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NEWSPAPER

Billboard

88th
YEAR

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March 19, 1983 • \$3 (U.S.)

Target Plans Expansion Of Purchase Arm

By JOHN SIPPEL

LOS ANGELES—More than 75% of the Target Stores' record/tape/video departments will be served by an in-house purchase division by 1984. This is seen as one of the most dramatic developments in more than 25 years of U.S. rackjobbing.

The chain expects to be operating 203 locations by Dec. 31—it currently has 184—and three-quarters of these will be affected by the direct buying move.

This is the blueprint that Target executives have handed to John Farr, buyer for the self-contained, home entertainment-oriented wholesale division. An industry wholesaling veteran, Farr has far

(Continued on page 28)

ITA SEMINAR TALKS VIDEO

Pricing, First Sale Stir Debate

By LAURA FOTI

HOLLYWOOD, Fla.—The International Tape/Disc Assn. (ITA) seminar held here last week (6-9) was the occasion for a renewed effort by prerecorded video suppliers to assert their position on the First Sale Doctrine and their dedication to the principle of participation in rental

revenues on a per-transaction basis.

Despite an announcement by Paramount Home Video that "Airplane II" would be released in April at a \$29.95 price point, low pricing generally was conceded to be merely experimental, not a resolution of the rental-versus-sale problem. In fact, a secret vote by the ITA board of directors was made public at the

seminar, resulting in an official ITA position calling for the repeal of the First Sale Doctrine. As Jim Jimirro, president of Walt Disney Telecommunications and an ITA board member, put it, "There is no marketplace solution to this problem."

Jimirro has been the most outspoken of all studio representatives

(Continued on page 68)

Denon Hits CD Rush To Market

By IS HOROWITZ

NEW YORK—Denon America has put a brake to its Compact Disc marketing schedule to await the arrival this fall of improved second-generation playback machines and a more copious supply of software.

In a sharply worded directive to its network of sales representatives,

Denon declares that its digital players and those of its competitors are not yet capable of living up to quality claims. And in any case, they say, there are too few CD disks in the pipeline to support a reasonable market effort at this time.

This charge is rejected by Sony and Magnavox, both of whom figure in product launches this month which include sales as well as

demonstration elements. Each defends the market readiness of its own players and hints at a "sour grapes" posture by Denon.

"I have heard more misinformation, glad-handing, and outright lies than ever before surrounding these products," states the Denon letter to its reps. The letter, signed by Robert Heiblim, national sales

(Continued on page 62)

Turner Cable: Video Music Service Due

NEW YORK—Competition for the demographically attractive, music-oriented television viewer will become even more serious this summer when mighty Turner Broadcasting System joins the already sizable number of shows and services on the air (Billboard, March 5). Basic cable channel WTBS, the largest in the country with 24 million subscribers, plans to launch an overnight music program consisting of record company-supplied video clips on Friday and Saturday nights, beginning June 4.

According to Scott Sassa, executive in charge of production on the program, which is tentatively titled "The Overnight Music Show," the format will involve continuous clips

(Continued on page 61)

-Inside Billboard-

• **WLS-AM-FM CHICAGO** has appointed Steve Casey as operations manager. The programmer quits Sebastian/Casey & Associates for the newly created post; he was MD for WLS three years ago. Radio, page 12.

• **K-TEL VIDEO GAMES** will be introduced by the television marketer at the Summer Consumer Electronics Show. The branded line will receive the same type of retail exposure and substantial tv promotion as K-tel record and tape product. Page 3.

• **RETAILER BRUCE FEIT** of Nashville's Turntable chain has spurred store business by creating promotional links with area concerts. He claims record labels too often overlook the positive influence of such events on product sales. Retailing, page 26.

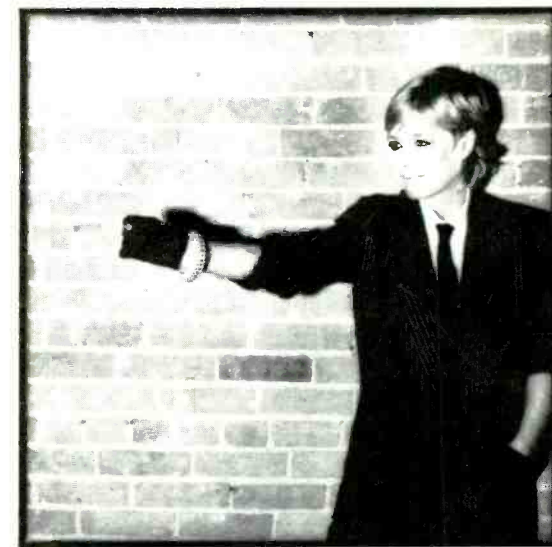
• **PROGRAMMER REG JOHNS** is leaving WVBF Boston to become Fairwest's national operations director. The Fairbanks Broadcasting company syndicates several formats, including "Continuous Country" and "Music Of Your Life," and produces station and commercial jingles. Radio, page 12.

• **VIDEO MUSIC PRODUCTION** is boosting business for Los Angeles area studios and soundstages. It's a result of the upsurge in use of promotional video clips. Small, independent facilities are reaping the most benefit. Video, page 30.

• **VIDEO SOFTWARE DISTRIBUTORS** are seeking a stronger identity through trade associations, and exploring ways of working together on key problems. Not everyone involved agrees on the problems, however. Retailing, page 27.



DOLBY UNVEILS NEW WIRELESS—Thomas Dolby's critically acclaimed album, *The Golden Age Of Wireless* (ST-12271) is now available. The newly designed package now features Dolby's latest amazing inventions—"She Blinded Me With Science" and "One Of Our Submarines"—both already modern music sensations. On records and high quality XDR cassettes from Capitol. (Advertisement)



Marianne Faithfull. A gifted lyricist, powerful vocalist, and passionate stylist—Marianne Faithfull hits the music scene like a velvet fist. Her new album, "A Child's Adventure," marks the next entrancing chapter in the power of Marianne Faithfull. Island Records On Cassette. 90066. "A Child's Adventure" produced by Wally Badarou, Barry Reynolds and Harvey Goldberg. (Advertisement)

(Advertisement)



ANGELYNE YOUR FANTASY COME TO REALITY

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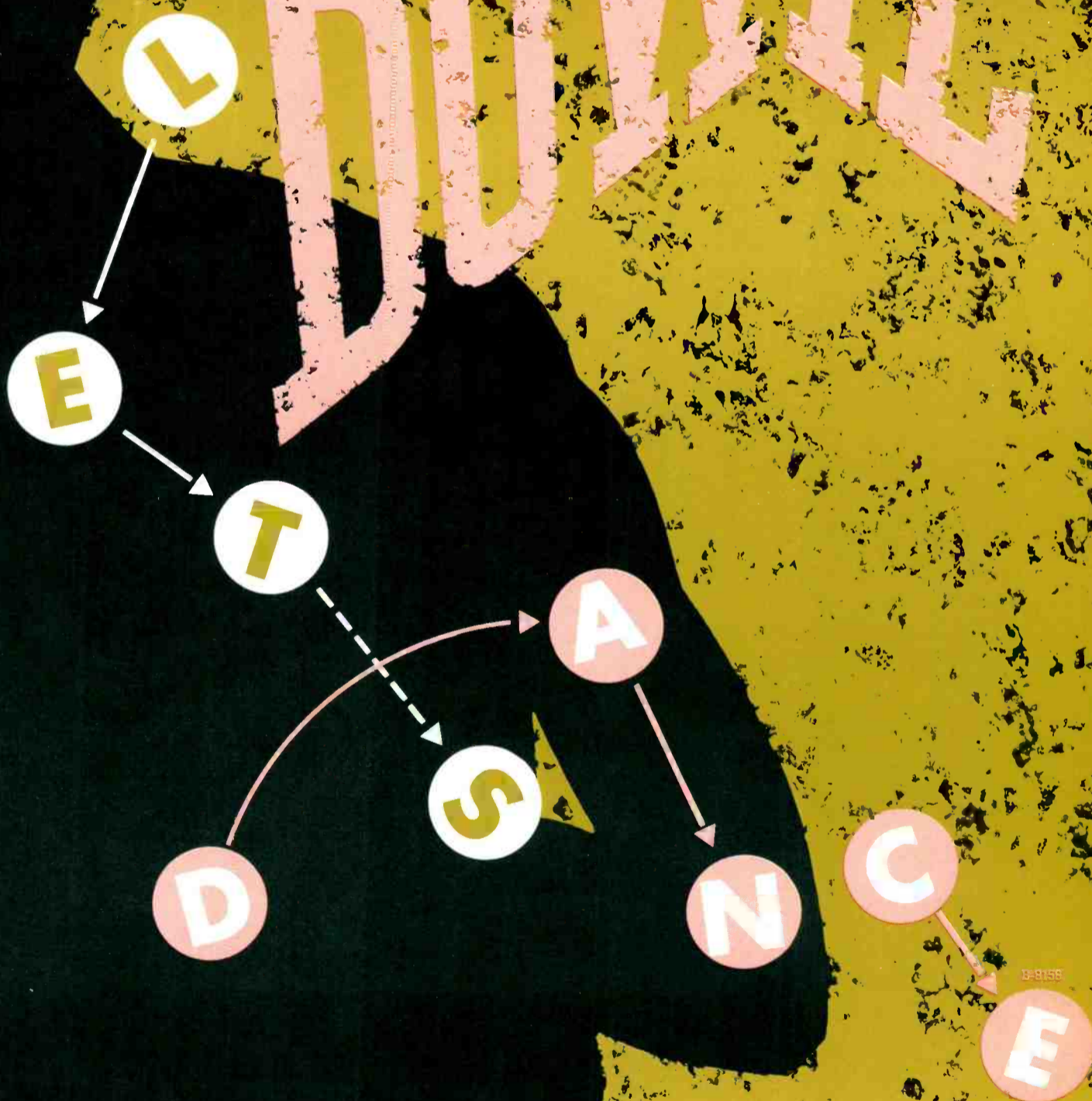
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Welk Forms Division For Home Video

NEW YORK—Lawrence Welk's Telekew Productions and the Welk Music Group have formed Welk Televideo International. They claim it is the "first move by a major music publisher to commit an entire division to the development of home video product."

President of the new wing is Gaylon J. Horton, who previously was manager of pop, film and tv music for the Welk Music Group. No specific projects have been announced, but the division is expected to be a tv and video production operation for the exploitation and development of music in film, tv and home video.

"We have combined the skills and talents developed in two of our most successful divisions, television and music, to develop a new company perfectly structured to meet the demands of today's new tv and home video markets," says Lawrence Welk.

Adds Horton: "The marriage of the music business and the video business has not happened as gracefully as we would all like it to have. Because both businesses have diverse interests, music people often do not understand the wants and needs of television and film people, and vice versa. We have the benefit of 25 years of experience in both the television and music businesses.

"Musical programming is ob-

(Continued on page 68)

Motown Sets Anniversary Benefit Show

By NELSON GEORGE

NEW YORK — Motown Records is celebrating its 25th anniversary with a benefit concert Friday, March 25 at the Pasadena Civic Auditorium which will be taped for broadcast as a two-hour NBC-TV special in May.

Ex-Motown stars Diana Ross and Marvin Gaye are scheduled to appear, as are other original label signees the Four Tops, Stevie Wonder, the Temptations and Smokey Robinson, who is also serving as executive music director. In addition, Richard Pryor, Dick Clark, Billy Dee Williams, Linda Ronstadt, Adam Ant, T.G. Sheppard and current Motown acts Syreeta, High Inergy, Jose Feliciano, DeBarge, the Commodores and Rick James are slated.

Suzanne de Passe, president of Motown Productions, says all proceeds from the concert will go to the National Assn. for Sickle Cell Disease. According to de Passe, all other revenues generated by the broadcast or later use of the material, as record, videocassette or videodisk, are also earmarked to go to the Sickle Cell organization.

"NBC has paid Motown Productions a licensing fee, and that's all we'll receive from the project," says de Passe. "The cost of putting this celebration together covers that fee plus other production costs that we're paying."

The idea for the show, says de Passe, has been discussed at Motown

(Continued on page 62)

K-tel Int'l Mapping 'Extensive' Entry Into Video Game Market

By IRV LICHTMAN

NEW YORK—K-tel International expects to introduce its own line of video game software sometime this year. The company has determined that its customer base for such games is "almost identical" to that of its record and tape product, with similar retail store exposure and the need for heavy promotion.

Encouraged by recent marketing tests in Europe and Canada, K-tel, whose chief business is the marketing of compilation albums at retail through heavy tv advertising, is undertaking "a quite extensive program in video games and ancillary products," according to Mickey Elfenbein, executive vice president.

Elfenbein suggests that K-tel will

utilize similar promotional avenues to market its video game software, which is to carry a separate brand name currently being designed.

The line will be introduced at the Summer Consumer Electronics Show, although the number of initial titles is yet to be determined. Elfenbein says that initial goods will be Atari-compatible, but that he cannot confirm at this point whether compatibility with other systems is in the cards. He promises "competitive" pricing, adding that that game concepts will be "a little different," affording "unique marketing and merchandising approaches."

Although involved in oil and gas properties and real estate interests, the Minnetonka, Minn.-based company does most of its worldwide business through its music segment.

According to a just-released quarterly report, the music segment for the second quarter of its fiscal year ending Dec. 31 was "disappointing" after a "promising start" in the first quarter, when net sales were up 25.4%. "The worldwide adverse economic conditions and lower consumer demand," the company says, "have had a negative effect on both domestic and foreign sales, particularly in the second quarter."

For the quarter, net sales were \$61,335,000, a decrease of \$10,285,000 or 14.4% from net sales of \$71,620,000 a year before. Net U.S. music sales were off \$482,000, or 2.1%, for the quarter. Candlelite, a direct-marketer of albums acquired by K-tel last year, offset most of the decline in K-tel's tv-promoted sales, the company reports.

Zoslaws Take Case To High Court Seek Hearing In Long-Running Retail Antitrust Action

By JOHN SIPPEL

LOS ANGELES—Plaintiffs in the long-running Zoslaw antitrust action are attempting to leapfrog a remanding to San Francisco Federal Court by petitioning the U.S. Supreme Court for a hearing. The suit charges Northern California record distributors with according preferential treatment to area retail chains.

Charles and Jane Zoslaw, through their original counsel, Maxwell Keith, are asking a review by the nation's highest tribunal after the Ninth Circuit Court of Appeals mandated a rehearing of their Robinson-Patman charges. The appeals court ruled out the Marin Music Centre's owners' contention that they were the victims of monopoly, a Sherman Act violation (Billboard, Dec. 18, 1982).

Keith in his petition says he wants the whole ball of wax reviewed, instead of just the Robinson-Patman accusations. The original filing was in January, 1975.

The writ points up some controversial industry questions: Are small retailers protected by the Sherman antitrust act when major national distributors gang up and subsidize new chain store openings with special deals and ad bucks, enabling chains to advertise prices a few cents over wholesale? Does the Sherman Act prohibit a record company from refusing to sell its products to a dealer because that retailer has instituted an action to show that ex-

clusively-controlled products are subjects of restraints of trade? This writ query refers to Capitol Records, named as a respondent, which cut off the Marin Store for various reasons.

Others named in the writ are MCA Distributing; MTS Inc. and Tower Enterprises, Russ Solomon's wholesale and retail entities, respec-

RCA OFFERS D&D DEALS

NEW YORK — In an unusual move, RCA Records is allowing accounts to choose alternative discount and dating deals on a number of albums.

Effective through Friday, March 25, 10 established and developing contemporary and black releases are available under the following discount terms: 7.41% with no extra dating; 5.66% with an extra 30 days; 3.85% with an extra 90 days. In addition, the latest Hall & Oates and Triumph albums are offered at discounts of 8.26% with no extra dating and 6.54% with an extra 30 days.

Also, the \$6.98 list Robert Hazard "mini" album is available at 4.76% discount with no extra dating and 2.91% with an extra 60 days. And RCA, A&M & Associated Labels are offering a 2.91% discount with no extra dating on more than 400 catalog albums.

tively; Doug Robertson Advertising, which is Tower Records' ad agency; WEA Corp.; ABC Records, now owned by MCA; and PolyGram Distributing.

The writ accuses distributors of providing extended billing and a disproportionate amount of in-store servicing, such as personal visits by salespersons, to the favored chain outlets. In the writ, Keith reprises 1975 annual volume figures for Northern California chains. MTS did \$20 million; Record Factory, \$3,320,000; Odyssey Records, \$3,149,151; and Banana Records, \$1,140,942.

The writ states that a study of Tower accounts payable for 1974 broke down purchases percentage-wise from vendors as follows: Columbia Records, 25.8%; WEA, 9.46%; Capitol, 9.37%; MCA, 8.67%; Phonodisc, 10%; RCA, 9.59%; and Eric Mainland, 7.35%.

The writ alleges that only the area chains could advertise in print and on radio during that period. The following ad subsidies were provided to Tower for 1976: MCA, \$29,740; Capitol, \$127,325; ABC, \$49,429; Phonodisc, \$35,429; and WEA, \$138,942. In May, 1976, it's claimed, Tower was using 306 radio spots every weekend in Northern California.

Charles Zoslaw, it's stated, studied the acceptance of Tower non-interest-bearing notes by distributors as follows: WEA (between November,

(Continued on page 68)

Magnavox Unveils CD Market Plans

By IS HOROWITZ

NEW YORK—Consumer sales will take a back seat to promotional drum-beating when Magnavox and PolyGram Records take their digital audio system to market later this month.

Research cited by Magnavox indicates that no more than 1% of the population knows anything about the Compact Disc system. And, in any case, early availability of both players and software is not ample enough to support a major sales effort.

Magnavox executives say they believe that exposure through fashion department stores is the best road to broad consumer awareness and is limiting distribution of both players and PolyGram digital software to such outlets for the first months of the "preview launch." The full-fledged sales drive will come after the June CES and will encompass a much wider range of retailers (Billboard, March 5).

Marketing plans and a demonstration of the Magnavox system, manufactured for the American company by its related firm, N.V. Philips, in Holland, were the subjects of a press conference here Monday (7) which generated abundant coverage on the evening television news. The conference, conducted and attended by top executives of Philips, Magnavox and PolyGram,

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SWEET LOU—Lou Reed, left, likes what Robert Quine is fashioning on the guitar at the Bottom Line in New York, where the band performed tunes from Reed's forthcoming "Legendary Hearts" disk for RCA. Boggs/Baker Productions filmed two of the group's eight shows for RCA VideoDiscs.



WOONG GOTHAM—Julio Iglesias launched his U.S. tour at Radio City Music Hall in New York March 2-6. The Spanish singer, who's had hit records in every world market except the non-Latin U.S. area, is releasing a compilation LP on the Columbia label, with plans for an all-English language disc later in the year (Billboard, Feb. 26).

SALES DIP SLIGHTLY

1982 Profits Up For RCA Records

By IRV LICHTMAN

NEW YORK—RCA Records' 1982 profits increased on slightly lower total sales, according to an annual report on overall business just issued by parent RCA Corp. Precise figures for the record division are traditionally not revealed, but informed estimates put the label's worldwide volume in 1982 at just over \$600 million.

The company attributes the improvement in profits to the "sale of nonproductive international facilities and property as well as tighter operational controls and worldwide acceptance of both new and established RCA artists."

The label last year sold a ware-

house and administrative facility in Australia. The company's division there now rents similar space at another location.

In the U.S., the report cites the best chart showing for the label in a decade, reflecting an increased market share. Noted, too, is the highest number of platinum albums in one year in the label's history (7). All told, the label received 22 platinum and gold album awards last year.

RCA Records is marketed under the corporation's consumer products and services segment, which also directs the flow of all video product

(Continued on page 61)



PARTY LINE—Radio gets the scoop on news of a major tour and internal shifts for Supertramp at last week's press conference, originating from KLOS-FM in Los Angeles. Seen from left are: KLOS' Steve Downes, who hosted the nationwide hookup; Roger Hodgson, who announced he'll be leaving the quintet after the tour; Rick Davies and John Hellwell of Supertramp.

Executive Turntable

Record Companies

RCA Records has restructured its contemporary music merchandising department. **Barry Gross** has been promoted to director of West Coast merchandising and artist relations. **Don Wardell** has been appointed director of West Coast merchandising. And **Jack Maher** has been named director of East Coast merchandising. Gross was manager of West Coast merchandising; Wardell was manager of pop product management; and Maher has held various product management and merchandising positions at RCA since 1975. RCA has also appointed **Paula Batson** manager of West Coast publicity. She was director of East Coast press and public information for Columbia Records. Concurrently the company has named **J. P. Bommel** manager of international marketing, publicity and video, based in New York. He was head of promotion and publicity for RCA S.A. in Paris.



Gross



Wardell



Maher



Kolesar

PolyGram Records has promoted **Michael Kolesar** to vice president and controller, based in New York. He was vice president of financial operations and reporting for PolyGram Corp. Elektra/Asylum Records has appointed **Gregory Peck** national promotion director of special markets. Peck, based in New York, was national black music promotion director for Columbia Records. **Carmen LaRosa** has been named vice president and general manager of First American Records. He will relocate to the company's office in Seattle this summer. **Carl Shaw** has left Audiofidelity Enterprises as vice president of business affairs and international manager after 32 years with the company. CBS Inc. has appointed **Mitchell Tenzer** attorney in the records section of the corporation's law department. **Real Authentic Sound Records**, Washington, D.C., has appointed **Cynthia Abrams** national sales and promotion director. She held a similar post for Joe Gibbs Music Corp. in Miami. **Catherine Nelson** is the new promotion director for Rounder Records in Sommerville, Mass. She was associated with Back Room Distributors, El Cerrito, Calif.

Marketing

The Record Bar has made a number of personnel changes. **Ed Berson**, who had been vice president of purchasing, is now vice president of distribution and development for the chain. **Steve Bennett**, director of purchasing, now has responsibility for the chain's buyers and other functions in the department, which now falls under the marketing umbrella. **Michael Vassen** is the new director of marketing and continues as director of advertising. **Sue Austin** has joined Record Bar's purchasing depart-



Berson



Strandberg



Terrenoire



Phillips

ment as special products buyer. **Betsy Heady** now buys all dance, instructional, inspirational and children's music merchandise. **Betsy Strandberg** assumes the general managership of Ad-Ventures, which handles advertising for the retail chain. **David Terrenoire** is the new creative director. And **Ron Phillips** has joined Ad-Ventures as merchandising and promotions manager from WQDR-FM Raleigh, N.C., where he was program director. In another appointment, **Arlene Bergman** is the new director of systems management for the chain.

Publishing

Milt Thomas has been named vice president of operations for the Chappell-Intersong Music Group U.S.A., a new post. He is based in New York and had been

(Continued on page 62)

SLOW START Senate, House Action On Rental Not Expected Until May Or Later

By BILL HOLLAND

WASHINGTON — Startup hearings on the audio (record) rental and video rental bills introduced in early February in the Senate and House at the beginning of the 98th Congress have now been pushed back until May—or possibly later.

On the Senate side, the problem in dealing quickly with the bills can be traced to the effects of reestablishing the Senate Subcommittee on patents, copyrights and trademarks (Billboard, Feb. 12). "By the time we set up the subcommittee," says

Ralph Oman of the Judiciary Committee, "all the other committee members had snatched the earlier dates, so we had to take what we could get. It looks like May now."

Progress is even slower in the House. Roberta Haerberle, legislative assistant to Rep. Don Edwards (D-Calif.), who introduced the rental bills and a home taping bill in February, says that the chairman of the House Subcommittee dealing with the bills, Rep. Robert Kastenmeier (D-Wisc.), has not yet scheduled hearings on the calendar. "We haven't gotten any word about his plans for hearings yet," she says.

In other Congressional news, the Senate Judiciary Committee Thursday (10) held oversight hearings for both the Copyright Office and the Copyright Royalty Tribunal.

CRT chairman Edward Ray, in his statement to the committee, said he now agrees with the General Accounting Office's recommendation that the CRT be reduced from five to three members "provided there is no new copyright legislation introduced that would increase the Tribunal's responsibility." The GAO and legislative committees have recommended that the Tribunal be reduced in number by Jan. 1, 1985.

Yetnikoff 'Reasonably Optimistic'

CBS Boss Sees Slow Gains, Business Strategies

By SAM SUTHERLAND

LOS ANGELES—Industry profitability appears on the mend, auguring the prospect of further bottom line recovery for the music industry. That's the underlying perspective offered by Walter Yetnikoff, CBS Records Group president, in reviewing both general business conditions and CBS' own operations during an infrequent session with the press.

Yetnikoff recently advanced that view by citing a variety of vital trade signs indicating that the record/tape marketplace, while dramatically altered by economic and technological changes in recent years, may be ready for rebuilding in the wake of its much-publicized recession.

The outspoken CBS executive stops considerably short of predicting a rapid turnaround, however. "On January 1 of this year, I was cautiously optimistic," he notes wryly. "Today, I'm reasonably optimistic, which is just one step beyond that. But I think we're all learning."

"We may not be the quickest business to recover from the economic situation, and we probably won't see a steep upward growth. But if we start going up even by a few percent a year again, and can further refine a new way of doing business, there should be greater opportunities for growth."

Integral to Yetnikoff's understanding of what that "new way" may entail is the advent of other, potentially competitive technologies. Hence, while video game business may not be the adversary sometimes painted in recent quarters, the CBS Records chief notes that his own

group is now involved in a major overseas distribution pact with Coleco, while CBS' Columbia House record and tape club operation has recently spawned its own video and video game divisions to pursue sales through direct marketing channels (Billboard, March 12).

On a more evident upside, Yetnikoff points to both videodisks and the advent of the Compact Disc as important allies. Noting the joint CBS/Sony venture to manufacture CD software domestically, he comments, "It could be one of the things to save this industry. There's a lot of money behind this configuration—these aren't two-bit companies involved in the launch of the format—and I'm getting the initial feeling that the format's introduction may be better than expected."

Of more immediate concern, however, is the existing record/tape market. It's here that Yetnikoff admits his enthusiasm is shaped by CBS' own recently bullish stance. "I know

we're turning around," he asserts, adding that the group's financial fate during 1982 was affected not only by drop in the overall marketplace, but by the cost of shutting down its Terre Haute, Ind., manufacturing plant, red ink generated by severance packages for employees laid off during the year, and non-operating losses overseas incurred as a result of fluctuations in rates of currency exchange. The last of these may have amounted to perhaps \$20 million in losses, he theorizes.

On the litany of industry problems often mentioned by peers in explaining the recent sluggish quarters, Yetnikoff quickly agrees that home taping and rental remain serious, interrelated issues. "That area won't go away," he warns. "I think those practices are somewhat tied to the economy, but if the economy improves I don't think that alone will compensate for home taping."

While allowing that better technical quality and more astute marketing for prerecorded tapes could improve the manufacturers' stance against home taping, Yetnikoff stresses legislative measures, such as those now under consideration in Washington, as the needed solutions.

On the question of musical quality, however, he's quick to diverge from those holding that a lack of excitement has helped stall consumer interest. "It seems to me that a lot of new artists broke during '82 and the early part of '83, for us as well as for other labels," he claims. "The fact that Men At Work had more weeks at No. 1 than any new

(Continued on page 61)



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.

CONGRATULATIONS

JOE COCKER & JENNIFER WARNES

Grammy Winners

Best Duo or Group Pop Single

"UP WHERE WE BELONG"

7.99996

Produced by Stewart Levine

Written by Jack Nitzsche, Buffy Sainte-Marie, & Will Jennings

Remixed by Bill Schnee

We would also like to thank the following people who helped make

"UP WHERE WE BELONG"

a number 1 million-selling single:

Taylor Hackford

Director, *An Officer and a Gentleman*

Frank Mancuso

President, Motion Picture Division, Paramount Pictures

Joel Sill

Vice President, Music, Paramount Pictures

The publicity, promotion, and marketing staff of Paramount Pictures

Michael Lang/Better Music, New York

Manager, Joe Cocker

Gary George

Manager, Jennifer Warnes

The entire home office and field staffs of Atco and Atlantic Records
The entire home office, branch, and field staff of WEA Distributing Organization
Especially, our friends at radio stations and record stores across the country

"UP WHERE WE BELONG" won the Golden Globe Award for Best Song
and is nominated for 2 OSCARS for Best Song and Best Original Score
from a motion picture for the forthcoming Academy Award presentations
on April 11th.

90017



The original soundtrack album,
"An Officer and a Gentleman"
is available on Island cassettes and records.



Distributed by Atco Records, A Division of Atlantic Recording Corp.
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Gospel Publishers Meet In California

By JOHN SIPPEL

LOS ANGELES—A closer working link with 3,000 North American sacred music/book stores via microfiche, stronger legal pressures on illicit photo copies, and more efficient top management efforts were the key topics at the 57th annual convention of the Church Music Publishers' Assn. in Palm Springs, Calif. March 2-4.

Forty-three delegates representing approximately 30 publisher members throughout North America pledged full cooperation to a stepped-up publishing industry campaign against ecclesiastical music infringers. National Music Publishers Assn. president Leonard Feist urged such an effort in an ad-

dress to the convention. Later in the convention, CMPA agreed to study the possibility of filing its first association-supported civil action against a flagrant infringer.

Steve Lorenz, president of the Lorenz Corp., estimated that unauthorized use of sacred music costs the primarily Protestant fundamentalist association between 25% and 50% of its annual gross.

The publishers agreed to create and finance a new microfiche program for its universe of retailers, wherein the stores would receive the film miniaturizations of essential lists of materials available. The industry-sponsored breakdown would be both alphabetical by title and subcategorized into such general classifications as choral (under which there would be separate breakdowns of four-part, women's, men's and children's material), seasonal and other listings. Microfiche is being used because the sacred book industry is already supplying such marketing materials to the 3,000 outlets on the same medium. It's estimated that the listings would include more than 75,000 compositions available from CMPA firms.

To construct this basic data, CMPA will create a new profit-making corporation which will also pursue custom record producers to collect unpaid revenue and further develop more marketing aids on microfiche which would aid both sa-

(Continued on page 60)



PROCESS OF ELIMINATION—ZZ Top's Billy Gibbons, right, lectures Warner Bros. artist development chief Bob Regehr on pinpoint marketing for the band's upcoming "Eliminator" album.

Chartbeat

Hall & Oates Overflow; '73—The Good Old Days

The Beat goes on this week with Rob Hoerburger filling in for Paul Grein, who's off working on his 1971 pop archive.

Daryl Hall & John Oates' "One On One" jumps to number nine on the Hot 100 this week, becoming the duo's 10th top 10 single and the second from the album "H2O." They're the first act to have three albums produce at least two top 10 singles each in the 1980s. "Voices" yielded two in 1981, as did the duo's

follow-up, "Private Eyes."

In its 16th week on the album chart, "H2O" holds at a superstar three. Surprisingly, though, for all the hit singles Hall & Oates have had, "Private Eyes" is their only other top 10 album: it peaked at number five in 1982. The duo's comeback album, "Voices," only got as high as 17, although it stayed on the chart for an impressive 100 weeks, on the basis of four chart singles.

Hall & Oates have produced their own material since "Voices," including seven top 10 singles. They are now in second place among producers for most top 10 singles in the '80s. In first is (who else?) Quincy Jones, with nine, and tied for third with five each are Barry Gibb, Karl Richardson & Albhy Galuten, Lionel Richie, Harry Maslin and Mike Stone.

Hall & Oates now stand third among duos for most top 10 singles, behind the Everly Brothers (16) and the Carpenters (12). Having recorded nine of their top 10 hits for RCA, Hall & Oates also stand third among RCA acts for most top 10s during the rock era, behind Elvis Presley (38) and Perry Como (11). (We should note that Como picked up several more before the rock era began.)

Finally, "One On One" is the first top 10 song to have the same title as a Robby Benson movie. A first is a first.

A comparison of this week's charts with those of exactly 10 years ago indicates the recent dichotomy between the black and pop markets. This week in 1973, four of the top 10 soul singles were also in the top 10 on the Hot 100, and three others were only a week or two away. The lowest of any of the soul hits on the Hot 100 was Aretha Franklin's "Master Of Eyes," which peaked at a respectable 33.

Back in the present, Michael Jackson's "Billie Jean" tops both the black and the pop chart. But the only other record to score in both top 10s is Lionel Richie's "You Are," and the next closest is Earth, Wind & Fire's "Fall In Love With Me," which creeps to number 17 on the Hot 100 as it holds at number four black. This is followed by DeBarge's "I Like It" (#2 black, #41 pop) and

(Continued on page 61)

Legal Action

Video Outfit In Row With Capitol

LOS ANGELES — Myriad Media Productions Corp. is seeking Superior Court intervention here in a hassle with Capitol Records over a video recording contract.

In its filing, the plaintiff alleges it worked out an exclusive reciprocal video agreement, wherein it would be given exclusive rights to an Ambassador Auditorium, Pasadena, taping of a November, 1980 concert by George Shearing, Angel Romero, Brian Torff and Shelly Manne. Contract called for both to work on manufacturing and distribution, with each to pay the other 50% of gross revenues after cost of production and distribution of videocassettes was deducted.

At issue is \$4,000 deducted by Capitol, which the plaintiff alleges was not covered in the original pact, but was included in a "clerical mistake" for cost of duplicating software.

Northern Songs Sues Video Firm

NEW YORK — Northern Songs, Ltd., continuing its actions against allegedly unauthorized use of John Lennon/Paul McCartney copyrights in videocassette product, has brought a \$1 million suit against a New York video company.

21st Century Distribution Corp. and Thomas Ward, described as an officer of the firm, are charged with unauthorized use of a number of copyrights in a video release, "Gi-

(Continued on page 61)

New Activity In Tucker Case

LOS ANGELES—A legal battle between Steve Gold and Jerry Goldstein of Far Out Management and Tanya Tucker over a management binder, which started in Superior Court here in May, 1979 may return to that court.

The managers sued Tucker and

(Continued on page 61)

Suit Seeks To Untangle Deal

LOS ANGELES — Airwave Records and Randolph Stiles have filed suit in Superior Court here, seeking to untangle a deal involving two different sets of defendants.

Complaint alleges that the plaintiffs contracted with Rick Gianatos Productions, doing business as R.G. Productions, in August, 1982 for one year for Scherrie Payne. Gianatos, whose brother, Spiros, is also named a defendant, reportedly told Record Shack Records, Jeffrey Weston and Howard Caplan that the plaintiff didn't have a deal with them, thus hampering a licensing deal Stiles had with Record Shack, Weston and Caplan for representation in Europe, except for the U.K. and France.

Plaintiffs seek a constructive trust establishment and assessment of damages by the court.

NAIRD Event Set For May

NEW YORK—Panels and workshops on video and cable, creative financing, joint label advertising, production, distribution and sales will be among the highlights of the National Assn. of Independent Record Distributors & Manufacturers' convention, set for May 26-29 at the Americana Congress Hotel in Chicago.

There will also be a trade show, May 25-27. For further information, contact Richman Bros. Records, (609) 665-8085.

A&M Keeps Big Apple Polished

L.A.-Based Label Maintains Strong N.Y. Presence

By ROMAN KOZAK

NEW YORK—No, A&M Records is not following fellow Los Angeles labels Chrysalis and Elektra/Asylum to New York. But the importance of Gotham as a media center and as the home of A&M's distributor, RCA, has resulted in a strong presence for the label here.

Its national publicity department is run out of New York, and so is national singles promotion. A&M vice president of East Coast operations Michael Leon, who runs the office here, is also the day-to-day liaison with RCA Records.

"I think it's unfortunate that some companies have been forced to move to New York, but that's not the case with us," says Leon. "The company is stronger than ever, and we plan to diversify in other entertainment fields. We plan to make a movie, pursue some cable ideas, and increase our involvement with artists in video projects. But there are no plans to pull up roots and move here."

Leon describes the New York office as a "microcosm" of the L.A. office. While policy decisions and ultimate decisions on signings are made in the home office, New York implements the policies.

"We are rather fully staffed," says Leon. "We have a promotion department, with a national single promotion director in Rick Stone, whose responsibility is to guide our field staff and be (promotion vice president) Charlie Minor's troubleshooter in respect to promoting singles nationally. We also have John Brown, who won an award as

urban contemporary promotion person of the year, handling our dance and urban contemporary stations on the East Coast."

Vice president of publicity for A&M is Kathryn Schenker, who has had the job since the beginning of the year. Previously, the job was done out of the West Coast, but she has chosen to do it from New York, where she has a staff of three people. There are four publicity people in the home office.

"The media is all here in New York, and although there are some administrative and business decisions that are difficult because of lack of proximity, the L.A. office is still only a phone call away. But since the media is here, I feel I can

Clearing House For Video Opens

NEW YORK—A New York music attorney has established The Video/Jukebox Clearing House, said to be the first of its kind in assisting record companies and producers in licensing copyrights on cable tv and prerecorded cassettes.

In dealing with music publishers, attorney Larry Kramer says he recognizes that there are no set rates, nor has "anyone really negotiated bulk rates. There's tremendous potential here that's just beginning."

To augment the company's home-base at 119 W. 57th St. here, future plans call for opening additional offices in Los Angeles and London, says Kramer.

do a better job by staying here in New York," Schenker says.

Beyond regular phone communications with the West Coast office, Schenker says she gets the minutes of the two marketing meetings that are held each week in Los Angeles. "The minute that meeting is over on a Monday, I get a phone call. Tuesday morning in the pouch I get the notes," she says.

In addition to promotion and publicity, there is an a&r director in New York, an artist development director, and a regional marketing director, says Leon. "Basically, we have sales, publicity, promotion, a&r, artist development, myself, and an administrative director in the office who keeps the books and handles our finances on a day-to-day basis. And completing the picture we have three IRS staffers in this office as well.

"There is no art department here, no international, no accounting, and no publishing," he continues, counting 22 staffers in the New York office. A&M in Los Angeles has about 150 people, he notes.

Though Leon stresses that the marketing strategies and decisions are made on the West Coast, one area where the New York office has been in the lead is in the field of the 12-inch dance single. "I think the fact that they (L.A.) have acknowledged, that there is a way to enhance our image in the 12-inch marketplace and to enhance our opportunities to make money in that marketplace, and assigned a great deal of responsibility to this office to spearhead this, is an acknowledgement of our talents," says Leon.

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U.S. DEBUT—Japanese singer Junko Yagami, right, goes over the lyrics of a new song written by Louis St. Louis, seated, during her debut American session being produced by Brooks Arthur, top right. Viewing the Studio 55 sessions is Yagami's Discmate Records producer, Yukio Hiasa.

MRS Joins IFPI Piracy Fight British Rights Group Makes Donation To Campaign

LONDON—Britain's Mechanical Rights Society is the latest body to offer financial support to the International Federation of Producers of Phonograms and Videograms (IFPI) in its fight against piracy. MRS general administrator Bob Montgomery presented IFPI director general Ian Thomas with a check for 20,000 pounds (about \$30,000) at IFPI's London headquarters March 7, and said it was the firm intention of the Society to go on contributing to the antipiracy fund.

"Although the MRS has supported the antipiracy fight on a national level through contributions to the British Phonographic Industry campaign since 1978, this is the first time we have made a contribution to the international campaign of the IFPI. But it won't be the last," Montgomery said.

Thomas said that, despite the continuing deadlock between IFPI and BIEM over the mechanical royalty contract, the European mechanical rights bureau had given strong indications of its readiness to emulate MRS in contributing to the Federation's antipiracy fund.

Thanking Montgomery for the MRS check, Thomas said that it would help to finance specific campaigns in Asia, the Middle East and Africa and to assist national groups in Latin America and India in maintaining their antipiracy fight. "We have had contributions from U.K. publishers in the past, and this check represents a consolidation of that commitment to the antipiracy fight," Thomas said.

He added that IFPI was about to

tackle the massive piracy problem in Indonesia, where the national record industry association is anxious to achieve government ratification of the copyright and phonogram conventions and to cooperate with the international record industry, whose repertoire was being comprehensively pirated locally.

Thomas said that IFPI's antipiracy initiatives had recently borne fruit in Thailand, where, as a result of the Federation's intervention, a royal decree had been signed within the last month providing copyright protection for international recorded repertoire (separate story, this page).

The MRS contribution to IFPI's antipiracy fund follows a donation last month by the British Musicians' Union (Billboard, Feb. 26).

COPYRIGHT PROTECTION AFFIRMED

New Thai Law Targets Pirates

By ANITA EVANS

BANGKOK—A royal decree, confirming the protection given to intellectual creations of Berne Convention territorial signatories, has at last been signed by the King of Thailand.

Publication of the decree here ended several months of speculation as to whether foreign works are protected under Thai copyright law. A recent upsurge in pirate activities has been worrying government officials and rights owners alike. The new law means that action can be taken against Thailand's active music and film pirates.

James Wolsey, Singapore-based regional director of IFPI, says that the federation has been conducting a campaign against music piracy in Thailand since 1981. "Initially the campaign was very successful, re-

sulting in a substantial reduction in the number of illegal cassettes being sold in Bangkok," Wolsey says. "But uncertainty over the application of copyright law in this territory has resulted in a marked reluctance in recent months by the police to carry out raids on suspects and their premises."

"But the formal signing of the new law should change all that. Our hope is that the market will be cleaned up in a reasonably short period of time."

In fact, Thailand is recognized as one of the leaders in the field of copyright protection in Southeast Asia, having been a signatory to the Berne Convention since 1931. In 1978, a tough new copyright law was introduced, providing for severe penalties for offenders.

The new royal decree is made under the provisions of that 1978 revision and lays down conditions for

the firm protection of foreign copyright works here. Thai police, therefore, now have a clear mandate to pursue pirates copying any work which has been published in any one of the 73 Berne Convention countries. Similarly, the law protects all unpublished works of citizens or permanent residents of Berne Convention signatory countries.

Wolsey says: "IFPI now believes there is a growing acceptance in Southeast Asia of the need to adhere to one or more of the international copyright conventions. In addition to Thailand's initiative, which is an indication of how quickly a government can react to a situation when the need arises, the Philippines is now also a member of both the Berne Convention and the Universal Copyright Convention." He adds that Malaysia and Indonesia are also currently studying the implications of these conventions.

MARCH 19, 1983 BILLBOARD

U.K. Dealers Get First CDs

LONDON—The first U.K. shipment of Compact Disc product, some 30,000 units, went out last week to 270 dealers. It covered 100 of the 125 titles in the PolyGram launch catalog.

PolyGram initially looked for a top figure of just 200 dealers for the launch. But, says Clive Swan, commercial director: "We've had a flood of dealership applications in the week leading up to the official national launch. We've already reached the number we expected for the first year. While we don't intend increasing the dealership number, it's clear we may have to."

While business in CD software is generally reported "brisk," the overall shortage of hardware units through the launch period is a problem. Swan says PolyGram is "making every effort" to keep its promise to help launch dealers buy players for in-store demonstration of CD product.

So far, PolyGram has bought around 150 players, mostly Philips, which are made available to dealers at trade price, providing they are not resold to the public. Though the PolyGram special-design CD display racks have gone out to dealers at half price, big chains such as Our Price (which has CD product in 25 branches) and HMV (in 35 outlets) have designed their own special racks.

What is happening here, as it did in Japan, is that many audiophiles are buying Compact Discs before they own players.

Import/Export Business Surviving In Philippines

By CES RODRIGUEZ

MANILA — Despite prohibitive pricing levels and the efforts of Philippine record industry group PARI to promote locally pressed recordings, a small import/export trade in specialist music manages to survive here. There are at least half a dozen visible importers, most of them handling a few hundred pieces a month.

Odyssey Record Shop concentrates on titles from Billboard's Top LPs & Tapes chart, importing albums from Japan, Hong Kong and Singapore and selling them at around \$13 retail. Another small outfit, Sounds & Print, which shares space in a shopping mall delicatessen, handles an average two shipments a month of jazz and new music, retailing at \$11.

Sam's Record Center in the smart Makati district is primarily a dis-

count record shop, which deals in overstocks and deletions and trades in vintage rock'n'roll disks and hard-to-find greatest hits packages manufactured in the U.S. It also carries a smattering of audiophile product and occasionally sells novelty items, like picture disks, which are priced at \$30. Regular imports sell for around \$15.

Among the larger import shops are Audiophile Components and Statecom II, which supplement their main audio hardware trade with imported disks. Audiophile carries an extensive range of digital, half-speed-mastered and direct-to-disk recordings of classical and mainstream jazz titles, while Statecom, probably the largest importer of records in the country, handles a full range of imports, among which jazz and classical product predominates.

Statecom buys from JVC and CBS/Sony in Japan and from Hong Kong King Yoko Ltd., a publishing house that itself imports disks from Japan. It supplies Audiophile with around 150 records a month, and Odyssey with a few dozen pieces monthly. Shipments are fortnightly, and trade amounts to an average 400 units of 50 different titles each month. The company has recently started to advertise for provincial dealers.

It sells digital and half-speed mastered product at \$13 and direct-to-disk recordings at \$15-\$17. Regular albums cost \$11. Statecom purchases these disks wholesale at a cost determined by the Stateside sug-

(Continued on page 56)

Thomson-Brandt Loses Bid For Grundig Control

PARIS — Thomson-Brandt, the French state-owned electronics group, has failed in its bid to acquire a controlling interest in Grundig (Billboard, Dec.4). The move has been blocked by the German Cartel Office in Berlin on the grounds that it would have given Thomson-Brandt a 40% share of the West German color television market and a 25% share of the video recorder market.

Instead, the French giant has settled for the "consolation prize" of a 75% stake in Telefunken, the consumer electronics arm of the ailing AEG-Telefunken concern. It is expected that this acquisition, which would give Thomson-Brandt a one-third interest in the J2T video recorder factory in Berlin, a joint venture involving Telefunken, JVC and Thorn EMI, will not meet opposition from either the German or the French cartel authorities.

Thomson-Brandt currently has around 20% of the German television and VCR market. Telefunken, a money-losing company which had sales of \$633 million last year, has been the subject of stringent economies and a reduction in staff from 10,500 to 3,000 over the last four years.

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Vol. 95 No. 11

Commentary

Dimensions Of The Problem

By JOHN MARMADUKE

During the last six years on the NARM board, I've heard every conceivable argument about every potential cassette package. We've debated, experimented, tested and retreated. The only fact in agreement is that our current 4¼-inch by 2¾-inch package is costing our industry a fortune in lost sales behind counters and locked cases, or in pilferage and up-charges for security long-boxes.

The confluence of rising cassette sales with declining industry sales has forced everyone to approach this problem as one we must solve, and soon. I'm convinced the package must be 6 inches by 12 inches.

There are valid arguments for every package, yet the unshakable facts promoting the 6 x 12 become more appealing with examination:

It will fit other forms of entertainment. Let's solve our current problem (cassette) and our future problems (Compact Disc, diskette and who knows what) in one package.

The 6 x 12 is more pilfer resistant than the 4 x 12. Even the best mass merchandisers are averaging 2% pilferage on 4 x 12 open cassettes. Subtract 2% from a 19% margin, in part due to the up-charge for long boxes, and you have the reason why music departments continue to shrink or disappear in every merchandiser category.

The 6 x 12 offers better graphics. Disturbing market tests reveal that very few cassettes are bought on impulse; many albums are. The different is graphic appeal and the ability to browse.

The 6 x 12 will increase the cassette's value to the consumer. Market research shows that, contrary to current sales trends, albums greatly exceed cassettes as gifts. The consumer does not perceive a 4¼-inch by 2¾-inch package with limited graphics, lyric sheets and liner notes as comparable with disks.

Currently, manufacturers are experimenting with 6 x 12



Marmaduke: "The gift of music should not require a key."

A full box is mandatory for horizontal displays in vertical fixtures that many leading discount merchandisers are adopting. Their reason for vertical fixture utilization is inescapable: a vertical fixture displays *twice* the dollar inventory of cassettes as browser bins per square foot.

With rising rents and labor, the need to increase sales per square foot by increasing inventory display is fundamental. Rising rents are making browser displays for cassettes unprofitable.

True, enlarged packaging costs money, and none of us wants to see prices rise in our recessionary market. The only option I see is the elimination of the Norelco box. A simple wear-resistant slipcover and plastic hub locks will perform the Norelco's two functions.

I won't miss the Norelco box, but some consumers may. The Norelco box could become an accessory item similar to tape head cleaners.

Our industry has a great configuration in the cassette; it is rapidly becoming our dominant configuration in spite of its merchandising handicaps. Imagine what potential lies in store when we put this merchandise in the consumers' hands.

Improved cassette packaging offers our industry more sales benefits than any single marketing improvement. The gift of music should not require a key.

I recently had the opportunity to witness several consumer panels interviewed on cassette packaging. Sitting behind a one-way mirror I not only had some of my packaging ideas reinforced, but others shattered.

Not surprisingly, consumers rated the 6 x 12 package highest in preference. Most gave it a "10." Packages generally declined in desirability as they declined in size, except for the Norelco box in the open, which all panelists agreed was impractical for the retailer.

'Improved cassette packaging offers our industry more sales benefits than any other single marketing advance'

packaging, paralleling superstar releases on cassette. Unfortunately, many of these packages were designed without any merchandiser input. A refinement is in process, and merchandisers need to be a part of this dialog. The general areas the NARM Retail Advisory Committee has agreed upon are:

- These packages must exhibit strong pilferage resistance, with a rigid back and a fully secure joining of the plastic window around the cartridge.
- End and spine identification for horizontal merchandising.
- Durability, to reduce shop wear as new releases, in time, become catalog.
- A parallel availability of conventional cassette packaging.

I personally prefer full-box 6 x 12 packages to the blister-pack arrangements currently being tested. A box shops and merchandisers far better. Try building an endcap display with the current blister-pack configuration to appreciate my concern. The blister-pack refuses to stack or merchandise.

Letters To The Editor

A Proper Tribute

When Karen Carpenter died, other media referred to her just as "a voice" or "a soft-rock singer." But your Paul Grein wrote a tribute many people around the world could relate to. She was a singer with a special, warm, compassionate and friendly style.

Thank you Billboard and Paul Grein for giving Karen Carpenter the tribute she deserved.

Brian Mickelson
Milwaukee

A Collective Effort

I would like to correct an error in the story on Rough Trade Records (Billboard, Feb. 12). Rough Trade is not, as stated, operated by Steve Montgomery and myself, but rather as a collective, with all 12 employees responsible for their departments and with an equal voice in any decisions that may affect the company.

This factor is instrumental in our attempt to inject a bit of humanity into the corporate monster that has become the "business." The fact that we enjoy our jobs and communicate enthusiasm has made a significant

difference, not only in sales figures, but also in the continuing educational exchange between us and our customers.

Thanks for the opportunity to reach others interested in alternative music through your article.

David Bassin
Rough Trade Promotion
San Francisco

Where's The Profit?

In a recent issue I noticed Billboard's album and singles pricing survey in the Retailing section. Although these prices were not outrageously high, there is a store in Oshkosh, Wisc., that has them all beat.

The name of the store is Exclusive Company, and its shelf price for all \$8.98 albums is \$5.49. Other albums are marked down accordingly. They even make the price of "Nice Price" albums look nicer. But price is not the only thing that's right at the store. The salespeople are friendly, helpful and know their music. If they don't have the record you want, they order it immediately.

As a club disk jockey, I have been buying at Exclusive Company for years, not only for their low prices, but also because it's a nice place to do business.

Job Mueller
Wautoma, Wisc.

Haymes & Darin Wanted

Now that Applause Records has decided to lease some of Capitol's old product by Keely Smith, Harry James, the Four Freshmen, Louis and Keely, and Les Paul and Mary Ford, maybe some smart executive will go to the vaults and pick up on two of the best albums Dick Haymes ever recorded. They were recorded for Capitol, and the titles are "Moondreams" and "Rain Or Shine."

Also, how about some of the finest product that was put out by Bobby Darin during his tenure with Capitol Records? It is a shame that neither Atlantic nor Capitol has seen fit to treat Bobby with the same respect it has other artists who are no longer with us.

Harriet Wassner
New York City

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



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LEAVES WVBF BOSTON

Reg Johns Named To Fairwest Post

DALLAS—Well-known Canadian broadcaster Reg Johns, who for the past three years has been programming Fairbanks' WVBF, leaves the Boston FM outlet to join Fairwest, a multi-faceted media company based here and owned by Fairbanks Broadcasting, as national operations director.

Among Fairwest's projects are the syndication of several formats: Burns/Somerset's "Continuous Country," Al Ham's "Music Of Your Life" and the Fairwest Adult Contemporary format presently on line at WRMF West Palm Beach, KVIL Dallas, WVBF Boston, KLSI Kansas City, KLLS San Antonio, KRBE Houston, KZBS Oklahoma City, KXLS Enid, Okla., WMAG Greensboro, WWDE Norfolk, WCLZ Portland, Me., and KALL Salt Lake City.

Additionally, Fairwest produces station and commercial jingles, and in 1982 formed a promotion division headed by Bob Harris which is syndicating several concepts including "The Christmas Album" and four scratch-and-win games: "Radio Game," "Football Fortune," "Black History Challenge" and "Double Play."

"Reg will be involved in every facet of the company," says Fairwest vice president and general manager Jim West. He's a good success story in Canada, he's done a fine job at WVBF and he understands the Fair-

banks philosophy and the Fairwest philosophy."

Johns will also be working closely with his brother George Johns, who for several years was the national program director for Fairbanks before leaving to form his own consultancy based in San Diego at KOGO.

"There's none of that sibling rivalry you'd usually see in this situation," adds West. "Reg has the same philosophical approach as George, but he's also able to give us the support and detail work. With Reg on board we'll be able to service them more effectively."

Prior to joining WVBF, Johns was program director of Toronto's CFTR and Montreal's CKGM. Commenting on his departure, WVBF g.m. Ken Spitzer says, "Reg was brought into WVBF while it was a 12 to 24 station. He's successfully taken it through the most difficult transition to where it's now a 25- to 49-year-old station. Right now I'm in the process of seeking the programming leadership we need, and while I've narrowed it down a bit, no decision has been made."

"Until it is, Reg will remain on the scene, and even after a successor is appointed, he will still be involved with WVBF. Through Fairwest, George is still involved with the Fairbanks chain, and obviously Reg will be also. I look forward to continuing to work with him in this new capacity."

Casey Leaves Consultancy For New WLS Position

CHICAGO—Steve Casey, half of the consultant team of Phoenix-based Sebastian Casey & Associates, has resigned that post to accept the newly created position of operations manager of WLS-AM-FM here.

"With Steve, I saw the opportunity to make what we have even better," says John Gehron, general manager of the ABC Chicago o&os. "It's a new position, and Rick Lippincott will be remaining with us. Whether he'll be program director or we'll create some other title, I don't know. My concern now is that I have the best programming team available. With Steve's consultancy and background, he brings us unique qualifications. Rick has done a real fine job, but it's a difficult job because we've got two stations here."

Casey's appointment, effective March 15, marks a return to WLS for the programmer. "I worked there three years ago as music director before going back to KUPD (in Phoe-

nix) and MTV. When I joined John (Sebastian) in Sebastian/Casey & Associates, I expected to remain in Phoenix for a time. When John announced he was leaving Sebastian/Casey as of June 1, I had really intended to continue the consultancy, but when John Gehron came to me with this offer I was put in the enviable position of having to choose between two very attractive alternatives."

Casey, who started his career in his hometown of Wichita at KEYN and then moved to WIFE Indianapolis, WLYV Fort Wayne, KRUX and KRIZ Phoenix, and KTSA San Antonio, was corporate research director for Doubleday, based in Minneapolis at KDWB. From there he left with Sebastian for KHJ Los Angeles. He joined KUPD Phoenix prior to joining WLS in 1980. "WLS is not only the best station of its kind but it's also the last," he says. "There were very few situations that could have made me leave the consultancy, but this was definitely one of them."

Heath Named PD At KHOW

DENVER—Veteran personality Jim Heath has been promoted to program director at Metromedia's KHOW here. He replaces Dave Anthony, who resigned last month.

Heath, who rejoined the station six months ago after programming KPPL here, was KHOW's music director a decade ago. With the promotion, he relinquishes the better part of his midday shift (he'll remain on the air from 10 a.m. to noon), with 7 to midnight jock Danny Davis moving into the noon to 3 slot, opening up the evening position.

By ROLLYE BORNSTEIN

Neil McGinley is out as p.d. of Cap Cities' WKBW Buffalo. G.m. Frank Woodbeck has not made a final decision on a replacement, but rumors abound that Sandy Beach will be leaving the company's WBAP in Fort Worth to return to "KB," which he formerly programmed. Meanwhile, McGinley, whose background includes WIBC Indianapolis and WOWO Fort Wayne, is looking for a programming opportunity. You can reach him at (716) 688-0784.

The on again-off again Johnathan Brandmeier is off again. KZZP got its injunction against him after he reneged on his contract to join Chicago's Loop (WLUP); therefore, he'll remain in the Windy City but off the air until that contract expires April 1. . . . Also at KZZP, p.d. Randy Stewart leaves to join the air staff of

Vox Jox

McGinley Out At WKBW Buffalo

George Johns—consulted KALL-FM Salt Lake City. And joining KZZP is news anchor Natalie Windsor from Chicago's WBBM-FM.

* * *

Longtime KIOA/KMGK Des Moines g.m. Ed Wodka moves to Metromedia's KJR in Seattle as v.p./g.m., replacing Rich Robertson, who left for KOMO there earlier this year. This move reunites Wodka with KJR p.d. Benjamin Hill, who in the past had worked with him in Des Moines.

Bill Garcia is back in action programming Blair's WFLA-AM-FM Tampa. Garcia, who was last at Detroit's WOMC, replaces Bob Neil, who now programs WSYR-AM Syracuse. . . . KONO San Antonio evening jock Michael Brandon slides over to the FM side, KITV, as p.d. and air personality replacing John Steele. . . . KQAK San Francisco

p.d. Bob Heymann adds station manager to his title. . . . CNN's Eric Seidel signs on with news/talk WCBM Baltimore, replacing p.d. Dave Arlington. . . . Charlie West moves from Tulsa's KMOD to crosstown WRXL as p.d. . . . Jefferson Stone leaves Miami's WAIA to join Joy 107 (WWJF) as production director of the Ft. Lauderdale AC outlet, owned by Joe Amaturio.

* * *

When John Sebastian announced he'd leave Sebastian/Casey & Associates, Steve Casey was to carry on with "Casey & Associates." Now that Casey has resigned (see separate story), that leaves Jima Peterson with "Associates." Not much of a future, that, so the "unsung hero who has done our music for the last two years," according to Casey, will be looking for a music director gig. Give her a call at (602) 957-2452.

(Continued on page 22)

Pro-Motions

Capitalizing on the popularity of "Capitol," Gannett's KIIS in Los Angeles awarded a part in the CBS-TV soap opera in a recent contest which asked listeners to send the station a letter explaining why they should get the part. The show's Rory Calhoun and Constance Tower prerecorded the promos, and a panel of judges selected a 25-year-old department store sales clerk as the winner.

Her entry, which consisted of a two-page limerick about her love for the station and the soap opera, gained her a speaking part on the show. (In case you were watching, she and midday man Paul Freeman were the couple walking into the bar on March 1 just after the murder had been committed.)

* * *

NARAS' Grammy Awards have nothing over WIOQ Philadelphia's "Harvey In The Morning." The "album oriented adult contemporary" (yes, that's what they are) morning personality has recently released his own selections in the fifth annual Harvey Awards (yes, the station has let this nonsense go on for five years now), covering those categories overlooked by the Grammys.

Among the new categories unveiled on his show last month were "The Mr. Wizard Commendation for use of science in a pop song," which went to Donald Fagen for "I.G.Y." Michael Jackson walked away with the "Best Use Of A Paternity Suit Award" for "Billy Jean," and "Most Mundane Lyrics But It Doesn't Matter" went to Kool & the Gang for "Let's Go Dancin'."

* * *

Mike McVay's WMJI (Magic 105.7 FM) Cleveland, probably wins the award for best utilization of an air personality. Staff oldies expert Mike Ivers covers the city with sock hops and club appearances, does an oldies show on the station and kicked off last week's "Solid Gold All-Request Weekend." Magic is currently in the throes of giving away a jukebox packed with "Cleveland's favorite top 50," based on post cards from listeners listing their three all-time favorite songs. Magic's Chris Elliot will draw the grand prize winner's name at the Euclid Square Mall this week.

Across town at WBBG, they're

featuring older oldies ("Big Band Grandstand and much more"), and last Sunday afternoon, in conjunction with the Statler Hotel, the station held the WBBG Big Band Brunch and Dance featuring Woody Herman. (Afternoon offerings like this may prove effective for this format, as some of the older demos

KABL Chief Clark Promoted By Shamrock

SAN FRANCISCO—KABL-AM-FM president and general manager Bill Clark has been upped from g.m. of Shamrock's radio division to president of that division. Additionally, Clark has been named vice president of Shamrock Broadcasting and a member of its board of directors.

In addition to KABL-AM-FM, Shamrock also owns radio stations WWWW Detroit, KMGC Dallas, KUDL Kansas City, KXLR Little Rock and WBOK New Orleans; TM Companies, a Dallas-based syndicator; and a number of television properties.

In related appointments, vice president of finance James Mixon becomes executive vice president/ chief operating officer, and KITV-TV Honolulu president Richard Grimm is upped to president of the TV division.

CONSULTANT/PROGRAM DIRECTOR

Southcott Joins KPRZ

LOS ANGELES—Wally Clark, president and general manager of Gannett's KIIS/KPRZ, has appointed Chuck Southcott to the position of consultant/program director of Los Angeles' "Music Of Your Life" outlet KPRZ. Southcott replaces Tom Murphy, who resigned to devote more attention to his split airshift. (Murphy works 5 to 7 a.m. and 10 to noon, surrounding Gary Owens' morning drive slot.)

Southcott, whose background includes 13 years at KGIL-AM-FM San Fernando Valley, created "The Entertainers," a syndicated format produced by Radio Arts, in 1975. His own company, Southcott Productions, will continue to produce

drawn to these promotions are reluctant to venture out after dark.)

On the subject of Big Bands, Long Island's WLM, known for playing host to several personalities of that era, has lined up Jimmy Roselli to appear on mike next Monday. Listeners are invited to drop by the station, where Roselli will be signing autographs (only in this format could you get away with that invite.)

And L.A.'s "Music Of Your Life" outlet, KPRZ, recently featured Tony Martin and Freddy Martin in a dance at the Hollywood Paladium. Among those in attendance were Jerry Vale and Al Martino.

* * *

Y-97 (WHYW) Braddock/Pittsburgh has launched its "S.O.B." campaign. Before you enter your boss, make note that the letters stand for "Save Our Burroughs," and proceeds will help local municipal governments in distress. Fund-raising items include S.O.B. T-shirts, with Y-97 call letters and sponsors' logos.

Highlighting the station's "Commercial Free Rides," Chicago's Loop (WLUP) is offering the audience "Free Rides." Listeners send in postcards and have 30 minutes to call the station when their names are drawn. Free rides are not trips to Arlington Heights: the first one sent a couple on a seven-day Caribbean cruise. Other offerings include ski trips, a

(Continued on page 60)

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SKI'S THE LIMIT *Promotion Pays Off For XTRA-AM, Co-Sponsors*

By THOMAS K. ARNOLD

SAN DIEGO—One of Southern California's larger radio promotions has wound down, but local industry observers are already citing it as a prime example of how potent a media force radio has become.

Since December 26, top 40 station XTRA-AM ("The Mighty 690") and co-sponsor Yoplait Yogurt have put together ski packages for listeners, highlighted by two-week trips for two to the Italian Alps, under the banner "The Mighty 690/Yoplait Yogurt Ski Club." The "club" also offers Mighty 690 listeners—who stretch from San Diego to Los Angeles because of the Rosarito Beach, Mexico, station's strong signal—the chance to win 26 additional weekend trips for four to either South Lake Tahoe or Mammoth Lakes.

Close to 400,000 ski club membership cards were distributed to more than 2,000 Southern California supermarkets and 140 sporting goods stores that carry Olin Skis, a secondary sponsor, according to the station's promotion director, Paul "Sal Paradise" Sansone. Listeners mail back a stub attached to each card, Sansone says, and then stay tuned to the station in the hopes of hearing their names announced as winners during one of five scheduled drawings, the last of which was held on March 8.

Sansone admits, though, that

coming up with this promotion was not a stroke of genius on the part of either him or his radio station. Rather he says, the promotion literally came to him via Santa Monica's Don Janklow Productions, a company that specializes in packaging, creating, and marketing promotional concepts such as this one.

"At first, when Don Janklow approached me about doing this promotion, I was very skeptical," Sansone says. "It sounded like a lot of work, plus there was the fact of about half a dozen other companies being tied in with it. Frankly, I was wondering whether such a massive promotion could even be pulled together. Ultimately, though, it has worked out incredibly well for us and for the other sponsors.

"And in this market as well as other markets, all over the country, you have to concede that it is very rare for a promotion to come along in which a station gets all the benefits but has to do virtually nothing. It's maintenance-free promotion as far as we're concerned, and even the non-winners don't go away empty handed," Sansone says. "The club membership cards alone entitle members to discounts on accommodations, ski rentals, ski equipment, ski wear, and ski lessons at participating ski areas and retail stores throughout the South Lake Tahoe and Mammoth Lakes areas."

Promotion coordinator Janklow

adds, "Many of the people who have won the weekend trips have never skied before. Skiing is the fastest-growing sport in the country right now, but there are many people who may have fantasized about skiing but have never been able to actually do so until now. And these people who are now getting the opportunity to fulfill these fantasies are going to stay tuned to the Mighty 690."

In the future Janklow says he plans to expand his ski club concept to other stations in other markets. "A real mass appeal promotion like this rarely comes along," he says. "The radio station brings in the kids, and with the supermarket tie-ins we're getting a lot of the older people as well. So we're hitting everybody."

Due to production difficulties at Billboard's printing plant, the weekly Most Added Records feature does not appear in this issue. It will resume next week.

Korean Firm To Produce Kahn AM Stereo System

NEW YORK—Korean-based Samsung Electronics Ltd. and Hazeltine Corp. have entered into a patent license agreement to produce receivers for the Kahn/Hazeltine independent sideband AM stereo system.

"I think this is the first announcement of a major firm going with a specific system," says Leonard Kahn, developer of the Kahn/Hazeltine system. "I don't know of anyone going into production on another individual system, although there are some universal systems in the works."

Samsung Electronics, a member of the Samsung group with 1982 sales said to exceed \$6.3 billion, plans to begin marketing the system in the U.S. this year, utilizing components manufactured by Samsung Semiconductor and Telecommunications Company Ltd., which designs and manufactures integrated circuits both for use by Samsung

and for sale to other consumer product manufacturers.

"That's very significant" claims Kahn. "Several companies do not manufacture ICs, and the Samsung circuit will be available to them."



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.

MARCH 19, 1983, BILLBOARD

Out Of The Box

HOT 100/AC

RACINE/MILWAUKEE—Heavy listener requests from women prompt WRKR-FM program director Steve Warren to predict that the Lene Lovich single, "It's You, Only You" (Stiff/Epic), "could be this year's 'Gloria,'" "It's a very imaginative record," he says. "The synthesizers are playful, and the production grabbed me right away." He concedes that he's "a little late" on ABC's "Poison Arrow" (Mercury), but he refuses to lump in the British group in the "new wave" category. "Like the Vintons and Vees of the early '60s, ABC makes smooth, well-written pop songs about love and heartbreak with fine production values. I hear a 1983 pop sound all the way." And for those programmers who "ignore labels and look for hits," he suggests John Anderson's country hit, "Swingin'" (Warner Bros.). "It's an obvious country-sounding disk, but, like 'Elvira,' it's got a magic something in the beat, timing and feel that makes it right for the format."

AOR

PROVIDENCE—WBRU-FM program director George Bradt is playing a handful of cuts from Pete Townshend's new LP, "Scoop" (Atlantic). Versions of such Who classics as "Bargain," "Squeezebox" and "Love Reign O'er Me" are "raw and emotional and seem to wake listeners up," he notes. "Listening to Pete sing them instead of Roger (Daltrey) is quite an experience." The programmer has always liked Bow Wow Wow's "rhythmic feel," and he considers a cut called "Do You Wanna Hold Me" from their current RCA LP, "When The Going Gets Tough The Tough Get Going," to be their strongest performance yet. "It's a tune that you can sink your teeth into." Bradt also likes the accessibility of U2's new "War" disk for Island. The tracks "Sunday Bloody Sunday" and "Two Hearts Beat As One" are "intense, political and effecting" and set "a new standard for rock in the '80s," he says.

BLACK/URBAN

WASHINGTON—O'Bryan's performance on "You And I," the title track from his second Capitol LP, is "a moving experience," according to WHUR-FM music director Oscar Fields. Stevie Wonder, who composed the tune, "should be very proud," he notes. "O'Bryan does it great justice." The Whispers play and sing in fine form on "Keep On Loving Me" from their "Love For Love" LP (Solar), says Fields, who adds that the Chi-Lites' new single, "Bottoms Up" (Larc), is "a great dance record with a catchy bass hook." James Robinson's vocal on the ballad "Angel" from the Change LP, "This Is Your Time" (RFC/Atlantic), is "powerfully moody," with piano riffs that come "straight from the church."

COUNTRY

SALINAS, Calif.—Marc Hahn, who programs KTOM, feels that "The Ride" by David Allan Coe (Columbia) is the singer-songwriter's finest performance in years. "The vocal and lyrics are outstanding," he says. Gail Davies' interpretation of "Singin' The Blues" (Warner Bros.) features the sort of vocal nuances that make it "eminently programmable." Hahn also likes the way Waylon Jennings has fashioned the Little Richard hit, "Lucille," to his singing style on his new RCA single. "It's an amazingly strong piece of music and, production-wise, his cleanest in some time."

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Jim Peterik—"Eye of the Tiger"—Rocky III

Best Original Score

George Fenton (PRS)*—Gandhi

Marvin Hamlisch—Sophie's Choice

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KFRC Takes It To The Streets

San Francisco AMer Broadcasts While In Motion

By ROLLYE BORNSTEIN

Remote broadcasting, the lifeblood of many small market radio sales departments, has long been a dirty word around most major market facilities, with one notable exception: KFRC San Francisco.

"It's true, doing remotes is somewhat risky. You're increasing the danger of technical failures, lowered quality and overall programming deviation. You've got to remember that the listener you're most concerned with is the one who doesn't care where your broadcast originates. He just punched up your station to hear his favorite music or personality and shouldn't be tampered with." That insight into programming remotes, or "mobile broadcasts," as KFRC p.d. Gerry Cagle prefers to call them, comes not from Cagle but from Phil Lerza, chief engineer of the RKO AM facility.

"We call it The Sturgeon," says Lerza, referring to the 26-foot GMC

motor coach that houses the mobile studio. "The name came about when a couple of our jocks were watching some old movie on tv with the sound turned down and KFRC turned up, and the USS Sturgeon, which was a submarine or something, was on the screen. The guys said it looked like our mobile studio and the name stuck.

"When we first decided to build the mobile studio, we were thinking, maybe a few weekend remotes, a parade or two. But even so, our philosophy has been that talent shouldn't have to be worrying about anything but how they're going to handle the crowd and what they're going to do on the air. Therefore our goal was to have exactly the same conveniences and technical quality we have in the main studio. We based our requirements on that and came up with a facility that requires almost no compromise on the part of the air talent.

"We've got the same number of cart machines, same board, same phones, tertiary cue. We double cart

everything—jingles spots, music—and every time we update studio A, we update the mobile studio regardless of whether we're planning to do a remote. That way about the only thing the jock has to do is bring the log.

"Looking at the standard remote from a fixed position," continues Lerza "there are three ways to convey the audio signal back to the transmitter. One is a microwave system. Another is equalized lines leased from the telephone company, which aren't always very reliable. A third is the 'magic box.' It's an extended bandwidth system that takes any two dial-up telephones and converts them to a 5 khz line. Not the best quality, but 100% reliable.

"We had done a lot of fixed position remotes, and they attracted quite a bit of attention," remembers Lerza. "Once we devoted a full day to the return of the aircraft carrier USS Coral Sea. We hoisted our five-and-a-half-ton studio onto the flight deck with a crane and carried on with our full quality regular programming from 35 miles out to sea.

"Then one day I went out to do a mobile and someone commented, 'Gee, that's real neat, can you drive down the road and do that?' I said no, but thought, 'Why not? What do we have to do to do that?'"

Broadcasting while in motion had also been a goal of Cagle's: "How better to report on a traffic jam than when you're in one?" he reasons. It wasn't long before Cagle's goal became Lerza's reality.

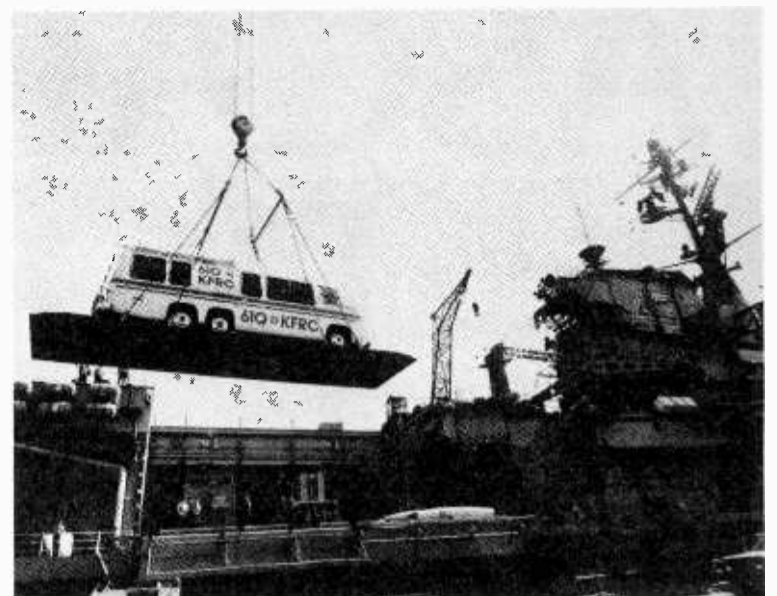
"I wish I could tell you it's something every station can do, but it's probably not," offers Lerza. "It's expensive, complicated and time-consuming, but it works.

"We transmit our microwave signal from the mobile studio in the 450 megahertz band, UHF. The advantage to operating on the UHF band is high fidelity, and the disadvantage is that the transmissions are pretty well committed to be line of sight. No problem when you're stationary, but when you start moving that's a new ball game.

"So how do you remain line of sight while in motion? You operate with a satellite. You can't operate with a real satellite, because costwise it's prohibitive, and the amount of equipment we'd have to have would be three times the size of the mobile studio. So to get around that you need a line of sight satellite. How do you do that? Well, you use a helicopter or an airplane, and that's what I'm doing," says Lerza, who pilots a Cessna 172.

"Basically, we take our signal from the mobile studio, shoot it directly up to an airplane, and there's a repeater up there just like a satellite. It's retransmitted onto another frequency and sent down to one of two pickup points, and then that signal goes via telephone lines back to the main studio where it's mixed into the audio console and treated like any other source input. It gives us the ultimate flexibility. We're always line of sight, so we can go anywhere in the Bay Area, even through the tunnel."

"The feeling is impossible to describe," adds KFRC midday personality Jack Armstrong, who was on the air last fall during the first broadcast in motion. "Gerry Cagle called us all into a staff meeting. We didn't know what was going on, and he just said, 'Armstrong, we're going outside and you're going to do your show driving around San Francisco.'"



DOWN TO THE SEA IN SHIPS—The KFRC Mobile Studio is hoisted aboard the U.S. Coral Sea for the Dependence Day Cruise broadcast from the Pacific Ocean.

Actually, the driving is handled by an engineer who also deals with the other technical aspects. "For one thing," laughs Armstrong, "It has opened a whole new area of ID sets—your name, call letters, and telling the folks where you are. Another thing is that everything, like the carts, moves. It's not a problem, but you've got to make sure things aren't going to fly across the room when you round a corner.

"But here you are driving down the road at 65 m.p.h. looking behind you seeing people honking and waving and pointing at their radio. It certainly increases the fun. I'd like to do it all the time. I'd like it if the

station could pick me up drive me around while I do my show and drop me back off."

It was a challenge getting the laymen to understand the concept," Armstrong says, but the excitement has been infectious. If nothing else, it gets the jock up. My energy level increases. I deliver a better show."

A trip to Lake Tahoe reconfirmed the effectiveness of the concept to Cagle. "We had the mobile studio parked in front of a hotel, and two kids walked by. One of them said, 'Hey, look, there's KFRC,' and the other one scoffed it off with, 'Oh that's nothing. They're everywhere.'"

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Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (3/8/83)

PRIME MOVERS - NATIONAL

THE GREG KIHN BAND—Jeopardy (Beserkley)
LIONEL RICHIE—You Are (Motown)
THOMPSON TWINS—Lies (Arista)

TOP ADD ONS - NATIONAL

DIONNE WARWICK—Take The Short Way Home (Arista)
STEPHEN BISHOP—It Might Be You (Warner Bros.)
PATTI AUSTIN—Every Home Should Have One (Qwest)

BREAKOUTS - NATIONAL

TOM PETTY AND THE HEARTBREAKERS—Change Of Heart (Backstreet)
BARRY MANILOW—Some Kind Of Friend (Arista)
PHIL COLLINS—I Don't Care Anymore (Atlantic)

★ **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.

