

Billboard

88th
YEAR

A Billboard Publication

The International Newsweekly Of Music & Home Entertainment

March 26, 1983 • \$3 (U.S.)



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

Promoters Snub Bud Boycott

By NELSON GEORGE

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

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

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

By IRV LICHTMAN

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

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

study was continued for Valentine's Day.

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

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

Among conclusions cited in the

study—which includes 16 bar-graphs—are:

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

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

(Continued on page 68)

CBS Selling Half Of UA Music

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

(Continued on page 60)



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

—Inside Billboard—

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

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

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

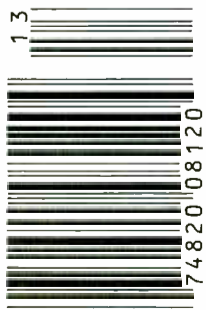
- **JACK CRAIGO** is the new president of Chrysalis Records U.S., and as such, will be renewing an association with CBS, where he worked for 20 years. Specifics of Chrysalis' p&d deal with the major are detailed in depth for the first time. Page 3.

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

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



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



the debut Album features the hit

naked

"Always something there to remind me"

Produced by Terry Miles



ABSOLUTELY DE VINE!

BETTE MIDLER
DETOUR



\$1,327,000

7 SOLD OUT PERFORMANCES
MARCH 7-14



RADIO CITY  **MUSIC HALL**®
ENTERTAINMENT CENTER

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



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

Ellis Explains Chrysalis Move Jack Craig Is Appointed President Of U.S. Operations

By ROMAN KOZAK

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

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

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

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

"At the end of last year, I found

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

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

(Continued on page 68)

CMA GALA, RIAA DINNER IN D.C.

Music Stars Shine On Capitol Hill

By BILL HOLLAND

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

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

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

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

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

(Continued on page 68)

Rental Bills: Both Sides Regroup VSDA Reaffirms Its Stance On First Sale Doctrine

By EARL PAIGE

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

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

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

Despite lobbying efforts to sepa-

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

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

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

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

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

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

(Continued on page 70)

Europe CD Launch: Demand Exceeding Player, Title Supply

By JIM SAMPSON

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

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

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

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

greatest expectations."

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

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

(Continued on page 58)

Indigo Music Buys Accord

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

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

MARCH 26, 1983, BILLBOARD

'Billie Jean' Gets Her MTV

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

(Continued on page 70)

In This Issue

BLACK.....	50
CLASSICAL.....	49
CLASSIFIED MART.....	54, 55
COMMENTARY.....	10
COUNTRY.....	46
INTERNATIONAL.....	9, 57
LATIN.....	56
PRO EQUIPMENT & SERVICES.....	28
PUBLISHING.....	45
RADIO.....	12
RETAILING.....	25
TALENT & VENUES.....	41
VIDEO.....	30

FEATURES

Chartbeat.....	6
Executive Turntable.....	4
Game Monitor.....	27
Industry Events.....	60
Inside Track.....	70
Lifelines.....	70
Most Added Records.....	14
Nashville Scene.....	46
New LP & Tape Releases.....	28
Out Of The Box.....	14
Rock 'n' Rolling.....	41
Stock Market Quotations.....	60
Studio Track.....	29
The Rhythm & The Blues.....	50
Video Music Programming.....	27
Vox Jox.....	12
Yesterhits.....	22

CHARTS

Hot 100.....	64
Top LPs & Tape.....	67, 69
Black Singles, LPs.....	52, 50
Country Singles, LPs.....	47, 48
Radio Singles Action.....	18, 20, 21, 22
Rock Albums/Top Tracks.....	24
Adult Contemporary Singles.....	23
Boxscore.....	42
Hits Of The World.....	59
Videocassette Rentals, Sales.....	32
Disco/Dance Top 80.....	43
Midline LPs.....	26
Classical LPs.....	49
Latin LPs.....	56

REVIEWS

Album Reviews.....	61
Singles Reviews.....	63

FINANCIAL ANALYSTS TOLD

CBS Sees Strong First Quarter

By IRV LICHMAN

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

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

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

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

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

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

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

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

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

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

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

New York Video Studios Attracting Music Projects

By LAURA FOTI

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

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

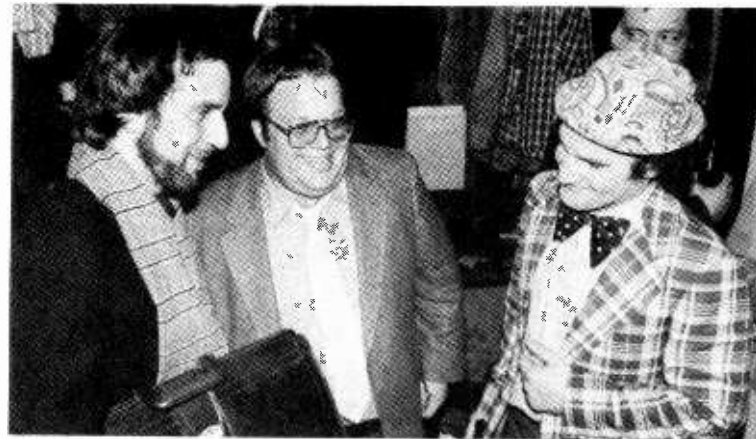
One New York commercial firm, Jenkins, Covington & Newman, recently produced the clip for Randy Newman's "I Love L.A." (taped, of course, in Los Angeles). The company took the assignment in part because Newman's cousin, Tim Newman, is a partner in the firm

and was willing to lose money on the production.

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

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

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



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

Executive Turntable

Record Companies

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

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



Gordon



Stainze



Cooper



Triplett

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

Publishing

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

Video/Pro Equipment

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

Related Fields

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

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 26, 1983, BILLBOARD

AT CABLE AUDIO SEMINAR

Label Link With Pay Radio Urged

By BILL HOLLAND

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

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

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

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

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

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

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

Cleveland Int'l In Columbia Pact

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

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

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

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

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

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

Billboard (ISSN 0006-2510) Vol. 95 No. 13 is published weekly (except for the last week in December) by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$125.00. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 1413, Riverton, N.J. 08077, (609) 786-1669.

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

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

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

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

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

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

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

—Brian Christopher, WLRS

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

—Chip Hobart, WAPP

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

—Bob Church, WDIZ

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

—Mike White, KKCI

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

—Bruce Bond, WZZO

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

—Brian Krysz, WWTR

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

—The Album Network

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



AUDIO DEALER STAGES EVENT

1,000 Hear CD At Demo In Denver

By IS HOROWITZ

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

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

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

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

The performing group was Grubstake, a folk act, part of whose set had been prerecorded digitally on a Sony PCM F1 cassette recorder. The live portion segued into the recorded section to illustrate the "live quality" of digital reproduction.

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

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

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

(Continued on page 68)



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

FIRST DOMESTIC DEAL

Windham Hill Pacts For CD Pressing

By SAM SUTHERLAND

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

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

off the presses.

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

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

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

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

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

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

★ ★ ★

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

Legal Action

Richmond/CBS Case To N.Y.

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

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

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

(Continued on page 68)

Say Total Experience Owes Law Firm \$\$

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

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

Claim Pickwick Owes 'Chipmunk' Royalties

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

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

Musicians' Union Cites Manchester

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

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

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

Caribbean Lures New Music Acts

By ENRIQUE FERNANDEZ

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

(Continued on page 56)

Chartbeat

Hot 100 A United Nations Of Pop

By PAUL GREIN

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

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

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

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

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

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

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

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

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

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

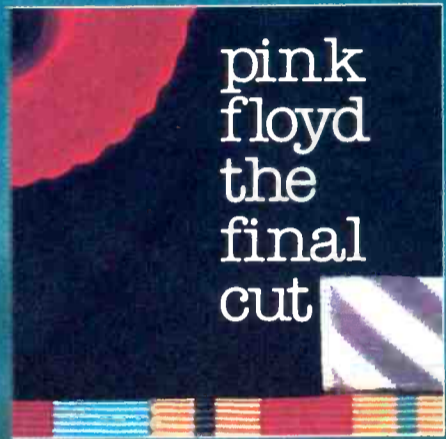
The fast break of "Let's Dance" is also good news for co-producer Nile Rodgers, whose recent productions for Debbie Harry ("Backfired") and Carly Simon ("Why") fizzled rather than sizzled. This lofty debut is like old times for Rodgers, who, with colleague Bernard Edwards, produced eight top 10 hits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



there's a kid
who had a
big hallucination...

pink floyd the final cut
a requiem for
the post war dream

all new
on columbia records
and cassettes



QC 38243



Produced by Roger Waters, James Guthrie and Michael Kamen.
Columbia,  are trademarks of CBS Inc. ©1983 CBS Inc.

Billboard

Presents

IMIC '83

INTERNATIONAL MUSIC INDUSTRY CONFERENCE

AGENDA

TUESDAY, MAY 3

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

WEDNESDAY, MAY 4

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

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

THURSDAY, MAY 5

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

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

FRIDAY, MAY 6

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



EMILIO AZCARRAGA
President, Televisa, S.A. Mexico

MAY 3-6 1983

The Algarve PORTUGAL

Alvor Praia Hotel



IMIC '83 REGISTRATION FORM

- \$575.00 (£383.) Early Bird Registration expires 4/4/83
- \$675.00 (£450.) Regular Registration
- \$300.00 (£200.) Young Executive Registration
- No Charge . . . Spouse Registration

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

Note: Registration does not include hotel or air fare costs

Last Name: _____

First Name: _____

Title: _____

Company: _____

Address: _____

City: _____ State: _____

Country: _____ Postal Code: _____

Telephone: _____

Telex: _____

Spouse Name (if attending): _____

- I am enclosing a check in the amount of _____ to cover registration fees
- Please charge my registration to:
- American Express Card #: _____ expires _____
- VISA/BankAmericard #: _____ expires _____
- Mastercard #: _____ expires _____
- Diner's Club #: _____ expires _____
- Signature: _____

HOTEL RESERVATIONS: Hotel space is limited and must be reserved by March 31, 1983, to ensure availability. All room reservations must be made through Billboard. Note: Should rooms no longer be available in the price range you have selected, next nearest price will be secured. Prices may vary slightly due to variations in exchange rate at time of reservations.

Please circle accommodations & rates you would like to reserve.

ALVOR PRAIA HOTEL

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

PENINA HOTEL

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

Rates include continental breakfast

Arrival Date _____ Arrival Time _____

Departing Date _____ Number of Nights _____

Please give us your home address for special mailings.

Home Address: _____

City: _____ State: _____ Country: _____

Please complete this form and mail to:

Europe & U.K.
Vera Madan
Billboard,
7 Carnaby St. London. W1V 1PG
phone (01) 439-9411
telex 262100

USA & Others
Kris Soffley
Billboard
9107 Wilshire Blvd.
Beverly Hills, CA 90110
phone (213) 273-7040
telex 664969 IMIC 53683



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

REVENUE BELOW EXPECTATIONS Swedish Levy's Slow Start

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

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

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

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

British Trade Called 'Resilient' By Study

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

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

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

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

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

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

(Continued on page 57)

JAPANESE MARKET THE EXCEPTION

Study: Little Rental Threat Now

By PETER JONES

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

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

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

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

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

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

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

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

prepared in France, Denmark and the U.S.

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

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

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

Austrian Trade Cautious On Video Market

By MANFRED SCHREIBER

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

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

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

(Continued on page 57)

73rd AES Convention Draws 2,500 To Holland

By JAN DE KRUYFF

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

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

Digital audio, in all its diverse

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

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

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

(Continued on page 57)

Polydor Japan Now Using Uniform Coding System

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

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

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

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

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

MARCH 26, 1983, BILLBOARD

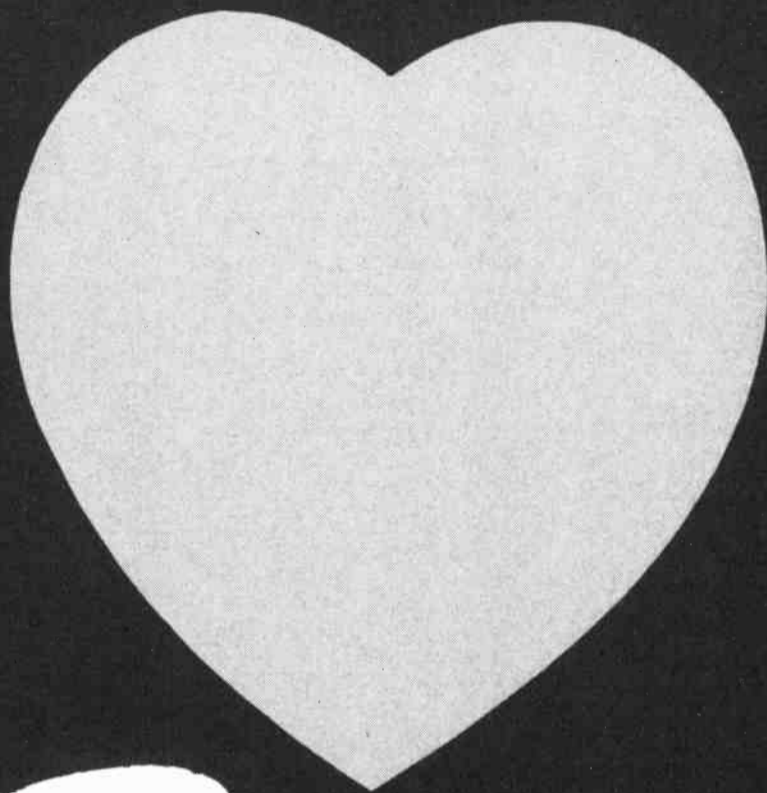
★★★ *The Star Performer* in New York, New Jersey and Connecticut

Limousines of the City, Ltd.
When Luxury And Reliability Are Important

(212) 392-6772

24 Hour Service • Courteous Uniformed Drivers
New Fleet of Luxury Limos & Sedans
CALL US TODAY!
We Travel Anywhere, Anytime • Major credit cards and charge accounts honored.

all New York



Barry
Mannilow

Thanks for these **SOLD OUT** Performances!

October 29, 1982
Rochester War Memorial
Rochester, N.Y.
SOLD OUT
Monarch Entertainment Bureau, Inc.
John Scher

October 30, 1982
Buffalo Memorial Auditorium
Buffalo, N.Y.
SOLD OUT
Harvey & Corky Productions
Harvey Weinstein, Corky Burger,
Eddie Tice and Mr. "D"

November 2, 1982
Broome County Arena
Binghamton, N.Y.
**SOLD OUT HOUSE-BREAKING
GROSS RECORD**
Creative Concerts
Chuck Chao

KBZT's Norm Feuer Is Named At Viacom

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

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

Prior to owning and operating

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

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

Sundance Set To Acquire Milwaukee Surrey Outlets

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

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

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

LIN. We'll be in good company."

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

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

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

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

Reid Exits KEX For New Golden West Post

LOS ANGELES—Walt Reid leaves his GM post at Golden West Broadcasters' KEX in Portland to return to Los Angeles. A replacement for Reid, who is being reassigned to a corporate position within the organization, should be named this week.

And at the company's San Francisco outlet KSFO, KMPC Los Angeles PD Bill Watson is now also overseeing the music there as the station moves from MOR to the nostalgia sound KMPC is now airing.



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

Vox Jox

Sandy Beach Coasts To WKBW

By ROLLYE BORNSTEIN

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

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

★ ★ ★

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

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

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

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

★ ★ ★

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

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

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

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

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

★ ★ ★

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

(Continued on page 22)

FORMER STARR PRESIDENT

Burden Back In The Business

By LEO SACKS

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

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

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

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

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

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

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

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

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

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

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

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

Pro-Motions

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

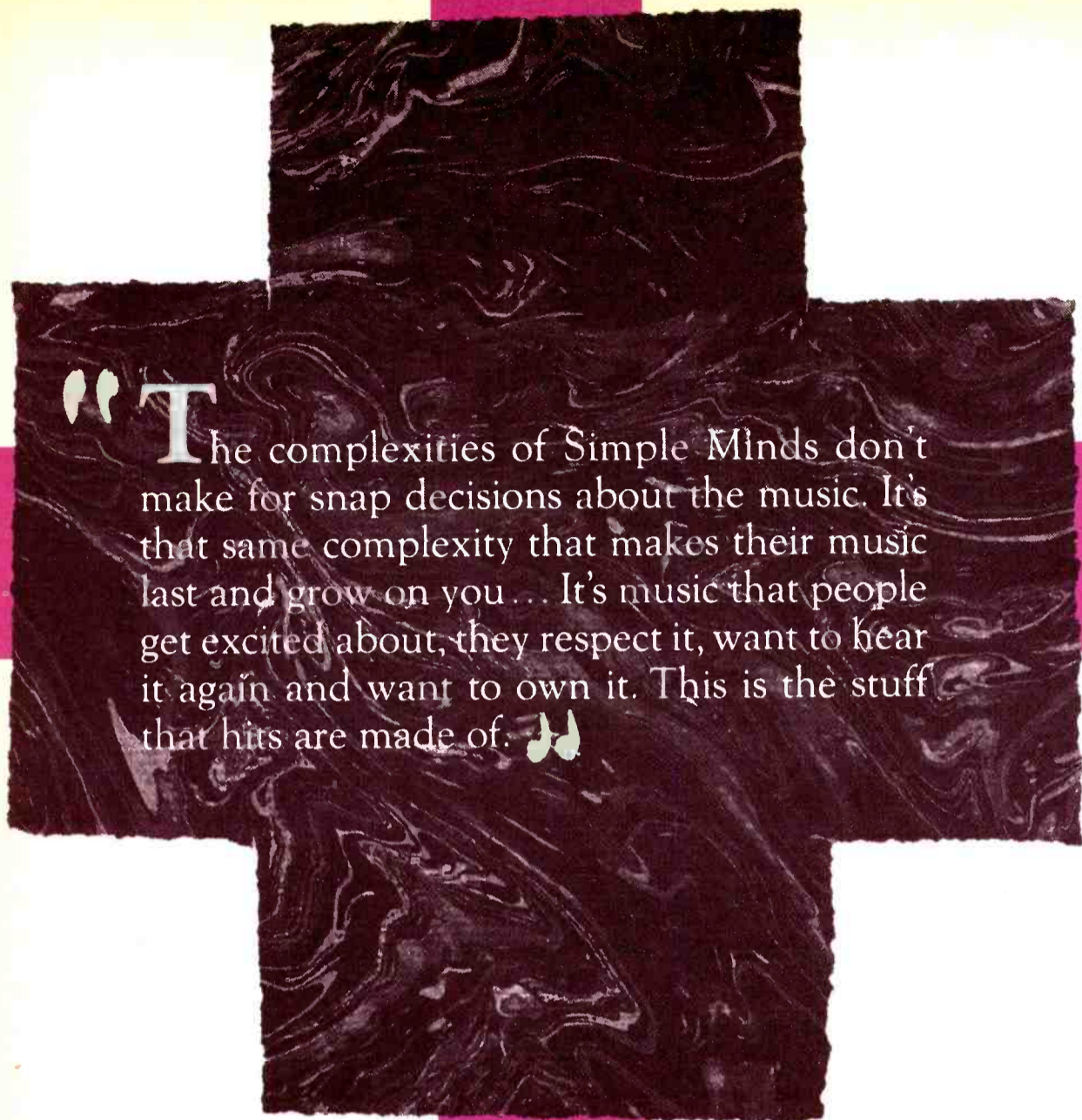
For each day the dollar is missing,

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

★ ★ ★

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

(Continued on page 16)



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




The
Complexities
of
Simple Minds

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

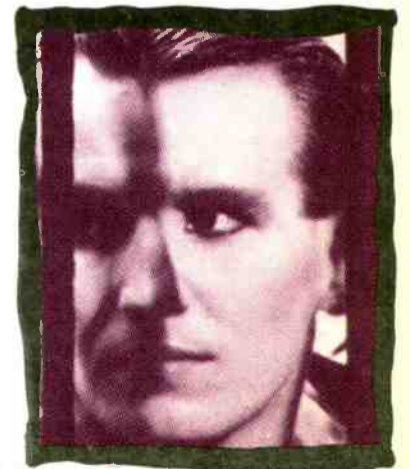
Simple Minds is another of the groups that has had vast success in England and Europe before taking on the U.S. market. *New Gold Dream* topped the charts in England prior to being released here and when you hear the album there is no mistaking the fact that they have been perfecting their music for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

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

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

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

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



Produced by Peter Walsh.



A&M Cassettes and Discs.

© 1983 A&M Records, Inc. All Rights Reserved.



Out Of The Box

HOT 100/AC

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

AOR

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

BLACK/URBAN

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

COUNTRY

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

After
laying down
the tracks,
lay down
and
relax.

Conveniently located between Hollywood and Beverly Hills, Le Parc Hotel is close to the recording studios and west coast headquarters of the major labels.

Each of the 154 suites features a sunken living room with fireplace, wet bar, kitchenette and private balcony. Complimentary continental breakfast and limousine service within the area are just a few more reasons why Le Parc has become the Inn of the Industry.



Le Parc
hôtel de luxe

733 North West Knoll
West Hollywood, CA 90069
(213) 855-8888

(800) 421-4666, Nationwide
(800) 252-2152, in California
Or see your Travel Agent

BUT BROADCASTERS WANT MORE

Canadian FM Changes Praised

By KIRK LaPOINTE

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

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

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

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

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

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

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

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

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

(Continued on page 58)

Most Added Records

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

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

SUPERGROUPS



IT ROCKS YOUR RATINGS

The bigger they are, the harder they hit your audience. And rock superstars don't come any bigger than this year's Supergroups lineup on the ABC Rock Radio Network. The Rolling Stones. Jefferson Starship. The Who. John Cougar. Phil Collins. Loverboy. Billy Squier. Supergroups – two hours of recorded live concerts delivered 17 times a year. The excitement this show generates can put your station light years ahead of the competition.

COMING UP THE WEEKEND OF APRIL 16...PHIL COLLINS.

ABC ROCK RADIO NETWORK

NEW BEAUTIFUL MUSIC LIBRARY

Jim Schulke Revises His Format

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

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

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

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

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

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

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

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

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



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

Pro-Motions

• Continued from page 12

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

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

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

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

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

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

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

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

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

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

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

Washington Roundup

By BILL HOLLAND

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

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

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

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

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

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

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

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

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

'Rock Tonite' Ready To Roll This Weekend

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

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

www.americanradiohistory.com

You asked for it...we got it

"DIRECT ON BOARD" JACKETES IN QUANTITIES AS LOW AS 1,000

Lee Myles Associates, Inc.
160 East 56th Street, Dept. B
NYC, NY 10022 Tel: 758-3232

Serving the graphic needs of the music industry since 1952

LARRY PARKER'S
Beverly Hills Diner
**OPEN 24 HOURS
EVERY DAY**

A Truly Unique Eating Environment
With All of Grandma's Recipes

**2 for 1 SPECIAL
BBQ COMBO — STEAK — SEAFOOD —
VEGETARIAN CURRY SAUTE**

Present This Ad

206 S. Beverly Dr.
at Charleville, Beverly Hills, CA
(213) 274-5658

Telephones At Each Dining Booth



**RECORD COLLECTORS!
NOSTALGIA FANS!
AND EVERYONE INTERESTED
IN MUSIC PAST AND PRESENT!**

**TRIVIA BUFFS!
RADIO PROGRAMMERS..
AND EVERYONE INTERESTED
IN MUSIC PAST AND PRESENT!**

BILLBOARD'S RESEARCH AIDS PACKAGES, compiled from Billboard's Charts, have been prepared for radio programmers, record buffs, oldies collectors...they are essential for anyone involved in pop, country, soul, adult contemporary, classical, jazz, gospel—all areas of music!

WHAT'S AVAILABLE?

NUMBER ONE RECORDS (any package listed with the number "1"):
A listing of every record that reached the Number One position on Billboard's charts for the period covered, week-by-week. Lists issue date, title, artist, label — in order of issue date.

TOP TEN RECORDS (any package listed with the number "2"):
A listing of every record that reached any of the Top Ten positions on Billboard's charts for the period covered. Records are listed in alphabetical order by title within each year. Where duplicate versions of the same tune (cover records) occur, they are listed alphabetically by artist's last name. In cases where a record reached Top Ten in one year and was also in the Top Ten the following or a later year, it is listed in both years. Records marked with a "#1" indicate that the record reached the Number One position in the year in which it is so marked. Lists title, artist, label.

TOP RECORDS OF THE YEAR (any package listed with the number "3"):
A listing of the best records of each year, based on a recap of the weekly charts for each year covered. Lists title, artist, label.

POP SINGLES

- A-1 Number One Pop Singles, 1941 through Present \$50.00
- A-2 Top Ten Pop Singles, 1947 through Present 50.00
- A-3 Top Pop Singles of the Year, 1946 through Present 50.00

POP ALBUMS

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

COUNTRY SINGLES

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

COUNTRY ALBUMS

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

SOUL (RHYTHM & BLUES) SINGLES

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

SOUL (RHYTHM & BLUES) ALBUMS

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

ADULT CONTEMPORARY SINGLES

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

CLASSICAL ALBUMS

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

JAZZ ALBUMS

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

***GOSPEL ALBUMS (Spiritual & Inspirational) NEW ITEM**

- K-1 Number One Gospel Albums, 1974 to Present 15.00
- K-2 Top Ten Gospel Albums, 1974 to Present 15.00
- K-3 Top Gospel Albums of the Year, 1974 to Present 15.00

GREATEST HITS

- J Top 1000 Greatest Hits of All Time, 1956-1977 (1978-Present Top 100 Included) 75.00
- L Yearend Issue—"Talent In Action" (Limited Stock Available) 7.00
- M Bicentennial Issue—"Music/Records /200"—History Of The Music/Record Industry (Limited Stock Available) 25.00

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

Billboard Chart Research
9107 Wilshire Blvd.
Beverly Hills, Ca. 90210

Please send me the following Research Aids Packages
(please list by code number): _____

Name _____

Address _____

City/State _____ Zip _____

Postage/Handling: _____

Europe-So. America—Add \$10.00 Per Book

Asia-Middle East—Add \$15.00 Per Book

I am enclosing a check or money order in the amount of \$ _____
(sorry there is no billing available for this service).

Carrying The Tradition Forward.

**AMERICAN
COUNTRY
COUNTDOWN**
WITH BOB KINGSLEY



Watermark
ABC RADIO ENTERPRISES

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

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

Retailing

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

By EARL PAIGE

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

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

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

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

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

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

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

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

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

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

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

(Continued on page 27)

MUSIC ODYSSEY'S WEISS Philly Dealer Thinks Big

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

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

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

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

Sound Video Plays Host To Home Computer Show

By MOIRA McCORMICK

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

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

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

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

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

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

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

(Continued on page 55)

TELEX NO. 126221

BIG APPLE ENTERTAINMENT
DISTRIBUTORS OF AUDIO • VIDEO • TAPES • ACCESSORIES

**DIRECT SERVICE TO YOU!! ONLY A TOLL FREE
CALL AWAY. 1-800-221-3191**

BIG APPLE ENTERTAINMENT, A LEADING DISTRIBUTOR OF HOME ENTERTAINMENT PRODUCTS, SERVING DEALERS FROM COAST TO COAST.
OVER TEN MILLION DOLLARS IN INVENTORY AT ALL TIMES.
WE SELL MAJOR BRANDS ONLY!
• PANASONIC • JVC • ATARI • TOSHIBA • JENSEN • SONY • SANYO • TIMEX
• EPSON • CLARION • AUDIO TECHNICA • PIONEER • ACTIVISION • RCA
• M-NETWORK • MATTEL • COLECOVISION • COMMODORE • TEAC • HITACHI
• ZENITH

WE OFFER OUR CUSTOMERS THE FOLLOWING SERVICES
• DAILY SPECIALS • PRODUCT INFORMATION BY PHONE • EXPORT DIVISION
• ONE-STOP DISTRIBUTION • MONTHLY NEWSLETTER ON OUR SPECIALS

SO IF YOU'RE LOOKING FOR A LARGE SELECTION AND EXTRA PROFITS...
TAKE A BITE OF APPLE AND CALL (1-800-221-3191)

AUDIO TAPE

**SCOTCH
C-90 (3-Bag)
OR
8T-90 (2-Bag)
\$2.69 Per Bag**

- SONY LNX C-60 \$.89/ea
- SONY LNX C-90 \$1.15/ea
- SONY UCX C-60 \$1.69/ea
- SONY UCX C-90 \$2.19/ea
- FUJI C-60 FR II \$1.69/ea
- FUJI C-90 FR II \$2.39/ea

WE STOCK A COMPLETE LINE OF
MAXELL TAPE — CALL FOR QUOTES

VIDEO TAPE

**BASF
T-120
\$7.99
Each**

- JVC T-120 \$ 8.19/ea
- JVC HGT-120 \$10.99/ea
- FUJI T-120 \$ 9.79/ea
- SONY L-750 \$ 8.69/ea
- SONY L-500 \$ 8.99/ea
- SONY L-830 \$ 9.79/ea

WE STOCK EVERY MAJOR BRAND —
CALL FOR QUOTES

PHONO CARTRIDGE

- SHURE M91ED \$17.00
- SHURE M95ED \$19.00
- SHURE V15 Type V \$128.00
- AUDIO TECHNICA AT-10 \$9.00
- AUDIO TECHNICA AT-70 \$8.00
- EMPIRE 900 UFR \$35.00

WE STOCK REPLACEMENT STYLUS FOR
EVERY MAJOR MANUFACTURER

VIDEO GAMES

**ATARI CX-2600
Video Game
System \$95**

- COLECOVISION \$169.00
- ATARI CX-5200 \$195.00
- MATTEL INTELLIVISION II \$142.00

COLECO
EXPANSION MODULE
FOR ATARI
\$57

HEADPHONES

**NUMARK FL-10
HEADPHONES
\$4.99**

- SENNHEISER MS-100 NEW! \$45.00
- SENNHEISER HD-400 \$23.00
- MURA RED II \$10.00
- KOSS KSP \$18.00
- SONY MDR-30T \$19.00

ACCESSORIES

- AUDIO TECHNICA AT-605 \$16.49
- AUDIO TECHNICA AT-6002 \$5.99
- AUDIO TECHNICA TA-607 \$1.89

WE CARRY A COMPLETE LINE OF COMPUTER HARDWARE AND SOFTWARE —
PLEASE CALL US FOR PRICE QUOTES!

23 PARK ROW, NEW YORK CITY, N.Y. 10038
CALL TOLL FREE 1-800-221-3191 — IN NEW YORK: (212) 233-0747

MARCH 26, 1983, BILLBOARD

PICKERING • ATARI • SHARP • NEMARK • QUASAR • COMMODORE • SONY • PIONEER • TECHNICS • PANASONIC • DUAL • SANSUI • AKAI • MARANTZ • SANYO • HITACHI

ROCK FOR SALE!

THIS MONTH'S FEATURES:

TOUR PROGRAMS	POSTERS \$3.50	DECALS \$2.50
Go Go's \$3.00	Ozzy	Iron Maiden
Ozzy \$3.00	Black Sabbath	Van Halen
Black Sabbath \$3.00	Adam Ant	Stray Cats
Jethro Tull \$3.00	Stray Cats	Loverboy
Tom Petty \$3.00	Iron Maiden	Pink Floyd
Van Halen \$5.00	Michael Schenker	Judas Priest
Judas Priest \$4.00	Jimmi Hendrix	Ozzy
Journey \$3.50	Rush	Rush
REO \$3.00	Bob Seger	Police
Rainbow \$4.00	Journey	Rolling Stones
Stones '81 \$5.00	Police	Journey
Fleetwood Mac \$3.00	AC/DC	Grateful Dead

Also available: Buttons, Patches, Stickers, plus many more artists!
All prices listed are retail. All fully licensed merchandise.

Free catalog available. When ordering send check or money order plus \$1.00 for shipping and handling. California residents add 8% sales tax.

Call toll free 1-800-852-3087 In California 1-800-852-8871

Dealer
inquiries invited!

CALIFORNIA POSTERS
6601 Elvas Avenue
Sacramento, California 95819

Retailing

Cahoots Chain Stays Small And Survives In Texas

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

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

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

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

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

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

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

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

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

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

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

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

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

EARL PAIGE

Games Software At Record Factory Units

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

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

MARCH 26, 1983, BILLBOARD

Smile!
The first family of profit supplies it all "better"!
RECOTON
46-23 Crane St. L.I.C. N.Y. 11101
(212) 392-6442

AUDIO VIDEO
Ultra Magnetics Styl
Record and Tape Care
POWER DRIVE Headphones & Speakers

ATT: MANUFACTURERS, DISTRIBUTORS & RETAILERS

We have developed the ultimate in retail cassette packaging!

We are proud to announce the debut of the

CLEARVIEW SPAGHETTI BOX™

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.

INCREASE SALES and DECREASE packaging costs.

Send for samples and prices. Contact: CAL KRUPA

CUSTOM THERMOFORM, INC.

2249 49th Avenue North • Minneapolis, MN 55430 • 612/522-6551

Billboard® Midline LPs

Survey For Week Ending 3/26/83

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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

Game Monitor

Computer Software Firms Gear For Big Ad Blitz

By TIM BASKERVILLE

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

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

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

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

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

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

★ ★ ★

Also discussed at Broderbund's

(Continued on page 55)

Retailing

Computers At Hastings Unit

• Continued from page 25

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

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

New Products



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



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



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

www.americanradiohistory.com

Video Music Programming

As of 3/9/83

MTV Adds & Rotation

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

MTV NEW VIDEOS ADDED:

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

★ ★ ★

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

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

★ ★ ★

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

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

★ ★ ★

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

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

★ ★ ★

MTV WEEKEND EVENTS:

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

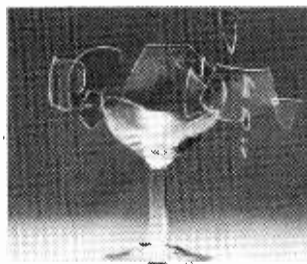
★ ★ ★

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

Have you ever heard a cassette sound like real music?



You've had your hair blown,



your glasses shattered...



now listen to real music.

TO MAKE A CASSETTE SOUND LIKE MUSIC, YOU'VE GOT TO KNOW WHAT MUSIC SOUNDS LIKE.

Other than making tape, most cassette manufacturers have nothing to do with music. Denon, on the other hand, has been in the music business for well over seventy years. Denon professional equipment can be found in almost every single Japanese radio station and recording studio. Denon is the company credited with the development of the PCM recording process, a development which has already revolutionized the entire recording industry. And, when it comes to tape, Denon has been making it for over twenty-five years.

CASSETTE TAPES CAN MEASURE ALIKE AND STILL SOUND DIFFERENT.

Serious audiophiles know that components with identical specifications can sound noticeably different. Conventional measurement techniques do not explain this phenomenon, so words such as "musical" are often used to describe sound that possesses the "life-like" characteristics of real music.

THE FIRST TRUE MEASUREMENT OF TAPE SOUND QUALITY

The reason conventional tape testing measurements do not tell the whole performance story is that they are based on simple test tones rather than complex musical signals.

Denon adopted a unique means for measuring Dynamic Distortion, the distortion created on the tape by actual musical signals. By specifically developing formulations to reduce Dynamic Distortion, Denon was able to significantly improve DX Tape's ability to accurately recreate the sound of real music. It is no wonder that Denon DX-Tape is rapidly becoming the first true "audiophile's" cassette.

DENON

Imagine what we'll do next.

Denon/Columbia Co. Ltd. No. 1434 4-Chome Asakita Minato-ku Tokyo 107, JAPAN
 Denon America, Inc. 27 Law Drive Fairfield, N.J. 07006

HONE'S ONE STOP RECORDS & TAPES

SOUL • ROCK • GOSPEL • COUNTRY • WESTERN & RAP

SPECIAL LOW DISCOUNT PRICES

IF YOU WANT THE LATEST OF ANY TYPE OF SOUND, WE HAVE IT. IF NOT, WE'LL GET IT!

We have many other specials which change weekly. We ship anywhere the same day

Tapes & LP's start from \$3.00—12" from \$1.50—45's from 87¢
 We supply U.S. Army through N.A.F.A. contract

For more information...



HONE'S ONE STOP RECORD DISTRIBUTORS

217 BRONX TERMINAL MARKET, BRONX, N.Y. 10451
 Ask for Johnny or Chuck • (212) 292-0267 • (212) 590-7286

Wholesale
 Records
 Tapes
 Accessories

Pro Equipment & Services



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

Fast Forward

By MARTIN POLON

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

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

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

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

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

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

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

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

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

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

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

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

Improvements At Gnome Studios

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

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

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

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

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

Telex Adds New Transport Option

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

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

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

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

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

www.americanradiohistory.com

Studio Track

By ERIN MORRIS

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

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

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

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

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

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

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

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

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

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

With your apex printer you'll print label copy right on your cassette.

