind Of Lady X
- JOURNEY—Separate Ways X
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart X
- MUSICAL YOUTH—Pass The Dutchie X
- OLIVIA NEWTON-JOHN—Tied Up X
- RANDY NEWMAN AND PAUL SIMON—The Blues X

KIMN-AM—Denver

- ★ MEN AT WORK—Down Under 1-1
- ★ TOTO—Africa 2-2
- ★ KENNY LOGGINS—Heart To Heart 5-3
- ★ MARVIN GAYE—Sexual Healing 6-4
- ★ BILLY JOEL—Allentown 10-5
- DARYL HALL AND JOHN OATES—One On One
- THE GREG KINN BAND—Jeopardy
- MICHAEL JACKSON—Billie Jean
- JOE JACKSON—Billie Jean
- JEFFERSON STARSHIP—Winds Of Change A
- DON HENLEY—I Can't Stand Still X
- SUPERTRAMP—My Kind Of Lady X
- JOURNEY—Separate Ways X
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart X
- MUSICAL YOUTH—Pass The Dutchie X
- OLIVIA NEWTON-JOHN—Tied Up X
- RANDY NEWMAN AND PAUL SIMON—The Blues X

KOQX-FM—Denver

- ★ THE PRETENDERS—Back On The Chain Gang B
- SUPERTRAMP—My Kind Of Lady B
- DON HENLEY—I Can't Stand Still B
- JOURNEY—Separate Ways A
- FRIDA—I Know There's Something Going On A
- NEIL DIAMOND—I'm Alive A
- DEXYS MIDNIGHT RUNNERS—Come On Eileen A
- STYX—Mr. Roboto A
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart X
- GOLDEN EARRING—Twilight Zone X
- RANDY NEWMAN AND PAUL SIMON—The Blues X
- STEEL BREEZE—Dreamin' Is Easy X
- NEIL YOUNG—Little Thing Called Love X
- THE GREG KINN BAND—Jeopardy X

KLUC-FM—Las Vegas

- ★ BILLY JOEL—Allentown 1-1
- ★ KENNY LOGGINS—Heart To Heart 5-3
- ★ MOVING PICTURES—What About Me 6-4
- ★ STRAY CATS—Stray Cat Strut 9-6
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 12-8
- THE PRETENDERS—Back On The Chain Gang
- STYX—Mr. Roboto
- JOURNEY—Separate Ways B
- DAN FOGELBERG—Make Love Stay B
- CULTURE CLUB—Do You Really Want To Hurt Me A
- THE GREG KINN BAND—Jeopardy A
- DARYL HALL AND JOHN OATES—One On One X

KFI-AM—Los Angeles

- ★ CULTURE CLUB—Do You Really Want To Hurt Me 16-7
- ★ LINDA RONSTADT—I Knew You When 19-18
- ★ STRAY CATS—Stray Cat Strut 20-13
- ★ LIONEL RICHIE—You Are 24-14
- ★ MICHAEL JACKSON—Billie Jean 27-16
- ★ DARYL HALL AND JOHN OATES—One On One B

● TOP ADD ONS

- EARTH, WIND AND FIRE—Fall In Love With Me B
- THOMPSON TWINS—Lies B
- JOURNEY—Separate Ways B
- STEEL BREEZE—Dreamin' Is Easy B
- DAN FOGELBERG—Make Love Stay A
- THE GREG KINN BAND—Jeopardy A
- PAT BENATAR—Little Too Late A
- DIANA ROSS—So Close A
- STYX—Mr. Roboto A
- ROBERT JOHN—Bread And Butter A
- VANDENBERG—Burning Heart X
- EVELYN KING—Betcha She Don't Love You X
- NIGHT RANGER—Don't Tell Me You Love Me X
- FRIDA—I Know There's Something Going On X
- THE JOHN HALL BAND—Love Me Again X
- NEIL YOUNG—Little Thing Called Love X
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart X
- SAGA—On The Loose X
- RANDY NEWMAN AND PAUL SIMON—The Blues X
- MISSING PERSONS—Windows X
- JEFFERSON STARSHIP—Winds Of Change X

KIQQ-FM—Los Angeles

- EVELYN KING—Betcha She Don't Love You B
- NEIL YOUNG—Little Thing Called Love B
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart A
- RIC OCASEK—Something To Grab For A
- DIANA ROSS—So Close A
- DAN FOGELBERG—Make Love Stay A
- STEPHEN BISHOP—It Might Be You A
- EDDIE MONEE—Take A Little Bit A
- MARTY BALIN—What Love Is A
- FELONY—The Fanatic A
- RACHEL SWEET—Voo Doo X
- CATHOLIC GIRLS—Boys Can Cry X
- DONALD FAGEN—New Frontier X
- SUPERTRAMP—My Kind Of Lady X
- ROBERT JOHN—Bread And Butter X
- MELLE MEL AND DUKE BOOTIE—The Message 2-Survival X
- A.T.F.—Der Kommissar X
- HIGH INERGY—He's A Pretender X
- BERLIN—Metro X
- JANET JACKSON—Come Give Your Love To Me X

KRLA-AM—Los Angeles

- ★ MUSICAL YOUTH—Pass The Dutchie 2-2
- ★ THE PRETENDERS—Back On The Chain Gang 3-3
- ★ STRAY CATS—Stray Cat Strut 5-4
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 13-9
- MICHAEL JACKSON—Billie Jean 29-10
- KENNY LOGGINS—Heart To Heart 29-10
- DEBARGE—I Like It B
- BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 29-10
- DARYL HALL AND JOHN OATES—One On One X
- ABC—Poison Arrow X
- CHRISTOPHER CROSS—All Right X
- BILLY JOEL—Allentown X
- EARTH, WIND & FIRE—Fall In Love With Me X
- SAGA—On The Loose X

KRTH-FM—Los Angeles

- ★ MUSICAL YOUTH—Pass The Dutchie 7-4
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 8-6
- ★ RAY PARKER JR.—Bad Boys 14-10
- ★ EVELYN KING—Betcha She Don't Love You 16-12
- ★ KENNY LOGGINS—Heart To Heart 16-12
- DURAN DURAN—Hungry Like The Wolf 25-18
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart
- JOURNEY—Separate Ways A
- FRIDA—I Know There's Something Going On A
- NEIL DIAMOND—I'm Alive A
- DEXYS MIDNIGHT RUNNERS—Come On Eileen A
- STYX—Mr. Roboto A
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart X
- GOLDEN EARRING—Twilight Zone X
- RANDY NEWMAN AND PAUL SIMON—The Blues X
- STEEL BREEZE—Dreamin' Is Easy X
- NEIL YOUNG—Little Thing Called Love X
- THE GREG KINN BAND—Jeopardy X

KOPA-FM—Phoenix

- ★ LIONEL RICHIE—You Are 16-13
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 17-14
- ★ JUICE NEWTON—Heart Of The Night 18-15
- ★ CHRISTOPHER CROSS—All Right 22-18
- ★ DARYL HALL AND JOHN OATES—One On One 24-20
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart
- KENNY LOGGINS—Heart To Heart
- TONIGHT B
- THE PRETENDERS—Back On The Chain Gang 13-9
- LIONEL RICHIE—You Are 14-11
- STRAY CATS—Stray Cat Strut 37-22
- MELISSA MANCHESTER—Nice Girls
- DAN FOGELBERG—Make Love Stay
- ADAM ANT—Goody Two Shoes B
- DURAN DURAN—Hungry Like The Wolf A
- STYX—Mr. Roboto A
- THE COMMODORES—Reach High A
- MARVIN GAYE—Till Tomorrow A
- JONI MITCHELL—Underneath The Streetlight A

KCPX-FM—Salt Lake City

- ★ GARY WALDRON—MD
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 10-6
- ★ CHRISTOPHER CROSS—All Right 19-10
- ★ KENNY LOGGINS—Heart To Heart 19-10
- ★ MICHAEL JACKSON—Billie Jean 38-24
- DON HENLEY—I Can't Stand Still
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart
- DARYL HALL AND JOHN OATES—One On One B
- DEXYS MIDNIGHT RUNNERS—Come On Eileen B
- BILLY SQUIER—She's A Runner B
- MELISSA MANCHESTER—Nice Girls B
- DIANA ROSS—So Close B
- NEIL DIAMOND—I'm Alive A
- RIC OCASEK—Something To Grab For A
- THOMAS DOLBY—She Blinded Me With Science A
- MARTY BALIN—What Love Is A
- OXO—Whirly Girl A
- CHILLWACK—Secret Information A
- UNIPOP—What If (I Said I Love You) X
- ROBERT JOHN—Bread And Butter X
- WALL OF VOODOO—Mexican Radio X
- MADLEEN KANE—Playing For Time X

KRSP-AM—Salt Lake City

- ★ STRAY CATS—Stray Cat Strut 7-3
- ★ DURAN DURAN—Hungry Like The Wolf 28-22
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 16-9
- ★ MUSICAL YOUTH—Pass The Dutchie 20-14
- ★ MICHAEL JACKSON—Billie Jean 20-14
- THE PRETENDERS—Back On The Chain Gang
- STYX—Mr. Roboto
- DARYL HALL AND JOHN OATES—One On One B
- JOE JACKSON—Breaking Us In Two B
- JOURNEY—Separate Ways B
- SUPERTRAMP—My Kind Of Lady B
- NEIL DIAMOND—I'm Alive A
- DON HENLEY—I Can't Stand Still A
- STEEL BREEZE—Dreamin' Is Easy X
- DEXYS MIDNIGHT RUNNERS—Come On Eileen X
- MEN AT WORK—Down Under X

KFMB-FM (B100)—San Diego

- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 8-4
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 7-5
- ★ LIONEL RICHIE—You Are 10-6
- ★ MICHAEL JACKSON—Billie Jean 18-9
- ★ KENNY LOGGINS—Heart To Heart 18-9
- RACHEL SWEET—Voo Doo X
- NEIL DIAMOND—I'm Alive B
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart A
- MELISSA MANCHESTER—Nice Girls A
- JOE JACKSON—Breaking Us In Two X
- SUPERTRAMP—My Kind Of Lady X

XTRA-AM—San Diego

- ★ MUSICAL YOUTH—Pass The Dutchie 4-2
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 7-4
- ★ THE PRETENDERS—Back On The Chain Gang 14-8
- ★ DURAN DURAN—Hungry Like The Wolf 18-9
- ★ MEN AT WORK—Down Under 21-12
- STYX—Mr. Roboto
- ABC—Poison Arrow
- DARYL HALL AND JOHN OATES—One On One B
- JOURNEY—Separate Ways B
- DON HENLEY—I Can't Stand Still B
- STEEL BREEZE—Dreamin' Is Easy B
- THOMPSON TWINS—Lies A
- JEFFERSON STARSHIP—Winds Of Change A
- DIANA ROSS—So Close X
- DEXYS MIDNIGHT RUNNERS—Come On Eileen X
- SAGA—On The Loose X
- RANDY NEWMAN AND PAUL SIMON—The Blues X
- FRIDA—I Know There's Something Going On X

KRQQ-FM—Tucson

- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 2-1
- ★ THE PRETENDERS—Back On The Chain Gang 3-2
- ★ STREET PAINA—Screwed Again 4-3
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 15-11
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 20-14
- DONNA SUMMER—The Woman In Me
- DON HENLEY—I Can't Stand Still
- CHRISTOPHER CROSS—All Right B
- JOE JACKSON—Breaking Us In Two B
- THE FLIRTS—Jukebox X
- CROSBY, STILLS AND NASH—Too Much Love To Hide X

KTKT-AM—Tucson

- ★ CHRISTOPHER CROSS—All Right 16-10
- ★ NEIL DIAMOND—I'm Alive 19-15
- ★ KENNY LOGGINS—Heart To Heart 19-15
- ★ SUPERTRAMP—My Kind Of Lady 20-18
- ★ BILLY JOEL—Allentown 28-22
- ★ STRAY CATS—Stray Cat Strut
- DONNA SUMMER—The Woman In Me
- K.C. AND THE SUNSHINE BAND—Don't Run A
- POCO—Shoot For The Moon A

BREAKOUTS

- STYX—Mr. Roboto (A&M)

KRLC-AM—Lewiston

- ★ KENNY LOGGINS—Heart To Heart 3-1
- ★ JUICE NEWTON—Heart Of The Night 5-2
- ★ MEN AT WORK—Down Under 7-5
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 10-6
- ★ LIONEL RICHIE—You Are 15-9
- MICHAEL JACKSON—Billie Jean
- K.C. AND THE SUNSHINE BAND—Oon't Run
- DARYL HALL AND JOHN OATES—One On One B
- DIANA ROSS—So Close A
- TANYA TUCKER—Feel Right A
- SUPERTRAMP—My Kind Of Lady X
- JOHN STEWART—The Queen Of Hollywood High X
- JESSE COLIN YOUNG—Ophelia X
- JILL COLUCCIO—Shoot In The Dark X
- KIM CARNES—Does It Make You Remember X
- MICHAEL BERGER—Innocent Eyes X

KCNR-FM—Portland

- ★ KENNY LOGGINS—Heart To Heart 2-1
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 6-2
- ★ BILLY JOEL—Allentown 8-4
- ★ JUICE NEWTON—Heart Of The Night 9-7
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 16-12
- STRAY CATS—Stray Cat Strut
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart
- KENNY LOGGINS—Heart To Heart
- DURAN DURAN—Hungry Like The Wolf B
- DARYL HALL AND JOHN OATES—One On One A
- MICHAEL JACKSON—Billie Jean A

KCBN-AM—Reno

- ★ KIM O'NEIL—MD
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 2-1
- ★ MUSICAL YOUTH—Pass The Dutchie 3-2
- ★ DURAN DURAN—Hungry Like The Wolf 16-6
- ★ THE PRETENDERS—Back On The Chain Gang 19-10
- ★ GOLDEN EARRING—Twilight Zone 21-11
- STYX—Mr. Roboto
- A.T.F.—Der Kommissar
- MELISSA MANCHESTER—Nice Girls B
- DONALD FAGEN—New Frontier B
- DIANA ROSS—So Close B
- STEEL BREEZE—Dreamin' Is Easy B
- DEXYS MIDNIGHT RUNNERS—Come On Eileen A
- JOHN STEWART—The Queen Of Hollywood High A
- OXO—Whirly Girl A

KSFM-FM—Sacramento

- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 13-7
- ★ CHRISTOPHER CROSS—All Right 29-23
- ★ LIONEL RICHIE—You Are 19-14
- ★ STRAY CATS—Stray Cat Strut 25-19
- ★ DARYL HALL AND JOHN OATES—One On One 30-26
- JOE JACKSON—Breaking Us In Two
- SUPERTRAMP—My Kind Of Lady
- MICHAEL JACKSON—Billie Jean A

KFRC-AM—San Francisco

- ★ MICHAEL JACKSON—Billie Jean 10-4
- ★ LIONEL RICHIE—You Are 8-6
- ★ DEBARGE—I Like It 16-13
- ★ EVELYN KING—Betcha She Don't Love You 20-16
- ★ THE GREG KINN BAND—Jeopardy 30-20
- HAMPNIA—Try Again
- JOE JACKSON—Breaking Us In Two B
- THOMPSON TWINS—Lies B
- JEFFERSON STARSHIP—Winds Of Change B
- JANET JACKSON—Come Give Your Love To Me X
- ROBERT JOHN—Bread And Butter X
- YARBROUGH AND PEOPLES—Heartbeats X
- DIANA ROSS—So Close X
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart X

KPLZ-FM—Seattle

- ★ BILLY JOEL—Allentown 6-2
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 10-5
- ★ LIONEL RICHIE—You Are 13-6
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 15-11
- ★ MICHAEL JACKSON—Billie Jean 19-16
- SEA LEVEL—Make You Feel Love Again
- YAX—Only You
- MELISSA MANCHESTER—Nice Girls B
- SUPERTRAMP—My Kind Of Lady B
- DONNA SUMMER—The Woman In Me B
- STEPHEN BISHOP—It Might Be You B
- DAN FOGELBERG—Make Love Stay B
- DONALD FAGEN—New Frontier A

KUBE-FM—Seattle

- ★ TOM HUPLYER—MD
- ★ BILLY JOEL—Allentown 6-4
- ★ MUSICAL YOUTH—Pass The Dutchie 12-6
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 15-9
- ★ THE PRETENDERS—Back On The Chain Gang 16-10
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 20-12
- DON HENLEY—I Can't Stand Still
- SUPERTRAMP—My Kind Of Lady
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart B
- JOURNEY—Separate Ways A
- SAGA—On The Loose A
- STYX—Mr. Roboto A

KIRB-AM—Spokane

- ★ BILLY JOEL—Allentown 6-4
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 6-3
- ★ MICHAEL JACKSON—Billie Jean 7-4
- ★ STRAY CATS—Stray Cat Strut 10-6
- ★ LIONEL RICHIE—You Are 11-7
- ★ MUSICAL YOUTH—Pass The Dutchie 14-10
- SUPERTRAMP—My Kind Of Lady B
- OLIVIA NEWTON-JOHN—Tied Up B
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart B

BREAKOUTS

- MELISSA MANCHESTER—Nice Girls B
- THE PRETENDERS—Back On The Chain Gang B
- ABC—Poison Arrow A
- DAN FOGELBERG—Make Love Stay A

KTAC-AM—Tacoma

- ★ KENNY LOGGINS—Heart To Heart 2-1
- ★ BILLY JOEL—Allentown 18-11
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 12-9
- ★ LIONEL RICHIE—You Are 23-17
- ★ CHRISTOPHER CROSS—All Right 24-19
- KENNY LOGGINS—Heart To Heart
- POCO—Shoot For The Moon
- FIREFALL—Always B
- GLEN FREY—That Girl B
- SUPERTRAMP—My Kind Of Lady A
- DARYL HALL AND JOHN OATES—One On One A
- JOE JACKSON—Breaking Us In Two X

North Central Region

★ PRIME MOVERS

- BILLY JOEL—Allentown (Columbia)
- KENNY LOGGINS—Heart To Heart (Columbia)
- BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon (Capitol)

● TOP ADD ONS

- DARYL HALL AND JOHN OATES—One On One (RCA)
- KENNY LOGGINS—Heart To Heart (Liberty)
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart (Warner Brothers/Duck)

●● BREAKOUTS

- STYX—Mr. Roboto (A&M)
- SUPERTRAMP—My Kind Of Lady (A&M)

WKRC-FM—Cincinnati

- ★ TOTO—Africa 1-1
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy 5-3
- ★ PHIL COLLINS—You Can't Hurry Love 13-7
- ★ THE CLASH—Rock The Casbah 17-14
- ★ LIONEL RICHIE—You Are 29-24
- CULTURE CLUB—Do You Really Want To Hurt Me
- BILLY JOEL—Allentown
- MICHAEL JACKSON—Beat It X
- MEN AT WORK—Be Good Johnny X
- BOB SEGER AND THE SILVER BULLET BAND—Even Now X

WYYS-FM—Cincinnati

- ★ MEN AT WORK—Down Under 12-4
- ★ LIONEL RICHIE—You Are 14-6
- ★ LINDA RONSTADT—I Knew You When 18-10
- ★ JESSE COLIN YOUNG—Ophelia 24-15
- ★ STEPHEN BISHOP—It Might Be You 25-18
- CLIFF ADAMS—Endlessly
- DAN FOGELBERG—Make Love Stay
- BILL COULTI—Theme From Dynasty B
- BILLY JOEL—Allentown A
- RONNIE MILSAP—Inside/Carolina Dreams A

WGCL-FM—Cleveland

- ★ DURAN DURAN—Hungry Like The Wolf 3-1
- ★ GOLDEN EARRING—Twilight Zone 8-3
- ★ MICHAEL JACKSON—Billie Jean 24-8
- ★ LIONEL RICHIE—You Are 25-11
- JOURNEY—Separate Ways 30-12
- STYX—Mr. Roboto
- ABC—Poison Arrow
- DARYL HALL AND JOHN OATES—One On One B
- EARTH, WIND & FIRE—Fall In Love With Me B
- PAT BENATAR—Little Too Late B
- JEFFERSON STARSHIP—Winds Of Change A
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart B
- DEXYS MIDNIGHT RUNNERS—Come On Eileen A
- CHICAGO—What You're Missing A
- DAN FOGELBERG—Make Love Stay A
- THE JOHN HALL BAND—Love Me Again A
- VANDENBERG—Burning Heart X
- NEIL YOUNG—Little Thing Called Love X
- JOE JACKSON—Breaking Us In Two X
- PIA ZADORA—The Clapping Song X
- STEEL BREEZE—Dreamin' Is Easy X
- RANDY NEWMAN AND PAUL SIMON—The Blues X
- THOMPSON TWINS—Lies X
- POCO—Shoot For The Moon X

WNCF-FM—Columbus

- ★ KENNY LOGGINS—Heart To Heart

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (2/1/83)

Continued from opposite page

BREAKOUTS

STYX—Mr. Roboto (A&M)
STEPHEN BISHOP—It Might Be You (Warner Bros.)

KHFI-FM—Austin

(Ed Volkman—MD)
★ **CULTURE CLUB**—Do You Really Want To Hurt Me 22-9
★ **MICHAEL JACKSON**—Billie Jean 24-11
★ **STRAY CATS**—Stray Cat Strut 28-14
★ **LIONEL RICHIE**—You Are 25-17
★ **DONNA SUMMER**—The Woman In Me 23-19
● **EARTH, WIND AND FIRE**—Fall In Love With Me
● **THE PRETENDERS**—Back On The Chain Gang
● **KENNY ROGERS AND SHEENA EASTON**—We've Got Tonight B
● **DEXXY MIDNIGHT RUNNERS**—Come On Eileen B
● **PHIL COLLINS**—I Don't Care Anymore A
● **THOMPSON TWINS**—Lies A
● **JOE JACKSON**—Breaking Us In Two X
● **NEIL DIAMOND**—I'm Alive X
● **OLIVIA NEWTON-JOHN**—Tied Up X
● **JOURNEY**—Separate Ways X

WFMF-FM—Baton Rouge

(Wayne Watkins—MD)
★ **BOB SEGER AND THE SILVER BULLET BAND**—Shame On The Moon 4-1
★ **STRAY CATS**—Stray Cat Strut 5-3
★ **MICHAEL JACKSON**—Billie Jean 10-4
★ **LIONEL RICHIE**—You Are 17-10
★ **JOURNEY**—Separate Ways 29-18
● **STYX**—Mr. Roboto
● **DON HENLEY**—I Can't Stand Still
● **DURAN DURAN**—Hungry Like The Wolf B
● **DARYL HALL AND JOHN OATES**—One On One B
● **SUPERTRAMP**—My Kind Of Lady B
● **EVELYN KING**—Betcha She Don't Love You X
● **MUSICAL YOUTH**—Pass The Dutchie X
● **DEBARGE**—I Like It X

KZFM-FM—Corpus Christi

(John Steele—MD)
★ **LIONEL RICHIE**—You Are 12-6
★ **FRIDA**—I Know There's Something Going On 13-7
★ **TOM PETTY AND THE HEARTBREAKERS**—You Got Lucky 15-9
★ **MICHAEL JACKSON**—Billie Jean 17-11
★ **DURAN DURAN**—Hungry Like The Wolf 26-20
● **SUPERTRAMP**—My Kind Of Lady
● **STYX**—Mr. Roboto
● **DARYL HALL AND JOHN OATES**—One On One B
● **YARBROUGH AND PEOPLES**—Heartbeats B
● **THE PRETENDERS**—Back On The Chain Gang B
● **VANDENBERG**—Burning Heart A
● **PAT BENATAR**—Little Too Late A
● **SCANDAL**—Goodbye To You A
● **DEXXY MIDNIGHT RUNNERS**—Come On Eileen A
● **BILLY SQUIER**—She's A Runner A
● **NEIL DIAMOND**—I'm Alive A
● **ROBERT JOHN**—Bread And Butter A
● **DON HENLEY**—I Can't Stand Still X
● **SAGA**—On The Loose X
● **DONNA SUMMER**—The Woman In Me X
● **CHICAGO**—What You're Missing X
● **RANDY NEWMAN AND PAUL SIMON**—The Blues X
● **JOURNEY**—Separate Ways X
● **THE GREG KIHN BAND**—Jeopardy X
● **NIGHT RANGER**—Don't Tell Me You Love Me X
● **THE MEMBERS**—Working Girls X
● **THE JOHN HALL BAND**—Love Me Again X
● **ABC**—Poison Arrow X
● **STEEL BREEZE**—Dreamin' Is Easy X
● **DEBARGE**—I Like It X
● **DAZZ BAND**—On The One For Fun X

WEGL-FM—Ft. Worth

(Bill Hayes—MD)
★ **TOM PETTY AND THE HEARTBREAKERS**—You Got Lucky 1-1
★ **FRIDA**—I Know There's Something Going On 2-2
★ **SAGA**—On The Loose 5-3
★ **MICHAEL JACKSON**—Beat It 6-4
★ **BILLY JOEL**—Allentown 18-12
★ **AFTER THE FIRE**—Der Kommissar B
● **THE PRETENDERS**—My City Was Gone B
● **JOURNEY**—Separate Ways B
● **TONY CARLEY**—I Won't Be Home Tonight A
● **JEFFERSON STARSHIP**—Winds Of Change A
● **STYX**—Mr. Roboto A
● **WALL OF VOODOO**—Ring Of Fire X
● **THE FIXX**—Red Skies X
● **LENE LOVICH**—It's You, Only You X
● **HUGHES/THRALL**—Beg, Borrow Or Steal X
● **NIGHT RANGER**—Don't Tell Me You Love Me X
● **THE JOHN HALL BAND**—Love Me Again X
● **THE GREG KIHN BAND**—Jeopardy X
● **DARYL HALL AND JOHN OATES**—One On One X
● **YAZ**—Only You X
● **CROSBY, STILLS AND NASH**—Too Much Love To Hide X
● **PAT BENATAR**—Little Too Late X
● **NEIL YOUNG**—Little Thing Called Love X
● **CATHOLIC GIRLS**—Boys Can Cry X
● **ADAM ANT**—Desperate But Not Serious X
● **THE CLASH**—Should I Stay Or Should I Go X

KILE-AM—Galveston

(Scott Taylor—MD)
★ **KENNY LOGGINS**—Heart To Heart 2-1
★ **BILLY JOEL**—Allentown 7-3
★ **SAMMY HAGAR**—Your Love Is Driving Me Crazy 8-5
★ **CULTURE CLUB**—Do You Really Want To Hurt Me 11-6
● **LIONEL RICHIE**—You Are 15-9
● **SUPERTRAMP**—My Kind Of Lady
● **THE PRETENDERS**—Back On The Chain Gang
● **JOURNEY**—Separate Ways B
● **DON HENLEY**—I Can't Stand Still B
● **DIANA ROSS**—So Close B
● **BILLY SQUIER**—She's A Runner B
● **JEFFERSON STARSHIP**—Winds Of Change A
● **MUSICAL YOUTH**—Pass The Dutchie A
● **MELISSA MANCHESTER**—Nice Girls A
● **DONALD FAGEN**—New Frontier A
● **DEXXY MIDNIGHT RUNNERS**—Come On Eileen A
● **RIC OCASEK**—Something To Grab For
● **DARYL HALL AND JOHN OATES**—One On One B
● **OLIVIA NEWTON-JOHN**—Tied Up B
● **ERIC CLAPTON**—I've Got A Rock 'N' Roll Heart B
● **DEXXY MIDNIGHT RUNNERS**—Come On Eileen B

KVOL-AM—Lafayette

(Phil Rankin—MD)
★ **BOB SEGER AND THE SILVER BULLET BAND**—Shame On The Moon 3-1
★ **BILLY JOEL**—Allentown 5-2
★ **CULTURE CLUB**—Do You Really Want To Hurt Me 11-5
● **LIONEL RICHIE**—You Are 26-14
● **MICHAEL JACKSON**—Billie Jean 25-16
● **CHAKA KHAN**—Got To Be There
● **RIC OCASEK**—Something To Grab For
● **DARYL HALL AND JOHN OATES**—One On One B
● **OLIVIA NEWTON-JOHN**—Tied Up B
● **ERIC CLAPTON**—I've Got A Rock 'N' Roll Heart B
● **DEXXY MIDNIGHT RUNNERS**—Come On Eileen B

● **DON HENLEY**—I Can't Stand Still B
● **SUPERTRAMP**—My Kind Of Lady B
● **ROBERT JOHN**—Bread And Butter A
● **JOURNEY**—Separate Ways A
● **STYX**—Mr. Roboto A
● **MELISSA MANCHESTER**—Nice Girls X
● **STEPHEN BISHOP**—It Might Be You X
● **DONALD FAGEN**—New Frontier X
● **THE JOHN HALL BAND**—Love Me Again X
● **CROSBY, STILLS AND NASH**—Too Much Love To Hide X
● **NIGHT RANGER**—Don't Tell Me You Love Me X
● **THOMPSON TWINS**—Lies X
● **MISSING PERSONS**—Windows X
● **RANDY NEWMAN AND PAUL SIMON**—The Blues X
● **THE GREG KIHN BAND**—Jeopardy X
● **BILLY SQUIER**—She's A Runner X
● **DAZZ BAND**—On The One For Fun X
● **ABC**—Poison Arrow X
● **SMOKEY ROBINSON**—I've Made Love To You A
● **THOMPSON TWINS**—Lies X
● **JANET JACKSON**—Come Give Your Love To Me X
● **OXO**—Whirly Girl A

KBFM-FM—McAllen-Brownsville

(Steve Owens—MD)
★ **MARVIN GAYE**—Sexual Healing 1-1
★ **BOB SEGER AND THE SILVER BULLET BAND**—Shame On The Moon 6-2
★ **LIONEL RICHIE**—You Are 15-5
★ **SAMMY HAGAR**—Your Love Is Driving Me Crazy 16-10
★ **CHRISTOPHER CROSS**—All Right 26-16
● **SUPERTRAMP**—My Kind Of Lady
● **MUSICAL YOUTH**—Pass The Dutchie
● **EARTH, WIND AND FIRE**—Fall In Love With Me B
● **DARYL HALL AND JOHN OATES**—One On One B
● **ERIC CLAPTON**—I've Got A Rock 'N' Roll Heart B
● **EVELYN KING**—Betcha She Don't Love You B
● **MICHAEL JACKSON**—Billie Jean B
● **JOE JACKSON**—Breaking Us In Two B
● **JOURNEY**—Separate Ways A
● **CHAKA KHAN**—Got To Be There A
● **LIONEL RICHIE**—Truly A
● **DEBARGE**—I Like It A
● **THE GREG KIHN BAND**—Jeopardy A

WEZB-FM—New Orleans

(Jerry Lousteau—MD)
★ **MICHAEL JACKSON**—Billie Jean 15-5
★ **DURAN DURAN**—Hungry Like The Wolf 24-16
★ **MUSICAL YOUTH**—Pass The Dutchie 8-4
★ **STRAY CATS**—Stray Cat Strut 22-15
★ **LIONEL RICHIE**—You Are 21-18
● **DEXXY MIDNIGHT RUNNERS**—Come On Eileen
● **STYX**—Mr. Roboto
● **JOURNEY**—Separate Ways B
● **DARYL HALL AND JOHN OATES**—One On One B
● **SUPERTRAMP**—My Kind Of Lady B
● **THE PRETENDERS**—Back On The Chain Gang A
● **DIANA ROSS**—So Close A
● **MICHAEL JACKSON**—Beat It X
● **THOMPSON TWINS**—Lies X
● **ERIC CLAPTON**—I've Got A Rock 'N' Roll Heart X
● **RANDY NEWMAN AND PAUL SIMON**—The Blues X

WQUE-FM—New Orleans

(Chris Bryan—MD)
★ **CULTURE CLUB**—Do You Really Want To Hurt Me 12-6
★ **KENNY ROGERS AND SHEENA EASTON**—We've Got Tonight 20-12
★ **LIONEL RICHIE**—You Are 18-13
★ **CHRISTOPHER CROSS**—All Right 19-14
★ **DARYL HALL AND JOHN OATES**—One On One 28-20
● **SMOKEY ROBINSON**—I've Made Love To You A
● **THOUSAND TIMES**
● **DAN FOGELBERG**—Make Love Stay
● **JOE JACKSON**—Breaking Us In Two B
● **NEIL DIAMOND**—I'm Alive B
● **STRAY CATS**—Stray Cat Strut B
● **FIREFALL**—Always X

WTIX-AM—New Orleans

(Gary Franklin—MD)
★ **MEN AT WORK**—Down Under 1-1
★ **MUSICAL YOUTH**—Pass The Dutchie 10-5
★ **STRAY CATS**—Stray Cat Strut 13-7
★ **CULTURE CLUB**—Do You Really Want To Hurt Me 17-8
● **DURAN DURAN**—Hungry Like The Wolf 19-9
● **JOURNEY**—Separate Ways
● **STYX**—Mr. Roboto
● **DEXXY MIDNIGHT RUNNERS**—Come On Eileen B
● **DARYL HALL AND JOHN OATES**—One On One B
● **THE PRETENDERS**—Back On The Chain Gang B
● **DIANA ROSS**—So Close B
● **PIA ZADORA**—The Clapping Song B
● **MEN AT WORK**—Be Good Johnny A
● **CROSBY, STILLS AND NASH**—Too Much Love To Hide A
● **SAMMY HAGAR**—Your Love Is Driving Me Crazy A
● **STEPHEN BISHOP**—It Might Be You A

KOFM-FM—Oklahoma City

(Dave Duquesne—MD)
★ **PHIL COLLINS**—You Can't Hurry Love 6-2
★ **LINDA RONSTADT**—I Knew You When 13-5
★ **LIONEL RICHIE**—You Are 14-10
★ **CHRISTOPHER CROSS**—All Right 19-13
★ **KENNY ROGERS AND SHEENA EASTON**—We've Got Tonight 27-18
★ **ERIC CLAPTON**—I've Got A Rock 'N' Roll Heart A

KEEL-AM—Shreveport

(Andy Taylor—MD)
★ **JEFFREY OSBORNE**—On The Wings Of Love 20-2
★ **PHIL COLLINS**—You Can't Hurry Love 10-5
★ **LIONEL RICHIE**—Truly 8-4
★ **AIR SUPPLY**—Two Less Lonely People In The World 19-6
● **LINDA RONSTADT**—I Knew You When
● **STEPHEN BISHOP**—It Might Be You

Midwest Region

PRIME MOVERS

KENNY LOGGINS—Heart To Heart (Columbia)
ADAM ANT—Goody Two Shoes (Epic)
STRAY CATS—Stray Cat Strut (EMI-America)

TOP ADD ONS

ERIC CLAPTON—I've Got A Rock 'N' Roll Heart (Warner Brothers/Duck)
SUPERTRAMP—My Kind Of Lady (A&M)
JOURNEY—Separate Ways (Columbia)

BREAKOUTS

STYX—Mr. Roboto (A&M)
DAN FOGELBERG—Make Love Stay (Full Moon/Epic)

KFYR-AM—Bismarck

(Dan Brannan—MD)
★ **JUICE NEWTON**—Heart Of The Night 11-8
★ **CHRISTOPHER CROSS**—All Right 17-9
★ **STRAY CATS**—Stray Cat Strut 18-13
★ **KENNY ROGERS AND SHEENA EASTON**—We've Got Tonight 19-14
★ **LIONEL RICHIE**—You Are 20-16
★ **DARYL HALL AND JOHN OATES**—One On One B
★ **ERIC CLAPTON**—I've Got A Rock 'N' Roll Heart B
★ **JOURNEY**—Separate Ways A
★ **DAN FOGELBERG**—Make Love Stay A
★ **DIANA ROSS**—So Close A
★ **ABBA**—One Of Us A
★ **JEFFERSON STARSHIP**—Winds Of Change X
★ **POCO**—Shoot For The Moon X
★ **SUPERTRAMP**—My Kind Of Lady X
★ **FLEETWOOD MAC**—Love In Store X
★ **NEIL DIAMOND**—I'm Alive X
★ **OLIVIA NEWTON-JOHN**—Tied Up X
★ **JOE JACKSON**—Breaking Us In Two X

WLS-AM—Chicago

(Dave Denver—MD)
★ **ADAM ANT**—Goody Two Shoes 8-6
★ **STRAY CATS**—Stray Cat Strut 10-8
★ **CULTURE CLUB**—Do You Really Want To Hurt Me 21-12
★ **BILLY JOEL**—Allentown 22-18
★ **CHRISTOPHER CROSS**—All Right
★ **STYX**—Mr. Roboto X

WES-FM—Chicago

(Dave Denver—MD)
★ **ADAM ANT**—Goody Two Shoes 8-6
★ **STRAY CATS**—Stray Cat Strut 10-8
★ **THE PRETENDERS**—Back On The Chain Gang 21-10
★ **BILLY JOEL**—Allentown 22-18
★ **JOURNEY**—Separate Ways B
★ **DURAN DURAN**—Hungry Like The Wolf B
★ **PHIL COLLINS**—I Don't Care Anymore A
★ **DEXXY MIDNIGHT RUNNERS**—Come On Eileen A
★ **NIGHT RANGER**—Don't Tell Me You Love Me A
★ **STYX**—Mr. Roboto X

KIOA-AM—Des Moines

(A.W. Pantaja—MD)
★ **BILLY JOEL**—Allentown 10-6
★ **LIONEL RICHIE**—You Are 15-7
★ **STEPHEN BISHOP**—It Might Be You 12-9
★ **DONNA SUMMER**—The Woman In Me 19-11
★ **JOE JACKSON**—Breaking Us In Two 22-12
★ **DEXXY MIDNIGHT RUNNERS**—Come On Eileen B
★ **EARTH, WIND AND FIRE**—Fall In Love With Me B
★ **SUPERTRAMP**—My Kind Of Lady B
★ **DAN FOGELBERG**—Make Love Stay B
★ **DIANA ROSS**—So Close B
★ **DONALD FAGEN**—New Frontier X
★ **MELISSA MANCHESTER**—Nice Girls A
★ **ERIC CLAPTON**—I've Got A Rock 'N' Roll Heart X
★ **STEEL BREEZE**—Dreamin' Is Easy A
★ **RANDY NEWMAN AND PAUL SIMON**—The Blues X

KMGK-FM—Des Moines

(Michael Stone—MD)
★ **FRIDA**—I Know There's Something Going On 11-5
★ **THE J. GELLS BAND**—I Do 10-7
★ **CHRISTOPHER CROSS**—All Right 22-10
★ **THE PRETENDERS**—Back On The Chain Gang 13-11
★ **DARYL HALL AND JOHN OATES**—Family Man 16-9
● **PAT BENATAR**—Little Too Late
● **STYX**—Mr. Roboto
● **MICHAEL JACKSON**—Billie Jean B
● **JOE JACKSON**—Breaking Us In Two B
● **ERIC CLAPTON**—I've Got A Rock 'N' Roll Heart B
● **JEFFERSON STARSHIP**—Winds Of Change B
● **NIGHT RANGER**—Don't Tell Me You Love Me X
● **DON HENLEY**—I Can't Stand Still X
● **SUPERTRAMP**—My Kind Of Lady X
● **NEIL YOUNG**—Little Thing Called Love X
● **THOMPSON TWINS**—Lies X
● **MELISSA MANCHESTER**—Nice Girls X
● **RIC OCASEK**—Something To Grab For X
● **SHERIFF**—When I'm With You X
● **JOURNEY**—Separate Ways X
● **GOLDEN EARRING**—Twilight Zone X
● **DEXXY MIDNIGHT RUNNERS**—Come On Eileen X
● **ABC**—Poison A
● **LIONEL RICHIE**—You Are A
● **SEA LEVEL**—Make You Feel Love Again A

WIKS-FM—Indianapolis

(Jay Stevens—MD)
★ **KENNY LOGGINS**—Heart To Heart 13-6
★ **DARYL HALL AND JOHN OATES**—Maneater 5-3
★ **BILLY JOEL**—Allentown 15-7
★ **CHRISTOPHER CROSS**—All Right 16-10
★ **FRIDA**—I Know There's Something Going On 19-15
● **CULTURE CLUB**—Do You Really Want To Hurt Me
● **VANDENBERG**—Burning Heart B
● **DURAN DURAN**—Hungry Like The Wolf B
● **JOURNEY**—Separate Ways A
● **CROSBY, STILLS AND NASH**—Too Much Love To Hide X
● **JOE JACKSON**—Breaking Us In Two X
● **THE WHO**—Eminence Front X
● **GOLDEN EARRING**—Twilight Zone X

WNAP-FM—Indianapolis

(Paul Mendenhall—MD)
★ **NIGHT RANGER**—Don't Tell Me You Love Me 1-1
★ **KENNY LOGGINS**—Heart To Heart 5-3
★ **TOTO**—Africa 6-4
★ **PHIL COLLINS**—You Can't Hurry Love 7-5
● **DARYL HALL AND JOHN OATES**—One On One
● **CULTURE CLUB**—Do You Really Want To Hurt Me B
● **A FLOCK OF SEAGULLS**—Space Age Love Songs A
● **DURAN DURAN**—Hungry Like The Wolf A
● **STRAY CATS**—Stray Cat Strut A

KBEQ-FM—Kansas City

(Todd Chase—MD)
★ **BILLY JOEL**—Allentown 11-8
★ **MUSICAL YOUTH**—Pass The Dutchie 19-9
★ **KENNY ROGERS AND SHEENA EASTON**—We've Got Tonight 29-25
★ **EARTH, WIND AND FIRE**—Fall In Love With Me 30-26
★ **MICHAEL JACKSON**—Billie Jean 39-15
★ **DEXXY MIDNIGHT RUNNERS**—Come On Eileen A
★ **JOE JACKSON**—Breaking Us In Two A
★ **GOLDEN EARRING**—Twilight Zone A
★ **SUPERTRAMP**—My Kind Of Lady A
★ **SAGA**—On The Loose A
★ **FRIDA**—I Know There's Something Going On X
★ **CHAKA KHAN**—Got To Be There X
★ **DONNA SUMMER**—The Woman In Me X

WISN-AM—Madison

(Barb Starr—MD)
★ **NEIL DIAMOND**—I'm Alive 19-6
★ **LIONEL RICHIE**—You Are 20-7
★ **LINDA RONSTADT**—I Knew You When 21-13
★ **TOTO**—Africa 25-14
★ **CULTURE CLUB**—Do You Really Want To Hurt Me 23-16
● **SUPERTRAMP**—My Kind Of Lady B
● **DARYL HALL AND JOHN OATES**—One On One B
● **ERIC CLAPTON**—I've Got A Rock 'N' Roll Heart B
● **DONALD FAGEN**—New Frontier X

WZEE-FM—Madison

(Matt Hudson—MD)
★ **SAGA**—On The Loose 13-7
★ **DURAN DURAN**—Hungry Like The Wolf 15-8
★ **LIONEL RICHIE**—You Are 17-11
★ **DEXXY MIDNIGHT RUNNERS**—Come On Eileen 18-12
★ **KENNY ROGERS AND SHEENA EASTON**—We've Got Tonight 26-17
● **JOURNEY**—Separate Ways B
● **GLENN FREY**—All Those Lies B
● **DON HENLEY**—I Can't Stand Still B
● **THOMAS DOLBY**—She Blinded Me With Science A
● **MEN AT WORK**—Be Good Johnny A
● **STYX**—Mr. Roboto A
● **BOB SEGER AND THE SILVER BULLET BAND**—Even Now X
● **THOMPSON TWINS**—Lies X
● **ERIC CLAPTON**—I've Got A Rock 'N' Roll Heart X
● **RIC OCASEK**—Something To Grab For X
● **EARTH, WIND AND FIRE**—Fall In Love With Me X
● **DARYL HALL AND JOHN OATES**—One On One X
● **JEFFERSON STARSHIP**—Winds Of Change X
● **JOE JACKSON**—Breaking Us In Two X
● **JOURNEY**—Faithfully A

KDWB-AM—Minneapolis

(Lorin Palagy—MD)
★ **GLENN FREY**—All Those Lies 13-6
★ **SUPERTRAMP**—My Kind Of Lady 15-9
★ **CHRISTOPHER CROSS**—All Right 14-11
★ **MICHAEL JACKSON**—19-14
★ **ERIC CLAPTON**—I've Got A Rock 'N' Roll Heart 21-15
★ **DAN FOGELBERG**—Make Love Stay
★ **EDDIE RABBITT WITH CRYSTAL GAYLE**—You And I
★ **KENNY ROGERS AND SHEENA EASTON**—We've Got Tonight A
● **OLIVIA NEWTON-JOHN**—Tied Up X
● **MISSING PERSONS**—Windows X
● **DIANA ROSS**—So Close X
● **DURAN DURAN**—Hungry Like The Wolf X
● **CHICAGO**—What You're Missing X
● **THE JOHN HALL BAND**—Love Me Again X
● **THOMPSON TWINS**—Lies X

WL0L-FM—Minneapolis

(Gregg Swedberg—MD)
★ **PATTI AUSTIN WITH JAMES INGRAM**—Baby Come To Me 2-1
★ **CULTURE CLUB**—Do You Really Want To Hurt Me 8-5
★ **Q-HEEL**—Dancing In Heaven (Orbital BeBop) 11-8
★ **CHRISTOPHER CROSS**—All Right 16-11
★ **LIONEL RICHIE**—You Are 18-14
● **EARTH, WIND, & FIRE**—Fall In Love With Me
● **RIC OCASEK**—Something To Grab For
● **SUPERTRAMP**—My Kind Of Lady B
● **ANDRE CYMONE**—Kelly's Eyes B
● **MUSICAL YOUTH**—Pass The Dutchie B
● **SEA LEVEL**—Make You Feel Love Again A
● **LENE LOVICH**—It's You, Only You A
● **NIGHT RANGER**—Don't Tell Me You Love Me X
● **SHERIFF**—When I'm With You X
● **SCANDAL**—Goodbye To You X
● **MISSING PERSONS**—Windows X
● **JEFFERSON STARSHIP**—Winds Of Change A
● **OXO**—Whirly Girl A
● **STYX**—Mr. Roboto A
● **DARYL HALL AND JOHN OATES**—One On One B
● **ERIC CLAPTON**—I've Got A Rock 'N' Roll Heart B
● **JOURNEY**—Separate Ways B
● **MEN AT WORK**—Be Good Johnny A

KSJQ-FM—St. Louis

(Johnnie King—MD)
★ **KENNY LOGGINS**—Heart To Heart 2-1
★ **MICHAEL McDONALD**—I Gotta Try 4-2
★ **DON HENLEY**—Dirty Laundry 5-3
★ **BOB SEGER AND THE SILVER BULLET BAND**—Shame On The Moon 7-5
★ **TOM PETTY AND THE HEARTBREAKERS**—You Got Lucky 13-8
● **CHRISTOPHER CROSS**—All Right
● **SUPERTRAMP**—My Kind Of Lady

KSTP-FM (KS-95)—St. Paul

(Chuck Napp—MD)
★ **KENNY LOGGINS**—Heart To Heart 4-1
★ **MEN AT WORK**—Down Under 3-2
★ **BOB SEGER AND THE SILVER BULLET BAND**—Shame On The Moon 6-3
★ **BILLY JOEL**—Allentown 8-6
★ **LIONEL RICHIE**—You Are 14-8
★ **ERIC CLAPTON**—I've Got A Rock 'N' Roll Heart A
★ **NEIL DIAMOND**—I'm Alive A
★ **KENNY ROGERS AND SHEENA EASTON**—We've Got Tonight A
★ **CULTURE CLUB**—Do You Really Want To Hurt Me X
★ **JEFFREY OSBORNE**—On The Wings Of Love X

WSPT-FM—Stevens Point

(Brad Fuhr/Matte Stage—MD)
★ **CULTURE CLUB**—Do You Really Want To Hurt Me 4-1
★ **DURAN DURAN**—Hungry Like The Wolf 9-3
★ **STRAY CATS**—Stray Cats Strut 5-4
★ **BOB SEGER AND THE SILVER BULLET BAND**—Shame On The Moon 6-5
★ **SAMMY HAGAR**—Your Love Is Driving Me Crazy 15-10
● **THOMPSON TWINS**—Lies
● **MEN AT WORK**—Be Good Johnny
● **MUSICAL YOUTH**—Pass The Dutchie B
● **ERIC CLAPTON**—I've Got A Rock 'N' Roll Heart B
● **ROUGH TRADE**—All Touch B
● **CROSBY, STILLS AND NASH**—Too Much Love To Hide A
● **MICHAEL JACKSON**—Billie Jean A
● **STYX**—Mr. Roboto A
● **THE GREG KIHN BAND**—Jeopardy A
● **NEIL DIAMOND**—I'm Alive X
● **OLIVIA NEWTON-JOHN**—Tied Up X
● **DON HENLEY**—I Can't Stand Still X
● **JEFFERSON STARSHIP**—Winds Of Change X
● **RANDY NEWMAN AND PAUL SIMON**—The Blues X
● **DAN FOGELBERG**—Make Love Stay X
● **THE JOHN HALL BAND**—Love Me Again X
● **DARYL HALL AND JOHN OATES**—One On One X

KEYN-FM—Wichita

(Dan Pearman—MD)
★ **BOB SEGER AND THE SILVER BULLET BAND**—Shame On The Moon 1-1
★ **BILLY JOEL**—Allentown 6-4
★ **CULTURE CLUB**—Do You Really Want To Hurt Me 10-5
★ **STRAY CATS**—Stray Cat Strut 18-9
★ **CHRISTOPHER CROSS**—All Right 16-12
● **STYX**—Mr. Roboto
● **PAT BENATAR**—Little Too Late
● **JOURNEY**—Separate Ways
● **SUPERTRAMP**—My Kind Of Lady B
● **MUSICAL YOUTH**—Pass The Dutchie B
● **DEXXY MIDNIGHT RUNNERS**—Come On Eileen A
● **SAGA**—On The Loose

Billboard Singles Radio Action

Playlist Prime Movers
Playlist Top Add Ons

Based on station playlists through Tuesday (2/1/83)

Continued from page 15

CROSBY, STILLS AND NASH—Too Much Love To Hide X

WPRO-FM—Providence

- (Tom Cuddy—MD)
- ★ MEN AT WORK—Down Under 2:1
- ★ BILLY JOEL—Allentown 11:5
- ★ LIONEL RICHIE—You Are 18:10
- ★ STRAY CATS—Stray Cat Strut 15:11
- ★ CHRISTOPHER CROSS—All Right 20:14
- ★ JOURNEY—Separate Ways 36:29
- ★ SAGA—On The Loose
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart
- ★ FRIDA—I Know There's Something Going On B
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen B
- ★ VANITY 6—Nasty Girl A
- ★ ROBERT JOHN—Bread And Butter A
- ★ RIC OCASEK—Something To Grab For A
- ★ MARTY BALIN—What Love Is A
- ★ DONALD FAGEN—New Frontier A
- ★ STEPHEN BISHOP—It Might Be You A
- ★ JAMET JACKSON—Come Give Your Love To Me X
- ★ RANDY NEWMAN AND PAUL SIMON—The Blues X
- ★ SHERRIFF—When I'm With You X
- ★ BILLY SQUIER—She's A Runner X
- ★ FIREFALL—Always X
- ★ RACHEL SWEET—Voo Doo X
- ★ MISSING PERSONS—Windows X
- ★ THE JOHN HALL BAND—Love Me Again X
- ★ THOMPSON TWINS—Lies X
- ★ SAGA—On The Loose X
- ★ GOLDEN EARRING—Twilight Zone X

WHFM-FM—Rochester

- (Marc Crowin—MD)
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 17:10
- ★ MUSICAL YOUTH—Pass The Outchie 22:11
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 14:8
- ★ LIONEL RICHIE—You Are 21:12
- ★ CHRISTOPHER CROSS—All Right 31:22
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen
- ★ MICHAEL JACKSON—Billie Jean B
- ★ DARYL HALL AND JOHN OATES—One On One B
- ★ EARTH, WIND & FIRE—Fall In Love With Me B
- ★ JOURNEY—Separate Ways B
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart B
- ★ OLIVIA NEWTON-JOHN—Tied Up B
- ★ POCO—Shoot For The Moon B
- ★ JEFFERSON STARSHIP—Winds Of Change A
- ★ STEPHEN BISHOP—It Might Be You Z
- ★ DAN FOGELBERG—Make Love Stay A
- ★ PAT BENATAR—Little Too Late X
- ★ VANDENBERG—Burning Heart X
- ★ FRIDA—I Know There's Something Going On X

WPST-FM—Trenton

- (Tom Taylor—MD)
- ★ LIONEL RICHIE—You Are 14:5
- ★ DURAN DURAN—Hungry Like The Wolf 15:9
- ★ CHRISTOPHER CROSS—All Right 20:11
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 27:18
- ★ DARYL HALL AND JOHN OATES—One On One 29:19
- ★ STYX—Mr. Roboto
- ★ SUPERTRAMP—My Kind Of Lady
- ★ ABC—Poison Arrow B
- ★ PAT BENATAR—Little Too Late B
- ★ JOURNEY—Separate Ways B
- ★ DON HENLEY—I Can't Stand Still B
- ★ MICHAEL JACKSON—Billie Jean B
- ★ JEFFERSON STARSHIP—Winds Of Change B
- ★ SAGA—On The Loose A
- ★ PHIL COLLINS—I Don't Care Anymore A

WRCK-FM—Utica Rome

- (Jime Reitz—MD)
- ★ STRAY CATS—Stray Cat Strut 5:1
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 8:5
- ★ DURAN DURAN—Hungry Like The Wolf 10:6
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy 18:13
- ★ THE PRETENDERS—Back On The Chain Gang 24:18
- ★ PHIL COLLINS—I Don't Care Anymore
- ★ STYX—Mr. Roboto
- ★ PSYCHEDELIC FURS—Love My Way/Aeroplane A
- ★ FELYONY—The Fanatic A
- ★ CHILLWACK—Secret Information A
- ★ PAT BENATAR—Little Too Late X
- ★ SUPERTRAMP—My Kind Of Lady X
- ★ JEFFERSON STARSHIP—Winds Of Change X
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen X
- ★ JOE JACKSON—Breaking Us In Two X
- ★ THE GREG KINN BAND—Jeopardy X
- ★ THOMPSON TWINS—Lies X
- ★ RIC OCASEK—Something To Grab For X
- ★ CROSBY, STILLS AND NASH—Too Much Love To Hide X

Mid-Atlantic Region

★ PRIME MOVERS

- MEN AT WORK—Down Under (Columbia)
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I (Elektra)
- STRAY CATS—Stray Cat Strut (EMI-America)

● TOP ADD ONS

- DIANA ROSS—So Close (RCA)
- JOURNEY—Separate Ways (Columbia)
- DARYL HALL AND JOHN OATES—One On One (RCA)

● BREAKOUTS

- STYX—Mr. Roboto (A&M)
- ROBERT JOHN—Bread And Butter (Motown)

WAEB-AM—Allentown

- (Jefferson Ward—MD)
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 12:3
- ★ POCO—Shoot For The Moon 10:7
- ★ CHRISTOPHER CROSS—All Right 14:10
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 20:14
- ★ STEPHEN BISHOP—It Might Be You 29:20
- ★ ADAM ANT—Goody Two Shoes
- ★ MELISSA MANCHESTER—Nice Girls
- ★ DARYL HALL AND JOHN OATES—One On One B
- ★ MICHAEL JACKSON—Billie Jean B
- ★ SUPERTRAMP—My Kind Of Lady B
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart B
- ★ DIANA ROSS—So Close A
- ★ MUSICAL YOUTH—Pass The Outchie A
- ★ DARYL HALL AND JOHN OATES—Maneater X
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine X
- ★ LITTLE RIVER BAND—The Other Guy X
- ★ JEFFREY OSBORNE—On The Wings Of Love X
- ★ TANYA TUCKER—Feel Right X
- ★ THE GREG KINN BAND—Jeopardy X
- ★ DAN FOGELBERG—Missing You X
- ★ JOE COCKER AND JENNIFER WARREN—Up Where We Belong X
- ★ LAURA BRANNIGAN—Gloria X
- ★ DIONNE WARWICK—Heartbreaker X
- ★ DOLLY PARTON/WILLIE NELSON—Everything's Beautiful X

WFBG-AM—Aitona

- (Tony Booth—MD)

★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 12:7

- ★ STRAY CATS—Stray Cat Strut 17:8
- ★ DON HENLEY—I Can't Stand Still 30:21
- ★ DARYL HALL AND JOHN OATES—One On One 37:28
- ★ JOURNEY—Separate Ways 36:29
- ★ SAGA—On The Loose
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart
- ★ FRIDA—I Know There's Something Going On B
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen B
- ★ VANITY 6—Nasty Girl A
- ★ ROBERT JOHN—Bread And Butter A
- ★ RIC OCASEK—Something To Grab For A
- ★ MARTY BALIN—What Love Is A
- ★ DONALD FAGEN—New Frontier A
- ★ STEPHEN BISHOP—It Might Be You A
- ★ JAMET JACKSON—Come Give Your Love To Me X
- ★ RANDY NEWMAN AND PAUL SIMON—The Blues X
- ★ SHERRIFF—When I'm With You X
- ★ BILLY SQUIER—She's A Runner X
- ★ FIREFALL—Always X
- ★ RACHEL SWEET—Voo Doo X
- ★ MISSING PERSONS—Windows X
- ★ THE JOHN HALL BAND—Love Me Again X
- ★ THOMPSON TWINS—Lies X
- ★ NIGHT RANGER—Don't Tell Me You Love Me X
- ★ VANDENBERG—Burning Heart X

WYRE-AM—Annapolis

- (Larry Wachz—MD)
- ★ LIONEL RICHIE—You Are 10:6
- ★ LINDA RONSTADT—I Knew You When 17:13
- ★ NEIL DIAMOND—I'm Alive 21:16
- ★ DARYL HALL AND JOHN OATES—One On One 24:18
- ★ DONNA SUMMER—The Woman In Me 22:19
- ★ DIANA ROSS—So Close
- ★ DAN FOGELBERG—Make Love Stay A
- ★ MUSICAL YOUTH—Pass The Outchie A
- ★ JEFFREY OSBORNE—Eenie Meenie A

WBSB-FM—Baltimore

- (Rick James and Jan Jeffries—MD)
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 4:3
- ★ LIONEL RICHIE—You Are 7:5
- ★ STRAY CATS—Stray Cat Strut 12:8
- ★ DURAN DURAN—Hungry Like The Wolf 25:16
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 29:25
- ★ DIANA ROSS—So Close
- ★ MUSICAL YOUTH—Pass The Outchie
- ★ STEEL BREEZE—Dreamin' Is Easy B
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart B
- ★ MELISSA MANCHESTER—Nice Girls B
- ★ THE PRETENDERS—Back On The Chain Gang X
- ★ FIREFALL—Always X
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy X
- ★ JOURNEY—Separate Ways X
- ★ THE GREG KINN BAND—Jeopardy X
- ★ STYX—Mr. Roboto X

WFBF-AM—Baltimore

- (Andy Szulinski—MD)
- ★ MEN AT WORK—Down Under 1:1
- ★ KENNY LOGGINS—Heart To Heart 3:2
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 7:3
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 8:4
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 20:14
- ★ STRAY CATS—Stray Cat Strut
- ★ MICHAEL JACKSON—Billie Jean
- ★ DAN FOGELBERG—Make Love Stay A
- ★ JESSE COLIN YOUNG—Ophelia X
- ★ JAMES GALWAY AND SYLVIA—The Wayward Wind A

WCIR-FM—Hickory, W. Va.