★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen 24-18
 ★ DARYL HALL AND JOHN OATES—One On One 6-2
 ★ THE GREG KIHN BAND—Jeopardy 20-15
 ★ AFTER THE FIRE—Der Kommissar 28-21
 ● MAC McANALLY—Minimum Love
 ● DEF LEPPARD—Photograph
 ● HERBIE MANN—Theme From Tootsie B
 ● DIONNE WARWICK—Take The Short Way Home B
 ● BARRY MANILOW—Some Kind Of Friend B
 ● BRYAN ADAMS—Straight From The Heart A
 ● PATTI AUSTIN—Every Home Should Have One A
 ● THE J. GEILS BAND—Land Of A Thousand Dances X
 ● THOMPSON TWINS—Lies X
 ● RIC OCASEK—Something To Grab For X

★ BRYAN ADAMS—Straight From The Heart X
 ★ THE J. GEILS BAND—Land Of A Thousand Dances X
 ★ GARY PORTNEY—Where Everybody Knows Your Name X
 ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 3-1
 ★ NEIL DIAMOND—I'm Alive 4-4
 ★ CHRISTOPHER CROSS—All Right 5-5
 ★ PCO—Shoot For The Moon 6-6
 ★ STEPHEN BISHOP—It Might Be You 8-7
 ● GARLAND JEFFREYS—What Does It Take To Win Your Love
 ● LINDA RONSTADT—Easy For You To Say
 ● TOTO—I Won't Hold You Back A
 ● KENNY LOGGINS—Welcome To Heartlight A
 ● JOHN ANDERSON—Swingin' A
 ● JESSE COLIN YOUNG—Ophelia X
 ● PHIL EVERLY—Who's Gonna Keep Me Warm X
 ● DONALD FAGEN—New Frontier X
 ● YAZ—Only You X
 ● AL JARREAU—Mornin' X
 ● MAC McANALLY—Minimum Love X
 ● AIR SUPPLY—Two Less Lonely People In The World X
 ● GARY PORTNEY—Where Everybody Knows Your Name X

Pacific Southwest Region

★ PRIME MOVERS

DEXY'S MIDNIGHT RUNNERS—Come On Eileen (Mercury)
 DURAN DURAN—Hungry Like The Wolf (Capitol)
 MICHAEL JACKSON—Billie Jean (Epic)

● TOP ADD ONS

TOTO—I Won't Hold You Back (Columbia)
 BOB SEGER AND THE SILVER BULLET BAND—Even Now (Capitol)
 KENNY LOGGINS—Welcome To Heartlight (Columbia)

BREAKOUTS

BARRY MANILOW—Some Kind Of Friend (Arista)
 MAC McANALLY—Minimum Love (Geffen)
 DIONNE WARWICK—Take The Short Way Home (Arista)

● DXO—Whirly Girl X
 ● THE J. GEILS BAND—Land Of A Thousand Dances X
 ● GENTLE PERSUASION—Please Mr. Postman X
 ● PHIL COLLINS—I Don't Care Anymore X
 ● THOMAS DOLBY—She Blinded Me With Science X

KFMB-FM (B100)—San Diego
 (Glen McCartney—MD)
 ★★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 15-10
 ★★ DAN FOGELBERG—Make Love Stay 14-12
 ★ SUPERTRAMP—My Kind Of Lady 18-14
 ★ EARTH, WIND AND FIRE—Fall In Love With Me 25-17
 ★ STEPHEN BISHOP—It Might Be You 20-18
 ★ BARRY MANILOW—Some Kind Of Friend B
 ★ DIONNE WARWICK—Take The Short Way Home B
 ● TOTO—I Won't Hold You Back A
 ● DEBARGE—I Like It A
 ● KENNY LOGGINS—Welcome To Heartlight A
 ● AL JARREAU—Mornin' A
 ● LAURA BRANIGAN—Solitaire A
 ● MELISSA MANCHESTER—Nice Girls X
 ● LINDA RONSTADT—Easy For You To Say X

KRQP-FM—Tucson
 (Zaplian/Hart—MD)
 ★★ BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 1-1
 ★★ CULTURE CLUB—Do You Really Want To Hurt Me 2-2
 ★ DARYL HALL AND JOHN OATES—Family Man 18-5
 ★ LIONEL RICHIE—You Are 22-9
 ★ THE GREG KIHN BAND—Jeopardy 26-14
 ● MICHAEL JACKSON—Billie Jean
 ● THE PRETENDERS—My City Is Gone B
 ● BOB SEGER AND THE SILVER BULLET BAND—Even Now B
 ● KENNY LOGGINS—Welcome To Heartlight A
 ● ROXY MUSIC—Take A Chance With Me X
 ● TOTO—I Won't Hold You Back X

KSRP-FM—Salt Lake City
 (Barry Moll—MD)
 ★★ STYX—Mr. Roboto 13-9
 ★★ MICHAEL JACKSON—Beat It 21-13
 ★★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen 22-17
 ★ THOMPSON TWINS—Lies 25-19
 ● AFTER THE FIRE—Der Kommissar 26-21
 ● TOTO—I Won't Hold You Back A
 ● BOB SEGER AND THE SILVER BULLET BAND—Even Now
 ● ERIC CLAPTON—I've Got A Rock 'N' Roll Heart B
 ● DIONNE WARWICK—Take The Short Way Home B
 ● TOM PETTY AND THE HEARTBREAKERS—Change Of Heart B
 ● PHIL COLLINS—I Don't Care Anymore B
 ● BARRY MANILOW—Some Kind Of Friend A
 ● THE OAK RIDGE BOYS—American Made X
 ● THE CLASH—Should I Stay Or Should I Go X
 ● GOLDEN EARRING—Twilight Zone X
 ● LAURA BRANIGAN—Solitaire X

KRTH-FM—Los Angeles, California
 (Bob Hamilton—MD)
 ★★ DURAN DURAN—Hungry Like The Wolf 4-2
 ★★ THOMPSON TWINS—Lies 7-3
 ★★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 5-4
 ★★ JOURNEY—Separate Ways 9-7
 ● ABC—Poison Arrow 11-8
 ● BOB SEGER AND THE SILVER BULLET BAND—Even Now
 ● PATRICK SIMMONS—So Wrong
 ● INDEEP—Last Night A D.J. Saved My Life A
 ● TOTO—I Won't Hold You Back X

KCPX-FM—Salt Lake City

(Gary Waldron—MD)
 ★★ THE PRETENDERS—Back On The Chain Gang 15-12
 ★★ JOURNEY—Separate Ways 17-13
 ★ STYX—Mr. Roboto 22-19
 ★ DXO—Whirly Girl 23-20
 ★ TOM PETTY AND THE HEARTBREAKERS—Change Of Heart 30-27
 ● KENNY LOGGINS—Welcome To Heartlight
 ● SUPERTRAMP—My Kind Of Lady
 ● THE SYSTEM—You're In My System B
 ● MISSING PERSONS—Walking In L.A. B
 ● MICHAEL JACKSON—Beat It A
 ● TOTO—I Won't Hold You Back A
 ● LE ROUX—Carrie's Gone A
 ● STEPHEN BISHOP—It Might Be You A
 ● RED RIDER—Human Race A
 ● THE POINTER SISTERS—If You Wanna Get Back Your Love A
 ● MEN AT WORK—Be Good Johnny X
 ● LARRY ELGART—Hooked On Dixie X
 ● BERTIE HIGGINS—Tokyo Joe X
 ● Q-FEEL—Dancing In Heaven X

KIMN-AM—Denver
 (Gloria Avila-Perez—MD)
 ★★ LIONEL RICHIE—You Are 3-1
 ★★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 4-2
 ★★ MICHAEL JACKSON—Billie Jean 6-3
 ★★ THE PRETENDERS—Back On The Chain Gang 8-5
 ★★ DURAN DURAN—Hungry Like The Wolf 9-7
 ● PRINCE—Little Red Corvette
 ● TOTO—I Won't Hold You Back
 ● DXO—Whirly Girl B
 ● ABC—Poison Arrow B
 ● KENNY LOGGINS—Welcome To Heartlight B
 ● MAC McANALLY—Minimum Love A
 ● DEF LEPPARD—Photograph A
 ● JEFFERSON STARSHIP—Winds Of Change X
 ● THOMPSON TWINS—Lies X
 ● BARRY MANILOW—Some Kind Of Friend X
 ● BRYAN ADAMS—Straight From The Heart X
 ● DIANA ROSS—So Close X
 ● PAT BENATAR—Little Too Late X

KZZP-FM—Phoenix, Arizona
 (Randy Stewart—MD)
 ★★ DURAN DURAN—Hungry Like The Wolf 1-1
 ★★ THE PRETENDERS—Back On The Chain Gang 2-2
 ★★ SUPERTRAMP—My Kind Of Lady 17-13
 ★★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen 20-14
 ★★ THE GREG KIHN BAND—Jeopardy 21-16
 ● PAT BENATAR—Little Too Late
 ● BOB SEGER AND THE SILVER BULLET BAND—Even Now
 ● STYX—Mr. Roboto B
 ● ABC—Poison Arrow B
 ● KENNY LOGGINS—Welcome To Heartlight B
 ● DIONNE WARWICK—Take The Short Way Home A
 ● TOM PETTY AND THE HEARTBREAKERS—Change Of Heart A
 ● TOM McANALLY—Minimum Love A
 ● BARRY MANILOW—Some Kind Of Friend A

KJRB-AM—Spokane
 (Brian Gregory—MD)
 ★★ THE PRETENDERS—Back On The Chain Gang 11-6
 ★★ SUPERTRAMP—My Kind Of Lady 12-8
 ● ABC—Poison Arrow 19-15
 ● DAN FOGELBERG—Make Love Stay 20-16
 ● JOURNEY—Separate Ways 21-17
 ● THE GREG KIHN BAND—Jeopardy B
 ● K.C. AND THE SUNSHINE BAND—Don't Run B
 ● DEBARGE—I Like It A
 ● BRYAN ADAMS—Straight From The Heart A
 ● MAC McANALLY—Minimum Love A
 ● THE TEMPTATIONS—Love On My Mind Tonight A
 ● KENNY LOGGINS—Welcome To Heartlight A
 ● MEN AT WORK—Be Good Johnny X
 ● DURAN DURAN—Hungry Like The Wolf X
 ● MICHAEL JACKSON—Beat It X
 ● GARLAND JEFFREYS—What Does It Take To Win Your Love X

KYFA-FM—Billings
 (Charlie Fox—MD)
 ★★ SUPERTRAMP—My Kind Of Lady 10-6
 ★★ DURAN DURAN—Hungry Like The Wolf 13-9
 ★★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 16-10
 ★★ DARYL HALL AND JOHN OATES—One On One 17-12
 ★★ STYX—Mr. Roboto 19-13
 ● TOM PETTY AND THE HEARTBREAKERS—Change Of Heart
 ● JEFFERSON STARSHIP—Winds Of Change
 ● AFTER THE FIRE—Der Kommissar B
 ● ABC—Poison Arrow B
 ● DAN FOGELBERG—Make Love Stay B
 ● MICHAEL JACKSON—Beat It B
 ● TOM PETTY AND THE HEARTBREAKERS—Change Of Heart A
 ● DIONNE WARWICK—Take The Short Way Home A

KYYX-FM—Seattle
 (Erwin Ichimaya—MD)
 ★★ PSYCHEDELIC FURS—Love My Way 2-1
 ★★ THE GREG KIHN BAND—Jeopardy 3-2
 ★★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen 5-4
 ★★ AFTER THE FIRE—Der Kommissar 24-14
 ● ULTRAVOX—Rip The Wild Wild 29-21
 ● PATRICK SIMMONS—So Wrong
 ● INXS—The One Thing
 ● NAKED EYES—Always Something There To Remind Me B
 ● BLANCMANGE—Living On The Ceiling B
 ● THE CURE—Let's Go To Bed B
 ● THE GUNGUIS BEAT—(I) Confess B
 ● THE CALL—The Walls Came Down B
 ● BONO OMO—Never Say Goodbye A
 ● YOKO WONG—Do You Want To Hold Me X
 ● NICK LOWE—Raging Eyes X
 ● STRANGE ADVANCE—She Controls Me X
 ● JOURNEY—Separate Ways X
 ● THE SYSTEM—You're In My System X
 ● JEFFERSON STARSHIP—Winds Of Change X
 ● SINGLE BULLET THEORY—Keep It Tight X
 ● THE CLASH—Should I Stay Or Should I Go X
 ● PAT BENATAR—Little Too Late X

KDZA-FM—Pueblo, Colorado

(Rip Avila—MD)
 ★★ MICHAEL JACKSON—Billie Jean 3-2
 ★★ CHRISTOPHER CROSS—All Right 4-3
 ★ JOE JACKSON—Breaking Us In Two 7-6
 ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 22-11
 ★★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen 17-13
 ● TOTO—I Won't Hold You Back
 ● BOB SEGER AND THE SILVER BULLET BAND—Even Now
 ● BARRY MANILOW—Some Kind Of Friend A
 ● FIREBALL—Always A
 ● BILLY JOEL—Goodnight Saigon A
 ● ROBERT ELLIS ORRALL WITH CARLEAN CARTER—I Couldn't Say No A
 ● MEN AT WORK—Be Good Johnny X
 ● LINDA RONSTADT—Easy For You To Say X
 ● THE POINTER SISTERS—If You Wanna Get Back Your Love X
 ● KENNY LOGGINS—Welcome To Heartlight X
 ● MAC McANALLY—Minimum Love X
 ● NAKED EYES—Always Something There To Remind Me X
 ● BRYAN ADAMS—Straight From The Heart X
 ● PHIL COLLINS—I Don't Care Anymore X
 ● YAZ—Only You X
 ● PRINCE—Little Red Corvette X

KIQQ-FM—Los Angeles, Ca.
 (Robert Moorehead—MD)
 ● MISSING PERSONS—Walking In L.A. B
 ● AFTER THE FIRE—Der Kommissar B
 ● BARRY MANILOW—Some Kind Of Friend B
 ● PATTI AUSTIN—Every Home Should Have One B
 ● TOM PETTY AND THE HEARTBREAKERS—Change Of Heart A
 ● BOB SEGER AND THE SILVER BULLET BAND—Even Now A
 ● BRYAN ADAMS—Straight From The Heart A
 ● AL JARREAU—Mornin' A
 ● LE ROUX—Carrie's Gone A
 ● DURAN DURAN—Rio A
 ● JULIA GLEESIA—Amoure A
 ● DIANA ROSS—So Close X
 ● STEPHEN BISHOP—It Might Be You X
 ● EDDIE MONEY—Take A Little Bit X
 ● NAKED EYES—Always Something There To Remind Me X
 ● GARY PORTNEY—Where Everybody Knows Your Name X
 ● THE OAK RIDGE BOYS—American Made X
 ● JOHN ANDERSON—Swingin' X
 ● DIONNE WARWICK—Take The Short Way Home X
 ● MAC McANALLY—Minimum Love X
 ● TOTO—I Won't Hold You Back X
 ● THE TEMPTATIONS—Love On My Mind Tonight X
 ● SINGLE BULLET THEORY—Keep It Tight X

XTRA-AM—San Diego
 (Jim Richards—MD)
 ★★ CULTURE CLUB—Do You Really Want To Hurt Me 1-1
 ★★ MEN AT WORK—Be Good Johnny 2-2
 ★★ DURAN DURAN—Hungry Like The Wolf 3-3
 ★★ STYX—Mr. Roboto 13-7
 ● MICHAEL JACKSON—Beat It 28-14
 ● BOB SEGER AND THE SILVER BULLET BAND—Even Now
 ● THE POINTER SISTERS—If You Wanna Get Back Your Love
 ● GOLDEN EARRING—Twilight Zone B
 ● DIONNE WARWICK—Take The Short Way Home B
 ● TOTO—I Won't Hold You Back B
 ● KENNY LOGGINS—Welcome To Heartlight A
 ● THOMAS DOLBY—She Blinded Me With Science A
 ● STEPHEN BISHOP—It Might Be You X
 ● MISSING PERSONS—Walking In L.A. X
 ● PRINCE—Little Red Corvette X
 ● PAT BENATAR—Little Too Late X
 ● ROBERT HAZARD—Escalator Of Life X

KNBQ-FM—Tacoma, Wash
 (Boau Roberts—MD)
 ● TOM PETTY AND THE HEARTBREAKERS—Change Of Heart B
 ● KENNY LOGGINS—Welcome To Heartlight B
 ● DIONNE WARWICK—Take The Short Way Home B
 ● MUSICAL YOUTH—Pass The Dutchie B
 ● TONY CAREY—I Won't Be Home Tonight A
 ● THOMAS DOLBY—She Blinded Me With Science A
 ● BARRY MANILOW—Some Kind Of Friend A
 ● LE ROUX—Carrie's Gone A
 ● BOB SEGER AND THE SILVER BULLET BAND—Even Now A
 ● BILLY JOEL—Good Night Saigon A
 ● AFTER THE FIRE—Der Kommissar X
 ● DEBARGE—I Like It X
 ● ROBBIE PATTON—Smiling Island X
 ● DONNIE IRIS—This Time It Must Be Love X
 ● YAZ—Only You X
 ● FELDNY—The Fanatic X
 ● MARTY BALIN—What Love Is X
 ● DIANA ROSS—So Close X
 ● DEF LEPPARD—Photograph X

North Central Region

★ PRIME MOVERS

LIONEL RICHIE—You Are (Motown)
 MICHAEL JACKSON—Beat It (Epic)
 TOM DOLBY—She Blinded Me With Science (Capitol)

● TOP ADD ONS

THE J. GEILS BAND—Land Of A Thousand Dances (EMI-America)
 DEF LEPPARD—Photograph (Mercury)
 TOTO—I Won't Hold You Back (Columbia)

BREAKOUTS

ROBERT HAZARD—Escalator Of Life (RCA)
 DIONNE WARWICK—Take The Short Way Home (Arista)
 RIC OCASEK—Something To Grab For (Geffen)

WKYS-FM—Indianapolis
 (Jay Stevens—MD)
 ★★ DURAN DURAN—Hungry Like The Wolf 3-1
 ★★ CULTURE CLUB—Do You Really Want To Hurt Me 8-3
 ★ JOURNEY—Separate Ways 9-6
 ★ JOE JACKSON—Breaking Us In Two 12-8
 ★★ THE GREG KIHN BAND—Jeopardy 18-11
 ● DAN FOGELBERG—Make Love Stay
 ● PATRICK SIMMONS—So Wrong
 ● THE PRETENDERS—Back On The Chain Gang B
 ● TOM PETTY AND THE HEARTBREAKERS—Change Of Heart B
 ● JEFFERSON STARSHIP—Winds Of Change B
 ● JEFFERSON STARSHIP—A World Of Fantasy A
 ● RICK OCASEK—Something To Grab For X
 ● ROBERT HAZARD—Escalator Of Life X
 ● DIANA ROSS—So Close X
 ● THE J. GEILS BAND—Land Of A Thousand Dances X
 ● DXO—Whirly Girl X

KFI-AM—Los Angeles, Ca.

(Steve Labeau—MD)
 ★★ MICHAEL JACKSON—Billie Jean 2-1
 ★★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen 11-7
 ★★ LIONEL RICHIE—You Are 4-2
 ★★ CHRISTOPHER CROSS—All Right 7-3
 ★★ DARYL HALL AND JOHN OATES—One On One 5-4
 ● BOB SEGER AND THE SILVER BULLET BAND—Even Now
 ● PATRICK SIMMONS—So Wrong
 ● MISSING PERSONS—Walking In L.A. B
 ● TOTO—I Won't Hold You Back B
 ● RICK OCASEK—Something To Grab For B
 ● HEAVEN 17—Let Me Go B
 ● MAC McANALLY—Minimum Love B
 ● THE SYSTEM—You're In My System A
 ● THE GAP BAND—Outstanding A
 ● BILLY JOEL—Goodnight Saigon A
 ● ROBERT ELLIS ORRALL—I Couldn't Say No A
 ● ADAM ANT—Desperate But Not Serious X
 ● KENNY LOGGINS—Welcome To Heartlight X
 ● THE OAK RIDGE BOYS—American Made X
 ● FIREBALL—Always X
 ● JANET JACKSON—Come Give Your Love To Me X

KKXX-FM—Bakersfield
 (Marcus Scott—MD)
 ★★ JOURNEY—Separate Ways 2-1
 ★★ STYX—Mr. Roboto 5-2
 ★★ MICHAEL JACKSON—Beat It 15-10
 ★★ THE GREG KIHN BAND—Jeopardy 20-11
 ● YAZ—Only You 26-15
 ● PRINCE—Little Red Corvette
 ● TOM PETTY AND THE HEARTBREAKERS—Change Of Heart B
 ● KENNY LOGGINS—Welcome To Heartlight B
 ● EDDIE MONEY—Take A Little Bit A
 ● BOB SEGER AND THE SILVER BULLET BAND—Even Now X
 ● WALL OF VOODOO—Mexican Radio X

KLUC-FM—Las Vegas
 (Randy Lundquist—MD)
 ★★ JOURNEY—Separate Ways 3-1
 ★★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 5-3
 ★★ DURAN DURAN—Hungry Like The Wolf 10-7
 ★★ THE PRETENDERS—Back On The Chain Gang 15-8
 ● CULTURE CLUB—Do You Really Want To Hurt Me 12-9
 ● PATRICK SIMMONS—So Wrong
 ● KENNY LOGGINS—Welcome To Heartlight
 ● JEFFERSON STARSHIP—Winds Of Change B
 ● STEPHEN BISHOP—It Might Be You B
 ● TOTO—I Won't Hold You Back A
 ● MICHAEL JACKSON—Beat It X
 ● MARTY BALIN—What Love Is X

Pacific Northwest Region

★ PRIME MOVERS

LIONEL RICHIE—You Are (Motown)
 MICHAEL JACKSON—Beat It (Epic)
 THOMAS DOLBY—She Blinded Me With Science (Capitol)

● TOP ADD ONS

THE J. GEILS BAND—Land Of A Thousand Dances (EMI-America)
 DEF LEPPARD—Photograph (Mercury)
 TOTO—I Won't Hold You Back (Columbia)

WKJJ-FM—Louisville
 (Jim Golden—MD)
 ★★ LIONEL RICHIE—You Are 4-3
 ★★ CHRISTOPHER CROSS—All Right 6-4
 ★★ DARYL HALL AND JOHN OATES—One On One 9-6
 ★★ STEPHEN BISHOP—It Might Be You 12-8
 ● DONNA SUMMER—The Woman In Me 14-11
 ● DIONNE WARWICK—Take The Short Way Home
 ● K.C. AND THE SUNSHINE BAND—Don't Run
 ● K.C. AND THE SUNSHINE BAND—Eenie Meenie B

WKRO-FM—Cincinnati
 (Tony Galluzzo—MD)
 ★★ LIONEL RICHIE—You Are 3-1
 ★★ MICHAEL JACKSON—Billie Jean 6-4
 ★★ DURAN DURAN—Hungry Like The Wolf 8-5
 ★★ GOLDEN EARRING—Twilight Zone 13-10
 ★★ JOE JACKSON—Breaking Us In Two 27-23
 ● PRINCE—Little Red Corvette
 ● BOB SEGER AND THE SILVER BULLET BAND—Even Now B
 ● MEN AT WORK—Be Good Johnny X

WOMP-FM—Bellaire, Ohio

(Rich McKenzie—MD)
 ★★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 5-5
 (Continued on page 18)

WOMQ-FM—Carbondale, Ill.
 (Tony Waitkus—MD)
 ★★ STYX—Mr. Roboto 5-1
 ★★ GOLDEN EARRING—Twilight Zone 10-4

WKWL-FM—Carbondale, Ill.
 (Tony Waitkus—MD)
 ★★ STYX—Mr. Roboto 5-1
 ★★ GOLDEN EARRING—Twilight Zone 10-4

WKWL-FM—Carbondale, Ill.
 (Tony Waitkus—MD)
 ★★ STYX—Mr. Roboto 5-1
 ★★ GOLDEN EARRING—Twilight Zone 10-4

WKWL-FM—Carbondale, Ill.
 (Tony Waitkus—MD)
 ★★ STYX—Mr. Roboto 5-1
 ★★ GOLDEN EARRING—Twilight Zone 10-4

WKWL-FM—Carbondale, Ill.
 (Tony Waitkus—MD)
 ★★ STYX—Mr. Roboto 5-1
 ★★ GOLDEN EARRING—Twilight Zone 10-4

Billboard Singles Radio Action

Playlist Prime Movers ★
 Playlist Top Add Ons ●

Based on station playlists through Tuesday (3/8/83)

Continued from page 17

- ★ AFTER THE FIRE—Der Kommissar 14-12
- ★ FIREFALL—Always 18-13
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 29-17
- ★ PAT BENATAR—Little Too Late 25-18
- ★ THE J. GEILS BAND—Land Of A Thousand Dances
- TOTO—I Won't Hold You Back
- BRYAN ADAMS—Straight From The Heart A
- DEF LEPPARD—Photograph A
- PATRICK SIMMONS—So Wrong A
- SAMMY HAGAR—Never Give Up X
- LAURA BRANIGAN—Solitaire X
- MAC McANALLY—Minimum Love X
- STEPHEN BISHOP—It Might Be You X
- DIRE STRAITS—Twisting By The Pool X

- ★ STEPHEN BISHOP—It Might Be You 6-5
- ★ SUPERTRAMP—My Kind Of Lady 8-6
- TOTO—I Won't Hold You Back
- MAC McANALLY—Minimum Love B
- AL JARREAU—Mornin' X
- AIR SUPPLY—Two Less Lonely People In The World X

KVOL-AM—Lafayette

- (Phil Rankin—MD)
- ★ MICHAEL JACKSON—Billie Jean 2-1
- ★ DARYL HALL AND JOHN OATES—One On One 5-3
- ★ JOURNEY—Separate Ways 11-4
- ★ STYX—Mr. Roboto 14-11
- ★ THE GREG KIHN BAND—Jeopardy 15-12
- BOB SEGER AND THE SILVER BULLET BAND—Even Now
- THE POINTER SISTERS—If You Wanna Get Back Your Lady
- TOTO—I Won't Hold You Back B
- MICHAEL JACKSON—Beat It B
- THOMAS DOLBY—She Blinded Me With Science B
- MAC McANALLY—Minimum Love B
- THE J. GEILS BAND—Land Of A Thousand Dances B
- PRINCE—Little Red Corvette B
- JOHN ANDERSON—Swingin' B
- DEF LEPPARD—Photograph B
- DEBARGE—I Like It B
- PHIL COLLINS—I Don't Care Anymore B
- THE GAP BAND—Outstanding B
- PETER GODWIN—Images Of Heaven D
- ROBERT HAZARD—Escalator Of Life X
- GENTLE PERSUASION—Please Mr. Postman X
- STEPHANIE WINSLAW—Showdown X
- THE SYSTEM—You're In My System X
- JEFFERSON STARSHIP—A World Of Fantasy X
- LE ROUX—Carrie's Gone X
- MISSING PERSONS—Walking In L.A. X
- BILLY JOEL—Good Night Saigon A

Southwest Region

★ PRIME MOVERS

- MICHAEL JACKSON—Billie Jean (Epic)
- MEN AT WORK—Be Good Johnny (Columbia)
- STRAY CATS—Stray Cat Strut (EMI-America)

● TOP ADD ONS

- TOTO—I Won't Hold You Back (Columbia)
- BOB SEGER AND THE SILVER BULLET BAND—Even Now (Capitol)
- DXO—Whirly Girl (Warner Bros.)

BREAKOUTS

- PRINCE—Little Red Corvette (Warner Bros.)
- RIC OCASEK—Something To Grab For (Geffen)
- PHIL COLLINS—I Don't Care Anymore (Atlantic)

KAFM-FM—Dallas

- (Pete Thompson—MD)
- ★ MICHAEL JACKSON—Billie Jean 2-1
- ★ MEN AT WORK—Be Good Johnny 4-3
- ★ DARYL HALL AND JOHN OATES—Family Man 6-4
- ★ DARYL HALL AND JOHN OATES—One On One 9-5
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 25-16
- STEPHEN BISHOP—It Might Be You
- BOB SEGER AND THE SILVER BULLET BAND—Even Now
- GOLDEN EARRING—Twilight Zone A
- TOTO—I Won't Hold You Back B
- THOMAS DOLBY—She Blinded Me With Science B
- OXO—Whirly Girl X
- VANDENBERG—Burning Heart X
- THE WEATHER GIRLS—It's Raining Men X
- STEEL BREEZE—Dreamin' Is Easy X

KHFI-FM—Austin

- (Ed Valkman—MD)
- ★ THE GREG KIHN BAND—Jeopardy 14-11
- ★ EARTH, WIND & FIRE—Fall In Love With Me 24-14
- ★ AFTER THE FIRE—Der Kommissar 25-21
- ★ DAN FOGELBERG—Make Love Stay 28-24
- ★ ABC—Poison Arrow 30-23
- PAT BENATAR—Little Too Late
- BOB SEGER AND THE SILVER BULLET BAND—Even Now
- TOTO—I Won't Hold You Back B
- PHIL COLLINS—I Don't Care Anymore B
- EVELYN KING—Betcha She Don't Love You B
- BILLY JOEL—Goodnight Saigon A
- FELONY—The Fanatic A
- STEEL BREEZE—Dreamin' Is Easy X
- RICK OCASEK—Something To Grab For X
- OXO—Whirly Girl X
- PRINCE—Little Red Corvette X
- DIORNE WARWICK—Take The Short Way Home X
- TOM PETTY AND THE HEARTBREAKERS—Change Of Heart X
- KENNY LOGGINS—Welcome To Heartlight X

KILE-AM—Galveston

- (Scott Taylor—MD)
- ★ MICHAEL JACKSON—Billie Jean 13-8
- ★ STYX—Mr. Roboto 15-7
- ★ DAN FOGELBERG—Make Love Stay 18-12
- ★ ABC—Poison Arrow 26-19
- ★ MICHAEL JACKSON—Beat It 40-30
- PRINCE—Little Red Corvette
- BOB SEGER AND THE SILVER BULLET BAND—Even Now
- DEBARGE—I Like It B
- THOMPSON TWINS—Lies B
- NAKED EYES—Always Something There To Remind Me B
- TOTO—I Won't Hold You Back A
- AL JARREAU—Mornin' A
- ROBERT HAZARD—Escalator Of Life A
- PSYCHEDELIC FURS—Love My Way A
- THE SYSTEM—You're In My System A
- PATRICK SIMMONS—So Wrong A
- GENTLE PERSUASION—Please Mr. Postman X
- RICK OCASEK—Something To Grab For X
- THE J. GEILS BAND—Land Of A Thousand Dances X
- FELONY—The Fanatic X
- JEFFERSON STARSHIP—Winds Of Change X
- MEN AT WORK—Be Good Johnny X
- LE ROUX—Carrie's Gone X
- STEPHANIE WINSLAW—Showdown X

KROK-FM—Shreveport, La.

- (Gary Bennett—MD)
- ★ SUPERTRAMP—My Kind Of Lady 11-4
- ★ DARYL HALL AND JOHN OATES—One On One 14-6
- ★ MICHAEL JACKSON—Billie Jean 15-7
- ★ THOMPSON TWINS—Lies 22-18
- ★ THE GREG KIHN BAND—Jeopardy 29-24
- TOTO—I Won't Hold You Back
- JOHN ANDERSON—Swingin'
- PAT BENATAR—Little Too Late B
- PRINCE—Little Red Corvette B
- AFTER THE FIRE—Der Kommissar X
- FRIDA—I Know There's Something Going On X
- RICK OCASEK—Something To Grab For X
- MARTY BALIN—What Love Is X
- PSYCHEDELIC FURS—Love My Way X
- MAC McANALLY—Minimum Love X
- THE POINTER SISTERS—If You Wanna Get Back Your Lady X
- JEFFREY OSBORNE—Eenie Meenie X
- LE ROUX—Carrie's Gone X
- THE J. GEILS BAND—Land Of A Thousand Dances X
- PHIL COLLINS—I Don't Care Anymore X
- BRYAN ADAMS—Straight From The Heart X

KSEL-FM—Lubbock, Texas

- (Stan Castle—MD)
- ★ LIONEL RICHIE—You Are 1-1
- ★ CHRISTOPHER CROSS—All Right 4-2
- ★ POCO—Shooter The Moon 5-3

- DIANA ROSS—So Close X
- PAT BENATAR—Little Too Late X

KFYR-AM—Bismarck

- (Dan Brannan—MD)
- ★ CHRISTOPHER CROSS—All Right 2-1
- ★ STYX—Mr. Roboto 8-5
- ★ JOURNEY—Separate Ways 13-8
- ★ DAN FOGELBERG—Make Love Stay 12-9
- ★ DURAN DURAN—Hungry Like The Wolf 17-12
- ★ FRIDA—I Know There's Something Going On B
- ★ MICHAEL JACKSON—Billie Jean B
- ★ THE GREG KIHN BAND—Jeopardy B
- TOTO—I Won't Hold You Back X
- KENNY LOGGINS—Welcome To Heartlight X
- OXO—Whirly Girl X
- TOMMY JAMES—Say Please X
- JOHN ANDERSON—Swingin' X
- BARRY MANILOW—Some Kind Of Friend X
- STEPHEN BISHOP—It Might Be You X
- STEEL BREEZE—Dreamin' Is Easy X
- ABBA—One Of Us X
- JOE JACKSON—Breaking Us In Two X
- OLIVIA NEWTON-JOHN—Tied Up X

KHTR-FM—St. Louis, Mo.

- (Ed Scarborough—MD)
- ★ STYX—Mr. Roboto 13-6
- ★ THE CLASH—Should I Stay Or Should I Go 20-13
- ★ NIGHT RANGER—Don't Tell Me You Love Me 18-17
- ★ PAT BENATAR—Little Too Late 27-20
- ★ ABC—Poison Arrow 25-22
- BOB SEGER AND THE SILVER BULLET BAND—Even Now
- PHIL COLLINS—I Don't Care Anymore B
- TOM PETTY AND THE HEARTBREAKERS—Change Of Heart B
- LAURA BRANIGAN—Solitaire A
- KENNY LOGGINS—Welcome To Heartlight X
- DIORNE WARWICK—Take The Short Way Home X
- OXO—Whirly Girl X
- BARRY MANILOW—Some Kind Of Friend X

KIOA-AM—Des Moines

- (A.W. Pantaleo—MD)
- ★ DARYL HALL AND JOHN OATES—One On One 7-5
- ★ DAN FOGELBERG—Make Love Stay 11-7
- ★ DONNA SUMNER—The Woman In Me 14-10
- ★ SUPERTRAMP—My Kind Of Lady 15-11
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 13-12
- LAURA BRANIGAN—Solitaire
- AL JARREAU—Mornin'
- GARLAND JEFFREYS—What Does It Take To Win Your Love B
- MAC McANALLY—Minimum Love B
- THE ALAN PARSONS PROJECT—Old And Wise B
- TOTO—I Won't Hold You Back A
- GARY PORTNEY—Where Everybody Knows Your Name X
- LINDA RONSTADT—Mr. Radio X
- MICHEL BERGER—Innocent Eyes X
- K.C. AND THE SUNSHINE BAND—Don't Run X
- BRYAN ADAMS—Straight From The Heart X
- BROTHERS JOHNSON—I'm Giving You All My Love X

KKLS-AM—Rapid City, S.D.

- (Rodger Piper—MD)
- ★ THE PRETENDERS—Back On The Chain Gang 13-7
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 12-8
- ★ STYX—Mr. Roboto 16-9
- ★ JOURNEY—Separate Ways 17-10
- ★ DON HENLEY—I Can't Stand Still 19-12
- JEFFERSON STARSHIP—Winds Of Change
- DIORNE WARWICK—Take The Short Way Home
- BOB SEGER AND THE SILVER BULLET BAND—Even Now B
- AFTER THE FIRE—Der Kommissar B
- STEPHEN BISHOP—It Might Be You B
- ROBBIE PATTON—Smiling Island B
- TOM PETTY AND THE HEARTBREAKERS—Change Of Heart A
- DIRE STRAITS—Twisting By The Pool A
- PHIL COLLINS—I Don't Care Anymore X
- BARRY MANILOW—Some Kind Of Friend X

KMGK-FM—Des Moines

- (Jim Roberts—MD)
- ★ MICHAEL JACKSON—Billie Jean 4-1
- ★ STYX—Mr. Roboto 14-5
- ★ JOURNEY—Separate Ways 11-9
- ★ DARYL HALL AND JOHN OATES—One On One 19-12
- ★ LIONEL RICHIE—You Are 18-13
- DIANA ROSS—So Close
- DAN FOGELBERG—Make Love Stay
- STEPHEN BISHOP—It Might Be You A
- AFTER THE FIRE—Der Kommissar A
- DIORNE WARWICK—Take The Short Way Home A
- PRINCE—Little Red Corvette A
- PHIL COLLINS—I Don't Care Anymore A
- BARRY MANILOW—Some Kind Of Friend A
- MAC McANALLY—Minimum Love A
- KENNY LOGGINS—Welcome To Heartlight A
- TOTO—I Won't Hold You Back A
- CHILLIWACK—Secret Information X
- NAKED EYES—Always Something There To Remind Me X
- ADAM ANT—Desperate But Not Serious X
- MODERN ENGLISH—I Melt With You X
- TOMMY JAMES—Say Please X
- FUNKY STREET—Wham X

KQKQ-FM—Omaha

- (Mark Evans—PD)
- ★ MICHAEL JACKSON—Billie Jean 3-1
- ★ JOURNEY—Separate Ways 6-4
- ★ STYX—Mr. Roboto 10-6
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 12-7
- ★ THE PRETENDERS—Back On The Chain Gang 8-8
- KENNY LOGGINS—Welcome To Heartlight B
- BARRY MANILOW—Some Kind Of Friend B
- DEF LEPPARD—Photograph B
- MAC McANALLY—Minimum Love X
- DIORNE WARWICK—Take The Short Way Home A

KRNA-FM—Iowa City, Iowa

- (Bart Goynsor—PD)
- ★ MICHAEL JACKSON—Billie Jean 1-1
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 2-2
- ★ JOURNEY—Separate Ways 7-3
- ★ DARYL HALL AND JOHN OATES—One On One 8-6
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 11-7
- BOB SEGER AND THE SILVER BULLET BAND—Even Now
- PATRICK SIMMONS—So Long
- MICHAEL JACKSON—Beat It B
- FRIDA—I Know There's Something Going On 45-31
- AFTER THE FIRE—Der Kommissar B
- MOVING PICTURES—What About Me A
- GOLDEN EARRING—Twilight Zone A
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart A
- BOB SEGER AND THE SILVER BULLET BAND—Even Now A
- TOM PETTY AND THE HEARTBREAKERS—Change Of Heart A

- BRYAN ADAMS—Cuts Like A Knife XD
- PSYCHEDELIC FURS—Love My Way AL
- DURAN DURAN—Rio AL
- DEF LEPPARD—Photograph AL
- ROBERT HAZARD—Escalator Of Life AL
- LINDA RONSTADT—Mr. Radio AL

KSTP-FM (KS-95)—St. Paul

- (Chuck Napp—MD)
- ★ LIONEL RICHIE—You Are 2-1
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 5-2
- BOB SEGER AND THE SILVER BULLET BAND—Shame On The Moon 4-3
- MICHAEL JACKSON—Billie Jean 9-6
- DARYL HALL AND JOHN OATES—One On One 13-10
- DIORNE WARWICK—Take The Short Way Home B
- KENNY LOGGINS—Welcome To Heartlight A

WCCO-FM—Minneapolis, Minn.

- (Carl Lundgren—MD)
- ★ MICHAEL JACKSON—Billie Jean 4-2
- ★ JOE JACKSON—Breaking Us In Two 12-9
- ★ DARYL HALL AND JOHN OATES—One On One 10-8
- ★ STEPHEN BISHOP—It Might Be You 20-11
- ★ SUPERTRAMP—My Kind Of Lady 18-16
- KENNY LOGGINS—Welcome To Heartlight
- AL JARREAU—Mornin'
- YAZ—Only You B
- DAN FOGELBERG—Make Love Stay B
- ROBBIE PATTON—Smiling Island X
- DIORNE WARWICK—Take The Short Way Home X
- DONNA SUMNER—The Woman In Me X
- EVELYN KING—Betcha She Don't Love You X
- MELISSA MANCHESTER—Nice Girls X
- TOTO—I Won't Hold You Back X
- BARRY MANILOW—Some Kind Of Friend X

WKAU-FM—Appleton, Wisconsin

- (Ron Ross—MD)
- ★ JOURNEY—Separate Ways 3-1
- ★ STYX—Mr. Roboto 10-7
- ★ MICHAEL JACKSON—Billie Jean 15-9
- ★ FRIDA—I Know There's Something Going On 25-18
- ★ AFTER THE FIRE—Der Kommissar 28-19
- KENNY LOGGINS—Welcome To Heartlight
- BOB SEGER AND THE SILVER BULLET BAND—Even Now
- OXO—Whirly Girl B
- STEPHEN BISHOP—It Might Be You B
- BARRY MANILOW—Some Kind Of Friend B
- MAC McANALLY—Minimum Love B
- DIANA ROSS—So Close A
- DEF LEPPARD—Photograph A
- RICK OCASEK—Something To Grab For A
- MELISSA MANCHESTER—Nice Girls X
- PHIL COLLINS—I Don't Care Anymore X
- PAT BENATAR—Little Too Late X
- THE CLASH—Should I Stay Or Should I Go X
- GOLDEN EARRING—Twilight Zone X
- THE J. GEILS BAND—Land Of A Thousand Dances X
- NIGHT RANGER—Don't Tell Me You Love Me X

WKTI-FM—Milwaukee

- (John Grant—MD)
- ★ MICHAEL JACKSON—Billie Jean 8-4
- ★ THE GREG KIHN BAND—Jeopardy 11-8
- ★ STYX—Mr. Roboto 15-10
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 17-15
- MICHAEL JACKSON—Beat It 25-24
- PRINCE—Little Red Corvette
- OXO—Whirly Girl
- MEN AT WORK—Be Good Johnny B
- KENNY LOGGINS—Welcome To Heartlight A

WKZW-FM—Peoria, Ill.

- (Mark Maloney—MD)
- ★ FRIDA—I Know There's Something Going On 2-1
- ★ JOURNEY—Separate Ways 3-2
- ★ PAT BENATAR—Little Too Late 16-4
- ★ NIGHT RANGER—Don't Tell Me You Love Me 11-6
- ★ DARYL HALL AND JOHN OATES—One On One 20-7
- MICHAEL JACKSON—Beat It
- AFTER THE FIRE—Der Kommissar
- ABC—Poison Arrow B
- OXO—Whirly Girl B
- DEF LEPPARD—Photograph X
- THE J. GEILS BAND—Land Of A Thousand Dances X
- RICK OCASEK—Something To Grab For X
- PHIL COLLINS—I Don't Care Anymore X

WL0L-FM—Minneapolis

- (Gregg Swedberg—MD)
- ★ MICHAEL JACKSON—Beat It 1-1
- ★ LIONEL RICHIE—You Are 2-2
- ★ YAZ—Only You 7-3
- ★ MICHAEL JACKSON—Billie Jean 8-7
- ★ DARYL HALL AND JOHN OATES—One On One 9-8
- MEN AT WORK—Dr. Jackyl
- ROBERT ELLIS ORRALL WITH CARLENE CARTER—I Couldn't Say No
- MAC McANALLY—Minimum Love B
- TOTO—I Won't Hold You Back B
- PATTI AUSTIN—Every Home Should Have One B
- PHIL COLLINS—I Can Not Believe It's True B
- THE FLIRTS—Jukebox A
- NAKED EYES—Always Something There To Remind Me A
- ULTRAVOX—Reap The Cold Wind A
- PAT BENATAR—Little Too Late X
- THE J. GEILS BAND—Land Of A Thousand Dances X
- PHIL COLLINS—I Don't Care Anymore X
- DONNIE IRIS—This Time It Must Be Love X
- SINGLE BULLET THEORY—Keep It Tight X

WLS-AM—Chicago

- (Dave Denver—MD)
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 10-5
- ★ JOE JACKSON—Breaking Us In Two 30-22
- ★ MICHAEL JACKSON—Billie Jean 4-2
- ★ LIONEL RICHIE—You Are 11-9
- ★ KENNY ROGERS AND SHEENA EASTON—We've Got Tonight 14-12
- ERIC CLAPTON—I've Got A Rock 'N' Roll Heart A
- BOB SEGER AND THE SILVER BULLET BAND—Even Now A
- KENNY LOGGINS—Welcome To Heartlight A

WLS-FM—Chicago

- (Dave Denver—MD)
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 10-5
- ★ JOE JACKSON—Breaking Us In Two 30-22
- ★ PHIL COLLINS—I Don't Care Anymore 29-24
- ★ FRIDA—I Know There's Something Going On 45-31
- ★ AFTER THE FIRE—Der Kommissar B
- ★ MOVING PICTURES—What About Me A
- ★ GOLDEN EARRING—Twilight Zone A
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart A
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now A
- ★ TOM PETTY AND THE HEARTBREAKERS—Change Of Heart A

WRKR-AM—Racine, Wisconsin

- (Steve Warren—PD)
- ★ THE PRETENDERS—Back On The Chain Gang 16-6
- ★ STYX—Mr. Roboto 19-12
- ★ MICHAEL JACKSON—Beat It 34-25
- ★ AFTER THE FIRE—Der Kommissar 37-31
- ★ FRIDA—I Know There's Something Going On 34
- ★ DIORNE WARWICK—Take The Short Way Home

- ABC—Poison Arrow
- JOHN ANDERSON—Swingin' B
- MICHAEL JACKSON AND PAUL MCCARTNEY—The Girl Is Mine B
- BARRY MANILOW—Some Kind Of Friend A
- LENE LOVICH—It's You, Only You A
- THE POINTER SISTERS—If You Wanna Get Back Your Lady A
- DEBARGE—I Like It X
- DARYL HALL AND JOHN OATES—Family Man X

WSPT-FM—Stevens Point

- (Brad Fuhr/Marie Stage—MD)
- ★ MICHAEL JACKSON—Billie Jean 8-6
- ★ JOHN ANDERSON—Swingin' 26-16
- ★ DEXYS MIDNIGHT RUNNERS—Come On Eileen 3-1
- ★ STYX—Mr. Roboto 5-2
- ★ JOURNEY—Separate Ways 6-5
- BARRY MANILOW—Some Kind Of Friend
- MICHAEL JACKSON—Beat It
- MELISSA MANCHESTER—Nice Girls B
- AFTER THE FIRE—Der Kommissar B
- OXO—Whirly Girl B
- KENNY LOGGINS—Welcome To Heartlight A
- BOB SEGER AND THE SILVER BULLET BAND—Even Now X
- MAC McANALLY—Minimum Love X
- DIORNE WARWICK—Take The Short Way Home X
- PAT BENATAR—Little Too Late X
- DARYL HALL AND JOHN OATES—Family Man X

WZEE-FM—Madison

- (Matt Hudson—MD)
- ★ STYX—Mr. Roboto 4-1
- ★ MICHAEL JACKSON—Billie Jean 5-2
- ★ JOURNEY—Separate Ways 6-3
- ★ MEN AT WORK—Be Good Johnny 13-7
- ★ DARYL HALL AND JOHN OATES—One On One 16-9
- PATRICK SIMMONS—So Wrong
- BRYAN ADAMS—Straight From The Heart
- DIRE STRAITS—Twisting By The Pool B
- KENNY LOGGINS—Welcome To Heartlight B
- PSYCHEDELIC FURS—Love My Way A
- DIANA ROSS—So Close X
- FRIDA—I Know There's Something Going On X
- Q-FEEL—Dancing In Heaven X
- YAZ—Only You X
- THOMAS DOLBY—She Blinded Me With Science X
- BOB SEGER AND THE SILVER BULLET BAND—Even Now X

WZOK-FM—Rockford

- (Tim Fox—MD)
- ★ CHRISTOPHER CROSS—All Right 1-1
- ★ JOURNEY—Separate Ways
- ★ LIONEL RICHIE—You Are 4-4
- ★ MICHAEL JACKSON—Billie Jean 5-5
- ★ STYX—Mr. Roboto 8-7
- MICHAEL JACKSON—Beat It
- MEN AT WORK—Be Good Johnny
- PHIL COLLINS—I Don't Care Anymore A

Northeast Region

★ PRIME MOVERS

- JOURNEY—Separate Ways (Columbia)
- DEXYS MIDNIGHT RUNNERS—Come On Eileen (Mercury)
- ROBERT HAZARD—escalator Of Life (RCA)

● TOP ADD ONS

- BOB SEGER AND THE SILVER BULLET BAND—Even Now (Capitol)
- PSYCHEDELIC FURS—Love My Way (Columbia)
- DEF LEPPARD—Photograph (Mercury)

BREAKOUTS

- BRYAN ADAMS—Straight From The Heart (A&M)
- PRINCE—Little Red Corvette (Warner Bros.)
- THE J. GEILS BAND—Land Of A Thousand Dances (EMI-America)

WACZ-AM—Bangor, Maine

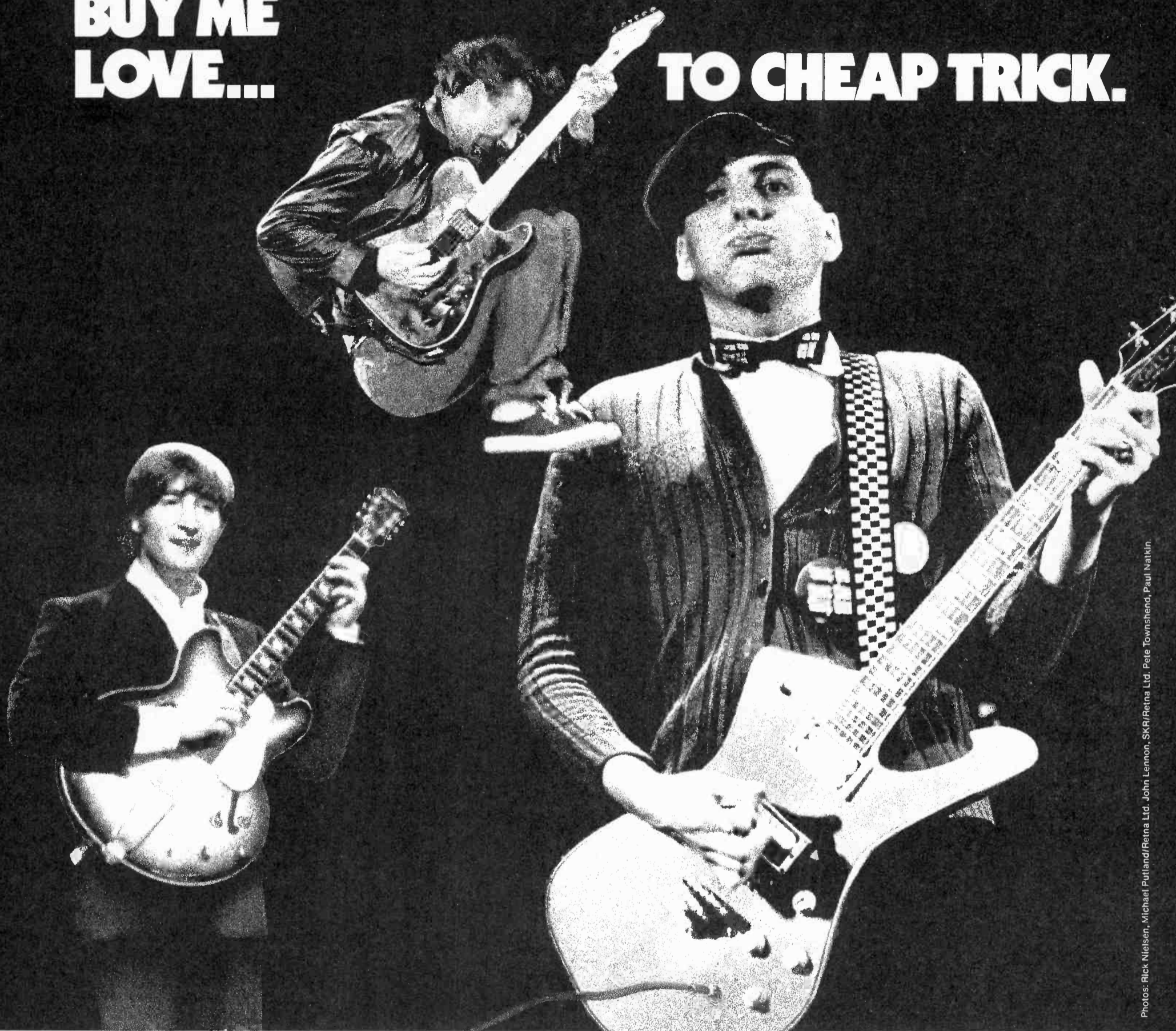
- (Michael O'Hara—MD)
- ★ STYX—Mr. Roboto 14-9
- ★ DAN FOGELBERG—Make Love Stay 26-20
- ★ AFTER THE FIRE—Der Kommissar 29-23
- OXO—Whirly Girl 28-24
- MICHAEL JACKSON—Beat It 37-29
- BOB SEGER AND THE SILVER BULLET BAND—Even Now
- ABC—Poison Arrow
- JOHN ANDERSON—Swingin' B
- STEPHEN BISHOP—It Might Be You B
- DIORNE WARWICK—Take The Short Way Home B
- BARRY MANILOW—Some Kind Of Friend B
- PSYCHEDELIC FURS—Love My Way A
- KENNY LOGGINS—Welcome To Heartlight A
- DIRE STRAITS—Twisting By The Pool A
- PETER GODWIN—Images Of Heaven A
- THOMAS DOLBY—She Blinded Me With Science X
- CHEAP TRICK—Spring Break X
- TOMMY CAREY—I Won't Be Home Tonight X
- YAZ—Only You X
- THE CLASH—Should I Stay Or Should I Go X

WBEN-FM—Buffalo, N.Y.

- (Roger Christian—MD)
- ★ JOURNEY—Separate Ways 6-3
- ★ THE PRETENDERS—Back On The Chain Gang 9-5
- ★ STYX—Mr. Roboto 13-6
- ★ THE G

**FROM
MONEY CAN'T
BUY ME
LOVE...**

TO CHEAP TRICK.



Photos: Rick Nielsen, Michael Putland/Retna Ltd. John Lennon, SKR/Retna Ltd. Pete Townshend, Paul Natkin.

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abc rock radio network 

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (3/8/83)

Continued from page 18

WKFM-FM—Syracuse, N.Y.

- ★ JOE JACKSON—Breaking Us In Two 12-6
- ★ STYX—Mr. Roboto 23-13
- ★ SUPERTRAMP—My Kind Of Lady 25-14
- ★ DIONNE WARWICK—Take The Short Way Home 29-19
- ★ ERIC CLAPTON—I've Got A Rock N' Roll Heart 28-21
- ★ AFTER THE FIRE—Der Kommissar 28-21
- ★ PHIL COLLINS—I Don't Care Anymore 34-24
- ★ STYX—Mr. Roboto 14-9
- PATRICK SIMMONS—So Wrong
- BILLY JOEL—Goodnight Saigon
- DEF LEPPARD—Photograph B
- BARRY MANILOW—Some Kind Of Friend B
- MAC McANALLY—Minimum Love B
- ROBERT HAZARD—Escalator Of Life B
- TOTO—1 Won't Hold You Back A
- NAKED EYES—Always Something There To Remind Me A
- MISSING PERSONS—Walking In L.A. A
- Q-FEEL—Dancing In Heaven A
- GERARD McMAHON—Count On Me A
- ROBERT ELLIS ORRALL AND CARLENE CARTER—I Couldn't Say No A
- BRYAN ADAMS—Straight From The Heart X
- THE SYSTEM—You're In My System X
- GENTLE PERSUASION—Please Mr. Postman X
- THE GAP BAND—Outstanding X
- LOU RAWLS—Wind Beneath My Wings X
- NEIL DIAMOND—Heartlight X
- JOHN ANDERSON—Swingin' X
- PSYCHEDELIC FURS—Love My Way X
- THE FIXX—Red Skies X
- THOMAS DOLBY—She Blinded Me With Science X
- THE J. GEILS BAND—Land Of A Thousand Dances X
- DEBARGE—1 Like It X
- THE ENGLISH HEART—I Confess X

WKUU-FM—New York City

- ★ MEN AT WORK—Down Under 4-3
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 13-7
- ★ DURAN DURAN—Hungry Like The Wolf 14-13
- ★ ANGELA BOFILL—Too Tough 19-14
- ★ STARDUST—All Night Long 22-17
- ★ DARYL HALL AND JOHN OATES—One On One
- ★ NEW EDITION—Candy Girl
- ★ KASHIF—I Just Gotta Have You B
- ★ DEBARGE—1 Like It B
- ★ EARTH, WIND & FIRE—Fall In Love With Me B
- ★ VISUAL PRELUDE—The Musics Got Me A

WNBC-AM—New York City

- ★ DURAN DURAN—Hungry Like The Wolf 7-2
- ★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen 12-9
- ★ JOE JACKSON—Breaking Us In Two 23-19
- ★ JOURNEY—Separate Ways 20-14
- ★ MICHAEL JACKSON—Billie Jean 10-6
- ★ STYX—Mr. Roboto
- ★ DAN FOGELBERG—Make Love Stay
- ★ GOLDEN EARRING—Iwilight Zone X

WOKW-FM—Ithaca, N.Y.

- ★ LIONEL RICHIE—You Are 1-1
- ★ SAGA—On The Loose 5-2
- ★ STYX—Mr. Roboto 10-4
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now 19-15
- ★ DONNIE IRIS—This Time It Must Be Love 25-17
- ★ K.C. AND THE SUNSHINE BAND—Don't Run
- ★ DEBARGE—1 Like It
- ★ SAMMY HAGAR—Never Give Up A
- ★ LAURA BRANIGAN—Solitaire A
- ★ DARYL HALL AND JOHN OATES—Family Man A
- ★ BRYAN ADAMS—Straight From The Heart A
- ★ FRIDA—I Know There's Something Going On A
- ★ DEF LEPPARD—Photograph X
- ★ KENNY LOGGINS—Welcome To Heartlight X
- ★ NAKED EYES—Always Something There To Remind Me X
- ★ RED RIDER—Human Race X

WPHD-FM—Buffalo, N.Y.

- ★ JOURNEY—Separate Ways 1-1
- ★ STYX—Mr. Roboto 2-2
- ★ THE GREG KIHN BAND—Jeopardy 8-5
- ★ PHIL COLLINS—I Don't Care Anymore 15-7
- ★ AFTER THE FIRE—Der Kommissar 19-9
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now
- INXS—The One Thing
- DEF LEPPARD—Photograph B
- PRINCE—Little Red Corvette B
- TOTO—1 Won't Hold You Back A
- MISSING PERSONS—Walking In L.A. A
- Q-FEEL—Dancing In Heaven A
- LE ROUX—Carrie's Gone A
- BRYAN ADAMS—Straight From The Heart X
- ADAM ANT—Desperate But Not Serious X
- YAZ—Only You X
- NEIL SCHON AND JAN HAMMER—No More Lies X

WPST-FM—Trenton

- ★ MICHAEL JACKSON—Billie Jean 10-4
- ★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen 9-7
- ★ ERIC CLAPTON—I've Got A Rock N' Roll Heart 14-11
- ★ THE GREG KIHN BAND—Jeopardy 17-14
- ★ THOMAS DOLBY—She Blinded Me With Science 30-26
- BOB SEGER AND THE SILVER BULLET BAND—Even Now
- BILLY JOEL—Goodnight Saigon
- BRYAN ADAMS—Straight From The Heart B
- TONY CAREY—I Won't Be Home Tonight B
- MAC McANALLY—Minimum Love B
- PSYCHEDELIC FURS—Love My Way B
- DEF LEPPARD—Photograph A
- SOLITAIRE—Laura Branigan A
- ROBERT ELLIS ORRALL AND CARLENE CARTER—I Couldn't Say No A
- PATRICK SIMMONS—So Wrong A

WRCK-FM—Utica Rome

- ★ STYX—Mr. Roboto 3-1
- ★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen 8-5
- ★ THE GREG KIHN BAND—Jeopardy 14-10
- ★ FRIDA—I Know There's Something Going On 12-11
- ★ MEN AT WORK—Be Good Johnny 16-12
- MISSING PERSONS—Walking In L.A.
- SAMMY HAGAR—Never Give Up
- PSYCHEDELIC FURS—Love My Way B
- HEAVEN 17—Let Me Go B
- DEF LEPPARD—Photograph B
- BOB SEGER AND THE SILVER BULLET BAND—Even Now X
- KENNY LOGGINS—Welcome To Heartlight X
- OXO—Whirly Girl X
- PRINCE—Little Red Corvette X
- ADAM ANT—Desperate But Not Serious X
- BRYAN ADAMS—Straight From The Heart X
- LE ROUX—Carrie's Gone X
- THOMPSON TWINS—Lies X
- THE FIXX—Red Skies X
- ROBERT HAZARD—Escalator Of Life X
- TONY CAREY—I Won't Be Home Tonight A

WROR-FM—Boston, Mass.

- ★ JOE JACKSON—Breaking Us In Two 12-6
- ★ STYX—Mr. Roboto 23-13
- ★ SUPERTRAMP—My Kind Of Lady 25-14
- ★ DIONNE WARWICK—Take The Short Way Home 29-19
- ★ ERIC CLAPTON—I've Got A Rock N' Roll Heart 28-21
- ★ AFTER THE FIRE—Der Kommissar
- THOMPSON TWINS—Lies
- FRIDA—I Know There's Something Going On B
- DEBARGE—1 Like It B
- EARTH, WIND & FIRE—Fall In Love With Me B
- THE J. GEILS BAND—Land Of A Thousand Dances B
- MICHAEL JACKSON—Beat It B
- MEN AT WORK—Be Good Johnny B
- DEXY'S MIDNIGHT RUNNERS—Come On Eileen B
- RICK OCASEK—Something To Grab For A
- PAT BENATAR—Little Too Late A
- TOTO—1 Won't Hold You Back A

WSPK-FM—Poughkeepsie, New York

- ★ DARYL HALL AND JOHN OATES—One On One 3-1
- ★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen 15-7
- THOMPSON TWINS—Lies 14-8
- MICHAEL JACKSON—Beat It 26-19
- MAC McANALLY—Minimum Love 28-21
- TOM PETTY AND THE HEARTBREAKERS—Change Of Heart
- BOB SEGER AND THE SILVER BULLET BAND—Even Now
- DIONNE WARWICK—Take The Short Way Home B
- OXO—Whirly Girl B
- YAZ—Only You B
- GARLAND JEFFREYS—What Does It Take To Win Your Love B
- LOU RAWLS—Wind Beneath My Wings A
- PATTI AUSTIN—Every Home Should Have One A
- TOTO—1 Won't Hold You Back X
- DEBARGE—1 Like It X
- CHAMPION—Try Again X
- ROBERT HAZARD—Escalator Of Life X
- THOMAS DOLBY—She Blinded Me With Science X
- KELLY GROUCUTT—Am I A Dreamer X

WTIC-FM—Hartford, Conn.

- ★ STEPHEN BISHOP—It Might Be You
- OXO—Whirly Girl
- BOB SEGER AND THE SILVER BULLET BAND—Even Now A
- LAURA BRANIGAN—Solitaire A

WTRY-AM—Albany, New York

- ★ MEN AT WORK—Be Good Johnny 11-6
- ★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen 14-7
- ★ THE PRETENDERS—Back On The Chain Gang 19-12
- ★ THE GREG KIHN BAND—Jeopardy 22-17
- ★ MICHAEL JACKSON—Beat It 28-20
- KENNY LOGGINS—Welcome To Heartlight
- PRINCE—Little Red Corvette
- ADAM ANT—Desperate But Not Serious B
- DIONNE WARWICK—Take The Short Way Home B
- THOMAS DOLBY—She Blinded Me With Science B
- PSYCHEDELIC FURS—Love My Way B

WXKS-FM—Boston, Mass.

- ★ DARYL HALL AND JOHN OATES—One On One 7-2
- ★ JOURNEY—Separate Ways 11-5
- ★ STYX—Mr. Roboto 21-8
- ★ INDEEP—Last Night A.O.J. Saved My Life 13-11
- ★ AFTER THE FIRE—Der Kommissar 16-12
- TOM PETTY AND THE HEARTBREAKERS—Change Of Heart B
- PRINCE—Little Red Corvette B
- THE SYSTEM—You're In My System B
- THE J. GEILS BAND—Land Of A Thousand Dances B
- HEAVEN 17—Let Me Go B
- WALL OF VOODOO—Mexican Radio B
- MODERN ENGLISH—I Melt With You A
- KASHIF—I Just Gotta Have You A
- BOB SEGER AND THE SILVER BULLET BAND—Even Now A
- LAURA BRANIGAN—Solitaire A
- PSYCHEDELIC FURS—Love My Way X
- PHIL COLLINS—I Don't Care Anymore X
- AL JARREAU—Mornin' X
- THE GAP BAND—Outstanding X
- FELYONY—The Fanatic X
- BERLIN—Sex X
- PETER GODWIN—Images Of Heaven X
- THE POINTERS—If You Wanna Get Back Your Lady X
- THE JONESSES—Sugar Pie Guy X

Mid-Atlantic Region

★ PRIME MOVERS

- ★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen (Mercury)
- ★ JOURNEY—Separate Ways (Columbia)
- ★ DAN FOGELBERG—Make Love Stay (Full Moon/Epic)

● TOP ADD ONS

- ★ PRINCE—Little Red Corvette (Warner Bros.)
- ★ TOTO—1 Won't Hold You Back (Columbia)
- ★ DEBARGE—1 Like It (Gordy)

● BREAKOUTS

- ★ NAKED EYES—Always Something There To Remind Me (EMI-America)
- ★ MAC McANALLY—Minimum Love (Geffen)
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now (Capitol)

WAEB-AM—Allentown

- ★ LIONEL RICHIE—You Are 1-1
- ★ DAN FOGELBERG—Make Love Stay 13-6
- ★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen 14-7
- ★ DIONNE WARWICK—Take The Short Way Home 16-12
- ★ BARRY MANILOW—Some Kind Of Friend 18-14
- TOTO—1 Won't Hold You Back
- MAC McANALLY—Minimum Love
- JEFFREY OSBORNE—Eenie Meenie B
- TAVARES—A Penny For Your Thoughts X
- TOTO—Africa X
- DARYL HALL AND JOHN OATES—Maneater X
- LIONEL RICHIE—Truly X
- PETER ALLEN—You Haven't Heard The Last Of Me A
- AIR SUPPLY—Two Less Lonely People In The World X
- AMERICA—Right Before Your Eyes X
- LITTLE RIVER BAND—The Other Guy X

WBSB-FM—Baltimore

- ★ STRAY CATS—Stray Cat Strut 1-1
- ★ MICHAEL JACKSON—Billie Jean 2-2
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 3-3
- ★ DURAN DURAN—Hungry Like The Wolf 4-4
- ★ THE GREG KIHN BAND—Jeopardy 28-18
- MICHAEL JACKSON—Beat It
- PRINCE—Little Red Corvette
- DEXY'S MIDNIGHT RUNNERS—Come On Eileen B
- MEN AT WORK—Be Good Johnny B
- OXO—Whirly Girl B
- FIREFALL—Always B
- FRIDA—I Know There's Something Going On A
- DEBARGE—1 Like It B
- EARTH, WIND & FIRE—Fall In Love With Me B
- THE J. GEILS BAND—Land Of A Thousand Dances B
- MICHAEL JACKSON—Beat It B
- MEN AT WORK—Be Good Johnny B
- DEXY'S MIDNIGHT RUNNERS—Come On Eileen B
- RICK OCASEK—Something To Grab For A
- PAT BENATAR—Little Too Late A
- TOTO—1 Won't Hold You Back A

WBZZ-FM—Pittsburgh

- ★ DURAN DURAN—Hungry Like The Wolf 3-1
- ★ MICHAEL JACKSON—Beat It 4-2
- ★ LIONEL RICHIE—You Are
- ★ DARYL HALL AND JOHN OATES—One On One 7-4
- ★ STYX—Mr. Roboto 15-8
- PRINCE—Little Red Corvette
- DAN FOGELBERG—Make Love Stay B
- TOM PETTY AND THE HEARTBREAKERS—Change Of Heart B
- DEBARGE—1 Like It B
- ABC—Poison Arrow B
- WALL OF VOODOO—Mexican Radio A
- TOTO—1 Won't Hold You Back A
- NAKED EYES—Always Something There To Remind Me A

WCCK-FM—Erie

- ★ RUSH—Subdivisions 2-1
- ★ STYX—Mr. Roboto 5-2
- ★ DONNIE IRIS—This Time It Must Be Love 13-7
- ★ BOB SEGER AND THE SILVER BULLET BAND—Even Now 14-9
- FIREFALL—Always 38-21
- SAMMY HAGAR—Never Give Up
- BRYAN ADAMS—Straight From The Heart
- KELLY GROUCUTT—Am I A Dreamer B
- ROBERT HAZARD—Escalator Of Life B
- SHACKIN' STEVENS—I'll Be Satisfied B
- DEBARGE—1 Like It B
- KENNY LOGGINS—Welcome To Heartlight B
- DARYL HALL AND JOHN OATES—Family Man A
- GARLAND JEFFREYS—What Does It Take To Win Your Love A
- DEF LEPPARD—Photograph X
- D.C. AND THE SUNSHINE BAND—Don't Run X
- TOTO—1 Won't Hold You Back X
- NAKED EYES—Always Something There To Remind Me X
- INX—The One Thing A
- LAURA BRANIGAN—Solitaire A
- PATRICK SIMMONS—So Wrong A

WCIR-FM—Beckley

- ★ MICHAEL JACKSON—Billie Jean 1-1
- ★ LIONEL RICHIE—You Are 2-2
- ★ MICHAEL JACKSON—Beat It 9-3
- ★ THE GREG KIHN BAND—Jeopardy 5-4
- ★ STYX—Mr. Roboto 6-5
- ★ JOHN ANDERSON—Swingin'
- PLANET P—Why Me
- DEF LEPPARD—Photograph B
- SUPERTRAMP—My Kind Of Lady B
- FRIDA—I Know There's Something Going On B
- MELISSA MANCHESTER—Nice Girls B
- ABC—Poison Arrow B
- TOTO—1 Won't Hold You Back B
- BRYAN ADAMS—Straight From The Heart A
- KENNY LOGGINS—Welcome To Heartlight A
- STEEL BREEZE—Dreamin' Is Easy X
- THOMPSON TWINS—Lies X
- DIANA ROSS—So Close X
- RICK OCASEK—Something To Grab For X
- MARTY BALIN—What Love Is X
- OXO—Whirly Girl X
- ROBBIE PATTON—Smiling Island X
- PRINCE—Little Red Corvette X
- BARRY MANILOW—Some Kind Of Friend X
- MAC McANALLY—Minimum Love X
- NAKED EYES—Always Something There To Remind Me X
- BILLY JOEL—Good Night Saigon A

WFBG-AM—Altoona

- ★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen 12-5
- ★ JOURNEY—Separate Ways 11-7
- ★ THE GREG KIHN BAND—Jeopardy 16-8
- ★ JEFFERSON STARSHIP—Winds Of Change 34-26
- ★ DIONNE WARWICK—Take The Short Way Home 40-29
- MICHAEL JACKSON—Beat It
- TOTO—1 Won't Hold You Back
- KENNY LOGGINS—Welcome To Heartlight B
- JOHN ANDERSON—Swingin' B
- BARRY MANILOW—Some Kind Of Friend B
- OXO—Whirly Girl B
- BOB SEGER AND THE SILVER BULLET BAND—Even Now A
- PATRICK SIMMONS—So Wrong A
- Q-FEEL—Dancing In Heaven A
- BILLY JOEL—Goodnight Saigon A
- LOU RAWLS—Wind Beneath My Wings A
- FUNKY STREET—Wham A
- THE GAP BAND—Outstanding X
- MISSING PERSONS—Walking In L.A. X
- DEF LEPPARD—Photograph X
- ROBERT HAZARD—Escalator Of Life X
- 101 YAZ—Only You X
- PSYCHEDELIC FURS—Love My Way X
- THE SYSTEM—You're In My System X
- TRIUMPH—A World Of Fantasy X
- WALL OF VOODOO—Mexican Radio X
- DAZZ BAND—On The One For Fun X
- MAC McANALLY—Minimum Love X
- PRINCE—Little Red Corvette X
- THOMAS DOLBY—She Blinded Me With Science X
- THE J. GEILS BAND—Land Of A Thousand Dances

WHYW-FM—Pittsburgh

- ★ MELISSA MANCHESTER—Nice Girls 14-11
- ★ STEPHEN BISHOP—It Might Be You 21-15
- ★ JOE JACKSON—Breaking Us In Two 24-19
- ★ BARRY MANILOW—Some Kind Of Friend 25-21
- ★ JEFFREY OSBORNE—Eenie Meenie 26-23
- SUPERTRAMP—My Kind Of Lady
- PATTI AUSTIN—Every Home Should Have One
- AL JARREAU—Mornin' B
- DIONNE WARWICK—Take The Short Way Home B
- LINDA RONSTADT—Easy For You To Say A

WKRZ-FM—Wilkes Barre, Penn.

- ★ JOURNEY—Separate Ways 4-1
- ★ OXO—Whirly Girl 33-17
- ★ DAN FOGELBERG—Make Love Stay 44-22
- ★ DEF LEPPARD—Photograph 43-33
- ★ DIONNE WARWICK—Take The Short Way Home 45-40
- ROBERT ELLIS OWELL—I Couldn't Say No
- PETER GODWIN—Images Of Heaven

- BRYAN ADAMS—Straight From The Heart B
- MEN AT WORK—Be Good Johnny B
- THOMAS DOLBY—She Blinded Me With Science B
- PRINCE—Little Red Corvette B
- MICHAEL JACKSON—Minimum Love B
- TONY CAREY—I Won't Be Home Tonight B
- THE CLASH—Should I Stay Or Should I Go B
- GARLAND JEFFREYS—What Does It Take To Win Your Love A
- BOB SEGER AND THE SILVER BULLET BAND—Even Now A
- TOTO—1 Won't Hold You Back A
- INDEEP—Last Night A.O.J. Saved My Life A
- NAKED EYES—Always Something There To Remind Me X
- HEAVEN 17—Let Me Go X
- DEBARGE—1 Like It X
- BERLIN—Sex X
- ROBERT HAZARD—Escalator Of Life X
- GENTLE PERSUASION—Please Mr. Postman X
- FELYONY—The Fanatic X
- SINGLE BULLET THEORY—Keep It Tight X
- PAT SIMMONS—So Wrong A
- SCANDAL—Love's Got A Line On You A

WNVZ-FM—Norfolk

- ★ THE PRETENDERS—Back On The Chain Gang 11-4
- ★ FRIDA—I Know There's Something Going On 17-8
- ★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen 22-11
- ★ ROBERT JOHN—Broad And Butler 27-19
- ★ MICHAEL JACKSON—Beat It 26-16
- MEN AT WORK—Be Good Johnny B
- PAT BENATAR—Little Too Late B
- THE CLASH—Should I Stay Or Should I Go B
- OXO—Whirly Girl B
- TOM PETTY AND THE HEARTBREAKERS—Change Of Heart B
- BOB SEGER AND THE SILVER BULLET BAND—Even Now B
- THE POINTER SISTERS—If You Wanna Get Gack Your Lady A
- KENNY LOGGINS—Welcome To Heartlight A
- TOTO—1 Won't Hold You Back A
- LAURA BRANIGAN—Solitaire A
- DARYL HALL AND JOHN OATES—Family Man X
- PRINCE—Little Red Corvette X
- MAC McANALLY—Minimum Love X
- BARRY MANILOW—Some Kind Of Love X
- JOHN ANDERSON—Swingin' X
- MISSING PERSONS—Walking In L.A. X

WQXA-FM—York

- ★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen 23-15
- ★ FRIDA—I Know There's Something Going On 25-17
- ★ THE PRETENDERS—Back On The Chain Gang 17-11
- ★ STYX—Mr. Roboto 26-20
- ★ DAN FOGELBERG—Make Love Stay 22-16
- ★ THE GREG KIHN BAND—Jeopardy
- TOTO—1 Won't Hold You Back
- MICHAEL JACKSON—Beat It B
- BARRY MANILOW—Some Kind Of Friend B
- JEFFERSON STARSHIP—Winds Of Change B
- TOM PETTY AND THE HEARTBREAKERS—Change Of Heart B
- OXO—Whirly Girl B
- MAC McANALLY—Minimum Love A
- DEBARGE—1 Like It A
- BILLY JOEL—Goodnight Saigon A
- EARTH, WIND & FIRE—Fall In Love With Me X
- RICK OCASEK—Something To Grab For X
- GENTLE PERSUASION—Please Mr. Postman X
- KENNY LOGGINS—Welcome To Heartlight X
- THOMAS DOLBY—She Blinded Me With Science X

WRQX-FM—Washington, D.C.

- ★ MARY TATEM—MD
- ★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen 18-12
- ★ ERIC CLAPTON—I've Got A Rock N' Roll Heart 20-16
- ★ THE PRETENDERS—Back On The Chain Gang 12-10
- ★ AFTER THE FIRE—Der Kommissar 24-18
- ★ DAN FOGELBERG—Make Love Stay 23-19
- PRINCE—Little Red Corvette A
- DIONNE WARWICK—Take The Short Way Home A

WRVO-FM—Richmond

- ★ JOE JACKSON—Breaking Us In Two 10-7
- ★ MICHAEL JACKSON—Billie Jean 14-8
- ★ JOURNEY—Separate Ways 12-9
- ★ LIONEL RICHIE—You Are 17-14
- ★ STYX—Mr. Roboto 19-16
- PHIL COLLINS—I Don't Care Anymore
- MAC McANALLY—Minimum Love
- KENNY ROGERS AND SHEENA EASTON—We've Got Tonight B
- KENNY LOGGINS—Welcome To Heartlight B
- DIANA ROSS—So Close B
- MEN AT WORK—Be Good Johnny B
- AFTER THE FIRE—Der Kommissar B
- PRINCE—Little Red Corvette A
- TOTO—1 Won't Hold You Back A
- NAKED EYES—Always Something There To Remind Me X
- WALL OF VOODOO—Mexican Radio X
- FELDNY—The Fanatic X
- DEF LEPPARD—Photograph X
- BILLY JOEL—Goodnight Saigon X

WXIL-FM—Parkersburg, W.V.