Print up to 5,000 units per hour.
Save time, money, trouble, space.
Eliminate inventory problems, costly label overruns.
Save 3¢ or more per cassette.



Distributed in the U.S. and worldwide
audio
AUDIOMATIC CORPORATION

1290 Avenue of the Americas
New York, New York 10019
Telephone: 212-582-4870
Telex: 12-6419

MPAA OFFICIAL

Bouras Gives Update On Antipiracy Battle

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

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

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

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

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

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

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

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

Music Can Sell Hardware, Sony Exec Tells Seminar

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

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

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

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

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

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

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

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



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

ITA Plans New Programs

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

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

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

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

Music Monitor

By LAURA FOTI

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

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

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

- Cutting Edge: IRS Records has

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

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

PUT STUDIOS PRODUCING FEW CLIPS

Gotham Attracts Music Projects

• Continued from page 4

many times that for 30-second spots.

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

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

Feyline Pacts With Wall/Bell Entertainment

DENVER—Feyline Presents, the concert promotion firm based here, has entered into a joint venture with Wall/Bell Entertainment of Los Angeles. Wall/Bell, with a catalog of independently produced music video clips, will work with Feyline in the sale and distribution of music video product.

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

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

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

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

Closed Captions From RCA/Col

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

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

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

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

McDonald's, RCA In Promo

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

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

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

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

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

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

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

BILLBOARD ANNOUNCES

in association with Video Marketing Game Letter



VIDEO GAMES CONFERENCE AGENDA

MONDAY APRIL 18th

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

TUESDAY APRIL 19th

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

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

WEDNESDAY APRIL 20th

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

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

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

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

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

Registration Coupon - Fill Out And Mail Today!

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

REGISTRATION FEES:
 \$350.00 Regular Registration
 \$175.00 Panelist Registration
 Registration does not include hotel accommodations or airfare.
 Registrant substitutions may be made. Registrations at the door will be an additional \$50. Absolutely no refunds after March 25, 1983.
 Cancellations before March 25, 1983 must be in writing and will be subject to a 10% cancellation fee. Information on hotel accommodations will be mailed to you upon receipt of your completed registration form.

I am enclosing a check in the amount of \$ _____
 I wish to charge my registration to:
 American Express Diners Club
 BankAmericard/Visa MasterCard

CARD NUMBER _____ EXP. DATE _____

SIGNATURE _____

MAIL COMPLETED FORM TO: Billboard Video Games Conference
 9107 Wilshire Boulevard, Suite 700
 Beverly Hills, California 90210
 Telephone (213) 859-5319

LAST NAME _____ FIRST NAME _____ INITIAL _____
 TITLE _____ FIRST NAME OR NICKNAME FOR BADGE _____
 COMPANY _____
 ADDRESS _____ PHONE _____
 CITY _____ STATE _____ ZIP _____

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

Billboard
 VGC4 182083



The First Annual

AMERICAN VIDEO AWARDS

Hosted by **CASEY KASEM**

A one-hour television salute
to that visually creative and innovative
new artform...Music Video...which is
revolutionizing the music industry.

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

Best Director

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

Best Performance

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

Best Video of the Year

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

Best Soul Video

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

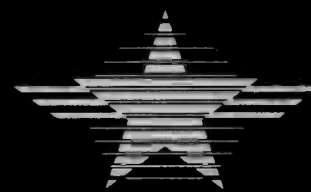
Best Country Video

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

Special Merit Award

Shock the Monkey
Pressure
Gypsy
Goody Two Shoes
Allentown

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



**ALL AMERICAN
TELEVISION**

250 Fifth Avenue
New York, N.Y. 10001

Billboard® TOP LPs & TAPE®

© Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the publisher.

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

THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label		Artist-TITLE-Label		WKS ON CHART		LAST WEEK		THIS WEEK		Artist-TITLE-Label			
1	★	1	★	14	55	5	MICHAEL JACKSON Thriller Epic QC 38112 CBS	THOMPSON TWINS Side Kicks Arista AL 6607 IND	72	42	10	NEIL YOUNG Trans Geffen GHS 2018 (Warner Bros.) WEA	73	★	20	DAN FOGELBERG Greatest Hits Full Moon/Epic FE 38308 CBS	73	20	●
2	☆	2	38	23	39	17	JOURNEY Frontiers Columbia QC 38504 CBS	SAGA Worlds Apart Portrait ARR 38246 (Epic) CBS	74	74	7	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958 CBS	74	74	7	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958 CBS			
3	☆	3	39	17	40	14	DARYL HALL & JOHN OATES H2O RCA AFL1-4383 RCA	LITTLE RIVER BAND Greatest Hits Capitol ST 12247 CAP	75	76	24	LUTHER VANDROSS Forever, For Always, For Love Epic FE 38235 CBS	75	76	24	LUTHER VANDROSS Forever, For Always, For Love Epic FE 38235 CBS			
4	☆	4	40	14	43	14	MEN AT WORK Business As Usual Columbia ARC 37978 CBS	NIGHT RANGER Dawn Patrol Boardwalk NB 33259-1 IND	76	76	24	FOREIGNER Records Atlantic 80999 WEA	76	76	24	FOREIGNER Records Atlantic 80999 WEA			
5	5	5	41	14	46	7	BOB SEGER AND THE SILVER BULLET BAND The Distance Capitol ST 12254 CAP	FOREIGNER Records Atlantic 80999 WEA	77	76	24	DEF LEPPARD High & Dry Mercury SRM 1 4021 (Polygram) POL	77	76	24	DEF LEPPARD High & Dry Mercury SRM 1 4021 (Polygram) POL			
6	☆	6	42	7	47	20	DURAN DURAN Rio Capitol ST 12211 CAP	ANGELA BOFILL Too Tough Arista AL 9616 IND	78	78	12	WILLIE NELSON Always On My Mind Columbia FC 37951 CBS	78	78	12	WILLIE NELSON Always On My Mind Columbia FC 37951 CBS			
7	7	7	43	20	48	6	LIONEL RICHIE Lionel Richie Motown 6007 ML IND	FRIDA Something's Going On Atlantic 80018-1 WEA	79	78	12	SQUEEZE Singles 45's and Under A&M SP 4922 RCA	79	78	12	SQUEEZE Singles 45's and Under A&M SP 4922 RCA			
8	8	8	44	6	49	20	TOTO Toto IV Columbia FC 37728 CBS	BRYAN ADAMS Cuts Like A Knife A&M SP 64919 RCA	80	78	12	SIMPLE MINDS New Gold Dreams A&M SP 64928 RCA	80	78	12	SIMPLE MINDS New Gold Dreams A&M SP 64928 RCA			
9	9	9	45	20	50	11	DEF LEPPARD Pyromania Mercury 8103081 (Polygram) POL	THE ENGLISH BEAT Special Beat Service I.R.S. SP 70032 (A&M) RCA	81	78	12	GEORGE CLINTON Computer Games Capitol ST 12246 CAP	81	78	12	GEORGE CLINTON Computer Games Capitol ST 12246 CAP			
10	10	10	46	11	51	11	STYX Kilroy Was Here A&M SP 3734 RCA	WALL OF VOODOO Call Of The West I.R.S. SP 70026 A&M	82	78	12	SUPERTRAMP Famous Last Words A&M SP 3732 RCA	82	78	12	SUPERTRAMP Famous Last Words A&M SP 3732 RCA			
11	11	11	47	24	52	27	CHRISTOPHER CROSS Another Page Warner Bros. 1-23757 WEA	BILLY JOEL The Nylon Curtain Columbia TC 38200 CBS	83	78	12	BILLY SQUIER Emotions In Motion Capitol ST 12217 CAP	83	78	12	BILLY SQUIER Emotions In Motion Capitol ST 12217 CAP			
12	12	12	48	7	53	19	STRAY CATS Built For Speed EMI America ST-17070 CAP	DEBARGE All This Love Gordy 6012 6L (Motown) IND	84	78	12	BLACK SABBATH Live Evil Warner Bros. 1-23742 WEA	84	78	12	BLACK SABBATH Live Evil Warner Bros. 1-23742 WEA			
13	13	13	49	19	54	19	EARTH, WIND & FIRE Powerlight Columbia TC 38367 CBS	MARVIN GAYE Midnight Love Columbia FC 38197 CBS	85	78	12	SOFT CELL The Art Of Falling Apart Sire 1-23769 (Warner Bros.) WEA	85	78	12	SOFT CELL The Art Of Falling Apart Sire 1-23769 (Warner Bros.) WEA			
14	14	14	50	27	55	27	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398 CBS	KENNY LOGGINS High Adventure Columbia TC 38127 CBS	86	78	12	GROVER WASHINGTON JR. The Best Is Yet To Come Elektra 60215 WEA	86	78	12	GROVER WASHINGTON JR. The Best Is Yet To Come Elektra 60215 WEA			
20	20	20	51	22	56	22	JANE FONDA Jane Fonda's Workout Record Columbia CX2 38054 CBS	JEFFERSON STARSHIP Winds Of Change Grant BXL1-4372 (RCA) RCA	87	78	12	RANDY NEWMAN Trouble In Paradise Warner Bros. 1-23755 WEA	87	78	12	RANDY NEWMAN Trouble In Paradise Warner Bros. 1-23755 WEA			
19	19	19	52	38	57	42	ERIC CLAPTON Money And Cigarettes Warner Bros./Duck 1-23773 WEA	THE CLASH Combat Rock Epic FE 37689 CBS	88	78	12	SMOKEY ROBINSON Touch The Sky Tama 60301L (Motown) IND	88	78	12	SMOKEY ROBINSON Touch The Sky Tama 60301L (Motown) IND			
17	17	17	53	42	58	42	MISSING PERSONS Spring Session M Capitol ST 12228 CAP	PETE TOWNSHEND Scoop A&M 90063 WEA	89	78	12	ALABAMA Mountain Music RCA AFL1 4229 RCA	89	78	12	ALABAMA Mountain Music RCA AFL1 4229 RCA			

15	24	5	BEAT IT —Michael Jackson (Quincy Jones), M. Jackson; Epic 34-03759	52	6	SHOULD I STAY OR SHOULD I GO —The Clash (Clash); Epic 34-03547	83	35	17	ON THE LOOSE —Saga (Rupert Hine), M. Sadler, J. Crichton, I. Crichton, J. Gilmour, S. Negus; Portrait 37-03359 (Epic)
16	20	7	DER KOMMISSAR —After The Fire (John Eden), R. Ponger, A. Plercy; Epic 34-03559	51	16	PASS THE DUTCHIE —Musical Youth (Peter Collins), J. Mitton; MCA 52149	84	90	2	MEXICAN RADIO —Wall Of Voodoo (Richard Mazda), Wall Of Voodoo; I.R.S. 9912 (A&M)
17	17	10	FALL IN LOVE WITH ME —Earth, Wind and Fire (Maurice White), M. White, D. Vaughn, W. Vaughn; Columbia 38-03375	56	4	MINIMUM LOVE —Mac McAnally (Terry Woodford, Clayton Ivey), McAnally, Wexler; Geffen 7-29736 (Warner Bros.)	85	39	12	BURNING HEART —Vandenberg (Vandenberg and Stuart Epps), A. Vandenberg; Atco, (Atlantic) 7-99947
18	19	9	I'VE GOT A ROCK 'N' ROLL HEART —Eric Clapton (Tom Dowd), T. Seals, E. Setser, S. Diamond; Warner Bros./Duck 7-29780	57	4	LOVE MY WAY —Psychedelic Furs (Todd Rundgren), J. Ashton, T. Butler, R. Butler, V. Ely; Columbia 38-03340	86	46	10	IT'S RAINING MEN —Weather Girls (P. Jabara, B. Esty), P. Jabara, P. Shaffer; Columbia 38-03354
19	12	10	ALL RIGHT —Christopher Cross (Michael Omartian), C. Cross; Warner Bros. 7-29843	NEW ENTRY	3	LET'S DANCE —David Bowie (David Bowie, Nile Rodgers), D. Bowie; EMI-America 8158	87	55	20	GOODY TWO SHOES —Adam Ant (Adam Ant, Marco Pirroni), A. Ant, M. Pirroni; Epic 34-03367
20	25	8	LITTLE TOO LATE —Pat Benatar (Neil Gerardo, Peter Coleman), A. Call; Chrysalis 4-03536	55	3	OUTSTANDING —The Gap Band (Lonnice Simmons), R. Calhoun; Total Experience 8205 (PolyGram)	88	58	8	TO ME —Janet Jackson (F. Sylvers, J. Weaver), G. Barbee, C. Sylvers; A&M 2522
21	11	14	STRAY CAT STRUT —Stray Cats (Dave Edmunds), B. Setzer; EMI-America 8122	56	3	STRAIGHT FROM THE HEART —Bryan Adams (Bryan Adams, Bob Clearmountain), Adams, Kagna; A&M 2536	89	NEW ENTRY	NEW ENTRY	I WON'T BE HOME TONIGHT —Tony Carey (Peter Hauke), T. Carey; Rochsire 001
22	18	11	BREAKING US IN TWO —Joe Jackson (David Kerstenbaum, Joe Jackson), J. Jackson; A&M 2510	57	4	SWINGIN' —John Anderson (Frank Jones, John Anderson), J.D. Anderson, L.A. Delmore; Warner Bros. 7-29788	90	NEW ENTRY	NEW ENTRY	THE ONE THING —Inxs (Mark Opitz), A. Farris, M. Hutchence; Atco 7-99905
23	21	28	BABY, COME TO ME —Patti Austin (A Duet With James Ingram) (Quincy Jones), R. Temperton; Qwest 50036 (Warner Bros.)	58	16	YOUR LOVE IS DRIVING ME CRAZY —Sammy Hagar (Keith Olsen), S. Hagar; Geffen 7-29816 (Warner Bros.)	91	62	15	THE WOMAN IN ME —Donna Summer (Quincy Jones), M. Clark, J. Bettis; Geffen 7-29805 (Warner Bros.)
24	22	21	DOWN UNDER —Men At Work (Peter McIan), C. Hay, R. Stryker; Columbia 38-03303	59	11	ALWAYS —Firefall (Howard Albert, Ron Albert), J. Sambataro, P. Crosta; Atlantic 7-89916	92	63	11	I'M ALIVE —Neil Diamond (Burt Bacharach, Carole Bayer Sager, Neil Diamond), N. Diamond, D. Foster; Columbia 38-03503
25	27	9	POISON ARROW —ABC (Trevor Horn) ABC; Mercury 810340-7 (Polygram)	60	5	LAND OF A THOUSAND DANCES —J. Geils Band (Seth Justman), C. Kenner, A. Domino; EMI-America 8156	93	64	21	YOU CAN'T HURRY LOVE —Phil Collins (Phil Collins, Hugh Padgham), Holland, Dozier, Holland; Atlantic 7-89933
26	23	18	ALLENTOWN —Billy Joel (Phil Ramone), B. Joel; Columbia 38-03413	61	2	GOODNIGHT SAIGON —Billy Joel (Phil Ramone), B. Joel; Columbia 38-03780	94	78	4	KEEP IT TIGHT —Single Bullet Theory (Rob Freeman), M. Garrett, L. Huckstep; Nemperor 4-03300 (Epic)
27	37	5	LITTLE RED CORVETTE —Prince (Prince), Prince; Warner Bros. 7-29746	62	4	SEX (I'M A) —Berlin (Daniel R. Van Patten), J. Crawford, D. Diamond, T. Nunn; Geffen 7-29747 (Warner Bros.)	95	86	11	DON'T TELL ME YOU LOVE ME —Night Ranger (Pat Glasser), J. Blades; Boardwalk 11-171-7
28	28	5	CHANGE OF HEART —Tom Petty And The Heartbreakers (Tom Petty, Jimmy Iovine), T. Petty; Backstreet 52181 (MCA)	63	2	SO WRONG —Patrick Simmons (John Ryan), P. Simmons, C. Thompson; Elektra 7-69839	96	87	11	BETCHA SHE DON'T LOVE YOU —Evelyn King (M. Brown), Kashif; RCA 13380
29	29	8	MAKE LOVE STAY —Dan Fogelberg (Dan Fogelberg, Marty Lewis), D. Fogelberg; Full Moon/Epic 34-03525	64	4	ESCALATOR OF LIFE —Robert Hazard (Robert Hazard), R. Hazard; RCA 13449	97	88	11	I CAN'T STAND STILL —Don Henley (Don Henley, Danny Kortchmar, Greg Ladanyi), D. Henley, D. Kortchmar; Asylum 7-69931 (Elektra)
30	32	10	LIES —Thompson Twins (Alex Sadkin), T. Bailey, A. Currie, J. Leeway; Arista 1024	65	3	PHOTOGRAPH —Def Leppard (Robert John, "Mutt" Lange), Clark/Willis, Savage/Elliott, Lange; Mercury 811 215-7 (PolyGram)	98	89	11	TIED UP —Olivia Newton-John (John Farrar), J. Farrar, L. Ritenour; MCA 52155
31	36	6	SHE BLINDED ME WITH SCIENCE —Thomas Dolby (Tim Friese-Greene, T. Dolby); T. Dolby, J. Kerr; Capitol 5204	66	3	DESPERATE BUT NOT SERIOUS —Adam Ant (Adam Ant, Marco Pirroni), A. Ant, M. Pirroni; Epic 34-03688	99	91	6	WHAT LOVE IS —Marty Balin (Val Garay), G. Prestopino, B. Walsh; EMI-America 8153
32	26	25	YOU AND I —Eddie Rabbitt/Crystal Gayle (David Malloy), F. Myers; Elektra 7-69936	67	3		100	97	10	LOVE ME AGAIN —John Hall Band (John Hall), J. Hall; EMI-America 8151



Give the gift of music.

There's no better way to wrap up your feelings.

MUSIC

Brightens a day like nothing else can.

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.

GUNPLAY
Tim Holt
Beta & VHS Nostalgia Merchant 8089...\$29.95

HEART OF THE ROCKIES
Roy Rogers
Beta & VHS Nostalgia Merchant 0316...\$29.95

HELLFIRE
"Wild Bill" Elliott
Beta & VHS Nostalgia Merchant 0019...\$34.95

HOLLYWOOD'S GREATEST TRAILERS
Beta & VHS Nostalgia Merchant...\$25.95

HOMESTEADERS OF PARADISE VALLEY
Red Ryder, Allan Lane
Beta & VHS Nostalgia Merchant 0310...\$29.95

HONEYCHUCK
Judy Canova, Alan Hale
Beta & VHS Nostalgia Merchant 6029...\$34.95

JESSE JAMES AT BAY
Roy Rogers
Beta & VHS Nostalgia Merchant 0314...\$29.95

JESSE JAMES RIDES AGAIN
Clayton Moore, Linda Stirling
Beta & VHS Nostalgia Merchant 0101...\$75.95

JOURNEY INTO FEAR
Orson Welles, Joseph Cotten, Delores Del Rio
Beta & VHS Nostalgia Merchant 8082...\$34.95

THE JUNGLE BOOK
Sabu, Joseph Calla
Beta & VHS Nostalgia Merchant 6015...\$34.95

JUNIOR G-MEN OF THE AIR
Dead End Kids
Beta & VHS Nostalgia Merchant 6078...\$79.95

THE KENNEL MURDER CASE
William Powell, Mary Astor
Beta & VHS Nostalgia Merchant 6011...\$34.95

KING OF THE FOREST RANGERS
Larry Thompson, Helen Taft
Beta & VHS Nostalgia Merchant 0102...\$79.95

(Continued on opposite page)

AMBUSH TRAIL
Bob Steele
Beta & VHS Nostalgia Merchant 0319...\$29.95

ARIZONA STAGECOACH
The Range Busters
Beta & VHS Nostalgia Merchant 0318...\$29.95

BERLIN EXPRESS
Robert Ryan, Merle Oberon
Beta & VHS Nostalgia Merchant 8063...\$34.95

THE BIG STEAL
Robert Mitchum, William Bendix
Beta & VHS Nostalgia Merchant 8069...\$34.95

BLACK HILLS EXPRESS
Don "Red" Barry
Beta & VHS Nostalgia Merchant...\$29.95

BLUE STEEL
John Wayne
Beta & VHS Nostalgia Merchant 0321...\$29.95

THE BOLD CABALLERO
Bob Livingston
Beta & VHS Nostalgia Merchant 0323...\$29.95

CAPTAIN CAUTION
Victor Mature, Alan Ladd
Beta & VHS Nostalgia Merchant 4096...\$34.95

CARSON CITY KID
Roy Rogers
Beta & VHS Nostalgia Merchant 0317...\$29.95

CAT WOMAN OF THE MOON
Victor Jory, Sonny Tufts, Marie Windsor
Beta & VHS Nostalgia Merchant 3920...\$34.95

COLORADO
Roy Rogers
Beta & VHS Nostalgia Merchant 0311...\$29.95

COLORADO PIONEERS
Red Ryder, "Wild Bill" Elliott
Beta & VHS Nostalgia Merchant 0328...\$29.95

COLORADO SUNDOWN
Rex Allen
Beta & VHS Nostalgia Merchant 0048...\$29.95

CONQUEST OF CHEYENNE
Red Ryder, "Wild Bill" Elliott
Beta & VHS Nostalgia Merchant 0333...\$29.95

COVERED WAGON DAYS
Three Mesquiteers
Beta & VHS Nostalgia Merchant 0327...\$29.95

COWBOY PREVIEWS #1
Beta & VHS Nostalgia Merchant 6026...\$29.95

COWBOYS FROM TEXAS
Three Mesquiteers
Beta & VHS Nostalgia Merchant 0326...\$29.95

CROSSFIRE
Robert Mitchum, Robert Ryan, Robert Young
Beta & VHS Nostalgia Merchant 8081...\$34.95

DAMSEL IN DISTRESS
Fred Astaire, George Burns, Gracie Allen
Beta & VHS Nostalgia Merchant 8083...\$34.95

DANGEROUS MISSION
Victor Mature, Vincent Price
Beta & VHS Nostalgia Merchant 8059...\$34.95

DEAD MAN'S GULCH
Don "Red" Barry
Beta & VHS Nostalgia Merchant 0325...\$29.95

DEATH VALLEY MANHUNT
"Wild Bill" Elliott
Beta & VHS Nostalgia Merchant 0058...\$29.95

THE DENVER KID
Allan "Rocky" Lane
Beta & VHS Nostalgia Merchant 0324...\$29.95

DESERT TRAIL
John Wayne
Beta & VHS Nostalgia Merchant 0322...\$29.95

DICK TRACY, DETECTIVE
Morgan Conway, Anne Jeffreys
Beta & VHS Nostalgia Merchant 6019...\$34.95

DICK TRACY MEETS GRUESOME
Boris Karloff, Ralph Byrd
Beta & VHS Nostalgia Merchant 6020...\$34.95

DOWN DAKOTA WAY
Roy Rogers
Beta & VHS Nostalgia Merchant 0315...\$34.95

DYNAMITE PASS
Tim Holt
Beta & VHS Nostalgia Merchant 8088...\$29.95

EL PASO KID
Sunset Carson
Beta & VHS Nostalgia Merchant 0310...\$29.95

THE EX-MRS. BRADFORD
Jean Arthur, William Powell
Beta & VHS Nostalgia Merchant 8060...\$34.95

THE FABULOUS DORSEYS
Tommy & Jimmy Dorsey
Beta & VHS Nostalgia Merchant 0308...\$34.95

THE FALCON IN MEXICO
Tom Conway
Beta & VHS Nostalgia Merchant 8056...\$34.95

THE FALCON'S BROTHERS
George Sanders, Tom Conway
Beta & VHS Nostalgia Merchant 8052...\$34.95

FORT DODGE STAMPEDE
Allan "Rocky" Lane
Beta & VHS Nostalgia Merchant 0187...\$29.95

FRONTIER PONY EXPRESS
Roy Rogers
Beta & VHS Nostalgia Merchant 0215...\$29.95

GOODBYE, FAREWELL & AMEN
(Final TV Episode Of M*A*S*H)
Beta & VHS CBS/Fox Video...\$79.98
CED...\$29.98
LV...\$34.98

GRAND CANYON TRAIL
Roy Rogers
Beta & VHS Nostalgia Merchant 0199...\$29.95

GUNG HO!
Randolph Scott, Robert Mitchum
Beta & VHS Nostalgia Merchant 6013...\$34.95



In 1983, the biggest stop on the

TODAY'S TOP MUSIC STARS KNOW THAT
AND MORE TOP MUSIC ACTS WILL PERFORM IN CONCERT ON

It's the stop that you want to make

©1983 Home Box Office, Inc. All Rights Reserved.
Registered service marks of Home Box Office, Inc.

MARCH 26, 1983, BILLBOARD

New Video Releases

• Continued from opposite page

KIT CARSON
Dana Andrews, Ward Bond
Beta & VHS Nostalgia Merchant 3511 \$34.95

THE LAST MUSKETEER
Rex Allen
Beta & VHS Nostalgia Merchant 0320 \$29.95

LAW WEST OF TOMBSTONE
Harry Carey
Beta & VHS Nostalgia Merchant 8093 \$29.95

LEGION OF THE LAWLESS
George O'Brien
Beta & VHS Nostalgia Merchant 8090 \$29.95

THE LOST PATROL
Victor McLaglen, Boris Karloff
Beta & VHS Nostalgia Merchant 8079 \$34.95

MACAO
Robert Mitchum, Jane Russell
Beta & VHS Nostalgia Merchant 8041 \$34.95

THE MAN FROM MUSIC MOUNTAIN

Gene Autry
Beta & VHS Nostalgia Merchant 6023 \$29.95

MISS ANNIE ROONEY
Shirley Temple, Dickie Moore
Beta & VHS Nostalgia Merchant 3507 \$34.95

MR. & MRS. SMITH
Carole Lombard, Robert Montgomery
Beta & VHS Nostalgia Merchant 8007 \$34.95

MOJAVE FIREBRAND
"Wild Bill" Elliott
Beta & VHS Nostalgia Merchant 0192 \$29.95

MY FAVORITE WIFE
Cary Grant, Irene Dunne
Beta & VHS Nostalgia Merchant 8084 \$34.95

OKLAHOMA ANNIE
Judy Canova, John Russell
Beta & VHS Nostalgia Merchant 6030 \$34.95

OREGON TRAIL SCOUTS
Red Ryder, Allan Lane
Beta & VHS Nostalgia Merchant 0332 \$29.95

THE PAINTED STALLION

Ray Corrigan, Hoot Gibson
Beta & VHS Nostalgia Merchant 0049 \$79.95

THE PHANTOM PLAINSMAN
Three Mesquiteers
Beta & VHS Nostalgia Merchant 0027 \$29.95

POWERSMOKE RANGE
Harry Carey
Beta & VHS Nostalgia Merchant 8092 \$29.95

THE RACKET
Robert Mitchum, Robert Ryan
Beta & VHS Nostalgia Merchant 8025 \$34.95

RACKETEERS OF THE RANGE
George O'Brien
Beta & VHS Nostalgia Merchant 8091 \$29.95

RETURN OF THE BADMEN
Randolph Scott
Beta & VHS Nostalgia Merchant 8095 \$34.95

RIDE, RANGER, RIDE
Gene Autry
Beta & VHS Nostalgia Merchant 6025 \$29.95

RIDERS OF THE WHISTLING PINES
Gene Autry
Beta & VHS Nostalgia Merchant 6024

SAGA OF DEATH VALLEY
Roy Rogers
Beta & VHS Nostalgia Merchant 0313 \$29.95

THE SAINT IN LONDON
George Sanders
Beta & VHS Nostalgia Merchant 8050 \$34.95

THE SAINT IN NEW YORK
Louis Hayward
Beta & VHS Nostalgia Merchant 8024 \$34.95

SANTA FE UPRISING
Red Ryder, Allan Lane
Beta & VHS Nostalgia Merchant 0009 \$29.95

THE SEA AROUND US
Beta & VHS Nostalgia Merchant 8087 \$29.95

SECOND CHANCE
Robert Mitchum, Jack Palance, Linda Darnell
Beta & VHS Nostalgia Merchant 8057 \$34.95

SERIAL PREVIEWS # 1
Beta & VHS Nostalgia Merchant 6027 \$29.95

THE SET-UP
Robert Ryan, Audrey Totter
Beta & VHS Nostalgia Merchant 8080 \$34.95

SKY'S THE LIMIT
Fred Astaire, Joan Leslie
Beta & VHS Nostalgia Merchant 8085 \$34.95

SOUTH OF PAGO PAGO
Jon Hall, Victor McLaglen, Frances Farmer
Beta & VHS Nostalgia Merchant 3508 \$34.95

STAGECOACH TO DENVER
Red Ryder, Allan Lane
Beta & VHS Nostalgia Merchant 0329 \$29.95

STRANGER ON THE THIRD FLOOR
Peter Lorre
Beta & VHS Nostalgia Merchant 8086 \$29.95

SUNSET IN THE WEST
Roy Rogers
Beta & VHS Nostalgia Merchant 0264 \$29.95

T-MEN
Dennis O'Keefe, June Lockhart
Beta & VHS Nostalgia Merchant 3510 \$34.95

THEY WON'T BELIEVE ME
Susan Hayward, Robert Young
Beta & VHS Nostalgia Merchant 8058 \$34.95

TILLIE'S PUNCTURED ROMANCE
Charlie Chaplin, Mabel Normand
Beta & VHS Nostalgia Merchant 3509 \$34.95

TOBOR, THE GREAT
Charles Gray, Michael Chapin
Beta & VHS Nostalgia Merchant 0209 \$34.95

TOPPER RETURNS
Roland Young, Joan Blondell
Beta & VHS Nostalgia Merchant 4066 \$34.95

TOPPER TAKES A TRIP
Roland Young, Billie Burke
Beta & VHS Nostalgia Merchant 4065 \$34.95

TRAIL STREET
Randolph Scott
Beta & VHS Nostalgia Merchant 8094 \$34.95

TULSA
Susan Hayward, Robert Preston
Beta & VHS Nostalgia Merchant \$34.95

THE UNDERSEA KINGDOM
Ray Corrigan, Lon Chaney Jr.
Beta & VHS Nostalgia Merchant 0312 \$79.95

THE VIGILANTES ARE COMING
Bob Livingston, Guinn "Big Boy" Williams
Beta & VHS Nostalgia Merchant 0309 \$79.95

VIGILANTES OF BOOMTOWN
Red Ryder, Allan Lane
Beta & VHS Nostalgia Merchant 0331 \$29.95

VIVACIOUS LADY
Ginger Rogers, James Stewart
Beta & VHS Nostalgia Merchant 8043 \$34.95

WE DIVE AT DAWN
John Mills
Beta & VHS Nostalgia Merchant 6016 \$34.95

THE WHO ROCKS AMERICA ONE LAST TIME
(Final Concert Of The North American Tour; Performed At The Maple Leaf Gardens In Toronto, Canada, December 17, 1982)
Beta & VHS CBS/Fox Video \$39.98

THE WINDOW
Bobby Driscoll, Barbara Hale
Beta & VHS Nostalgia Merchant 8069 \$34.95

WINNERS OF THE WEST
Dick Foran, Harry Woods
Beta & VHS Nostalgia Merchant 6017 \$79.95

ZORRO RIDES AGAIN
John Carroll, Noah Beery
Beta & VHS Nostalgia Merchant 0106 \$79.95

THE PAINTED STALLION

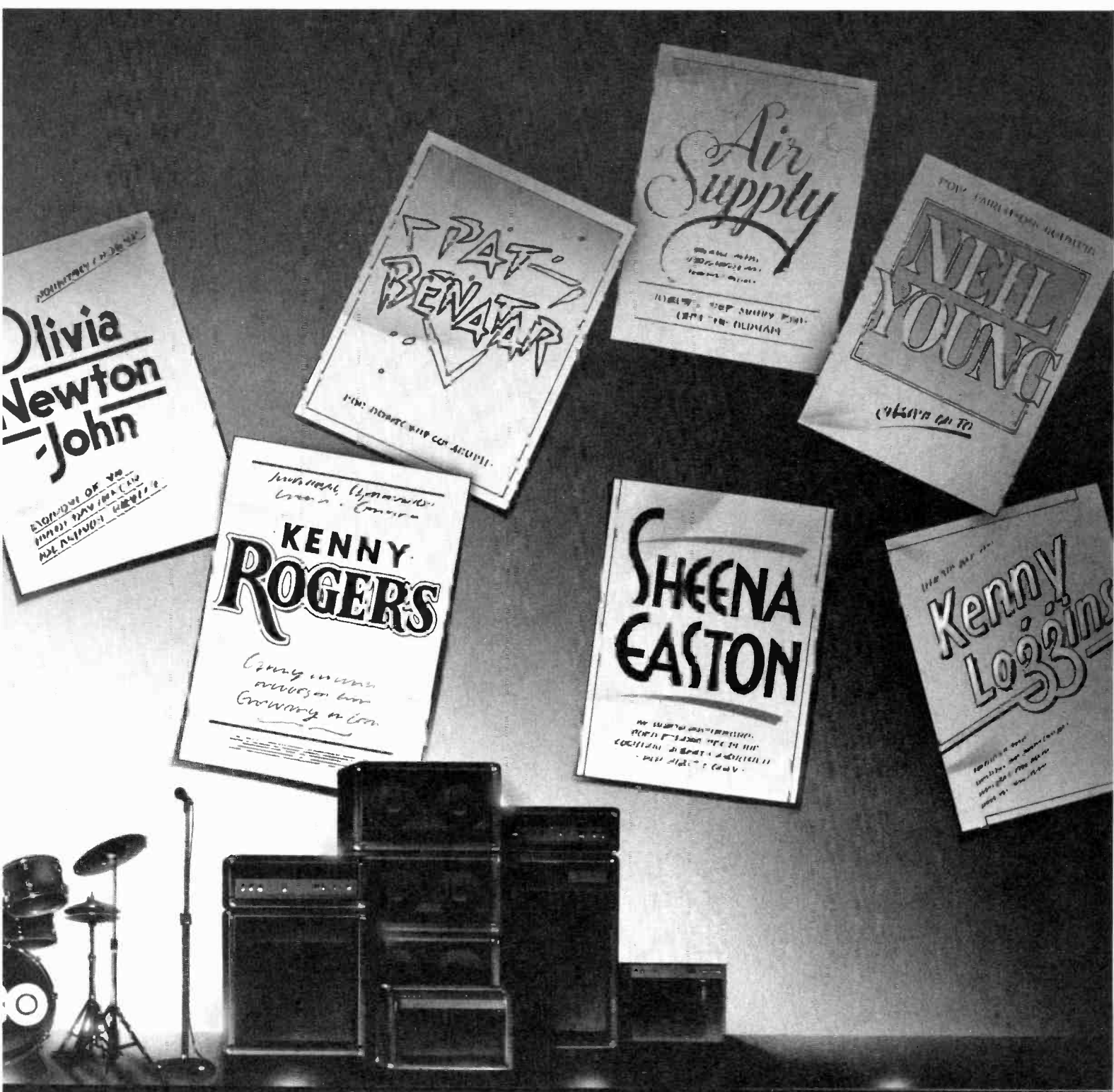
THE SET-UP

SKY'S THE LIMIT

SOUTH OF PAGO PAGO

SANTA FE UPRISING

SERIAL PREVIEWS # 1



MARCH 26, 1983; BILLBOARD

concert tour isn't a city. It's HBO.

LARGEST STOP ON ANY TOUR IS HBO.[®]
More HBO THIS YEAR THAN ON ANY OTHER TELEVISION NETWORK.



Nowstoppers
And do.

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.

Billboard®

© Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the publisher.