- (Jim Martin—MD)
- ★ MARVIN GAYE—Sexual Healing 3:1
- ★ GOLDEN EARRING—Twilight Zone 4:3
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 10:5
- ★ MICHAEL JACKSON—Billie Jean 20:10
- ★ STRAY CATS—Stray Cat Strut 16:9
- ★ STYX—Mr. Roboto
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight B
- ★ DARYL HALL AND JOHN OATES—One On One B
- ★ DURAN DURAN—Hungry Like The Wolf B
- ★ VANDENBERG—Burning Heart B
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart B
- ★ THE GREG KINN BAND—Jeopardy A
- ★ ABC—Poison Arrow A
- ★ PAT BENATAR—Little Too Late A
- ★ STEPHEN BISHOP—It Might Be You A
- ★ THOMPSON TWINS—Lies A
- ★ SAGA—On The Loose X
- ★ THE JOHN HALL BAND—Love Me Again X
- ★ RANDY NEWMAN AND PAUL SIMON—The Blues X
- ★ JOE JACKSON—Breaking Us In Two X
- ★ NEIL DIAMOND—I'm Alive X
- ★ DON HENLEY—I Can't Stand Still X
- ★ STEEL BREEZE—Dreamin' Is Easy X
- ★ JOURNEY—Separate Ways X
- ★ THE PRETENDERS—Back On The Chain Gang X
- ★ SUPERTRAMP—My Kind Of Lady X
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen X
- ★ JEFFERSON STARSHIP—Winds Of Change X

WCCK-FM—Erie

- (J.J. Sanford—MD)
- ★ STRAY CATS—Stray Cat Strut 8:3
- ★ AIR SUPPLY—Two Less Lonely People In The World 10:5
- ★ LINDA RONSTADT—I Knew You When 13:8
- ★ GOLDEN EARRING—Twilight Zone 16:11
- ★ JOURNEY—Separate Ways 39:25
- ★ STYX—Mr. Roboto
- ★ NEIL DIAMOND—I'm Alive
- ★ KISS—I Love It Loud B
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart B
- ★ JOE JACKSON—Breaking Us In Two B
- ★ STEPHEN BISHOP—It Might Be You B
- ★ MEN AT WORK—Be Good Johnny A
- ★ PHIL COLLINS—I Don't Care Anymore A
- ★ CHRISTOPHER CROSS—All Right X
- ★ THE PRETENDERS—Back On The Chain Gang X
- ★ NIGHT RANGER—Don't Tell Me You Love Me X
- ★ RACHEL SWEET—Voo Doo X
- ★ MELISSA MANCHESTER—Nice Girls X
- ★ DAN FOGELBERG—Make Love Stay X
- ★ SEA LEVEL—Make You Feel Love Again X
- ★ THE CLASH—Should I Stay Or Should I Go A
- ★ JEFFREY OSBORNE—Eenie Meenie A
- ★ TONI BASIL—Shopping From A To Z A

WKBO-AM—Harrisburg

- (Bill Trousdale—MD)
- ★ CHRISTOPHER CROSS—All Right
- ★ DARYL HALL AND JOHN OATES—One On One

WGH-AM—Norfolk

- (Bob Canada—MD)
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 2:1
- ★ KENNY LOGGINS—Heart To Heart 6:4
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 16:7
- ★ CHRISTOPHER CROSS—All Right 15:8
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 14:9
- ★ STEEL BREEZE—Dreamin' Is Easy

- ★ THE WEATHER GIRLS—It's Raining Men
- ★ DAN FOGELBERG—Make Love Stay B
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen B
- ★ NEIL YOUNG—Little Thing Called Love B
- ★ PAT BENATAR—Little Too Late B
- ★ JOURNEY—Separate Ways B
- ★ RACHEL SWEET—Voo Doo A
- ★ THE CLASH—Should I Stay Or Should I Go A
- ★ TONI BASIL—Shopping From A To Z A
- ★ OXYO—Whirly Girl A
- ★ EVELYN KING—Betcha She Don't Love You X
- ★ NIGHT RANGER—Don't Tell Me You Love Me X
- ★ SMOKEY ROBINSON—I've Made Love To You A Thousand Times X
- ★ THE JOHN HALL BAND—Love Me Again X
- ★ RIC OCASEK—Something To Grab For X
- ★ ABC—Poison Arrow X
- ★ BILLY SQUIER—She's A Runner X
- ★ DEBARGE—I Like It X
- ★ SHERRIFF—When I'm With You X
- ★ ROBERT JOHN—Bread And Butter X

WCAU-FM—Philadelphia

- (Glen Kaina—MD)
- ★ MEN AT WORK—Down Under 1:1
- ★ ADAM ANT—Goody Two Shoes 2:2
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 19:11
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 25:15
- ★ OLIVIA NEWTON-JOHN—Tied Up 28:18
- ★ FRIDA—I Know There's Something Going On
- ★ DIANA ROSS—So Close
- ★ THE WEATHER GIRLS—It's Raining Men B
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen B
- ★ NIGHT RANGER—Don't Tell Me You Love Me B
- ★ JOE JACKSON—Breaking Us In Two B
- ★ EARTH, WIND & FIRE—Fall In Love With Me B
- ★ THOMPSON TWINS—Lies B
- ★ PAT BENATAR—Little Too Late A
- ★ STYX—Mr. Roboto A
- ★ STEPHEN BISHOP—It Might Be You A
- ★ RIC OCASEK—Something To Grab For A
- ★ JOURNEY—Separate Ways A
- ★ DARYL HALL AND JOHN OATES—One On One A
- ★ ABC—Poison Arrow A
- ★ MELISSA MANCHESTER—Nice Girls A
- ★ BILLY SQUIER—She's A Runner A
- ★ ROBERT JOHN—Bread And Butter A
- ★ FIREFALL—Always X
- ★ DAZZ BAND—On The One For Fun X
- ★ CROSBY, STILLS AND NASH—Too Much Love To Hide X
- ★ JEFFERSON STARSHIP—Winds Of Change X
- ★ SUPERTRAMP—My Kind Of Lady X
- ★ DEBARGE—I Like It X
- ★ THE GREG KINN BAND—Jeopardy X
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart X
- ★ EVELYN KING—I Betcha She Don't Love You X

WIFI-FM—Philadelphia

- (Ray Lawrence/Verna McKay—MD)
- ★ LIONEL RICHIE—You Are 19:12
- ★ SAGA—On The Loose 28:23
- ★ MICHAEL JACKSON—Billie Jean 6:2
- ★ GOLDEN EARRING—Twilight Zone 10:16
- ★ THE WEATHER GIRLS—It's Raining Men 22:17
- ★ JOURNEY—Separate Ways
- ★ PAT BENATAR—Little Too Late
- ★ THOMPSON TWINS—Lies B
- ★ STYX—Mr. Roboto A
- ★ DIANA ROSS—Too Close A
- ★ DAZZ BAND—On The One For Fun A
- ★ BILLY SQUIER—She's A Runner A
- ★ DEBARGE—I Like It A
- ★ PIA ZODORA—The Clapping Song A
- ★ FRIDA—I Know There's Something Going On A
- ★ EARTH, WIND & FIRE—Fall In Love With Me X
- ★ POCO—Shoot For The Moon X
- ★ NEIL DIAMOND—I'm Alive X
- ★ DON HENLEY—I Can't Stand Still X
- ★ MISSING PERSONS—Windows X
- ★ SUPERTRAMP—My Kind Of Lady X
- ★ VANDENBERG—Burning Heart X
- ★ STEEL BREEZE—Dreamin' Is Easy X
- ★ JEFFERSON STARSHIP—Winds Of Change X
- ★ THE GREG KINN BAND—Jeopardy X
- ★ ABC—Poison Arrow X
- ★ NIGHT RANGER—Don't Tell Me You Love Me X

WRVQ-FM—Richmond

- (Bill Thomas—MD)
- ★ MEN AT WORK—Down Under 1:1
- ★ BILLY JOEL—Allentown 3:2
- ★ MOVING PICTURES—What About Me 6:4
- ★ DURAN DURAN—Hungry Like The Wolf 13:5
- ★ NIGHT RANGER—Don't Tell Me You Love Me 12:8
- ★ KISS—I Love It Loud
- ★ DON HENLEY—I Can't Stand Still
- ★ LIONEL RICHIE—You Are B
- ★ SINGLE BULLET THEORY—Keep It Tight B
- ★ VANDENBERG—Burning Heart A
- ★ MICHAEL JACKSON—Billie Jean A
- ★ BILLY IDOL—White Wedding A
- ★ PAT BENATAR—Little Too Late X
- ★ JEFFERSON STARSHIP—Winds Of Change X
- ★ THOMPSON TWINS—Lies X
- ★ RIC OCASEK—Something To Grab For X
- ★ THE JOHN HALL BAND—Love Me Again X

WRVQ-FM—Richmond

- (Bruce Kelly—MD)
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 2:1
- ★ BARRY MANILOW—Memory 6:3
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 10:6
- ★ TOTO—Africa 13:9
- ★ KENNY LOGGINS—Heart To Heart 16:13
- ★ MEN AT WORK—Down Under
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight B
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy A
- ★ MICHAEL JACKSON—Billie Jean A
- ★ LIONEL RICHIE—You Are X
- ★ NEIL DIAMOND—I'm Alive X

WPQC-FM—Washington, D.C.

- (Bruce Kelly—MD)
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 2:1
- ★ BARRY MANILOW—Memory 6:3
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 10:6
- ★ TOTO—Africa 13:9
- ★ KENNY LOGGINS—Heart To Heart 16:13
- ★ MEN AT WORK—Down Under
- ★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight B
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy A
- ★ MICHAEL JACKSON—Billie Jean A
- ★ LIONEL RICHIE—You Are X
- ★ NEIL DIAMOND—I'm Alive X

WRQX-FM—Washington, D.C.

- (Dallas Cole—MD)
- ★ JOE JACKSON—Breaking Us In Two B
- ★ THE PRETENDERS—Back On The Chain Gang B
- ★ JUICE NEWTON—Heart Of The Night B
- ★ FRIDA—I Know There's Something Going On B
- ★ JOURNEY—Separate Ways B
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight A
- ★ DARYL HALL AND JOHN OATES—One On One A
- ★ STEEL BREEZE—Dreamin' Is Easy A

WQXA-FM—York

- (Dan Steele—MD)
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 9:5
- ★ LIONEL RICHIE—You Are 17:11
- ★ BILLY JOEL—Allentown 11:8
- ★ NEIL DIAMOND—I'm Alive 16:2
- ★ SUPERTRAMP—My Kind Of Lady 30:26
- ★ VANDENBERG—Burning Heart
- ★ JEFFERSON STARSHIP—Winds Of Change
- ★ DARYL HALL AND JOHN OATES—One On One B
- ★ STRAY CATS—Stray Cat Strut B
- ★ MICHAEL JACKSON—Billie Jean B

- ★ DIANA ROSS—So Close A
- ★ THE PRETENDERS—Back On The Chain Gang A
- ★ RANDY NEWMAN AND PAUL SIMON—The Blues X
- ★ STEEL BREEZE—Dreamin' Is Easy X
- ★ DON HENLEY—I Can't Stand Still X
- ★ EARTH, WIND & FIRE—Fall In Love With Me X
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart X
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen X

Southeast Region

★ PRIME MOVERS

- STRAY CATS—Stray Cat Strut (EMI-America)
- BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon (Capitol)
- CULTURE CLUB—Do You Really Want To Hurt Me (Virgin/Epic)

● TOP ADD ONS

- ABC—Poison Arrow (Mercury)
- JOURNEY—Separate Ways (Columbia)
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart (Warner Brothers/Duck)

● BREAKOUTS

- STYX—Mr. Roboto (A&M)
- DER KOMMISSAR—After The Fire (Epic)
- STEPHEN BISHOP—It Might Be You (Warner Bros.)

WANS-FM—Anderson/Greenville

- (Bill Metts—MD)
- ★ BILLY JOEL—Allentown 6:2
- ★ KENNY LOGGINS—Heart To Heart 9:4
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 18:12
- ★ CHRISTOPHER CROSS—All Right 23:17
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 29:23
- ★ MEN AT WORK—Be Good Johnny
- ★ STYX—Mr. Roboto
- ★ JOURNEY—Separate Ways B
- ★ SUPERTRAMP—My Kind Of Lady B
- ★ VANDENBERG—Burning Heart B
- ★ THE JOHN HALL BAND—Love Me Again B
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen A
- ★ PHIL COLLINS—I Don't Care Anymore A
- ★ THE PRETENDERS—Back On The Chain Gang A
- ★ CROSBY, STILLS AND NASH—Too Much To Hide B
- ★ JEFFERSON STARSHIP—Winds Of Change X
- ★ PAT BENATAR—Little Too Late X
- ★ MUSICAL YOUTH—Pass The Outchie X
- ★ THE GREG KINN BAND—Jeopardy X
- ★ BILLY SQUIER—She's A Runner X
- ★ NIGHT RANGER—Don't Tell Me You Love Me X
- ★ POCO—Shoot For The Moon X

WISE-AM—Asheville

- (John Stevens—MD)
- ★ MUSICAL YOUTH—Pass The Outchie 3:1
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 14:8
- ★ GOLDEN EARRING—Twilight Zone 15:10
- ★ CHRISTOPHER CROSS—All Right 21:11
- ★ DURAN DURAN—Hungry Like The Wolf 19:12
- ★ DAN FOGELBERG—Make Love Stay
- ★ STYX—Mr. Roboto
- ★ SUPERTRAMP—My Kind Of Lady B
- ★ ABC—Poison Arrow B
- ★ DARYL HALL AND JOHN OATES—One On One B
- ★ THE JOHN HALL BAND—Love Me Again B
- ★ DONNA SUMMER—The Woman In Me B
- ★ DONALD FAGEN—New Frontier A
- ★ MARTY BALIN—What Love Is A
- ★ JAMET JACKSON—Come Give Your Love To Me A
- ★ A.T.F.—Der Kommissar A
- ★ SHERRIFF—When I'm With You A
- ★ FIREFALL—Always X
- ★ STEPHEN BISHOP—It Might Be You X
- ★ THE GREG KINN BAND—Jeopardy X
- ★ THOMPSON TWINS—Lies X
- ★ NEIL YOUNG—Little Thing Called Love X
- ★ BILLY SQUIER—She's A Runner X
- ★ MICHAEL JACKSON—Billie Jean X
- ★ EARTH, WIND & FIRE—Fall In Love With Me X
- ★ VANDENBERG—Burning Heart X
- ★ MISSING PERSONS—Windows X
- ★ OLIVIA NEWTON-JOHN—Tied Up X
- ★ JEFFERSON STARSHIP—Winds Of Change X
- ★ PAT BENATAR—Little Too Late X
- ★ JOURNEY—Separate Ways X

WZGC-FM—Atlanta

- (John Young—MD)
- ★ STRAY CATS—Stray Cat Strut 13:8
- ★ MICHAEL JACKSON—Billie Jean 12:5
- ★ ADAM ANT—Goody Two Shoes 2:1
- ★ LIONEL RICHIE—You Are 16:10
- ★ DURAN DURAN—Hungry Like The Wolf 19:12
- ★ JOURNEY—Separate Ways B
- ★ EARTH, WIND & FIRE—Fall In Love With Me B
- ★ DON HENLEY—I Can't Stand Still B
- ★ ABC—Poison Arrow B
- ★ SUPERTRAMP—My Kind Of Lady B
- ★ MELISSA MANCHESTER—Nice Girls A
- ★ STEPHEN BISHOP—It Might Be You A
- ★ DIANA ROSS—So Close A
- ★ STYX—Mr. Roboto A
- ★ A.T.F.—Der Kommissar A
- ★ EVELYN KING—Betcha She Don't Love You X

WQXI-AM—Atlanta

- (J.J. Jackson—MD)
- ★ MICHAEL JACKSON—Billie Jean 12:2
- ★ STRAY CATS—Stray Cat Strut 14:5
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 13:6
- ★ DONNA SUMMER—The Woman In Me 16:10
- ★ JOE JACKSON—Breaking Us In Two B
- ★ THE PRETENDERS—Back On The Chain Gang A
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart A

WQXI-AM—Atlanta

- (Jeff McCartney—MD)
- ★ STRAY CATS—Stray Cat Strut 10:3
- ★ DURAN DURAN—Hungry Like The Wolf 16:5
- ★ THE PRETENDERS—Back On The Chain Gang 19:13
- ★ JOE JACKSON—Breaking Us In Two 21:17
- ★ DARYL HALL AND JOHN OATES—One On One 26:18
- ★ FRIDA—I Know There's Something Going On
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight B
- ★ ABC—Poison Arrow B
- ★ STEPHEN BISHOP—It Might Be You A
- ★ AFTER THE FIRE—Der Kommissar A
- ★ EARTH, WIND & FIRE—Fall In Love With Me X
- ★ THE GREG KINN BAND—Jeopardy X
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart X
- ★ MELISSA MANCHESTER—Nice Girls X</

Radio

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

- 1 Crocodile Rock, Elton John, MCA
- 2 You're So Vain, Carly Simon, Elektra
- 3 Why Can't We Live Together, Timmy Thomas, Glades
- 4 Oh Babe, What Would You Say, Hurricane Smith, Capitol
- 5 Superstition, Stevie Wonder, Tamla
- 6 Do It Again, Steely Dan, ABC
- 7 The World Is A Ghetto, War, United Artists
- 8 Trouble Man, Marvin Gaye, Tamla
- 9 Don't Expect Me To Be Your Friend, Lobo, Big Tree
- 10 Could It Be I'm Falling In Love, Spinners, Atlantic

POP SINGLES—20 Years Ago

- 1 Hey Paula, Paul & Paula, Philips
- 2 Walk Right In, Rooftop Singers, Vanguard
- 3 The Night Has A Thousand Eyes, Bobby Vee, Liberty
- 4 Loop De Loop, Johnny Thunder, Diamond
- 5 Up On The Roof, Drifters, Atlantic
- 6 Walk Like A Man, Four Seasons, VeeJay
- 7 Ruby Baby, Dion, Columbia
- 8 You've Really Got A Hold On Me, Miracles, Tamla
- 9 Rhythm Of The Rain, Cascades, Valiant
- 10 Go Away Little Girl, Steve Lawrence, Columbia

TOP LPs—10 Years Ago

- 1 No Secrets, Carly Simon, Elektra
- 2 The World Is A Ghetto, War, United Artists
- 3 Talking Book, Stevie Wonder, Tamla
- 4 Rhymes & Reasons, Carole King, Ode
- 5 Tommy, London Symphony Orch. & Chamber Choir, Ode
- 6 Hot August Night, Neil Diamond, MCA
- 7 Living In The Past, Jethro Tull, Chrysalis
- 8 Seventh Sojourn, Moody Blues, Threshold
- 9 Lady Sings The Blues, Diana Ross/Soundtrack, Motown
- 10 More Hot Rocks (Big Hits & Fazed Cookies), Rolling Stones, London

TOP LPs—20 Years Ago

- 1 The First Family, Vaughn Meader, Cadence
- 2 My Son, The Folk Singer, Allan Sherman, Warner Bros.
- 3 My Son, The Celebrity, Allan Sherman, Warner Bros.
- 4 West Side Story, Columbia
- 5 Moving, Peter, Paul & Mary, Warner Bros.
- 6 Peter, Paul & Mary, Warner Bros.
- 7 Jazz Samba, Stan Getz & Charlie Byrd, Verve
- 8 Girls! Girls! Girls!, Elvis Presley, RCA
- 9 Pepino, The Italian Mouse & Other Italian Fun Songs, Lou Monte, Reprise
- 10 I Left My Heart In San Francisco, Tony Bennett, Columbia

COUNTRY SINGLES—10 Years Ago

- 1 She Needs Someone To Hold Her, Conway Twitty, Decca
- 2 I Wonder If They Ever Think Of Me, Merle Haggard & The Strangers, Capitol
- 3 Do You Know What It's Like To Be Lonesome, Jerry Wallace, Decca
- 4 Rated X, Loretta Lynn, Decca
- 5 Love's The Answer/Jamestown Ferry, Tanya Tucker, Columbia
- 6 Neon Rose, Mel Tillis & The Statesiders, MGM
- 7 The Lord Knows I'm Drinking, Cal Smith, Decca
- 8 'Til I Get It Right, Tammy Wynette, Epic
- 9 Old Dogs, Children & Watermelon Wine, Tom T. Hall, Mercury
- 10 Any Old Wind That Blows, Johnny Cash, Columbia

SOUL SINGLES—10 Years Ago

- 1 Could It Be I've Fallen In Love, Spinners, Atlantic
- 2 Love Train, O'Jays, Philadelphia International
- 3 Love Jones, Brighter Side of Darkness, 20th Century
- 4 Why Can't We Live Together, Timmy Thomas, Glades
- 5 Superstition, Stevie Wonder, Tamla
- 6 Trouble Man, Marvin Gaye, Tamla
- 7 Daddy's Home, Jermaine Jackson, Motown
- 8 World Is A Ghetto, War, United Artists
- 9 Harry Hippie, Bobby Womack & Peace, United Artists
- 10 I Got Ants In My Pants, James Brown, Polydor

KYYX Seattle Rides Crest Of A New Format Wave

SEATTLE—This city's KYYX, determined to establish itself with its new "Rock Of The '80s" format from consultant Rick Carroll, recently staged a four-day new wave concert and festival.

Dubbed "'83 Wave Spectacular," the event featured performances by Missing Persons, Oingo Boingo, Josie Cotton, Wall Of Voodoo, Berlin, Translator, the Flirts and Greg Kihn, plus dozens of local new wave bands. Venue was the Seattle Center.

The festival also featured displays of new wave culture: clothing, hair styles, dance and musical equipment. Two rooms of free video games and another room displaying promotional videos of new wave acts attracted the crowds. Prizes with a total value of \$100,000 were given away.

"I think this event was important," says Greg Kihn, "because we started a sense of community among new wave bands." Missing Persons' drummer Terry Bozzio adds, "We feel that Rick Carroll's programming format is an important force in getting our type of music played. We're basically playing here to return a favor."

"The spectacular was a bigger success in terms of attendance and

Cox Reports Gain In Income

ATLANTA—Cox Communications reports net income of \$65.4 million for the year ended Dec. 31, an 18% gain over the \$55.5 million earned in 1981. Operating revenues hit \$514.7 million, a 28% increase over the \$403.5 million taken in in 1981.

Cox president William A. Schwartz reports that the broadcast division—six tv stations, five AM and seven FM stations, plus two national rep firms and Schulke Radio Productions—showed a 19% increase in revenues for the year. For the fourth quarter of 1982, broadcasting division revenues were up 21% and operating income was up 15% over the same quarter a year earlier.

Happy Rebirth Day For '950 Club'

PHILADELPHIA — WPEN-AM here ended a week-long celebration Jan. 15 to mark the second anniversary of the return of the original "950 Club" to the outlet's programming, with jocks Grady and Ed Hurst. The "club," which had been off the air for 19 years, features MOR classics, big band favorites and swing-era music.

Listener response to the move was apparently so strong that Grady and Hurst have had their stay extended "indefinitely." The two are recognized as pioneering local DJs. The anniversary celebration included interviews with Kay Starr and Margaret Whiting. During the week, listeners received a \$100 gift certificate to the Strawbridge & Clothier department store each hour during the 4 to 6 p.m. "club" segment. The public was invited to come to the store at 4 p.m. on Jan. 12, the actual date of the return of the record show to the air, for a live broadcast and to share a slice of their anniversary cake.

participation than we ever imagined," says KYYX part-owner Pat O'Day. "Since we changed our format in September—adopting Rick Carroll's tight new wave playlist—our listening audience has tripled in only three months."

In the fall Birch Report, KYYX climbed to a 4.1 share from 1.2. In Arbitron, however, the station has a 2.8, up from 1.7 in the spring, but with little change from the 2.4 it had in the fall of 1981.

O'Day adds that "what we wanted to do on a large scale was to bring attention to this recently-discovered audience through an event where people could come to hear, see and touch a whole new structure."



BATON ROUGE BOOGIE—Billy Gibbons of ZZ Top, right, autographs a replica of his Chiquita guitar for Sabrina Diaz following the group's performance at the Baton Rouge Centreplex in Baton Rouge, La. He is shown with Jeannine Bergeron, promotion director for KSMB-FM Lafayette, which hosted the event; program director Scott Segraves; and Diaz.

Vox Jox

• Continued from page 12

That long-vacant midday position at WIP Philadelphia created when Bill Neil resigned to program cross-town WFIL (Billboard Dec. 11) has been filled. Here's what happened: Michele Iaia (that's "Ya Ya" as in Lee Dorsey) has joined the station, doing "W-I-People Talk" (just like it sounds) from 8 p.m. to midnight. Michele, who had worked at WIP in the past and most recently was doing telephone talk on WWDB in Philly, preempts "Tom LaMaine's Memory Lane" but not Tom LaMaine. He moves into that 1 to 4 p.m. vacancy. Oldies fans take heart: LaMaine's "Memory Lane" will still be heard on the weekends.

WSNI Philadelphia has revamped its lineup. As it now stands, WSNI/WRCP operations manager Don Cannon is doing mornings, replacing p.d. Tony Mann, who left the station. Chris Guetta, who had been doing noon to 3 p.m. shift, moves into 9 a.m. to noon. Andrae Gardner, who joins the station from WIFJ, handles noon to 3 p.m. Joe Simone, who's worked at various Philly stations, including WFIL, takes over Cannon's old afternoon slot. The 6 to 10 p.m. and 10 to 2 a.m. shifts are still vacant, and Vernon McKay is handling overnights. Leaving the station are night personality Viv Roundtree and overnights Fern Davis. What about Hy Lit, you ask? Well, Hyski is now on the AM (WRCP), doing middays and handling the programming chores. Former p.d. Mike St. John is still on board as production director and also handles a weekend oldies show.

While we're still on the subject of Philadelphia, the new news direction at 94 YSP is Alice Stockton, who comes to the station from WSNI and replaces Bill Fantini, who will continue to do "Lifelines" on the ABC Network and will also be devoting more time to Fantini productions. ... Across the state in Pittsburgh, Ron Antill moves up to p.d. at Daisy FM 108 (WDSY).

More movement at KRLA Los Angeles as long-time midday personality Johnny Hayes moves into the afternoon slot, bringing his much-talked-about "Countdown" with him. The show, which had been running from noon to 1 a.m. for the past four years counting down the top 11 (KRLA is 1110 on the dial) from a corresponding week back in time, will now be heard from 6 to 7 p.m.

A few changes at WLS Chicago. WLS-FM midday personality, Danae Alexander has been replaced by WLS AM midday jock Chris Shebel. Filling that AM vacancy is long-time Chicago air personality Fred Winston, who most recently was with 'CFL there.

A couple of changes at WYEN FM 107 in Des Plaines (Chicago metro). Michael MacDonald, who had been across town at WKQX, moves into the afternoon slot replacing Nick Farella, and Jon Kameron is now doing all-nights on the weekends. ... Speaking of WKQX, word has it that Murphy in the Morning, who just arrived from WAYS Charlotte (Billboard Dec. 18), is sounding great.

Lisa Glasberg is the new evening news anchor for the RKO radio network. She had been doing mornings on the ABC rock net. ... Another appointment at Birmingham's newest AC outlet, Capitol's Magic 96 FM (WMJJ), as Jeff Warren, whose background includes WYYS Cincinnati, WLAC and WSM-FM Nashville and Birmingham's WKXX, joins Magic as music director and 6 to 10 p.m. jock. ... Moving up is KIXI-FM music director Bill Norton, who assumes the program directorship at Seattle's "KIXI Light" while retaining his midday airshift. ... In Lynchburg, Va., Matt McCall moves across town from

WWOD/WKZZ to WLVA, where he will be p.d.

Shades of Philadelphia circa 1957 as KFRC San Francisco and KTZO-TV there have gotten together on a new show called "Dance Party" which will be seen Monday through Friday from 4 to 5 p.m. It's formatted much like "American Bandstand," with local high school students, dance contests, band battles, etc., but it utilizes much of the new rock video technology. Watch this space for more info on who the next Dick Clark (or Clarks) will be. ... Also joining forces with a local TV outlet is WPKX (KIX-106) Washington, which will simulcast "Austin City Limits" with local PBS station WETA.

B. Eric Rhoads, president of Equivox Broadcasting (owners of "color radio 93," KLRZ Salt Lake City), Mid Utah Broadcasting (owners of KEYY Provo) and Mariners Radio Relay (owners of KHAA New Orleans) has been named chairman of the Silver Awards Committee. What's that, you say? Well, according to Dick Crookston, president of the Utah Ad Federation, who announced this appointment, the Silver Award is a prestigious event in the Salt Lake City Ad Club designating one individual each year as a recipient based on his contributions to the development and quality of Salt Lake, especially in the media.

(Continued on page 56)

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Programmers Push Promos Panel Discusses Making A Station Stand Out

The value of a good promotion was the focus of a session devoted to ways of upgrading a station's image. As Howard Rosen, Warner Bros. Records vice president of promotion, pointed out, so many stations are playing essentially the same music these days that a good promotion can literally make an outlet stand out.

P.d. Charlie Kendall of WMMR-FM Philadelphia said he feels goals must be established early and "you must be ruthless." Kendall said good promotions also create new clients by pulling into the station's team a potential advertiser who probably wouldn't have come in unless it was a freebie. Consolidating as many different firms as possible in a promo helps, Kendall said, citing as an example the use of a coupon in a newspaper for a ticket giveaway, rather than relying on station plugs.

Promotions can often be pre-tested by creating a focus group to appraise them, Kendall said, urging stations to measure the effectiveness of promos by running them through a computer in much the same manner an ad effectiveness yardstick is created.

Bumper stickers, Kendall said, pay off if the car owner gets a premium, such as a free car wash or parking at a rock concert. Promotion manager Bob Harris of Fairwest recommended getting sponsorship and payment for the sticker by running ads on the back of the protective paper carried on the sticker.

Paid or co-op tv promotions are good, but very expensive, Kendall said. In order to come up with the essential high come, he suggested, a station must spend big money to get the 500 gross rating points weekly or the effort is wasted. He said he favors individual promos for each jock on the station.

KEZY-AM/FM Anaheim used its news departments to create media excitement, said Dave Forman, the stations' p.d. By directly contacting Iranian officials during the hostages crisis, the station got both tv and

print news coverage. Forman explained. Town meetings on such pertinent topics as ticket scalping have also paid off, Forman asserted. In another effective promo, KEZY pitted area schools in a food-for-the-poor contest in which the winner got all the station's ducats to a rock concert.

Forman stressed that promos must fit a station's image: a trip to another state or country to see a rock concert, for example, would be more effective for a rock station than simply a trip. He also acknowledged that even a well-thought-out promotion doesn't always succeed, citing a tv campaign he had tried to get viewers to listen to his AM station.

Stations must be wary of over-hyping their contests lest they drive listeners away, warned Rick Sadle, operations director of KMET-FM Los Angeles. Too often, he said, stations lay out \$100,000 in a month for three rating points and then flip in the next Arbitron without such a crutch. Promos must be consistent in quality and timing. Sadle added. A monthly evening for 1,200 lucky listeners at an area nightspot has been the most successful for KMET, in that it pulls a big turnout and station DJs mingle with listeners in a festival environment, he noted.

An unidentified programmer in the audience bore out Rosen's contention that imagination can be more important than money in a campaign. He said that during the Kinks' "Low Budget" tour, he set up a contest in which the winners got one ticket to the concert, to which they were transported in the back of a pickup truck. After the concert, they had a single small burger with a glass of water at a McDonald's.

Sadle and most of the dais speakers said today's recessionary times favor a contest in which lots of winners get a prize rather than one big six-figure winner. When contest participants send in self-addressed, stamped envelopes, Sadle urged stations always put in some kind of a

functional promo piece, like a sticker.

Harris described a 1982 holiday promotion featuring a premium Christmas LP for which Fairwest charged KVIL-AM/FM Dallas \$3 each for 20,000. The station in turn sold the albums to the Tom Thumb stores for \$4 each, with the stores selling them to customers for \$5. In addition, the chain spent \$20,000 promoting the traffic puller on the station. Fairwest will be syndicating the LP for Christmas this year, Harris said.

Words To Chew On At Banquet Four Speakers' Remarks Combine Business, Whimsy

Serious business projections, undisguised whimsy and a glimpse into the future of media were intermixed as delegates attending the Billboard radio summit listened to a quartet of speakers during Friday's convention banquet.

Convention director Mike Harrison hosted a dais that featured veteran radio and tv personality Gary Owens of KPRZ-AM Los Angeles, MTV's Bob Pittman, Walter Sabo Jr. of the ABC Radio Networks, and Stephen Wozniak, co-founder of the Apple personal computer empire and chairman of Unuson Corp.

On the serious side, Pittman, senior vice president of programming for MTV parent Warner Amex, reviewed the stereo cable video channel's strides in establishing music as a prime cable draw. Looking back over the 18 months since MTV went on the air, Pittman touted the service's success in reaching beyond its own audience projections to triple its initial estimate of five million viewers by the end of 1982.

According to Pittman, MTV now reaches 60% of the 12- to 34-year-olds who watch participating systems each week. "We're having a significant effect on music, and I sus-

DEFINITIONS AROUND

A Panel With Personality Talks About 'Air Talent'

The oft-discussed subject of "air talent" got another round at one of the conference's Saturday sessions, moderated by Billboard's Rollye Bornstein.

The "air talent" monicker emerged after veteran humorist Gary Owens, now with KPRZ Los Angeles, asked trade journalists in the audience for a synonym for "air personality." As the discussion got deeper into the subject, it appeared that all the participants—who were

on-air personalities themselves—had difficulty in differentiating between "personality" and "disk jockey."

Steve Warren, who doubles as morning man and p.d. at WPTR-AM Albany, N.Y., seemed to come closest when he said an air personality was one who considered himself "an entertainer, a performer and an actor." "A person who can make it as air talent if music should ever be lost on a station" was the definition pro-

(Continued on page 20)

beginning to face its own threat of counterfeiting.

"Writing a song has a lot of your own personal expression in it," he commented. "Likewise, software writers have their own style. You can tell from a program that it's something from a specific computer artist." Their temperament, too, is closer to the artistic community than the world of business, he asserted.

As for the speed of development, he noted that the library of existing software programs for Apple units alone has reached 18,000 different programs in three years. Confirming both the promise and the peril that the technology may pose for broadcast media, he envisioned the spread of software transmission over such carriers, and also noted that software's expanding data storage capability makes the advent of advertising a practical reality.

ABC's Sabo offered a wry overview of how radio has evolved as a business, assailing the industry's shift from a true mass appeal medium into an increasingly fragmented one.

"We're a secondary medium because too often we program and sell

(Continued on page 20)

Old Timers Ask: Why Isn't It Like The Old Days?

Not a single hand went up when Joey Reynolds, infamous for his antics while on the air at many of America's legendary radio stations, asked the conference audience, "Is there anyone in this room who is satisfied with radio today?" Reynolds noted, "I asked this question in 1975 and half the room raised their hands."

The sentiments of Old Timers Day panelists Reynolds, Humble Harve Miller, Jack Lacy, veteran promotion men Red Schwartz and George Furness, and moderator Tom Yates were unanimous—and quite close to those of the current-day programmers in the audience.

"I think we've got big problems between the record industry and the radio industry and nobody's resolving them," said Miller. "If the record business and the radio business

don't get together we're all going to go down, because they are both totally tied together."

"Radio programmers have said to me, 'We're not in the record business,'" interjected Schwartz. "If you're not in the record business, then don't play the records, and don't call the one-stops and don't call the record stores asking what's your top 10. If you're not in the record business, talk."

"Don't blame it all on the record business," warned Furness. "Promotion people are a lot to blame, too, because most of them don't know what they're doing when they go to a radio station. They don't know anything about what their product is. Everybody is a specialist. I remember when I joined a company like Atlantic Records, there were three promotion men covering the whole country. We had a lot of hits. If we went to Detroit and we got a record on a radio station, we went to the one-stop to make sure he bought it, we went to the distributor to make sure he had records to give to the one-stops, we covered the stores, we did it all ourselves. White, black, AOR, middle of the road, good music, country, it didn't make any difference, one person did it. Today every company has a national pop, a

national r&b, a national AC, a middle of the road, a good music, they have assistants, and the assistants have assistants, and everybody's got secretaries, and no one goes to the radio stations, let alone knows how many records they've sold."

"When I got into this business I was doing record promotion," said Miller. "I worked for Matty Singer, who told me, 'Harvey, look for the transmitters.' I filled my trunk with records—I had to use my own car—and I went out and looked for the transmitters, drove to the stations, brought my records to these guys, stood there, talked with them, wrote their home numbers down, wrote what kind of booze they drank, when their birthday was. It used to be promotion men were what Billboard is; they used to transmit information between people. It was more than bringing records to stations."

"Radio has to admit it is in the record business," reminded Reynolds. "We haven't come to terms with that. We act as if we have another industry going on the side, and we don't really have anything else going on the side, especially now with three or four hours of commercial-free radio. There's absolutely

nothing but the music, not even the business we were in."

About that business we were in, Reynolds inquired, "Why doesn't a guy get the records he likes and project his personality through the music like we used to do? That's one of the reasons I got into the business." Inconsistency of formats, control of the overall sound, even jokes about payola were bantered about in answer to that one. "But," said Schwartz, "even though we didn't have music directors and each individual disk jockey chose his own records to play, they were egotistical enough to play the right records because they wanted to be No. 1 in their time period."

Inevitably, as in any discussion dealing with the death of personalities, Bill Drake's name came up. Miller, who worked directly with both Drake and KHJ p.d. Ron Jacobs, attempted to set the record straight: "Personality was not discouraged. Bill Drake said to me, 'We play a lot of records. What you do, do it between here and there.' So I took all my stuff, and shaved it down to conform to KHJ. I didn't give up anything. The only thing I gave up was picking the records, and even then I had a wide latitude. In 1967 we even started playing album cuts.

'Boss radio' was not the rigid thing everybody thinks it was.

"Very incompetent people started to copy what they thought was boss radio, and they took everything out. They took the fat and the meat. It's funny, everybody knocking boss radio and asking, 'Will it go back to the basics?' Boss radio invented those basics. Before then, when Red Schwartz got on WDAS, he had to manufacture all that excitement by himself. The station didn't give him anything except a microphone. He walked in and it was his gig to manufacture a show."

"Is it going to come back?" reiterated consultant Paul Christy, who now programs WABX in Detroit. "I think it is coming back, and I think '83 is going to be the year and the record companies should be prepared to get those records to the sticks, because they're all going to follow the leader. I don't mean that in a negative sense. It's going to be a good thing."

"They're going to be following all these guys like Barry Richards, who plays a lot of music in New Orleans, and what we're doing in Detroit, and it's going to happen this year. And Joey Reynolds, you can come back to Detroit."

This concludes editorial coverage of Billboard's Radio Programming Convention in Pasadena Jan. 20-22. Reports on these pages were coordinated by radio editor Douglas E. Hall, and written by Hall, Gerry Wood, Sam Sutherland, Paul Grein, Rollye Bornstein, John Sippel, Cary Darling, Earl Paige and Katy Bee.



RADIO'S CHANGING FACE—Walter Sabo, Jr., ABC Radio Networks vice president, mulls audience fragmentation at Friday's (21) dinner.



NEW GIANTS—George Taylor Morris of NBC's The Source reviews the rebirth of network radio programming.



SAGE ADVICE—Consultant John Sebastian addresses Saturday's panel on radio consulting services.



SYNDICATION SUMMIT—Audio Independents executive director Michael Toms moderates the session on networks and syndication in radio.



SPECIALISTS—Making radio specials effective is the topic at the Friday panel featuring, from left, Joshua Feigenbaum, MJ1 Broadcasting president; Dick Carr, programming vice president at Mutual Broadcasting; moderator Tom Yates, president of Hiatus Productions, and Andy Denmark of NBC's The Source.



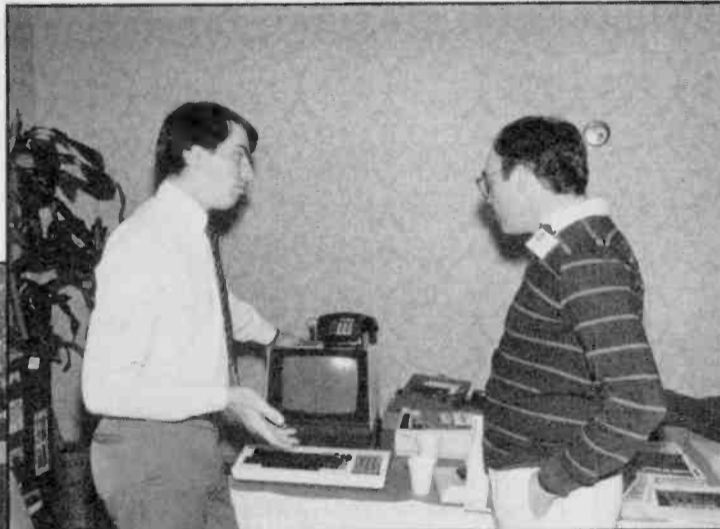
MUSIC MAVENS—Radio, the record industry and video are represented on the dais for Saturday's session on the state of popular music. Seen from left are Norm Winer, program director for Chicago's WXRT-FM; United Stations programming vice president Ed Salamon; producer Freddie Perren; singer-songwriter Dave Mason; MTV music programming chief Buzz Brindle, and Larry Bruce, program director for KGB-FM in San Diego.



SPECIAL SERVICE—TM Productions chief Pat Shaughnessy is seen at Saturday's syndication panel.



FUTURE SHOCKS—Starfleet-Blair president Sam Kopper mulls future technology during Friday's session on the topic.



NEWSWATCHER—Peter Kolstad, president of Basy Computers, is seen at left, discussing newsroom computer technology with Herb Neu of CNN. Kolstad hosted the all-day exhibits coordinated by Earshot for the convention.



AOR SHOWDOWN—Atlantic album promotion director Judy Libow offers the label perspective during Friday's late-night rock radio seminar sponsored with the Album Network.



RADIO ON TV—Tv advertising pioneer Chuck Blore shares his creative strategies on how to use tv in plugging radio stations.



TOPSIDERS—Sterling Recreational vice president Tad Danz, second from left, makes a point during Saturday's seminar on the "View From The Top." Listening are Mike Kakoyannis, vice president/general manager of WNEW-FM (New York); Jeff Chard, vice president of Bunkfeldt Broadcasting, and Billboard's Douglas E. Hall, who moderated the panel.



NIGHT OWLS—Radio never sleeps, or at least that's how it seems as Friday's late night rock radio rap, presented by Album Network, draws a packed house of label and station delegates.



DELICATE DIPLOMACY—Jerry Jaffe, vice president of PolyGram Records' rock department, mulls radio and recording trade relationships.



BMOC—Side One Marketing's David Gerber touts the cutting-edge impact of post-wave rock, now breaking into AOR after being championed earlier by college outlets.



TALK, TALK—Veteran talk radio personality Bill Moran stresses the extra-musical elements in a station's programming during the Friday session on talk, news and public affairs.



MIDNIGHT MUSINGS—Jim McKeon, Columbia Records album promotion director, is seen at the Album Network rock radio seminar.

Radio

Speakers At Closing Dinner Look To The Future

"This is a great time to be in the radio business and this is a great time to be in the record business because this is a time of opportunity, and the '80s will probably be even better than the '60s," said Mike Harrison, director of Billboard's Radio Programming Convention, at the concluding dinner session Saturday night (22). "Lee Abrams has done a very significant job with his philosophy of science balancing emotion, and I think we've also come to the realization on the other side of the coin that we have got to have emotion balance science."

Abrams himself, a partner in the consulting firm of Burkhart/Abrams/Michaels/Douglas and Associates, was there, not to discuss that philosophy, but to talk about the changes he feels radio is about to undergo: "Everything works in periods of musical lulls, when there's not much going on and periods of intensity, when it's really happening."

"For example, in the early '50s the big band thing wore out. Frank Si-

natra wasn't God anymore. Then—intense period, 1956, everything was happening, Elvis Presley and the Coasters and the Platters, Bill Haley. Then a lull in the early '60s. Nobody got too upset with 'Bobby's Girl' or 'Blame It On The Bossa Nova.' Then '64 happened. It was amazing, the Beatles and all that. Then '66, '67, the big records were 'Born Free' and 'Love Is Blue.' Then 1969, another intense period. Then throughout the '70s, pretty light. Nobody got too tensed up about Linda Ronstadt. Nice artist, but not one of those major trendsetters that parents kicked kids out of their house over.

"But now the interesting thing is, I believe fully that every sign is there that we're in another intense period, just like '56, '64, '68 and '69. Now, whatever happens in an intense period is always the same. . . . People either love the music that is happening or hate it, but everybody's talking about it."

"Another thing that happens is technology. In 1956, an amazing

new technological development, the 45 RPM record. In 1964, the birth of contemporary record buyers buying the album. In '69, everybody was talking about RMS per channel. Nobody knew what it meant, but, hey . . . Now, the same thing: video.

"The old artists hit a brick wall. In 1956, Mitch Miller, Patti Page: history. In 1964, Bobby Vee, Dicky Lee: history. In 1969, Tommy James & the Shondells, Paul Revere & the Raiders: instantly obsolete the second people started hearing Cream and Zeppelin. Now in 1983, you know who they are. We have a whole new wave of artists.

"During the lull periods you always hear about certain producers, and 'getting that radio sound.' In an intense period, the artists take over. Do you think anybody told Hendrix in 1969, 'Hey Jimi, I got this Jimmy Webb song I think you ought to do?' Now the artists are in control again."

With the future in mind, Berry Mayo, program manager of RKO's successful New York urban FM,

WRKS, took a look at how radio functions today. "We've gone out of our way in the last few years to separate ourselves and make sure what was white was really white and what was black was really black. We've done that in radio, we've done that in records. You folks in general market radio don't play our music, right? And we don't play yours, right? That's not true. Some of us are playing your music, and we're kicking your ass, too. They call it urban contemporary.

"What is it that urban contemporary stations have in common? The key thing is that most urban contemporary stations have a very strong base in what they call r&b, black music, but they also play a little of pop, a little bit of new wave, a little bit of rock, and a little contemporary jazz. Sounds kind of familiar? I was in high school in the late '60s and there was a format called AOR that used to do those same things.

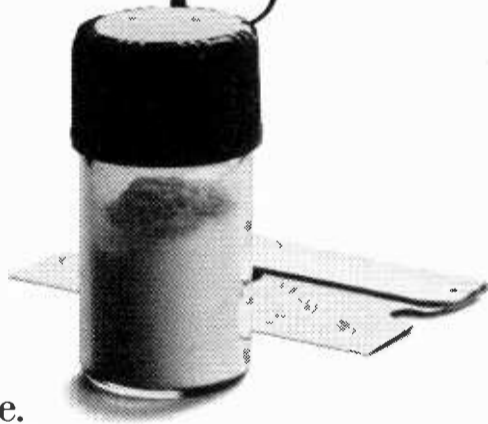
"Urban contemporary stations are also playing a lot of new music, not just new wave but new music, and

they are breaking acts. Fortunately for America, both black and white urban contemporary programmers have opened up their musical minds to reflect the tastes of the masses in their respective cities, to look at music not as black or white but as good or bad.

"R&b and country & western represent the roots of American music, and it's funny, 'cause some of us run to find good black records and some of us run away from good black records. It seems when the ratings are down we run to look to find some good r&b records whether it be new or old: 'Maybe we should add a little Motown. . . .' The numbers get way up there and then we run away from it: 'I think we're getting too black.'

"There's a big problem still in America; we're way too far apart, we're stifling our growth, and it's not a problem with home taping, and it's not a problem with MTV; it's got nothing to do with it. We're doing it to ourselves."

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Mike Harrison

The Convention Was A Team Effort

The recent Billboard Radio Programming Convention's major theme was the importance of cooperation among the various segments and factions of the combined audio media industries during these times of uncertainty. It should be pointed out that the convention itself was the result of a cooperative effort.

As a matter of fact, some of the cooperating forces at work in this project could be considered on certain

Panel Discusses "Air Talent"

• Continued from page 18

vided to Carol Ford of WDMT-FM Cleveland.

Owens, now working on a station that uses the syndicated "Music of Your Life" format, said music is merely a framework and that a real personality can be himself working with any format. He received applause when he said radio should take a page from the sports book, with air personalities, for example, who brought in \$5 million billing annually, being paid in the area of \$250,000 for that kind of client pull.

Barry Richards of WAIL New Orleans and Warren both stressed that good pds work with their air personalities, trying to find the happy middle ground where each does his best for the other. Ford said the best p.d. she had worked for was a man who listened to her.

Dusty Street of KROQ-FM Pasadena, said she prepares for her air stints by being involved in what is going on in the streets, in clubs and in local music. She described her relationship with her listeners as a "love-hate" one, with her study of the music she played gaining her respect. She said she enjoyed working at KROQ, "an open mind and mouth-shut station."

All panelists agreed that there is a current shortage of budding air talent because today's youths don't have the role models that those on the dais had when they were listening to radio in the formative years.

levels to actually be competitors. And that's what makes the whole thing an even more beautiful and prideful accomplishment.

So, giving credit where credit is due, our hats are off to the good folks at the Los Angeles-based Album Network, a tip sheet which has been publishing for several years now. They played an active role in organizing the Friday late-night Rock Radio Seminar and gathering an impressive block of programmers from the "SuperStars" meetings in Orlando. Their staff, headed by Elias Bird and Steve Smith, worked around the clock for weeks prior to and throughout the convention to make it colorful, dynamic and substantive. And the job Smith did in moderating the late night session was nothing short of spectacular.

On the news front, the folks at Earshot, a relatively new San Francisco-based tabloid serving radio newsrooms across America, put together two days of impressive seminars pertaining to the many facets of audio journalism. They are credible, dedicated, and without doubt the leading force at work today in preserving and nurturing the state of journalism on modern radio airwaves. Congratulations to publisher Joe Beldon and all concerned with Earshot.

Robert Haber, publisher of College Media Journal and Progressive Media Magazine, also has reason to be proud. These Long Island-based publications which do a stellar job of serving the national campus radio community, put together, right on the heels of their own exhausting New York City convention, one of the most talked-about sessions of the whole Billboard event: "The Future Of Radio." Numerous college broadcasters and members of the new music community were in attendance due to the outstanding organizational efforts of Haber and his team of editors and writers.

And let us not forget Thom O'Hair and his associates from Audio Independents, a non-profit Bay Area organization that serves the nation's independent radio producers. They tirelessly operated the conven-

tion's 24-hour-per-day hotel radio station, the Billboard Airmet (unofficially dubbed "Radio 'R' Us"). What a success that was! Heard loudly and clearly at 91.7 FM stereo, the station was a gem of narrow-casting, covering the entire convention with relevant news, information, interviews, airchecks, demo tapes and new records. I've signed a few stations and formats on the air in my time, but I must admit, and I think O'Hair will agree, when he and I officially signed on this little outlet, the excitement and thrill couldn't have been greater.

Many a positive lesson was
(Continued on page 49)

Banquet Words

• Continued from page 18

to be a secondary medium," he charged. "Rather than go for No. 1 we settle for men 18 to 24, women 25 to 34, men 35 to 44, women teens—No. 1 male penguins. . . ."

"We forgot how to be a mass appeal medium. The audience didn't decide that radio should be fractionalized. Radio people did."

Current salary levels impair competition for top talent, Sabo said, comparing the demands of the disk jockey's job to those of other entertainers. He also urged air personalities to learn how to better identify with listeners, rather than slant their shows to the more insular content of the radio and recording fields.

Of all the speakers, however, the most raptly watched was Owens, who kicked off the evening with a long and typically deadpanned review of recent trade history. "If a bomb went off here tonight with all these important business people here, business would go on as usual," he noted in a characteristic effort at deflating egos. If there was a theme to his comments—which included barbs for CBS' layoffs, the Elektra/Asylum relocation, call-out research and even the plumbing at the Huntington-Sheraton—it was Owens' observation that "In broadcasting, absurdity is not a bad thing."



TAPING AND RADIO—A panel of top radio and recording executives mulls album tracking and home taping on the opening night. From left are WNEW-FM's Dick Neer; Mike Harrison; Stan Cornyn of Warner Communications; KLOL-FM's Chris Miller; Jack Forsythe, Chrysalis Records; Beau Phillips of KISW-FM, and Geffen label president Ed Rosenblatt.



DA'S TRIPPERS—Saturday's dinner speakers are seen on the dais, framed by convention director Mike Harrison (left) and Hlatus Productions' Tom Yates (right). From left, they are Barry Mayo, program manager at WRKS-FM (New York), consultant Lee Abrams and Westwood One president Norm Pattiz.



NEW STANCE—WMMR-FM (Philadelphia) program manager Charlie Kendall, right, introduces the morning panel on radio's new attitude toward promoting records. Panelists, from left, are Howard Rosen, promotion chief at Warner Bros.; Rick Sadle of KMET-FM (Los Angeles); Dave Forman, vice president for KEZY-AM and Y36-FM (Anaheim), and Bob Harris, promotion manager for FairWest.



WISE GUY—Gary Owen, veteran disk jockey now with Los Angeles' KPRZ-AM, savors the reaction to another zinger fired during his Friday dinner address.



NEWS AND CONSULTANTS—Jim Cameron of Cameron Communications shares his views on radio news consulting during the Friday Earshot panel. Panel partner Al Peterson of Jeff Pollack Communications is seen at center.



WIZARD OF US—Apple Computers co-founder and UMUSON chairman Steve Mosniak parallels music and computer technology during Friday's dinner.



MUSIC'S FUTURE—Progressive music programming is the theme during a seminar that features, from left, moderator Robert Haber, publisher of CMJ/Progressive Media; IRS promotion director Michael Pien; Howie Klein, founder and chief of the 415 label, and Phil Strider of KBFI-FM (Denver).



MUSIC VIDEO—Robert Pittman, senior vice president at Warner Amex, discusses the impact of its MTV music cable service during the Friday dinner.



AOR'S TRANSFORMATION—MTV's Les Garland himself, a graduate of radio, mulls rock radio's changes during the Album Network huddle Friday night.



BEAUTIFUL RELATIONSHIPS?—Radio and record relations get dissected. From left, participants include Bob Travis of WGCL-FM; Sunny Joe White of WXKS-AM and FM; PolyGram's Jerry Jaffe; Jeff McCartney of WQXI-FM; WNEW-FM's Richard Neer, and moderator Mike Harrison.



POSITION PIECE—Format and audience elements are mullied by a panel including, from left, Lee Abrams, Bob Vanderheyden of the CBS FM Group, KLOS-FM's Tom Hedges, WHN-AM's Dene Hallam and moderator Kevin Metheny of WNBC-AM.



PERSONAL TOUCH—What makes an air personality? Some well-known radio veterans mull the answer. From left: Barry Richards of WAIL-FM; KROQ-FM's Dusty Street; Steve Warren of WPTR-AM, WDMT-FM's Carol Ford; Gary Owens and moderator Rollye Bornstein.



JOB DESCRIPTIONS—Changing radio definitions for staff niches are mullied, from left, by Michael Abramson of Island Records; consultant Donna Halper; Sly Daniels of WLUF-FM; Lee Arnold of WQFM-FM, and moderator Dr. Michael Lee of Brown Bag Productions.

FEBRUARY 12, 1983, BILLBOARD

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	2	8	BOB SEGER—The Distance, Capitol	1	6	13	GOLDEN EARRING—Twilight Zone, 21 Records
2	1	14	TOM PETTY AND THE HEARTBREAKERS—Long After Dark, Backstreet	2	2	5	BOB SEGER AND THE SILVER BULLET BAND—Even Now, Capitol
3	3	11	SAMMY HAGAR—3 Lock Box, Geffen	3	1	9	DURAN DURAN—Hungry Like The Wolf, Capitol
4	7	10	DURAN DURAN—Rio, Capitol	4	12	18	THE PRETENDERS—Back On The Chain Gang, Sire
5	5	12	THE PRETENDERS—Back On The Chain Gang, Sire (45)	5	3	4	MEN AT WORK—Be Good Johnny, Columbia
6	8	12	GOLDEN EARRING—Cut, 21 Records	6	17	2	JOURNEY—Separate Ways, Columbia
7	4	13	PHIL COLLINS—Hello, I Must Be Going!, Atlantic	7	4	10	NIGHT RANGER—Don't Tell Me You Love Me, Boardwalk
8	9	5	RIC OCASEK—Beatitude, Geffen	8	5	9	SAMMY HAGAR—Your Love Is Driving Me Crazy, Geffen
9	6	14	PAT BENATAR—Get Nervous, Chrysalis	9	8	3	TRIUMPH—A World Of Fantasy, RCA
10	10	33	MEN AT WORK—Business As Usual, Columbia	10	16	3	RIC OCASEK—Something To Grab For, Geffen
11	11	5	TRIUMPH—Never Surrender, RCA	11	41	4	BOB SEGER AND THE SILVER BULLET BAND—Boomtown Blues, Capitol
12	12	4	RED RIDER—Neruda, Capitol	12	11	9	SCANDAL—Goodbye To You, Columbia
13	14	5	NEIL YOUNG—Trans, Geffen	13	13	9	FRANK MARINO—Strange Dreams, Columbia
14	13	12	NIGHT RANGER—Dawn Patrol, Boardwalk	14	9	14	TOM PETTY AND THE HEARTBREAKERS—You Got Lucky, Backstreet
15	19	3	DEF LEPPARD—Pyromania, Mercury	15	10	5	SAMMY HAGAR—Remember The Heroes, Geffen
16	32	2	BRYAN ADAMS—Cuts Like A Knife, A&M (45)	16	14	2	NEIL YOUNG—Mr. Soul, Geffen
17	17	11	SCANDAL—Scandal, Columbia	17	NEW ENTRY		DEF LEPPARD—Photograph, Mercury
18	15	21	THE FIXX—Shattered Room, MCA	18	15	10	PAT BENATAR—Looking For A Stranger, Chrysalis
19	22	17	MISSING PERSONS—Spring Session M, Capitol	19	20	3	RED RIDER—Power, Capitol
20	20	4	THE GREG KIHN BAND—Jeopardy, Beserkley (12 inch)	20	27	17	MEN AT WORK—Down Under, Columbia
21	NEW ENTRY		JOURNEY—Frontiers, Columbia	21	7	5	VANDENBERG—Burning Heart, Atlantic
22	16	20	SAGA—Worlds Apart, Portrait	22	24	2	MISSING PERSONS—Windows, Capitol
23	21	15	FRIDA—Something's Going On, Atlantic	23	26	2	THE GREG KIHN BAND—Jeopardy, Beserkley
24	26	3	TONY CAREY—I Won't Be Home Tonight, Rocshire (12 inch)	24	30	2	FRIDA—I Know There's Something Going On, Atlantic
25	25	5	NEAL SCHON AND JAN HAMMER—Here To Stay, Columbia	25	33	15	SUPERTRAMP—Crazy, A&M
26	24	10	VANDENBERG—Vandenberg, Atlantic	26	51	14	MISSING PERSONS—Walking In L.A., Capitol
27	23	26	STRAY CATS—Built For Speed, EMI-America	27	28	9	DEXY'S MIDNIGHT RUNNERS—Come On Eileen, Mercury
28	27	18	JEFFERSON STARSHIP—Winds Of Change, Grunt	28	34	8	SAGA—Wind Him Up, Portrait
29	NEW ENTRY		STYX—Mr. Roboto, A&M (12 inch)	29	21	12	THE FIXX—Stand Or Fall, MCA
30	30	10	PSYCHEDELIC FURS—Forever Now, Columbia	30	19	11	PHIL COLLINS—I Don't Care, Atlantic
31	35	4	TODD RUNDGREN—The Ever Popular Tortured Artist Effect, Bearsville	31	47	5	BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away, Capitol
32	29	17	DARYL HALL AND JOHN OATES—H2O, RCA	32	NEW ENTRY		RED RIDER—Human Race, Capitol
33	31	9	FRANK MARINO—Juggernaut, Columbia	33	NEW ENTRY		STYX—Mr. Roboto, A&M
34	33	16	SUPERTRAMP—Famous Last Words, A&M	34	NEW ENTRY		DURAN DURAN—Rio, Capitol
35	43	4	THE JOHN HALL BAND—Searchparty, EMI-America	35	22	4	THE HUMAN LEAGUE—Mirror Man, A&M
36	38	9	THE ENGLISH BEAT—Special Beat Service, I.R.S.	36	31	2	ERIC CLAPTON—I've Got A Rock N' Roll Heart, Warner Brothers/Duck
37	NEW ENTRY		ERIC CLAPTON—Money And Cigarettes, Warner Bros./Duck	37	38	16	DIRE STRAITS—Industrial Disease, Warner Bros.
38	47	2	THE B'ZZ—The B'zz, Epic	38	29	4	NEIL YOUNG—Little Thing Called Love, Geffen
39	46	2	THOMAS DOLBY—She Blinded Me With Science, Capitol (12 inch)	39	42	3	LITTLE STEVEN AND THE DISCIPLES OF SOUL—Forever, EMI-America
40	28	11	LED ZEPPELIN—Coda, Swan Song	40	NEW ENTRY		BRYAN ADAMS—Cuts Like A Knife, A&M
41	48	3	THE MEMBERS—Working Girls, Arista (45)	41	NEW ENTRY		DIRE STRAITS—Twisting By The Pool, Warner Bros.
42	41	3	CULTURE CLUB—Do You Really Want To Hurt Me, Virgin/Epic (12 inch)	42	NEW ENTRY		NEIL YOUNG—We're In Control, Geffen
43	37	21	RUSH—Signals, Mercury	43	NEW ENTRY		JUDAS PRIEST—You've Got Another Thing Coming, Columbia
44	36	19	BILLY JOEL—The Nylon Curtain, Columbia	44	36	16	ROBERT PLANT—Far Post, Swan Song, Import
45	44	9	LITTLE STEVEN AND THE DISCIPLES OF SOUL—Men Without Women, EMI-America	45	49	15	JEFFERSON STARSHIP—Winds Of Change, Grunt
46	40	37	THE CLASH—Combat Rock, Epic	46	50	14	PHIL COLLINS—You Can't Hurry Love, Atlantic
47	NEW ENTRY		ROBERT HAZARD—Escalator Of Life, RCA	47	18	11	PHIL COLLINS—Like China, Atlantic
48	49	3	DEXYS MIDNIGHT RUNNERS—Too Rye-Ay, Mercury	48	37	10	LED ZEPPELIN—Darlene, Swan Song
49	42	12	THE J. GEILS BAND—Showtime, EMI-America	49	45	10	LED ZEPPELIN—Ozone Baby, Swan Song
50	NEW ENTRY		BERLIN—Pleasure Victim, Geffen	50	40	8	OSZY OSBOURNE—Iron Man, Jet

Top Adds

1	JOURNEY—Frontiers, Columbia
2	STYX—Mr. Roboto, A&M (12 inch)
3	ERIC CLAPTON—Money And Cigarettes, Warner Bros./Duck
4	BRYAN ADAMS—Cuts Like A Knife, A&M (45)
5	BERLIN—Pleasure Victim, Enigma 3
6	TONY CAREY—I Won't Be Home Tonight, Rocshire (12 inch)
7	THE JOHN HALL BAND—Love Me Again, EMI-America (12 inch)
8	THE B'ZZ—The B'zz, Epic
9	THE GREG KIHN BAND—Jeopardy, Beserkley (12 inch)
10	ROBERT ELLIS ORRALL—Special Pain, RCA

Radio

National Programming Noble Gets Carroll's Format

NEW YORK—Noble Broadcast Consultants has reached an agreement with Rick Carroll to market Carroll's "Rock Of The '80s" format, which Carroll developed while he was p.d. at KROQ Pasadena.

Among the stations that have recently added the format, which concentrates on new music, is XTRA-FM (91-X) Tijuana (separate story, page 13). XTRA is owned by Noble.

Noble already markets on AC format called "A Plus," "Noble Hot 40," "Noble AOH" (album oriented hits), and "Noble One," a beautiful music format.

★ ★ ★

Network radio revenues rose 17% in the last half of 1982, closing the 12-month period out with an 11% gain. These figures were prepared by Ernst & Whinney and released by Joseph Larson, executive director of the Radio Network Assn. "The first half of 1982 showed only modest gains of 4%," Larson said, "following two years in which growth ex-

ceeded an average of 24%." He also noted that in December, which has shown a 12% gain for each of the preceding two years, closed out with better than a 20% increase.

★ ★ ★

ABC's FM Network will present "Preview: The Silver Anniversary Grammy" Feb. 7-11. The show will highlight some of the year's top nominees in all categories.

★ ★ ★

Watermark/ABC's "TV Tonight With Ron Hendren" has added 10 more stations, including WGBS Miami, KIXI Seattle and KPPL Denver. The one-minute weekday previews of prime time tv are now carried in 100 markets. . . . Jane Shea has joined Narwood Productions' station relations department and will handle clearance for Narwood's "Music Makers," "Country Closeup," "Outlook" and "Minding Your Business" shows. She comes from Rolling Stone Productions, where she was program coordinator.

Out Of The Box HOT 100/AC

SAVANNAH—The bouncy, late 1960s pop feel of "Come On Eileen" by Dexy's Midnight Runners (Mercury) has thoroughly captivated WAEV-FM music director J.D. North, who doesn't seem to care that vocalist Kevin Rowland is a Britisher of Irish descent. "They sound like an Irish band, and this town goes crazy on St. Patrick's Day," he notes. "I love the hook. It makes you want to crank the sucker up!" North is equally enthused about Marty Balin's new EMI America single, "What Love Is," from his forthcoming LP, "Lucky." "I love his vocals, they're so personal. And Val Garay's production is excellent. The sound is so crisp, much harder than Balin's previous singles, 'Hearts' and 'Atlanta Lady.'" He adds that "Mr. Roberto" by Styx (A&M) has a strong teen appeal, and that Melissa Manchester's "Nice Girls" (Arista) "sounds like a smash. She used to be such a mournful singer, but now she packs a lot of feeling into her vocals. It's like she's singing her guts out."