- ★ DARYL HALL AND JOHN OATES—One On One 1-1
- ★ JOURNEY—Separate Ways 2-2
- ★ MEN AT WORK—Be Good Johnny 17-5
- ★ PHIL COLLINS—I Don't Care Anymore 19-9
- STEEL BREEZE—Dreamin' Is Easy 20-11
- SAMMY HAGAR—Never Give Up
- LAURA BRANIGAN—Solitaire
- THE GREG KIHN BAND—Jeopardy B
- TOTO—1 Won't Hold You Back B
- YAZ—Only You B
- DONNIE IRIS—This Time It Must Be Love B
- FRIDA—I Know There's Something Going On A
- JEFFREY OSBORNE—Eenie Meenie X
- KELLY GROUCUTT—Am I A Dreamer X
- ROBBIE PATTON—Smiling Island X
- AFTER THE FIRE—Der Kommissar X
- ROBERT HAZARD—Escalator Of Life X
- JEFFERSON STARSHIP—A World Of Fantasy X
- SHACKIN' STEVENS—I'll Be Satisfied X
- LINDA RONSTADT—Easy For You To Say X
- NAKED EYES—Always Something There To Remind Me X
- DEF LEPPARD—Photograph X
- KENNY LOGGINS—Welcome To Heartlight X
- K.C. AND THE SUNSHINE BAND—Don't Run X
- BRYAN ADAMS—Straight From The Heart X
- PATRICK SIMMONS—So Wrong A

WXX-FM—Pittsburgh

- ★ MICHAEL JACKSON—Beat It 4-2
- ★ ERIC CLAPTON—I've Got A Rock N' Roll Heart 13-9
- ★ JOURNEY—Separate Ways 17-11
- ★ DEXY'S MIDNIGHT RUNNERS—Come On Eileen 22-13
- ★ EARTH, WIND AND FIRE—Fall In Love With Me 23-16
- PRINCE—Little Red Corvette
- DEBARGE—1 Like It
- DIONNE WARWICK—Take The Short Way Home A

BOB SEGER AND THE SILVER BULLET BAND—Even Now A

- ★ MICHAEL JACKSON—Billie Jean 5-1
- ★ THE GREG KIHN BAND—Jeopardy 13-8
- ★ FRIDA—I Know There's Something Going On 21-16
- ★ AFTER THE FIRE—Der Kommissar 26-19
- ★ JOHN ANDERSON—Swingin' 27-21
- BOB SEGER AND THE SILVER BULLET BAND—Even Now
- MAC McANALLY—Minimum Love
- DIANA ROSS—So Close B
- TOM PETTY AND THE HEARTBREAKERS—Change Of Heart B
- THE GREG KIHN BAND—Jeopardy B
- STEPHEN BISHOP—It Might Be You B
- AL JARREAU—Mornin' A
- LINDA RONSTADT—Mr. Radio A
- DAN FOGELBERG—Make Love Stay X
- THE WEATHER GIRLS—It's Raining Men X
- KENNY LOGGINS—Welcome To Heartlight X
- THOMAS DOLBY—She Blinded Me With Science X
- DIONNE WARWICK—Take The Short Way Home X
- BARRY MANILOW—Some Kind Of Friend X
- OXO—Whirly Girl X
- PAT BENATAR—Little Too Late X
- BRYAN ADAMS—Straight From The Heart X
- PATRICK SIMMONS—So Wrong A

WZYQ-FM—Frederick, Md.

- ★ JOURNEY—Separate Ways 1-1
- ★ SAGA—On The Loose 11-5
- ★ FRIDA—I Know There's Something Going On 24-16
- ★ JOE JACKSON—Breaking Us



BMI congratulates its Grammy Award winning writer affiliates

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Wayne Carson, Johnny Christopher, Mark James

Best Country Song
"Always On My Mind"
Wayne Carson, Johnny Christopher, Mark James

Best Rhythm & Blues Song
"Turn Your Love Around"
Jay Graydon (Co-Writer)

Best Instrumental Composition
"Flying" (Theme from "E.T.")
John Williams

Best Album Of Original Score
"E.T. The Extra Terrestrial"
John Williams

Best Arrangement On An Instrumental
Recording
"Flying" (Theme from "E.T.")
John Williams

Best Cast Show Album
"Dreamgirls"
Tom Eyen (Lyricist)

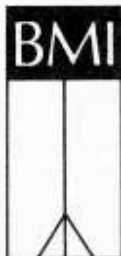
And congratulations to BMI-affiliated Grammy winners in all categories:

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Odell Brown
David Byron
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Roy Clark
Jeff Cook
Miles Davis
Crystal Gayle
Teddy Gentry
Al Green

Ida Guillary
Mark Herndon
Will Jennings
Billy Joel
Dr. John
Melissa Manchester
Barbara Mandrell

Francis Maudsley (PRS)
Pat Metheny
Willie Nelson
Juice Newton
Randy Owen
Dean Pitchford
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Michael Score (PRS)
Terry Shaddick
Thomas Z. Shepard
Tom Snow
Frank Sullivan
James Taylor
Jennifer Warnes
Hank Williams
Phil Woods



Wherever there's music, there's BMI.

Singles Radio Action

Continued from page 20

WFLB-AM—Fayetteville

- (Larry Canon—MD)
- ★ DARYL HALL AND JOHN OATES—One On One 5-11-7
- ★ DURAN DURAN—Hungry Like The Wolf 16-11
- ★ STEPHEN BISHOP—It Might Be You 20-15
- ★ JOHN ANDERSON—Swingin' 30-17
- ★ BARRY MANILOW—Some Kind Of Friend 39-30
- BOB SEGER AND THE SILVER BULLET BAND—Even Now
- TOTO—I Won't Hold You Back
- MICHAEL JACKSON—Beat It B
- PRINCE—Little Red Corvette B
- FIREBALL—Always B
- AFTER THE FIRE—Der Kommissar B
- KENNY LOGGINS—Welcome To Heartlight B
- BRYAN ADAMS—Straight From The Heart A
- AL JARREAU—Mornin' A
- PATRICK SIMMONS—So Wrong A
- BILLY JOEL—Goodnight Saigon A
- ROBERT ELLIS ORRALL AND CARLEN CARTER—I Couldn't Say No A
- PETER DINKOVIC—Images Of Heaven X
- RICK OCASEK—Something To Grab For X
- PSYCHEDELIC FURS—Love My Way A
- THE GAP BAND—Outstanding X
- STEPHANIE WINSLOW—Showdown X
- THE SYSTEM—You're In My System X
- MAC McANALLY—Minimum Love X
- TOM PETTY AND THE HEARTBREAKERS—Change Of Heart X
- ROBERT HAZARD—Escalator Of Life X
- LE ROUX—Carrie's Gone X

WFME-FM—Baton Rouge

- (Wayne Watkins—MD)
- ★ MICHAEL JACKSON—Beat It 17-9
- ★ FRIDA—I Know There's Something Going On 23-17
- ★ DEE'S MIDNIGHT RUNNERS—Come On Eileen 19-12
- ★ LE ROUX—Carrie's Gone 25-20
- ★ ABC—Poison Arrow 30-24
- AFTER THE FIRE—Der Kommissar
- STEPHEN BISHOP—It Might Be You
- JOHN ANDERSON—Swingin' B
- DIONNE WARWICK—Take The Short Way Home B
- BILL WRAY—You're A Heartbreaker B
- TOTO—I Won't Hold You Back A
- DEBARGE—I Like It X
- JANET JACKSON—Come Give Your Love To Me X

WHY-FM—Montgomery

- (Mark St. John—MD)
- ★ MICHAEL JACKSON—Billie Jean 1-1
- ★ STYX—Mr. Roboto 12-7
- ★ ALABAMA—Dixieland 14-10
- ★ FRIDA—I Know There's Something Going On 17-12
- ★ DEE'S MIDNIGHT RUNNERS—Come On Eileen 19-13
- BOB SEGER AND THE SILVER BULLET BAND—Even Now
- KENNY LOGGINS—Welcome To Heartlight
- BARRY MANILOW—Some Kind Of Friend B
- THE GREG KINN BAND—Jeopardy B
- TOTO—I Won't Hold You Back B
- DIONNE WARWICK—Take The Short Way Home B
- PATRICK SIMMONS—So Wrong A
- NAKED EYES—Always There To Remind Me
- DEBARGE—I Like It A
- AL JARREAU—Mornin' X
- BRYAN ADAMS—Straight From The Heart X
- MELISSA MANCHESTER—Nice Girls X
- JEFFERSON STARSHIP—Winds Of Change X

WHYI-FM—Miami

- (Robert W. Walker/Frank Amadeo—MD)
- ★ FRIDA—I Know There's Something Going On 7-3
- ★ MEN AT WORK—Be Good Johnny 15-10
- ★ JOURNEY—Separate Ways 10-8
- ★ MICHAEL JACKSON—Beat It 25-15
- ★ THOMAS DOLBY—She Blinded Me With Science 28-23
- DIONNE WARWICK—Take The Short Way Home
- AFTER THE FIRE—Der Kommissar
- JANET JACKSON—Come Give Your Love To Me B
- INDEEP—Last Night A.O.J. Saved My Life B
- BERLIN—Sex A
- THE J. GEILS BAND—Land Of A Thousand Dances A
- KENNY LOGGINS—Welcome To Heartlight A
- LOU RAWLS—Wind Beneath My Wings A
- LAURA BRANIGAN—Solitaire A
- DIANA ROSS—So Close X
- THE GAP BAND—Outstanding X
- FELONY—The Fanatic X
- TOTO—I Won't Hold You Back X
- PRINCE—Little Red Corvette X
- SMOKEY ROBINSON—I've Made Love To You A
- Thousand Times X

WIVY-FM—Jacksonville

- (Dave Scott—MD)
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 11-8
- ★ MELISSA MANCHESTER—Nice Girls 15-11
- ★ MICHAEL JACKSON—Billie Jean 20-13
- ★ ROBBIE PATTON—Smiling Island 22-19
- ★ AIR SUPPLY—Two Less Lonely People In The World 24-21
- K.C. AND THE SUNSHINE BAND—Don't Run
- AL JARREAU—Mornin'

WJDQ-FM—Meridian, Mississippi

- (Chuck McCarthy—MD)
- ★ MICHAEL JACKSON—Billie Jean 5-1
- ★ ERIC CLAPTON—I've Got A Rock 'N' Roll Heart 12-9
- ★ FRIDA—I Know There's Something Going On 21-18
- ★ THE GREG KINN BAND—Jeopardy 22-19
- ★ STYX—Mr. Roboto 25-20
- THE J. GEILS BAND—Land Of A Thousand Dances
- PATRICK SIMMONS—So Wrong
- AFTER THE FIRE—Der Kommissar B
- MICHAEL JACKSON—Beat It B
- TOM PETTY AND THE HEARTBREAKERS—Change Of Heart B
- OXO—Whirly Girl B
- TOTO—I Won't Hold You Back A
- NAKED EYES—Always Something There To Remind Me X
- PRINCE—Little Red Corvette X
- MAC McANALLY—Minimum Love X
- DEBARGE—I Like It X
- THOMPSON TWINS—Lies X
- THE SYSTEM—You're In My System X
- BOB SEGER AND THE SILVER BULLET BAND—Even Now X
- JEFFERSON STARSHIP—Winds Of Change X

WJDX-AM—Jackson

- (Bill Crew—MD)
- ★ DARYL HALL AND JOHN OATES—One On One 5-3
- ★ JOHN ANDERSON—Swingin' 17-6
- ★ DEE'S MIDNIGHT RUNNERS—Come On Eileen 12-9
- ★ DAN FOGELBERG—Make Love Stay 13-11
- ★ STYX—Mr. Roboto 24-17
- TOTO—I Won't Hold You Back
- KENNY LOGGINS—Welcome To Heartlight
- PSYCHEDELIC FURS—Love My Way A
- STEPHEN BISHOP—It Might Be You A
- JEFFERSON STARSHIP—Winds Of Change A
- MEN AT WORK—Be Good Johnny A

Continued from page 12

Andy Bickel has added the third Capitol Broadcasting outlet to his consultancy with the addition of country formatted WRNL in Richmond, Va. Meanwhile, Jeff Pollack adds Houston's KSRR, Burkhardt/Abrams inks Syracuse's WEZG and Washington's DC 101, and Klemm Media re-signs WPTF Raleigh. . . . Speaking of WPTF, morning man Tom Gongaware exits sister station WQDR for the same post at Charlotte's WEZC (EZ 104).

Jeff Fowler moves from the sports department at Cincinnati's WLLT (W-Lite) into the 7 to midnight slot, replacing Bill Bailey. Afternoon jock Eddie Coyle is replaced by Dick Shannon, who had been in town at WSAI while it was rocking, and night lady Michele moves into the midday slot at the Metroplex outlet.

Some additions at 710 WGBS in Miami. Mike Siegal has joined the Jefferson Pilot news/talk outlet as the host of the 6 to 10 p.m. segment. Mike, who holds a doctorate degree in communications, is currently a Nova Univ. law student and a possible future candidate for the U.S. senate. No word on what Jim Merriam and Kay Barone plan to run for, or from, but they have both joined WGBS as news editors. Merriam comes from Miami's WNWS, and Barone was with Channel 10 (WPLG) there. . . . WIL St. Louis music director and weekend lady Nancy Crocker is now doing 7 to midnight across town at KSD, while Kevin Kitchens moves from research to mornings at WIL, where he shares an airshift with Tom Kennedy called "Kennedy Kitchens And Friends."

WEEI-FM Boston is now officially WHTT. The CBS "Hitradio" facility, programmed by Rick Peters, adopted the calls last Wednesday, along with a billboard and tv campaign.

The Magic Christian has surfaced—and he just can't stay away from those Johns boys. Mag, who had been working with Reg Johns at Boston's WVBF, is now doing afternoons at Oklahoma City's KZBX, consulted by George Johns.

Michael Stevens is the new afternoon drive personality at Houston's KSRR (97 Rock). Stevens, who most recently worked for a New York advertising agency, has also jockeyed at such AOR notables as KSFZ San Francisco and WRIF Detroit, all ABC O & O's. Stevens replaces John Bryant, who's now in Atlanta working with former p.d. Alan Sneed at WKLS. In other 97 Rock happenings, evening jock Lauren Valle is now doing middays, and midday man Paul Riann moves into her former 6 to 10 p.m. slot. And congratulations to KSRR production director extraordinaire Bill Moffitt, who recently won an award for best production from the Houston Chapter of AWRT.

We're big on 97 Rocks this week. This one's in Buffalo (WGRQ), where Mark "Hollywood" Henning moves from evenings into middays, replacing Moon Thompson. Moving into his former evening shift is over-nighter Carl Russo, and sliding into the wee hours of the morning is John Hager, who was doing weekends.

WIRE Indianapolis chief engineer Alex Kiddie adds the title of administration director for WIRE/WXTZ and Network Indiana, while WIRE p.d. Gary Havens takes on additional duties as program research di-

rector for the Indianapolis Mid America facilities.

Don Olson is back on the WGAR Cleveland news staff, where he had worked before joining WJW there last year. . . . Reserving the right to change his mind, "Brother" John Moore decided not to leave the Q-101 (WJDQ) air staff and has retained his morning drive post in Meridian, Miss. . . . New lineup at Racine's WFNY (92FM), as Dave Garland moves from afternoons into mornings, replacing Lou Bruno. Filling his afternoon slot is recent college grad Michael Michelli, and part-timer Lee Adams fills the night shift.

Gene Candeloro moves from the station manager position at Utica's WOUR/WUTQ into the same post at WRUN/WKGW (KG104FM) in Oriskany, N.Y. (the Utica/Rome market). . . . Bob Britt is the new g.m. at Fort Wayne's WAFX. Britt, who had been station manager at the "Music Of Your Life" outlet, replaces Frank Nachazel, who resigned to return to Michigan. . . . Also in Michigan, B.J. Hunter is the new evening jock at WABX Detroit, coming from Milwaukee's WKTJ. J. Brando also joins the Paul Christy-programmed station as host of the Sunday night show "Dangerous Exposure," and WNIC Detroit's Mike Winters joins the staff, handling weekends.

Some changes at Merrick, N.Y.'s WGBB. Steve Monroe is upped from part-time to middays, replac-

ing Ken Stevens, who's now with Dallas' KLVU. And former New York Ranger Pete Stenkowski adds to his "Hockey Talk" duties as afternoon drive sportscaster. Sports director Craig Mustard continues to handle the morning sports chores and broadens his horizons with features like "Mustard At The Movies."

Atlantic City's WGRF becomes WLQE next week under new ownership, as it moves toward a softer sound (they're AOR now) while going live 24 hours a day. . . . The all-new KNIF Gilmer (that's in Texas) "Star 95" moves from AC to "contemporary easy listening." President Jack Daniels has appointed Barry Carter from Tyler's KNUE as g.m. Morning man Norman Johnson moves into sales and is replaced by 96X Kilgore's Todd Lyon. Midday jock Glen Goza becomes station manager, with KDOK Tyler's Dave Gillis filling that slot. KFNL Whitehouse's Chuck Owens handles afternoons, evenings are done by KDOK's Willie Webb, Bill Gaddis moves into nights and James Bodine handles overnights.

James Walston of WOIC Columbia, S.C. celebrates his first anniversary on the evening shift at the black-formatted outlet. . . . Joyce Tudryn leaves the NAB to join the International Radio & Television Society as director of programs and services. She replaces Barbara F. Kurka, who is now with Grey Advertising.

Radio

Vox Jox

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

- 1 Killing Me Softly With His Song, Roberta Flack, Atlantic
- 2 Dueling Banjos, Deliverance, Warner Bros.
- 3 Love Train, O'Jays, Philadelphia International
- 4 Also Sprach Zarathustra (2001), Deodato, CTI
- 5 Last Song, Edward Bear, Capitol
- 6 The Cover Of Rolling Stone, Dr. Hook & The Medicine Show, Columbia
- 7 Could It Be I'm Falling In Love, Spinners, Atlantic
- 8 Neither One Of Us, Gladys Knight & The Pips, Soul
- 9 Daddy's Home, Jermaine Jackson, Motown
- 10 Danny's Song, Anne Murray, Capitol

POP SINGLES—20 Years Ago

- 1 Our Day Will Come, Ruby & the Romantics, Kapp
- 2 The End Of The World, Skeeter Davis, RCA
- 3 You're The Reason I'm Living, Bobby Darin, Capitol
- 4 He's So Fine, Chiffons, Laurie
- 5 Walk Like A Man, Four Seasons, VeeJay
- 6 Rhythm Of The Rain, Cascades, Valiant
- 7 South Street, Orions, Cameo
- 8 Blame It On The Bossa Nova, Eydie Gorme, Columbia
- 9 What Will My Mary Say, Johnny Mathis, Columbia
- 10 In Dreams, Roy Orbison, Monument

TOP LPs—10 Years Ago

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

TOP LPs—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

- 1 Teddy Bear Song, Barbara Fairchild, Columbia
- 2 Good Things, David Houston, Epic
- 3 You Lay So Easy On My Mind, Bobby G. Rice, Metromedia Country
- 4 Keep Me In Mind, Lynn Anderson, Columbia
- 5 'Til I Get It Right, Tammy Wynette, Epic
- 6 Super Kind Of Woman, Freddy Hart, Capitol
- 7 Any Old Wind That Blows, Johnny Cash, Columbia
- 8 A Shoulder To Cry On, Charley Pride, RCA
- 9 Neither One Of Us, Bob Luman, Epic
- 10 Neon Rose, Mel Tillis & the Statesiders, MGM

SOUL SINGLES—10 Years Ago

- 1 Neither One Of Us, Gladys Knight & the Pips, Soul
- 2 Killing Me Softly With His Song, Roberta Flack, Atlantic
- 3 Love Train, O'Jays, Philadelphia International
- 4 A Letter To Myself, Chi-Lites, Brunswick
- 5 Could It Be I'm Falling In Love, Spinners, Atlantic
- 6 Ain't No Woman (Like The One I've Got), Four Tops, Dunhill
- 7 I Got Ants In My Pants, James Brown, Polydor
- 8 Call Me (Come Back Home), Al Green, Hi
- 9 Break Up To Make Up, Stylistics, Avco
- 10 Master Of Eyes, Aretha Franklin, Atlantic

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Featured Programming

Artists shaping "new music" trends, from the The to Liquid Liquid to Eddie Grant, will be the focal point of a new weekly show from Watermark/ABC called—what else?—"New Music News." The hour-long program, which debuts on disk the weekend of April 2, is available on a cash basis and will spotlight reports from stringers in New York, London and Los Angeles. A copy of the "New Music Newspaper," with an index on where to find current and past program selections, along with feature articles, will accompany the AOR-oriented show, whose host will be named shortly. . . . Also at Watermark, former Billboard correspondent Cary Darling has joined the company as a publicist.

The exclusive Supertramp interview broadcast March 8 on the ABC Rock Network not only revealed the group's American summer tour plans but also broke the news that lead singer Roger Hodgson will leave the band at the conclusion of the jaunt. The show emanated from KLOS-FM Los Angeles.

If you've ever flipped the tv dial in a Hilton Hotel room at 3 a.m. only to find what looked like a running ad for the chain, you've found "Hilton Video Magazine." The program, which has the potential to reach over 15 million guests annually in the Hilton chain's domestic facilities, recently scored its first health and fitness-oriented sponsor. Threshold Products is marketing its "BBF Maxercise" twice an hour in 30-second spots on a 24-hour basis. Creative Factor, which produces the Hilton magazine, views the hotel in-room network as an inexpensive and efficient form of alternative media.

Westwood One reports that it has

topped the \$10 million sales mark in the first two months of 1983. The company, which acquired "The Rock Chronicles," the "Superstar Concert" series and Earth News Radio for broadcast this year, credits recent agreements with Gillette, Honda, Agree Shampoo and Levi Strauss for its sales success.

NBC News correspondent John Chancellor returned to the NBC Radio Network last week with his weekly "Comment On The News" segment. His news analysis had been heard on the network for 12 years. The network has also added three new affiliates. They are KLGW Buffalo, Wyo.; WPED/WCMZ-FM Crozet, Va.; and WCWV Summerville, W. Va. . . . Meanwhile on NBC's The Source EMI America's Stray Cats, the rockabilly trio which draws on the music of Gene Vincent, Elvis Presley and the Burnettes (Johnny, Dorsey and Lee), among others, were featured in a 90-minute concert broadcast last week.

"The History Of Contemporary Christian Music," a four-hour special marketed by Artistic Media, Arcadia, Calif., will debut on Easter weekend. The show, which traces the development of modern religious music, was written by Paul Baker, author of "Why Should The Devil Have All The Good Music?"

WEEI-AM Boston has introduced a new feature, "Report From The Kitchen," focusing on the cultural, historical and recreational aspects of food. The program, hosted by the renowned chef Lotte Mendelsohn, investigates the better ways to prepare everything from peanuts to clams to 14th century sauces. (Richard Gere, take note: Mendelsohn opines that food is the "international language.")

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

- Mar. 13-19, Malcolm McLaren, Newsweek FM, Thirsty Ear Productions, 30 minutes.
- Mar. 14, Marty Balin, Guest D.J., Rolling Stone Productions, one hour.
- Mar. 14-20, John Anderson, Country Closeup, Narwood Productions, one hour.
- Mar. 14-20, Charlie Barnet, Music Makers, Narwood Productions, one hour.
- Mar. 17-19, Rockstreet, The Source, NBC, one hour.
- Mar. 18-20, Carl Carlton, Special Edition, Westwood One, one hour.
- Mar. 18-20, Great Guitarists, Rock Chronicles, Westwood One, one hour.
- Mar. 18-20, Ric Ocasek, Triumph, Rock Album Countdown, Westwood One, one hour.
- Mar. 18-20, Earth, Wind & Fire, Melba Moore, The Countdown, Westwood One, one hour.
- Mar. 18-20, Men At Work, In Concert, Westwood One, one hour.
- Mar. 18-20, Smokey Robinson, Budweiser Concert Hour, Westwood One, one hour.
- Mar. 18-20, The Statler Bros., Weekly Country Music Countdown, United Stations, three hours.
- Mar. 18-20, The Four Aces, The Great Sounds, United Stations, four hours.
- Mar. 18-20, Gary Lewis & the Playboys, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- Mar. 18-20, Tom Petty, The Source, NBC, two hours.
- Mar. 18-20, Loretta Lynn, Live From Gilley's, Westwood One, one hour.
- Mar. 18-20, The Grateful Dead, On Bleeker Street, Continuum Broadcasting Group, one hour.
- Mar. 18-20, Cats: Pro & Con, Dr. Demento, Westwood One, two hours.
- Mar. 19, Razy Bailey, Country Sessions USA, Country Sessions Inc., one hour.
- Mar. 19, Billy Squier, Concert Magazine, The Creative Factor, 90 minutes.
- Mar. 19, Terri Gibbs & New Faces Show, Silver Eagle, ABC Entertainment Network, 90 minutes.
- Mar. 19-20, Chicago, Pop Music Special, The Creative Factor, two hours.
- Mar. 19-20, Stephen Stills, Soundtrack Of The 60s, Watermark, three hours.
- Mar. 19-20, Carol Lawrence, "West Side Story," Musical, Watermark, three hours.
- Mar. 20, Red Rider, Robert Ellis Orrall, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- Mar. 20, Journey, Spotlight Special, ABC Contemporary Network, 90 minutes.
- Mar. 20, Rock Books, Continuous History Of Rock And Roll, ABC Rock Radio Network, one hour.
- Mar. 20-26, Greg Kihn, Newsweek-FM, Thirsty Ear Productions, 30 minutes.
- Mar. 21, Charley Pride, Country Closeup, Narwood Productions, one hour.
- Mar. 21, The Four Aces, Music Makers, Narwood-Productions, one hour.
- Mar. 21-25, David Bowie, Inside Track, DIR Broadcasting, 90 minutes.
- Mar. 21-27, Jonathan Cain of Journey, Guest D.J., Rolling Stone Productions, one hour.
- Mar. 25-27, Joe Stampley, Weekly Country Music Countdown, United Stations, three hours.
- Mar. 25-27, Smokey Robinson & the Miracles, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- Mar. 25-27, Boxcar Willie, Live From Gilley's, Westwood One, one hour.
- Mar. 25-27, Quincy Jones, Patti Austin, James Ingram, Pop Concert, Westwood One, one hour.
- Mar. 25-27, REO Speedwagon, Off The Record, Westwood One, one hour.
- Mar. 25-27, Chaka Khan, Special Edition, Westwood One, one hour.
- Mar. 25-27, Southern Rock Chronicles, Westwood One, one hour.
- Mar. 25-27, We Remember the Fugs, Dr. Demento, Westwood One, two hours.
- Mar. 25-27, Sammy Hagar, Journey, Rock Album Countdown, Westwood One, one hour.
- Mar. 25-27, Peabo Bryson, Lionel Richie, The Countdown, Westwood One, one hour.
- Mar. 25-27, Journey, The Source, NBC, two hours.
- Mar. 25-29, Freddy Martin, The Great Sounds, United Stations, four hours.

Billboard Survey For Week Ending 3/19/83

Adult Contemporary

These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

Rank	This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	1	10	4	YOU ARE Lionel Richie, Motown 1657 (Brockman, ASCAP)	4
2	2	8		WE'VE GOT TONIGHT Kenny Rogers And Sheena Easton, Liberty 1942 (Gear, ASCAP)	
3	3	9		ALL RIGHT Christopher Cross, Warner Bros. 7-29843 (Another Page, ASCAP)	
4	4	10		I'M ALIVE Neil Diamond, Columbia 38-03503 (Stonebridge, ASCAP/Foster-Frees, BMI)	
5	5	7		MAKE LOVE STAY Dan Fogelberg, Full Moon/Epic 34-03525 (Hickory Grove/April, ASCAP)	
6	6	9		IT MIGHT BE YOU Stephen Bishop, Warner Bros. 7-29791 (Gold Horizon, BMI/Golden Torch, ASCAP)	
7	7	7		ONE ON ONE Daryl Hall & John Oates, RCA 13421 (Hot-Cha/Unichappell, BMI)	
8	9	7		BREAKING US IN TWO Joe Jackson, A&M 2510 (Albion/Almo, ASCAP)	
9	12	6		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)	
10	10	14		SHOOT FOR THE MOON Poco, Atlantic, 7-89919 (Pirooting, ASCAP)	
11	13	6		BILLIE JEAN Michael Jackson, Epic 34-03509 (Mijac/Warner-Tamerlane, BMI)	
12	18	4		TAKE THE SHORT WAY HOME Dionne Warwick, Arista 1040, Gibb Bros./Unichappell (BMI)	
13	14	5		SO CLOSE Diana Ross, RCA 13424, (Rossville, BMI/Mel-Day, ASCAP)	
14	11	13		SHAME ON THE MOON Bob Seger & The Silver Bullet Band, Capitol 5187 (Coolwell/ Granite, ASCAP)	
15	19	4		SOME KIND OF FRIEND Barry Manilow, Arista 1046 (Townsway/Angela, BMI)	
16	8	13		DO YOU REALLY WANT TO HURT ME Culture Club, Virgin/Epic 34-03368 (Virgin/Chappell, ASCAP)	
17	17	10		THE WOMAN IN ME Donna Summer, Geffen 7-29805 (Warner Bros.) (Warner-Tamerlane/Rashida/Flying Dutchman, BMI/Sweet Harmony/WB, ASCAP)	
18	21	6		MY KIND OF LADY Supertramp, A&M 2517 (Delicate/Almo, ASCAP)	
19	15	16		HEART OF THE NIGHT Juice Newton, Capitol 5192, (Warner-Tamerlane/Flying Dutchman/Sweet Harmony, BMI)	
20	29	3		WHAT EVER HAPPENED TO OLD FASHIONED LOVE B.J. Thomas, Cleveland International 38-03492 (CBS) (Old Friends, BMI)	
21	26	5		DON'T RUN K.C. & The Sunshine Band, Epic 34-03556, (Harrick, BMI)	
22	22	3		NICE GIRLS Melissa Manchester, Arista 1045 (House Of Gold/Pullman/Daticabo/Warner-Tamerlane, BMI)	
23	27	4		EEMIE MEENIE Jeffrey Osborne, A&M 2530 (WB/Gravity Raincoat/Crystal, ASCAP)	
24	32	2		MORNIN' Al Jarreau, Warner Bros. 7-29720 (Aljarreau/Garden Rake/Foster Frees, BMI)	
25	28	4		INNOCENT EYES Michel Berger, Atlantic 477 (Editions Musicales Colline, SACEM)	
26	16	16		HEART TO HEART Kenny Loggins, Columbia 38-03377, (Milk Money/Genevieve, ASCAP/Foster Frees, BMI)	
27	NEW ENTRY			I WON'T HOLD YOU BACK Toto, Columbia 38-03597 (Rehtakul Veets, ASCAP)	
28	36	2		MINIMUM LOVE Mac McAnally, Geffen 7-29736 (Warner Bros.) (I've Got The Music/Songs Tailors, ASCAP/BMI)	
29	30	3		OLD AND WISE Alan Parson Project, Arista 1048 (Woolfson/Careers, BMI)	
30	NEW ENTRY			WIND BENEATH MY WINGS Lou Rawls, Epic 34-03758 (Warner-Tamerlane, BMI/WB, ASCAP)	
31	31	4		CARNIVAL ISLAND George Fishoff, MMG 6 (George Fishoff/White Forest)	
32	20	18		BABY COME TO ME Patti Austin, Qwest 50036 (Warner Bros.) (Rodsongs/Almo, ASCAP)	
33	23	15		DOWN UNDER Men At Work, Columbia 38-03303 (Blackwood, BMI)	
34	34	4		NEW FRONTIER Donald Fagen, Warner Bros. 7-29792 (Freejunkt, ASCAP)	
35	38	2		ONE OF US Abba, Atlantic 7-89881 (Artwork, ASCAP)	
36	24	9		ALWAYS Firefall, Atlantic 7-89916 (Fumunda/Big Fat, BMI)	
37	NEW ENTRY			SMILING ISLANDS Robbie Patton, Atlantic 7-89955 (Red Snapper/Adel, ASCAP)	
38	NEW ENTRY			WELCOME TO HEARTLIGHT Kenny Loggins, Columbia 38-03555 (Milk Money, ASCAP)	
39	25	23		YOU AND I Eddie Rabbitt With Crystal Gayle, Elektra 7-69936 (Four Way, ASCAP)	
40	35	20		AFRICA Toto, Columbia 38-03355 (Hudmar/Cowbella, ASCAP)	
41	33	9		ALLENTOWN Billy Joel, Columbia 38-03413 (Joel Songs, BMI)	
42	37	16		RIGHT BEFORE YOUR EYES America, Capitol 5177, (Marc-Cain, CAPAC)	
43	39	18		THE OTHER GUY Little River Band, Capitol 5185 (Screen Gems-EMI, BMI)	
44	46	7		I LOVE HOW YOU LOVE ME Glen Campbell, Atlantic/America 7-99930 (Screen Gems-EMI, BMI)	
45	40	16		LOVE IN STORE Fleetwood Mac, Warner Bros. 7-29848, (Fleetwood Mac, BMI)	
46	42	17		YOU CAN'T HURRY LOVE Phil Collins, Atlantic 7-89933 (Stone Agate, BMI)	
47	45	18		TWO LESS LONELY PEOPLE IN THE WORLD Air Supply, Arista 1004 (Unart/Big Parade, BMI)	
48	44	10		I KNEW YOU WHEN Linda Ronstadt, Asylum 7-69853 (Elektra) (Lowery, BMI)	
49	43	18		MEMORY Barry Manilow, Arista 1025 (Koppelman-Bandier, BMI)	
50	49	16		INSIDE/CAROLINA DREAMS Ronnie Milsap, RCA 13362, (Lodge Hall, 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).

MARCH 19, 1983, BILLBOARD

New On The Charts



NIGHT RANGER

"Don't Tell Me You Love Me"— 86

"We knew that we had made a good record," keyboardist Alan Fitzgerald of the Boardwalk band Night Ranger says of the group's current single, "Don't Tell Me You Love Me." "But nobody expected it to take off the way it did. It's too much excitement, even for our little minds."

At age 33, Fitzgerald, who has played with Ronnie Montrose and Sammy Hagar, is the self-described "old man" in the group, whose members also include singer-bassist Jack Blades, guitarist Brad Gillis, drummer-singer Kelly Keagy and guitarist Jeff Watson. "Dawn Patrol," their debut LP, affirms their ability to play with straight-ahead rock intensity. But Fitzgerald says that the group makes more than "head-banging music."

"The sound is as crunching and powerful as any heavy metal trip," he concedes. "But there are other sides, melodically and lyrically, that demonstrate the sort of dynamics other heavy metal bands don't show." He adds that Night Ranger, currently on tour with Sammy Hagar, is playing to energetic crowds that are neither "too young" nor "too mellow." "It's been evenly split between boys and girls, who know the words to our songs, which tells me that we're reaching people."

Rock Albums & Top Tracks

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Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST-Title, Label	WEEKS AT #1
1	1	6	JOURNEY—Frontiers, Columbia	4
2	2	8	DEF LEPPARD—Pyromania, Mercury	
3	4	5	THE GREG KIHN BAND—Kihnspiracy, Beserkley	
4	6	7	BRYAN ADAMS—Cuts Like A Knife, A&M (45)	
5	5	10	TRIUMPH—Never Surrender, RCA	
6	7	3	STYX—Kilroy Was Here, A&M	
7	8	9	RED RIDER—Neruda, Capitol	
8	13	8	TONY CAREY—I Won't Be Home Tonight, Rocshire (12 inch)	
9	9	15	DURAN DURAN—Rio, Capitol	
10	16	16	SCANDAL—Scandal, Columbia	
11	3	13	BOB SEGER—The Distance, Capitol	
12	14	2	U2—War, Island	
13	18	19	TOM PETTY AND THE HEARTBREAKERS—Long After Dark, Backstreet	
14	11	10	RIC OCASEK—Beatitude, Geffen	
15	NEW ENTRY		PETE TOWNSHEND—Scoop, Atco	
16	15	38	MEN AT WORK—Business As Usual, Columbia	
17	20	26	THE FIXX—Shattered Room, MCA	
18	25	8	DEXYS MIDNIGHT RUNNERS—Too Rye-Ay, Mercury	
19	19	17	GOLDEN EARRING—Cut, 21 Records	
20	22	6	ERIC CLAPTON—Money And Cigarettes, Warner Bros./Duck	
21	27	3	INXS—Shabooh, Shoobah, Atco	
22	29	7	THOMAS DOLBY—She Blinded Me With Science, Capitol (12 inch)	
23	26	4	AFTER THE FIRE—Der Kommissar, Epic (12 inch)	
24	36	3	MODERN ENGLISH—I Melt With You, Sire/Warner Bros. (12 inch)	
25	21	20	FRIDA—Something's Going On, Atlantic	
26	12	17	THE PRETENDERS—Back On The Chain Gang, Sire (45)	
27	17	16	SAMMY HAGAR—3 Lock Box, Geffen	
28	10	18	PHIL COLLINS—Hello, I Must Be Going!, Atlantic	
29	32	5	ART IN AMERICA—Art In America, Pavilion	
30	47	2	PLANET P—Planet P, Geffen	
31	44	3	ULTRAVOX—Quartet, Chrysalis	
32	23	15	VANDENBERG—Vandenberg, Atco	
33	40	2	MICHAEL BOLTON—Michael Bolton, Columbia	
34	28	6	BERLIN—Pleasure Victim, Geffen	
35	24	19	PAT BENATAR—Get Nervous, Atco	
36	33	22	MISSING PERSONS—Spring Session M, Capitol	
37	37	2	THE JOHN BUTCHER AXIS—The John Butcher Axis, Polydor	
38	34	25	SAGA—Worlds Apart, Portrait	
39	35	17	NIGHT RANGER—Dawn Patrol, Boardwalk	
40	48	2	THE CALL—The Walls Came Down, Mercury (45)	
41	39	3	THOMPSON TWINS—Side Kick, Arista	
42	43	6	ROBERT HAZARD—Escalator Of Life, RCA	
43	38	10	NEAL SCHON AND JAN HAMMER—Here To Stay, Columbia	
44	49	2	CHRIS DE BURGH—The Getaway, A&M	
45	41	2	MOLLY HATCHET—No Guts, No Glory, Epic	
46	31	7	THE B'ZZ—The B'zz, Epic	
47	30	10	NEIL YOUNG—Trans, Geffen	
48	50	5	DIRE STRAITS—Twisting By The Pool, Warner Bros. (12 inch)	
49	42	15	PSYCHEDELIC FURS—Forever Now, Columbia	
50	46	31	STRAY CATS—Built For Speed, EMI-America	

This Week	Last Week	Weeks On Chart	ARTIST-Title, Label	WEEKS AT #1
1	2	6	DEF LEPPARD—Photograph, Mercury	5
2	1	7	JOURNEY—Separate Ways, Columbia	
3	4	8	TRIUMPH—A World Of Fantasy, RCA	
4	18	10	BOB SEGER AND THE SILVER BULLET BAND—Even Now, Capitol	
5	6	7	THE GREG KIHN BAND—Jeopardy, Beserkley	
6	3	6	STYX—Mr. Roboto, A&M	
7	16	3	AFTER THE FIRE—Der Kommissar, Epic	
8	22	3	THOMAS DOLBY—She Blinded Me With Science, Capitol	
9	9	14	DEXY'S MIDNIGHT RUNNERS—Come On Eileen, Mercury	
10	25	4	TOM PETTY AND THE HEARTBREAKERS—Change Of Heart, Backstreet	
11	14	6	RED RIDER—Human Race, Capitol	
12	21	6	DIRE STRAITS—Twisting By The Pool, Warner Bros.	
13	8	5	TONY CAREY—I Won't Be Home Tonight, Rocshire	
14	43	2	BERLIN—Sex, Geffen	
15	7	8	RIC OCASEK—Something To Grab For, Geffen	
16	40	7	NEIL YOUNG—Mr. Soul, Geffen	
17	19	7	FRIDA—I Know There's Something Going On, Atlantic	
18	12	2	U2—New Year's Day, Island	
19	5	18	GOLDEN EARRING—Twilight Zone, 21 Records	
20	13	14	SCANDAL—Goodbye To You, Columbia	
21	36	6	BRYAN ADAMS—Cuts Like A Knife, A&M	
22	15	5	THE FIXX—Red Skies, MCA	
23	11	4	THE PRETENDERS—My City Was Gone, Sire	
24	35	7	ERIC CLAPTON—I've Got A Rock N' Roll Heart, Warner Brothers/Duck	
25	10	6	DURAN DURAN—Rio, Capitol	
26	30	2	BRYAN ADAMS—I'm Ready, A&M	
27	23	10	VANDENBERG—Burning Heart, Atco	
28	29	5	BRYAN ADAMS—Take Me Back, A&M	
29	31	19	MISSING PERSONS—Walking In L.A., Capitol	
30	17	14	DURAN DURAN—Hungry Like The Wolf, Capitol	
31	20	3	MEN AT WORK—Underground, Columbia	
32	42	2	ERIC CLAPTON—Ain't Going Down, Warner Bros./Duck	
33	24	9	THE HUMAN LEAGUE—Mirror Man, A&M	
34	NEW ENTRY		FALCO—Der Kommissar (The Commissioner), A&M	
35	NEW ENTRY		INXS—The One Thing, Atco	
36	47	23	THE PRETENDERS—Back On The Chain Gang, Sire	
37	28	10	BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away, Capitol	
38	45	3	PAT BENATAR—Little Too Late, Chrysalis	
39	NEW ENTRY		NIGHT RANGER—Sing Me Away, Boardwalk	
40	NEW ENTRY		PHIL COLLINS—Through These Walls, Atlantic	
41	46	34	JUDAS PRIEST—You've Got Another Thing Coming, Columbia	
42	49	14	SAMMY HAGAR—Your Love Is Driving Me Crazy, Geffen	
43	50	14	FRANK MARINO—Strange Dreams, Columbia	
44	32	13	SAGA—Wind Him Up, Portrait	
45	55	9	MEN AT WORK—Be Good Johnny, Columbia	
46	34	7	TRIUMPH—Never Surrender, RCA	
47	51	5	THOMAS DOLBY—One Of Our Submarines Is Missing, Capitol	
48	41	4	JOURNEY—After The Fall, Columbia	
49	37	3	SAMMY HAGAR—I Don't Need Love, Geffen	
50	54	24	SAGA—On The Loose, Portrait	
51	38	15	NIGHT RANGER—Don't Tell Me You Love Me, Boardwalk	
52	58	8	RED RIDER—Power, Capitol	
53	52	4	CULTURE CLUB—Do You Really Want To Hurt Me, Virgin/Epic	
54	33	3	ART IN AMERICA—Undercover Lover, Pavilion	
55	26	10	SAMMY HAGAR—Remember The Heroes, Geffen	
56	57	26	RUSH—Subdivisions, Mercury	
57	39	17	THE FIXX—Stand Or Fall, MCA	
58	48	15	PAT BENATAR—Looking For A Stranger, Chrysalis	
59	60	14	BILLY JOEL—Allentown, Columbia	
60	59	9	NEIL YOUNG—Little Thing Called Love, Geffen	

Top Adds

1	PETE TOWNSHEND—Scoop, Atco
2	PLANET P—Planet P, Geffen
3	NICK LOWE—The Abominable Showman, Columbia
4	MODERN ENGLISH—I Melt With You, Sire/Warner Bros. (12 inch)
5	PATRICK SIMMONS—So Wrong, Elektra (12 inch)
6	GARY MOORE—Corridors of Power, Mirage
7	INXS—Shabooh, Shoobah, Atlantic
8	STRANGE ADVANCE—Different Worlds, Capitol
9	ULTRAVOX—Quartet, Chrysalis
10	THE CALL—The Walls Came Down, Mercury (45)

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

Radio

Two Cable FM Networks Offering Jazz Formats

LOS ANGELES—Jazz, which has faced a diminishing radio audience over the past decade as a number of stations have dropped it as a format, may get a strong boost. Two competitive stereo FM all-jazz formats are being offered gratis to U.S. cable systems for home FM transmission.

First to announce its plans to offer 24 hours a day of advertiser-supported jazz is McRei Enterprises of Amherst, Mass. Operated by Mr. and Mrs. Eric Reid, the National Jazz Network has been testing its programming via Pioneer Cablevision in the Amherst area for 90 days. Concurrently, Reid and his associates have been canvassing those cable patrons to find what they wish to hear on the full-time jazz FMer.

Helping to program the station is an advisory board, consisting of Art Lange of down beat magazine; Dan Morgenstern of the Rutgers Univ. Institute of Jazz studies; Dr. George Butler of Columbia CBS Records; Fred Tillis of the Univ. of Massachu-

sets at Amherst; Charles Greenless, president of the Springfield, Mass. Jazz Society and Olaive Jones, composer, of Washington, D.C.

Reid, who says the station library could use vintage jazz records, is auditioning jocks. Mahogany will do an air shift and double as program director. Reid said the station library could use vintage jazz.

KKGO-FM, which has been programming jazz here since 1961, is offering its own 24-hour service, called America's Satellite Jazz Network. Cal Milner, operations manager, says KKGO plans to link with a Las Vegas cable system soon. Milner says he expects that the jazz station's special thrust will be into markets which are not covered by an all-jazz format.

Milner predicts that KKGO-FM will raise its national rates as it increases its coverage across the nation with cable entrepreneurs, but will probably maintain its present local rate. **JOHN SIPPEL**

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Jazz

STEPS UP MANAGEMENT ACTIVITIES

Bassist Brown Playing New Tune

By SAM SUTHERLAND

LOS ANGELES—Master bassist Ray Brown says he's playing less but enjoying music more these days. And the primary reason for Brown's self-imposed restraint on studio and concert dates makes it clear that the veteran stylist won't be relaxing: Brown is stepping up his activities as personal manager for a growing roster of peers, including the Modern Jazz Quartet and Carmen McRae.

The Pittsburgh native isn't new to artist management, but he says his decision to continue his own musical activities while shifting back to active involvement in other musicians' careers presents a new approach. "I'm doing less and less playing now, but the playing I am doing is more of what I want to do musically," he explains. "When you're a musician trying to make a transition to something else, you can't cut it off cold turkey."

"I tried that before and it simply didn't work. I had a spell around eight years ago when Quincy Jones, Harold Robbins and I were partners in a company, and I was managing Quincy at the time."

If he now argues that maintaining some level of ongoing musical activity is prudent, Brown, who lives and works from the Los Angeles area, still concedes he's had to develop a "strategy" for juggling both careers without incurring problems. For now, that ploy finds him confining his ongoing associations somewhat. He continues recording and undertaking occasional tours with the L.A. Four, and a second quartet project—with MJQ founder and vibraphonist Milt Jackson, pianist Cedar Walton and drummer Mickey Roker—is also being extended beyond its earliest formal recording venture, a live stint at Ronnie Scott's in London that yielded a Concord Jazz album devoted to Thelonious Monk compositions.

Add in an annual toll of "maybe 15 or 20 albums a year" as a sideman or featured player, and it's understandable that Brown has chosen to focus on established peers for his first signings in this current chapter of his managerial career.

"I've had the Modern Jazz Quartet for a little over a year," he begins. "That's going very well. We've just completed a tour of Japan and Australia, and they will do perhaps one or two club dates each year, but only at very prestigious ones." This year, that blueprint calls for the quartet to make a New York club stop, in this

case the Blue Note engagement they began Friday (11), slated to run through next Sunday (20).

Also in the works is a stand at the Fairmont Hotel in San Francisco, jaunts to the U.K. and Switzerland in the spring, and summer festival appearances including the Playboy Jazz Festival here and selected Kool Jazz Festival dates, both with promoter George Wein.

Meanwhile, Brown confirms he's slated to assume active management for vocalist Carmen McRae later this year. Although his formal ties with McRae aren't scheduled to commence until September, Brown expects he'll also help secure additional work for the singer in the interim prior to that new association.

Finally, Brown has agreed to produce a 1984 tour for The Orchestra, the blue-chip ensemble founded

here by director Jack Elliott as part of a non-profit project aimed at promoting original jazz composers. Brown adds that he'll be screening additional clients for possible representation, but notes, "Right now, I want to get at most four very substantial people of the ilk I'm already handling. It will solidify my business to the point where I can get more people behind me, including less established ones."

Brown contends that his own musicianship enables him to provide other musicians with criticism that may prove harsher but will also be more constructive. "I think what a performer likes is somebody to say, 'You were great,'" says Brown. "But I think they also need somebody who'll say it straight, with mutual respect, when there's something that needs attention."



Billboard photo by Ron Pelletier

MOONLIGHTERS—Staffers from San Francisco's KJAZZ-FM play a gig at the Shattuck Hotel in Berkeley, one of the spots where they've appeared under the aegis of the KJAZ All Stars. Seen from left are personality Dick Conte, Chuck Sher, Ginger von Wenning, Dave Bell, personality Bob Parlocha and program director Bud Spangler.

'Black Beauty' Looks At The Faces Of The Music

"Black Beauty, White Heat," by Frank Driggs & Harris Lewine. William Morrow & Co., New York, 360 pp., \$39.95.

This may be the ultimate coffee-table jazz book. There have, of course, been other books of jazz photographs, some of them excellent. But there has never been one quite like this.

This is not to say "Black Beauty, White Heat" is definitive. In fact, its subtitle, "A Pictorial History Of Classic Jazz 1920-1950," makes it clear that it does not claim to offer a complete historical overview. And even with the limits suggested by that subtitle, it's a little too idiosyncratic in its choices to be considered the most useful historical document.

Book Review

But what a collection of pictures! The most astonishing thing about them is not the sheer number, and not the sheer variety, but the fact that a significant number of them will be new to even the most fanatical jazz aficionado. Co-author Driggs has long been said to have one of the most extensive collections of jazz photographs in the world. This book proves that he does.

Significantly, "Black Beauty, White Heat" offers probably the most comprehensive view to date of the lesser-known soldiers in the jazz army, the talents who for one reason or another never got to make a record, or couldn't keep a band to-

gether, or never got much farther than their home towns. Of course, there is a wealth of photographs of Louis Armstrong (who graces the cover), Benny Goodman (who's on the back cover), Duke Ellington and the other big names of the period. But you will also find Merrill Anderson, Kenny "Sticks" McVey, Robert "Juice" Wilson, Floyd Ray's Harlem Dictators—you get the idea.

Co-author and art director Lewine has done an outstanding design job. The manner in which the photos are laid out, and the creative use of old sheet music covers and record labels, recalls Albert Murray's essential jazz text "Stompin' The Blues," which Lewine also designed. Unfortunately, any further comparison of that book and "Black Beauty, White Heat" will point out the main deficiency in the latter volume: its text.

Although it contains its share of amusing anecdotes, "Black Beauty, White Heat" is written, for the most part, in a flat and rather awkward prose style. It offers few insights and a lot of rehearsed critical clichés. Worst of all, the captions are written in such a convoluted way that it is often next to impossible to figure out who is who in what photograph.

Happily, this is a book that doesn't require much in the way of text to make its points. It is essentially a visual tribute to the wide variety of faces jazz wore during one of its most creative periods. As such, it is invaluable. PETER KEEPNEWS

CLUBS, CONCERTS, RADIO

San Diego Scene Blossoming

By THOMAS K. ARNOLD

SAN DIEGO—The burgeoning new rock scene here may be capturing local media attention, but a more substantial if less lauded success story can be divined in the growth of local jazz activity. Live music, radio exposure and a local community of players who carry the music beyond imported fare are all facets of a sector that has put down firm roots over the past decade.

Clues to the genre's growth can be found in a club scene that has quietly expanded to include some dozen successful venues; a full-time jazz radio station in the market; the coexistence of several promoters utilizing a steady influx of recognized national acts; and the emergence of

local stars who can now boast national and even international recognition.

"I would say the local jazz scene has grown, just in the last few years," says Joe Marillo, a local musician and promoter who was a major catalyst in the scene's early days. "When I came here 10 years ago, there was no jazz at all, just various Sunday night jam sessions at different places. But now there are six or eight groups regularly playing all over town, and there are about a dozen jazz nightclubs, as opposed to none at all back then."

"This town is starting to support a lot more jazz musicians than it ever has before," adds Mary Sorrentino, operations manager of San Diego's only all-jazz radio station, KSDS-

FM, and a strong supporter of the local scene for five years. "Not only are there more clubs offering jazz than there were when I first got involved, but there are more nationally known musicians showing up here, and many of them are using local musicians to back them up."

Rob Hagey, who each year since 1979 has presented the three-day San Diego Jazz Festival, says the only problem the local scene faces is its unwillingness to take chances—its determination to stick with safe, traditional acts rather than the avant-garde types Hagey tries to expose in his somewhat eclectic festival. Still, Hagey admits that conditions for jazz here are a lot better today than they were 10 years ago, when, he

(Continued on page 46)

Survey For Week Ending 3/19/83

Billboard® Best Selling Jazz LPs

This Week			Last Week			Weeks on Chart			TITLE					
★	1	18	★	29	3	★	29	3	★	29	3	★	29	3
★	2	14	★	33	5	★	28	14	★	32	7	★	28	14
★	3	22	★	32	7	★	29	32	★	31	121	★	31	34
★	4	14	★	NEW ENTRY	→	★	31	34	★	NEW ENTRY	→	★	31	34
★	5	14	★	NEW ENTRY	→	★	31	34	★	NEW ENTRY	→	★	31	34
★	8	7	★	NEW ENTRY	→	★	31	34	★	NEW ENTRY	→	★	31	34
★	7	41	★	NEW ENTRY	→	★	31	34	★	NEW ENTRY	→	★	31	34
★	9	37	★	NEW ENTRY	→	★	31	34	★	NEW ENTRY	→	★	31	34
★	9	6	★	NEW ENTRY	→	★	31	34	★	NEW ENTRY	→	★	31	34
★	11	11	★	NEW ENTRY	→	★	31	34	★	NEW ENTRY	→	★	31	34
★	11	10	★	NEW ENTRY	→	★	31	34	★	NEW ENTRY	→	★	31	34
★	28	3	★	NEW ENTRY	→	★	31	34	★	NEW ENTRY	→	★	31	34
★	15	9	★	NEW ENTRY	→	★	31	34	★	NEW ENTRY	→	★	31	34
★	16	81	★	NEW ENTRY	→	★	31	34	★	NEW ENTRY	→	★	31	34
★	31	3	★	NEW ENTRY	→	★	31	34	★	NEW ENTRY	→	★	31	34
★	17	14	★	NEW ENTRY	→	★	31	34	★	NEW ENTRY	→	★	31	34
★	17	12	★	NEW ENTRY	→	★	31	34	★	NEW ENTRY	→	★	31	34
★	18	13	★	NEW ENTRY	→	★	31	34	★	NEW ENTRY	→	★	31	34
★	19	18	★	NEW ENTRY	→	★	31	34	★	NEW ENTRY	→	★	31	34
★	22	68	★	NEW ENTRY	→	★	31	34	★	NEW ENTRY	→	★	31	34
★	21	21	★	NEW ENTRY	→	★	31	34	★	NEW ENTRY	→	★	31	34
★	23	14	★	NEW ENTRY	→	★	31	34	★	NEW ENTRY	→	★	31	34
★	27	28	★	NEW ENTRY	→	★	31	34	★	NEW ENTRY	→	★	31	34
★	24	20	★	NEW ENTRY	→	★	31	34	★	NEW ENTRY	→	★	31	34
★	20	11	★	NEW ENTRY	→	★	31	34	★	NEW ENTRY	→	★	31	34
★	1	18	★	29	3	★	29	3	★	29	3	★	29	3
	2	14	★	33	5	★	28	14	★	32	7	★	28	14
★	3	22	★	32	7	★	29	32	★	31	121	★	31	34
★	4	14	★	NEW ENTRY	→	★	31	34	★	NEW ENTRY	→	★	31	34
★	5	14	★	NEW ENTRY	→	★	31	34	★	NEW ENTRY	→	★	31	34
★	8	7	★	NEW ENTRY	→	★	31	34	★	NEW ENTRY	→	★	31	34
★	7	41	★	NEW ENTRY	→	★	31	34	★	NEW ENTRY	→	★	31	34
★	9	37	★	NEW ENTRY	→	★	31	34	★	NEW ENTRY	→	★	31	34
★	9	6	★	NEW ENTRY	→	★	31	34	★	NEW ENTRY	→	★	31	34
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★	22	68	★	NEW ENTRY	→	★	31	34	★	NEW ENTRY	→	★	31	34
★	21	21	★	NEW ENTRY	→	★	31	34	★	NEW ENTRY	→	★	31	34
★	23	14	★	NEW ENTRY	→	★	31	34	★	NEW ENTRY	→	★	31	34
★	27	28	★	NEW ENTRY	→	★	31	34	★	NEW ENTRY	→	★	31	34
★	24	20	★	NEW ENTRY	→	★	31	34	★	NEW ENTRY	→	★	31	34
★	20	11	★	NEW ENTRY	→	★	31	34	★	NEW ENTRY	→	★	31	34

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

CONTESTS BOOST CHAIN'S BUSINESS

Turntable Concert Promos Click

By JOHN SIPPEL

LOS ANGELES—With advertising allowances diminishing as 1982 drew to a close, Bruce Feit of the seven Turntable stores out of Nashville decided to try boosting sales by creating promotional links with concerts staged in cities where he has stores. Feit says he found the promotions not only spur business prior to the concerts, but boost it as much as 200% "for a couple good weeks after the contest."

Bill Deutsch of Cumberland Concerts, Nashville, who has worked on two such endeavors with Feit, calls it "the way of the future with money so tight. Too often record companies overlook the positive influence of concerts on local sales. We know from our experience with Turntable that concerts sell new releases and catalog."

Stumped in trying to get advertising dollars, Feit approached Duane Allen and Bill Golden of the Oak Ridge Boys about working on an October gig they were doing in Starkville, Miss. The two group members approved of the idea. They put Feit in touch with the Music Makers, a Mississippi State Univ. campus concert promotional office, and Paul Jackson of Sea-Son Productions, Grand Prairie, Tex.

Jackson arranged with Dennis Hudson of WKOR-FM Starkville

for an advertising schedule that aired regular spots plugging Turntable's drawing for Oak Ridge Boys albums, which the winner could then take backstage at the campus concert to have autographed.

The Oak Ridge Boys' Christmas album came in the day of the concert, so Feit took several over that evening. The group was delighted to see the new album in stock, Feit says, and mentioned the presence of the new release in the local Turntable store twice during the concert. Jackson told Feit he felt the consistent customer drawing appeal helped sell 3,000 of the 8,000 concert tickets that were sold.

In November, Feit worked out a similar drawing in conjunction with a Nashville show by REO Speedwagon and Survivor. He linked for the first time with Deutsch and Smokey Rivers, program director of WKDF Nashville. Feit struck up an especially friendly relationship with Survivor, who presented his eight-year-old son Jonathan and his six-year-old daughter Emily with autographed pictures backstage.

In January, again working with Deutsch, Feit worked out a cooperative deal with WOVE-FM's Stanley

Hall on a Kiss poster contest. Turntable got a total of about 2,800 hand-drawn posters.

Feit's biggest promo came off Saturday (12) in Chattanooga, where he worked with Vanessa Hughes of WQLS-FM and Greg Powler, who does publicity and promotion for Alabama. The promo was titled "Alabama, Musicmaker Of Paradise," after the two Paradise stores Feit operates there.

Prizes included: 20 store T-shirts, 10 copies of the latest Alabama album, four group-imprinted jogging suits, two pairs of autographed drumsticks and two complete Alabama album catalogs, split evenly between the two outlets. The grand prize winner gets a six-foot-square oil painting of the "Mountain Music" album cover, and Feit will also give a similar painting to the group itself.

The Feit stores involved in the promotion normally offer a special discount sale on all act catalog during the contest. Feit estimates that the drawings so far have produced more than 5,000 individual entries. The names, addresses and phone numbers of music fans offer a good start for a direct mail list, he points out.

Distributor Caters To Rural America

LOS ANGELES — Equidistant from here and San Francisco, Richard Ferris operates an independent label distributorship and five retail stores in the greater San Luis Obispo area.

Square Deal Records, the distributorship, is a rare instance of such an operation in an isolated small town of 34,000, catering to an estimated 450 accounts spread all over the continental U.S. "We cater to rural America, literally," Ferris explains. "By printing a continuous flow of specialized catalogs, we keep small retailers aware of what is available, sometimes from as many as 450 different labels."

Square Deal does so much printing that it uses a Santa Barbara printer to handle the publication of separate rock, country-folk, jazz, r&b and miscellaneous catalogs on a

regular basis. Lately, there have been so many country and folk albums that Ferris is splitting those categories into separate editions in the future. Such labels as Windham Hill, First American, Flash, Faulty, Rough Trade and Shanachie are favorites with Ferris' customers.

Working with such a far-flung universe of customers has its problems. One is credit. Ferris has a kind of graduated system. Initially, a new customer is COD or cash pickup; then Ferris upgrades the account to a monthly statement if payment has been good. Mary Billington is sales manager of the distribution entity, which quarters in a 10,000 square foot warehouse in San Luis Obispo.

Ferris and his girlfriend Sharliss (now his wife) were attending California Poly in San Luis Obispo in 1972 when he opened his first 250 square foot downtown store. He recalls they did it on a shoestring: "We didn't have much money. I heard about cutouts as a way I could stretch my capital. Buying cutouts from Kester Marketing and Apex for the store really got me into distribution. I found small dealers were not contacted with cutout offers."

Ferris made some short swings of his own. He went as far as Portland, Ore. and Arizona to solicit business for his cutout wholesaling.

By this time, Ferris had done well enough to move up into a 2,000 square foot upstairs location in downtown San Luis Obispo. Today he uses that space and more for his flagship Cheap Thrills store; down the hall is the 2,000 square foot Osso Records outlet, which he also operates. And in the back of the San Luis Cheap Thrills store is an area housing a 27-machine video arcade. The two-year-old arcade has had its heyday, Ferris quickly volunteers. Since he added the separate arcade area, Ferris has been careful to tone down



BARGAIN BAZAAR—Turtle's Record Tape and Video Game Outlet, 25th unit for the Atlanta chain, attracts a crowd of customers with a 99-cent album sale arrayed in crates on tables.

New LP/Tape Releases

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

POPULAR ARTISTS

AMERICADE
American Metal
LP Adem FJ615

AUTOMIX
Night Rider
LP MCA MCA-5393 \$8.98
CA MCA C-5393 \$8.98

BLACK UHURU
Black Uhuru
EP Mango MLPS 7803

BRICE STREET
Imagination
LP Dolphin DLP 1005 \$7.98
CA DCS 1005 \$7.98

CANNON, ACE
Memphis Gold Hits
LP Motown 5300ML \$5.98
CA 5300MC \$5.98

GAYE, MARVIN
Moods Of Marvin Gaye
LP Motown 5296ML \$5.98
CA 5296MC \$5.98

GRANT, EDDY
Killer On The Rampage
LP Portrait 86R 38554 No List
CA 86T 38554 No List

GREENWOOD, LEE
Somebody's Gonna Love You
LP MCA MCA-5403 \$8.98
CA MCA C-5403 \$8.98

HOUSTON, THELMA
Thelma Houston
LP MCA MCA-5395 \$8.98
CA MCA C-5395 \$8.98

HUGHES, HOLLIE
A Nightful Of Stars
LP Kenco KC0028 \$5.95

LOVE IN THE AFTERNOON
Love In The Afternoon LP
LP MCA MCA-5392 \$8.98
CA MCA C-5392 \$8.98

MAJOR THINKERS
Major Thinkers
EP Portrait 5R 38644 No List
CA 5RT 38644 No List

(Continued on page 36)

EP Releases

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

MARKETING
President for
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Minimum 5 years experience.
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This new clear plastic box was developed to standardize cassette packaging. It measures 4 x 12 and fits most existing display racks. It can be hung on a peg board display if desired. Since this package is clear, art work can be inserted in the package for maximum sell copy.

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photo, brochure, artwork)*
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and we'll rush you a
personalized working
watch sample
as our convincer!

Your company logo in full color is the dial of a handsome wristwatch. A timely idea for incentive, premium, dealer loader, self-liquidator, business gift. Goldtone case, leather strap, jeweled Swiss movement with 1 year limited warranty. Men's & women's sizes. Remarkably inexpensive even in small quantities. Catalog sheet & details on request.

QUARTZ QUALITY TOO!
Working Quartz sample (German Analog movement) with your logo \$29.50

IMAGE WATCHES (manufacturers)
(213) 726-8050 Attn:
2623 W. Via Campo • Montebello, CA 90640

(Continued on page 36)

Retailing

Video Music Programming

MTV Adds & Rotation

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

As of 3/9/83

MTV NEW VIDEOS ADDED:

George Hatcher Band, "Movin' On Down The Road," No Label
Molly Hatchet, "What's It Gonna Take," Epic
Journey, "Separate Ways," Columbia
Gary Moore, "Always Going To Love You," Atco
Scandal, "Love Has Got A Line On You," Columbia
Squeeze, "Another Nail In My Heart," A&M

★ ★ ★

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

Pat Benatar, "Anxiety," Chrysalis
Pat Benatar, "A Little Too Late," Chrysalis
Def Leppard, "Photograph," Mercury
Dexy's Midnight Runners, "Come On Eileen," Mercury
Duran Duran, "Rio," Capitol
J. Geils Band, "Land Of A Thousand Dances," EMI America
Golden Earring, "Twilight Zone," 21/PolyGram
Greg Kihn Band, "Jeopardy," Berserkeley
Men At Work, "Be Good Johnny," Columbia
Pretenders, "Back On The Chain Gang," Sire
Styx, "Heavy Metal Poisoning," A&M
Styx, "Mr. Roboto," A&M

★ ★ ★

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

ABC, "Poison Arrow," Mercury
Bryan Adams, "Cuts Like A Knife," A&M
After The Fire, "Der Kommissar," CBS
Adam Ant, "Desperate But Not Serious," Epic
The Call, "When The Wall Came Down," PolyGram
Culture Club, "Do You Really Want To Hurt Me," Virgin/Epic
Devo, "That's Good," Warner Bros.
Thomas Dolby, "She Blinded Me With Silence," Capitol
English Beat, "Save It For Later," IRS
Falco, "Der Kommissar," A&M
Fixx, "Red Skies," MCA
Daryl Hall & John Oates, "One On One," RCA
Inxs, "The One Thing," Atco
Joe Jackson, "Breaking Us In Two," A&M
Michael Jackson, "Billie Jean," Epic
Jefferson Starship, "Winds Of Change," MCA
Members, "Working Girl," Arista
Modern English, "I Melt With You," Warner Bros.
Randy Newman, "I Love L.A.," Warner Bros.
Prince, "Little Red Corvette," Warner Bros.
Prince, "1999," Warner Bros.
Red Rider, "Light/Human Race," Capitol
Billy Squier, "She's A Runner," Capitol
Triumph, "A World Of Fantasy," RCA
Ultravox, "Reap The Wild Wind," Chrysalis
U2, "New Years Day," Island

★ ★ ★

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

Blancmange, "Living On The Ceiling," Island
Kim Carnes, "Say You Don't Know Me," EMI America
Chris De Burgh, "Don't Pay Ferryman," A&M
Dire Straits, "Twisting By The Pool," Warner Bros.
Divinyls, "Boys In Town," Chrysalis
English Beat, "I Confess," IRS
Donald Fagen, "New Frontier," Warner Bros.
Felony, "The Fanatic," WEA/UK
The Flirts, "Jukebox," O
Chuck Francour, "Under The Boulevard Lights," EMI America
John Hall Band, "Love Me Again," EMI America
Le Roux, "Carrie's Gone," RCA
Kenny Loggins, "Heart Light," Columbia
Malcolm McLaren, "Buffalo Gals," Island
Naked Eyes, "Always Something To Remind Me," EMI America
Loz Netto, "Fade Away," PolyGram
Ian North, "Only Love Is Left Alive," Neo
Rodway, "I Am Electric," Millennium
Todd Rundgren, "Hideaway," Bearsville
Simple Minds, "Promised You A Miracle," A&M
Single Bullet Theory, "Keep It Tight," Nemperor
Strange Advance, "She Controls Me," Capitol
Supertramp, "My Kind Of Lady," A&M
Thompson Twins, "Lies," Arista
Toons, "Video Games," No Label
Toto Coelo, "I Eat Cannibals," Chrysalis
Trio, "Anna," Mercury
Vandenberg, "Love In Vain," Atco
Neil Young, "Sample And Hold," Geffen

★ ★ ★

MTV WEEKEND EVENTS:

Saturday Concerts: Kevin Rowland & Dexy's Midnight Runners, March 19.
Sunday Specials: Interview with Billy Joel, March 20.

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

WHITHER VSDA-NAVD NEXUS?

Video Distributors Seek Larger Role

Since the National Assn. of Video Distributors (NAVD) was invited to merge with the Video Software Dealers Assn. (VSDA) at Winter CES, there has been considerable discussion about the distributor's role in the video industry. Here, Billboard's retailing editor, Earl Paige, presents an update on the issue.

LOS ANGELES—The nation's prerecorded video wholesalers and distributors are stepping up efforts to gain a stronger identity. VSDA, which earlier invited NAVD to merge with the NARM-sponsored video dealer group, has appointed a wholesaler advisory committee, while NAVD has for the first time appointed a staffing committee chairman.

Distributors surveyed maintain that there is harmony between VSDA and the lesser-known NAVD. Nevertheless, some hardening of certain wholesalers' attitudes is evident.

At the root of the issue of NAVD merging into VSDA is the question of whether wholesalers have their own distinct problems. Lee Cowen, president of Source Video, Nashville, who heads NAVD's staffing committee, says he believes wholesalers do have separate concerns.

Complicating the VSDA/NAVD nexus is the fact that 18 or 19 NAVD members belong to the video dealers' group. This was a point made by NARM executive vice president Joe Cohen during Winter CES, when talk of a VSDA-NAVD merger first surfaced (Billboard, Feb. 5).

Commenting on a vote at Winter CES against merging directly into VSDA, George Atkinson, head of Video Station, Santa Monica, Calif., a distributing, retailing and manufacturing firm, says, "NAVD has been an association in name only. The vote went against my wishes, but that's all right," continues Atkinson, who belongs to both VSDA and NAVD and serves on VSDA and its new wholesaler committee. "Let's see some results (for NAVD). Where are they making a stand? Where are they philosophically on the stronger issues? I think NAVD will atrophy of its own inertia."

NAVD is headed by Larry Beyer of ZBS, Cleveland, who was not available for comment. However, NAVD treasurer Homer Hewitt of Video Library, Conshohocken, Pa. defends the group's slow development. "We're a very young group, just in our second year. It has been all we could do just to get going. Also, we have not sought a lot of attention. But we are becoming more active."

Not only is there dual membership between VSDA and NAVD, but even committee members overlap. Gene Silverman of Video Trend, Farmington Hills, Mich., will head VSDA's distributor advisory group; he is also heading a NAVD committee for developing methods to handle defectives. Hewitt also serves on the VSDA committee.

Others on VSDA's wholesaler committee are Herb Fisher of Major Video Concepts, La Mesa, Calif.; James Schwartz of Schwartz Bros., Lanham, Md.; Noel Gimbel of Sound Video Unlimited, Chicago; and Arthur Marowitz of Distribpix, New York.

Atkinson says he was dismayed following the effort at Winter CES, where he accompanied Cohen and VSDA secretary Weston Nishimura of Video One Video, Seattle, to make VSDA's pitch to NAVD:

"VSDA has momentum, it has a staff, it has the respect of the studios. The distributors inside VSDA could always spin off if we developed a set of tenets to live by. But in my sense of NAVD is one of hearing rather than amorphous, theoretical thinking."

Some members of NAVD indicate discomfort over the idea of a single group representing both dealers and wholesalers. Moreover, some wholesalers are uncomfortable with the fact that VSDA is sponsored by NARM. Commenting on this point is Jack Silverman, president of nine-unit Commtron Corp., Des Moines-based division of Bergen Brunswig. Noting that NARM fought during 1982 for passage of the Mathias amendment while VSDA opposed it, he says, "NARM can't work both sides of the street."

Silverman, once a NARM board

member, did not attend the Las Vegas NAVD meeting, but his son, Jim, executive vice president, did. The senior Silverman agrees with Cowen that distributors have their own unique concerns and that NARM is primarily a retailers' organization.

NARM has, however, formed advisory groups for independent distributors and rackjobbers. Also planned, says VSDA executive vice president Dan Davis, are similar VSDA retailer and manufacturer advisory panels.

"NAVD is in no way opposed to VSDA," says Cowen. "They are very complementary to each other. Distributors, of course, want to support retailers. But we have our own problems distinct from retailers. One is warehouse shipping date continuity. We have others as well."



Billboard photo by Earl Paige and Atilla Chupo

STUDIO CLOSEUP—Don Gold, second from right, Disney area sales representative, chats with members of VSDA's Southern Calif. chapter at recent meeting. From left others are Chris Neely, Video Cross Roads, Fullerton; Mike Kelly, Video Cross Roads, La Habra; Mrs. Earl Jacobs, Electric Eye, Tustin. The gathering marked the first time the organization has hosted studio representatives in nearly a year (story in Billboard March 12).

MARCH 19, 1983, BILLBOARD

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Target Expanding Purchase Arm

• Continued from page 1

more responsibility than the normal connotation of "buyer" would indicate.

Though Target would not divulge its record department revenue for 1982, industry observers believe it did between \$40 million and \$45 million. That was for approximately 167 stores.

To the current 184 stores, 19 more with departments are slated through 1983, for a 22% boost in the number of outlets. Applying this increase to 1982 volume would indicate that Target Stores would do over \$50 million from Farr's sector in 1983. This figure would place the chain among the industry's top 15 volume generators.

Farr, the one-time Cleveland and Detroit branch manager for PolyGram and later CBS, has a growing staff thought to exemplify the best in serving a chain of departments. Concurrently, there are 14 field sales representatives concentrating on personally visiting the Target music departments. Supervising these are four district center record specialists. They include Tom Whalen, the former ABC Rack Indianapolis executive who ignited the direct buying and servicing of the first Dayton Hudson stores, Airways, from the first Jetco in-house operation in the Hoosier capitol about seven years ago.

About 18 months ago, Whalen

was called into the Minneapolis base of Target Stores, where he served until recently. When Target announced late last year that it would open 27 converted FedMart stores in Southern California during the first four months of this year, Whalen was shifted to Target's West Coast base in Rancho Cucamonga, Calif.

Other key district center specialists are Bettye Kappert, Little Rock and Lynn Shockley, Indianapolis. There are no specialists based in Minneapolis because stores in the vicinity are overseen by the executive group. Working with Farr are two assistant buyers: Cindy Wallace, new releases, and field force head George Smith, formerly in national sales with ABC Records and with Pickwick and Musicland in Minneapolis and Des Moines. The 14-person field force reports directly to Smith. Nancy Ludwig is responsible for catalog purchases, while Olga Economou shepherds catalog, classics, children's records, accessories and K-tel product.

Starting in 1983, there were 176 Target Stores. Eight more opened in San Diego recently, with 19 in this area, six in San Antonio, two in Minneapolis and one in Colorado before the year's close. Most are 100,000 square foot self-standing locations.

"The record and tape business closely parallels Target's concept of merchandising to the contemporary lifestyle of the young adult," explains Gerry Kanter, executive vice

president of Target, when asked about the stores' future in this industry. "Our commitment to this business is demonstrated graphically by the prominence of the record/tape departments within our stores. It's been given prime space right on the main racetrack, and we've devoted enough space to allow for an assortment breadth to suit the varying tastes of our customers and sufficient depth to assure a good in-stock position."

Target's importance to the industry was first demonstrated when NARM's first rackjobbing conference, four years ago, was keynoted by Ken Mackie, then Target topper and now chief executive officer and chairman of the Dayton Hudson stores, of which Target is a division.

A Target spokesman emphasizes that every unit of product in the record/tape/accessories/video department carries its individual five-digit stock-keeping unit number. When a piece of merchandise from the department is sold, the electronic register simultaneously notifies the master computer in Minneapolis, and replenishment is triggered.

Despite CBS Records' recent directive simplifying customer pricing classifications, which placed Farr's department, which serves a portion of Target's record/tape departments, in a "Group B" classification, mandating higher wholesale prices (Billboard, Jan. 15), the discount chain expects to expand its directly-served departments. Farr's division is now serving 107 stores. By the end of May, the in-house wing will also Memphis, the state of Tennessee and Memphis, the state of Tennessee, Oklahoma City; two each in Austin, Tulsa and Wichita; 10 in St. Louis, and 14 in Colorado. The Pickwick rackjobbing division serves most Target departments still being racked, while Lieberman Enterprises serves the remainder.

All future Target Stores will have record/tape accessories and most likely video departments, a company spokesman says. Seventy-five percent of Dayton Hudson's expansion capital, he adds, is ticketed for more Target stores and more Mervyn's stores, another company sector in ready-to-wear.

Farr says Target is test running a selection of best-selling videocassettes and videodisks, supplied by Gene Silverman's Video Trends, Detroit, in its 10 Denver stores. He adds that by sometime next month, the prerecorded video software sales test will be expanded to a second series of stores. If successful, Farr predicts the entire chain's departments would quickly add such product.

New Products



Recoton has introduced joystick extension cables designed for use with Atari controls. Models are V127 (10 inches) and V128 (20 inches) at \$8.99 and \$11.99 list respectively.

Game Monitor

Most Hot Cartridges Have Short Shelf Life

By TIM BASKERVILLE

Although approximately half of the titles on Billboard's game chart have been superhits for six months and longer, a Video Marketing Game Letter survey of retailers and distributors finds that the shelf life of typical front-line cartridges is about 90 days. There has been little question that game cartridges are a hit business fashioned along the lines of the music business—but the peak period arrives and departs within an ever narrower time frame than is true for hit singles and albums.

A typical "A" title such as Activision's current "Spider Fighter" or Parker Bros.' "Jedi Arena," neither of which is expected to have the sales durability of "Donkey Kong" or "Pac-Man," can be expected to peak within two to three weeks of release. It is during that period that the games are most heavily advertised on television—to the tune of about \$2 million each. Discounting is almost non-existent at video specialty outlets for this stretch, although mass merchandisers slash 25%-30% off list prices.