HOT 100®

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

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	10	10	BILLIE JEAN —Michael Jackson (Quincy Jones), M. Jackson; Epic 34-03509	33	30	11	DREAMIN' IS EASY —Steel Breeze (Kim Fowley), K. Goorabian; RCA 13427
2	17	3	DO YOU REALLY WANT TO HURT ME —Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig, G. O'Dowd; Virgin/Epic 34-03368	34	50	3	EVEN NOW —Bob Seger & the Silver Bullet Band (Jimmy Iovine), B. Seger; Capitol 5213
3	14	4	HUNGRY LIKE THE WOLF —Duran Duran (Colin Thurston), Duran Duran; Capitol 5195	35	51	3	I WON'T HOLD BACK —Toto (Toto), S. Lukather; Columbia 38-03597
4	11	6	YOU ARE —Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie, B. Harvey-Richie; Motown 1657	36	31	9	MY KIND OF LADY —Supertramp (Supertramp, Peter Henderson), R. Davies, R. Hodgson; A&M 2517
5	16	5	BACK ON THE CHAIN (Chris Thomas), C. Hyde; Sire 7-29840 (Warner Bros.)	37	41	8	I LIKE IT —Debarge (I. Gordy, E. Debarge), R. Debarge; Gordy 1645 (Motown)
6	9	7	WE'VE GOT TONIGHT —Kenny Rogers and Sheena Easton (D. Foster, K. Rogers), B. Seger; Liberty 1492	38	38	9	WINDS OF CHANGE —Jefferson Starship (Kevin Beamish), P. Sears, J. Sears; Grunt 13439 (RCA)
7	7	10	MR. ROBOTO —Styx (Styx), D. DeYoung; A&M 2525	39	43	7	I DON'T CARE ANYMORE —Phil Collins (Phil Collins, Hugh Padgham), Phil Collins; Atlantic 7-89877
8	8	8	SEPARATE WAYS —Journey (Mike Stone, Kevin Elson), S. Perry, J. Cain; Columbia 38-03513	40	40	8	SO CLOSE —Diana Ross (Diana Ross), D. Ross, B. Way, R. Mounsey; RCA 13424
9	9	9	ONE ON ONE —Daryl Hall and John Oates (Daryl Hall, John Oates), D. Hall; RCA 13421	41	44	6	WHIRLY GIRL —Oxo (I. Angel, Ken Mansfield), I. Angel; Geffen 7-29765 (Warner Bros.)
10	13	13	TWILIGHT ZONE —Golden Earring (Shell Schellekens), G. Kooymans; 21 Records 1-103 (Polygram)	42	42	8	NICE GIRLS —Melissa Manchester (Ariif Mardin), J. Buckingham, S. Buckingham, M. Gray; Arista 1045
11	10	14	COME ON EILEEN —Dexy's Midnight Runners (Clive Langer, Alan Winstanley), K. Rowland, J. Paterson, K. Adams; Mercury 76189 (Polygram)	43	45	9	IT MIGHT BE YOU —Stephen Bishop (Dave Grusin), D. Grusin, M. Bergman, A. Bergman; Warner Bros. 7-29791
12	2	15	SHAME ON THE MOON —Bob Seger & The Silver Bullet Band (Jimmy Iovine), R. Crowell; Capitol 5187	44	48	5	TAKE THE SHORT WAY HOME —Dionne Warwick (Barry Gibb, Karl Richardson, Alby Galuten), B. Gibb, A. Galuten; Arista 1040
13	21	15	I KNOW THERE'S SOMETHING GOING ON —Frida (Phil Collins, Hugh Padgham), R. Ballard; Atlantic 7-89984	45	49	7	THE FANATIC —Felony (Don Rubin, Artie Kornfeld), J. Spry, C.J. Spry, A. Blea, D. Sands, L. Ruiz; Rock 'N' Roll 4-03497 (Scotti Bros./Epic)
14	9	16	JEOPARDY —Greg Kihn Band (Matthew King Kaufman), Kihn, Wright; Beserkley 7-69847	46	53	3	WELCOME TO HEARTLIGHT —Kenny Loggins (Bruce Botnick, Kenny Loggins), K. Loggins; Columbia 38-03555
				47	47	7	SOMETHING TO GRAB FOR —Ric Ocasek (Ric Ocasek), Ric Ocasek; Geffen 7-29784 (Warner Bros.)
				48	65	2	SOLITAIRE —Laura Branigan (Jack White), M. Clemenceau, D. Warren; Atlantic 7-89868
				49	54	5	COME KIND OF EBIEMO
				50			
				51			
				52			
				53			
				54			
				55			
				56			
				57			
				58			
				59			
				60			
				61			
				62			
				63			
				64			
				65			
				66			
				67			
				68			
				69			
				70			
				71			
				72			
				73			
				74			
				75			
				76			
				77			
				78			
				79			
				80			
				81			
				82			
				83			
				84			
				85			
				86			
				87			
				88			
				89			
				90			
				91			
				92			
				93			
				94			
				95			
				96			
				97			
				98			
				99			
				100			

21	19	21	18	Inree Lock Box Geffen GHS 2021 (Warner Bros.)	WEA	●
20	20	21	19	PHIL COLLINS Hello, I Must Be Going Atlantic 80035-1	WEA	▲
32	21	22	8	PAT BENATAR Get Nervous Chrysalis FY-41396	CBS	●
25	22	23	7	THOMAS DOLBY Blinded By Science Capitol MLP 15007	CAP	
26	23	24	37	DEXYS MIDNIGHT RUNNERS Too-Rye-Ay Mercury SRM-1-4069 (Polygram)	POL	●
24	24	25	27	JOE JACKSON Night And Day A&M SP-4906	RCA	
30	25	26	16	ABC The Lexicon Of Love Mercury SRM 1-4059 (Polygram)	POL	
31	26	27	3	GOLDEN EARRING Cut 21 Records T 119004 (Polygram)	POL	
27	27	28	9	KENNY ROGERS We've Got Tonight Liberty LO-51143	CAP	
28	28	29	9	TRUMP Never Surrender RCA AFL-4382	RCA	
35	29	30	19	RIC OCASEK Beatitude Geffen GHS 2022 (Warner Bros.)	WEA	
30	30	31	21	ALABAMA The Closer You Get RCA AHL-4663	RCA	
35	31	32	19	ADAM ANT Friend Or foe Epic ARE 38370	CBS	●
37	32	33	3	PRINCE 1999 Warner Bros. 1-23790	WEA	
33	33	34	19	GREG KINN BAND Kihnspracy Besekley 60224 (Elektra)	WEA	
39	34	35	6	TOM PETTY AND THE HEARTBREAKERS Long After Dark Backstreet/MCA BSR 5360	MCA	●
23	35	36	12	BERLIN Pleasure Victim Geffen GHS 2036	WEA	
36	36	37	16	MUSICAL YOUTH The Youth Of Today MCA 5389	MCA	
105	89	106	7	PATTI AUSTIN Every Home Should Have One Qwest QWS 3591 (Warner Bros.)	WEA	
90	77	91	30	Quartet Chrysalis BBV 41394	CBS	●
91	79	92	15	DON HENLEY I Can't Stand Still Elektra EI-60048	WEA	
92	98	93	3	ABBA The Singles Atlantic 80036	WEA	
94	94	95	86	GEORGE WINSTON December Windham Hill C-1025	IND	▲
96	184	97	2	MODERN ENGLISH After The Snow Sire 1-23821 (Warner Bros.)	WEA	
97	94	98	86	JOURNEY Escape Columbia TC 37408	CBS	
99	141	100	2	THOMAS DOLBY The Golden Age Of Wireless Capitol ST 12271	CAP	
100	96	101	16	GRACE JONES Living My Life Island 90018 (Atco)	WEA	
102	97	103	72	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲
103	NEW ENTRY	104	37	MOLLY HATCHET No Guts No Glory Epic BFE 38230	CBS	
104	NEW ENTRY	105	17	THE RAMONES Subterranean Jungle Sire 1-23800 (Warner Bros.)	WEA	
106	100	107	83	COMMODORES All The Great Hits Motown 6028 ML	IND	
107	NEW ENTRY	108	37	BOW WOW WOW When The Going Gets Tough, The Tough Get Going RCA AFL 1-4570	WEA	▲
109	102	110	10	FLEETWOOD MAC Mirage Warner Bros. 1-23607	WEA	
110	103	111	10	TODD RUNDGREN The Ever Popular Tortured Artist Effect Bearsville 1-23732 (Warner Bros.)	WEA	
111	104	112	10	CAROL HENSEL Carol Hensel's Exercise And Dance Program, Volume 3 Vintage VNI 30004 (Mirus)	IND	
112	105	113	7	LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA Hooked On Swing 2 RCA AFL-4589	RCA	



Bob Seger

ON SALE NOW!

MUSICIAN

Available at all
finer record stores

P.O. BOX 701, GLOUCESTER, MA 01930, U.S.A.



A Special Report From Billboard . . . The International Newsweekly Of Music And Home Entertainment

In the fast-moving video game industry, it's how you play the game that determines whether you win or lose and how big.

When it comes to retailing and distribution, when it comes to stocking the right game and computer software, when you're playing the game for keeps and the stakes are high—retailers must have the latest, most reliable reports and information. Billboard provides it **every week** with timely, ongoing coverage in the regular issues—but the focus and importance will be even greater in the April 23 **Retailers Guide to Video Game Merchandising**. This issue will be intensely read and referred to, by Billboard's worldwide readership.

Key Editorial Topics Include:

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

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

NEW in this issue . . .

BILLBOARD'S VIDEO GAME CHART
. . . quoted daily in the consumer press . . .
EXPANDS TO 25 LISTINGS!

Bonus Distribution . . . This issue will also tie-in and be distributed at **Billboard's First Video Game Conference** . . . to be held at the Westin Miyako Hotel, San Francisco April 18 through 20. **Plus Distribution To Entertainment Editors Of Leading Newspapers And Magazines In The U.S. And Overseas.** Position your Company with your advertising message.

Play To Win . . .

By advertising in Billboard's Retailer's Guide to Video Game Merchandising. **Issue Date:** April 23, 1983. Reserve your space today: **Ad Closing Date:** April 4, **Get in on the action.**

Billboard[®]

The International Newsweekly of Music & Home Entertainment

1515 Broadway, New York, N.Y. 10036 • 212/764-7356 • TELEX: 7105816279



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

Rock'n'Rolling

They're Still Ramones After All These Years

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

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

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

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

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



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

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

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

(Continued on page 44)

**JOE
 COCKER**
**HAVE I GOT A SONG
 FOR YOU!!!**

PLEASE CONTACT
"SONGWRITER"
**C/O 64 VICTORIA STREET,
 NORTH SYDNEY,
 N.S.W. AUSTRALIA**
 OR PHONE 02 36 1255
 (PETER STEIN)

MANAGER PROFILE

Newman/Fields Firm's Star On The Rise

By ROMAN KOZAK

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

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

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

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



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

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

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

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

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

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

(Continued on page 42)

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

By SAM SUTHERLAND

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

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

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

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

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

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

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

Instead of a quick return to the

(Continued on page 44)

*The Perfect
 Arrangement*

**Greyhound
 rent-a-car**

When you arrange to rent from Greyhound,
 you can't go wrong.

We have 31 convenient airport locations in Florida, California, Nevada, Arizona, Louisiana, North Carolina and Hawaii. (Unlimited free mileage within rental state.)

You are eligible for our Billboard Subscriber's rate of \$25.00 per day or \$119.00 per week for an intermediate size car. In addition, you will receive a choice of current model Fords and other fine automobiles, fully equipped.

Courtesy pick-up and corporate accounts are also available.



For reservations and information, call toll free 1-800-327-2501 and ask for our entertainment specialist, Kerry Starr.

5050 West Century Boulevard
 Inglewood, California 90304
 (213) 674-1277

A Division of the Greyhound Corporation.

Rock 'n' Rolling

• Continued from page 41

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

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

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

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

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

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

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

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

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

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

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

• Continued from page 41

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

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

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

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

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

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

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

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

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

"He's going to direct and I'm going to produce," says Robertson, who notes proudly that critical consensus held "The Last Waltz" to be the best rock documentary ever

filmed. "We're going to try and help out this new area."

Robertson sees deficiencies in the majority of song performance clips now being produced for the video field, but he sees music as presenting an increasingly important commodity already validated by public interest. As for his own project with Scorsese, he's quick to differentiate both format and approach.

"MTV isn't what I'm talking about," he reports. "They can't afford it, but the HBOs, Showtimes and those services can." The two plan to develop three or more single-artist specials devoted to "artists that are just devastating to look at, and really classy." Robertson pointedly adds that the conceptual video approach as it now appears in most pop video clips will be avoided, as will simple concert footage.

"This is strictly a soundstage thing, totally controlled, with no audience," he explains. "I don't want to hear clapping. Sets, stage, lighting, mood, theater—the drama of the music is what we want. And I don't want to see someone walking a mile away on a beach, singing a song. I want to see them singing a song."

In the process, he and Scorsese aim to "set a foundation for all these kids who look like they got a camera for Christmas and ran out into the street saying, 'Pretend you're singing and jump on that car! Maybe we'll make something out of this to promote your record.'"

Given that thumbnail sketch of the typical video clip, it's hardly surprising that Robertson deems most music films and videotapes "embarrassing," but he adds that he has seen some promise. Moreover, the Scorsese collaboration will also look to new directors.

"What we're talking about is doing three or four ourselves," says Robertson. "Then Marty wants to get three or four other directors that are very good with music. I mean, there are a lot of them that think they're good with music, but then there are a few who really do have the knack."

He's also confident that record labels and managers will be quick to see the potential, both musical and commercial, for such packages, especially since the projected length—45 to 50 minutes—is aimed at both cable special time slots and album production.

New Music Is The Focus Of Florida Festival

NEW YORK—Free concerts by A Flock Of Seagulls, Bow Wow Wow, Lene Lovich, the English Beat, Berlin and others will highlight a two-week-long "New Music Showcase," scheduled to begin in Daytona Beach, Fla. on Monday (21). The concerts, presented by Marketing Through Music Inc. (MTM) and sponsored by R. J. Reynolds Tobacco Co., are timed to coincide with the annual spring vacations, when Daytona Beach becomes a gathering place for college students from around the country.

The acts will be playing on the pool deck of the Plaza Hotel, which is owned by Alan Cohen, one of the principals in MTM. The bands will be playing to the open beach, allowing for 30,000 to 40,000 spectators.

Cohen also owns the Plantation Club and 600 North, two Daytona Beach venues that have been popularizing new music in the area in recent years. His partner in the venture is Steve Berkowitz, founder of Metacorp, a promotion and marketing company that organizes College Expo in Daytona Beach every year. Consultant on the project is Ed Steinberg, president of Rock-america, which will videotape the concerts.

The New Music Showcase will begin March 21 with A Flock Of Seagulls and Polyrock. March 26, Bow Wow Wow and the Members will perform. The English Beat and REM are set for March 30. Modern English plays March 31, followed by Lene Lovich on April 1. Berlin closes the showcase April 3.

Summerfest Sets Headliners

MILWAUKEE — Milwaukee's Summerfest will headline the Beach Boys, Melissa Manchester and Donna Summer. The Beach Boys will perform Saturday, July 2, Manchester, Monday, July 4; and Summer, Tuesday, July 5. Acts previously announced for the Summerfest main stage include Kool & the Gang, Friday, July 1, and Engelbert Humperdinck, Saturday, July 9.

Summerfest '83 will run June 30 through July 10.

www.americanradiohistory.com

EXCLUSIVE!

bin
NOW BREAKS
THE LATEST
CLUB REPORTS

• FROM THE
HOTTEST
DANCE DJ's
NATIONWIDE

CATCH EACH
JOCK's TOP 25 IN **bin** THE
ONLY COMPUTERIZED ONLINE
MUSIC INDUSTRY DATABASE

BIN—Billboard Information Network

1515 Broadway, New York, N.Y. 10036
Sally Stanton • (212) 764-7424

YES, please send my BIN KIT immediately!

NAME _____
TITLE _____
COMPANY/STATION _____
ADDRESS _____
CITY/STATE _____ ZIP _____
PHONE _____

Prestigious Office for Sublease Beverly Hills, California

This beautiful fully carpeted space of approximately 1,000 to 2,000 square feet, on the seventh floor of an ultra-modern office building is centrally located at the intersection of Wilshire Boulevard and Doheny Drive in Beverly Hills.

Features four large window offices, reception and windowed general office area. Exceptional northern view of mountains includes large NW corner executive office.

Approximately 6 parking spaces available at buildings prevailing rate. Building has full service cafeteria for tenant's usage.

Rental: \$2.00 per square foot—full serviced. Cost of living as per Master Lease. Up to nine years available. Immediate occupancy. Move-in condition.

For further information, contact:

Pamela DiCocco
(213) 859-5335

Publishing

CRT Cites Cable Music's Value Report On 1980 Royalty Rate Notes Creators' Role

By IRV LICHTMAN

NEW YORK—Although ASCAP, BMI and SESAC's share of the 1980 cable royalty fund remains at 1979's 4¼%, the Copyright Royalty Tribunal's formal decision accepts the qualitative value of music as a basis of future rate negotiations.

After hearing (and viewing) testimony from ASCAP president Hal David and film scorers Earle Hagen and Frank Lewin, the Tribunal recently issued a report, which states, "The 1980 presentation strategy of the music claimants endeavored to illuminate the value of the music component of programming from a new, previously unrevealed perspective: that of the composers and lyricists who are called upon by producers of films, sports, series and locally produced programming to enhance the value of the product through their creativity."

If the rate remains the same as 1979, observers indicate ready acceptance, fearful that a lower rate may have been decided upon based on pressures from other royalty

sources. Music had asked for a 6% share of the total 1980 pie of \$25.9 million. In 1978, ASCAP, BMI and SESAC—in that monetary order—shared 4½% of a total \$22.4 million, while the performing rights groups received a 4½% share of a total of \$17.6 million.

Hal David, the report notes, addressed the value of feature songs in films, seeking to establish that feature songs are "frequently a critical component of the artistic and commercial success of films, translating directly into marketplace value, quality and benefit to cable systems carrying such films." His testimony was accompanied by two showings of the sequence from the film "Butch Cassidy & The Sundance Kid," for which David wrote the lyrics (and Burt Bacharach the music) for "Raindrops Keep Fallin' On My Head." The Tribunal's report notes

that music claimants case was further enhanced by showings of BMI's documentary, "The Score," and the old tv show, "The Defenders."

Hagen and Lewin, the report says, gave testimony on what they believe to be the significant, but often overlooked value of background music in films and programs of all types, characterizing background music in a film as an "indivisible component of an integrated product, the combination of which creates a 'third entity.'" Testimony further indicated that in "serving subliminal function, background music is often intentionally unobtrusive."

The report notes that music claimants have "abandoned their sole reliance on the mechanistic application of a single formula. The Tribunal in various proceedings has expressed its major reservations about the use of formulas."



VERVE FOR MERV—ASCAP recently saluted talk show host Merv Griffin for his support of American music with a luncheon at Le Bistro in Beverly Hills. Hal David, right, president of ASCAP, presented Griffin with a special AM/PM Award—"ASCAP Music Presented By Merv"—in the form of a gold pocket watch. Griffin's tv show has been on the air for 20 consecutive years.

Film Looks At Britain's Performing Right Society

LONDON—As part of a major campaign to achieve greater public and media awareness of the importance of intellectual property protection, Britain's Performing Right Society previewed a specially-commissioned film at the Mayfair Theatre here March 14. The 23-minute film, "What Price Music?," was described by new PRS chairman Roger Greenaway as one element in a campaign to overcome public ignorance of and government indifference to the plight of songwriters, whose livelihoods are increasingly threatened by advancing technology.

The film, which features songwriter Lynsey de Paul and composer Carl Davis, shows how the society looks after the interests of its 15,000 members and of nearly half a million members of affiliated societies around the world. It also explains how the PRS distributes an annual

income of \$75 million, collected from more than 100,000 licensed users of music in the U.K. and Ireland.

British jazz and film music composer John Dankworth, explaining the importance of PRS, says in the film: "I'm sure that composers, who are not good businessmen, are relieved to know that someone responsible and businesslike is collecting their just rewards from all over the world." Dankworth also applauds the society for its work in encouraging young composers and music organizations with financial support.

The PRS used the preview of the film to introduce its newly-appointed parliamentary spokesman, Michael Mates, Conservative Member of Parliament, who said it was vital for the future of Britain's musical heritage to see adequate protection given to the creators of music.

NMPA Meeting Set For June 21 In N.Y.

NEW YORK—The National Music Publishers' Assn. will host its annual meeting this year on Tuesday, June 21 at the Plaza Hotel here. The meeting, to start at 3 p.m., will hear reports from association president Leonard Feist and Harry Fox Agency president Al Berman.

In addition, elections will be held for directors to serve two-year terms. NMPA's nominating committee will announce a slate of candidates by mid-April. The committee consists of Ralph Peer II, chairman, Burt Litwin, Irwin Robinson and Wesley Rose.

MEMBERSHIP NOTIFIED

BMI Outlines Buffalo Ruling

NEW YORK—BMI has formally made its membership aware of a federal court's ruling holding BMI and ASCAP in violation of antitrust and copyright laws in dealing with local tv stations on a blanket licensing basis.

Although U.S. District Court Judge Lee Gagliardi ruled against the performance rights groups last August, the judgment was not entered until last January. Both licensing organizations were required by the judgment to send their membership copies of the judgment and a court-approved notice. The provisions take effect only if the appeals by BMI and ASCAP are unsuccessful.

"While we were disappointed that

the lower court ruled against us," says BMI president Ed Cramer of the so-called Buffalo decision, "We see no reason for any great degree of immediate concern. Now that the judgment has been entered, we have begun the appeals process, and, though no one can predict the outcome with absolute certainty, we are optimistic about the possibility of obtaining a reversal of the lower court's decision."

Cramer also notes that if the provisions do become effective, they do not directly concern any music used by tv networks or by local television stations for non-syndicated (locally-produced) shows, and they have no effect on radio or non-broadcast use.

OSCAR-NOMINATED LYRICISTS

Bergmans: The Singer Is Key

By PAUL GREIN

LOS ANGELES—Alan and Marilyn Bergman, the first songwriters in 39 years to be nominated for three best song Oscars in one year, believe it's more important than ever to have a major viable record act perform a song in a movie. More to the point, the lyricists note that film studios view it as more important, in the wake of such smash film hits as "Eye Of The Tiger" and "Up Where We Belong," both of which reached No. 1 and won Grammys this year.

"There was a time when a studio singer would be enough," Alan says, "but I don't think that's true anymore." Adds Marilyn: "The voice has to be right for the character and the mood, but it should also be an act with a valid record identity."

It was not ever thus. Marilyn says she and Alan declined Barbra Streisand's offer to sing "What Are You Doing The Rest Of Your Life" in the 1969 film "The Happy Ending." "The song had to come from a man and from an anonymous man," Marilyn explains, adding: "That was a time when you could have the luxury of being absolutely true to the picture. Today, the consideration of having a viable record artist would dictate finding a way around the situation so we could take advantage of Barbra's offer."

But Marilyn will go only so far to get a radio hit. "Even though the record as an ancillary product to help sell the picture is terribly important, always to be avoided is the song that sounds like a record stuck into a movie. Sometimes you'll see a movie where the score is of one texture and color, and the song is of another. I find that intrusive and crass. There's a way of making it more graceful."

Alan says there are certain restrictions in writing for film, such as conforming to the style of the movie and of the score. "We're writing to serve the movie," he says. "You try to make the writing universal so it can apply out of context, but our primary function is to serve the drama that's going on."

But Marilyn adds that those "restrictions" can also help focus the songs. "The picture is always setting up a new situation, a new character, a new dilemma." As a result she finds writing for film more involving than writing free-standing songs. "That combination of film, music, pictures and sound is what really kicks us off," she says.

The husband-and-wife team's most recent project was writing the lyrics to Barbra Streisand's directorial debut, "Yentl," due this Christmas. The music was composed by Michel Legrand, with whom the

Bergmans teamed to write their first three best song Oscar nominees: "Windmills Of Your Mind," "What Are You Doing The Rest Of Your Life" and "Pieces Of Dreams," since retitled "Little Boy Lost."

Marilyn says the "Yentl" score consists of nine songs, of which three or four could be lifted as singles. "The picture is not like any other," she says. "I can't put it in a slot. I hope the score is the same. I feel everybody's best work is in there. We all stretched a lot here. It is uncompromised."

The Bergmans are now working on songs for a forthcoming Frank Sinatra-Lena Horne album, to be produced by Quincy Jones on his Qwest label. Jones also produced Patti Austin & James Ingram's version of "How Do You Keep The Music Playing," the Bergmans' Oscar-nominated song from "Best Friends" (music by Michel Legrand).

The pair's other best song candidates this year are "It Might Be You" from "Footsie" (music by Dave Grusin) and "If We Were In Love" from "Yes, Giorgio" (music by John Williams).

The Bergmans have won two best song Oscars, for 1968's "Windmills Of Your Mind" (music by Michel Legrand) and 1973's "The Way We Were" (music by Marvin Hamlisch).

Chrysalis Arm Gotham-Bound

NEW YORK—The U.S. arm of Chrysalis Music Group, the music publishing wing of Chrysalis Records, shifts its home base from Los Angeles to New York within the next month. The move results from the label's shift to the city and from the publishing arm's decision to be closer to the European market.

This is the word from Ann Monday, vice president and general manager, who is making the move after five years on the West Coast. Remaining on the West Coast is Rochelle Fields in the professional department. In New York, other staffers will include Tom Bolan, copyright manager; Cherie Fonow, professional manager; and a publishing assistant, not yet named.

According to Monday, who joined Chrysalis in the U.K. seven-and-a-half years ago, the publishing unit will occupy offices at the Galleria, a short distance from Chrysalis Records' offices on Madison Ave.

Formed when the label was established in the late '60s, the publishing unit here consists of an ASCAP firm, Rare Blue, and a BMI affiliate, Red Admiral (both are names of butterflies, the company's symbol). In addition to such label artist/writers as Pat Benatar, the division publishes material by Rosanne Cash, Martin Briley, Nick Gilder and a number of others. Print is handled by Cherry Lane Music, which recently published a matching folio of Benatar's "Get Nervous" album.

Print On Print

Columbia Pictures Publications has several new discount programs. One of them can be found in the firm's new 1983 "Catalog Update II," which has all of Columbia's releases since March, 1982. Update II product plus the complete catalog is offered on a "Stock Order Rates" basis: 200 or more units at a 50% discount with 60-day dating on Columbia, Studio P/R and Volkwein goods; 100 or more units at a 50% discount with 60-day dating from such other catalogs as Bradley, Carousel, Centerstream, Gentry, J.R. Publications, Logical, Peer-

Southern, Ralph C. Pace, REH, Saw Mill Music and Sunrise Books. Finally, the account receives an extra 9% above daily rates for any quantity on orders for Aebersold, Alfred, Jim Chapin, Sight & Sound, Earl Scruggs, Ted Reed and Willis. Columbia also introduces "The Power Print Pac," a monthly discounting service, the first of which runs until April 15. Columbia will feature a selection of books available to "prime dealers" at 50 plus 10% discount. The first deal involves top books from Columbia's "Plus 24" series.

Nashville Net Faces Questions Deals Not Set With Performers' Union, ASCAP, BMI

By EDWARD MORRIS

NASHVILLE—In addition to exposing country music to a large cable television audience, the Nashville Network, which made its debut March 7, also promises to be a significant and long-running source of revenue to writers, independent production houses, musicians and other performers. Clouding the horizon, though, is the fact that not all its jobs are union or being paid at union scale, owing to Tennessee's "right to work" status.

The Network has an agreement with Local #257 of the American Federation of Musicians here, but is not yet negotiating with the local chapter of the American Federation of Television & Radio Artists. Even so, AFTRA members continue to work for the Network without impairing their union standing. Similarly, writers for the various shows

are almost all freelancers who deal with the Network individually.

The Network, a joint project of WSM Inc. and Group W Satellite Broadcasting, airs 18 hours of programming seven days a week to between 650 and 700 separate cable systems. All states are reached by the setup except Hawaii. The programs are also beamed into Puerto Rico.

Johnny DeGeorge, president of AFM's Nashville local, says he can already see the results of Network expenditures for musicians. In 1981, he reports, income derived from television for members was \$415,000. During the next year, when the Network was producing and stockpiling programs in anticipation of the launch, tv income rose to \$1,240,000. Not all the rise came from the Network, according to DeGeorge, but a substantial amount did.

BMI and ASCAP are both negotiating with Nashville Network for performance fees, representatives of the societies confirmed. But neither has yet reached an agreement. A legal counsel for SESAC says his organization is "studying the matter" and will soon be in contact with the Network. Donna Sparks, a public relations representative for the Network, says it is paying into a performance rights fund in preparation for a paying out later. Sparks explains that there is no negotiation going on with AFTRA because the Network is a "basic cable service and not a pay cable service." An AFTRA spokesman says, however, that his organization has cemented at least one basic cable service agreement, and that doing the same with the Network would not set a precedent.

David Maddox, AFTRA's Nashville representative, says, "We have

had some brief discussions with Nashville Network, but so far they have proved fruitless." Among performers who handle hosting duties for various Network shows are Jacky Ward, Bobby Bare, Ed Bruce, Wayne Massey, Riders In The Sky, Lisa Foster, Bill Anderson, Archie Campbell and R.C. Bannon.

The Network employs two staff writers/researchers and uses material from 23 freelancers. Not all of the 21 shows, however, are produced by the Network. "Bobby Bare & Friends," "Tumbleweed Theater," "I-40 Paradise," "Gospel Country," "Fire On The Mountain," "The Tommy Hunter Show" and "That's Country" are all independently produced. The last two are done in Canada and New Zealand, respectively. "Fire On The Mountain" has its own producer but uses the Network's crew and equipment. All the shows, except for "Tommy Hunter," "That's Country" and "I-40 Paradise," are edited on the Network's production facilities.

The Network has already signed about 20 national advertisers—its sole source of income, according to Group W spokesman Dan Ruth. They are Levi Strauss, Eastman Kodak, Sears, Kraft, R. J. Reynolds, Ford, Chevrolet, Dodge, Time-Life, Playboy, International Broadcast Industries, Strohs, Neva Products, National Life & Accident Insurance Co. (original owner of WSM and the Grand Ole Opry), Martha White Foods, Eicoff & Co., U.S. General Supply Corp., Vitamix, Bradford Exchange and Autoweek Magazine.

Each hour of broadcasting allots 10 minutes for national ads and two for local. Ruth says the average cost per 30-second spot is \$400. "Virtually" all advertisers have signed on for at least a year, according to Ruth, and many are, for from three to five years. Ads are sold through Group

(Continued on page 48)



MILSAP APPRECIATED—Ronnie Milsap receives a Certificate of Appreciation from the Nashville Music Association, for providing entertainment for the Nashville Area Chamber of Commerce Annual Dinner held at Opryland Hotel last week. Representing the NMA are, from left, Jimmy Bowen, chairman of the NMA board; Roger Sovine, president of the NMA; Milsap; and Connie Bradley, chairman of the Nashville area Chamber of Commerce music industry relations committee.

Nashville Scene

By KIP KIRBY

It's not easy to wow a crowd of programmers. It's even harder to wow them when they're partying at Gilley's, and you're onstage by yourself with an acoustic guitar.

But Thom Bresh met the challenge last weekend in Houston; and when he finished his short introductory set, he had brought the house down. The occasion was a radio and press junket hosted by Twentieth Century-Fox Pictures and Hinton-Svendsen Promotions to showcase a new movie called "Tough Enough." A trip to Gilley's was part of the three-day event for invited programmers in markets where the film is slated for opening this month. Bresh, who has a song in the picture, was on hand to perform, along with actor Dennis Quaid, who stars in it.

Bresh is an inventive and amusing performer, a humorist in the style of Jim Stafford, though friendlier in his approach. When he launches into his version of "Dueling Guitars," you'd swear there was a banjo up on stage. When he does his impressions, not laughing becomes impossible. His Ernest Tubb is impeccable ("I Love Ernest Tubb," Bresh told the Gilley's audience with a sly grin. "I've been listening to Ernest since he was only a bucket"). He then imitated Jim Nabors' thick, syrupy Southern accent: "Ever wonder how a guy can talk like that, and then sing like THIS?" as he spun out a few lines of convincing Nabors opera.

And though it's hard to describe properly in print, Bresh also has a three-way rendition of "The Gambler," in which he alternates lines in side-splitting duplication of Jimmy Carter, Rich-

ard Nixon and Teddy Kennedy. It's no easy trick getting 200 radio and movie people howling with laughter in a place the size of Gilley's at an acoustic act—but when Thom Bresh stood up to leave the stage, his standing ovation was as genuine as any the nightclub has seen. The prediction is big things for this artist: he's original and talented.

Quaid didn't fare as well: nerves and pressure may have been exerting themselves on him. He only sang three songs, including a soundtrack selection, "Rainbows Never Touch The Ground," written by Ed and Patsy Bruce and Ronnie Rogers. Since Quaid's from Houston, his parents were in the audience as well. (It's not his first singing country part: he was featured in "The Night The Lights Went Out In Georgia.")

Question of the night was posted by Mark Austin, a programmer who obviously was also at this year's New Faces Show during the Country Radio Seminar: "How can you tell you're in Texas? Answer: No spandex!"

★ ★ ★

The major headliner at Gilley's for the night happened to be John Conlee, so Scene stayed around to catch his show. Some have gently criticized Conlee's stage performances for their lack of visuals. But with a voice like his, criticism of that nature really doesn't hold up. Conlee is one of those rare singers with a natural phrasing and style that's solely his own. John Conlee doesn't sound remotely like any other singers and that uniqueness is special these days.

Conlee must have known, being a former DJ himself, just how tough an audience other radio people can be, but he was relaxed and good-humored onstage. And the hits, as they say, just

(Continued on page 48)



Chart Fax

Anderson Scores With A 'Swingin' Single

John Anderson goes "Swingin'" into No. 1 this week with the infectious little ditty of that name that beams in on young love and old impulses. To everyone's equal surprise and delight, the song is also skipping up the Hot 100 chart. Anderson has been charting faithfully for Warner Bros. since 1977, when he bowed with "I've Got A Feelin' (Somebody's Stealin')." But he didn't go No. 1 until late last year when he scored with "Wild And Blue."

Co-writer with Anderson on "Swingin'" is Lionel Delmore, whose father, Alton, was half of the famed Delmore Brothers act. The Delmores were, themselves, pioneers in turning out country/pop hybrids in the late 1940s, among them "Barnyard Boogie" and "Boogie Woogie Baby."

The Hot Country Singles list reveals several hot producers this week: Snuff Garrett, Jim Ed Norman, Blake Mevis, Jimmy Bowen and Ron Chancey each have four credits, while Bob Montgomery, Billy Sherrill, Harold Shedd and Norro Wilson rack up three apiece.

High single debut—at superstarred 64—is Gail Davies' cover of the 1956 Marty Robbins hit, "Singing The Blues." On the LP side, Alabama comes in at superstarred 25

with "The Closer You Get." Worth noting—with Roman candles and at least one round of drinks—is the fact that Willie Nelson's "Stardust" album has been on the country charts now for 255 weeks, just about a month shy of five years. Alabama's "Feels So Right" can't quite match that tenure, but it does merit a roar from the crowd for being at number 11 after 106 weeks on the LP chart. And it's been on the pop LP list for 105 weeks, longer than any other country album. (Thanks to Billboard's ace fan-in-residence Tom Noonan for these album eye-opens.)

If you have that nagging feeling that you've heard "Jose Cuervo" before Shelly West unleashed her current ecstasy to excess, you're right. Cindy Jordan had a go at "Jose" on Warner Bros. several months back.

Not all Chart Fax mail is in-house, as is the Noonan contribution noted above. The most viciously corrected kind comes from faithful readers who have long since been maddened on vinyl and for whom even a minuscule oversight festers into blasphemy. Happy we are, then, to thank Harry Young of Chicago for gently noting that Karen Taylor-Good's "Tenderness Place" (now at starred 59) can be traced back to a

(Continued on page 48)

Mack Marketing Bows In Georgia

NASHVILLE — Dave Mack, former Southeast regional director of country promotion/sales for Warner Bros. Records, is launching a marketing firm for singles and albums. Services provided will include coordination of in-store promotions, crossover merchandising and computerized research.

Mack Marketing is located at 3195 Creek Dr., Marietta, Ga. 30062. Phone: (404) 973-4560.

VISIONARIES Atlanta's Noble Vision Label Scores A Hit First Time Out

NASHVILLE—Few independent record companies hit the top 20 with their first release. But Atlanta-based Noble Vision Records did just that when it launched Jim Glaser's solo career last fall with "When You're Not A Lady." The single reached number 16 on the Hot Country Singles chart; it's still on the chart after 19 weeks of activity.

The men behind Noble Vision are president Don Tolle and partner Hal Oven. Glaser is the label's sole artist, and Tolle intends to keep it this way initially. "I think it's easy for a small label to spread itself too thin," he cautions.

Tolle isn't fazed by the current climate of the record industry and the fact that a number of small indie labels have folded in the past three years. "There aren't as many inde-

pendents and it's easier to attract notice with a good record. The key is your distributor," he says.