AOR

DALLAS—Imagine a musical cross between the Mamas & the Papas, the Beatles and the Lovin' Spoonful. That's how KZEW-FM assistant music director George Gimarc describes the self-titled debut EP from the Los Angeles-based group known as the Bangles. "Everyone would like to compare them to the Go-Go's because they're composed of five women," says the programmer, who's airing "Real World" and "I'm In Line" from their Faulty Products disk. "But I think they're more rocking and gutsy, with their Beatlesque harmonies and expert use of acoustic guitars." He also has praise for the "new music dance beat" of "Der Kommissar" by After The Fire (Epic) and the "high harmonies" favored by the British group Scarlet Party on their Parlophone import single, "101 Dam-Nations." But Gimarc says that nothing seems to beat the self-titled album by the Thought on Index Two Records. "It's a very unusual record, unlike anything I've ever heard since the debut of the Cure. 'Atlanta Threat,' about the KKK, and 'There's A Boy,' a song about Hiroshima, are spare and haunting, the sort of cuts that keep you on your toes. I love when bands break formulas, and they have thrown us a definite curve."

BLACK/URBAN

GRAND RAPIDS—"There's no doubt about it," says WKWM program/music director Frank Grant. "Marvin Gaye is back on the right track." His new single, "Til Tomorrow" (Columbia), reminds Grant of "the sort of music you'd expect him to record as a prelude to 'Let's Get It On.' He's been away for years, but it doesn't sound like he's missed a beat." "Every Little Bit Hurts" by Ellis Hall Jr. (HRC) is a remake of the Brenda Holloway hit, and the programmer feels that the instrumental lead-in is "a terrific grabber. The cut is smooth, mellow, a classic in its own right." He adds that "Nobody Can Be You" by Steve Arrington's Hall Of Fame (Atlantic) is "a solid dance jam with a rolling beat."

COUNTRY

BOWLING GREEN, Ky.—Three new ballads are working well for WLBK music director Keith Richards. "Innocent Eyes," a single by saxophonist Michel Berger (Atlantic), sounds like it might have been recorded for the AC market, he notes, except that the tune features a "lovely" vocal by Rosanne Cash. "It's an old theme—seeing the world through a child's eyes—but it's an incredibly beautiful song, and I'd hate to see modern country stations pass it up," he says. Judy Bailey's "Tender Lovin' Lies" (Warner Bros.) is "laid back and mellow, a soothing song by a very promising vocalist." Richards also recommends Joe Stampley's "Finding You" (Epic). "It's about falling in and out of love, and it's probably the best tune that Joe's ever done." LEO SACKS

Radio Specials

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

- Feb. 7, Phil Collins, Inner-View, Inner-View Network, one hour.
- Feb. 7-12, Miami Steve Van Zandt, Wall Of Voodoo, Newsweek-FM, Thirsty Ear Productions, 30 minutes.
- Feb. 7-12, Ric Ocasek, BBC Rock Hour, London Wavelength, one hour.
- Feb. 7-12, Wall Of Voodoo, BBC College Concert, London Wavelength, one hour.
- Feb. 7-Mar. 2, Eric Clapton, BBC Rock Hour, London Wavelength, three hours.
- Feb. 7-13, Joe Williams, Music Makers, Narwood Productions, one hour.
- Feb. 7-13, Crystal Gayle, Country Closeup, Narwood Productions, one hour.
- Feb. 7, Todd Rundgren, Guest D.J., Rolling Stone Productions, one hour.
- Feb. 11-13, Ray Price, Weekly Country Music Countdown, United Stations, three hours.
- Feb. 11-13, The Grassroots, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- Feb. 11-13, Mel Torme, Great Sounds, United Stations, four hours.
- Feb. 11-13, Jefferson Starship, Adam Ant, Rock Album Countdown, Westwood One, one hour.
- Feb. 11-13, Woman In Rock, Rock Chronicles, Westwood One, one hour.
- Feb. 11-13, Rick Ocasek, Off The Record, Westwood One, one hour.
- Feb. 11-13, Supertramp, The Source, NBC, three hours.
- Feb. 12, Tammy Wynette, Silver Eagle, ABC Entertainment Network, 90 minutes.
- Feb. 12, Hall & Oates, Air Supply, Sheena Easton, Little River Band, RadioRadio, CBS, four hours.
- Feb. 12-13, Edie Adams, "Li'l Abner," Musical, Watermark, three hours.
- Feb. 12-13, Dean Torrence, Soundtrack Of The 60s, Watermark, three hours.
- Feb. 13, Saga, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- Feb. 13-19, Scandal, BBC Rock Hour, London Wavelength, one hour.
- Feb. 13-19, Polyrock, BBC College Concert, London Wavelength, one hour.
- Feb. 14, Where Rock Began, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.
- Feb. 14, Dave Peverett & Roger Earl of Foghat, Guest D.J., Rolling Stone Productions, one hour.
- Feb. 14-20, Freddy Martin, Music Makers, Narwood Productions, one hour.
- Feb. 14-20, Mel McDaniel, Country Closeup, Narwood Productions, one hour.
- Feb. 14-20, The Grammy's 25th Anniversary Special, Westwood One, four hours.
- Feb. 18-20, The Four Lads, The Great Sounds, United Stations, four hours.
- Feb. 18-20, Novo Combo, Haircut 100, The Source, NBC, 90 minutes.
- Feb. 18-20, Rockstreet, The Source, NBC, one hour.
- Feb. 18-20, Rock Producers, Rock Chronicles, Westwood One, one hour.
- Feb. 18-20, Pretenders, Saga, Rock Album Countdown, Westwood One, one hour.
- Feb. 18-20, Judas Priest, Off The Record, Westwood One, one hour.
- Feb. 18-20, Lionel Richie, Ray Parker Jr., The Countdown, Westwood One, one hour.
- Feb. 18-20, Electric Light Orchestra, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- Feb. 18-20, Crystal Gayle, Weekly Country Music Countdown, United Stations, three hours.
- Feb. 18-20, A Flock Of Seagulls, Boomtown Rats, In Concert, Westwood One, one hour.
- Feb. 19, Leon Everette, McGuffey Lane, Silver Eagle, ABC Entertainment Network, 90 minutes.
- Feb. 19-20, Peter & Gordon, Soundtrack Of The 60s, Watermark, three hours.
- Feb. 20, Linda Ronstadt, Spotlight Special, ABC Contemporary Network, 90 minutes.
- Feb. 20, Kansas, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- Feb. 20-26, Pat Benatar, BBC Rock Hour, London Wavelength, one hour.



WHAT'S IN A NAME?—Jim Duran, center, is congratulated after winning an Elvis Presley sound-alike contest at the Palomino in North Hollywood. He was one of 30 individuals competing for a trip to Memphis, courtesy of Delta Airlines. Duran is shown with (l-r) Fred Kirksey of Delta; Palomino owner Tommy Thomas; Delta's Michael Pulli; Carson Schreiber, West Coast country promo rep for RCA Records; and Charlie Cook, program director for KLAC Los Angeles.

Pro-Motions WRQX Salutes The Redskins

Washingtonians love a parade. They turned out en masse last Wednesday (2) to toast their beloved Redskins with a celebration honoring the football team's victory over the Miami Dolphins in Super Bowl XVII. The event was coordinated by rock station WRQX-FM and the office of Mayor Marion Barry.

The happy shouts of "Hail to the Redskins" resounded along the parade route as revelers watched a motorcade of 45 Chrysler convertibles, two double decker buses, numerous floats, high school marching bands and an assortment of Q107 vehicles (including a race car and a hydroplane) wind along Pennsylvania Avenue to the Capitol Building.

Air personalities Gary Murphy, Dave Thompson, Sandy Weaver, Uncle Johnny and the morning team of Jim Elliott and Scott Woodside broadcast live remotes over the tumultuous cries of "Love them Hogs." The meaning was twofold. "Hogs," as every Washingtonian knows, are the members of the Redskins' offensive line. But the throng might as well have been saluting the passengers in the "Q107 Hogmobile"—a handsome trio of 250-pound animals on loan from the local chapter of the 4H Club.

The call came at 7:15 a.m., an ungodly hour to some, but not Jim Schwartz of Jefferson City, Mo. He was milking cows in a barn when KJMO-FM station manager Frank Newell notified the 24-year-old farm hand that he had won a 1982 Volkswagen Rabbit, culminating a two-month promotion called "Wheels Of Fortune."

Double Exposure For McGuffey Lane

NEW YORK—Atco Records country act McGuffey Lane got maximum radio exposure from a one-night stand at the Lone Star Jan. 18. Not only was the group broadcast over WHN New York—live shows from the Lone Star are regular WHN fare—but DIR Broadcasting taped the proceedings for ABC's "Silver Eagle" country show.

Since the "Silver Eagle" will be broadcast at a later date, it appears WHN listeners got a preview of an upcoming ABC program.

Schwartz arrived at the AC station in a pickup truck to accept the keys to the \$10,000 car, whose features include customized wheels, siding and a \$1,000 stereo system. "We wondered whether the sight of bales of hay in the back of the car would present a bad image," jokes music director Jac Quin. "Then we figured, why the hell not?"

WIL-AM-FM St. Louis is offering \$10,000 worth of free radio advertising to any business that moves to the vicinity and fills at least 20 new positions. Craig Magee, president and general manager of the Lin Broadcasting unit, adds that existing businesses in the St. Louis area that award 50 full-time jobs during the year are also eligible. He expects the promotion to create at least 1,000 new jobs. . . . Ken Phillips, news director of KMJK-FM Portland, has been cleared by the Guardian Angels' local chapter to undergo the organization's basic training program in civil defense. He will broadcast a series of reports on "The Making Of An Angel" in April. . . . "Outlook," the syndicated radio series of 90-second shorts focusing on issues pertinent to blacks, devotes its February schedule to the observance of National Black History Month. Patrice Rushen, Grover Washington Jr., Deniece Williams and Sister Sledge, among others, have taped spots to promote the Narwood series, whose host is David Lampel, director of news and public affairs for Inner City Broadcasting. **LEO SACKS**

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TOP 50		Billboard®		Survey For Week Ending 2/12/83	
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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.					
TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)					
This Week	Last Week	Weeks on Chart			
1	7	8	★	SHAME ON THE MOON	Bob Seger & The Silver Bullet Band, Capitol 5187 (Coolwell/Granite, ASCAP)
2	2	18	★	YOU AND I	Eddie Rabbitt With Crystal Gayle, Elektra 7-69936 (Four Way, ASCAP)
3	3	11	★	HEART TO HEART	Kenny Loggins, Columbia 38-03377, (Milk Money/Genevieve, ASCAP/Foster Frees, BMI)
4	4	11	★	HEART OF THE NIGHT	Juice Newton, Capitol 5192, (Warner-Tamerlane/Flying Dutchman/Sweet Harmony, BMI)
5	5	15	★	AFRICA	Toto, Columbia 38-03355 (Hudmar/Cowbells, ASCAP)
6	8	5	★	YOU ARE	Lionel Richie, Motown 1657 (Brockman, ASCAP)
7	10	5	★	I'M ALIVE	Neil Diamond, Columbia 38-03503 (Stonebridge, ASCAP/Foster Frees, BMI)
8	1	13	★	BABY COME TO ME	Patti Austin, Qwest 50036 (Warner Bros.) (Rodsongs, ASCAP)
9	13	3	★	WE'VE GOT TONIGHT	Kenny Rogers And Sheena Easton, Liberty 1942 (Gear, ASCAP)
10	12	4	★	IT'S ALRIGHT	Christopher Cross, Warner Bros. 7-29843 (Another Page, ASCAP)
11	11	11	★	LOVE IN STORE	Fleetwood Mac, Warner Bros. 7-29848, (Fleetwood Mac, BMI)
12	14	8	★	DO YOU REALLY WANT TO HURT ME	Culture Club, Virgin/Epic 34-03368 (Virgin/Chappell, ASCAP)
13	15	10	★	DOWN UNDER	Men At Work, Columbia 38-03303 (Blackwood, BMI)
14	6	13	★	THE OTHER GUY	Little River Band, Capitol 5185 (Screen Gems-EMI, BMI)
15	9	12	★	YOU CAN'T HURRY LOVE	Phil Collins, Atlantic 7-89933 (Stone Agate, BMI)
16	16	11	★	RIGHT BEFORE YOUR EYES	America, Capitol 5177, (Marc Cain, CAPAC)
17	17	13	★	TWO LESS LONELY PEOPLE IN THE WORLD	Air Supply, Arista 1004 (Unart/Big Parade, BMI)
18	24	9	★	SHOOT FOR THE MOON	Poco, Atlantic, 7-89919 (Pirooting, ASCAP)
19	19	8	★	EVERYTHING'S BEAUTIFUL	Dolly Parton & Willie Nelson, Monument 4-03408 (Combine, BMI)
20	18	13	★	MEMORY	Barry Manilow, Arista 1025 (Koppelman-Bandier, BMI)
21	25	4	★	IT MIGHT BE YOU	Stephen Bishop, Warner Bros. 7-29791 (Gold Horizon, BMI/Golden Torch, ASCAP)
22	20	15	★	THE GIRL IS MINE	Michael Jackson/Paul McCartney, Epic 34-03288 (Mijac/Warner Tamerlane, BMI)
23	27	5	★	THE WOMAN IN ME	Donna Summer, Geffen 7-29805 (Warner Bros.) (Warner-Tamerlane/Rashida/Flying Dutchman, BMI/Sweet Harmony/WB, ASCAP)
24	30	4	★	ALLENTOWN	Billy Joel, Columbia 38-03413 (Joel Songs, BMI)
25	35	2	★	ONE ON ONE	Daryl Hall & John Oates, RCA 13421 (Hot-Cha/Unichappell, BMI)
26	34	2	★	MAKE LOVE STAY	Dan Fogelberg, Full Moon/Epic 34-03525 (Hickory Grove/April, ASCAP)
27	22	12	★	A PENNY FOR YOUR THOUGHTS	Tavares, RCA 13292 (Kenny Nolan/Downtown, ASCAP)
28	26	15	★	IT'S RAINING AGAIN	Supertramp, A&M 2502 (Delicate/Almo, ASCAP)
29	29	5	★	I KNEW YOU WHEN	Linda Ronstadt, Asylum 7-69853 (Elektra) (Lowery, BMI)
30	32	4	★	ALWAYS	Firefall, Atlantic 7-89916 (Fumunda/Big Fat, BMI)
31	37	2	★	BREAKING US IN TWO	Joe Jackson, A&M 2510 (Albion/Almo, ASCAP)
32	21	20	★	HEARTBREAKER	Dionne Warwick, Arista 1015 (Gibb Brothers, BMI, admin. Unichappell)
33	23	18	★	TRULY	Lionel Richie, Motown 1644 (Brockman, BMI)
34	NEW ENTRY	15	★	BILLIE JEAN	Michael Jackson, Epic 34-03509 (Mijac/Warner-Tamerlane, BMI)
35	31	15	★	MANEATER	Daryl Hall & John Oates, RCA 13354 (Fust Buzz/Hot-Cha/Unichappell, BMI)
36	NEW ENTRY	15	★	MY KIND OF LADY	Supertramp, A&M 2517 (Delicate/Almo, ASCAP)
37	40	2	★	I LOVE HOW YOU LOVE ME	Glen Campbell, Atlantic/America 7-99930 (Screen Gems-EMI, BMI)
38	NEW ENTRY	2	★	I'VE GOT A ROCK N' ROLL HEART	Eric Clapton, Warner Bros./Duck 7-29780 (WB/Warner-Tamerlane/Diamond Mine/Face The Music, ASCAP/BMI)
39	33	11	★	INSIDE/CAROLINA DREAMS	Ronnie Milsap, RCA 13362, (Lodge Hall, ASCAP)
40	28	5	★	ALL THOSE LIES	Glenn Frey, Asylum 7-69857 (Elektra) (Red Cloud, ASCAP)
41	38	20	★	STEPPIN' OUT	Joe Jackson, A&M 2428 (Albion/Almo, ASCAP)
42	39	21	★	ON THE WINGS OF LOVE	Jeffrey Osborne, A&M 2434 (Lincoln Pond/Almo/March 9, ASCAP)
43	42	17	★	A LOVE SONG	Kenny Rogers, Liberty 1485 (Music Corporation Of America/Sycamore Valley, BMI)
44	43	17	★	I.G.Y. (What A Beautiful World)	Donald Fagen, Warner Bros. 7-29900 (Freejunkt, ASCAP)
45	47	2	★	JUST A LITTLE IMAGINATION	Patsy, Roperry 817 (Roperry, BMI)
46	44	17	★	MISSING YOU	Dan Fogelberg, Full Moon/Epic 34-03289 (Hickory Grove, ASCAP)
47	45	9	★	SEXUAL HEALING	Marvin Gaye, Columbia 38-03302 (April, ASCAP)
48	46	9	★	SOMEBODY'S ALWAYS SAYING GOODBYE	Anne Murray, Capitol 5183 (Hall/Clement/Welk, BMI)
49	36	10	★	STILL TAKING CHANCES	Michael Murphy, Liberty 1486 (Timberwolf, BMI)
50	49	14	★	THEME FROM DYNASTY	Bill Conti, Arista 1021 (SVO, ASCAP)

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

New Policy On Returns At Sound/Video Unlimited

By MOIRA McCORMICK

CHICAGO — Sound/Video Unlimited here has reduced all record and tape prices by five cents, effective Tuesday (1), and all returns are being assessed a 7½% service charge.

The suburban one-stop has designed this after a WEA program, in an effort to reduce returns. According to Sound Video vice president Stan Meyers, the new effort benefits any account who keeps returns "within accepted levels."

Meyers offers as an example the hypothetical \$100,000 account: "With the price reduction, he's saving \$1,000 on 20,000 units, if his returns stay below 10%."

Sound Video Unlimited's new program, he says, is modeled after WEA's policy of a 1% price reduction and 5% return service charge, which was also recently adopted by

Chicago-based MS Distributing. Mike Spector of the Florida-based one-stop MJS Entertainment, adds Meyers, was a more direct inspiration. Meyers says he knows of no other one-stops apart from Sound Video and MJS presently implementing such a program.

"What I'm looking to do," he says, "is increase our business going out, and hopefully our accounts will be judicious in their buying and hold their returns down." Sound Video Unlimited's extensive inventory, he says, "costs a lot of money to carry. We want to be everything to everybody, and we ask their loyalty."

Meyers says the response from accounts at this early stage has so far been supportive. "The major accounts feel they'll make money from the program, and so should the

(Continued on page 27)

STORES SELL THREE 45s FOR \$5

Singular Promos At Record Bar

By JOHN SIPP

LOS ANGELES—The Record Bar's executives don't take vendor singles price hikes lying down. When RCA broke the \$1.99 price barrier a year ago, the chain's marketing vice president Ralph King, purchasing vice president Ed Berson and operations director Bill Joyner brainstormed a session directed at salvaging a workable universal customer price.

From that singles think tank has since come a continuous series of different store programs to generate more singles sales. The 18 district supervisors working for the Durham, N.C. chain have been given carte blanche to choose four of their 10 stores each quarter for one-week three-for-\$5 sales without home office approval. Supervisors merely notify the home base of impending sales at their individual stores.

King estimates the average busi-

ness increase during sale weeks at 20%, with some boosting 45s at the register as much as 50%. Stores generate their own merchandising and signing. Managers report that steady singles customers often buy twice as much as usual during the \$5 program. Record Bar stores normally offer about 500 different oldies and 300 assorted current pop, r&b and country singles in such a sale, and King says the ratio of current product to oldies is about 70/30, the same as the normal sales pattern.

Equally effective, but done on a more sporadic basis over the past year, have been the "half price" singles sales, wherein all 144 Record Bar stores offer a particular single from one label at 99 cents. Singles by the Go-Go's, Men At Work, Steel Breeze and Marshall Crenshaw have helped break albums during that period as well as strongly escalating the key singles from the artists' albums.

Most auspicious application of

the 50% discount singles is coming up through Epic Records' Dave Demeres, who is providing a self-liquidating 50-pack carton of a first single by Single Bullet Theory.

The Bar's Single Bullet Theory single program stems from a personal visit members of the group made to Durham last fall, in which they were investigating how the chain might help exploit their first album. The Bar locations will probably feature the group's single for 30 days, King says.

A third Record Bar store singles promotion is based on the manager's selection of 10 hot singles of his own choice to sell for \$1.49 each for a week or two. The program requires the approval of the district supervisor. King says stores are allowed to run this type of promotion as often as they desire, provided their sales history shows they are doing a good job with it.

Second Outlet For CED Store Calif. Specialist Video Disc Center Plans Expansion

By EARL PAIGE

WESTMINSTER, Calif.—The skeptics who claim the exclusive CED disk Video Disc Center here cannot survive for long will soon have to double their conviction. Owners Cliff and Rosie Aaron are planning to open a second CED sales/rental outlet.

A chief reason for the store's continuing success, says Rosie, is that other video specialty outlets in the region are sending more and more customers to Video Disc Center. "We've had a lot of store owners and managers in. They take our card and send us business all the time."

The Aarons have not fundamentally changed their advertising policy. They use a service that mails flyers to selected zip code areas along with flyers from such stores as K-mart, Food Barn, Zody's and Gemco. Some, like Gemco, already carry videodisks. But, says Rosie, "They send us business, too."

The original store, a year old next month, has, however, undergone a dramatic change since it was last written about (Billboard, Jan. 8). The interior is all new.

Essentially, every disk in the store is now on display, thanks to new A-

frame units just installed. This represents every title ever released on CED, except 14 "for-rent-only" disks stored behind the counter, plus "Showboat" and "A Night At The Opera," two titles that haunt Rosie: she can't locate copies.

Six of the precious rental-onlys are back on display, thanks to re-release by MGM/UA and CBS/Fox—"The Dirty Dozen," "Gigi," "On The Town," "Singin' In The Rain," "Laura" and "The Seven-Year Itch."

Still another recent change is a special \$1-off deal on rental Sunday, Monday and Tuesday, to boost business on those typically slow days. The rental fee is normally \$3 a day on \$14.98-\$19.98 titles; \$3.50 for \$21.98-\$29.98; and \$4 for \$31.98-\$42.98. "Jesus Of Nazareth," which lists for \$99.98, rents for \$6 every day out and also sells with surprising ease, Rosie adds.

"We tried the \$1 off idea in November and it was brought back by popular demand," she says. The odd hours the store maintains (noon-9 p.m. seven days a week) are also dictated by customer desire.

The Aarons are emphasizing hardware more. They are specializing one disk player at \$249 that is regularly \$299. "We also provide full backup," she says. "I gave one customer a loaner when his had to go in for repair."

The SFT 100 player is rented for \$10 a day, \$5 each additional day.

Disk rental graduates, too, on subsequent days out: \$1.50, \$1.75 and \$2 on the three tier list-price-based formula.

For every argument advanced as to why disk cannot possibly survive as cassettes continue to come down in price, Rosie and Cliff seem to have a counter argument. For one thing, there is the apparently heavier appetite of the disk buyer. "We had this one fellow who bought all three 'Big Fights,' and we don't sell or rent much sports programming. This man didn't even have a player. He came in here to watch the fights," says Rosie. "He later went on to rent players."

Video Disc Center continues at a near 50/50 sales to rental ratio. "Rocky III," now well beyond 50 copies sold, is still the leader in sales and rental, vying closely with "Star Trek II: Wrath Of Khan."

"As videocassettes come down in price, I see disks coming down, too," says Rosie Aaron. "Also, there are more and more good titles coming out. We'll have 'Superman II,' 'Chariots Of Fire,' and 'An Officer And A Gentleman' this month."

Cliff Aaron is brainstorming the location of the second unit. "We don't want it so close it will compete, but we want it close enough so that we can send customers over for things we might not have," Rosie says. Anaheim, Costa Mesa and Huntington Beach are possible areas.

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MRX1.....C-120 min.	4.10
MRX1.....C-60 min. 2 Pak.	3.15
MRX1.....C-60 min. 3 Pak.	4.50
MRX1.....C-90 min. 3 Pak.	5.99
MRX1.....C-120 min. 3 Pak.	7.99
MRX2.....C-90 min. 3 Pak.	5.99
NEW! db C-90 min. 2 Pak.	3.50
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SAX 60 min.	3.30
MA 60 min.	3.50
MA 90 min.	5.50
AD 60 min. 2 Pak.	2.69
DC 60 min. 2 Pak.	2.49
DC 90 min. 2 Pak.	2.99
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TDK SUPER VIDEO T 120	10.00

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LN46 min.	1.20
LN46 min.	1.50
LN46 min.	2.10
LN46 min.	1.00
CHF 60 min.	1.25
SHF 60 min.	2.10
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LN46 min. 2 Pak.	2.99

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Dance Distrib Readies Bow

NEW YORK—Dance Records Distributing will open in a Chicago suburb this month, specializing in the wholesaling of 12-inch records and small label product. Firm is headed by Gene Fink, president, and Leonard Kalish, vice president, who are also associated in Hippo Records, the New York record broker/one-stop operation.

Among the labels already signed for distribution by Dance Records are Tommy Boy, Profile, West End and Venture, says Ed Portnoy, former chief of Record Shack, who serves the company as consultant.

Dance Records is located in Bensonville, Ill., at 148 West Devon Avenue. Telephone is (312) 595-6320.



Billboard photo by Attila Csupo

WORLD'S LARGEST—World's first, world's smallest, world's only are some descriptive phrases for Video Disc Center in Westminster, Calif. Here, co-owner Rosie Aaron poses along with A-frame racks to augment wall displays. Store boasts every CED title ever released except two. And only CED product is stocked.

A PRIMARY FACTOR IN '83

Chains Focusing On Acquisition

• Continued from page 1

The Musicland Group, 420 stores strong, will add between 10 and 20 new locations this year, says Jack Eugster, president of the Pickwick retail division.

The five Mother's Records out of Moorhead, Minn., may well grow to seven this year, says the chain's Dan Bredell. He definitely will go into Aberdeen, S.D. this year, marking his entry into that state. He says he wants to create a country ambience to broaden his record base. He also will add personal stereos, more audio accessories and more audio playback, especially units that he can retail for under \$300.

Neal Levy of Boston sees his Strawberries stores increasing from 30 to 40. He's done well with video game cartridges, so he's now dabbling in computer software.

After divesting himself of his rack wing, Lenny Silver of Buffalo says he'll probably add six Record

Theatre stores to his present 14. He volunteers that he is going all-out in retail and will probably add several categories of electronics.

The Record Bar chain will probably reach 160 stores, forecasts Rich Gonzales, real estate chief. That would mean 15 new ones this year. Gonzales sees the stores making a strong pitch to accent alternative merchandise in their mall locations. Like a number of others, he sees store size decreasing to between 2,000 and 2,100 feet.

It appears that the Camelot/Grapevine chain will top 150 outlets in 1983. Stark executive vice president Jim Bonk says he has 14 deals sewn up for the 137-store web. Bonk notes the possibility that the Paul David chain could pick up three to five more stores than that on turn-overs in existing centers. He predicts considerable inventory expansion, stressing that record/tape inventories must be broadened. At least

eight more full video departments will be added to the eight presently in Stark stores. Like Grimes, Bonk sees a good future for home video accessories. He says Stark will experiment with videodisks.

Turtles of Atlanta will open at least three new locations, the chain's Joe Martin affirms. He sees the chain adding some computer software by midyear. Dave Burke of the Cleveland-based Recordlands envisions three to five new outlets and is researching additional new lines of inventory.

Sale and rental of videodisks and a return to the sale and rental of prerecorded movies is in on the Record Factory agenda for the coming year, the web's Bob Tolifson says. He sees at least three more stores added to the present 32 stores.

"If we are lucky, we'll add two or three more," Lou Fogelman of the stores Music Plus 28 in Los Angeles says. Definite is at least one more Videon, the video specialty outlet, the first of which the chain opened last year. Fogelman adds that he expects some changes in store interiors.

Jerry Adams of the Harmony House chain, Detroit, and Mary Ann Levitt of the Record Shop, Minneapolis, see no definite openings for 1983. Both see the year as one of retrenchment and are studying new alternative merchandise.

Big Daddy's, Chicago, could well grow from 11 to 15 stores, according to executive Ben Bartel. He sees 1983 as a pivotal year for expansion, with such areas as personal stereos, telephones, computer software, more audio and video accessories and videodisks in his future.



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TREACHEROUS THREE—YES WE CAN CAN
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SPECIAL DISCO MIX—FUSION
SPECIAL DISCO MIX—PANTHER MIX
SPECIAL DISCO MIX—CLASSIC MEDLEY
SPECIAL DISCO MIX—MEDLEY HITS OF 1979
SPECIAL DISCO MIX—BITS & PIECES #1
SPECIAL DISCO MIX—BITS & PIECES #2
SPECIAL DISCO MIX—BITS & PIECES #3
INNER LIFE—MOMENT OF MY LIFE
AURRA—SUCH A FEELING
V. MONTANA—HEAVY VIBES (CLUB MIX)
ROUNDTREE—HIT ON YOU (REMIX)

C-BANK—ONE MORE SHOT
GALAXY-TU ORCH.—ALWAYS AND FOREVER
WARP 9—NUNK
LIME—COME & GET YOUR LOVE
TRAMPPS—UP ON A HILL
DYNASTY—CHECK IT OUT
JACKIE MOORE—HOLDING BACK
SYLVESTER—DON'T STOP
SKYY—LET LOVE SHINE
JAMMERS—BE MINE TONITE
YAZ—DON'T GO (REMIX)
YARBROUGH & PEOPLES—HEARTBEATS
CITISPEAK—ROCK TO ROCK
FRESH FACE—HUEVO DANCING
STATE OF GRACE—THAT'S WHEN WE'LL BE FREE
TAVARES—GOT TO FIND MY WAY BACK TO YOU
HALL & OATES—ONE ON ONE
CAPTAIN ROCK—COSMIC GLIDE
SHERRI PAYNE—GIRL, YOUR IN LOVE
CLAUJDI BARRY—I WILL FOLLOW HIM
SPENCER JONES—HOW HIGH
MODERN ENGLISH—I MELT WITH YOU
ORBIT—BEAT GOES ON
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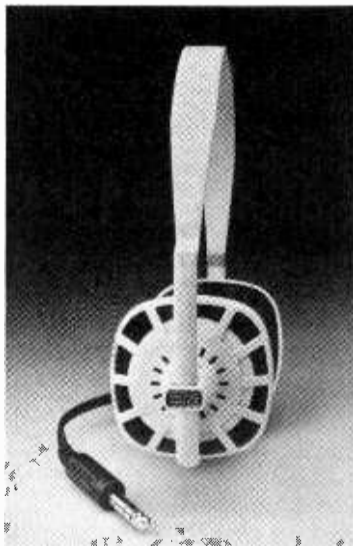
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AUDIO TECHNICA AT-6002	\$6.39
NORTONICS VCR-50	
Deluxe VTR Kit	\$19.49
NORTONICS VCR-130	
VHS/Bets Cleaner	\$16.49
ALLSOP VHS/Beta Cleaner	\$13.95
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New LP/Tape Releases

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; 8T—8-track cartridge; CA—cassette. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POPULAR ARTISTS

- AXIS, JON BUTCHER**
Jon Butcher Axis
LP Polydor 422-810 059-1 Y-1 \$6.98
CA 422-810 059-4 Y-1 \$6.98
- BOYER, CHARLES**
Romantic Songs Of Love
LP Archive Of Folk & Jazz Music FS 368... No List
CA C 368 No List
- CARTHY, MARTIN**
Out Of The Cut
LP Rounder 3075 \$8.98
- CEROCK**
Tight Money
CA Lazer LZ-101
- CRUTCHFIELD'S, R. L., DARK DAY**
Window
LP Plexus KMH 709230
- FABIAN**
Fabian's Greatest Hits
LP Everest Golden Greats 4118 No List
CA C 4118 No List
- GROUCUTT, KELLY**
Kelly
LP Riva RVL 7502
CA RVC 4 7502
- HOOVER, JOHN LEE**
Sings John Lee Hooker
LP Archive Of Folk & Jazz Music FS 369... No List
CA C 369 No List
- LAST, JAMES, & HIS ORCH.—MUSICAL ZODIAC**
Aquarius
LP Polydor 422-810 039-1 Y-1 \$6.98
CA 422-810 039-4 Y-1 \$6.98
Aries
LP Polydor 422-810 029-1 Y-1 \$6.98
CA 422-810 029-4 Y-1 \$6.98
Cancer
LP Polydor 422-810 032-1 Y-1 \$6.98
CA 422-810 032-4 Y-1 \$6.98
Capricorn
LP Polydor 422-810 038-1 Y-1 \$6.98
CA 422-810 038-4 Y-1 \$6.98
Gemini
LP Polydor 422-810 031-1 Y-1 \$6.98
CA 422-810 031-4 Y-1 \$6.98
Leo
LP Polydor 422-810 033-1 Y-1 \$6.98
CA 422-810 033-4 Y-1 \$6.98
Libra
LP Polydor 422-810 035-1 Y-1 \$6.98
CA 422-810 035-4 Y-1 \$6.98
Pisces
LP Polydor 422-810 040-1 Y-1 \$6.98
CA 422-810 040-4 Y-1 \$6.98
Sagittarius
LP Polydor 422-810 037-1 Y-1 \$6.98
CA 422-810 037-4 Y-1 \$6.98
Scorpio
LP Polydor 422-810 036-1 Y-1 \$6.98
CA 422-810 036-4 Y-1 \$6.98
Taurus
LP Polydor 422-810 030-1 Y-1 \$6.98
CA 422-810 030-4 Y-1 \$6.98
Virgo
LP Polydor 422-810 034-1 Y-1 \$6.98
CA 422-810 034-4 Y-1 \$6.98
- NEWMAN, RANDY**
Trouble In Paradise
LP Warner Bros. 23755
- OCEANS, LUCKY, & THE ASLEEP AT THE WHEEL REVIEW**
Lucky Steels The Wheel
LP Blind Pig BP-1282 \$8.98
- RARE SILK**
New Weave
LP Polydor 422-810 028-1 Y-1 \$6.98
CA 422-810 028-4 Y-1 \$6.98
- RUNDGREN, TODD**
The Ever Popular Tortured Artist Effect
LP Bearsville 23732
- SHADDOS**
Umbra
LP Redeye 26982 \$8.98

- SHAKATAK**
Invitations
LP Polydor 422-810 068-1 Y-1 \$8.98
CA 422-810 068-4 Y-1 \$8.98
- SPOONER**
Every Corner Dance
LP Mountain Railroad HR-8005
- TURTLES**
Happy Together
LP Rhino RNLP 152 \$8.98
- VARIOUS ARTISTS**
Big Bands Of The Swinging Years—Volume II
LP Archive Of Folk & Jazz Music FS 367... No List
CA C 367 No List
- VARIOUS ARTISTS**
Cap'n You're So Mean: Negro Songs Of Protest, Vol. 2
LP Rounder 4013 \$8.98
- VARIOUS ARTISTS**
KRLA Greatest Hits
LP Rhino KRLA 675 \$5.98
- VARIOUS ARTISTS**
L. A. Rockabilly
LP Rhino RNLP 056 \$8.98
- VARIOUS ARTISTS**
Rare Meat—The Early Productions Of Frank Zappa
LP Rhino RNEP 604 \$5.98
- WELCH, MIKE**
Resurgence
LP Welch Grape 6969-02 \$8.98
CA 6969-03 \$8.98
- ZIMMERMAN, RICHARD**
The Roots Of Ragtime
LP Archive Of Folk & Jazz Music FS 370... No List
CA C 370 No List

JAZZ

- DANKO, HAROLD**
Mirth Song
LP Sunnyside Communications SSC 1001
- RICE, TONY, UNIT**
Backwaters
LP Rounder 0167 \$8.98

CLASSICAL

- ALKAN, CHARLES HENRI**
Grande Sonate, Op. 33
Smith
LP Arabesque 8140 \$7.98
CA 9140 \$7.98
- ANTHEIL, GEORGE**
Ballet Mecanique; A Jazz Symph.; Violin Sonata No. 2; Finale From Violin Sonata No. 1
Beths, Netherlands Wind Ensemble, De Leeuw
LP Philips 6514 254 \$10.98
CA 7337 254 \$10.98
- BACH, JOHANN SEBASTIAN**
Complete Motets
Toelzer Boys Choir
LP Philips Living Baroque 9502 066 \$7.98
CA 7313 066 \$7.98
"Italian" Concerto, BWV 971;
Chromatic Fantasy & Fugue, BWV 903;
Partita No. 1 In B Flat, BWV 825
Verlet
LP Philips Living Baroque 9502 087 \$7.98
CA 7313 087 \$7.98
Suites For Orch. (Complete)
Orch. Of The Sarre, Ristenpart
LP Everest 3491 No List
- BEETHOVEN, LUDWIG VAN**
Sonatas No. 17 "The Tempest" & 18
Gilels
LP DG digital 2532 061 \$12.98
CA 3302 061 \$12.98
Sonatas Nos. 17 "The Tempest" & 11 In B-Flat
Brendel
LP Philips 6514 175 \$10.98
CA 7337 175 \$10.98
Sonatas Nos. 18, 12, 20
Brendel
LP Philips 6514 174 \$10.98
CA 7337 174 \$10.98
Symphony No. 5
Philharmonia Orch., Ashkenazy

- LP London digital LDR 71040 \$12.98
CA LDR5 71040 \$12.98
- Symphonies Nos. 5 & 6**
Philharmonia Orch., Ashkenazy
LP London digital LDR 72015 (2) \$12.98
CALDR5 72015 \$12.98
- Symphony No. 6**
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LP London digital LDR 71078 \$12.98
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- Katsaris
CA Telefunken 4.42781 \$10.98
- BRAHMS, JOHANNES**
Hungarian Dances
Vienna Philh., Abbado
LP DG digital 2560 100 \$8.98
CA 3309 042 \$8.98
- Piano Concerto No. 1**
Ashkenazy, Concertgebouw Orch., Haitink
LP London digital LDR 71052 \$12.98
CALDR5 71052 \$12.98
- Waltzes, Op. 39; 2 Rhapsodies, Op. 79;
6 Piano Pieces, Op. 118

- Bishop-Kovacevich
LP Philips digital 6514 229 \$12.98
CA 7337 229 \$12.98
- DELIUS, FREDERICK**
Margot La Rouge
Soloists, BBC Choir, Del Mar
LP Arabesque 8134L \$7.98
CA 9134 \$7.98
- Sea Drift: Appalachia**
Shirley-Quirk, London Symp. Chorus,
Royal Phil. Orch., Hickox
CA Argo KZRC 934 \$10.98
- HANDEL, GEORGE FRIDERIC**
Organ Concertos Nos. 1-5
Chrozempa, Concerto Amsterdam,
Schroder
LP Philips Living Baroque 9502 040 \$7.98
CA 7313 040 \$7.98
- Overtures**
English Chamber Orch., Leppard
LP Philips Living Baroque 9502 079 \$7.98
CA 7313 079 \$7.98

- HAYDN, FRANZ JOSEPH**
Five Trios On Original Instruments, Vol. 2
Mozartean Players
LP Arabesque 8126-2 (2) \$15.96
CA 9126-2 \$15.96
- Quartets, Op. 20, Nos. 4 & 5**
Tokyo String Quartet
LP DG 2531 380 \$10.98
CA 3301 380 \$10.98
- String Quartets, Op. 76, Nos. 4 & 6**
Orlando Quartet
LP Philips digital 6514 204 \$12.98
CA 7337 204 \$12.98
- Symphonies Nos. 53 "L'Imperiale" & 69 "Laudon"**
Marriner, Academy of St. Martin
LP Philips 6514 146 \$10.98
CA 7337 146 \$10.98
- Symphonies 84 & 85, "La Reine"**
Berlin Philh., Karajan

(Continued on page 49)

FEBRUARY 12, 1983, BILLBOARD

Survey For Week Ending 2/12/83

Billboard Midline LPs

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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	2	22	THE WHO Meaty, Beaty, Big And Bouncy MCA 37001	MCA	5.98	26	39	8	BEATLES Rock 'N Roll Music Vol. I Capitol, SN16020	CAP	5.98
2	5	16	JOE JACKSON Look Sharp! A&M 3187	RCA	5.98	27	38	18	BLUE OYSTER CULT Some Enchanted Evening Columbia PC 35563	CBS	
3	11	28	DAN FOGELBERG Nether Lands Epic PE 34185	CBS		28	37	18	STEELY DAN Katy Lied MCA 37043	MCA	5.98
4	3	32	CAROLE KING Tapestry Epic PE 34946	CBS		29	47	3	JOHN LENNON Rock 'N Roll Capitol SN 16069	CAP	5.98
5	4	22	THE WHO Live At Leeds MCA 37000	MCA	5.98	30	40	5	THE WHO Odds and Sods MCA 37169	MCA	5.98
6	7	24	THE WHO Who Are You MCA MCA-37003	MCA	5.98	31	NEW ENTRY		STEPPENWOLF 16 Greatest Hits MCA 37049	MCA	5.98
7	14	28	DAVID BOWIE The Rise And Fall Of Ziggy Stardust RCA AYL1-3842	RCA	5.98	32	NEW ENTRY		JIMMY BUFFETT Changes In Latitudes, Changes In Attitudes MCA 37150	MCA	5.98
8	9	28	DAN FOGELBERG Souvenirs Epic PE 33132	CBS		33	NEW ENTRY		CREEDENCE CLEARWATER REVIVAL The Concert Fantasy 4501	IND	5.98
9	12	32	BILLY JOEL Piano Man Columbia PE 32544	CBS		34	44	14	STEELY DAN The Royal Scam MCA 37044	MCA	5.98
10	15	14	THE PRETENDERS Extended Play Sire SIR 3563	WEA	5.98	35	NEW ENTRY		SPYRO GYRA Morning Dance Infinity 37148	MCA	5.98
11	17	14	DON MCLEAN American Pie United Artists LN 10037	CAP	5.98	36	43	14	STEELY DAN Pretzel Logic MCA 37042	MCA	5.98
12	18	22	JANIS JOPLIN Greatest Hits Columbia PC-32168	CBS		37	NEW ENTRY		MOODY BLUES In Search Of The Lost Chord Deram DER 18017	POL	5.98
13	22	12	RUSH Caress of Steel Mercury SRM1-1048	POL	5.98	38	NEW ENTRY		BILLY JOEL Turnstiles Columbia PC-33848	COL	NL
14	23	14	JOHN LENNON Mind Games Capitol SN-16068	CAP	5.98	39	42	8	ALLMAN BROS. BAND Eat A Peach Polydor CPN2 0102	POL	9.98
15	24	30	DAN FOGELBERG Captured Angel Epic PE 33499	CBS		40	NEW ENTRY		THE GUESS WHO The Best Of The Guess Who RCA AYL 3662	RCA	5.98
16	27	18	RUSH Rush Mercury SRM1-1011	POL	5.98	41	NEW ENTRY		JANIS JOPLIN Pearl Columbia PC-32168	COL	NL
17	28	24	STEELY DAN Can't Buy A Thrill MCA 37040	MCA	5.98	42	NEW ENTRY		TOTO Toto Columbia PC-35317	COL	NL
18	19	24	TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers MCA 37143	MCA	5.98	43	46	16	JEFF BECK Blow By Blow Epic PE 33409	CBS	
19	26	30	DAN FOGELBERG Home Free Epic Stock PC 31751	CBS		44	NEW ENTRY		EDDIE MONEY Eddie Money Columbia PC-34909	COL	NL
20	31	12	STEELY DAN Countdown To Ecstasy MCA-37041	MCA	5.98	45	NEW ENTRY		WARREN ZEVON Warren Zevon Asylum 7E-1060	WEA	5.98
21	30	10	TOM PETTY & THE HEARTBREAKERS You're Gonna Get It! MCA 37116	MCA	5.98	46	NEW ENTRY		DAVID BOWIE Diamond Dogs RCA AYL1-3889	RCA	5.98
22	29	16	THE BEATLES Rock 'N Roll Music Vol. II Capitol SN-16021	CAP	5.98	47	NEW ENTRY		THE MOODY BLUES On The Threshold Of A Dream Deram DER-18025	POL	5.98
23	35	26	THE MONKEES The Monkees' Greatest Hits Arista ABM 4089	IND	5.98	48	48	3	BUCKINGHAM NICKS Buckingham Nicks Polydor 5058	POL	5.98
24	33	20	ALAN PARSONS PROJECT Eve Arista 9504	IND	5.98	49	NEW ENTRY		BLUE OYSTER CULT Agents Of Fortune Columbia PC-34164	COL	NL
25	36	18	RUSH Fly By Night Mercury SRM1-1023	POL	5.98	50	50	3	ALLMAN BROS. BAND Allman Brothers Band Polydor CPN 0196	POL	5.98

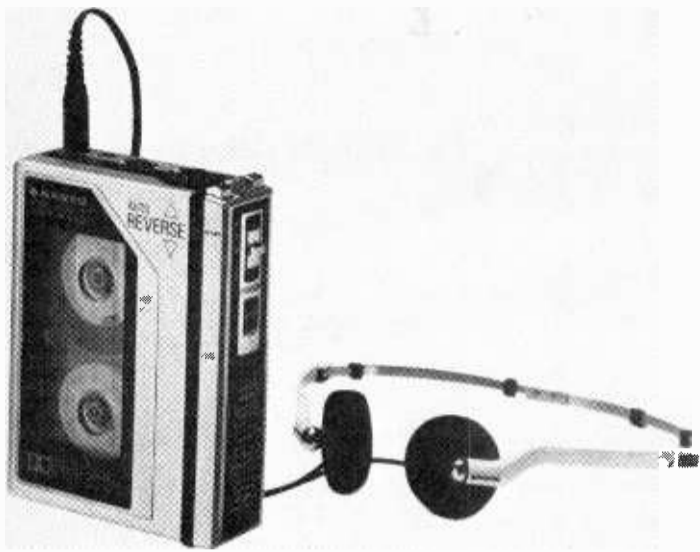
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Retailing

New Products



Sanyo's MG100, \$119.95, is one of eight new additions to the "Sportster" line. Besides its mini size, it features auto-reverse and Dolby B noise reduction.



The first front-loading VCR from Sanyo, the 6300, features 13-function remote control, 105-channel capability, two speeds, the Betascan visual picture search and a seven-day/single-event programmable timer for \$599.95 list.



BASF introduces the first two-hour metal cassette, a C-120, for immediate delivery. List price is \$14.

COUPONS

New Promo Paying Off At Rainbow

By JOHN SIPPEL

LOS ANGELES—"Rainbow Records' business is up 41% in the first 21 days of January over 1982, and I have to attribute a good part of that increase to our coupon promotion," reports John Torell, president of the 18-store Bay Area chain.

"Since Nov. 1, 1982, we've given 200,000 stamp saving booklets to our customers, and we've have distributed more than 400,000 coupons during that period. We have redeemed more than 4,000 booklets for free albums during that same time," Torell adds.

Torell is referring to a customized savings stamp program offered by Leber/Krebs, New York, supervised by Mark Finello. The company supplies the savings booklets and pads of 100 stamps. Stamps are numbered, watermarked and serialized so that record/tape chains using them can guard against counterfeiting and shrinkage. Torell registers shipments of the 100-stamp pads to individual stores. Rainbow savings stamps carry the chain's logo and name on both the booklets and stamps. Leber/Krebs grants exclusivity to the chains which are participating.

Thus far, Record World in Freeport, N.Y., Recordland in Cleveland, Waxie Maxie's in Washington, Strawberries in Boston and Danjay Music, suppliers to more than 90 Budget Tapes and Record stores, are carrying the program.

For each \$5 multiple spent in a participating chain store, the customer receives one coupon at the register. When he has a booklet filled with 12 coupons, they may be redeemed at the Rainbow store for any album up to an \$8.98 list price.

Torell feels the savings stamp program has strengthened customers' ties to Rainbow. "The emphasis of the program is not so much getting customers to buy more records and tapes, but insuring they will do more of their current buying at Rainbow."

When a customer is given his stamp booklet, the store personnel is asked to get his name and address. Torell is using this procedure to build a mailing list to be used both as a general mailing base and for conducting direct mail programs for individual stores, he says.

Video Music Programming

As of 2/2/83

MTV Adds & Rotation

MTV NEW VIDEOS ADDED:

Kate Bush, "Suspended In Graffa," EMI America
Phil Collins, "Through These Walls," Atlantic
Fixx, "Red Skies," MCA
The Jam, "Bitterest Pill," PolyGram
Judas Priest, "Hellion/Electric Eye," Columbia
Kenny Loggins, "Heart Light," Columbia
Red Rider, "Light/Human Race," Capitol
U2, "New Years Day," Island

★ ★ ★

MTV Heavy Rotation (3-4 Plays a day):

Pat Benatar, "A Little Too Late," Chrysalis
Frida, "I Know There's Something Going On," Atlantic
Golden Earring, "Twilight Zone," 21/PolyGram
Sammy Hagar, "Three Lock Box," Geffen
Daryl Hall & John Oates, "One On One," RCA
Daryl Hall & John Oates, "Family Man," RCA
Billy Joel, "Allentown," Columbia
Men At Work, "Be Good Johnny," Columbia
Nightranger, "Don't Tell Me You Love Me," Boardwalk
Tom Petty, "You Got Lucky," Backstreet
Pretenders, "Back On The Chain Gang," Sire

★ ★ ★

MTV Medium Rotation (2-3 plays a day):

Adam Ant, "Desperate But Not Serious," Epic
Adam Ant, "Friend Or Foe," Epic
Culture Club, "Do You Really Want To Hurt Me," Virgin/Epic
The Cure, "Let's Go To Bed," Fiction
Def Leppard, "Photograph," Mercury
Dexy's Midnight Runners, "Come On Eileen," Mercury
Duran Duran, "Rio," Capitol
English Beat, "Save It For Later," IRS
Heaven 17, "Let Me Go," Arista
Inxs, "The One Thing," Atco
Joe Jackson, "Breaking Us In Two," A&M
Greg Kihn, "Jeopardy," Berserkley
Lene Lovich, "It's You, Only You," Stiff/Epic
Members, "Working Girl," Arista
Modern English, "I Melt With You," Warner Bros.
Psychedelic Furs, "Love My Way," Columbia
Scandal, "Goodbye To You," Columbia
Styx, "Mr. Roboto," A&M
Toto, "Africa," Columbia
Toto Coelo, "I Eat Cannibals," Chrysalis
Triumph, "A World Of Fantasy," RCA
Vandenberg, "Burning Heart," Atco
Wall Of Voodoo, "Mexican Radio," IRS

★ ★ ★

MTV Light Rotation (1-2 plays a day):

Anti-Nowhere League, "Streets Of London," Faulty
Brains, "Dancing Under The Streetlights," Landslide
Blancmange, "Living On The Ceiling," Island
Buck Dharma, "Born To Rock," Epic
Busboys, "The Boys Are Back," Arista
Catholic Girls, "Boys Can Cry," MCA
Thomas Dolby, "She Blinded Me With Silence," Capitol
Fabulous Thunderbirds, "How Do You Spell Love," Chrysalis
Haysi Fantayzee, "John Wayne Is Big Leggy," RCA
Heaven, "In The Beginning," Brighton
Kiss, "I Love It Loud," Casablanca
Mental As Anything, "If You Leave, Can I Come Too," A&M
Motley Crue, "Live Wire," Elektra
Musical Youth, "Pass The Dutchie," MCA
Prince, "1999," Warner Bros.
Linda Ronstadt, "Lies," Asylum
Rush, "Countdown," Mercury
Single Bullet Theory, "Keep It Light," Nemperor
Rachel Sweet, "Voodoo," Columbia
Talk Talk, "Today," EMI America
Thompson Twins, "Lies," Arista
Tina Turner, "Ball Of Confusion," Virgin/Epic
Utopia, "Feet Don't Fail Me Now," Network

★ ★ ★

MTV Weekend Events:

Saturday Concerts: Splitz Enz, Feb. 12
Sunday Specials: Fleetwood Mac, Feb. 13

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

Sound/Video Returns Policy

• Continued from page 24

smaller accounts, whose returns rarely reach the 10% figure.

"The whole program is designed to get the retailer to take a closer look at what he's doing, at his buying habits. Too often, people will buy an

LP because someone's friend likes it—then when radio doesn't play it, it has to be returned.

"Of all the return policies that the manufacturers have come up with," Meyers concludes, "WEA's makes the most sense."

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VHD Japan Bow Set For April JVC Releasing 200 Titles In Disk System's Launch

By SHIG FUJITA

TOKYO—The Victor Co. of Japan (JVC) will start marketing its VHD videodisks here April 21, with an initial batch of 200 titles.

The announcement of the launch by JVC president Ichiro Shinji comes after two previous postponements, in October, 1981 and last April. And it follows the European and international cancellation of marketing plans originally set for

this spring (Billboard, Dec. 4). No firm date has been set for a U.S. launch, Shinji says.

He continues: "The titles set for the launch have been carefully sifted to emphasize the unique features of the VHD range." Retail pricing will range from \$15.90 to \$46 for the most sophisticated material, taking the yen at an exchange rate of 240 to the U.S. dollar.

According to Shinji, promotion for the VHD software hinges on four

key points: extended random access function, on two-hour disks; front loading system, "making disk handling virtually foolproof"; full compatibility with any television system in the world; and compatibility with the AHD digital audio disk, giving a matched crossover for visual and audio systems.

Shinji says the VHD disk player is set to be marketed along with the disks, although no precise date has been fixed. Retail price per unit will be around \$625. There will be an initial shipment of 5,000 units.

JVC VHD software is being sold in Japan through Nippon Videogram Sales Co., a JVC subsidiary established last October. Contracts have been finalized thus far with around 1,000 retailers in Japan, all specialists in video product. They will display and market the VHD videodisks on a regular supply basis. Plans are going through for the marketing of the software later in more than 30,000 electronics retail outlets throughout Japan.

At this point, JVC is giving only examples of the kind of material to be included in the first release. But it has been revealed that among the music titles are "Manhattan Transfer Live In Japan," "Arabesque—Greatest Hits," and "Hiromi Iwasaki's Recital." Among the video art titles are "David Hamilton—Un Ete A St. Tropez" and "Videodisk Album: Marilyn Monroe." Among the movie titles are "Shane," "Jaws," "The Elephant Man," "Les Enfants Du Paradis" and "Der Blaue Angel."

Shinji says a complete list of the titles will be announced early in March, by which time JVC will be accepting orders for videodisks from dealers. "We can't get into the complete list at this time because we have to complete copyright contracts on some of the titles," he explains.

He adds that with the movie titles, VHD consumers will be able to see the unabridged versions. Normally, when movies are shown on television in Japan, they're "unmercifully cut and shortened" because of the need to insert commercials, according to Shinji.

The executive says no concrete decision has been made yet on when to market the range in the U.S. "But," he adds, "it's my personal opinion that it won't be that easy to sell in that territory because of its prolonged recession."

Computerized Promo Clip Is Soul Of Red Sneaker

By CARY DARLING

LOS ANGELES—"In our case, computers are the hook. It is easier to come up with a hook in video than in music."

So states Charles Sleichter, president of the Denver-based Red Sneaker Music Group, a year-old company which was looking for an angle to merchandise Zephyr, a local group signed to the Red Sneaker label. With the help of the Computer Image Corp., whose counterpart is ImageWest in Los Angeles, Red Sneaker designed the two-song, six-minute "Heartbeat" clip, which won the Bronze Award at the International Film and Television Festival in New York. The clip has been programmed on the HBO, USA and Showtime cable outlets as well as on the PBS outlet in Denver. Now, Red Sneaker is in the video business.

"When we decided to release albums on our label, we knew our best shot was to do something extraordinary in a music video rather than a record," explains producer/director Sleichter, who operates the company with partner Richard Brams and assistant marketing director Sander Kane. "I spent three months researching computers so I could conceptualize a piece that made sense for the album."

Zephyr, a group which at one time included the late guitarist Tommy Bolin and had a deal with Warner Bros. in the early 1970s, has just released its album, "Heartbeat," which is being distributed independently on Red Sneaker through Hummingbird Enterprises and promoted through the Dudley-Gorov Organization in Los Angeles.

Sleichter decided to go with computer animation because of its eye-catching appeal. "Devo uses some computer animation, but in terms of really using it and developing pieces around it, it's not really done," he says.

He adds that the real cost of the "Heartbeat" clip, which consists of conceptual and performance elements, would have been close to \$40,000. However, much of the computer time was donated for the project.

Sleichter is now talking to other local groups about doing promotional clips which may earn the attention their independently-distributed records don't. "If I had to do it over again with Zephyr, I would have made an EP instead of an album and spent the rest of the money on the video," he states. "For an independent, because of the state of AM and FM radio, it's impossible to get new groups on the air. The value of MTV and the other cable outlets is greater to a small company. It's much easier to get on cable than radio."

Within these clips, Sleichter feels it's important to include the album graphics which the consumer may see in the store. "When a buyer goes into a store after seeing a video on a new group, he may not know the name of the group but only the visuals," he explains. "On the Zephyr piece, instead of just using a photograph of the album cover at the end as others have done, we took the visuals from the album and integrated them into the entire piece."



Billboard photos by Chuck Pulin

HEAVY SCHEDULE—January 26 was videotaping day at RCA Studios in New York. Steve Kahn (left), video manager for RCA Records, coordinated tapings for performance video clips on four new groups: Rodway (that's Steve Rodway, above), Robert Hazard, the Rockats and Robert Ellis Orral.

New Products



FOR CABLE HOUSEHOLDS—The new Sony SL-5101 Betamax offers 105-channel cable-adaptability, seven-day/one-event programmability, full-function wireless remote control high-speed picture search and express tuning. Retail price is \$669.95.

Music Monitor

By CARY DARLING

● Thrilling: Michael Jackson recently finished two clips, "Billie Jean" and "Beat It." Both are conceptual pieces directed by Steve Barron for Gowers, Fields & Flattery/Limelight Productions, though the former is being done in Los Angeles and the latter in London.

● Video? What Video?: Supertramp has completed a promotional clip for their new single, "My Kind Of Lady," directed by Kenny Ortega for the Los Angeles-based FS Productions. The band not only dressed in 1950s clothing for the production but also had haircuts and shaves. Longtime Supertramp followers must realize that the video urge must be strong indeed.

● Videostruck: Most long-form video and promotional clip directors acknowledge the influence of film directors, but seldom is it the other way around. However, Australia's Gillian Armstrong, director of the new rock musical film "Starstruck," admits that the quick-cut promo style influenced parts of that film. "In Australia, there's a show called 'Countdown' which we all grew up on, which shows clips," says Armstrong. "It's always had the latest videos. In fact, the producer wanted me to have lunch with people who'd made rock clips. I said 'I'm a film maker, I do watch rock shows. I have seen rock clips and I don't think there's any point in actually having lunch with someone to ask them how they did it. I can see how they did it.'"

● Saga Shoot: Director Chris Gabrin is shooting Epic/Portrait Canadian band Saga in the promo for "Wind 'Em Up." Gabrin is doing the project for Gowers, Fields & Flattery in Los Angeles.

● Out For A Spin: Cars' member Ric Ocasek goes it alone for two clips to support his solo Geffen album, "Beatitude." The songs being shot are "Something To Grab For" and "Jimmy Jimmy." Directing is Louis Aira for FS Productions in Los Angeles.

● Torme Weather: "The Mel Torme Special" has just hit the market through One Pass Media in San Francisco. The program is an hour production which mixes footage from the singer's performance at last year's San Francisco International KJAZ Festival, a rehearsal at the Mark Hopkins Hotel with pianist George Shearing, and interviews conducted at his home and with Stan Dunn at KJAZ-FM. The project was a co-production between One Pass and KJAZ. Producing and directing for One Pass were Steve

Michelson and Norm Levy respectively. Producing for KJAZ were Gary Delfiner and Bruce Buschel, and directing was Gary Kramer.

● Busy Signal: PolyGram/Mercury group the Call has finished a clip for the song "The Walls Came Down" from the album "Modern Romans." Directed by Patrick Kriwanek and produced by Michael Feeny and Juanita Diana, the piece is shot in black and white and is a tribute to film noir. "Walls" was shot at the San Francisco Fire House pumping station.

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.

BEGINNING BALLET & BEGINNING

BALLET WORKOUT
Mava Lysova
Beta & VHS Video-Audio Electronics

HOW MAIL-ORDER FORTUNES ARE

MADE
Alfred Stern
Beta & VHS Video-Audio Electronics

THE PINK PANTHER STRIKES AGAIN

LV CBS/Fox Video.....\$34.98

SILK-SCREEN PROCESSING

TECHNIQUES
Agnes & Emil V. Olufsen
Beta & VHS Video-Audio Electronics

SWEDISH MASSAGE—FLOOR

ROUTINE
Philip M. Selinsky, Desdemona Brown
Beta & VHS Video-Audio Electronics

WHO'S AFRAID OF OPERA?—LA

TRAVIATA & DAUGHTER OF THE

REGIMENT
Joan Sutherland
Beta MGM/UA Home Video
M8400212.....\$39.95
VHS MV400212.....\$39.95

WILD STRAWBERRIES

Victor Sjoström, Bibi Andersson, Ingrid Thulin, Gunnar Bjornstrand, Max von Sydow, Gunnel Lindblom
Beta & VHS CBS/Fox Video.....\$39.98

YES! GIORGIO

Luciano Pavarotti
Beta MGM/UA Home Video
M8800208.....\$79.95
VHS MV800208.....\$79.95

To get your company's new video releases listed, send the following information — Title, Performers, Distributor/Manufacturer, Format(s), Catalog Number(s) for each format, and the Suggested List Price (if none, indicate "No List" or "Rental")—to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.



Thouinks, Grammy!

Optical Programming Associates and MCA would like to thank the National Academy of Recording Arts and Sciences for nominating *Olivia: Physical* and *Fun & Games* for the coveted Video of the Year Award.

Physical, available on videocassette and laser disc, is a high energy concert specially designed to offer the home audience the ultimate in musical involvement. *Fun & Games*, on laser disc, is participative programming at its best, engaging children in everything from tap dancing and tongue twisters to palmistry and puppets.

We're proud that both of these unique productions are appreciated by the public and recognized by our peers.

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Optical Programming Associates is a joint venture of MCA VIDEODISC, INC., Pioneer Video, Inc., and Magnavox Productions, Inc.; formed to create, develop or produce programming that makes the best use of the unique features of the Laser Vision videodisc system.

Antipiracy Test Case In South Africa

By SUZANNE BRENNER

JOHANNESBURG—A test case brought before the South African Supreme Court in Pretoria may pave

the way for better protection against the growing problem of video piracy here. Outcome of the action by Paramount Pictures Corp. against retail outlet Video Parktown North was a

ruling that any unauthorized pre-pack may be equated with pirate material.

This judgment, by Mr. Justice McCreath, defeats the dealers' com-

mon argument that it is often difficult to establish whether they have the right to rent or sell software for which the copyright holder has not granted direct license. According to the judge, distribution, sale, rent or exposure for sale or rent of any such film imported to South Africa con-

stitutes an offense in terms of the Copyright Act.

Paramount's attorneys interpret the judgment as implying that no pre-packs of videocassettes recorded outside the country, even if recorded by major film companies with branches in South Africa, are legal in this market. "We see this as a watershed case in the video industry, and a major breakthrough so far as imports are concerned," they say in a statement. "It is the first case since the video market really took off that has been won by an American company in South Africa. Previously, it had been argued that copyright laws were inadequate to safeguard our clients, and we believe this case will correct that situation."