At two to three weeks, 20% discounts become the minimum standard in all outlets. By six to eight weeks, as much as 50% gets knocked off manufacturers' list. Following this period, retailers and distributors

do their best to rid themselves of all remaining inventory.

Thus far the tremendous growth rate in personal computers has given rise to a longer life cycle for computer game software. However, that too is changing, and major distributors see a telescoping of the game shelf life in that segment of the industry as well.

The problem for software houses? Roklan Software sales manager Scott Hruska, whose company publishes the best-selling "Wizard Of Wor" for home computers, puts it succinctly: "Good software does not occur every 90 days. It takes time to develop." ★ ★ ★

Latest forecast for the joystick market this year calls for sales of three million units, against one million last year. According to Discwasher's Dale Berlau, post-Christmas reorders are very healthy from both established game/toy accounts and record and video stores.

Berlau is not commenting on whether Discwasher will follow Wico's lead and expand its line to include joysticks for personal computers, but he does promise a new line for summer CES. Similarly, Kraft Systems, which manufactures joystick controllers for Apple comput-

(Continued on page 36)

MARCH 19, 1983, BILLBOARD

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Billboard® Survey For Week Ending 3/19/83

Top 15 Video Games

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This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner/Manufacturer, Catalog Number
★ 1	7	4	MS. PACMAN	Atari CX-2675
2	1	26	PITFALL	Activision AX 108
3	2	9	RIVER RAID	Activision AX-020
4	4	9	VANGARD	Atari CX 2669
5	3	28	FROGGER	Parker Bros. 5300
6	5	28	DONKEY KONG	Coleco 2451
7	11	4	PHOENIX	Atari CX 2673
8	8	28	PAC-MAN	Atari CX-2646
9	10	5	SPIDER FIGHTER	Activision AX021
10	6	7	DRAGON FIRE	Imagic IA 3611
11	NEW ENTRY		MEGAMANIA	Activision AX017
12	9	7	REAL SPORTS	Football Atari CX 2668
13	NEW ENTRY		ZAXON	Coleco 2435
14	NEW ENTRY		LOCK 'N' CHASE	Intellivision 5663
15	NEW ENTRY		DONKEY KONG JR.	Coleco 2601



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Video

Music Boosting Studio Business Growth Of Promo Clips Helps Soundstages In L.A.

By CARY DARLING

LOS ANGELES—The upsurge in the use of promotional video clips for recording artists has resulted in a mini-boom for studios and soundstages in the Los Angeles area. A survey of 10 of the leading studios here shows that video music is an increasing aspect of their business, which also includes television, film and tv commercial production.

"They account for approximately 30% of our business, and this has all happened within a year," notes Dick Ryan, sales manager for the Valley Production Center, where such acts as Missing Persons and Stevie Wonder have worked. "We expect it to increase. The disadvantage for the producers is an advantage for us. These have to be done quickly. If they're not aired within 40 days after being done, then they're out of date."

"We hadn't been going out to actively seek video music work. But

now, since it's such a big thing, we are," adds production coordinator Dennis Weiler.

"It's not our most profitable area, but it's bread and butter," says Craig Sexton, general manager of Videopac Systems, which operates the 800 Stage at Design Arts Studios. Sexton estimates that 45% of his business is in video music. Styx, Van Halen and the Carpenters are three acts which have used the studio. Now that the record companies are realizing the value of a video promo, there will be more dollars coming from that area," he says.

Because these stages were built for a variety of tv and film projects, little remodeling had to be done for video music assignments. However, one problem which has been encountered is the "bleeding" effect of loud music onto other sets where non-music projects are under way. "The problem with the videos is that they blow the walls out and interfere with the film people," admits Norman

Barnett, general manager of Raleigh Studios, which has been the host of everything from "Kim Carnes to punk rock."

"There's no foolproof way to soundproof. The bass always penetrates the walls," comments Richard Running, director of studio facilities at TV Center, where Olivia Newton-John, Rod Stewart and Tom Petty have spent time. "We schedule around that. Rock people tend to work later hours, so that eliminates part of the problem."

In a city full of soundstages and tv studios, it is the smaller, independent stages which thus far are picking up the lion's share of the video music business. The reason the larger stages aren't used is their cost, which is often attributed to the use of union crews. (Continued on page 49)



Billboard photo by Chuck Pulin

URBAN COWBOYS—English video director Michael Hoppen came Stateside to handle a video clip for Tommy Boy recording artists the Jonzun Crew. The song "Space Cowboy" was shot along New York's West Side Highway and the Hudson River.

JVC Unveils Catalog For Launch Of VHD System

TOKYO—JVC has outlined the details of the 200-title software catalog which will accompany its launch of the VHD videodisk system in Japan April 21. It includes 27 music titles and 56 movies. An initial shipment of 200,000 units is planned.

International artists featured on the music disks are Olivia Newton-John, Liza Minnelli, Arabesque, Abba, Queen, Al Jarreau, Manhattan Transfer, Paul McCartney, the Crusaders, and Dave Grusin. Japanese artists showcased include Yellow Magic Orchestra, Native Son, Southern All Stars and the now disbanded Alice, along with seven "karaoke" (sing-along) videodisks.

According to JVC's Makoto Nakamura, the disks will be sold through the Nippon Videogram Sales subsidiary set up last October, with some 1,000 retail outlets displaying and marketing the software on a regular supply basis. Titles have been "selectively chosen" and will offer high-quality pictures, stereo sound and random access on a two-hour disk, he adds.

JVC's videodisk pressing capacity of 300,000 units monthly should be

more than adequate to meet the initial demand. No other company in the VHD family has yet announced a firm date for putting videodisk software on the market, says Nakamura, but upwards of half a dozen manufacturers are expected to have VHD hardware in the shops by the launch date.

Copyright problems have limited the number of Japanese movies in the initial catalog to only three, says the JVC spokesman, but American titles include "The Jazz Singer," "Saturday Night Fever," "Cabaret," "Jaws," "The Sting" and "The Deer Hunter." There are also 26 French movies and five from the Soviet Union. The oldest feature included is the French film "14 Juillet," made in 1932; the most recent is the 1980 U.S. release "The Elephant Man."

Other areas covered are documentaries (40 titles), culture (26), education (14), animation (13), entertainment (10) and sports (8). Among the six video arts programs planned is "Videodisc Album—Marilyn Monroe 1926-1962." JVC says the catalog will be increased to 400 titles by the end of this year.

RIAA Grants Year's First Gold Awards

NEW YORK—The video division of the Recording Industry Assn. of America certified five gold video awards in February. The certifications were the first this year. CBS/Fox received two awards, and RCA VideoDiscs received three.

The CBS/Fox titles achieving sale and/or rental of at least 25,000 units with a retail value of \$1 million are "Playboy Vol. 1" and "Rocky III." RCA VideoDiscs received awards for the movie titles "Ordinary People," which sold more than 35,700 units at \$27.98 list; "On Golden Pond," which sold more than 40,000 units at \$24.98 list; and "The Ten Commandments," which sold more than 40,000 units at \$24.98 list.

These awards are RCA's 13th. CBS/Fox is receiving its first RIAA Gold Video Awards since the inception of that joint venture last June.

CONTROL OPERATION BOWS

RCA Focusing On Disk Quality

By SAM SUTHERLAND

LOS ANGELES—Much of the fanfare for videodisk technology has been understandably addressed to the intricacies of final disk mastering and manufacturing. But preparation of source material for the master videotapes used to produce disk masters represents its own gauntlet of technical challenges, as underscored by a recent tour through RCA SelectaVision's Technical Services complex in Burbank.

Top SelectaVision executives were on hand March 2 to unveil the quality control operation in place at their Alameda Ave. offices, just around the corner from Bluth Video Systems, where the actual final tape transfers for theatrical feature films are made. Work in both sites, according to divisional vice president Tom Kuhn, represents RCA's determination to exploit the disk's advantages over videocassettes.

"We were committed to a Tiffany product up front," says Kuhn. "In many cases, because the film studios involved were already making videocassettes of the same titles, the

studios would give us their master tapes to work from. But while this allowed us to sidestep making our own master, in a number of instances this operation in evaluating those tapes for quality control found they had to reject them."

Possible hurdles for acceptable masters are dictated by the capabilities of the tv receiver itself, which can vary significantly from both film and video sources. Visual contrast range, for example, is far narrower on television than on a large screen, which may use contrast ranges up to 300:1 as compared to an estimated 40:1 scale available for television. Color correction, black stretch and brightness are other considerations, and aspect ratio (the proportions of the screen itself) has to be addressed in framing the finished video material.

Accordingly, Gordon Bricker, vice president of operations, outlines a variety of different film and video source materials routinely worked with. A tour through the quality control suites, where source prints and tapes are examined and evaluated, points up the facility's need to juggle

a host of different video formats up to two-inch high-band recording, along with a similar array of different film configurations both positive and negative. Audio masters are also likely to vary widely, from magnetic audio tracks on the film prints themselves to multi-channel audio tape masters.

Once source materials are thoroughly inspected and cataloged for any specific flaws that must be addressed during creation of the sub-master tape, the RCA facility then generates its own separate audio and video master tapes, along with U-matic or VHS duplicates for review and approval from any outside licensors. While masters from video sources can be done on site, the bulk of the film transfer work is done at Bluth Video, a film transfer operation with over \$3 million in sophisticated video and film gear.

That facility is equipped to provide "pan-and-scan" editing of large screen prints, color correction and other post-production adjustments. Digital transfer technology is among its latest additions, via its Marconi

(Continued on page 33)

MARCH 19, 1983, BILLBOARD

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Video

FROM MGM/UA

Carole King's 'One To One' Due

NEW YORK—Carole King follows the Beatles as the next veteran music act available exclusively on videocassette and disk from MGM/UA Home Video. "Carole King: One To One" will be introduced in May.

The program, a personal and professional portrait of King, traces her career from the 1950s through her multi-million-selling album "Tapestry," which was on the Billboard album chart for six years, and her latest album "One To One." She appears live in concert and is interviewed in her home.

King discusses her experiences as a woman in the recording industry, her marriages to Gerry Goffin and Charles Larkey, and raising children as a single parent. She also performs such songs as "Up On The Roof," "I Feel The Earth Move" and "One To One."

MGM/UA will make the program available in VHS stereo and Beta at \$59.95 in May; the stereo CED version follows in June at \$29.95. Producer of the project was Michael Brossky; director was Scott Garen.

The title will be promoted as part of MGM/UA's catalog of music offerings, with a mobile and various other support materials. Saul Melnick, national sales manager, says, "This program has the right demographics, especially since it follows on the heels of 'The Compleat Beatles.' It's definitely something people will want to own."

JAPANESE FIGURES

VCR Overproduction Seen

LONDON—Japan is expected to produce some 14.2 million VCRs in 1983, according to figures prepared by the Electronic Industries Assn. of Japan and published here by Benn Electronics Publications. Compiled before last month's trade agreement between the European Economic Community and Japan, which limited exports and fixed a "floor price" (Billboard, Feb. 26), the forecast indicates there will be substantial overproduction this year and every prospect of renewed pressure on prices in the future.

Indeed, the projected 11.3% increase in unit quantity over 1982 is accompanied by overall dollar value

forecast at only \$5.5 billion, a 1.3% increase, implying a 10% fall in ex-factory prices this year.

As further evidence of Japanese overproduction, Benn Electronics cites a forecast of 1983 worldwide VCR sales researched by tape manufacturer TDK, which predicts a global market of 11 million units. This figure—itself 22% up on 1982 sales—falls well short of the Japanese production levels anticipated by the EIAJ, raising the prospect, as Benn Electronics notes, "that Japanese makers may be left with a huge VCR mountain of more than three million unsold machines by the end of this year, with prospects of a price war in 1984."

Music Monitor

By CARY DARLING

• Who Will It Be Now?: The London-based video music firm of Millaney, Grant, Mallet & Mulcahy leads the list of nominations for the American Video Awards, to be held April 6 at the Beverly Theatre in Beverly Hills. The firm is nominated for seven awards, including best video for the Motels' "Only The Lonely" and best director for Russell Mulcahy's clips of "Only The Lonely" and Rod Stewart's "Young Turks." In addition, the firms of Mallet, Godfrey & Mulcahy and Millaney-Grant, the two companies which merged into Millaney, Grant, Mallet & Mulcahy (minus Godfrey), are up for two awards.

In terms of individual artists, the J. Geils Band and the Motels lead with three nominations each, while Rod Stewart and Billy Joel are each up for two. The nominations in the six categories are as follows:

Best Video: "Centerfold," J. Geils Band, Paul Justman producing for Paul Justman Productions; "Only The Lonely," the Motels, Jacqui Byford producing for Millaney, Grant, Mallet & Mulcahy; "Young Turks," Rod Stewart, Lexi Godfrey producing for Mallet, Godfrey, Mulcahy; "Rosanna," Toto, Simon Fields producing for GFF Production/Lime-light; "Who Can It Be Now?," Men At Work, Tony Stevens producing for Kali Productions.

Best Performance: Peter Wolf of the J. Geils Band for "Centerfold"; Men At Work, "Who Can It Be Now?"; Martha Davis of the Motels, "Only The Lonely"; Joan Jett, "I

Love Rock'n'Roll"; Olivia Newton-John, "Physical."

Best Director: Paul Justman, "Centerfold," the J. Geils Band; Russell Mulcahy, "Young Turks," Rod Stewart; Peter Conn, "Abracadabra," Steve Miller Band; Brian Grant, "Physical," Olivia Newton-John; Russell Mulcahy, "Only The Lonely," the Motels.

Best Country: "I Wonder," Rosanne Cash, Michael Nesmith producing for Pacific Arts; "Whatever," the Statler Brothers, Kitty Moon producing for Scene III Productions; "Love's Been A Little Bit Hard On Me," Juice Newton, Kevin McCormick producing and Michael Nesmith executive producing for Pacific Arts; "Finally," T.G. Sheppard, Julian Cole producing for Julian Cole Productions; "Are The Good Times Really Over?," Merle Haggard, Terry Lickona producing for Scene III productions.

Best Soul: "Genius Of Love," Tom Tom Club, Andy Morahan producing for Cucumber Studios; "Let's Groove," Earth, Wind & Fire, Michael Schultz producing for Crystalite Productions; "A Night To Remember," Shalamar, Craig Martin producing and Kris Gangadean executive producing for Century Video Productions; "Ebony And Ivory," Paul McCartney & Stevie Wonder, John Weaver producing for KEFCO; "You Dropped A Bomb On Me," the Gap Band, George Garvin producing for George Garvin Productions.

(Continued on page 60)

Billboard®

Survey For Week Ending 3/19/83

Videocassette Top 40

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SALES

RENTAL

These are best selling videocassettes compiled from retail sales, including releases in both Beta and VHS formats.			These are most popular videocassette rentals, in both Beta and VHS formats, compiled from a survey of retailers and wholesalers.								
This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number		
★ 1	1	44	JANE FONDA'S WORKOUT	KVC-RCA, Karj Video Corporation 042	★ 1	1	4	AN OFFICER AND A GENTLEMAN	Paramount Pictures, Paramount Home Video 1467		
2	2	4	AN OFFICER AND A GENTLEMAN	Paramount Pictures, Paramount Home Video 1467	2	8	2	BLADE RUNNER	Embassy Home Entertainment 1380		
3	6	2	BLADE RUNNER	Embassy Home Entertainment 1380	3	6	4	ROAD WARRIOR	Warner Brothers Pictures, Warner Home Video 11181		
4	3	17	STAR TREK II-THE WRATH OF KHAN	Paramount Pictures, Paramount Home Video 1180	4	2	11	POLTERGEIST	MGM/UA Home Video 800165		
5	5	4	ROAD WARRIOR	Warner Brothers Pictures, Warner Home Video 11181	5	5	8	THE BOAT (DAS BOOT)	RCA/Columbia Pictures Home Video 10149		
6	7	13	ROCKY III ●	CBS-Fox Video 4708	6	3	13	ROCKY III ●	CBS-Fox Video 4708		
7	4	11	POLTERGEIST ●	MGM/UA Home Video 800165	7	4	8	THE WORLD ACCORDING TO GARP	Warner Brothers Pictures, Warner Home Video 11261		
8	9	16	PLAYBOY	CBS-Fox Video 6201	8	9	7	NIGHT SHIFT ●	The Ladd Co., Warner Home Video 20006		
9	8	8	THE BOAT (DAS BOOT)	RCA/Columbia Pictures Home Video 10149	9	7	17	STAR TREK II-THE WRATH OF KHAN	Paramount Pictures, Paramount Home Video 1180		
10	14	5	MOONRAKER	CBS-Fox Video 4636	10	12	8	FAST TIMES AT RIDGEMONT HIGH	Universal City Studios Inc., MCA Dist. Corp. 77015		
11	13	5	STRAWBERRY SHORTCAKE IN BIG APPLE CITY	Family Home Entertainment, MGM/UA Home Video 338	11	14	13	ANNIE	RCA/Columbia Pictures Home Video 10008		
12	10	20	THE COMPLEAT BEATLES	MGM/UA Home Video 700166	12	18	11	MISSING	Universal City Studios Inc., MCA Distributing Corp. 71009		
13	11	14	ANNIE	RCA/Columbia Pictures Home Video 10008	13	16	18	VICTOR/VICTORIA	MGM/UA Home Video 800151		
14	19	10	MISSING	Universal City Studios Inc., MCA Distributing Corp. 71009	14	10	13	THE BEST LITTLE WHOREHOUSE IN TEXAS	Universal City Studios Inc., MCA Distributing Corp. 77014		
15	12	8	THE WORLD ACCORDING TO GARP	Warner Brothers Pictures, Warner Home Video 11261	15	11	5	FRIDAY THE 13TH PART 3	Paramount Pictures, Paramount Home Video 1539		
16	15	17	FIREFOX	Warner Brothers Pictures, Warner Home Video 11219	16	13	13	TRON	Walt Disney Home Video 122		
17	18	13	SUPERMAN II	D.C. Comics, Warner Home Video 61120	17	15	17	FIREFOX	Warner Brothers Pictures, Warner Home Video 11219		
18	16	17	THE THING	Universal City Studios Inc., MCA Distributing Corp. 77009	18	17	15	PLAYBOY	CBS-Fox Video 6201		
19	17	16	RICHARD PRYOR LIVE ON THE SUNSET STRIP	RCA/Columbia Pictures Home Video 10469	19	20	3	YOUNG DOCTORS IN LOVE	Vestron VA-5012		
20	20	13	TRON	Walt Disney Home Video 122	20	23	15	DINER	MGM/UA Home Video 800164		
21	23	8	FAST TIMES AT RIDGEMONT HIGH	Universal City Studios Inc., MCA Dist. Corp. 77015	21	19	17	THE THING	Universal City Studios Inc., MCA Distributing Corp. 77009		
22	22	18	VICTOR/VICTORIA	MGM/UA, Home Video 800151	22	21	4	STRAWBERRY SHORTCAKE IN BIG APPLE CITY	Family Home Entertainment, MGM/UA Home Video 338		
23	25	2	YOUNG DOCTORS IN LOVE	Vestron VA-5012	23	25	11	REDS	Paramount Pictures, Paramount Home Video 1331		
24	21	27	STAR WARS ▲	CBS-Fox Video 1130	24	27	6	THE SOLDIER	Embassy Home Entertainment 2001		
25	26	13	THE BEST LITTLE WHOREHOUSE IN TEXAS	Universal City Studios Inc., MCA Distributing Corp. 77014	25	33	5	DIVA	MGM/UA Home Video 800183		
26	28	3	DIVA	MGM/UA Home Video 800183	26	22	39	STAR WARS ▲	CBS-Fox Video 1130		
27			NEW ENTRY	MAN WITH THE GOLDEN GUN	CBS-Fox Video 4606	27			NEW ENTRY	MONSIGNOR	CBS-Fox Video 1108
28	27	2	CAPTAIN BLOOD	CBS-Fox Video 4624	28	31	16	RICHARD PRYOR LIVE ON THE SUNSET STRIP	RCA/Columbia Pictures Home Video 10469		
29	24	5	FRIDAY THE 13TH PART 3	Paramount Pictures, Paramount Home Video 1539	29	35	6	ZAPPED	Embassy Home Entertainment 1604		
30	29	21	DUMBO	Walt Disney Home Video 24	30	24	5	MOONRAKER	CBS-Fox Video 4636		
31			NEW ENTRY	FOR THE LOVE OF BENJI	Vestron VA-4014	31	26	3	THE EXTERMINATOR	Embassy Home Entertainment 2002	
32	35	29	CASABLANCA	CBS-Fox Video 4514	32	32	2	LADY CHATTERLY'S LOVER	MGM/UA Home Video 800184		
33	34	8	NIGHT SHIFT	The Ladd Co., Warner Home Video 20006	33	30	6	THINGS ARE TOUGH ALL OVER	RCA/Columbia Pictures Home Video 10546		
34	33	42	ON GOLDEN POND ●	CBS-Fox Video 9037	34	38	9	THE SPY WHO LOVED ME	CBS-Fox Video 4638		
35	31	8	THE SPY WHO LOVED ME	CBS-Fox Video 4638	35	29	5	ALICE IN WONDERLAND	Walt Disney Home Video 36		
36	30	3	SINGIN' IN THE RAIN	MGM/UA Home Video 185	36	28	28	CHARIOTS OF FIRE	Warner Brothers Pictures, Warner Home Video 70004		
37	39	10	CHARIOTS OF FIRE	Warner Brothers Pictures, Warner Home Video 70004	37	34	9	MY DINNER WITH ANDRE	Pacific Arts Video, MCA Distributing Corp. 532		
38	38	15	DINER	MGM/UA Home Video 800164	38	37	46	SUPERMAN II	D.C. Comics, Warner Home Video 61120		
39	37	11	ALICE IN WONDERLAND	Walt Disney Home Video 36	39	40	32	SHARKY'S MACHINE	The Ladd Co., Warner Home Video 72024		
40	32	4	THE RAVEN/THE BLACK CAT	Universal City Studios Inc., MCA Distributing Corporation 55095	40	36	18	THE COMPLEAT BEATLES	MGM/UA Home Video 700166		

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New Video Releases

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

Beta & VHS Thorn EMI Home Video \$49.95
VARAN THE UNBELIEVABLE
 Myron Healy, Tsuruko Kobayashi
 Beta & VHS VCI 7338 \$34.95
LA VIE CONTINUE
 Annie Girardot, Jean-Pierre Cassel,
 Michel Aumont
 Beta RCA/Columbia Pictures Home Video BE
 10356 \$59.95
 VHS VH 10356 \$59.95
THE WHISPERING SHADOW

Bela Lugosi, Henry B. Walthall, Karl
 Dane, Viva Tattersall
 Beta & VHS Video Yesteryear \$129.95
WITH BUFFALO BILL ON THE UP TRAIL
 Roy Stewart, Cullen Landis, Kathryn
 McGuire
 Beta Video Yesteryear \$49.95
 VHS \$52.95
YOUR HIT PARADE (June 14, 1952)
 Dorothy Collins, Eileen Wilson, Snoopy
 Lanson, Russell Arms, Andre Baruch.

Raymond Scott & His Orch.
 Beta Video Yesteryear \$29.95
 VHS \$31.95
ZIS BOOM BAH
 Peter Lind Hayes, Mary Healey, Grace
 Hayes, Huntz Hall, Benny Rubin
 Beta Video Yesteryear \$39.95
 VHS \$42.95
ZORRO'S BLACK WHIP
 George J. Lewis, Linda Stirling, Hal
 Taliaferro

Beta Video Yesteryear \$69.95
 VHS \$73.95
 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.

CRYPT OF THE LIVING DEAD
 Andrew Prine
 Beta & VHS JLT Films 303 \$59.95
THE EROTIC ADVENTURES OF PINOCCHIO
 Alex Roman, Dyanne Thorne, Karen
 Smith, Eduardo Ranez
 Beta & VHS JLT Films 305 \$59.95
FLUSH
 Beta & VHS JLT Films 301 \$59.95
FOUR TOPS LIVE
 Beta & VHS JLT Films 201 \$59.95
HUSTLER SQUAD
 John Ericson, Karen Ericson, Lynda
 Sinclair, Nory Wright
 Beta & VHS VCI 10650 \$39.95
LOVERS LIKE US
 Catherine Deneuve, Yves Montand
 Beta & VHS JLT Films 302 \$59.95
MEN AT WORK
 (Male Strippers—Osko's Disco)
 Beta & VHS JLT Films 101 \$59.95
ORDINARY GUY
 Richard Foster, Wendy Oldenburg,
 Maggie Doyle
 Beta & VHS Vanguard Video 7010 \$39.95
POLICEWOMEN
 Sondra Currie
 Beta & VHS VCI 10690 \$39.95
POT O' GOLD
 James Stewart, Paulette Goddard,
 Horace Heidt, Charles Winninger
 Beta Video Yesteryear \$49.95
 VHS \$52.95
PROVIDENCE
 John Gielgud, Dirk Bogarde, Ellen
 Burstyn
 Beta RCA/Columbia Pictures Home Video BCF
 3182 \$59.95
 VHS VCF 3182 \$59.95
THE RED KIMONA
 Tyrone Power Sr., Priscilla Bonner
 Beta Video Yesteryear \$49.95
 VHS \$52.95
1776
 Howard Da Silva, W. Daniels, Ken
 Howard
 Beta RCA/Columbia Pictures Home Video Be
 10479 \$64.95
 VHS VH 10479 \$64.95
SHOOT IT BLACK, SHOOT IT BLUE
 Michael Moriarty
 Beta & VHS Thorn EMI Home Video \$69.95
SILENT LAUGH MAKERS #3: PICKING PEACHES, ALL TIED UP, DON'T SHOVE, SOME BABY
 Harry Langdon, "A Ton Of Fun," Lois
 Boyd, Gale Henry, Harold Lloyd, Bebe
 Daniels, Snub Pollard
 Beta Video Yesteryear \$39.95
 VHS \$42.95
SIZZLE!
 Kitten Natividad
 Beta & VHS JLT Films 102 \$59.95
SPARROWS
 Mary Pickford
 Beta Video Yesteryear \$49.95
 VHS \$52.95
THE SPECIALIST
 Adam West, John Anderson, Ahna Capri
 Beta & VHS VCI 10720 \$39.95
SQUEEZE PLAY
 Beta & VHS Thorn EMI Home Video \$69.95
STAMPING GROUND (Holland Music Festival)
 Pink Floyd, Canned Heat, It's A
 Beautiful Day, Jefferson Airplane, &
 Other '60's Rockers
 Beta & VHS JLT Films 202 \$59.95
TOM BROWN'S SCHOOL DAYS
 Sir Cedric Hardwicke, Freddie
 Bartholomew, Jimmy Lydon, Billy
 Halop, Gale Storm
 Beta Video Yesteryear \$49.95
 VHS \$52.95
TOUCH ME NOT
 Lee Remick
 Beta & VHS JLT Films 304 \$59.95
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AD DEADLINE—April 3, 1983 ISSUE DATE—April 16, 1983

RCA Focusing On Disk Quality

• Continued from page 30

digital editing system, as well as sophisticated audio engineering and editing. Lighting and decor are designed to maintain complete neutrality throughout the complex, in order to preserve a precise color balance on finished tapes.

Having set up that sequence of procedures to shepherd master production, RCA is now finding itself in the custom mastering business, as well as the custom pressing business. Kuhn notes that the bullish sell-through for CED software "has impacted about a year earlier than we expected."

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MARCH 19, 1983. BILLBOARD

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in association with Video Marketing Game Letter



VIDEO GAMES CONFERENCE AGENDA

MONDAY APRIL 18th

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

TUESDAY APRIL 19th

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

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

WEDNESDAY APRIL 20th

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

- 12:00pm-2:00pm Luncheon
- 2:00pm-3:30pm "Clash of the 80's: Personal Computers vs. Consoles" sketches the role of personal computers in the coming sales season and the coming years. Today the home computer shows strong signs of stealing the thunder of the dedicated game console. Industry analysts and participants will compare the strategies of the game—and computer-based companies fighting it out in the marketplace.
- 3:30pm-5:00pm "The Cartridge Kings" serves as a forum for the financial royalty of the game industry—the major game cartridge manufacturers. Software executives look at a variety of issues: product development, distribution, packaging, promotion and advertising, and managing high-growth businesses.

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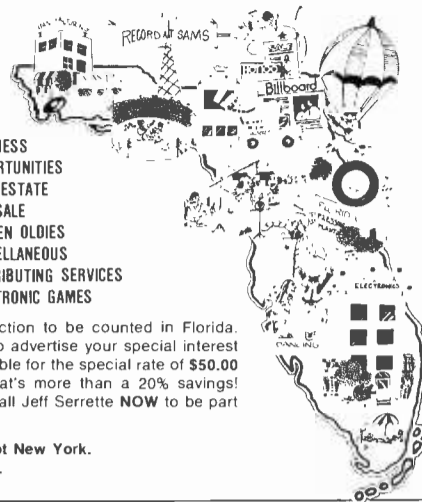
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(Continued on page 26)

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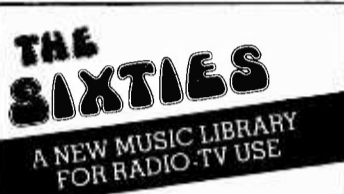
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• Continued from page 26

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San Luis Obispo Distrib
Caters To Rural America

• Continued from page 26

volume of the coin-operated video
equipment, lest it disturb his pri-
mary thrust, youth-oriented music
over the Cheap Thrills p.a. system.

Game
Monitor

• Continued from page 28

ers, is introducing a VCS version of
its best-seller, which Kraft's Benja-
min Larsen predicts will be "the No.
1 stick in six months."

★ ★ ★

Toys "R" Us, the largest toy chain
in the U.S., which reportedly ac-
counts for 5%-6% of the domestic
electronic game market, racked up
sales of \$187 million in video games
during fiscal 1982. The share of
video games in the company's total
sales rose to 18% for the year, com-
pared to 11% in 1981.

★ ★ ★

The \$4.5 million 25-market tv
campaign supporting Data Age's
"Journey Escape" has been
launched with 40 spots per week on
MTV. Casey Kasem, the voice of the
syndicated "American Top 40," nar-
rates the commercial.

(Prepared through the resources of
Video Marketing Game Letter.)

www.americanradiohistory.com

His largest Cheap Thrills, a 5,000
square footer in Santa Maria, is ad-
jacent to his second "Cheap Bleeps,"
his novel name for the arcades. That
arcade has 30 machines.

Ferris states that his retail trade in
home video games is booming. He
uses Atari and IntelliVision demon-
strators in his stores and says he
stocks everything he can get his
hands on.

Ferris has two other stores, both
1,000 square footers, one in Lompoc
and the other in Atascadero. In that
perimeter of approximately 45
miles, he is working with a city pop-
ulation of about 75,000 and an area
population of 250,000.

The Osso Records store, next to
his 4,000 square foot San Luis
Cheap Thrills, caters to older adults.
Ferris stocks all his youth-oriented
product in the larger store. Osso has
soundtracks, classical, country, blue-
grass, easy listening, big bands and
international albums.

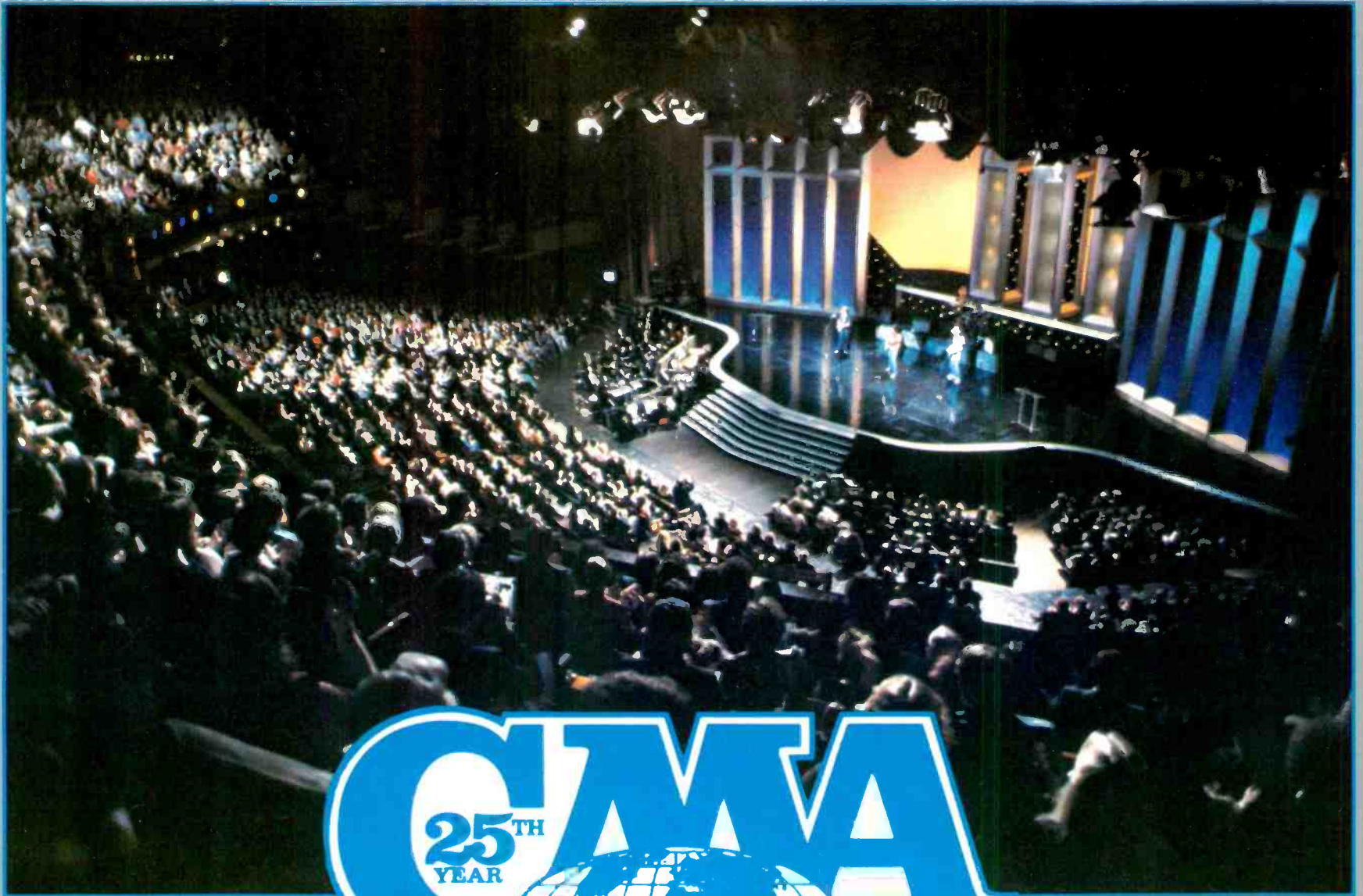
About a year ago, Ferris decided
that his success with direct mail in
wholesale might work in retail. He
recently put out his 14th issue of In-
dependent Times, which he provides
to retail customers, his retail ac-
counts cross country and about 200
radio stations.

Is Ferris expanding further? Right
now, he says he's catching his
breath, although he does say that he
might add another record store if the
right address opens up.

JOHN SIPPET

Country Music Association

Every Country Loves A Country Song



A Billboard Salute

BRAVO!

CONGRATULATIONS CMA ON 25 GOLDEN YEARS OF SILVER SERVICE TO THE WORLD OF COUNTRY MUSIC.

wsm





By GERRY WOOD

The Country Music Assn. has never written a song. It has never published a song. Or sung a song. Or manufactured a country record. Or played a country song on radio or television. And it has never bought a country record.

So it probably has nothing to do with the spectacular rise of country music. Right?

Wrong. Or, as they say in the country, dead wrong.

It is no coincidence that the skyrocketing international popularity of country music the past 25 years could be graphed in a 45-degree upward slant that would make Merrill Lynch think bullish and would cause E.F. Hutton to start talking. That quarter-century timespan exactly parallels the life of the Country Music Assn.

Those involved in the early years of the CMA will have trouble believing the organization is now celebrating its 25th year.

CMA has become synonymous with success. It has become a cliché that any time a new organization is formed to promote a form of music, a region of music or a format of music someone will inevitably proclaim, "We want our organization to do for (you fill in the blank) music what the Country Music Assn. has done for country music."

The success of the CMA is all the more remarkable because it has not only broadened demographics of the marketplace but it has cut across the entire spectrum of the domestic and international music business: retail, radio, programming, licensing, live talent, TV video (including cable, satellite, video-cassette and videodisk).

Let's be perfectly candid about CMA's role in the growth of country music. This vital music genre would have grown without the CMA. Its honest, down-home lyrics powered their way into an era, a sociological time period, that wanted something

FRANCES PRESTON, vice president, BMI, and lifetime CMA board member

"One of the most important developments in the early years of the country music industry was the CMA's concerted effort to promote country music to the decision makers in the advertising, radio and television industries. As a result, advertisers used more country music in advertising campaigns, commercials, etc., and radio and television executives began to buy and program more country music time, giving country music nationwide visibility."

simple, something plain, something uncomplicated, something truthful, something that communicated heart-to-heart while by-passing thought processes that had become clogged with a media-provoked oversaturation of the senses.

But country's traditional base—which will be there until Bill Monroe comes out with his first disco record—proved to be a rich lode that gave a solid, bedrock foundation for the promotional efforts of the new country music that took new turns, new avenues to new heights.

Yes, country music is popular nationwide, and internationally, now. It wasn't 25 years ago. It had a hillbilly image that hurt it at a time when America was entering a formica period. It had rough edges when the nation wanted smooth. It had soul when the U.S. wanted plastic. In a masterpiece of mistiming, it was caught awkwardly between art deco and new wave.

This was not the time to carry the cause of country music. 1958 was no hallmark year for country music. But it was a very important year because the CMA was formed—with a grand total of 233 members.

Connie B. Gay, the founding president, is most impressed by the CMA's tremendous growth. "The most important thing is that the CMA survived those early days. We had a shirthead of members when it was born—you could count them on your fingers and toes."

"Country music was really having a problem when we formed the CMA," remembers Dee Kilpatrick. "Rock'n'roll was hurting us like you wouldn't believe. Back then, if you got a \$500 gig, you were roaring."

"In the beginning, it was just myself, Dee Kilpatrick and Connie B. Gay," recalls Wesley Rose, the founding chairman who has played a continuing vital role. ("There might not have been a CMA if there hadn't been a Wesley Rose," states Jo Walker-Meador, the CMA's executive director.)

Here's the picture as the CMA was born in 1958. "I envisioned the saving of country music because at that time, country music was getting an awful beating from rock'n'roll," adds Rose. "There were less stations playing country music

The CMA: An International Hit For 25 Years



Willie Nelson and Charley Pride with President Jimmy Carter during a White House reception in 1978.



Tex Ritter, left, and Wesley Rose with President Richard Nixon during a White House reception in 1973.



Eddy Arnold performs during the Hall of Fame show at Fan Fair.



Roy Acuff, left, announces Grant Turner's Hall of Fame induction during the 1981 CMA Awards Show.



More than 500 registrants attended the CMA's 11th annual Talent Buyers Seminar in 1982. Pictured following their opening remarks are, from left: Richard Kinney, Nashville Chamber of Commerce; Rick Blackburn, then CMA chairman of the board; Bette Kaye, seminar chairman; Jo Walker-Meador, CMA executive director; and Helen Farmer, CMA director of programming and special projects.

every day, and the country music industry was really in bad shape."

Rose envisioned exactly what the CMA could achieve: "I felt if we could unify our industry, with all the segments working together as a team, we could do much better and save the industry."

Displaying remarkable vision and prophecy was another Nashville music industry leader, the late Jack Stapp, head of Tree International. "Are we content with the picture many people in our country, many New York offices, many important producers, have of the country music artist?" asked Stapp. "How terrible that some still think of him as an uncouth, unintelligent, no talent, no appeal, individual. I'm not content. We must all be discontent. The people who are part of CMA are not content, but distressed, when we realize that our great industry is still new to not a few, but many. . . . The

(Continued on page CMA-10)

J. WILLIAM DENNY, president, Cedarwood Publishing and Nashville Gas Co., and lifetime CMA board member

"The newest move in terms of international growth has been the CMA's effort to install an office in London with the idea of showing country music to England and European record labels and people in that industry, thereby getting more exposure for country music on the off-shore locations."

ON THE COVER

Cover photos counterclockwise from top: the CMA Awards Show at the Opry House; publications featuring country music cover stories; the International Show at Fan Fair; Marty Robbins' Hall of Fame induction during the 1982 CMA Awards Show. "Every Country Loves A Country Song" is a promotional jingle used by the CMA. Words and music are copyrighted by Beegie and Billy Adair.

Gerry Wood is Billboard's Editor Emeritus.



16 Going On 17 Annual Awards Show Gains Sophistication ... And Nielsens

By KIP KIRBY

A Billboard Spotlight

MARCH 19, 1983 BILLBOARD

Like the popular commercial says, you've come a long way, baby. But at 16 going on 17, the annual Country Music Assn. Awards Show isn't a baby any more. It's grown up, like country music itself. It's discovered sophistication, self-assurance ... and lots of Nielsens.

The CMA Awards Show has come a long way from its modest (read: down-home) beginnings at the Municipal Auditorium. That was October of 1967. The awards weren't televised that year; there were many who doubted they ever would be. After all, everyone knew that country music meant Nashville hillbilly twanging—what network in its right mind would want to give up 60 minutes of prime time to steel guitars and haystacks?

Yet not 12 months later, the second annual CMA Awards Show arrived, big as life on network TV, courtesy of NBC and the Kraft Music Hall. That was nearly 17 seasons ago; the show remains on national TV each year, and Kraft Foods remains its only commercial sponsor to this day.

The story of how the CMA Awards made it into "prime time big time" reads like a Hollywood movie script with a built-in happy ending, almost too good to be believable.

In July 1968, Hubert Long, who was president of the CMA that year, decided it was time to get WSM head Irving Waugh involved with the then 10-year-old organization. So Long invited Waugh to lunch, along with Jack Stapp, Frances Preston

JOE TALBOT, head of Joe Talbot & Assoc., part-owner of Precision Record Pressing and United Record Pressing, and lifetime CMA board member

"The awards show originated just prior to the time that the networks all declared they weren't going to have any rural oriented situation comedies or music. The CMA managed to sell this show through Kraft and J. Walter Thompson to the network. 'Hee Haw' became syndicated about that time, so unless I'm mistaken, the CMA awards show was the only network show that featured country music. I think it was the forerunner of all we see today. Plus, the ratings that it generates indicates that it definitely reaches far more people than anything else we do. Through the show, we reach more people than everything else we do combined."

and Bill Denny, and said, "Now, Irving, you've been on the fringe of the CMA, but you've never really given anything. We'd like you to help us sell a network TV show for our awards."

Waugh says he remembers looking across the table at the others, wondering how to tell them politely that shows planned for October viewing simply weren't pitched in mid-July with barely three months of production time. Figuring he had nothing to lose in the bargain, Waugh caught Jack Stapp's eye and said, "All right, give me Jack and two days in New York."

That was on Friday. Two nights later, the pair were on a plane to New York, with no appointments, ready to descend upon whatever advertising agencies they could manage to see.

One of their first calls on Monday morning was to Dan Seymour of J. Walter Thompson Agency. Seymour happened to be an old friend of Stapp's, and one of his agency's clients happened to be Kraft Foods. Seymour had just returned from Europe, and was buried in work, but he agreed to see them at 5 p.m. that afternoon.

"I would never have gotten in to see Danny if I hadn't had Jack Stapp with me," chuckles Waugh. He launched into his prepared pitch, but he was barely underway when Seymour stopped him, turned to his desk phone, and set up a meeting for them the next morning with his staff.

It was a long shot, but Seymour realized that Waugh and Stapp represented a program with possibilities. He convinced Kraft to cancel a scheduled show titled "Texas State Fair," slated for October, and inserted the CMA Awards Show in its place. Roy Rogers and Dale Evans, who were supposed to star in "Texas State Fair," instead became the hosts of the first televised CMA Awards Show. And the show was on its way.

However, since the program was untested and was placed

Kip Kirby is Billboard's Nashville Bureau Chief and Country Music Editor.



Dottie West, host Ralph Emery and eight-time CMA award winners the Statler Brothers convene at the Post Awards Radio Show.



Frances Preston and Jack Stapp flank Irving Waugh, who was honored by a special CMA tribute in 1977.

CHET ATKINS, five-time CMA award winner and former CMA board member

"The strength of the CMA has been the people in it and the people there is the beginning like Steve Sholes, Ken Nelson, Jack Stapp and Connie B. Gay, to name a few. The CMA has done a great job overall and has gradually grown into a terrific organization. We've been very fortunate in having community spirited people willing to give their time to promote the organization."

into the line-up as part of Kraft's Music Hall series, NBC was reluctant to turn over packaging and production to the CMA. The network retained creative control against the CMA's wishes, paying the trade association a mere \$25,000 the first year as its fee. The network also insisted that all presentors on the show be non-country stars. After all, who outside of Nashville had ever heard of half these artists? And who knew whether anyone would even tune in without major name celebrities chosen from other fields?

The CMA agreed, but as the show evolved, it began exercising a stronger voice in production and booking. By the Awards Show's eighth season, the CMA was controlling all creative elements, and its fee from the sponsor had improved substantially.

The program's debut in 1968 was not live; NBC thought it wise to tape the show for airing later as a Kraft Music Hall special. But the very next year, the CMA Awards were telecast live, as they have been ever since. Gary Smith and Dwight Hemion served as producers for the show for three years, succeeding Godson-Todman Productions, which had staged the original CMA Awards event in 1967 at the Auditorium. (Since Godson-Todman's experience was derived primarily from game shows, it was felt that another production team should be brought in when the awards went on TV.)

Until the new Grand Ole Opry House was built in 1974, the Awards were aired live from the old Ryman Auditorium downtown, a site which often caused all sorts of problems—not the least of which was its proximity to the famous Tootsie's Orchid Lounge, which served as a watering hole to many of country's biggest stars. (Waugh recalls one memorable moment during the midst of one live broadcast when no one could find that year's Hall of Fame winner. He later turned up out back in the alley behind the Ryman, having a drink.)

In 1971, the CMA awards were aired for the first time separately from the Kraft Music Hall. They were billed as the "Fifth Annual CMA Awards Show," produced by Joe Cates, directed by Walter Miller and scripted by Chet Hagen. Miller has continued to direct every CMA telecast since then.

In 1972, the CMA Awards Show moved from NBC to CBS, a

DJ's Of The Year

The CMA's DJ of the Year Awards were initiated in 1973 to recognize American country music disk jockeys for their contributions to the industry. DJs in three market categories (small, medium and large) are initially nominated by the CMA's entire membership in May. Those receiving at least five nominations are listed on a second ballot, which is sent to members in the DJ and audio/video categories who pick the finalists. The winners are selected by a panel of anonymous judges, comprised of leaders in the broadcasting industry, who review the finalists' airchecks.

Following are the DJ award winners:

SMALL MARKET	MEDIUM MARKET	LARGE MARKET
1973 Mike Hoyer, KWMT Ft. Dodge, Iowa	Bill Mack, WBAP Ft. Worth	Charlie Douglas, WWL New Orleans
1974 Dale Eichor, KWMT Ft. Dodge, Iowa	Billy Parker, KVOO Tulsa	Grant Turner, WSM Nashville
1975 Skip Nelson, KWMT Ft. Dodge, Iowa	Billy Cole, WHO Des Moines	Hairl Hensley, WSM Nashville
1976 Jay Diamond, WKYQ Paducah, Ky.	Marty Sullivan, KRMD Shreveport	Lee Arnold, WHN New York
1977 Shannon Reed, KWMT Ft. Dodge, Iowa	Tiny Hughes, WROZ Evansville, Ind.	Bill Robinson, WIRE Indianapolis
1978 Len Ellis, WLJE Valparaiso, Ind.	Larry James, WBT Charlotte	Jack Reno, WLW Cincinnati
1979 Terry Slane, WGTO Cypress Gardens, Fla.	Dugg Collins, KZIP Amarillo	Bill Bailey, KENR Houston
1980 Lee Shannon, WCCF Punta Gorda, Fla.	Bob Cole, KOKE Austin	Larry Scott, KRLD Dallas
1981 Jacki West, WGTO Cypress Gardens, Fla.	Tim Wilson, WAXX Eau Claire, Wis.	Lynn Waggoner, KEBC Oklahoma City
1982 Al Snyder, WNVL Nicholasville, Ky.	Tim Williams, KOKE Austin	Chuck Morgan, WSM Nashville

(Continued on page CMA-30)



Performing during the 1982 Awards Show are, from left, Reba McEntire, Janie Fricke, Charly McClain, Calamity Jane, Terri Gibbs and Sylvia.

CMA Award Winners 1967-1982

ENTERTAINER OF THE YEAR

1967—Eddy Arnold
1968—Glen Campbell
1969—Johnny Cash
1970—Merle Haggard
1971—Charley Pride
1972—Loretta Lynn
1973—Roy Clark
1974—Charlie Rich
1975—John Denver
1976—Mel Tillis
1977—Ronnie Milsap
1978—Dolly Parton
1979—Willie Nelson
1980—Barbara Mandrell
1981—Barbara Mandrell
1982—Alabama



Awards show cohosts Barbara Mandrell and Mac Davis.

SINGLE OF THE YEAR

1967—"There Goes My Everything"—Jack Greene (Decca)
1968—"Harper Valley P.T.A."—Jeannie C. Riley (Plantation)
1969—"A Boy Named Sue"—Johnny Cash (Columbia)
1970—"Okie From Muskogee"—Merle Haggard (Capitol)
1971—"Help Me Make It Through The Night"—Sammi Smith (Mega)
1972—"The Happiest Girl In The Whole U.S.A."—Donna Fargo (Dot)
1973—"Behind Closed Doors"—Charlie Rich (Epic)
1974—"Country Bumpkin"—Cal Smith (MCA)
1975—"Before The Next Teardrop Falls"—Freddy Fender (ABC/Dot)
1976—"Good Hearted Woman"—Waylon Jennings & Willie Nelson (RCA)
1977—"Lucille"—Kenny Rogers (U/A)
1978—"Heaven's Just A Sin Away"—The Kendalls (Ovation)
1979—"The Devil Went Down To Georgia"—Charlie Daniels Band (Epic)
1980—"He Stopped Loving Her Today"—George Jones (Epic)
1981—"Elvira"—Oak Ridge Boys (MCA)
1982—"Always On My Mind"—Willie Nelson (Columbia)

ALBUM OF THE YEAR

1967—"There Goes My Everything"—Jack Greene (Decca)
1968—"Johnny Cash At Folsom Prison"—Johnny Cash (Columbia)
1969—"Johnny Cash At San Quentin Prison"—Johnny Cash (Columbia)
1970—"Okie From Muskogee"—Merle Haggard (Capitol)
1971—"I Won't Mention It Again"—Ray Price (Columbia)
1972—"Let Me Tell You About A Song"—Merle Haggard (Capitol)
1973—"Behind Closed Doors"—Charlie Rich (Epic)
1974—"A Very Special Love Song"—Charlie Rich (Epic)
1975—"A Legend In My Time"—Ronnie Milsap (RCA)
1976—"Wanted—The Outlaws"—Waylon Jennings, Willie Nelson, Tompall Glaser & Jessi Colter (RCA)
1977—"Ronnie Milsap Live"—Ronnie Milsap (RCA)
1978—"It Was Almost Like A Song"—Ronnie Milsap (RCA)
1979—"The Gambler"—Kenny Rogers (U/A)
1980—"Coal Miner's Daughter"—Original Motion Picture Soundtrack (MCA)
1981—"I Believe In You"—Don Williams (MCA)
1982—"Always On My Mind"—Willie Nelson (Columbia)

SONG OF THE YEAR

1967—"There Goes My Everything"—Dallas Frazier
1968—"Honey"—Bobby Russell
1969—"Carroll County Accident"—Bob Ferguson
1970—"Sunday Morning Coming Down"—Kris Kristofferson

1971—"Easy Loving"—Freddie Hart
1972—"Easy Loving"—Freddie Hart
1973—"Behind Closed Doors"—Kenny O'Dell
1974—"Country Bumpkin"—Don Wayne
1975—"Back Home Again"—John Denver
1976—"Rhinstone Cowboy"—Larry Weiss
1977—"Lucille"—Roger Bowling & Hal Bynum
1978—"Don't It Make My Brown Eyes Blue"—Richard Leigh
1979—"The Gambler"—Don Schlitz
1980—"He Stopped Loving Her Today"—Bobby Braddock & Curly Putman
1981—"He Stopped Loving Her Today"—Bobby Braddock & Curly Putman
1982—"Always On My Mind"—Johnny Christopher, Wayne Thompson & Mark James

FEMALE VOCALIST OF THE YEAR

1967—Loretta Lynn
1968—Tammy Wynette
1969—Tammy Wynette
1970—Tammy Wynette
1971—Lynn Anderson
1972—Loretta Lynn
1973—Loretta Lynn
1974—Olivia Newton-John
1975—Dolly Parton
1976—Dolly Parton
1977—Crystal Gayle
1978—Crystal Gayle
1979—Barbara Mandrell
1980—Emmylou Harris
1981—Barbara Mandrell
1982—Janie Fricke



Conway Twitty and Loretta Lynn show their four awards for duo of the year.

MALE VOCALIST OF THE YEAR

1967—Jack Greene
1968—Glen Campbell
1969—Johnny Cash
1970—Merle Haggard
1971—Charley Pride
1972—Charley Pride
1973—Charlie Rich
1974—Ronnie Milsap
1975—Waylon Jennings
1976—Ronnie Milsap
1977—Ronnie Milsap
1978—Don Williams
1979—Kenny Rogers
1980—George Jones
1981—George Jones
1982—Ricky Skaggs



Seven-time CMA award winner Ronnie Milsap.

VOCAL GROUP OF THE YEAR

1967—The Stoneman Family
1968—Porter Wagoner & Dolly Parton
1969—Johnny Cash & June Carter
1970—The Glaser Brothers
1971—The Osborne Brothers
1972—The Statler Brothers
1973—The Statler Brothers
1974—The Statler Brothers
1975—The Statler Brothers
1976—The Statler Brothers
1977—The Statler Brothers
1978—The Oak Ridge Boys
1979—The Statler Brothers
1980—The Statler Brothers
1981—Alabama
1982—Alabama



VOCAL DUO OF THE YEAR

(introduced in 1970)
1970—Porter Wagoner & Dolly Parton
1971—Porter Wagoner & Dolly Parton
1972—Conway Twitty & Loretta Lynn
1973—Conway Twitty & Loretta Lynn
1974—Conway Twitty & Loretta Lynn
1975—Conway Twitty & Loretta Lynn
1976—Waylon Jennings & Willie Nelson
1977—Jim Ed Brown & Helen Cornelius
1978—Kenny Rogers & Dottie West
1979—Kenny Rogers & Dottie West
1980—Moe Bandy & Joe Stampley
1981—David Frizzell & Shelly West
1982—David Frizzell & Shelly West

INSTRUMENTAL GROUP OF THE YEAR

1967—The Buckaroos
1968—The Buckaroos
1969—Danny Davis & the Nashville Brass
1970—Danny Davis & the Nashville Brass
1971—Danny Davis & the Nashville Brass
1972—Danny Davis & the Nashville Brass
1973—Danny Davis & the Nashville Brass
1974—Danny Davis & the Nashville Brass
1975—Roy Clark & Buck Trent
1976—Roy Clark & Buck Trent
1977—The Original Texas Playboys
1978—The Oak Ridge Boys Band
1979—The Charlie Daniels Band
1980—The Charlie Daniels Band
1981—Alabama
1982—Alabama

INSTRUMENTALIST OF THE YEAR

1967—Chet Atkins
1968—Chet Atkins
1969—Chet Atkins
1970—Jerry Reed
1971—Jerry Reed
1972—Charlie McCoy
1973—Charlie McCoy
1974—Don Rich
1975—Johnny Gimble
1976—Hargus "Pig" Robbins
1977—Roy Clark
1978—Roy Clark
1979—Charlie Daniels
1980—Roy Clark
1981—Chet Atkins
1982—Chet Atkins

HORIZON AWARD

(introduced in 1981)
1981—Terri Gibbs
1982—Ricky Skaggs

COMEDIAN OF THE YEAR

(discontinued in 1971)
1967—Don Bowman
1968—Ben Colder
1969—Archie Campbell
1970—Roy Clark

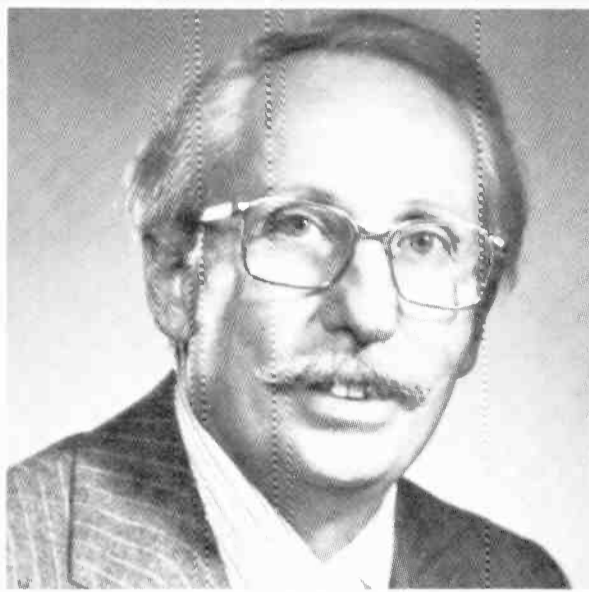
Alabama takes honors as vocal group of the year in 1981.



CMA Officers And Board Of Directors



Joe Galante



Sam Marmaduke

JOE GALANTE, CMA president, vice president and general manager, RCA Records Nashville

"To me, the most significant thing about this 25th year anniversary is that CMA has been through all the changes of country music in the past two and a half decades. When it started, it represented a minority music and only a few segments: today, CMA stands for ad agencies, booking agencies, publishers, record labels—all facets of the country music industry.

"What's great about the CMA is that it's always been right there, growing with country as well as forecasting what's ahead for country music. I'm most impressed of all with the energy level, enthusiasm and imagination of the people on the various committees this year. You'd figure a 25-year-old association would say, 'Hey, we've done it all,' but the CMA is looking ahead to new ways of getting the right combination of youth and experience to continue the leadership for the next 25 years."

SAM MARMADUKE, CMA chairman of the board; chairman of the board, Western Merchandisers

"Things have gone so well for the CMA in its 25 years that I wouldn't expect to see any major changes. I think the areas of membership and retail will become focal points for the coming year. Hopefully, we'll start taking advantage of the built-in vehicle of retail to promote country music, the CMA Awards, country music month and other country-related events.

"The CMA is much stronger than when I first became involved—and of course, country music is much stronger as well. Country music has withstood a downturn and come out stronger than other forms of music. We've broadened our horizons and become a respected art form. We're here to stay."

1982-83 CMA Board

The CMA board of directors are elected to serve two-year terms by constituents of the membership categories they represent. Officers are elected to one-year terms by the directors.

Officers

Joe Galante (RCA Records) president
 Rick Blackburn (CBS Records) executive vice president
 Jim Foglesong (MCA Records) senior vice president
 Sal Chiantia (National Music Publishers Assn.) vice president
 Tom Collins (Tom Collins Productions) vice president
 Charlie Daniels (Epic recording artist) vice president
 Frank Jones (PolyGram Records) vice president
 Dean Kay (Welk Music Group) vice president
 Sam Lovullo (Gaylord Program Services) vice president
 Stan Mores (Scotti Bros. Artists Management) vice president
 Ralph Peer II (Peer-Southern Organization) vice president
 Gerrold Rubin (Needham, Harper & Steers) vice president
 James Schwartz (Schwartz Brothers Inc.) vice president
 Lynn Shults (Capitol/EMI-America/Liberty Records) vice president
 Cliffie Stone (Cliffie Stone Productions) vice president
 Joe Sullivan (Sound Seventy Corp.) vice president
 Dennis Brown (Joe Brown Enterprises) int'l vice president
 Greg Rogers (RCA Records London) int'l vice president
 Jim Halsey (Halsey Co. Int'l) secretary
 Roy Wunsch (CBS Records) assistant secretary
 Buddy Killen (Tree Int'l) treasurer
 Bob Montgomery (Writers House Music & Bob Montgomery Music) assistant treasurer
 David Conrad (Almo/Irving Music) sergeant-at-arms
 Blake Mevis (Pride Music Group) assistant sergeant-at-arms
 William N. Utz (Steele & Utz) historian
 Bette Kaye (Bette Kaye Productions) assistant historian

Directors

Sam Marmaduke (Western Merchandisers) chairman of the board
 Bill Anderson (Southern Tracks recording artist)
 Sonny Anderson (Disneyland/Walt Disney World)
 Richard C. Blake (Dick Blake Int'l)
 Connie Bradley (ASCAP)
 Jerry Bradley (Bradley Productions)
 Hutch Carlock (Music City Record Distributors)
 Bob Cole (WPKX-FM Washington)
 Mary Reeves Davis (Jim Reeves Enterprises)
 J. William Denny (Cedarwood Publishing & Nashville Gas Co.) lifetime member
 C. W. "Chic" Doherty (MCA Records)
 Janice Ericson (Eric Ericson & Associates)
 Dan Fleenor (Fleenor Production Co.)
 Larry Gatlin (Columbia recording artist)
 Ed Konick (Country Song Round-Up)
 Ken Kragen (Kragen & Co.)
 Jeffrey Kruger (The Kruger Leisure Enterprises Ltd.)
 Brenda Lee (MCA recording artist)
 Bill Lowery (The Lowery Group)
 Barbara Mandrell (MCA recording artist)
 Wayne McCary (Cumberland County Civic Center)
 Richard McCullough (J. Walter Thompson Co.)
 Don N. Nelson (KSON San Diego)
 Frances Preston (BMI) lifetime member
 Leonard Rambeau (Balmur Ltd.)
 Tandy Rice (Top Billing Int'l)
 Wesley Rose (Acuff-Rose Publications) lifetime member
 Ramblin' Lou Schriver (WXRL Lancaster, N.Y.)
 Charles Scully (SESAC)
 Glenn Snoddy (Woodland Sound Studios)
 Joe Talbot (Precision Record Pressing & United Record Pressing) lifetime member
 Irving Waugh (Irving Waugh Productions)
 E.W. Wendell (WSM Inc.)
 Lee Zhito (Billboard)
 Richard Frank (Barksdale, Whalley, Gilbert, Frank & Milom) legal counsel
 Mike Milom (Barksdale, Whalley, Gilbert, Frank & Milom) assistant legal counsel
 Jo Walker-Meador (executive director)

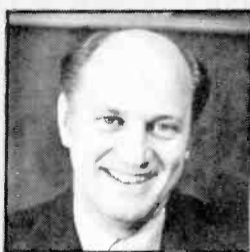
Lifetime Board Members



Frances Preston



Wesley Rose



J. William Denny



Joe Talbot

CMA officials who have served as both president and chairman of the board of the organization are named lifetime board members. Four people—J. William Denny, Frances Preston, Wesley Rose and Joe Talbot—are permanent board members.



Jo Walker-Meador

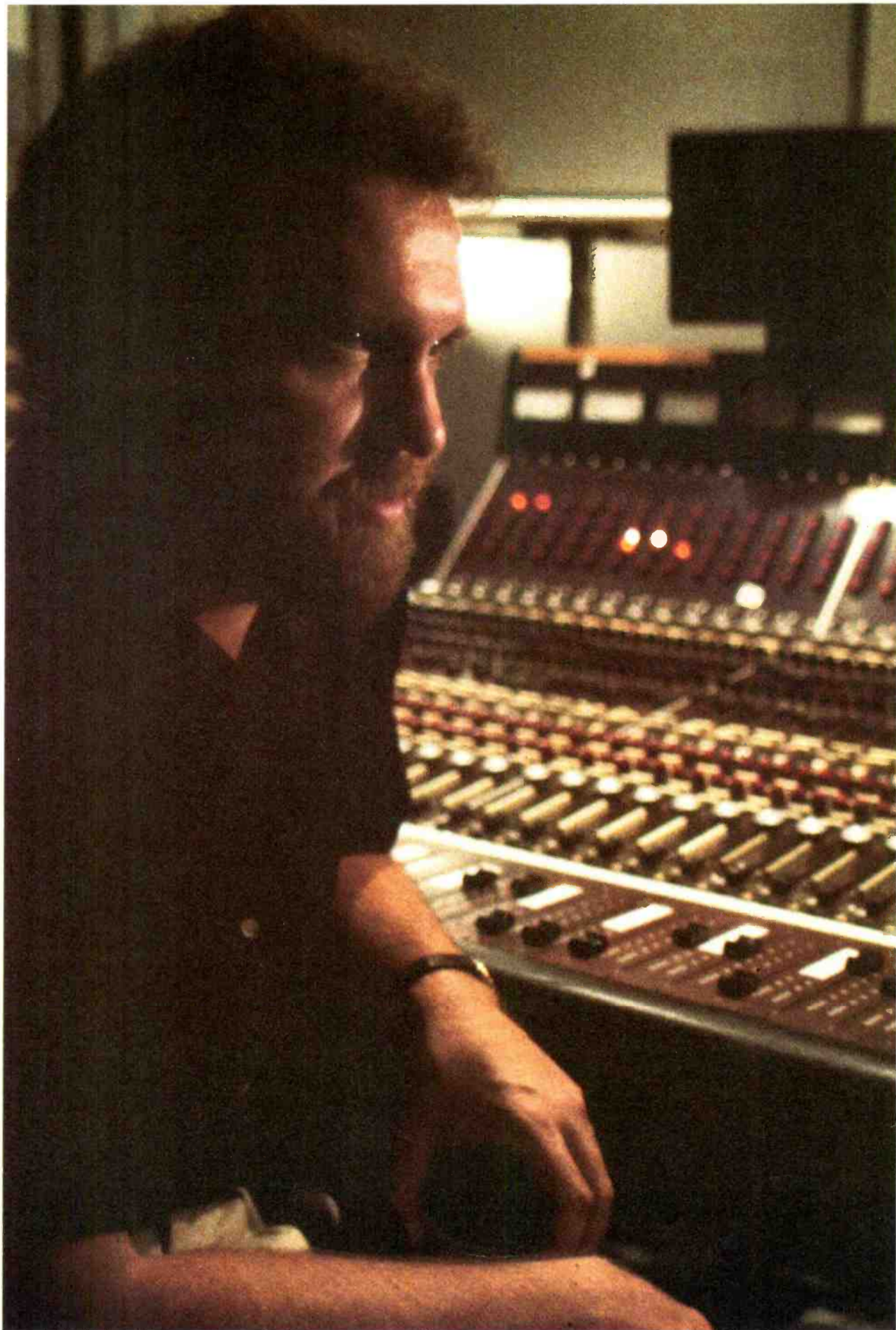


The first officers and directors of the CMA were elected on Nov. 20 and 21, 1958. Pictured standing, from left to right, are: Oscar Davis, artist management, booking agent representative; Ken Nelson, record company rep; Ernest Tubb, artist rep; Bob Burton, director-at-large; Wesley Rose, chairman of the board; "Cracker" Jim Brooker, DJ rep; Vic McAlpin, songwriter rep; W.D. "Dee" Kilpatrick, radio and TV rep; and Charlie Lamb, trade publication rep. Seated from left are: Hubert Long, treasurer; William Harold Moon, vice president; Connie B. Gay, president; and Mac Wiseman, secretary. Not pictured: Eddy Arnold, vice president.

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The answer is Mutual. 
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Presidents And Chairmen Of The Board



Connie B. Gay



Gene Autry



Tex Ritter

Presidents

- 1958-59—Connie B. Gay (broadcaster)
- 1959-60—Connie B. Gay (broadcaster)
- 1960-61—Ken Nelson (Capitol Records)
- 1961-62—Ken Nelson (Capitol Records)
- 1962-63—Gene Autry (Golden West Broadcasters)
- 1963-64—Tex Ritter (actor/artist)
- 1964-65—Tex Ritter (actor/artist)
- 1965-66—J. William Denny (Cedarwood Publishing)
- 1966-67—Paul Cohen (Decca Records)
- 1967-68—Hubert Long (Hubert Long Talent Agency)
- 1968-69—Bill Williams (Billboard)
- 1969-70—Harold Hitt (CBS Studios)
- 1970-71—Wade Pepper (Capitol Records)
- 1971-72—Bill Farr (CBS Records)
- 1972-73—Frances Preston (BMI)
- 1973-74—Wesley Rose (Acuff-Rose Publications)
- 1974-75—Jerry Bradley (RCA Records)
- 1975-76—Ron Bledsoe (CBS Records)
- 1976-77—Dan McKinnon (KSON San Diego)
- 1977-78—Joe Talbot (Precision Record Pressing & United Record Pressing)
- 1978-79—Ralph Peer II (Peer-Southern)
- 1979-80—Ralph Peer II (Peer-Southern)
- 1980-81—Tandy Rice (Top Billing Int'l)
- 1981-82—Ken Kragen (Kragen & Co.)
- 1982-83—Joe Galante (RCA Records)



Roy Horton



Hubert Long



Paul Cohen



Steve Sholes



Ken Nelson

Chairmen

- 1958-59—Wesley Rose (Acuff-Rose Publications)
- 1959-60—Wesley Rose (Acuff-Rose Publications)
- 1960-61—Steve Sholes (RCA Records)
- 1961-62—Steve Sholes (RCA Records)
- 1962-63—Wesley Rose (Acuff-Rose Publications)
- 1963-64—Frances Preston (BMI)
- 1964-65—Frances Preston (BMI)
- 1965-66—Hal B. Cook (Billboard)
- 1966-67—Roy Horton (Peer-Southern)
- 1967-68—Jack Loetz (CBS Records)
- 1968-69—Bill Gallagher (MCA Records)
- 1969-70—Ben Rosner (RCA Records)
- 1970-71—Dick Broderick (RCA Records)
- 1971-72—Hubert Long (Hubert Long Talent Agency)
- 1972-73—Joe Talbot (Precision Record Pressing & United Record Pressing)
- 1973-74—Joe Talbot (Precision Record Pressing & United Record Pressing)
- 1974-75—J. William Denny (Cedarwood Publishing)
- 1975-76—Jim Foglesong (ABC/Dot Records)
- 1976-77—Norman Weiser (Chappell Music)
- 1977-78—Don Nelson (WIRE Indianapolis)
- 1978-79—Tom Collins (Pi-Gem/Chess Music)
- 1979-80—Tom Collins (Pi-Gem/Chess Music)
- 1980-81—Bruce Lundvall (CBS Records)
- 1981-82—Rick Blackburn (CBS Records)
- 1982-83—Sam Marmaduke (Western Merchandisers)



Jim Foglesong



Rick Blackburn



Hal Cook



Jack Loetz



Bill Williams



Bill Gallagher



Harold Hitt



Ben Rosner



Wade Pepper



Dick Broderick



Bill Farr



Jerry Bradley



Ron Bledsoe



Dan McKinnon



Norman Weiser



Don Nelson



Ralph Peer II



Tom Collins



Tandy Rice



Bruce Lundvall



Ken Kragen

Professional affiliations listed are those held at the time of election.

(Photos of Steve Sholes, Paul Cohen, Bill Gallagher and Ben Rosner are courtesy of the Country Music Foundation.)



Ask Jo Walker-Meador if she ever imagined 25 years ago that she would be celebrating her silver anniversary with the Country Music Assn., and she will hesitate gracefully, torn between candor and discretion.

For after all, back in 1958, who could have foreseen such tremendous potential for the fledgling trade association? Who would have crystal-balled such worldwide response to what was, at the time, a purely grassroots form of American music?

But that was 25 years ago. Today, the CMA stands at its pinnacle, a paragon of what can be accomplished through vision, dedication and a hefty helping of hard work. The CMA has surpassed even its own loftiest goals, growing beyond expectation to a total of 7,000 members, active in anything and everything that affects country music.

And, perhaps most amazingly, through it all, the CMA has continued to be led by the woman who came in on the ground floor, rolled up her sleeves and never left—Jo Walker-Meador.

Of course, she will be the first to admit that she had no idea of ending up as the CMA's executive director; at that time, Walker-Meador wasn't even sure if she wanted to hold down a full-time job. She'd already worked in a variety of positions, including one as public relations representative for Tennessee's secretary of state who made an unsuccessful bid for governor. When her candidate withdrew from the campaign in July 1958, Walker-Meador took a deep breath and decided to stay at home with her husband (the late Charles "Smokey" Walker, a well-known broadcasting executive) and her year-old daughter.

She thought she was ready to relax, and even now, can recall saying to friends that it would take something "really special" to lure her back to work. Five months later, that "something special" arrived on the scene in the form of Dee Kilpatrick. Kilpatrick, one of the CMA's founding fathers, called to ask if she'd consider accepting a position as office manager for the brand new association.

It certainly wasn't a glamorous offer by any stretch of the imagination. The CMA then had one desk, one borrowed typewriter, no staff and no visible means of financial support. Also, it was clear from the start that the CMA board planned to

Jo Walker-Meador: CMA's Leading Lady



Frances Preston, left, presents Jo Walker-Meador with a BMI Commendation of Excellence for her contributions to country music.

hire a male executive director to oversee the infant organization.

Nonetheless, the idea of working with country music appealed to Walker-Meador. So she said yes, and flung herself into the job enthusiastically, unfazed by the reality that her job, for the most part, was decidedly secretarial.

Eventually, Harry Stone (a former manager of the Grand Ole Opry and WSM vice president) was brought in as executive director. Stone assumed, not surprisingly, that the CMA had already enlisted the financial support of all the major country music business, and was somewhat astonished to find that the bulk of his new position was fund-raising. Within a year, Stone departed by mutual consent, although ironically some of his ideas for money-making were later adopted by the association with great success.

Walker-Meador continued to serve the CMA, and two years later, in August of 1961, she was officially named to the post she has held ever since. (But it was still another two years be-

fore the CMA moved into Music Row offices and hired an assistant to help her.)

Today, Walker-Meador can see the tangible results of two and a half decades of effort. Country music is heard in Singapore and Sydney. Johnny Cash is a celebrity in Germany. Dolly Parton is a star in South Africa. Country headliners are a hot ticket in sizzling Las Vegas. Country music TV shows are ratings-boosters in the Nielsens. Country radio now accounts for 45% of all U.S. broadcasting, with more than 3,000 stations playing some form of country music.

CONNIE B. GAY, founding CMA president

"I didn't have an idea that country music itself would reach the gigantic proportions it has reached both here and internationally. On the other hand, you can dream, can't you?"

Country music has wrapped its popularity around the world. And though the CMA officially uses a globe within its logo, there are many who would argue that Jo Walker-Meador is equally synonymous with the organization's image.

She prefers to deflect such compliments, wanting to talk instead about what she envisions as the future of the CMA: international growth through its new London-based office... a more active role for the CMA in trade-oriented lobbying... the incorporation of younger members within the industry onto the board of directors... and the CMA's subcommittees, which serve as "training ground" for future board members and offices. (After all, it was through an idea suggested by the artist development subcommittee that the CMA created its newest honor, the Horizon Award, which recognizes outstanding country talent on the rise.)

Few international trade associations are able to claim the same executive director through 25 years of service. Indeed, there are marriages which don't endure that long. But the marriage of Jo Walker-Meador to the CMA is a natural one: it would be difficult to imagine one without the other.

Perhaps that's why, when asked whether she dreamed back in 1958 that she'd be celebrating a silver anniversary with the CMA, she laughs softly before admitting, "I didn't know if I would—but I always knew I wanted to!" KIP KIRBY **Billboard**

An International Hit For 25 Years

• Continued from page CMA-3

disregard for our business is dangerous—and the fault lies with us."

Many winters, and summers, of discontent were to pass before the crippling image problem was to be corrected. But, slow and surely, the barriers of pride and prejudice began to fall. TV networks suddenly started taking notice. Big city radio stations started playing country—and getting some eye-popping ratings with it. Madison Avenue, known for being more conservative than a Barry Goldwater pipe dream, finally joined the fun (Kraft was one of the early original mass-market media backers of country music—a gutsy decision that paid off).

Frances Preston, another key to CMA's stature, recalls the CMA's on-the-road dog and pony (literally) show to woo the big city movers and shakers: "In the early days, we took country acts to such cities as Detroit, Chicago and New York and did shows for sales and marketing executives. Several times, to get a crowd, we gave away Tennessee walking horses. That was to keep the salespeople there until the end of the meeting so they could draw names and find out who won the horse. Once they had listened to the product, they liked what they heard."

A spartan existence greeted Walker-Meador when she first arrived at work in December, 1958, at a tiny two-room office in downtown Nashville. Hubert Long, another early CMA guiding light, loaned her a desk and typewriter and let her use his addressing machine. When she wanted to run off memos or make membership mailings, she'd hustle out to the Acuff-Rose office.

A few weeks later when the CMA held a board meeting, its offices were too small to hold all of the directors at once. So a room across the street at the Noel Hotel was rented. The fee was \$10, but the CMA had no money in petty cash, so the directors passed the hat, dug into their own pockets, and met the organization's first financial challenge.

The one-woman office has grown to a staff of 15, and those 233 members have climbed to more than 7,000. Back then only a handful of radio stations programmed country music. At last count, this year, the total stands at 3,055 including 2,114 full-time country stations.

As some challenges were conquered, others arose, such as the battle against record and tape piracy and the international exploitation of country music. Other articles in this special report will chronicle the key decisions, events, people and progress in the continuing success story of the CMA.

Many men and women with vision have taken the CMA to a remarkable level of achievement. And it hasn't been just a



From left are Joe Talbot, Bill Denny, Frances Preston, Bruce Lundvall, Tandy Rice, Jo Walker-Meador and Tom Collins.

group of Nashville music business people: it has been a global effort, with a lot of help from friends in New York, Los Angeles, Tulsa, Atlanta, London, Tokyo and other points—east and west.

LORETTA LYNN, eight-time CMA award winner

"I guess the hardest part of success is keeping it once you get it and I think that's what the CMA is facing right now. They have helped to bring country music to people all over the world. There's still people to get to and I guess maybe the thing that the CMA has got to be doing is keeping country music country and looking out for the people who just want to make a quick dollar before they move on to the next kind of music that's 'in.'"