Noble Vision is handled by a national network of independent distributors, including Pickwick, Schwartz Bros., Mobile and MS, among others. "I believe the fate of indie distributors lies in helping new indie labels," says Tolle. "As more indies have turned to majors for their distribution, it's creating a vacuum."

To call attention to Glaser's debut single last fall, Noble Vision sent him on a 21-city tour covering the Southeast and Southwest, during which he visited 60 radio stations. "We took two test pressings in the car with us," laughs Tolle. "We'd pull up into a station's parking lot, go in and have coffee, play the test

copy, and let the music director see our commitment to the project. Then we'd leave and drive a few hundred miles to the next town and do it again."

The result was almost immediate airplay for "When You're Not A Lady." Noble Vision's three-person staff followed up with promotion calls, assisted by indie promotion men.

Glaser's first solo album for Noble Vision is due in June. The label has just released his second single, a country cover of a former Gene Cotton pop mid-chart hit entitled "You've Got Me Runnin'." Tolle says the artist has no plans to leave Tompall & the Glasers, who currently record for Warner Bros. His solo recording career is being handled separately.

PLEASE ENTER MY BILLBOARD SUBSCRIPTION

Name _____
 Company _____
 Address _____ Apt. No. _____
 City _____ State _____ Zip _____
 Signature _____

Continental U.S.		Overseas	
<input type="checkbox"/> 1 year (51 issues)	\$125	<input type="checkbox"/> Hawaii & Puerto Rico (via air jet)	\$140
<input type="checkbox"/> 2 years (102 issues)	205	<input type="checkbox"/> Australia & New Zealand (via air jet)	195
<input type="checkbox"/> 1 year via First Class	190	<input type="checkbox"/> Central America & Caribbean (via air mail)	195
<input type="checkbox"/> Alaska (first class only)	190	<input type="checkbox"/> Mexico (via air mail, Billed in Pesos)	225
		<input type="checkbox"/> South America (via air mail)	240
Canada		<input type="checkbox"/> Continental Europe (via air jet)	€ 100
<input type="checkbox"/> 1 year	\$135 US	<input type="checkbox"/> Asia, Africa, all others (via air mail)	295
<input type="checkbox"/> 1 year via First Class	190	<input type="checkbox"/> Japan (via air jet)	¥80,000

Please remit in U.S. Currency only (except Continental Europe and Japan).

Charge my credit card as follows:

\$ _____
 Total Amount Enclosed

Bill me later
 New
 Renewal
 I do not wish to receive promotional material from other mailers.

American Express
 Visa
 Master Card

*Not handled in continental Europe

Card Number _____
 Card Expires _____
 Master Card Bank # _____

**Send to: Billboard, Mag Subs (Subscription Service Ltd.), Perrymount Road, Haywards Heath, West Sussex, England

Billboard

Subscription Service Dept., P.O. Box 1413, Riverton, N.J. 08077

Please allow 6 weeks for delivery of first copy.

In order to process your order, and to make sure you receive directories appropriate to your business, we must receive your business classification. Please indicate your primary industry function in the correct box. Thank you.

<p>Retailers</p> <p><input type="checkbox"/> 30 Records, pre-recorded and blank tapes</p> <p><input type="checkbox"/> 31 Video software</p> <p><input type="checkbox"/> 32 Playback and communication hardware and accessories</p> <p>Distributors</p> <p><input type="checkbox"/> 44 Rack jobbers</p> <p><input type="checkbox"/> 45 Record, tape and video distributors</p> <p><input type="checkbox"/> 46 One-stops</p> <p><input type="checkbox"/> 47 Juke box operators</p> <p><input type="checkbox"/> 48 Exporters and importers of records, tapes and video</p> <p>Radio Personnel</p> <p><input type="checkbox"/> 50 Programmers, Music Directors, General Managers</p> <p><input type="checkbox"/> 51 Air personalities</p> <p><input type="checkbox"/> 52 Discos</p> <p><input type="checkbox"/> 53 Disco owners, managers, DJs</p> <p><input type="checkbox"/> 54 Disco manufacturers of light and sound</p> <p><input type="checkbox"/> 55 Television station personnel</p> <p>Manufacturers</p> <p><input type="checkbox"/> 60 Record companies, independent producers, independent promotion companies</p> <p><input type="checkbox"/> 61 Pressing plants, manufacturers of software, hardware and/or pro equipment</p> <p><input type="checkbox"/> 62 Recording studios</p> <p><input type="checkbox"/> 63 Motion picture industry personnel</p> <p>Artists and Artist Relations</p> <p><input type="checkbox"/> 70 Recording artists, performers</p> <p><input type="checkbox"/> 71 Attorneys, agents and managers</p>	<p>Buyers of Talent</p> <p><input type="checkbox"/> 74 Concert promoters, impresarios</p> <p><input type="checkbox"/> 75 Clubs, hotels</p> <p><input type="checkbox"/> 76 Concert light and sound companies</p> <p><input type="checkbox"/> 77 Auditoriums, arenas, concert facilities</p> <p><input type="checkbox"/> 78 Ticket brokers, promo merchandise manufacturers</p> <p>Schools, libraries</p> <p><input type="checkbox"/> 80 Schools, colleges, students, faculty</p> <p><input type="checkbox"/> 81 Libraries</p> <p><input type="checkbox"/> 82 Music fans/audiophiles</p> <p>Financial Institutions</p> <p><input type="checkbox"/> 85 Investment houses</p> <p><input type="checkbox"/> 86 Banks</p> <p><input type="checkbox"/> 87 Federal, state and international departments of government, embassy officials</p> <p><input type="checkbox"/> 88 Non-music industry firms</p> <p>Music Publishers and Associations</p> <p><input type="checkbox"/> 91 Music publishers, songwriters</p> <p><input type="checkbox"/> 92 Performing unions, licensing and rights organizations</p> <p><input type="checkbox"/> 93 Industry associations</p> <p>Journalists, Public Relations</p> <p><input type="checkbox"/> 95 Writers and reviewers, photographers, newspaper and magazine personnel</p> <p><input type="checkbox"/> 96 Public relations organizations</p> <p><input type="checkbox"/> 97 Advertising agencies, independent art houses</p> <p>Other _____ (please specify)</p>
--	--



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY CARD
FIRST CLASS PERMIT NO. 296 RIVERTON, NJ

POSTAGE WILL BE PAID BY ADDRESSEE

Billboard

Subscription Dept.
P.O. Box 1413
Riverton, N.J. 08077





SACRED SERVICE—Baritone Sherrill Milnes, left, finds inspiration in "The Joy Of Prayer," a Jewish service he reviews here with its composer, Martin Kalmanoff. The work was recorded by Moss Music with Milnes and the American Symphony Orchestra conducted by Richard Westenburg.

Tioch-Arista Link To End This Month

By IS HOROWITZ

NEW YORK—Tioch Productions ends its relationship with Arista Records as a distributed label March 31, but will continue to be handled by most independent distributors which service Arista product.

Both the Tioch label, an all-digital line of familiar classics, and the firm's midprice Stolat series, consisting mostly of recordings licensed from European sources, will now be marketed without intermediary under the sole direction of the company's founders, Jim Frey and Scott Mampe.

The future of the Eurodisc line here, however, remains in doubt at this time. The approximately 150 titles which have been released in the two years since Tioch entered into its relationship with Arista will continue to be serviced, but no plans have yet been fixed for any new releases, says Aaron Levy, Arista senior vice president.

As an affiliate of Ariola, Eurodisc

is a sister label to Arista, and the extent of the latter's involvement in U.S. marketing of classics is still to be determined. That decision will come from Ariola, it is understood. Any continued effort in classics will draw on the expertise of Frey and Mampe as consultants, says Levy.

The hiatus in new release activity interrupts, at least for the time being, further domestic marketing of the digital "Ring" cycle produced by Eurodisc in Dresden under the direction of Marek Janowski. The third in the series of Wagner operas, "Siegfried," had been promised for spring release.

There are now nine items in the Tioch line, at \$8.98 list one of the most economical digital product series on the market. They are also available at the same price on chromium dioxide cassettes. Three more titles will be released in April, says Mampe. The Stolat catalog currently holds 24 titles.

STATE LABEL IS ACTIVE

Digital Pushed By Czechs

By LUBOMIR DORUZKA

PRAGUE—At a time when Western record companies are putting their efforts into the launch of Compact Disc software, Czech state-owned company Supraphon must content itself with an expansion of its digital recording program.

Short of a joint effort by Socialist countries to supply the whole Eastern European market, the chances of local CD production in Czechoslovakia in the near future are slender. But in the meantime, Supraphon is likely to make digital masters available for custom pressing overseas, in West Germany or Japan, thereby putting them at the disposal of its foreign partners for CD release.

Concentration on extending the percentage of digital recordings in its overall recording program is Supraphon's main priority at the moment. Even in a time of recession, the company has kept its classical recording schedule intact.

"There are many companies interested in classical recordings from Prague," says Dr. Pavel Smola, director of international relations, "and we intend to continue co-productions with our partners in Europe, the U.S. and Japan.

"With Nippon Columbia, for instance, we will be co-producing a program of chamber works with the Smetana Quartet and the Kocian Quartet, while CBS/Sony in Japan has ordered another custom recording to follow up Dvorak's Cello Concerto by Tsuyoshi Tsutsumi.

"EMI in Britain, which already has 10 Supraphon co-productions in its catalog featuring international

(Continued on page 58)

Composers Recordings Sets Cassette Series

NEW YORK—A belated entry into the cassette market is being planned by Composers Recordings Inc., funded largely by a \$90,000 grant from the Martha Baird Rockefeller Fund For Music, made at the time of the agency's liquidation.

The cassettes will not be duplicates of the label's disk catalog, but will comprise new assemblies of CRI items which have generated the most public interest, says Carter Harman, executive director.

List price of the audiophile series will be \$8.95, the same as CRI records, but many will exceed the average playing time of CRI albums, says Harman. Ten or 12 cassettes are planned for the initial release, scheduled for next January.

The CRI catalog now numbers some 375 titles, with new product issued at the rate of 25 albums a year. Harman says the line is handled by about 200 retailers. Dealer sales are supplemented by standing orders from libraries and by mail order. The latter medium is now said to account for 30% of total sales.

In addition to its own recordings, CRI now distributes about 12 other labels devoted to contemporary music. Most recent addition to the line of distributed labels are the Plymouth Music Series, Philo and Centennial Recordings.

In a break with tradition, the not-for-profit company has named a non-composer as chairman of its board of trustees. A composer has held that post since CRI was established as a cooperative in 1954. The new chairman, Stefan Bauer-Mengelberg, is an attorney who was formerly active as a performing musician.

French Award To London CD

NEW YORK — The first Grand Prix du Disque to be awarded for a Compact Disc has gone to the London recording of Stravinsky's "Rite of Spring," performed by Antal Dorati and the Detroit Symphony Orchestra.

The prestigious French award, given by the Academie Charles Cros, established a category for the new digital configuration this year. The presentation comes only weeks after the Compact Disc system was introduced in Europe.

The winning recording was taped in May, 1981, and has been available in an analog pressing since last April. In its CD format it is among the initial batch of recordings to be marketed along with the Magnavox digital player, beginning this month.

Classical Notes

London Records will make the chrome tape cassette version of the Luciano Pavarotti Gala Concert, recorded live (and digitally, of course) at Royal Albert Hall in London, with free spaghetti boxes, if desired. Most requests for this added packaging are expected to come from racks who find the spaghetti box effective in limiting pilferage.

In New York, WNCN was the audio simulcast medium for the windup fundraiser for public tv station WNET, "Gala Of Stars 1983," a three-hour spectacular including Beverly Sills and Placido Domingo among the more than two dozen participating artists. . . . And also in New York, Natural Sound Center and Inside/Out Produc-

tions premiered Kirk Nurock's Sonata For Piano And Dog at Carnegie Recital Hall. At one point, the audience was asked to bark along.

Whittemore & Lowe, the once ubiquitous two-piano recording team, are still playing together. They're currently the featured artists on a Holland-American Lines world cruise, performing during a leg of the journey from Bombay to the Suez Canal. . . . The American Express Foundation has donated \$150,000 to the Washington Opera to help back its joint production of Mozart's "Cosi Fan Tutte" with L'Orchestre de Paris, which will open the company's season in November. The performance will mark Daniel Barenboim's U.S. pit debut.

www.americanradiohistory.com

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	21	BACH: Goldberg Variations Glenn Gould, CBS IM 37779 WEEKS AT #1 18
2	3	17	VIVALDI: The Four Seasons (Pinnock), DG 2534 003
3	7	171	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468
4	5	57	PACHELBEL: Canon Academy Of Ancient Music (Hogwood), L'Oiseau Lyre DSLO 594
5	6	13	AISLE SEAT The Boston Pops (Williams), Philips 6514 328
6	2	41	THE TANGO PROJECT Schimmel, Sahl, Kurtis, Nonesuch Digital D-79030
7	15	371	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano CBS Masterworks M 33233
8	NEW ENTRY		BEETHOVEN: Symphonies #'s 5 & 6 Philharmonia Orch. (Ashkenazy) London LDR 72015
9	28	5	REICH, GLASS & BECKER Wilson-Angel DS 37340
10	NEW ENTRY		IN CONCERT AT THE MET Price, Horne (Levine)-RCA CRC 2-4069
11	10	13	GLASSWORKS The Philip Glass Ensemble, CBS FM 37265
12	4	8	PERHAPS LOVE Placido Domingo, CBS FM 37243
13	NEW ENTRY		HOROWITZ IN LONDON Horowitz-RCA ARC 1-4572
14	9	13	AFTER HOURS Elly Ameling, Philips 6514 284
15	18	5	BEETHOVEN: "Archduke" Trio Ashkenazy, Perlman, Harrell-Angel DS 37818
16	8	8	STRAUSS: Four Last Songs Popp (Tennstedt), Angel DS 37887
17	NEW ENTRY		VIVALDI: The Four Seasons I Musici-Philips 6514 372
18	22	5	SHOSTAKOVICH: Symphony #5 Concertgebouw Orch. (Haitink)-London LDR 71051
19	NEW ENTRY		BRAHMS: Hungarian Dances Vienna Philh. (Abbado)-DG 2560 100
20	NEW ENTRY		SOAP OPERA The Cambridge Buskers-DG 2532 072
21	13	8	SACRED MUSIC FOR THE GUITAR Parkening, Angel DS 37335
22	29	13	VERDI: Aida Domingo, Ricciarelli (Abbado), DG 2471 014
23	12	5	MOZART: Symphonies, Vol. #7 Academy of Ancient Music (Hogwood)-L'Oiseau Lyre D 173 D (3)
24	11	5	BEETHOVEN: Piano Concerto #5 Michelangleli (Giulini)-DG 2531 385
25	26	25	SOLITUDE Zamfir, Philips 6312238
26	NEW ENTRY		BOLLING: Suite for Chamber Orchestra and Jazz Piano Trio English Chamber Orch., Bolling (Rampal)-CBS FM 37798
27	14	13	CLASSICAL CATS Various Artists, London PS 922
28	31	5	JANACEK: Cunning Little Vixen Popp, Vienna Philharmonic Orch.-London LDR 72010
29	17	8	MOZART: The Marriage of Figaro (Solti), London LDR 74001
30	NEW ENTRY		BRAHMS: Symphony #1 (Giulini)-DG 2532 056
31	19	5	BACH: Organ Works, Vol. #8 Hurford-Argo D 228D4
32	16	8	HANDEL: The Messiah Academy of Ancient Music (Hogwood), L'Oiseau Lyre D 189 D3
33	NEW ENTRY		DEL TREDICI: In Memory of a Summer Day St. Louis Symphony Orch. (Slatkin)-Nonesuch 79043
34	21	5	REICH: Tehillim Reich-ECM 1-1215
35	23	5	MOZART: Piano Concerti #'s 15 & 21 Brendel-Philips 6514148
36	32	13	TCHAIKOVSKY: 1812 Overture Cincinnati Symphony Orch. (Kunzel), Telarc 10041
37	20	21	"YES, GIORGIO" (Soundtrack) Luciano Pavarotti, London PDV 9001
38	24	17	CELEBRATION OF BRASS Philip Jones Brass Ensemble, London LDR 71100
39	25	5	BRAHMS: Hungarian Dances Katia and Marielle LeBeque-Philips 6514107
40	34	25	PUCCINI: Turandot Ricciarelli, Hendricks, Domingo (Karajan), DG 2241.013 (3)

Black

AMAZING GRACE *Singer/Model Jones Aims To Alter Her Exotic Image*

By LEO SACKS

NEW YORK—Grace Jones, the Jamaican-born fashion model, has fashioned a career as a chic dominatrix who happens to sing. Now that persona may be changing.

Jones, who has emerged as an impressive songwriter on her three albums for Island Records, will be the subject of a forthcoming cover story in Jet magazine. The move, notes Herb Corsack, vice president of Island, is significant in that it steers her from the realm of an East Coast cult and into the black mainstream.

"The whole country now plays her records," says Corsack, who claims that sales of Jones's newest album, "Living My Life," have surpassed

the 400,000 mark. The record, like her previous two efforts, "Warm Leatherette" and "Nightclubbing," was produced by Chris Blackwell and Alex Sadin. It features the single "Cry Now. Laugh Later."

The track, a slice of juicy funk seasoned with a reggae backbeat, employs the Jamaican rhythm section of Sly Dunbar and Robbie Shakespeare, who anchor the aggregation known as the Compass Point All-Stars. "They're an incredible team, extremely enthusiastic," says Jones, who has written with each member of the sextet. "Warm Leatherette" was an experiment, and people have been borrowing that sound ever since."

Jones, whose blend of reggae and

synthesized European dance music is dramatized on her recently-released "One Man Show" video for Vestron, likens the All-Stars to a musical United Nations because of its members' varied nationalities. "The rhythm tracks are Jamaican, but the music has an international flavor. I see myself as an interpreter, whether I'm singing or talking. I like my songs to have elements of each, as long as I'm understood."

She says that economic considerations make it more attractive for her to perform with tracks instead of a band, although she says she "wouldn't mind" being accompanied by an orchestra. On occasion she'll employ a keyboardist, a per-

(Continued on page 52)

The Rhythm & The Blues

Watch These Springtime Matchups

By NELSON GEORGE

The record business equivalent of trading baseball players is matching performers with producers. Would Richard Perry be perfect for Diana Ross? Motown thought so, but it didn't really work. Yet when Perry teamed with the Pointer Sisters, they had several hits. The Chic team of Nile Rodgers and Bernard Edwards seemed an unlikely duo to handle



Ross. Yet she had her most successful Motown solo album with them, although she and her young producers didn't always get along. Quincy Jones plus Michael Jackson equals magic. But Quincy

Jones and Donna Summer hardly created the anticipated sparks.

This spring, just as baseball season begins, there are several producer-performer matchups that'll have a lot of prestige, time and, of course, money riding on them. Luther Vandross has already had a hit with Aretha Franklin, but can he do it again? Can the ultra-slick sounds of Maurice White complement Jennifer Holiday's gutsy vocal style? Can Arif Mardin push Kool & The Gang back on the pop charts as he replaces Deodato as their producer? What about Stephanie Mills and Phil Ramone? Sure, she wants to be a pop star, but will Ramone, known for his work with Billy Joel and Paul Simon, give her new material the r&b feel that ex-producers Mtume & Lucas did—and maintain her r&b sales base?

Then there is the much heralded David Bowie-Nile Rodgers "Let's Dance" album. Its makers have called it "progressive" and "rockabilly" and "avant-garde." However, the first single, "Let's Dance," sounds like Chic with a little weirdness added, which is what one might have expected from Bowie and Rodgers. Still, it's early in the season for that record, and it still may turn out to be as successful as the 1982 St. Louis Cardinals. The real question is: Which of these producer-performer teams will equal the 1982 Yankees? ★ ★ ★

Short Stuff: **Russell Simmons'** Rush Productions, a management-production company specializing in rap, is having an active spring. Simmons has just signed **Jimmy Spicer**, known in rap circles for "Super Rhymes" and "The Bubble Bunch," to Spring Records. His new 12-inch, "Money," was produced by Larry Smith and Simmons. Another Rush signee, **Run-DMC**, recently joined Profile records. His debut single is a new wave rap tune called "It's Like That." **Whodini**, who recently charted with "Magic's Wand," is in England cutting a follow-up single. Finally, the star of Simmons' rap stable, **Kurtis Blow**, is at the Power Station with producers Robert Ford and J.B. Moore cutting his next Mercury release. Like Blow's last effort, "Tough," this will be a five-cut EP. Considering the heavy East Coast airplay on Blow's ballad "Daydreamin'," it'll be inter-

(Continued on page 52)



CUBIE-DOOBIE FOR RISSA-CHRISSA—Cubie Burke, right, waits for the ink to dry on his new contract with Al Harrison, president of Rissa-Chris Records, which has issued his first single, "Down For Double." Burke, who has performed with the Dance Theatre of Harlem and is a former member of the Five Stairsteps, is joined by producer Billy Dietrich.

Philly City Council Votes To Help Uptown Theatre

PHILADELPHIA—Prospects of reopening the New Uptown Theatre and Entertainment Center here and completing ambitious development plans to make it a national showcase for rhythm & blues have brightened. John A. Bowser, owner and developer of the Uptown Theatre building complex, was voted a city-guaranteed bank loan of \$1.3 million by the City Council.

The loan's supporters call it an important investment to help revitalize a blighted neighborhood in North Philadelphia. The loan bill now depends on the approval of Mayor Bill Green, who has asked the accounting firm of Laventhal & Horwath to review Bowser's financial data because of questions raised about the project's chances of success. Since the project has a lavish private club in four floors of the building, the accounting firm has suggested that the city examine the project.

Questions raised include whether the Uptown can expect the number of dues-paying members projected (membership will be \$50 a year with pre-opening membership of \$35); whether the minimums for the various lounges, bars and restaurants is feasible; and whether the black community will provide enough couples willing to spend the money it will take for a full evening at the theatre and the after-show club venues.

The 53-year-old Uptown Theatre, which seats some 2,000 and in its declining years was used for black pro-

motions, has been dark for a number of years. Bowser, who purchased the property in 1980, said at a public hearing last month on the City Council measure that he had spent about \$1.7 million on the project. The financing came mostly from a combination of city, state and federal loans and grants, augmented by some of Bowser's own money. However, it was not enough, and Bowser was plagued by construction-cost

(Continued on page 52)

Billboard Black LPs

Survey For Week Ending 3/26/83

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	1	14	THRILLER ▲ Michael Jackson, Epic/QE 38112 CBS	38	38	22	JUST AIN'T GOOD ENOUGH Johnnie Taylor, Beverly Glen BG 10001 IND
★ 2	2	22	LIONEL RICHIE ▲ Lionel Richie, Motown 6007ML IND	39	39	16	LIVING MY LIFE Grace Jones, Island 90018 (Atco) WEA
★ 3	3	24	ALL THIS LOVE DeBarge, Gordy 6012GL (Motown) IND	40	41	9	ALL I NEED Sylvester, Megatone M-1005 IND
★ 4	4	15	COMPUTER GAMES George Clinton, Capitol ST- 12241 CAP	★ 48	★ 3	3	KNOCKOUT Margie Joseph, HCRC HLP- 20005 IND
★ 5	5	3	POWERLIGHT Earth, Wind & Fire, Columbia TC 38367 CBS	★ NEW ENTRY	★	★	SURFACE THRILLS The Temptations, Gordy 6032GL (Motown) IND
★ 6	6	3	TOO TOUGH Angela Bofill, Arista AL 9616 IND	43	40	59	DOWN HOME Z.Z. Hill, Malaco MAJ 7406 IND
★ 7	7	8	FOREVER, FOR ALWAYS, FOR LOVE ● Luther Vandross, Epic FE 38235 CBS	★ 47	★ 7	7	MAN PARRISH Man Parrish, Importe/12 MP-320 IND
★ 8	8	8	TOUCH THE SKY Smokey Robinson, Tamla 6030TL (Motown) IND	45	42	23	SILK ELECTRIC ● Diana Ross, RCA AFL1-4384 RCA
★ 9	10	19	1999 ● Prince, Warner Bros. 23720-1 WEA	47	45	25	AS ONE ● Kool & The Gang, De-Lite DSR 8505 (Polygram) POL
★ 10	11	19	MIDNIGHT LOVE ▲ Marvin Gaye, Columbia FC 38197 CBS	48	36	5	LIVE AND LET LIVE Aurra, Salsoul SA 8558 (RCA) RCA
★ 11	12	7	GAP BAND IV ▲ The Gap Band, Total Experience TE-1-3001 (Polygram) POL	★ 54	★ 3	3	SEAL IN RED Rufus, Warner Bros 23753- 1 WEA
★ 12	13	19	ON THE ONE Dazz Band, Motown 6031ML IND	50	50	6	ALFONZO Alfonzo, Larc LR 8101 (MCA) MCA
★ 13	14	5	H2O ▲ Daryl Hall & John Oates, RCA AFL1-4412 RCA	★ 51	★ 4	4	LANIER & CO. Lanier & Co., Larc LRC 8012 (MCA) MCA
★ 14	15	19	TO THE MAX Con Funk Shun, Mercury SRM-1-4067 (Polygram) POL	52	52	22	HEARTBREAKER Dionne Warwick, Arista AL 9609 IND
★ 15	16	15	PROPOSITIONS The Bar-Kays, Mercury SRM-1-4065 (Polygram) POL	53	44	18	SKYYJAMMER Skyy, Salsoul SA 8555 (RCA) RCA
★ 16	17	16	THE BEST IS YET TO COME Grover Washington, Jr., Elektra 60215 WEA	★ 54	★ 2	2	TOO HOT Ebonie Webb, Capitol ST- 12250 CAP
★ 17	18	15	DON'T PLAY WITH FIRE Peabo Bryson, Capitol ST- 12241 CAP	★ 55	★	★	STICKY SITUATION Tyronne (Tystick) Brunson, Believe In A Dream FZ 38140 (Epic) CBS
★ 18	19	14	THE RHYTHM & THE BLUES Z.Z. Hill, Malaco 7411 IND	56	57	19	TWO OF A KIND Earl Klugh/Bob James, Capitol ST-12244 CAP
★ 19	20	12	CHAKA KHAN Chaka Khan, Warner Bros. 23729 WEA	57	60	22	WILD NIGHT One Way, MCA MCA 5369 MCA
★ 20	21	21	THE YOUTH OF TODAY Musical Youth, MCA 5389 MCA	58	53	17	S.O.S. III The S.O.S. Band, Tabu FZ 38352 (Epic) CBS
★ 21	22	15	JANET JACKSON Janet Jackson, A&M SP- 4907 RCA	59	61	33	JUMP TO IT ● Aretha Franklin, Arista AL 9602 IND
★ 22	23	29	GREATEST HITS Ray Parker, Jr., Arista AL 9612 IND	60	62	21	CASINO LIGHTS Various Artists, Warner Bros. 23718-1 WEA
★ 23	24	23	GET LOOSE ● Evelyn King, RCA AFL1- 4337 RCA	61	65	80	NEVER TOO MUCH ● Luther Vandross, Epic FE 37451 CBS
★ 24	25	23	SWEAT The System, Mirage 90062- 1 (Atlantic) WEA	62	64	34	ZAPP II ● Zapp, Warner Bros. 23583-1 WEA
★ 25	26	21	EVERY HOME SHOULD HAVE ONE Patti Austin, Qwest QWS 3691 (Warner Bros.) WEA	63	58	15	HIMSELF Bill Cosby, Motown 6026ML IND
★ 26	27	21	THE OTHER SIDE OF THE RAINBOW Melba Moore, EMI-America ST-12243 CAP	64	56	33	DONNA SUMMER ● Donna Summer, Geffen GHS 2005 (Warner Bros.) WEA
★ 27	28	4	STEVE ARRINGTON'S HALL OF FAME: I Steve Arrington's Hall Of Fame, Atlantic 80049 WEA	65	55	12	BLAST The Brothers Johnson, A&M SP-4927 RCA
★ 28	29	3	YOU AND I O'Bryan, Capitol ST-12256 CAP	66	49	17	LIVIN' IN THE NEW WAVE Andre Cymone, Columbia FC 38123 CBS
★ 29	30	9	BUSINESS AS USUAL ▲ Men At Work, Columbia FC 37978 CBS	67	68	25	SECOND TO NUNN Bobby Nunn, Motown 6022ML IND
★ 30	31	3	HEARTBEATS Yarborough & Peoples, Total Experience TE-1-3003 (Polygram) POL	68	70	28	NEW DIRECTIONS Tavarez, RCA AFL1-4357 RCA
★ 31	32	17	ALL THE GREATEST HITS Commodores, Motown 6028ML IND	69	66	5	ANOTHER PAGE Christopher Cross, Warner Bros. 1-23757 WEA
★ 32	33	28	WHAT TIME IS IT? ● The Time, Warner Bros. 23701-1 WEA	70	71	16	LEARNING TO LOVE Rodney Franklin, Columbia FC 38198 CBS
★ 33	34	3	KISSING TO BE CLEVER Culture Club, Virgin/Epic ARE 38398 CBS	71	67	11	WOLF Bill Wolff, Constellation 60187 (Elektra) WEA
★ 34	35	14	TYRONE DAVIS Tyronne Davis, Highrise HR 103 IND	72	69	17	GIVE EVERYBODY SOME Richard "Dimples" Fields, Boardwalk NB 33258-1 IND
★ 35	36	26	VANITY 6 Vanity 6, Warner Bros. 1-23716 WEA	73	63	33	TANTALIZINGLY HOT Stephanie Mills, Casablanca NBPL 7265 (Polygram) POL
★ 36	37	23	THE MESSAGE Grand Master Flash And The Furious Five, Sugar Hill SH 268 IND	74	74	16	FRICION Chocolate Milk, RCA AFL1- 4412 RCA
★ 37	38	41	JEFFREY OSBORNE Jeffrey Osborne, A&M SP- 4896 RCA	75	73	37	INSTANT LOVE Cheryl Lynn, Columbia FC 38057 CBS

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

Billboard

Labels Hike Video Clip Production

Arbitrons Put Spotlight On AM Ratings Decline

Dealers Stress Potential For 'Classic' R&B Midlines

Disk Units Buoy Mail Developers

Chart Bound



THE ORIGINAL MOTION PICTURE SOUNDTRACK
Featuring Dolly Parton's "I WILL ALWAYS LOVE YOU"
On MCA RECORDS
Produced by Tommy Perry

THE BEST LITTLE WHOREHOUSE IN TEXAS

The Programming Book The Retailing Book The Licensing Book

Billboard covers all the business of music and home entertainment

Our industry has several publications specializing in its various functions and interests. But only one, Billboard—the international newsweekly of music and home entertainment, thoroughly covers the whole field while targeting strongly on its three major components: Retailing, Programming, and Licensing. And it also provides the most complete and credible music charts used weekly by radio execs for programming information and promotion ideas, and by retailers for

spotting trends and buying product.

Billboard is a Radio Book, a Retail Book, a Rights Book from cover to cover . . . because news and analysis on each of those key areas appears everywhere—from general news to any appropriate section, from the first page to the last. Billboard is the only publication totally responsive to the whole marketing picture and the inter-relation of its prime aspects.

Billboard®

1515 Broadway, New York, NY 10036

B. Ehlers

TECHNICAL SALES REPRESENTATIVE MAGNETIC TAPE

TERRITORY: Texas and Oklahoma
This position selling magnetic tape for a large international company will provide the right person with an excellent guaranteed income plus commission plus benefits plus a sound future.
The ideal candidate will have some experience in sales, along with a background in audio/video production or duplication. A knowledge of the equipment, techniques and marketing practices used in the professional video and audio recording/duplicating industries would be to your advantage.

You will sell to professional accounts in a very competitive field which means you must be aggressive and have a good sense of salesmanship. The ability to learn quickly and communicate effectively is important. Home base will be in DALLAS, TEXAS.
Qualified individuals please send your resume including salary history in confidence to: Bob Zamosciany. (No phone calls, please.)

AGFA-GEVAERT, INC.
4225 Wingren Rd., Suite 201
Irving, Texas 75062
Equal Opportunity Employer M/F

GENERAL MANAGER WANTED

Major San Francisco Bay Area recording studio seeks qualified individual for general manager. Salary negotiable.

Send resume and references to:

OCCUPANT
1850 Union St., #209
San Francisco, CA 94123

PROFESSIONAL SERVICES

NEED SOMEONE TO DELIVER less than favorable news? Factotum Courier Service can do this. Fee: \$260 per day plus expenses. Send inquiries via mail. P.O. Box 1732, Casselberry, FL 32707.

JOBS AVAILABLE

WILL PAY \$1000 if hired. Recording engineer seeks good job in recording studio. PA., N.J., TX., Nashville areas. Joel Reisteter, 1847 Abington Road, Bethlehem, Pa. 18018 (215) 868-7005.

Advertising Brings Results

**VIDEO MARKETPLACE for
MANUFACTURERS, DISTRIBUTORS,
ONE-STOPS etc.**
\$40.00 per column inch
Pay for three (3) ads—GET 1 FREE!!

(NO X-RATED PRODUCTS MAY BE ADVERTISED IN THIS SECTION)

VIDEO CONCERTS

Genesis, Go's-Go's, Stevie Nicks, The Who, Clash Rick Springfield, McCartney, Pink Floyd, 100's more.

Video Movies: Bladerunner, Officer and Gentleman, Star Trek II, Poltergeist, 1000's more.

Send \$2.00 for concert list—\$4.00 for full video catalog. (Refundable.)

VIDEO TO GO
7370 Red Rd.
S. Miami, Fla. 33143

**WHEN REPLYING
TO ADVERTS
PLEASE
MENTION
BILLBOARD MAGAZINE**



**VIDEO PIRACY...
IT'S BAD BUSINESS!**

call
VSDA'S ANTI-PIRACY HOTLINE
toll free
800-257-5259

Heartland Beat

Lawyer: Chicago Scene Popping

By MOIRA McCORMICK

"The record industry in this town is really picking up," says Chicago entertainment lawyer Linda Mensch, and she should know. Mensch is, she says, in the midst of negotiating record deals for various Midwest-based acts, including the Champaign, Ill.-based Elvis Brothers and Combo Audio.

Mensch previously placed r&b singers Shawn Christopher with MCA-distributed LARC Records (Billboard, Jan. 15) and Shara Joy with San Francisco's Moby Dick Records. She also notes major label interest in clients John Hunter (formerly of Epic group the Hounds), the Dells, Greg Brucker and 8 1/2, whose demo was produced by Al Jourgensen of Arista's Ministry.

As to the reasons behind this sudden flurry of activity, Mensch opines that the Chicago area's obscurity in the record industry in recent years made it easier "for things to start popping at once."

Bill Craig, vice president of LARC (which stands for Los Angeles Record Company), agrees. Citing LARC's recent signings of locals the Chi-lites and Shawn Christopher, as well as contract offers to Chicago r&b veterans the Dells, Craig says Chicago is home for "a

whole new breed of acts. There's a great deal of professional talent in that city, as well as in the nearby Detroit and St. Louis areas, that didn't migrate to the coasts."

"There's definitely a scene here," agrees Mensch, adding, "Musicians that live in the area can make a living here, and they're not spoiled. They're used to having to work hard to keep going."

In addition to her legal activities, Mensch also serves as vice president of Chicago's NARAS chapter, which she says this year is making a concerted effort to take "an active role in the city's music scene." One way in which local music could benefit from NARAS' aid, Mensch suggests, would be to receive more exposure in Chicago's plethora of music festivals and city events, something the chapter is attempting to arrange.

★ ★ ★

Chicago blues was the subject of an affectionate tv tribute entitled "Sweet Home Chicago," which was scheduled to air last Thursday (17) at 7 p.m. on the local ABC affiliate, WLS-TV, with WXRT-FM simulcasting in stereo. The hour-long spe-

cial, narrated by Dan Aykroyd, depicts present-day Chicago blues along with historical tidbits, featuring interviews and performances by Willie Dixon, James Cotton, Koko Taylor, Buddy Guy, Blind John Davis, Big Twist & the Mellow Fellows, and Billy Branch's Sons Of Blues.

"Sweet Home Chicago" was the pet project of WLS-TV specials producer Larry Pont, a transplanted Southerner who knew nothing of Chicago's contribution to the blues until he moved to the Windy City in the mid '60s. Attending his first blues concert in 1967, a benefit for the late Otis Spann featuring Muddy Waters, Pont says he was profoundly moved by the cultural and emotional impact of the event.