The question now is whether other major distributors will follow Paramount's lead, and whether the BBC and U.K. commercial tv companies—who are prevented by an embargo of Actors' Equity from supplying their programming to the South African market—will also take action against piracy.

In a market where VCR sales were worth over \$80 million last year, the damage caused by piracy is not in doubt. Dealers resort to almost any means to keep up with burgeoning demand. As in other markets, such boxoffice smashes as "E.T." have been available on videocassette up to three months before official release.

According to the local publication SA Film and Entertainment, South African police carried out some 645 raids directed at video piracy in the first half of 1982 alone, resulting in admission of guilt fines totalling over \$30,000. In the build-up to the Paramount case, a letter circulated by the Motion Picture Assn. of America to over 1,000 dealers warned them that they had 21 days to remove imported material from their display shelves.

Philips Chief: There May Be More Cutbacks

AMSTERDAM—If there's no improvement in the overall economic climate in the near future, there will be "no avoiding" more cutbacks at Philips, the Dutch multinational conglomerate, according to Wisse Dekker, the firm's president.

Dekker issued the warning at a get-together of Philips directors and their deputies at the group's international headquarters. "We've simply got to reach our budgeted turn-over goals for 1983. Otherwise a further reorganization of the company will have to take place," he said. If it happens, it will be the second corporate slimming operation within two years.

According to Dekker, Philips is "the only West European electronic company able to fight the Japanese competition in the European marketplace in an effective way."

Dutch Firm Publishes Consumer Handbook

AMSTERDAM—Dutch book publishing company Rostrum has put out a video handbook for consumers. It's a Dutch-language reissue of a book by U.K. writers David Owen and Mark Dunton.

The Rostrum publication has additional information on the Dutch video scene, including lists of local video manufacturers, distributors and clubs. It retails here at \$16.

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Video New Products



COMPONENT TUNER—Kloss Video's Model T-1 is a cable-ready television tuner designed for use with component video monitors. It comes with infrared remote control and multiplex output, in addition to normal audio/video output. Retail price is \$219.

Video Reviews

GRACE JONES—"A One Man Show," Vestron Video. Directed by Jean Paul Goude, produced by Eddie Babbage, New York sequences by Michael Shamburg. Stereo, 60 mins.

It is not surprising that Grace Jones' "A One Man Show" is one of the more fascinating and defiantly visual concert videos yet produced. From the beginning of her singing career, Jones' extravagant staging, model's elegance and androgynous looks have made her appearances either tongue-in-cheek funny or unexpectedly spellbinding, depending on just how seriously one takes her act.

Aided greatly by expert lighting and photography, "A One Man Show" captures Jones in all her eerie glory. Key to the video's impact is the use of male and female Jones clones, all of them sporting the same square haircut and padded shoulder jackets as the original.

At various points during the concert, the clones appear to heighten the gender confusion

that is the backbone of Jones' presentation. During "Jamaican Guy" a male(?) Jones clone is face to face with her, and then begins licking and kissing her face. Jones remains impassive. During "Demolition Man," we see an army of Joneses duckwalking across the screen.

Musically, Jones leans heavily on music from her last three albums, "Warm Leatherette," "Nightclubbing" and "Living My Life." Her disco-era material, such as the club classic "I Need A Man," is overlooked, which isn't really a negative since Jones' voice has improved considerably since then. Her vocal on "La Vie En Rose" clearly shows her development in that area. "A One Man Show" is not for everybody, but considering Jones' strong domestic cult following (and large European audience), this should be a steady seller. **NELSON GEORGE**

New Chief For British Group

LONDON—The Video Copyright Protection Society, set up here in 1981 to combat piracy of films and tv programming, has appointed as its new chief executive Graham Wadsworth, a former head of program contracts at the BBC.

The VCPS brings together the BBC, the Independent TV Companies' Assn. and the Society of Film Distributors, with a board comprising members from all three organizations. Its principal stated aims are to make the public aware of the harm caused by piracy, to press for revision of the law, and to preserve and strengthen the rights of copyright holders.

Media Home Suing Production Company

LOS ANGELES—Pre-recorded videocassette manufacturer Media Home Entertainment is suing Bruce Post Campbell and his Johnny Got His Gun Productions, claiming Campbell bilked the firm in a deal. The plaintiff alleges it paid the defendants \$27,500 for the rights to "Johnny Got His Gun," a film for which Campbell never had obtained rights. The suit asks \$42,500 compensatory damages from the defendants plus \$5,000 in legal fees.

New Distrib Firm Formed In Holland

AMSTERDAM—Esselte CIC Video, a video distribution company based in the central Woerden region here, has been formed as a joint venture by Swedish company Esselte Video and the Dutch arm of U.S. firm CIC Video, which has rights to Paramount and Universal video software in the Netherlands. Managing director is Cornelis Verwey, a Dutchman.

Billboard®

Survey For Week Ending 2/12/83

Videocassette Top 40

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SALES

RENTAL

SALES			RENTAL		
This Week	Last Position	Weeks on Chart	This Week	Last Position	Weeks on Chart
★ 1	1	39	★ 1	1	6
JANE FONDA'S WORKOUT KVC-RCA, Karl Video Corporation 042 WEEKS AT #1: 13			POLTERGEIST MGM/UA Home Video 800165 WEEKS AT #1: 3		
2	2	12	2	2	8
STAR TREK II-THE WRATH OF KHAN Paramount Pictures, Paramount Home Video 1180			ROCKY III CBS-Fox Video 4708		
3	3	8	3	5	8
ROCKY III CBS-Fox Video 4708			THE BEST LITTLE WHOREHOUSE IN TEXAS Universal City Studios Inc., MCA Distributing Corp. 77014		
4	4	6	4	4	8
POLTERGEIST MGM/UA Home Video 800165			TRON Walt Disney Home Video 122		
5	6	11	5	13	3
PLAYBOY CBS-Fox Video 6201			THE WORLD ACCORDING TO GARP Warner Brothers Pictures, Warner Home Video 11261		
6	5	15	6	9	12
THE COMPLEAT BEATLES MGM/UA Home Video 700166			STAR TREK II-THE WRATH OF KHAN Paramount Pictures, Paramount Home Video 1180		
7	7	9	7	3	12
ANNIE RCA/Columbia Pictures Home Video 10008			FIREFOX Warner Brothers Pictures, Warner Home Video 11219		
8	11	8	8	7	6
TRON Walt Disney Home Video 122			REDS Paramount Pictures, Paramount Home Video 1331		
9	20	3	9	6	8
THE BOAT (DAS BOOT) RCA/Columbia Pictures Home Video 10149			ANNIE RCA/Columbia Pictures Home Video 10008		
10	8	12	10	10	12
FIREFOX Warner Brothers Pictures, Warner Home Video 11219			THE THING Universal City Studios Inc., MCA Distributing Corp. 77009		
11	12	22	11	22	2
STAR WARS CBS-Fox Video 1130			NIGHT SHIFT The Ladd Co., Warner Home Video 20006		
12	10	8	12	8	13
THE BEST LITTLE WHOREHOUSE IN TEXAS Universal City Studios Inc., MCA Distributing Corp. 77014			VICTOR/VICTORIA MGM/UA Home Video 800151		
13	9	8	13	11	10
SUPERMAN II D.C. Comics, Warner Home Video 61120			DINER MGM/UA Home Video 800164		
14	14	12	14	12	6
THE THING Universal City Studios Inc., MCA Distributing Corp. 77009			MISSING Universal City Studios Inc., MCA Distributing Corp. 71009		
15	22	3	15	24	3
THE WORLD ACCORDING TO GARP Warner Brothers Pictures, Warner Home Video 11261			THE BOAT (DAS BOOT) RCA/Columbia Pictures Home Video 10149		
16	17	13	16	23	3
VICTOR/VICTORIA MGM/UA Home Video 800151			FAST TIMES AT RIDGEMONT HIGH Universal City Studios Inc., MCA Dist. Corp. 77015		
17	15	11	17	16	34
RICHARD PRYOR LIVE ON THE SUNSET STRIP RCA/Columbia Pictures Home Video 10469			STAR WARS CBS-Fox Video 1130		
18	19	3	18	28	10
THE SPY WHO LOVED ME CBS-Fox Video 4638			PLAYBOY CBS-Fox Video 6201		
19	13	10	19	17	11
DINER MGM/UA Home Video 800164			RICHARD PRYOR LIVE ON THE SUNSET STRIP RCA/Columbia Pictures Home Video 10469		
20	16	5	20	15	41
MISSING Universal City Studios Inc., MCA Distributing Corp. 71009			SUPERMAN II D.C. Comics, Warner Home Video 61120		
21	25	3	21	14	34
FAST TIMES AT RIDGEMONT HIGH Universal City Studios Inc., MCA Dist. Corp. 77015			ON GOLDEN POND CBS-Fox Video 9037		
22	21	5	22	18	13
CHARIOTS OF FIRE Warner Brothers Pictures, Warner Home Video 70004			THE COMPLEAT BEATLES MGM/UA Home Video 700166		
23	29	3	23	NEW ENTRY	
NIGHT SHIFT The Ladd Co., Warner Home Video 20006			THE SOLDIER Embassy Home Entertainment 2001		
24	18	37	24	19	23
ON GOLDEN POND CBS-Fox Video 9037			CHARIOTS OF FIRE Warner Brothers Pictures, Warner Home Video 70004		
25	24	24	25	21	13
CASABLANCA CBS-Fox Video 4514			ESCAPE FROM NEW YORK Embassy Home Entertainment 1602		
26	31	20	26	20	20
CONAN THE BARBARIAN Universal City Studios Inc., MCA Distributing Corp. 77010			CONAN THE BARBARIAN Universal City Studios Inc., MCA Distributing Corporation 77010		
27	36	16	27	NEW ENTRY	
DUMBO Walt Disney Home Video 24			ZAPPED Embassy Home Entertainment 1604		
28	23	6	28	25	4
ALICE IN WONDERLAND Walt Disney Home Video 36			THE SPY WHO LOVED ME CBS-Fox Video 4638		
29	NEW ENTRY		29	33	18
THINGS ARE TOUGH ALL OVER RCA/Columbia Pictures, Home Video 10546			QUEST FOR FIRE CBS-Fox Video 1148		
30	28	24	30	31	4
ARTHUR Orion Pictures, Warner Home Video 22020			MY DINNER WITH ANDRE Pacific Arts Video, MCA Distributing Corp. 532		
31	30	2	31	NEW ENTRY	
THE SOLDIER Embassy Home Entertainment 2001			THINGS ARE TOUGH ALL OVER RCA/Columbia Pictures Home Video 10546		
32	32	2	32	26	4
HOLD THAT GHOST Universal City Studios Inc., MCA Distributing Corp. 55087			REVENGE OF THE PINK PANTHER CBS-Fox Video 4610		
33	27	14	33	27	17
ELVIS ON TOUR MGM/UA Home Video 600153			THE SWORD & THE SORCERER Universal City Studios Inc., MCA Distributing Corp. 77010		
34	26	15	34	29	2
SHARKY'S MACHINE The Ladd Co., Warner Home Video 72024			TAPS CBS-Fox Video 1128		
35	35	17	35	32	2
QUEST FOR FIRE CBS-Fox Video 1148			DEATHTRAP Warner Brothers Pictures, Warner Home Video 11256		
36	39	20	36	36	3
DEATH WISH II Orion Pictures, Warner Home Video 26032			MEGAFORCE CBS-Fox Video 1182		
37	37	4	37	34	20
THE GODFATHER EPIC Paramount Pictures, Paramount Home Video 8480			DEATH WISH II Orion Pictures, Warner Home Video 26032		
38	38	4	38	38	27
FOR YOUR EYES ONLY CBS-Fox Video 1128			SHARKY'S MACHINE The Ladd Co., Warner Home Video 72024		
39	33	12	39	37	5
ESCAPE FROM NEW YORK Embassy Home Entertainment 1602			MONTY PYTHON & THE HOLY GRAIL RCA/Columbia Pictures Home Video 3153		
40	34	38	40	30	36
ROCKY II CBS-Fox Video 4565			ARTHUR Orion Pictures, Warner Home Video 72020		

● 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).

U.K. Top 20 Video Rental

This Week	Last Report	TITLE, Manufacturer
1	—	ELECTRIC BLUE 10 (Scripflow) EB 010
2	—	ROUGH CUT (CIC) VHA 3028
3	1	CALIGULA (Scripflow) EB 100
4	12	THE HOWLING (Rank) V 1615
5	—	AMERICAN GIGOLO (CIC) VHA 2034
6	36	BRIMSTONE AND TREACLE (Videospace) BW 016
7	2	FORT APACHE—THE BRONX (VTC) VTCV 1040
8	—	THE HOUSE ON GARIBALDI STREET (Videoform) MGS 13
9	8	ESCAPE FROM NEW YORK (Rank) V 1602
10	—	WOODY WOODPECKER (CIC) BEF 1040
11	—	SOMEWHERE IN TIME (CIC) VHA 1047
12	—	MADNESS—TAKE IT OR LEAVE IT (Stiff) VHSTIFF 3
13	—	THE PRESIDENT'S MISTRESS (VTC) VTCV 1037
14	—	THE DEMON (VTC) VTCV 1038
15	23	GLASS HOUSE (CBS/Fox/Odyssey) 6145
16	3	FRIDAY THE 13TH, PART II (CIC) VHE 2035
17	7	GAME OF DEATH (Rank) V 0073
18	4	THE COMPLEAT BEATLES (MGM/UA) UMV 10166
19	—	CATLOW (MGM/UA) UMV 10195
20	—	SALAMANDER (Precision) VITC 3130

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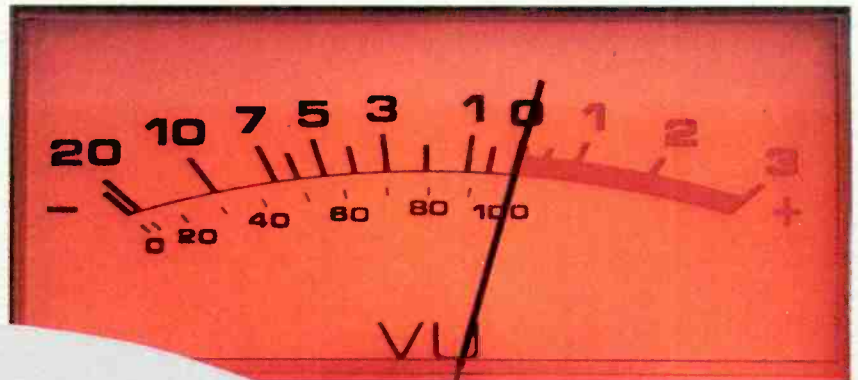
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*1981-1982 Billboard Magazine
Brand Usage Survey



TRANSFER'S EIGHTH—Atlantic artists the Manhattan Transfer begin work on their eighth album for the label at Village Recorders in Westwood, Calif. The album will be co-produced by group members, from left, Alan Paul, Cheryl Bentyne, Janis Siegel and Tim Hauser, and veteran producer Dick Rudolph.

FOR PROFESSIONAL MUSICIANS

Altec Bows New Speakers

ANAHEIM—Altec Lansing has introduced six new high performance speaker systems designed especially for professional musicians. They are the Extended Range (ER) Series Musical Instrument loudspeakers and the 3000 Series Sound Reinforcement line.

Both speaker groups were developed by Altec groups to meet what vice president of commercial sales Gary Rillig describes as the unusually rigorous acoustic and physical demands of today's performing artists and entertainers. Rillig explains that extensive testing and analysis of the lines was conducted during the design phase. "Using a wide variety of instruments, power amplifiers and program materials, optimal loudspeaker parameters were determined, and the final product was designed to meet or exceed these standards for high power handling, sound quality and rugged mechanical construction," he says.

SPECIAL CAMPAIGN PLANNED

Compact Speaker System From JBL

NORTHRIDGE, Calif.—JBL has begun marketing a new compact two-way speaker system especially engineered for "high level, full-range music playback." The line, which is being marketed as part of JBL's Cabaret Series, will be supported by a special promotional program.

According to Ron Means, JBL's vice president for marketing and sales, the speaker, model 4691, is the most rugged and versatile of the Cabaret Series, and was especially designed for use in discotheques, nightclubs, theatres, and other envi-

Bennett Introduces Speaker System

RESEDA, Calif.—Bennett Sound Corp. has created a new loudspeaker system, the Compusound 150, with emphasis on accuracy to transient signals.

The unit, a modification of Bennett Sound's Compusound 300, features a "feed forward" device for the cancellation of speaker-generated noise. Bennett Sound engineers claim that special use of micro-processors ensures that a crossover with near-perfect transient characteristics is obtained.

According to the engineers, the crossover regions of the speaker are only one octave wide at the 12dB attenuation points. Additionally, specially designed amplifiers are used to power each driver separately.

The 10- and 12-inch models in the ER series have been designed primarily as guitar, piano and vocal p.a. drivers. These models can handle up to 300 watts of power, and are said to feature special high temperature voice coils tested to 450 degrees.

The 3000 series speakers are designed for use in full-range p.a. applications. The units in this line are the models 3127, 3156 and 3184. The systems, in 12-, 15- and 18-inch configurations, can handle up to 600 watts of power and feature structurally-reinforced die-cast frames and high temperature voice coils that provide low distortion.

Meanwhile, the company has appointed Gordon Hawks as its district manager for central eastern territory number six. This area includes Michigan, Indiana, Ohio, Kentucky, West Virginia, western Pennsylvania and western New York.

ronments requiring high acoustic output and efficiency, controlled dispersion, low distortion and wide frequency response.

Means says that JBL used advanced computer design and analysis techniques in the development of the model 4691. He adds that the system includes a recently developed model 2370 flat-front, bi-radial horn, a 2425J titanium-diaphragm, high-frequency compression driver, and an E140 15-inch woofer.

He continues, "The model 2370 bi-radial horn provides excellent on and off axis frequency response in the horizontal plane, with a 90-degree horizontal by 40 degree vertical nominal coverage pattern to beyond 16kHz."

A 1.5 kHz high pass network is used to blend the low and high frequencies, while switchable bi-amplification inputs are featured on the rear terminal panel. Means explains that the unit may be used alone or in conjunction with the model 4695 subwoofer.

Sales of the unit will be supported by a new merchandising support program recently introduced for products of the professional division. The program includes an expanded print advertising kit and point-of-purchase displays.

A three-dimensional, four-color display with copy and graphics has been developed especially for the model 4612.

Direct Metal Mastering Updated SPARS Meet Hears The Latest On Teldec's Process

By LAURA FOTI

NEW YORK—Direct Metal Mastering, already being used in Europe as a means of mastering disks, is a subject of much interest to facilities in this country. Last month, New York-area members of the Society of Professional Audio Recording Studios (SPARS) gathered for an update on the technology.

Steve Temmer, president of Gotham Audio, spoke on the Teldec-developed process, explaining that the current method of cutting on lacquer blanks is becoming more difficult. "There are only four companies left in the world who make the

blanks," he said, "so we're trying to see how we can prevent being strangled by an ever-tightening noose."

The advantages of mastering on copper disks, Temmer said, include smaller, more closely spaced grooves that cut down on mastering time as well as distortion introduced during the process. Heat is unnecessary, meaning no burned lacquer or torn groove walls, he added.

"You are cutting the copper mother, handling only metal in the plating process," Temmer said. "This means no small holes are introduced onto the master—so no ticks and pops are pressed into the records as they are now."

Other advantages include cost savings on silver, used for silvering plates. According to Temmer, Teldec saved \$93,000 on silver alone in its first year of using the DMM system. "They thought they would have mixed use of DMM and the old way for a year, but it ended up being significantly less than that." He added, "When you tell that to the record companies, they're interested. They're looking for ways to save money, but they don't mind the sound improvement that comes with it."

Besides better specs, Temmer said DMM disks also have a lower reject rate. He claimed Teldec had a 25% reject rate until they began using the process and now has a 0% reject rate. In this country, he said, there is a 10%-12% reject rate.

One disadvantage of the system is that amorphous (non-crystalline) copper must be used for coating, so that copper cannot be bought in bulk. "It has a very short shelf life," Temmer said. "Storage time before recording is only five days, or else the copper crystallizes."

The system also is not for small operations. "It would really only be of interest to a worldwide disk manufacturing company," Temmer said, "not to independent mastering facilities. Smaller cutting and pressing people will have to work together to make DMM available on an independent label basis."

The reason for that is, obviously, cost. Teldec has approached major record companies—RCA, CBS, WEA, EMI and PolyGram—offering them the technology for \$350,000. So far, only EMI has signed on, as of Dec. 16, meaning the first facility offering DMM besides Teldec will be EMI's German facility.

"It's only being offered to record companies that own their own facilities at least 51%," Temmer said. "The one exception is CBS/Sony." He said he does not foresee the technology entering the U.S. before mid-1984.

A special lathe, the VMS82DMM, is necessary for the process. It precludes the need for a vacuum to get up the cut chips, since a lucite box attached to the stylus catches all chips.

Rochester Studio Offers Air Deal

ROCHESTER, N.Y.—PCI Recording Studios, based here, is encouraging New York City producers to use its new one-inch post-production facilities by offering them free round trip airfare. The offer was made by Ted Hummel, president of PCI, who says he feels that the studio "is one of the most modern in the Northeast."

In addition to the new post-production facility, PCI also has video, audio and graphics capabilities, all housed under the same roof. The one-inch post production suite features Ampex VPR 2Bs, a Datatron Vanguard Computer editor, a Grass Valley 10X computer interfaced production switcher, a Chyron II, and a 12-channel audio board.

The free airfare offer is based on the use of the studio over an eight-hour period.

Ampex Introduces New Finance Plan

REDWOOD CITY, Calif.—The Ampex Corp. has entered into an agreement with Wheelabrator Financial Corp. and Commercial Funding, Inc., to offer more "cost effective" financing arrangements to customers wanting to buy or lease Ampex's professional audio and video recorders.

According to Michael Scott, Ampex's sales finance manager, the economy has necessitated the extension of financing alternatives for the purchase of capital equipment. The program, effective Jan. 31, provides consumers with the opportunity to lease or purchase Ampex professional audio and video recorders through one of four financing alternatives.

Mobile Rack From Midsummer Sound

NEW YORK—The Midsummer Sound Co., based here, has developed a 19-inch mobile wooden rack to house a variety of standard, rack-mountable recording equipment. The unit, designated a Runaround, features a 360-degree tilt adjustment that allows it to be fixed at almost any angle, thereby providing easy access to equipment.

The Runaround is constructed of red birch and American maple, and is the same height as a standard mixing console. Among the uses for which it is recommended are tape recorder console, desk side effects rack, a mobile editing trolley, and a mobile amplifier/speaker monitor system. It is available from professional sound equipment dealers throughout the U.S.

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SINGING FRANCIS—Singer Connie Francis is seen here recording her latest single, "There's Still a Few Good Love Songs Left in Me." The record, to be released by Polydor/PolyGram, was produced by Harold Shedd at the Music Mill Studio, Nashville.

Matthews Bows Cam-Remote Unit

BURBANK—Matthews Studio Equipment, Inc. has developed a remote controlled camera head that allows video cameras to be panned, tilted and completely operated from distances of up to 100 feet. The unit, called a Cam-Remote, was designed by two-time Academy Award winner (in the technical and scientific category) Ernst "Bob" Nettman, in association with Matthews engineers.

The system, which is available for lease or rental worldwide, is intended to facilitate shooting from "unusual, precarious, or tightly confined camera positions." In addition, Matthews officials explain, a new element of safety is being brought, through use of the Cam-Remote, to second unit and special effects photography.

The unit features unique slip-ring construction, including internal provisions for camera power and control functions. It also permits unlimited 360-degree pan and tilt movement.

The lightweight operator control console features a pair of handled control wheels similar to those found on conventional "geared" heads, adjustable to any speed ratio. Alternative movement may be governed by optional joystick control or fluid head sensors. Computer interfacing for animation or motion control is also possible.

Also new from Matthews is a Sky-

Cam, an extension arm for the Matthews Tulip Crane, which is said to allow a remotely operated camera to reach a maximum height of 27 feet. A new junior Tulip crane has also been developed. This is a nine-foot modification of Matthews' regular Tulip crane, and is designed for use in restricted locations.

The firm has also developed a Star Track dolly, which is lightweight and portable and is designed for transportation in a shoulder bag. Matthews engineers claim that, in spite of its portability, it does not compromise stability or overall professional quality.

Studio Track

By ERIN MORRIS

In Nashville at Creative Workshop, RPM working on new album. . . . Producer Joe Huffman laying tracks on gospel artist Karen Wheaton, with Lee Peterzell behind the board. . . . Huffman working on projects for Jimmy Swaggart and Wendy Bagwell, with Brent Maher engineering. . . . Chet Atkins in with producer Randy Goodrum, with Maher engineering. . . . Mike Lawler, formerly with the Allman Brothers, is working on a project with Johnny Cobb with engineer Peterzell.

At Scruggs Studio, Waylon Jennings working on RCA album tracks with Randy Scruggs engineering and producing.

Ron Haffkine producing Lou Rawls for CBS at Bullet Recording. Engineering the project is Joe

Denon Marketing New Tape Decks

NEW YORK—Denon is marketing a new line of cassette decks which, according to engineers for the company, exceed performance levels established by the firm's earlier DR-F series.

The DM-R Series was unveiled at the recent Winter CES Show in Las Vegas. It features a refined tape tension servo sensor system, said to provide automatic sensing, and correction of tape tension for optimum tape-to-head contact throughout the play of each cassette.

The DM-R series also features a computer-controlled silent tape transport mechanism, plus a new cam servo motor with a micro-computer controlled rotary encoder checking system. An electronic computer counter using a laser detector system automatically indicates the amount of tape used, and the amount of tape remaining in the cassette. Differences in hub size and tape thickness are automatically adjusted for improved tape measurement.

The series is available in models DR-M4, DR-M3 and DR-M2. Prices are \$599, \$499 and \$399 respectively. All three models utilize Denon's flat twin direct drive motor for the capstan drive. Along with a non-slip reel drive, Denon has eliminated need for such traditional mechanisms as belts, clutches and idlers. The engineers claim this advancement ensures that the new decks will be unaffected by changes in temperature, humidity and/or belt wear.

Additionally, the DR-M4 offers programmable random access, a stopwatch function and a dual capstan transport.



SORCERER'S MAGIC—Mercury Records artist Kurtis Blow, left, joins with mix consultant and top New York DJ John "Jellybean" Benitez, to add finishing touches to the production of "Games People Play," by artist Sweet G. The pair are seen here working at the 24-track Sorcerer Sound Studio in New York. The record will be released soon by Fever/West End Records.

Panasonic Debuts Ramsa Consoles

SECAUCUS, N.J.—Panasonic has added two new sound reinforcement and recording mixing consoles to its Ramsa line of professional studio equipment. Also new is a compact mixing console, model WR-8616, for use with either a four- or 16-track recorder.

The Ramsa model WR-8118 is a combination sound reinforcement and recording console that can be used either as a p.a. mixer that accommodates up to 18 microphone or line signals, or, at the push of a button, a recording mixer whose numerous tape inputs handle multi-channel recording, overdubbing and mixdowns. Both modes are controlled by a single flexible set of controls, including a three-band equalization section on each input, covering high, mid-range and low frequencies.

The high and low knobs on the unit are equipped with a two-position frequency. The sweepable, peak-dip, mid-range knob covers a more varied range, to provide greater control over such frequencies as vocals and brass. In addition, direct outputs are provided on all input channels. The unit, priced at \$3,150, features diverse metering capabilities with a 12-point LED barograph meter section.

The Ramsa model WR-8112 carries a price tag of \$2,495, and comes with 12 microphone and line inputs. The unit, also a combination sound reinforcement and recording console, is said to provide trim monitor, effect send, solo controls, stereo effects returns and cue send outputs. The unit's 12-point LED meter can measure any signal that travels through the console.

Like its more expensive counterpart, the model WR-8112 features a flexible set of controls that directs both sound reinforcement and recording functions. These include a three-band equalization section on each input, covering high, mid-range and low frequencies. The high and low knobs are equipped with a two-position frequency selector for versatility. Control over such fre-

quencies as vocals and brass are provided through a sweepable, peak-dip, mid-range knob which covers a more varied range than the fixed type.

The model WR-8616 is designed to reduce time wasted in repatching cords and changing setups. Among its special features are a flexible operation for varied applications, 16 electronically balanced microphone inputs (the input modules also accommodate 16 line-in inputs), and 16 direct line outputs.

According to Panasonic engineers, the mike in signals may be sent to a 16-track tape recorder, then fed back into the 16 line-in inputs. In this way, they explain, the input signals may be mixed, using the tape monitor controls in the group modules, with no changes in the wiring arrangements.

Send controls in the group modules enable signals to be routed directly from the line-in inputs to the left and right cue send busses in the master module. This permits independent control from monitoring and headphone cue send mixes to be performed simultaneously.

The microphone inputs of the monitor section may be employed without altering the patch connections so recordings can be made while monitoring the actual input signals. All tracks going into the tape recorder can be visually and audibly monitored.

The Ramsa model WR-8616 provides a total of 10 miking buss lines. Additional flexibility is available through 16 insertion jacks on the input modules, which provide capacity for connecting external equipment. In addition, four return jacks are provided for connecting a second miking console, or to return effects to the group modules.

Panasonic engineers explain that proper balance during the various recording stages can be exercised through the precise control over each input module, separately adjustable three-band equalizer controls, echo controls, left and right send controls, and input faders.

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In Pasadena at Rivendell Recorders, B.B. King completing latest release, with Peter Darmi engineering and mixing the project with Calvin Orange for MCA.

At Omega Audio in Dallas, Randy Meisner used Omega Audio's 24-track remote unit to cut a live date at Nick's Uptown. Engineering the project is Buford Jones. Meisner is producing along with Robert Joyce.

At Sundown Sound in Greenville, S.C., Point Of View working with producer/engineer Denver Wright.

Connie Francis at Criteria Recording Studios in Miami recording vocals with producer Steve Alaimo. Mike Fuller engineered the sessions, with Mark Draeb assisting. . . . Final mixes are being completed on album by Argentina artist Silvana Di Lorenzo for RCA. Luis Sarmiento is producing, with Bob Castle engineering. Assisting is Ben King.

In Charlotte, N.C. at Reflection R.E.M. cutting tracks for LP on IRS with Mitch Easter producing and Don Dixon engineering. . . . The Happy Goodmans laying background vocals for new album on Word.

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

Talent & Venues

Booking Agents Predict Upsurge In Concert Business

• Continued from page 1

some acts who did go out last month generated better business than expected, notably Aerosmith, who are nearly SRO on an arena tour, and Judas Priest, who extended their tour into January because of the virtual absence of competition.

"What you have now is a lot of bands doubling up on a tour, which means there are fewer tours on the calendar, but better shows," says William Elson, president of ATI Ltd. "Also, a lot of bands don't like to work in January, which helps those bands that do stay out. Judas Priest had finished their tour but decided to stay out longer because of this."

Currently out for ATI is Neil Young. Going out this month will be Rush, the Stray Cats, Firefall, Vandenberg (who are touring with Ozzy Osbourne) and the Plasmatics, who may be doing shows with Kiss. Due in March and April are Ozzy Osbourne, Molly Hatchet, Def Leppard, Foghat (who are playing with Triumph), Lene Lovich and Joni Mitchell.

Going out this month for Concerts West is Eric Clapton.

"Last year and this are very similar in that many bands have decided in advance to record during January and February and then go out on the road later in the spring and summer," says David Leone, president of the Detroit-based DMA agency. "But they can maximize their draw if they go out in January and February, because there may be less competition."

Currently out for DMA is Aerosmith, but most acts signed to the agency will not be going out before June or July. Among them are Blackfoot, Alliance, Burning Rome, Chilliwack, the Church, Classix Nouveaux, Girlschool, the Deserters, Motorhead, Fist, Mental As Anything, Nazareth, Scorpions, Payolas, Toronto and Billy Thorpe. Expected to do dates in March and April are Alvin Lee, the Guess Who, Rose Tattoo, and Accept, a German band.

"January was the first time in three years I was able to take some time off. I only had five acts on the road," says Ian Copeland, head of Frontier Booking International, commenting on this year's slow winter. However, a world tour by the Police starts in Kenya in March and will see the band visiting India, Thailand, Hong Kong, Singapore, Australia, Japan, Indonesia and South Korea before going to Europe, and then to the U.S. in June.

Other FBI acts getting ready to hit the road include the Stranglers, beginning April 1; Simple Minds, also in April; Joan Jett in May; the English Beat, March 12-April 2; the Thompson Twins, March 4; the

Cramps, March 4; and Grand Alliance, featuring former member of Climax Blues Band and Nektar. Either out on the road now, or set to begin touring in February, are the Anti Nowhere League, Lords Of The New Church, Wall Of Voodoo, Iggy Pop, Gang Of Four, Bow Wow Wow, the Rockets, the Smart, and the Producers. Joan Jett is doing some weekend dates while recording her next LP.

"The first quarter is usually slow, because acts like to record in bad weather," says Tom Ross, vice president of ICM. "But things are getting a lot more active this year. With record sales down, a lot of acts are looking to pick up some extra money. We are expecting to get back to pretty decent business."

Currently out for ICM, or going out this month, are America, through April; Adam Ant, through April and doing 90% (and better) business; the Blasters, through April; Catholic Girls, doing club dates; Christopher Cross, currently in the Far East, then coming to the U.S.; Culture Club, their first major tour, through March; Sammy Hagar, through March in his first major arena tour, with Night Ranger opening; and Kenny Loggins, after recovering from a recent fall off the stage.

Also, Hall & Oates, doing their first major arena tour, its first leg ending May 10; Jefferson Starship, doing 10 dates in February; Bette Midler, doing a big ticket tour, including an extended date at Radio City Music Hall; Poco, through April 15; Red Rider on the REO Speedwagon tour through June; Bob Seger, an arena tour with a \$5 million gross expected; and the Marshall Tucker Band, through April. Going out in March or later are the Kinks, March through May; Gordon Lightfoot, in the spring; Quarterflash, after April 1; Rick Springfield, in late spring; Triumph, March through May; and Tommy Tutone, starting in April.

Biggest act going out from the International Talent Group is David Bowie, whose worldwide tour will begin in the spring. In March, there will be the Psychedelic Furs; Joe Jackson will begin his tour at the end of March; Ultravox will be playing in March and April, as will Golden Earring, part of whose tour will be with Rush. Currently out are Phil Collins and Missing Persons.

Out now for Monterey Peninsula are the Michael Stanley Band, Judy Collins, the Fabulous Thunderbirds, Nicolette Larson and Emmylou Harris, who is going out next week with a tour of honky tonks and ballrooms. Juice Newton is going out in April, playing smaller arenas and fairs, opening for Alabama. Coming in the summer are Toto, Michael McDonald, Kansas, and the Tubes,

according to Fred Bohlander, vice president of the agency.

According to Randy Garelick, an agent at William Morris, the Barry Manilow tour—which will see Manilow do an extended date at the Uris Theatre on Broadway—will continue into the summer with a number of summer festival dates. Also doing select dates in the summer will be Melissa Manchester, Donna Sum-

mer and George Benson.

Crosby, Stills & Nash are expected to be out in the spring; Chuck Berry is "always playing," according to Garelick; Steel Breeze will have some dates on the Hall & Oates tour, while Joe Cocker will be out in the summer. Pat Travers is on the road through March. Also going out will be Roberta Flack, Al Jarreau, Kenny Rankin and Lou Rawls.

Out now for Regency Artists are the Pointer Sisters, Chaka Khan, Tina Turner and a nostalgia show featuring the Four Freshmen, the Four Aces, and the Ink Spots, says David Snyder, agent at Regency.

Acts due to tour in spring include Berlin, Patti Austin, Ray Charles, Rita Coolidge, Moving Pictures and Lee Ritenour, while the summer will see tours by Razy Bailey, Glen Campbell, Cleo Laine, the Little River Band, Randy Meisner, Helen Reddy, Tom Scott, B.J. Thomas, Mel Torme, Jerry Jeff Walker and Sarah Vaughn. Men At Work will be doing some shows at the end of May, primarily at the second US Festival, which is now scheduled for the Memorial Day weekend.

The current tour booked by Premier Talent is Pat Benatar's, which is expected to resume Wednesday (9). Also beginning tours are Billy Squier and Tom Petty, both of whom are headlining arena dates. Journey is expected to go out in April or May, says Premier agent Barry Bell. Among the newer Premier acts on the road are the Nitecaps, Little Steven & the Disciples of Soul, and the B'zz, a Midwestern rock band.

Going out from Norby Walter in the next couple of months will be Rick James, Kool & the Gang, the Gap Band and Natalie Cole.

Rock 'n' Rolling

Culture Club's Focus: Boy George, He's Got It

By ROMAN KOZAK

Culture Club, one of the hottest of the new bands, is home in Britain these days rehearsing for its first major U.S. tour, which will begin Feb. 21 and will take the band to 19 cities.

The tour is in support of the "Kissing To Be Clever" LP and the single "Do You Really Want To Hurt Me" (the best song never made by Smokey Robinson), which, says Epic Records, has been No. 1 in 10 countries already. It is in the top 20 in the U.S.

Culture Club was in New York not too long ago for two warmup concerts at the Ritz and some promotion, so we got a chance to meet them. It wasn't the best of interviews. For one thing, we only had a few minutes; for another, they insisted that all four members of the band be interviewed together, which made it that much harder to focus on the real interest in the band. That is Boy George, the lead singer.

He's the one with the braided hair and the feminine makeup. We asked about the band's image.

Boy George says that's the way he's always looked, "like a tramp on the streets," and there was no attempt to create any specific image for the band. "I try not to justify things," he says. "I'm just a musician."

In fact, he says, a specific image can be detrimental for a band starting out in the U.S., because the American and specifically New York music scene is very professional and very production-oriented, and a band that comes across from Britain trying to make it primarily on image is going to have a hard time.

Though the band members say that their fans in Britain do dress up like them, they do not feel part of any particular musical movement, not even techno-pop, pointing out that their basic lineup is guitar, bass and drums, which they occasionally augment with keyboards, brass and backup vocals.

They say—and certainly their success around the world has borne it out—that they are looking for a broad-based pop audience. There was never any attempt, a la Village People or Grace Jones, to first attract a gay audience, despite Boy George's androgynous looks and vocals. Anyway, Boy George says he doesn't "have sex."

"We don't ask people at the door, 'Hey, are you a fag?'" he continues. "It doesn't matter. Pop music is pop-

ular. And popular is everyone. As long as people enjoy our music, that's what we are there for."

★ ★ ★

You have seen all those polls for favorite this and favorite that, and best singer here, and best guitar player there. But the staff at the Mushroom Records store in New Orleans had a different idea: why not poll their customers as to "what

(Continued on page 39)



Australia, Japan, B'way On Manilow's Itinerary

By PAUL GREIN

LOS ANGELES—Barry Manilow is in the midst of the most extensive tour of his career, a series of shows dubbed "Around The World In 80 Dates." The tour includes the entertainer's first shows in Australia and Japan and a return 12-day engagement at the Uris Theatre on Broadway. The Uris shows sold out in a single day, grossing more than \$750,000.

Despite the rising costs of everything from transportation to hall rentals, there hasn't been much movement in Manilow's ticket prices

over the past couple of years. The show's top ticket still averages \$12.50 to \$15 (except on Broadway, where it's \$35).

"We're very careful about not over-pricing," says Les Joyce, Manilow's tour manager for the past three years. Joyce credits his ability to hold the line on ticket pricing to three cost-saving factors: a slight reduction in Manilow's entourage (to a current total of 40), an ability to control supplier costs through long-standing relationships with sound

(Continued on page 36)

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Light Firm Gets Joel Concert \$\$

LOS ANGELES—Local Superior Court Judge Robert W. Zakon has granted a writ of attachment to O.J. Electric here for \$20,818.50 on the fees from a Dec. 14 Billy Joel concert at the L.A. forum.

The Superior Court action followed a hearing before the judge wherein the lighting firm, owned by Dave Oberman, alleged it was owed the amount from an Oct. 27 Who concert staged by Rissmiller Productions. Oberman stated that he received \$5,000 in advance on a billed \$25,086.50 amount for the Who show.

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Talent In Action

CHAKA KHAN

Carnegie Hall, New York
Tickets: \$15, \$17.50

Despite an erratic sound system that occasionally threatened to smother her in the mix, and despite a band that displayed a disconcerting tendency to slip in and out of the groove, Chaka Khan managed to charm a capacity crowd here Jan. 21 with a strong, mostly uptempo show.

There probably isn't anyone in black pop music today, with the exception of Aretha Franklin, who can scream on key any better than Khan. She had ample opportunity to let loose with her distinctive brand of euphonious shouting throughout the 90-minute, 17-song concert, beginning with her impressive opening number, "I Know You, I Love You," and finishing with the inevitable encore, her oddly megalomaniacal but undeniably infectious smash hit of a few years back, "I'm Every Woman."

Between the screams, Khan, who was in good spirits and almost constant motion all evening, left herself plenty of room for some powerful vocalizing of a more restrained nature. Her supple voice might have been better showcased had she performed more ballads (although curiously, one of the few ballads she did do, her current Warner Bros. single "Got To Be There," came out rather strident and was not the emotional blockbuster it could have been). But it was certainly well showcased in the midtempo and uptempo tunes that dominated the show, notably "What Cha' Gonna Do For Me," "We Can Work It Out," "Hot Butterfly," and a well-paced medley of selections from Khan's tenure as the lead singer with Rufus.

If Khan was at her best on the funkier numbers, she was at less than her best on her only attempt at out-and-out jazz singing, "Take The 'A' Train." As versatile a voice as she has, she has not yet developed the sense of phrasing or of pitch that a first-rate jazz singer needs.

Khan's six-piece backing group, which was augmented by two female singers, did not always play with the degree of sharpness and tightness that her music calls for. But it did have the benefit of Randy Brecker on trumpet and Michael Brecker on tenor saxophone to provide some crucial punch, and keyboardist Lesette Wilson made a few welcome instrumental contributions as well.

PETER KEEPNEWS

RANK AND FILE

Music Machine, Los Angeles
Admission: \$6.50

There's so much hype and bluster about the L.A. scene that it's tempting to write off each "next big thing" as the work of the local chamber of commerce. However, Rank and File—a

four-piece band originally based in the musical hotbed of Austin, Tex.—reaffirms the belief that true talent will rise to the top. Though the group's debut album, "Sundown" on Slash, is tepid, the performance at this packed 500-capacity club Jan. 19 was a powerful reminder of what popular music at its best can be.

What makes Rank and File special is its merging of traditional country, complete with working class sentiments, with the spirit and bravado of punk. In fact, lead singer/guitarist Chip Kinman, singer/bassist Tony Kinman, guitarist/vocalist Alejandro Escovedo and drummer Slim Evans played in such California punk bands as the Diis and the Nuns. Though the group can play sweet country with the best of them, as evidenced on the traditional "Wabash Cannonball" and "Ring Of Fire" or their own "Amanda Ruth," Rank and File really hit its stride in the hour set on the backwoods funk of "The Conductor Wore Black," "Coyote" and "Hotwind." The music is enhanced by Chip Kinman's energetic, guitar-slashing stage demeanor, which definitely owes more to rock than country.

The problem with Rank and File (aside from the lack of a strong vocalist) is that it may be too country for rock fans and too rock for country fans. The cynical may even dismiss them as just another trendy flash-in-the-pan. However, once seen on stage, it's hard to believe that these urban cowboys could be forced by public apathy to ride into the sunset.

CARY DARLING



Billboard photo by Chuck Pulin
TINA'S TRIUMPH—Tina Turner shows her classic form during a three-day stint at the Ritz in New York.

KAMAHL

Monarch Room, Royal Hawaiian Hotel, Hawaii
Admission: \$17.50

Despite his enormous popularity in Australia and some limited exposure in Las Vegas and on American tv, Kamahl has yet to crack this market.

His three-month stint (which ends March 19) at one of Waikiki's most prestigious rooms would lead one to believe that he is using the 50th state as a starting point for American recognition. His one-hour, 18-song performance makes it clear why he's so successful in places other than America, and what kinds of problems he will encounter with audiences in this country.

Visually and musically, Kamahl is a no-gimmick, no-frills performer. Using a seemingly flawless sound system and a tight, lean, six-piece backup band, he keeps the focus of the show on himself and his strong basso vocals.

His material leaves much to be desired. Most of the tunes he did were standards arranged simply and in a relatively quickly-paced manner. The only songs on which he was able to showcase his well-controlled voice were "Ol' Man River" and "Sleeping Beauty," and the latter was more acting than singing. The other songs, including "I Gotta Be Me," "Always On My Mind," "Liza Jane," an awful version of "Chariots Of Fire" by his band, "The Impossible Dream," "Amen," "My Way," and "Hava Nagila" seemed to be rushed and devoid of inspiration.

His between-songs chatter was so benign as to seem irritating after a while, and although Kamahl's shows was delivered in a proper, inoffensive, polished, precise, calculated, restrained way, he's going to have to change his material, his arrangements, and his general performing style to fit an over-stimulated American audience if he hopes to generate any real popularity in this country.

DON WELLER

PLANET PATROL
MADONNA
MAN PARRISH
THE BEAT BOYS

The Red Parrot, New York
Admission: \$10

Disco by any other name ("dance music") is still disco to this reviewer, and, according to the reaction at this Jan. 26 show, it's still alive and well. In fact, as played by the four groups performing at the Red Parrot's Wednesday night showcase, disco music is peppier and funkier than ever.

Opening act Man Parrish arrived onstage wearing a suit that made him look like a cross between Darth Vader and the Elephant Man, complete with fog. He, along with the aid of a Vocoder and two equally bizarrely clad backup singers, provided the most dramatic note of the evening.

Next up were the Beat Boys, a duo who performed one song, "Bebop," and seemed to have quite a bit of fun doing it. They were followed by Tommy Boy recording artists Planet Patrol—five young men in gold lame singing, among other things, "Play At Your Own Risk."

It was this act, in fact, that had the most heart, although their choreography could use a little work. The five had difficulty moving around the stage without bumping into each other.

Finally, Madonna took the stage. The one-woman act (what else, with a name like that?) was accompanied by three backup dancers and provided a segment more interesting visually than musically.

All groups performed to taped music, leaving little room for spontaneity, but allowing for less time between acts. Still, the strong visual attributes of all performers for the most part made up for the lack of live music. And the Red Parrot, with its expansive dance floor, turned out to be the ideal venue for the evening, since dancing was de rigueur.

LAURA FOTI

For The Record

Leon McKnabb was the previous sole owner of the Music Machine club here, not Hal Glickman as stated in a Feb. 5 Billboard article. McKnabb, Glickman, Gary Fontenot and Michel Myer are partners in the club's operation.

Survey For Week Ending 2/12/83

Boxscore

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

- **BARRY MANILOW—\$189,190, 13,833, \$15, \$12.50 & \$10**, Contemporary Presentations/Pace Concerts, Tarrant County Convention Center, Ft. Worth, sellout, Jan. 28.
- **BETTE MIDLER—\$180,140, 10,666, \$17.50 & \$15**, Pace Concerts, Summit, Houston, sellout, Jan. 26.
- **TOM PETTY & THE HEARTBREAKERS—\$155,193, 13,728 (19,000)**, \$11.50-\$10.50, Stone City Attractions, Reunion Arena, Dallas, Jan. 30.
- **AEROSMITH, PAT TRAVERS—\$154,211, 14,823 (16,777)**, \$10.75-\$9.75, Jam Productions, Met Center, Minneapolis, Jan. 28.
- **BARRY MANILOW—\$126,485, 9,534, \$15 & \$12.50**, Jam Prods., Hammons Center, Springfield, Mo., sellout, house gross & house attendance records, Jan. 19.
- **BARBARA MANDRELL, STEVE WARINER—\$124,714, 11,929 (13,307)**, \$11 & \$9, in-house promotion/produced by Varnell Enterprises, Univ. of Texas Frank Erwin Center, Austin, Jan. 22.
- **OAK RIDGE BOYS—\$120,000, 3,200**, \$37.50, in-house promotion, Carlton West Dinner Theatre, Green Bay, Wis., four sellouts, Jan. 22-23.
- **BARRY MANILOW—\$119,820, 8,118, \$15**, Jam Prods., Five Seasons Center, Cedar Rapids, Iowa, sellout, house gross & house attendance records, Jan. 20.
- **NEIL YOUNG—\$119,059, 10,532, \$11.50**, Contemporary Prods., Kiel Auditorium, St. Louis, sellout, Jan. 30.
- **REO SPEEDWAGON, RED RIDER—\$116,894, 10,731 (13,000)**, \$11.25 & \$10.25, Sunshine Promotions, Rupp Arena, Lexington, Ky., Jan. 29.
- **BARRY MANILOW—\$116,315, 7,977, \$15 & \$12.50**, Contemporary Presentations/New West Presentations, Bicentennial Center, Salina, Kan., sellout, Jan. 25.
- **ALABAMA, JANIE FRICKE—\$116,035, 9,282, \$12.50**, Keith Fowler Prods., Macon (Ga.) Coliseum, Jan. 28.
- **ALABAMA, JANIE FRICKE—\$111,987, 8,959 (12,000)**, \$12.50, Keith Fowler Prods., O'Connell Center, Univ. of Fla., Gainesville, Jan. 29.
- **ALABAMA, JANIE FRICKE—\$101,700, 8,136, \$12.50**, Keith Fowler Prods., Lakeland (Fla.) Civic Center, Jan. 30.
- **REO SPEEDWAGON, RED RIDER—\$93,978, 8,393 (10,000)**, \$11.50 & \$10.50, Sunshine Promotions, Cincinnati Gardens, Jan. 28.
- **CONWAY TWITTY, RONNIE McDOWELL—\$90,390, 9,445 (13,662)**, \$10, United Productions, Louisville (Ky.) Gardens, two shows, Jan. 29.
- **OAK RIDGE BOYS, SUE POWELL—\$90,225, 7,925 (8,658)**, \$11.50 & \$9.75, Herb Frank Prods., Dane County Coliseum, Madison, Wis., Jan. 23.
- **BILLY SQUIER, SAGA—\$87,832, 8,569 (8,600)**, \$10.25, Silver Star Prods., Bayfront Center, St. Petersburg, Fla., Jan. 30.
- **AEROSMITH, PAT TRAVERS—\$79,845, 8,050, \$10**, Stone City Attractions, El Paso (Texas) Coliseum, sellout, Jan. 26.
- **JUDAS PRIEST, HEAVEN—\$59,590, 5,959 (7,169)**, \$10, Brass Ring Prods., Wendler Arena, Saginaw, Mich., Jan. 25.
- **CONWAY TWITTY, RONNIE McDOWELL—\$58,378, 6,481 (8,458)**, \$10-\$9, United Productions, Rupp Arena, Lexington, Ky., Jan. 28.
- **JUDAS PRIEST, HEAVEN—\$54,109, 4,919, \$11**, Brass Ring Prods., Lansing (Mich.) Civic Center, sellout, Jan. 24.
- **JUDAS PRIEST, HEAVEN—\$50,940, 5,094 (7,112)**, \$10, Brass Ring Prods., L.C. Walker Arena, Muskegon, Mich., Jan. 26.
- **PHIL COLLINS—\$43,052, 3,093 (3,457)**, \$13.50-\$12.50, Jam Productions, Braden Auditorium, Normal, Ill., Jan. 28.
- **PHIL COLLINS—\$41,722, 3,760, \$11.50**, Jam Prods., Ind. Univ. Auditorium, Bloomington, sellout, Jan. 29.
- **ADAM ANT, SCANDAL—\$41,297, 3,933, \$10.50**, Concert Promotions/Southern Promotions, Fox Theatre, Atlanta, sellout, Jan. 29.
- **CHAKA KHAN, HARRY RAY—\$38,320, 2,825, \$15, \$12.50 & \$10**, Electric Factory Concerts/East Coast Concerts, Academy of Music, Philadelphia, sellout, Jan. 30.
- **ROSEMARY CLOONEY, TED COLLINS—\$36,180, 3,015, \$12**, Keith Acles Prods./KLIV-Radio, Bold Knight Celebrity Showroom, Sunnyville, Calif., four sellouts, Jan. 23-24.
- **ADAM ANT, SCANDAL—\$33,627, 3,490 (4,000)**, \$9.75, Fantasma Prods., Tampa (Fla.) Jai Alai, Jan. 27.
- **PHIL COLLINS—\$31,260, 2,738, \$12**, Contemporary Presentations, Old Lady Of Brady, Tulsa, sellout, Jan. 25.
- **BILLY SQUIER, SAGA—\$30,410, 3,119 (4,000)**, \$9.75, Silver Star Prods., Savannah (Ga.) Civic Center, Jan. 25.
- **CHAKA KHAN, STREET CORNER SYMPHONY—\$28,000, 2,000, \$14**, in-house promotion, Wax Museum, Washington, D.C., two sellouts, Jan. 24-25.
- **MILES DAVIS—\$26,424, 2,320 (2,900)**, \$12 & \$11, Feyline Presents, Rainbow Music Hall, Denver, two shows, Jan. 29.
- **FRANK MARINO & MAHOGANY RUSH—\$25,447, 2,530 (3,500)**, \$10.75 & \$9.75, Avalon Attractions, Santa Monica (Calif.) Civic Center, Jan. 28.
- **PSYCHEDELIC FURS—\$11,700, 1,300, \$9**, Brass Ring Prods., Agora Ballroom, Atlanta, sellout, Jan. 19.
- **JOHNNY WINTER, THE WEBB—\$8,625, 750, \$11.50**, Jam Prods., Park West, Chicago, sellout, Jan. 28.
- **HUEY LEWIS & THE NEWS—\$4,811, 880, \$6 & \$5**, Feyline Presents, Boulder (Colo.) Theatre, sellout, Jan. 29.
- **DICKIE BETTS, BUTCH TRUCKS, CHUCK LEAVELL, JIMMY HALL, BOB MARGOLIN—\$8,500, 1,000, \$8.50**, in-house, Wax Museum, Washington, D.C., sellout, Jan. 26.
- **ASLEEP AT THE WHEEL, THUNDER ROAD—\$3,600, 600, \$6**, Jimka Productions, Michaels Night Club, Virginia Beach, Va., sellout, Jan. 31.

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Give the gift of music.

Australia, Japan, B'way On Manilow's Itinerary

• Continued from page 35

and light companies, and the increased cohesiveness of a crew that has worked together for several years.

Joyce is the bottom-line man in the Manilow organization. His back-

ground is in banking and financial management; he says he had no real concert experience before joining Manilow's team. "I was originally hired as the tour accountant," he says. "I was just supposed to worry about the numbers; the rest of the headaches came later."

It's Joyce's responsibility to make sure the shows turn a profit, something he says they do even before adding in concessions and merchandising. "We establish a budget and really stick with it and take a great deal of pride in coming in under it," he says, "though I have to admit it gets tougher and tougher each year."

The current tour, which began last October in Ogden, Utah, is mainly of secondary markets, which, Joyce notes, "don't get the big, professional shows on as consistent a basis" as the major urban centers.

"But we looked at all the factors. The economy is of course a prime factor for everyone going out, but it wasn't the sole basis for our rationale. We mainly wanted to go to places we haven't been in more than two years, and most of those turned out to be secondary markets."



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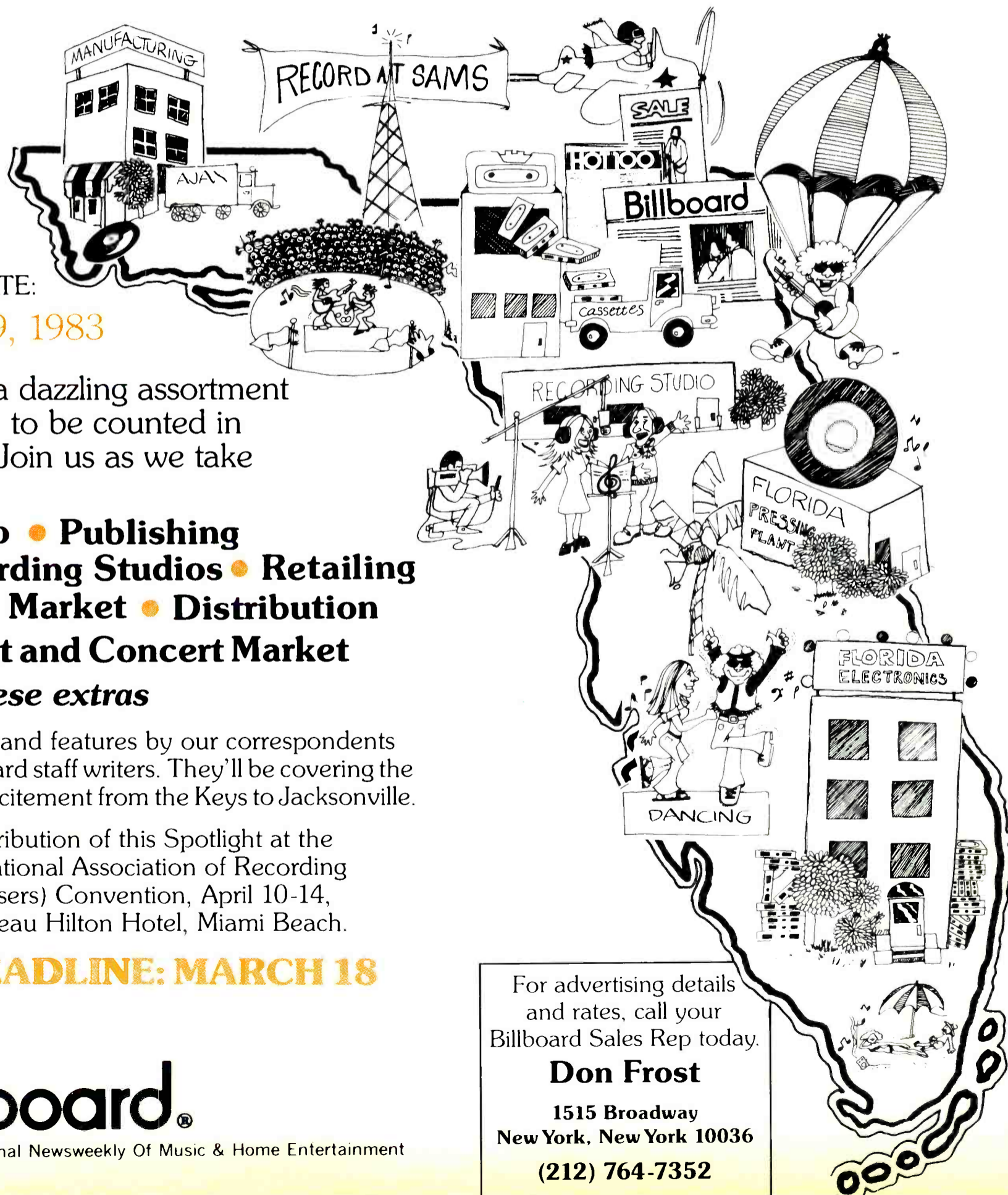
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Talent & Venues

Dance Trax

By BRIAN CHIN

Here's a checklist of the important new singles that are marking an end to the customary January lull in product. Most likely to break out of the underground: "Haven't Been Funked Enough," by the ExTras, featuring Johnny Griffin, a Miami production just released domestically on Konkudo (through Tommy Boy) after enjoying initial attention as a British import. The cut comes off as a sort of '80s soul jam—ESG meets Miami meets jazz-funk—and it has the random changes that keep kids surprised and jumping.

Major followups: **Rockers' Revenge's** "The Harder They Come" (Streetwise) is another substantial rearrangement of a Caribbean-flavored classic. Among its contributions: a crisp electronic beat and a vocal arrangement that develops through the cut into a chant coda. (The single broke pop immediately in Britain, where "Walking On Sunshine" was a huge hit.) **Cheri's** "Working Girl" will be out immediately on the 21 label; the duo's feathery vocals are backed with a much harder beat than usual, heavy on the rhythm box, with a wise, storytelling lyric. **Kashif's** first solo single, "I Just Gotta Have You (Lover Turn Me On)" (Arista), is really the followup to all his influential electro-soul co-productions (such as "I'm In Love," "Love Come Down" and "So Fine"), and it doesn't disappoint, particularly with its vocals, the cleanest and mellowest yet.

★ ★ ★

Some welcome surprises: **Fatback's** "The Girl Is Fine" (Spring) is a highly satisfying return to form for this seminal funk group, though it's a most atypical sound for them. Velvety backing voices and a Vandross-influenced lead play off a heavily-echoed and dubbed rhythm track patterned after the digital-delay masterpieces by Human League and Sharon Redd. **Francois Kevorkian** mixed a fine instrumental, but for once, the vocals are more interesting.

Also out of character but good: the remix of **Cheap Trick's** "Saturday At Midnight" (Epic), a glossy pop/wave cut from the group's "One To One" album punched up greatly by **John Luongo's** remix and overdub work—as was the case in his late '70s recastings, this one also has a busier production sound and feels somewhat speedier. **Janet Jackson's** second terrific single in a row, "Come Give Your Love To Me" (A&M 12-inch promo), has clear pop appeal, as its quick appearance on the Hot 100 demonstrates; it's as good an example as any of fresh black/rock fusion.

Classic sounds: the **Salsoul Orchestra's** "Ooh, I Love It" (Salsoul) is a much changed version of **Vince Montana's** 1975 production. "Chicago Bus Stop," **Shep Pettibone's** extensive re-production strips it down and puts it right into the jazzy "Love Is The Message" groove. "Nobody Can Be You" by **Steve Arrington's Hall Of Fame** reunites the former Slave singer/drummer with **Jimmy Douglass**, producer of the biggest Slave hits. The song meanders as much as this summer's "Way Out," but the sound is unmistakably that of the original rock/funk.



Billboard photo by Chuck Pulin

SURPRISE DATE—The Commodores do a rare club date, playing Studio 54 in New York prior to a European tour.

End Of The Line For Wolf & Rissmiller Concerts

LOS ANGELES—Wolf & Rissmiller Concerts, once one of the leading concert promotion firms in Southern California, is officially defunct. The company is being reorganized as West Coast Concerts, headed by former Rissmiller staffer

Ken Scher. The new firm is operating in conjunction with the Camden, S.C.-based Beach Club Booking, headed by Cecil Corbett, according to West Coast Concerts.

Jim Rissmiller, who founded the firm with the late Steve Wolf, is get-

ting out of day-to-day involvement in the concert business.

Rissmiller's, the 1,000-seat San Fernando Valley club booked by Rissmiller, has temporarily closed pending further notice.