They work hard for the CMA—and their efforts are not only rewarded by watching the unparalleled success of country music, but it also comes in the form of the ultimate tribute of those other groups who say, "Let's do for our music what the CMA has done for country music."

25 years old?

Or 25 years young?

Viewing the future, let's opt for the latter. The CMA has never rested on its laurels, and it doesn't plan to now.

That's good news for the music business. It's good news for radio, TV, retail. And it's the best possible news for country music, its fans and followers.

Though CMA doesn't write or sing songs, it is responsible for the continuing health and vibrancy of country music. And that is the sweetest sound of all.

Billboard

*The MCA Records Group
and its fine roster of artists
salutes the CMA on its 25th year of pioneering efforts
as a promotional organization
on behalf of country music.*



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Fan Fair: An Incomparable Event

RICK BLACKBURN, senior vice president and general manager, CBS Nashville, CMA executive vice president and former chairman of the board

"Fan Fair is 15,000-20,000 truly country music fans who come in for a week at a nominal fee. They can see a lot of top entertainment throughout the week, they go to autograph sessions and they get to talk to the artists. I really think it broadens country music on a personal basis."



Willie Nelson fan club booth.

The annual Fan Fair is like nothing else in the entertainment world—country or otherwise. Held jointly by the CMA and the Grand Ole Opry, Fan Fair is part concert, part picnic, part family reunion, part religious experience and all enjoyable.

This quaint event was started in 1972 on the quite reasonable premise that country music fans would like nothing better than a chance to rub shoulders with their favorite stars. The soundness of that premise has been demonstrated each June ever since. Last year, more than 16,000 lovers of country music participated in the week-long event.

Besides bringing \$3 to \$4 million in extra revenues to Nashville, Fan Fair brings country music's top artists to their admirers—in two ways: concerts and exhibit booths. Usually, the artists do their performing on concerts with other acts from their record labels. But they also turn up regularly in the exhibit booths erected by their fan clubs or labels to talk to fans, shake hands, pose for pictures and sign autographs. Fans like this system because it allows them a degree of intimacy with the performers they could never approach in a normal concert. And artists seem to like it because it gives them a chance to show their appreciation to their most devout partisans.

The fair offers other features, too. Opening and closing the week are celebrity sports events, access to which is guaranteed as part of the one-ticket-for-everything registration fee. Songwriters have their own showcase fans are invited to attend. And there are free bluegrass and cajun music shows. The international show debuts country music performers from other countries, and the "mixed label show" offers fairgoers the opportunity to see the best acts the small, independent record labels have to offer.

During those times when there is no music on stage, fans can entertain (and educate) themselves by touring the exhibit area, with its hundreds of music-related display booths.

Until 1982, the Fan Fair was held at the Municipal Auditorium in Nashville. After it grew too large for these quarters, it was moved to the Tennessee State Fairground on the edge of the city.

So when the CMA boasts that country music fans are the most loyal ones in the world, they've got 11 successful Fan Fairs to prove it.

EDWARD MORRIS

Billboard



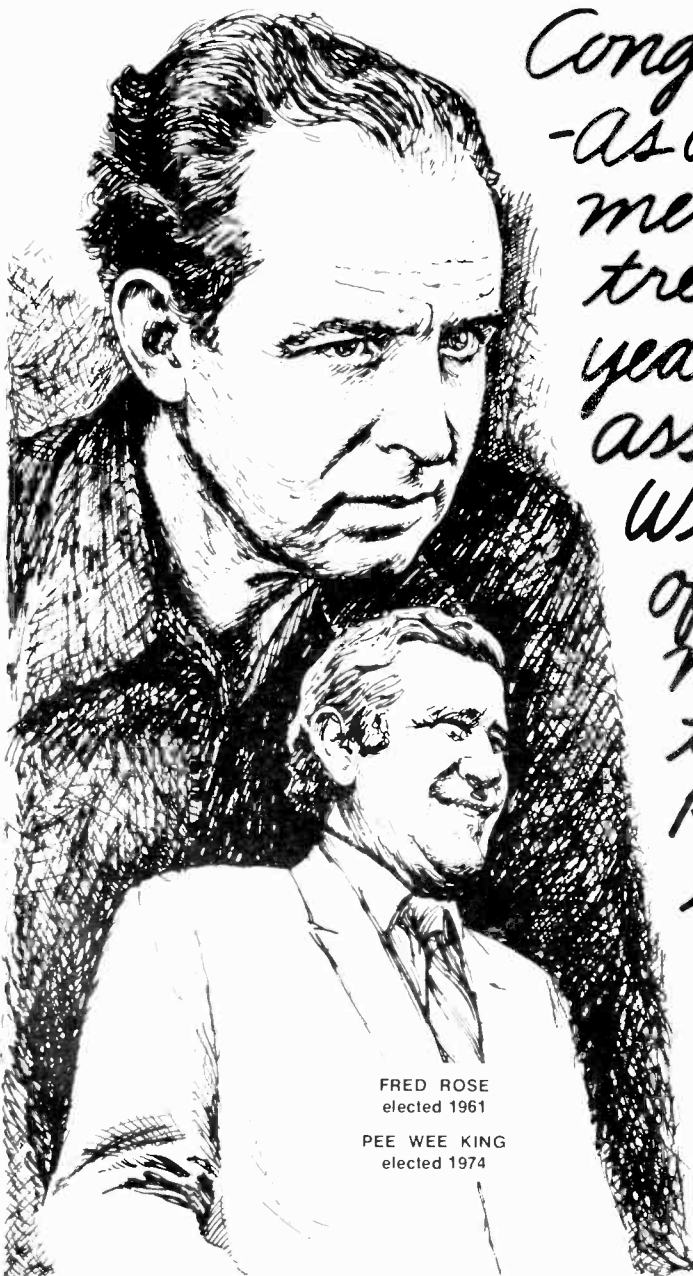
June Carter Cash and Johnny Cash perform during Fan Fair.



All-American Country Games winners.



Bill Monroe and the Bluegrass Boys perform on the Bluegrass Show.



FRED ROSE
elected 1961

PEE WEE KING
elected 1974

*Congratulations!
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HANK WILLIAMS
elected 1961

ROY ACUFF
elected 1962



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By EDWARD MORRIS

There are no signs on the CMA office walls saying, TODAY AMERICA—TOMORROW THE WORLD. But one suspects there are memos to that effect stuck in desk drawers here and there to remind the staffers of their missionary tasks in spreading country music.

That goal was given an official impetus in 1982 when the Association established its European office in London. Well before that, though, the CMA was underlining its international aims by holding some of its quarterly meetings in Jamaica, Canada, Puerto Rico, Japan and England.

A number of factors prompted the establishment of the European office, the main ones being an already widespread awareness of country music in Europe, the tendency of Europeans to spend more per capita on records than Americans and listening habits less dictated by radio format. In his report on the European music market at last year's Grand Ole Opry Birthday Celebration, CMA's associate executive director Ed Benson pointed out that Europeans in 1981 bought almost twice as much of the dollar volume of recorded music as Americans.

Benson was the CMA's first European office director. He has since returned to Association duties in the U.S., while Jana Talbot has been elevated to the post of manager of European operations. One of Talbot's first moves in her new position was to carry the country music message to the MIDEM conference. The European market report will become an annual fixture of the Country Music Month activities in Nashville, Benson emphasizes.

This past December, the European office held the first meeting on the newly formed United Kingdom Market Development Advisory Committee. It is the prototype of the kind of organization the CMA hopes to set up in each country to give

Edward Morris is a Billboard reporter in Nashville.

Country To Country: International Aim



The CMA's London office holds its first U.K. market development advisory committee. From left are: Jana Talbot, CMA European office manager; Gareth Harris, RCA U.K.; Simon Frosham, WEA U.K.; Ed Benson, CMA associate director; Roy Tempest, Southern Music Ltd.; Greg Rogers, RCA Europe; Rodney Burbeck, Music And Video Week; Martin Satterthwaite, MCA U.K.; and Peter Robinson, CBS U.K.

country music greater visibility and, thus, sales. The advisory committee will meet bi-monthly.

Another undertaking of both the American and European CMA offices is an effort to get the Association's annual awards show and its 25th Anniversary TV special shown in Europe. The results of the awards presentation have long been of interest to European promoters and country music journalists.

Whatever the outcome of this effort, the CMA has already committed itself to preparing a "showcase" videotape of various country artists to show directly to promoters in other countries. An additional benefit the CMA is offering member abroad is Billboard's Record Source International, a service that will allow them to order American records directly.


A measure of the CMA's success in other countries can be seen in the fact that international membership increased 22% in 1983.



Matthew and the Mandarins perform during the International Show at Fan Fair. The International Show was also presented at the 1982 World's Fair in Knoxville.

BARBARA MANDRELL, four-time CMA award winner and CMA board member

"The CMA has been instrumental in the past, more so than any group of people, in trying to legislate and protect the rights of the music industry and dispensing of royalties. I see them becoming very active in trying to educate the public, and our politicians, as to the tremendous injustice of home taping. It is important to make people aware of the amount of revenue that is lost, and that that revenue is the way people make a living. It's not that people don't care; it's just that they are not aware."

While the CMA is clearly determined to cultivate this world before conquering others, it is interesting to note that as long ago as 1975 it got a toehold in space when a tape of Conway Twitty singing "Hello Darlin'" (in Russian) was sent aloft with the joint Apollo-Soyuz space mission. There's no place that's not a showcase for the CMA. 

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Obviously, our success would not have been possible without the tremendous growth and success of country music

itself—growing from regional popularity to a musical form sought, accepted and enjoyed throughout the world.

The CMA has led the way in fostering country music's growth during the past 25 years. For that, all of us at Tree offer heartfelt thanks and an enthusiastic salute!



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Roger Sovine, Vice President

“Every good thing that’s
happened to us in the last
15 years... has been caused, in part,
by the Country Music Association.
That’s why we’re all active...
supportive.... CMA members!”

Tandy Rice
Chairman & President

We proudly salute and support
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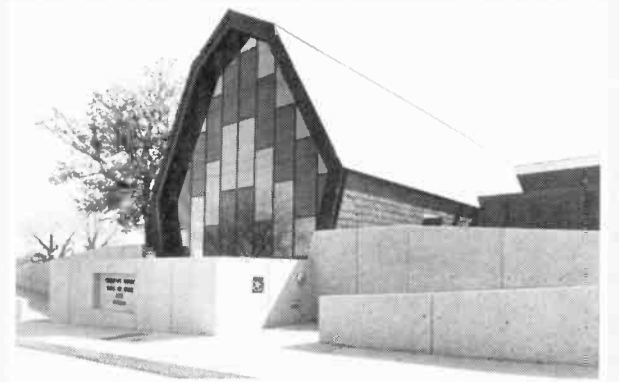
Country Music Foundation

country music. The program combines specially designed demonstration kits of country music material with follow-up field trips to the Hall of Fame and Museum and its nearby recording facility, Historic Studio B. These lessons can be adapted for students from kindergarten through high school.

Another significant contribution to education is the Foundation's "Journal Of Country Music," a thrice-yearly periodical that publishes scholarly articles and reviews on all aspects of country music.

Under the auspices of the CMA, the Foundation was organized in 1964 to preserve the heritage of country music. Now a self-sustaining entity, the Foundation is chartered by Tennessee as a tax exempt organization. In 1967, it opened the Hall of Fame and Museum, setting aside a small area for a library. The Library and Media Center was expanded in 1971 and moved into the basement of the museum. In 1976, the Foundation facilities were enlarged.

The Country Music Foundation is headed by William Ivey, EDWARD MORRIS



The Country Music Hall of Fame and Museum

- 1966—Uncle Dave Macon
- 1967—Red Foley
- 1967—J.L. (Joe) Frank
- 1967—Jim Reeves
- 1967—Stephen Sholes
- 1968—Bob Wills
- 1969—Gene Autry
- 1970—Bill Monroe
- 1970—Original Carter Family (A.P., Sara, Maybelle)
- 1971—Arthur Edward Satherly
- 1972—Jimmie Davis
- 1973—Chet Atkins
- 1973—Patsy Cline
- 1974—Owen Bradley
- 1974—Frank "Pee Wee" King
- 1975—Minnie Pearl
- 1976—Kitty Wells
- 1976—Paul Cohen
- 1977—Merle Travis
- 1978—Grandpa Jones
- 1979—Hank Snow
- 1979—Hubert Long
- 1980—Johnny Cash
- 1980—Connie B. Gay
- 1980—Original Sons of the Pioneers
- 1981—Vernon Dalhart
- 1981—Grant Turner
- 1982—Lefty Frizzell
- 1982—Roy Horton
- 1982—Marty Robbins



Educating the public about the roots and reach of country music is the fundamental aim of the Country Music Foundation. To do this, the Foundation has organized the Country Music Hall of Fame and Museum and the Country Music Foundation Library and Media Center.

The Hall of Fame and Museum, with its galleries of vivid displays, is, of course, the most noted of these two educational vehicles. But the Library and Media Center has an equally high prominence among students, scholars and researchers.

DOLLY PARTON, six-time CMA award winner

"The CMA has brought people to Nashville for Fan Fair and to see the Hall of Fame. The CMA has given country music national attention, as well as the class that it's always deserved."

Almost every major country music project undertaken these days relies on the Foundation's massive collection of resources. The collection includes more than 100,000 recordings, 3,500 books, 13,000 photographs and sets of more than 425 different periodicals. Of the Foundation's total staff of 30 employees, seven are recognized as experts in various fields of popular music. In an effort to see that country music is presented with the attention to detail it warrants, the Foundation advertises its consulting services to record, radio, television and movie producers.

The organization's consulting credits include "Coal Miner's Daughter," the Drake-Chenault "History Of Country Music," the Franklin Mint Society's "The Greatest Country Music Recordings Of All Time," "The Today Show" and "PM Magazine."

One of the Foundation's most imaginative efforts is its "Suitcase Series" program to familiarize school children with

Hall Of Fame

The Country Music Hall of Fame was founded in 1961 by the CMA. Inductees are selected annually by an anonymous panel of 200 electors, each of whom has been an active participant in the music business for at least 15 years, and has made a significant contribution to the industry. Votes are cast by secret ballot, which are tallied by the accounting firm of Deloitte Haskins & Sells. The CMA conducts the election, with winners announced during the CMA Awards Show in October.

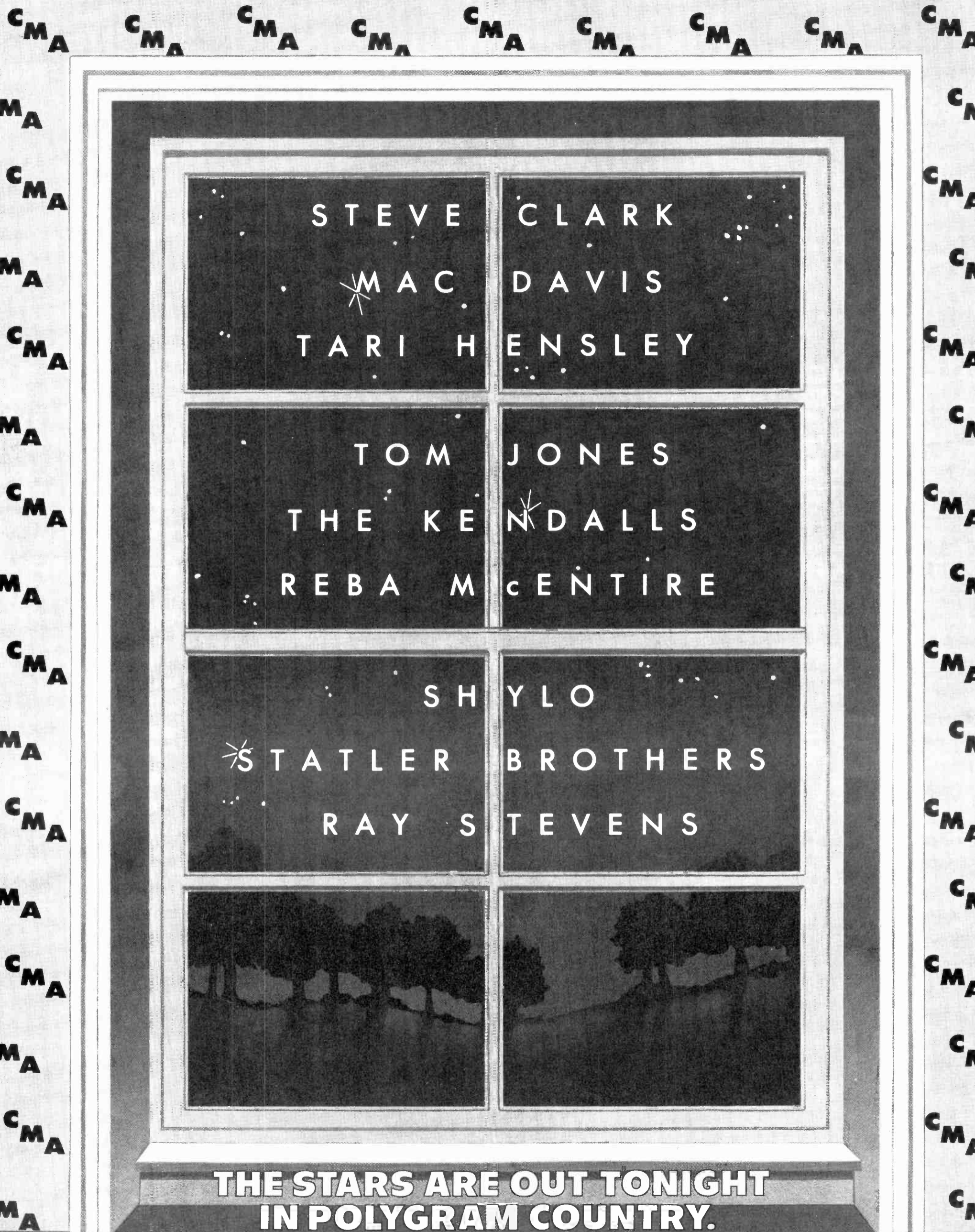
Following are the members of the Hall of Fame:

- 1961—Jimmie Rodgers
- 1961—Fred Rose
- 1961—Hank Williams
- 1962—Roy Acuff
- 1964—Tex Ritter
- 1965—Ernest Tubb
- 1966—Eddy Arnold
- 1966—James R. Denny
- 1966—George D. Hay

CONGRATULATIONS! FROM ONE 25 YEAR OLD TO ANOTHER



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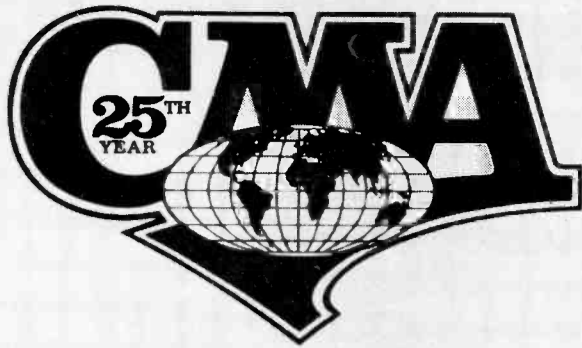
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Grand Ole Opry Birthday Celebration

this meeting came the decision to set up an organization which, when finally established the following year, was called the Country Music Assn.

Peer-Southern's Roy Horton, who was elected to the Country Music Hall Of Fame last year, says it was veteran DJ Biff Collie who suggested that October be called "Country Music Month" noting that there were obviously too many activities to crowd into a week.

Collie's observations were certainly on target. A look at last

BRENDA LEE, CMA board member

"The hardest thing to do once you reach a peak is to maintain your stature there. What the CMA needs to do is meet the challenges of the future. In order to do that, we have to get more input. We need fresh ideas. I think the CMA has already thought of that; we have some younger people now involved in our CMA board and our offices. I believe that you can't rest on your laurels. We have to be aware and keep a constant vigil to take advantage of the opportunities that are presented to us."

year's schedule, for instance, shows such events as the venerable CMA Awards Show, the CMA Talent Buyer's Seminar (a five-day meet in its own right), a CMA board meeting and DJ luncheon, four label shows, a WSM/Grand Ole Opry dinner and Grand Ole Opry "Spectacular," a seminar and banquet for the Federation of International Country Air Personalities, a CMA general membership meeting and the Grand Ole Opry Birthday Celebration itself.

In recent years, the CMA Talent Buyers Seminar has kicked off the Nashville-centered sweep of country music activity in October. The event manages to combine the managerial insights of some of the most prominent buyers and sellers in the business with a sampling of the best (and presumably most salable) new talent in country music.

It is literally a series of dawn-to-dusk instructional and discussion sessions and is looked upon by business observers as



Terri Gibbs receives the Horizon Award in 1981 while Emmylou Harris, center, and Kitty Wells look on.

an accurate barometer of the coming year's problems and promises.

When the history of promotional ideas is written, Murray Nash ought to have his own chapter.

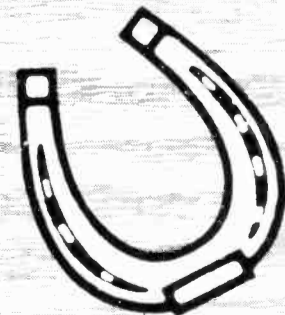
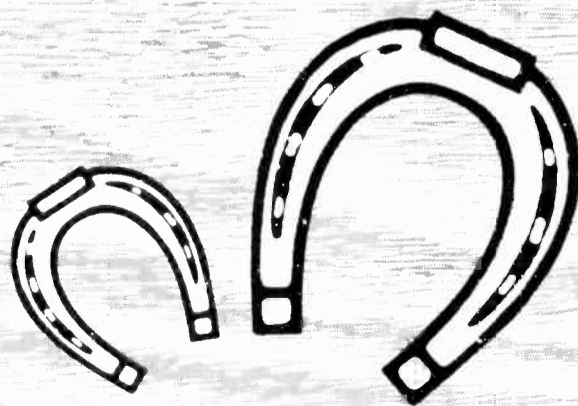
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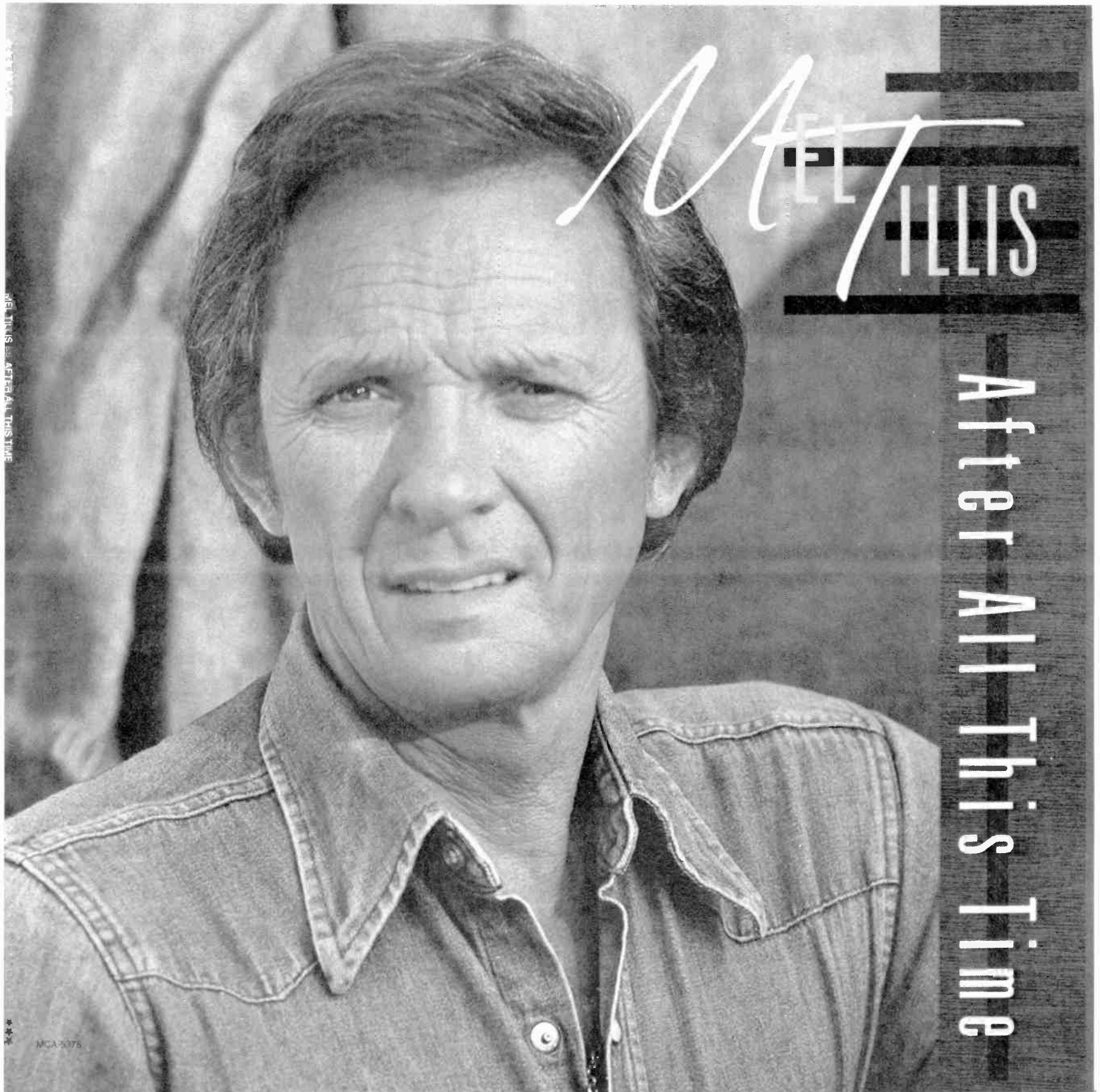
GREAT YEARS!

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"IN THE MIDDLE OF THE NIGHT." MCA-52182

Mel Tillis

MCA RECORDS



The Oak Ridge Boys and Minnie Pearl during the CMA Awards Show.

A CMA Chronology

- 1958—The Country Music Assn. is founded with slightly more than 200 members. The CMA's first officers and directors are elected, including founding president Connie B. Gay and founding chairman Wesley Rose. Jo Walker-Meador is appointed office manager.
- 1959—Harry Stone named first executive director.
- 1961—Jimmie Rodgers, Fred Rose and Hank Williams are the first members elected to the Country Music Hall of Fame. Jo Walker-Meador is named CMA executive director.
- 1963—Founding President's Award is established by Connie B. Gay. First major country sales presentation is held in New York.
- 1964—First major country sales presentation is held in Detroit. The Country Music Foundation is created.
- 1965—First major country sales presentation is held in Chicago.
- 1966—First major country sales presentation is held in Los Angeles.
- 1967—The first CMA Awards Show is held at Municipal Auditorium in Nashville. Country Music Hall of Fame and Museum opens.
- 1968—Second annual CMA Awards Show is held at Ryman Auditorium and is taped for later broadcast on Kraft Music Hall.
- 1969—First live telecast of the CMA Awards Show.
- 1970—Loretta Lynn and Tammy Wynette become the first country female artists to have gold LPs.
- 1971—The CMA Awards Show shifts from the Kraft Music Hall to NBC for live telecast. The first International Show is held.
- 1972—The first Fan Fair is held at Municipal Auditorium. The CMA Awards Show moves to CBS for live telecast. The First Talent Buyers Seminar is held.
- 1973—DJs of the Year Awards are established.
- 1974—The CMA Awards Show moves from Ryman Auditorium to the new Grand Ole Opry House near Opryland.
- 1975—Country Music Hall Of Fame opens Pioneer exhibit housing non-performers.
- 1976—The CMA Awards Show expands from 60 to 90 minutes.



Mel Tillis accepts his CMA award for entertainer of the year in 1976.



Barbara Mandrell wins entertainer of the year in 1981.



Hubert Long, Frances Williams (Preston), Jo Walker and Faron Young at an early CMA meeting.



Merle Haggard, left, Bobby Bare, Razy Bailey and Johnny Lee perform during the 1981 CMA Awards Show.

- 1978—The CMA Awards Show is simulcast on radio and TV.
- 1979—CMA Post Awards radio show first airs on the NBC Radio-Network.
- 1980—CMA sponsors first international panel at Billboard's International Music Industry Conference (IMIC) in Washington.
- 1981—15,000 attend the 10th annual Fan Fair.
- 1982—CMA establishes its first international office in London.
- 1983—CMA celebrates its 25th anniversary with more than 7,000 members.

CMA

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★ LEE GREENWOOD ★ MERLE HAGGARD ★ WOODY HERMAN ★ CON HUNLEY ★
★ CINDY HURT ★ JANA JAE ★ RODNEY LAY ★ GEORGE LINDSEY ★
★ MICHAEL MURPHEY ★ NEW GRASS REVIVAL ★ OAK RIDGE BOYS ★
★ ROY ORBISON ★ MINNIE PEARL ★ HANK THOMPSON ★ PORTER WAGONER ★
★ SHELLY WEST ★ WILLIAMS & REE ★ DON WILLIAMS ★ LEONA WILLIAMS ★
★ TAMMY WYNETTE ★



Louise



Barbara

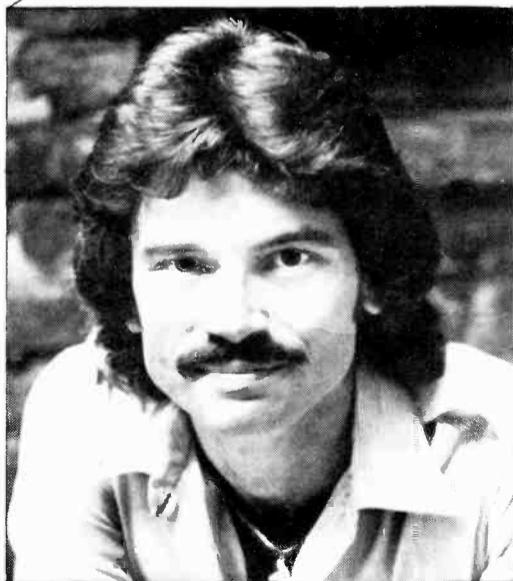


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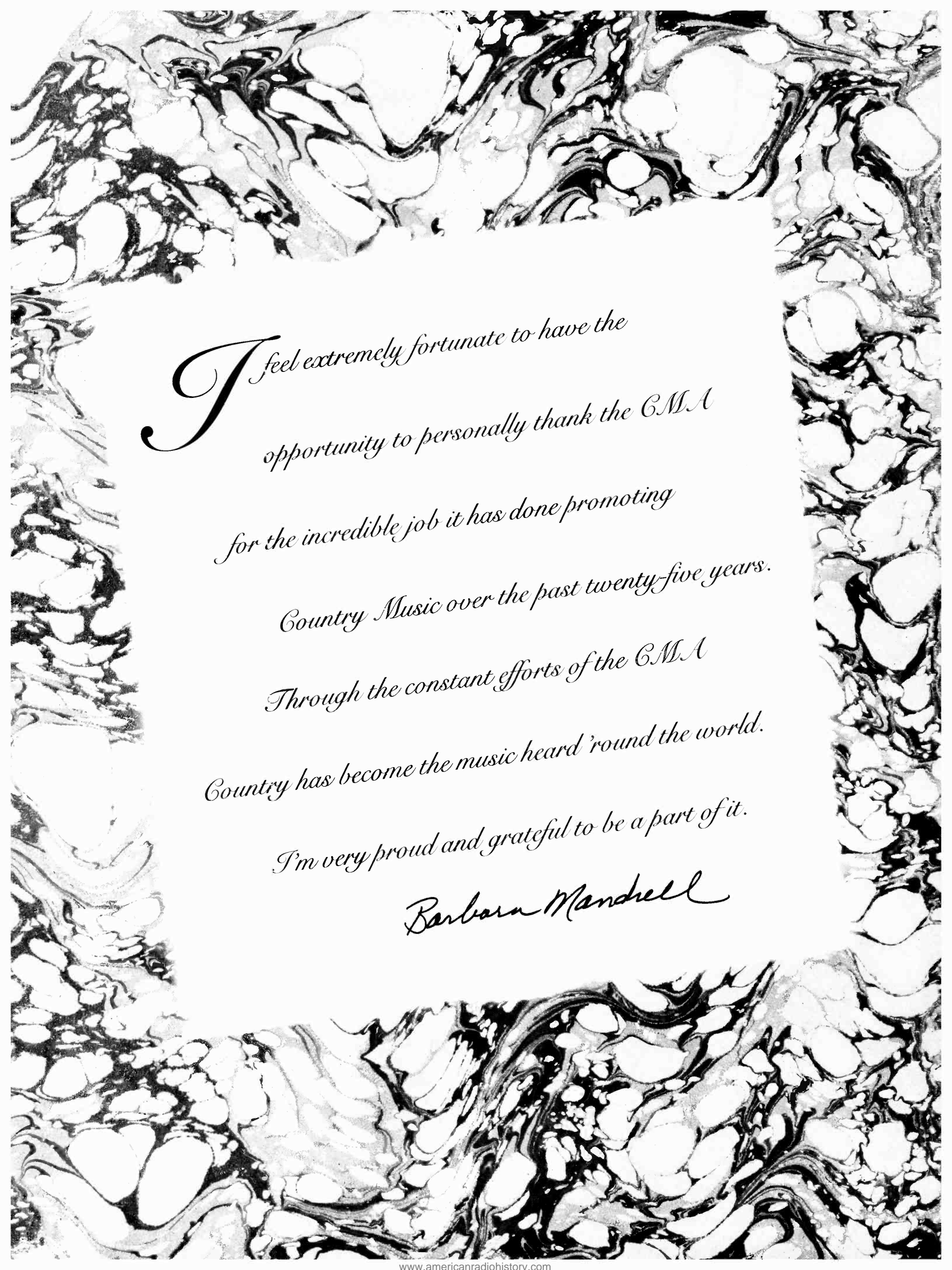


Randy Wright



The Cannons

CONGRATULATIONS CMA FOR 25 GREAT YEARS OF SERVICE TO COUNTRY MUSIC.



*I feel extremely fortunate to have the
opportunity to personally thank the CMA
for the incredible job it has done promoting
Country Music over the past twenty-five years.
Through the constant efforts of the CMA
Country has become the music heard 'round the world.
I'm very proud and grateful to be a part of it.*

Barbara Mandrell



ED BENSON, Associate Executive Director



JANA TALBOT, Manager, European Operations



Inside The CMA



KAY HAMMOCK, Word Processing Specialist



HELEN FARMER, Director of Programming and Special Projects



CATHY GURLEY, Director of Public Information



JUDY AYERS, Program Assistant



LINDA ESKEW, Secretary



ROB PARRISH, Membership Development and Services Coordinator



ANN BOOTH, Administrative Services Coordinator



JUDI TURNER, Administrative Assistant



JEANETTE PEARCY, Membership Assistant



CARTER MOODY, Editorial Assistant



PABLO LaPRELLE, Research Assistant



JO WALKER-MEADOR, Executive Director

Charley Pride
Sylvia
Sandi Powell

Dion Pride
Texas Vocal Company
Prides Men
Darryl DuGosh
Neal McGoy

Charley

Congratulations To
The CMA For
The Past 25
Years

Thanks For
25 Years Of
Service And Dedication
To Country
Music



Blake Mevis
Carolyn Honea

David Wills David Gillon
Bill Shore



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Members On A
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I'm Very Proud
To Have Been
A Part Of It.
Romie Millsap*



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A Wide Variety Of Committees Fill The CMA Slate

A Billboard Spotlight

MARU 19, 1983 BILLBOARD

In addition to the varied and essential day-to-day activities of the CMA staff, an enormous amount of business is initiated and carried out by committees. Some are standing committees; others are formed to meet only short-term goals. Whatever the duty, though, these special task groups are comprised of some of the most influential figures in the music industry and in allied businesses. To ensure the best liaison each committee has at least one member who is on the regular CMA staff.

During the CMA's 25th anniversary year, guidance is being provided by these 26 committees and two subcommittees:

ACADEMY OF COUNTRY MUSIC CONTACT COMMITTEE
(Chairman: Stan Moress, Scotti Brothers Artist Management)
This committee serves as a liaison between the Country Music Assn. and the Academy of Country Music in Los Angeles.

ARTIST/DJ COMMITTEE
(Chairman: Bob Cole, WPKX Alexandria, Va.)
The function of this committee is to oversee CMA's role in the Artist/DJ Tape Sessions held each October. It also determines ways of increasing DJ membership in CMA and submits 10-12 nominees from which the staff can select five judges for final balloting of DJ awards.

AWARDS CRITERIA COMMITTEE
(Chairman: Tom Collins, Tom Collins Productions)
This committee is charged with determining whether or not the annual CMA Awards nominees fit within the prescribed release-date eligibility span and category definitions, and recommending any changes in criteria to the board.

AWARDS SHOW COMMITTEE (formerly TV committee)
(Chairman: Irving Waugh, Irving Waugh Productions)
This committee is responsible for selecting the producer of the annual Awards Show, and assists in planning the format of the show and selecting talent. The committee determines the budget, and works with the sponsor of the show and the advertising agency representing the sponsor in all contractual agreements.

BYLAWS/ CODE OF ETHICS COMMITTEE
(Chairman: Bette Kaye, Bette Kaye Productions)
This committee is charged with studying proposed amendments to the current bylaws of CMA and with updating the code of ethics for members of CMA.

CABLE/SATELLITE COMMITTEE
(Chairman: Bud Wendell, WSM Inc.)
This committee keeps abreast of developments in cable and satellite broadcasting in regard to country music.

COMMITTEE TO REGULATE HOME TAPING AND RENTALS
(Chairman: Jim Schwartz, Schwartz Brothers Inc.)
This committee provides guidance and assistance in obtaining national legislation governing home taping and rentals of recorded music.

CONVENTION STUDY COMMITTEE
(Chairman: Jim Foglesong, MCA Records)
The function of this committee is to observe, study and discuss the yearly Opry Birthday Celebration.

FAN FAIR COMMITTEE
(Chairman: Bud Wendell, WSM Inc.)
This committee is responsible for all phases of the International Country Music Fan Fair held in June, including operations, budgets, planning, exhibits, special or new events and activities and promotions.

SUBCOMMITTEE OF FAN FAIR COMMITTEE ALL-AMERICAN COUNTRY GAMES
(Chairman: Joe Sullivan, Sound Seventy Corp.)
This committee organizes all the All-American Country Games, a celebrity Olympic games event held during Fan Fair week. Proceeds go to the Tennessee Special Olympics.

FINANCE COMMITTEE
(Chairman: Bill Denny, Cedarwood Publishing Co. and Nashville Gas Co.)
This committee's function is to oversee the finances of CMA and to recommend to the Board a projected budget and accounting firms.

HALL OF FAME CRITERIA STUDY COMMITTEE
(Chairman: Ralph Peer, Peer-Southern Organization)
This committee studies and recommends any changes necessary in the Hall of Fame Criteria regarding selection of nominees to the Hall of Fame.

WESLEY ROSE, president, Acuff-Rose Publications, founding CMA chairman and lifetime board member

"I think the biggest accomplishment the CMA has made is getting a board of directors of top level executives in many fields of music. With their knowledge, we've been very fortunate to accomplish things that are impossible on some of the boards that don't have these people who are leaders in the industry. Also, we are very fortunate to have Jo Walker-Meador."

HALL OF FAME PANEL OF ELECTORS REVIEW COMMITTEE
(Chairman: Bud Wendell, WSM Inc.)
This committee reviews prospective members of the Hall of Fame Panel of Electors, subject to Board approval.

INTERNATIONAL COMMITTEE
(Chairman: Ralph Peer, Peer-Southern Organization)
This committee's function is to promote country music internationally, extend invitations to international acts for the CMA International Show held in June, and to direct the efforts of CMA's London office.

INSURANCE COMMITTEE
(Chairman: Glenn Snoddy, Woodland Sound Studios)
The function of the insurance committee is to oversee the insurance coverage of the CMA membership.

MEETINGS AND ARRANGEMENTS COMMITTEE
(Chairman: Joe Sullivan, Sound Seventy Corp.)
This committee meets to select and recommend sites for the quarterly board meetings for the upcoming year.

MEMBERSHIP COMMITTEE
(Chairman: Tandy Rice, Top Billing Int'l)
This committee seeks to increase CMA membership and its services to create and investigate new methods of membership solicitation and new benefits for CMA members.

MEMBERSHIP SCREENING COMMITTEE
(Chairman: Chic Doherty, MCA Records)
The purpose of this committee is to compile and review infor-

(Continued on page CMA-32)

Steve - Larry - Rudy

CONGRATULATE THE COUNTRY MUSIC ASSOCIATION ON THEIR 25th YEAR!

Larry Gatlin and the Gatlin Brothers BAND

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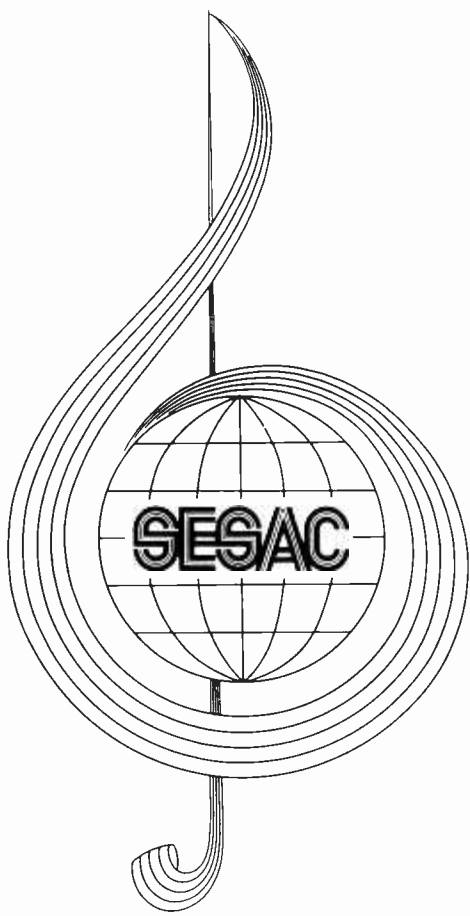
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CMA
25TH
YEAR
AND ITS
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Trivia Time: Fun Facts About The CMA



Don Rich, the late lead guitarist for Buck Owens' Buckaroos, was the only performer in a regular musical category ever to win a CMA award posthumously. In 1974, the year of his death, Rich was voted "Instrumentalist Of The Year."

★ ★ ★

In country music, happiness seems to be its own (and only) reward. Of the 15 winners in the CMA's "Song Of The Year" category, 11 have been laments, regrets and tearjerkers. Only "Easy Loving" (1971/72), "Behind Closed Doors" (1973), "Country Bumpkin" (1974) and "Back Home Again" (1975) have had a happy ending or an upbeat message.

★ ★ ★

When the Country Music Hall of Fame and Museum had its grand opening, March 31, 1967, the first ones to sign the guest book were Mr. and Mrs. Tompall Glaser.

★ ★ ★

On Nov. 21, 1970, the Hall of Fame logged in its 500,000th visitor: Durward Williams of Niagara Falls, Ontario, Canada.

★ ★ ★

Only two inhabitants of the Country Music Hall of Fame have also been honored as CMA Entertainer Of The Year: the Tennessee Plowboy Eddy Arnold (1967) and the Man in Black Johnny Cash (1969).

★ ★ ★

Who were those masked men? In the best desperado tradition, two armed and masked bandits invaded the Country Music Hall of Fame in 1978 and made off with \$21,000.

★ ★ ★

There's a story in there somewhere. More than anything else, country songs are story songs. Even the titles have a tale to tell—as witness this one compiled from the CMA "Song Of The Year" titles, 1967-1982:

"THERE GOES MY EVERYTHING, HONEY," he moaned to his sister-in-law as they towed away the wreckage of what would come to be known simply as THE CARROLL COUNTY ACCIDENT. "SUNDAY MORNING COMING DOWN ain't so bad," he continued, "if at least you've got some EASY LOVING to look forward to Sunday night. But looks like my EASY

LOVING BEHIND CLOSED DOORS is all over with now. And it's all because that COUNTRY BUMPKIN came roaring down the road in a hurry to get BACK HOME AGAIN and show the folks what a RHINESTONE COWBOY he had become. LUCILLE, darlin', your sister's gone—and DON'T IT MAKE MY BROWN EYES BLUE—but life's gotta go on. Just like in your case—I knowed you didn't have no future livin' with THE GAMBLER. Why just last month I told your sister he was no good for you when I saw him in that there singles bar. 'HE STOPPED LOVIN' HER TODAY,' I told her. Them was my exact words. Well, anyhow, your sister's gone and we'll have to get along without her. Besides, YOU WERE ALWAYS ON MY MIND, anyways."

★ ★ ★

In 1958—the year the Country Music Assn. was founded—there were two other conspicuous debuts in country music: Frances Williams, after a 10-year stint as a receptionist at WSM, moved to the post of Nashville representative for BMI. (We know her now as Frances Preston.) And during the same month, an eight-year-old named Hank Williams Jr. took to the stage for the first time in Swainsboro, Ga., on a bill that featured his mother, Audrey, and half-sister, Lyrcelia. This was also the year that Johnny Cash quit the Grand Ole Opry.

★ ★ ★

Olivia Trivia: Olivia Newton-John is the only non-American ever to win a CMA award for musical performance. The Australian songstress was voted "Female Vocalist Of The Year" in 1974.

★ ★ ★

In 1982, "Always On My Mind" was voted single of the year, album of the year and song of the year. This was the third such sweep. It happened in 1967 with "There Goes My Everything" and again in 1973 with "Behind Closed Doors."

EDWARD MORRIS



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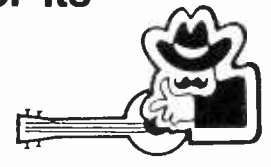
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*For 25 years The CMA has worked unceasingly to gain friends
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On Your Silver Anniversary

"We wouldn't change you if we could"

Peer-Southern Organization



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Nashville
Tennessee



AND AROUND THE WORLD



Sylvia performs at Fan Fair.

16 Going On 17

• Continued from page CMA-4

switch which the former network later regretted as the program's ratings kept increasing. In 1976, Bob Precht of Sullivan Productions came on board as the show's producer. The same year, the show expanded from 60 minutes to 90 minutes. It is unlikely to be lengthened in the future, since, as CMA executive director Jo Walker-Meador puts it, "We feel that two hours is just too long a time to fill effectively."

1978 marked another milestone for the rapidly evolving show. Besides being broadcast live via CBS-TV, it was also simulcast for the first time to millions of homes throughout the U.S. on radio. In 1979, the CMA introduced its Post Awards Show, another radio link, with the NBC Radio Network picking up the live backstage activities following the TV telecast. And in 1981, for the first time in more than a decade, the CMA introduced a new awards category, the Horizon Award, to recognize extraordinary career development of promising country acts. It was won that year by Terri Gibbs.

Irving Waugh credits Kraft for its loyalty and sponsorship. He cites Kraft's vision in realizing the potential of country music, even before the rest of the nation had caught on. And he points to the sponsor's willingness to accommodate its 10-minute-per-hour commercial schedule through six 90-second spots, rather than interrupting with shorter, and more frequent, advertisements.

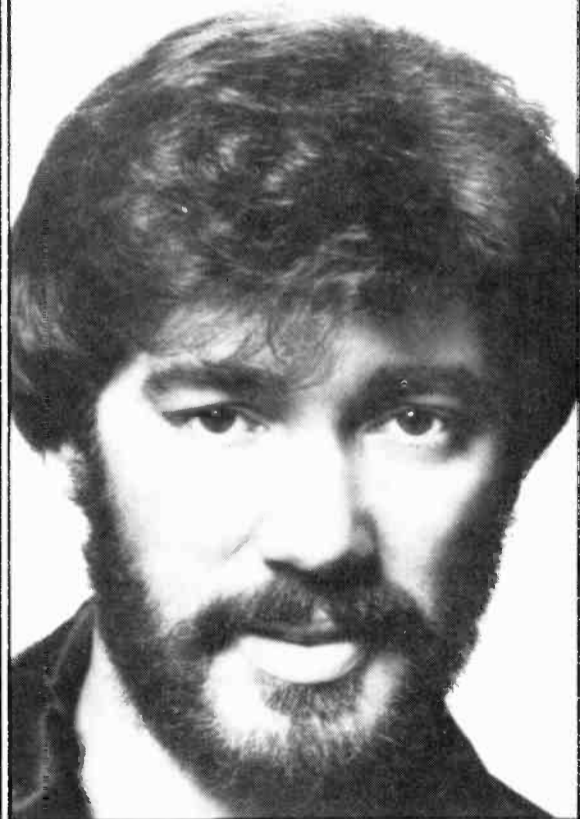
In the 15 years it's been on the air live, the CMA Awards Show has seen some colorful episodes—some close calls during production, some cliff-hangers the camera never picked up, some touching moments (and some not so touching), some off-stage scenarios that would fill a large book.

Some of these, of course, have been publicized: the year Glen Campbell and Charley Pride were the hosts and a rather odd-acting Charlie Rich set fire to the envelope that contained John Denver's name as entertainer of the year; the time Roy Acuff opened the female vocalist of the year envelope and blurted out the winner's name as "OLIVER Newton-John"; and the year Dolly Parton's dress split.

Like any live awards show, the element of the unexpected is half the fun. You hold your breath and wait to see what happens—sometimes the awards themselves aren't the only surprise.

Through all its trials and tribulations, however, the CMA Awards Show remains consistently one of the best on network TV. Despite the odds, it keeps getting fatter every season. And in the process, the bullet-shaped CMA statuette (which has managed, remarkably, not to assume any sort of nickname for itself) has become the most coveted award in country music.

Just how far the show has come in its production and wide-spread appeal can be measured in its ratings. But it's also evident by the commitment of top country artists who cancel bookings to sit in the audience or (hopefully) be on the stage that night . . . and in the level of hushed excitement when someone steps up to the microphone, looks at the envelope, and says, ". . . And the winner is . . ."



My sincere thanks to CMA for the outstanding job you do promoting country music worldwide!

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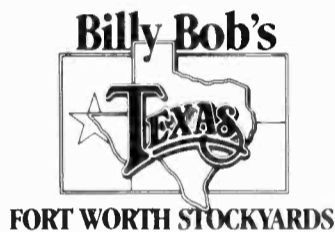
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CONGRATULATIONS
TO THE
COUNTRY MUSIC
ASSOCIATION
ON ITS
25th
ANNIVERSARY.



The CMA Slate

• Continued from page CMA-26

mation on applicants whose memberships have been questioned by one or more board members, and to present their findings to the board.

NOMINATING COMMITTEE

(Chairman: Jim Foglesong, MCA Records)

This committee meets before the third quarterly board meeting to nominate people for election to the board of directors, to be presented to the board for approval.

PERSONNEL COMMITTEE

(Chairman: Rick Blackburn, CBS Records)

This committee meets annually to review CMA's personnel, budget, and employee benefits, and to make recommendations to the board concerning the executive director.

PLANNING AND DEVELOPMENT COMMITTEE

(Chairman: Frances Preston, BMI)

This committee utilizes the expertise and experience of its members to create events, activities, promotions and special projects that will enhance the progress of country music.

POST AWARDS PARTY COMMITTEE

(Chairman: Joe Talbot, Joe Talbot & Associates)

This committee serves to determine specifics regarding the CMA Post Awards Party, such as site, ticket price and menu.

PUBLICITY AND PROMOTION COMMITTEE

(Chairman: Dick McCullough, J. Walter Thompson Co.)

This committee functions to formulate projects designed to publicize and promote country music in its entirety. Such programs involve record merchandising, special country shows, participation in trade and fan exhibitions, audio/visuals, and close contact with the media.

RADIO COMMITTEE

(Chairman: Don Nelson, KSON San Diego)

The function of this committee is to initiate and recommend projects which are of benefit to CMA radio station members, as well as the country music broadcasting industry in general.

RETAILER/RECORD MERCHANDISER COMMITTEE

(Chairman: Jim Schwartz, Schwartz Brothers Inc.)

This committee is charged with developing and expediting programs that will assist the retailer and other merchandisers in gaining greater volume of country record sales.

**RETAILER/RECORD MERCHANDISER SUBCOMMITTEE:
COUNTRY MUSIC MONTH SUBCOMMITTEE**

(Chairman: Roy Horton, Peer-Southern Organization)

This committee is responsible for insuring that country music records are highlighted in retail and other outlets during Country Music Month.


TALENT BUYERS SEMINAR COMMITTEE

(Chairman: Wayne McCary, Cumberland County Civic Center)

This committee sets the time, place and registration fee for the annual seminar and organizes panels, seminars, talent showcases and all activities for the entire period of the seminar.

TWENTY-FIFTH ANNIVERSARY/WASHINGTON COMMITTEE

(Co-chairmen: Sam Lovullo, Gaylord Program Services & Joe Talbot, Joe Talbot & Assoc.)

This committee has organized the March, 1983, CBS taping of CMA's 25th Anniversary Show in Washington, and the White House reception preceding it. 

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CMA
on 25 years
of growth



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Eddie Rabbitt performs at Fan Fair.

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A Fan's-Eye View Of The 10th Annual Fan Fair

than any physical description of its participants does.

Most of the activities were held at the Domed Municipal Auditorium. Concerts were upstairs, hundreds of exhibit booths and concession stands were downstairs. Except that a lot of high-priced stars performed within very short periods of time, the concerts were unremarkable. But downstairs you could see the hard underbelly of country music. It was an education just to shoulder your way down the crowded ramps toward the exhibits and read the signs that touted performers yet to be heard from: Dr. Jim Matthews, the Singing Surgeon from Meridian, Miss.; the Lone Star Cattle Co.; Carlotta Gail; Jimmy Kish, the Flying Cowboy.

The booths, in the main, were set up by fan clubs. Others were the province of record labels, country music fan magazines, musical instrument companies or T-shirt vendors. Periodically, an authoritative voice would boom out something over the loudspeaker like, "The Kendalls are now signing autographs in booth 115," and pockets of partisans would suddenly swirl through the turgid crowd toward that particular mecca.

Those not incited by the Kendalls could pause at Suzi Deveraux's booth ("Born to sing country," her sign asserted) and watch videotapes of the youngster's act. Or you could grab a copy of "Country Hotline News" from Susan Collier, its wispy blond ad salesperson—just to marvel how such a tiny physique could support the weight of so many ornamental badges.

Even the normally blasé Nashville cops were caught up in the well-mannered hysteria of the fair. One confided to a couple of out-of-town ladies he'd just met that he was a songwriter himself. He thought he'd check out the action here.

Not far from where the armed lyricist chatted was the booth for the Nashville Songwriters Assn. Stalking that gaudy cage and dispensing chunks of experience was Don Wayne, writer of the country classics "Saginaw, Michigan" and "Country Bumpkin." He and the errant cop had more in common than songs and proximity. Wayne's most recent opus was an anthem to gun ownership called "The Day That They Outlaw the Gun." It was not a hit.

While Loretta Lynn gazed wearily from her booth at a line of autograph seekers that stretched for dozens of yards a fledgling artist from Oklahoma failed to interest anybody at all in his publicity photos—even autographed.

Clutching her Faron Young shopping bag like a grim imitation of Lily Tomlin, a middle-age woman from Ohio worked her way determinedly up and down the displays, grabbing any trinket or handout that was free—keychains, paper hats, bios, pictures of tomorrow's stars who had been trapped into today for the past 20 years. She wanted all the talismans she could get. Maybe someday they'd be worth something.

"The Elektra/Asylum show will start in five minutes," said the loudspeaker, and a rush of zealots ran upstairs, passing other zealots running down.

Out in front of the auditorium, a young, unknown and deadly earnest band thumped away at an overripe hit, working for even a little applause from the sweltering crowd huddled in the shade near the entrance. Suddenly, a camera-wielding cluster of fans scuttled out of the shade to snap away at singer Helen Cornelius, who was arriving in a horse-drawn surrey. She waved, just like the queens on TV do.

Not everything was happening at the auditorium, though. Fan Fair has gotten to be such a sought-after arena for performers that there were "unofficial" showcases all over the city. After all, you don't get 15,000 hardcores to play to every day.

Rounder Records, a folk/ethnic label from Massachusetts, held a sort of authenticity showdown at a shabby club near Music Row—thereby giving its artists a chance to jab at Nashville's "commercialism" and demonstrate what "real country music" sounds like.

Another showcase features Allen Frizzell, younger brother of the legendary Lefty Frizzell. Such artists as Merle Haggard, Johnny Rodriguez, John Conlee and John Anderson have based their cry-in-the-voice style on Lefty. And Allen Frizzell sounded almost like a carbon copy. So much of the same prompted one jaded critic at the showcase to suggest that there ought to be a "Battle of the Leftys" to settle once and for all who owned the crown.

Up in her 25th-floor aerie at the Hyatt Regency, Patti Page ruminated on the Fan Fair. Although she established her country music credentials in 1950 with her smash, "Tennessee Waltz," this had been her first appearance at the Fair. "It's just wild," she said, shaking her head, "I've never seen anything like it." There isn't.

Billboard


(Following are the reflections of Edward Morris after the 10th annual Fan Fair.)

By now, country music's hardiest enthusiasts have ebbed back home from Nashville and are sifting through trinkets and memories for the delight or boredom of friends. But last week (June 8-14, 1981), they washed over this town in a flood of cars, campers, trucks and tour buses. It was Fan Fair, and they had been primed for it all year.


Like the garage sale and the Tupperware party, Fan Fair is a one-of-a-kind institution that can be compared only to earlier editions of itself. Cosponsored by the Country Music Assn. and the Grand Ole Opry, the event invites country music fans to pay a flat fee (this time it was \$35 each) for six days of access to live concerts, celebrity softball games, exhibits and tours. But best of all, it gives fans a chance to meet their favorite stars face to face—maybe even to get their picture taken together. This year, the 10th annual Fan Fair drew more than 15,000 of the badge-bedecked faithful.

Awaiting them with nervously open arms and pre-stretched smiles were such luminaries as Loretta Lynn, Tammy Wynette, Mickey Gilley, Johnny Lee, Ernest Tubb, Ray Price, Conway Twitty, Barbara Mandrell, Brenda Lee and Patti Page.

It's easy, of course, to poke fun at tourists—the eternal strangers in a strange land. But those who attend this event are neither more nor less bizarre than tourists anywhere else. Their difference is that they approach Fan Fair as an act of love. They are there entirely to show their enthusiasm—even adoration—for some other people whose music has made their lives happier. For a week, they suffer gladly in an atmosphere that is hotter, more crowded and more frantic than most assembly lines. This fact tells more about the event



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APRIL 13
CBS-TV



Since 1963, we've had the pleasure of sponsoring the Country Music Association's prestigious awards shows.

On April 13, the CMA celebrates its Silver Anniversary with a black tie, star-studded event, telecast from Constitution Hall in Washington, D.C. At Kraft,

we're honored to be part of it, as we continue our long-standing relationship with the folks who've been actively encouraging excellence in Country Music for 25 years. To the Country Music Association: happy anniversary—and many more, from all your friends at Kraft.



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At First American, we know how much the entertainment industry means to Nashville. We also understand how specialized and how unique your financial needs are. So we're looking at this new office as your very own personal banker. Someone who offers this cash-heavy industry special attention with loans, checking accounts, wire transfers, investments and money management advice. Not to mention much greater convenience.

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The Founding President's Award

The Founding President's Award was created in 1963 by the CMA's first president, Connie B. Gay. Recipients are elected by the board on the basis of outstanding service to the CMA. Past winners are as follows:

1963—Richard Frank
1964—Joe Allison
1965—Robert J. Burton
1966—Paul Ackerman
1967—Gene Nash & LeRoy Van Dyke
1968—Owen Bradley
1969—Johnny Cash
1970—Frank Clement (posthumously)
1971—Ken Nelson
1972—Tex Ritter
1973—Frank Jones
1974—Jack Stapp
1975—Hubert Long (posthumously)
1976—Roy Horton
1977—Hal Cook
1978—Bob Tubert
1979—Ben Smathers
1980—Charlie Daniels
1981—Roy Acuff
1982—Bob Boatman

Membership Guide

Since 1958, the CMA membership figures have skyrocketed from a little more than 200 to more than 7,000. There are two major membership classifications: individual and organizational.

Thirteen professional categories make up the individual membership group. They are: advertising agency; artist/musician; artist manager or agent; audio/video communications; composer; disk jockey; international; publication; publisher; record company; record merchandiser; talent buyer or promoter; and affiliated.

Current annual dues for the individual CMA member are \$35. Among the major benefits an individual member receives are: the monthly *Closeup* magazine; a reference guide containing various lists which are updated several times yearly; a country radio survey; voting rights for the Awards Show, board of directors and DJs of the Year (if a member of a radio related category); ticket requests to the Awards Show; special insurance rates; hotel discounts at Best Western, Fairmont, Marriott and the Hyatt; and car rental discounts at Hertz and Avis.

Organizational members fall into two categories: radio or other. Annual dues are either \$125, \$325, \$625, \$950 or \$1,250. Among the benefits granted those holding organizational membership are: the monthly *Closeup* magazine; the reference guide; the radio survey; an Arbitron demographic profile on the country radio listener; a broadcast handbook; ticket requests for the Awards Show; special insurance rates; and "Music For The Times," a promotional video for sale or lease.

Billboard



From left are Bill Denny, Ralph Peer, Jim Foglesong, Charlie Daniels and Bill Anderson.

Credits: Special Issues Editor, Ed Ochs; Special Issues Coordinator, Robyn Wells; CMA Director Of Public Information, Cathy Gurley; Quote Boxes, Kip Kirby and Erin Morris; Cover art & Design, Miriam King.

the statler brothers

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March 19, 1983

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The Statlers
Harold, Phil, Jimmy and Don

P.S. Now that you're International, you ought to have somebody down there that can read this.



Harold Reid, Phil Balsley, Don Reid, Jimmy Fortune

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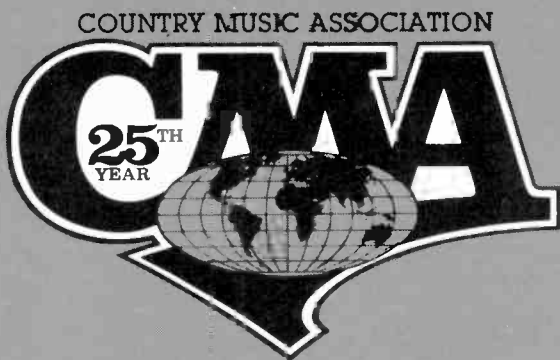
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At any rate, because of the above reason, I know for certain how great the CMA is, and how well it's run by those who are elected to its board and its Nashville-based staff. They are extraordinarily talented and committed business executives who make me feel good about my investment in the Association.

This year's 25th Anniversary of the CMA affords an excellent opportunity for selling the CMA with renewed excitement and vigor. Few organizations have a track record like CMA, or have been in business for as long.

Because of the Uniqueness of this Anniversary year, I was eager to volunteer to head up a special membership drive.

I hope you will seriously consider a commitment to CMA, and will come to see that an investment of your time and resources does, in fact, make good business sense. I look forward to working with you, and hope you'll join the many others who help make CMA such a powerful advocate for the Country Music Industry.

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Pro Equipment & Services

Digital Is The Word At AES Meet Holland Confab Focuses On Compact Disc Software

EINDHOVEN. Holland—When the 73rd Audio Engineering Society (AES) convention opens here Tuesday (15), its focus will be on digital disk systems, with particular emphasis on the software end of the business. With the commercial aspects of the concept gaining momentum in the U.S., Europe and Japan, interest in the prospects for the system's success is expected to be high.

The meeting is intentionally being held in the hometown of Philips, pioneer of the Compact Disc system, and the company is laying out the red carpet for the hundreds of conventioners and system competitors cramming this quaint city in Holland's heartland for the show. Among the companies that are expected to display their digital technologies here are Sony, JVC, dbx, 3M, Mitsubishi, Neve, Hitachi, Denon, Pioneer, Toshiba and Sanyo.

In the last few months, Compact Disc systems have gone on sale in Europe and Japan. Consumer sales in the U.S. are targeted for this year.

In Japan, where much of the equipment technology is concentrated, consumer demand for players is said to be outstripping supply. Consumers are being placed on waiting lists for players.

Sony and Denon, two of the leading equipment manufacturers, are escalating their production schedule to meet the demand. Sony started off production with a cautious 5,000 players a month, but has since doubled that figure. A further 50% increase in production is expected later this year (Billboard, Jan. 22).

One of the major factors behind Sony's instant consumer success with its Compact Disc player in Japan is the relatively low price at which the company has been able to offer the system. Its systems, which are being sold alongside Denon's and Hitachi's, are being marketed at well under \$700 each.

The success of the CD player in Japan has placed significant demands on software manufacturers to produce the disk titles sought by consumers. Compact Disc producers who had originally assumed the position that only audiophiles interested primarily in classical music would be their first buyers will now have to rethink their strategies. A significant period of discussion time here at the convention is expected to be spent addressing this subject.

Most of the original titles released in Japan to coincide with the launch of CD hardware were by classical and jazz artists. Although these were immediately snapped up by programming-hungry consumers, it quickly became apparent to producing labels that there was a demand for an international pop repertoire. As a result, subsequent CBS titles, for example, will include music by such artists as REO Speedwagon, Michael Jackson, Toto, Simon & Garfunkel, Journey, Billy Joel, Kenny Loggins, Quarterflash and Weather Report.

On the top of the priority list of CD discussions at the AES is the U.S. market, which will play a critical role in the long-term success of the system. In the last several weeks there has been a flurry of CD activity in the U.S., with Sony leading the way by making its system available to 28 AOR and classical radio stations in that country (Billboard, March 12). The move, a joint venture by Sony and CBS Records, coincides with the scheduled release

of Sony CD players in the U.S. this month, and is part of a long-range marketing and promotional strategy aimed at creating consumer awareness of the system.

Sony and CBS are backing up distribution of the player with a promise of a year's supply of free disks. In return, radio stations accepting the systems must promise to credit Sony whenever the players are used for broadcast purposes. The stations are also expected to air a two-hour special on digital sound reproduction, supplied by Sony.

Adding to the excitement in the U.S., at least one enterprising record dealer has begun selling some CD software titles imported from Japan and Europe. Capitol Record Shop, Hartford, Conn., co-owned by Gary Clark, is offering the disks at \$24.95 each.

The shop is not selling CD hardware, and has no plans for doing so. Clark explains that his intention is to establish what he calls "a CD presence," so that his shop can be in the forefront of the anticipated digital boom. Clark is selling his disks at \$24.95 each. The price tag in Japan is \$14.23 for jazz and pop titles, and \$15.45 for classical.

Although Denon, Matsushita, RCA and PolyGram are expected to join Sony and CBS in marketing CD players and software in the U.S. this

year, there are concerns about whether the systems will have the immediate consumer support they are now enjoying in Japan. Primary concerns revolve around the still lethargic U.S. economy; the fact that the systems may be seen as an audiophile's plaything, rather than an item for the mass consumer who is not likely to appreciate the 40% dB range difference between conventional and digital disks; and the availability of software sufficiently diverse in content to satisfy a broad range of musical tastes.

The production backlog in Japan, created by unprecedented consumer demand, may also conspire to slow growth in the U.S. and Europe. So may a manufacturers' lobby for a 3% per disk royalty on all software products sold.

Nonetheless, CD enthusiasts are arriving here for this crucial AES meeting with optimism, believing that their problems are normal for the introduction of a brand new technology, and far from being insoluble. They are also buoyed by the belief that this is the most revolutionary concept to hit the record business since the development of stereophonic sound. And they feel that, in spite of the arguments against it, it may well emerge as the stimulant needed to put the faltering record business back on solid ground.



THE PARTY'S OVER—MCA artist Sam Neely, left, producer Ron Chancey, center, and engineer Les Ladd listen to a playback of Neely's first single, "The Party's Over (Everybody's Gone)" at Woodland Sound Studios in Nashville. The single is a tribute to the final episode of the M*A*S*H television series that aired Feb. 28.







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Pro Equipment



HONING HATCHET—Producers Gary Ladinsky (left) and Tom Werman add the finishing touches to Molly Hatchet's latest Epic LP at Bee Jay Recording Studios in Orlando, Fla.

Expansion Plans Proceed At Sundance Productions

DALLAS—Sundance Productions has acquired several new pieces of production equipment as part of an expansion into programming and commercial tv production. The units include a 3M model D-8800 character generator system complete with over 45 fonts, a camera compose option which accommodates the digitizing of logos, and special fonts for permanent storage on floppy disks.

Also added is an NEC digital video effects processor with the E-Flex controller. This unit is said to generate such production effects as posterization, mosaic entries and exits, and a full range of optical manipulations.

In addition, a Q-Lock system from Audio Kinetics has been added to Sundance's 24-track audio studio. This unit includes a special software package developed for Lucasfilm and Francis Coppola's Zoetrope Studio.

According to Lon Wilder, vice president of production and programming for the Sundance Companies, the Q-Lock system allows for SMPTE time code synchronization of the MCI 24-track machine, a three-quarter-inch videocassette unit, and Sundance's own four-track recorder. As an aid to program production, the Q-Lock can also be used for audio looping and the addition of stereo sound effects, states Wilder.

The Sundance Co. has also ac-

quired Sony's model BVH-2000 one-inch Type C VTR for time sharing with its sister company, Acme-cartoon. Wilder says that Sundance will use the VTR for pre-mastering of completed shows for interactive videodisk. Additionally, Acme will interface with its computer graphic system for the production of advertising materials and several upcoming animated programs.

Wilder explains that the new equipment complements a remodeling of the audio and video on-line rooms at his company. Also expanded and enhanced is the commander suite, an editing room with time-base corrected Sony BVU three-quarter-inch editing. This unit comes complete with switcher, character generator, and matte cameras for mastering projects for corporate communications and other video presentations.

In addition to upgrading and expanding its audio and video facilities, Sundance has also launched a marketing effort for the acquisition and placement of new song materials for its Little Dog Music subsidiary.

Sine Qua Non Label Using BASF Chrome

BEDFORD, Mass.—Sine Qua Non Records, a small classical audiophile label based in Providence, R.I., has joined the list of record companies now using BASF's Pro II chromium dioxide tape. The label will initially release 30 titles on its new "Seven Star Chrome Cassette Series."

According to engineers at Sine Qua Non, duplicator production tests using the BASF Pro II tape have produced cassettes that are indistinguishable from those made in real time. They add that economies realized through use of this product allow them to maintain "an attractive retail pricing schedule."

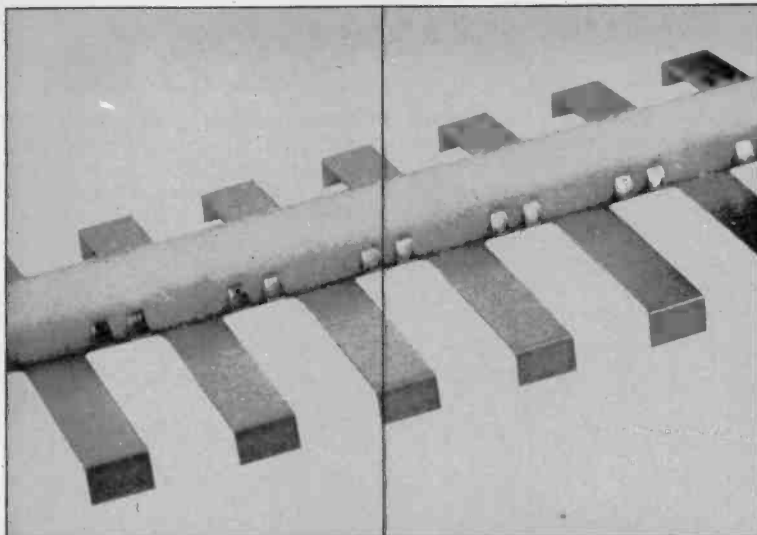
BASF's chrome running master was introduced last October at the AES convention in Anaheim, Calif. According to Bob Piselli, BASF's professional products sales manager, tape noise is reduced by as much as 6db, "yet the product retains much more high frequency information."

Initial titles to be released in the series by Sine Qua Non range from Beethoven to baroque to Broadway. Other labels already using the BASF chromium tape include CBS, RCA, Vanguard and the Connoisseur Society.

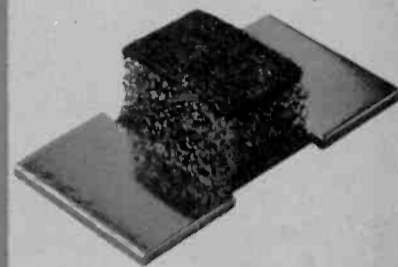
Fostex Marketing New Multitrack Recorder

NORWALK, Calif.—The Fostex Corp. of America has begun marketing an updated version of its model A-8 eight-channel multitrack recorder/reproducer, according to Mark Cohen, Fostex vice president. Cohen says that the primary difference between the two models is that the original A-8 can record on up to four tracks at a time, while the updated model A-8LR is capable of simultaneous eight-track recording. He says that the new model is designed for such special applications as remote recording.

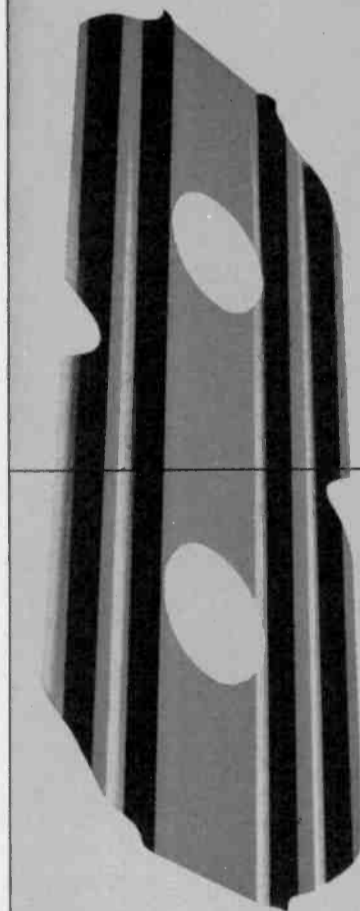
Cohen stresses that in spite of the introduction of the model A-8LR, the earlier version "will remain the primary focus of our marketing efforts, because it was designed specifically for musicians and songwriters who build tracks through overdubbing." The model A-8LR carries a suggested list price of \$2,500, and is available through all Fostex dealers. The new suggested retail price of the model A-8 is \$1,995.



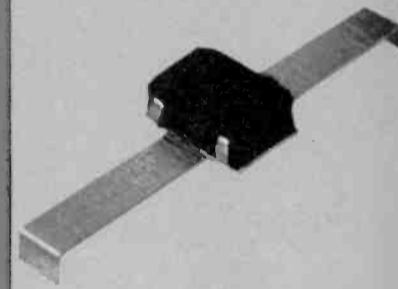
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Studio Track

By ERIN MORRIS

In Los Angeles at Hitsville Recording, Motown act Kagny and the Dirty Rats cutting their debut tracks with Benny Medina and Kerry Ashby producing. Bob Robotelli is behind the board.

At Sunset Sound, Dan Fogelberg producing Warner Bros. artist Michael Brewer with Marty Lewis engineering. Peggy McCreary is assisting.

... Mothers Ruin in with producer/engineer Jack Rouben working on project for Spectra. Engineering is Bill Jackson. ... Tom Waits working on self-produced project for Elektra/Asylum with Biff Dawes at the control board. ... Norm Kinney producing the Team with engineer Steve Katz and assistant Richard McKernan. ... Jim Messina finishing self-produced album project with Don Murray behind the board and Terry

Christian seconding. ... Tommy Tutone in the studio with producer/engineer Ed Thacker working on Columbia LP. ... Paul Anka in with producer Denny Diante and engineer Larry Hirsch finishing CBS tracks. Assisting is Bill Jackson. ... E. Yazawa laying self-produced tracks, with engineer David Morgan, for WEA International. ... Deneice Williams co-producing her upcoming CBS album with Bill Neale and en-

gineer Don Murray. ... Elton John laying tracks with Chris Thomas producing and Bill Price engineering. ... Tommy Li Puma producing Brenda Russell's upcoming Warner Bros. LP with Al Schmitt behind the board. ... Andrew Gold producing Brock Walsh with Jim Isaacson engineering and Bill Jackson seconding.

At Group IV Recording, producer Phil Ramone and engineer Lee De Carlo laying tracks for new

Flashdance LP. ... Michele Legrand mixing album for Pablo with producer Norman Granz and engineer Dennis Sands.

In Santa Barbara at Santa Barbara Sound, Michael McDonald finishing production of Amy Holland LP. ... Jazz artists Flora Purim and Airtio mixing new live album with Baird Banner engineering. ... Producer Jim Studer and engineer Terry Nelson wrapping up a project with Three Dog Night.

At The Automatt in San Francisco, Carlos Santana is currently recording an all-star solo album for Columbia. Producer Jerry Wexler and associate Barry Beckett are producing the album in association with Santana and Booker T. The Fabulous Thunderbirds are guesting on the album, with more guests to be announced.

Japanese singer Junko Yagami cutting her American debut album at Studio 55 with producer Brooks Arthur. Bob Merritt is engineering.

In Van Nuys, Calif. at Salty Dog Recording, Joe Sample and Wilton Felder producing Michael Smotherman with Dave DeVore engineering. ... Kevin Payne working on self-produced project with engineer Larry Brown. ... Galen Senogles and Ralph Benetar producing sides on Damian with David Coe behind the board.

... Boys Town Gang cutting tracks with producer Bill Motley and engineer Coe. ... Coe also producing Charlene Ambrose with Brad Aaron engineering. ... Sarge in the studio with producer/engineer Aaron.

At Greene Street Recording in New York City, Ray Manzarek overdubbing for his new A&M album with producers Philip Glass and Kurt Munkasci. Joe Arnold is assisting.

At Unique Recording, Ray Monahan, Tom Stokes and Steve Remote mixing Quest debut single. ... Johnny Copeland finishing third album for Rounder with Dan Doyle producing and Michael Finlayson behind the board. ... Fonda Rae laying tracks for Spring Records with producer Danny Weiss and co-producer Freddy Perez. Oscar Gerardo is engineering the project.