A dedicated blues fan thereafter, Pont notes with frustration that "over and over and over again, blues musicians remain unrecognized." Enter "Sweet Home Chicago," which Pont hopes will at least serve to enlighten local viewers as to their city's ongoing role in "America's only original contribution to world music."

Game Monitor

MARCH 26, 1983, BILLBOARD

• Continued from page 27

recent presentation: price stability, which, along with product life, is an aspect of game marketing in which computer software houses do not want to repeat the experiences of the VCS market. Most, in fact, have postponed or abandoned plans to program and market software independently for the VCS or Atari 5200

systems because, with severe price erosion and burgeoning marketing costs, "there is no sign that anyone's making money there," as one software publisher put it.

CBS Software has already announced a price reduction across its line; independents such as Penguin, of Geneva, Ill., and Cosmi, of Rolling Hills Estates, Calif., have set prices at \$14.95 and \$19.95, all in anticipation of the coming market boom. Datamost's Patrick Ketchum estimates that software prices will slide down, "slowly," to \$24.95 to \$19.95, but not as a general trend at least until the end of this year.

Broderbund's response, according to advertising director Cathy Carlston: "Price cuts lower the validity (of product) in consumers' eyes. We won't sacrifice anything." At consumer level, she stresses, it is the functionality of the software, rather than the price, which will make for furthest penetration, and actual use, of computer software. "We want to preserve the industry," she says.

★ ★ ★

To differentiate Children's Computer Workshop's Atari VCS and computer software lines from the other pre-teen-oriented software to be marketed by Atari (including "Peanuts" and Walt Disney-character games), marketing has been split into Atari Kids' Library titles, for all CCW product, and Atari Fun Club, for the rest. This was done, according to CCW's Judy Marlow, to make sure the image and approach of the Children's Television Workshop—the parent company which created "Sesame Street" and licensed several characters for Atari, Apple and Radio Shack computer games—would be preserved. CCW will have substantial input into the marketing of Kids' Library games, as VCS software independents begin to market games with little educational intention to the pre-teen demographic with heavy afternoon and Saturday morning tv advertising.

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

Sound Video Computer Show

• Continued from page 25

games aspect. Mattel's Aquarius, due next month at \$279, "is a home computer in the best sense of the word. Games are not its major intent," noted Irv Brusso, rep for William Linz, which represents Mattel.

Texas Instruments' TI-99/4A was described by rep Mary Ryan as primarily an "educational computer." It lists for \$350, including speech synthesizer.

GOLDEN OLDIES

OLDIES 45 SALE
Giant catalog \$1.00. Thousands of hard to get items in stock.
THE GOLD VAULT
Box 202, Oshkosh, WI 54907
(616) 349-9413
Fast personal service and special radio station discounts.

45 RPM RECORDS THOUSANDS IN STOCK

Music of the 50's, 60's, 70's and 80's.
RECORDS UNLIMITED
7968 Belair Rd., Baltimore, Md 21236
(301) 882-2262
(Please, no collect calls.)
Free Oldie catalog with initial order. All major credit cards accepted.

BUSINESS OPPORTUNITY

CENTRAL FLORIDA FIVE—store record and tape chain for sale or merger. Open to offers. Principal only. Contact: Mr. K. (305) 851-5500.

DEADLINES FOR FUTURE ISSUES

APR. 2nd ISSUE—MAR. 21st
APR. 9th ISSUE—MAR. 25th
APR. 16th ISSUE—APR. 4th
APR. 23rd ISSUE—APR. 11th
APR. 30th ISSUE—APR. 18th
MAY 7th ISSUE—APR. 25th
MAY 14th ISSUE—MAY 2nd

New LP/Tape Releases

• Continued from page 28

NEW ENGLAND CONSERVATORY CHORUS
Choral Music By Ceely, Monod, Barkin, Peyton, Davidson
LP CRI SD 482.....\$8.95

CHILDREN'S

RICHIE RICH
4 Great Stories
LP Parachute 422-811 109-1 M-1.....\$5.98
CA 422-811 109-4 M-1.....\$5.98
Mysteries Of The Deep
LP Parachute 422-811 110-1 M-1.....\$5.98
CA 422-811 110-4 M-1.....\$5.98

WIZARD OF OZ/PINOCCHIO
LP MCA MCAP-13301 picture disk

WOODY WOODPECKER'S FAMILY ALBUM
LP MCA MCAP-13300 picture disk

MISCELLANEOUS

EXERCISE RECORD FOR PREGNANT WOMEN
LP Columbia CX2 38422 (2) No List
CA XT2 38422..... No List

To get your company's new album and tape (no EP's) releases listed, either send release sheets or else type the information in the above format on your letterhead. Send to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

Cut Prices, Suggests Amigo Records Chief

By EUNICE VALLE

LOS ANGELES — The Latin record industry urgently needs new ideas to combat the flow of Mexican imports, says Ricardo Jurado of Amigo Records, and reduced prices might be a key. "If the price of records over here was comparable with the Mexican price, which has a difference of 50 percent, the situation might take a radical turn for the better," Jurado says.

"Customers are not coming into the stores to buy records," he laments, "so we have to do something to attract them." In addition, Jurado points to the loss of the 8-track market, noting that record companies are suffering increasing returns of this configuration.

According to Jurado, Amigo Records has suffered a 20 percent loss in

sales, compared to this time last year. Nonetheless, the executive is optimistic about his company's ability to survive this slump, which he attributes to unemployment, government raids against the illegal aliens that make up a large part of the Latin record market, and the devaluation of the Mexican peso, which has made importing records extremely profitable.

Jurado points out that, unlike his competition, Amigo Records has not based the volume of its sales on racks, which he says have registered a great drop and may even disappear. He notes that a certain recovery in the Latin market may be observed, but that it's difficult to predict just how substantial the recovery might be.

New Music Acts Finding Support In The Caribbean

• Continued from page 6

butted at the Altos de Chavon Amphitheatre.

For FBI, the Latin connection began last year when they booked the Producers at the Altos de Chavon venue, a large amphitheatre in the Gulf and Western complex, which had been booking such big-name rock acts as Santana. The relatively unknown Producers had no trouble stimulating interest, due to the fact

that few American rock groups visit this Caribbean country. Their songs started enjoying airplay as soon as it was known they were visiting the country, and once there they played four times on Dominican tv's "Carousel," a program with an "American Bandstand" format.

The Producers played a sold-out concert in Santo Domingo's 10,000-capacity Sports Palace this January, and in February they headlined a new wave rock festival booked by FBI in San Juan Puerto Rico. The event, which included performances by Wall Of Voodoo, Rockettes, and Bangles, filled 55,000 of the 65,000 seats. Impressed by Latin enthusiasm for the music they book, FBI's Copeland remembers, "The last rows were going as crazy as the front; I'd never seen that before."

FBI plans to bring the Producers and other new music acts to other Latin countries. Next year's plans include Venezuela, Brazil, Argentina and Chile's famous Viña del Mar festival. Since most of the new bands record for small, independent labels in the U.S., record distribution in Latin countries can be a problem, which FBI plans to solve by going directly to youth-oriented labels in each country, according to Huie.

By ENRIQUE FERNANDEZ

Doing it right may not be the only key to success, but it helps. It's certainly what two current winners in the Latin scene have in common: **Machito**, this year's Latin Grammy winner, and **Julio Iglesias**, the Spanish singer who has taken the world by storm and is currently waging a campaign to capture the U.S. mainstream market, are both flawless in their work.

The 74-year-old Frank Grillo, known to the world at Machito, won the Grammy for his "Machito And His Salsa Big Band 1982," recorded in Holland for the Timeless label, and currently being distributed in the U.S. by TTH. Studio hours for Machito's big band? Three. Pre-production time? A lifetime. Machito has been playing a disciplined yet funky dance music for half a century, and today he plays the Latin dance groove better than anyone alive.

At the other end of the esthetic spectrum from Machito, Julio Iglesias' international pop requires a workaholic's devotion to studio time. Though in the world's tabloid press the Spaniard may play the role of the last Latin lover, his life, when not touring, consists of hours of re-mixing and rerecording until that hand-rubbed, glossy Julio Iglesias sound is achieved.

Both artists emphasize organization and discipline. Machito can make a big band spin on a dime and burn with greater intensity than any badass street *rumberos*. Though his band includes musicians of different ages and nationalities, many of whom never knew the Latin big band sound directly, by demanding the very best Machito can produce the miracle of leading a band that sounds as fresh as anything did in the big band era. Only **Mercer Ellington & the Duke Ellington Band** and **Count Basie** can make that claim today.

For Iglesias, discipline is jet-set high-tech. Working with a multi-national team cutting tracks on both sides of the Atlantic, Julio conducts the well-oiled machinery of his productions with the greatest finesse. No wonder, then, that record buyers all over the world are seduced by his elegance.

The end result of these artists' professionalism is a consistently satisfying musical experience. For boogieing down or falling in love, Machito and Julio Iglesias can be counted on to deliver a groove that's been set down *por el libro*—by the book.

A letter from **Burl Hetchman Management, Jose Feliciano's** manager, to the National Academy of Recording Arts & Sciences deserves special attention. We reproduce its central paragraphs:

"First of all, Jose (Feliciano) was thrilled to be one of last year's nominees for best Latin recording. Jose

Orfeon Records Sued By Printer

LOS ANGELES—Orfeon Records here is being sued by Joanne Burns, representing the interests of the Teller Group, doing business as Melcast Litho in Superior Court.

The Latin label is accused of owing the printer \$31,817 on open-book account at 8%.

Notas

These Two Are Real Winners

felt quite honored to be nominated for his first Latin recording in 12 years.

"The point we want to make is that with the strong growth of Latin music around the world, in addition to its strong growth in the United States, we feel quite frankly there should be more 'Latin' categories, as you do with 'Jazz,' 'Country,' 'Gospel,' in addition to other categories. For example, we feel it would be fair to divide the 'Latin' category into

'Salsa' and 'Traditional' or 'Popular Spanish.' Also, it would be a good idea to consider including the following 'Latin' categories—best composition, best vocal performance (male/female) and best producer.

"Latin music sells many millions of dollars of records in the United States and the market is growing quickly. It would be great if NARAS could see it fit to expand the Latin category starting with next year's awards."

Amen.

MARCH 26, 1983, BILLBOARD

Survey For Week Ending 3/26/83

Puerto Rico Top LPs

Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	2	WILFRIDO VARGAS Y SANDY REYES, Karen 71
2	8	JULIO IGLESIAS Momentos, CBS 50329
3	6	WILKINS Aventura, Masa 0010
4	7	LISSETTE Salvaje, CBS 10333
5	2	MENUDO Una aventura llamada Menudo, Padosa 1018
6	11	JOSE JOSE Mi vida, Pronto 0705
7	4	JOSE FELICIANO Escenas de amor, Motown Latino 6018
8	5	EL GRAN COMBO 20 años, Combo 2029/30
9	—	MIAMI SOUND MACHINE Sola, CBS 10029
10	—	MULENZE Otra vez, Production DC 072
11	—	AMANDA MIGUEL El sonido vol. 2, Profono 3093
12	—	RENE Mi musica, Padosa 1019
13	—	JOHNNY VENTURA El sueño, Combo 2028
14	3	MIAMI SOUND MACHINE Otra vez, CBS 10320
15	—	VALENTICO VALDES Y BOBBY VALENTIN La lejanía, Bronco 125



GRAMMY GRINS—1982 Latin Grammy winner **Machito** (right) and **Maurice Hines**, who emceed the ceremony at New York's **Les Mouches** where the bandleader's award was announced, share the joy over the prize to the 74-year-old musician. The winning LP is "Machito And His Salsa Big Band 1982" (Timeless), released in the U.S. by TTH.

Survey For Week Ending 3/26/83

Billboard Special Survey Hot Latin LPs

Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

NEW YORK			CALIFORNIA		
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	1	MENUDO, Una aventura llamada Menudo, Profono 9094	1	3	JULIO IGLESIAS Momentos, CBS 50329
2	2	JULIO IGLESIAS, Momentos, CBS 50329	2	11	MENUDO Una aventura llamada Menudo, Raff 9094
3	4	EL GRAN COMBO Nuestro aniversario, Combo 2026	3	1	ROCIO DURCAL Canta lo Romantico de Juan Gabriel, Pronto 0703
4	9	JOSE JOSE Mi vida, Pronto 0705	4	4	LOS BUKIS Yo te necesito, Profono 3090
5	12	SONORA PONCENA Determinacion, Inca 1080	5	6	LOS POTROS Dejame decirte, Profono 3091
6	—	JULIO IGLESIAS Julio, CBS 50333	6	5	LOS CAMINANTES AZTECAS Supe perder, Luna 1088
7	5	MENUDO Por amor, Raff 9089	7	—	JOSE LUIS PERALES Entre el agua y el fuego, CBS 80357
8	8	JOSE LUIS RODRIGUEZ Dueño de nada, CBS 30301	8	—	LUPITA D'ALESSIO De parte de quien, Orfeon 005
9	3	JOSE FELICIANO Escenas de amor, Motown Latino 6018	9	—	AMANDA MIGUEL El sonido vol. 2, Profono 3093
10	—	WILLIE ROSARIO The Salsa Machine, TH 2223	10	—	LOS HUMILDES Con mariachi, Profono 3096
11	11	CELIA CRUZ Y LA SONORA MATANCERA Feliz encuentro, Barbaro 212	11	10	RAMON AYALA Una carta, Freddie 1250
12	6	WILFRIDO VARGAS Y SANDY REYES Karen 71	12	—	VARIOS ARTISTAS Las mejores baladas del 82, Telediscos 2001
13	—	CAMILO SESTO Con ganas, Pronto 0704	13	9	JOSE LUIS RODRIGUEZ La historia del idolo, CBS 30302
14	—	COSTA BRAVA Costa a costa, Brava 1001	14	—	VICENTE FERNANDEZ La diferencia, CBS 20628
15	—	MACHITO Salsa 1982, Timeless 161	15	—	CAMILO SESTO Con ganas, Pronto 0704

FLORIDA			TEXAS		
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	7	TOMMY OLIVENCIA TH 2222	1	4	JULIO IGLESIAS Momentos, CBS 50329
2	3	LUPITA D'ALESSIO De parte de quien, Orfeon 005	2	7	RAMON AYALA Mi golondrina, Freddie 1240
3	4	JOSE LUIS PERALES Entre el agua y el fuego, CBS 80357	3	2	LOS BUKIS Yo te necesito, Profono 3090
4	—	WILLIE ROSARIO The Salsa Machine, TH 2223	4	14	JOSE LUIS RODRIGUEZ Historia del idolo, CBS 30302
5	2	CRYSTAL Suavemente, Musart 1837	5	6	ROCIO DURCAL Canta lo romantico de Juan Gabriel, Pronto 0703
6	—	EL GRAN COMBO 20 años, Combo 2029/30	6	8	RAMON AYALA Una carta, Freddie 1250
7	—	LISSETTE CBS 10333	7	5	LOS CADETES DE LINARES Me voy amor, Ramex 1074
8	—	BONY CEPEDA Arrasando con todo, Algar 33	8	1	GRUPO MAZZ Pesado, Cara 045
9	—	ROBERTO TORRES Caballo viejo, Guajiro 4013	9	—	JUAN GABRIEL Cosas de enamorado, Pronto 0702
10	1	JULIO IGLESIAS Momentos, CBS 50329	10	3	LA MAFIA Carino, Cara 043
11	11	ANDY MONTANEZ Hoy, LAD 374	11	9	JUAN GABRIEL Sus 15 exitos, Caratronics 2000
12	10	MIGUEL RIOS Santa Lucia, Musart 14529	12	11	JUAN VALENTIN Voy a morder esta copa, Musart 10904
13	—	HANSEL Y RAUL Te voy a dar la felicidad, TH 2211	13	—	EMMANUEL Intimamente, Arcano 3535
14	14	SUSY LEMAN Esperandote, TH 2220	14	13	CRYSTAL Suavemente, Musart 1837
15	—	BACCHELLI Culpable, Belter 330123	15	—	LA MAFIA Ella, Diana 1011

News/International

German Trade Looks To Kohl Chancellor's Victory Seen As Boon To Broadcasters

By JIM SAMPSON

HAMBURG — Chancellor Helmut Kohl's victory in the recent West German national elections could have important repercussions for the music business here, not least by providing the right climate for increased private industrial investment to get a still-sluggish German economy moving again. The change of government could signal the start of a new era in the development of German broadcasting.

The political action here has, however, delayed progress on a blank tape levy, though the record business still expects passage of a copyright law revision this year.

The most significant impact of the Kohl victory will be in the broadcasting and cable fields. The Social Democrats and the new alternative party, the Greens, who both opposed private broadcasting and the immediate laying of copper cable in West Germany, will remain the opposition for the next few years, unable to stop Conservative plans for a multi-billion-dollar nationwide cable-laying project and for allowing private commercial access to

both cable and broadcast channels.

Though responsibility for actual cable-laying rests in Bonn with the Federal Post Office, German law gives control of both cable and broadcast programming to state and local authorities. However, the Conservatives now control a majority of state governments.

So the green light has been given for private broadcasting, though it should be 1985 or even later before the first commercial licensees are on the air here. And legislation making such broadcasting legal still has not been formally passed.

It's clear that most record companies in Germany react favorably to the prospect of more broadcast outlets. Thorn EMI's Wilfried Jung in Cologne, however, sees a negative side to media expansion.

"As program producers, more stations would be good for us. But if there is too much music programming offered to consumers by

broadcasters, it could well discourage people from buying records," says Jung.

German copyright law revision—which in its present form would introduce a blank tape levy, though at a rate the music business considers too low—had reached the upper house of parliament, the Bunderstat, last October. But the effects of the election mean an inevitable delay of some three or four months in the legislative process.

Election of a new government shouldn't affect the contents of the revision, according to a spokesman at the German IFPI headquarters in Hamburg. However, it has been noted here that the chemical giant BASF, with its great blank tape interests, carries substantial political weight. While the copyright specialists in the justice ministry seem to support the blank tape levy, the possibility of further change in the revision proposals remains.



PLATINUM ROCK—Peter Hofmann was recently awarded a platinum record in Austria for his CBS recording, "Rock Classics." Pictured at the presentation are, from left: Fritz Hofmann, the artist's brother and manager; Peter Hofmann; Jerry Sevcik, managing director, CBS/Austria; and Willi Schlager, press manager, CBS/Austria.

Sonet, Polygram Link In New Norwegian Company

OSLO—After more than two decades of business association, Sonet Sweden is parting company with Arne Bendiksen A/S and setting up its own Norwegian company, Sonet Norsk Gramofon A/S, with offices in the PolyGram building in Oslo. PolyGram, Norway's leading record company in terms of market share, will handle distribution of Sonet product and of its third party repertoire on the Chrysalis, Island, Virgin and Bronze labels.

Appointed managing director of the new company is Terje Engen, who has been handling Sonet product in Norway for the Bendiksen organization. He will take his staff of three with him to run the new Sonet company.

The move represents a blow to the Bendiksen company, leaving a repertoire gap which observers believe will be extremely hard to fill.

Says Bendiksen: "This is a shattering decision, because this company has been my life's work. I have run Sonet A/S as my own company

for all these years.

"The problems I am facing date from October, 1981, when I acquired the Disco and Talent companies from Electro Union, the oil and transformer group. These were bigger deficit companies than I'd imagined, and, though Electro Union advanced me money to help reduce the debts, they are still running at between \$2.1 million and \$2.8 million." Last September, Electro Union made it a condition of its continued financial support that control of the Talent and Disco labels be transferred to Jan Michlet.

Bendiksen has formed a new company, AB Records, in partnership with Ole Vidar Lien, who has worked with him for the last 18 months and was formerly with EMI for seven years. Bendiksen says that all the artists who were originally with him in the Sonet A/S company have joined the new label. He is now looking to secure new Norwegian masters for international exploitation.

Study Says British Trade Shows Great 'Resilience'

• Continued from page 9

forms of recorded music has been falling since 1978, with only singles keeping pace with inflation," the report says.

The report says a main feature of the market has been the spread of records and tapes into many different outlets. But on consumer buying habits, it confirms the widely held belief that "the atmosphere and attitudes of assistants in specialist record shops can alienate the older consumer." It shows the majority of

35-45 year-olds buying from multiples like Boots or Woolworth, while the specialist record stores have a much younger customer profile.

Taking an overall view of the music industry, Mintel projects a gloomy picture: "Even if the economic situation improves, the outlook for the record industry isn't encouraging." The major problems are pinpointed in all their familiar menace. Piracy, the report contends, is "containable" in Britain, while parallel imports have become less attractive since the fall in exchange value of the pound sterling.

But home taping gets special attention in a survey which includes detailed opinions culled from a representative sample of 1,000 adults nationwide: "Whether the true annual figure for sales of blank cassettes is 74 million as stated by the British Phonographic Industry, or 54 million as claimed by other sources, the fact remains that a large amount of revenue is lost to the record industry due to home taping.

"Without government support for a levy on blank tapes, this loss will inevitably continue and probably increase as even more consumers acquire the basic equipment necessary to copy at home."

Austrian Trade Cautious On Video Market

• Continued from page 9

certainly been less than we bargained for because the record retailers are refusing to stock and sell videocassettes. Most of the software currently available is marketed through videotheques and electrical stores instead," Klimbie notes.

Another executive unhappy with turnover is Franz Wallner, general manager of record company Musica, which set up a video distribution operation over a year ago and now handles product from RCA Columbia Pictures, Walt Disney, Euro-Video and Arcade Video. Wallner's complaint is against the restrictions on Japanese hardware imports laid down by the Austrian government to protect local production of Philips V2000 machines. Those restrictions specify that only one third of VCR sales may stem from Japan.

PolyGram is to begin video distribution here in the coming months, with company president Wolfgang Arming taking the line that any company that wants to stay in business cannot afford to stay out of video. PolyGram will make videocassettes in all formats available for sale or rent and also plans to be involved from the outset with the soon-to-be-launched LaserVision videodisk system. "I'm not expecting very big sales in the short term, however," Arming says.

WEA, by contrast, has no plans to sell videodisks. Managing director Gunther Zitha says he does not believe demand will be strong enough to generate a substantial market in the foreseeable future. On videocassettes, though, he is bullish, predicting a market boom this year.

AES Convention

• Continued from page 9

There is no doubt that the demonstrations of the Compact Disc, the subject of a special educational program during the course of the convention, made a formidable impression on participants, particularly those from the Eastern Europe.

TOP TEN HITS RECORDS Distributors Congratulates MACHITO



TTH-1859

IN HIS SELECTION AS
1982 GRAMMY AWARD WINNER
AS BEST LATIN RECORD

Licenses for Latin America still available

TOP TEN HITS RECORDS

641 Tenth Avenue
New York, N.Y. 10036
Tel: (212) 489-9428

630 Cerra Street
Stop 15
Santurce, P.R. 00907
Tel: (809) 724-6891

Debate Rages Over Cable FM Policy

By KIRK LaPOINTE

OTTAWA—Private broadcasters are urging the Canadian Radio-Television & Telecommunication Commission to allow commercial AM signals on cable FM services across the country. But the trade association representing cable television companies says that would be a "misuse" of the medium.

In separate briefs to the federal broadcast regulator this month, the Canadian Assn. of Broadcasters and the Canadian Cable Television Assn. largely disagree over how the CRTC should allocate cable FM services. The difference of opinion has prompted commission officials to privately concede that reaching a solution on the matter may be difficult, noting the groups are far apart but must both cooperate if cable FM revision is to be a worthwhile exercise for the CRTC.

Broadcasters want the commission to establish a priority system for the service, which is now offered by almost all cable companies but has been put into limbo with last year's CRTC ban on adding U.S. signals to existing systems. They say local radio and television signals, closed circuit cable services and such specialty audio services as weather forecasting and stock market information should be given first priority on a revamped FM cable service.

Distant Canadian radio and television signals would fill the majority of the rest of FM bandwidth, but there would be some room for new audio services and stereo pay-tv.

The commission has so far refused to allow cable companies to offer pay-tv in stereo on the FM service except in extraordinary circumstances when musical programming needs to be augmented.

But the broadcasters say foreign radio and television signals should be given the lowest priority on a revised service. "These stations are not obliged to meet any of the licensing conditions put on Canadian broadcasters by the CRTC," the broadcasters' brief says.

"They are virtually regulation-free, and can adapt their programming much more easily than can Canadian stations as audience tastes change."

Allowing AM on FM cable would permit stations to experiment with stereo transmission, a concept the CRTC last month sanctioned in experimental form until March, 1984.

DJ&B Sales Launches Label

TORONTO — DJ&B Record Sales, a one-stop for imports and dance records, has branched out to establish its own record company division, Summersault Records. First release is a 12-inch single, "Pull Our Love Together," by Sweet Ecstasy, distributed in Canada by Quality Records and in America by Quality U.S.

According to the firm's co-owner, Bruce Bradley, the development of the label is a result of a burgeoning market for home-grown, dance-oriented records.

The Summersault label will selectively release a number of dance-oriented tracks in Canada through Quality, with an eye to breaking the acts internationally. Discussions are underway with Teldec in Germany and Red Bus Records in the U.K. for Sweet Ecstasy.

with a set of conditions. The broadcasters note that putting television signals on FM "would also serve as a means for Canada to take the lead in North America in the development of certain new services, such as stereo tv sound."

But the cable association, facing dwindling sales of its members' existing FM services and a setback with the CRTC ruling on pay-tv signals when that service was introduced in Canada Feb. 1, wants much more flexibility. The cable companies want an immediate authorization to distribute the pay signals on FM, saying they oppose "more stringent regulations and policies which would further inhibit... licensees in serving the Canadian public."

It says allowing AM on cable "would be a misuse of the superior sound transmitting capability inherent to the FM band." Stereo AM, it says, "is still very much in the preliminary stages." When it is available on-air, the cable companies say, they would not oppose its introduction on FM cable.

But because cable FM services are discretionary, "any signals added to the current lineup should be in stereo and/or of a distinctive nature increasing the diversity available to Canadian consumers and therefore capable of attracting paying subscribers." Rather than impose a priority system, "the CRTC should instead adopt a liberal policy fostering innovation and the development of the full potential of all technologies within our broadcasting system," the cable brief says.

Hearings are expected later this spring to discuss cable FM policy.

Assn. Praises FM Changes

• Continued from page 14

brand names and prices in commercial messages, a measure which may allow high-profile stations to compete with their commercial counterparts in many Canadian markets. The private radio community has long opposed giving campus and community stations, still an underdeveloped commodity in Canada, a chance to compete.

The major policy revisions were designed to recognize some of the problems facing broadcasters today, while maintaining the distinction in Canada between AM and FM radio, according to the commission.

Brian Robertson, president of the Canadian Recording Industry Assn., says his group has not yet been approached about the still-undefined consultative committee.

Big Jan. Rise In Production

OTTAWA—Record and tape production increased significantly during January over 1982 levels for the same month. Statistics Canada says.

Advanced information indicates Canadian manufacturers produced 3,570,854 records in January, about 9% more than the 3,259,927 they made in the same month last year. Prerecorded tape production increased sharply to 1,151,312, up more than 25% over the 882,183 produced in January, 1982.

BY BRITISH COPYRIGHT CHIEF

World Action On Piracy Urged

By NICK ROBERTSHAW

LONDON—A call for urgent governmental action to restore and safeguard the effectiveness of the world's copyright systems in the face of a grave piracy threat has been issued by British Copyright Council chairman Denis De Freitas. In a paper prepared for last month's meeting of Commonwealth law ministers in Colombo, Sri Lanka, De Freitas spells out the scale of present-day audio and video piracy, details the inadequacies of the existing international legislation, and lists the measures needed to turn the situation around—measures in which, he says, the governments of developing countries have a specially important part to play.

First, De Freitas states, all governments must make a public commitment to the task of eradicating piracy, and condemn it clearly as a form of theft. Copyright laws may be national, but the problem is international, he stresses, and so must the

response be. Commonwealth countries that are not yet members of the Berne Convention or UCC should give "urgent consideration" to joining, he says, or else their national copyright laws limited to national works will simply make it harder for those works to compete in the local market against foreign, and unprotected, works.

At the moment, De Freitas claims, all copyright laws within the Commonwealth are "to some extent inadequate for dealing with the impact of various new forms of technology." Considerable changes both in statutory provisions and practical methods of administration may be needed, he continues, and it is up to governments to take the lead in making the necessary amendments. Chief among these is an increase in criminal penalties sufficient to make them a real deterrent. In some countries, such as Nigeria, copyright law contains no penal provisions whatever, De Freitas points out, and even where they do exist they are rarely

invoked, enforcement tending to rely on civil remedies instead. Nowadays, though, piracy is so widespread and such a serious threat to the rule of law that civil redress alone is neither "practical nor appropriate," in De Freitas' words.

De Freitas notes with approval the recent amendment to the U.S. Copyright Act of 1976 increasing penalties for unauthorized copying to five years' imprisonment and a possible \$250,000 fine, and recommends for general adoption last year's British amendment, aimed at those involved in distribution of pirated material, which makes it an offense to be knowingly in possession of infringing copies. Nor, he suggests, is there any reason why the onus to prove he was not in knowing possession should not lie with the defendant, as in the Hong Kong Copyright Ordinance 1973.

Additional measures would include new rules of evidence to make copyright litigation less accident-prone, the granting of injunctions to freeze defendants' assets, speedier trials of all copyright actions, the acceptance of affidavit evidence, and the exercise of powers of search and seizure as conferred by the British High Court in the form of so-called Anton Piller orders.

Legislation must be backed by effective cooperation between copyright organizations and law enforcement agencies, De Freitas asserts, taking Hong Kong as a model for other countries. "In 1973 Hong Kong was one of the major centers of record piracy in the world," he says. "By 1979-80, piracy had been virtually eliminated. This was achieved by the establishment of a Copyright Investigation Unit which subsequently became the Copyright Division within the Customs & Excise Service. It worked in close collaboration with IFPI, and with the powers of entry and seizure and facilities for proof by affidavit contained in the 1973 Ordinance mounted a determined campaign against the pirates, with virtually complete success."

Czech Label Expands Digital Recording Activity

• Continued from page 49

soloists with the Prague Chamber Orchestra, has now reopened negotiations on further projects, and of course there is constant interest from European, American and other firms in the standard works of Czech concert repertoire."

Supraphon's activity as a supplier of film and ballet music continues to grow. Italian company CAM, which recorded Nino Rota's oratorio "Vita Di Maria" in Prague, is now talking to the Czech operation about a recording for a new film to be made this year.

Talks have also taken place on further background music recordings for clients in the U.S. Smola adds: "We can also announce that the world-famous Janacek String Quartet is coming back to the studios

after a change in personnel, and a deal with a major company involving this ensemble was one of the main agreements we brought back from MIDEM this year. Further fruit of our trip to Cannes was the renewal of our license deal with Arabelle in France, and a definitive resolution of our representation in the U.S., where both imports and licensed releases will go through Intersound of Minneapolis."

This year, Supraphon was also able to negotiate for the first time exports of Czech vinyl, a trade that now falls under the company's jurisdiction. Czech vinyl production already supplies a large proportion of manufacturing requirements in East Germany, and is also a source of exports to Hungary, Bulgaria and Yugoslavia, as well as to markets in the Western world.

European CD Launch Is Slowed

• Continued from page 3

their planned European CD entry from this month until next. National Panasonic, originally set for June, is now waiting until August.

Toshiba started deliveries to German dealers last week, although the firm's Karl Guenter Kirchner concedes the number of players available is less than expected due to "much greater demand in Japan." Sanyo has shipped a few units, but is still waiting for the bulk of its order from Japan.

At Sony in Cologne, Gusti Arendt is "very satisfied" with the CD launch so far and says she now expects as many as 150,000 players to be sold throughout Europe this year. But she agrees that demand "is about 10 times greater than we can handle," though dealers earlier thought consumers would be put off by the high retail price of the Sony unit, which is approximately \$930 retail, \$680 wholesale, and by the expected lack of software. Arendt says she does not believe the current shortage of hardware will hurt the Compact Disc's longterm chances in the market. "When you order a Mercedes, you have to wait, too," she says.

A check with local dealers and distributors indicates the wait could be a long one. Sony's regional sales office in Munich reports that the firm has allotted 80 players this month for all of Bavaria, with its population of 10 million, and expects 150 in April. Says one salesman: "To get a player, you have to make a down payment and wait four to eight weeks."

While all dealers confirm they have CD disks on hand for sale, one store is advising customers to "buy the disks now because there will be shortages later."

This is not just a sales pitch. Explains PolyGram's Wolfgang Munczinski: "If the current level of software demand remains much higher than anticipated, we could have a shortage in May and early June before the expanded capacity at our Hanover plant becomes available in June. There could be an image problem because of this, with some people getting the idea it is a flop. But this will be offset by a massive campaign by hardware and software firms in the fall, resulting in a second explosion over CD."

The construction in Hanover is itself turning into a problem. Dust

and dirt is contaminating the "clean room" environment necessary for CD production, resulting in a rejection rate of over 50%. Despite this, Hanover produced 150,000 disks last month.

PolyGram has been shipping CD packages to dealers containing 125, 90 or 60 disks. The firm's wholesale net of \$9, with \$10.50 for classical, will be raised on April 1 by almost 45 cents each. There is little discounting of CDs in Germany. Most dealers sell for \$15, \$17 for classical lines.

Unlike traditional sound carriers, CDs are exempted from bonus or discount reductions at PolyGram. No returns will be accepted, except defectives. Other labels say they will probably follow this policy. Some dealers, however, are openly skeptical about how long PolyGram can continue to give huge department store chains the same terms as smaller "mom and pop" stores.

Meanwhile, plans continue for the next stage of the European CD launch next month in Sweden, Switzerland and Belgium, followed by the rest of Europe in May. Neither Philips, Sony nor PolyGram indicate any change in their CD timetable, despite the lack of hardware.