Billboard				Survey For Week Ending 2/12/83			
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	8	THRILLER—Michael Jackson—Epic (LP—all cuts) QE38112	55	2	2	OUTSTANDING—The Gap Band—Total Experience (12 Inch) TED 704
2	2	8	LAST NIGHT A D.J. SAVED MY LIFE—Indeep—Sound Of New York Records (12 inch) SYN5102	43	40	6	DOWN UNDER/WHO CAN IT BE NOW—Men At Work—Columbia (LP cuts) ARC37978
3	3	9	ALL I NEED—Sylvester—Megatone (LP—all cuts) M1005	47	6	6	DER KOMMISSAR (THE COMMISSIONER) FALCO—A&M (12 inch)
4	4	10	HIP HOP, BE-BOP (DON'T STOP)—Man Parrish—Importe/12 (LP—all cuts) MP-320	45	41	12	MANEATER—Hall & Oates—RCA (12 inch)
7	11	11	KEEP THE FIRE BURNING—Gwen McCrae—Atlantic (LP Cut) 80019 (12 inch*) DMD 387	46	39	15	MIND WARP—Patrick Cowley—Megatone (LP—all cuts) 1004
6	9	9	BABY GETS HIGH—Peter Brown—RCA (12 inch) PD13357	47	37	15	EVERYBODY—Madonna—Sire 0-29899 (12 inch)
7	5	13	WORK ME OVER/I WILL FOLLOW HIM—Claudia Barry—TSR (12 inch) TSR 827	48	42	8	WAITING—The Suburbs—Twin Tone (12 inch) TTR8229
8	8	11	REACH UP—Toney Lee—Radar (12 inch) RDR 12001	59	3	3	SHOOT YOUR SHOT—Devine—'O' Records (12 Inch) OR 722 A
9	4	4	LET ME GO—Heaven 17—(LP cut) Arista AL-6606	50	45	12	YOU CAN'T PLAY AROUND—Lace—RFC/Atlantic (12 inch) DMD 376
10	10	10	SHE HAS A WAY—Bobby O—(O Records) (12 Inch) OR721	56	2	2	FALL IN LOVE WITH ME—Earth, Wind & Fire—Columbia (12 Inch*) AS 1570
12	10	10	YOU'VE SAID ENOUGH—Central Line—Mercury (12 Inch) MX-1-508	52	52	12	DO YOU REALLY WANT TO HURT ME/I'M AFRAID OF ME—Culture Club—Epic (LP cuts) ARE 38398
13	6	6	LIFE IS SOMETHING SPECIAL—New York Citi Peech Boys—Island (12 inch) 0-99928	53	53	5	I'D LIKE TO—Feel—Sutra (12 inch) SUD011
15	11	11	HIT ON YOU (Remix)—Roundtree—Aria (12 inch) AR50612A	63	2	2	GROOVIN'—The S.O.S. Band—Tabu (12 Inch) 429-03528
14	14	15	LIES/BEACH CULTURE—Thompson Twins—Arista (12 inch) CP 725	70	2	2	POISON ARROW—ABC—Mercury (12 Inch*) MK 230
19	3	3	TOO TOUGH—Angela Bofill—Arista (LP Cut) AL 9616 (12 Inch*)	56	46	13	IT'S YOU—Lene Lovich—Stiff/Epic (12 inch) 49-03342
16	5	5	RIDE ON THE RHYTHM—Mahogany—West End (12 Inch) WES 22150	57	61	2	LOOKING FOR THE PERFECT BEAT—Africa Bambaata And The Soul Sonic Force—Tommy Boy (12 Inch) TB 831
17	12	12	THE BEAT GOES ON—Orbit—RFC/Quality (12 inch) QFRC 0025	58	62	2	DER KOMMISSAR—After The Fire—Epic (12 Inch) 49-03490
18	9	9	FUNKY SOUL MAKOSSA—Nairobi And The Awesome Foursome—Streetwise (12 inch) SWRL2205	59	48	16	DIE HARD LOVER—Loverde—Moby Dick BTG-1132 (12 inch)
20	5	5	YOU ARE IN MY SYSTEM—The System—Mirage (12 inch) WTT 0-99938	60	64	3	LET'S GO TO BED—The Cure—Fiction Important (12 Inch) FICSX17
20	11	11	PASS THE DUTCHIE—Musical Youth—MCA (12 inch) L331787	61	65	3	HEARTBEATS—Yarbrough And Peoples—Total Experience (12 Inch) TED 703
21	6	6	DO IT ANY WAY YOU WANNA—Cashmere—Philly World (12 inch) PWR 2009	62	71	2	I'VE WAITED MUCH TOO LONG—Diane Marie—Prelude (12 Inch) D 646
22	4	4	ONE MORE SHOT—C-Bank—Next Plateau NP 50011	63	66	3	SPACE IS THE PLACE—The Jonzun Crew—Tommy Boy (12 Inch) TB 828
24	8	8	BACK IN MY ARMS AGAIN—Cynthia Manley—Atlantic (12 inch) 0-89913	64	50	24	THE LOOK OF LOVE (Remix)—ABC—Mercury (12 inch) MDS 4023
31	4	4	SHE BLINDED ME WITH SCIENCE—Thomas Dolby—Capitol (12 inch)	65	51	14	SEXUAL HEALING—Marvin Gaye—Columbia (7 inch) 38-03302
26	6	6	THE RIGHT MAN/THE RIGHT MIX—The Units—Uproar (12 inch) UP101	65	51	14	SEXUAL HEALING—Marvin Gaye—Columbia (7 inch) 38-03302
27	4	4	BODY MECHANIC—Quadrant Six—RFC/Atlantic (12 inch) 0-89902	67	57	12	WALK AWAY—Bonnie Forman—Wave (12 inch) DL 1216
33	3	3	ROCK THE BOAT—Forrest—Profile (12 inch) 7017	68	58	15	PLAYING FOR TIME—Madleen Kane—Chalet C8804 (12 inch)
28	23	14	NIPPLE TO THE BOTTLE—Grace Jones—Island (12 inch) 0-99964	69	NEW ENTRY	NEW ENTRY	ALL I NEED IS YOU—Starshine—Prelude (12 inch) PRLD 647
29	6	6	SUCH A FEELING—Aurra—Salsoul (12 inch) SG387	70	NEW ENTRY	NEW ENTRY	THAT'S WHEN WE'LL BE FREE—State Of Grace—Profile (12 inch)
30	28	11	I'M SO EXCITED—The Pointer Sisters—Planet (12 inch) JD 133-13384	71	NEW ENTRY	NEW ENTRY	LOVE ON OUR SIDE—Thompson Twins—Arista (LP Cut) AL6607
31	4	4	WONDERFUL—Klien and MBO—Atlantic (12 inch) 0-89896	72	NEW ENTRY	NEW ENTRY	FEEL ME/LIVING ON THE CEILING—Blancmange—Island (12 inch) 0-9933
32	32	15	AND YOU KNOW THAT/BE MINE TONIGHT—The Jammers—Salsoul (LP cuts) SA 8556	73	73	9	SAVE IT FOR LATER/SOUL SALVATION—The English Beat—R.S. (7 inch) IR9909 (12 inch*) 070964
33	25	17	1999—Prince—Warner Bros. (7 inch) 7-29896	74	54	15	NUNK—Warp 9—Prism PDS 450 (12 inch)
43	4	4	THAT'S GOOD—Devo—(LP cut) Warner Bros.	75	60	10	DON'T STOP TRYING—Rodway—Millennium (12 Inch) JD 13112
35	34	13	HEAVY VIBES—Montana Sextet—Philly Sound Works (12 inch) PSW 10482	76	67	14	I'M NOT IN LOVE/GIRL YOU'RE IN LOVE—Sherrie Payne—(12 inch) AW 12-9497 Altair/Airwaves (12 inch)
36	6	6	BUFFALO GAL'S—Malcolm McLaren And The World's Famous Supreme Team—Island (12 inch) 0-99950	77	68	16	MOMENT OF MY LIFE—Inner Life—Salsoul SG 379 (12 inch)
44	4	4	KNOCKOUT—Margie Joseph—HCRC (12 inch)	78	74	19	MICKEY—Toni Basil—Chrysalis (12 inch) CHS-45PDJ
38	30	12	MIND UP TONIGHT—Melba Moore—EMI/America (12 inch) SPR 09859	79	75	28	REDD HOTT—Sharon Redd—Prelude (LP-all cuts) PRL 14106
39	38	18	IT'S RAINING MEN—The Weather Girls—Columbia (12 inch) 4403181	80	76	13	DIRTY LAUNDRY—Don Henley—Elektra/Asylum (7 inch) 69894
40	69	2	YOU CAN'T RUN FROM MY LOVE—Stephanie Mills—Casablanca (12 Inch) 810-337-1				
41	49	4	LET LOVE SHINE—Sky—Salsoul (12 inch) SG-389				

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.

FEBRUARY 12, 1983, BILLBOARD

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Some of our brand new releases are:

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Wake Dream (remix)—Lime
Got You Where I Want You—Stereomoon
Fun
Let's Go To Bed—Cure
Dream Hot/Waiting—Suburbs
Work For Love—Ministry
Look Me In The Eyes—Roman Grey
Night Movers—Rainie Brown
Danger Zone—Nightlife Unlimited
Downtown Medley 8
Record Station Medley
Saturday In Silesia—Rational Youth
Dance Fever Medley—Santa Esmeralda
Make My Feet Wanna Dance (rgmix)—Molitor
Castro Boys—Danny Boy
Don't Stop—Motion
Hot Leather (remix)—Passengers
Pass The Dutchie—Musical Youth
She Has A Way/Beat By Beat—Bobby (O)
Beat/Moody (Remix)—ESG

European Import 12"
Joy Of Radiation—Richard Bone
Takin' It Straight—Cory Josias
Freak Connection (Standing in the Shadows of Love)—Cerrone
Cool As Ice/ Twice As Nice—52nd Street
To Meet Me—Den Harrow
New Year's Day—U2
The Adventure—Xenon
X-Rated (remix)—Carol Jiani
The Night—Azul Y Negro
Catch—Sun-La-Shan
I'm Gonna Get Your Love (remix)—Jade
Space Operators—4M International
Ask The Boss—Flow Chart
Another Life—Kano
Sounds of Humanoid Kind—ETMS
Waiting For A Train—Moonbase
Fantasy—Hot Line (2 mixes)
Haven't Been Funked Enough—Extra Tee's

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For You Only You—Pete Richards
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Come Back—Zzolan
Stop Talking, Start Dancing—Splash
Master Cylinder/Uptown Breaktown—Konk
Shoot Your Shot (remix)—Divine

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Rock'n' Rolling

• Continued from page 35

bands should break up" and "singers who should call it quits?"

They added a further proviso. It should be acts who were once good, but have since deteriorated to the point where they should retire. Acts who were always lousy didn't count, they explained.

So who won? The Rolling Stones, following closely by the Grateful Dead. Way behind, in order, were Devo, Blondie, Black Sabbath, REO, Jethro Tull, Fleetwood Mac, Jefferson Starship, Crosby, Stills & Nash, Genesis, Chicago, Joan Jett & the Blackhearts, and Hall & Oates.

Who were the singers considered defunct by Mushroom customers? At the top was Paul McCartney, followed by two surprises: Rachel Sweet and John Prine. After that it was Yoko Ono, Pat Benatar, Bruce Springsteen, Bob Dylan, Bob Seger, Linda Ronstadt, and Jackson Browne.

Name Change For L.I. Pool

NEW YORK—The Long Island Disco DJs record pool, located in Seaford, N.Y., has changed its name to the Long Island Record Pool.

"Many of our members are now programming a significant amount of dance rock and are getting more and more requests for this type of music," says Jackie McCloyd, director of the pool. "Some of our DJs spin in clubs that feature only dance rock. Due to this fact, our name change more accurately reflects the present nature of our pool."

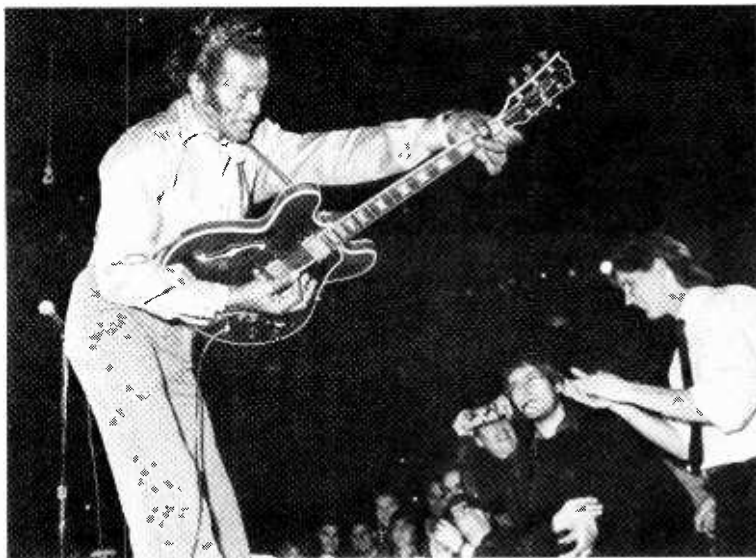
Partymaster Mobile Disco Keeps The Music Mixed

NEW YORK—"One thing I have noticed in the past year is that people are not hung up in any musical area," says Perry Gips, founder and president of Partymaster, a mobile disco operation based in Hurlville, N.Y. Partymaster serves New York State with 27 mobile units. Rockmaster, its video division, has two mobile units (Billboard, Oct. 23).

"People are interested in musical changes, in disco, rock, new wave and in the older songs like 'Celebration' and 'We Are Family.' A year ago it was all 'down with disco,' but then we did rock dance parties and dance rock nights, and now we can play disco mixed in with everything else," Gips says.

"Ballads are now becoming more popular. People are coming to the DJs and asking for them. It seems that love is back in style. And we can play a song like 'Buffalo Gals' or 'Cotton Eyed Joe' or a bit of country in the middle of the night, or the Charleston, and people will love it. My customers are not the usual New York disco crowd. They are working people who like all kinds of music beyond what they can normally hear on the radio."

Partymaster does private parties, weddings, conventions and school and company events. It programs music for party nights at 18 different resort hotels in the state. The company is based in the Catskill Moun-



BERRY SHOW—Chuck Berry plays at the Red Parrot in New York. Billboard photo by Chuck Pulin

Act-ivities

Original Drummer Ward Rejoins Black Sabbath

Drummer **Bill Ward**, one of the founding members of **Black Sabbath**, has rejoined the band. Personal problems forced him to leave Sabbath in 1981, when he was replaced by **Vinnie Appice**, who has since left with singer **Ronnie Dio**. A replacement for Dio has not yet been announced.

Irving Plaza, which was one of the original New York new wave venues, was set to begin presenting new music again Saturday (5) with the **Busta Jones Mega Star Review** with guests **Billy Idol**, **Jimmy Destri**, and **Joey Ramone**. Also on the bill: **Holly & the Italians** and **Prisoners Of Beat**. Because of zoning regulations, the club, located on the second floor of a Polish veterans' club,

will be putting on its shows as the private **Club Wee**.

Noted rock journalist **Liz Deringer** is now also a video DJ, appearing on "Unique Talent," a rock video show seen on Manhattan Cable channel J. . . . The new single by **Country Joe McDonald** is "Blood On The Ice," about the annual slaughter of baby seals in Canada. The B side is about the plight of coyotes. The songs are being released by **Animus Records** in Britain.

U.K.'s **Belle Stars** are in Japan doing a commercial for **Suntory** beer. . . . **Tenpole Tudor** have separated, with **Eddie Tenpole** going one way, and the **Tudors** the other. . . . The "Reggae Sunsplash" LP is the first reggae album or single to get a Grammy nomination. . . . **Herbie Mann** is doing a series of jazz dancing weekends at the **Top Of The Gate** in New York.

Ex-**Grand Funk Railroad** drummer **Don Brewer** has joined **Bob Seger's** backup band. **Dawayne Bailey** is **Seger's** new guitarist. . . . Guitarist **Jakey Lou** and bassist **Don Costa** have joined **Ozzy Osbourne's** backup band. . . . **Steve McCall**, founding member of **Air**, has left the group.

Linda Ronstadt's next project is an LP of big band standards to be done with producer **Peter Asher** and arranger **Nelson Riddle**. . . . "It's an extension of my personality and of the other girls in the group," says 19-year-old **Vanity**, lead singer of **Vanity 6**, explaining her skimpy stage outfits. "I don't like clothes that much—I don't feel comfortable in them. To me, what I wear onstage is like walking on the beach in a bathing suit. If I felt at all uncomfortable, I wouldn't do it. I mean, I cover up all the private essentials while still showing the best of me."

The **New School** in New York is offering a course that will "focus on Oriental philosophy and breathing practices as they apply to extending vocal range, improving tonal quality and strengthening the voice." . . . **Ginger Canzoneri Management** has entered into a partnership with **Irving Azoff's** **Front Line Management** whereby **Azoff** will provide consultative services in the management of the **Go-Go's**. The two will also develop future projects.

Signings: **Berlin**, formerly on **Enigma Records**, to **Geffen Records**, which will rerelease the group's "Pleasure Victim" EP.

Talent Buyer Assn. Chief Seeks Accord On Goals

NASHVILLE—With the economy forcing country talent buyers to book cautiously, **International Country Music Talent Buyers Assn.** president **Paul Buck** is hoping that a consolidation of goals in the **ICMBA's** membership of 200 will help get the live country business through the recession with few scars.

Buck, manager of the **Charlotte, N.C.** auditorium-coliseum-civic center, started his one-year term as president of the 13-year-old organization in October. He has his sights set on spreading representation among clubs, auditoriums, fairs, parks, promoters and agencies. There is already a good cross-section, he says, but association among members can still be improved.

"We need to go in one direction," **Buck** surmises. An example of what he wants members to strive for is to convince acts to team up on dates, rather than insisting on solo gigs in big halls.

"You need two stars, at least, to sell tickets today," **Buck** states. "Acts will have to realize they'll have to work with others. I mean, we used to book five in a show."

A camaraderie among members is already evident to the organization's chairman and executive director, **Harry "Hap" Peebles** of the **Harry Peebles Agency** in **Kansas City, Kan.** "There's a closeness that didn't

exist a few years ago, when people were going in different directions," **Peebles** says.

The **ICMBA** headquarters is in his office, with **Peebles Agency** partner **Evelyn Zerr** acting as the organization's secretary. **Peebles** oversees the weekly newsletter circulated to members. The sheet makes no bones about "who's doing a good job, who's sloughing off dates," he says.

Another service to members, who pay \$100 or \$50 for regular or associate memberships, is the "Hotline" through which **Peebles** and **Zerr** follow up reports of bad checks, missed dates and broken contracts. The telephone service is also an information center for anyone with questions on tour schedules, which agency books which artists and other matters.

Through this daily interaction with the membership, **Peebles** has an ear for the feeling "on the street" in country booking. Right now, the recession "is really having an impact on entertainment," he says. Even if the economy slowly corrects itself, 1983 will be a year of big bookings for acts charging \$10,000 or less, he believes (**Billboard**, Dec. 25). **Peebles** contends that some fairs, especially after 10%-30% losses in 1982 compared to 1981, may shy away from expensive shows in the **Kenny Rogers-Charlie Daniels** category. **CARTER MOODY**

Vanishing Promoter Kills Drifters' S. Africa Tour

By SUZANNE BRENNER

JOHANNESBURG—An imminent tour of South Africa by the **Drifters** has been called off at the eleventh hour following the apparent disappearance of the promoter.

Restaurateur and fast-food shop owner **Peter Braham**, a U.S. citizen who lives in **Capetown**, announced last year his intention to "line up American star acts for tours of this country." But his "disappearance" is said to coincide with several outstanding debts.

Henry Sellers, the **Drifters'** agent, says he recently negotiated final details for the tour with **Braham** in his London office and received a call from **Braham** in **Johannesburg** a week later cancelling the shows. The call came two days before the group was set to fly to South Africa. Says **Sellers**: "I'm angry because I'd turned down other engagements for the **Drifters**."

Now impresario **Ronnie Quibell**, also of **Capetown**, has criticized what he calls "fly-by-night promot-

ers." **Quibell** was recently involved in controversy over a tour by organist **Jimmy Smith** and tenor saxophonist **Stanley Turrentine**, whom he reportedly "fired."

Braham had reportedly claimed he planned to bring in such acts as the **Commodores**, the **Three Degrees**, **Harold Melvin & the Blue Notes** and the **Stylistics**, all of whom **Quibell** maintains he, too, has previously approached without success to tour South Africa. According to **Quibell**, none of these acts would agree "under any circumstances" to visit this country.

Frontier Moves

Frontier Booking International booking agency has moved to a new headquarters at 1776 Broadway, New York, N.Y. 10019.

Telex is 960373FBINT. The telephone number remains (212) 246-1505.

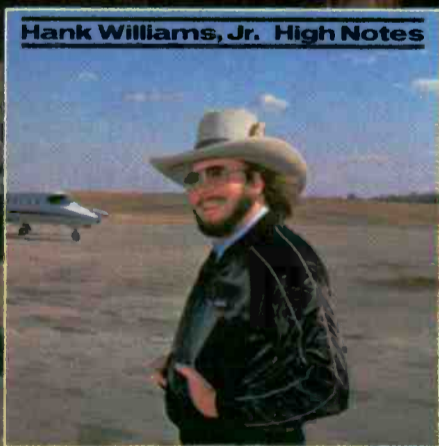


BLOOD SHOW—James Blood Ulmer headlines the Bottom Line in New York. Billboard photo by Chuck Pulin

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Billboard® Hot Country Singles

Survey For Week Ending 2/12/83

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	13	TIL I GAIN CONTROL AGAIN —Crystal Gayle (J. Bowen) R. Crowell; Jolly Cheeks, BMI; Elektra 7-69893	35	30	11	POOR BOY —Razzy Bailey (B. Montgomery) D. Gray, J. Michael, M. Gray, Irving/Down N' Dixie/Simonton/Fifty Grand, BMI; RCA 13383	68	51	15	I WISH I WAS IN NASHVILLE —Mel McDaniel (L. Rogers) B. McDill; Vogue (Weik Music), BMI; Capitol 5169
2	4	13	FAKING LOVE —T.G. Sheppard & Karen Brooks (B. Killen) B. Braddock, M. Berg; Tree, BMI; Warner/Curb 29854	36	41	8	THE FOOL IN ME —Sonny James (S. James, K. Stilt) D. Loggin, R. Goodrum; Leeds/MCA Patchwork/Chappell/Sailmaker, ASCAP; Dimension 1040	69	78	3	TAKE IT ALL —Rich Landers (B. Fisher) R. Landers; Escrow/Plum Creek, BMI; AMI 1311 (NSD)
3	6	11	WHY BABY WHY —Charley Pride (M. Wilson) G. Jones, D. Edwards, Ft. Knox, BMI; RCA 13397	37	23	18	(Lost His Love) ON OUR LAST DATE —Emmylou Harris (B. Ahern) C. Twitty, F. Cramer; Acuff-Rose, BMI; Warner Bros. 7-29898	70	55	6	RAININ' DOWN IN NASHVILLE —Tom Carille (G. Kennedy) T. Carille; OPA-LOCKA, ASCAP; Door Knob 82-191
4	7	14	STILL TAKING CHANCES —Michael Murphy (J.E. Norman) M. Murphy; Timberwolf, BMI; Liberty 1486	38	47	4	MY FIRST TASTE OF TEXAS —Ed Bruce (T. West) E. Bruce, R. Rogers; Tree/Newkeys/Sugarplum, BMI; MCA 52156	71	79	4	EASIER —Sandy Croft (J. Wilson) P. Tillis, J. Buckingham; Sawgrass/Duck Songs, BMI; Angelsons 1821
5	1	13	INSIDE/CAROLINA DREAMS —Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA 13362	39	49	3	GONNA GO HUNTIN' TONIGHT —Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr.; Bocephus, BMI; Elektra/Curb 7-69846	72	61	20	CAN'T EVEN GET THE BLUES —Reba McEntire (J. Kennedy) T. Dampfner, R. Carnes; Coal Miners, BMI/Reluge, ASCAP; Mercury 76180 (Polygram)
6	8	11	LAST THING I NEEDED FIRST THING THIS MORNING —Willie Nelson (C. Moman) G.P. Nunn, D. Ciscle, Nunn, BMI; Columbia 38-03385	40	50	4	SHAME ON THE MOON —Bob Seger and The Silver Bullet Band (J. Iovine) R. Crowell; Coolwell/Granite, ASCAP; Capitol 5187	73	68	19	LOST MY BABY BLUES —David Frizzell (S. Garrett, S. Dorff) B. Peters; Ben Peters, BMI; Warner/Viva 729901
7	9	10	IF HOLLYWOOD DON'T NEED YOU —Don Williams (D. Williams, G. Fundis) B. McDill; Hall-Clement (Weik Music Group), BMI; MCA 52152	41	26	17	TODAY MY WORLD SLIPPED AWAY —Vern Gosdin (B. Fisher) M. Wright, V. Gosdin; Vogue (Weik)/Hookil/Gary S. Paxton, BMI; AMI 1310 (NSD)	74	82	2	HOW LONG WILL IT TAKE —Tennessee Express (L. Rogers) W. Mack; Hall-Clement, BMI; RCA 13423
8	10	13	SOMEBODY'S ALWAYS SAYING GOODBYE —Anne Murray (J.E. Norman) B. McDill; Hall-Clement (Weik Music), BMI; Capitol 5183	42	53	3	DOWN ON THE CORNER —Jerry Reed (R. Hall) J. C. Fogerty; Jondora, BMI; RCA 13422	75	NEW ENTRY	NEW ENTRY	WHATEVER HAPPENED TO OLD FASHIONED LOVE —B.J. Thomas (P. Drake) L. Anderson; Old Friends, BMI; Cleveland International 38-03492 (CBS)
9	11	8	THE ROSE —Conway Twitty (C. Twitty) A. McBroom; Warner-Tamerlane, BMI; Elektra 69854	43	45	8	NEVER ENDING SONG OF LOVE —Osmond Brothers (R. Hall) D. Bramlett, Unart, BMI; Elektra/Curb 69883	76	63	15	SAN ANTONIO NIGHTS —Eddie Raven (J. Bowen) E. Raven; Milene, ASCAP; Elektra 7-69929
10	12	12	VELVET CHAINS —Gary Morris (M. Morgan, P. Worley) K. Welch, R. Hellard; Cross Keys, ASCAP/Tree, BMI; Warner Bros. 7-29853	44	52	5	I LOVE HOW YOU LOVE ME —Glen Campbell (J. Fuller) B. Mann, L. Kolber; Screen Gems-EMI, BMI; Atlantic/America 799930	77	70	5	ONE FIDDLE, TWO FIDDLE/SAN ANTONIO ROSE —Ray Price (S. Garrett) C. Crofford, J. Durrill, S. Garrett/B. Wills; Peso/Wallet, BMI/Bourne Co., ASCAP; Warner/Viva 729830
11	13	11	C.C. WATERBACK —George Jones/Merle Haggard (B. Sherrill) M. Haggard, Shade Tree, BMI; Epic-03405	46	46	6	DIXIELAND DELIGHT —Alabama (H. Shedd, Alabama) R. Rogers; Sister John, BMI; RCA 13446	78	74	19	I WONDER —Rosanne Cash (R. Crowell) L. Preston; Bug Music/Asleep At The Wheel, BMI; Columbia 38-03283
12	15	8	I WOULDN'T CHANGE YOU IF I COULD —Ricky Skaggs (R. Skaggs) A.Q. Smith, P.H. Jones; Peer International, BMI; Epic 34-03482	47	58	2	THE JIM REEVES MEDLEY —Jim Reeves (D. Briggs) Moore, Campbell, Anderson; Allison; David, Burke, Fisher; Not Listed; RCA-13410	79	NEW ENTRY	NEW ENTRY	JOSE CUERVO —Shelly West (S. Garrett, S. Dorff) C. Jordan; Easy Listening/Galeon, ASCAP; Warner/Viva 7-29778
13	16	10	EVERYTHING'S BEAUTIFUL (In It's Own Way) —Dolly Parton & Willie Nelson (F. Foster) D. Parton; Combine, BMI; Monument 4-03408 (CBS)	48	32	17	YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING —Reba McEntire (J. Kennedy) D. Lee, K. Chalser; Maple Hill/Hall-Clement/Vogue (Weik), BMI; Mercury 3387 (Polygram)	80	87	2	KEEP ON PLAYING THAT COUNTRY MUSIC —Sierra (P. Baugh) K. Stegall; Blackwood, BMI; Musicom 52701
14	5	15	WHAT SHE DON'T KNOW WON'T HURT HER —Gene Watson (R. Reeder, G. Watson) D. Lindsey, E. Rowell; Boot & Watson/Crosstimbers/Blue Creek, BMI; MCA 52131	49	66	2	WITH YOU —Charly McClain (Chucko Productions) L. Shell, R. Muir; Onisnow, BMI/Arian/Ron Muir, ASCAP; Epic 34-03308	81	NEW ENTRY	NEW ENTRY	FRIDAY NIGHT FEELIN' —Vern Gosdin (B. Fisher, M. Radford) R. Landers; Nub-Pub, ASCAP; AMI 1312 (NSD)
15	18	8	HONKYTONK MAN —Marty Robbins (S. Garrett) D. Blackwell; Peso/Wallet, BMI; Warner/Viva 29847	50	34	17	SOUNDS LIKE LOVE —Johnny Lee (J.E. Norman) C. Black, T. Rocco; Chappell/Bibo (Weik), ASCAP; Full Moon/Asylum 7-69848	82	90	2	COUNTRY MUSIC NIGHTMARE —Boxcar Willie (J. Martin) B. Willie; Column II, BMI; Main Street 954 (Capitol)
16	19	12	SHADOWS OF MY MIND —Leon Everette (R. Dean, L. Everette) E.E. Collins; Hermitage, BMI; RCA-13391	51	64	3	LONELY GO —Merle Haggard (M. Haggard, L. Talley) M. Haggard; Shade Tree, BMI; Epic 34-03315	83	NEW ENTRY	NEW ENTRY	IT TAKES LOVE —Big Al Downing (T. Bongiovanni, L. Quinn) A. Downing, L. Quinn; Metaphor/Simile, BMI/ASCAP; Team 1004
17	21	13	WHEN YOU'RE NOT A LADY —Jim Glaser (D. Tolle) P. McManus, L. Pedroski; Colgems-EMI/Tiny Tiger, ASCAP; Noble Vision 101	52	59	4	ALMOST CALLED HER BABY —Larry Gatlin and The Gatlin Brothers Band (J. Crutchfield, L. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 38-03517	84	NEW ENTRY	NEW ENTRY	TENDER LOVIN' LIES —Judy Bailey (R. Baker) D. Lindsey, D. Adkins; Music Corp of America/MCA, BMI/ASCAP; Warner Bros. 7-29799
18	22	10	AIN'T NO TRICK (It Takes Magic) —Lee Greenwood (J. Crutchfield) S. Pippin, J. Hurt; House of Gold, BMI; MCA 52150	53	56	6	BREAKIN' IT/THERE'S ALL KINDS OF SMOKE (In The Barroom) —Loretta Lynn (D. Bradley) M. Germino/D. Wayne; Music City/Country Bumpkin, BMI; MCA 52158	85	85	2	YOU'RE A PART OF ME —Danny White & Linda Nail (K. Phillips, S. Kesler) K. Carnes; Chappell/Brown Show, ASCAP; Grand Prix-2
19	20	10	A GOOD NIGHT'S LOVE —Tammy Wynette (G. Richey) C. Lester, T. Dubois; House of Gold, BMI; Epic 34-03384	54	42	15	YOU COULD'VE HEARD A HEART BREAK —Rodney Lay (J.B. Barnhill) M. Rossi; Songmaker, ASCAP; Churchill 94012 (MCA)	86	86	2	WHAT'S SHE DOING TO MY MIND/THIS COUNTRY MUSIC'S DRIVING ME CRAZY —Johnny Bailey (E. Cole) J. Bailey/J. Fox; Pen Line, BMI; Soundwaves-4695 (NSD)
20	29	5	SWINGIN' —John Anderson (F. Jones) L. Delmore, J. Anderson; BMI; Warner Bros. 7-29788	55	40	17	HARD CANDY CHRISTMAS —Dolly Parton (G. Perry) C. Hall; Daniel/Shukat/MCA, ASCAP; RCA 13361	87	NEW ENTRY	NEW ENTRY	IF YOU'RE GONNA DO ME WRONG (DO IT RIGHT) —Vern Gosdin (B. Mevis) V. Gosdin, M. Barnes; Hookil/Blue Lake, BMI; Compleat 102 (Polygram)
21	24	5	SHINE ON (Shine All Your Sweet Love On Me) —George Jones (B. Sherrill) J. MacRae, B. Morrison; Southern Nights, ASCAP; Epic 34-03489	56	60	6	ONLY IF THERE IS ANOTHER YOU —Moe Bandy (R. Baker) D. Mitchell; Baray, BMI; Columbia 38-03309	88	88	2	SHARING THE NIGHT TOGETHER —Denny Hilton (D. Hilton, M. Leach, J. Williamson) E. Struzick, A. Aldridge; Music Mill/Alan Cartee, ASCAP/BMI; Rosebridge 010
22	25	12	FEEL RIGHT —Tanya Tucker (D. Malloy) L. Byrom; Deb Dave, Briarpatch, BMI; Arista 0677	57	62	3	THE LIGHT OF MY LIFE —Tommy St. John (M. Wilson) E. Haynes, D. Brady, R. Thames, Bill Haynes; BMI; RCA-13405	89	NEW ENTRY	NEW ENTRY	STORM OF LOVE —Chantilly (L. Morton, S. Bledsoe) B. Cason, T. Cerney; Buzz Cason/Let There Be Music, ASCAP; F&L 523
23	14	14	TALK TO ME —Mickey Gilley (J.E. Norman) J. Seneca; Jay and Cee, BMI; Epic 34-03326	58	69	3	RAINBOWS AND BUTTERFLIES —Billy Swan (L. Rogers) J. Flynn III; Music City, ASCAP; Epic 34-03505	90	NEW ENTRY	NEW ENTRY	WHERE DO YOU GO —Streetfret (K. Laxton) R. Anderson; Andgram, ASCAP; Triple T 2001
24	28	8	HANGIN' AROUND —The Whites (R. Skaggs) C. Hardy, R. Carnes, J. Carnes; Elektra/Asylum, BMI; Elektra/Curb 69855	59	67	6	PERSONALLY —Ronnie McDowell (B. Killen) P. Kelly; Tree/Five Of A Kind (Tree Group), BMI; Epic 34-03526	91	76	19	YOU & I —Eddie Rabbitt with Crystal Gayle (D. Malloy) F. Myers; Four Way, ASCAP; Elektra 7-69936
25	17	16	LIKE NOTHING EVER HAPPENED —Sylvia (T. Collins) K. Fleming, D. Morgan, T. Collins, BMI; RCA 13330	60	48	10	THOSE WERE THE DAYS —Gary Stewart & Dean Dillon (B. Mevis) D. Dillon, G. Stewart, R. Huston; Tree/Forrest Hill, BMI; RCA 13401	92	84	3	I KNEW YOU WHEN —Linda Ronstadt (P. Asher) J. South; Lowery, BMI; Asylum 7-69853
26	31	5	WHEN I'M AWAY FROM YOU —The Bellamy Brothers (J. Bowen, D. Bellamy, H. Bellamy) F. Miller; Rare Blue, ASCAP; Elektra/Curb 7-69850	61	43	15	THERE'S NO SUBSTITUTE FOR YOU —Younger Brothers (R. Chancey) W.T. Davidson, M. Sameth; Collins Court/Famous, ASCAP; MCA 52148	93	81	11	PLEASE SURRENDER —David Frizzell & Shelly West (S. Garrett, S. Dorff) C. Crofford, J. Durrill, S. Garrett, Peso/Wallet, BMI; Warner/Viva 7-29850
27	36	5	I HAVE LOVED YOU GIRL (But Not Like This Before) —Earl Thomas Conley (M. Larkin) E. T. Conley; Blue Moon, ASCAP; RCA 13414	62	75	2	ROMANCE —Louise Mandrell (E. Kilroy) J. Huffman, C. Waters; Meadowgreen, ASCAP/Tree, BMI; RCA 13373	94	54	9	DALLAS —Bama Band (J. Puckett) Boutwell, Crocker, Puckett; Unart/Mighty Mississippi/Spooned, BMI; Oasis-1 (NSD)
28	33	5	REASONS TO QUIT —Merle Haggard & Willie Nelson (C. Moman, W. Nelson, M. Haggard) M. Haggard; Shade Tree, BMI; Epic 34-03494	63	NEW ENTRY	NEW ENTRY	IF THAT'S WHAT YOU'RE THINKING —Karen Brooks (B. Ahern) R. Sharp; Gee Sharp, BMI; Warner Bros. 7-29789	95	72	19	MARINA DEL REY —George Strait (B. Mevis) D. Dillon, F. Dycus; Hall-Clement (The Weik Group)/Golden Opportunity, BMI, SESAC; MCA 52120
29	37	5	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	64	65	8	AMARILLO BY MORNING —George Strait (B. Mevis) T. Stafford, P. Fraser; Cotillon/Terry Stafford, BMI; MCA 52162	96	73	13	MAKING A LIVING'S BEEN KILLING ME —McGuffey Lane (M. Morgan, P. Worley) Z. Van Arsdale, M. Montgomery, M. Morgan; Cedarwood/JensSing, BMI; Atco 99959
30	35	10	I CAN'T GET OVER YOU (Gettin' Over Me) —Bandana (M. Daniels, S. Cornelius) R.J. Friend, J. Dowell; New Albany, BMI/Hoosier, ASCAP; Warner Bros. 7-29831	65	71	4	THERE'S STILL A LOT OF LOVE IN SAN ANTOINE —Connie Hanson & Friend (J. Gibson) A. L. (Doddie) Owens, L. Rochelle; Unichappell, BMI; Soundwaves 4692 (NSD)	97	NEW ENTRY	NEW ENTRY	SHE FEELS LIKE A NEW MAN TONIGHT —Clifford Russell (C. Sagle) C. Lester; House of Gold, BMI; Sugartree 0509
31	38	9	BORN TO LOVE ME —Ray Charles (R. Charles) B. Morrison; Music City, ASCAP; Columbia 38-03429	66	44	9	LONELY EYES —Brice Henderson (S. Tutt) B. McDill; Hall-Clement, BMI; Union Station 1000	98	77	14	BABY I'M GONE —Terri Gibbs (E. Penney) G. Wolf; Chamblin, ASCAP; MCA 52134
32	39	3	WE'VE GOT TONIGHT —Kenny Rogers and Sheena Easton (D. Foster, K. Rogers) B. Seger; Gear, ASCAP; Liberty 1492	67	57	20	MY FINGERS DO THE TALKIN' —Jerry Lee Lewis (R. Chancey) B. Taylor, B. Moore; First Lady, BMI; MCA 52151	99	80	4	TRYING TO LOVE TWO —Kin Vassy (L. Rogers) W. Bell, P. Mitchell; Rightsong/Bell Kat, BMI; Liberty 1488
33	3	13	THANK GOD FOR KIDS —The Oak Ridge Boys (R. Chancey) E. Raven; Milene, ASCAP; MCA 52145	68	51	15	I DON'T REMEMBER LOVING YOU —John Conlee (B. Logan) H. Howard, B. Braddock; Tree, BMI; MCA 52116	100	92	10	HEART OF THE NIGHT —Juice Newton (R. Landis) M. Clark, J. Bettis; Warner-Tamerlane/Flying Dutchman/Sweet Harmony, BMI/ASCAP; Capitol 5192
34	27	12	DON'T PLAN ON SLEEPING TONIGHT —Steve Wariner (T. Collins) G. Sklerov, S. Kunin; Arista/Gloria's Songs, ASCAP; RCA-13395								

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

FEBRUARY 12, 1983, BILLBOARD

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CMA Seeking Radio Members Plans Push To Increase Station, DJ Participation

NASHVILLE—Although a survey done last year by the Country Music Assn. reveals that 3,400 U.S. radio stations are now airing country music (2,114 stations full-time, the rest part-time), the CMA's membership of 7,000 contains only 305 organizational country radio stations and 400 DJs. Radio membership currently accounts for only 10% of the CMA's total ranks.

Bob Cole, p.d. at WPKX Washington, D.C. and chairman for the CMA's DJ committee this year, believes the problem is due to perceptual rather than factual causes. He feels that non-CMA radio executives and personnel are not aware of the tools and research offered by the trade association, and he is concerned that there is not enough communication between the radio community and the CMA.

"I've had radio guys tell me that they think CMA is elitist, that you have to be invited to join, that the officers and directors are only there for prestige or their own causes," Cole says. "It's an image that definitely needs to be changed, and one reason

I'm on the board representing radio this year is to help develop better communication between us and the CMA."

Tandy Rice, president of Top Billing International as well as 1983 chairman of the CMA's membership committee, plans to ignite a major push this year to increase the association's membership. "It's apparent that we need more dialog between radio and the CMA if we are ever to get radio actively involved with this trade association," asserts Rice, adding that he wonders if the high attrition rate and job turnover in radio may not be a key factor in this category's low percentage.

Rice hopes to launch a three-phase campaign geared to boost all categories of CMA membership. It would entail a full-scale advertising effort to educate non-members on what the organization offers in benefits and resource materials; formation of what Rice refers to as "SWAT teams," comprised of key members from each CMA membership group to solicit and encourage prospective new members; and a

series of local seminars across the country to present panelists who could provide informational updates relating to different facets of the country industry.

"In 1958, there were only 60 stations broadcasting country music," observes Rob Parrish, CMA's membership and development coordinator. "Today, country stations account for 45% of total radio broadcasting. As a trade association dedicated to serving the country music industry, we recognize the importance of increasing radio membership substantially."

CMA commissioned a statistical survey by the Keckley Group entitled "Research In The Country Music Industry." The in-depth report polled a random selection of non-members, former members and current members on their perception and views of the association. Questions dealt with a variety of areas, including evaluation of the CMA's recently-updated Arbitron survey, its activities in industry-related regulatory legislation, and its reference guides and handbooks.

"More promotion may be the key," observes Ramblin' Lou Shriver of WXRL Buffalo, recently elected to the CMA board in the radio category. "A lot of air personnel may not realize how many materials the organization offers to help us sell country music."

WPKX's Cole says that one of his goals this year on the board of directors is to effect a change in the name "DJ" for CMA membership and awards to "air personalities," a distinction he believes is important in the changing country broadcast industry. Cole says he would also like to see the simulcast rights for the annual CMA Awards Show taken off an exclusive-per-market basis.

"This alienates stations, and since FCC deregulation, I think competition takes care of itself. Since most programmers tend to believe they can capitalize on marketing the show better than their competition across town, having more than one station in the market air the show would be a means of providing more exposure for country music."

FOUR MARKETS TARGETED

'Poncho And Lefty' Push

NASHVILLE—A marketing push for Epic's Merle Haggard/Willie Nelson LP "Poncho And Lefty" will target national billboards, tv and radio, and individual retail outlets. The campaign will initially concentrate on Los Angeles, Dallas, Memphis and Atlanta as primary exposure markets.

The tv campaign, produced in-house by the label's creative services division in New York will run three weeks and focus on the western theme of the LP's title track, "Poncho And Lefty." A total of 200 billboards, keyed to the television spots, will be displayed through the month

of March in the target markets.

In Seattle, to tie in with Nelson's appearance at the King Dome Monday (7), KMPS and 18 Fred Meyer retail stores coordinated a promotion around the album's current single, "Reasons To Quit." Consumers were invited to pick up contest entry blanks at the Meyer outlets and write down their own favorite "reasons to quit." Prizes were tickets to Nelson's concert. The retail chain also made up 10,000 fabric patches duplicating a Willie Nelson backstage pass as giveaways, and put "Poncho And Lefty" on sale at \$6.47, \$1.50 off sticker price.

Chart Fax

Crystal Does It Again, This Time By Herself

By MELINDA NEWMAN

A mere nine weeks since her last chart-topper, Crystal Gayle hits the premier position again with "Til I Gain Control Again," her 11th No. 1. Gayle last went to No. 1 in December with "You And I," a duet with Eddie Rabbitt.

It's not unusual for a female to hit the top of the charts as part of a male/female duo and also as a single artist; recent examples are Dolly Parton and Dottie West. What is rare is to have a solo project hit the top so soon after a duet. Chart Fax had to go back to 1976 to find another female artist who had zoomed to the top as rapidly as Gayle. George Jones and Tammy Wynette hit No. 1 in August, 1976 with "Golden Ring." Two months later, Wynette was back at the top, alone, with "You And Me." Loretta Lynn needed a little more time to accomplish the same feat in 1974. Her duet with Conway Twitty, "As Soon As I Hang Up The Phone," hit the top in August of that year; she topped the chart in November with "Trouble In Paradise."

Localities continue to crop up in

song titles, and Texas is head and shoulders above the rest of the world. Six songs on the chart this week salute the Lone Star state, five of which pay homage to particular cities. San Antonio is the favorite with "San Antonio Nights" by Ed-Love In San Antone" by Connie Hanson, and "One Fiddle, Two Fiddle/San Antonio Rose" by Ray Price.

Other artists singing Texas' praises are George Strait, who's heading for Texas in "Amarillo By Morning" (guess he'd seen enough of "Marina Del Rey"), and the Bama Band with "Dallas." Ed Bruce heralds the whole state with "My First Taste of Texas."

Vern Gosdin has not one but two debuts this week, on different labels. Gosdin, who recently switched from AMI to Compleat Records, debuts with "If You're Gonna Do Me Wrong (Do It Right)" at starred 87. He also comes in at starred 81 with a song from his AMI catalog, "Friday Night Feelin'." Rich Landers, who penned the song, reached No. 41 with the single in 1981.



MONROE AND FRIENDS—MCA artist Bill Monroe, right, discusses harmony parts with, from right, Steve, Rudy and Larry Gatlin, as they prepare to cut an arrangement for Monroe's upcoming album entitled "Bill Monroe and Friends."

Fan Fair Holds The Line On Ticket, Exhibit Prices

NASHVILLE—Fan Fair will keep its admission and exhibitor prices at last year's level, the Country Music Assn. committee in charge of that event has decided. The 12th annual Fan Fair is set to take place June 6-12 at the Tennessee State Fairgrounds.

Tickets to the week-long celebration will be \$50 each, and regular exhibitors will be charged \$30 per booth space. Commercial exhibit space is again tagged at \$300. Jerry Strobel, publicist for the Grand Ole Opry, which co-sponsors Fan Fair with CMA, says no decision has been reached yet on the question of selling one-day tickets to the event. Last year, such tickets went for \$10 each.

Strobel explains that some regular ticket holders objected that one-day visitors were getting the same seating privileges at concerts that the higher-paying customers were. Concerns that one-dayers might thus discourage attendance by the regulars is causing Fan Fair planners to reassess the practice, first tried last year.

Despite complaints by some of last year's attendees that the fairgrounds site was too hot, spread out and remote from downtown Nash-

ville, the committee has elected to stay with the new location. The first 10 Fan Fairs were held at the Municipal Auditorium. A record 16,000 fans and 352 exhibits were at last year's event.

Tickets can now be ordered by writing to Fan Fair, 2804 Opryland Drive, Nashville, Tenn. 37214. Exhibit information is available from Judy Ayers, CMA, P.O. Box 22299, Nashville, Tenn. 37202.

Big Newcomer Lineup For Radio Seminar

NASHVILLE—When the 1983 New Faces Show is staged Feb. 19 as the closing event of this year's Country Radio Seminar, it will feature the biggest lineup of new artists since 1977.

The 11 acts selected for the annual showcase are Karen Brooks (Warner Bros.); Keith Stegall (EMI America); Gary Wolf (Columbia); the Whites (Warner Bros.); Tommy St. John (RCA); the Younger Brothers (MCA); Cindy Hurt (Churchill); Skip & Linda (MDJ); Chantilly (F&L); Karen Taylor-Good (Mesa); and Tom Carlile (Doorknob).

FOR CAREER REJUVENATION

Pop Acts Looking To Nashville

By KIP KIRBY

NASHVILLE—In recent weeks, Nashville studios have been the site of recording activity by a number of acts who haven't previously counted country as their strong suit.

These include Connie Francis, cutting with Alabama's producer, Harold Shedd; Dean Martin, reuniting with former Reprise producer Jimmy Bowen (now senior vice president of Warner Bros. Nashville); David Clayton-Thomas, once lead singer for Blood Sweat & Tears and now newly inked to a singles deal through Epic with Joe Chambers producing; Ray Charles, self-producing for Columbia (the album just shipped); and former Creedence Clearwater Revival drummer Doug Clifford, in the studio with Elliot Mazer of U.S. Records.

Is this a case of country luring comebacks? Possibly—but those involved see it more as a reflection of contemporary country's own expanded demographics.

"It's not so much that these artists are changing their style to country," observes Shedd, whose first PolyGram single with Connie Francis—"There's Still A Few Good Love Songs Left In Me"—ships this week. "It's really that country has changed toward their style."

Bowen, who has produced every Dean Martin record since 1963, points out that if Martin never

charted country, his material was basically country-oriented nonetheless and dressed up through orchestration. "You've got a whole new kind of country radio station sitting out there in metropolitan centers that'll play these artists," observes Bowen. "But of course, it won't work for every artist."

Pop producer Elliot Mazer is becoming more involved with country production through his U.S. Records label. He admits there may be a subconscious feeling among acts who haven't been lively on the pop charts in several years that country radio will be easier to crack for career rejuvenation; but he demurs that this is a good approach.

"I think it's a mistake to try and oversimplify the country market," warns Mazer, who recently cut some country tracks with Neil Young in Nashville. "Country audiences are no more or less fickle than any others, and it's almost as hard to predict what's going to sell in country as it is in pop."

Mazer says that he believes if he had recorded "Heart Of Gold" with Neil Young today rather than in 1972, it could have received substantial airplay on country formats. "Fifteen years ago, you wouldn't be hearing Creedence Clearwater Revival or Bob Seger on country radio," Mazer points out. "Today, I hear them both."

Billboard®
Hot Country LPs™

Survey For Week Ending 2/12/83

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	WEEKS AT #1	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	48	MOUNTAIN MUSIC ▲ Alabama, RCA AHL1 4229 RCA	21	37	37	121	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072 CAP
2	2	47	ALWAYS ON MY MIND ▲ Willie Nelson, Columbia FC 37951 CBS		38	42	6	BIG AL DOWNING Big Al Downing, Team TRA 2001 IND
3	3	12	GOING WHERE THE LONELY GO Merle Haggard, Epic FE 38092 CBS		39	34	37	QUIET LIES ● Juice Newton, Capitol ST-12210 CAP
4	5	19	HIGHWAYS AND HEARTACHES Ricky Skaggs, Epic FE 37996 CBS		40	40	8	BEST OF BOXCAR VOLUME I. Boxcar Willie, Main Street ST 73002 (Capitol) CAP
5	4	17	W W II Waylon Jennings & Willie Nelson, RCA, AHL-1-4455 RCA		★	48	3	FRIZZELL WEST—OUR BEST TO YOU David Frizzell and Shelly West, Warner/Viva 1-23754 WEA
6	6	17	HANK WILLIAMS JR'S GREATEST HITS Hank Williams Jr., Elektra/Curb, 60193 WEA		★	41	124	GREATEST HITS ▲ Anne Murray, Capitol S00 12110 CAP
7	7	16	RADIO ROMANCE Eddie Rabbitt, Elektra 60160 WEA		★	54	19	LOVE WILL TURN YOU AROUND ● Kenny Rogers, Liberty L0-51124 CAP
★	9	10	KRIS, WILLIE, DOLLY & BRENDA ... THE WINNING HAND Kris Kristofferson, Willie Nelson, Dolly Parton, Brenda Lee, Monument JWG 38389 CBS		★	45	38	TOM JONES COUNTRY Tom Jones, Mercury SRM-1-4062 POL
9	10	35	JUST SYLVIA Sylvia, RCA AHL-1-4263 RCA		★	46	45	BUSTED John Conlee, MCA 5310 MCA
★	12	21	A TASTE OF YESTERDAY'S WINE Merle Haggard/George Jones, Epic FE-38203 CBS		★	47	39	GREATEST HITS ▲ The Oak Ridge Boys, MCA 5150 MCA
11	8	18	GREATEST HITS Dolly Parton, RCA AHL 1-4422 RCA		★	48	43	THE ELVIS MEDLEY Elvis Presley, RCA AFL 1-4222 RCA
★	14	24	GREATEST HITS The Bellamy Brothers, Warner/Curb 26397-1 WEA		★	49	53	SOMEWHERE IN THE STARS Rosanne Cash, Columbia FC-37570 CBS
13	13	21	SOMEWHERE BETWEEN RIGHT AND WRONG Earl Thomas Conley, RCA AHL-1-4348 RCA		★	50	44	HERE'S TO US Cristy Lane, Liberty LT 51137 CAP
14	15	11	TRUE LOVE Crystal Gayle, Elektra 60200 WEA		★	51	47	GREATEST HITS Janie Fricke, Columbia FC 38310 CBS
15	16	16	WILD AND BLUE John Anderson, Warner Brothers 23721 WEA		★	51	16	GET CLOSER ● Linda Ronstadt, Asylum 60185 WEA
16	17	12	ANNIVERSARY, TEN YEARS OF HITS George Jones, Epic KE 38323 CBS		★	52	15	HEARTBREAK Rodney Lay, Churchill CR 9423 MCA
17	11	9	LAST DATE Emmylou Harris, Warner Bros. 1-23740 WEA		★	53	55	TURNED LOOSE Roy Clark, Churchill CR 9425 MCA
18	18	100	FEELS SO RIGHT ▲ Alabama, RCA AHL1 3930 RCA		★	54	15	MERLE HAGGARD'S GREATEST HITS Merle Haggard, MCA 5386 MCA
19	19	67	WAITIN' FOR THE SUN TO SHINE Ricky Skaggs, Epic FE 37193 CBS		★	55	3	CHANGES Tanya Tucker, Arista AL 9695 IND
★	64	2	PONCHO AND LEFTY Merle Haggard and Willie Nelson, Epic FE 37958 (CBS)		★	56	50	PERFECT STRANGER T.G. Sheppard, Warner/Curb 23726 WEA
21	20	12	THE BIRD Jerry Reed, RCA AHL 1-4529 RCA		★	57	16	UNLIMITED Reba McEntire, Mercury SRM-1-4047 POL
22	24	8	STRONG WEAKNESS The Bellamy Brothers, Elektra/Curb 60210 WEA		★	58	25	MICHAEL MARTIN MURPHEY Michael Martin Murphey, Liberty 51120 CAP
23	22	73	GREATEST HITS ▲ Willie Nelson, Columbia KC2 37542 CBS		★	58	25	GREATEST HITS ▲ Ronnie Milsap, RCA AAL1 3772 RCA
24	21	17	IT AIN'T EASY Janie Fricke, Columbia FC 38214 CBS		★	59	122	WALK ON Karen Brooks, Warner Bros. 23676 (WEA)
25	23	6	BIGGEST HITS Marty Robbins, Columbia FC 38309 CBS		★	60	2	GREATEST HITS Moe Bandy, Columbia FC 38315 CBS
26	26	23	COME BACK TO ME Marty Robbins, Columbia FC 37995 CBS		★	61	49	HIGH NOTES Hank Williams, Jr., Elektra/Curb E1-60100 (Elektra) WEA
27	28	34	INSIDE Ronnie Milsap, RCA AHL-4311 RCA		★	61	4	16TH AVENUE Lacy J. Dalton, Columbia FC 37975 CBS
28	29	20	DREAM MAKER Conway Twitty, Elektra 60182 WEA		★	62	31	STRAIT FROM THE HEART George Strait, MCA 5320 MCA
29	25	140	MY HOME'S IN ALABAMA ▲ Alabama, RCA AHL1-3644 RCA		★	63	29	MY FINGER'S DO THE TALKING Jerry Lee Lewis, MCA 5387 MCA
30	31	66	BIG CITY Merle Haggard, Epic FE 37593 CBS		★	64	22	CONWAY'S #1 CLASSICS, VOL. I Conway Twitty, Elektra E1-60115 WEA
31	27	17	SURE FEELS LIKE LOVE Larry Gatlin & the Gatlin Brothers Band, Columbia FC-38135 CBS		★	65	9	BIGGEST HITS Mickey Gilley, Epic FE-38320 CBS
32	32	41	INSIDE OUT Lee Greenwood, MCA 5305 MCA		★	66	76	THE PRESSURE IS ON ● Hank Williams Jr., Elektra/Curb SE 535 WEA
33	33	11	HONKYTONK MAN Soundtrack, Warner/Viva 23739 WEA		★	67	3	GOOD LOVE AND HEARTBREAK Tammy Wynette, Epic FE 38372 CBS
34	35	20	PUT YOUR DREAMS AWAY Mickey Gilley, Epic FE 38083 CBS		★	68	124	I AM WHAT I AM ● George Jones, Epic JE 36586 CBS
35	36	11	CONWAY'S #1 CLASSICS—VOL. II Conway Twitty, Elektra 60209 WEA		★	69	4	LET THE HARD TIMES ROLL McGuffey Lane, Atco 90029 WEA
36	30	30	FAMILY'S FINE BUT THIS ONE'S MINE David Frizzell, Warner/Viva 23688 WEA		★	70	15	STEVE WARNER Steve Warner, RCA AHL 1-4154 RCA
					★	71	249	STARDUST ▲ Willie Nelson, Columbia JC 35305 CBS
					★	72	25	THE BEST LITTLE WHOREHOUSE IN TEXAS Motion Picture Soundtrack MCA 6112 MCA
					★	73	38	NUMBER ONES Conway Twitty, MCA 5318 MCA

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

Country

Nashville Scene

By KIP KIRBY

Who says romance has gone out of radio? Nashville's "Music Country Network" takes credit for setting two weddings in motion during its all-night national radiocasts. Manager Randy Jackson proposed to Janie Fricke (so we're told) while he was guesting on the program—though we doubt seriously it was Randy's first proposal to Janie. And one of the women who monitors the call-ins to the program met her husband-to-be when he phoned in one evening to chat with host Chuck Morgan.

Gary Stewart has broken once again. Unfortunately, we aren't referring to his career but to his body. Stewart suffered an arm injury during a performance in Houston, and infection set in. Two weeks later, on Jan. 23, he collapsed at the conclusion of a show in Huntington, W. Va. and was immediately hospitalized for blood poisoning. He's recovering now. Three years ago, Stewart broke his leg but refused to let it hamper him and continued touring until he collapsed. (And then, once out of the hospital, he insisted on resuming his appearances, dragging the cast-laden leg around behind him on stage.)



Connie Francis had some plain talk during her "There's Still A Few Good Love Songs Left In Me" listening party at Music Mill Studio last week. She compared the record industry today with the one she knew at the start of her career. "People then were music people, not businessmen," Francis stated frankly. "They had ears, they understood music and records, they didn't make all their decisions from a marketing point of view. They weren't afraid of losing their job if they took chances—and I think it gave a lot more excitement to the industry then."

Francis described a conversation with her record company, when she told them she wanted to go on a promotional tour to visit DJs. "I said I wanted to get out there and meet the guys who would be playing my new record," recalled the singer with a wry grimace. "They said I was crazy, that DJs aren't the ones who make the decisions about music anymore. They told me programming today is done by consultants and computers. But I still wanted to go out and meet the air people, even if I have to pay the expenses myself."

The outspoken artist described her feelings about being back in the studio again after an extended absence from recording, noting that the Nashville players gave her back a sense of confidence that she had almost lost before she began the sessions with Harold Shedd. "Nashville still has the friendly feel and love of music that I was used to in the old days," Francis remarked. "Who knows, I may even move down here—You never can tell!"

B.J. Thomas is staying busy with his latest single, "Whatever Happened To Old Fashioned Love," begins his association with Cleveland International Records. Thomas taped "Party With The Irish Rovers" in Toronto in late January (and few acts party better than the Rovers), with syndication in the U.S. and Canada set for later this fall.

Like bass? Not guitars, please: fish. If so, pull out the trusty rod from the attic and prepare for the third annual Merle Haggard Bass Tournament at Lake Shasta, Calif. March 9-12. This event is sponsored by Haggard and Jim Gervasi, president of Gervasi Records, and their goal is to invite registrants from all areas of the music industry. Registration is \$220 for the tournament and entertainment (scheduled acts: Terri Gibbs, Con Hunley, Roy Clark, Leona Williams, Mel McDaniel, Wyvon Alexander, Porter Wagoner and Little Jimmy Dickens). Prizes will total more than \$20,000. If you're interested, if your hip waders are at the ready, and if the thought of ice-cold waters at 5 a.m. doesn't scare you, contact Jeff Walker, Aristo Associates, at (615) 320-5491 for more details.

The Kendalls are back in L.A. working on more tracks for their new album with Brian Ahern. Emmylou Harris is singing harmony on three of the four cuts already finished, and three former Doobie Brothers sat in on the session to contribute guitar and drums. Oh, yes—we're told not one of these is a cheating song!

Favorite Quote Of The Week comes from Chet Atkins, who was quoted by Tennessee's Gov. Lamar Alexander at his re-inauguration ceremonies. Chet's axiom says, "In this life, you've got

to be careful where you aim, because usually you'll go right where you aim."

The day before his ninth Volunteer Jam, Charlie Daniels donated his signature "bull-rider" hat and two instruments to the Country Music Hall Of Fame Museum in Nashville. At the special ceremonies, Daniels gave the museum his six-year-old fiddle, which he used on "The Devil Went Down To Georgia," from his double-platinum "Million Mile Reflections" LP. Then he donated a red Gibson Les Paul standard electric guitar, although he "borrowed" it to play for the last time on stage at Vol Jam IX, before returning it for permanent exhibition.

Scene's offices were recently visited by Canadian singer Sylvia Tyson, who is putting together U.S. country talent for a special television concert to be taped at the new \$44 million Roy Thomson Hall in Toronto. The show will probably be titled "Classic Country At The Roy Thomson Hall," and talent coordination is being handled by the Media Group of Nashville. Sylvia has been very active musically in Canada since the days of "Four Strong Winds" and "You Were On My Mind," but she's hoping to begin moving into the American market as well. Well known as a songwriter (Crystal Gayle cut her "River Road" on an album), Sylvia hosts her own weekly tv series with guests like Emmylou Harris dropping by, and she records for her own label, Salt Records.

When Emmylou made her debut visit to Sylvia's tv show in November, she performed "In My Hour Of Darkness." The song originally appeared on "Grievous Angel," the Warner Bros. LP featuring Gram Parsons and Harris; this marked the first time Emmy had sung it in public since Gram's death in 1973. While in the States, Sylvia said she wants to put together a U.S. distribution deal for her label and explore the possibilities of cracking the American market as a solo artist.

Feb. 28 is circled in red on Crystal Gayle's calendar. That's the date she will headline at Jones Hall in Houston with Liza Minnelli, Ann-Margret, Marvin Hamlisch and the Houston Symphony to raise money for the Stehlin Foundation for Cancer Research. It's billed as "a million dollar evening" (indicating their goal for contributions), and tickets are priced at \$500 each. ... Crystal will also perform March 3 at the Houston Livestock Show & Rodeo in the Astrodome. When she headlined there two years ago, more than 80,000 fans turned out, and

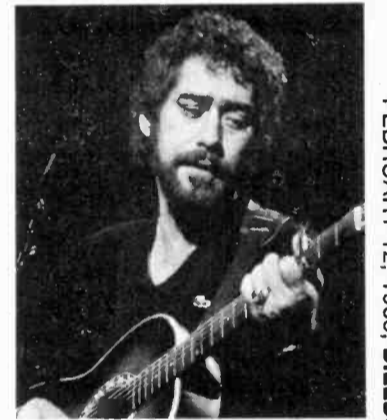
Gayle broke two attendance records (one held for 11 years by none other than Elvis Presley, the other her own).