At Grand Slam Recording Studio in W. Orange, N.J., Dorothy Norwood laying tracks for Savoy. ... Ray Dahrourge working on project with engineer Joe Intile. ... Rock group Prophet finishing first album effort with producer/engineer John Rollo.

In Beachwood, Ohio at The Recording Connection, Carol Hensel working on another dance/exercise album for Mirus with producer Roger Hatfield and engineer Jim Carroccio. ... Love Affair laying tracks with producer Barry Mrza and engineer Arnie Rosenberg. ... The Dazz Band completing an album for Motown with Reggae Andrews producing and Dale Peters engineering.

Tony Sciuto laying tracks at Sheffield Recording in Phoenix, Maryland. Producing the project is John Palumbo with engineer Bill Mueller.

In Chicago at P.S. Studio, New Era finishing overdubs with Tom Tom Washington and Tony Aiken producing. Engineering is Winston Harriott and Paul Serrano.

In San Rafael at Tres Virgos, Horizon finishing tracks, with Robin Yeager engineering. ... John Erokan, formerly of Country Porn, working on project with producer Dennis Erokan. Yeager is at the console, with Robert Missbach seconding. ... Producing artist Poppy are Tony and Mingo Lewis, with engineering being handled by Gordon Lyon.

Joe Cocker in with producer Steward Levine at House of David in Nashville, laying tracks for new Island LP. Rek Pekkonen is behind the board, with Lynn Peterzell assisting.

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

Crown, Simmonds Sign Canada Deal

ELKHART, Ind.—Crown International has appointed A.C. Simmonds & Sons, Ltd. as its distributor in Canada. A.C. Simmonds, based in Pickering, Ontario, has branch offices in five major Canadian cities, as well as service centers through the Canadian province.

According to Jim Beattle, Crown's general sales manager, A.C. Simmonds was selected because of its "proven longterm commitment to service." He adds that the firm's facilities are computerized.

A.C. Simmonds, which has been doing business in Canada for 50 years, will represent Crown in high fidelity and professional product areas.

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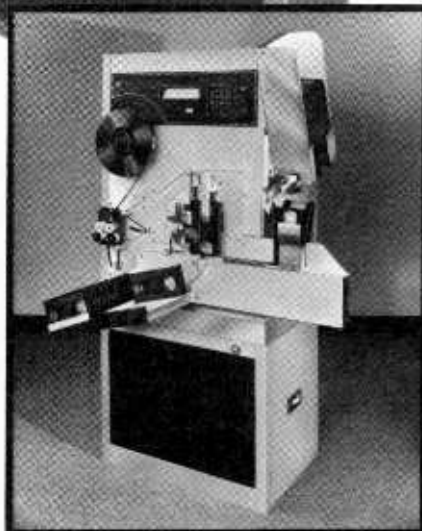
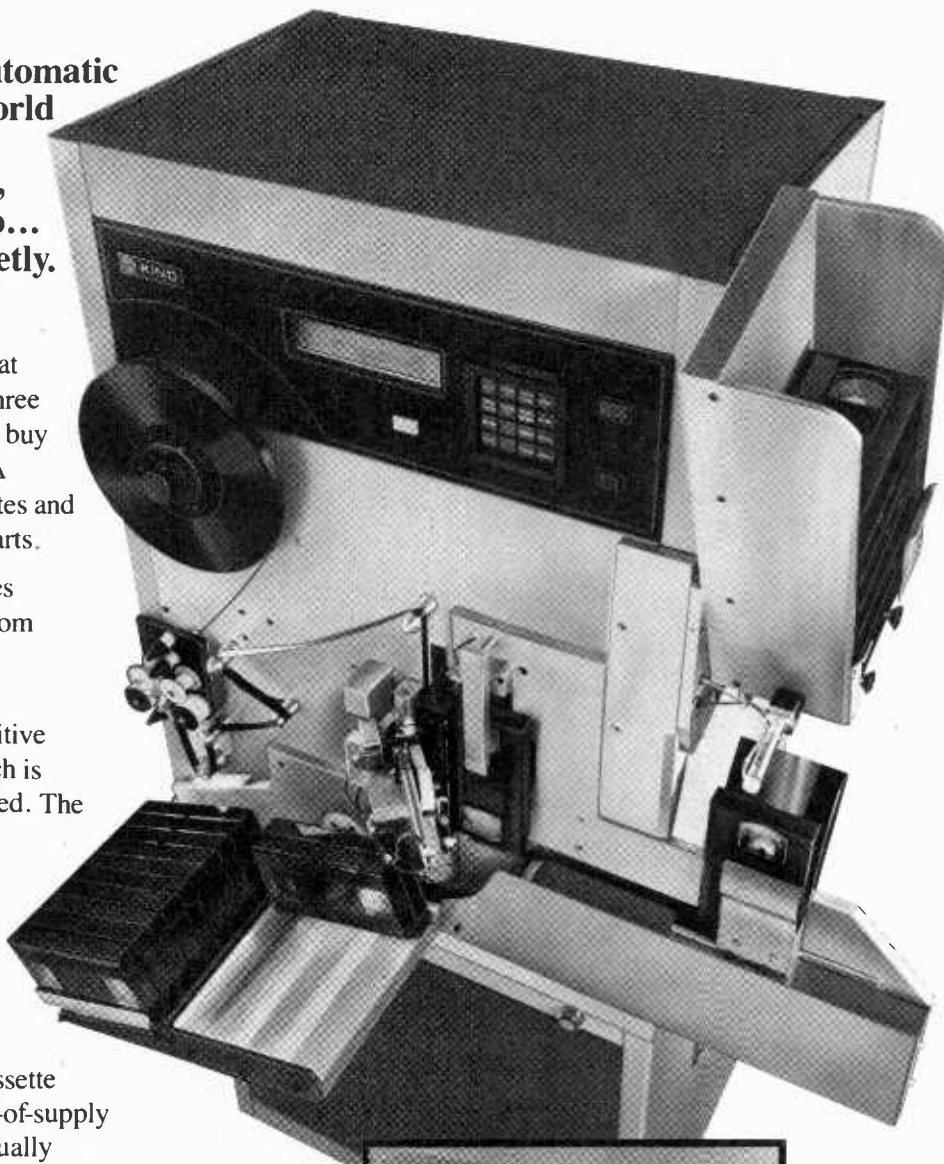
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Talent & Venues

San Diego To Get New Showcase Club

By THOMAS K. ARNOLD

SAN DIEGO—A new concert showcase club with a capacity of more than 3,000 could double the number of name rock, pop and jazz acts coming to San Diego each year, its backers claim.

The 27,000-square-foot facility, scheduled for the site currently occupied by University Lanes bowling alley in East San Diego, will be built at a cost of \$1.5 million by Leisure Time Entertainment, which operates bowling alleys and nightclubs in San Diego, Escondido and National City, and Marc Berman Concerts, San Diego's most prolific concert promoter.

Berman says the new club, believed to be the largest of its kind in all of Southern California, will be

named in a major publicity contest closer to its scheduled opening date, Sept. 1.

He expects the facility to host name acts 200 nights a year, ranging from new music bands to major touring acts.

"We're finally going to have the ultimate concert facility," Berman announced at a press conference recently. "We plan on attracting any act that would normally play to 8,000 people or less at the Sports Arena or any of the other mid-sized concert halls around San Diego."

"What we have is a medium-sized hall that still has the intimacy of a club. And the trend in the music business for the last couple of years has been toward clubs, although we're not going to limit ourselves to club acts. "We're also going to go after bands like Jefferson Starship and Triumph," he says.

Most concerts at the new club, Berman says, will play two shows—one for the under-21 crowd, with no liquor being served, and another for those over 21, with full bar service.

"What we really want to stress is the combination of concert hall and showcase club, which nobody else can do," Berman says. "It's really the best of both worlds."

Berman adds that because of the club format, staffing in the way of ushers and security is vastly reduced, cutting down production costs. And because of the extra bar revenues, he'll be able to afford many acts that could normally turn a profit only in larger facilities.

The club's proximity to San Diego State Univ., with 30,000 students, is also seen as a boon by Berman.



Billboard photo by Chuck Pulin
LEE RETURNS—Alvin Lee plays the Palladium in New York as part of a blues-rock bill that also included Johnny Winter and Leslie West.



Billboard photo by Chuck Pulin
OSMOND DATE—The Osmond Brothers (minus Donny & Marie) fill up the stage at the Lone Star Cafe in New York.

Rock 'n' Rolling

After 10 Rocking Years, Don't Kiss Them Off

By ROMAN KOZAK

When you come right down to it, Kiss is just about an American institution. They have been around for 10 years, doing their thing, with the makeup and the spitting blood, and they are still doing it, because, they will tell you, it's still fun.

These days the crowds at their concerts are not what they used to be, and the records may not be selling as well as they did. But they are rebuilding, they say. Their current tour is open-ended. If there is a hall to play, they say they will play it. They are getting some airplay. And they have a hot video on MTV.



They are also running their own careers. They are no longer managed by Bill Aucoin, and they have gone back to ATI after a while with ICM. Now billing themselves as the "loudest band in the world," their music, too, is now back to the basics.

"Basically we don't have management," says Paul Stanley. "We have Howard Marks of Gluckman Marks

to administrate, and keep the business organized, because we're on tour and we don't have the time for that. Between them and Danny Goldberg, who is our eyes and ears, it's the group of us taking care of things. It's a little difficult to get a manager at this point whom you could respect and rely on, if you have been doing this for 10 years, and they're coming in fresh.

"The fact that there is nobody called 'manager' seems to confuse some people, but in fact it is an or-
(Continued on page 44)

Consultancy Firm Offers Assistance To New Acts

NEW YORK—New and struggling acts need all the help they can get, and offering them assistance on a consultancy level is a new company, Music And Talent Marketing Consultants.

"We felt that there was a need for a career planning company to work with bands that don't have management," says Terry Charles, who is

partnered with Debbie Schwartz in the operation. Charles comes from the legal field, and most recently was assistant to music business lawyer Peter Shukat. Schwartz, who is also a painter of rock stars, has managed Andy Pratt and the Proof, and booked acts at Trax.

Charles and Schwartz charge \$100 for their initial services, which include listening to an act's tape, meeting with the act for an hour to discuss its music and career directions, and then preparing a written report of the meeting.

The company provides guidance in how to copyright a song, how to book studio time, how to write press releases and bios, how to find a manager, a publisher or a producer, and anything else a band might need to know. The company can also perform these services, the two partners say. To further expose new artists to the industry, the two partners will hold a monthly series of showcase dates at the SIR studio at which three acts will do half-hour sets.

They say that since starting their business a month ago, they have reviewed dozens of tapes, and are working more extensively with three artists. For one band, Private Sector (formerly the Proof), they have gotten a deal with Relativity Records, distributed by Important, and have secured the services of Eumir Deodato to produce their first record.

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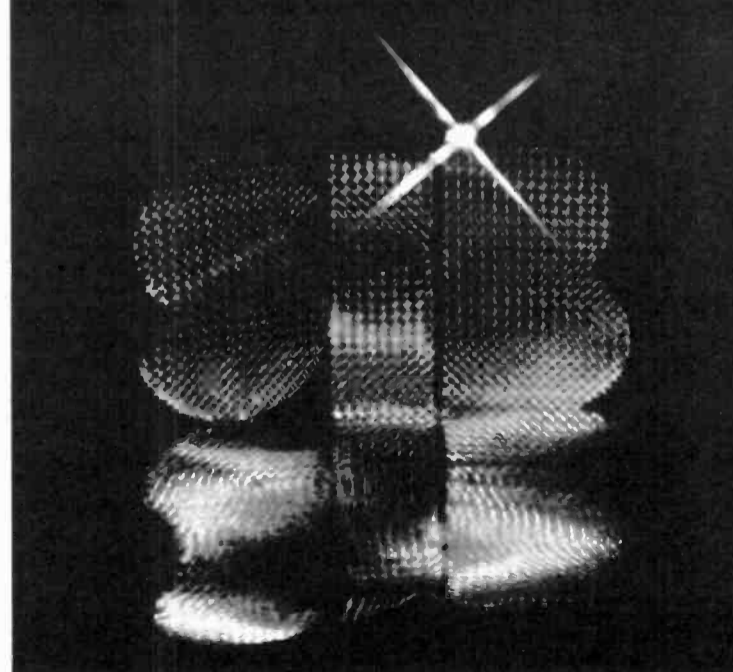
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Talent & Venues

Talent In Action

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Showcasing great American talent, despite their lack of commercial status, is banjoist John McEuen's criterion for presenting the Great American Road Show. Featured on this stop through a 12-city Southwestern sweep were McEuen and Jim Ibbetson (both veterans of the Nitty Gritty Dirt Band, which is still very much intact), Doc and Merle Watson, T. Michael Coleman, Peter Rowan and Mark O'Connor.

McEuen, the prime instigator of the classic three-record album "Will The Circle Be Unbroken," has taken this decade-old concept on the road in a live, updated version. The classy, art-deco Rockefeller's, a 350-seat club, seemed an appropriate musical setting for this two-week

tour of traditional American purists, which ended Feb. 8.

Guitarist Peter "Panama Red" Rowan, who has graced bands as diverse as Bill Monroe's Bluegrass Boys and the esoteric Seatrain, kicked things off with a Tex-Mex journey through the San Antonio-inspired "Midnight Moonlight" and bandito-crazed "Free Mexican Air Force" to the soaring peaks of "Land Of The Navajo." His commanding solo performance took listeners along the trail of the Southwest and through haunting Irish ballads. But as a bluegrass musician, Rowan didn't give his mandola the spotlight it deserves.

Mark O'Connor is a 21-year-old legend. Working with the David Grisman Quintet and the Dregs, O'Connor mastered fiddle, mandolin and guitar at an early age. His championship hot licks gave the Road Show a cutting edge of polish as he accented each performance through-

out the evening.

Between the roots of Rowan and McEuen's showmanship and humor came pop songs from the Dirt Band days, led by Ibbetson. His performances of such self-penned songs as "Ripplin' Waters" and "Joshua" and their hits "Mr. Bojangles," "Cosmic Cowboy" and "An American Dream" seemed to reach out to the pop spectrum and water down the subject at hand, traditional American music.

It was clear the Houston crowd had come to drink in the flat-picking guitar work of masters Doc and Merle Watson, along with their long-time bassist T. Michael Coleman. Talk about pure! The last half of the show was given over to old-time country music, rural blues and the Appalachian ballads the highly respected Watson grew up around in North Carolina. Bouncing off the stage came the troupe's popular adaptation of "Shady Grove," the instrumentals "Florida Blues" and "New River Train," and the tribute song "John Hurt." The whole entourage then cranked out some Doc Watson-style rockabilly numbers to close this chapter of the Great American Road Show.

KATY BEE

JULIO IGLESIAS

Radio City Music Hall, New York
Tickets: \$25, \$20, \$17.50

His tour, beginning at Radio City Music Hall during the first week in March, is part of the Spanish singer's push into the American mainstream market, and Julio Iglesias made no secret of it. Except for asides to his Spanish fans, all his stage patter was in English, and the program included English-language songs and songs in which English was cleverly spotlighted.

Singing in French, Italian, Portuguese, English, and, of course, Spanish, Julio demonstrated his skill as an international performer, and judging from the audience reaction to the different languages, his public was equally international. In some cases, like "Embrace Me," the crooner would sing a bilingual duo with one of the backup singers: she in English, he in Italian.

But language was hardly what mattered most. In any language, Julio's complete control of the voice is astonishing. And his restrained stage presence, which borders on stiffness and timidity, forced the spectators to concentrate all their attention on that remarkable instrument.

Backup vocals, orchestra, lights, continuity were impeccable; all of it was a perfect frame for the singer and his songs. Where too many MOR artists are affected by the shabbiness of a tired show-biz aesthetic, Julio Iglesias projects the kind of class that hasn't been seen since the days of the black-tied big band crooners. If what the U.S. record market needs is an elegant romantic balladeer, Julio Iglesias is it.

ENRIQUE FERNANDEZ

GENE WATSON

Cheyenne Restaurant
& Dance Hall, Nashville
Tickets: \$12.50, \$15

The tickets were too expensive, and the show was too short. But these afflictions didn't perceptibly dim the enthusiasm of those who flocked to see MCA Records' Gene Watson in one of his infrequent forays outside the Southwest. The consummate vocalist did two shows for the club Feb. 24, both well-attended, although neither was a sellout.

Unlike most country entertainers—who brandish a guitar for either aid or comfort—the diminutive Watson worked with only a handheld mike, a situation that enabled him to bend and stretch into a song as its inherent drama or high notes demanded. He was backed in his hour-long set by his Farewell Party band. The seven-member ensemble demonstrated the kind of tightness and versatility that has led Watson to use them in the studio as well as on the road.

Watson set the basically light-hearted mood for the evening with his mock-philosophical opener, "Cowboys Don't Get Lucky All The Time," and followed it up with a fast-paced "greatest hits" package. While Watson appears incapable of doing a weak or indifferent vocal interpretation, he was stunningly effective on the bittersweet "Nothing Sure Looked Good On You" and the regally stoic "No One Will Ever Know."

Tony Booth, a guitarist in the band and a recording artist in his own right, opened the show with two songs, including his signature, "The Key's In The Mailbox." EDWARD MORRIS

www.americanradiohistory.com

Survey For Week Ending 3/19/83

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**—\$782,160, 23,196, \$35-\$25, Nederlander Organization, Uris Theatre, New York City, 12 sellouts, house single-day gross sales record, Feb. 21-March 5.
- **RUSH, GOLDEN EARRING**—\$380,809, 30,715 (38,000 capacity), \$12.50 & \$11, Stone City Attractions, Reunion Arena, Dallas, two shows, one sellout, Feb. 28 & March 1.
- **DIANA ROSS**—\$268,450, 17,029, \$15 & \$12.50, Jam Prods., Omni, Atlanta, sellout March 6.
- **KENNY ROGERS, CRYSTAL GAYLE, LONNIE SHORR**—\$227,115, 15,342, \$15 & \$12.50, K.S. Prods., Wheeling (W. Va.) Civic Center, two sellouts, March 6.
- **RUSH, GOLDEN EARRING**—\$210,850, 16,868, \$12.50, Beaver Prods., Arizona Veteran Memorial Coliseum, Phoenix, sellout, Feb. 24.
- **DARYL HALL & JOHN OATES, STEEL BREEZE**—\$196,977, 16,852 (17,000), \$11.75, Di Cesare-Engler Prods., Pittsburgh Civic Arena, March 5.
- **DARYL HALL & JOHN OATES, STEEL BREEZE**—\$190,917, 15,740, \$12.50 & \$11.50, Brass Ring Prods., Joe Louis Arena, Detroit, sellout, March 4.
- **DIANA ROSS**—\$182,566, 12,336 (16,000), \$15 & \$12.50, Sunshine Promotions, Rupp Arena, Lexington, Ky., Feb. 24.
- **BETTE MIDLER**—\$178,327, 10,262 (12,000), \$17.50 & \$15, Cellar Door Concerts/Talent Coordinators of Amer., Baltimore Civic Center, March 4.
- **DIANA ROSS**—\$177,517, 12,366 (16,000), \$15 & \$12.50, Sunshine Promotions, Market Square Arena, Indianapolis, Feb. 23.
- **PAT BENATAR, RED RIDER**—\$176,942, 14,450 (19,000), \$12.50 & \$11.50, Pace Concerts, Reunion Arena, Dallas, March 3.
- **PAT BENATAR, NIGHT RANGER**—\$176,942, 14,453 (19,000), \$12.50 & \$11.50, Pace Concerts, Reunion Arena, Dallas, March 3.
- **BEACH BOYS**—\$169,251, 8,400, \$21 & \$20, Last Front Tear Events/Concerts West, George M. Sullivan Arena, Anchorage, Alaska, sellout, Feb. 24.
- **DARYL HALL & JOHN OATES, THE NYLONS**—\$168,338 (Canadian), 14,125, \$12.50 & \$11.50, Concert Prods. Int'l, Maple Leaf Gardens, Toronto, sellout, March 7.
- **RUSH, GOLDEN EARRING**—\$167,647, 13,281 (14,252), \$12.50, \$11 & \$10, Stone City Attractions, Hemisphere Arena, San Antonio, Texas, March 2.
- **NEIL YOUNG**—\$160,730, 13,670, \$12.50 & \$10, Electric Factory Concerts, Riverfront Coliseum, Cincinnati, sellout, March 2.
- **DIANA ROSS**—\$159,197, 12,191, \$15 & \$12.50, Jam Prods./Jerry Dickerson Concerts Charlotte (N.C.) Coliseum, sellout, Feb. 27.
- **RUSH, GOLDEN EARRING**—\$154,025, 12,573, \$12.50 & \$10.50, Avalon Attractions, San Diego Sports Arena, sellout, Feb. 21.
- **PAT BENATAR, RED RIDER**—\$150,372, 13,856 (14,381), \$11.50 & \$9.50, in-house promotion/produced by Stone City Attractions, Univ. of Texas Frank Erwin Center, Austin, March 1.
- **DIANA ROSS**—\$148,642, 10,000 (12,795), \$15 & \$12.50, Jam Prods./Jerry Dickerson Concerts, Carolina Coliseum, Univ. of S.C., Columbia, Feb. 26.
- **WILLIE NELSON & FAMILY**—\$146,175, 12,542, \$12.50 & \$10.50, Don Law Co., Centrum, Worcester, Mass., sellout, March 5.
- **BARBARA MANDRELL, RONNIE MILSAP, RICKY SKAGGS**—\$144,194, 14,248 (19,000), \$11 & \$10, Varnell Enterprises, Reunion Arena, March 6.
- **NEIL YOUNG**—\$143,080, 11,951, \$12.50 & \$10.50, Sunshine Promotions, Market Square Arena, Indianapolis, sellout, March 1.
- **ALABAMA, JANIE FRICKE**—\$130,275, 10,422, \$12.50, Keith Fowler Promotions, Mobile (Ala.) Municipal Auditorium, sellout, March 6.
- **BOB SEGER & THE SILVER BULLET BAND, JOHN HALL BAND**—\$128,510, 10,992, \$12 & \$10, Tony Ruffino-Larry Vaughn Prods., Miss. Gulf Coast Coliseum, Biloxi, sellout, March 5.
- **BILLY SQUIER, SAGA**—\$128,010, 10,881 (14,500), \$13 & \$11.50, Bill Graham Presents, Cow Palace, San Francisco, March 4.
- **WILLIE NELSON & FAMILY**—\$126,625, 10,814 (13,199), \$12.50 & \$10.50, Don Law Co., Providence (R.I.) Civic Center, March 2.
- **PRINCE, VANITY "6," THE TIME**—\$126,095, 12,447, \$10.50, Talent Coordinators of Amer., Baltimore Civic Center, sellout, March 5.
- **RUSH, GOLDEN EARRING**—\$121,771, 8,925 (10,718), \$12, \$11.50 & \$11, Stone City Attractions, Pan American Center, Las Cruces, N.M., Feb. 26.
- **DIANA ROSS**—\$121,125, 8,720, \$15, Jam Prods./Jerry Dickerson Concerts, Augusta (Ga.) Civic Center, sellout, March 5.
- **DIANA ROSS**—\$120,915, 8,332 (12,000), \$15 & \$12.50, Jam Prods./Jerry Dickerson Concerts/Southern Promotions, Roundhouse, Univ. of Tenn. at Chattanooga, Feb. 25.

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Billboard photo by Chuck Pulin
FAB SHOW—The Fabulous Thunderbirds play the Bottom Line in New York. Seen are guitarist Jimmie Vaughan, singer Kim Wilson and drummer Fran Christina, in the background.

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Talent & Venues

San Jose's Saddle Rack Grows KFAT Alumnus Broadens Nightclub's Booking Policy

By JACK McDONOUGH

SAN JOSE—The Saddle Rack, which owner Hank Guenther claims is the largest nightclub in California, has aggressively expanded its booking policy to add a variety of pop, rock, jazz and black acts to its usual country fare.

Bookings are being handled by ex-KFAT program director Larry Yurdin, who says he has been given "a free hand" by Guenther. "We're still doing what we've always done, presenting major acts to complement our house bands," says Yurdin. "But now we're widening the range considerably."

The Saddle Rack is a 24,000 square foot space that presently accommodates 1,100, although Yurdin says the club is awaiting an okay from the city to allow it to host 1,500. "It's not a matter of if," says Yurdin. "but of when. We expect the go-ahead in about 30 days, and of course that will allow us to up the

ante on the talent we can offer."

The club has six bars, three dance floors and a variety of diversions that include a mechanical bull, an arm-wrestling machine, a western hat and T-shirt bar, a photo corner and an array of video games. The Saddle Rack also hosts popular dance lessons every Tuesday.

Yurdin notes that the interior will remain as is despite the expansion in bookings. "The idea is that the country motif is an interesting novelty that does not detract from the shows," he says.

Upcoming acts at the Rack include Lee Ritenour, Jerry Lee Lewis, Tina Turner, the Blasters, the Marshall Tucker Band, Johnny Lee, B.J. Thomas, Greg Kihn (in a first-time minors-allowed 4 p.m. show in addition to the night shows) and a "jazz and blues week" in April featuring B.B. King, Ray Charles and Weather Report. Yurdin also anticipates booking Kris Kristofferson/Billy Swan, Rita Coolidge and the

Tubes, who sold out two shows at the venue last November.

"We'll be doing some new wave," notes Yurdin. "but we're looking now for the right acts. We'll continue to do fusion and r&b shows and to feature strong local names."

(Continued on page 60)

Rock'n' Rolling

• *Continued from page 41*

derly way of working for us," says Stanley.

"In fact, there is no road manager," adds Gene Simmons. "Everybody knows what they're supposed to do. We have a guy who comes on the road and takes care the hotel, and we have security, but basically we do what we do without relying on established sorts of things.

"It's also crazy to go out with a big tour, but we are doing it anyway. Part of the problem, which began about two years ago, is that we were listening too much to other people, rather than relying on ourselves. And then, at one point, several months ago, we just decided that we would take back the reins and clean house."

Stanley and Simmons say that all of their partings have been amicable. There are no court battles between them and Bill Aucoin, or any other former associates.

"Our relationship with Bill started after he saw us playing at the Hotel Diplomat, and we already had the makeup and the logo. Then a couple of times Bill's contract with us ran out. But at a certain point we decided that everybody leaves home after a while. You love your parents, but after a certain point you leave home because it's the natural order of things," says Simmons.

Stanley and Simmons say that their "Creatures Of The Night" album and their current tour are a rebuilding process for the band. By accident or design, Kiss has been getting a publicity boost from various small-town preachers around the country who have been denouncing the band's alleged satanic influences. The band's name, for instance, is said to stand for "Knights In the Service of Satan."

Stanley and Simmons say that they don't encourage these things, but they don't shy away from them either. Their press kit is full of stories about these denunciations. In fact that was the "hook" their publicity people used in pitching this interview.

"We were just going out and being Kiss, and the thing just naturally started to happen," says Simmons. "The nuts are out there, and maybe they are just more vocal this year. We've gotten this sort of flack before, but the media before never paid this much attention to these bozos. It's a shame, really, and it's scary, because burning records is just one step away from burning books."

"I know we never made a point of saying 'Let's base a publicity campaign on these backwoods preachers,'" adds Stanley. "I tend to laugh most of it off, but it's pretty strange when you go to some of the bigger cities and the news media that comes to interview you wants to know if you worship Satan."

BOOK REVIEW

'Off The Record' Tells All About Disco Business

"Off The Record, The Disco Concept," by Doug Shannon. Pacesetter Publishing, 373 pp. \$19.95.

This book is subtitled "Everything Related To Playing (Dancing, DJs, Lighting, Management, Programming, Sound. . .) Recorded Dance Music (Country, Disco, Funk, R&B, Rock, Soul. . .) In The Entertainment Business (Clubs, Mobile Operations, Restaurants, Roller Rinks)." And in 373 pages, that is what it tries to do: tell everything there is to know about the running of a discotheque.

Well, almost everything. There is nothing in the book about how to reach a modus vivendi with local political, police and community powers. But if you want to know how discos began, how to build an image and an audience for a club, how to hire a DJ, and how to program and

mix music in a club, then this book can help.

Author Doug Shannon, himself a radio and club DJ and consultant in Cleveland, more than once makes the point that though "disco" music may no longer be popular, and "disco" may even be a dirty word in some circles, discotheques have outlived the fads, and still remain a growing, viable and profitable entertainment form. The difference is that now these clubs play all sorts of dance music, be it r&b, disco, rock or country, and even feature live acts. But as long as the primary form of entertainment is recorded music for dancing, that club is a disco, says Shannon.

Shannon traces the beginning of the discos to World War II and the German occupation of Paris, when

(Continued on page 46)

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Survey For Week Ending 3/19/83

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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	13	THRILLER —Michael Jackson—Epic (LP—all cuts) QE38112	42	42	5	HOW HIGH —Spencer Jones—Next Plateau (12 Inch) 50012
2	8	8	TOO TOUGH —Angela Bofill—Arista (LP Cut) AL 9616 (12 Inch*)	43	37	9	WONDERFUL —Klien and MBO—Atlantic (12 inch) 0-89896
3	14	14	ALL I NEED —Sylvester—Megatone (LP—all cuts) M1005	44	36	16	KEEP THE FIRE BURNING —Gwen McCrae—Atlantic (LP Cut) 80019 (12 inch*) DMD 387
4	9	9	LET ME GO —Heaven 17—(LP cut) Arista AL-6606	50	50	5	SATURDAY AT MIDNIGHT —Cheap Trick—Epic (12 Inch) 4903402
5	9	9	ONE MORE SHOT —C-Bank—Next Plateau NP 50011	46	46	5	UNCERTAIN SMILE —The The—Sire/Warner Bros. (12 Inch) 29878-0A
8	9	9	SHE BLINDED ME WITH SCIENCE —Thomas Dolby—Capitol (12 inch)	68	68	2	HE'S A PRETENDER —High Inergy—Gordy (12 inch) MOT4506
10	9	9	THAT'S GOOD/SPEED RACER —Devo—Warner Bros. (LP cuts) WB 1-23741	57	57	3	I AM SOMEBODY —Glenn Jones—RCA (12 inch)
11	5	5	JEOPARDY —Greg Kihn Band—Beserkley (12 Inch) 0-6732	66	66	2	I EAT CANNIBALS —Toto Coello—Chrysalis (12 inch) 4V903545
9	8	8	ROCK THE BOAT —Forrest—Profile (12 inch) 7017	59	59	3	THE GIRL IS FINE —Fatback Band—Spring (12 inch) SPD409
13	6	6	LOVE ON OUR SIDE —Thompson Twins—Arista (LP Cut) AL6607	51	43	13	BACK IN MY ARMS AGAIN —Cynthia Manley—Atlantic (12 inch) 0-89913
11	6	13	LAST NIGHT A D.J. SAVED MY LIFE —Indeeep—Sound Of New York Records (12 inch) SYN5102	52	53	6	FEEL ME/LIVING ON THE CEILING —Blancmange—Island (12 inch) 0-99933
12	7	15	HIP HOP, BE-BOP (DON'T STOP) —Man Parrish—Importe/12 (LP—all cuts) MP-320	53	44	9	BODY MECHANIC —Quadrant Six—RFC/Atlantic (12 inch) 0-89902
17	11	11	DER KOMMISSAR (THE COMMISSIONER) FALCO —A&M (12 inch)	54	30	14	BABY GETS HIGH —Peter Brown—RCA (12 inch) PD13357
23	4	4	WEEKEND —Class Action—Sleeping Bag Records (12 inch) SLX001	55	54	10	RIDE ON THE RHYTHM —Mahogany—West End (12 Inch) WES 22150
15	7	7	YOU CAN'T RUN FROM MY LOVE —Stephanie Mills—Casablanca (12 Inch) 810-337-1	56	47	15	SHE HAS A WAY —Bobby O—(O Records) (12 Inch) OR721
16	6	6	THAT'S WHEN WE'LL BE FREE —State Of Grace—Profile (12 inch) 7018	65	65	2	IF YOU WANT TO GET BACK YOUR LADY —The Pointer Sisters—Planet (12 inch) JD 13429
19	7	7	DER KOMMISSAR —After The Fire—Epic (12 Inch) 49-03490	61	61	3	ON THE ONE FOR FUN —Dazz Band—Motown (12 inch*) (LP Cut) 6031
18	7	7	LOOKING FOR THE PERFECT BEAT —Africa Bambaata And The Soul Sonic Force—Tommy Boy (12 Inch) TB 831	67	67	2	TONIGHT/CAN WE TRY AGAIN —Technique—Ariall (12 inch) ARD 1200
20	6	6	OOH I LOVE IT —The Salsoul Orchestra—Salsoul (12 inch) SG391	NEW ENTRY	NEW ENTRY	NEW ENTRY	WORKING GIRL —Cheri—21 Records (12 inch) T1D 302
21	5	5	WORK FOR LOVE —Ministry—Arista (12 Inch) CP 726	NEW ENTRY	NEW ENTRY	NEW ENTRY	YOUNG GUNS (GO FOR IT) —Wham—Columbia (12 inch) 44-3501
22	3	3	SEX —Berlin—Geffen (LP Cut) GHS-2036 (12 inch*) 82004	62	60	4	I MELT WITH YOU/LIFE IN THE GLAD HOUSE —Modern English—Sire/Warner Bros. (12 inch) 29836
25	4	4	THE HARDER THEY COME —Rocker's Revenge—Streetwise (12 inch) SWRL2207	63	33	5	WE CAN GO TO YOUR HOUSE/FIFTY FIFTY LOVE —Maurice Massiah—RFC/Quality (LP Cut) QRF01004
28	5	5	GOTCHA WHERE I WANT YA —Stereos Fun Inc.—Moby Dick (12 Inch) BTG 1532	NEW ENTRY	NEW ENTRY	NEW ENTRY	KEEP IT CONFIDENTIAL —Nona Hendryx—RCA (12 inch) PD 13438
24	7	7	OUTSTANDING —The Gap Band—Total Experience (12 Inch) TED 704	NEW ENTRY	NEW ENTRY	NEW ENTRY	TONIGHT —Whispers—Sofar (12 inch) 67930
27	3	3	ELECTRIC AVENUE —Eddie Grant—Portrait (12 inch) 4R9-03574	NEW ENTRY	NEW ENTRY	NEW ENTRY	I CONFESS —The English Beat—I.R.S. (12 inch) SP 70408
26	5	5	WE GOT THE JUICE —Attitudes—RFC/Atlantic (12 inch) 0-89884	NEW ENTRY	NEW ENTRY	NEW ENTRY	RED LIGHT LOVER —Gwen Jonae—Ariall (12 inch) ARD 1240
27	14	10	YOU ARE IN MY SYSTEM —The System—Mirage (12 inch) WTT-0-99938	NEW ENTRY	NEW ENTRY	NEW ENTRY	KISS ME —Tin Tin—Sire/Warner Bros. (12 inch) SRO-2975
35	3	3	NOBODY CAN BE YOU —Steve Arrington's Hall Of Fame—Atlantic (LP Cut) 80049	69	69	8	SHOOT YOUR SHOT —Devine—(O' Records) (12 Inch) OR 722 A
29	12	11	LIFE IS SOMETHING SPECIAL —New York Citi Peech Boys—Island (12 inch) 0-99928	70	51	14	FUNKY SOUL MAKOSSA —Nairobi And The Awesome Foursome—Streetwise (12 inch) SWRL2205
31	4	4	COME GIVE YOUR LOVE TO ME —Janet Jackson—A&M (LP cut) SP6407	71	55	9	KNOCKOUT —Margie Joseph—HCRC (12 inch)
38	7	7	FALL IN LOVE WITH ME —Earth, Wind & Fire—Columbia (12 Inch*) AS 1570	72	56	11	DO IT ANY WAY YOU WANNA —Cashmere—Philly World (12 inch) PWR 2009
32	8	8	LET'S GO TO BED —The Cure—Fiction Important (12 Inch) FIC5X17	73	64	16	REACH UP —Toney Lee—Radar (12 inch) RDR 12001
41	2	2	ANGEL MAN —Rhetta Hughes—Aria (12 inch) AR 1208	74	62	7	GROOVIN' —The S.O.S. Band—Tabu (12 Inch) 429-03528
45	2	2	THE MUSICS GOT ME —Visual—Prelude (12 inch) PRLD 650	75	75	11	SUCH A FEELING —Aurra—Salsoul (12 inch) SG387
48	3	3	I JUST GOTTA HAVE YOU —Kashif—Arista (12 inch) CP728	76	63	22	1999 —Prince—Warner Bros. (7 inch) 7-29896
52	3	3	CRY NOW LAUGH LATER —Grace Jones—Island (12 inch) 0-99916	77	49	18	WORK ME OVER/I WILL FOLLOW HIM —Claudia Barry—TSR (12 inch) TSR 827
37	34	11	BUFFALO GAL'S —Malcolm McLaren And The World's Famous Supreme Team—Island (12 inch) 0-99950	78	71	15	YOU'VE SAID ENOUGH —Central Line—Mercury (12 Inch) MX-1-508
58	3	3	BABY'S GOT ANOTHER —Richard Jon Smith—Jive/Arista (12 inch) BJ 12012	79	78	17	THE BEAT GOES ON —Orbit—RFC/Quality (12 inch) QFRC 0025
39	39	7	POISON ARROW —ABC—Mercury (12 Inch*) MK 230	80	73	8	HEARTBEATS —Yarbrough And Peoples—Total Experience (12 Inch) TED 703
40	4	4	I LIKE IT LIKE THAT —Inner Life—Salsoul (12 inch) SG392				
41	29	11	THE RIGHT MAN/THE RIGHT MIX —The Units—Up roar (12 inch) UP101				

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. *non-commercial 12-inch

☆ Superstars are awarded to those products demonstrating the greatest gains in audience response this week.
★ Stars are awarded to other products demonstrating significant gains for the week.

Talent & Venues

Dance Trax

By BRIAN CHIN

First off, we'd like to catch up on some fine albums we've been postponing comment on in favor of the singles off them; nevertheless, they deserve a good listen. Yarbrough & Peoples again sound like the best-matched vocal duo since Marvin and Tammi on "Heartbeats" (Total Experience). The ballads here (especially "Innermost") give better support to the title single, but two other cuts would make a nice DJ 12-inch: "Feels So Good," which has much the same approach as "Don't Stop The Music"; and "Party Night," which deserves to be opened up a bit.

Aurra, the New Jersey-based group, is also fronted by a boy-and-girl duo, **Cur Jones and Starleana Young**. Their vocal interplay isn't as intense, but their songwriting is exceptional—as it has been over three albums preceding "Live And Let Live" (Salsoul). Finely executed throughout, best dance cuts are a mellow, beautiful "Baby Love," a pop-that-bass "You Can't Keep On Walking" and "Coming To Get You."

Steve Arrington, with "Steve Arrington's Hall Of Fame II" (Atlantic), commands the attention as solo artist he often attracted as Slave's lead singer. On "Speak With Your Body" and "You Meet My Approval," he sings like a jazz soloist, with adventurous slurring and bopping—above all, with extreme personality.

The Thompson Twins' "Side Kicks" (Arista) is one of the most solid rock albums we've heard this year: a very strong dance-oriented first side is complemented with a more AOR-oriented second; altogether, very consistent. "Tears," the only club-length cut here, is well-developed and complex; the rest of the first side is fine, and we hope "Love Lies Bleeding" will get a remix.

Klein & M.B.O.'s "First" (Atlantic) contains the seventh version of "Dirty Talk" and no obvious single; still, we kept coming back to it for its synthesizer-workshop experimental feel. "The Big Apple," "I Love You" and "M.B.O. Theme" may all hold serious interest for the rock avant-garde.

Singles: four for the girl-group contingent. The Girls Can't Help It, a British trio produced by the Quick, have a smooth delivery that fits the easy groove of "Baby Doll" (Sire 12-inch) well; Marc Kamins remixed the track for U.S. release. Ellie Hope, the lead voice of Liquid Gold's "My Baby's Baby," brings a rockish, rough edge to "Lucky" (Quality 12-inch), her solo single. By turns r&b, Latin and wave-ish, "Lucky" has gotten some very favorable early talk. 52nd Street has had a couple of strong import singles on Factory since last summer: Streetwise will bring out "Cold As Ice" domestically soon, we understand. "Cold" is a sort of Gap Band-meets-Taana Gardner effort, both funky and mechanical. Import buzz has lasted a couple of months already. Splashband's "Last Chance" (Urban Rock 12-inch) emulates the cool girl-chorus sound of Skyy and Aurra, with very inviting, purry vocals atop a spare, unpressured electronic track.

Notes: Men Without Hats' import single on Statik/U.K. has crossover written all over it: "Safety Dance," a witty semi-rap, is already penetrating club playlists. "I Got The Message" scores just as heavily as an uptempo rocker. Ric Ocasek remixes from "Beatitude" done by Francois Kevorkian and Mark Fotiadis also offer something for everyone: "Prove" is off-center funk, and "Connect Up To Me" uptempo with great sound effects. The Temptations' "Surface Thrills," the title track of their latest album (Gordy), is a surprising cross between "Funkytown," "Make Me Believe In You" and "Papa Was A Rollin' Stone." Hear it and believe. Comment, no comment department: "Formula music is killing the music industry. You hear the same tired beat turned out some different way; the same backbeat, the same drop. People on the street don't get the credit that they want to hear music that says something."—Junior Giscombe, as he mixed two new tracks at Media Sound recently.

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Talent & Venues

Jazz Scene Blossoming In The San Diego Market

• Continued from page 25
says, there was no local jazz scene to speak of.

The following is an overview of the current San Diego jazz scene.

The Players: Guitarist Peter Sprague, either at the helm of his six-piece Dance Of The Universe Orchestra or on his own, is one of the hottest new talents to emerge from San Diego. After considerable local success and acclaim, he signed to New York's Xanadu Records a few years ago and has been playing at various East Coast jazz clubs.

Another top San Diego player, veteran alto saxophonist Charles McPherson, also records for Xanadu and spends a lot of time on the road, although he continues to regard San Diego as home and frequently returns to play concerts at local clubs. Other staples of the local jazz scene include saxophonists Joe Marillo and Hollis Gentry, both veterans of the scene's earliest days; trumpeter Bruce Cameron, and vocalists Ella Ruth Piggee and Kevyn Lettau.

The Clubs: San Diego's major jazz nightclub as far as name bookings are concerned—and the only club to feature live jazz seven nights a week—is the three-year-old Blue Parrot in La Jolla, which seats 180. Owned by Sunny MacKay, whose late husband, Bill, founded the Los Angeles jazz club Dante's, the Blue Parrot consistently brings both top-name and up-and-coming jazz acts

to San Diego. Acts scheduled to appear there in future months include Zoot Sims, Mose Allison, Stan Getz and Shorty Rogers.

Running a close second to the Blue Parrot in terms of both quality and quantity is Elario's, high atop the Summerhouse Inn, also in La Jolla. Seating capacity there is 75. Larry Coryell, Mike Garson, Eddie Harris and Les McCann are among the name acts who have played Elario's in recent months. Other local nightclubs showcasing jazz acts at least one night a week are the Crossroads, the oldest jazz club in town, and the Pacific Wine Bar & Bistro, both downtown; the Triton and the Fish House West in Gardiff, Chuck's Steakhouse in La Jolla, Our Place in San Diego and the Old Pacific Beach Cafe.

The Events: Two annual festivals are generally considered the major events on the local jazz scene. The Kool Jazz Festival, held each spring at San Diego Jack Murphy Stadium and various other venues around town, has brought top jazz and soul acts together in gala week-long concert series for eight years. Because of the Kool Festival's emphasis on commercially viable acts, however, many local purists prefer the smaller San Diego Jazz Festival, which marks its fifth year this October. This event concentrates on acts outside of the mainstream. Past lineups have included Air, Old & New Dreams, Sun Ra and Jack DeJohnette.

The Promoters: In the forefront are Joe Marillo, who began booking jazz at the Catamaran Hotel in the middle '70s; Rob Hagey, a tennis instructor who each October puts down his racket to produce San Diego Jazz Festival; Jimmy and Jeannie Cheatham; and Mary Sorrentino of KSDS.

Radio: San Diego's only all-jazz radio station is KSDS-FM, a non-commercial station on the San Diego City College campus funded by the San Diego Community College District. The station is on the air from 9 a.m. to midnight weekdays and noon to midnight on weekends.

Two other local radio stations broadcast weekly jazz programs. KPBS-FM, the local public broadcasting affiliate, features "The Ron Galon Jazz Program" every Saturday from 6 p.m. to midnight. And soul station XHRM-FM has its "Jazz-Matazz" show on the air every Sunday from 5 until 11 p.m.

Act-ivities

Of Murder And Sex," a film about a transsexual murder case in the Bronx, was filmed recently at the Mudd Club in New York. The film stars Marilyn, who sings "Sex Means Nothing When You're Dead."

Epic boss Don Dempsey joked that he may have to average out its costs for the whole of this year, but the event to be at on a recent Saturday night in New York was the party thrown for Culture Club after the band's SRO date at the Palladium. Hosted by Swedish Countess Christina Wachtmeister and English Lord Jermyn, the bash was held at the posh Mr. Chow's eatery. Among the guests partaking in some of the best cuisine offered at a party in recent memory were Steve Winwood, Jim Capaldi, Rick & Liz Derringer, Ellen

Foley, Nile Rodgers, Jan Wenner, Ron Dante, Steve Rubell, and a host of others.

Ex-Jam leader Paul Weller has (sort of) formed a new band called Style Council. Says Weller: "Like Robin Hood, I will be collecting members of the Style Council as I go my merry way, but for the time being it's just me and (keyboardist) Mick Talbot. I wanted Mick in my new group because I believe him to be the finest young jazz-soul organist in the country, and also because he shares my hatred of the rock myth and rock culture."

What's new with Todd Rundgren? He's just completed the video for "Hideaway," the first single from his "The Ever Popular Tortured Artist Effect" LP. He produced the old Grass Roots tune, "Live For Today," for the Lords Of The New Church. It will be their next single. He will be producing a single for Laura Nyro. He has been featured on "P.M. Magazine" and Videowest's "Rock On TV." And Channel 4 in Britain has commissioned him to do a 60- to 90-minute autobiographical profile, which will later be licensed outside of Britain.

MCA's Musical Youth will make their U.S. debut on "Saturday Night Live" April 9. . . . Pianist Tommy Flanagan will lecture next Tuesday (22) at the Texas State Univ. School of Music in Denton, Texas. . . . "Self-described outlaw journalist" Al Aronowitz will read his "Blacklisted Masterpieces" at Trax in New York next Saturday (26).

'Off The Record' Tells All About Disco Business

• Continued from page 44

the Nazis banned live jazz. Consequently jazz fans who wanted to dance to their favorite music would gather in caves on the Left Bank and play phonograph records which they would hook up to loudspeakers and public address systems. That, says Shannon, was how discos began.

This form of entertainment remained popular in Europe, especially after rock'n'roll began and local musicians were unable to copy the spirit and feel of the new music coming from America. In America, the record hops began (the first mobile discos), and, of course, there was "American Bandstand."

However, most of this book is not history, but theory and practical advice. Though there is not much more to a disco than a dance floor, four walls, sound and light system, and a bar, making all these elements work together as an entertainment center that people will want to line up to enter is an art and a science in itself.

No book can make a club successful, and no doubt there are a large number of prosperous club owners who haven't the vaguest idea as to music theory or what a "fast cut slip cue" is (it's a way of segueing from one record to another without a break). But every little bit helps.

Shannon pads his book a bit. It would have been just as strong and effective for the professional without four different charts showing the L.A. Hustle, or without a list of so-

called drug songs of the '60s. But Shannon knows what makes a disco tick. And nowhere does he give bad advice.

A discotheque can be a \$1 million investment and more, and anyone thinking of getting into the business could do well by beginning with an investment of less than \$20 for this book. It's available at selected book and music stores, and through the publishing company in Cleveland and Mail-O-Disk in New York.

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L.A. Studio Business Up

Continued from page 30

"If their budgets allow for it, that can be a problem," says Steven McPeak, vice president and general manager of Metro Tape, part of the Metromedia Complex, which is unionized. However, he says he is thinking of actively recruiting video music productions.

The larger studios do have facilities which are often just what the producers want. For example, Metro Tape has three stages, the largest of which is 13,000 square feet and the smallest 6,500 square feet with a ceiling height between 28 and 31 feet.

Another problem, some contend, is that the larger studios aren't geared to pop music. "You have to play music loud, and we can do that here," states Wayne Isham, manager of A&M Records Soundstage. "Videos have to be done cheaply and quickly. They can't be done cheaply on union budgets, so producers have to go to non-union halls."

"Music people don't like to feel like they're just walking into a tv stu-

dio," notes Ken Miller, president of Ken Miller Associates, one of the co-op users of the Complex Soundstage.

With this business flowing to the independent stages, one might wonder if there will ever be a stage designed solely for video music. "I think that could happen," notes Isham, whose soundstage has been used by the Police, Joni Mitchell and other musical acts whose video work represents "60% to 70%" of its business. "For awhile, we were almost like that. If business picks up, it could be that way again."

However, others disagree. "You have to have a balance of all different types of projects," says Dick Sheann, general manager of Hollywood National Studios. "There are always going to be advertisers and commercial people who want to come in," states ITS' Ashford. "Music will always just be a part of a studio's business," maintains Videopac's Sexton. "The music work hasn't escalated beyond that point yet. We don't rule out anything."

Benson Co. To Release Two Duet Compilation LPs

NASHVILLE—The Benson Co., taking a cue from duet successes in country and pop records, has packaged two twosome albums for release this spring: "Great Contemporary Christian Duets," on the New-Pax label, and "Great Inspirational Christian Duets," on Paragon.

On the contemporary album are Sandi Patti/Russ Taff, Noel Paul Stookey/Karla Thibodeau Sarro, Debbie Amstutz/Dallas Holm, Dana Kay/Amy Grant, Joni Kerne/Paul Lynch, Sherman Andrus/Terry Blackwood, Steve Archer/Debby Boone, Bob Farrell/Jayne Farrell, Michele Pillar/Lenny LeBlanc and Sandi Patti/Larnelle Harris. The inspirational LP duos are Sandi Patti/Larnelle Harris, Tina English/Cynthia Clawson, Joni Kerne/Paul Lynch, Christine Wyrzten/Phil Johnson, Cheryl Prewitt Blackwood/Terry Blackwood, Dallas Holm/Linda Holm, Bob Farrell/Jayne Farrell, Harry Browning/Laury Boone, Pat Boone/Shirley Boone and Sandi Patti/Gary McSpadden.

Except for the Pat and Shirley Boone number, all the cuts are from

previously released albums. The albums will be packaged in foil-silver for the contemporary and gold for the inspirational—and will have a suggested retail price of \$8.98.

One cut, Sandi Patti and Larnelle Harris' "More Than Wonderful," appears on both albums and is being used as a promotional wedge for both. It has been released as a single to concentrate airplay, and Patti and Harris have performed the song in several national arenas, including the National Religious Broadcasters convention, a PTL Television Network special and at a choral music conference. In addition, it appears on two other albums, "Thou Shall Call His Name Jesus" and "Sandi Patti Live... More Than Wonderful."

Loren Balman, Benson's record marketing manager, says the project grew out of the general market's "apparent infatuation with duets." There will be extensive in-store activity to support the albums, he adds.

Music Contest In D.C. Area

NASHVILLE—Kentucky Fried Chicken will sponsor a gospel music contest, beginning in April, in the Baltimore-Washington area. The contest is open to church-sponsored choirs, gospel-singing ensembles and male and female soloists. Assisting in the event will be the National Coalition Of Black Church Musicians.

In addition to trophies, churches sponsoring grand prize winners in each of the four categories will receive a contribution of \$1,500. Runners up will get \$750. Finalists will compete for the top prizes on July 10 at the John F. Kennedy Center For The Performing Arts.

Entry forms, which must be returned by March 18, are available to anyone who submits a stamped, self-addressed envelope to KFC Gospel Competition, P. O. Box 28604, Washington, D.C. 20005.

New LP & Tape releases page 26

Sparrow Bows Bible-Themed Home Games

NASHVILLE—Sparrow Records, Canoga Park, Calif., has begun marketing through Christian book stores home computer games with Biblical themes. The first series, "Family Bible Fun," is designed to be played on the Atari 400 and 800 or the Apple II and Apple II+.

There are 10 games available for the Ataris and six for the Apples. The master disk for each computer carries a \$19.95 retail price, while the games are tagged at \$29.95 each retail. Wholesale prices are \$11.97 each for the disks and \$17.97 each for the games.

Titles are "Know Your Bible (Parts I and II)," "The Prophets," "The Patriarchs," "Life Of David," "Life Of Christ (Parts I and II)," "Book Of Acts (Part I)," "Great Men Of The Bible" and "Great Women Of The Bible."

In-store support will include posters, mobiles and a permanent display. There will be national advertising in both Christian and secular publications, citing the availability of the games in Christian book stores. And there will be a \$10 manufacturer's rebate offered on the initial purchase of a master disk and any one game.

Hall Of Fame To Induct Two

NASHVILLE—Two gospel music personalities will be elected to the Gospel Music Hall Of Fame during the 14th annual Dove Awards ceremony April 13. The ceremony will be held in Andrew Jackson Hall at the Tennessee Performing Arts Center here.

Candidates in the living category are Ralph Carmichael, Jimmie Davis, Bill Gaither, John W. Peterson and P. J. (Pat) Zondervan. Deceased candidates are P. P. Bliss, David (Dad) Carter, Marvin Norcross, Tim Spencer and Clara Ward.

Billboard Best Selling Spiritual LPs

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Table with columns: This Week, Last Week, Weeks on Chart, Title, Artist, Label & Number. Lists top-selling spiritual LPs including 'IT'S GONNA RAIN' by Rev. Milton Brunson and 'SOON I WILL BE DONE WITH THE TROUBLES OF THE WORLD' by James Cleveland.

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235 Attend Songwriter Meet; Morgan, Fleming, 'Always' Win

By KIP KIRBY
and EDWARD MORRIS

NASHVILLE—A record 235 paid registrants spent three days participating in the annual Nashville Songwriters Assn. International Symposium, Friday through Sunday (4-6) at the Hyatt Regency Hotel here.

Following a Friday night Songwriters Showcase featuring almost 30 writers and performers that drew close to 900 people (including a heavy turnout from the local music industry), the seminar officially began with a Saturday keynote address by Gerry Wood, editor emeritus of Billboard.

Next, a panel of noted songwriters agreed that songwriting is not a mechanical process—and then proceeded to explore the mechanics of songwriting techniques. Featured in the discussion, which was moderated by Randy Goodrum, were Mac McAnally, Keith Stegall, Layng Martine, Rick Carnes, Wayland Holyfield, Debbie Hupp and William Bell. Covered in the session were basic tips for new writers, the making and submission of demo tapes, negotiating with publishers, song contracts, ways to pitch songs and co-writing.

After a lunch break and an informal talk by guest speaker Charles Strouse on writing songs for the theatre, the symposium resumed with an afternoon "Record Makers" panel moderated by Robert K. Oermann of the Nashville Tennessean. This session was livelier, with questions covering the practice of producers cutting their own published songs, video's role in today's songwriting, choosing material for artists and the future of the single.

Panelists were independent producer Tommy West; Tony Brown, a&r director, RCA Nashville; Brown Bannister, artist/producer; Terry Woodford, producer and owner of Wishbone Studios, Muscle

Shoals; Bob Fead, president, Monument Records; Charlie Fach, president, Compleat Entertainment; and Jimmy Bowen, senior vice president, Warner Bros. Records Nashville.

Panelists for the most part defended the practice of producers recording songs from their own publishing catalogs, with Terry Woodford explaining that because of Muscle Shoals' distance from other music centers, he often has no choice but to draw from his own catalogs for cuts and income. However, Woodford and others agreed that the primary criterion for cutting a song is its own strength.

There was no general agreement on the question of whether demos need to be more elaborate in their execution. But to moderator Oermann's question, "Can a weak song be sold by a fancy demo?," Bowen

(Continued on page 55)



KEYNOTING CASSANDRA—West Coast entertainment lawyer Jay Cooper issues an industry call for new creative risk-taking in his address at the NSAI achievement awards dinner.

Nashville Scene

It occurred to us this week, as we watched the Nashville Network make its heralded satellite debut, and as we read more press information about the CMA's 25th anniversary gala this week in the nation's capital, that people are always pointing a finger at radio for not breaking new artists—but what about television?

How many big-budget country tv shows or network specials devote any percentage of their prime time viewing to the exposure of promising up-and-comers? How often do the very organizations who could make a difference in convincing network talent coordinators to take a chance on rising talent actually make the plea?



Look, for instance, at the CMA's own 90-minute television gala taping this week at Constitution Hall in D.C. In a lineup of 40 different acts—including Gene Autry, Roy Acuff, Bill Monroe, Mickey Gilley, Anne Murray, Larry Gatlin, Ronnie Milsap and Barbara Mandrell—only a disappointing two (Ricky Skaggs and Charly McClain) could possibly be thought of as relatively new.

Last week, when WSM's Nashville Network hit the cable airwaves with a five-hour star-studded satellite launch, there weren't very many new or developing acts on hand to help celebrate. In fact, the performers WSM chose to feature on the hour-long live feed from the Grand Ole Opry House were Patti Page, Larry Gatlin, Chet Atkins, Ray Stevens and Roy Acuff. Hosts selected for their own shows on the new

cable network schedule include Jacky Ward, Bill Anderson and Archie Campbell.

Now, it's true that Ed Bruce will be hosting a sports program for the network. It's true that Wayne Massey, who used to appear on a network soap and is now signed to MCA in Nashville, is hosting another. It's true that Rosanne Cash, who could qualify as a promising newcomer (although she now has a gold album for "Seven Year Ache" and No. 1 records under her belt), did get to MC the New York segment of Nashville Network's national launch. It's even true that WSM somehow managed to corral the elusive, camera-skittish Don Williams for the festivities the same night—a genuine coup in anybody's book!

On the other hand, consider all the potential country stars who somehow never seem to manage invitations for tv guest shots—unless they're nominated for an award on the same show. What about the Lee Greenwoods, the George Straits, the Gene Watsons, the Reba McEntires, the Whites, the Ronnie McDowells, the Steve Warrens? How about Kippi Brannon or Con Hunley or Karen Brooks? What about Alabama, or Gary Morris, or for that matter Hank Williams Jr.?

Ah, but the ratings, you say. These acts may have good records up in the country charts, but they haven't proven their power in the tv ratings race, right? That's the real issue, of course. Do viewers turn off shows on which not every single act strikes them with familiarity right between their eyes? Do viewers really prefer seeing the same famous country faces and hearing the

(Continued on page 54)

NASHVILLE—For the second year in a row, Dennis Morgan and Rhonda Kye Fleming were named songwriters of the year by the Nashville Songwriters Assn. International (NSAI) at its 16th annual awards banquet Saturday (5). And "Always On My Mind," fresh from its recent Grammy win as song of the year, repeated its triumph for writers Mark James, Johnny Christopher and Wayne Carson Thompson when it won the same accolade from NSAI.

Song of the year is chosen by balloting among the organization's 2,000 members, who nominate and select the finalists for the award. For songwriter of the year, NSAI tabulates individual song activity through compiling weekly tabulations based on Billboard's country and pop charts for the preceding year. (At this time, according to NSAI regulations, only songs which have spent time on the country charts in addition to any crossover activity are eligible for consideration in this category.)

Along with its song and songwriter of the year honors, the NSAI also presented writers of 15 songs with achievement awards. These were: "Close Enough To Perfect" (Carl Chambers); "Crying My Heart Out Over You" (Carl Butler, Louise Certain, Gladys Stacey and Marijohn Wilkin); "I Don't Remember Loving You" (Harlan Howard and Bobby Braddock); "I'm Gonna Hire A Wino To Decorate Our Home" (Dewayne Blackwell); "It Ain't Easy Bein' Easy" (Shawna Harrington, Mark Gray and Les Taylor); "Nobody" (Dennis Morgan and Rhonda Kye Fleming); "Ring On Her Finger, Time On Her Hands" (Don Goodman, Pam Rose and Mary Ann Kennedy); "She Got The Goldmine (I Got The Shaft)" (Tim DuBois); "Sixteenth Avenue" (Thom Schuyler); "Slow Hand" (Michael Clark and John Bettis); "Thank God For Kids" (Eddy Raven); "What's Forever For" (Rafe VanHoy); "Would You Catch A Falling Star" (Bobby Braddock); "You're The Best Break This Ole Heart Ever Had" (Wayland Holyfield and Randy Hatch); and

(Continued on page 54)

EDITORIAL

NSAI's Voting Discrepancy

Four years ago, in an attempt to prevent voting for its songwriter of the year award from becoming little more than a popularity contest, the Nashville Songwriters Assn. International instituted a qualification in the category. This stipulation was that eligibility was to be based purely on Billboard chart activity—and that all songs considered in this category would have to appear first on the country charts, whether or not they also amassed activity on other charts as well.

The NSAI hoped that this would clearly separate voting for songwriter of the year from its sister category, song of the year. (In the song of the year balloting, NSAI members are encouraged to nominate "five songs you wish you'd written" to determine the winner.)

Although pop chart position is given equal value to country in the songwriter of the year compilation, the catch is that the *only* songs considered from the pop charts are those which have crossed over from *country*. Thus, a growing number of great pop contenders penned each year by Nashville songwriters, or which come from Nashville catalogs, are being summarily dismissed from NSAI tabulation, simply because they aren't country. And their authors are being excluded from qualifying for points in the songwriter of the year tabulation.

This is a most unfortunate discrepancy, and it needs to be changed. The NSAI calls itself the Nashville Songwriters Assn. International; nowhere does the organization claim it wants to represent only country songwriters. In fact, within recent years, the group has made strides in attracting a wide range of talented writers whose creative capabilities extend into the pop, soul, rock and gospel areas. NSAI's annual showcase and symposium in the past two years have incorporated such decidedly un-country writers as Michael McDonald, Phoebe Snow, Al Green, William Bell and Charles Strouse. This makes an interesting dichotomy, since none of these talents would be eligible for the organization's own songwriter of the year honor.

With its membership growing, with Nashville proving itself in musical fields divorced from merely country, with more pop songwriters moving to town each year, the NSAI's executive committee should reevaluate its methodology. Or else its well-known motto may well be interpreted to mean: "It all begins with a *country* song."

KIP KIRBY



PRIZE PAIR—Rhonda Kye Fleming and Dennis Morgan display their songwriter of the year plaques as an approving Pee Wee King, center, looks on. Fleming and Morgan were jointly voted the honor by members of the Nashville Songwriters Assn. International.

SHOWCASE REVIEW

Crowd Got Its Money's Worth

NASHVILLE—It was advertised as a showcase, but with a running length of four hours, it was more of a marathon. For \$7.50, attendees of the Nashville Songwriters Assn. International's annual Symposium got the opportunity to watch almost 30 major songwriters performing the songs that pay their bills.

The lineup was impressive: Don King, Rodney Crowell, Mac McAnally, Bobby Whitlock, Ray Stevens, Jim Stafford, Guy Clark, Dave Loggins and Charles Strouse, among others. Michael McDonald, who was supposed to fly in from the West Coast for the showcase and a panel session, didn't make it. Other than Atlanta-based r&b artist William Bell and Broadway composer Charles Strouse, there were no out-of-town "glamour surprises" this year.

But if the program lacked charisma, it didn't lack consistency. Nearly all the two-song sets were handled competently and with professionalism. By the end of the night, one fact stood out above the rest: today's songwriters are also excellent vocalists. Several of the writers on the showcase are label artists in their own right; others have been, at some point during their careers.

The long program had a number of highlights. They included Don King and Becky Foster, who sang their current Janie Fricke tune, "You Don't Know Love";

Ray Stevens, cutting up with the audience before doing his classic, "Everything Is Beautiful"; Bob Morrison, trying a respectable Gene Watson imitation with his "She Never Looked That Good When She Was Mine"; Guy Clark showing how "Heartbroke" sounded before Ricky Skaggs took it to No. 1 on the charts; Roger Cook re-creating "I'd Like To Teach The World To Sing" (which later became the theme for a massive Coca-Cola campaign); John Scott Sherrill, singing his John Anderson hit, "Wild And Blue"; Jerry Gillespie, who did three of his biggest hit songs: "Heaven's Just A Sin Away," "Do You Love As Good As You Look," and "Somebody's Knockin'"; and a powerhouse set by writer/artist Kay Oslin, who elicited roars of approval for "Round The Clock Lovin'" and "Where Is A Woman To Go."

Ronnie Rogers, fresh from signing with Epic here, slipped onstage, accompanied by his producer Tommy West at the piano, to sing an acoustic version of his current Alabama smash, "Dixieland Delight." Bobby Whitlock put his smokey Joe Cockerish vocals to work on "He's Not Entitled To Your Love," a comeback single for Johnny Rodriguez, as well as on "There's A Thorn Tree In The Garden," originally recorded by Derek & the Dominos on the LP "Layla." Mac

(Continued on page 60)

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Billboard Hot Country Singles

Survey For Week Ending 3/19/83

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MARCH 19, 1983, BILLBOARD

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	
★		13	I WOULDN'T CHANGE YOU IF I COULD —Ricky Skaggs (R. Skaggs) A.Q. Smith, P.H. Jones; Peer International, BMI; Epic 34-03482	★	41	5	AFTER THE LAST GOODBYE —Gus Hardin (R. Hall) B. McGuire, B. Henderson, E. Moore, G. Pearce; Fame, BMI/Rick Hall, ASCAP; RCA 13445	★	83	2	IT'S A DIRTY JOB —Bobby Bare & Lacy J. Dalton (B. Sherrill) D. Cook, R. Van Hoy; Cross Keys/Tree, ASCAP/Unichappell/Van Hoy, BMI; Columbia 38-03628	
★		10	SWINGIN' —John Anderson (F. Jones) L. Delmore, J. Anderson; BMI; Warner Bros. 7-29788	★	30	13	HONKYTONK MAN —Marty Robbins (S. Garrett) D. Blackwell; Peco/Wallet, BMI; Warner/Viva 29847	★	77	3	IT'S WRITTEN ALL OVER YOUR FACE —Ronnie Dunn (J. Sandlin) R. Byrne, T. Brasfield; I've Got the Music, ASCAP; Churchill-94018-(MCA)	
★		10	SHINE ON (Shine All Your Sweet Love On Me) —George Jones (B. Sherrill) J. MacRae, B. Morrison; Southern Nights, ASCAP; Epic 34-03489	★	50	3	COMMON MAN —John Conlee (B. Logan) S. Johns; Lowery/Legibus/Captain, BMI; MCA-52178	★	73	4	CAROLINE'S STILL IN GEORGIA —The Coulters (Not Listed) W. Holyfield; Bibo, ASCAP (Welk Music Group) Dolphin 45003	
★		10	WHEN I'M AWAY FROM YOU —The Bellamy Brothers (J. Bowen, D. Bellamy, H. Bellamy) F. Miller; Rare Blue, ASCAP; Elektra/Curb 7-69850	★	46	4	TOUCH ME (I'LL BE YOUR FOOL ONCE MORE) —Tom Jones (G. Mills, S. Popovich) A. Downing; ATV, BMI; Mercury 810-445-7 (Polygram)	★	80	2	THOSE NIGHTS, THESE DAYS —David Wills (B. Mevis) R. Rogers; Sister John, BMI; RCA 13460	
★		8	WE'VE GOT TONIGHT —Kenny Rogers & Sheena Easton (D. Foster, K. Rogers) B. Seger; Gear, ASCAP; Liberty 1492	★	48	4	FOOLIN' —Johnny Rodriguez (R. Albright) R. Mooney; Ace in the Hole, BMI; Epic 34-03598	★	37	17	VELVET CHAINS —Gary Morris (M. Morgan, P. Worley) K. Welch, R. Hellard; Cross Keys, ASCAP/Tree, BMI; Warner Bros. 7-29853	
★		10	I HAVE LOVED YOU GIRL (But Not Like This Before) —Earl Thomas Conley (N. Larkin) E. T. Conley; Blue Moon, ASCAP; RCA 13414	★	43	8	TAKE IT ALL —Rich Landers (B. Fisher) R. Landers; Escrow/Plum Creek, BMI; AMI 1311 (NSD)	★	60	6	STORM OF LOVE —Chantilly (L. Morton, S. Bledsoe) B. Cason, T. Cerney; Buzz Cason/Let There Be Music, ASCAP; F&L 523	
★		13	THE ROSE —Conway Twitty (C. Twitty, J. Bowen) A. McBroom; Warner-Tamerlane, BMI; Elektra 69854	★	55	3	MORE & MORE —Charley Pride (N. Wilson) W. Pierce, M. Kilgore; Cedarwood, BMI; RCA-13451	★	NEW ENTRY			YOU'RE OUT DOING WHAT I'M HERE DOING WITHOUT— Gene Watson With The Farewell Party Band (R. Reeder, G. Watson) Reeder, G. Watson
★		10	REASONS TO QUIT —Merle Haggard & Willie Nelson (C. Moman, W. Nelson, M. Haggard) M. Haggard; Shade Tree, BMI; Epic 34-03494	★	47	6	IT TAKES LOVE —Big Al Downing (T. Bongiovi, L. Quinn) A. Downing, L. Quinn; Metaphor/Simile, BMI/ASCAP; Team 1004	★	NEW ENTRY			MY LADY LOVES ME (JUST AS I AM) —Leon Everette (K. Dean, L. Everette) K. Stegall, C. Waters; Blackwood, BMI; RCA 13466
★		13	HANGIN' AROUND —The Whites (R. Skaggs) C. Hardy, R. Carnes, J. Carnes; Elektra/Asylum, Refuge, BMI, ASCAP; Elektra/Curb 69855	★	54	3	I STILL LOVE YOU IN THE SAME OL' WAY —Moe Bandy (R. Baker) V. Warner; Baray, BMI; Columbia-38-03625	★	53	19		STILL TAKING CHANCES —Michael Murphey (J.E. Norman) M. Murphey; Timberwolf, BMI; Liberty 1486
★		6	DIXIELAND DELIGHT —Alabama (H. Shedd, Alabama) R. Rogers; Sister John, BMI; RCA 13446	★	51	5	WHO'S GONNA KEEP ME WARM —Phil Everly (K. Lehnig) K. McKnelly, D. Stirling; Money Honey/April Morning/Glen Rock, BMI; Capitol 5197	★	62	11		THOSE WERE THE DAYS —Gary Stewart & Dean Dillon (B. Mevis) D. Dillon, G. Stewart, R. Huston; Tree/Forrest Hill, BMI; RCA 13401
★		10	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	★	61	2	YOU TAKE ME FOR GRANTED —Merle Haggard (M. Haggard, R. Baker) L. Williams; Shade Tree, BMI; Epic 34-03723	★	89	2		THANK YOU DARLING —Bill Anderson (B. Anderson, M. Johnson) T. Lazaros; Free Breez/Stallion/Lowery, BMI; Southern Tracks 1014
★		8	GONNA GO HUNTIN' TONIGHT —Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr.; Bocephus, BMI; Elektra/Curb 7-69846	★	47	9	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	★	86	2		THE PARTY'S OVER (EVERYBODY'S GONE) —Sam Neely (R. Chaney) Lobo, J. ymond; Famous/Boo/Ensign/Guyasuta, ASCAP/BMI; MCA 52194
★		9	MY FIRST TASTE OF TEXAS —Ed Bruce (T. West) E. Bruce, R. Rogers; Tree/Newkeys/Sugarplum, BMI; MCA 52156	★	42	9	RAINBOWS AND BUTTERFLIES —Billy Swan (L. Rogers) J. Flynn III; Music City, ASCAP; Epic 34-03505	★	NEW ENTRY			THE RIDE —David Allan Coe (B. Sherrill) J.B. Deterline, Jr., G. Gentry; Algee/Newwriters, BMI; Columbia 38-03778
★		7	SOUNDS LIKE LOVE —Johnny Lee (J.E. Norman) C. Black, T. Rocco; Chappell/Bibo (Welk), ASCAP; Full Moon/Asylum 7-69848	★	39	8	UNFINISHED BUSINESS —Lloyd David Foster (B. Montgomery) W. Newton, D. Morrison; House of Gold, BMI; MCA-52173	★	88	2		SHE'S GONE TO L.A. AGAIN —Mickey Clark (T. Richards) M. Clark; Combine, BMI; Monument 4-03519 (CBS)
★		9	SHAME ON THE MOON —Bob Seger & The Silver Bullet Band (J. Iovine) R. Crowell; Coolwell/Granite, ASCAP; Capitol 5187	★	59	4	IT HASN'T HAPPENED YET —Rosanne Cash (R. Crowell) J. Hiatt; Bug/Bill, BMI; Columbia 38-03705	★	56	17		SHADOWS OF MY MIND —Leon Everette (R. Dean, L. Everette) E.E. Collins; Hermitage, BMI; RCA-13391
★		8	DOWN ON THE CORNER —Jerry Reed (R. Hall) J. C. Fogarty; Jondora, BMI; RCA 13422	★	67	2	LITTLE OLD FASHIONED KARMA —Willie Nelson (W. Nelson, B. Spears) W. Nelson; Willie Nelson, BMI; Columbia 38-03674	★	87	2		I'M ON THE OUTSIDE LOOKING IN—Darlene Austin (H. Shields) T. Randazzo, B. Weinstein; Vogue/Welk, BMI; Myrtle 1004 (Door Knob)
★		4	AMERICAN MADE —Oak Ridge Boys (R. Chaney) B. Dipiero, P. McManus; Music City/Combine, ASCAP/BMI; MCA-52179	★	68	2	TIL I GAIN CONTROL AGAIN—Crystal Gayle (J. Bowen) R. Crowell; Jolly Cheeks, BMI; Elektra 7-69893	★	84	2		THERE'S STILL A FEW GOOD LOVE SONGS LEFT IN ME —Connie Francis (H. Shedd) Greenfield, Leigh; United Artists/Lionhearted, ASCAP/Big Parade, BMI; Polydor 810-087-7
★		7	YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING —Reba McEntire (J. Kennedy) D. Lee, K. Chater; Maple Hill/Hall-Clement/Vogue (Welk), BMI; Mercury 3387 (Polygram)	★	52	18	FAKING LOVE —T.G. Sheppard & Karen Brooks (B. Killen) B. Braddock, M. Berg; Tree, BMI; Warner/Curb 29854	★	84	2		THE NIGHT DOLLY PARTON WAS ALMOST MINE —Pump Boys & Dinettes (Shapiro Bernstein & Co.) J. Wann; Friendly Guy, ASCAP; CBS 38-03549
★		10	I LOVE HOW YOU LOVE ME —Glen Campbell (J. Fuller) B. Mann, L. Kolber; Screen Gems-EMI, BMI; Atlantic/America 799930	★	53	18	WHEN YOU'RE NOT A LADY —Jim Glaser (D. Tolle) P. McManus, L. Pedroski; Colgems-EMI/Tiny Tiger, ASCAP; Noble Vision 101	★	NEW ENTRY			COME AS YOU WERE —Jerry Lee Lewis (R. Chaney) P. Craft; Dropkick, BMI; MCA 52188
★		17	FEEL RIGHT —Tanya Tucker (D. Malloy) L. Byrom; Deb Dave, Briarpatch, BMI; Arista 0677	★	54	18	IN THE MIDDLE OF THE NIGHT —Mel Tillis (H. Shedd) B. Corbin; Sabal, ASCAP; MCA 52182	★	87	7		KEEP ON PLAYING THAT COUNTRY MUSIC —Sierra (P. Baugh) K. Stegall; Blackwood, BMI; Musicom 52701
★		8	ALMOST CALLED HER BABY —Larry Gatlin and The Gatlin Brothers Band (J. Crutchfield, L. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 38-03517	★	79	2	LUCILLE (YOU WON'T DO YOUR DADDY'S WILL) —Waylon Jennings (W. Jennings) R. Penniman, A. Collins; Venice, BMI; RCA 13465	★	88	NEW ENTRY		HAVEN'T WE LOVED SOMEWHERE BEFORE —Zella Lehr (M. Sherrill) B. Hobbs, C. Parton; Irving, BMI; Columbia 38-03593
★		6	AMARILLO BY MORNING —George Strait (B. Mevis) T. Stafford, P. Fraser; Cotillion/Terry Stafford, BMI; MCA 52162	★	57	18	SOMEbody'S ALWAYS SAYING GOODBYE —Anne Murray (J.E. Norman) B. McDill; Hall/Clement (Welk Music), BMI; Capitol 5183	★	89	NEW ENTRY		REASON TO BELIEVE —The Wray Brothers Band (Not Listed) T. Hardin, Hudson Bay (Not Listed); CIS 3011
★		6	JOSE CUERVO —Shelly West (S. Garrett, S. Dorff) C. Jordan; Easy Listening/Galleon, ASCAP; Warner/Viva 7-29778	★	58	5	THE WAYWARD WIND —James Galway with Special Guest Sylvia (T. Collins) H. Newman, S. Lebowsky; Bibo, ASCAP (Welk Music Group) RCA 13441	★	90	NEW ENTRY		THE BLUES DON'T CARE WHO'S GOT 'EM —Eddy Arnold (N. Wilson) D. Lee, W. Holyfield; Hall-Clement/Bibi, BMI/ASCAP; RCA 13452
★		8	PERSONALLY —Ronnie McDowell (B. Killen) P. Kelly; Tree/Five Of A Kind (Tree Group), BMI; Epic 34-03526	★	65	3	THIS COWBOY'S HAT —Porter Wagoner (S. Garrett) J. Brooks; Elektra/Asylum/Brooks Bros., BMI; Warner/Viva 7-29772	★	91	5		SO CLOSE —Backroads (J. Gibson) J. Marcum; Hitkit, BMI; Soundwaves 4698 (NSD)
★		15	AIN'T NO TRICK (It Takes Magic) —Lee Greenwood (J. Crutchfield) S. Pippin, J. Hurt; House of Gold, BMI; MCA 52150	★	49	6	FRIDAY NIGHT FEELIN' —Vern Gosdin (B. Fisher, M. Radford) R. Landers; Nub-Pub, ASCAP; AMI 1312 (NSD)	★	81	20		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
★		6	WHATEVER HAPPENED TO OLD FASHIONED LOVE —B.J. Thomas (P. Drake) L. Anderson; Old Friends, BMI; Cleveland International 38-03492 (CBS)	★	66	5	ANGELS GET LONELY TOO —Ralph May (R. Ruff) J. Tweel, R. Leigh; Unart/United Artist, ASCAP; Primero 1021	★	87	7		HOW LONG WILL IT TAKE —Tennessee Express (L. Rogers) W. Mack; Hall-Clement, BMI (Welk Music Group) RCA 13423
★		15	IF HOLLYWOOD DON'T NEED YOU —Don Williams (D. Williams, G. Fundis) B. McDill; Hall-Clement (Welk Music Group), BMI; MCA 52152	★	64	5	LIVIN' ON MEMORIES —Gary Wolf (J. Chambers) J. Chambers, C. Jenkins; Galleon, ASCAP; Columbia 38-03493	★	96	5		I'M A BOOGER/A WAY WITHOUT WORDS —Roy Clark (R. Clark) J.B. Barnhill; R. Lane, J. Johnson, B. Jones/C. Water, B. Jones; Tree, BMI/Cross Keys, ASCAP; Churchill 94017 (MCA)
★		14	BORN TO LOVE ME —Ray Charles (R. Charles) B. Morrison; Music City, ASCAP; Columbia 38-03429	★	62	64	I'M MOVIN' ON —Emmylou Harris (B. Ahern) H. Snow; Rightsong, BMI; Warner Bros. 7-29729	★	NEW ENTRY			THE NIGHT'S ALMOST OVER —Jacky Ward (J. Ward) J. Ward; Big Casey, BMI; Asylum-7-69844
★		7	IF THAT'S WHAT YOU'RE THINKING —Karen Brooks (B. Ahern) R. Sharp; Gee Sharp, BMI; Warner Bros. 7-29789	★	64	36	C.C. WATERBACK —George Jones/Merle Haggard (B. Sherrill) M. Haggard, Shade Tree, BMI; Epic-03405	★	85	3		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
★		15	EVERYTHING'S BEAUTIFUL (In It's Own Way) —Dolly Parton & Willie Nelson (F. Foster) D. Parton; Combine, BMI; Monument 4-03408 (CBS)	★	70	3	TENDERNESS PLACE —Karen Taylor-Good (T. Sparks) L. Henley, M. Mathis; Acuff-Rose, BMI; MESA-1114 (NSD)	★	98	15		THE FOOL IN ME —Sonny James (S. James, K. Stitts) D. Loggin, R. Goodrum; Leeds/MCA Patchwork/Chappell/Sailmaker, ASCAP; Dimension 1040
★		6	IF YOU'RE GONNA DO ME WRONG (DO IT RIGHT) —Vern Gosdin (B. Mevis) V. Gosdin, M. Barnes; Hookit/Blue Lake, BMI; Compleat 102 (Polygram)	★	71	3	SOMEWHERE DOWN THE LINE —Younger Brothers (R. Chaney) L. Anderson, C. Kelly; Old Friends/Golden Bridge; BMI/ASCAP; MCA-52183	★	99	82		DON'T PLAN ON SLEEPING TONIGHT —Steve Wariner (T. Collins) G. Sklerov, S. Kunin; Arista/Gloria's Songs, ASCAP; RCA-13395
★		18	LAST THING I NEEDED FIRST THING THIS MORNING —Willie Nelson (C. Moman) G.P. Nunn, D. Ciscle, Nunn, BMI; Columbia-38-03385	★	69	5	HOLD ME —David Rogers (GoldShield Productions) H.L. Shields, V. Rundus; Chip 'N' Dale, ASCAP; Music Masters Limited 1004-52	★	100	92		
★		4	SAVE ME —Louise Mandrell (E. Kilroy) R.C. Bannon, D. Flett, G. Fletcher; Rare Blue, ASCAP; RCA-13450									
★		5	FINDING YOU —Joe Stampley (R. Baker) J. Dickens, A. Fleetwood; Baray/Brandwood, BMI; Epic 34-03558									

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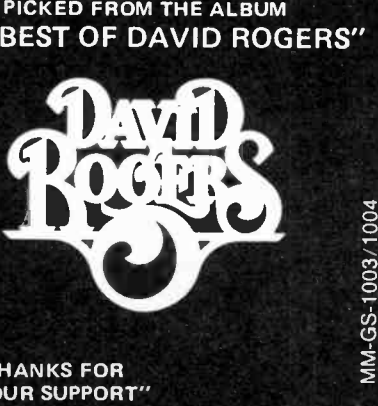
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Country

Nashville Scene

Continued from page 50

same famous voices over and over and over on their tv screens?