Billboard® Hits Of The World™

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

BRITAIN

(Courtesy of Music & Video Week)
As of 3/19/83

This Week	Last Week	SINGLES
1	1	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS
2	3	SWEET DREAMS, Eurythmics, RCA
3	2	BILLIE JEAN, Michael Jackson, Epic
4	4	ROCK THE BOAT, Forrest, CBS
5	7	NA NA HEY HEY KISS HIM GOODBYE, Bananarama, London
6	NEW	SPEAK LIKE A CHILD, Style Council, Polydor
7	5	AFRICA, Toto, CBS
8	18	HIGH LIFE, Modern Romance, WEA
9	14	SHE MEANS NOTHING TO ME, Phil Everly & Cliff Richard, Capitol
10	22	RIP IT UP, Orange Juice, Polydor
11	11	BABY, COME TO ME, Patti Austin & James Ingram, Qwest
12	9	LOVE ON YOUR SIDE, Thompson Twins, Arista
13	12	COMMUNICATION, Spandau Ballet, Reformation
14	6	TOO SHY, Kajagoogoo, EMI
15	8	MADNESS/TOMORROW'S, Madness, Stiff
16	24	YOU CAN'T HIDE, David Joseph, Island
17	10	NEVER GONNA GIVE YOU UP, Musical Youth, MCA
18	13	THE TUNNEL OF LOVE, Fun Boy Three, Chrysalis
19	21	WAVES, Blancmange, London
20	17	HEY LITTLE GIRL, Icehouse, Chrysalis
21	31	RUN FOR YOUR LIFE, Bucks Fizz, RCA
22	20	GENETIC ENGINEERING, Orchestral Manoeuvres In The Dark, Virgin
23	19	UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes, Island
24	38	JOY, Band AKA, Epic
25	16	CHANGE, Tears For Fears, Mercury
26	15	GET THE BALANCE RIGHT, Depeche Mode, Mute
27	39	MAGGIE, Foster & Allen, Ritz
28	29	DROP THE PILOT, Joan Armatrading, A&M
29	40	GARDEN PARTY, Mezzoforte, Steinar
30	NEW	VISIONS IN BLUE, Ultravox, Chrysalis
31	25	NUMBERS/BARRIERS, Soft Cell, Some Bizzare
32	NEW	BOXERBEAT, JoBoxers, RCA
33	28	WE'VE GOT TONIGHT, Kenny Rogers & Sheena Easton, Liberty
34	37	FIELDS OF FIRE, Big Country, Mercury
35	NEW	ORCHARD ROAD, Leo Sayer, Chrysalis
36	NEW	DON'T TALK TO ME ABOUT LOVE, Altered Images, Epic
37	NEW	BLUE MONDAY, New Order, Factory
38	NEW	ALL TOMORROWS PARTIES, Japan, Hansa
39	23	WHAM RAPI, Wham, Innervision
40	33	SOWETO, Malcolm McLaren & McLarenettes, Charisma

ALBUMS

1	2	THRILLER, Michael Jackson, Epic
2	NEW	THE HURTING, Tears For Fears, Mercury
3	3	HOTLINE, Various, K-tel
4	1	WAR, U2, Island
5	6	SWEET DREAMS, Eurythmics, RCA
6	5	DAZZLE SHIPS, Orchestral Manoeuvres In The Dark, Telegraph
7	9	TRUE, Spandau Ballet, Reformation
8	4	THUNDER AND LIGHTNING, Thin Lizzy, Vertigo
9	11	WORKOUT, Jane Fonda, CBS
10	7	TOTO IV, CBS
11	17	RICHARD CLAYDERMAN, Delphine
12	8	QUICK STEP & SIDE KICK, Thompson Twins, Arista
13	NEW	DEEP SEA SKIVING, Bananarama, London
14	10	VISIONS, Various, K-tel
15	13	THE KEY, Joan Armatrading, A&M
16	15	LIONEL RICHIE, Motown
17	20	HEARTBREAKER, Dionne Warwick, Arista
18	12	BUSINESS AS USUAL, Men At Work, Epic
19	16	THE JOHN LENNON COLLECTION, Parlophone
20	19	NIGHT AND DAY, Joe Jackson, A&M
21	14	ANOTHER PAGE, Christopher Cross, Warner Bros.
22	26	HELLO, I MUST BE GOING!, Phil Collins, Virgin
23	21	RIO, Duran Duran, EMI
24	NEW	CHART RUNNERS, Various, Ronco
25	NEW	HAND CUT, Bucks Fizz, RCA
26	29	THE VERY BEST OF CILLA BLACK, Parlophone
27	23	WAITING, Fun Boy Three, Chrysalis
28	24	CACHARPAYA, Incantation, Beggars Banquet
29	30	SHAPE UP AND DANCE WITH FELICITY KENDAL (Vol.1), Lifestyle

30	22	COMPLETE MADNESS, Madness, Stiff
31	18	PYROMANIA, Def Leppard, Vertigo
32	NEW	REFLECTIONS, Various, CBS
33	NEW	LOVE SONGS, Barbra Streisand, CBS
34	34	PEARLS II, Elkie Brooks, A&M
35	27	SHOW PEOPLE, Mari Wilson & Wilsattions, Compact
36	33	MONEY AND CIGARETTES, Eric Clapton, Duck
37	25	THE BELLE STARS, Stiff
38	32	KILLER ON THE RAMPAGE, Eddy Grant, Ice
39	31	GREATEST HITS, Olivia Newton-John, EMI
40	NEW	20 GREATEST LOVE SONGS, Nat King Cole, Capitol

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 3/19/83

This Week	Last Week	SINGLES
1	1	DO YOU REALLY WANT TO HURT ME, Culture Club, Epic/Virgin
2	2	BILLIE JEAN, Michael Jackson, Epic
3	7	WE'VE GOT TONIGHT, Kenny Rogers & Sheena Easton, Capitol
4	4	HUNGRY LIKE THE WOLF, Duran Duran, Capitol
5	2	STRAY CAT STRUT, Stray Cats, A&M
6	8	YOU ARE, Lionel Richie, Motown
7	9	BACK ON THE CHAIN GANG, Pretenders, Sire
8	20	MR. ROBOTO, Styx, A&M
9	15	CUTS LIKE A KNIFE, Bryan Adams, A&M
10	13	ALL RIGHT, Christopher Cross, Warner Bros.
11	5	SEXUAL HEALING, Marvin Gaye, CBS
12	10	SHAME ON THE MOON, Bob Seger, Capitol
13	19	ONE ON ONE, Daryl Hall & John Oates, RCA
14	11	WHEN I'M WITH YOU, Sheriff, Capitol
15	NEW	SEPARATE WAYS, Journey, CBS
16	14	BABY COME TO ME, Patti Austin & James Ingram, Qwest
17	NEW	SHY BOY, Bananarama, PolyGram
18	6	PASS THE DUTCHIE, Musical Youth, MCA
19	12	MIRROR MAN, Human League, A&M
20	17	AFRICA, Toto, CBS

ALBUMS

1	4	BUILT FOR SPEED, Stray Cats, A&M
2	1	TOTO IV, CBS
3	5	THRILLER, Michael Jackson, Epic
4	3	H2O, Daryl Hall & John Oates, RCA
5	NEW	'O, Duran Duran, Capitol
6	NEW	KILROY WAS HERE, Styx, A&M
7	6	MIDNIGHT LOVE, Marvin Gaye, CBS
8	2	HELLO, I MUST BE GOING, Phil Collins, Atlantic
9	10	KISSING TO BE CLEVER, Culture Club, Epic/Virgin
10	9	THE DISTANCE, Bob Seger, Capitol

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 3/21/83

This Week	Last Week	SINGLES
1	1	MAJOR TOM, Peter Schilling, WEA
2	2	99 LUFTBALLONS, Nena, CBS
3	3	YOU CAN'T HURRY LOVE, Phil Collins, WEA
4	5	DIE SENNERIN VOM KOENIG SEE, KIZ, CBS
5	6	SONDERZUG NACH PANKOW, Udo Lindenberg & Das Panikorchester, Polydor/DGG
6	7	HALLO KLAUS, Nickerbocker und Biene, Telefunken/Teledac
7	4	WOT, Captain Sensible, A&M/CBS
8	9	PASSION, Flirts, Rams Horn/Ariola
9	15	HYMN, Ultravox, Chrysalis/Ariola
10	10	ELECTRIC AVENUE, Eddy Grant, Ice/Intercord
11	20	MAMMA MARIA, Ricchi E Poveri, Baby/EMI Electrola
12	14	OUR HOUSE, Madness, Stiff/Teledac
13	22	BILLIE JEAN, Michael Jackson, Epic/CBS
14	19	LAST NIGHT A D.J. SAVED MY LIFE, Indeep, Metronome
15	11	ICH HAB DICH DOCH LIEB, Nicole, Jupiter/Teledac
16	8	I DON'T WANNA DANCE, Eddy Grant, Ice/Intercord
17	18	DREAM ON, Nazareth, Vertigo/Phonogram
18	12	SAVE YOUR LOVE, Renee & Renato, Ultraphone/Teledac
19	13	DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin/Ariola
20	21	SHOOT YOUR SHOT, Devine, Vanguard/Metronome

21	NEW	MR. ROBOTO, Styx, A&M/CBS
22	16	TIME, Culture Club, Virgin/Ariola
23	25	WENN ES DICH NOCH GIBT, Roger Whittaker, Aves/Intercord
24	23	SHINY SHINY, Haysi Fantayzee, Regard/RCA
25	17	DOWN UNDER, Men At Work, CBS
26	26	YOUNG GUNS, Wham, Epic/CBS
27	NEW	TOO SHY, Kajagoogoo, EMI Electrola
28	27	DER SPIELER, Achim Reichel, Ahorn/Metronome
29	NEW	MANEATER, Daryl Hall & John Oates, RCA
30	NEW	PICK UP THE PHONE, F.R. David, Carrere/DGG

ALBUMS

1	2	AEROBIC, Sydney Rome, Horzu-Hansa/Ariola
2	1	NENA, CBS
3	3	MUSIK AUS ZEIT UND RAUM, Jean-Michel Jarre, Polystar
4	4	ODYSSEY, Udo Lindenberg, Polydor/DGG
5	5	FEHLER IM SYSTEM, Peter Schilling, WEA
6	6	THE GETAWAY, Chris De Burgh, A&M/CBS
7	7	ANOTHER PAGE, Christopher Cross, WEA
8	8	THE FEELING OF CHICAGO, K-tel
9	10	HELLO, I MUST BE GOING ON, Phil Collins, WEA
10	NEW	GOLD AND DYNAMITE, Bee Gees, PolyStar
11	18	KILLER ON THE RAMPAGE, Eddy Grant, Ice/Intercord
12	11	VUN DRINNE NOH DRUSSE, Bap, Musikant/EMI Electrola
13	15	KISSING TO BE CLEVER, Culture Club, Virgin/Ariola
14	12	ROCK CLASSICS, Peter Hoffmann, CBS
15	9	FAMOUS LAST WORDS, Supertramp, A&M/CBS
16	16	THRILLER, Michael Jackson, Epic/CBS
17	NEW	ADIOS AMOR, Andy Borg, Papagayo, EMI Electrola
18	13	CAVERNA MAGICA, Andreas Vollenweider, CBS
19	14	POWERLIGHT, Earth, Wind & Fire, Epic/CBS
20	NEW	QUARTETT, Ultravox, Chrysalis/Ariola

JAPAN

(Courtesy Music Labo)
As of 3/21/83

This Week	Last Week	SINGLES
1	1	NIBUNNOICHINO SHINWA, Akina Nakamori, Warner-Pioneer/NTV-Nichion
2	2	HISAME, Aki Kayama, Nippon Columbia/Victor Music
3	6	HISAME, Mika Hino, Teichiku/Victor Music
4	4	MEDAKANO KYOUDAI, Warabe, For Life/TV-Asahi Music
5	7	SAZANKANO YADO, Eisaku Ohkawa, Nippon Columbia/JCM
6	3	PIERROT, Toshihiko Tahara, Canyon/Johnny's
7	11	YAGIRINO WATASHI, Takashi Hosokawa, Nippon Columbia/Columbia-Burning
8	8	VIRGIN SHOCK, Shibugakita, CBS-Sony/Johnny's
9	9	STRAW TOUCH NO KOI, Naoko Kawai, Nippon Columbia/Geiel-TV Asahi-Kitty
10	5	HIMITSUNO HANAONO, Seiko Matsuda, CBS-Sony/Sun
11	10	HARUNANONI, Yoshie Kashiwabara, Nippon Phonogram/Yamaha
12	15	U.F.U.F.U. EPO, RVC/PMP
13	18	CHINESE KISS, Iyo Matsumoto, Victor/Nichion-Fuji
14	14	JUUKUJINO, MACHI, Goro Noguchi, Polydor/Nichion-JCM
15	20	HIKARINO TENSHI, Rosemary Butler with Keith Emerson, Canyon/Talyo Music
16	16	YUME KOI BITO, Miki Fujimura, Tokuma-JCM
17	13	GALUNDO, Hideki Saijo, RVC/Geiel
18	12	MIDNIGHT STATION, Masahiko Kondo, RVC/Johnny's
19	NEW	BODY SPECIAL 2, Southern All Stars, Victor/Amuse
20	NEW	BIBOUNO MIYAKO, Hiroshi Go, CBS-Sony/Burning

ALBUMS

1	5	YOKAN, Miyuki Nakajima, Canyon
2	1	REINCARNATION, Yumi Matsutoya, Toshiba-EMI
3	2	ANOTHER PAGE, Christopher Cross, Warner-Pioneer
4	3	FRONTIERS, Journey, CBS-Sony
5	6	BUSINESS AS USUAL, Men At Work, Epic-Sony
6	4	SHYLIGHTS, Jun-ichi Inagaki, Toshiba-EMI
7	11	MACROSS VOL.2, Soundtrack, Victor
8	7	POWERLIGHT, Earth, Wind & Fire, CBS-Sony
9	12	URUSEI YATSURA ONLY YOU, Soundtrack, Canyon
10	10	MOMENTOS, Julio Iglesias, Epic-Sony
11	8	LONELY GIRL, Junko Yagami, Diacomate

12	14	BEST, SHAKATAK, Polydor
13	9	HARUNANONI, Yoshie Kashiwabara, Nippon Phonogram
14	NEW	SYMPHONIC SUITE CRUSHER JOE, Tokyo Symphony Orchestra, Victor
15	NEW	FROM ME TO YOU, Off Course, Toshiba-EMI
16	NEW	KILROY WAS HERE, Styx, Alfa
17	13	MUSIC FROM GENMATAISEN, Soundtrack, Canyon
18	20	SAYONARA CONCERT COMPLETE LIVE, Mako Ishino, Victor
19	17	VARIATION, Akina Nakamori, Warner-Pioneer
20	NEW	TOTO IV, CBS-Sony

AUSTRALIA

(Courtesy Kent Music Report)
As of 3/21/83

This Week	Last Week	SINGLES
1	1	GLORIA, Laura Branigan, Atlantic
2	3	UP WHERE WE BELONG, Joe Cocker/Jennifer Warnes, Liberation
3	2	TWISTING BY THE POOL, Dire Straits, Vertigo
4	4	YOU CAN'T HURRY LOVE, Phil Collins, Atlantic
5	8	LIVING ON THE CEILING, Blancmange, London
6	5	SEXUAL HEALING, Marvin Gaye, CBS
7	6	YOUNG GUNS, Wham, Epic
8	7	AFRICA, Toto, CBS
9	10	I COULD BE SO GOOD FOR YOU, Dennis Waterman, EMI
10	11	ZOOM, Fat Larry's Band, Virgin
11	12	AIN'T NO PLEASING YOU, Chas & Dave, Liberation
12	15	WE'VE GOT TONIGHT, Kenny Rogers & Sheena Easton, Liberty
13	9	TRULY, Lionel Richie, Motown
14	14	I EAT CANNIBALS, Toto Coelo, Radiolaiche
15	17	TIME, Culture Club, Virgin
16	13	HEARTBREAKER, Dionne Warwick, Arista
17	18	OUR HOUSE, Madness, Stiff
18	NEW	DON'T PAY THE FERRYMAN, Chris De Burgh, A&M
19	19	THE OTHER GUY, Little River Band, Capitol
20	16	THE CLAPPING SONG, Belle Stars, Stiff

ALBUMS

1	1	25 YEARS OF GOLD, Cliff Richard, EMI
2	3	LOVE OVER GOLD, Dire Straits, Vertigo
3	5	IV, Toto, CBS
4	2	GREATEST HITS VOL.3, Olivia Newton-John, Interfusion
5	4	10,9,8,7,6,5,4,3,2,1, Midnight Oil, CBS
6	14	PIANO HITS, Eric Robertson, J&B
7	8	SPIRIT OF PLACE, Goanna, WEA
8	7	DESPERATE, Divinyls, Chrysalis
9	6	ANOTHER PAGE, Christopher Cross, Warner Bros.
10	9	STEVE WONDER'S ORIGINAL MUSIQUARIUM, Motown
11	NEW	GO FOR IT, Various, CBS
12	13	REACH, Richard Simmons, Liberation
13	10	VERY BEST OF THE CARPENTERS, A&M
14	NEW	LIVE AT SEVERAL 21ST'S, Party Boys, Oz
15	17	ENZ OF AN ERA, Split Enz, Mushroom
16	16	BUSINESS AS USUAL, Men At Work, CBS
17	12	CONCERT IN CENTRAL PARK, Simon & Garfunkel, Geffen
18	11	THE JOHN LENNON COLLECTION, Parlophone
19	15	HELLO I MUST BE GOING, Phil Collins, WEA
20	18	THE DISTANCE, Bob Seger, Capitol

ITALY

(Courtesy Germano Ruscolto)
As of 3/16/83

This Week	Last Week	SINGLES
1	1	VACANZE ROMANE, Matia Bazaar, Ariston/Ricordi
2	2	L'ITALIANO, Toto Cotugno, Carosello/Ricordi
3	7	CHI CHI CHI, COCO COCO COCO, Pippo Franco, Lupus/Ricordi
4	12	SARA QUEL CHE SARA, Tiziana Rivale, WEA
5	8	SHOCK THE MONKEY, Peter Gabriel, PolyGram
6	3	YOUR EYES, Cook Da Books, Delta/WEA
7	4	CARLETO E. CORRADO, Durlum
8	NEW	VOLLEVO DIRTI, Donatella Milani, Ricordi
9	20	MARGERITA NON LO SA, Dori Ghezzi, Fado/CGD-MM
10	15	VITA SPERICOLATA, Vasco Rossi, Carosello/Ricordi
11	5	WORDS, F.R. David, Carrere/CBS
12	11	I KNOW THERE'S SOMETHING GOING ON, Frida, CBS
13	19	AMICO E', Dario Baldan Bembo & Caterina Caselli, CGD-MM
14	6	WOT, Captain Sensible, A&M/CBS
15	NEW	COMPLIMENTI, Stefano Sani, Fonit Cetra

16	NEW	I DIDN'T KNOW, Ph.D. Wea
----	-----	--------------------------

CBS Inc. Planning Sale Of 50% Of UA Music

• Continued from page 1

Although this possibility is raised in the corporation's just-released 1982 annual report, Thomas Wyman, president of CBS Inc., amplified the company's reasoning at its yearly financial analysts meeting here Tuesday (15) (separate story, page 4). "We decided from the very beginning to lay off a piece of the action without sacrificing the leverage" of CBS Songs' major stake in music publishing, Wyman stated.

According to Walter Yetnikoff, president of the CBS/Records Group, of which the publishing division is a unit, a deal may be finalized within a month. He added that "two or three" institutional investors are interested.

Yetnikoff, who also confirmed that CBS had completed the sale of UA Music's print division, Big 3 Music, to Columbia Pictures Publications Tuesday (15) for an undisclosed sum (Billboard, Feb. 12), said following the formal portion of the analysts' meeting that CBS Songs would receive an administration fee in handling the UA catalog for the limited partnership.

According to the annual report, the partnership acquisition would be funded by the sale to institutional investors of \$28,200,000 of notes and \$14,300,000 of equity interests, and by the CBS Inc.'s sale of an equal equity interest.

In January, 1982, CBS Records reorganized its music publishing division—formerly called April-Blackwood Music—into a separate division, CBS Songs, headed by veteran music man Mike Stewart. Stewart was praised by Wyman as a "very skillful" executive during his comments on the music publishing division.

Under terms of its buyout of UA Music from MGM/UA Entertainment Corp., CBS obtained a standard-rich catalog of some 50,000 copyrights. The transaction also involved a co-publishing arrangement with MGM/UA for music associated with the company's film and audio/visual productions over the next five years, and a first negotiation right to distribute audio recordings of future MGM/UA movie soundtracks over a similar period.

IRV LICHTMAN

Market Quotations

As of closing, Mar. 16, 1983

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	3/4	Attec Corporation	—	40	1	1	1	— 1/4
61 1/2	48 1/2	ABC	10	247	59	58 1/2	58 1/2	Unch.
35 1/2	30 1/2	American Can	—	221	34 3/4	34 3/4	34 3/4	+ 1/4
11 1/2	8 1/2	Automatic Radio	8	16	10 1/2	10	10	— 1/4
66	55	CBS	14	1309	61 1/2	59 1/2	60 1/2	— 1/4
28 1/2	16 1/2	Coleco	13	713	26 1/2	25 1/2	25 1/2	— 1/4
9 1/2	6 1/2	Craig Corporation	16	12	8 1/2	8 1/2	8 1/2	— 1/4
78 1/2	60 1/2	Disney, Walt	25	533	76 1/2	76	76 1/2	— 1/4
5 1/2	3 1/2	Electrosound Group	—	138	4 1/2	3 1/2	4 1/2	Unch.
27	16 1/2	Gulf + Western	10	2923	24 1/2	24	24 1/2	— 1/4
26 1/2	18	Handleman	12	147	24 1/2	24 1/2	24 1/2	+ 1/4
5	3	Integrity Entertainment	15	304	5 1/2	4 1/2	5 1/2	+ 1/4
9 1/4	6	K-Tel	33	563	9 1/2	8 1/2	8 1/2	+ 1/4
62 1/2	47 1/2	Matsushita Electronics	13	159	52 1/2	52 1/2	52 1/2	+ 1/2
16 1/2	7 1/2	Mattel	3	878	13 1/2	13 1/2	13 1/2	— 1/4
42 1/2	16 1/2	MCA	10	589	37 1/2	37 1/2	37 1/2	+ 1/4
82 1/2	72 1/2	3M	14	1643	78 1/2	77 1/2	78	+ 3/4
116 1/2	82	Motorola	22	2027	105 1/2	104 1/2	105 1/2	+ 2 1/2
58 1/2	47	No. American Phillips	10	247	55 1/2	54 1/2	54 1/2	— 1
15 1/2	6 1/2	Orrox Corporation	—	61	6 1/2	6 1/2	6 1/2	— 3/4
20	18	Pioneer Electronics	—	55	20 1/2	20	20 1/2	+ 1 1/2
25 1/2	13 1/2	RCA	11	1876	23 1/2	22 1/2	23 1/2	— 1/4
15 1/2	12 1/2	Sony	11	3945	14 1/2	14 1/2	14	+ 1/4
31 1/2	25 1/2	Storer Broadcasting	19	377	26 1/2	25 1/2	26 1/2	Unch.
4 1/2	2 1/2	Superscope	—	72	4 1/2	4 1/2	4 1/2	— 1/4
45 1/2	38	Taft Broadcasting	11	226	43	42 1/2	43	— 1/2
35 1/2	27 1/2	Warner Communications	7	1818	29 1/2	29	29 1/2	+ 1/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/4	Koss Corp.	7300	4 1/2	4 3/4
Certron Corp.	30400	2 7/16	2 9/16	Josephon Int'l	9800	16 1/2	16 1/2
Data Packaging	100	11 1/4	12	Recoton	800	9	11
Integrity Ent.	30400	5 1/4	5 1/2	Schwartz Brothers	—	2 1/2	3

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505. (213) 841-3761, member of the New York Stock Exchange, Inc.

Chartbeat

• Continued from page 6

"The Singles: 1969-73" (A&M) returns to Billboard's pop album chart this week at number 134, six weeks after the tragic death of singer Karen Carpenter. The hits collection, which reached No. 1 in January, 1974, was the Carpenters' fifth album in a row to top the million sales mark and to crack the top five on the Billboard chart.

"The Singles" also stands as perhaps the most hit-studded compilation in modern pop history. Eleven of the album's 12 tracks reached the top 12 on Billboard's Hot 100; of these, nine sailed into the top three and were certified gold.

Besides monitoring the renewed chart activity on "The Singles," Carpenters fans will want to keep an eye on the YesterHits feature in the Radio section over the course of the next 10 months. The Carpenters were listed in the top 10 with a single, an album or both for 28 of the 46 weeks from March 31, 1973 to Feb. 9, 1974.

In fact, '73 was Karen and Richard's hottest year. Between May and December, they collected five gold records: three gold singles ("Top Of The World," "Yesterday Once More" and "Sing") and two gold albums ("The Singles" and "Now And

Then"). Those singles peaked, respectively, at one, two and three on Billboard's pop chart; the albums at one and two.

Glad Tidings: Two labels, at least, have cause for celebration this week. Epic has both of the nation's top two singles for the first time in eight years, and IRS has two albums inside the top 50 for the first time in its history.

Epic's one-two punch is the result of Michael Jackson holding down the top spot for the fourth straight week with "Billie Jean" while Culture Club (on Virgin/Epic) climbs to two with "Do You Really Want To Hurt Me." Both songs also hit No. 1 in Britain: "Hurt Me" last October and "Bille Jean" just two weeks ago.

This marks the first time that Epic has had both of the top two singles in the U.S. since this week in 1975, when LaBelle was on top with "Lady Marmalade" and Minnie Riperton was two (headed for one) with "Lovin' You."

IRS' breakthrough is in simultaneously having two albums in the top 50. The English Beat's "Special Beat Service" jumps to number 45 in its 20th chart week; Wall Of Voodoo's "Call Of The West" is right behind at 46 in its 11th week.

Also, Wall of Voodoo's single, "Mexican Radio," jumps to number 84 this week. That makes Voodoo only the second IRS act to crack the Hot 100, following the Go-Go's, who did it four times last year with "Our Lips Are Sealed," "We Got The Beat," "Vacation" and "Get Up And Go."

U.K. Watch: Bonnie Tyler is No. 1 on the British chart for the second straight week with "Total Eclipse Of The Heart" (CBS). It's Tyler's first U.K. topper: "It's A Heartache" on RCA reached number four there in 1978 (and hit three in the States).

And jumping into the British top 10 this week is a duet by a pair of pop legends who have each been collecting top 10 hits for a quarter of a century: Phil Everly and Cliff Richard. Their hit, "She Means Nothing To Me" (Capitol) is up to number nine. The Everly Brothers first reached the U.K. top 10 with "Bye Bye Love" in the summer of '57; Richard first scored with "Move It" in the fall of '58.

"Bye Bye Love" was also the Everlys' first top 10 hit Stateside, though Richard didn't break into the top 10

here until 1976 (with "Devil Woman").

We Get Letters: Reggie Bryant of Statesboro, Ga. suggests that Patti Austin is the first artist to have two successive singles re-appear on the Hot 100 after falling short the first time around.

Austin accomplishes this feat with the title song from her album "Every Home Should Have One." That single first cracked the Hot 100 in December, 1981 (peaking at 62) and now is back on the chart and up to number 80 in the wake of the resurrection of "Baby, Come To Me." "Baby" first charted last April (peaking at 73), returned to the Hot 100 in October and hit No. 1 in February.

Both singles and the "Every Home" album (which holds at number 36 this week) were produced by Quincy Jones, who has had more hits than he or we can keep track of. Our recent list of Q's top 20 singles over the past 20 years (which he was kind enough to review for us) omitted Aretha Franklin's "Angel," a hit from 1973. It peaked at 20. No "Billie Jean," maybe, but a hit's a hit.

Bubbling Under The HOT 100

- 101—LAST NIGHT A D.J. SAVED MY LIFE, In-deep, S.O.N.Y. 5102 (Becket)
- 102—I MELT WITH YOU, Modern English, Sire 7-29836 (Warner Bros.)
- 103—TRY AGAIN, Champaign, Columbia 38-03563
- 104—LOVE'S GOT A LINE ON YOU, Scandal, Columbia 38-03615
- 105—RED SKIES, The Fixx, MCA 52167
- 106—I'VE MADE LOVE TO YOU A THOUSAND TIMES, Smokey Robinson, Tamla 1655 (Motown)
- 107—ATOMIC DOG, George Clinton, Capitol 5201
- 108—I JUST GOTTA HAVE YOU, Kashif, Arista AS1042
- 109—NEW YEAR'S DAY, U2, Island 7-99915 (Atco)
- 110—DANCING IN HEAVEN, Q-Feel, Jive/Arista VS2001

Bubbling Under The Top LPs

- 201—SOUNDTRACK, Gandhi, RCA ABL 1-4557
- 202—CHANGE, This Is Your Time, RFC/Atlantic 80053
- 203—RICHARD AND LINDA THOMPSON, Shoot Out The Lights, Hannibal HBL 1303
- 204—THE MARSHALL TUCKER BAND, Just Us, Warner Bros. 1-23803
- 205—SOUNDTRACK, The King Of Comedy, Warner Bros. 1-23765
- 206—BLANC MANGE, Happy Families, Island IL 90053 (Atco)
- 207—TONY CAREY, Tony Carey, Rocshire RSR 0001
- 208—AURRA, Live And Let Live, Salsoul SA 8559 (RCA)
- 209—PAUL BERRERE, On My Own Two Feet, Mirage M190070 (Atlantic)
- 210—JACKIE SORENSON, Jackie Sorensen's Aerobic Dancing, Lakeside LS 130005 (Mirus)

AUSTRALIAN SONGWRITER

REQUIRES AGENT IN U.S. WITH CONTACTS

PLEASE CONTACT "SONGWRITER" C/O 64 VICTORIA ST., NORTH SYDNEY, N.S.W. AUSTRALIA OR PHONE 02 36 1255 (PETER STEIN)

HOME RECORDING STUDIO?

Overseas transfer requires sale of superb Sherman Oaks (Los Angeles) home on 1/2 + acre. Spectacular 180° view from existing upper level living area. Construction commenced on lower level recording/video facility. Additional room for pool, and tennis court or guest house. Asking \$259,000. Flexible terms. Contact owner for details. (213) 789-3742 evs.

Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

March 22-24, **Electronic Imaging Systems** conference, Andover Inn, Andover, Mass.

March 24-25, **Georgia Cable Television Assn.** annual convention, Atlanta Marriott.

April 5, **9th Annual Juno Awards** telecast, Toronto Hilton Harbour Castle Convention Centre.

April 5, **American Marketing Assn.** conference, Chicago Downtown Marriott.

April 7, **The Economics of Cable TV** seminar, Park Lane Hotel, New York.

April 10-13, **National Assn. of Broadcasters** convention, Las Vegas Convention Center.

April 10-13, **Gospel Music Week**, Opryland Hotel, Nashville.

April 10-13, **Gospel Music Assn.** board meeting, Opryland Hotel, Nashville.

April 11, **Women in Communications** 13th annual Matrix Awards, Waldorf-Astoria, New York.

April 13, **Gospel Music Assn.** Dove awards show, Opryland Hotel, Nashville.

April 10-14, **National Assn. of Record Merchandisers**, Fontainebleau Hilton, Miami Beach.

April 16-17, **American Public Radio Network** first national conference, Radisson Plaza Hotel, St. Paul, Minn.

April 17-21, **National Public Radio** convention, Hyatt Regency, Minneapolis.

April 18-20, **Billboard's Video Games** conference, Westin Miyako Hotel, San Francisco.

April 18-20, **Circuit Technology '83**, Kensington Exhibition Centre, London.

April 19, **18th annual National Magazine Awards** presentation, Waldorf-Astoria, New York.

April 19-21, **Electronics/ECIP Show**, Barbican Centre, London

April 19-21, **Fibre Optics Exhibition and Conference**, Barbican Centre, London.

April 23-24, **National Kidney Foundation Country Music Festival**, Nashville.

April 27, **Songwriters Guild AG-GIE Awards**, Directors Guild, Los Angeles.

May 2-5, **Billboard's International Music Industry Conference (IMIC)**, Alvor Praia Hotel, Portimao, Algarve, Portugal.

May 3-6, **Billboard's International Music Industry Conference (IMIC)**, Alvor Praia Hotel, The Algarve, Portugal.

May 4-6, **Frost & Sullivan's** annual computer graphics conference, Del Coronado Hotel, San Diego.

May 4-7, **American Women In Radio & Television** conference, Royal York Hotel, Toronto.

May 7, **Boston Rock Music Seminar**, Spit/Metro Complex, Boston.

May 8-11, **International Television Assn.** annual conference, Royal York Hotel, Toronto.

May 8-11, **International Television Assn.** 15th annual conference, Royal Oak Hotel, Toronto.

May 11-13, **6th annual Muscle Shoals Music Assn. Records and Producers Seminar**, Joe Wheeler State Resort, Rogersville, Ala.

May 13-14, **Broadcast Communications** conference, Sheraton Airport Hotel, Kansas City.

Billboard's[®]
Survey For Week Ending 3/26/83

Top Album Picks

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means—electronic, mechanical, photocopying, recording, or otherwise—without the prior written permission of the publisher.



Laura Branigan—*Branigan 2*, Atlantic 7 80052-1. Produced by Jack White. Branigan follows the top 40 album "Branigan" with this set of riveting, pulsating rhythm ballads in the vein of her smash hit "Gloria." The most intriguing cut on the album is a remake of, of all things, the Who's 1975 hit "Squeeze Box." Branigan shows her vocal power on the new hit "Solitaire," and on two other songs that were first hits in Europe and later translated into English: "Deep In The Dark" (where Branigan mixes talking and singing) and "Mama." The album's title may be disingenuous, but the music reflects continued growth by a promising new star.

Nile Rodgers—*Adventures In The Land Of The Good Groove*, Mirage 90073. Produced by Nile Rodgers. Rodgers has been a major contributor to the development of the urban contemporary sound through his work with Chic, and on his first solo effort he finds a groove and digs in with more fresh variations on familiar riffs. "Land Of The Good Groove" and "It's All In Your Hands" are perfect urban-formatted tracks, and "My Love Song For You," a duet with Sarah Dash, is recommended for AC play. His co-production on David Bowie's LP should give him newfound clout on AOR, and "Beet" and "Rock Bottom" are strong vehicles for his rock-guitar playing.



B. J. Thomas—*New Looks*, Columbia-Cleveland International FC38561. Produced by Peter Drake. There is a smoothness that lulls and a smoothness that quickens the heart. Thomas is electric in the powerful ease with which he delivers his vocals. He is aided in his impact here by artful material and Drake's meticulous production. While "What Ever Happened To Old Fashioned Love" is something of a topical throwaway, Thomas is unforgettable on "Wind Beneath My Wings" and "I'm Saving All The Good Times For You."



David Grisman—*Dawg Jazz/Dawg Grass*, Warner Bros. 23804. Produced by David Grisman. Grisman retraces the sources for his breezy string band style in an impressive package that could conceivably span both jazz and country playlists. His piquant mandolin and limber quartet remain the focal points, but the jazz side adds a stylish big band outing ("Dawg Jazz") and Grisman's latest rendezvous with Stephanie Grappelli on violin, while the bluegrass half includes several bracing alliances with master 5-string banjo innovator Earl Scruggs. A charmer.



Rick Christian—*Sweet Young Thing*, Columbia FC 38520. Produced by Robert Nix. This Memphis native's debut album also marks the return of Capricorn Records via a production agreement with Columbia. The result is energetic rock'n'roll featuring Christian's intense vocals and such stellar musicians as keyboardist Chuck Leavell. Christian, who penned Kenny Rogers' 1981 No. 1 hit, "I Don't Need You," wrote or cowrote all the songs.

Planet P, Geffen GHS 4000 (Warner Bros.). Produced by Peter Hauke. Built around vocalist Tony Carey, who has a separate solo set with Rocshire, this German studio production initially aligns itself with au courant dance rock via the electronic snap of its percussion and glacial synthesizer textures. Closer listens prove there are topics and arrangements suited for conventional AOR and soft rock formats, however, with ample airplay already breaking.



Roxy Music—*The High Road*, Warner Bros./E. G. 23808. Produced by Rhett Davies & Roxy Music. A four-song companion to the concert videotape of the same title, already available overseas, this live sampler will capture keen interest for its strong covers of Neil Young's "Like A Hurricane" and John Lennon's "Jealous Guy," the latter a perfect choice for Bryan Ferry's elegantly sad vocal style.

The Fibonacci, Enigma 5. Produced by Craig Leon. This three-song, 12-inch outing adds fuel to the argument that the L.A. quartet may be one of the most promising extant. Spare but sophisticated arrangements and a sly sense of humor are among the Fibonacci's charms, as demonstrated by the satire

of "Slow Beautiful Sex" and the atmosphere menace of their instrumental cover of the score from "Psycho."

Farmers—*Packed In An Urban Area*, BFM Media Group BFM Media Group BFM 1001. Produced by Farmers. Don't let the name fool you, there is nothing rural at all about the Farmers. They are six musicians in the Bay Area, who play new wave jazz. It is deliberately unattractive and distasteful music, even when it's effective, as the cover art testifies.

The Ventures—*Stars On Guitars*, Tridex Records TDX1245. Produced by Don Wilson & Bob Spaulding. It was obvious that sooner or later someone would do a clap-track "Stars On" version of some of the great Ventures hits. So why not the Ventures themselves, who have packaged such hits as "Walk Don't Run," "Wipe Out," "Pipeline" and a few others in a medley perfect for the dance floor.



Shirley Caesar—*Jesus, I Love Calling Your Name*, Myrrh MSB-6721. Produced by Tony Brown. Caesar presents some tracks here that are smooth and contemporary enough to fit perfectly on soul radio or in dance clubs. But her voice keeps it all gospel. Unmistakable is the power and emotion that comes from years of singing on the caravans and in black churches. That Caesar is one of the best female gospel singers around is evidenced in "I'll Keep My Light In The Window," "He's Only A Prayer Away," "No Charge" and "Jesus."

Various Artists—*Classical Praise I*, Priority RU38426. Edited by John Rosasco. This is a "greatest hits" package of classical religious music. Heavy on Bach and Handel, the servings are small—mostly three to four minutes long—and feature such artists as Glenn Gould, Leonard Bernstein and the New York Philharmonic and Eugene Ormandy. Among the songs are "The Hallelujah Chorus," "A Mighty Fortress Is Our God," "Jesu, Joy Of Man's Desiring" and "Ode To Joy." The classical connoisseur will find this album frustrating because the works are chopped to radio size; but for the culturally inquisitive, it is a fine hors d'oeuvre.



pop

Van Morrison—*Inarticulate Speech Of The Heart*, Warner Bros. 23802. Produced by Van Morrison. The Belfast Cowboy's transition toward a more explicitly jazz-inflected style extends his new interest in instrumental works here, as well as some of his most mysterious lyric exercises yet. Those trends prove a mixed blessing despite a typically strong band, with Morrison's strong sense of atmosphere sometimes lapsing into dreamy vapors.