NARM Plans CMA Campaign

NASHVILLE—National Association of Recording Merchandisers (NARM) executive vice president Joe Cohen says his organization is planning to promote record sales during Country Music Month (October) the same way NARM and NARAS are conducting the current "Discover Grammy" campaign (Billboard, Jan. 22).

The plan calls for NARM to distribute to record stores lists of Country Music Assn. award nominees, as well as stickers and other identifying material.

Cohen likens the nominee stage of major record award events to the Academy Awards nominations and asserts that they offer the same promotional and publicity opportunities. "Being nominated," he contends, "is almost as important as winning an award."



CONLEY CONCERT—Earl Thomas Conley performs his current single, "I Have Loved You Girl," during a recent taping of "Nashville After Hours." The cable show debuts in March on the Nashville Network.

FEBRUARY 12, 1983, BILLBOARD

New On The Charts



SIERRA

"Keep On Playing That Country Music"—★

The four members of Sierra have performed together for several years, under various names and in different musical styles. After starting in gospel as the Lord's Four, they worked a country repertoire as the Draw Brothers. In that configuration, the group finished among 10 finalists in the 1982 Wrangler Country Starsearch, televised nationally from the Grand Ole Opry House.

Since then, as Sierra, members David Mangrum, E.J. Harris, William Arney and Rodney Painter have played in benefit concerts with Tom T. Hall, George Strait and Donna Fargo. All four are from Virginia. Last July, they headlined two concerts at the state's Lakeside Amusement Park, with Razyzy Bailey a special guest.

For more information contact Musicom Records, Suite 217, 38 Music Sq. East, Nashville, Tenn. 37203; (615) 244-5220.

Columbia Pictures To Acquire Big 3

By IRV LICHMAN

NEW YORK—Columbia Pictures Industries will acquire Big 3 Music, the print wing of CBS Songs, under terms approved by CBS Inc. and Coca-Cola, the parent of Columbia.

According to informed sources, the deal is currently being drawn up contractually and will see the formation of Big 3 Music/Columbia, to serve as a separate entity of Columbia Pictures Publications, the giant print house.

The purchase price is said to be in the \$7 million to \$10 million range. With this acquisition, Columbia Pictures Publications is likely to emerge as the industry's largest music print company.

Columbia would acquire all Big 3 inventory and receivables. In addition, Columbia would have first rights to existing copyrights involved in Big 3 print. Inventory would be shifted from Big 3's warehousing in New Jersey to Columbia's print unit's home base in Hialeah, Fla.

Since finalization of CBS' acquisition of United Artists Music, including Big 3, last month at a purchase price of \$68 million, most of the UA/Big 3 staff, including 26 production/editing staffers, has left the company, as have professional staff-

ers in New York, Nashville and Los Angeles.

Columbia's last major acquisition took place a year ago with the buy-out of Studio PR, considered a blue-chip educational print firm.

CBS Songs' own copyrights flow to the print field via an exclusive deal with Cherry Lane Music.

Name Change For Fischer Jobbing Units

NEW YORK—The three music print jobbing units of Carl Fischer Inc. have established a new corporate name, Carl Fischer Music Distributors. They were formerly known as Carl Fischer Music Jobbers.

The name change is designed to better reflect broadening services. Among them are various ordering services, including toll-free numbers, buyer's guides, monthly bulletins, such new merchandising aids as Fischer's own Modular Music Racks (MMR), and a worldwide export department.

Fischer operates three locations in New York, Chicago and Los Angeles.

New Social Security Law Hits Greek Songwriters

By JOHN CARR

ATHENS—Legislation recently passed by the Greek parliament compels composers and lyricists here to pay social security contributions out of their royalties. The move has encountered strong resistance.

The law, effective Dec. 12, 1982, extends national social security coverage to freelance professionals in all sectors, including, in the official wording, "music composers, poets, lyricists . . . vocalists, musicians . . . and in general persons who interpret

works of art in whatever manner."

AEPI, the Greek collecting society, mailed out a circular with sections of the law enclosed to its members early in January. Many artists and songwriters are covered by private-sector pension and sickness schemes, and say their new forced payments are money down the drain.

AEPI claims the Greek ministry of social services did not take into account the "special nature" of songwriters and artists in drawing up the law. It says it is lobbying the ministry to get some of the controversial provisions changed.

Says an AEPI spokesman: "Unfortunately, the law will result in injustice to many artists. We have already appealed to the Ministry to get some provisions changed."

Among other things, the new law compels a composer and songwriter to pay social security contributions from royalties even if he or she is covered by the same national scheme in another capacity or profession. It also stipulates that an artist's employer must contribute 14% of the artist's income towards social security.

But many freelancers can claim no single "employer," whether a record company or a radio-tv network. In such cases freelancers must now pay 21% of their income towards social security, regardless of whether he or she is already covered.

Barnes Joins ATV

NASHVILLE—Songwriter Max D. Barnes has joined the ATV Music Group. Barnes is the author of Conway Twitty's "Redneckin', Lovemakin' Night" and "Don't Take It Away." Other Barnes songs have been recorded by George Jones, Merle Haggard, Willie Nelson, Waylon Jennings, B.B. King, John Conlee and Tammy Wynette.



ALL ABOARD—Greg Rush, Elektra/Asylum Music publishing assistant, left, and Martha Heywood, E/A's copyright administrator, present flowers to Maggle Cavender, executive director of the Nashville Songwriters Assn., as Dixie Gamble-Bowen, E/A Music's general manager, looks on. Gamble-Bowen recently signed all of the firm's 11 Nashville staff writers to the Nashville Songwriters Assn.

Cherry Lane's Keiser: Future's Good For Print

NEW YORK—January sales at Cherry Lane Music's print division are making company president Lauren Keiser think that better times are ahead in music print. "It was our best month in history," reports Keiser. This follows a year in which business was improved over 1981, but "not as good as we projected," adds the executive.

While Keiser sees January sales as indicative of the nation's pulling out of the recession, he is also a realist regarding some internal industry problems that might impede the path to renewed health for music print.

"The bidding for matching folios is getting quite high," says Keiser, claiming that advances against future royalties are running two and a half times greater now than a few years ago. "And sometimes it's a real crap shoot."

But apparently Cherry Lane is a successful bidder, having just made a long-term agreement to market the songs penned by Barry Manilow in print. Over the last several years, Manilow has had print deals—with legal hassles involved—with Big 3 and, most recently, Warner Bros. Music Publications.

Yet despite Keiser's concern over a shrinking marketplace—somewhat alleviated by Cherry Lane's moves into direct marketing—music retailers who deliberately held inventories to a low level are beginning to refurbish their print merchandise, he notes.

Some of Cherry Lane's print winners of late, reports Keiser, include a big sell-off for Lionel Richie's single-sheet of "You Are," which Keiser says has moved some 100,000 copies over the past 45 days.

Keiser says Cherry Lane plans to maintain its \$2.50 list for single-sheets, despite some rumors that price hikes may be in the works. He agrees with those jobbers who feel that the hike several years ago from \$1.95 to \$2.50 did not seriously impact on sales.

One single-line selling for \$2.95 at Cherry Lane is its ATV Beatles Collectors Series, the first 10 of which are selling briskly, Keiser says. He adds that the company has been doing well with folios by such hard-rock acts as Judas Priest, Billy Squier, Molly Hatchet and .38 Special, thanks to an approach that emphasizes their best guitar licks and include easy-to-play arrangements.

NMPA/MPA Meet Agenda Set U.S., Japan Groups Prepare For Tokyo Gathering

TOKYO—Shoo Kusano, president of the Music Publishers Assn. of Japan (MPA), has detailed the schedule for meetings between the National Music Publishers Assn. of the U.S. and the MPA in Tokyo from March 24 to March 29. The focus of the meetings, he says, will be such problems facing the music industry as home taping, record rentals and imported records.

Kusano notes that the most important event will be the International Symposium on March 28 co-sponsored by the NMPA and the MPA. It will run from 10 a.m. to 5 p.m., and the panelists will be NMPA board members Sal Chiantia, Leonard Feist, Albert Berman, Hal David, Gloria Messinger, Samuel Trust, Mike Stewart, Irwin Robinson, Ralph Peer and Arnold Broido.

There will be four themes: How will copyright and the music publishing business change? In what form will records exist in daily life in the 21st century? What will the relationship be between music and those who produce music? How were

standards born, and how will they be created in the future?

Kusano says that those who are not in the music industry itself but are interested in music are welcome to attend the symposium. The charge will be \$42 (10,000 yen), and the MPA is hoping that about 700 people will attend. There will be simultaneous interpretation in English and Japanese, and there will be a question-and-answer session.

The MPA believes that the cost of the meetings will come to approximately \$42,000 (10 million yen). The association plans to cover the entire amount.

Kusano points out that this would be the first time so many top people from the U.S. music industry would be coming to Japan for such a meeting. He adds that the MPA is hoping for "very good results from the frank discussions of outstanding problems."

The meetings will begin with a luncheon at the Ryuen Chinese Restaurant at noon on March 24, followed by a press conference by the NMPA at 2 p.m. the same day. The

Print On Print

Citing a well-received November introduction of a \$5.95 "midline" series of "Best Of" folios, Warner Bros. Publications will soon add three more titles, featuring music associated with REO Speedwagon, Fleetwood Mac and George Gershwin. The series was launched with Jackson Browne, the Eagles, Led Zeppelin, Gordon Lightfoot, Joni Mitchell, Neil Young and Tammy Wynette. Among WB folios just marketed are "14 Chartbusters" (\$6.95) for easy piano, arranged by Dan Coates, and volume two of "Top Hits Of 1982" (\$6.95).

Hal Leonard has issued "The Frank Zappa Guitar Book" (\$14.95), described as a "deluxe" edition containing transcriptions from seven of Zappa's albums. A glossary is provided which identifies the various symbols used throughout the book, since the transcriptions contain notation for guitar, drums, cymbals and various other percussion instruments. Also from the firm, the first "Manhattan Transfer Songbook" (\$8.95), "The Best Of Hall & Oates" (\$8.95), Abba's "The Singles" (\$9.95), "Fame" (\$6.95) and an addition to the "Chartbuster" series: "Memory & Other Top Recorded Hits" (\$5.95).

Columbia Pictures Publications has a "Let's Go To The Movies" promotion, featuring 13 soundtrack scores under the following discount terms: one to four—40%; five to nine—40 plus 10%; and 10 or more—50%. The films are "The Best Little Whorehouse In Texas" (\$8.95), "Can't Stop The Music" (\$6.95), "The Empire Strikes Back" (\$6.95), "Heavy Metal" (\$8.95), "Honey-suckle Rose" (\$8.95), "The Lord Of The Rings" (\$5.95), "Mahogany" (\$5.95), "Nashville" (\$5.95), "The Pirate Movie" (\$9.95), "Ragtime" (\$7.95), "The Rose" (\$7.95), "Thank God It's Friday" (\$6.95) and "The Wiz" (\$8.95). Newcomers from Columbia include "111 Country Hits Of The Superstars" (\$14.95) and "Willie Nelson Made Easy For Piano" (\$4.95).

NMPA people will also attend the press conference and reception for the Tokyo Music Festival at 6:30 and 8 p.m. respectively on March 24 in the Tokyo Prince Hotel.

There will be a joint meeting of the directors of the two associations in the Tokyo Kaikan Hotel beginning at 10 a.m. on March 25, followed by visits to the director general of the Cultural Affairs Agency and to those members of the Japanese Parliament particularly interested in the music industry on the afternoon of the same day. At 7 p.m., there will be a dinner party hosted by the Japan Society for Rights of Authors, Composers and Publishers (JASRAC) in the Tokyo Kaikan.

March 26 will be a free day, and on March 27 the American guests will go to the Tokyo Music Festival in the Nippon Budokan Hall and attend the festival party afterward in the Tokyo Prince Hotel. On the last day, March 29, there will be a "sayonara party" in the Happon Japanese Garden restaurant from 7 p.m. The Americans will visit Kyoto and Nara before leaving for home on April 2.

NEW WAVE LABEL/IMPORTER

Rough Trade In First AOR Push

By JACK McDONOUGH

SAN FRANCISCO — Rough Trade, the import/new wave specialty house, is making its first serious entry into the AOR market with a 12-inch, five-song EP by New Order titled simply "1981-1982." It is a compilation of sides released previously in the past two years in the U.K., Belgium and the U.S.

New Order is the successor to Joy Division, the English band that reportedly sold a million copies world-

Trouble Mars
Wilson Pickett's
Milan Concert

MILAN—A Wilson Pickett concert staged here Jan. 19 ended up in a dispute, drama and post-performance controversy.

The trouble started when, after some 30 minutes, Pickett halted the show for what seemed to the audience to be an intermission. Later it was reported that, backstage, the U.S. singer had declared that the concert was over.

Now there are allegations that he got into arguments with one of his backing group and was then approached by Leo Wachter, owner of the Ciak Theater, venue for the concert and promoter of the show, who asked Pickett to continue.

In the ensuing altercation, Wachter is said to have been hurt and taken to a hospital for attention. The police duly arrived, the concert was finally called off, and members of the SRO audience had their ticket money reimbursed.

wide of its first LP, "Unknown Pleasures," but which suffered a near-fatal blow in 1979 when lead vocalist and lyricist Ian Curtis committed suicide on the eve of the band's first U.S. tour.

"This is our first attempt to break AOR," says David Bassin, who operates Rough Trade America with partner Steve Montgomery.

What makes Rough Trade unusual, claims Bassin and Montgomery, is not only its catalog but also its diversity. The company is itself a label (with 45 titles released thus far under the Rough Trade America logo); a distributor (to both other distributors and to retailers); a mail-order house; and a retail outlet for its own catalog.

Montgomery says that the company has enjoyed a 45% increase in business since setting up the American operation in San Francisco at the beginning of 1980. The company had released its first single in England in 1977 and followed in 1978 with a Stiff Little Fingers LP.

In its 6,500 square foot facility in the South-of-Market district, Rough Trade maintains a 3,200 square foot warehouse with disks from about 800 different labels, many of which are one-title logos. They carry the entire Rough Trade/U.K. catalog (50 Rough Trade LPs and over 300 LPs Rough Trade manufactures for various tiny independents), plus 300 to 400 American labels and another 100 to 200 English labels. They estimate the total number of titles in the warehouse at about 2,000.

The 1,500 square feet of retail space on the premises (due to expand soon into the additional 2,000 square feet of the building not now being used) offers up to double the

number of titles (3,000 to 4,000) in the warehouse. The discrepancy, says Bassin, is due to the fact that "the store will buy from other manufacturers not in our catalog and will take many things on consignment. About 150 to 200 titles per week come through the building. We have one of the largest reggae selections, for instance, of anyplace in the country."

The mail-order operation services 1,000 customers, who get an updated catalog every three months as well as more frequent notice on hot product. Mail order is promoted through ads in Trouser Press and other new wave-oriented publications.

Rough Trade sells to a dozen distributors and about 400 retail outlets, mostly on the West Coast. The company also claims to do a brisk export business to Japan, New Zealand, West Germany and other countries.

Explains Montgomery, "Ninety percent of our titles sell no more than 10,000 copies and the other 10% can sell anywhere from 10,000 to 200,000. The most we've ever spent on recording costs to make one of our own albums is \$5,000, and the majority was done for far less than that. We have never raised capital from the outside, and that alone is a display of the loyal audience we have. It proves you can survive in a market that's intensely competitive without competing on their terms."

Their biggest problems have been in establishing a network of reliable distributors. "We've been taken for a ride by a lot of the distributors in this country," says Montgomery. "We've narrowed it down to a dozen because we've been burned so often."

Heartland Beat
Now, The Springfield Sound

By MOIRA McCORMICK

You've heard of Akron, Ohio; Athens, Ga.; and Hoboken, N.J. Well, look out, because here comes Springfield, Mo.

That's right—this charming little heartland burgh nestled in the foothills of the Ozarks could be the next rock 'n' roll boom town, joining the ranks of the aforementioned municipalities as a hotbed of untapped talent.

Foremost among the Springfield contenders are the Morells, Fools Face and the Misstakes. The former two have been receiving favorable national press and have been touring extensively (the Morells are currently opening for Robert Gordon on the East Coast,) with the latter enjoying hot local status while beginning to branch out from the homeland.

The Morells have attained an ever-growing cult status at this point with their "roadhouse" approach to rock 'n' roll (there's a distinct buzz here in Chicago about the Morells, from DJs to promo men to club-

owners.) Their closest kin musically would probably be the Blasters, though their repertoire is by no means limited to rockabilly. Country, western swing, boogie woogie, twang, surf, r&b, and obscure "trash rock" covers fill out what the Morells themselves have dubbed "shake and push" music. "Shake and Push" is also the title of their first LP, on their own Borrowed Records.

The Morells (a type of mushroom, incidentally) began as the Symptoms in 1977: their "Don't Blame the Symptoms" LP is now a collector's item (band members reportedly made \$50 apiece from album profits.) The band now consists of D. Clinton Thompson, whom New York Rocker magazine deemed the hottest guitar player in the country, vocalist/guitarist Lou Whitney (who's 40), his 52-year old wife Maralie on keyboards, key bass and vocals, and drummer Ron Grep.

Whitney and Thompson share all songwriting chores, and rock architect Lou is responsible for the Morells' unheard-of cover tunes. "Fun" is the operative word with this bunch.

With "Shake and Push" receiving increasing airplay (WXRT-FM Chicago, for one), and the band garnering more and more national coverage (e.g. Robert Palmer in a recent New York Times article), and a fanatical following ("The Morell Majority," what else?), the Morells might well be the first of the

(Continued on page 56)

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New Venues Take Place Of Southern 'Chitlin Circuit'

• Continued from page 1

lar circuit of facilities presenting name acts.

In its place, say booking agents, venue owners and record label executives, are a wide variety of locations—discos, country-music bars, ballrooms, clubs and more—in which black acts gig.

Responsible for fragmenting the chitlin circuit, these same industryites say, has been the increased cost of touring, higher artist fees, profitability problems among venue

operators and the nation's overall weak economy. Nevertheless, comments Richie Walters of the Norby Walters agency, "The South is still the strongest club market for black acts on tour."

Walters, in charge of the southern region for black music's most active booking agency, says, "It's the bigger clubs—1,500- to 3,000-seaters—where the audience has room to dance and socialize that are on the rise. At places like that, the act has a gross potential of \$12,000 or so." He contrasts these clubs with concert

halls of similar size, noting, "The overhead cost at a concert hall, with the ushers, unions, etc., makes the clubs more appealing financially." On a social level, Walters finds "people enjoy them more since you can hang out before the show, dance, and drink. It becomes a total evening of entertainment."

Assistance in this story provided by Katy Bee in Dallas.

In New Orleans, for example, many prominent black performers would rather play the U.S. Riverboat, a large riverboat cruising up and down the Mississippi River during a concert, than the 2,900-seat Saenger Theatre in the heart of the city's tourist center. "An act such as Millie Jackson or Bobby Womack can make as much at the Riverboat, with fewer of the hassles you often run into at a concert hall," Walters claims.

Many of the large ballrooms attracting top black acts don't book black music exclusively. Dallas' Longhorn Ballroom is primarily a country club and is decorated with sagebrush and other cowboy paraphernalia. Yet the 1,900-capacity venue has been the site of Monday night concerts by B.B. King, James Brown, Tyrone Davis and Millie Jackson. On those evenings, the club was rented out to local black promoters.

With the competition for the black entertainment dollar increasing, many clubs are upgrading their operations. Mr. V's Figure 8, a popular Atlanta night spot for five years, has

in the past hosted shows by Jean Carn, Heatwave, Robert Winters & Fall, Brick, and Millie Jackson, who cut her first live album there. Reggie Swails, the club's director of operations, says, however, "We were limited in what we could do by the space we're working with. We have two sections, one seating 508, the other 500. But you had to go outside to get from section to section."

With the aid of local promoter Pierce Huff, Mr. V's is being redesigned to allow easier access to either room, better sight lines, and a large video screen that will give the club greater adaptability.

Other southern clubs without the size of the Longhorn or the capital for renovation of Mr. V's have found things much tougher. Tipitina's in New Orleans, legendary as a performing home for the best of the city's local musicians and known for attracting top r&b and blues acts, recently underwent financial reorganization.

Tipitina's officially holds 400, but for hot attractions as many as 1,300 have squeezed in. Sonny Siedel, a former employee who is now one of four people running the club, says that business "has been very slow." Blues acts such as Willie Dixon, Muddy Waters, Clifton Cheiner and Albert Collins have drawn well. But "overall attendance is down, though there has been a slight increase in January." Siedel notes that some other local clubs had closed recently. "Even with all the tourists and music in this city, the recession is taking its toll," he says.

Cities with only smaller clubs and

a sluggish economy have dried up as live music markets. Jackson, Miss., the home of the hardcore southern soul label Malaco Records, was once a popular stop for touring black acts. "But the clubs that supported them have declined real fast," says Dave Clark, Malaco's promotion director and a music business veteran of nearly 50 years. "The acts raised their prices too high for the clubs, so the clubs couldn't meet their nut and they either dropped music or went out of business," says Clark. "A place holding only 400 to 500 people can't support anything but local acts the way it is today. It's a shame."

The Sphinx, opened by singer Frederick Knight last fall, had tried to make it in Jackson with a live music policy but didn't last through the winter. Gentle Ben's, the city's most popular black nightclub, has an irregular music policy. General manager Jake Delaware feels his 350-seat club wouldn't benefit much from booking live bands "since they'd only ask too much money and then take away from the bar. On a good night we clear \$20,000 on alcohol. With a band, you don't know what'll happen."

Jackson's five-year-old, 350-seat Volcano relies heavily on live music, but mostly uses local bands. "I'd love to go for some bigger names," says owner Harold Davis. "But I'm afraid to commit a lot of money to them and get burned. With local groups I give them a chance to learn, attract a loyal following and have a stable business. Dealing with bigger-name acts, who may not necessarily draw, is a real risk these days."



SPECIAL GUEST—Charlie Daniels congratulates James Brown after Brown's 50 minute set at the Volunteer Jam IX in Nashville. It was Brown's first appearance at the annual event (Billboard, Feb. 2).

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'MV3,' TV Rock Show, Bows

LOS ANGELES—"MV3," an hour-long syndicated tv rock show aimed at the 12-24 age group, is airing in nine markets nationally. Marketing is being handled by The Advisory here, whose Barry Jacobs says that the show is being carried locally by KHJ. Outlets elsewhere include WATL Atlanta; KTVT Dallas; WMOD Orlando; WCPR Detroit; KADN Lafayette, La.; WPWR Chicago; WHKY Charlotte; and KECH Portland, Ore.

"Our objective is to sell records, with the emphasis on new groups," Jacobs says. "We will feature two different musical numbers by two different groups each week, who will appear live on the show and be interviewed four of the five days we are on the air." Thus far, Oingo Boingo, the English Beat, Wall Of Voodoo, the Busboys, the Plugz,

Translator and Jimmy & the Mustangs have been scheduled for the feature spots. Jacobs says the show requires 15 ips tapes of the songs, which are then lip synched for the show.

Co-produced by Mike Ramsey and John Farley, "MV3" features camerawork that sweeps from live dancers to a 20-foot by 40-foot ultimate screen, which provides a metallic image, where the label-supplied video promos are projected. Each week's five shows are shot over a single weekend at California Production Group's Burbank studio.

KROQ DJ Richard Blade does a world rock report on each hour, while David Maples and Karen Scott, both local actors, are co-hosts.

Jacobs says that now that a flow of promo product has been generated,

the show is trying to add 20 new promos weekly. There are between nine and 11 promos per show, depending on the length of individual numbers. When a particular promo has an especially violent or sexy portion, the director veers from the Ultimate to the dancers.

Jacobs says that "MV3," which is only a temporary title pending a national contest to select a monicker, has slated promotions starting in mid-February on A&M's Falco ("Der Kommisar") and CBS' Wham package of "Young Guns Do It." Right now, a kickoff for the U.S. release of Berlin is being worked out with Geffen and Warner Bros. Records, he said.

The show is being either sold or bartered through Acama Films, Burbank.

JOHN SIPPEL

New LP/Tape Releases

Continued from page 26

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Mike Harrison

Continued from page 20

learned within our organization about the productivity of cooperation—particularly in regard to the development of a successful industry convention. You can be sure, the next time around, these lessons will be applied even more extensively and effectively to igniting the level of synergy needed to make inner- and inter-industry projects reach their fullest degree of potential.

Mike Harrison, producer, air personality, journalist, is president of Goodphone Communications in Woodland Hills, Calif. He also served as conference director for the Billboard Radio Programming Convention.

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Usmev Folk Ensemble LP Olympic Recs. 6175 No List

AUTHENTIC FLUTE MUSIC OF INDIA

Vijay Ragav Rao LP Olympic Recs. 6178 No List CA 06178 No List

DUBLINERS

The Best Of The Dubliners LP Tradition 2119 No List CA C2119 No List

FIDDLE & DULCIMER MUSIC OF EASTERN EUROPE

LP Olympic Recs. 6176 No List CA 06176 No List

IRISH TRADITIONAL FIDDLE MUSIC—REELS & JIGS

Kilfenora Fiddle Ceili Band LP Tradition 2120 No List CA C2120 No List

MASTER DRUMMERS OF INDIA

LP Olympic Recs. 6180 No List

O'HARA, MARY

Mary O'Hara Scotland LP Tradition 2121 No List

STEEL BAND MUSIC OF THE WEST INDIES

Barbados Steel Band LP Olympic Recs. 6177 No List CA 06177 No List

THE THIRD MAN THEME & OTHER VIENNESE FAVORITES

Anton Karas LP Olympic Recs. 6179 No List CA 06179 No List

To get your company's new album and tape (no EP's) releases listed, either send release sheets or else type the information in the above format on your letterhead. Send to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

Audiophile Cassettes From Sine Qua Non

By IS HOROWITZ

NEW YORK—Sine Qua Non Productions has launched its Seven Star audiophile cassette series, featuring chrome to chrome duplication and the use of custom, imported cassette blanks, with a suggested list price of \$6.98.

Thirty titles comprise the initial release shipped last week, among them product licensed from a number of independent labels, including Varese Sarabande, Chalfont and Orion. These are in addition to the inclusion of SQN's own Digitech line, which until now has carried a suggested list of \$14.98. LPs in the latter line have also been reduced to \$6.98, notes SQN chairman Sam Attenberg. He says dealer pricing of the new tape series is structured to permit shelf prices of "under \$5."

License rights to SQN from outside labels include cassette marketing only. The companies will continue to handle LP counterparts in their accustomed manner, at list prices which go as high as \$15 for digital material.

The use of BASF chrome master production tapes is said to be a first in the U.S., as are cassette housings manufactured in Switzerland which incorporate head-cleaning leaders. Duplication of the Dolby "B" processed tapes is at a ratio of 16 to one, and a headroom superiority of three dB is claimed over other audiophile tapes.

Attenberg says the initial release will be followed by regular releases every eight weeks, with some 150 titles due in the active Seven Star catalog by year's end. While the concentration will continue to be in classical repertoire, some jazz will also figure in upcoming releases. Discus-

sions are now under way with other labels to join the Seven Star fold, Attenberg says.

Dealer aids for Seven Star include a counter-top boot display, as well as posters and bag stuffers. The company will also offer a deluxe floor rack holding 84 titles to an inventory depth of three copies to volume users. Attenberg says the first to use the display will be Elroy Enterprises in the New York area.

The large display rack was originally created for use by General Entertainment Corp., which Attenberg helped develop for Nabisco several years ago to market prerecorded cassettes in non-traditional music outlets. The venture has since been abandoned.

Of the 30 titles in the initial Seven Star release, 21 derive from digitally recorded albums. Performers include Jean-Pierre Rampal, the Utah Symphony, the London Symphony under Morton Gould, the Cambridge Chamber Orchestra and the Empire Brass Quintet.

SQN product is sold direct to stores through company reps reporting to the home office in Providence, R.I. The only distributor carrying the line is Pacific Records & Tapes on the West Coast.

CASSETTE-ONLY SERIES

Pro Musica Expanding Beyond Opera

NEW YORK—Pro Musica Inc. cassette-only releases will shortly be broadened to include historical performances of works other than opera, says George Mendelssohn, whose Pantheon Music handles marketing and distribution for the Glen Cove, N.Y.-based label.

Introduced last fall, the line presents transfers of radio performances from the 1950s and early 1960s for which full disk clearances are claimed. Operas performed at La Scala, Milan, Bayreuth and Salzburg, conducted by Sir Thomas Beecham, Herbert von Karajan, Carlo Maria Giulini and others, are among the 20 titles now in the catalog.

A St. Matthew Passion conducted by Wilhelm Furtwangler is now being readied for release, says Mendelssohn, who is also responsible for Pro Musica repertoire decisions. Other non-operatic works are also being screened, he indicates.

All Pro Musica product is packaged in leatherette, "bibliophile" containers holding three cassettes,

Classical

Hungarian Label Readying Export Of CD Albums

NEW YORK—Compact Disc imports from Hungary are expected to swell the pool of classical digital recordings when Sony and CBS initiate a marketing drive for CD players and software here later this year.

About 20 albums are being readied for Compact Disc release by Hungariton, and will begin to be made available here by the Hungarian label's exclusive importer, Qualiton Imports, before June, says George Volckening, sales manager.

Included among the albums that are planned early on are recent digital recordings by Hungariton of a number of operas and other multi-disk projects. Stage works include a "Suor Angelica," "Don Pasquale," "Simon Boccanegra," "Ernani," and a claimed world premiere recording of Boito's "Nerone." A "German Requiem" will also be issued.

Other Hungariton recordings to appear in the new technology for 1983 distribution dip into the orchestral, vocal and chamber music categories. Wholesale prices for the product are still to be determined, says Volckening, but he declares they will be "competitive."

and sold to dealers at a base price of \$13.75. The label prefers not to specify a suggested list price.

Meanwhile, Mendelssohn, who returned to full record company activity in 1982, several years after disposing of his assets in Vox Productions to the Moss Music Group, continues to enlarge his own catalogs.

There are now 20 titles in his Pantheon line, which sell to dealers at \$3.75 per disk or cassette, including at the same price some sets recorded digitally. The firm's Pantheon FSM series sells at \$4.75 per imported disk or domestically duplicated cassette, with three-disk sets pegged at \$14.25. The series currently consists of nine packages.

The company's top-of-the-line series carries the Pantheon Orfeo logo and consists entirely of digitally recorded material, with cassettes duplicated on chrome tape, and both tape and imported disk offered to the trade at a dealer base price of \$6.75. Records are manufactured by Telefunken in Germany.



DOUBLE ORPHEUS—Suzie Hunt and her husband, David, left, of New York retailer Orpheus Remarkable Recordings, greet Norma Hurlburt and Julian Flier of the Orpheus Chamber Orchestra on the occasion of the group's first release on Pro-Arte, a Stravinsky album featuring the "Pulcinella" Suite.

RCA Bowing New Line Of Budget Double Tapes

NEW YORK—RCA Records is extending its line of budget classical cassettes with the introduction of Victrola "Double Play" tapes. Featuring vintage performances drawn from the Red Seal vaults, the product carries a suggested list of \$6.98 and is being offered to dealers at a base price of \$3.54, setting new economy standards for material of this type.

At the same time, the label is adding another 25 titles to its \$3.98 victrola cassette series, bringing the number currently available in the line to 75.

Both the single- and double-play lines are supported by merchandising aids, including a 180-unit dump box display, and header cards. Irwin Katz, director of marketing for Red Seal, says ad mats are also available

for dealer advertising. Checklists for consumers plugging basic library purchases will also be distributed to retailers.

Five of the double-play cassettes in the initial 10-title release program all nine of the Beethoven Symphonies performed by the Boston Symphony under Erich Leinsdorf, as well as a number of Beethoven overtures by the Boston directed by Charles Munch. Leinsdorf and the Boston are also featured in the four Brahms Symphonies on two cassettes.

Another highlight presents Julian Bream as soloist in four concertos for guitar, including the Rodrigo "Concierto de Aranjuez." Among other artists represented are Arturo Toscanini, Arthur Fiedler and Fritz Reiner.

RECORDING PLANS UNCHANGED

Karajan Resolves Row With Berlin Philharmonic

By JIM SAMPSON

VIENNA—The widely publicized dispute between conductor Herbert von Karajan and the Berlin Philharmonic Orchestra (Billboard, Jan. 29) has ended without significantly affecting any recording plans. Both EMI and Deutsche Grammophon will observe the maestro's 75th birthday on April 5th, but neither has plans for major new recordings this year with Karajan in Berlin.

The Berlin incident began late last year, when the orchestra voted overwhelmingly to blackball Karajan's protegee, clarinetist Sabine Meyer. The conductor then cancelled all Berlin activities beyond his contractual obligations which could have threatened tv/film and recording plans and joint appearances outside Berlin.

A New Year's concert was called off, and tentative DG symphonic recording sessions in late January were postponed. But the orchestra's manager hired the 23-year-old Meyer over the objections of the orchestra, and Karajan withdrew his previous threats. Following concerts together in Berlin last week, both conductor and orchestra appeared eager for a compromise, although, as Karajan put it, "Several points remain to be clarified."

One point which EMI would like to clarify concerns its recording of Wagner's "Flying Dutchman," which was broken off in December, 1981. EMI's European

classical coordinator Peter Alward wants to complete the set with Jose van Dam, Karajan and the Philharmonic, but he does not know when: "Our Karajan sessions in Berlin are normally planned at very short notice." EMI currently has no firm date in Berlin, although these artists are scheduled to perform "Flying Dutchman" at the Salzburg Easter Festival.

A Polydor International spokesperson in Hamburg confirmed that its Berlin sessions also were last-minute affairs and that the delay in late January was not unusual. The next major Karajan/Berlin opera release on DG is to be completed in the fall. Karajan's current DG opera project, "Der Rosenkavalier," is being recorded here in Vienna with this city's Philharmonic.

Both companies are preparing promotional campaigns to observe Karajan's 75th birthday, although only EMI has set a commemorative release. Three multi-record sets will document the conductor's work in three locations: Vienna, London and Berlin. The Vienna and London boxes with the Vienna Philharmonic and Philharmonia Orchestras include mono recordings from the late '40s and early '50s, featuring a single-disk Viennese performance of Brahms' German Requiem running 74 minutes. Virtually all of the material is reissues, and none was recorded digitally.

Grammy Goof: Sorry, London

NEW YORK—It wasn't quite a clean sweep for RCA Records, and this department apologizes to London Records for not taking note of its inclusion among Grammy nominations for best chamber music performance with an album of Brahms Cello Sonatas played by Lynn Harrell and Vladimir Ashkenazy.

In commenting on classical nominations (Billboard, Jan. 29), we incorrectly credited RCA with five out of five mentions in that category. Still, four out of a possible five by RCA in a single category isn't so bad, and probably retains ranking as an unprecedented achievement.



PLATINUM PLUS—Members of I Musici accept platinum records from Philips in an Amsterdam presentation marking cumulative worldwide sales of 10 million units. Their newest, due out this month, is a digital recording of "The Four Seasons," with Pina Carmirelli as soloist.

Latin

Kiddie Boom Hitting New York Market For Spanish-Speaking Children's Acts Grows

By ENRIQUE FERNANDEZ

NEW YORK—From Spain to South America to the Spanish-speaking U.S., children's music is booming, in spite of the economic hardships afflicting the Latin world. The kiddie boom is hitting New York full force this winter, with most of the major acts in this genre performing for the city's Latin public.

Menudo, a top-ranked act from Puerto Rico, sold out its two Feb. 5 Felt Forum concerts in December. When two more performances were added for Feb. 6, the tickets sold out in a matter of hours. The Feb. 5 evening concert was televised to 11 Latin American countries in a program produced by the concert's promoters, WNJU-TV and Producciones Paquito Cordero.

Menudo consists of five young teens, each of whom is replaced when he reaches his 15th birthday.

The creation of Edgardo Díaz, they have so far recorded 14 LPs, starred in two feature films, and participated in numerous tv shows, including a 30-minute weekly program seen on the New York area's WNJU-TV.

Nearly all the other major acts will participate in Tejada Talents Enterprises' Festival of the Hispanic Child at Madison Square Garden on March 13. Mexico's Luis Miguel, Puerto Rico's Los Chicos, Spain's Parchis, Venezuela's Los Chamos, and the Dominican Republic's Glenis Diaz will be joined by Mexican tv personality Roberto Gonzalez Bolanos, known for his role "El Chavo," and his troupe.

The only major act in the children's music genre not to visit the city is Spain's duo, Enrique y Ana. According to their U.S. licensee Discos CBS, the Hispavox artists have so far only made plans to visit Puerto

Rico this year, not the mainland U.S.

Children's music is seen as keeping pace with the population of the Latin world, whose "baby boom" has yet to peak. This generational connection has prompted comparisons between Latin children's music and the rock groups of the early '60s, notably the Beatles. TV has been the major promotional tool for children's music, though some of the top acts have also starred in their own films.

At a time when the Latin record industry, in Spanish-speaking countries as well as the U.S., is suffering a slump caused by faltering economies and currency crises, many see children's music as the only ray of hope in a troubled market.

Survey For Week Ending 2/12/83

Billboard® Hot Latin LPs™

Special Survey

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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	9	MENUDO Una aventura llamada Menudo, Raff 9094	1	2	JULIO IGLESIAS Momentos, CBS 50329
2	1	GRAN COMBO Nuestro aniversario, Combo 2026	2	3	ROCIO DURCAL Canta lo romantico de Juan Gabriel, Pronto 0703
3	3	CELIA CRUZ Y LA SONORA MATANCERA Feliz encuentro, Barbaro 212	3	1	CAMILO SESTO Con ganas, Pronto 0704
4	2	JULIO IGLESIAS Momentos, CBS 50329	4	5	MENUDO Una aventura llamada Menudo, Raff 9094
5	15	WILFRIDO VARGAS & SANDY REYES Karen 71	5	7	LUCIA MENDEZ Culpable o inocente, Pronto 1105
6	12	RICARDO JOSE La vecinita, Sonomax 213	6	10	LUPITA D'ALESSIO Vieras cuantas ganas tengo, Orfeon 005
7	4	MENUDO Por amor, Profono 9098	7	—	LOS HUMILDES Con mariachi, Profono 3096
8	5	JOHNNY VENTURA El sueño, Combo 2028	8	9	JOSE LUIS RODRIGUEZ Historia del idolo, CBS 30302
9	—	BONNY CEPEDA Arrasando con todo, Algar 33	9	11	JOSE JOSE Mi vida, Pronto 0705
10	7	GRAN COMBO Historia musical de El Gran Combo, Combo 2029/30	10	6	LOS BUKIS Yo te necesito, Profono 3090
11	6	SONORA PONCENA Determinación, Inca 1080	11	—	AMANDA MIGUEL El sonido vol. 2, Profono 3093
12	8	VARIOS ARTISTAS Salsa del barrio, Profono 1403	12	4	LOS POTROS Profono 3091
13	—	JOSE JOSE Mi vida, Pronto 0705	13	—	VARIOS ARTISTAS 14 super cumbias bailables, Alhambra 80104
14	—	CRYSTAL Suavemente, Musart 1837	14	—	ILUSION 6 Equivocado, Ramex 1072
15	—	CHEO FELICIANO Profundo, Fragil 102	15	—	LOS BUKIS 15 exitos, Profono 1506

FLORIDA			TEXAS		
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	1	JOSE FELICIANO Escenas de amor, Motown Latino 6018	1	3	RAMON AYALA Mi golondrina, Freddie 1240
2	2	JOSE LUIS PERALES Entre el agua y el fuego, CBS 80357	2	2	JULIO IGLESIAS Momentos, CBS 50329
3	—	JOSE JOSE Mi vida, Pronto 0705	3	1	GRUPO MAZZ Pesado, Cara 045
4	5	ROBERTO TORRES Charanga vallenata vol. 3, SAR 1034	4	4	LA MAFIA Carino, Cara 043
5	—	SUSY LEMAN TH 2202	5	7	GRUPO ROMANCE Baton de nina, Hacienda 6997
6	11	CAMILO SESTO Con ganas, Pronto 0704	6	5	LOS BUKIS Yo te necesito, Profono 3090
7	—	CHIRINI Chirinisimo, LAD 377	7	—	JUAN GABRIEL Cosas de enamorado, Pronto 0702
8	—	LISSETTE CBS 10333	8	11	VICENTE FERNANDEZ Es la diferencia, CBS 20628
9	—	MIAMI SOUND MACHINE Rio, CBS 10330	9	13	JUAN GABRIEL Sus 15 exitos originales, Caytronics 2000
10	14	GRAN COMBO Historia musical, Combo 2029/30	10	—	CRYSTAL Suavemente, Musart 1837
11	7	CRYSTAL Suavemente, Musart 1837	11	12	JOAN SEBASTIAN Hay un tren a las 5, Musart 1827
12	—	BOBBY VALENTIN Presenta al Cano Estremera, Bronco 124	12	—	LOS TIGRES DEL NORTE Carrera contra la muerte, Fama 615
13	9	ROLANDO LASERIE/JOHNNY PACHECO De película, Fania 613	13	—	JOSE FELICIANO Escenas de amor, Motown Latino 6018
14	10	SABU Profono 1421	14	—	LA MAFIA Los exitos de, Cara 046
15	4	JULIO IGLESIAS Momentos, CBS 50329	15	14	CHELO A cambio de que, Musart 1830

Notas

New Acts Dance Into View

A dance/Latin fusion is inevitable, given the ethnic composition and musical tastes of our urban centers. Some new manifestations: **Damian**, produced by L.P. Records in San Francisco and released in the U.S. in conjunction with the dance label Moby Dick, and **Martina**, a Mexican disco artist released in the U.S. by Caytronics.

Bob Blansjaar, whose Radio Latino network owns the L.P. label, says Damian's music is for second- and third-generation young Latins. "That's who's buying dance records, and no one is servicing that market." Blansjaar is negotiating contracts for Mexican and European distribution of Damian's 12-inch single "Adios Amor."

Martina, who complains that most Latin product is too "straight," promises to accompany her records with videos shot in New York, probably dancing with the denizens of 42nd St. "I'm going to give them the mambo of today," boasts the Mexican artist, who will be debuting her single "Pachuco" at the ACE awards ceremony next month.

★ ★ ★

After a 12-year absence from the Chilean market, RCA has re-established itself in that country. Jaime Román heads the new RCA Chile as general manager. EMI-Odeon, which was RCA's licensee during its absence from Chile, will continue to handle manufacturing, distribution and sales, with RCA concentrating on production. The company also

plans to release Chilean artists internationally.

★ ★ ★

The first telethon in El Salvador's history brought recording artists from Latin America and the U.S. to participate in a benefit for the construction of a center for the handicapped. **Celi Bee** and **Ednita Nazario** from Puerto Rico, **Amanda Miguel** from Mexico, **Diego Verdager** from Argentina, Cuban artist **Franco Iglesias** from Miami, and **Randy Jones**, **Dorothy Moore** and **Steve Alaimo** from the U.S. helped solicit contributions in excess of \$600,000.

★ ★ ★

Bertin Osborne is participating in the San Remo Festival with "Eterna Malattia." The Spanish singer is known to the Italian press as "il rivale di Julio." ... The Center for Inter-American Relations in New York is sponsoring another "Jazz At The Center" series this year, with **Nana Vasconcelos**, **Yomo Tor**, **Mario Rivera** and **Daniel Ponce**. ... **Van Halen's** South American tour opened with three sellout concerts in Caracas' Poliedro. ... From Mexico: **Cisne** and **Melody** have combined their staffs. Orfeon's a&r executive **Chemin Correa** has switched to PolyGram in a similar post. ... Fifteen groups from 15 countries will participate in the Second Caribbean Music Festival in Cartagena, Colombia, March 3-6. Information is available from **Cristiane Roget Productions** in Miami at (305) 858-0048.

Survey For Week Ending 2/12/83

Puerto Rico Top LPs™

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This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	3	JOSE FELICIANO Escenas de amor, Motown Latino 6018
2	4	GRAN COMBO 20 años, Combo 20209/30
3	—	JULIO IGLESIAS Momentos, CBS 50329
4	2	WILFRIDO VARGAS El comejen, Karen 071
5	1	MENUDO Una aventura llamada Menudo, Padosa 1018
6	10	BOBBY VALENTIN Presenta al Cano Estremera, Bronco 124
7	7	CAMILO SESTO Con ganas, Pronto 0704
8	—	ANDY MONTANEZ Hoy, LAD 374
9	—	MIAMI SOUND MACHINE Sola, CBS 10029
10	—	LISSETTE CBS 10333
11	—	LOS CHICOS Pyramide 106
12	—	WILFRIDO VARGAS Y SANDY REYES Karen 70
13	6	JOHNNY VENTURA El sueño, Combo 2028
14	5	JOSE JOSE Mi vida, Pronto 0705
15	—	TONY CROATTO Jibaro, Velvet 6022

FEBRUARY 12, 1983, BILLBOARD

damian

IT'S DANCE, IT'S LATIN AND IT'S HOT

German Firms Change Tactics

Execs See New Approach To Distribution, Promotion

By WOLFGANG SPAHR

CANNES—A new approach to promotion and distribution is developing in the West German market, according to Rudiger Litza, who was at MIDEM with his newly-formed company Black Box Records. Intensive long-term promotion is now the name of the game, he says, backed by regular calls to specialist dealers.

"Declining business has forced the majors into a form of distribution that makes it impossible to build acts and give the artist the backing he needs," says Litza. "We are trying to get away from the old conceptions and concentrate on new ideas that put the artist at the center of promotional activity."

"We are also providing alternative distribution by serving all the shops in Germany, and not setting up turnover targets that have to be reached before a rep will even come to see you."

The Hamburg-based executive was part of a somewhat reduced West German contingent at MIDEM this year. But those who were there tended to agree with Moore Music owner Ulrike Schoen, who noted, "Despite all the rumors about MIDEM dying, it still is and always will be a perfect place for dealing with international and

national product copyrights and following new trends, especially for indies."

West German stands ranged from the ultra-modern plexiglass of classical company Orfeo to Global's traditional Bavarian booth, where owner Peter Kirsten rounded off a "satisfactory" week with a deal involving ATV Music in Britain for the album "Umgeschminkt" by Danish singer Gitte, with all titles written by Guido and Maurizio De Angelis.

Breeze Music president Dieter Dierks, who handles international act the Scorpions, who successfully toured the U.S. last year, was using MIDEM to "sell German productions abroad," while Michael Karnstedt, managing director of Peer Southern in West Germany, presented a topical success, Peter Schilling's No. 1 single "Major Tom," a Peer production released by WEA.

Jupiter Records owner Ralph Siegel brought Eurovision winner Nicole to Cannes to perform in an all-star gala, but instead of taking a stand in the New Palais opted, as many do, to work out of a hotel on the Croisette, conducting his international negotiations in some comfort.

Peter Schimmelpfennig of Pool, who has had some success exporting

East German artists to West Germany, is now expanding this trade on a worldwide basis, notably with the group Karat, a major name in Greece, Austria and Switzerland now close to receiving a gold award in West Germany for sales of their latest album, "Blauer Planet."

West German links with Italian artists are also strong. Metronome deputy managing director Ray Schmidt Walk is finalizing a spring tour with Udo Lindenberg for Italian singer Gianna Nannini, whose new album "Latin Lover" has now sold over 200,000 units in West Germany.

U.K. Publisher Comes To Alabama

CANNES—Though U.S. country group Alabama has yet to make much impact in Europe, the tide may turn following the assignment of its publishing in the U.K. and Eire to the newly-launched Gee Bee Music, headed by Gloria Bristow in London.

There was, says Bristow, stiff competition to win the deal. "I'd carried out a mini-test campaign prior to signing the band's Maypop Music (BMI) and Alabama Band Music (ASCAP). When I heard the group's 'Feels So Right' album, I was surprised nothing was happening for it in Europe."

"I was told the band was unsaleable. As I couldn't get anywhere with the band's record company in London, I turned to RCA in the U.S."

With support from RCA's Joe Galante and Maggie Cavendish, who look after Alabama publishing interests in the U.S., Bristow contacted 53 radio stations in the U.K. with the idea of setting up telephone interviews with the band. She got 48 replies, she says, and 30 promotional interviews have been taped so far.

"Interestingly, a lot of the comeback was from pop programmers, so I'm more than ever convinced of the band's crossover potential and viability in Europe," she says. "Now we're looking for a European promotional trek in the fall."

African Trade Group Launched

• Continued from page 9

music can be popular. Our aim is to open up, to Japan and Russia as well as the longer-established music markets."

Among the artists he named as having potential to crack an international market were Franco, Rochereau, Jinny Hyacinthe, Tshala, Jose Missamou, Verckys, Papa Wemba, African Brothers Band and Paul Nemlin. The introduction of bass guitar and synthesizer in Africa has helped build international sounds, he said.

In addition to the media unveiling of AMIA, Ray Francis, export manager of New York-based African Record Center Distribution, said at MIDEM that the firm would shortly open a Paris office to distribute product through France.

On top of the 15 labels from English-speaking Africa (notably Nigeria, Ghana and Kenya) and the 12 labels of the Makosa Music Group, some 250 titles in all, African Record Center plans to add another 250

from French-speaking states, including Ivory Coast, Cameroon, Congo and Zaire. Francis said that in addition to the Paris office, the organization plans to open a London-based operation in the future.

Worldwide Country Assn.

• Continued from page 9

setting. At the same time, a non-profit association was set up to underwrite the staging of the show. The ICWMA came into being with support from Fort Worth businesspeople, including a \$100,000 check from Mrs. R.L. "Aunt Susie" Slaughter, a longtime patron of country music.

At MIDEM this year, voting details were tied up with the participating country publications and firms, which include Country Music People (U.K.), RTE Guide (Ireland), RPM (Canada), Country Gazette (Holland), Country Corner (Germany), BAL Marketing (Australia) and AIR Scandinavia (Sweden).

The first gala is set for Fort Worth

July 17-21, and winning acts will be flown in by ICWMA. Also scheduled: a meeting of country disk jockeys and a golf tournament, hosted by veteran DJ Bill Mack, now on the 250,000-watt station XERF.

Atchley says he views the new association as "set for uniting country music fans on a worldwide basis." Membership, at \$25 a year, will include a newsletter with details of all country record releases.

He said at MIDEM: "It's taken a few years to get this off the ground. We're not in competition with any other country music organization, as we're strictly fan-slanted. By uniting those fans worldwide, and by getting overseas acts before the television cameras, we have a vital role to play in winning country music the attention it deserves."

Ronco Setting Sights On Direct European Marketing

CANNES—Television merchandiser Ronco is moving into direct sale of special albums and compilations on the Continent in 1983, starting with Holland and West Germany. Future product, as a result, will have a greater international orientation. The firm is also stressing the origination of projects where it will hold all rights.

General manager Tony Naughton said at MIDEM here that the first product—the George Hamilton IV original "Songs For A Winter's Night"—was test-marketed in Holland last fall and has sold around 20,000 copies, against 100,000-plus in the U.K. "The idea is to have three or four releases a year in the Netherlands, and two or three in West Germany," said Naughton. "We're testing with distributors at the moment: the idea is not to open local offices but to have representatives in each territory."

In the past, pop and specialist compilations—the latter in the "buy one, get three free" form—have accounted for 80% of Ronco's U.K.

trade. Now Naughton sees that share declining to 60%, with concept albums built around a theme and using one or two internationally-known artists making up the balance.

"We don't expect the tv-advertised album market as such to grow this year," noted Naughton. "The U.K. average will continue to oscillate anywhere between 100,000 and 350,000 units. But we do expect to be putting out slightly more product, up to 20 titles a year."

"Tv marketing is very well-established worldwide now, and in the U.K. record companies have gained a lot of experience in how to be selective. Over Christmas 1982 there were over 100 albums marketed that way, and then of course you have the kind of Richard Clayderman marketing operation where the company gets very cheap advertising spots and gives the tv networks a share of the sales in exchange. I wouldn't say we exactly welcome all these developments, but we see them as good competition for us."

With this issue, **Billboard** concludes its in-depth editorial coverage of MIDEM '83. Reports from Cannes on these pages were written by Mike Hennessey, Peter Jones, Wolfgang Spahr and Michael Way.

TV Records Bids For Support

CANNES—Britain's TV Records was seeking immediate financial support at MIDEM to stay in business.

The tv merchandising label, launched five months ago by former K-tel U.K. executives Colin Ashby and Nigel Mason, was originally backed by Virgin Records bosses Richard Branson and Simon Draper. But Virgin support has been withdrawn. Branson stated in Cannes that TV Records "was launched with our money but we feel we've put in as much money as we're willing to tie up." Virgin also distributed TV Records.

The company released eight albums and had five charting by last Christmas. However, Branson hints that the sales fell short of what was needed to justify the increasingly high price of tv advertising. The competition, too, was growing, with another newcomer to the U.K. market, Telstar, joining in a field dominated by major record companies with their own tv product, plus such established companies as K-tel and Arcade.

Branson says TV Records spent nearly \$3 million on television advertising and that a top limit had been set by Virgin on how much should be spent.

STRONG LINEUP OF TALENT

Chevy's Shows Rock The Palais

CANNES—MIDEM organizer Bernard Chevy's emphasis on international talent this year was evident and exemplary. There were no notable absentees, most acts played to peak form and to packed audiences, and the spinoff television, video and audio coverage helped balance the books on an investment said to be around \$1.4 million.

The main concert hall in the new Palais des Festivals was an appropriate setting, with comfortable seats, a good view from all parts, and excellent lighting and sound systems. Chevy's organization presented a total of 83 popular music galas and shows and classical concerts in the three auditoriums within the new building, which have a total 3,750 of seats.

Opening show in the 2,400-seat Grand Auditorium featured the Commodores, Aretha Franklin, French violinist Jean-Luc Ponty, French singer-songwriter Julien Clerc (who has sold more than 250,000 copies of his latest album, "Femmes, Indiscretion, Blaspheme," in France alone), the Venezuelan "El Puma" Jose-Luis Rodriguez and, in particularly fine form, Melissa Manchester.

The second major gala put the

emphasis on up-and-coming talent alongside acts already established via hit singles over the past six months or so. France had the largest contingent: Philippe Lavil, Jean-Luc LaHaye, F.R. David, David Christie, Berliner, Veronique Jannot, Blanchard and Jean Jacques.

Acts representing a wide range of pop styles were shunted on and off, given just enough time to register and reaffirm Chevy's insistence that MIDEM should become more and more a talent showcase.

From the U.S. in this Radio Luxembourg/MIDEM presentation were Pia Zadora, Junior, Cheri, Nikka Costa and Boystown Gang. From Austria there was Andy Borg, and from Belgium Lou and the Hollywood Bananas. Britain was represented by Ph.D., Imagination, Captain Sensible and Yazoo. Secret Service, a Swedish group with massive European sales, performed the hit "Flash In The Night." And, from Italy, Al Bano and Romina Power had instant impact. Constantin represented Switzerland, and Patti Layne and Celine Dion represented Canada.

For the first of the "International Stars" galas, the U.K.'s English Beat

closed the show, which also featured Charlelie Couture (France), a trio comprising George Duke, Stanley Clarke and Jeffrey Osborne (U.S.), Rickie Lee Jones (U.S.), Umberto Tozzi (Italy), Nicole (RFA) and Evelyn King (U.S.).

American disk jockey Wolfman Jack hosted that show, along with French television personality Sam Bennett, and they also introduced the second star gala, which was filmed for U.S. television and subsequent worldwide distribution by Marty Pasetta. This package featured dynamic French rocker Jacques Higelin, Girlschool (U.K.), Laura Branigan (U.S.), Cheap Trick (U.S.), Kim Wilde (U.K.) and the Gap Band (U.S.).

A special gala jointly sponsored by the Kool Jazz Festival and Who's Who In Jazz Records, despite being staged on the last day of MIDEM, nevertheless filled the main auditorium to capacity and featured the Heath Brothers (with Pat Metheny as guest guitarist), the Dave Brubeck Quartet and B.B. King. This show was recorded and videotaped by Kool Jazz Productions for use on cable and broadcast television worldwide.

Industry Veteran Piet Schellevis Forms Company

AMSTERDAM—Piet R. Schellevis, who served as chief executive of PolyGram in Australia and New Zealand from June, 1981 to September, 1982, after having been president of Phonogram International for the previous eight years, has started his own production company, Bullseye Productions, near Sydney, Australia.

He plans to sign international license and distribution deals for acts emanating from small Australian and New Zealand production units and to sign similar deals for international acts in Australasia.

One of Schellevis' first projects is to win an international deal for Australian rock group Big Red, which is signed to Muskens Productions, a Brisbane-based production company owned by George Muskens—who, like Schellevis, is of Dutch origin.

Towards the end of December, Big Red's debut single, "The Traveller," was released on the Astor label, affiliated with PolyGram Australia. A first album is scheduled for the end of February.

Satellite Net

• Continued from page 3

ings, make a marketing survey of the receiving area and evaluate potential participation of performing artists and venues. Running the satellite would cost \$30 million a year, leaving the balance of the income to pay performers' fees, production costs, etc.

Among those involved in preliminary discussions have been the International Music Centre in Vienna, the German publishing group Gruener & Jahr and Edition Mondiala in Paris.

The network would use the satellites between 2 p.m. and midnight and would sublet the remaining time to generate additional income. It would be part of the contract of the artists involved, he said, that the videotape would be destroyed after transmission. Williams said he saw the pan-European satellite music network as the perfect marriage between the new technology and the world of music, and he hinted that the possibility of beaming the programs to the U.S. was under consideration.

SACEM Wins Dispute Over Discos

• Continued from page 9

8.25% contract on the dissident discos because they had refused to sign the protocol deal. Although not paying this amount during the marathon court proceedings, they had made "token payments" to stay within the law.

On the level of tariffs charged, SACEM maintained that under legally drawn-up exchange deals with foreign copyright societies, it could hardly charge French users less for foreign music than they paid for French repertoire, just because the rates were cheaper abroad. The system was further complicated by France's stringent copyright law of 1957, which assured authors a percentage of receipts earned for use of their works.

To go deeper into SACEM's role in the French market, the court or-

TDK To Stick With One Name

TOKYO—Tokyo Denki Kagaku Kogyo, the internationally-known electronic parts and magnetic tape manufacturing firm, formally changes its name to TDK Corp. March 1.

At present, the company is variously known as Tokyo Denki Kagaku Kogyo, Todenka, or TDK, which has created confusion at the international level. The name TDK is already recognized worldwide.

Finland Ratifies Rome Convention

• Continued from page 9

However, following agreements with various international authors' organizations, an unexpectedly generous solution as to what to do with the money has been reached. The income derived will stay in Finland and be used for furthering Finnish record production and music here in general.

And, under this deal, reciprocal payments from abroad for playing Finnish records on radio and television will be retained in those territories. Finland, therefore, stands to gain the most. It was this solution which finally speeded up the decision here to ratify the Rome Convention.

The consensus of the music business here is that the status of performing artists in Finland will now receive a sizeable boost, and that work opportunities will increase, particularly in the "internationalization" of Finnish music.

Phonogram U.K. Gets Total Experience

LONDON—Phonogram has acquired the U.K. licensing rights to Lonnie Simmons' U.S. label, Total Experience, and launches it next month with a complete package tour featuring the Gap Band, Yarbrough & Peoples and Robert "Goodie" Whitfield.

Three singles will be released on consecutive weeks to coincide with the acts' visit—the Gap Band's "Outstanding," Yarbrough & Peoples' "Heartbeats" and Goodie's "You And I," all available in seven- and 12-inch formats.

dered an inquiry to be carried out by the government Fair Trade Commission. In its eventual findings, the commission stated that SACEM was not abusing its "dominant" position by including foreign and domestic repertoire in one contract with disco owners.

However, the commission did suggest that disco owners could draw up their own contracts with foreign societies to get around this problem if they wished. The commission suggested that SACEM could administer such deals, but the society has let it be known that it would not do so.

While the commission said that SACEM acted unfairly in imposing its higher tariff on the dissident discos, the subsequent court ruling simply took note of SACEM's renewed offer to get these operators to sign the protocol. In its written summation, the court also rejected argu-

EMI's Jung Sees Slow Growth Exec Voices Concern Over State Of German Market

By WOLFGANG SPAHR

COLOGNE—The West German recorded music market will grow by only 3%-4% in the next few years, according to EMI's Central Europe director Wilfried Jung. The increase will come mainly from price rises rather than extra volume, he believes, and will not be enough to offset either inflation or rising wage and raw material costs.

Moreover, despite the success of the German new wave and other music trends, the industry will continue to depend on trend-setting developments and creative talent from Britain and the U.S. "Germany is not an island, capable of supporting itself alone in music, and it would be arrogant and careless to believe otherwise," says Jung. "What would become of our market without the U.K. and America?"

The EMI executive sympathizes with the crisis affecting the U.S. record industry, which he says will doubtless influence the record business worldwide, but adds: "I'm neither arrogant nor naive enough to

offer my colleagues in the U.S. music market advice. I do believe, however, that added to the rapid spread of video games, the changing face of radio has played a certain part, because it stops the promotion of new trends and makes it more difficult for new artists to establish themselves. Obviously, home taping and high unemployment levels are also important causes of the present situation."

"In West Germany, the market is being hit more and more by unemployment among young people, the core of the industry's clientele. The music business hasn't escaped the economic recession, and we can expect structural changes. Arcade's bankruptcy is a case in point, a typical example of this process. Mismanagement and bad investments led to losses in the region of \$6.35 million, and we can't rule out the possibility of other companies coming up against similar problems."

The waning popularity of American and British stars in the West German market, at least compared with a few years ago, is in Jung's

view "not entirely due" to the upsurge of new national product. "I think a certain contributing factor is also the alarming lack of new musical ideas from those superstars."

"Chart successes show clearly that international artists who offer genuinely new and interesting repertoire at a certain level of quality can and do hold their own. German customers are not at all averse to buying recordings of those artists. One might cite Alice, Chris de Burgh, Supertramp, Culture Club as evidence of this."

Finnish Sales Down 10% On 1982 Totals

HELSINKI—Good sales returns in the last quarter of 1982 substantially improved the overall picture of Finnish record industry trade for the year. But even so, it is estimated that total sales are down some 10% in unit terms on the previous 12 months.

Turnover here is believed to have been worth some \$65 million. Record company members of IFPI shared some \$40 million of that, with the rest going to non-affiliated importers and manufacturers.

The Finnish IFPI organization, AKT, is now putting together a major promotion campaign to boost the status of records and prerecorded cassettes, stressing their acceptability as gifts compared with such items as flowers or books, which are likely to prove more "disposable."