Well, that's how it appears, judging from the guest lineups for a vast majority of the network and syndicated tv specials utilizing country performers. Certainly some artists are more visual than others, and television is a visual medium. Crystal Gayle is a whole lot easier on the eyes

than, say, John Conlee; Sylvia beats the heck out of John Anderson when it comes to looks. Yet the fact remains that all of these are deserving talents whose inherent vocal abilities and chart strengths might well overcome any initial viewer reticence. Not to mention protecting the bigger names from overexposure burnout.

If you go by the lists of performers whose names regularly turn up in TV Guide on country

specials, it's easy to get the mistaken impression that country music only has a specific number of acts who do television. This ignores the talents waiting in the wings, standing on the sidelines, hoping that they'll get their chance, too.

It takes exposure. It takes time. It takes someone having the courage to open the doors to the younger, newer talents. It takes convincing by those who are in a position of power to make the decisions. But after all, if the CMA itself isn't pushing to feature them on its own anniversary tv special this month, why should any less informed network casting director do otherwise?

When Barbara Mandrell had her weekly NBC series, she was a leader in devoting time to newcomers on her show. She also opened the doors to gospel music—and turned it into one of her most popular segments, despite negative predictions ahead of time. Perhaps it won't be long before the Mel Tillises and the Johnny Cashes and the Roy Clarks will be joined by some new names—names who will be unfamiliar to many tv viewers at first, but won't remain that way for long.

★ ★ ★

When the new Statler Brothers album comes out this summer, it will contain two tunes penned by new member Jimmy Fortune, who settled into studio recording with no difficulty. The single, "Oh Baby Mine (I Get So Lonely)," will be out any day.

On the subject of the Statlers, the quartet's video on "Whatever" is one of five nominees for the best country video in the first American Video Awards. The Stats are up against Merle Haggard, Rosanne Cash (whose video was produced by Michael Nesmith of "Elephant Parts"), Juice Newton and T.G. Sheppard. Scene Three in Nashville gets credit if the Statlers take the honor.

★ ★ ★

"Shame On The Moon" tossed rocker Bob Seger and the Silver Bullet Band up into the country charts (up to an astonishingly high number 15, to be exact), and gave additional steam to Rodney Crowell's songwriting status. Seger was in Nashville a couple of weeks ago headlining a concert at the Municipal Auditorium. Backstage, he was presented with a membership in the Country Music Assn., with Oak Ridge Boys Richard Sterban, Joe Bonsall and Bill Golden doing the official honors for CMA. And after the show, Rodney and wife Rosanne Cash journeyed to Seger's dressing room, where they met him for the first time. During his concert, Seger dedicated "Shame On The Moon" to them. Bob Seger on the country chart? Well, well—just like Chuck Berry said, "C'est La Vie (You Never Can Tell)."

★ ★ ★

We can't resist: MCA's stalwart press liaison in Nashville, the effusive Jerry Bailey, has been called "one of Nashville's most eligible bachelors" by a local newspaper here. (This comes, belatedly, on the eve of his engagement to be married.) However, Warner Bros. Music's Nashville director Tim Wiperman has gone one better: Wiperman's name has turned up in a listing of most eligible men published by Playgirl magazine this month.

KIP KIRBY

NSAI Awards Are Presented

Continued from page 50

"Always On My Mind" (Mark James, Johnny Christopher and Wayne Car Thompson).

A highlight of the banquet ceremonies was a keynote speech by entertainment attorney Jay Cooper of Cooper, Epstein & Hurewitz in Beverly Hills. Cooper called for "more risk-taking" in the music industry.

NSAI executive director Maggie Cavender announced the election of Tom Long of Tree International to succeed this year's president, Ann Stuckey, who moves to second vice president for the organization. Woody Bomar will serve as first vice president, songwriter Debbie Hupp as secretary, and Meredith Stewart of Coal Miners Music as treasurer. Jerry Chesnut was elected sergeant-at-arms, with Merlin Littlefield of ASCAP named parliamentarian.

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COE OPERATIVE D.A.C. Cuts Ghost Song



"THE RIDE," a haunting story of a hitch hiker's ghostly encounter with the legendary Hank Williams in a ride from Alabama to Tennessee, powerfully interpreted by the only man who could deliver it... David Allan Coe.

Songwriter Gary Gentry: "There's a mysterious magic connected with this song that spells cold chills, leading me to believe that it was meant to be and that David Allan Coe was meant to record it."

"As I was writing this song, I wanted to know the exact date of Williams' death, and I opened his autobiography, *Your Cheatin' Heart*, to the exact page. Then, later, as I performed it at the Opry House for a television show, when I came to the last verse where it says, 'Hank,' the lights in the Opry House went out along with the power for the entire Opryland complex."

"These things happened for a reason, as has David Allan Coe's recording of it. It was meant to be."

"THE RIDE" is the preview single from David Allan Coe's April Columbia Records' album, *Castles In The Sand*.

David Allan Coe just wrapped his first tour ever overseas with a five week schedule in Europe. Coe concentrated a majority of his tour activity in England, a major stronghold for his music, as he spent 10

days hitting premier rock and country nightspots, major theatres and concert halls. Prior to England, he and his entourage appeared in Holland and Germany, then closed their schedule with performances in Norway and Sweden, where he picked up his recent awardings, "Male Vocalist Of The Year" and "Country Album Of The Year" for *Tennessee Whiskey*.

In April, he will be taking "THE RIDE" on the road for his *Castles In The Sand* tour. Does Hank have any more surprises when Coe takes "THE RIDE"?



David Allan Coe - "THE RIDE" 38-03778, from the soon to be released album *Castles In The Sand* FC 38535, produced by Billy Sherrill for Columbia Records and Cassettes.

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Billboard® Hot Country LPs™

Survey For Week Ending 3/19/83

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This Week			Last Week			Weeks on Chart			This Week			Last Week			Weeks on Chart								
★	1	53	★	1	53	WEEKS AT #1	★	1	53	★	1	53	★	1	53	★	1	53					
TITLE Artist, Label & Number (Dist. Label)			TITLE Artist, Label & Number (Dist. Label)			TITLE Artist, Label & Number (Dist. Label)			TITLE Artist, Label & Number (Dist. Label)			TITLE Artist, Label & Number (Dist. Label)			TITLE Artist, Label & Number (Dist. Label)								
★	1	53	★	1	53	26	★	1	53	★	1	53	★	1	53	★	1	53					
MOUNTAIN MUSIC ▲ Alabama, RCA AHL1 4229			THE ALL-TIME GREATEST HITS OF ROY ORBISON Roy Orbison, Monument-KWG-2784-38384-1			CBS			GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072			CAP			WE'VE GOT TONIGHT Kenny Rogers, Liberty-L0-51143			CAP					
2	2	52	38	37	126		★	2	52	★	2	52	★	2	52	★	2	52	★	2	52		
ALWAYS ON MY MIND ▲ Willie Nelson, Columbia FC 37951			CBS			BEST OF BOXCAR VOLUME I. Boxcar Willie, Main Street ST 73002 (Capitol)			CAP			CLOSE-UP Louise Mandrell, RCA-MHL-1-8601			RCA			QUIET LIES ● Juice Newton, Capitol ST-12210			CAP		
3	3	7	★	4	2		★	3	7	★	3	7	★	3	7	★	3	7	★	3	7		
PONCHO AND LEFTY Merle Haggard and Willie Nelson, Epic FE 37958			(CBS)			INSIDE Lee Greenwood, MCA 5305			MCA			MERLE HAGGARD'S GREATEST HITS Merle Haggard, MCA 5386			MCA			WISH YOU WERE HERE TONIGHT Ray Charles, Columbia-FC-38293 (CBS)			CBS		
★	7	21	40	34	13		★	4	21	★	4	21	★	4	21	★	4	21	★	4	21		
WILD AND BLUE John Anderson, Warner Brothers 23721			WEA			HEARTBREAK Rodney Lay, Churchill CR 9423			MCA			WALK ON Karen Brooks, Warner Bros. 23676			(WEA)			OLD HOME TOWN Glen Campbell, Atlantic/America 90016			WEA		
5	5	17	★	5	4		★	5	17	★	5	17	★	5	17	★	5	17	★	5	17		
GOING WHERE THE LONELY GO Merle Haggard, Epic FE 38092			CBS			HERE'S TO US Cristy Lane, Liberty LT 51137			CAP			CHANGES Tanya Tucker, Arista AL 9695			IND			SURE FEELS LIKE LOVE Larry Gatlin & the Gatlin Brothers Band, Columbia FC-38135			CBS		
6	4	15	42	42	42		★	6	15	★	6	15	★	6	15	★	6	15	★	6	15		
KRIS, WILLIE, DOLLY & BRENDA... THE WINNING HAND Kris Kristofferson, Willie Nelson, Dolly Parton, Brenda Lee, Monument JWG 38389			CBS			GREATEST HITS ▲ The Bellamy Brothers, Warner/Curb 26397-1			WEA			GREATEST HITS ▲ Anne Murray, Capitol S00 12110			CAP			GREATEST HITS Janie Fricke, Columbia FC 38310			CBS		
7	6	24	★	7	3		★	7	24	★	7	24	★	7	24	★	7	24	★	7	24		
HIGHWAYS AND HEARTACHES Ricky Skaggs, Epic FE 37996			CBS			MY HOME'S IN ALABAMA ▲ Alabama, RCA AHL1-3644			RCA			ANNIVERSARY, TEN YEARS OF HITS George Jones, Epic KE 38323			CBS			STRONG WEAKNESS The Bellamy Brothers, Elektra/Curb 60210			WEA		
★	15	3	46	35	39		★	8	3	★	8	3	★	8	3	★	8	3	★	8	3		
AMERICAN MADE The Oak Ridge Boys, MCA-5390 (MCA)			MCA			TRUE LOVE Crystal Gayle, Elektra 60200			WEA			GREATEST HITS Dolly Parton, RCA AHL 1-4422			RCA			THE BIRD Jerry Reed, RCA AHL 1-4529			RCA		
9	10	26	47	46	20		★	9	26	★	9	26	★	9	26	★	9	26	★	9	26		
A TASTE OF YESTERDAY'S WINE Merle Haggard/George Jones, Epic FE-38203			CBS			PERFECT STRANGER T.G. Sheppard, Warner/Curb 23726			WEA			COME BACK TO ME Marty Robbins, Columbia FC 37995			CBS			FRIZZELL WEST—OUR BEST TO YOU David Frizzell and Shelly West, Warner/Viva 1-23754			WEA		
10	8	22	49	49	20		★	10	22	★	10	22	★	10	22	★	10	22	★	10	22		
HANK WILLIAMS JR'S GREATEST HITS Hank Williams Jr., Elektra/Curb, 60193			WEA			SOMEWHERE IN THE STARS Rosanne Cash, Columbia FC-37570			CBS			GREATEST HITS ▲ Ronnie Milsap, RCA AAL1 3772			RCA			THE JIM REEVES MEDLEY Jim Reeves, RCA AHL-1-4531			RCA		
11	12	105	★	11	5		★	11	105	★	11	105	★	11	105	★	11	105	★	11	105		
FEELS SO RIGHT ▲ Alabama, RCA AHL1 3930			RCA			GET CLOSER ● Linda Ronstadt, Asylum 60185			WEA			HIGH NOTES Hank Williams, Jr., Elektra/Curb E1-60100 (Elektra)			WEA			THE PRESSURE IS ON ● Hank Williams Jr., Elektra/Curb SE 535			WEA		
12	11	29	50	50	7		★	12	29	★	12	29	★	12	29	★	12	29	★	12	29		
GREATEST HITS The Bellamy Brothers, Warner/Curb 26397-1			WEA			MICHAEL MARTIN MURPHEY Michael Martin Murphey, Liberty 51120			CAP			STARDUST ▲ Willie Nelson, Columbia JC 35305			CBS			LOVE WILL TURN YOU AROUND ● Kenny Rogers, Liberty L0-51124			CAP		
13	9	21	★	13	8		★	13	21	★	13	21	★	13	21	★	13	21	★	13	21		
RADIO ROMANCE Eddie Rabbitt, Elektra 60160			WEA			CONWAY'S #1 CLASSICS—VOL. II Conway Twitty, Elektra 60209			WEA			BUSTED John Conlee, MCA 5310			MCA			NUMBER ONES Conway Twitty, MCA 5318			MCA		
★	29	3	52	52	15		★	14	3	★	14	3	★	14	3	★	14	3	★	14	3		
STRONG STUFF Hank Williams, Jr., Elektra/Curb-60223 (WEA)			WEA			I AM WHAT I AM ● George Jones, Epic JE 36586			CBS														
15	13	40	53	51	8		★	15	40	★	15	40	★	15	40	★	15	40	★	15	40		
JUST SYLVIA Sylvia, RCA AHL 1-4263			RCA																				
★	19	78	54	48	22		★	16	78	★	16	78	★	16	78	★	16	78	★	16	78		
GREATEST HITS ▲ Willie Nelson, Columbia KC2 37542			CBS																				
17	17	11	55	55	129		★	17	11	★	17	11	★	17	11	★	17	11	★	17	11		
BIGGEST HITS Marty Robbins, Columbia FC 38309			CBS																				
18	14	22	56	47	16		★	18	22	★	18	22	★	18	22	★	18	22	★	18	22		
W W II Waylon Jennings & Willie Nelson, RCA, AHL-1-4455			RCA																				
19	20	145	57	57	71		★	19	145	★	19	145	★	19	145	★	19	145	★	19	145		
MY HOME'S IN ALABAMA ▲ Alabama, RCA AHL1-3644			RCA																				
20	16	17	58	60	124		★	20	17	★	20	17	★	20	17	★	20	17	★	20	17		
ANNIVERSARY, TEN YEARS OF HITS George Jones, Epic KE 38323			CBS																				
21	18	13	59	59	35		★	21	13	★	21	13	★	21	13	★	21	13	★	21	13		
STRONG WEAKNESS The Bellamy Brothers, Elektra/Curb 60210			WEA																				
22	21	16	60	56	25		★	22	16	★	22	16	★	22	16	★	22	16	★	22	16		
TRUE LOVE Crystal Gayle, Elektra 60200			WEA																				
23	23	23	62	61	16		★	23	23	★	23	23	★	23	23	★	23	23	★	23	23		
GREATEST HITS Dolly Parton, RCA AHL 1-4422			RCA																				
24	26	17	★	24	38		★	24	17	★	24	17	★	24	17	★	24	17	★	24	17		
THE BIRD Jerry Reed, RCA AHL 1-4529			RCA																				
25	27	11	★	25	14		★	25	11	★	25	11	★	25	11	★	25	11	★	25	11		
BIG AL DOWNING Big Al Downing, Team TRA 2001			IND																				
26	22	14	64	66	127		★	26	14	★	26	14	★	26	14	★	26	14	★	26	14		
LAST DATE Emmylou Harris, Warner Bros. 1-23740			WEA																				
★	33	21	★	33	21		★	27	21	★	27	21	★	27	21	★	27	21	★	27	21		
PERFECT STRANGER T.G. Sheppard, Warner/Curb 23726			WEA																				
28	31	25	66	67	21		★	28	25	★	28	25	★	28	25	★	28	25	★	28	25		
DREAM MAKER																							

235 Attend Songwriter Meet

• Continued from page 50

responded that it happens "about three times an hour."

In the area of video, panelists agreed that songs should still be created for their lyrical and melodic content first rather than the video in mind. "Music is the main attraction," commented Bowen.

Conceding that one's personal taste in music may be at odds with

what is selling, West admitted that he would produce a song he didn't like if it had strong singles potential—and, that he has produced songs which weren't commercial hits but he felt had merit. Fach said that singles today have become tools for promotion more than anything else, and he noted that the trend may now be toward 12-inch single disks and mini-LPs as artist development implements.

In response to a complaint from the floor that albums are now being built around two or three hits and a surplus of second-rate "filler," West said the practice usually ends up being self-defeating for acts engaging in it. West said that he believes the Oak Ridge Boys were suffering in concert attendance after following up their smash, "Elvira," with weak soundalikes.

The "Money Matters" panel which followed, moderated by attorney David Ludwick, featured Lewis Bachman of the American Guild of Authors and Composers (AGAC); Jim Free, lobbyist for the Save America's Music (SAM) coalition; Merlin Littlefield of ASCAP, and Dale Bryant of BMI.

Bachman explained AGAC's function for novice songwriters attending the symposium. Free requested registrants to write their Congressmen to support legislation calling for a royalty fee on blank tape and opposing the practice of record rentals.

Littlefield read a statement explaining the so-called Buffalo broadcasting decision, which has led to a suspension by ASCAP and BMI of writer/publisher advances. No questions on the case were taken, since the case is now being appealed.

On Sunday, seminar attendees were given the chance to have their songs critiqued by a number of leading songwriters and publishers, and to learn techniques for collaboration through a workshop staged by NSAI.



ALWAYS AWARDED—Mark James, second from left, gazes at his song of the year award for "Always On My Mind," as Christian Carson accepts a similar tribute on behalf of his father Wayne Carson Thompson, who co-wrote the song with James and Johnny Christopher. Proffering the prizes are Maggie Cavender, second from right, executive director of the Nashville Songwriters Assn. International, and Ann Stuckey, retiring president of NSAI.

Talent Roster Is Set For Wembley Int'l Festival

NASHVILLE—More than 25 acts have been scheduled to perform at Mervyn Conn's 14th annual International Festival of Country Music in Wembley, England April 2-4.

The talent includes Roy Acuff, George Jones, Bobby Bare, Bill Monroe & the Bluegrass Boys, Ed Bruce, the Burrito Brothers, Tammy Wynette, Margo Smith, John D. Loudermilk, Billy Walker, Billie Jo Spears, Narvel Felts, Porter Wagoner, Rattlesnake Annie, Tom-pall & the Glaser Brothers, Ronnie Prophet, Skeeter Davis, Roy Drusky, Boxcar Willie, Jim and Jesse & the Virginia Boys, Terry McMillan, the Dillards, Barbara Fairchild, Jeanne Pruett, Tom Gribbin & the Saltwater Cowboys, Linda Cassidy and Mary Bailey.

Conn is also co-promoting several other festivals in Europe, using segments of the Wembley talent lineup.

A package comprised of George Jones, Ed Bruce, Billie Jo Spears, the Burrito Brothers, Tammy Wynette, Boxcar Willie, Bobby Bare and Rattlesnake Annie will play Gothenburg, Sweden, April 1; Rotterdam, Holland, April 2; Belfast, Northern Ireland, April 5-6; Essen, West Germany, April 8; Frankfurt, West Germany, April 9; and Zurich, Switzerland, April 10. On April 3, Billie Jo Spears, Bill Monroe & the Bluegrass Boys, Porter Wagoner, Mary Bailey and Jeanne Pruett will perform in Cork, Southern Ireland.

The Wembley event will be videotaped and made into six 45-minute specials for airing over the BBC about two months after the festival, a spokesperson for Conn's Nashville office reports. Several of the American acts will not be bringing their regular bands to Europe but will be backed by local musicians.

Charley Pride To Headline NSAI Benefit

NASHVILLE—Charley Pride will headline a benefit concert March 30 at Billy Bob's in Fort Worth to raise funds for the Nashville Songwriters Assn. International.

The benefit is being coordinated by Connie Bradley, ASCAP's southern regional director and chairman for the event. Up to 6,200 people are expected to attend, with tickets priced at \$10. Maggie Cavender, executive director of the NSAI, says that proceeds from the show will be used to continue the organization's fight to "Save America's music."

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RACIALLY MIXED SOUTH AFRICAN BAND

Juluka Looks To World Market

JOHANNESBURG—Juluka, a controversial racially mixed South African group that has reportedly sold a total of more than 100,000 copies of its four albums, is aiming to break into the U.K. marketplace through a license deal with Safari Records in London. A further push in European territories is planned in Benelux (through Inelco), Italy (Ariston) and Germany (Metronome, on the Safari label). After that, the group is aiming for a U.S. deal.

The group's front men, John Clegg and Sipho Mchunu, have aroused great media curiosity because of their diverse backgrounds. Clegg, a former lecturer in social anthropology at the Univ. of Witwatersrand, met Mchunu, a gardener in the elite white Johannesburg suburb of Houghton, at a black migrant workers' compound when they were both 16.

At that time, Clegg was pursuing his interest in traditional Zulu music. Together, the two formed Juluka, the Zulu word for "sweat."

Dispelling any criticism of gimmickry, Clegg's fluency in the Zulu language and his energetic displays of ethnic dances have been widely

accepted by local black audiences.

The group is signed to independent producer Hilton Rosenthal of Music Inc., who says: "We checked all options in seeking out the right deals to push the group abroad. While previous albums were recorded in Zulu, the last one, 'Scatterlings,' is 90% English, and the title track charted on all local radio station lists. I maintain that the group's appeal in South Africa is completely crossover, and that record buyers are split 50-50, black to white."

Clegg and Mchunu sing and play guitars. Also in the band is white bassist Gery van Zyl, drummer Zola Mtyia, and Scorpion Madonda, who plays saxophones, flute and percussion. Altering its image somewhat, the group has recently expanded to take in keyboardist Glenda Hyam, a former leader of the South African all-girl band Clout, which reportedly sold six million copies internationally of the single "Substitute" in the late 1970s.

Hyam's initiation into the group included a 24-hour tribal ceremony in which Mchunu prayed to his ancestors for guidance. The ceremony included a ritual slaughter of a goat whose skin was used to make brace-

lets for the group to "confirm our bond to the Zulu spirits."

Mchunu says: "John Clegg and I don't have faith in business contracts. What that ceremony was about was a marriage, a brotherhood-sisterhood of mutual dependence in readiness for the struggle ahead. Words on paper mean nothing to us, particularly in show business. But a vow to my ancestors is a contract forever."

Austro Mechana Tape Levies Total Over \$1 Million

VIENNA—Austrian mechanical right society Austro Mechana collected over \$1 million in 1982 from levies on the sale of blank audio and videotape, according to figures released here. Income from blank audiocassettes was \$812,000, and from videocassettes \$223,000, latter sum raised in the second half of the year only, after the copyright amendment covering video tape came into effect.

The amended law also provides for royalty payments on the music content of pre-recorded video programs, but negotiations between Austro Mechana and the Austrian Chamber of Commerce have so far yielded no result. "We shall have to have a test case," says Austro Mechana director Helmut Steinmetz, "and establish an adequate level of royalties that way."

Outcome of negotiations in the audio field between Austro Mechana and the Austrian branch of IFPI was a reduced level of music royalties in the second half of 1982: 5% less for albums and 2.5% less for cassettes. Royalties on singles remained at their previous level, and with no reduction in minimum royalties. Additional charges were reduced for albums from 30.14% to 30%, and for cassettes from 36% to 35%.

license agreements.

OctoArts International at one time supplied a Japanese retailer with cassette copies of 10 local titles on a twice-yearly basis, but volume averaged only five to 10 copies per title and the deal has since been terminated. Jem Records Corp. also tried exporting disks to the U.S. but found product standards requirements too exacting and shipping costs too high for the trade to be profitable. Jem now licenses its catalog through Stateside company Respond Records.

Veteran Correspondent Henry Kahn Dies At 77

PARIS—Henry Kahn, doyen of British foreign correspondents in Paris and a regular contributor to Billboard since 1973, died of cancer in the Maison des Malades here March 5. He was 77.

A chevalier of the Ordre des Arts et Lettres—an award made to him by the French government for his services to the Franco-British press—Kahn was a prolific and industrious journalist with a wide range of interests.

Born in London Dec. 11, 1905, he studied composition at the Royal College of Music and wrote several scores for ballet productions. He settled in Paris in 1937, taught English at the Berlitz School and eventually entered journalism as Paris correspondent for British Continental Press, specializing in the arts.

Apart from a break during the 1939-1945 war, Kahn worked in Paris for the whole of his journalistic career. He founded the Paris bureau of Odhams Press—later absorbed into the International Publishing Corporation—and was for many years correspondent of the Daily Herald and the Sunday People.

Mike Hennessey writes:

Henry Kahn's byline has ap-

peared in more publications than that of any other journalist I've known. Having worked as his assistant in Paris for five years, I had first-hand evidence of his versatility and professional commitment. During his spell as IPC bureau chief in Paris he contributed articles to Hairdressers' Journal, Cycling, Woman's Own, the Poultry Farmer, Melody Maker, Picturegoer, Today, Farmers' Weekly, Anglers' Mail—and scores of other publications.

A widely-read and cultivated man, his leisure interests embraced music, philosophy, good food and wine, and he was a gifted raconteur whose intimate knowledge of Paris and lively wit made his Montmartre flat a primary target for visiting colleagues from the legion of publications to which he contributed.

Henry remained active as a journalist right up to the very last days of his life. He even had his typewriter moved into the hospital so that he could continue to file stories to the papers he served. Just a month before his death he wrote to me from the hospital saying: "Please keep my name in the masthead and keep the paper coming. Maybe it won't be for long, but I'm determined to die with my boots on."

Loverboy, Rush Are Top Juno Nominees

By DAVID FARRELL

TORONTO—Loverboy and Rush lead the way for this year's Juno Awards, the Canadian equivalent of the Grammys. Both acts claim nominations in four key categories: album, single, composer and group of the year. Anne Murray and the Payola\$ have three nominations apiece, while Aldo Nova, the Headpins, Straight Lines and Toronto have two.

The awards program is scheduled for April 5 in this city at the Harbour Castle Hilton, to be televised by the CBC network. Alan Thicke and Burton Cummings will host.

Aldo Nova, Anne Murray, Loverboy, Rush and the Headpins all vie for the prestigious album of the year award, Nova and the Headpins with debut albums which have each exceeded double platinum (200,000) status. The Payola\$, Straight Lines, Rush, Loverboy and Toronto are all contenders for the single of the year award.

Men At Work, Foreigner, the J. Geils Band, Louis Clark & the London Symphony and Olivia Newton-John are all nominated in the international album of the year category. John is also nominated in the international single category, along with Steve Miller, Trio, Survivor and Joan Jett.

In the group of the year award, nominations in addition to Loverboy and Rush are April Wine, Chiliwack and Saga. Vying for the top female vocalist award are Jessica Burns, Joni Mitchell, Anne Murray, Carole Pope (of Rough Trade) and Shari Ulrich. Bryan Adams, Burton Cummings, Gordon Lightfoot, Murray McLaughlan and Aldo Nova are nominated in the male vocalist category.

In the country female category, the nominations list includes Carroll Baker, Marie Bottrell, Cathy Chambers, Anne Murray and Laura Vinson. Country male nominees are Eddie Eastman, Harold MacIntyre, Lee

Marlow, Paul Weber, and Diamond Joe White. In the country group category, the nominees are the Family Brown, Gary Lee and Showdown, the Good Brothers, Midnite Rodeo Band and the Rovers.

Instrumental artist nominations include Jim & Rosalie, Chris and Ken Whiteley, Valdy, Ernie Coombs, and Bob Schneider. In the most promising female category are Lee Aarons, Terry Crawford, Luba, Lydia Taylor and Mary Lu Zahalan. In the most promising male category are Lawrence Gowan, Kim Mitchell, David Roberts, Leroy Sibbles and David Wilcox. In the most promising group category are Doug & the Slugs, Headpins, Payola\$, Spoons and Strange Advance.

Book By Raffi To Be Published

TORONTO—Children's recording superstar Raffi, who has sold over 600,000 albums in this country to date, is about to have a book published by MacLennan & Stewart.

Owner of his own record label, A&M-marketed Troubadour Records, Raffi regularly tours across the country, performing for children and holding song workshops, in addition to appearing from time to time on the Canadian Broadcasting Corp.'s television network.

The book is entitled "Baby Beluga," named for one of Raffi's earlier albums. The book, which is scheduled for release this month, includes music, lyrics and artwork highlighting various themes and characters in his songs and short stories.

Troubadour recently entered into an agreement with Shoreline Records & Tapes in the U.S. for distribution, along with A.A./Wonderland Records in New Jersey. Raffi's records are also available in Australia via an educational distributor in that country.

Review Of Radio Policy Loosens Some Controls

OTTAWA—The Canadian Radio-Television and Telecommunications Commission has released its long awaited policy position paper, "Review Of Radio." The 27-page document holds few surprises, but attempts, in small part, to loosen a few regulatory controls and update existing terminology for music formats.

Considered perhaps the most positive statement in the review is notice of intention to draft a consultative committee from the radio and record industries, along with "other experts, including commissioners" to establish a mechanism for proposing recommendations on matters pertaining to promise of performance (license conditions) and music formats. It is argued by many in the industry that the changing fads and styles of music have rendered a lot of commission definitions outdated and cumbersome.

Other salient points include upping the repeat factor for FM, allowing a hot chart track to be repeated as many as 18 times per week, an increase for some stations by as many as six plays per week; an allowance for Canadian content instrumental tracks to garner the needed two out

of four possible Canadian content points to qualify under the regulations, whereas previously it was only one point if the artist was a non-Canadian; an allowance for commercial messages to be broadcast by student and community radio stations; and a relaxation of regulations governing promise of performance conditions set out in license applications.

Reaction to the document has generally been positive. Most programmers indicate they are pleased that it hasn't attempted to increase the Canadian content load or tamper wholesale with existing regulations, but they also say that the review itself is not particularly far-reaching or progressive.

In fact, the cautious style of the review is criticized by Commissioner Grace in the document itself. The commissioner notes that "insofar as the radio review allows greater freedom of decision for FM broadcasters. . . It is my view that the document is far too timorous in moving in this direction; that FM policy remains almost as rigid as it was before a public hearing in which so many persuasive arguments for lightening the regulatory burden were heard."

Import/Export Business Surviving In Philippines

• Continued from page 9

gested retail price minus 20%.

In general, demand for imported records remains constant, but with locally-pressed recordings retailing at a mere \$2.60, the cost is prohibitive for average buyers. PARI is also discouraging most consignment outlets from dealing in imports, on the grounds that local manufacture should be supported.

Trade in exports is similarly small-scale, worth, according to PARI director general Danny Olivares, some \$20,000 annually. Most record companies apparently prefer

Rights Group Makes Appeal To Dutch Gov't

AMSTERDAM—The works council of Dutch authors' rights organization BUMA/STEMRA has sent a strongly worded plea to the government here for measures to protect the local record industry—and, by implication, the jobs of its own members, over 300 in all.

The council's letter, sent to government ministers and all 150 members of the Dutch parliament, warns that inadequate protection could mean that "the music industry, including BUMA/STEMRA, will suffer severe losses in the near future." Specifically, it asks for prompt ratification of the Rome and Geneva Conventions, "in order to stop piracy of phonograms and videograms" and a new settlement of the question of authors' rights in relation to photocopying.

The council also expresses disappointment that no decision has yet been made on a software and/or hardware levy to compensate for the effects of home taping, and that no settlement has been reached on authors' rights in cable tv programming.

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BRITAIN

(Courtesy of Music & Video Week)
As of 3/12/83
SINGLES

This Week	Last Week	Song
1	2	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS
2	1	BILLIE JEAN, Michael Jackson, Epic
3	5	SWEET DREAMS, Eurythmics, RCA
4	12	ROCK THE BOAT, Forrest, CBS
5	4	AFRICA, Toto, CBS
6	3	TOO SHY, Kajagoogoo, EMI
7	21	NA NA HEY HEY KISS HIM GOODBYE, Bananarama, London
8	8	MADNESS/TOMORROW'S, Madness, Stiff
9	9	LOVE ON YOUR SIDE, Thompson Twins, Arista
10	6	NEVER GONNA GIVE YOU UP, Musical Youth, MCA
11	18	BABY, COME TO ME, Patti Austin & James Ingram, Qwest
12	15	COMMUNICATION, Spandau Ballet, Reformation
13	10	THE TUNNEL OF LOVE, Fun Boy Three, Chrysalis
14	19	SHE MEANS NOTHING TO ME, Phil Everly & Cliff Richard, Capitol
15	13	GET THE BALANCE RIGHT!, Depeche Mode, Mute
16	7	CHANGE, Tears For Fears, Mercury
17	17	HEY LITTLE GIRL, Icehouse, Chrysalis
18	28	HIGH LIFE, Modern Romance, WEA
19	11	UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes, Island
20	25	GENETIC ENGINEERING, Orchestral Manoeuvres In The Dark, Virgin
21	26	WAVES, Blancmange, London
22	31	RIP IT UP, Orange Juice, Polydor
23	14	WHAM RAPI, Wham, Innervision
24	30	YOU CAN'T HIDE, David Joseph, Island
25	40	NUMBERS/BARRIERS, Soft Cell, Some Bizzara
26	20	SHINY SHINY, Haysi Fantayzee, Regard
27	16	SIGN OF THE TIMES, Belle Stars, Stiff
28	34	WE'VE GOT TONIGHT, Kenny Rogers & Sheena Easton, Liberty
29	39	DROP THE PILOT, Joan Armatrading, A&M
30	23	OH DIANE, Fleetwood Mac, Warner Bros.
31	NEW	RUN FOR YOUR LIFE, Bucks Fizz, RCA
32	22	DOWN UNDER, Men At Work, Epic
33	32	SOWETO, Malcolm McLaren & McLarenettes, Charisma
34	24	CHRISTIAN, China Crisis, Virgin
35	38	MIDNIGHT SUMMER DREAM, Stranglers, Epic
36	27	LAST NIGHT A D.J. SAVED MY LIFE, Indeep, Sound Of New York
37	NEW	FIELDS OF FIRE, Big Country, Mercury
38	NEW	JOY, Band A.K.A., Epic
39	NEW	MAGGIE, Foster & Allen, Ritz
40	NEW	GARDEN PARTY, Mezzoforte, Steinar

ALBUMS

1	NEW	WAR, U2, Island
2	1	THRILLER, Michael Jackson, Epic
3	17	HOTLINE, Various, K-tel
4	NEW	THUNDER AND LIGHTNING, Thin Lizzy, Vertigo
5	NEW	DAZZLE SHIPS, Orchestral Manoeuvres In The Dark, Telegraph
6	15	SWEET DREAMS, Eurythmics, RCA
7	4	TOTO IV, CBS
8	2	QUICK STEP & SIDE KICK, Thompson Twins, Arista
9	NEW	TRUE, Spandau Ballet, Reformation
10	5	VISIONS, Various, K-tel
11	7	WORKOUT, Jane Fonda, CBS
12	3	BUSINESS AS USUAL, Men At Work, Epic
13	NEW	THE KEY, Joan Armatrading, A&M
14	6	ANOTHER PAGE, Christopher Cross, Warner Bros.
15	9	LIONEL RICHIE, Motown
16	8	THE JOHN LENNON COLLECTION, Parlophone
17	10	RICHARD CLAYDERMAN, Delphine
18	NEW	PYROMANIA, Def Leppard, Vertigo
19	16	NIGHT AND DAY, Joe Jackson, A&M
20	12	HEARTBREAKER, Dionne Warwick, Arista
21	13	RIO, Duran Duran, EMI
22	23	COMPLETE MADNESS, Madness, Stiff
23	14	WAITING, Fun Boy Three, Chrysalis
24	26	CACHARPAYA, Incantation, Beggars Banquet
25	18	THE BELLE STARS, Stiff
26	21	HELLO, I MUST BE GOING!, Phil Collins, Virgin
27	25	SHOW PEOPLE, Mari Wilson & Wilco, Compact
28	11	PORCUPINE, Echo & Bunnymen, Korova
29	20	THE VERY BEST OF CILLA BLACK, Parlophone

30	NEW	SHAPE UP AND DANCE WITH FELICITY KENDAL (Vol.1), Lifestyle
31	30	GREATEST HITS, Olivia Newton-John, EMI
32	24	KILLER ON THE RAMPAGE, Eddy Grant, Ice
33	22	MONEY AND CIGARETTES, Eric Clapton, Duck
34	36	PEARLS II, Eikie Brooks, A&M
35	NEW	STREET SOUNDS EDITION 2, Various, Street Sounds
36	27	DIFFICULT SHAPES & PASSIVE RHYTHMS, China Crisis, Virgin
37	31	UPSTAIRS AT ERIC'S, Yazoo, Mute
38	19	FRONTIERS, Journey, CBS
39	NEW	FELINE, Stranglers, Epic
40	34	KISSING TO BE CLEVER, Culture Club, Virgin

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 3/12/83
SINGLES

This Week	Last Week	Song
1	1	DO YOU REALLY WANT TO HURT ME, Culture Club, PolyGram
2	6	STRAY CAT STRUT, Stray Cats, A&M
3	17	BILLIE JEAN, Michael Jackson, Epic
4	13	HUNGRY LIKE THE WOLF, Duran Duran, Capitol
5	3	SEXUAL HEALING, Marvin Gaye, CBS
6	4	PASS THE DUTCHIE, Musical Youth, MCA
7	14	WE'VE GOT TONIGHT, Kenny Rogers & Sheena Easton, Capitol
8	8	YOU ARE, Lionel Richie, Motown
9	15	BACK ON THE CHAIN GANG, Pretenders, Sire
10	5	SHAME ON THE MOON, Bob Seger, Capitol
11	10	WHEN I'M WITH YOU, Sheriff, Capitol
12	9	MIRROR MAN, Human League, A&M
13	18	ALL RIGHT, Christopher Cross, Warner Bros.
14	12	BABY COME BACK TO ME, Patti Austin & James Ingram, Qwest
15	19	CUTS LIKE A KNIFE, Bryan Adams, A&M
16	2	GOODY TWO SHOES, Adam Ant, CBS
17	7	AFRICA, Toto, CBS
18	11	ALL OF MY HEART, ABC, Mercury
19	NEW	ONE ON ONE, Daryl Hall & John Oates, RCA
20	NEW	MR. ROBOT, Styx, A&M

ALBUMS

1	2	TOTO IV, CBS
2	1	HELLO, I MUST BE GOING, Phil Collins, Atlantic
3	3	H2O, Daryl Hall & John Oates, RCA
4	6	BUILT FOR SPEED, Stray Cats, Capitol
5	9	THRILLER, Michael Jackson, Epic
6	8	MIDNIGHT LOVE, Marvin Gaye, CBS
7	4	FRIEND OR FOE, Adam Ant, CBS
8	NEW	FRONTIERS, Journey, CBS
9	5	THE DISTANCE, Bob Seger, Capitol
10	7	KISSING TO BE CLEVER, Culture Club, PolyGram

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 3/14/83
SINGLES

This Week	Last Week	Song
1	1	MAJOR TOM, Peter Schilling, WEA
2	2	99 LUFTBALLONS, Nena, CBS
3	4	YOU CAN'T HURRY LOVE, Phil Collins, WEA
4	5	WOT, Captain Sensible, A&M/CBS
5	3	DIE SENNERIN VOM KOENIG SEE, KIZ, CBS
6	11	SONDERZUG NACH PANKOW, Udo Lindenberg & Das Pankorchester, Polydor/DGG
7	6	HALLO KLAUS, Nickerbocker und Biene, Telefunken/Teledec
8	7	I DON'T WANNA DANCE, Eddy Grant, Ice/Intercord
9	9	PASSION, Filirts, Rams Horn/Arista
10	14	ELECTRIC AVENUE, Eddy Grant, Ice/Intercord
11	10	ICH HAB DICH DOCH LIEB, Nicole, Jupiter/Teledec
12	12	SAVE YOUR LOVE, Renee & Renato, Ultraphone/Teledec
13	8	DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin/Arista
14	13	OUR HOUSE, Madness, Stiff/Teledec
15	21	HYMN, Ultravox, Chrysalis/Arista
16	19	TIME, Culture Club, Virgin/Arista
17	NEW	DOWN UNDER, Men At Work, CBS
18	15	DREAM ON, Nazareth, Vertigo/Phonogram
19	25	LAST NIGHT A D.J. SAVED MY LIFE, Indeep, Metronome

20	16	MAMMA MARIA, Ricchi E Poveri, Baby/EMI Electrola
21	17	SHOOT YOUR SHOT, Devine, Vanguard/Metronome
22	30	BILLIE JEAN, Michael Jackson, Epic/CBS
23	27	SHINY SHINY, Haysi Fantayzee, Regard/RCA
24	23	ALL RIGHT, Christopher Cross, Warner Bros./WEA
25	NEW	WENN ES DICH NOCH GIBT, Roger Whittaker, Aves/Intercord
26	20	YOUNG GUNS, Wham, Epic/CBS
27	NEW	DER SPIELER, Achim Reichel, Ahorn/Metronome
28	22	HEARTBREAKER, Dionne Warwick, Arista/Arista
29	18	ICH SCHAU DICH AN, Spider Murphy Gang, EMI Electrola
30	26	PASS THE DUTCHIE, Musical Youth, MCA/Arista

ALBUMS

1	1	NENA, CBS
2	8	AEROBIC, Sydne Rome, Hansa
3	6	MUSIK AUS ZEIT UND RAUM, Jean-Michel Jarre, Polystar
4	4	ODYSSEY, Udo Lindenberg, Polydor/DGG
5	2	FEHLER IM SYSTEM, Peter Schilling, WEA
6	3	THE GETAWAY, Chris De Burgh, A&M/CBS
7	5	ANOTHER PAGE, Christopher Cross, WEA
8	9	THE FEELING OF CHICAGO, K-tel
9	12	FAMOUS LAST WORDS, Supertramp, A&M/CBS
10	7	HELLO, I MUST BE GOING ON, Phil Collins, WEA
11	13	VUN DRINNE NOH DRUSSE, Bap, Musikant/EMI Electrola
12	10	ROCK CLASSICS, Peter Hofmann, CBS
13	14	CAVERNA MAGICA, Andreas Vollenweider, CBS
14	20	POWERLIGHT, Earth, Wind & Fire, Epic/CBS
15	11	KISSING TO BE CLEVER, Culture Club, Virgin/Arista
16	NEW	THRILLER, Michael Jackson, Epic/CBS
17	15	HERZLICHEN GLUECKWUNSCH!, Spiff, CBS
18	19	KILLER ON THE RAMPAGE, Eddy Grant, Ice/Intercord
19	NEW	ADIOS AMOR, Papagayo, EMI
20	16	TUTTI FRUTTI, Spider Murphy Gang, EMI Electrola

JAPAN

(Courtesy Music Labo)
As of 3/14/83
SINGLES

This Week	Last Week	Song
1	1	NIBUNNOICHINO SHINWA, Akina Nakamori, Warner-Pioneer/NTV-Nichion
2	3	HISAME, Akio Kayama, Nippon Columbia/Victor Music
3	2	PIERROT, Toshihiko Tahara, Canyon/Johanny's
4	6	MEDAKANO KYODAI, Warabe, For Life/TV-Asahi Music
5	4	HIMITSUNO HANAZONO, Selko Matsuda, CBS-Sony
6	7	HISAME, Mika Hino, Teichiku/Victor Music
7	5	SAZANKANO YADO, Eisaku Ohkawa, Nippon Columbia/JCM
8	12	VIRGIN SHOCK, Shibusagaki, CBS-Sony/Johanny's
9	NEW	STRAW TOUCH NO KOI, Naoko Kawai, Nippon Columbia/Gelel-TV Asahi-Kiity
10	8	HARUNANONI, Yoshie Kashiwabara, Nippon Phonogram/Yamaha
11	14	YAGIRINO WATASHI, Takashi Hosokawa, Nippon Columbia/Columbia-Burning
12	9	MIDNIGHT STATION, Masahiko Kondo, RVC/Johanny's
13	10	GALUNDO, Hideki Sajo, RVC/Gelel
14	15	JUUKUJI NO MACHI, Goro Noguchi, Polydor/Nichion-JCM
15	NEW	U.F.U.F.U.F.U., EPO, RVC/PMP
16	18	YUME KOI BITO, Miki Fujimura, Tokuma-JCM
17	11	HARUKAZENO YUWAKU, Kyoko Koizumi, Victor/Burning
18	NEW	CHINESE KISS, Iyo Matsumoto, Victor/Nichion-Fuji
19	13	SAYONARANO MONOGATARI, Chiemi Hori, Canyon/Top
20	NEW	HIKARINO TENSHI, Rosemary Butler with Keith Emerson, Canyon/Taiyo Music

ALBUMS

1	1	REINCARNATION, Yumi Matsuyama, Toshiba-EMI
2	2	ANOTHER PAGE, Christopher Cross, Warner-Pioneer
3	4	FRONTIERS, Journey, CBS-Sony
4	3	SHYLIGHTS, Jun-ichi Inagaki, Toshiba-EMI
5	NEW	YOKAN, Miyuki Nakajima, Canyon
6	5	BUSINESS AS USUAL, Men At Work, Epic-Sony
7	11	POWER LIGHT, Earth, Wind & Fire, CBS-Sony
8	7	LOVELY GIRL, Junko Yagami, Discomate
9	6	HARUNANONI, Yoshie Kashiwabara, Nippon Phonogram

10	8	MOMENTOS, Julio Iglesias, Epic-Sony
11	NEW	MACROSS VOL.2, Soundtrack, Victor
12	NEW	URUSEI YATSURA ONLY YOU, Soundtrack, Canyon
13	16	MUSIC FROM GENMATAISEN, Soundtrack, Canyon
14	NEW	BEST, SHAKATAK, Polydor
15	14	LION AND PELICAN, Yosui Inoue, For Life
16	12	INVITATION, Shakatak, Polydor
17	13	VARIATION, Akina Nakamori, Warner-Pioneer
18	9	EVE ONLY, Toshihiko Tahara, Canyon
19	17	MONEY AND CIGARETTES, Eric Clapton, Warner-Pioneer
20	NEW	SAYONARA CONCERT COMPLETE LIVE, Mako Ishino, Victor

AUSTRALIA

(Courtesy Kent Music Report)
As of 3/14/83
SINGLES

This Week	Last Week	Song
1	1	GLORIA, Laura Branigan, Atlantic
2	2	TWISTING BY THE POOL, Dire Straits, Vertigo
3	4	UP WHERE WE BELONG, Joe Cocker/Jennifer Warnes, Liberation
4	3	YOU CAN'T HURRY LOVE, Phil Collins, Atlantic
5	7	SEXUAL HEALING, Marvin Gaye, CBS
6	5	YOUNG GUNS, Wham, Epic
7	6	AFRICA, Toto, CBS
8	8	LIVING ON THE CEILING, Blancmange, London
9	10	TRULY, Lionel Richie, Motown
10	11	I COULD BE SO GOOD FOR YOU, Dennis Waterman, EMI
11	12	ZOOM, Fat Larry's Band, Virgin
12	15	AIN'T NO PLEASING YOU, Chas & Dave, Liberation
13	9	HEARTBREAKER, Dionne Warwick, Arista
14	14	I EAT CANNIBALS, Toto Coelo, Radialchoice
15	NEW	WE'VE GOT TONIGHT, Kenny Rogers & Sheena Easton, Liberty
16	13	THE CLAPPING SONG, Belle Stars, Stiff
17	NEW	TIME, Culture Club, Virgin
18	20	OUR HOUSE, Madness, Stiff
19	19	THE OTHER GUY, Little River Band, Capitol
20	16	SCIENCE FICTION, Divinyls, Chrysalis

ALBUMS

1	5	25 YEARS OF GOLD, Cliff Richard, EMI
2	1	GREATEST HITS VOL.3, Olivia Newton-John, Interlusion
3	2	LOVE OVER GOLD, Dire Straits, Vertigo
4	3	10,9,8,7,6,5,4,3,2,1, Midnight Oil, CBS
5	10	IV, Toto, CBS
6	8	ANOTHER PAGE, Christopher Cross, Warner Bros.
7	7	DESPERATE, Divinyls, Chrysalis
8	4	SPIRIT OF PLACE, Goanna, WEA
9	16	STEVIE WONDER'S ORIGINAL MUSIQUARIUM 1, Motown
10	6	VERY BEST OF THE CARPENTERS, A&M
11	11	THE JOHN LENNON COLLECTION, Parlophone
12	9	CONCERT IN CENTRAL PARK, Simon & Garfunkel, Geffen
13	18	REACH, Richard Simmons, Liberation
14	NEW	PIANO HITS, Eric Robertson, J&B
15	NEW	HELLO I MUST BE GOING, Phil Collins, WEA
16	17	BUSINESS AS USUAL, Men At Work, CBS
17	12	ENZ OF AN ERA, Split Enz, Mushroom
18	15	THE DISTANCE, Bob Seger, Capitol
19	NEW	GREATEST HITS VOL.1&2, Chicago, K-tel
20	13	GREATEST HITS, Luciano Pavarotti, Decca

ITALY

(Courtesy Germano Ruscitto)
As of 3/8/83
ALBUMS

This Week	Last Week	Song
1	NEW	TUTTO SAN REMO, Various, Ricordi
2	1	THE JOHN LENNON COLLECTION, EMI
3	2	ARCA DI NOE, Franco Battiato, EMI
4	3	ALE-'00', Claudio Baglioni, CBS
5	4	MAMMA MARIA, Ricchi E Poveri, Baby/CGD-MM
6	NEW	ANOTHER PAGE, Christopher Cross, WEA
7	NEW	STUDIO 54 Vol. 5, Various, CGD-MM
8	11	CLASSIC 35 MM., Various, Five/CGD-MM
9	9	FRAGOLE INFINITE, Alberto Fortis, PolyGram
10	13	FIOCCCHI DI NEVE, Various, CGD/MM
11	5	MOMENTI, Julio Iglesias, CBS
12	NEW	TUTTI I CUORI VIAGGIANTI, Ron, RCA
13	8	FAMOUS LAST WORDS, Supertramp, A&M/CBS

14	20	BUSINESS AS USUAL, Men At Work, CBS
15	6	TOTO IV, CBS
16	NEW	PETER GABRIEL, PolyGram
17	7	UH... UH... Adriano Celentano, Clan/CGD-MM
18	NEW	POWERLIGHT, Earth, Wind and Fire, CBS
19	16	CHICAGO 16, WEA
20	NEW	ACQUARELLO, Toquinho, CGD-MM

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 3/12/83
SINGLES

This Week	Last Week	Song
1	5	PA, Doe Maar, Sky
2	1	FAME, Irene Cara, RSO
3	2	LAST NIGHT A D.J. SAVED MY LIFE, Indeep, Sound Of New York
4	10	SIGN OF THE TIMES, Belle Stars, Stiff
5	3	BILLIE JEAN, Michael Jackson, Epic
6	NEW	BABY COME TO ME, Patti Austin & James Ingram, Qwest
7	7	IN THE NAME OF LOVE, Sharon Redd, Ramshorn
8	9	SOLLICITERE, Janse Bagge Band, Sky
9	6	ELECTRIC AVENUE, Eddy Grant, Ice
10	NEW	I WILL ALWAYS LOVE YOU, Dolly Parton, RCA

ALBUMS

1	1	THRILLER, Michael Jackson, Epic
2	2	THE KIDS FROM FAME, Soundtrack, RCA
3	5	FAME, Soundtrack, Polydor
4	3	THE NYLON CURTAIN, Billy Joel, CBS
5	4	BELGIE, Het Goede Doel, CNR
6	6	ANOTHER PAGE, Christopher Cross, Warner Bros.
7	7	POWERLIGHT, Earth, Wind & Fire, CBS
8	8	SKUNK, Doe Maar, Killroy
9	NEW	UB 40 Live, Virgin
10	NEW	War, U2, Island

SWEDEN

(Courtesy GLF)
As of 3/8/83
SINGLES

This Week	Last Week	Song
1	2	WORDS, F.R. David, Carrere



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Pop

ORIGINAL MOTION PICTURE SOUNDTRACK—The King Of Comedy, Warner Bros. 23765. Produced by Robbie Robertson. Martin Scorsese's controversial new movie may be drawing mixed reviews, but this anthology of songs used in the film should earn raves both for the individual performances and the presiding tastes of producer Robertson. The former Band leader transcends the usual commercial limitations of such packages to cross musical boundaries with ease, allowing for a rich cross-section of different styles. Apart from the Pretenders' "Back On The Chain Gang" and a 1959 chestnut from Ray Charles, these are all new songs previously unreleased by the artists, which include B. B. King, Talking Heads, Bob James, Rickie Lee Jones, Ric Ocasek, David Sanborn, Van Morrison and Robertson himself.

Black

OZONE—Glasses, Motown 6037 ML. Produced by Michael Stokes. The 10-man band struck the charts in the fall of '82 with their "I'll Suzy" LP and single, and this pop production, along with the latest Motown resurgence, should launch them into even higher orbit. "Glasses" and "You Don't Want Me" lean more towards the Bus Boys than the Temps or Tops, more towards rock than funk, with a stylish touch of new music that establishes a brand new black-rock direction at the label that perfected pop-soul. "I Can't Wait" and "Here I Go Again" join the hit parade, as Ozone acts like a group with nowhere to go but up.

NONA HENDRYX—Nona, RCA AFL1-4565. Produced by Material & Nona Hendryx. Hendryx has boasted musical depth as well as a sassy, sexy siren image since her days with LaBelle, in recent years continuing that trio's experiments in melding r&b with rock via subsequent liaisons with Talking Heads and New York avant funksters Material. The latter outfit repays the loan here by helping flesh out Hendryx' daunting vision of dance music that spans pop, rock, r&b and points beyond to augur fast club acceptance followed by both pop and black potential. Standouts include "B-Boys," "Keep It Confidential" and "Transformation."

PERCY SLEDGE—Percy! Monument FW38532. Produced by David Johnson. In 1966, Sledge tore up the charts with "When A Man Loves A Woman." When it comes to authentic r&b, he's the real thing, and so is the album he's making his comeback on. Time has smoothed the edges and mellowed the music, but Johnson has smartly kept the feel alive through the choice of material and the Muscle Shoals instrumentation. It's a warm, appealing look at a man who still knows how to heat a phrase or cry an emotion. Best cuts include "She's Too Pretty To Cry," "Home Type Thing" and "Bring Your Lovin' To Me."

Country

RONNIE McDOWELL—Personally, Epic FE38514. Produced by Buddy Killen. McDowell's sugary vocal sweetness sometimes masks a powerful, intense singer who rarely gets material able to match his considerable talent. He often seems caught between wanting to be country and wanting to be crossover pop. But the odds are more even on this newest package, with several numbers that give him a chance to prove himself. Most impressive is "After You." And a number he wrote himself, "You Make My Day Pay Off (All Night Long)," rings with sincerity.

SHELLY WEST—West By West, Warner Bros./Viva 23775-1. Produced by Snuff Garrett & Steve Dorff. West effuses a kind of wounded sultriness in this chronicle of love's triumphs and failures. She is probably at her best, though, in the peppy (if rueful) "Jose Cuervo," her current single. The production is not only supportive of West's vocal talents, but, in the case of "When He Kisses Me," quite an imaginative extension of them. If it was ever in doubt, this album should be proof that West has plenty of stand-alone ability.

Gospel

GARY CHAPMAN—Happenin', Lamb & Lion LL1066. Produced by Ed DeGarmo & Dana Key. So far, Gary Chapman has been known best as a songwriter—the one who penned "My Father's Eyes" for Amy Grant and "Finally" for T. G. Sheppard. However, he is also an excellent artist and exciting performer, and this album shows both his quick wit and sizeable talent. These qualities are particularly well demonstrated in "Treasure," "I'm Yours" and in the two numbers previously mentioned.

RANDY STONEHILL—Equator, Myrrh MSB 6742. Produced by Terry Taylor. Through the years, Stonehill has amassed quite a following with his strong sensitive songs and his flip, though incisive, lyrics about current events. This album mixes these two elements. Whether dealing with straight subjects, as in "Light Of The World," "Even The Best Of Friends" or "Turning Thirty" or with satire, as in "Big Ideas (In A Shrinking World)" and "American Fast Food," Stonehill shows he is adept.

First Time Around

KIDDO—A&M SP64924. Produced by Reggie Andrews & Leon Ndugu Chanceler. This seven-man funk band has a couple of things going in its favor already: "Try My Loving" is already a hit on black radio, and playing guitar in the group is none other than longtime P-Funk mainstay Michael Hampton. This should give some indication of the music, which lacks the over-the-edge wildness of George Clinton's creations but is still lighthearted, well-played funk which should appeal to fans of Zapp and Ozone. In addition to "Try My Loving," other worthwhile tracks are "Cheated, Mistreated," "Tired Of Looking," and "Give It Up."

ALEX CALL, Arista AL 9622. Produced by Ron Nevison. Call's first solo album arrives on a foundation of journeyman credits as former writer and vocalist for Clover and a recent source of material for other rockers including Carlene Carter and Pat Benatar. Backed by a crack band, he delivers an impressive set of originals that should find favor with both flatout AOR and softer rock/AC. Best tracks include "Just Another Saturday Night," "Annie Don't Lie" and "New Romeo."

SINGLE BULLET THEORY, Nempor ARZ 38368 (CBS). Produced by Rob Freeman. This East Coast quintet pursues the charms of the post-punk brigade's more '60s-slanted purveyors, flexing such hooks as a reedy Farfisa sound, close group harmonies and tight choruses in search of an audience. As such, it's fitting that the topical focus likewise nods as much to past as present, relying mostly on time-honored preoccupations with romance.

THE TREND—The Trend Is In, Garden Records GR888. Produced by John McMullen. The Merseybeat never died—it keeps being rediscovered by new bands in new places. This five man band, based in Kennett, Mo., plays music that recalls Gerry & the Pacemakers, Herman's Hermits, and all the other great bands from Britain, popular nearly 20 years ago. But by writing about topics close to home they maintain their own uniqueness and credibility.

EPs

THE MOOD—Passion In Dark Rooms, RCA MFL1-8503. Produced by Steve Levine. Their name is truly apropos. Levine, who produced the Culture Club LP, seamlessly orchestrates many of the formulae that made the group a dance club smash. Synthesizer programming is most effective on the rocking title track.

THE SUBURBS—Dream Hog, Twin/Tone TTR 8230 (PolyGram). Produced by Steven Greenberg and Paul Stark. Pretty acoustic and synthesized keyboard mix nicely on "The Best Is Over," an atmospheric and eminently programmable AOR track. Club DJs may want to spin the bottom-heavy remix of the single, "Waiting," which consumes the second side.

THE ROCKATS—Make That Move, RCA MFL18507. Produced by Mike Thorne. From the name and the cover, the Rockats seem a blatant Stray Cats clone but the Rockats actually have been around as long as their better-known rivals. The sound, too, is original as the Rockats blend more traditional pop-rock into the rockabilly formula (there's even a synthesizer here!). Side one of this six-track EP is especially strong with the danceable "Burning" and moody "One More Heartache" being the best.

GLORY—Glory At Last!, Freeze Records DAND1-1. Produced by Dan Harrison & Glory. Andriette Redmann's vocals are exceedingly warm on the synthesized but soothing "Oh My Brothers." The group is classically trained and their influences show in the performances, which are steady, off-beat and promising. Her presence on the cut "I'm Not Falling" is equally engaging; it's more than a turntable hit. Contact: (212) 686-3709.

CHRIS MOFFA & THE COMPETITION—Places To Live, Change Records CR0004. (JEM & Important). No producer listed. Chris Moffa & the Competition is a New Jersey-based trio that plays intense new wave dance rock. There is not much sophistication here, but the music just keeps moving. This four-cut EP sets up the groove; then it goes for the throat. The Joe Jackson type ballad is impressive as well.

Billboard's Recommended LPs

pop

PETER ALLEN—Not The Boy Next Door, Arista AL 9613. Produced by Richard Landis. A new label and producer could be the ticket to finally catapult the ebullient songwriter and performer beyond his undeserved chart purgatory on the lower half of the top albums listings. As always, the material is richly melodic, the presentation sleek and Allen's delivery a deft balance of intelligence and passion.

MARIANNE FAITHFULL—A Child's Adventure, Island 90066 (Atlantic). Produced by Wally Badreau, Barry Reynolds, Harvey Goldberg. Marianne Faithfull plays real adult and contemporary music: knowing, moderated by experience, and tempered by the human condition. The songs and music are full of an understated sophistication that contrasted to all the post-adolescent posing that dominates most popular music, is positively alluring.

GARY MOORE—Corridors of Power, Mirage 90077 (Atco). Produced by Steve Lavine. Hard rockers rejoice, former Thin Lizzy guitarist Gary Moore and Deep Purple drummer Ian Paice are together on this Moore solo album. Side one is more pop-oriented while side two, with the six-minute "End of the World" and the seven-minute "I Can't Wait Until Tomorrow," being the selections where all the musicians can show their stuff.

DUKE JUPITER—You Make It Look Easy, Coast to Coast BFZ38528 (CBS). Produced by Ashley Howe. This quartet has earned a following with previous releases for its competent, hook-filled pop-rock. This album offers more of the same with nearly each track being prime singles and radio play material. Greg Walker's strong guitar work gives the songs an edge which makes the group prime for more traditional AOR stations. "Runaway," "This Is Japan," "I'm Available," and "Every Step I Take" are the best selections.

RENAISSANCE—Time-Line, I.R.S. SP70033 (A&M). Produced by Renaissance. One of rock's most underrated bands, Renaissance has managed to combine the warmth and allure from its folk-rock days with a modern sense of what's pop. The mixture of acoustic guitars, synthesizers and saxophones, along with Annie Haslam's unique vocals, gives Renaissance a sound which is its own without being gimmicky or trendy.

THE AUTOMATIX—Night Rider, MCA5393. Produced by Bruce Nazarian & Jerry Q. Jones. Detroit has exported a lot of heavy duty rock in its day and the Automatix is the latest. This quintet leans its riffing with pop harmonies and choruses so that this isn't a total headbanging exercise. Recommended tracks include "Keep Away From That Girl," "Night Rider," "Niteside," and "Just Keep Turnin' Me On." Pitch to fans of Sammy Hagar and other melodic harder-edged rock.

VARIOUS ARTISTS—Love In The Afternoon, MCA 5392. Produced by Jim Foglesong. What do soap opera actors share in common? Apparently, a desire to be recording artists. Although not all of them should be, judging from this LP, it's nonetheless an interesting anthology of song selections and stylings. Included are soap stars Susan Lucci, Helen Gallagher, Stuart Damon, Joel Crothers and Michael Storm. Most promising of the bunch? "One Life To Live's" Mary Gordon Murray. Addicted fans ought to love this package.

THE FUGS—The Fugs Greatest Hits, Vol. 1 PVC/Adelphi Records (JEM) PVC 8914 (AD 4116). No producer listed. Of course, the Fugs never had any hits, greatest or otherwise, but back in the mid and late '60s they made all these dirty, but arty, hippie punk songs. By current standards this LP sounds pretty primitive, but as a historical and social state-

ment, it's invaluable. And some of it is just as funny today as it was 20 years ago.

ZAHARA—Flight Of The Spirit, Antilles AM 1011 (Island). Produced by Rosco Gee & Nigel Frieda. This album is the result of the collaboration of ex-Traffic contributors Rosco Gee and the late Reebop Kwaku Baah, who died shortly after this LP was recorded. The music is blues/rock/jazz, done very tastefully. This is music that complements late Traffic, and you almost expect Jeff Beck to come in on guitar, but he doesn't and ultimately he's not missed.

VARIOUS ARTISTS—L.A. Rockabilly, Rhino RNL056. Various producers. Arguably the strongest rockabilly scene is now based in Southern California with local bands packing clubs from L.A. to San Diego. This collection, compiled by local rockabilly expert Art Fein, contains 14 selections by 14 California bands. Must-hear tracks include Blaster Dave Alvin's "Rockin' Lafayette," the Tex-Mex Los Lobos' "We're Gonna Rock," X guitarist Billy Zoom's "Crazy Crazy Lovin'," and the Red Devils' "Tearin' My Hair Out."

FRANK ZAPPA—Rare Meat/Early Productions of Frank Zappa, Del-Fi RNEP604 (Rhino). Produced by Frank Zappa. Yes, there was life before Suzy Creamcheese as this six-song EP of circa 1962 Zappa productions show. The humorous Baby Ray and the Ferns was one of Zappa's groups in which he played while the bizarre Bob Guy had been a TV horror movie host and the Heartbreakers' were a local r&b-flavored band. Zappa collectors will want this one.

country

PORTER WAGONER—Viva Porter Wagoner, Warner Bros./Viva 23783-1. Produced by Snuff Garrett. Viva indeed. The un-sinkable Wagoner bobs up like a champion here—and he hasn't shucked any of his authentic country qualities to do it. Never a compelling vocalist, he can be riveting in his convincing telling of a story. And Garrett has given him some good ones to tell, notably "His And Hers" and "That Was Then, This Is Now."

jazz

IRA SULLIVAN—Horizons, Discovery DS873. Produced by Jerry Wexler & Tom Dowd. Sullivan plays trumpet, soprano and tenor sax and flugelhorn on seven titles, two of them his own compositions, with Bill Fry, Lon Norman, Dolpe Castellano and Jose Cigno providing competent backup. Album originally was issued by Atlantic a decade ago.

TANIA MARIA—Come With Me, Concord Jazz Picante CJP200. Produced by Carl E. Jefferson. Six men accompany the pianist/singer throughout eight cuts, one of which is an unconventional version of "Embraceable You." A Brazilian, Maria emphasizes a battery of percussion instruments behind her attractive vocals. Eddie Duran's tasty guitar is commendable on all eight titles.

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 fit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, is Horowitz, Peter Keepnews, Kip Kirby, Roman Kozak, Irv Lichtman, Edward Morris, Ed Dchs, Leo Sacks, Sam Sutherland, Robyn Wells, Adam White.

Single By Local Singers Sets Czech Sales Record

PRAGUE—A single by local duo Kotvald-Hlozek, last year's top new discovery in the Czech market, has set a sales record of a reported 450,000 copies since its release last September, representing more than 20% of the total annual seven-inch volume here.

The record, "Girls From Our Kindergarten," was released by Supraphon in an initial pressing of 15,000 copies, unusually large for this territory. The first pressing sold out immediately, as have all subsequent pressings, and demand continues unabated.

The single's success poses questions about the real size of the Czech market, since only some 500,000 record players are in use in the entire country. Dealers report many customers returning for second or even third copies. Previously, 200,000 units was regarded as the maximum

sales figure for a single, and only two or three releases in the history of Czech pop music have exceeded 300,000.

Reasons for the success are twofold. First, the song itself, which features two high school graduates remembering all the girls they have met from kindergarten on, has become a kind of anthem for students of all ages. In the effort to memorize all these names, young buyers are apparently wearing the records out, forcing their parents to go out and buy a replacement.

Second, Supraphon has adopted an unusual sales policy, abandoning its normal practice of spreading pressing capacity among all promising new titles and throwing the weight of its whole plant, over certain biweekly periods, behind the Kotvald-Hlozek single.

NIGHTCLUB EXPANDS BOOKING POLICY

San Diego's Saddle Rack Grows

• Continued from page 44

The club has enjoyed recent successes with Emmylou Harris, the Righteous Brothers, Huey Lewis & the News, James Brown (two sell-outs), Y&T and Elvin Bishop, and has even ventured into comedy with Robert Klein/Firesign Theater, Gallagher (a sellout in January), and a live KQAK-FM broadcast of the popular Alex Bennett morning show, which features local comics mixed in with the music. "At 5:30 in the morning we had 800 people lined up down the block for the KQAK broadcast," notes Yurdin.

These bookings are restricted to Sunday, Monday and Wednesday nights, since, as Guenther says, "On weekends we don't need it. We have lineups at the door for our house bands. If you're not here by 10 on a Friday or Saturday night you'll have

a hard time getting in." The veteran house bands at the Rack are the Saddle Rack Riders and Country Rush, whom Yurdin describes as "country rock bands that don't shy away from rock."

The booker says the club likes to maintain Sunday and Monday as "the nights when anything can happen, but on Wednesdays we don't want to stray too far from the country sensibilities of our regulars. We don't want to change anything where we're already making money."

The club is backing the expanded policy with new print and radio promotions. It's advertising for the first time in the Datebook section of the Sunday San Francisco Examiner & Chronicle. It's also buying airtime on a variety of San Jose and San Francisco stations, depending on the act involved.

In the past, virtually every major country act has played the Saddle Rack, which opened in 1976. These include George Jones, Tammy Wynette, Loretta Lynn, Merle Haggard ("He plays for us every eight months or so"), Roy Clark, Mickey Gilley, Mel Tillis, Eddie Rabbitt, the Oak Ridge Boys, Alabama, Frizzell & West, Ricky Skaggs, Johnny Paycheck, Rosanne Cash, Bill Monroe & the Bluegrass Boys, Lacy J. Dalton, Janie Fricke and Terri Gibbs. Roy Orbison, Leon Russell, Rick Nelson, John Prine, Delbert McClinton and Doc Watson have also taken the stage at the Rack.

The stage at the club is 30 feet by 20 feet. One dressing area is on the premises, with mobile homes used for additional space. A new sound system was recently installed by the Meyers company of San Leandro.

Songwriter Showcase Review

• Continued from page 50

McAnally, celebrating his debut LP on the Geffen label, soloed on "Opinion Of Love," and Rafe VanHoy drew applause for his guitar version of "What's Forever For."

Writer Mark James sang "Caught In A Trap" and "Always On My Mind" to enthusiastic response, while Jeannie Seely, dressed in full Grand Ole Opry regalia, sang "When Will I See You Again" and "Why Doesn't He Leave Me Alone."

Dave Loggins stirred the crowd with "Between Old And New York" and "Maybe This Time," showcasing a voice which was made for recording (though he's not signed to a label at this time). Rodney Crowell got a big hand for "Shame On The Moon," his Bob Seger crossover hit, and a lightning-rod version of "Ain't Living Long Like This," with piano hotdog Tony Brown sitting in (Brown, a former member of Crowell's band the Cherry Bombs, is now a&r director for RCA Nashville).

Sandy Pinkard and Richard Bowen celebrated their new signing with Warner Bros. Records with a hilarious set that proved the humor of Homer & Jethro may yet live on (standouts in their act were "Help Me Make It Through The Yard," sung to the tune of "Help Me Make It Through The Night," and "Blue

Hairs Driving In My Lane," sung to the tune of "Blue Eyes Crying In The Rain").

William Bell represented the r&b market with "Trying To Love Two" and his own Kat Family single, "Bad Time To Break Up." Bell inserted "Stand By Me" and "Any Day Now" into his medley, confusing some audience members who mistakenly believed that he was the writer of both those tunes.

If there was one hit of the evening, it was undoubtedly Broadway's Charles Strouse, who showed that there is a great difference between merely writing songs and writing enduring copyrights. Few people could have missed the message when he sat down at the piano and sailed into songs like "Tomorrow," from the

score of "Annie," or "Put On A Happy Face," from "Bye Bye Birdie," or "Once Upon A Time." His was the only standing ovation of the night, and certainly the most deserved.

Jim Stafford acted as MC until he had to leave for a nearby club appearance. He was succeeded by ASCAP's Merlin Littlefield for the remainder of the show.

The NSAI did a fine job of representing all forms of today's music, including gospel, country and pop. The bleary-eyed audience members who left the Hyatt Regency at midnight had gotten far more than their admission price in terms of talent, and the NSAI had once again proven its motto, "It all begins with a song."
KIP KIRBY

Church Assn. Meets In Calif.

• Continued from page 6

cred and secular publishers.

The association will hold an emergency meeting in Chicago in April, at which time it will address the problem of creating a universal numbering system for printed music, similar to that used by book publishers worldwide. Such a system would provide an individual multi-digit number for musical compositions with the same name, thus providing wholesalers and retailers with a more accurate ordering system than today where some orders by title are hard to fill correctly.

A West German publisher, Hans-Jurgen Radke, precipitated the session with a recent letter to CMPA in which he stated it was impossible to create such a numbering system globally. Computer experts from such member firms as Zondervan, Spring Arbor and Lorenz will be present. The meeting will be co-chaired by Lorenz and Arnold Broido, president of Theodore Presser, Philadelphia.

Other convention speakers included Paul Quinlan, creative services chief, North American Liturgy Resources, who was the first spokesman for the Roman Catholic church music marketplace to appear at a CMPA conclave; Peter Kidder, president of Donovan, who discussed top management procedures; and John Bird, Gordon V. Thompson, speaking on sacred music in Canada.

Fred Bock, Bock Music, replaced Lorenz as association president. Other new officers are John Burk, Choristers Guild, treasurer; George Shorney, Hope Publishing, secretary, and John Helder, Singpiration, president-elect. All are presidents of the firms they represent.

Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

March 13-15, Ohio Cable Television Assn. annual convention and trade show, Hyatt Regency, Columbus.

March 14-15, Phillips Publishing Co. seminar, Marbury House, Georgetown, Washington.

March 14-16, Electronic Industries Assn. annual spring conference, Shoreham Hotel, Washington D.C.

March 15, International Radio & Television Society/New York Women in Communications joint seminar, Marriott Essex House, New York.

March 15-18, Audio Engineering Society's 73rd convention, POC Congress Centre, Eindhoven, Holland.

March 16, New York Market Radio Broadcasters Assn. "Big Apple Radio Awards," Sheraton Centre Hotel, New York.

March 16-20, Gulf Arab Marketing & Exhibition Company and AMK Berlin's Audio-Video fair, Abu Dhabi.

March 17-22, NATPE International annual convention, Las Vegas Hilton.

March 20-25, Music Teachers National Assn. convention, Hyatt Regency, Houston.

March 22-24, Electronic Imaging Systems conference, Andover Inn, Andover, Mass.

March 24-25, Georgia Cable Television Assn. annual convention, Atlanta Marriott.

★ ★ ★

April 5, 9th Annual Juno Awards telecast, Toronto Hilton Harbour Castle Convention Centre.

April 5, American Marketing Assn. conference, Chicago Downtown Marriott.