Shakin' Stevens—*Give Me Your Heart Tonight*, Epic BFK38449. No producer listed. Now that the Stray Cats have made it, can the more cleaned up rockabilly of Shakin' Stevens be far behind. Actually Stevens has been very popular in Europe for a few years now, and this LP is his third attempt at the U.S. market. The songs here are catchy, and there is certainly heart-throb appeal.

Marshall Tucker Band—*Just Us*, Warner Bros. 23803. Produced by the Marshall Tucker Band. Marshall Tucker has long attracted a loyal following which should be well-pleased with their latest offering. The Southern rockers serve up a good blend of upbeat tunes and slower paced number, always focusing on strong instrumental work. Standouts include "Long Island Lady" and "Wait For You."

Eddy Grant—*Killer On The Rampage*, Portrait B6R 38554 (CBS). Produced by Eddy Grant. A sizable hit in the U.K., the reggae-inspired "Electric Avenue" has launched Grant into a hitmaker with international potential. What keeps Grant from falling into a non-commercial reggae bag, while adding something fresh to reggae-rock blends, is his highly electric approach, stinging guitars and ringing vocals.

Loudon Wainwright III—*Fame And Wealth*, Rounder 3076. Produced by Loudon Wainwright III. Wainwright's second set since joining Rounder is a studio project closer to the terse, sparsely produced Atlantic sides that launched his career than the more lavish, less distinguished pop/rock forays tried with Columbia and Arista. Constant, however, is the singer/songwriter's biting delivery and black comedic thrust, which ranges from chilling ("Reader And Advisor") to hilarious ("The Grammy Song").

Martha and the Muffins—*Danseparc*, RCA AFL1-4664. Produced by Daniel Lanois. Since recording their earlier works for Virgin, this Toronto-based quartet has sharpened its writing and playing to achieve a crisp if derivative dance rock style reminiscent of Talking Heads, replete with simmering r&b syncopations and taut electronics.

Eardance—*Seek Opposites*, Touch Records T-1000. Produced by Jim Jacobsen. Production, pressing and packaging on this self-produced, self-released album easily match the big leagues, while the music offers a challenging hybrid equidistant from jazz loft, dance club and conservatory and thus a

tough sell to radio. Available through Eardance, Ltd., 1515 N. North Park Ave., Chicago, Ill. 60610.

Steve Goodman—*Artistic Hair*, Red Pajamas Records RLP 001. Produced by Steve Goodman & Dan Einstein. After a string of underappreciated albums with Asylum, Goodman launches his own privately distributed label with a long overdue live sampler powered by his infectious spirits, skillful writing and solid musicianship. Radio may not respond to such life-sized virtues, but his faithful following will. Red Pajamas Records can be reached at P.O. Box 233, Seal Beach, Calif. 90740.

Perry Como—*So It Goes*, RCA ALF14272. Produced by Mike Berniker. The most consistently dependable baritone over the last 40-plus years offers 10 classy titles, mainly ballads, including "You Are So Beautiful," "Goodbye For Now" and the title song, all impeccably sung by the one-time Ted Weems crooner. Como hasn't been on the charts lately, but artistically he's in a class by himself. An album for the older buyer.

Albert Collins—*Don't Lose Your Cool*, Alligator AL 4730. Produced by Albert Collins, Bruce Iglauer, Dick Shurman. Since resurfacing on this Chicago-based blues label, the Texas guitar titan has won deserved praise and new fans. This latest nods more toward a brass-edged ensemble style than in the past, but there's still ample fire and winning humor, including an appropriate remake of Oscar Brown, Jr.'s "... But I Was Cool!"

Lawrence Welk—*22 All-Time Big Band Favorites*, Ranwood RW023. Producer unlisted. The days when musicians belittled Welk's orchestra are long gone. With excellent charts and the singers and sidemen to perform them well, the North Dakota television personality presents almost two dozen "tributes" to the big bands of the 1940s. The arrangements are not note-for-note emulations, but all reflect each band's style. One of Welk's finest LPs of the last decade.

black

Marcus Miller—*Suddenly*, Warner Bros. 23806. Produced by Marcus Miller, Ray Bardani, Michael Colina. Omnipresent Luther Vandross chips in background vocals on "Lovin' You" and "Just For You," and co-wrote "Be My Love," as the production team of Bardani & Colina, who boosted David Sanborn, bring out the best in singer/songwriter/multi-instrumentalist Miller. Polished production smooths a raw vocal style that hints at the highly customized talents that bring Miller to the fore on "Much Too Much" and "Suddenly."

country

Eddy Arnold—*Close Enough To Love*, RCA AHL1-4661. Produced by Norro Wilson. The most-enduring and the classiest of country crooners, Arnold turns in some predictably good performances here, notably "The Blues Don't Care Who's Got 'Em" and "Hold Me (Till The Last Waltz Is Over)." "Wooden Heart" is a mistake in both choice and execution.

Earl Scruggs—*Top Of The World*, Columbia FC38295. Produced by Randy Scruggs & John Thompson. Drawing on the talents of Ricky Skaggs, Rodney Dillard, Tracy Nelson, Lacy J. Dalton and the Burrito Brothers, Scruggs comes up with a vital and listenable country/bluegrass package. There is also some excellent acoustic guitar work by Randy Scruggs. The elder Scruggs shows he's still a world-class banjo picker via a couple of dazzling instrumental numbers.

Randy Howard—*All-American Redneck*, Warner Bros./Viva 23820. Produced by Paul Hornsby. Howard has too much talent and sensitivity to yoke himself to such rampant redneckery as the title and contents suggest. He has a slightly

raspy vocal delivery that is charming. And it's believable, particularly in "God Don't Live In Nashville, Tennessee" and "I Been To Georgia On A Fast Train."

jazz

Gil Evans—*Priestess*, Antilles AN 1010 (Island). Produced by John Simon. Leading a 14-piece ensemble of top East Coast studio and stage players, the pioneering arranger, leader and pianist brings his customary balance of big band discipline and stylistic breadth to the program. Dominating is the side-long title piece, founded on a spicy synthesizer figure and propelled by crack solos from David Sanborn and Arthur Blythe on alto saxophones.

Kenny Burrell—*Listen To The Dawn*, Muse MR5264. Produced by Helen Keane. Burrell's trademark is easy, effortless solo guitar. He's in top form performing eight tunes here, backed capably by Ben Riley, drums, and the bass of Rufus Reid. A lovely six-minute version of "You're My Everything" is only one of several musically delightful cuts. Literate annotation is by Peter Keepnews.

Bireli Lagrene—*15*, Antilles AN 1009 (Island). Produced by John Simon. The second U.S. release for the teenage gypsy guitarist frames Lagrene in a larger ensemble including vibes and tenor sax as coloring for the three guitar front line. As with his debut, this live set (from a German club date) documents its leader's reverent reincarnation of Django Reinhardt's style while showing signs of new growth.

Widespread Jazz Orchestra—*Swing Is The Thing*, Adelphi 5015. Produced by Michael Caplin. This polished nine-piece ensemble, formerly known as the Widespread Depression Orchestra, manages to evoke the sound and spirit of the swing era while for the most part steering clear of slavish imitation. Standout tracks include "King Porter Stomp," "Swinging The Blues" and "Flyin' Home"; the standout soloist is alto saxophonist Michael Hashim.

Lonnie Liston Smith—*Dreams Of Tomorrow*, Doctor Jazz FW 38447. Produced by Marcus Miller & Lonnie Liston Smith. Co-producer Miller adds an element of contemporary funkiness, but keyboardist Smith's first album in a while doesn't sound essentially different from his other work of the past decade. Admirers of Smith's laid-back, hypnotic sound paintings won't be disappointed; listeners who were unmoved by Smith's music in the past are likely to remain unmoved.

Jimmy Witherspoon—*Sings The Blues*, Muse MR5288. Produced by Disques Black & Blue. For almost 40 years now, big-shouldered "Spoons" has ranked among the top five male blues purveyors. Here he belts nine tunes with sterling backup from Panama Francis and the re-born Savoy Sultans with pianist Red Richards and the trumpet of Francis Williams. Taped three years ago in Paris, it's an immensely satisfying LP for all blues/jazz aficionados.

Dee Bell—*Let There Be Love*, Concord Jazz CJ206. Produced by Eddie Duran. Guitarist Duran, Stan Getz' tenor and Al Plank's piano are among the luminaries accompanying this young lady's nine songs. It's a compatible combination with Bell impressing on the title song, "Reminiscing In Tempo" and "There's A Lull In My Life." Duran sketched the charts.

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Is Horowitz, Peter Keepnews, Kip Kirby, Roman Kozak, Irv Lichtman, Edward Morris, Ed Ochs, Leo Sacks, Sam Sutherland, Robyn Wells, Adam White.

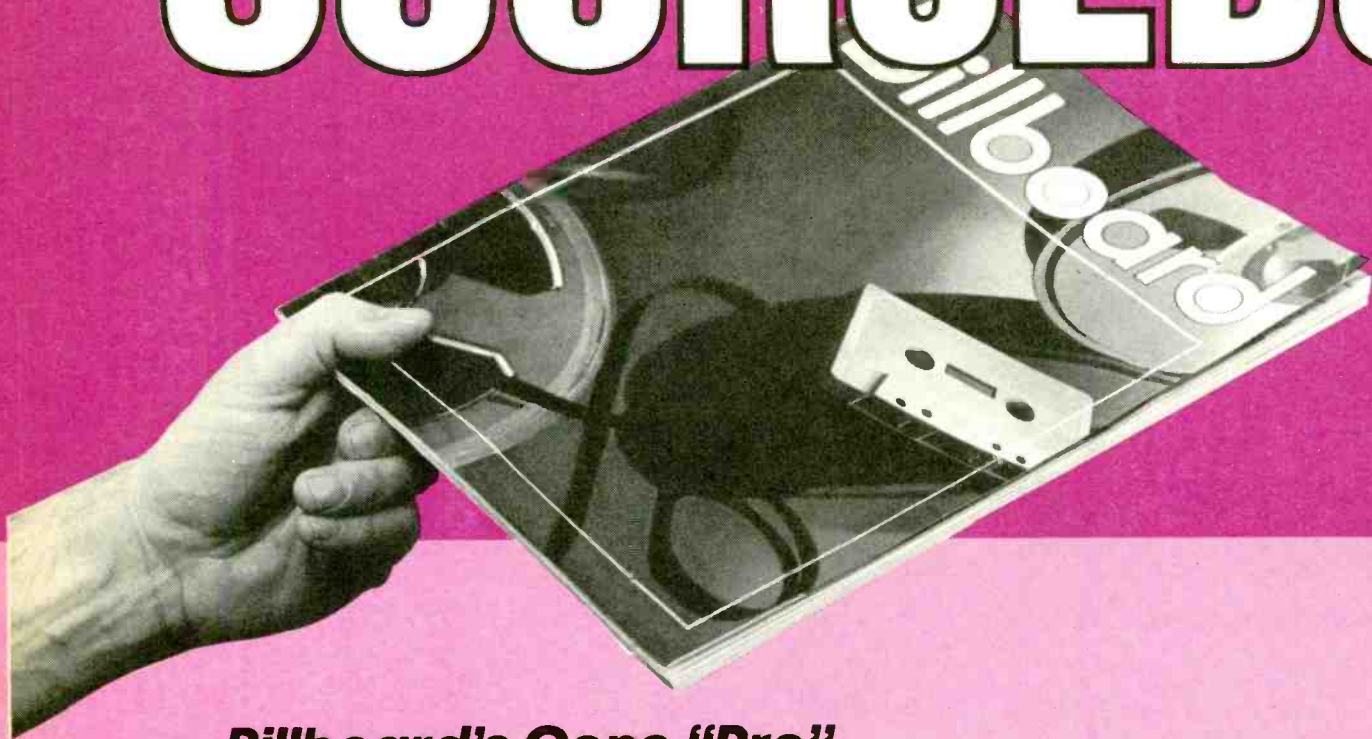
**VIDEO PIRACY ...
IT'S BAD BUSINESS!**

call
VSDA'S ANTI-PIRACY HOTLINE
toll free
800-257-5259

**MAY THE
SOURCE
BE WITH YOU**

Billboard's newly-directed **AUDIO/VIDEO/TAPE SOURCEBOOK**

Publishing Date
May 28, 1983



Billboard's Gone "Pro"

...with a complete guide to thousands of products, services, company listings, including:

Pro equipment, blank tape, bulk tape, video cassette components, pre- and post-production facilities, tape and record services, assembly and packaging equipment, materials, supplies and much, much more...

The newest, most comprehensive source... for advertisers who want to reach:

Duplicators, record manufacturers, producers, those who distribute video cassettes, disks...in more than 100 countries around the world.

No Ad rate changes from last year. Extra distribution at Summer CES

Audio / Video / Tape Sourcebook 1983-84

Reservations close April 12; Materials due April 22

Contact **Ron Willman, Director of Sales, Video/Pro-Sound** at 212/764-7350
or any Billboard sales office around the world:

New York, Beverly Hills, Nashville, Toronto, London, Paris, Hamburg,
Milan, Madrid, Tokyo, Sydney

Billboard

The International Newsweekly of Music & Home Entertainment



NARAS HONORS ITS OWN—Bill Ivey, right, president of the National Academy of Recording Arts and Sciences, forks over big checks worth big money to NARAS consultant George Simon and executive director Christine Farnor. The "Special Travel Award" presentations recognized their 25 years of service to the organization.



MEETING OF THE MICHAELS—Mr. Jackson, left, meets Mr. Grant of Musical Youth in London, where the former collected an award on Barbra Streisand's behalf at the recent British Record Industry Awards ceremonies.

DESTINATION: EMI AMERICA—Jules Shear, whose label debut, "Watch Dog," produced by Todd Rundgren, ships in April, charts his course at Boston's Logan Airport.



EARLY RETURNS—Robert Hazard, right, wanted a C-note but got half instead from Joe Mansfield of RCA Records at a showcase in New York to promote his self-titled mini-LP.



"WHERE DO I SIGN?"—O'Bryan practices his penmanship at the Hollywood headquarters of Capitol Records, where he signed copies of his current LP, "You And I." Validating his signature are, from left, Varnell Johnson, vice president of black music a&r; Ronnie Jones, manager of national r&b promotion; and Rusty Moody, director of national r&b promotion.



FOLK HEROES—Moses Asch, center, president of Folkways Records, chats with labelmates Mike Seeger and Elizabeth Cotten, who performed together at Folk City in New York on the occasion of Cotten's 90th birthday.

SMURFING THE WORLD OVER—Marc de Raaf, center, international a&r manager for Dureco in Holland, displays gold LPs for "Smurfing Sing Song" and "The Smurfs All-Star Show" from Carl Fink, left, president of Starland Music, and David Ball of PolyGram Canada. Dureco holds the international licensing rights to Smurf recordings.



AFTER THE FACT—Music fans have their choice of two versions of the single "Der Kommissar," but Canadian listeners have made their preference known: Falco displays a gold record in Toronto with, from left, James Monaco, publicity manager for A&M; J.P. Guilbert, the label's promotion manager; and A&M vice president Doug Chappell.

A TELEVISION EVENT FROM
CBS AND EDDIE RABBITT

Thursday, March 24

A
Special
Eddie Rabbitt


STARRING
(Alphabetical Order)

Anne Murray
Donna Summer
Lesley Ann Warren



(213) 450-9797

Executive Producer

 Scotti Brothers/
Syd Vinnedge Television

Produced and Directed by

Steve Binder
for Steve Binder Productions

Recording Company

Warner Bros. Records/
U.S. & Canada
Phonogram International,
B.V. / Foreign Territories

Billboard TOP LPs & TAPE

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST	Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST	Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST	Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart		
1	14	1	MICHAEL JACKSON	Thriller	Epic QE 38112	CBS	▲		BLP 1	55	5	5	THOMPSON TWINS	Side Kicks	Arista AL 6607	IND		6.98		72	42	10	NEIL YOUNG	Trans	Geffen GHS 2018 (Warner Bros.)	WEA	●	8.98			
2	6	6	JOURNEY	Frontiers	Columbia QC 38504	CBS	▲			38	29	23	SAGA	Worlds Apart	Portrait ARR 38246 (Epic)	CBS	●			73	20	20	DAN FOGELBERG	Greatest Hits	Full Moon/Epic FE 38308	CBS	●				
3	22	3	DARYL HALL & JOHN OATES	H2O	RCA AFL1-4383	RCA	▲	8.98	BLP 12	39	33	17	LITTLE RIVER BAND	Greatest Hits	Capitol ST 12247	CAP	●	8.98		74	74	7	MERLE HAGGARD/WILLIE NELSON	Poncho & Lefty	Epic FE 37958	CBS	▲		CLP 2		
4	39	4	MEN AT WORK	Business As Usual	Columbia ARC 37978	CBS	▲		BLP 29	40	14	14	NIGHT RANGER	Dawn Patrol	Boardwalk NB 33259-1	IND	●	8.98		75	76	24	LUTHER VANDROSS	Forever, For Always, For Love	Epic FE 38235	CBS	▲		BLP 7		
5	5	11	BOB SEGER AND THE SILVER BULLET BAND	The Distance	Capitol ST 12254	CAP	▲	8.98		41	14	14	FOREIGNER	Records	Atlantic 80999	WEA	●	8.98		76	27	27	DEF LEPPARD	High & Dry	Mercury SRM-1-4021 (Polygram)	POL	●	8.98			
6	43	6	DURAN DURAN	Rio	Capitol ST-12211	CAP	●	8.98		46	7	7	ANGELA BOFILL	Too Tough	Arista AL 9616	IND		8.98	BLP 6	77	82	54	WILLIE NELSON	Always On My Mind	Columbia FC 37951	CBS	▲		CLP 4		
7	23	7	LIONEL RICHIE	Lionel Richie	Motown 6007 ML	IND	▲	8.98	BLP 2	47	20	20	FRIDA	Something's Going On	Atlantic 80018-1	WEA	●	8.98		78	78	12	SQUEEZE	Singles 45's and Under	A&M SP 4922	RCA	●	8.98			
8	49	8	TOTO	Toto IV	Columbia FC 37728	CBS	▲			48	6	6	BRYAN ADAMS	Cuts Like A Knife	A&M SP 6-4919	RCA	●	6.98		92	6	6	SIMPLE MINDS	New Gold Dreams	A&M SP 6-4928	RCA	●	8.98			
9	8	8	DEF LEPPARD	Pyromania	Mercury 8103081 (Polygram)	POL	▲	8.98		49	20	20	THE ENGLISH BEAT	Special Beat Service	I.R.S. SP 70032 (A&M)	RCA	●	8.98		86	15	15	GEORGE CLINTON	Computer Games	Capitol ST 12246	CAP	●	8.98	BLP 4		
10	2	2	STYX	Kilroy Was Here	A&M SP 3734	RCA	●	8.98		50	11	11	WALL OF VOOODOO	Call Of The West	IRS SP 70026	A&M	●	8.98		81	44	20	SUPERTRAMP	Famous Last Words	A&M SP 3732	RCA	●	8.98			
11	6	6	CHRISTOPHER CROSS	Another Page	Warner Bros. 1-23757	WEA	▲	8.98	BLP 69	47	34	24	BILLY JOEL	The Nylon Curtain	Columbia TC 38200	CBS	▲			82	45	34	BILLY SQUIER	Emotions In Motion	Capitol ST 12217	CAP	▲	8.98			
13	3	3	EARTH, WIND & FIRE	Powerlight	Columbia TC 38367	CBS	▲		BLP 5	54	7	7	DEBARGE	All This Love	Gordy 6012 GL (Motown)	IND	▲	8.98	BLP 4	83	58	8	BLACK SABBATH	Live Evil	Warner Bros. 1-23742	WEA	▲	11.98			
13	12	39	STRAY CATS	Built For Speed	EMI-America ST-17070	CAP	▲	8.98		53	19	19	MARVIN GAYE	Midnight Love	Columbia FC 38197	CBS	▲		BLP 17	84	84	5	SOFT CELL	The Art Of Falling Apart	Sire 1-23769 (Warner Bros.)	WEA	●	8.98			
14	12	12	CULTURE CLUB	Kissing To Be Clever	Virgin/Epic ARE 38398	CBS	▲		BLP 33	52	27	27	KENNY LOGGINS	High Adventure	Columbia TC 38127	CBS	●			85	61	16	GROVER WASHINGTON JR.	The Best Is Yet To Come	Elektra 60215	WEA	●	8.98	BLP 16		
20	44	4	JANE FONDA	Jane Fonda's Workout Record	Columbia CX2-38054	CBS	▲			51	22	22	JEFFERSON STARSHIP	Winds Of Change	Grunt BXL1-4372 (RCA)	RCA	●	8.98		86	64	7	RANDY NEWMAN	Trouble In Paradise	Warner Bros. 1-23755	WEA	●	8.98			
19	6	6	ERIC CLAPTON	Money And Cigarettes	Warner Bros./Duck 1-23773	WEA	●	8.98		52	38	42	THE CLASH	Combat Rock	Epic FE 37689	CBS	▲			87	75	9	SMOKEY ROBINSON	Touch The Sky	Tamla 60301L (Motown)	IND	●	8.98	BLP 8		
17	22	22	MISSING PERSONS	Spring Session M	Capitol ST 12228	CAP	●	8.98		53	NEW ENTRY	NEW ENTRY	PETE TOWNSHEND	Scoop	Atco 90063	WEA	●	8.98		88	88	55	ALABAMA	Mountain Music	RCA AFL1-4229	RCA	▲	8.98	CLP 1		
18	18	14	SAMMY HAGAR	Three Lock Box	Geffen GHS 2021 (Warner Bros.)	WEA	●	8.98		91	2	2	U2	War	Island 90067 (Atco)	WEA	●	8.98		89	3	3	ULTRAVOX	Quartet	Chrysalis 86V 41394	CBS	●				
21	18	18	PHIL COLLINS	Hello, I Must Be Going	Atlantic 80035-1	WEA	●	8.98		60	5	5	MELISSA MANCHESTER	Greatest Hits	Arista AL 9611	IND	●	8.98		90	77	30	DON HENLEY	I Can't Stand Still	Elektra E1-60048	WEA	●	8.98			
20	15	19	PAT BENATAR	Get Nervous	Chrysalis FV-41396	CBS	▲	8.98		56	25	25	OLIVIA NEWTON-JOHN	Olivia's Greatest Hits, Vol. 2	MCA MCA 5347	MCA	▲	8.98		91	79	15	ABBA	The Singles	Atlantic 80036	WEA	●	11.98			
32	8	8	THOMAS DOLBY	Blinded By Science	Capitol MLP 15007	CAP	●	5.98		57	42	42	GAP BAND	Gap Band IV	Total Experience TE-1-3001 (Polygram)	POL	▲	8.98	BLP 11	98	3	3	GEORGE WINSTON	December	Windham Hill C-1025	IND	●	8.98			
25	7	7	DEXYS MIDNIGHT RUNNERS	Too-Rye-Ay	Mercury SRM-1-4069 (Polygram)	POL	●	8.98		62	5	5	OAK RIDGE BOYS	American Made	MCA 5390	MCA	▲	8.98	CLP 7	94	94	86	JOURNEY	Escape	Columbia TC 37408	CBS	▲				
26	37	37	JOE JACKSON	Night And Day	A&M SP 4906	RCA	●	8.98		59	7	7	DAZZ BAND	On The One	Motown 6031 ML	IND	●	8.98	BLP 12	141	2	2	THOMAS DOLBY	The Golden Age Of Wireless	Capitol ST 12271	CAP	●	8.98			
24	27	27	ABC	The Lexicon Of Love	Mercury SRM-1-4059 (Polygram)	POL	●	8.98		63	7	7	BARBRA STREISAND	Memories	Columbia TC 37678	CBS	▲			96	96	16	GRACE JONES	Living My Life	Island 90018 (Atco)	WEA	▲	8.98	BLP 39		
30	16	16	GOLDEN EARRING	Cut	21 Records T 119004 (Polygram)	POL	●	8.98		81	3	3	AFTER THE FIRE	ATF	Epic FE 38282	CBS	●			97	97	72	LOVERBOY	Get Lucky	Columbia FC 37638	CBS	▲				
31	3	3	KENNY ROGERS	We've Got Tonight	Liberty LO 51143	CAP	●	8.98	CLP 16	67	9	9	SCANDAL	Scandal	Columbia FC 38194	CBS	●			NEW ENTRY	NEW ENTRY	NEW ENTRY	MOLLY HATCHET	No Guts No Glory	Epic BFE 38230	CBS	●				
27	9	9	TRIUMPH	Never Surrender	RCA AFL1-4382	RCA	●	8.98		68	20	20	PSYCHEDELIC FURS	Forever Now	Columbia FC 38261	CBS	●			NEW ENTRY	NEW ENTRY	NEW ENTRY	THE RAMONES	Subterranean Jungle	Sire 1-23800 (Warner Bros.)	WEA	●	8.98			
28	9	9	RIC OCASEK	Beatitude	Geffen GHS 2022 (Warner Bros.)	WEA	●	8.98		70	3	3	DIRE STRAITS	Twisting By The Pool	Warner Bros. 0-29800	WEA	●	4.98		100	83	17	COMMODORES	All The Great Hits	Motown 6028 ML	IND	●	8.98	BLP 31		
NEW ENTRY	NEW ENTRY	NEW ENTRY	ALABAMA	The Closer You Get	RCA AHL1-4663	RCA	▲	8.98	CLP 25	65	12	12	VANDENBERG	Vandenberg	Atco 90005	WEA	●	8.98		NEW ENTRY	NEW ENTRY	NEW ENTRY	BOW WOW WOW	When The Going Gets Tough, The Tough Get Going	RCA AFL1-4570	RCA	▲	8.98			
30	16	21	ADAM ANT	Friend Or Foe	Epic ARE 38370	CBS	●			66	8	8	RED RIDER	Neruda	Capitol ST 12226	CAP	●	8.98		102	103	37	FLEETWOOD MAC	Mirage	Warner Bros. 1-23607	WEA	●	8.98			
35	19	19	PRINCE	1999	Warner Bros. 1-23790	WEA	●	10.98	BLP 9	69	6	6	DURAN DURAN	Duran Duran	Capitol ST-12158	CAP	●	8.98		103	87	10	TODD RUNDGREN	The Ever Popular Tortured Artist Effect	Bearsville 1-23732 (Warner Bros.)	WEA	●	8.98			
37	3	3	GREG KINN BAND	Kihnspiracy	Beserkley 60224 (Elektra)	WEA	●	8.98		72	7	7	HEAVEN 17	Heaven 17	Arista AL 6606	IND	●	6.98		104	104	10	CAROL HENSEL	Carol Hensel's Exercise And Dance Program, Volume 3	Vintage VNI 30004 (Mirus)	IND	●	8.98			
33	22	19	TOM PETTY AND THE HEARTBREAKERS	Long After Dark	Backstreet/MCA BSR 5360	MCA	●	8.98		85	2	2	WILLIE NELSON	Tougher Than Leather	Columbia QC 38248	CBS	▲		CLP 53	105	89	7	LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA	Hooked On Swing 2	RCA AFL1-4589	RCA	●	8.98			
39	6	6	BERLIN	Pleasure Victim	Geffen GHSP 2036	WEA	●	6.98		70	41	47	JOHN COUGAR	American Fool	Riva/Mercury RVL 7501 (Polygram)	POL	▲	8.98													
35	23	12	MUSICAL YOUTH	The Youth 'Of Today	MCA 5389	MCA	▲	8.98	BLP 20	71	22	22	DIONNE WARWICK	Heartbreaker	Arista AL 9609	IND	▲	8.98	BLP 32												
36	16	16	PATTI AUSTIN	Every Home Should Have One	Qwest QWS 3591 (Warner Bros.)	WEA	▲	8.98	BLP 25																						

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

News

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

• Continued from page 1

be viewed as more problematic as a gift than records. More insight into this area will be uncovered from the strategy study now being analyzed." (Cohen, however, notes that "Gift" advertising showed only one instance of tape usage, that in a Walkman situation.)

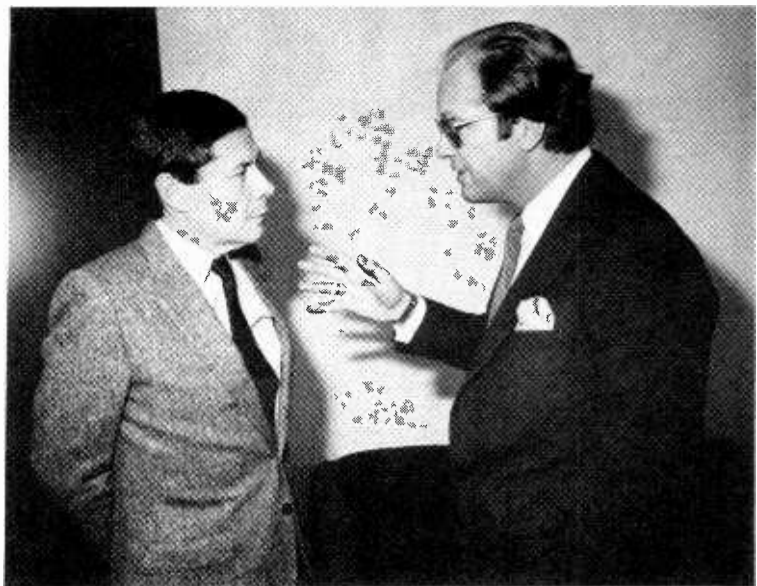
• "The results of the tracking do not definitely indicate that the extra teen advertising effort was successful in differently affecting teens in those markets vs. the adult markets. It would be incorrect to conclude, however, that an additional teen effort would not have pronounced effects. Five weeks of advertising is probably too short a period of time to definitively establish the value of a separate teen effort."

• "Since records/tapes as a gift is a relatively new idea in terms of their being sold in competition with other possible gift items, a longer period of time must be allowed the Gift Of Music message to have its maximum impact."

Mike Reingold of the ad agency says that "nothing bothers me" about the study, although he expresses a desire that in-store merchandising, relying mostly on existing "Gift Of Music" aids, would have been tied in more directly with the tv-radio messages.

"Gift Of Music" monies were sent to NARM's accounting firm, Touche Ross, starting last February and totaled \$1.2 million, says Cohen. This income represented contributions by CBS, RCA, WEA, Capitol, PolyGram, MCA, Arista, Boardwalk and Chrysalis. The lone major label holdout continues to be Motown Records.

The tracking study and results of the "strategy" analysis will be made available to attendees of next month's 25th anniversary NARM convention in Florida.



Billboard photo by Chuck Pulin
JACK & TERRY—Jack Craig, left, newly appointed president of Chrysalis Records in the U.S., chats with Terry Ellis, co-chairman of the Chrysalis Group, at Chrysalis' new offices in New York.

Ellis Explains Chrysalis Move Jack Craig Is Appointed President Of U.S. Operations

• Continued from page 3

if an album is not in a store in Des Moines because the wife of the guy who was supposed to sell it there had a baby, then I don't give a shit about it. Let CBS worry about that."

Ellis says he talked to all the major record companies, and CBS offered the best terms. He admits there has been a period of "some instability" since the move at the beginning of the year in terms of getting the Chrysalis organization meshed with the CBS organization, but he says that did not affect the chart performance of Chrysalis' artists.

Part of the problem may also have been that since the departure of Sal Licata shortly after the CBS deal was announced, there had been no head of the U.S. company; Ellis ran it from London. "Until Jack came along, I didn't want to get somebody just for the sake of getting somebody," he says.

"To me, the deal is not complicated at all," says Ellis. "Stage one, it's a p&d deal. Actually, it's not even a 'p,' because though we will be manufactured by Columbia Record Pressing, in our contract we are not even committed to be manufactured

by them. But it would be stupid not to be.

"CBS will distribute our records. They will pay us the dealer price for the record, and they will literally hand the money to us. The expenses of running a record company are our expenses. So they become, in a sense, exactly the same as our (former) independent distributors. They order records, we ship them records, and they pay us for it. Out of that we have to pay our staff, and the other expenses involved in promoting a record," says Ellis.

"The complicating issue," he continues, "is that I made a deal with Dick (Asher) where I said that I will pay so much a year and you will guarantee for me that the services of Epic, Portrait and the Associated Labels and core marketing are available. Completely available."

Ellis says there have been fears expressed by the managers of some Chrysalis acts that the label has been completely absorbed by CBS, but he says that he tries to explain to them that the utilization of the "CBS machine" is Chrysalis' job. For instance, he says, if a manager wants to discuss a press campaign for his artist, he should discuss it with the head

of publicity at Chrysalis who, in turn, can plug into the resources of the E/P/A publicity department.

"Chrysalis has its own promotion staff, and at the same time it will blend with Epic's national promotion force," further explains Craig. "It's a two-level endeavor. National promotion here, and regional and local promotion functioning with E/P/A personnel."

"I think that the artist roster composition for the future in specific labels is going to be considerably different from what it was in the '70s. There is a much narrower focus on music and on consumer acceptance in the marketplace. Labels that specialize in specified areas of artist talent will become highly productive. And those labels that use an efficient distribution organization can then keep the main priority of artist career development and focus."

Ellis, who reserves the ultimate decision on signings for himself, says that Chrysalis expects to sign no more than one new act per year. He adds that there are no restrictions under the deal as to what kind of product or how much Chrysalis wishes to release through CBS.

Promoters Snubbing Budweiser Boycott

• Continued from page 1

board, Feb. 19), last year's 60-40 split was called a "sharecropping arrangement" by the NABP. Small local black promoters are also expected to be utilized in working many of the dates.

Jesse Jackson, who was approached by the NABP to involve himself in its battle for equal participation in SuperFest, terms the deal "immoral and unpolitical." He urges "these black promoters attempting to undercut the boycott and sell out the black community for their own narrow personal gains" to reconsider.

He adds that "about a month ago, the NABP endorsed the Operation PUSH-initiated national boycott of Anheuser-Busch products. They agreed to distribute boycott literature at concerts they promoted and at SuperFest concerts, and to contact black artists and urge them not to perform. PUSH supports that position. Until a trade agreement is reached with Anheuser-Busch on the larger national issues, the boycott of these concerts will continue regardless of who the promoters are, black or white."

The concert series will begin June 4 at St. Louis' Busch Stadium and continue through September at major venues in Houston, Dallas, Atlanta, New York, Philadelphia, Washington, Detroit, Cleveland, Los Angeles, New Orleans, and, for the first time, in Hartford, Conn., Oakland and Birmingham. Eleven of the deals for concert facilities in

these markets are already set. Some locations are still subject to change.

A concert promoter, who preferred not to be identified, says about the deal, "The only reason we have gotten involved with Rosenberg this year is that we came in on an equal footing. Black companies will be involved in every aspect of SuperFest from catering to limos to concessions."

"W.G. Garrison will be present at every meeting about SuperFest representing the black promoters. From June to September this will create many, many jobs in the black community that wouldn't have existed otherwise. With unemployment as bad as it is today, we think this can't but help." He acknowledges that the promoters are in a "Catch 22" situation "where if they go along with the boycott, some other promoter will work with Budweiser, and if they take the gig, some will think we betrayed Rev. Jackson."

In a related event, Budweiser announced Wednesday (16) its sponsorship of a 25th anniversary Impressions tour featuring original members Curtis Mayfield and Jerry Butler. According to Charles McMillian, the tour's executive producer, black promoters had first option on the tour's 30 dates, many of which are still to be booked. According to McMillian, black promoters George Woods in Philadelphia and Pervis Spann in Chicago already have dates.

McMillian, whose Chicago-based Entertainment Consultants, Inc. has long been associated with Butler's career, says this was one of the "pre-conditions" of the group's agreement to work with Budweiser. "Where a deal couldn't be made with a black promoter, a white one was contracted," McMillian says. ICM is doing the booking and Rockbill is preparing a special commemorative booklet of the tour.

Denver CD Demonstration

• Continued from page 6

These disks are not only being used by the retailer for his own demonstrations, but have also been loaned to the area radio stations for play fodder.

Stinson says he will begin limited sales activity with the next shipment of digital hardware from Sony, expected within a month. He says he feels that CD can be a significant force in bolstering "dwindling" sales of hi fi equipment, as purchasers seek to upgrade speakers and amplifiers to match the quality requirements of digital playback.

CMA GALA, RIAA DINNER IN D.C.

Music Stars Shine On Capitol Hill

• Continued from page 3

ident Ronald Reagan and the First Lady, as well as by Vice President George Bush and his wife, Barbara, included performances by a virtual Who's Who of country music, as well as one by a West Virginia fiddler by the name of Robert C. Byrd, the Democratic Senate minority leader.