BIGGEST SHOWCASE YET

700 Exhibitors At Frankfurt Fair

By WOLFGANG SPAHR

FRANKFURT—More than 700 exhibitors, of which some 460 came from 31 foreign territories, have made this year's Frankfurt Music Fair the biggest in the series. The show ends this week. The success of the annual showcase is being attributed to the wide display of instruments and equipment on display, plus the ever-growing interest of German people in making their own music.

The show ran five days. The product on display, which included the latest international electronic developments as well as classical instruments, was slanted towards amateur musicians as well as specialist performers.

Strongest visiting contingents were from the U.K., Italy, France, the Netherlands, Spain and Switzerland, with the U.S., Japan, Taiwan and Canada prominent in the exhibition "second league." Luxembourg was represented for the first time.

As in the 1982 event, when the

winner was Gidon Kremer, there was special interest in the Frankfurt Music Prize, carrying a \$10,000 award, which this year went to organist and music teacher Professor Edgar Krapp.

Austrian Totals Are Lifted By Strong Fourth Quarter

By MANFRED SCHREIBER

VIENNA—While detailed statistics are not yet complete, it seems the slump predicted with grim unanimity for the Austrian record industry in 1982 didn't materialize. The situation was salvaged by a fourth-quarter upturn.

As a result, Austrian music business executives are looking forward to 1983 with guarded optimism but admit they'd almost settle for "stagnation"—in other words, a repeat of 1982 trade.

Stephen von Friedberg, managing director of Ariola in Austria, figures his company is around 4% up in 1982 bottom-line action compared with the previous year. Gerhard David, general manager of Bellaphon, is even happier about 1982 results, estimating that the final figures will show a trading turnover increase of around 18%. "Certainly our profits, when finalized, will look exceptionally good," David says.

Jaroslav Sevcick, CBS general manager for Austria, says his company showed increases in both unit and financial turnover terms. "Both could well show double-figure increases," he says. "The business, confounding the pessimists, was stronger in the LP and cassette divisions. That tape software in the prerecorded field is on the rise is explained by an Austrian sales boom in radio-recorder units."

Kick Klimbie, new managing director of EMI Columbia, admits that 1982 was a difficult year all around, but sees positive signs from the overall picture. The company picked up huge sales here for Queen and the

Rolling Stones, and local singer Andy Borg had impressive success for this marketplace, selling more than 75,000 albums and 125,000 singles.

There's reasonable optimism, too, from Franz J. Wallner, general manager of Musica, which has its own artist roster but also distributes RCA, Telefunken and Arcade in Austria.

It was pretty much a standstill year compared with 1981 for the PolyGram group's record companies, Amadeo, Phonogram and Polydor, according to the firm's Wolfgang Arming. Leading international acts for the PolyGram group here were David Sanderson, Frida, the Steve Miller Band, Trio and Hubert Kah.

Says Arming: "There is a stabilization of the record marketplace with slightly better sales. The trend towards success of national product is likely to continue, and in this area we've signed on leading pop singer Wolfgang Ambros. There's no doubt that Austrian artists are showing increased sales in West Germany and that is being reflected in increased royalties."

However, Gunther Zitha, WEA general manager, is frankly dissatisfied with his company's 1982 results. "It was a case of turnover stagnation, which meant less profit because of higher costs. But I'm slightly optimistic about prospects for 1983, and we'll be paying much greater attention to Austrian artists. And I hope very much that we'll get a new BIEM deal for record companies sometime this year."

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BRITAIN

(Courtesy of Music & Video Week)
As of 2/4/83
SINGLES

This Week	Last Week	Title
1	1	DOWN UNDER, Men At Work, Epic
2	3	ELECTRIC AVENUE, Eddy Grant, Ice
3	2	YOU CAN'T HURRY LOVE, Phil Collins, Virgin
4	5	SIGN OF THE TIMES, Bette Stars, Stiff
5	10	TOO SHY, Kajagoogoo, EMI
6	8	GLORIA, Laura Branigan, Atlantic
7	4	STORY OF THE BLUES, Wah!, EMI
8	11	-THE CUTTER, Echo & Bunnymen, Korova
9	6	STEPPIN' OUT, Joe Jackson, A&M
10	12	NEW YEARS DAY, U2, Island
11	34	WHAM RAPI, Wham, Innervision
12	25	UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes, Island
13	7	HEARTACHE AVENUE, Maelsonettes, Ready Steady Go!
14	17	TWISTING BY THE POOL, Dire Straits, Vertigo
15	24	LAST NIGHT A D.J. SAVED MY LIFE, Indeeep, Sound Of New York
16	18	OH DIANE, Fleetwood Mac, Warner Bros.
17	19	HOLD ME TIGHTER IN THE RAIN, Billy Griffin, CBS
18	9	ORVILLE'S SONG, Keith Harris & Orville, BBC
19	NEW	CHANGE, Tears For Fears, Mercury
20	NEW	BILLIE JEAN, Michael Jackson, Epic
21	37	GOING UNDERGROUND, Jam, Polydor
22	NEW	CHRISTIAN, China Crisis, Virgin
23	16	BUFFALO GALS, Malcolm McLaren/World's Famous Supreme Team, Charisma
24	22	MIND UP TONIGHT, Meiba Moore, Capitol
25	35	THE CHINESE WAY, Level 42, Polydor
26	14	CACHARPAYA, Incantation, Beggars Banquet
27	40	NATURE BOY, Central Line, Mercury/Phonogram
28	13	EUROPEAN FEMALE, Stranglers, Epic
29	15	A WINTER'S TALE, David Essex, Mercury
30	36	DOWN IN THE TUBE STATION AT MIDNIGHT, Jump Polydor
31	29	PLEASE PLEASE ME, Beatles, Parlophone
32	NEW	THE HARDER THEY COME, Rockers Revenge, London
33	NEW	1999, Prince, Warner Bros.
34	23	ALL THE LOVE IN THE WORLD, Dionne Warwick, Arista
35	21	OUR HOUSE, Madness, Stiff
36	NEW	SHINY SHINY, Haysi Fantayzee, Regard
37	31	IN THE NAME OF LOVE, Sharon Redd, Prelude
38	NEW	LOVE ON YOUR SIDE, Thompson Twins, Arista
39	NEW	AFRICA, Toto, CBS
40	20	SAVE YOUR LOVE, Renee and Renato, Hollywood

ALBUMS

This Week	Last Week	Title
1	1	BUSINESS AS USUAL, Men At Work, Epic
2	5	RICHARD CLAYDERMAN, Delphine
3	15	NIGHT AND DAY, Joe Jackson, A&M
4	2	RAIDERS OF THE POP CHARTS, Various, Ronco
5	3	HELLO, I MUST BE GOING!, Phil Collins, Virgin
6	7	HEARTBREAKER, Dionne Warwick, Arista
7	6	THE JOHN LENNON COLLECTION, Parlophone
8	16	KILLER ON THE RAMPAGE, Eddy Grant, Ice
9	4	FELINE, Stranglers, Epic
10	9	CACHARPAYA, Incantation, Beggars Banquet
11	17	VISIONS, Various, K-tel
12	10	GREATEST HITS, Olivia Newton-John, EMI
13	19	THRILLER, Michael Jackson, Epic
14	8	THE ART OF FALLING APART, Soft Cell, Some Bizzare
15	12	RIO, Duran Duran, EMI
16	18	SKY FIVE LIVE, Sky, Ariola
17	14	FRIENDS, Shalamar, Solar
18	23	PEARLS II, Eikle Brooks, A&M
19	13	LIVE EVIL, Black Sabbath, Vertigo
20	20	20 GREATEST HITS, Beatles, Parlophone
21	11	"FROM THE MAKERS OF...", Status Quo, Vertigo
22	21	THE SINGLES-THE FIRST TEN YEARS, Abba, Epic
23	22	LOVE SONGS, Diana Ross, K-tel
24	28	REFLECTIONS, Various, CBS
25	NEW	THE VERY BEST OF CILLA BLACK, Parlophone
26	NEW	20 GREATEST LOVE SONGS, Nat King Cole, Capitol
27	30	LOVE OVER GOLD, Dire Straits, Vertigo
28	24	KISSING TO BE CLEVER, Culture Club, Virgin
29	NEW	TRANS, Neil Young, Geffen
30	25	COMPLETE MADNESS, Madness, Stiff
31	31	LIONEL RICHIE, Motown
32	35	UPSTAIRS AT ERIC'S, Yazoo, Mute

33	26	SAVE YOUR LOVE, Renato, Lifestyle
34	27	QUARTET, Ultravox, Chrysalis
35	33	THE LEXICON OF LOVE, ABC, Neutron
36	36	SINGLES-45's AND UNDER, Squeeze, A&M
37	39	TOO-RYE-AY, Kevin Rowland & Dexy's Midnight Runners, Mercury
38	34	RARE, David Bowie, RCA
39	NEW	DIFFICULT SHAPES & PASSIVE RHYTHMS, China Crisis, Virgin
40	NEW	SHAPE UP AND DANCE VOLUME 1/FELICITY KENDAL, Lifestyle

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 2/5/83
SINGLES

This Week	Last Week	Title
1	1	AFRICA, Toto, CBS
2	4	COME ON EILEEN, Dexy's Midnight Runners, Mercury
3	3	SEXUAL HEALING, Marvin Gaye, CBS
4	9	GOODY TWO SHOES, Adam Ant, CBS
5	5	PASS THE DUTCHIE, Musical Youth, MCA
6	8	SHAME ON THE MOON, Bob Seger, Capitol
7	2	MICKEY, Toni Basil, Chrysalis
8	10	BABY COME TO ME, Patti Austin & James Ingram, Qwest
9	6	YOU CAN'T HURRY LOVE, Phil Collins, Atlantic
10	13	DO YOU REALLY WANT TO HURT ME, Culture Club, Epic/Virgin
11	17	ALLENTOWN, Billy Joel, CBS
12	14	MIRROR MAN, Human League, A&M
13	11	TRULY, Lionel Richie, Motown
14	19	ALL OF MY HEART, ABC, Mercury
15	7	MANEATER, Daryl Hall & John Oates, RCA
16	12	DIRTY LAUNDRY, Don Henley, Asylum
17	NEW	DER KOMMISSAR, Falco, A&M
18	16	DER KOMMISSAR, After The Fire, CBS
19	15	THE OTHER GUY, Little River Band, Capitol
20	20	BE GOOD JOHNNY, Men At Work, CBS

ALBUMS

This Week	Last Week	Title
1	1	HELLO, I MUST BE GOING, Phil Collins, Atlantic
2	3	THE DISTANCE, Bob Seger, Capitol
3	2	FAMOUS LAST WORDS, Supertramp, A&M
4	5	BUILT FOR SPEED, Stray Cats, A&M
5	4	LIONEL RICHIE, Motown
6	10	BUSINESS AS USUAL, Men At Work, CBS
7	9	LEXICON OF LOVE, ABC, Mercury
8	8	H2O, Daryl Hall & John Oates, RCA
9	NEW	YOUTH OF TODAY, Musical Youth, MCA
10	NEW	GET NERVOUS, Pat Benatar, Chrysalis

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 2/7/83
SINGLES

This Week	Last Week	Title
1	1	MAJOR TOM, Peter Schilling, WEA
2	5	99 LUFTBALLONS, Nena, CBS
3	2	DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin/Ariola
4	4	YOU CAN'T HURRY LOVE, Phil Collins, WEA
5	6	WOT, Captain Sensible, A&M/CBS
6	3	PASS THE DUTCHIE, Musical Youth, MCA/Ariola
7	9	DIE SENNERIN VOM KOENIG SEE, KIZ, CBS
8	8	I DON'T WANNA DANCE, Eddy Grant, Ice/Intercord
9	7	IT'S RAINING AGAIN, Supertramp, A&M/CBS
10	13	ICH HAB DICH DOCH LIEB, Nicole, Jupiter/Teldec
11	11	DAS BLECH, Split, CBS
12	10	HEARTBREAKER, Dionne Warwick, Arista
13	16	SAVE YOUR LOVE, Renee & Renato, Ultraphone/Teldec
14	15	COME ON EILEEN, Dexy's Midnight Runners, Mercury/Phonogram
15	12	JOHN WAYNE IS BIG LEGGY, Haysi Fantayzee, Regard/RCA
16	17	DREAM ON, Nazareth, Vertigo/Phonogram
17	19	MANEATER, Daryl Hall & John Oates, RCA
18	14	ICH SCHAU DICH AN, Spider Murphy Gang, EMI Electrola
19	NEW	HALLO KLAUS, Nickerbocker und Biene, Telefunken/Teldec
20	20	ARRIVEDERCI CLAIRE, Andy Borg, Papagayo/EMI Electrola
21	21	TIME, Culture Club, Virgin/Ariola
22	30	OUR HOUSE, Madness, Stiff/Teldec

23	22	DIE WEISSEN TAUBEN SIND MUEDE, Hans Hartz, Phillips/Phonogram
24	NEW	DON'T PAY THE FERRYMAN, Chris de Burgh, A&M/CBS
25	26	NUR GETRAEUMT, Nena, CBS
27	24	THE GETAWAY, Chris de Burgh, A&M/CBS
28	23	SHOOT YOUR SHOT, Devine, Metronome
29	28	PUTTIN ON THE RITZ, Taco, RCA
30	25	EYE OF THE TIGER, Survivor, Scotti Bros./Bellaphon

ALBUMS

This Week	Last Week	Title
1	3	THE GETAWAY, Chris De Burgh, A&M/CBS
2	1	FAMOUS LAST WORDS, Supertramp, A&M/CBS
3	5	VUN DRINNE NOH DRUSSE, Bap, Musikant/EMI Electrola
4	NEW	ODYSSEY, Udo Lindenberg, Polydor/DGG
5	NEW	NENA, Nena, CBS
6	2	ADIOS AMOR, Andy Borg, Papagayo, EMI Electrola
7	4	ROCK CLASSICS, Peter Hoffmann, CBS
8	6	TUTTI FRUTTI, Spider Murphy Gang, EMI Electrola
9	7	FUER USSZESCHINIGGE, Bap, Musikant/EMI Electrola
10	9	KISSING TO BE CLEVER, Culture Club, Virgin/Ariola
11	NEW	CAVERNA MAGICA, Andrea Vollenweider, CBS
12	10	HELLO, I MUST BE GOING ON, Phil Collins, WEA
13	8	HERZLICHEN GLUCKWUNSCHI, Split, CBS
14	NEW	BEST MOVES, Chris de Burgh, A&M/CBS
15	12	LOVE OVER GOLD, Dire Straits, Vertigo/Phonogram
16	NEW	FEHLER I M SYSTEM, Peter Schilling, WEA
17	14	DAS NEUE GROSSE ZA ZA ZABADAK, Saragosa Band, Ariola
18	11	AFFJETAUT, Wolfgang Niedecken's Bap, Eigelstein/Teldec
19	16	THE DISTANCE, Bob Seger & Silver Bullet Band, EMI
20	13	THE SINGLES-THE FIRST TEN YEARS, Abba, Polydor/DGG

ITALY

(Courtesy Germano Rusclito)
As of 2/1/83
SINGLES

This Week	Last Week	Title
1	1	CARLETO E. CORRADO, D'Ursum
2	2	WORDS, F.R. Ruffa, Carrere/CBS
3	9	BALLO BALLO, Raffaella Carrà, CGD-MM
4	3	HARD TO SAY I'M SORRY, Chicago, WEA
5	5	NON SIAMO IN PERICOLO, Pooh, CGD-MM
6	14	YOUR EYES, Cook Da Books, Delta/WEA
7	7	CANZONE DEI PUFFI, Cristina D'Avena, Five/CGD-MM
8	8	GOMMA GOMMA, Luca E. Manuela, Cinevox/Ricordi
9	10	PICCOLO AMORE, Ricchi E. Poveri, Baby/CGD-MM
10	13	WOT, Captain Sensible, A&M/CBS
11	6	DER KOMMISSAR, Falco, CGD-MM
12	18	UH... UH..., Adriano Celentano, Clan/CGD-MM
13	NEW	WHO CAN IT BE NOW?, Men At Work, CBS
14	NEW	FOLLOW ME, Imagination, Panarecord
15	12	EYE OF THE TIGER, Survivor, CBS
16	NEW	TU SOLTANTO TU, Albano & Romina Power, Baby/CGD-MM
17	4	DISCO PROJECT, Pink Project, Baby/CGD-MM
18	15	I KNOW THERE'S SOMETHING GOING ON, Frida, CBS
19	11	MASTER PIECE, Gazebo, Baby/CGD-MM
20	16	YOU ARE DANGER, Gary Lou, Disco Magic

Three Dutch Acts Win Golden Harps

AMSTERDAM—The 1982 Golden Harps awards from the Dutch Conamus Foundation, which promotes Dutch music worldwide, have gone to three domestic acts: pop group BZN, singer Rob de Nijs and composer-conductor Ruud Bos. An extra award, the Conamus Quality Award, has been given to Herman van Veen and Rob Christijn for the song "Werk," proclaimed "song of the year" here.

The three main winners, honored for their efforts to popularize Dutch music here and abroad, received their trophies during a one-hour television special, "The Golden Harps Show," packaged by the AVRO network.

News/International

Cannes Clippings

• Continued from page 9

of the actual exhibition floor, one flight below ground level, and considerable nostalgia among MIDEM veterans for the old building.

Use of promotional video hit new heights, with Jonas, nine-year-old son of Mike Hurst, a former member of the Springfields vocal trio who is now director of Sundance Records in the U.K., a standout success with his performance of the Chuck Berry oldie "Little Queenie." Worldwide deals running into more than \$150,000 were finalized at MIDEM, according to Hurst, including Benelux (Phonogram), Scandinavia (Electra) and France (Barclay).

With Men At Work's "Down Under" at No. 1 on Billboard's Hot 100 during MIDEM week, there was confidence among the 24 Australian companies in Cannes, particularly for the Sherbs, invited by Sylvester Stallone to write songs for his new movie "Staying Alive," starring John Travolta....And New Zealand (with eight stands booked) made a bid to get out from under the shadow of neighboring Australia in terms of pop music production.

Walter Pettway, marketing manager of Polaroid Corp., demonstrated the company's Polaproof, designed to stop counterfeiting, using a sticker of transparent polyester film "with optical effects virtually impossible to duplicate"....Matthew Katz, U.S. producer of Jefferson Airplane and Moby Grape, in Cannes as president of Malibu Trading, specialist in audiophile lines, soon to put out the last LP of the late Tim Hardin and a new package by the original Grape members.

Despite sagging sales of pop music publications in the U.K., the giant IPC outfit revealed plans here for a May launch of Number One, aimed at the "neglected 13-17 age-group" with an initial print run of 300,000....And Cherry Red Records from London countered Bernard Chevry's daily MIDEM News publication with a one-off dubbed "Not The MIDEM News."

Hugh Fordin, president of DRG Records in the U.S., reported the acquisition of worldwide soundtrack rights to the gospel movie "Say Amen, Somebody," which yields a

two-LP package....Sound Of Scandinavia chief Lief Bigert touting an album by new Swedish band Madhouse, produced by Dr. John....If any musical trend finally emerged from this year's MIDEM, it was disco/dance music, solidly back in favor, but with more than a fringe interest in African rhythms.

On the technical side, non-stop demonstrations of the Compact Disc grabbed the closest attention....And Sony showcased its PCM FI digital audio converter, "making available to the general public recording techniques hitherto just for professionals," with a projected retail price of around \$3,000.

Nik Powell, head of U.K. company Palace Video, launched the Palace Video Records label, claiming: "We do things in reverse. We're the first video company to start a label"....Bennet Glotzer, manager of Frank Zappa, checking out potential international deals for the artist, including his controversial recordings with the London Symphony Orchestra, now that his CBS contract has ended.

U.K. software programming company Diamond Time at MIDEM to show off the Atlas Coin video jukebox. The company, which acquires and clears copyright on juke tapes, has 400 machines operating in the U.K., and others in Sweden, to be followed this month in the U.S., then France, West Germany and other European territories....Another new label launched in Cannes: Moon Records, set up by Rick Wakeman, whose "Rock 'n' Roll Prophet" LP, which includes his first vocal single, "I'm So Straight I'm A Weirdo," is among the label's first releases.

Editio Musica of Hungary proffering new copyrights at MIDEM, having had recent international covers of catalog material by Sylvie Vartan, Kenny Rogers, Sacha Distel and Mireille Mathieu....Among the many spinoff parties was one for the Commodores, hosted by Motown International, following the group's gala success and prior to gigs in London.

Screenings in Cannes of "The Hawk," musical movie documentary on Ronnie Hawkins, produced by Canadian company Backstage Productions International, already sold to CBC and on offer for the rest of the world. Movie includes Kris Kristofferson, Carl Perkins, Robbie Robertson....CGD Messaggerie Musicali of Milan, Italy, invested heavily in a promotional "Music Made In Italy" campaign, centered on a colorful artist roster brochure.

The Country Music Assn. (CMA), with Jana Talbot now heading its European operations, staged a working breakfast here, attended by board members Tom Collins, Jim Halsey, Billboard publisher Lee Zito, Dean Kay and Ralph Peer II, international committee chairman. It was regretted that "apathy" existed towards country music in some music industry sectors....Eastern European representation at MIDEM this year included the USSR, East Germany, Hungary, Czechoslovakia and Poland.

The International Music Center (IMZ), a worldwide organization, headquartered in Vienna, devoted to the promotion of classical music in the various media, set up a series of meetings in Cannes....Marked absence of key figures from the U.S. record industry at this year's get-together.

Casablanca Takes Action Vs. Bellaphon

LOS ANGELES—Casablanca Records here is seeking an estimated \$1 million in compensatory damages and \$5 million in exemplary and punitive damages from Bellaphon Records GmbH, Frankfurt. The local Superior Court action charges Bellaphon violated various provisions of a December, 1976 agreement. The plaintiff claims it audited the defendant in late 1980, with auditors reporting a series of contract violations.

According to the pleading, Bellaphon understated net record sales; computed royalties at a lower price than required; deducted a full 10% free goods not incurred and failed to enumerate freebies by artist; failed to remit Casablanca's share of performing royalties; didn't keep or make available account books; tardily paid royalties and failed to liquidate reserves for returns. Casablanca contends that Bellaphon acknowledged it owed \$88,220.02 Deutschmarks.



BIRTHDAY BOY—*Loveboy's* Doug Johnson celebrates his 25th birthday following the group's performance on the *Rock Pop In Concert* television special in Dortmund, West Germany. He is flanked (l-r) by manager Bruce Allen; Gerd Gebhardt, promotion manager, CBS Records Germany; band members Paul Dean, Mike Reno, Scott Smith and Matt Frenette; and manager Lou Blair.

Production Exec: Video Future Bright

TORONTO—The video sales picture for 1983 looks more than promising, according to Jerry Zaludek, president of VTR Productions Ltd., Canada's largest and oldest independent video tape production company. It includes Yorkville Studio (which houses VTR Productions), Eastern Sound Studios and CTA Video Distribution.

The twin 24-track Eastern Sound (which has been used by Elton John, Anne Murray and Gordon Lightfoot, among others) was amalgamated with VTR Productions in the mid '70s, resulting in Canada's only full-line commercial audio/video house.

Zaludek reports that the CTA wing, which distributes for most of the majors, including Paramount, MCA and WEA, currently has 2,800 accounts and a catalog of 1,400 titles "which is growing continually." He is bullish on the growth of home video sales, but cautious about the survival of the newly established pay-tv networks in Canada, launched Feb. 1.

Home video "is the biggest growth industry in the country, even larger than the video game business," he waxes. "Prices are tumbling on the movies which is only going to help sales. 'Star Trek II' was the first out with a low list, and now Paramount is coming with 'An Officer And A Gentleman' at \$53.95. Our expectation is that it will sell 10,000 copies within two months of release."

VTR's business has soared as a result of the home video boom, since it does duplications for the majors and is now duplicating for the pay networks. Additionally, it can handle jingle production and film and tv soundtrack work, which involves Eastern Sound.

The key to marketing music video, Zaludek suggests, is not to feature

one artist on a cassette. As he sees it, featuring a number of the high-profile acts in a tv series which can also be marketed in videocassette form's best. His example of crossover from television is Olivia Newton-John's "Physical" video, which has done big business, even though it was aired on commercial tv where people could tape if they wished. Stereo VCR units are further going to enhance the attractiveness of home video with music, he adds.

Is there a big future in Canadian audio/video studios because of the competitive dollar edge with the devalued Canadian dollar (about 25%)? Zaludek gives a definite no. "If Canadian production houses are going to expand and do well, it will be because they are competitive and offering good facilities. If we are to survive on the basis of devalued dollar, then we're all in trouble."

Avenue, Avalon Change Hands

TORONTO—Avenue Road Music and Avalon Records have had a change in ownership. Jody Colero has purchased music industry lawyer Ed Glinert's interests in the two firms. Co-founder Brian Chater retains his investment in the two.

Avenue Road Music was established two years ago to administer publishing for a number of domestic writers, as well as acting as a sub-publisher in this country. The record division, marketed by PolyGram, is less than a year old. Its most visible success to date has been with songstress Mary Lu Zahalan.

Glinert will continue as legal advisor for the two firms but no longer has any financial interests in the companies. No reason was cited for the transfer of ownership, but both parties describe the parting as "amicable."

Billboard® Hits Of The World™

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This Week		Last Week		JAPAN (Courtesy Music Labo) As of 2/7/83 SINGLES	
1	1	MIDNIGHT STATION, Masahiko Kondo, RVC/Johnny's			
2	2	SAZANKANO YADO, Eisaku Ohkawa, Nippon Columbia/JCM			
3	5	HARU NANONI, Yoshie Kashwabara, Nippon Phonogram/Yamaha			
4	4	YOGORETA EIYOU, Rosemary Butler, Toshiba-EMI/Kadokawa-Taiyo Music			
5	3	SECOND LOVE, Akina Nakamori, Warner-Pioneer/Ken on-Nichion			
6	7	MEDAKANO KYODAI, Warabe, For Life/TV-Asahi Music			
7	6	KOIBITOMO NURERU MACHIKADO, Masatoshi Nakamura, Nippon Columbia/NTV			
8	13	HISAME, Akio Kayama, Nippon Columbia/Victor Music			
9	10	FUYUNO RIVIERA, Shin-ichi Mori, Victor/Mori Music			
10	20	SAYNARANO MONOGATARI, Chiemi Hori, Canyon/Top			
11	9	DRAMATIC RAIN, Jun-ichi Inagaki, Toshiba-EMI/PMP-O-Enterprise			
12	18	HISAME, Mika Hino, Teichiku/Victor Music			
13	12	DAISUKE TETTA NO ROCK'N ROLL, Daisuke Shima & Tetta Sugimoto, King/Crazy Rider			
14	16	NAMIDANO PAPER MOON, Hidemi Ishikawa, RVC/Gelei			
15	15	KOHAKUIRONO OMOIDE, Aming, Nippon Phonogram/Yamaha			
16	14	G-JAN BLUES, Shibusagaki, CBS-Sony/Johnny's			
17	8	SAN-NENMENO UWAKI, Hiroshi V. Kiboh, RCA/Total			
18	11	AINO NAKAE, Toru Watanabe, Epic-Sony/NTV-Shun			
19	19	ANATA, Hiroshi Itsuki, Tokuma/TV Asahi Music-RFMP Sound 1			
20	17	INVITATION, Naoko Kawai, Nippon Columbia/Gelei			

This Week		Last Week		ALBUMS	
1	NEW	EYE ONLY, Toshihiko Tahara, Canyon			
2	7	ALBUM, NAOKO KAWAI, Nippon Columbia			
3	1	VARIATION, Akina Nakamori, Warner-Pioneer			
4	3	MOMENTOS, Julio Iglesias, Epic-Sony			
5	2	TALKING, Toru Watanabe, Epic-Sony			
6	12	YOGORETA EIYOU, Soundtrack, Toshiba EMI			
7	8	H20, Daryl Hall & John Oates, RVC			
8	9	THRILLER, Michael Jackson, Epic/Sony			
9	6	NUDE MAN, Southern All Stars, Victor			
10	4	CANDY, Seiko Matsuda, CBS-Sony			
11	10	E.T., Soundtrack, Victor			
12	5	SEVENTEEN, Akina Nakamori, Warner-Pioneer			
13	17	INVITATION, Shakatak, Polydor			
14	11	YUMENO WADACHI, Masashi Sada, Free Flight			
15	14	IT'S JUST ROCK 'N ROLL, Elkiichi Yazawa, Warner-Pioneer			
16	16	MIS CAST, Kenji Sawada, Polydor			
17	NEW	WORK SONGS, Men At Work, Epic-Sony			
18	13	UTAIKORO TOKI, Kyoko Koizumi, Victor			
19	20	LION AND PELICAN, Yousui Inoue, For Life			
20	15	ON YOROSHIKU ROCK'N ROLL SHUKAI, Daisuke Shima & Tetta Sugimoto, King			

This Week		Last Week		AUSTRALIA (Courtesy Kent Music Report) As of 2/7/83 SINGLES	
1	4	GLORIA, Laura Branigan, Atlantic			
2	3	HEARTBREAKER, Dionne Warwick, Arista			
3	1	DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin			
4	8	MIRROR MAN, Human League, Virgin			

This Week		Last Week		NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 2/5/83 SINGLES	
5	6	THE CLAPPING SONG, Belle Stars, Stiff			
6	2	PASS THE DUTCHIE, Musical Youth, MCA			
7	5	I EAT CANNIBALS, Toto Coelo, Radialchoice			
8	9	TRULY, Lionel Richie, Motown			
9	10	WHEN YOU WERE SWEET SIXTEEN, Fureys, Epic			
10	7	SOLID ROCK, Goanna, WEA			
11	15	UP WHERE WE BELONG, Joe Cocker/Jennifer Warnes, Liberation			
12	20	YOUNG GUNS, Wham, Epic			
13	12	BACK ON THE CHAIN GANG, Pretenders, WEA			
14	18	SCIENCE FICTION, Divinyls, Chrysalis			
15	14	DR. HECKYLL + MR. JIVE, Men At Work, CBS			
16	13	I'M SO EXCITED, Pointer Sisters, Planet			
17	11	ROCK THE CASBAH, Clash, Epic			
18	NEW	I COULD BE SO GOOD FOR YOU, Dennis Waterman, EMI			
19	NEW	AFRICA, Toto, CBS			
20	NEW	YOU CAN'T HURRY LOVE, Phil Collins, Atlantic			

This Week		Last Week		ALBUMS	
1	1	THE JOHN LENNON COLLECTION, Parlophone			
2	3	SPIRIT OF PLACE, Goanna, WEA			
3	6	LOVE OVER GOLD, Dire Straits, Vertigo			
4	2	VERY BEST OF THE CARPENTERS, A&M			
5	13	DESPERATE, Divinyls, Chrysalis			
6	4	THE WINNERS-1982, Various, Polygram			
7	7	GREATEST HITS VOL. 2, Eagles, Asylum			
8	9	10,9,8,7,6,5,4,3,2,1, Midnight Oil, CBS			
9	17	GREATEST HITS, Luciano Pavarotti, Decca			
10	14	ENZ OF AN ERA, Spill Enz, Mushroom			
11	8	GREATEST HITS VOL.3, Olivia Newton-John, Interfusion			
12	5	LOVE SONGS, Elton John, Rocket			
13	10	HOT CHOCOLATE'S HOTTEST HITS, Rak			
14	12	GREATEST HITS, Pointer Sisters, Planet			
15	15	PRIMITIVE MAN, Icehouse, Regular			
16	11	1982 UP IN LIGHTS, Various, EMI			
17	16	FAMOUS LAST WORDS, Supertramp, A&M			
18	NEW	WHEN YOU WERE SWEET SIXTEEN, Fureys, Epic			
19	18	KISSING TO BE CLEVER, Culture Club, Virgin			
20	NEW	SHABOOH SHOOBAH, Inxs, WEA			

This Week		Last Week		SWEDEN (Courtesy GLF) As of 1/26/82 SINGLES	
1	1	DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin			
2	2	I EAT CANNIBALS, Toto Coelo, Mariann			
3	7	OUR HOUSE, Madness, Stiff			
4	10	WORDS, F.R. David, Carrere			
5	3	HEARTBREAKER, Dionne Warwick, Arista			
6	6	UP WHERE WE BELONG, Joe Cocker/Jennifer Warnes, Island			
7	4	NEVER AGAIN, Tomas Ledin-Agnetha Faltskog, Polar			
8	9	YOU DON'T WANT ME ANYMORE, Steel Breeze, RCA			
9	5	PUTTIN ON THE RITZ, Taco, RCA			
10	8	MUSCLES, Diana Ross, Capitol			

This Week		Last Week		ALBUMS	
1	1	KAER OCH GALEN, Ulf Lundell, Sweetheart			
2	2	HEARTBREAKER, Dionne Warwick, Arista			
3	5	KISSING TO BE CLEVER, Culture Club, Virgin			
4	3	THE KIDS FROM FAME AGAIN, RCA			
5	NEW	THRILLER, Michael Jackson, Epic			
6	NEW	THE RISE AND FALL, Madness, Stiff			
7	4	THE KIDS FROM FAME, RCA			
8	NEW	TRANS, Neil Young, Geffen			
9	8	FAMOUS LAST WORDS, Supertramp, A&M			
10	7	TROIS MILLIARDS DE GENS SUR TERRE, Mireille Mathieu, Ariola			

PolyGram Tops Swiss Charts

ZURICH—According to a breakdown of the Musikmarkt magazine charts covering Switzerland, PolyGram topped the singles table in 1982 with a 21.7% share of the action, compared with 13.83% in 1981, and the album section with 22.96%, against a 22.1% tally for the previous year. Points are awarded for placings and weeks on the list.

Next in the singles chart for the year: Musikvertrieb (20.2%, having topped the 1981 list with 24.01%); EMI Switzerland with 16.45% (the label also finished third in 1981 with 17.02%); Ariola (15.65%) and CBS Switzerland (12.98%).

Behind PolyGram in the LP listing: Ariola, 15% (11.36% the previous year) and CBS Switzerland, 14.48% (12.6% the previous year). Next come K-tel (14.36%) and Musikvertrieb (14.21%).

Top 1982 album, according to the breakdown, was "Eye In The Sky" by the Alan Parsons Project, followed by Simon & Garfunkel's "Concert In Central Park" and Spliff's "8555." Other leading album artists here: Peter Maffay, Abba, Nicola, Rondo Veneziano, Dire Straits, Roxy Music and Asia.

The Musikmarkt chart is published fortnightly and is based on sales figures culled from a panel of Swiss record retailers.

FEBRUARY 12, 1983, BILLBOARD

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Harvey Schein Putting His Experience To Use

NEW YORK—Falling back on more than 25 years of home entertainment experience—from software to hardware, from domestic to foreign business dealings—Harvey Schein has established an independent consultancy service here.

Admittedly having taken “a breather” since leaving his post as president and chief operating officer of PolyGram Corp. six months ago, Schein, a 1952 law graduate, is now working out of offices at 525 Madison Ave. He continues to consult PolyGram and Sony Corp.—where he spent six years—on a non-exclusive basis.

Schein's music industry career started with CBS Records in 1958—mainly overseeing the company's international growth—and 14 years later, he joined Sony Corp. Before joining PolyGram, he spent three years on the corporate level with Warner Communications Inc.

Schein's view of the home entertainment industry, and the music business in particular, is tinged with a sense of realism. He has no doubts about the music industry's survival, but feels that it has to find ways of adjusting to circumstances “as they change. The record industry is learning that you don't have unlimited, constant growth that papers bad business practices. It must apply disciplines. The old days of throwing money at things and seeing automatic growth are over. The industry must understand the significance of break-even points.”

Schein says he's enjoyed his role as a negotiator on major business deals. As for problem-solving, he claims, “If you've got a business with a problem, the chances are that I've had it, too.” Schien indicates he's looking to make his own investment in “interesting possibilities” in the communications and entertainment fields.

Vox Jox

• Continued from page 17

Mike Joseph has picked the air staff for his latest Hot Hits station, KBRG San Francisco, which will switch from its current Spanish programming as soon as the new call letters, KITS, are approved by the FCC. Coming on board are Jeff Hunter and Richard Sands from XTRA Tijuana, Doug Ritter from WXAT Columbus, Ohio, Gary Lee from KKKL Grand Forks, Mark Van Gelder from KBEQ Kansas City, Rick Lee from KIDD Monterey, and Todd Parker, a Hot Hits veteran of WCAU-FM Philadelphia. ... And at XTRA, music director and midday jock Jim Richards moves up to Jeff Hunter's p.d. position.

★ ★ ★

The nationwide talent search to find a morning drive replacement for Bill Tanner on Y-100 (WHYI) Ft. Lauderdale/Miami (Billboard, Jan. 29) led g.m. David Ross about five miles down the road to WSHE, where he found Sonny Fox. Fox, who had been programming that station as well as doing mornings there, will be joined on the new show by WSHE midday jock Ron Hersey. ... And down the block a bit further, Mark Taylor is the new p.d. at WCKO Ft. Lauderdale, replacing Buddy Hollis. Also upped at the AOR facility is personality Dave Collins, who becomes operations manager.

★ ★ ★

Tom Murphy has resigned his p.d.

RCA Records' Staton, Wright

• Continued from page 45

pockets” for the black division. After three decades in the business—including 17 years spent with Atlantic Records—Staton identifies himself as a “teacher and director.” And one thing he has learned is that some of the sales numbers of the past should still hold up today in terms of profitability. “We were happy at Atlantic when the likes of Wilson Pickett and LaVern Baker sold 250,000 copies of an album,” he says. “I'd be satisfied if 80% of our artists could do the same numbers.”

post at Gannett's L.A. “Music Of Your Life” outlet, KPRZ, to concentrate on his airshift. And considering that his shift is 5 to 7 a.m. and 10 to noon, that's something to concentrate on. Murphy will continue to program the station until a replacement is named. ... Sharon Dale is the new morning news anchor at Cox's L.A. “Soft Hits” facility, KOST, coming from the same post across town at KMGG. ... The infamous Magic Christian has done it again: quit a job without a job, leaving the afternoon drive slot on Fairbanks' WVBF Boston in search of greener (much greener) pastures. ... Meanwhile, Andy Beaubien moves from the p.d. post at Boston's WCOZ to Houston, where he'll program ABC's FM, KSRR, filling the vacancy created when Allen Sneed resigned to return to WKLS Atlanta.

Rep Firm's Country Study

• Continued from page 12

country music listeners hold has climbed 2.4% in the past two years, according to the study.

A geographic shift has also taken place among country listeners. Listening levels in the Northeast increased from 5.2 to 7.9% and in the Pacific region from 10.9 to 11.2%. Traditional country areas of the U.S. decreased in listening, with the South down to 21.8% from 24% and the East Central area down to 14.6% from 17.2%.

The study also notes that stations running a country format have increased 234% since 1972. And it finds that 16.5% of the country listeners own homes worth \$50,000 to \$74,999, while another 11.9% have homes valued at more than \$75,000. Only the AC format has a higher percentage of listeners in the \$20,000-plus income bracket and more listeners with college degrees.

The study, geared to attract more advertisers to country radio, finds that with the exception of AC listeners, country listeners buy more wine, do more foreign and domestic travel and buy more cars than do listeners to other formats. They are also more willing to try new brands, it says.

Market Quotations

As of closing, Feb. 1, 1983

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	1/2	Altec Corporation	—	61	15/16	7/8	15/16	Unch.
61 1/4	26 3/4	ABC	9	753	53 1/4	53 1/4	53 1/4	— 3/4
35 1/2	25 1/2	American Can	15	690	31 1/4	30 3/4	30 3/4	— 1/4
10 1/4	4	Automatic Radio	7	14	9 1/4	9 1/4	9 1/4	Unch.
67	33 1/2	CBS	11	635	59 1/4	57	57	— 1
25 1/2	3 1/2	Coleco	11	4135	23 1/2	22 1/4	22 1/4	— 1/4
8 1/2	5	Craig Corporation	14	26	7 1/4	7 1/4	7 1/4	— 1/4
71 1/2	47	Disney, Walt	22	942	67 1/2	66 3/4	66 3/4	— 3/4
5 1/2	2 1/4	Electrosound Group	—	—	—	—	4 1/4	Unch.
18 1/2	11 1/4	Gulf + Western	7	2821	17 1/4	17 1/4	17 1/4	— 3/4
23	10 1/4	Handieman	11	73	22 1/4	22 1/4	22 1/4	— 3/4
6 1/4	1 1/2	Integrity Entertainment	13	29	3 1/4	3 1/4	3 1/4	— 1/4
8 1/2	3 1/4	K-Tei	80	41	8 1/4	8	8 1/4	+ 1/4
62 1/2	36	Matsushita Electronics	10	169	49 1/4	49	49 1/4	— 1/2
31 1/2	10 1/4	Mattel	3	986	14 1/4	14 1/4	14 1/4	— 3/4
39	19	MCA	10	898	34 1/4	34 1/4	34 1/4	— 1 1/2
81	48 1/2	3M	13	991	76 1/4	74 1/4	74 1/4	— 3/4
100 1/4	49	Motorola	19	1903	99 1/4	95 1/4	95 1/4	— 3 1/4
54 1/4	30	No. American Phillips	9	103	52	51 1/4	51 1/4	+ 1/4
15 1/4	5 1/4	Orrox Corporation	—	54	13 1/2	12 1/4	13 1/2	— 1/4
20 1/2	10	Pioneer Electronics	—	1	19 1/2	19 1/2	19 1/2	— 1/4
27	13 1/4	RCA	9	4588	21 1/2	20	20 1/2	— 3/4
18	11	Sony	10	2978	14	13 1/4	13 1/4	Unch.
31 1/4	25 1/2	Storer Broadcasting	20	23	29 1/2	28 1/2	28 1/2	+ 1/4
3 1/2	2	Superscope	—	41	3 1/4	3	3 1/4	+ 1/4
45	27 1/4	Taft Broadcasting	9	214	39 1/4	38 1/4	38 1/4	+ 1/4
63 1/4	27	Warner Communications	6	3419	30	29 1/4	29 1/4	— 3/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1 1/4	1 1/4	Kustom Electronics	1300	2 1/4	3
Certron Corp.	12200	2 1/4	2 1/4	Recoton	—	5 1/4	6 1/4
Data Packaging	300	8	8 1/2	Reeves	—	—	—
Joseph Int'l	1900	17	17 1/4	Communications	76100	17 1/4	17 1/4
Koss Corp.	1800	4 1/4	4 1/4	Schwartz Brothers	—	2 1/4	3 1/4

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. Volmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

Heartland Beat

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Springfield crop to break out.

With any luck, Fools Face wouldn't be far behind. The five-man, five-vocalist band's novel approach to melodic three-minute pop is backed up by three strong songwriters, bassist Jim Wirt, keyboardist Dale McCoy, and guitarist Jimmy Frink, with the occasional tune penned by guitarist Brian Coffman (drummer Tommy Dwyer rounds out the Fools.)

Fools Face have traditional pop-band assets going for them—good harmonies, hooks, and looks—with some twists. A good deal of their subject matter is political, some just plain off-the-wall (an acapella scat song about Charles Manson, for instance). All of their self-released albums on Talk Records (“Here To Observe,” “Tell America,” “Public Places”) sound like they're crammed with potential hits.

Fools Face is a proven club draw in Missouri and neighboring states, and have lately been cultivating audiences in Chicago and points east. Expect to hear more from them.

Following in the Fools' steps are the Misstakes, a four-member pop-

inflected band just now hitting their stride at home and in towns like Iowa City and Columbia, Mo. The dance-pop band's debut LP on Parallel Records, “National Pastime,” has been receiving regional airplay in Missouri and Iowa.

Isn't it about time to acknowledge the small-town action west of the Mississippi, where rock 'n' roll is alive, thriving, and raring to be recognized?

Beach Music Concert Set

MYRTLE BEACH—The Beach Music Awards Assn. has announced its plans for a spring concert. The event, which will be held Easter weekend, will feature two days of performances by a large number of top beach music groups. Contract arrangements are still being made.

Plans are also under way for the second annual Beach Music Awards show to be held in November. For more information, contact Mike Ritchie at 514 Alder St., Myrtle Beach, S.C. 29577; (803) 626-9451.

Bubbling Under The Top LPs

- 201—VARIOUS ARTISTS, E.T. Storybook, MCA 71000
- 202—HERBIE HANCOCK, Quartet, Columbia C238275
- 203—JOHN McLAUGHLIN, Music Spoken Here, Warner Bros. 1-23723
- 204—RIOT, Live, Elektra 67969
- 205—MILLIE JACKSON, Hard Times, Spring SP 1-6737 (Polygram)
- 206—WILLIE NELSON, Best of Willie Nelson, RCA AHL 1-4420
- 207—ROUGH TRADE, For Those Who Think Young, Boardwalk 33259-1
- 208—SOUNDTRACK, The Dark Crystal, Warner Bros. 1-23749
- 209—MATERIAL, One Down, Elektra 60216
- 210—ORIGINAL BROADWAY CAST, Nine, Columbia JS 38325

Bubbling Under The HOT 100

- 101—HEARTBEATS, Yarbrough and Peoples, Total Experience 8204 (Polygram)
- 102—I LOVE IT LOUD, Kiss, Casablanca 2365 (Polygram)
- 103—EVERYTHING'S BEAUTIFUL, Dolly Parton & Willie Nelson, Monument 0340 (CBS)
- 104—I MELT WITH YOU, Modern English, Sire 7-29836 (Warner Bros.)
- 105—BABY GETS HIGH, Peter Brown, RCA 13413
- 106—YOU'RE IN MY SYSTEM, The System, Mirage 7-99937 (Atlantic)
- 107—KELLY'S EYES, Andre Cymone, Columbia 38-03301
- 108—I WON'T BE HOME TONIGHT, Tony Carey, Rocshire 001
- 109—ONE OF US, Abba, Atlantic, 7-89881
- 110—EVERYBODY, Madonna, Sire 7-29801 (Warner Bros.)

Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

Feb. 7-16, Toy Fair, 2 Penn Plaza, New York.

Feb. 17-19, 14th annual Country Radio Seminar, Opryland Hotel, Nashville.

Feb. 23, National Academy of Recording Arts & Sciences 25th annual Grammy awards show, Shrine Auditorium, Los Angeles.

★ ★ ★

Mar. 2, 6th Annual Bay Area Music Awards (BAMMIES), Civic Auditorium, San Francisco.

March 4-6, Nashville Songwriters Assn. International (NSAI) showcase (4), achievement awards ceremony and dinner (5) and symposium (5-6), Hyatt Regency, Nashville.

Mar. 6-9, International Tape/Disc Assn. (ITA) seminar, Diplomat Hotel, Hollywood, Fla.

Mar. 7, Songwriters Hall Of Fame 1983 award winners induction, Waldorf Astoria, New York.

March 9, National Music Publishers' Assn. Song Awards, Hermitage Hotel, Nashville.

March 10-12, American Choral Directors convention, Hyatt Regency, Nashville.

Mar. 11-13, 15th annual Filmfest Midwest, Marriott O'Hare Hotel, Chicago.

March 13-15, Ohio Cable Television Assn. annual convention and trade show, Hyatt Regency, Columbus.

March 15-18, Audio Engineering Society's 73rd convention, POC Congress Centre, Eindhoven, Holland.

Mar. 16-20, Gulf Arab Marketing & Exhibition Company and AMK Berlin's Audio-Video fair, Abu Dhabi.

March 20-25, Music Teachers National Assn. convention, Hyatt Regency, Houston.

Mar. 22-24, Electronic Imaging Systems conference, Andover Inn, Andover, Mass.

★ ★ ★

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 13, Gospel Music Assn. Dove awards show, Opryland Hotel, Nashville.

April 10-14, National Assn. of Record Merchandisers, Fontainebleau Hilton, Miami Beach.

Apr. 17-21, Billboard's Video Games conference, San Francisco.

April 17-21, National Public Radio convention, Hyatt Regency, Minneapolis.

April 23-24, National Kidney Foundation Country Music Festival, Nashville.

April 30, T. J. Martell Foundation for Leukemia and Cancer Research annual Humanitarian award dinner, Sheraton Centre, New York.

★ ★ ★

May 2-5, Billboard's International Music Industry Conference (IMIC), Alvor Praia Hotel, Portimao, Algarve, Portugal.

May 4-7, American Women In Radio & Television conference, Royal York Hotel, Toronto.

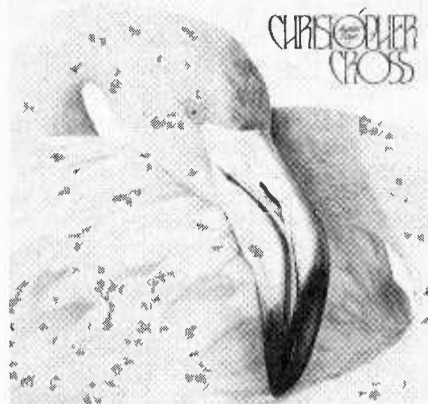
May 8-11, International Television Assn. 15th annual conference, Royal Oak Hotel, Toronto.

Billboard's
Survey For Week Ending 2/12/83

Top Album Picks

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Spotlight



CHRISTOPHER CROSS—Another Page, Warner Bros. 23757. Produced by Michael Omartian. How do you follow an album that sells four million copies and wins five Grammy Awards? Very carefully. And Cross has indeed taken great pains in preparing this followup: It's been more than three years since Warners released his debut. Given all that time, and the expectation caused by the industry and popular acclaim the first album enjoyed, this second set is somewhat disappointing, though it does have its bright spots, notably the briskly-paced first single, "All Right." The ballads are less successful than the upbeat pop-rock tracks this time around, though of the ballads, "Talking In My Sleep" is genuinely lovely. Not so "Think Of Laura," a maudlin lament that doesn't merit a second listen, much less Grammy consideration.



ERIC CLAPTON—Money And Cigarettes, Duck/Warner Bros. 23773. Produced by Tom Dowd. Clapton kicks off his new label affiliation with his most satisfying album in a decade, thanks to a solid array of songs and a terrific studio band. With a Memphis-honed rhythm section (Duck Dunn and Roger Hawkins) and both Ry Cooder and Albert Lee on hand to yield a triple-threat guitar emphasis, the set's freshness stems from the star's astute return to his blues-rock roots. As such, the music doesn't represent a quantum shift, but the combination of good material (including bow new originals and well-chosen covers, including several blues chestnuts), fine playing and straightforward production amounts to a probable triumph at AOR.



SOFT CELL—The Art of Falling Apart, Sire 23769 (Warner Bros.) Produced by Mike Thorne & Soft Cell. Marc Almond's bitterly confessional lyrics and singing style give the duo of distinctive think that a synthesizer in itself makes a sound "modern," Soft Cell extracts odd sounds and rhythms from its battery of machines. When matched with Almond's vocals, the Soft Cell sound is certainly like no other. While there is nothing as teasingly commercial as "Tainted Love" or as gloriously overwrought as "Say Hello, Wave Goodbye," this album (which also comes with a 12-inch EP) wavers between being prime dance music and maddeningly esoteric but it never bores.



OAK RIDGE BOYS—American Made, MCA 5390. Produced by Ron Chancey. Musical dimension and classy, sassy arrangements are primary reasons why the Oaks continue to be one of country's most refreshing recording acts. This album's no exception: it's packed with material that gives each member a chance to shine individually as well as together. Check out the title cut (is there an inherent double entendre present?), plus "Heart On The Line (Operator)," "Love Song," and "You Made It Beautiful."

VERN GOSDIN—Today My World Slipped Away, AMI 1502. Produced by Brian Fisher, Rex Conover, Gary S. Paxton. A long time coming and definitely worth the wait is this "greatest hits" package by an artist who is rapidly taking his place in the forefront of classic country vocalists. Although half the songs will be very familiar to fans—"Dream Of Me," "Don't Ever Leave Me Again," "Just Give Me What You Think Is Fair"—there are other gems on board to round out the collection, and showcase Gosdin's definitive artistry.



SHIRLEY CAESAR—Jesus, I Love Calling Your Name, Myrrh 6721. Produced by Tony Brown. The power of Caesar's gut-level singing is augmented here with bright arrangements of brass and acoustics, with the solid musical heart of the album evident in the five cuts on the second side. The country-flavored "No Charge," a 1974 country hit by Melba Montgomery, is a good pace-changer; "Take It Away From Me" packs emotive force, as does "I'll Keep The Light In The Window."



RON CARTER—Etudes, Elektra/Musician 60214. Produced by Ron Carter. Carter kicks off his new label association with a quartet date that offers some fresh front line partners while keeping the bassist's typically sly, breezy pacing intact. With Bill Evans on tenor, Art Farmer on trumpet and Tony Williams in the drummer's chair, the interplay is rich throughout, with the Evans/Farmer pairing adding new heat. Our lone complaint: a complete lack of any useful liner information.



ANGELA BOFILL—Too Tough, Arista AL-9616. Produced by Narada Michael Walden, Angela Bofill. The lady bids boldly

for her widest commercial acceptance to date with this album, her fourth. Setting the tone are brash, brassy exercises in pop-funk like the title track (already a hit 45) and "Is This A Dream." The intensity hardly lessens on an update of "Ain't Nothing Like The Real Thing" on which the singer duets with Boz Scaggs. Bofill is in fine voice throughout, and even recalls her earlier, jazz-inflected repertoire on "Song For A Rainy Day" and "Accept Me."



THE SYSTEM—Sweat, Mirage 7 90062 (Atlantic). Produced by David Frank & Mic Murphy. Frank and Murphy are the duo that forms the System, and in addition to producing this LP, they arranged, composed and performed all seven songs here. The music is dance techno funk, with the cover tune virtually designed for club play, while the other cuts follow similar grooves. The cover shows one of the duo holding a guitar, which is odd as that instrument is all but buried by the electronics.

LIGHT OF THE WORLD—Check Us Out, Capitol ST12221. Produced by Nigel Martinez. The British r&b scene is extremely active because of such hot acts as the now-defunct Linx, Imagination and Junior. Another act which can be added to the list is Light of the World, a trio whose cool harmonies and smooth textures contrast with the upbeat danceable rhythms quite well. Graham De Wilde, who had his own r&b and dance hit under the name of the Evasions with "Wikka Wrap" two years ago, does a humorous guest rap on "Soho." Other notable tracks are the upbeat "(Everybody) Move," "Check Us Out" and the slower "Don't Run."

TONY CAREY—Rocshire RSR001. Produced by Peter Hauke. Though Carey is German, a listener would be hard-pressed to find any hint of it in his music. The 10 tracks here are well-executed pop/AOR, somewhat reminiscent of Toto or a harder-edged Little River Band, with such titles as "West Coast Summer Nights" and "Natalia" (not the Van Morrison song). Though Carey's style isn't trendy, this album is an excellent example of its genre, mixing expert playing, perfect harmonies and a good sense of pop structure.

CHESTERFIELD KINGS—Here Are The Chesterfield Kings, Mirror Records MIRROR 0. Produced by the Chesterfield Kings. Harking back to those early innocent days of pre-psychedelia in 1966 are the Chesterfield Kings from Rochester, N.Y. The strongest influence is the early Rolling Stones, which is where this five-man band is at its best. At worst, they sound tinny, pretentious and repetitious. It's just a matter of taste, really.

DA PLIARS—If You're Gonna Do Something Wrong, Do It Right! Half Track Records. Produced by Da Pliars. AOR programmers with a sense of humor, history and adventure should love this refreshing record, which marries Frank Zappa's lyric sensibility with tasty heavy metal crunch ("I Hate You" gently spoofs "I Love Rock 'N' Roll") and spirited rockabilly ("Boogaloo" is a rousing nod to "The Killer"). The sleeper cut is "Window cheese," which pays tribute to the best of Zappa's song-stories. Contact: (215) 923-4443

A.C. REED—Take These Blues And Shove 'Em!, Ice Cube 1057. Produced by Casey Jones and A.C. Reed. This singer/saxophonist, who has worked with Buddy Guy & Junior Wells, the Rolling Stones, Albert Collins and others, debuts on his own with direct, unadorned blues. Material and performance both peak on "I Am Fed Up With This Music," last year's single, and "My Baby Is Fine," where harmonies and harp playing excel. The other six tracks run the gamut in tempo and theme.



KEITH KILLGO, BWI Records BWI-124. Produced by Keith Killgo, Joe Hall, Orville Saunders. The 12-inch EP is an untested configuration in black music, but it's a good showcase for the contemporary urban pop of ex-Blackbyrd Killgo. He

has a light and appealing tenor, best on the sensitive ballad "I'm Still Yours" and the quirky, Ciintonesque "When The Lights Are Out." Label is Washington, D.C.-based.



pop

BLANCMANGE—Happy Families, Island 90053 (Atlantic). Produced by Mike Howlett. With two Britishers behind the synths (Neil Arthur, Stephen Luscombe) and producer Mike Howlett at the controls, the listener can be sure this is up-to-the-minute, electro-dance music. Unfortunately, except for the wonderfully paranoid air of "Living On The Ceiling," little of this material is distinctive.

BUDDY HOLLY—For The First Time Anywhere, MCA MCA-27059. Produced by Buddy Holly. Compiled by Steva Hoffman. Most of the material has been taken from recently restored tapes made by Buddy Holly in 1956 at Norman Petty's studio in New Mexico. Holly produced these sessions himself, and these tapes show the spare rockabilly sound Holly was looking for early in his career. A real find.

BILL WRAY—Seize The Moment, Liberty LT51140 (Capitol). Produced by John Ryan. Wray is a singer/guitarist who writes pop-rock with "radio" written all over it: The playing is tight and assured, the singing is strong, the hooks are all in the right places and the style is slick, standard AOR. The occasional horn section accentuations lend an added dimension to the sound.

RED PARROT ORCHESTRA CONDUCTED BY JOE CAIN—Zoo York Recordz FW38452 (CBS). Produced by Joe Cain & Lou Toby. MOR, AC and urban stations should make this album of Broadway, big band and jazz medleys an instant add. The disk has already spawned a single, the "Tito Puente Latin Medley," and the "Boogie Woogie Big Band Medley" is equally vibrant and refreshing for its brassy punch and smooth orchestral finish.

VARIOUS ARTISTS—Mondo Montage, Dolphin Records DLP2002. Various producers. This is a compilation LP of new North Carolina bands released on Record Bar's custom label. Included are selections by Lise Uyanik & Mobile City, Moon Pie, Let's Active, Arrogance, Rick Rock, X-Teens, the Snap, Rod Abernathy, and States. There's not much musical originality here, and it's doubtful any of these bands will break out nationally.

THE UNKNOWNNS—Invasion/Thunderbolt Records INV-3. The Unknownns take their cue from early rock'n'roll, rockabilly and surf music, including here Buddy Holly's "Rave On." But such songs as "The Streets," "City Of Angels," "White Trash Girl," and "Pull My Train" show this band also in time with its native Los Angeles in 1983.

MAURICE & THE CLICHES—C'est La Vie, RMS RMSL5002. (Applause). Produced by Jamie Bowers. Coming off like a less-polished Cars or Psychedelic Furs, Vancouver's Maurice & the Cliches peddle the same world-weary eye-view layered over pop-rock with a slight modern edge. While hardly revolutionary, Maurice & the Cliches don't strive for any dance epics but instead make pithy, pop comments on modern life.

HAL KEMP'S INTERNATIONAL FAVORITES—Circle CLP25. Reissue produced by George H. Buck Jr. Recorded for 16-inch radio transcription disks back in 1934, this sterling LP displays saxophonist Kemp's dance band superbly, along with his singers, Skinnay Ennis, Bob Allen, Saxie Dowell and Deane Janis. The 12 titles are pleasantly nostalgic.

HEAD EAST—Onward And Upward, Allegiance AV 432. Produced by Larry Cox. A sturdy melodic rock quintet with a string of underrated A&M albums returns on this new independent label with a well-groomed set tailored to AOR's needs. There's nary a synthesizer in sight, but rock loyalists could respond.

NEW ORDER—1981-Factus 8-1982. Factory Communications (Rough Trade). No catalog number. No producer listed. A

resolute cult band best known as the revised lineup for Joy Division, New Order offers an album's worth of recent performances that further advance their recent penchant for extended, danceable vamps darkened by remorseless lyrics and menacing harmonies.

black

INSTANT FUNK—V. Salsoul SA-8558. Produced by Bunny Sigler. Taking a leaf from the Tommy Boy textbook, this familiar five-piece offers space-age electronic funk on "No Stoppin' That Rockin'" (already securing strong radio play) and "Easy Come, Easy Go." The funk continues on an unpredictable version of "A Hard Day's Night."

YABBY-U—African Queen, Clappers Records CLPS 1986 (Rounder Records). Produced by Lister Hewan-Lowe & Vivian Jackson. Instant street acceptance awaits Yabby-U's first record in almost four years, the sort of hardcore reggae music rarely heard on most commercial reggae disks today. The vocalist gets spirited instrumental support from the Prophets (featuring keyboardist Augustus Pablo) on such tunes as the title cut, "Fish And Bread" and "Darker Shade Of Black."

classical

THE YOUNG GLENN GOULD—Works by Berg, Shostakovich, Taneyev & Prokofiev, Turnabout TV-34792X. Both sides of this disk add up hardly to 23 minutes, but collectors will be interested since it revives performances the late pianist recorded for a small Canadian label when he was about 20 years old. The Berg Piano Sonata is the main piece. Serviceable sound.

BEETHOVEN: VIOLIN CONCERTO—Menuhin, Leipzig Gewandhaus Orchestra (Masur), Angel DS-37890. Not always technically reliable in recent years, Menuhin can still give points away interpretively to many of his younger, super-slick colleagues. Capped by an absolutely incandescent second movement, the entire performance here rings true, with outstanding support by Masur and the Gewandhaus.

SOAP OPERA—The Cambridge Buskers, Deutsche Grammophon, 2532 072-10. Eighteen familiar tunes from almost as many operas arranged, often with tongue in cheek, for flute or recorder and accordion. Who can help grinning when this combination assays "Ride of the Valkyries" or "Una voce poco fa?" Flutist Michael Copley displays incredible virtuosity. A crossover natural.

gospel

GRADY NUTT & THE KINGSMEN—Give The World A Smile, Heartwarming 3775. Produced by Joe Huffman. The late country/gospel comic Grady Nutt got to fulfill a wish just before his death—making a record with the Kingsmen. There's plenty of old-time Southern gospel singing for fans of the genre, and tracks are interspersed with Nutt's humor.

MCKINLEY SANDIFER—Jesus On His Way Back, Sand-I SAN7. Produced by McKinley Sandifer. This artist handles the song-writing, production, and even adds his saxophone on some numbers. It's easy-going r&b gospel, with Peoria's Star of Hope Choir mixed gently in the background.

MARION WILLIAMS—Lord, You've Been Mighty Good To Me, John Hammond 37598. Produced by Tony Heilbut. Fronted by an expert core of guitar/keyboard musicians, on material ranging from country/gospel classics to her own "The Moan That Keeps Homes Together," Marion Williams is in her element.