April 7, The Economics of Cable TV seminar, Park Lane Hotel, New York.

April 10-13, National Assn. of Broadcasters convention, Las Vegas Convention Center.

April 10-13, Gospel Music Week, Opryland Hotel, Nashville.

April 10-13, Gospel Music Assn. board meeting, Opryland Hotel, Nashville.

April 10-14, National Assn. of Recording Merchandisers, Fontainebleau Hilton, Miami Beach.

April 11, Women in Communications 13th annual Matrix Awards, Waldorf-Astoria, New York.

April 13, Gospel Music Assn. Dove awards show, Opryland Hotel, Nashville.

April 17-21, Billboard's Video Games conference, Westin Miyako Hotel, San Francisco.

April 17-21, National Public Radio convention, Hyatt Regency, Minneapolis.

April 18-20, Circuit Technology '83, Kensington Exhibition Centre, London.

April 19-21, Electronics/ECIP Show, Barbican Centre, London

April 19-21, Fibre Optics Exhibition and Conference, Barbican Centre, London.

April 23-24, National Kidney Foundation Country Music Festival, Nashville.

April 27, Songwriters Guild AG-GIE Awards, Directors Guild, Los Angeles.

April 30, T. J. Martell Foundation for Leukemia and Cancer Research annual Humanitarian award dinner, Sheraton Centre, New York.

Music Monitor

• Continued from page 32

Special Merit Award: "Shock the Monkey," Peter Gabriel, Chrissie Smith producing for Millaney, Grant, Mallet & Mulcahy; "Pressure," Billy Joel, Jackie Adams producing for Millaney, Grant, Mallet & Mulcahy; "Allentown," Billy Joel, Jackie Adams producing for Millaney, Grant, Mallet & Mulcahy; "Gypsy," Fleetwood Mac, Eric Fellner producing for Millaney, Grant, Mallet & Mulcahy; "Goody Two Shoes," Adam Ant, Mike Mansfield producing for Mike Mansfield Enterprises.

Casey Kasem is hosting the program, which is being distributed by All American Television and produced by Jennifer Libbee for Scotti Brothers/Syd Vinnedge Television Productions.

• Continued from page 12

Kawasaki motorcycle and plane tickets. Phase two of "Free Ride" offers a helping hand with utility bill and rent payments.

★ ★ ★

WBLM Portland, Me. is spending the month celebrating its 10th anniversary. The AOR outlet signed on March 1, 1973. Included in the "decade of rock'n'roll" celebrations are the giveaway of an album an hour for the entire month, all-request days, commemorative limited-edition bumper stickers, tie-ins with clients for prizes, and a birthday party.

WBLM is asking listeners to send in ideas on "what kind of a birthday party you (the listener) would give us." The winner will then host the party at the station's expense. (Can you imagine some kid offering the family home for this event? Be assured details like that are being cleared.)

Celebrating nine years of rock'n'roll in February, KGON Portland (the one in Oregon) culminated a month-long promotion including concerts and the introduction of KGON's most recent piece of clothing, "the KGON glow in the dark birthday suit," along with a specially priced "Rising Star" concert featuring Scandal and some of the local bands found on "The KGON Album, Volume II."

★ ★ ★

Also into concerts is Washington's

Pro-Motions

Q-107 (WRQX), which for the fourth year in a row hooks up with the Merriweather Post Pavilion for a series of summer concerts. Last year the ABC-FM outlet did 67 live remotes there, and they anticipate more this year along with ticket giveaways, on-stage appearances and backstage listener parties.

Across town at WASH-FM, the total is in and the station's annual Children's Hospital campaign broke all fund-raising records for the Metromedia outlet. Listeners came up with over \$130,000, enough to pur-

chase all 10 pieces of non-budgeted equipment for the hospital with money left over.

Louisville's WRKA hosted a 1983 Superbowl party at an area restaurant with 1,000 fans in attendance in January, hosted by morning man Drewe Phinny, who limited his patter to commercial interruptions. Freebies included beer mugs with the WRKA logo to the first 300 in the door, and drinks and munchies on the house for the first 90 minutes of the party.

ROLLYE BORNSTEIN

Bubbling Under The HOT 100

- 101-I'VE MADE LOVE TO YOU A THOUSAND TIMES, Smokey Robinson, Tamla 1655 (Motown)
- 102-LAST NIGHT A D.J. SAVED MY LIFE, In-deep, S.O.N.Y. 5102 (Becket)
- 103-HEARTBEATS, Yarbrough And Peoples, Total Experience 8204 (Polygram)
- 104-I LOVE IT LOUD, Kiss, Casablanca 2365 (Polygram)
- 105-I MELT WITH YOU, Modern English, Sire 7-29836 (Warner Bros.)
- 106-RED SKIES, The Fixx, MCA 52167
- 107-I WON'T BE HOME TONIGHT, Tony Carey, Rocshire 001
- 108-ATOMIC DOG, George Clinton, Capitol 5201
- 109-YOU ARE THE ONE, Phil Garland, Atlantic 7-99999
- 110-SECRET INFORMATION, Chilliwack, Millennium 13117 (RCA)

Bubbling Under The Top LPs

- 201-ART IN AMERICA, Art In America, Pavilion, BFZ 38517 (Epic)
- 202-ROBERT HAZARD, Robert Hazard, RCA MXL1-8500
- 203-MOLLY HATCHET, No Guts No Glory, Epic FE 38429
- 204-SOUNDTRACK, Gandhi, RCA ABL1-4557
- 205-TONEY CAREY, Toney Carey, Rocshire RSR 0001
- 206-JON BUTCHER AXIS, John Butcher Axis, Polydor 810-069100 (PolyGram)
- 207-RICHARD AND LINDA THOMPSON, Shoot Out The Lights, Hannibal HBL 1303
- 208-BOW WOW WOW, When The Going Gets Tough The Tough Get Going, RCA AFL1-4570
- 209-ROUGH TRADE, For Those Who Think Young, Boardwalk 33259-1
- 210-PAUL BERRERE, On My Own Two Feet, Mirage, MI 90070 (Atlantic)

Yetnikoff 'Reasonably Optimistic'

CBS Boss Sees Slow Gains, New Business Strategies

• *Continued from page 4*
 artist in history has to mean something."

Yetnikoff also believes the ceiling for the best-selling artists is again rising, after disparaging signs that multiple platinum smashes were dwindling in both frequency and potential volume for a given title:

"I think the major hits of 1982 were, in many cases, hitting the toilet. Where two or three years ago, the middle of the market fell out, last year the top fell off: I can think of very few records last year that hit the kind of numbers we saw for REO Speedwagon, Journey, Pink Floyd and Michael Jackson prior to that

time.

"But now, you get the feeling the really big hit may be coming back. I think we're starting to see those bigger numbers again. Here, I can't talk about other people's product, but I think Men At Work will hit five million, and Michael Jackson will be way, way up."

Chartbeat

• *Continued from page 6*
 the **Gap Band's** "Outstanding" (#7 black, #70 pop).

Three other black hits are still bubbling under the Hot 100: **Smokey Robinson's** "I've Made Love To You A Thousand Times" (#8 black, #101 pop), **George Clinton's** "Atomic Dog" (#5 black, #108 pop) and **Indeep's** "Last Night A DJ Saved My Life" (#10 black, #102 pop). Two others have yet to even bubble under: **Angela Bofill's** "Too Tough" (#6 black) and **Dazz Band's** "On The One" (#9 black). Although it would be unfair to say these records won't improve their pop chart numbers, these figures point out the difficulty with which black records have met recently in the pop market. For more specifics, see *Yester Hits*, page 22.

★ ★ ★

Grammy punch: the usual sales power of the Grammy Awards can be seen this week in the strong chart movements of 1982's Grammy champs. This year's big winner,

Legal Action

Northern Suit

• *Continued from page 6*
 selle." The complaint, filed Monday (7) in U.S. District Court here, also seeks to enjoin the defendants from continuing to manufacture, sell, rent, distribute, exhibit copies of the tape, among other prohibitions.

Over the past several years, Northern, which contains most of the big Lennon/McCartney copyrights, has brought many actions on similar grounds through its New York attorneys, Stuart, Zavin & Sinnreich.

Tucker Case

• *Continued from page 6*
 her father/manager, Boe Tucker, in May, 1979, seeking to enforce an August, 1977 pact they had signed. The Tuckers contended the matter belonged before the California Labor Commissioner, alleging that Gold and Goldstein had illegally acted as booking agents for the singer.

Special hearing officer Carl G. Joseph of the state labor commission recently ruled in favor of Far Out, holding that they did not act in a booking capacity. The ruling said that the contract called for the two to co-manage Tucker with her father. In addition, the commission representative noted that while Far Out and Boe Tucker were managing the singer, the William Morris Agency and Boe Tucker's son, Don, at the Iron Head Talent agency were booking her.

Toto, jumps 16 notches on the Hot 100 with "I Won't Hold You Back," while "Toto IV" retains its superstar at number eight on the chart. In addition, Toto's older albums, "Toto" and "Hydra," made impressive moves on last week's midline chart. Other Grammy winners showing chart strength this week include **Willie Nelson**, **Lionel Richie** and **Melissa Manchester**.

★ ★ ★

Chart Briefs: **Michael Jackson's** "Thriller" holds onto the top spot on the album chart for the fourth week, the longest run at the top for any black album since 1979, when **Donna Summer's** "Bad Girls" logged six weeks. . . . **Styx** debuts at 10 on the album chart with "Kilroy Was Here," the band's sixth top 10 album. "Mr. Roboto," the single from "Kilroy," moves to 10 on the Hot 100, and becomes the band's sixth top 10 single. . . . **Kenny Rogers'** "We've Got Tonight" moves to 31 on the album chart, already three positions higher than the peak of last year's "Love Will Turn You Around." That's what recording a duet with **Sheena Easton** will do for you. . . . **Patti Austin's** "Every Home Should Have One" appears to be peaking at 36 on the album chart this week. If it goes no higher, it will have peaked lower than any other album containing a No. 1 single since M's "New York-London-Paris-

Munich," containing the chart-topping "Pop Muzik," stopped at 79 in 1980.

But Austin probably isn't worried; "Baby" took eight months to reach the top, and the title cut from "Every Home" re-enters the Hot 100 this week, 14 months after it originally peaked at 62. And we don't think Austin's producer, **Quincy Jones**, is crying in his vinyl much these days anyway.

RCA Records '82 Profits Up

• *Continued from page 4*

and servicing of these products and certain appliances within the U.S. and Canada. Sales for this segment reached \$2.10 billion in 1982, a reduction of \$215.6 million or 9.3% from 1981. The report cites a related reduction in profits, which it says resulted principally from reduced unit sales of color tv sets and videocassette recorders. Videodisk and disk player sales improved in 1982, and loss declined to \$97 million from \$107 million in 1981. RCA launched its SelectaVision videodisk system two years ago this month.

As previously reported, RCA is adding a \$19 million facility for compounding the raw material of videodisks at its Rockville plant in Indianapolis.

New Companies

American Music Inc., an entertainment company specializing in U.S. and Canadian hotel and club bookings, formed by Aquarian Associates, American Management-The Modeling And Casting Agency, Ken Hill Productions and Kapson & Kates-The Music Group. Suite 1719, The Bigelow, One Bigelow Square, Pittsburgh, Pa. 15219 and Suite 202, 2151 East Dublin-Granville Road, Columbus, Ohio, 43229.

★ ★ ★

Audio Records, formed by producer Earl Richards, 845 Springfield Highway, Goodlettsville, Tenn. 37152; (615) 859-2316.

★ ★ ★

B.R.-P.R., formed by Bonnie Rasmussen, a public relations firm representing John Anderson, David Frizzell and Shelly West. P.O.B. 121032, Nashville, Tenn. 37212; (615) 352-6122.

★ ★ ★

Chart Attack, a record promotion and marketing company, formed by Stan Byrd, Chris Palmer and Mike Siris. P.O.B. 120554, Nashville, Tenn. 37212; (615) 297-5245.

★ ★ ★

Contempo-Vibrato, a contemporary jazz label formed by Steven Satten. First releases are "So Nobody Else Can Hear" by Jimmy Cobb; "Lieb-

Close-Up" by David Liebman; and "A Real Melody" by Mitch Kerper. 206 West 23rd St., New York, N.Y. 10011; (212) 929-4588.

★ ★ ★

Efenbee Music, formed by Bob Farrell and Dan Brock. First signings are Leonard Ahlstrom and Mike Demus. P.O.B. 14543, Oklahoma City, Okla. 73113.

★ ★ ★

Everlasting Enterprises, a public relations firm specializing in the European market, formed by Kit Taupina and Uschi Kaiser. 1016 Hancock Ave., West Hollywood, Calif. 90069; (213) 657-6915.

★ ★ ★

Hey Boy Records, a country label. P.O.B. 553, Casselberry, Fla. 32707; (305) 331-4453.

★ ★ ★

Hollywood One Stop, servicing independent labels with an emphasis on working California bands, formed by Craig Chasen. 8010 Rothdell Trail, Hollywood, Calif. 90046; (213) 650-1758.

★ ★ ★

Image Solutions, a public relations firm, Peninsula Pointe, Suite 135, 27520 Hawthorne Blvd., Rolling Hills Estates, Calif. 90274; (213) 541-5051.

Turner Music Program Due

• *Continued from page 1*

with some computer graphics interspersed between them. No hosts will be involved. Scheduled air time is midnight to 6 am (EST).

No record company video heads surveyed had heard of the plan as of last week. Sassa claims, "we're not in the music business, so we want to make sure we get the right advice before attempting to show the record companies what we're all about." Several sources indicated the new show could provide keen competition to MTV, the 24-hour service that reaches about eight million subscribers. Both are advertiser-supported; both are targeted at the 18- to 34-year-old market.

Sassa says WTBS will hire an as yet-unnamed music consultant firm to program the show, and a production company to put it together. Rather than strictly rock music, "The Overnight Music Show" will also feature top 40, adult contemporary and black video clips. "We won't show the Psychedelic Furs," Sassa says, "but we will put on Christopher Cross and Earth, Wind & Fire.

"We're not setting this up as a competitive service to MTV," Sassa notes. "Actually, we already compete with them 24 hours a day, simply because all advertising-supported networks are competing for both viewers and ads." He adds, "Our image is wholesome, so we'll have a tight policy on sex and violence." Tapes will be screened on a case-by-case basis.

"I don't know if we will take viewers from MTV. It's really an apples and oranges situation. I do think there are some middle-of-the-road people watching MTV simply because it's the only game in town, and they might switch. But they are certainly more new music-oriented."

LAURA FOTI

New LP & Tape releases
 page 26

Lifelines

Births

Boy, **Dean Weston**, to **Yuki and Dan Chapman**, Feb. 10 in Los Angeles. He is a freelance art director working with the **Billboard** special issues department in Los Angeles.

★ ★ ★

Boy, **Dane Diamond**, to **Princess and King Errissom**, March 1 in Los Angeles. He is a percussionist for **Neil Diamond**.

★ ★ ★

Boy, **Coleman Jarred**, to **Cynthia and Rod Butler**, Feb. 27 in Memphis. He is mid-South r&b promotion manager for **Capitol Records**.

★ ★ ★

Girl, **Linsey Renee**, to **Debbie and Chris Simcox**, Jan. 24 in Carbondale, Ill. He manages the **Record Bar** store there.

★ ★ ★

Boy, **Scott Benjamin**, to **Kristi and Ben Rodgers**, Feb. 11 in Los Angeles. He is an engineer for **Producers Workshop** there.

★ ★ ★

Boy, **Joshua Aaron**, to **Lisa and Tommy Montgomery Jr.**, Jan. 28 in West Portsmouth, Ohio. He is a member of the **Earl Thomas Conley** group.

★ ★ ★

Boy, **Kevin Hall**, to **Susan and Michael Heeney**, Feb. 23 in Nashville. He is director of creative services for **Cedarwood Publishing** in Nashville.

★ ★ ★

Girl, **Alexandra Elise**, to **Rachel and Jake Brooks**, Feb. 11 in Nashville. He is a songwriter for **Elektra/Asylum Music**.

Marriages

Ira Mayer to **Riva Bennett**, Mar. 13 in New York. He is pop music critic for **The New York Post** and managing editor of **Video Marketing Newsletter**.

★ ★ ★

Jonathan Edwards to **Deborah Lacey**, Feb. 19 in New York. He is president of **2VTV Video Productions** there. She is managing director of **Mike's Artist Management** there.

★ ★ ★

Deaths

Sir William Walton, 80, of a lung hemorrhage March 8 in Ischia, Italy. The **British** composer is survived by his wife, **Susan** (separate story, page 70).

★ ★ ★

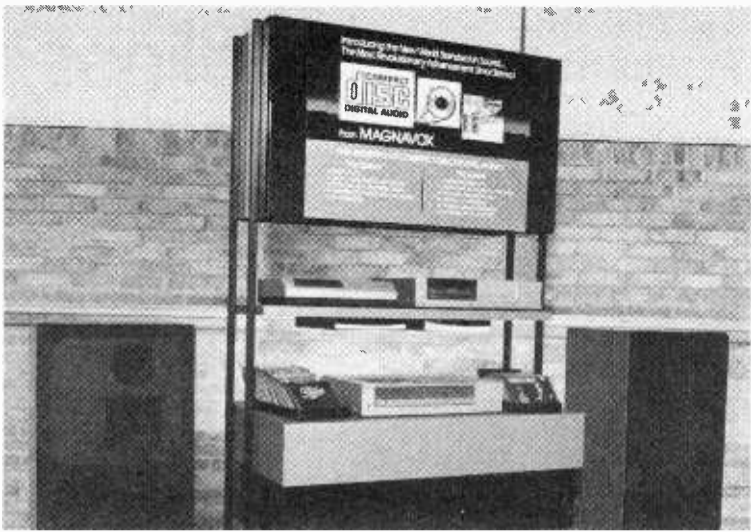
Igor Markevitch, 70, of a heart attack March 7 in Antibes, France. Over his long conducting career, he led orchestras in **Stockholm**, **Havana**, **Paris**, **Montreal**, **Madrid** and **Monte Carlo**. He had a son and two daughters with his second wife, **Topazia Caetani**.

★ ★ ★

Peter Ivers, 36, of skull injuries and brain damage suffered in his apartment, March 3 in Los Angeles. He hosted a half-hour weekly program, "New Wave Theatre," for the **USA Cable Network**.

★ ★ ★

Al Donahue, 80, owner of a record store in **Fallbrook, Calif.** and a big band leader in the 1940s, Feb. 20 in **Escondido, Calif.** **Stan Getz**, **Ray Anthony** and **Ray Conniff** were among those who performed with Donahue, whose biggest record was "The Shrine Of St. Cecilia."



DISC EXPLAINER—Department stores will showcase the new Magnavox Compact Disc players modeled above. A two-sided plexiglass header explains the CD story. Demonstrations of the players' sound performance will be made on special Magnavox speakers.

Philips Exec's Prediction: 10 Million CDs This Year

NEW YORK — Ten million Compact Discs will be manufactured worldwide this year, says N. V. Philips. That estimate is far above those made by others involved in the new technology.

This figure comes from Jan Post, commercial manager, hi fi and Compact Disc for Philips in Eindhoven, Holland. Here for the introduction of the Magnavox/PolyGram digital system last week, Post placed the number of digital players to be produced by all manufacturers in 1983 at 600,000 to 700,000 units.

Earlier Denon estimates for the number of disks to be pressed, however, were in the one million unit range, a figure that the company has now reduced to half.

Looking to 1984, Post predicts a worldwide production of 1.5 million players and sees the number of digital disks rising to 25 million for the year. Research has shown, he says that the average buyer of a digital player purchases 20 disks in a relatively short time.

Of the 10 million CD disks to be pressed this year, 5.5 million will come out of Philips' Hanover plant, 3.5 million from the Sony/CBS facility in Japan, and the remainder from Denon, says Post. The last statement, not surprisingly, is disputed by Denon. Post claims good market reaction to the introduction of the Philips system in the U.K., France, Germany and The Netherlands March 1. The European exposure broadens next month with the spread of the system to Belgium, Sweden and Switzerland. May is the target month for the rest of Europe, he says.

Philips, of course, has been available in Japan and Hong Kong since last October.

For The Record

E. J. Stewart Inc., Primos, Pa., did the video for the Charlie Daniels Volunteer Jam IX, not Celebration Video, as stated in Billboard (Feb. 5).

Magnavox Unveils Plans For CD Marketing Push

• Continued from page 3
traveled to Chicago and Los Angeles later in the week.

Stores participating in the launch will receive a free-standing display with amplification and speaker equipment designed to demonstrate the system properly. At first, only the company's FD1000SL digital player, listing at \$800, will be shown. This is said to be the most compact of all units currently being manufactured. By the end of April the FD2000SL, a slim-line unit also listing at \$800, will be added.

Magnavox's top-of-the-line player, the FD3000SL, will become available at the end of May. It is a top-loading machine that lists at \$900. A second-generation player, featuring remote control, is promised for the fall.

About 35 Compact Discs from the PolyGram family of labels will make up the initial shipment of software to accompany the players to market. While earlier reports placed their list at \$16.95, A.J. Menozzi, Magnavox audio marketing chief, asserted that retail prices are "open," and that it is expected that dealers will offer them at somewhere "between \$16 and \$18."

The first batch of disks will be heavily weighted on the classical side, with titles featuring such top-selling artists as Herbert von Karajan, Leonard Bernstein, Sir Georg Solti, Luciano Pavarotti, Itzhak Perlman and Vladimir Ashkenazy. A lighter sprinkling of pop, jazz and country titles will be furnished to start, among them the soundtrack of "Fame" and titles by Rush, Rainbow, Nana Mouskouri, Mantovani and J.J. Cale.

Menozzi stressed that sales are secondary in the early strategy. "Very little product will be available in the spring," and allocations of both players and disks will figure in the early campaign stages, he said.

The company's view that the digital system has mass market potential was a prime factor in the choice of

Motown Sets Birthday Party

• Continued from page 3

for over a year. Discussions with NBC began in September and were finalized in November. The production team hired by Motown Productions includes producer-director Don Mischer, co-producer and writer Bud Kohan, musical supervisor Gil Askey, and choreographer Lester Wilson, with de Passe overseeing the entire operation.

Among the sequences planned for the concert is a vocal battle of the bands between the Temptations and the Four Tops, and an "Ooo Baby Baby"/"Tracks Of My Tears" medley featuring Robinson and Ronstadt. "Film clips from the 1960s are going to be weaved into the show, and there is a chance we'll do some post-concert shooting in Detroit," says de Passe.

Despite Motown founder Berry Gordy's experience as a film director ("Mahogany"), he is not taking an active role in the broadcast. "We view this as a chance to honor him (Gordy)," says de Passe. "So as of now he isn't even scheduled to appear in the broadcast. But since this is being taped from a live concert, you never know what surprises will occur."

Denon Hits CD Rush To Market

• Continued from page 1

manager, adds that "the format and machines are obviously not ready for the market."

Eric Fossum, vice president of Denon America, says reports from the field, particularly during the past three weeks, have cast doubt on the ability of the players to perform as expected. Although he admits that it was "a difficult decision" to hold off on marketing plans, he says the persistence of unfavorable reports forced an alteration of the company's timetable.

"We don't want another format fiasco," says Fossum, who claims that there are anomalies in the compatibility factors between disks and players of different manufacturers. He likens the current crop of players to first-generation transistor amplifiers which were quickly upgraded in subsequent models.

Denon currently has about 50 players out in the dealer showrooms, but no real attempt will be made to have them sell through to the public, says Fossum.

Another Denon spokesman expresses derision at the claim by Magnavox at its preview launch press conference last week (separate story, page 3) that its digital system represents "pure perfect sound forever" and "the ultimate step forward" in audio. Magnavox has taken note of criticism of CD sound reproduction, but claims these are not applicable to its own players. In a release included in its press packet it states that "all Compact Disc players are not created equal," and that the Magnavox player performs at a superior level.

The differences lie in the method used to convert the digital signal

back to analog before it is fed to an amplifier, Magnavox notes. Its system makes use of an oversampling technique to compensate for the use of a 14-bit system which can then be converted more effectively than the 16-bit system used by other manufacturers. Defects, where they are audible, are the result of phase shift at very high frequencies, according to Magnavox.

Magnavox digital players are manufactured in Holland by N.V. Philips. The current model of the Denon player is manufactured by Hitachi in Japan. Second-generation Denon units will be manufactured by Denon itself, a spokesman says.

At the Sony Corp. of America, Michael Schulhof, director, suggests that Denon's decision to slow its introduction "may have been provoked by concerns other than those stated." He does admit, however, that if Denon is saying that "over the next few years there will be improvement, then they're right."

Schulhof adds that both Sony CD records and players are made to "a very tight set of specifications that leaves nothing to chance. They either work or they don't. It is a non-issue."

Executive Turntable

• Continued from page 4

vice president of sales and marketing for the CBS Musical Instrument division... Marc Rosen is the new vice president of Marvelwood Music in Nashville.

Video/Pro Equipment

MGM/UA Home Video has promoted Harry Safter to field sales manager. He was sales manager for the northeastern region. The company has also appointed Jim Tauber video rights coordinator; he was manager of business affairs for Warner Home Video. Safter and Tauber are based in New York.

Coleco Industries Inc. has named George Goudreaux executive vice president of operations... Marilyn Wolpin joins CBS Video Games and CBS Software as an account executive... Ron Marin has been promoted to vice president of HWH Enterprises, the advertising and public relations firm.

Related Fields

Vincent Lynch has been promoted to vice president and general manager of David Rubinson & Friends, San Francisco... RCA Corp. has elected David Brenner vice president and controller in New York... Unuson Corp., San Jose, Calif., has named Bob Jenkins national radio promotions coordinator for the 1983 US Festival... Elizabeth Trevor White has joined PRM Communications, Studio City, Calif., as executive assistant to the president... Image Consultants of Los Angeles has appointed Babs Stock and Barbara Rosenbluth marketing coordinators and Phillip Cramer product coordinator... Debbie Knetz has been upped to studio manager for Sigma Sound Studios in Philadelphia... Bob Simons has joined Bullet Recording in Nashville as producer-director... Cathy Gretencord has been named administrative assistant for Haas-Hudgins, the Dallas-based music marketing company... Piers Plaskitt has been named vice president and director of audio operations for Bullet Recording in Nashville. He was the facility's studio manager. And Ted Riggs has been upped to vice president and director of video operations... Marty Kuppa has joined Jeff Barry Enterprises in Los Angeles as vice president and general manager. He has held posts at Lifesong, Mums, and ABC-Dunhill Records... Jimmy Frazier has been named director of the rock show "In The Midnight Hour." The syndicated television program debuts in March... Susan Harger handles creative services for AudioInnovators studios in Pittsburgh.

(Advertisement)

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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	
★	1	13	MICHAEL JACKSON Thriller Epic QE 38112	CBS	▲		BLP 1	★	48	2	GREG KINN BAND Kihnspracy Beserkley 50224 (Elektra)	WEA		8.98		★	74	6	HEAVEN 17 Heaven 17 Arista AL 6606	IND		6.98		
★	2	5	JOURNEY Frontiers Columbia QC 38504	CBS				★	38	31	41	THE CLASH Combat Rock Epic FE 37689	CBS			★	75	19	DAN FOGELBERG Greatest Hits Full Moon/Epic FE 38308	CBS				
★	3	21	DARYL HALL & JOHN OATES H2O RCA AFL1-4383	RCA	▲	8.98	BLP 14	★	46	5	BERLIN Pleasure Victim Geffen GHSP 2036	WEA		6.98		★	77	6	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	CBS			CLP 3	
★	4	38	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	▲		BLP 30	★	40	13	NIGHT RANGER Dawn Patrol Boardwalk NB 33259-1	IND		8.98		★	75	50	SMOKEY ROBINSON Touch The Sky Tama 6030TL (Motown)	IND		8.98	BLP 8	
★	5	10	BOB SEGER AND THE SILVER BULLET BAND The Distance Capitol ST 12254	CAP	▲	8.98		★	41	41	46	JOHN COUGAR American Fool Riva/Mercury RVL-7501 (Polygram)	POL		8.98		★	76	54	LUTHER VANDROSS Forever, For Always, For Love Epic FE 38235	CBS	▲		BLP 5
★	6	42	DURAN DURAN Rio Capitol ST-12211	CAP	●	8.98		★	42	19	9	NEIL YOUNG Trans Geffen GHS 2018 (Warner Bros.)	WEA		8.98		★	77	78	DON HENLEY I Can't Stand Still Elektra E1-60048	WEA	●	8.98	
★	7	22	LIONEL RICHIE Lionel Richie Motown 6007 ML	IND	▲	8.98	BLP 2	★	43	20	13	FOREIGNER Records Atlantic 80999	WEA	●	8.98		★	78	47	SQUEEZE Songs 45's and Under A&M SP 4922	RCA		8.98	
★	8	48	TOTO Toto IV Columbia FC 37728	CBS	▲			★	44	44	19	SUPERTRAMP Famous Last Words A&M SP 3732	RCA	●	8.98		★	79	62	ABBA The Singles Atlantic 80036	WEA		11.98	
★	10	7	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL		8.98		★	45	45	33	BILLY SQUIER Emotions In Motion Capitol ST 12217	CAP	▲	8.98		★	87	26	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL	●	8.98	
★	NEW ENTRY		STYX Kilroy Was Here A&M SP 3734	RCA			8.98	★	49	6	ANGELA BOFILL Too Tough Arista AL 9616	IND		8.98	BLP 7	★	159	2	AFTER THE FIRE ATF Epic FE 38282	CBS				
★	11	5	CHRISTOPHER CROSS Another Page Warner Bros. 1-23757	WEA		8.98	BLP 66	★	51	19	FRIDA Something's Going On Atlantic 80018-1	WEA		8.98		★	86	53	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS	▲		CLP 2	
★	12	9	STRAY CATS Built For Speed EMI-America ST-17070	CAP	▲	8.98		★	60	5	BRYAN ADAMS Cuts Like A Knife A&M SP-6-4919	RCA		6.98		★	83	16	COMMODORES All The Great Hits Motown 6028 ML	IND		8.98	BLP 29	
★	21	2	EARTH, WIND & FIRE Powerlight Columbia TC 38367	CBS				★	55	19	THE ENGLISH BEAT Special Beat Service I.R.S. SP 70032 (A&M)	RCA		8.98		★	84	4	SOFT CELL The Art Of Falling Apart Sire 1-23769 (Warner Bros.)	WEA		8.98		
★	15	11	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS			BLP 37	★	56	10	WALL OF VODOO Call Of The West I.R.S. SP-70026	A&M		8.98		★	NEW ENTRY		WILLIE NELSON Tougher Than Leather Columbia QC 38248	CBS				
★	15	12	PAT BENATAR Get Nervous Chrysalis FV-41396	CBS	▲	8.98		★	53	21	JEFFERSON STARSHIP Winds Of Change Gruny BXL1-4372 (RCA)	RCA		8.98		★	96	14	GEORGE CLINTON Computer Games Capitol ST 12246	CAP		8.98	BLP 4	
★	16	16	ADAM ANT Friend Or Foe Epic ARE 38370	CBS	●			★	52	26	KENNY LOGGINS High Adventure Columbia TC 38127	CBS	●			★	87	66	TODD RUNDGREN The Ever Popular Tortured Artist Effect Bearsbane 1-23732 (Warner Bros.)	WEA		8.98		
★	17	21	MISSING PERSONS Spring Session M Capitol ST 12228	CAP	●	8.98		★	53	43	18	MARVIN GAYE Midnight Love Columbia FC 38197	CBS	▲		BLP 17	★	88	54	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 1
★	18	13	SAMMY HAGAR Three Lock Box Geffen GHS 2021 (Warner Bros.)	WEA		8.98		★	58	6	DEBARGE All This Love Gordy 6012 GL (Motown)	IND		8.98	BLP 4	★	89	6	LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA Hooked On Swing 2 RCA AFL1-4589	RCA		8.98		
★	26	5	ERIC CLAPTON Money And Cigarettes Warner Bros./Duck 1-23773	WEA		8.98		★	59	4	THOMPSON TWINS Side Kicks Arista AL 6607	IND		6.98		★	90	71	EDDIE RABBITT Radio Romance Elektra E1-60160	WEA		8.98	CLP 13	
★	25	43	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲			★	56	39	24	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA	▲	8.98		★	NEW ENTRY		U2 War Island 90067 (Atco)	WEA		8.98	
★	21	13	PHIL COLLINS Hello, I Must Be Going Atlantic 80035-1	WEA	●	8.98		★	57	41	GAP BAND Gap Band IV Total Experience TE-1-3001 (Polygram)	POL	▲	8.98	BLP 11	★	92	5	SIMPLE MINDS New Gold Dreams A&M SP-6-4928	RCA		8.98		
★	22	14	TOM PETTY AND THE HEARTBREAKERS Long After Dark Backstreet/MCA BSR 5360	MCA	●	8.98		★	58	37	7	BLACK SABBATH Live Evil Warner Bros. 1-23742	WEA		11.98		★	93	79	BARRY MANILOW Here Comes The Night Arista AL 9610	IND	●	8.98	
★	23	23	MUSICAL YOUTH The Youth Of Today MCA 5389	MCA		8.98	BLP 20	★	63	6	DAZZ BAND On The One Motown 6031 ML	IND		8.98	BLP 12	★	94	85	JOURNEY Escape Columbia TC 37408	CBS	▲			
★	24	26	ABC The Lexicon Of Love Mercury SRM-1-4059 (Polygram)	POL		8.98		★	81	4	MELISSA MANCHESTER Greatest Hits Arista AL 9611	IND		8.98		★	95	44	A FLOCK OF SEAGULLS A Flock Of Seagulls Jive/Arista VA 66000	IND	●	6.98		
★	42	6	DEXYS MIDNIGHT RUNNERS Too Rye-Ay Mercury SRM-1-4069 (Polygram)	POL	●	8.98		★	61	61	15	GROVER WASHINGTON JR. The Best Is Yet To Come Elektra 60215	WEA		8.98	BLP 16	★	96	98	GRACE JONES Living My Life Island 90018 (Atco)	WEA		8.98	BLP 39
★	30	36	JOE JACKSON Night And Day A&M SP-4906	RCA	●	8.98		★	76	4	OAK RIDGE BOYS American Made MCA 5390	MCA		8.98	CLP 8	★	97	71	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲			
★	27	8	TRIUMPH Never Surrender RCA AFL1-4382	RCA		8.98		★	70	6	BARBRA STREISAND Memories Columbia TC 37678	CBS	▲			★	120	2	GEORGE WINSTON December Windham Hill C-1025	IND		8.98		
★	28	8	RIC OCASEK Beatitude Geffen GHS 2022 (Warner Bros.)	WEA		8.98		★	64	64	6	RANDY NEWMAN Trouble In Paradise Warner Bros. 1-23755	WEA		8.98		★	114	2	ULTRAVOX Quartet Chrysalis BGV 41394	CBS			
★	29	22	SAGA Worlds Apart Portrait ARR 38246 (Epic)	CBS				★	65	11	VANDBERG Vandenberg Atco 90005	WEA		8.98		★	100	18	JANET JACKSON Janet Jackson A&M SP 4907	RCA		6.98	BLP 21	
★	32	15	GOLDEN EARRING Cut 21 Records T 119004 (Polygram)	POL		8.98		★	67	7	RED RIDER Neruda Capitol ST 12226	CAP		8.98		★	101	93	DIRE STRAITS Love Over Gold Warner Bros. 1-23728	WEA		8.98		
★	34	2	KENNY ROGERS We've Got Tonight Liberty LO-51143	CAP		8.98		★	73	8	SCANDAL Scandal Columbia FC 38194	CBS				★	102	94	RAY PARKER, JR. Greatest Hits Arista AL 9612	IND		8.98	BLP 23	
★	35	7	THOMAS DOLBY Blinded By Science Capitol MLP 15007	CAP		5.98		★	68	19	PSYCHEDELIC FURS Forever Now Columbia FC 38261	CBS				★	103	95	FLEETWOOD MAC Mirage Warner Bros. 1-23607	WEA	▲	8.98		
★	33	16	LITTLE RIVER BAND Greatest Hits Capitol ST 12247	CAP		8.98		★	69	5	DURAN DURAN Duran Duran Capitol ST-12158	CAP		8.98		★	104	9	CAROL HENSEL Carol Hensel's Exercise And Dance Program, Volume 3 Vintage VNI 30004 (Mirus)	IND		8.98		
★	34	22	BILLY JOEL The Nylon Curtain Columbia TC 38200	CBS	▲			★	80	2	DIRE STRAITS Twisting By The Pool Warner Bros. 0-29800	WEA		4.98		★	105	15	OZZY OSBOURNE Speak Of The Devil Jet ZX2 38350 (Epic)	CBS	●			
★	38	18	PRINCE 1999 Warner Bros. 1-23790	WEA	●	10.98	BLP 10	★	71	72	21	DIONNE WARWICK Heartbreaker Arista AL 9609	IND		8.98	BLP 26								
★	36	15	PATTI AUSTIN Every Home Should Have One Qwest QWS 3591 (Warner Bros.)	WEA		8.98	BLP 22																	

★ 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).

Unicorn Wins Round In Legal Row With Black Flag

LOS ANGELES—Unicorn Records has been granted a preliminary injunction preventing the members of the group Black Flag from producing, marketing and selling any album of their recordings unless the material was originally released prior to October 15, 1981. The injunction was granted by Superior Court Judge Bruce Geernaert in a case in which Unicorn seeks to bring the punk group back into its fold after the band reneged on its Uni-

Sylvers Sued

LOS ANGELES — Songwriter Renwick Jackson wants \$100,000 in exemplary or punitive damages from Leon Sylvers III in a local Superior Court action.

Jackson's complaint alleges that Sylvers and his Alive & Kickin' Music, Silversound Productions and My Kind Of Music firms failed to account and pay royalties properly in a deal negotiated Sept. 12, 1980.

corn contract, now in contention (Billboard, Feb. 12).

Label president Daphna Edwards in recent filings has denied the group's many contentions, including their claim that she told them she could get a record on the charts by paying for radio exposure. Edwards also stated that she spent \$58,000 to promote the group's Unicorn album, "Damaged," in the hope that she could establish a solid sales base for their second album, which they have refused to turn over to the label.

Black Flag has filed a cross-complaint, charging they are owed \$250 in unpaid royalties and recording costs and again pointing up their original contention that, because their first album did not sell 100,000 units, their pact was revoked per their recording binder.

Unicorn's conflict with the group is stirring feelers from both sides, it is understood, about some kind of a settlement.

Three Promotion Vets Launch Firm

LOS ANGELES—Three veteran label promotion reps, all with different companies during the past decade, are reuniting to form their own independent, multi-service music company, SPN Entertainment Inc.

Partners Peter Schwartz, Bill Pfordresher and Joel Newman actually began their careers together when all three worked at the now-defunct Record Merchandising distribution firm. Schwartz, most recently in charge of west coast promotion for Arista, held similar posts at RSO, Infinity, Epic and RCA, while Pfordresher had promotion stints at 20th Century, TK and Atco before moving into record production, working with such acts as Ambrosia and Berlin Airlift. Newman has served in national promotion slots at Arista, Infinity and CBS, and most recently was vice president and general manager of Handshake's west coast operation.

Arista Arm Moves

Arista Records in Nashville has changed its location. The new address is 218 Harding Place, Nashville, Tenn. 37205; (615) 352-8449 or (615) 352-8480.

Market Quotations

As of closing, Mar. 9, 1983

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	1/2	Altec Corporation	—	45	1 1/4	1	1	— 1/4
61 1/4	26 1/4	ABC	10	415	59 1/4	58 1/4	59 1/4	+ 1/4
35 1/4	25 1/4	American Can	17	1232	33 1/4	31 1/4	33 1/4	+ 1/4
11 1/4	4	Automatic Radio	8	37	10 1/4	10 1/4	10 1/4	+ 1/4
67	53 1/4	CBS	15	821	64 1/4	63 1/4	64	— 1/4
28 1/4	3 1/4	Coleco	13	1415	26 1/4	25	26 1/4	+ 1 1/4
9 1/4	5	Craig Corporation	18	92	9	8 1/4	9	+ 1/4
78 1/4	47	Disney, Walt	25	891	77 1/4	76 1/4	77 1/4	+ 1/2
5 1/4	2 1/4	Electrosound Group	—	52	4 1/4	4 1/4	4 1/4	Unch.
27	11 1/4	Gulf + Western	11	2945	25 1/4	25	25 1/4	— 3/4
26 1/4	10 1/4	Handleman	12	151	25 1/4	24 1/4	25 1/4	+ 3/4
6 1/4	1 1/4	Integrity Entertainment	12	101	4 1/4	4 1/4	4 1/4	— 1/4
9 1/4	3 1/4	K-Tel	33	23	8	7 1/4	8	+ 1/4
62 1/4	36	Matsushita Electronics	13	215	51 1/4	50 1/4	51 1/4	+ 1 1/4
31 1/4	10 1/4	Mattel	3	1768	13 1/4	13 1/4	13 1/4	— 1/4
42 1/4	19	MCA	10	1024	40 1/4	40	40 1/4	+ 3/4
82 1/4	48 1/4	3M	14	2534	88 1/4	79 1/4	79 1/4	+ 1/4
116 1/4	49	Motorola	23	2285	107 1/4	106	107 1/4	— 1 1/4
38 1/4	30	No. American Phillips	10	72	57 1/4	57 1/4	57 1/4	— 3/4
5 1/4	5 1/4	Orrox Corporation	—	166	7	6 1/4	6 1/4	— 1/4
20 1/4	10	Pioneer Electronics	—	—	—	—	19 1/4	Unch.
27	13 1/4	RCA	11	3899	24 1/4	24 1/4	24 1/4	+ 1/4
18	11	Sony	11	3344	14 1/4	14	14 1/4	+ 1/4
31 1/4	25 1/4	Storer Broadcasting	20	218	28 1/4	27 1/4	27 1/4	— 3/4
4 1/4	2	Superscope	—	55	4 1/4	4 1/4	4 1/4	Unch.
45	27 1/4	Taft Broadcasting	11	556	43 1/4	41 1/4	43 1/4	+ 1
63 1/4	27	Warner Communications	7	3449	30 1/4	29 1/4	30 1/4	— 1/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/4	Kustom Electronics	100	3 1/4	3 3/4
Certron Corp.	3600	2 1/4	2 1/2	Recoton	7200	6 1/4	8 1/4
Data Packaging	400	11 1/4	12	Reeves	—	—	—
Josephon Int'l	15100	16 1/4	16 1/2	Communications	120300	19 1/4	20
Koss Corp.	7800	4 1/4	4 1/4	Schwartz Brothers	—	2 1/4	3

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmev, 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.

ITA SEMINAR IN FLORIDA

Pricing, First Sale Stir Debate

• Continued from page 1

on the issue of first sale; Disney's Home Video division is the only company with an official rental program still in effect.

"Low prices are a hot topic," Jimirro said, "and on a short-term basis they're exciting, but they must be put in perspective. What Paramount is doing is nothing more than a price promotion. The consumer market will continue to be primarily rental, because movies are a transitory experience. No price is low enough to change that."

Jimirro promised, "If the fair marketing amendment currently pending in Congress passes, Disney will lower prices of all our video-cassettes 30%-50%, and they will stay down. Once the sale customer stops subsidizing the rental customer, there will be no need for sur-

Welk Forms Video Division

• Continued from page 3

prisingly where our credibility lies, but we are looking for contemporary content and style," he adds. "We wouldn't overlook even a music-oriented game show or sitcom if it came our way."

Productions currently under development include a full length concert, a "seasonal specialty production" for videodisk or cassette, a live music festival, and a series dealing with "contemporary music debuts," says Horton.

Three separate, non-exclusive underwriting and distribution relationships are in the works with major studios, though nothing has been officially signed yet. The company is also negotiating with film and tv production companies for film and tv scoring work.

In addition, Welk Televideo International has recently developed the new U.S. Football League's theme song, and is developing music for the new league's highlights show, "This Is The U.S.F.L."

charges and prices will come down to stay. Distributors, retailers and the studios would all be in the same business for the first time."

If the legislation passes, Jimirro added, other studios would develop dual-inventory programs for sale and rental cassettes, similar to the one Disney uses now. "If we fail in Congress," he said, "I see continued efforts to find a marketplace solution, but I predict they will fail, as they have so far. We must get this issue behind us to build a strong industry."

The majority of U.S. video retailers are strongly opposed to the so-called fair marketing amendment, which would repeal the First Sale Doctrine. Yet, as its retail representative for this panel, the ITA chose Ron Berger, head of the National Video franchise chain and one of the only retailers in the country in favor of the repeal of First Sale. The eight-member panel, however, did have two speakers for the opposing side: distributor/retailer/manufacturer Arthur Morowitz and distributor Jack Silverman, president of Comtron.

Morowitz, owner of the Video Shack chain in New York, remarked, "The studios say the abolition of First Sale would allow simultaneous sale and rental; we've got that now. I hear Ron Berger talking about 'the thousands of video retailers who have gone out of business in the past year.' Where are they? I don't know any video retailers who have gone out of business; business is wonderful. The rental-versus-sale issue has been decided: there are two markets, and we can service both."

Silverman added, "The question is, does a \$39.95 price turn rental customers into purchasers? And yes, there's a definite trend toward the purchase of lower-priced product."

Paramount senior vice president Bob Klingensmith took his cue, announcing the \$29.95 price for "Airplane II," which follows the \$39.95-list "Star Trek II: The Wrath of Khan" and "An Officer And A Gentleman" as low-priced experiments.

It also follows the rerelease of several older titles, including the original "Airplane," at \$39.95, reduced from \$59.95.

"Star Trek II," according to Klingensmith, has sold 125,000 copies to date, and is currently selling 1,000 copies a week. For "Officer," a title without cult attraction, anticipated sales by the end of 1983 are 150,000 units, or \$6 million at retail.

According to research conducted for Paramount by UCLA, by 1987, if VCR market penetration has increased to 5%, "a major title released at \$29.95 could sell a million units. A consumer's willingness to consider sale rather than rental increases dramatically as sources drop."

Andre Blay, president of Embassy Home Entertainment, revealed sales figures for "Blade Runner," released in January at \$39.95. The film, he said, has sold more than 60,000 copies.

Comtron's Silverman said, "Currently, video has only a small penetration; we can't yet see which way the market will go. Those studios experimenting give us the opportunity to sell more product. It is absolutely working, and if more joined in we would see a big difference."

Court May Hear Zoslaw Case

• Continued from page 3

1974 and October, 1976), \$2,263,982; MCA (July, 1973), \$34,498; ABC (September, 1972 to March, 1974), \$412,084 and CBS (May, 1973 to November, 1974), \$615,989.

The writ reaffirms the Zoslaws' claim that chains illicitly provided subdistributor prices, yet records were often shipped direct to individual store locations. The writ also details many personal experiences of alleged preferential treatment to chains involving Charles Zoslaw.

It is expected that the respondents will be filing their arguments within 30 days, and that the judges will decide before July as to whether the Zoslaws' petition will be heard.



Peter Iwers

1976-1983

The Songs Live On



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	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	103	23	NEIL DIAMOND	Heartlight	Columbia TC 38359	CBS	▲			169	149	39	SURVIVOR	Eye Of The Tiger	Scotti Bros. FZ 38062 (Epic)	CBS	▲		
107	107	35	JUDAS PRIEST	Screaming For Vengeance	Columbia FC 38160	CBS	●			170	140	43	JUICE NEWTON	Quiet Lies	Capitol ST-12210	CAP	●	8.98	CLP 42
108	106	26	THE WHO	It's Hard	Warner Bros. 1-23731	WEA	●	8.98		171	141	5	RUSH	Moving Pictures	Mercury SRM-1-4013 (Polygram)	POL	▲	8.98	
109	113	10	KRIS, WILLIE, DOLLY AND BRENDA	The Winning Hand	Monument JWG 38389	CBS	●	11.98	CLP 6	172	172	8	BOB SEGER AND THE SILVER BULLET BAND	Nine Tonight	Capitol STBK-12182	CAP	▲	8.98	
110	112	18	THE BAR-KAYS	Proposition	Mercury SRM-1-4065 (Polygram)	POL	●	8.98	BLP 9	173	142	30	MICHAEL McDONALD	If That's What It Takes	Warner Bros. 23703	WEA	●	8.98	BLP 72
111	51	51	ASIA	Asia	Geffen GHR 2008 (Warner Bros.)	WEA	▲	8.98		174	145	3	LONDON SYMPHONY ORCHESTRA	Hooked On Rock Classics	RCA AFL1 4608	RCA	▲	8.98	
112	91	18	KISS	Creatures Of The Night	Casablanca NBLP 7270 (Polygram)	POL	●	8.98		175	165	40	THE ALAN PARSONS PROJECT	Eye In The Sky	Arista AL 9599	IND	▲	8.98	
113	92	36	CROSBY, STILLS AND NASH	Daylight Again	Atlantic SD 19360	WEA	▲	8.98		176	170	9	MARTY ROBBINS	Biggest Hits	Columbia FC 38309	CBS	●		CLP 17
114	97	22	TONI BASIL	Word Of Mouth	Radialchoice/Virgin/Chrysalis FY 41410	CBS	●	8.98		177	177	45	MISSING PERSONS	Missing Persons	Capitol DLP 15001	CAP	▲	4.98	
115	117	19	THE FIXX	Shattered Room	MCA MCA 5345	MCA	▲	8.98		178	154	8	BOB SEGER AND THE SILVER BULLET BAND	Against The Wind	Capitol S00-12041	CAP	▲	8.98	
116	116	84	STEVIE NICKS	Bella Donna	Modern Records MR 38139 (Atco)	WEA	▲	6.98		179	156	68	LOVERBOY	Loverboy	Columbia JC 36762	CBS	▲		
117	101	20	EARL KLUGH/BOB JAMES	Two Of A Kind	Capitol ST 12244	CAP	▲	8.98	BLP 57	180	NEW ENTRY	THE TEMPTATIONS	Surface Thrills	Gordy 6032 GL (Motown)	IND	▲	8.98		
118	102	18	JONI MITCHELL	Wild Things Run Fast	Geffen GHS 2019 (Warner Bros.)	WEA	●	8.98		181	183	21	SOUNDTRACK	An Officer And A Gentleman	Island 90017-1 (Atco)	WEA	▲	8.98	
119	104	16	THE J. GEILS BAND	Showtime	EMI America SO 17087	CAP	●	8.98		182	189	2	PETER ALLEN	Not The Boy Next Door	Arista AL 9613	IND	▲	8.98	
120	135	79	WILLIE NELSON	Willie Nelson's Greatest Hits And Some That Will Be	Columbia KC 2 37542	CBS	▲		CLP 16	183	163	13	YOKO ONO	It's Alright	Polydor PD-1-6364 (Polygram)	POL	▲	8.98	
121	109	26	LAURA BRANIGAN	Branigan	Atlantic SD 19289	WEA	●	8.98		184	NEW ENTRY	MODERN ENGLISH	After The Snow	Sire 1-23821 (Warner Bros.)	WEA	▲	8.98		
122	7	7	SCHON/HAMMER	Here To Stay	Columbia FC 38428	CBS	●	8.98		185	NEW ENTRY	SYLVESTER	All I Need	Megatone M 1005	IND	▲	8.98		
123	123	16	CON FUNK SHUN	To The Max	Mercury SRM 1 4067 (Polygram)	POL	●	8.98	BLP 15	186	173	16	JOHN LENNON	The John Lennon Collection	Geffen GHSP 2023 (Warner Bros.)	WEA	▲	9.98	
124	124	21	DONALD FAGEN	The Nightfly	Warner Bros. 1-23696	WEA	●	8.98		187	191	19	MELBA MOORE	The Other Side Of The Rainbow	Capitol ST 12243	CAP	▲	8.98	BLP 25
125	128	28	EVELYN KING	Get Loose	RCA AFL1 4337	RCA	●	8.98	BLP 24	188	188	19	VARIOUS ARTISTS	Casino Lights	Warner Bros. 1-23718	WEA	▲	8.98	BLP 62
126	126	22	DIANA ROSS	Silk Electric	RCA AFL1 4384	RCA	●	8.98	BLP 42	189	184	23	DOLLY PARTON	Greatest Hits	RCA AHL1-4422	RCA	▲	8.98	CLP 23
127	187	459	PINK FLOYD	Dark Side Of The Moon	Harvest SMAS 11163 (Capitol)	CAP	●	8.98		190	NEW ENTRY	INXS	Shaboo Shooobah	Atco 90072	WEA	▲	8.98		
128	132	37	EDDIE MONEY	No Control	Columbia FC 37960	CBS	●	8.98		191	162	16	MOVING PICTURES	Days Of Innocence	Network EL 60202 (Elektra)	WEA	▲	8.98	
129	131	104	ALABAMA	Feels So Right	RCA AHL1-3930	RCA	▲	8.98	CLP 11	192	168	83	AL JARREAU	Breakin' Away	Warner Bros. BSK 3576	WEA	▲	8.98	
130	130	23	LINDA RONSTADT	Get Closer	Asylum 60185 (Elektra)	WEA	●	8.98		193	193	19	NEIL DIAMOND	The Jazz Singer	Capitol SW 12120	CAP	▲	8.98	
131	110	14	CHAKA KHAN	Chaka Khan	Warner Bros. 1-23729	WEA	▲	8.98	BLP 19	194	161	24	KOOL AND THE GANG	As One	De-Lite DSH 8505 (Polygram)	POL	▲	8.98	BLP 45
132	115	25	PETER GABRIEL	Security	Geffen GHS 2011 (Warner Bros.)	WEA	▲	8.98		195	167	9	FOREIGNER	4	Atlantic SD 16999	WEA	▲	8.98	
133	133	16	PEABO BRYSON	Don't Play With Fire	Capitol ST 12241	CAP	▲	8.98	BLP 17	196	176	4	GARLAND JEFFREYS	Guts For Love	Epic ARE 38190	CBS	●	8.98	
134	118	14	LED ZEPPELIN	Coda	Swan Song 90051 (Atco)	WEA	▲	8.98		197	180	52	SCORPIONS	Blackout	Mercury SRM-1-4039	POL	▲	8.98	
135	119	25	RUSH	Signals	Mercury SRM-1 4063 (Polygram)	POL	▲	8.98		198	198	40	LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA	Hooked On Swing	RCA AFL1 4343	RCA	●	8.98	
136	136	26	THE TIME	What Time Is It?	Warner Bros. 1-23701	WEA	●	8.98	BLP 26	199	181	33	SYLVIA	Just Sylvia	RCA AHL1-4312	RCA	▲	11.98	CLP 15
137	121	20	ORIGINAL CAST	Cats	Geffen 2GHS 2017 (Warner Bros.)	WEA	▲	16.98		200	200	2	FIREBALL	Break Of Dawn	Atlantic 80017	WEA	▲	8.98	
138	138	16	LITTLE STEVEN AND THE DISCIPLES OF SOUL	Men Without Women	EMI-America ST 17086	CAP	▲	8.98											
139	139	27	STEEL BREEZE	Steel Breeze	RCA AFL1 4424	RCA	▲	8.98											
140	186	34	KENNY ROGERS	Greatest Hits	Liberty L00 1072	CAP	▲	8.98	CLP 38										
141	NEW ENTRY		THOMAS DOLBY	The Golden Age Of Wireless	Capitol ST 12271	CAP	▲	8.98											
142	150	4	COMPLETE ORIGINAL BROADWAY CAST	Cats	Geffen 2GHS2031 (Warner Bros.)	WEA	▲	16.98											
143	125	21	WAYLON AND WILLIE	WW II	RCA AHL1-4455	RCA	▲	8.98	CLP 18										
144	127	25	VANITY 6	Vanity 6	Warner Bros. 1-23716	WEA	▲	8.98	BLP 31										
145	129	99	BILLY SQUIER	Don't Say No	Capitol ST-12146	CAP	▲	8.98											
146	146	22	SPYRO GYRA	Incognito	MCA MCA 5368	MCA	▲	8.98	BLP 75										
147	147	3	JOHN HALL BAND	Search Party	EMI-America ST17082	CAP	▲	8.98											
148	174	2	THE SYSTEM	Sweat	Mirage 90062 (Atlantic)	WEA	▲	8.98	BLP 34										
149	152	19	HANK WILLIAMS JR.	Greatest Hits	Elektra/Curb 1-60193	WEA	▲	8.98	CLP 10										
150	158	4	SOUNDTRACK	Tootsie	Warner Bros. 1-23781	WEA	▲	8.98											
151	151	23	PINK FLOYD	The Wall	Columbia PC2 36183	CBS	▲	8.98											
152	157	4	SELECTIONS FROM THE ORIGINAL BROADWAY CAST	Cats	Geffen GHS 2026 (Warner Bros.)	WEA	▲	8.98											
153	153	30	ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK	Hooked On Classics II	RCA AFL1-4373	RCA	●	8.98											
154	144	23	GRAND MASTER FLASH & THE FURIOUS FIVE	The Message	Sugar Hill 268	IND	▲	8.98	BLP 35										
155	155	46	VAN HALEN	Diver Down	Warner Bros. BSK 3677	WEA	▲	8.98											
156	160	6	ADAM AND THE ANTS	Prince Charming	Epic ARE 37615	CBS	▲	8.98											
157	143	70	OZZY OSBOURNE	Diary Of A Madman	Jet FZ 37492 (Epic)	CBS	▲	8.98											
158	134	4	MICHAEL JACKSON	Off The Wall	Epic FE 35745	CBS	▲	8.98											
159	164	32	DONNA SUMMER	Donna Summer	Geffen GHS 2005 (Warner Bros.)	WEA	●	8.98	BLP 56										
160	148	40	JEFFREY OSBORNE	Jeffrey Osborne	A&M SP-4896	RCA	▲	8.98	BLP 32										
161	179	25	YAZ	Upstairs At Eric's	Sire 1-23737 (Warner Bros.)	WEA	▲	8.98											
162	NEW ENTRY		WEATHER REPORT	Procession	Columbia FC 38427	CBS	▲	8.98											
163	137	14	BILL COSBY	Bill Cosby Himself	Motown 6026 ML	IND	▲	8.98	BLP 58										
164	190	2	STEVE ARRINGTON'S HALL OF FAME	Steve Arrington's Hall Of Fame: 1	Atlantic 80049	WEA	▲	8.98	BLP 43										
165	175	2	MARTY BALIN	Lucky	EMI-America ST-17088	CAP	▲	8.98											
166	166	18	DEVO	Oh No! It's Devo	Warner Bros. 1-23741	WEA	▲	8.98											
167	178	2	O'BRYAN	You And I	Capitol ST-12256	CAP	▲	8.98	BLP 33										
168	171	101	OZZY OSBOURNE	Blizzard Of Ozz	Jet JZ 36812 (Epic)	CBS	▲	8.98											

MARCH 19, 1983 BILLBOARD

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	79	Crosby, Stills & Nash	113
ABC	24	Christopher Cross	11
After The Fire	81	Culture Club	14
Alabama	88, 129	Dazz Band	59
Peter Allen	182	Debarge	54
Bryan Adams	148	Def Leppard	9, 80
Steve Arrington's Hall Of Fame	114	Dew	166
Asia	51	Dexy's Midnight Runner	25
Patil Austin	36	Neil Diamond	106, 193
Marty Balin	165	Dire Straits	70, 101
Bar-Kays	110	Thomas Dolby	32, 141
Tom Basil	114	Duran Duran	6, 69
Pat Benatar	15	Earth, Wind & Fire	13
Berlin	39	Larry Elgart	89, 198
Black Sabbath	58	English Beat, The	49
Angela Bofill	46	Donald Fagen	124
Laura Branigan	121	Firefall	200
Peabo Bryson	133	Flux, The	115
Eric Clapton	19	Fleetwood Mac	103
George Clinton	86	A Flock Of Seagulls	95
Phil Collins	21	Dan Fogelberg	

Inside Track



X-RATED—Members of the Elektra group X autograph copies of their album during an appearance at Capitol Record Shop in Hartford, Conn.

NASHVILLE PRESENTATION

'Always On My Mind' Cops NMPA Honors

NASHVILLE — "Always On My Mind" has continued its sweep of industry honors, taking prizes as both the song of the year and country song of the year at the fourth annual National Music Publishers Assn. song awards ceremonies, held here Wednesday (9) for the first time.

"Always On My Mind" recently earned two Grammys—also as song of the year and country song of the year—and on March 5, the Nashville Songwriters Assn. International accorded it top honors during the organization's annual songwriting symposium. In addition, the Country Music Assn. voted it single of the year last October, and it was the title cut for the CMA's album of the year selection.

The song was written by Johnny Christopher, Wayne Thompson and Mark James and published by Screen Gems-EMI/Rose Bridge. Other winners were:

Pop—"Rosanna," David Paich, Hudmar.

Broadway—"And I Am Telling You I'm Not Going," from "Dreamgirls," Henry Krieger and Tom Eyen, Dream Girls/Dreamettes/Miroku/August Dreams.

Easy Listening—"Chariots Of Fire," Vangelis, Spheric B. V. (administered by Warner Bros.).

Gospel—"How Great Thou Art," Stuart K. Hine, Manna. (This was also the gospel winner in 1980 and 1981.)

Latin—"Momentos," Julio Iglesias, Tony Renis and Ramon Arcusa, April Music Holland B.V./Sunny Pop/Tony Renis (subpublished by April Music).

Movie—"E. T.—The Extra-Terrestrial," John Williams, MCA.

Rhythm & Blues—"Sexual Healing," Marvin Gaye and Odell Brown, April/Blackwood/Bug Pie.

EDWARD MORRIS

LEADING ENGLISH COMPOSER

William Walton Dies At 80

NEW YORK—Sir William Walton, who died March 8 at his home on the island of Ischia, off the Italian coast, was a leading English composer for more than six decades, beginning with the first performance of his most famous work, "Facade," in 1923.

A series of musical commemorations to mark his 80th birthday last year included a special choral concert at Westminster Abbey, sponsored by the Performing Right Society, and an exhibition staged at the Royal Festival Hall.

Although his music at first outraged the orthodox, eventually he won a large following in England,

Europe and the U.S. with such works as the Viola Concerto (1929) and "Belshazzar's Feast" (1931), an oratorio for chorus, orchestra and two brass bands.

Knighted in 1951, Sir William also wrote for films, notably three which starred Laurence Olivier—"Henry V," "Hamlet" and "Richard III." He continued his creative output until his death and had been finalizing a ballet score the day he succumbed to a heart attack. The ballet will have its world premiere April 19 at the Metropolitan Opera House in New York when the Royal Ballet takes part in a "Britain Salutes New York" program.



GRATEFUL GUS—RCA Records' Gus Hardin, center, recently visited Mountain Coin Distributors in Denver to check out the action on her new single, "After The Last Goodbye." With Hardin are Clem Deldrich, left, Mountain Coin's singles buyer, and Bob Heatherly, RCA's director of national country promotion.

Purse Strings: Once taut, CBS Records may be loosening them some for the entire industry. In order to maintain its hot pace in 1983, CBS reps are soliciting orders for what the label has selected as breaking product and offering a varied percentage of the gross dollars for immediate advertising approval. Accounts are smiling... **Ecumenical publishing:** Now that the Protestant fundamental Church Music Publishing Assn. heard from a member of North American Liturgy Resources, Phoenix, regarding the Roman Catholic marketplace, look for a well-supported move to erase the barriers between such religious publishers. Helping along the movement was Ray Bruno's presentation to the Gospel Music Assn. board at his NALR quarters recently. GMA was visiting in Phoenix.

Sick Call: Track happy to report Handleman executive vice president Johnny Kaplan and assistant buyer Donny Handleman both responding well to treatment. Kaplan should be home early this week; Handleman is home. Both will be convalescing eight weeks or more. The revolutionary balloon therapy was used on Donny, who was able to avert heart surgery as a result... **Like Father?** Remember feisty Abe Diamond, who ran an L.A. distributorship under his own name up through the '60s? The guitar on breaking Geffen Records act Berlin is his 19-year-old son Dave. His other boy, Richard, is an accountant at Show Industries, L.A. Diamond harbors in Garden Grove, where he runs a retail record/tape store under his own monicker.

Expect Jamie Cohen, son of John Cohen, founder/prexy of Disc Records, which he sold to the Marmadukes in 1982, to surface as a nabob with Big International Records, a new offshoot label from Bob Biggs, major domo of the burgeoning Slash Records... Sparrow Records' Billy Ray Hearn will unveil the first in a line of totally sacred-oriented home video game cartridges about summertime. Most of them, Track hears, will be in the music bag, with one, "Name That Hymn," matching contestants to see who can name the sacred ditty by listening to the fewest measures... Sonny Kirschen of Moss Music Group has appointed PIKS, Cleveland, and Schwartz Bros., Lanham, Md., to handle George Fischhoff's "Carnival Island," a switch from MMG's usual policy of selling direct.

PolyGram's promo topper Bob Edson hosted his U.S. staff at Sugarbush, Vt., Inn meetings last weekend. Everybody lugged their skis... Integrity Entertainment Corp., the approximately 130-store chain helmed by Lou Kwiker, has negotiated a \$5 million loan from Northwestern National Life Insurance, Minneapolis. Track wonders if the deal isn't part of a loan, originally sought by the late Lee Hartstone in Minneapolis shortly before his death about two years ago.

Columnist Art Buchwald, speaking at ITA last week, cracked everyone up with this reference to the Betamax case: "Sonny's legal fees for one week now exceed the total sales of the rest of the industry." Discussing a conversation with a conventioner who told him he made tapes for \$9 and sold them for \$7.95, Buchwald said he'd queried the man about his profit. "I'm not sure, I think we do it on volume," was the reply... Track wishes Larry Finley, the tape pioneer, the best. We go back to San Diego and 1946 with Finley, who was a jeweler promoting sporadic big band one-nighters for the military at that time. Finley, too, later was a key DJ at KFWB-AM L.A... Track found Sid "Til I Waltz Again With You" Prosen label-shopping sides by Jeanine Otis with the High Five... For those in the biz over 25 years, remember the kidisk hit, "Tubby The Tuba?" MG Films and Perin Enterprises are offering an animated 81-minute movie, featuring voices like Dick Van Dyke, Pearl Bailey, Jane Powell, Harmione Gingold and Cyril Ritchard, to pay-tv and home video software folk.

Stephen Price, video buyer for the seven-unit Record & Tape Collector, Baltimore, is attending computer class at Essex Community College. The chain's Wayne Steinberg is stocking some Atari 400 titles and looking into hardware... Songwriters Resources and Services has kicked off a national membership drive, bulwarked by the Warner Bros.

Codart Puts Encoder B'casts On Hold

SAN FRANCISCO — Codart, which late last year became the first active outlet to deliver music to subscribers for automated taping via encoded broadcasts over KQED-FM here, is back at the drawing board after halting transmission Feb. 25.

Sources at the Novato, Calif. firm say the hiatus was prompted by the need to simplify the home decoders needed to retrieve music for home recording, and by plans to shift to a more aggressive retail demonstration program that would hasten penetration of the system. The Feb. 25 move has thus

been termed a "pause" rather than an outright shelving of the project.

The company says its blueprint now calls for several months of added product development during which home decoders will be redesigned for simpler home operation. Next step planned is to launch product demonstrations in retail outlets for both the revamped decoder and a new Panasonic tuner that will reportedly carry a built-in Codart decoder. No retail firms in either audio hardware or records and tapes have been solicited, but Codart is said to be keeping San Francisco as chief testing

ground.

In the four months of testing prior to the interruption in service last month, Codart was transmitting solely over KQED-FM, a National Public Radio affiliate, with recordings confined to classical and jazz repertoire. When resumed, the firm hopes coded broadcasts will be extended to other stations here, with the musical base likewise broadening to include pop, rock and other mass appeal genres.

Codart executives are also mulling two additional test markets, but are declining to name them at this time.

Records promo department, who mailed public service announcements about the org to 1,800 radio stations... Regency Artists plans a European summer tour for Men At Work and has signed Harry Belafonte, who's personally overseen by the agency's Frank Rio... "Kids From Fame" topped its time slot so Charlie Koppelman and Marty Bandler of The Entertainment Co. are arranging for a second such special to be produced in England quickly.

Tower continues its unique specialization with the opening April 1 of a fifth exclusive video unit adjacent to its all-classical store on Sunset Strip. Other all-video units are in Sherman Oaks, Calif., Portland and Beaverton, Ore., and two in Sacramento. Videocassette rental as well as sales is featured, but there is no rental of video games where games coordinator Carla Henson advises Track their volume paces the chain. In units adjacent to video stores the record/tape stores do not handle games. Newest move in games for Tower is in its Mountain View, Calif. unit, where Activision is utilizing a space to promote older catalog items in an effort to explore how inventory can be kept cleaner. The Tower specialization follows a trend with 11 poster stores where boutique items are merchandised. The poster stores are in Chico, Concord, Berkeley, Campbell, West Covina, Mountain View, El Toro, San Diego, and Sacramento, Calif., with one in Seattle. The Tower specialization was especially interesting for Manabu Sano, manager of one of the chain's two Tokyo units, who visited Sacramento last week.

Kenny Rogers will begin shooting a two-part, four-hour sequel to his tv movie, "The Gambler," in May. Tentatively called "Gambler II," and set to run on CBS during the 1983-84 season, the flick will reprise Rogers and Bruce Boxleitner in their original roles. Rogers and Ken Kragen will be executive producers, and Dick Lowry will direct. The project will be handled by Rogers' Lion Share Productions... City of Hope's industry gala for 1983 honors manager Irv Azoff... George Hocutt's California Distributing has picked up several labels, including Concord Jazz, for distribution in the Bay area. Hocutt is expanding his S.F. branch staff.

Edited by JOHN SIPPEL

Back Track

30 years ago this week: Roger S. Littleford was appointed editor of Billboard, succeeding Joe Csida, who went into music publishing... ASCAP and the nation's tv stations were huddling trying to negotiate the first blanket licensing deal... Mrs. Billie Jones Williams, widow of Hank Williams, estimated his estate at \$1 million, for which she was trying to make an out-of-court settlement... Jimmy Boyd did so well that Columbia Records voluntarily boosted his royalty rate from 3% to 4%.

20 years ago this week: Rackjobbers were turned down in a NARM convention bid to gain the same prices as label distributors. Members reported they did \$102 million last year... Jack Anglin of Johnny and Jack was killed in an auto crash, while Patsy Cline, and her manager Randy Hughes, Cowboy Copas and Hawkshaw Hawkins were killed in a plane crash... Paul Anka bought back his masters when he split from ABC Records... The Japanese industry announced it did \$48 million at manufacturer price in 1962.

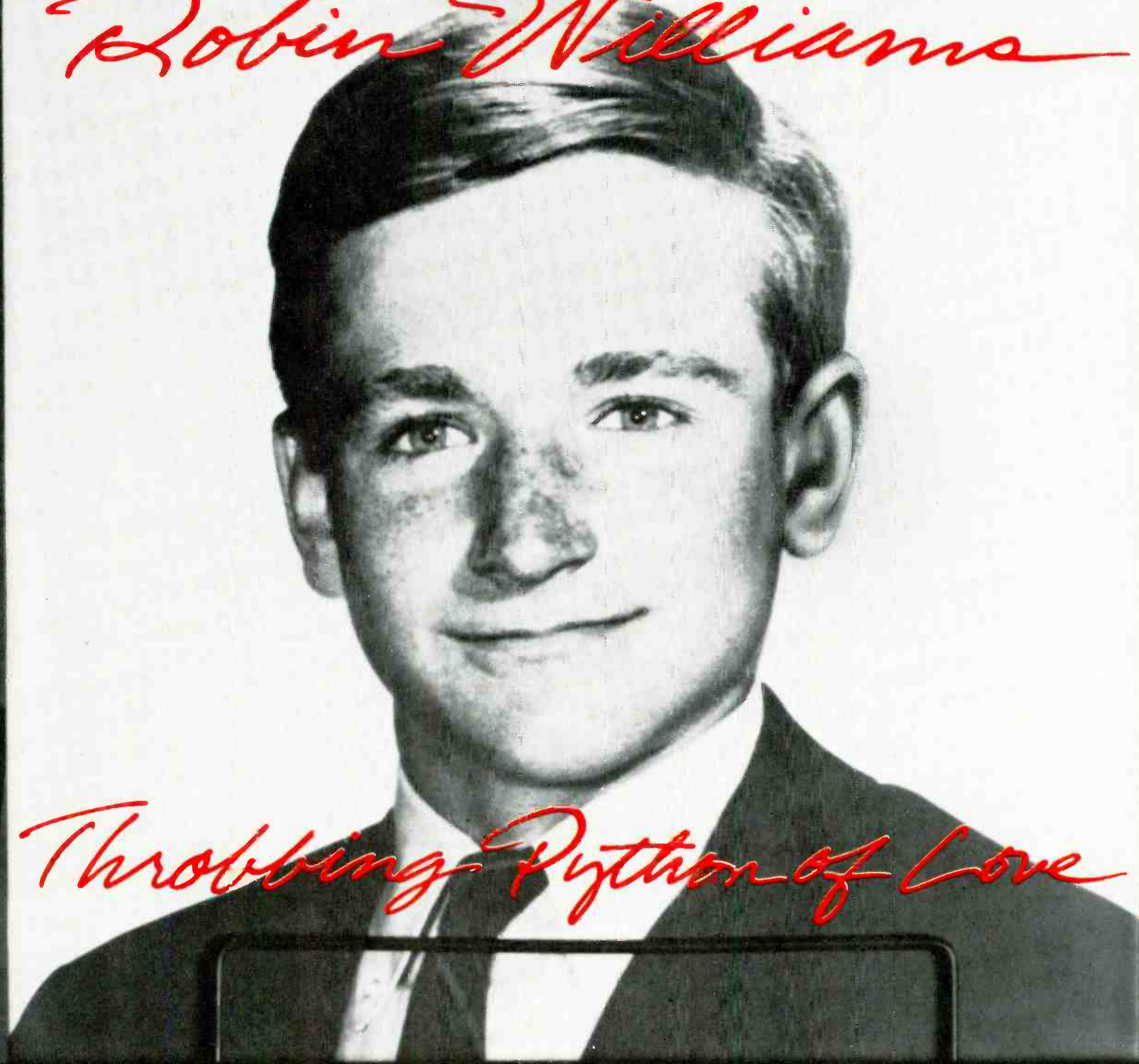
10 years ago this week: Jules Malamud of NARM suggested a summit group, BRAVO, to encompass every organization in the industry... Gene Settler left his RCA marketing post, and Frank Mancini became promo vice president. Jerry Sharrell appointed Asylum Records' general manager... Lee Abrams moved from WRIF-FM Detroit to PD at WICV-FM Chicago.

Robin Williams

Robin Williams

Robin Williams

Robin Williams



Throbbing Python of Love

Dynamite in the rack.

From the moment he burst onto the record scene with his fantastic LP, "Reality—What A Concept," Robin Williams has won the hearts and smiles of millions of adoring fans. And now, you can give them what they've been waiting for—"Throbbing Python of Love"—an explosive live album that captures all the excitement and quick-witted hilarity of a sell-out Robin Williams performance. Put it in your rack today.



Produced by Phil Galdston. Watch Robin Williams now in concert on HBO.
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Casablanca Records #811 150-1 M-1

Manufactured and Marketed by
PolyGram Records

National Joan Rivers Month



APRIL

Personal Appearance Tour

- 3/16 Joan guests on Tonight Show
- 3/17-23 Riviera Hotel, Las Vegas
- 3/25-26 Sands Hotel, Atlantic City
- 3/29-4/3 Fox Theatre, St. Louis, MO
- 4/14-17 Carlton Dinner Theatre, Bloomington, MN
- 4/28-5/11 Marrah's, Reno
- 5/12-25 Riviera Hotel, Las Vegas
- 6/15 Joan guests on Tonight Show
- 6/16-22 Riviera Hotel, Las Vegas
- 7/4-8 Joan hosts Tonight Show
- 7/7-20 Riviera Hotel, Las Vegas
- 7/21-8/3 Marrah's, Reno
- 8/10-16 Sands Hotel, Atlantic City
- 8/17 Joan checks into hospital for thigh lift

3 Joan slaps Yoko Ono across face.				1 Joan appears on "Solid Gold."				2 Joan and Kenny Rogers visit Taj Mahal. Kenny says, "Cute guest house."			
				4 Joan barréed from all restaurants serving sushi.				5 Joan's Datsun repossessed.			
7 Joan does research on Bob Marley.				8 Joan invents Jewish reggae.				9 Joan hosts Saturday Night Live.			
10 Joan asks Rick James to design new police uniforms for San Francisco.				11 Joan has Foreigner deported.				12 Joan asks Aretha Franklin to be her back-up group.			
13 Joan performs at NARM awards banquet.				14 Joan sells centerpieces from NARM awards banquet.				15 Joan calls MTV to request Jerry Vale video.			
16 Joan tries Wendy O. Williams' recipe for tomato soup. She buys tomato and hammer.				17 Joan catches Barry Gibb when he faints after F. Lee Bailey claims he wrote "Stayin' Alive."				18			
19				20				21			
22 Major advertising campaign for album & cassette, 4/21 thru 4/24.				23 Major advertising campaign for album & cassette, 4/21 thru 4/24.				24			
25 Joan helps Stray Cats get rid of jeans caught from Willie Nelson's beard.				26 Ozzy Osbourne serves Joan first French meal. Live chicken au vir.				27 Joan and Diana Ross greet Gandhi with "Hi Satso."			
28 Joan paints mural on Meadoaf's underwear.				29 Joan calls David Geffen. Leaves message, "It's Barbra Streisand. I'm unhappy at CBS."				30 Sheena Easton admits to Joan that she's from Newark, New Jersey, and just talks funny.			

Joan hosts Tonight Show

What Becomes A Legend Most?



GEFFEN RECORDS

Merchandising Materials Available: Posters, T-shirts, Buttons, Mini Stand-ups

Available on album (6HS 4037) and cassette (M5G 4007)
Street date: March 28

Produced by Edgar Rosenberg and Bill Sammeth in association with Diana Thomas
Personal Management: Katz-Gallin-Morev

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