If the evenings gave the politicians a chance to see the stars, the days—put to good use by the entertainment community—gave the stars a chance to talk to the politicians. Executives and performers from the recording industry and the CMA took limos and taxis all through the early part of last week to Capitol Hill to lobby on behalf of audio rental and home taping royalty legislation.

Stars such as Brenda Lee (a member of the CMA board of directors) and Larry Gatlin exchanged their stage finery for day duds to spend some time on the Hill, in order to bring their views on the issues of home taping and record rental to the attention of members of Congress.

Yet another government industry dinner took place here last week—the annual awards dinner of the Electronics Industries Assn. (EIA), a group that includes in its membership the Consumer Electronics Group (CEG), the trade group for the makers of VCRs, audio tape recorders and blank recording tape. The dinner was held the same Tuesday evening as the RIAA event—and at the same time, 8 p.m. Officials from both the EIA/CEG and the RIAA said that the overlap was not planned, and that it was only in the last few weeks that the scheduling conflict was discovered, by which time it was too late to change either date.

The subjects of home taping and audio/video rental First Sale revision legislation were not mentioned at the EIA/CEG dinner at the Shoreham. The guest speaker was Vice President Bush, who praised the electronics industry for its growth and vision.

• Continued from page 3

Milsap, the Oak Ridge Boys, Barbara Mandrell, Mickey Gilley and Charlie Daniels. Many of Washington's leading political figures were in the audience. In addition to President and Mrs. Reagan and Vice President and Mrs. George Bush, who enjoyed the show from special boxes, also present were Senate majority leader Howard Baker (R-Tenn.), Senate minority leader Robert Byrd (D-W. Va.), Sen. Ted Kennedy (D-Mass.) and his sister Jean Kennedy Smith, and members of the Senate Judiciary Committee, which will decide the fate of proposed legislation on home taping and record rental.

Following the taping, there was a reception for invited dignitaries, guests and performers. Several hundred people attended this reception, although house members expected to attend the event had to cancel when a special vote was called on the nuclear freeze issue.

www.americanradiohistory.com

Richmond/CBS

• Continued from page 6

cation of the parties' executive offices. Venue in the Southern District of New York would be more convenient for both parties and most potential witnesses, and trial in New York would very likely be more practicable and less expensive."

In an affidavit filed last January, Walter Dean, executive vice president of CBS Records, noted the closing down of the firm's Terre Haute, Ind. facility last year because of a "prolonged downturn in record industry sales." He stated that 8-track tape manufacturing would terminate that month and, in February, returns processing would cease. He noted that the only CBS operations in Terre Haute would be order fulfillment for the club and a small vinyl compound plant.

CBS initially moved that the case be transferred to New York in September, 1981. The Indiana court, however, denied the motion on Nov. 5, 1981. CBS filed its motion to reconsider later that month.

TOP LPs & TAPE

POSITION 106-200

Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
106	106	24	NEIL DIAMOND Heartlight Columbia TC 38359	CBS	▲		
107	107	36	JUDAS PRIEST Screaming For Vengeance Columbia FC 38160	CBS	●		
108	111	52	ASIA Asia Geffen GHR 2008 (Warner Bros.)	WEA	▲	8.98	
109	90	21	EDDIE RABBITT Radio Romance Elektra E1-60160	WEA	▲	8.98	CLP 14
★	140	35	KENNY ROGERS Greatest Hits Liberty L00 1072	CAP	▲	8.98	CLP 43
111	115	20	THE FIXX Shattered Room MCA MCA 5345	MCA	●	8.98	
112	93	15	BARRY MANILOW Here Comes The Night Arista AL 9610	IND	●	8.98	
113	95	45	A FLOCK OF SEAGULLS A Flock Of Seagulls Jive/Arista VA 66000	IND	●	6.98	
114	100	19	JANET JACKSON Janet Jackson A&M SP 4907	RCA	▲	6.98	BLP 21
115	101	24	DIRE STRAITS Love Over Gold Warner Bros. J-23728	WEA	▲	8.98	
116	116	85	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	6.98	
117	117	21	EARL KLUGH/BOB JAMES Two Of A Kind Capitol ST 12244	CAP	▲	8.98	BLP 56
118	102	15	RAY PARKER, JR. Greatest Hits Arista AL 9612	IND	●	8.98	BLP 22
★	NEW ENTRY		MARIANNE FAITHFULL A Child's Adventure Island 90066 (Atco)	WEA	▲	8.98	
120	120	80	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS	▲		CLP 15
★	162	2	WEATHER REPORT Procession Columbia FC 38427	CBS	▲		
★	122	8	SCHON/HAMMER Here To Stay Columbia FC 38428	CBS	●		
★	142	5	COMPLETE ORIGINAL BROADWAY CAST Cats Geffen 2GHS2031 (Warner Bros.)	WEA	▲	16.98	
124	124	22	DONALD FAGEN The Nightfly Warner Bros. J-23696	WEA	●	8.98	
125	125	29	EVELYN KING Get Loose RCA AFL1 4337	RCA	●	8.98	BLP 23
126	128	38	EDDIE MONEY No Control Columbia FC 37960	CBS	●		
127	127	460	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP	●	8.98	
128	129	105	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 11
★	NEW ENTRY		ROBERT HAZARD Robert Hazard RCA MXL1-8500	RCA	▲	6.98	
★	130	24	LINDA RONSTADT Get Closer Asylum 60185 (Elektra)	WEA	●	8.98	
131	105	16	OZZY OSBOURNE Speak Of The Devil Jet 2X2 38350 (Epic)	CBS	●		
132	108	27	THE WHO It's Hard Warner Bros. J-23731	WEA	●	8.98	
133	109	11	KRIS, WILLIE, DOLLY AND BRENDA The Winning Hand Monument JW6 38389	CBS	●	11.98	CLP 6
★	NEW ENTRY		THE CARPENTERS The Singles 1969-1973 A&M SP 3601	RCA	▲	8.98	
135	135	26	RUSH Signals Mercury SRM-1-4063 (Polygram)	POL	▲	8.98	
136	113	37	CROSBY, STILLS AND NASH Daylight Again Atlantic SD 19360	WEA	▲	8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
137	110	19	THE BAR-KAYS Proposition Mercury SRM-1-4065 (Polygram)	POL	▲	8.98	BLP 15
★	190	2	INXS Shaboo Shaboo Atco 90072	WEA	●	8.98	
★	167	3	O'BRYAN You And I Capitol ST-12256	CAP	▲	8.98	BLP 28
★	149	20	HANK WILLIAMS JR. Greatest Hits Elektra/Curb I-60193	WEA	▲	8.98	CLP 9
★	152	5	SELECTIONS FROM THE ORIGINAL BROADWAY CAST Cats Geffen GHS 2026 (Warner Bros.)	WEA	▲	8.98	
★	148	3	THE SYSTEM Sweat Mirage 90062 (Atco)	WEA	●	8.98	BLP 24
143	114	23	TONI BASIL Word Of Mouth Radical Choice/Virgin/Chrysalis FV 41410	CBS	●	8.98	
★	150	5	SOUNDTRACK Tootsie Warner Bros. J-23781	WEA	▲	8.98	
145	145	100	BILLY SQUIER Don't Say No Capitol ST 12146	CAP	▲	8.98	
★	164	3	STEVE ARRINGTON'S HALL OF FAME Steve Arrington's Hall Of Fame, I Atlantic 80049	WEA	▲	8.98	BLP 27
147	118	19	JONI MITCHELL Wild Things Run Fast Geffen GHS 2019 (Warner Bros.)	WEA	●	8.98	
★	158	5	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS	▲		
★	NEW ENTRY		PLANET P Planet P Geffen GHS 4000 (Warner Bros.)	WEA	●	6.98	
150	119	17	THE J. GEILS BAND Showtime EMI America SO 17087	CAP	●	8.98	
151	151	24	PINK FLOYD The Wall Columbia PC2 36183	CBS	▲		
152	121	27	LAURA BRANIGAN Branigan Atlantic SD 19289	WEA	●	8.98	
153	153	31	ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK Hooked On Classics II RCA AFL1-4373	RCA	●	8.98	
154	123	17	CON FUNK SHUN To The Max Mercury SRM-1-4067 (Polygram)	POL	▲	8.98	BLP 14
★	161	26	YAZ Upstairs At Eric's Sire J-23737 (Warner Bros.)	WEA	▲	8.98	
★	165	3	MARTY BALIN Lucky EMI America ST-17088	CAP	▲	8.98	
157	126	23	DIANA ROSS Silk Electric RCA AFL1 4384	RCA	●	8.98	BLP 45
158	160	41	JEFFREY OSBORNE Jeffrey Osborne A&M SP 4896	RCA	●	8.98	BLP 37
159	159	33	DONNA SUMMER Donna Summer Geffen GHS 2005 (Warner Bros.)	WEA	●	8.98	BLP 64
★	NEW ENTRY		ECHO AND THE BUNNYMEN Porcupine Sire J-23770 (Warner Bros.)	WEA	▲	8.98	
161	131	15	CHAKA KHAN Chaka Khan Warner Bros. J-23729	WEA	▲	8.98	BLP 19
162	132	26	PETER GABRIEL Security Geffen GHS 2011 (Warner Bros.)	WEA	▲	8.98	
163	133	17	PEABO BRYSON Don't Play With Fire Capitol ST 12241	CAP	▲	8.98	BLP 17
164	134	15	LED ZEPPELIN Coda Swan Song 90051 (Atco)	WEA	●	8.98	
165	136	27	THE TIME What Time Is It? Warner Bros. J-23701	WEA	●	8.98	BLP 32
★	NEW ENTRY		JON BUTCHER AXIS Jon Butcher Axis Polydor 81006910 (PolyGram)	POL	▲	8.98	
167	137	21	ORIGINAL CAST Cats Geffen 2GHS 2017 (Warner Bros.)	WEA	▲	16.98	
168	168	102	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	CBS	▲		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
169	172	9	BOB SEGER AND THE SILVER BULLET BAND Nine Tonight Capitol STBK-12182	CAP	▲	8.98	
170	170	44	JUICE NEWTON Quiet Lies Capitol ST-12210	CAP	●	8.98	CLP 47
★	180	2	THE TEMPTATIONS Surface Thrills Gordy 6032 GL (Motown)	IND	●	8.98	BLP 42
★	NEW ENTRY		THE KIDS FROM FAME Fame—Live RCA AFL1-4674	RCA	▲	8.98	
173	173	31	MICHAEL McDONALD If That's What It Takes Warner Bros. 23703	WEA	●	8.98	BLP 72
174	138	17	LITTLE STEVEN AND THE DISCIPLES OF SOUL Men Without Women EMI America ST 17086	CAP	▲	8.98	
★	185	2	SYLVESTER All I Need Megatone M 1005	IND	●	8.98	BLP 40
176	181	22	SOUNDTRACK An Officer And A Gentleman Island 90017-1 (Atco)	WEA	▲	8.98	
177	177	46	MISSING PERSONS Missing Persons Capitol DLP 15001	CAP	▲	4.98	
178	178	9	BOB SEGER AND THE SILVER BULLET BAND Against The Wind Capitol S00-12041	CAP	▲	8.98	
179	179	69	LOVERBOY Loverboy Columbia JC 36762	CBS	▲		
180	139	28	STEEL BREEZE Steel Breeze RCA AFL1-4424	RCA	▲	8.98	
181	112	19	KISS Creatures Of The Night Casablanca NBLP 7270 (Polygram)	POL	▲	8.98	
★	182	3	PETER ALLEN Not The Boy Next Door Arista AL 9613	IND	●	8.98	
183	144	26	VANITY 6 Vanity 6 Warner Bros. J-23716	WEA	▲	8.98	BLP 35
184	146	23	SPYRO GYRA Incognito MCA MCA 5368	MCA	●	8.98	BLP 75
185	147	4	JOHN HALL BAND Search Party EMI America ST17082	CAP	▲	8.98	
186	154	24	GRAND MASTER FLASH & THE FURIOUS FIVE The Message Sugar Hill 268	IND	▲	8.98	BLP 36
187	155	47	VAN HALEN Diver Down Warner Bros. BSK 3677	WEA	▲	8.98	
★	NEW ENTRY		ART IN AMERICA Art In America Pavilion BFZ 38517 (Epic)	CBS	▲		
189	169	40	SURVIVOR Eye Of The Tiger Scotti Bros. FZ 38062 (Epic)	CBS	▲		
★	NEW ENTRY		THE CALL Modern Romans Mercury 4228103071 M-1 (PolyGram)	POL	▲	8.98	
191	156	7	ADAM AND THE ANTS Prince Charming Epic ARE 37615	CBS	▲		
192	192	84	AL JARREAU Breakin' Away Warner Bros. BSK 3576	WEA	▲	8.98	
193	193	20	NEIL DIAMOND The Jazz Singer Capitol SW 12120	CAP	▲	8.98	
194	157	71	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	CBS	▲		
195	175	41	THE ALAN PARSONS PROJECT Eye In The Sky Arista AL 9599	IND	▲	8.98	
196	166	19	DEVO Oh No! It's Devo Warner Bros. J-23741	WEA	▲	8.98	
197	198	41	LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA Hooked On Swing RCA AFL1-4343	RCA	●	8.98	
198	NEW ENTRY		FELONY The Fanatic Rock 'N' Roll BFZ 38453 (Scotti Bros./Epic)	CBS	▲		
199	200	3	FIREFALL Break Of Dawn Atlantic 80017	WEA	▲	8.98	
200	143	22	WAYLON AND WILLIE WW II RCA AHL1-4455	RCA	▲	8.98	CLP 23

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

ABBA.....	91
ABC.....	24
Bryan Adams.....	44
Aker The Fire.....	61
Alabama.....	29, 88, 128
Peter Allen.....	182
Adam Ant.....	30, 191
Steve Arrington's Hall Of Fame.....	146
Art In America.....	188
Asia.....	108
Patti Austin.....	36
Marty Balin.....	156
Bar-Kays.....	137
Toni Basil.....	143
Pat Benatar.....	20
Berlin.....	34
Black Sabbath.....	83
Angela Bofill.....	42
Bow Wow Wow.....	101
Laura Branigan.....	152
Peabo Bryson.....	163
John Butcheraxis.....	116
Call.....	190
Carpenter.....	134
Eric Clapton.....	16
Clash.....	52
George Clinton.....	80
Phil Collins.....	19
Commodores.....	100
Con Funk Shun.....	154
John Cougar.....	70
Crosby, Stills, & Nash.....	136
Christopher Cross.....	11
Culture Club.....	14
Dazz Band.....	59
Debarge.....	48
Def Leppard.....	9, 76
Devo.....	196
Deoxy's Midnight Runners.....	22
Nell Diamond.....	106, 193
Dire Straits.....	64, 115
Thomas Dolby.....	21, 95
Duran Duran.....	6, 17
Echo And The Bunnymen.....	160
Larry Elgart.....	105, 197
England Beat.....	45
Donald Fagen.....	124
Marianne Faithfull.....	119
Felony.....	198
Firefall.....	199
John Fogelberg.....	111
Fleetwood Mac.....	102
Flock Of Seagulls.....	113
Dan Fogelberg.....	73
Jane Fonda.....	15
Foreigner.....	41
Frida.....	43
Peter Gabriel.....	162
Gap Band.....	57
Marvin Gaye.....	49
J. Geils Band.....	150
Golden Earring.....	25
Grand Master Flash.....	186
Sammy Hagar.....	18
Merle Haggard/Willie Nelson.....	74
Daryl Hall & John Oates.....	3
John Hall Band.....	185
Robert Hazard.....	129
Heaven 17.....	68
Don Henley.....	90
Carol Hensel.....	104
Inxs.....	138
Janet Jackson.....	114
Joe Jackson.....	23
Michael Jackson.....	1, 148
Al Jarreau.....	192
Jefferson Starship.....	51
Billy Joel.....	47
Grace Jones.....	96
Journey.....	2, 94
Judas Priest.....	107
Chaka Khan.....	161
Kids From Fame.....	172
Greg Kihn Band.....	32
Evelyn King.....	125
Kiss.....	181
Earl Klugh & Bob James.....	117
Kris, Willie, Dolly, And Brenda.....	133
Led Zepplin.....	164
Little River Band.....	39
Little Steven And The Disciples Of Soul.....	174
Kenny Loggins.....	50
Loverboy.....	97, 179
Melissa Manchester.....	55
Barry Manilow.....	112
Michael McDonald.....	173
Men At Work.....	4
Missing Persons.....	17, 177
Joni Mitchell.....	147
Modern English.....	93
Eddie Money.....	126
Todd Rundgren.....	98
Musical Youth.....	35
Willie Nelson.....	77, 69, 120
Randy Newman.....	86
Juice Newton.....	170
Olivia Newton-John.....	56
Stevie Nicks.....	116
Night Ranger.....	40
Oak Ridge Boys.....	58
O'Bryan.....	139
Ric Occasek.....	28
Jeffrey Osborne.....	158
Ozzy Osbourne.....	131, 194, 168
Ray Parker, Jr.....	118
Alan Parsons Project.....	195
Tom Petty And The Heartbreakers.....	33
Pink Floyd.....	127, 151
Planet P.....	149
Prince.....	31
Psychedelic Furs.....	63
Eddie Rabbitt.....	109
Ramone.....	99
Red Rider.....	66
Richard Ritchie.....	7
Smokey Robinson.....	87
Kenny Rogers.....	26, 110
Linda Ronstadt.....	130
Diana Ross.....	

EXTENSIVE CROSS-PROMOTION

Soap Opera Role For Stephanie Mills

NEW YORK—An in-depth cross-promotion between songwriters, a performer, a record company and a soap opera has Stephanie Mills appearing on NBC-TV's "Search For Tomorrow" this week and next to perform a song associated with two of the series' stars. The song, "Do You Love Him," will be on Mills' new Phil Ramone-produced album, "Merciless," on Casablanca.

The song has been played as background music on the program for about six months, but apparently a number of interested parties thought it would be a good idea to have a well-known singer perform it, especially in the wake of the success of "Baby, Come To Me" from the soap opera "General Hospital." That song, performed by Patti Austin and James Ingram, reached No. 1 on Billboard's Hot 100.

Neither of the singers of "Baby, Come To Me" actually appeared on "General Hospital," but Mills, hoping to further an acting career begun in Broadway's "The Wiz," has been written into "Search For Tomorrow" for two weeks as a local girl returning home.

According to Betsy Durkin Matthes, who wrote the lyrics for "Do You Love Him," mention of Mills' new album will be made on the program. "All the various publicity departments are in sync," she says.

Michael Jackson Gets His MTV

• Continued from page 3

"The only pressure they've ever given us is Billy Joel's," says Sue Binford, director of program publicity for Warner Amex, referring to the Joel song of that name. Binford adds that because some time elapsed between when the tape was submitted and when it was aired, some observers assumed that negotiating was going on.

MTV's airing of the clip has generated much discussion, because "Billie Jean" is seen as a breakthrough for black artists. MTV has consistently said it is its policy to play only rock, to the consternation of black artists and others in the industry. Binford claims the song has a "cutting edge" appropriate for the MTV audience.

According to a CBS Records executive close to the situation, the record company did make a special effort to get "Billie Jean" on MTV. "There were definitely threats made," says this source, including one to pull all clips supplied by CBS labels. "The person who made the threats said he was speaking on behalf of Yetnikoff. But why would we want to pull our clips off the air? That could only hurt us."

David Benjamin, business affairs vice president for CBS, claims the rumor of "threats" is inaccurate. "Walter Yetnikoff has never spoken to anyone at MTV about this issue," he says, adding, "As far as I'm aware, no one from CBS has spoken to them."

In an interesting footnote, a producer at Bob Giraldi Productions, which is completing work on Michael Jackson's "Beat It" clip, asserts, "We've been guaranteed that 'Beat It' will be shown on MTV."

LAURA FOTI

Her co-writer, Barbara Morr, adds, "This is a chance for us to get more exposure for the song. Patti Austin's record was virtually revived from the dead due to exposure on 'General Hospital.'" That song came on the Hot 100 in April, 1982, peaked at number 73 and disappeared, only to return last October—and ultimately to reach No. 1 last month. According to Mills, no decision has yet been made as to whether "Do You Love Him" will be a single.

Mills explains that she was sent a tape of the song and asked to appear on the show. She agreed "because being associated with a soap opera can help sell more records, but more importantly I want to expose my acting abilities. People still consider me a little girl from 'The Wiz' days."

Regrouping On Rental Legislation

• Continued from page 3

be penalized." Barnako characterizes the MPAA/VSDA dialog as resembling "labor and management" confrontations.

VSDA members claim the survival of the 8,000 video specialty retailers, "people who have put their homes in jeopardy to start a new business," according to Barnako, is threatened. Barnako also says thousands of jobs are affected. Another issue is the rise of thousands of "community video libraries."

MPAA's argument as reaffirmed at the ITA seminar is that the "fair marketing" amendment will make for a more orderly approach to sale and rental. "Once the sale customer stops subsidizing the rental customer, there will be no need for surcharges (for rental) and prices will come down to stay," Jim Jimirro, president of Walt Disney Telecommunications, said at the gathering.

However, the MPAA's stance confuses members of Congress, according to Barnako and others in VSDA, because the prices of movie recordings are coming down already.

Educators Set Meeting In N.Y.

NEW YORK—The annual meeting of the Music Industry Educators Assn. will be held here April 7-9, hosted by New York Univ. and its music, business and technology program, directed by Prof. Dick Broderick.

In addition to business sessions, a seminar on the current and future state of the art of recording will be mounted by SPARS, the professional studio organization. Inquiries may be directed to Broderick at (212) 598-3491.

CBS Meeting

• Continued from page 4

nual report, including a two-page description—under the heading "Home Video Hears The Sound Of Music"—of CBS' role in providing video clips to programmers and as a "take-home" product. CBS has making clips for a decade.

Inside Track

Rumor Mill: Grapevine has Atari home video debating distribution. Alternatives include dropping WEA as a distributor, which Track knows Henry Droz is opposing. Atari reportedly is studying one exclusive distributor for each area. That distributor would drop all other lines. Most explosive element would be a security-guarded area in the exclusive distrib's warehouse, where all Atari goods would be on consignment. Track called Mike Moon's office daily, stating the rumor and asking for comment. As of deadline time, no one from Moon's office called back. We also wonder what happens to the house accounts like K-mart, WalMart and the other mass merchandisers who have been buying direct, under the rumored distribution change.

Record Industry Record: H.W. Daily Co., Houston, is celebrating its 50th anniversary. Founded by Harold W. "Pappy" Daily as Southcoast Amusement, a jukebox operation, Daily soon expanded into record one-stopping. Prior to World War II, the firm was buying r&b singles direct from all over the country for area juke ops. In 1947, Daily did his first production with acts like Hank Locklin, Webb Pierce and James O'Gwynn for Bill McCall's 4-Star label. In 1950, Daily and the late Lefty Frizzell's mentor, Jack Starnes, started Starday Records. Arlie Duff's "Y'All Come," their first release, was a smash. During these years, Daily discovered George Jones, whom he produced for many years.

Daily is probably the oldest indie label distributor, with that function now moved completely to Big State, Dallas, managed by Billy Emerson Jr., son of the former general manager who retired in 1979. Both Houston and Dallas are into one-stopping, another Daily industry first, and Daily operates five Cactus Record stores in Houston. Daily's sons, Bud and Don, are carrying on the tradition, with several grandsons also now working in Houston.

Word is that Musicland is testing computer software penetration in its prototype store in an Eden Prairie, Minn., shopping mall. ... While we are in the Twin Cities area, look for advertising nabob Steve Salsburg to move from his longtime post at Lieberman Enterprises to Handleman's home base in Clawsom, Mich. ... And in Minnesota, it will be M.S. Distributing, Chicago, representing Motown there now that Pickwick has shuttered its warehousing in Minneapolis and is shifting most of the inventory to its Dallas warehouse. Jack Bernstein confirmed the closure while holding a managers' meeting in San Francisco last week. All other labels stayed with Pickwick.

Look for Chess Records to release another seven \$5.98 vintage albums soon, with the first reissues in black gospel due in late May. Track just learned that Norman Rubin is no longer with the Joe Robinson/Marshall Chess wing. ... **Old Times:** Mrs. Lee Steen, Cecil's widow, is reportedly selling the North Meadow, Mass. tennis club near Boston for more than \$3 million. ... Longtime movie music creator Jerry Goldsmith batons the U.S. Air Force Band at Constitution Hall, Washington, D.C. Sunday (27). ... **Regency Artists** is now booking Berlin. ... **Record Bar** moves its convention from its longtime stand on Hilton Head Island, S.C., to Durham, its home base. Jackie Brown has slated the confab at the Sheraton there Sept. 11-14.

Chicagoans and all his friends nationally should circle Friday (29) on their calendars for the retirement roast for Phil Holdman, who financed his last 38 years as the world's most out-of-meter drummer by working days in the industry as a record salesman. Holdman, who started on the street for Jimmy Martin in the Windy Burg in 1945, is retiring from the staff of Sound Video Unlimited, Niles, Ill. Stipend is \$25 for the dinner party to be held at DiLeo's, Chicago. Call Barbara at (312) 647-0811 for res-

ervations. Holdman's son, Ronnie, is percussionist with the Utah State Symphony.

Paul David has changed the name of Stark Record & Tape Service to Camelot Enterprises. The firm's retail store growth to 137 Camelot/Grapevine outlets in 27 states outdated the monicker, which fit when David was racking records out of the back of his car more than two decades ago. The North Canton, Ohio-based operation has 13 more stores coming before year's end. Camelot executive vice president Jim Bonk also emphasizes the company's continuing diversification into new inventory. The David firm also has racked departments in 80 Fisher Big Wheel and Conley's department stores in the Midwest.

Jack Jones, Herschel Bernardi, Doc Severinson, Gary Owens, Jerry Vale, Lohman & Barkley and Neal Hefti will be among those entertaining at AGAC's tribute to Henry Mancini April 27 at the Hollywood Directors Guild, which will be produced by Bernie Wayne. ... **California Copyright Conference** goes technological Tuesday (22) at its monthly Sportsmen's Lodge, Studio City, dinner meet. Dr. Michael Bell demonstrates a reading program for moppets that incorporates contemporary music, color and language. Concept is part of his Color Sounds, Austin, Tex. Doug Foxworthy of Video Music International demonstrates his Startime Video Jukebox. ... Is Don Ellis, RCA's managing director in the U.K., coming back to the states?

With the support of RIAA and NARM, PolyGram and Sony are exploring the formation of a Compact Disc Group among software and hardware manufacturers. The concept, relayed in a letter from the two companies, will be tested at meetings soon at Sony offices in Parkridge, N.J. and at Warner Bros. Records' home office in Burbank, Calif.

Late flash: As of Monday (14) eve, the bid by MCA Records to take over Arista distribution fell through, 'tis reported. Now gossip hath the Arista folk sequestered with RCA, and so goeth the merry-go-round with the brass ring untouched. Edited by JOHN SIPPEL

Back Track

30 years ago this week: Capitol Records welcomed Frank Sinatra, who ankleed Columbia after a decade. ... Martin Block, reputedly radio's best paid at New York's WNEW at \$250,000 annually, to move to WABC at a reported higher figure. ... A Billboard study disclosed that Capitol, Mercury, MGM, Decca, Columbia and RCA slashed pop releases 37% in first quarter 1953, but upped r&b and c&w output. ... Decca acquired its Gloversville, N.Y. plant. ... Hal Cook named to head Capitol sales.

20 years ago this week: Al Gallico departed Shapiro-Bernstein, feeling he should have been rewarded with a piece of Painted Desert, the lucrative year-old BMI affiliate he helped set up in Nashville. ... CBS proxy Frank Stanton predicted the firm would equal domestic volume in the overseas record mart within five years. ... Len Levy upped to Epic general manager. ... George Wein inked as exclusive producer for United Artists Records jazz. ... Jim Reeves got his pilot's license.

10 years ago this week: Jim Yates left A&I, Cincinnati, to head RCA's branch in that city. ... Billboard found that Jim Morgan's Bandstand Records store, Maple Heights, Ohio, and Sanford's, Cedar Rapids, were still charging full list price for records. ... Jay Lowy moved from Jobete Music to Capitol's Beechwood Music as president.

Lifelines

Births

Girl, Wendy Nicole, to Nanci and Lee Malcolm, Feb. 16 in Detroit. He is program director of WHYT-FM there.

Girl, Bryn Victoria, to Carol Strauss and Michael Klfnr, Feb. 15 in New York. He is president of Brighton Records. She is vice president of public relations and advertising for DIR Broadcasting.

Girl, Heather Marie, to Lynn and Bradley Hartman, Feb. 24 in Burbank. He is an independent recording engineer. She is a singer-songwriter.

Marriages

Lee Callister to Agnes Bitter, Feb. 5 in Mill Valley, Calif. He is vice president of production for Videowest Productions. She is a principal of Bittersweet Productions in San Francisco.

Gregory Bagarozzy to Fae Horowitz, Feb. 19 in New York. He is president of 2TV Video Productions there. She is managing director of Mike's Artist Management there.

Jonathan Edwards to Deborah Lacey, Feb. 26 in Washington. He is a singer-songwriter.

Deaths

Arthur Godfrey, 79, of emphysema and pneumonia March 16 in New York. Godfrey's folksy manner won him millions of admirers in the 1940s and '50s as a ukelele-playing radio and television announcer. The "ole redhead" was the star of such shows as "Arthur Godfrey's Talent Scouts" and "Arthur Godfrey And His Friends," whose "family" of entertainers included Julius La Rosa, Rosemary Clooney and Carmel Quinn.

B. Mitchell Reed, 56, of a heart attack March 16 in Los Angeles. The legendary Top 40 air personality is best remembered as a WMCA "Good Guy" (separate story, page 12).

25th Annual Convention

April 10-14, 1983

Fontainebleau Hilton Hotel
Miami Beach, Florida



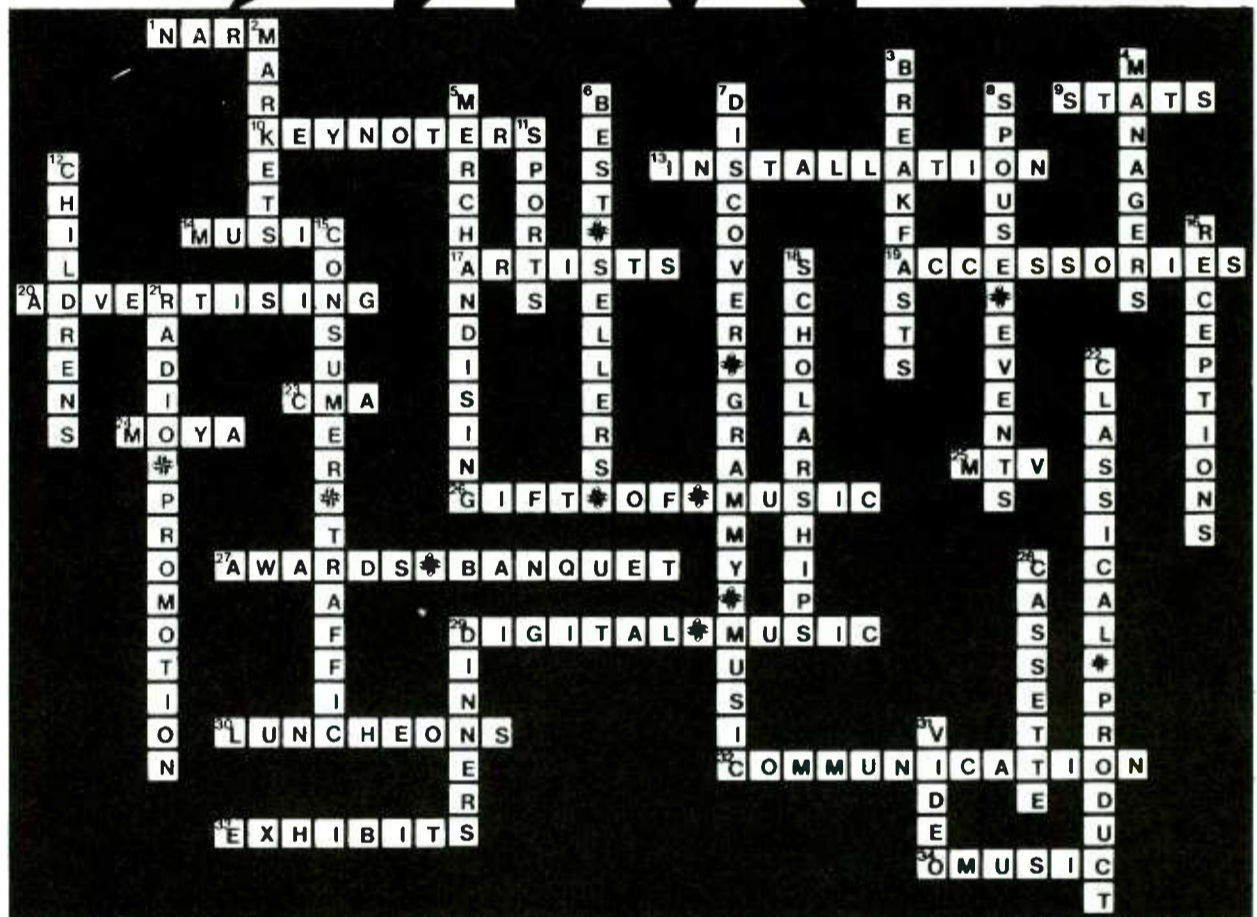
THE CONVENTION CROSSWORD PUZZLE

ACROSS

1. The trade association for marketing music
9. Industry _____ unveiled at NARM
10. Geffen & Solomon
13. Luncheon honoring NARM officers
14. NARM Markets _____
17. Performers at luncheons and dinners
19. Exhibit area highlights
20. Inform via broadcast and print media
23. Host of spectacular luncheon show
24. Merchandiser of the Year Award
25. More about this promotion alternative
26. Super industry marketing campaign
27. Joan Rivers stars at _____
29. Outstanding new opportunity
30. Mid-day Convention showtime
32. What happens at NARM
33. Convention meeting place
34. In Ireland, "Gift _____"

DOWN

2. NARM _____ Music
3. Convention eye-openers
4. D. Lieberman hosts panel with _____
5. What NARM members do best
6. Honored at NARM Awards Banquet
7. NARM's newest market expansion program
8. Special interest Convention schedule
11. Tennis, golf and running on Miami Beach
12. Product line getting first-time Convention program
15. Key to retailer's success
16. Relax here after Convention business day
18. Awarded at Foundation Dinner
21. Hot topic of Convention program
22. "Class" topic for a Convention program
28. Profound packaging opportunity
31. Software and games



"NARM MARKETS MUSIC" CONVENTION THEME

"NARM Markets Music" encompasses in a short but very meaningful phrase, the focus of the program for the 1983 NARM Convention.

The Convention gets off to its traditional start with a Welcoming Reception on Sunday evening, April 10. The "Gift of Music" Best Seller Awards Banquet closes the program on Wednesday evening, April 13. In between will be days packed full of programming featuring such "NARM Markets Music" expansion opportunities as "Gift of Music"; "Discover Grammy Music"; promotion alternatives such as MTV; the compact disc; new product lines to increase store traffic (video, video games, home computer software); and the merchan-

dising of specialty product (children's and classical). An exciting new dimension is added to the Convention programming, as artists' managers will be involved in a panel session on their role in increasing pre-recorded music sales.

Afternoons will be reserved for the meetings between customers and suppliers, which will take place outdoors in the Fontainebleau's pool and beach area, where a cabana/exhibit booth set-up will provide the unique environment for inter-company communication.

Luncheon shows will feature outstanding recording artists, as will the Scholarship Foundation Dinner and the Awards Banquet.

You should be there! Register today!

Call or write: NARM, 1008-F Astoria Blvd., P.O. Box 1970, Cherry Hill, N.J., 08034 (609) 424-7404

JARREAU

WHAT'S IN A NAME? JUDGE FOR YOURSELF.

- A new album from the winner of four Grammy Awards
- The long-awaited successor to **Breakin' Away**, certified Platinum, and **This Time**, certified Gold
- One of music's foremost vocal stylists presents a tour de force of new studio material
- Featuring the single, "Mornin'" 7-29720
- Available on album, cassette and the 6x12 cassette package; both cassettes include the new cut, "I Keep Callin'."
- Liner notes and a complete lyric booklet are supplied in the 6x12 at no additional cost

JARREAU

- Jay Graydon, producer; Tom Canning, associate producer.
- The album, the cassette, the 6x12 (1/49-28801)
- On Warner Bros. Records and Cassettes
- Direction: Patrick Rains & Associates

STREET DATE: MARCH 28



1983 Warner Bros. Records Inc.