CHARLES HOLLAND & DENNIS RUSSELL DAVIES—My Lord What A Mornin', Arch 1750. No producer listed. This digital

(Continued on page 59)

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, Douglas E. Hall, Is Horowitz, Kip Kirby, Roman Kazak, Irv Lichtman, Ed Ochs, Sam Sutherland, Robyn Wells, Adam White.

U.S. IDENTITY IS SOUGHT

PolyGram Pushing Last Via Zodiac Album Series

NEW YORK—Admittedly unsuccessful so far in creating a strong U.S. identity for James Last. PolyGram Records is trying again with an unusual approach. It's a 12-volume album release this month tying the music of Last's orchestra with the signs of the Zodiac.

"We're looking for a way to break PolyGram's largest selling act in any type of music," says Michael Hoppe, the label's vice president in charge of adult contemporary music, claiming that in other parts of the world Last's catalog of 141 albums has sold about 60 million copies over a span of 20 years.

Hoppe says he believes that by "appealing to the ego" of the buyer, not to PolyGram's desire to break a Last single (the core of past Last campaigns), the orchestra leader can crack this market.

Under the theme of "Your Personal Music By Pop Composers Born Under Your Star Sign," Hoppe says the series of \$6.98 albums—including spaghetti boxed cassettes—creates an indirect method of achieving identity for Last here.

The Aries album, for instance, features the music of the following composers born under this sign: Henry Mancini, Andrew Lloyd Webber, Johann Sebastian Bach, Charlie Chaplin, Larry Weiss, Haydn and Last himself. Each Zodiac sign album has its own color frame, in addition to its specific zodiac-sign graphics.

Although all 12 albums will be available through PolyGram branches at the same time, the label is also testing alternative marketing possibilities, partly through a month-long test in the Seattle and Portland markets. The 67 Fred Meyer supermarket and drug chain outlets will be the only means of distribution in this area. Meyer music departments themselves will not

carry the product. Hoppe says the purpose of this approach is to determine the effectiveness of the Last album concept in non-music store outlets. In addition, direct mail and other marketing channels are contemplated.

Hoppe, who joined PolyGram here eight months ago after stints in England, Germany and Canada over a 12-year period, is doing a bit of internal PolyGram promotion, too. All staffers will receive their appropriate Last album. As for Hoppe, his birthdate falls under the sign of Virgo. And in assessing the staying power of the series, Hoppe says, "It's the ultimate 'Gift Of Music' item."

IRV LICHTMAN

AFTER THREE-YEAR ABSENCE

Walden, Capricorn Come Back

• Continued from page 3

talents as Greg Allman, Chuck Leavell and Randall Bramblett. One more typical point: the album was recorded at the Capricorn Studios in Macon, Ga.

Capricorn is also signing a new band out of Jacksonville, the Attitudes. "They take the Southern rock heritage to a more modern level," comments Walden. Nix has produced sessions on the group at the Capricorn Studios. The Macon-based label also is signing Steve Marriott, the original leader of Humble Pie, as a solo artist. He's slated for Capricorn Studio sessions this month.

"I've spent a lot of time searching out new acts to come back with," states Walden, noting that he wanted Capricorn to return with a different image, and not in the traditional Southern rock mold.

The new Capricorn team includes



COST CONSCIOUS—The costs of being creative get covered at a Nashville Music Assn. forum, sponsored by Nashville's First National Bank at the Cannery II. Panelists, from left to right, are: Joel Cherry of Katz, Weissman & Cherry; Bob Fead of Monument Records; Kerry O'Neill of Kraft Bros., Esstman, Patton & Harrell; Duane Allen of the Oak Ridge Boys; Jan Rhees, moderator, of the Rhees Co.; David Skepner of Loretta Lynn Enterprises; Bob Beckham of Combine Music Group; and Tom Rashford of Gelfand, Rennert & Feldman.

Frank Fenter, vice president, who will handle promotion; Ted Borck, general manager, who will coordinate production and studio activities; Robert Nix, head of a&r; and Carolyn Killen, Walden's longtime assistant, who will coordinate publishing activities. Mark Pucci of Pucci Public Relations, Atlanta, will handle media relations.

Founded in 1969, Capricorn reached its zenith in 1977-78 with a roster of some 25 acts and a staff of 50. The new staff numbers seven. "I don't want any more people working here that we can put in one room and talk," says Walden. The roster will also be small, with a minimum of four albums slated for the next 12 months, to be followed by an increase the next year.

Capricorn's first act was the Allman Brothers Band, and the label soon became red-hot with such acts as Elvin Bishop, the Marshall Tucker Band, Sea Level, the Dixie

Dregs, Delbert McClinton, Martin Mull, Wet Willie, Stillwater, Black Oak, the Cooper Brothers and Bonnie Bramlett. Though based in rock, the label's repertoire ran the gamut from comedy to country, r&b to jazz. Walden says he plans to maintain that diversity.

Walden's new publishing companies are Allegiance Music (BMI) and Inaugural Music (ASCAP).

Some industry observers felt there would never be a Capricorn rebirth after the firm plunged into Chapter XI in November, 1979. PolyGram swallowed up the Capricorn masters and publishing companies (No Exit and Rear Exit) in the settlement; Walden came out with the Capricorn office, studio and name.

CBS Vid Clause Hits Tape Ads

• Continued from page 1

The CBS contract specifically reads, "The video clip may not be used under this authorization if (1) any advertising for blank recording tape or tape recording equipment appears immediately before the program, during the program, or immediately after it; or (2) the program contains any material which promotes the sale or use of blank recording tape or tape recording equipment."

A CBS Records spokesman says the contractual clause, effective last December, was designed to cover both audio and video products. The spokesman adds, "We've always used a contract when giving out our videos. We added the stipulation about blank tape because we supply the clips for nothing and we spend a lot of money making them. Blank tape is killing our industry, so why should we allow our clips to be used on programs that foster that destruction?"

MTV, the largest user of label video clips, does accept blank tape advertising, but the company would not disclose contractual terms with program suppliers or advertisers.

CBS' video clip stand is similar to a PolyGram stipulation announced several years ago—and later followed by other labels—that denies co-op advertising dollars to any account advertising blank tape in the same ad as its prerecorded product. PolyGram, however, had no comment on the new CBS clause.

JANUARY RIAA CERTIFICATIONS

Precious Metals Dip From '82

• Continued from page 4

Michael Jackson's "Thriller," Epic. His second.

The Clash's "Combat Rock," Epic. Their first.

Jane Fonda's "Workout Record," Columbia. Her first.

GOLD ALBUMS

Rolling Stones' "Still Life," Rolling Stones/Atlantic, Their 26th.

Barry Manilow's "Here Comes The Night," Arista. His 11th.

Eagles' "Greatest Hits, Vol. 2," Asylum. Their ninth.

J. Geils Band's "Showtime," EMI America. Their sixth.

Supertramp's "Famous Last Words," A&M. Their fifth.

Tom Petty & the Heartbreakers' "Long After Dark," Backstreet/MCA. Their fourth.

Ozzy Osbourne's "Speak Of The Devil," Jet. His third.

Prince's "1999," Warner Bros. His third.

Michael Jackson's "Thriller," Epic. His second.

Rosanne Cash's "Seven Year Ache," Columbia. Her first.

Missing Persons' "Spring Session M," Capitol. Their first.

GOLD SINGLES

Michael Jackson & Paul McCartney's "The Girl Is Mine," Epic. Jackson's third; McCartney's 11th post-Beatles.

Daryl Hall & John Oates' "Maneater," RCA. Their sixth.

Laura Branigan's "Gloria," Atlantic. Her first.

Joint Push On Haggard-Jones Picture Single

NASHVILLE—Epic Records and the Hiram Walker Co. (which manufactures Canadian Club Whiskey) are joining forces to promote "C.C. Waterback," the Merle Haggard/George Jones single from duo's LP, "A Taste Of Yesterday's Wine."

Approximately 5,000 seven-inch picture disks featuring the cover graphics from the LP have been manufactured for the tie-in. Epic is mailing 1,000 to country radio stations and accounts, with Hiram Walker allotting 2,500 for distributor-related promotions.

www.americanradiohistory.com

Lifelines

Births

Boy, Brandon Andrew, to Janet and Drew Murray, Jan. 28 in Los Angeles. He is national rock promotion manager for PolyGram Records.

★ ★ ★

Girl, Lucia Marteil, to Martha and Greg Saino, Jan. 4 in Memphis. He is a buyer for Poplar Tunes in Memphis. She is local marketing manager for Arista Records in the Nashville/Memphis markets.

★ ★ ★

Girl, Lucy Anne, to Anne and Patrick Stansfield, Jan. 31 in Los Angeles. He is production supervisor for Neil Diamond. She is West Coast representative for See Factor Lighting Industries of New York.

★ ★ ★

Girl, Rachel Lauren, to Nona and Rusy Jones, Feb. 1 in Nashville. He is director of business affairs for ASCAP in Nashville.

★ ★ ★

Girl, Caitlin Elizabeth, to Kathleen and Rick Ahison, Jan. 18 in New Haven. He is program director for WLPR-FM there.

★ ★ ★

Boy, Rory William, to Stacey and Chip Quigley, Jan. 26 in New York. He is president of Crescent Moon Productions and Arockalypse Records.

★ ★ ★

Girl, Bonnie Michelle, to Lois and Eric Weiss, Jan. 18 in New York. She writes for the music magazine Sweet Potato.

Marriages

Dr. Sam Faulk to Kathy Taff, Jan. 28 in Montgomery, Ala. He is program director for WLWI-FM there.

★ ★ ★

John Bozeman to Teresa York, Jan. 14 in Birmingham, Ala. He is an air personality for WRKK-FM there.

★ ★ ★

Basil Fearington to Rhenda Sanford, Jan. 3 in New York. They are session players in New York and former members of the group Mtume.

Deaths

Emma Barrett, 85, of a stroke Jan. 29 in New Orleans. The jazz pianist was a star at Preservation Hall there, where she played her last engagement Jan. 18. A member of Oscar Celestin's Original Tuxedo Jazz Orchestra in the 1920s, she made her first recording for Columbia in 1926. She also played with Bebe Ridelley's Tuxedo Jazz Orchestra for 10 years before joining clarinetist Willie Humphrey and trumpeter Percy Humphrey in a band. She is survived by her son, Richard Alexis, five grandchildren and two great-grandchildren.

★ ★ ★

Sam Chatmon, 84, Feb. 2 in Hollandale, Miss. One of the last great Mississippi Delta blues singers, Chatmon recorded many of his blues hits in the 1930s for the Bluebird label in New Orleans, along with the Mississippi Sheiks band. They included "What's The Name Of That Thing," "Ashtray Taxi" and "Old Devil Blues."

★ ★ ★

Mark DePiano, 60, of a stroke Jan. 23 in Seattle. He was married to country singer Bonnie Guitar and is survived by his wife, two daughters, a brother, a sister and his mother.

★ ★ ★

George Tasker Jr., 64, of a heart ailment Jan. 28 in Westmont, Ill. He managed the Anson Weeks and Red Nichols orchestras in the 1930s and 1940s. He is survived by a son, George Tasker 3d.

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Berlin wishes to thank Enigma Records for its efforts in bringing the group to the attention of the American music community

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Patsy

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Written and Produced by

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MUSIC • PUBLISHING • RECORDS • PRODUCTION • MANAGEMENT

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	1	33	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	▲	8.98	BLP 35	48	3	13	JANET JACKSON Janet Jackson A&M SP 4907	RCA		6.98	BLP 12	72	73	13	JANET JACKSON Janet Jackson A&M SP 4907	RCA		6.98	BLP 12	
2	2	33	STRAY CATS Built For Speed EMI-America ST-17070	CAP	▲	8.98		40	10	21	LAURA BRANIGAN Branigan Atlantic SD 19289	WEA		8.98		73	67	21	LAURA BRANIGAN Branigan Atlantic SD 19289	WEA		8.98		
3	3	16	DARYL HALL & JOHN OATES H2O RCA AFLL-4383	RCA	▲	8.98		39	29	31	CROSBY, STILLS AND NASH Daylight Again Atlantic SD 19360	WEA	▲	8.98	BLP 16	93	36	36	GAP BAND Gap Band IV Total Experience TE-1-3001 (Polygram)	POL	▲	8.98	BLP 17	
4	4	13	PAT BENATAR Get Nervous Chrysalis FY 41396	CBS		8.98		40	20	9	LED ZEPPELIN Coda Swan Song 90051 (Atlantic)	WEA		8.98		75	65	14	THE BEATLES 20 Greatest Hits Capitol SV 12245	CAP		9.98		
5	5	8	MICHAEL JACKSON Thriller Epic QE 38112	CBS		8.98		41	41	31	JOE JACKSON Night And Day A&M SP-4906	RCA	●	8.98		76	78	31	FLEETWOOD MAC Mirage Warner Bros. 1-23607	WEA	▲	8.98		
6	6	5	BOB SEGER AND THE SILVER BULLET BAND The Distance Capitol ST 12254	CAP		8.98		42	43	19	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA	▲	8.98		NEW ENTRY	88	4	4	RANDY NEWMAN Trouble In Paradise Warner Bros. 1-23755	WEA		8.98	
7	7	36	THE CLASH Combat Rock Epic FE 37689	CBS	▲	8.98		70	2	2	BLACK SABBATH Live Evil Warner Bros. 1-23742	WEA		8.98		88	4	4	TODD RUNDGREN The Ever Popular Tortured Artist Effect Bearsville 1-23732 (Warner Bros.)	WEA		8.98		
8	8	12	PHIL COLLINS Hello, I Must Be Going Atlantic 80035-1	WEA		8.98		44	31	24	DON HENLEY I Can't Stand Still Elektra EI-60048	WEA	●	8.98		79	74	19	KOOL AND THE GANG As One De-Lite DSR 8505 (Polygram)	POL	●	8.98	BLP 31	
10	43	1	TOTO Toto IV Columbia FC 37728	CBS	▲	8.98		45	13	13	KISS Creatures Of The Night Casablanca NBLP 7270 (Polygram)	POL		8.98		80	75	14	EAGLES Greatest Hits, Vol. 2 Asylum 60205 (Elektra)	WEA	▲	8.98		
15	8	1	FOREIGNER Records Atlantic 80999	WEA		8.98		46	46	39	A FLOCK OF SEAGULLS A Flock Of Seagulls Jive/Arista VA 66000	IND	●	6.98		81	83	14	PSYCHEDELIC FURS Forever Now Columbia FC 38261	CBS		8.98		
11	11	17	LIONEL RICHIE Lionel Richie Motown 6007 ML	IND	▲	8.98	BLP 2	47	28	14	DAN FOGELBERG Greatest Hits Full Moon/Epic FE 38308	CBS	●	8.98		82	76	20	RUSH Signals Mercury SRM-1-4063 (Polygram)	POL		8.98		
12	9	13	TOM PETTY AND THE HEARTBREAKERS Long After Dark Backstreet/MCA BSR 5360	MCA	●	8.98		48	47	20	PETER GABRIEL Security Geffen GHS 2011 (Warner Bros.)	WEA		8.98		83	77	21	THE WHO It's Hard Warner Bros. 1-23731	WEA	●	8.98		
13	28	1	BILLY SQUIER Emotions In Motion Capitol ST 12217	CAP	▲	8.98		49	17	17	TOMI BASIL Word Of Mouth Radialchoice/Virgin/Chrysalis FY 41410	CBS		8.98		84	84	80	JOURNEY Escape Columbia TC 37408	CBS	▲	8.98		
14	12	18	BILLY JOEL The Nylon Curtain Columbia TC 38200	CBS	▲	8.98		50	50	10	GROVER WASHINGTON JR. The Best Is Yet To Come Elektra 60215	WEA		8.98	BLP 10	85	85	13	THE BAR-KAYS Proposition Mercury SRM-1-4065 (Polygram)	POL		8.98	BLP 9	
22	37	1	DURAN DURAN Rio Capitol ST-12211	CAP	▲	8.98		51	51	9	RAY PARKER, JR. Greatest Hits Arista AL 9612	IND		8.98	BLP 19	86	86	15	ORIGINAL CAST Cats Geffen 2GHS 2017 (Warner Bros.)	WEA		16.98		
16	18	1	NEIL DIAMOND Heartlight Columbia TC 38359	CBS	▲	8.98		52	54	9	CHAKA KHAN Chaka Khan Warner Bros. 1-23729	WEA		8.98	BLP 5	87	87	17	DIANA ROSS Silk Electric RCA AFLL 4384	RCA	●	8.98	BLP 34	
17	41	1	JOHN COUGAR American Fool Riva/Mercury RVL-7501 (Polygram)	POL	▲	8.98		53	21	21	KENNY LOGGINS High Adventure Columbia TC 38127	CBS	●	8.98		88	90	18	GRAND MASTER FLASH & THE FURIOUS FIVE The Message Sugar Hill 268	IND		8.98	BLP 29	
18	16	1	MISSING PERSONS Spring Session M Capitol ST 12228	CAP	●	8.98		60	6	6	SQUEEZE Singles 45's and Under A&M SP 4922	RCA		8.98		89	89	18	LINDA RONSTADT Get Closer Asylum 60185 (Elektra)	WEA	●	8.98		
19	4	1	NEIL YOUNG Trans Geffen GHS 2018 (Warner Bros.)	WEA		8.98		55	37	11	COMMODORES All The Great Hits Motown 6028 ML	IND		8.98	BLP 13	NEW ENTRY	148	2	2	RED RIDER Neruda Capitol ST 12226	CAP		8.98	
25	8	1	SAMMY HAGAR Three Lock Box Geffen GHS 2021 (Warner Bros.)	WEA		8.98		72	10	10	GOLDEN EARRING Cut 21 Records T 119004 (Polygram)	POL		8.98		91	91	38	JUICE NEWTON Quiet Lies Capitol ST-12210	CAP	●	8.98	CLP 39	
21	15	1	ADAM ANT Friend Or Foe Epic ARE 38370	CBS	●	8.98		57	59	18	LUTHER VANDROSS Forever, For Always, For Love Epic FE 38235	CBS		8.98	BLP 6	92	92	49	ALABAMA Mountain Music RCA AFLL-4229	RCA	▲	8.98	CLP 1	
22	14	10	OZZY OSBOURNE Speak Of The Devil Jet 2X2 38350 (Epic)	CBS	●	8.98		58	58	16	JEFFERSON STARSHIP Winds Of Change Grunt BXL1-4372 (RCA)	RCA		8.98		NEW ENTRY	159	2	2	THOMAS DOLBY Blinded By Science Capitol MLP 15007	CAP		5.98	
23	23	11	THE J. GEILS BAND Showtime EMI-America SO 17087	CAP	▲	8.98		61	56	66	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲	8.98		108	14	14	FRIDA Something's Going On Atlantic 80018-1	WEA		8.98		
24	21	1	ABC The Lexicon Of Love Mercury SRM-1-4059 (Polygram)	POL		8.98		71	8	8	NIGHT RANGER Dawn Patrol Boardwalk NB 33259-1	IND		8.98		96	98	18	DIRE STRAITS Love Over Gold Warner Bros. 1-23728	WEA		8.98		
69	2	1	DEF LEPPARD Pyromania Mercury SRM 8103081 (Polygram)	POL		8.98		63	14	14	THE ENGLISH BEAT Special Beat Service I.R.S. SP 70032 (A&M)	RCA		8.98		97	97	13	DEVO Oh No! It's Devo Warner Bros. 1-23741	WEA		8.98		
26	26	14	SUPERTRAMP Famous Last Words A&M SP 3732	RCA	●	8.98		64	64	9	BILL COSBY Bill Cosby Himself Motown 6026 ML	IND		8.98	BLP 33	98	100	48	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS	▲	8.98	CLP 2	
27	27	13	PRINCE 1999 Warner Bros. 1-23790	WEA	●	10.98	BLP 4	65	52	11	JOHN LENNON The John Lennon Collection Geffen GHSP 2023 (Warner Bros.)	WEA		9.98		99	94	34	SURVIVOR Eye Of The Tiger Scotti Bros. FZ 38062 (Epic)	CBS	▲	8.98		
44	6	1	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS		8.98		66	66	16	DONALD FAGEN The Nightfly Warner Bros. 1-23696	WEA	●	8.98	BLP 70	100	102	10	GRACE JONES Living My Life Island 90018 (A&O)	WEA		8.98	BLP 28	
35	6	1	MUSICAL YOUTH The Youth Of Today MCA 5389	MCA		8.98	BLP 14	67	55	11	PEABO BRYSON Don't Play With Fire Capitol ST 12241	CAP		8.98	BLP 8	NEW ENTRY	101	11	11	MOVING PICTURES Days Of Innocence Network E1-60202 (Elektra)	WEA		8.98	
30	30	13	MARVIN GAYE Midnight Love Columbia FC 38197	CBS	▲	8.98	BLP 3	99	3	3	SMOKEY ROBINSON Touch The Sky Tania 60301L (Motown)	IND		8.98	BLP 15	107	8	8	YOKO ONO It's Alright Polydor PD-1-6364 (Polygram)	POL		8.98		
33	17	1	SAGA Worlds Apart Portrait ARR 38246 (Epic)	CBS		8.98		69	57	30	JUDAS PRIEST Screaming For Vengeance Columbia FC 38160	CBS	●	8.98		103	105	20	VANITY 6 Vanity 6 Warner Bros. 1-23716	WEA		8.98	BLP 32	
32	32	9	BARRY MANILOW Here Comes The Night Arista AL 9610	IND	●	8.98		70	61	13	JONI MITCHELL Wild Things Run Fast Geffen GHS 2019 (Warner Bros.)	WEA		8.98		104	106	16	WAYLON AND WILLIE WW II RCA AHL1 4455	RCA		8.98	CLP 5	
34	11	1	LITTLE RIVER BAND Greatest Hits Capitol ST 12247	CAP		8.98		71	68	15	EARL KLUGH/BOB JAMES Two Of A Kind Capitol ST 12244	CAP		8.98	BLP 36	NEW ENTRY	113	5	5	WALL OF VOODOO Call Of The West A&M SP-70026	RCA		8.98	
36	15	1	EDDIE RABBITT Radio Romance Elektra EI 60160	WEA		8.98	CLP 7																	
38	3	1	RIC OCASEK Beatitude Geffen GHS 2022 (Warner Bros.)	WEA		8.98																		
39	38	1	JANE FONOA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲	8.98																		

☆ 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).

FEBRUARY 12, 1983, BILLBOARD

Vets Bow Marketing Firm

LOS ANGELES—Two industry veterans have unveiled an unusual approach to independent marketing here. Marv Helfer and Mitch Huffman founders of H&H Marketing in Beverly Hills, stresses that they are linking with four other veteran marketers to regionally cover the country for their clients.

Helfer says H&H will be a full-capacity firm, able to work from the creative services area through to consumer merchandising in the field. He says he feels his opening is pertinent in the face of severe label personnel layoffs and depleted budgets, which open the way for supplementary services such as those H&H is offering.

Helfer was in top marketing

posts for more than nine years at ABC Records and spent five years with WEA as national sales manager. Huffman, another former WEA executive, was sales chief at RSO Records for three years and a vice president with Howard Marks Advertising.

In the western states, H&H will employ Vic Ginocchio, former WEA branch sales executive and national singles sales manager for RSO. Out of Atlanta, James Wood, ex-national sales manager for Elektra's country division, will cover the South. Reporting H&H in the Midwest will be Jay Cunniff, former Mercury and RSO regional representative. A fourth person will soon be appointed to cover the East out of the Baltimore-Washington area.

Trucker Strike Affects Trade

• Continued from page 3

to Stark's central warehouse in North Canton, Ohio. The delays impacted deliveries to the chain's 136 stores in 27 states by an estimated 15%.

"The most militant areas seem to be parts of southern Ohio and the mountainous areas of Pennsylvania," he said. "The indies are trying to stop all common carriers, but they're running in convoys despite the harassment." Drivers, he noted, have reported sporadic violence.

In Atlanta, Gary Chaney, warehouse manager for the WEA Corp.'s Atlanta branch, said that shipments were delayed by more than eight hours from the Specialty Records pressing plant in Olyphant, Pa., and the Capitol manufacturing facility in Winchester, Va.



SKYJAMMING—Members of the Salsoul group Skyy visit the Kemp Mill Record store in Cherry Hill, N.J. to promote their current LP, "Skyyjammer."

Black Flag Unicorn Pact Subject Of Court Dispute

• Continued from page 6

lege, that she had a worldwide distribution pact that PolyGram and an exclusive domestic distribution deal with MCA Records. The defendants claim they got only one international release, that in Belgium.

At one point, the defendants claim they were told by Edwards that the only way in which to get good chart positions was to buy off radio stations. Edwards is also supposed to have told the defendants that she used independent promotion people to pay off others.

Edwards is alleged to have told SST Records that, because the act was tardy in delivering its second album, independent distributors lost \$60,000 on an in-store promotion buy that would in turn be charged to Unicorn. Edwards allegedly told Daniels and Ginn that Pickwick Distributing and other distributors were involved. The two say they spoke to Lu Dahle, national inventory coordinator for Pickwick, Bill Shaler, local Pickwick branch manager, and Bob Lampkin and John Lotta of Important Record Dis-

tributing, all of whom denied knowledge of any such promotion.

At one point, the act says, it ran short of funds and could not afford an attorney, so Edwards recommended the label's legal advisor, Steve Ashley, whose fee she said she would pay half of. Black Flag contends they should have sought independent legal advice.

Black Flag has informed the court that unless it can renew its recording activity and release new product, its future is clouded.

Accounting Firm Sues Far Out

LOS ANGELES—An accounting firm here, Richard & Hedrick, has filed suit against Far Out Productions, seeking \$40,975.70. The Superior Court action alleges that the management firm had orally agreed to a deal in June, 1980.

According to the pleading, the deal was breached when Far Out failed to pay charges accrued through last October.

Cougar's Attitude Fuels His 'Fool'

• Continued from page 6

goes our Neil Diamond base.' But it just made John more determined to go after AOR."

Both Cougar and Gehman felt "American Fool" should emerge as a raw, gutsy, live-sounding rock album, stripped down to bare essentials in its instrumentation, with minimal processing and effects. Primarily, they went after a powerful guitar/drum sound, depending on Michael Wanchik, Larry Crane and Kenny Aronoff from Cougar's own band for the basic feel. There are no keyboards on the album. In fact, "Jack & Diane" doesn't have a bass track and uses a Linn drum machine all the way through except on the bridge.

"American Fool" is classic heartland mainstream rock. The album's primal, hard-nosed brashness swaggers full throttle with the tough-guy machismo that characterizes Cougar's onstage persona.

"Conceptually, from the beginning, John went into the sessions wanting a level of honesty and intensity he felt had been missing from his other work," Gehman recalls. "He felt the album would be a hit if we could convey that attitude that's a focal part of his songwriting."

They kept five tracks from the original Criteria sessions; when they went out to Los Angeles to resume cutting, they incorporated Rod

Stewart's engineer, George Tutko, whom Cougar had met through manager Billy Gaff.

"All the way through 'American Fool,' we spent unbelievable time trying to get the opposite of today's layered, close-miked Steely Dan-type sound in the studio," Gehman explains. "John wanted grit; he felt that other albums had covered up his voice in the production. John's influences really come from the old rock groups like Creedence Clearwater, the Animals, and Mitch Ryder."

Foremost on Cougar's calendar now is his new recording liaison with Ryder. The two are cutting Ryder's debut album for Riva/PolyGram, Cougar's label, in a studio which Cougar and Gehman have fashioned out of a half-finished house in Bloomington, Ind., where Cougar lives. The album will feature original material written by Ryder and Cougar for the project. This will also be the first venture for the just-formed Cougar/Gehman/Tutko production company.

"Musically, John patterned himself in many ways after Mitch Ryder, and it really hurt him when he found out that a guy who was once a rock'n'roll legend could barely make a living today," Gehman says. "In a sense, John is repaying his musical debt now through this album. It's as important to him as anything he's done."

'GIFT OF MUSIC' AWARD NOMINEES

New Acts Vie For NARM Prize

• Continued from page 6

are designed to reflect actual over-the-counter sales, as opposed to general popularity (American Music Awards) or perceived quality (Grammy Awards). The winners will be announced April 13 at the NARM convention's closing night banquet at the Fontainebleau Hilton in Miami Beach.

Here's the complete list of nominees:

Best Selling Album—"American Fool," John Cougar, Riva/PolyGram; "Asia," Geffen; "Business As Usual," Men At Work, Columbia; "Lionel Richie," Motown; "Mountain Music," Alabama, RCA.

Best Selling Single—"Ebony & Ivory," Paul McCartney & Stevie Wonder, Columbia; "Eye Of The Tiger," Survivor, Scotti Bros./CBS; "I Love Rock'n'Roll," Joan Jett & the Blackhearts, Boardwalk; "Mickey," Toni Basil, Chrysalis; "Physical," Olivia Newton-John, MCA.

Best Selling Album By A New Artist—"A Flock Of Seagulls," Jive/Arista; "Aldo Nova," Portrait; "Asia," Geffen; "Built For Speed," Stray Cats, EMI America; "Business As Usual," Men At Work, Columbia; "Dare," the Human League, Virgin/A&M; "I Love Rock'n'Roll," Joan Jett & the Blackhearts, Boardwalk.

Best Selling Album By A Group—"Asia," Geffen; "Beauty & The Beat," Go-Go's, IRS; "Business As Usual," Men At Work, Columbia; "Escape," Journey, Columbia; "Freeze Frame," J. Geils Band, EMI America; "Get Lucky," Loverboy, Columbia; "Mirage," Fleetwood Mac, Warner Bros.; "Mountain Music," Alabama, RCA.

Best Selling Album By A Male Artist—"Always On My Mind," Willie Nelson, Columbia; "American Fool," John Cougar, Riva/PolyGram; "Emotions In Motion," Billy Squier, Capitol; "Lionel Richie," Motown; "Night And Day," Joe Jackson, A&M; "Success Hasn't Spoiled Me Yet," Rick Springfield, RCA.

CD Prices Set By Sony

• Continued from page 3

Although it was anticipated that at least two other labels, Telarc and Nautilus, would participate in the system launch, they are now not expected to have product on hand until some months after the March introduction. By June, however, the number of CD titles to be distributed by Sony should be in the area of 50, Briesch projects. Telarc and Nautilus will set their own retail prices.

Once players are on hand, a number of labels whose CD product is being pressed by facilities other than Sony are expected to bring in software. Among these are RCA Records, Denon (Nippon Columbia) and Hungariton (separate story, page 50).

Best Selling Album By A Female Artist—"Bella Donna," Stevie Nicks, Modern; "Get Nervous," Pat Benatar, Chrysalis; "Greatest Hits, Vol. 2," Olivia Newton-John, MCA; "I Love Rock'n'Roll," Joan Jett & the Blackhearts, Boardwalk.

Best Selling Black Music Album By A Group—"Gap Band IV," Total Experience/PolyGram; "Keep It Live," Dazz Band, Motown; "Something Special," Kool & the Gang, De-Lite/PolyGram; "What Time Is It?," the Time, Warner Bros.

Best Selling Black Music Album By A Male Artist—"Forever, For Always, For Love," Luther Vandross, Epic; "Lionel Richie," Motown; "Midnight Love," Marvin Gaye, Columbia; "The Other Woman," Ray Parker Jr., Arista.

Best Selling Black Music Album By A Female Artist—"Donna Summer," Geffen; "Get Loose," Evelyn King, RCA; "Heartbreaker," Dionne Warwick, Arista; "Jump To It," Aretha Franklin, Arista; "Silk Electric," Diana Ross, RCA.

Best Selling Country Album By A Group—"Bobbie Sue," Oak Ridge Boys, MCA; "Mountain Music," Alabama, RCA; "The Legend Goes On," Statler Brothers, Mercury.

Best Selling Country Album By A Male Artist—"Always On My Mind," Willie Nelson, Columbia; "Big City," Merle Haggard, Epic; "Love Will Turn You Around," Kenny Rogers, Liberty; "Waitin' For The Sun To Shine," Ricky Scaggs, Epic.

Best Selling Country Album By A Female Artist—"Greatest Hits," Dolly Parton, RCA; "Just Sylvia," Sylvia, RCA; "Quiet Lies," Juice Newton, Capitol; "Seven Year Ache," Rosanne Cash, Columbia.

Best Selling Jazz Album—"Breakin' Away," Al Jarreau, Warner Bros.; "Come Morning," Grover Washington Jr., Elektra; "Offramp," Pat Metheny Group, ECM/Warner Bros.; "The Dude," Quincy Jones, A&M; "Two Of A Kind," Earl Klugh, Liberty.

Best Selling Classical Album—"Luciano," Luciano Pavarotti, London; "Pachelbel Canon," Paillard Chamber Orchestra, RCA; "Bolling: Suite For Flute And Jazz Piano," Jean-Pierre Rampal & Claude Bolling, CBS Masterworks.

Best Selling Gospel/Spiritual Album—"Age To Age," Amy Grant, Myrrh; "Amazing Grace," B.J. Thomas, Myrrh; "Precious Lord," Al Green, Myrrh; "Where Is Your Faith," James Cleveland & the Southern California Community Choir, Savoy.

Best Selling Moving Soundtrack—"Annie," Columbia; "Chariots Of Fire," Polydor; "E.T.," MCA; "An Officer And A Gentleman," Island/Atco; "Rocky III," Liberty.

Best Selling Original Cast Album—"Annie," Columbia; "Cats," Geffen; "Dreamgirls," Geffen; "Evita," MCA.

Best Selling Children's Album—"Annie," Columbia; "Best Of Friends—Smurfs," Sessions; "Mousercise," Disney.

Chartbeat

• Continued from page 6

Way I Love You" and "Respect," and Marvin Gaye triumphed in '68 with "I Heard It Through The Grapevine."

Gaye, as it happens, had held the record for the fastest climb to No. 1 in the past decade. Both his current smash "Sexual Healing" and his 1977 hit "Got To Give It Up" reached the top in their fourth weeks.

Jackson was only out of the No. 1 black spot for one week between the third week on top for "The Girl Is Mine" and the arrival this week of "Billie Jean" (which allowed the Gap Band to sneak a week on top with "Outstanding"). That's the fastest return to No. 1 on the black chart by any act since Aretha had a similar one-week lapse between "I Never Loved A Man" and "Respect." The lucky act that time to grab a week of No. 1 glory: Martha & the Vandellas, with "Jimmy Mack."

"Girl" and "Billie" join a long line of No. 1 black hits for producer Quincy Jones. And on the subject of Q, we must offer a small correction to our recent listing of Jones' top-charting productions.

Or, rather, we'll let Devin Gershoff

of Brooklyn do it for us. "The correct title of Lesley Gore's summer 1965 hit (written by Marvin Hamlisch and only 1:37 long) is 'Sunshine, Lollipops And Rainbows,' not 'Sunshine, Lollipops & Roses.'

"Thanks," Gershoff adds. "I feel better already."

★ ★ ★

We Get Letters: Reggie Bryant of Statesboro, Ga. points out that there are three remakes on the chart at the same time that the acts who had the original versions are back with new hits.

"You Can't Hurry Love" is in the top 10 for Phil Collins, while the supreme Supreme Diana Ross is up to 60 with "So Close." "We've Got Tonight" is top 30 for Kenny Rogers & Sheena Easton, while Bob Seger & the Silver Bullet Band are in the top five with "Shame On The Moon." And "Got To Be There" is hanging on to life at 98 for Chaka Khan, while Michael Jackson soars with two hits in the top 40.

Lots of good letters this week to choose from, but we'll close with these kind words from Bill Reehill of Pt. Pleasant, N.J. "Thank you very much for your column; it almost makes Billboard worth three dollars!" PAUL GREIN

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	NEW ENTRY		DEBARGE All This Love Gordy 6012 GL (Motown)	IND		8.98	BLP 7
107	79	34	CHICAGO Chicago 16 Full Moon/Warner Bros. 1-23689	WEA	▲	8.98	
108	80	35	THE ALAN PARSONS PROJECT Eye In The Sky Arista AL 9599	IND	●	8.98	
109	81	35	JEFFREY OSBORNE Jeffrey Osborne A&M SP 4896	RCA		8.98	BLP 37
110	112	14	HANK WILLIAMS JR. Greatest Hits Elektra/Curb 1-60193	WEA		8.98	CLP 6
111	103	25	ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK Hooked On Classics II RCA AFL1-4373	RCA	●	8.98	
112	82	19	BRUCE SPRINGSTEEN Nebraska Columbia TC 38358	CBS	●	8.98	
113	95	46	ASIA Asia Geffen GHR 2008 (Warner Bros.)	WEA	▲	8.98	
114	114	66	ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK Hooked On Classics RCA AFL1-4194	RCA	▲	8.98	
115	NEW ENTRY		HEAVEN 17 Heaven 17 Arista AL 6606	IND		8.98	
116	120	14	THE FIXX Shuttered Room MCA MCA 5345	MCA		8.98	
118	122	32	EDDIE MONEY No Control Columbia FC 37960	CBS	●	8.98	
119	121	35	AIR SUPPLY Now And Forever Arista AL 9587	IND	●	8.98	
120	119	25	MICHAEL McDONALD If That's What It Takes Warner Bros. 23703	WEA	●	8.98	BLP 69
121	125	34	GLENN FREY No Fun Aloud Elektra E1-60129	WEA	●	8.98	
122	124	18	DOLLY PARTON Greatest Hits RCA AHL1-4422	RCA		8.98	CLP 11
123	116	65	OZZY OSBOURNE Diary Of A Madman Jel FZ 37492 (Epic)	CBS	▲	8.98	
124	118	11	LITTLE STEVEN AND THE DISCIPLES OF SOUL Men Without Women EMI-America ST 17086	CAP		8.98	
125	126	28	SYLVIA Just Sylvia RCA AHL1-4312	RCA		11.98	CLP 9
126	127	21	THE TIME What Time Is It? Warner Bros. 1-23701	WEA	●	8.98	BLP 21
127	132	79	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	8.98	
128	140	9	GEORGE CLINTON Computer Games Capitol ST 12246	CAP		8.98	BLP 11
129	104	16	SOUNDTRACK An Officer And A Gentleman Island 90017-1 (Atco)	WEA		8.98	
130	131	27	DONNA SUMMER Donna Summer Geffen GHS 2005 (Warner Bros.)	WEA	●	8.98	BLP 60
131	133	5	THE JAM Dig The New Breed Polydor PD-1-6365 (Polygram)	POL		8.98	
132	115	94	BILLY SQUIER Don't Say No Capitol ST-12146	CAP	▲	8.98	
133	117	17	SPYRO GYRA Incognito MCA MCA 5368	MCA		8.98	BLP 67
134	123	96	OZZY OSBOURNE Blizzard Of Ozz Jel JZ 36812 (Epic)	CBS	▲	8.98	
135	139	99	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 18
136	141	5	KRIS, WILLIE, OOLLY AND BRENDA The Winning Hand Monument JWG 38389	IND		11.98	CLP 8

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	149	4	CAROL HENSEL Carol Hensel's Exercise And Dance Program, Volume 3 Vintage VNI 30004 (Mirus)			8.98	
138	146	4	BROTHERS JOHNSON Blast A&M SP 4927	RCA		8.98	BLP 23
139	142	23	EVELYN KING Get Loose RCA AFL1-4337	RCA	●	8.98	BLP 18
140	135	14	EMMYLOU HARRIS East Date Warner Bros. 1-23740	WEA		8.98	CLP 17
141	143	40	MISSING PERSONS Missing Persons Capitol DLP 15001	CAP		4.98	
142	152	21	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL	●	8.98	
143	153	11	LEE RITENOUR Rit/2 Elektra 60186	WEA		8.98	BLP 71
144	144	22	STEEL BREEZE Steel Breeze RCA AFL1-4424	RCA		8.98	
145	138	38	.38 SPECIAL Special Forces A&M SP-4888	RCA	●	8.98	
146	NEW ENTRY		ANGELA BOFILL Too Tough Arista AL 9516	IND		8.98	BLP 24
147	147	41	VAN HALEN Diver Down Warner Bros. BSK 3677	WEA	▲	8.98	
148	151	4	FOREIGNER 4 Atlantic SD 16999	WEA	▲	8.98	
149	154	18	PINK FLOYD The Wall Columbia PC2 36183	CBS	▲	8.98	
150	150	63	LOVERBOY Loverboy Columbia JC 36762	CBS	▲	8.98	
151	161	3	SCANDAL Scandal Columbia FC 38194	CBS		8.98	
152	156	14	MELBA MOORE The Other Side Of The Rainbow Capitol ST 12243	CAP		8.98	BLP 22
153	164	2	SCHON/HAMMER Here To Stay Columbia FC 38428	CBS		8.98	
154	165	11	CON FUNK SHUN To The Max Mercury SRM 1-4067 (Polygram)	POL		8.98	BLP 26
155	155	47	SCORPIONS Blackout Mercury SRM-1-4039	POL	●	8.98	
156	145	9	THE WAITRESSES I Could Rule The World If I Could Only Get The Parts Polydor PX 1-507 (Polygram)	POL		5.98	
157	157	18	UTOPIA Utopia Network 60183 (Elektra)	WEA		8.98	
158	160	6	SUPERTRAMP Breakfast In America A&M SP 3708	RCA	▲	8.98	
159	168	3	BOB SEGER AND THE SILVER BULLET BAND Against The Wind Capitol SDD 12041	CAP	▲	8.98	
160	NEW ENTRY		BARBRA STREISAND Memories Columbia TC 376 68	CBS	▲	8.98	
161	NEW ENTRY		LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA Hooked On Swing 2 RCA AFL1-4589	RCA		8.98	
162	162	12	THE JAM The Bitterest Pill I Ever Had To Swallow Mercury PXL 506 (PolyGram)	POL		5.98	
163	163	66	THE J. GEILS BAND Freeze Frame EMI America SDD-17062	CAP	▲	8.98	
164	109	14	VARIOUS ARTISTS Casino Lights Warner Bros. 1-23718	WEA		8.98	BLP 64
165	96	25	AMERICA View From The Ground Capitol ST 12209	CAP		8.98	
166	166	8	TAXXI States Of Emergency Fantasy F 9617	IND		8.98	
167	167	27	ARETHA FRANKLIN Jump To It Arista AL 9602	IND		8.98	BLP 43
168	169	78	AL JARREAU Breakin' Away Warner Bros. BSK 3576	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
169	111	14	NEIL DIAMOND The Jazz Singer Capitol SW 12120	CAP	▲	8.98	
170	182	74	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS	▲	8.98	CLP 23
171	171	6	SAMMY HAGAR Rematch Capitol ST 12238	CAP		8.98	
172	174	8	THE S.O.S. BAND S.O.S. III Tabu FZ 38352 (Epic)	CBS		8.98	BLP 30
173	NEW ENTRY		ADAM AND THE ANTS Prince Charming Epic ARE 37615	CBS		8.98	
174	177	3	BOB SEGER AND THE SILVER BULLET BAND Nine Tonight Capitol STBK-12182	CAP	▲	8.98	
175	175	4	MARTY ROBBINS Biggest Hits Columbia FC 38309	CBS		8.98	CLP 25
176	186	2	SOUNDTRACK Party Party A&M SP 3212	RCA		8.98	
177	178	5	SLAVE Visions Of The Lite Cotillion 90024 (Atlantic)	WEA		8.98	BLP 58
178	180	6	TYRONE DAVIS Tyrone Davis Highrise HR 103	IND		8.98	BLP 25
179	170	38	NEIL DIAMOND 12 Greatest Hits Vol. II Columbia TC 38068	CBS	●	8.98	
180	176	9	JOHN COUGAR Nothin' Matters and What If It Did Rca 7403 (Polygram)	POL		8.98	
181	189	2	Z. Z. HILL The Rhythm and The Blues Malaco 7411	IND		8.98	BLP 20
182	NEW ENTRY		MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	CBS		8.98	
183	158	13	ROD STEWART Absolutely Live Warner Bros. 1-23743	WEA		11.98	
184	110	13	SKYY Skyyjammer Salsoul SA 8555 (RCA)	RCA		8.98	BLP 46
185	NEW ENTRY		DAZZ BAND On The One Motown 6031 ML	IND		8.98	BLP 40
186	128	21	KIM CARNES Voyeur EMI-America SDD 17078	CAP		8.98	
187	129	33	ROBERT PLANT Pictures At Eleven Swan Song SS 8512 (Atlantic)	WEA	●	8.98	
188	190	12	ANNE MURRAY Greatest Hits Capitol SO-12225	CAP	▲	8.98	
189	187	31	SOUNDTRACK E.T. MCA MCA 6109	MCA	●	9.98	
190	130	11	CRYSTAL GAYLE True Love Elektra 60200	WEA		8.98	CLP 14
191	191	11	ALPHONSE MOUZON Distant Lover Highrise HR100AE	IND		8.98	BLP 41
192	192	37	RICHARD SIMMONS Reach Elektra EL-60122	WEA	▲	10.98	
193	193	20	YAZ Upstairs At Eric's Sire 1-23737 (Warner Bros.)	WEA		8.98	
194	194	35	LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA Hooked On Swing RCA AFL1-4343	RCA	●	8.98	
195	195	29	KENNY ROGERS Greatest Hits Liberty LDD 1072	CAP	▲	8.98	CLP 37
196	137	10	TAVARES New Directions RCA AFL1-4357	RCA		8.98	BLP 61
197	183	69	POLICE Ghost In The Machine A&M SP-3730	RCA	▲	8.98	
198	198	6	SPINNERS Grand Slam Atlantic 80020	WEA		8.98	
199	184	27	THE GO GO'S Vacation I.R.S. SP 70031 (A&M)	RCA	●	8.98	
200	185	454	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP	●	8.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	185	Daryl Hall & John Oates	3	Barry Manilow	32	Eddie Rabbit	34	Billy Squier	13, 132
ABC	62	Emmylou Harris	140	Michael McDonald	120	Red Rider	90	Steel Breeze	144
Air Supply	24	Heaven 17	65	Men At Work	11	Lionel Richie	11	Rod Stewart	183
Alabama	92, 135	Don Henley	44	Missing Persons	18, 141	Lee Ritenour	143	Stray Cats	2
America	165	Carol Hensel	137	Joni Mitchell	70	Marty Robbins	175	Barbra Streisand	160
Adam Ant	21, 173	Janet Jackson	181	Eddie Money	118	Smokie Roblnson	68	Donna Summer	130
Adams	165	Joe Jackson	41	Melba Moore	152	Kenny Rogers	195	Supertramp	26, 158
Adam Ant	21, 173	Michael Jackson	5	Alphonse Mouzon	191	Linda Ronstadt	89	Survivor	99
Asia	113	Jam	131, 162	Moving Pictures	101	Diana Ross	87	Sylvia	125
Patli Austin	38	Al Jarreau	168	Anne Murray	188	Royal Philharmonic Orchestra	111	Tavarez	196
Bar-Kays	85	Jefferson Starship	58	Musical Youth	29	Todd Rundgren	78	Taxxi	166
Toni Basil	49	Billy Joel	14	Willie Nelson	98, 170	Rush	82	Time	126
Beattles	75	J. Geils Band	23, 163	Randy Newman	77	Saga	31	Toto	9
Pat Benatar	4	Grace Jones	100	Juice Newton	91	Scandal	151	Triumph	37
Black Sabbath	43	Dan Fogelberg	47	Olivia Newton-John	42	Schon/Hammer	153	Utopia	157
Angela Bofill	146	Jane Fonda	38	Stevie Nicks	127	Scorpions	155	Vanderberg	117
Aura Branigan	73	Foreigner	69	Night Ranger	35	Bob Seger	6, 159, 174	Luther Vandross	57
Brothers Johnson	138	Aretha Franklin	10, 148	Rick Cascone	59	Richard Simmons	192	Van Halen	147
Peabo Bryson	36	Glenn Frey	167	Yoko Ono	102	Skyy	184	Vanity 6	103
Kim Carnes	186	Peter Dinklage	45	Ozzy Osbourne	109	Slave	177	Various Artists	164
Chicago	107	Earl Klugh & Bob James	71	Ray Parker, Jr.	22, 123, 134	S.O.S. Band	172	Waitresses	156
Clash	7	Kool And The Gang	79	Alan Parsons Project	108	SOUNDTRACKS:		Wall Of Voodoo	105
George Clinton	128	Led Zeppelin	40	Dolly Parton	122	An Officer And A Gentleman	129	Dionne Warwick	63
Phil Collins	8	Kris, Willie, Dolly and Brenda	136	Tom Petty And The Heartbreakers	12	Cats	86	Grover Washington, Jr.	50
Commodores	55	John Lennon	65	Pink Floyd	149, 200	E.T.	187	Waylon And Willie	104
Con Fun Shun	154	Go-Go's	33	Robert Plant	187	Party Party	176	Who	83
Bill Cosby	64	Golden Earring	56	Police	198	Spinners	198	Hank Williams, Jr.	110
John Cougar	17, 180	Grand Master Flash	88	Prince	112	Bruce Springsteen	112	Yaz	193
Crosby, Stills & Nash	39	Sammy Hagar	20, 171	Psychedelic Furs	81	Spyro Gyra	133	Neil Young	19
Culture Club	28	Merle Haggard/Willie Nelson	180			Squeeze	54	.38 Special	145
Tyrone Davis	178								

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.



REPS VISIT—Two Chappell Music executives from abroad share a happy moment with music publisher Bill Lowery in Atlanta. Jonathan Simon, left, and Georg Hildebrand, work out of the U.K. and Germany, respectively, for Chappell Music, which represents The Lowery Group for most countries outside the U.S.

RELEASES COMPILATION LP

K-tel Making Entry Into Gospel Market

By EDWARD MORRIS

NASHVILLE—K-tel has made its bid for a piece of the contemporary Christian music market with the release of a 14-song collection, "From The Heart," on its newly formed Arrival Records label.

The album will be distributed to Christian bookstores by Sparrow, to major rackjobbers through K-tel's Dominion Music Corp. and to regular record stores by K-tel's retail rec-

ords division. "From The Heart" made its Christian market debut at the Christian Booksellers Assn. regional meeting in San Diego two weeks ago. It is expected to be in retail stores within the next four to six weeks, according to Jerry Lenz, who heads K-tel's special marketing division.

To gain its new musical interest secular attention, K-tel has hired the Solters/Roskin/Friedman public relations agency—which will not only publicize the album and new label, but also the artists on the album.

Acts featured on "From The Heart" are Silverwind, the Imperials, Amy Grant, Sweet Comfort Band, B.J. Thomas, David Meece, Phil Keagy, Keith Green, Second Chapter Of Acts, John Michael Talbot & Terry Talbot, Dallas Holm & Praise, Barry McGuire, Don Francisco and Evie. As with other K-tel LPs, the songs on this one are those that have had high chart standings.

David Catlin, K-tel's senior vice president and general manager for the U.S., says his company is aiming for the under-36 consumer with its Arrival effort. To outline the size of the potential market, he cites studies that maintain the under-36 church membership in the U.S. stands at 90 million and that 52 million of these attend church regularly.

He further points to the operation of more than 100 radio and tv stations devoted to Christian music and to the reach of the Christian Broadcasting Network to 20 million subscribers. Catlin says that a Gallup poll conducted in December revealed that one-third of the American people had watched some type of religious programming within a recent seven-day period and that half of these had watched for more than an hour.

Although no final decision has yet been made, Lenz says, K-tel is also considering marketing the album through direct-response tv. Catlin adds that the company plans to offer tv and radio support for retail stores carrying the product.

Catlin explains that K-tel adopted the Arrival designation because it concluded that most people perceived K-tel as a pop-oriented label. "We have one or two additional (Christian music) projects in the very preliminary stage," Catlin reports, but he adds that the focus now is the debut album.

WIFI Getting Carroll Format

PHILADELPHIA—WIFI, which has been seeking a niche in this market between AC and the "Hot Hits" of WCAU-FM, is going to rock shortly with Rick Carroll's "Rock of the '80s."

WIFI p.d. Roy Laurence says he expects the new format will "turn the station back to be the leader it's been in the past." He points out that he and management have been disappointed with the current format, which has been consulted by Clark Smidt. "The station slipped to a 1.3 in the fall Arbitron," Laurence notes.

Coincidentally two jocks have left the station, Andre Gardner and Verna McKay. Because of the format change they will not be immediately replaced, Laurence says.

NARM/VSDA Gap Widening

CHERRY HILL, N.J. — NARM's video dealer organization, VSDA, is reportedly becoming much more self-assertive. NARM sources relate that the VSDA board meeting here Feb. 2 (Inside Track, this page) moved to convene again March 15-16 in Washington for meetings and lobbying on bills backed by video dealers.

Recent legislative moves in Washington have served to separate the audio and video portions of home taping proposals, resolving in large part perplexing NARM positions vis-a-vis VSDA. NARM had vocally backed the earlier Mathias amendment, while VSDA attached it equally as vociferously.

Inside Track

WEA Blank Tape? Russ Bach, executive vice president of the Burbank distributtee, sloughs off the thought that the firm is investigating going into blank audio tape marketing. Rumor stems from oral queries made by Atari field salespersons to accounts vary recently. Specific questions, such as what kind of ad budget and price point would make a firm competitive, were projected from a sheet over Bach's signature. Bach says he is continually doing surveys from competitive video game manufacturers through record industry factors.

Track is happy to report affirmatively on Joe Simone's Progress Distributing, Cleveland. In mid-January, a letter rescinding the Ameri/Trust Bank of Cleveland's instruction to Progress customers to pay the bank directly for accounts' receivable of the distributor (*Billboard*, Jan. 22) was mailed. Over the joint signatures of a bank executive and Simone, it stated the two "agreed to work together." Simone, according to the letter, also has a new lender.

Biggest beefing in this sluggish early year period is not from the paucity of key artist album releases, but the constricted purse strings of label ad allowance managers. Accounts point out that consumer ad bucks from alternative merchandise makers are keeping their advertising afloat. . . . Lieberman Enterprises took top honors among 1,500 vendors serving the powerful Wal-Mart discount department chain nationally in a competition based on its 20th anniversary. Lieberman's Dallas branch, working with the McKinney, Tex., Wal-Mart outlet, paced the nation with in-store appearances by Alabama, Janie Fricke and Con Hunley, plus other correlative promotion. Outside consultant Dave Siebert and a Lieberman group from Minneapolis sewed up 120 T.G. & Y. stores' record departments, starting March 1. The Minneapolis firm has also realigned its central Midwest one-stopping, with the Twin Cities almost dropping out of the picture, and those accounts in that area being split between Chicago and Kansas City.

The next major publisher buyout is likely to involve oldline E.B. Marks. . . . Seminal figure Lou Levy, who sold his publishing empire, Leeds Music, to MCA years ago, is penning a tome that calls on his industry experience. It's called "You Gotta Die First." . . . Attorney Dan Sklar informs Track that Denny Bruce and Bill Cohen have settled their dispute with Chrysalis over the disposition of Takoma Records (*Billboard*, Jan. 29). The esoteric label, jointly owned by them and Chrysalis, will probably be sold to Bill Valenziano's Allegiance Records. Chrysalis acquired Takoma for cash and other considerations to Dennis and Bruce.

MCA's coming with the latest cassette packaging wrinkle: a one-piece clear plastic design said to be significantly cheaper and equally effective. MCA Distributing boss Al Bergamo unveils it Feb. 9-12 at his annual national meet in Tucson. Package was developed by an outside-the-industry firm and could be both 4 by 12 or 6 by 12. Bergamo is screening a number of industrial documentaries, stressing productivity and time management, during the conference.

The last word? Track has noted previous Arista denials of a switch from indie distribution, even as Clive Davis personally has stayed above it all. Above no longer: "There are no discussions being held with RCA for Arista to be distributed by them nor for me to leave Arista," he said last week.

Now that the Record Factory Lodi, Calif. outlet has been shucked, the trade is wondering where Sterling Lanier is going to spend his vacations. . . . A number of industry stars are commemorated with Hollywood Blvd. stars, but Smokey Robinson is due for the honor Feb. 22.

Karen Carpenter Dies At Age 32

LOS ANGELES—Karen Carpenter, one-half of the Carpenters, the top pop duo of the '70s, died Friday (4) of full cardiac arrest at Downey Community Hospital near here. Carpenter, 32, was taken to the hospital at 9:23 a.m. by her parents and brother Richard, and was pronounced dead at 9:51 a.m.

An autopsy is pending, though it's known that Carpenter suffered from anorexia nervosa for which she was first hospitalized several years ago.

The Carpenters signed with A&M in 1969 and went on to cut 11 albums for the label, of which eight went gold. They also reached *Billboard*'s Hot 100 with all 28 of their single releases, of which 10 went gold.

Inside Track

After the unveiling, he'll get his own combination 43rd birthday party/fete hosted by his wife, Claudette, and Motown Records. . . . Accounts of Triton Industries, doing business as Nautilus Recordings, San Luis Obispo, Calif., the audiophile label, have been notified by A.M. Ghole that accounts receivable owed to the diskery be paid directly to the First Interstate Bank at a Los Angeles post office box number. The letter states that the payment is made on the basis of a security agreement which the bank has with the firm and the Uniform Commercial Code.

In addition to the senior executives named in recent weeks; many other Elektra/Asylum staffers are departing the company in the wake of its recent reorganization. The entire accounting department of about 30 persons has been severed, though Atlantic, is expected to add about 10 staffers to its accounting operation to help handle the extra load. A combined service center is being set up to handle production, traffic and accounting services for the two labels. And Elektra lost about 20 staffers when its country staff moved over to Warner Bros. Nashville. Elektra insists, though, that there will be no label linkage in the areas of sales, promotion, a&r, advertising, video or publicity.

Word from a Cherry Hill, N.J. meeting of VSDA board members reveals "major moves" towards the video group becoming more self-sustaining, particularly noted by exhibitor space sales for VSDA's Aug. 28-31 second annual convention and trade show. The event, at San Francisco's Fairmont, will reveal stunning surprises, Track learns, including consideration for the first time of X-rated awards. Board members were up for the whole Cherry Hill confab and were invited by Arthur Morowitz to his chain's 11th store opening in Long Island.

Edited by JOHN SIPPEL

Back Track

30 years ago this week: Capitol Records took over Dario Soria's Cetra-Soria classical catalog for U.S. distribution and signed the St. Louis and Indianapolis symphonies. . . . Max Dreyfus of Chappell denied the publishing firm was entering the diskery biz. . . . Herb Abramson ankleed Atlantic Records for a stint in the U.S. Army as a dentist. . . . Hudson-Ross took over the Chicago Mandel Bros. Loop department store record department. . . . Jack Bean ankleed CBS-TV, Hollywood, to join MCA's cocktail units' booking sector.

20 years ago this week: Hank Sanicola reactivated his Tabb label, with Artie Valande as general manager. . . . Paul W. Jenkins, 62, president of the music store chain out of Kansas City that bears his name, died in that city. . . . Harry Schwartz, 73, founder of Schwartz Bros., Washington, died. . . . The RIAA announced it was out to eliminate the federal excise tax on recordings. . . . Larry Finley joined Dot Records as director of premium sales. . . . RCA upped Harry Jenkins to the newly created slot of division vice president of marketing.

10 years ago this week: MCA Records retired the Decca, Kapp, Vocalion and Uni labels. . . . A federal judge fined a Chicago tape pirate \$1 for each pirated tape, totalling \$176,592. . . . CBS Records named Dave Wynshaw senior director, special marketing, while Wornall F. Farr ankleed the label to join PolyGram as marketing vice president. . . . Irwin Goldstein upped from administrative manager to credit manager at London Records.

MCA In 'Jazzercise' Push

LOS ANGELES—MCA Records and Sears are teaming in a 13-market "Jazzercise" promotion that will focus on major in-store exercise demonstrations hosted by Judi Shepherd Missett, originator of the exercise program and the two MCA albums based on it.

According to national sales director Sam Passamano Jr., the upcoming demonstrations are being coordinated nationally because MCA saw encouraging results from similar appearances by Missett last year. Since Missett and Jazzercise are already familiar commodities to a large existing market of enthusiasts, MCA's initial album was dramatically spurred by the earlier promotions. Dubbed "celebrations" rather than in-store appearances or demonstrations, the sessions drew large crowds to the various depart-

ment stores visited last year. Passamano attributes the bulk of sales on the first "Jazzercise" album, which went gold, to the celebrations.

This year, he believes greater momentum can be achieved, since this time around MCA will be working with a unified chain rather than different merchandisers. Advertising will be via the Sears print campaigns already in place in the respective markets, and the appearances will be cross-merchandized within the participating stores so that both the record/tape and health departments will be promoting Missett's sessions.

Since Missett herself had already scheduled these store visits to help exploit other Jazzercise products, the net cost to Sears and MCA will also be minimized.

SAM SUTHERLAND



"FRONTIERS."


THE NEXT STEP FORWARD... AND LIGHT YEARS BEYOND.

Journey's last album, "Escape," took off into the outer stratosphere — with three Top-10 singles and sales of over five million (and still rising).

Now Journey continues onward — and upward — into a whole new world of rock on "Frontiers." The new album that includes their latest hit single, "Separate Ways (Worlds Apart)" ^{QC 38504} plus nine other tracks destined for stardom. ₃₈₋₀₃₅₁₃

*Journey. "Frontiers." The album that's going all the way. And beyond.
On Columbia Records and Cassettes.*

Journey across America-National tour begins this March!

Produced by Mike Stone and Kevin Elson. Management: Herbie Herbert, Nightmare, Inc., San Francisco, CA. "Columbia"  are trademarks of CBS Inc. © 1983 CBS Inc.



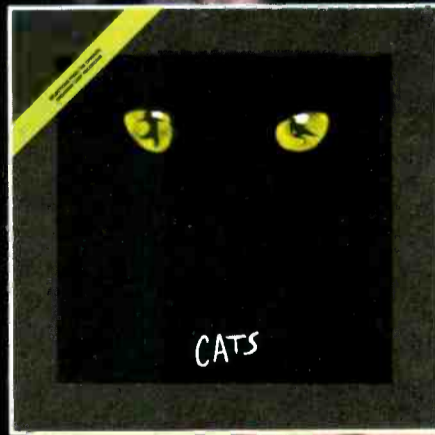
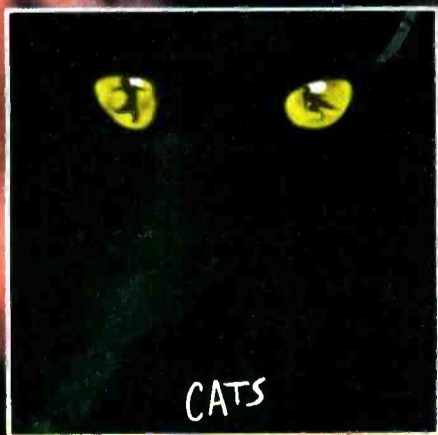
CATS

The Long And The Short Of It.

CATS: THE ORIGINAL BROADWAY CAST RECORDING

Available in two versions:

- The complete two-record set GHS 2026
- An album of highlights from the hit Broadway show GHS 2026



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GEFFEN RECORDS

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